

August 1973, 75 cents

# COUNTRY MUSIC



**Mother Maybelle:  
A Legend  
In Her Lifetime**

**Bill Anderson:  
Stuck With  
"Mr. Sincerity"**

**Times  
Making Do  
in Nashville**

Donna Fargo  
Bill Anderson  
Mother Maybelle  
Nashville  
1973



BELLE STARR



RED CLOUD

Smithsonian Institution



"HANGING JUDGE" PARKER

National Archives, Record Group III

Lawmakers and lawbreakers . . . heroes and villains . . . shady ladies and psalm-singing preachers . . . the real people behind the legends you've been hearing about all your life—even more fantastic than the myths.

"... was on my Horse the whole night & it raining hard ... There was one of our party Drowned today (Mr. Carr) & several narrow escapes & I among them ... Awful night ... not having had a bite to eat for 60 hours ... Tired ... Indians very troublesome ... Found a human skeleton on the prairie today ..."  
—Diary of a Texas cattle drive, 1866.  
Quoted in *The Cowboys*

TIME  
LIFE  
BOOKS

announces a lusty, rip-roaring new series.

# Here's the true story of the old west



Kansas State Historical Society, Topeka

Abilene . . . Cheyenne . . . Dodge City . . . more than names, they were places — places that made magic around the world. They still do. Wherever people crave adventure, invoke the spirit of the

American pioneer or seek new horizons, they look to the history of the American West. To some, it's a tale of raw courage against great odds. To others, it's a fable of heroes and villains. And to everyone, it's where we escape to when we dream of breaking loose and breathing free.

In a new series of books designed to give you a true picture of pioneer life, the editors of TIME-LIFE BOOKS have produced an epic story more exciting than any movie or TV Western. In *The Old West*, you will see the places, meet the people



you've been hearing about all your life. Only you'll experience it all as it really was — the authentic, vividly detailed lives of great Indian leaders like Crazy Horse, Red Cloud, and Chief Joseph . . . infamous outlaws like the Daltons, the James Boys, and Butch Cassidy . . . and those famous "ladies of ill-repute" like Lola Montez, Squirrel Tooth Alice and Bell Starr.

The series begins with *The Cowboys*: a comprehensive look at the real life of the real cowboy — from his introduction as a young bumpkin looking for an interesting life in the West, down to his last trail and spree. You'll see what he actually wore, what

he ate, where he slept, how he worked, what he did for relaxation. You'll see him for what he actually was — an overworked, honest, girly-shy guy who moved 10 million

cows and helped civilize the West.

Cowboys loved to have their picture taken. And a good thing too. Because included in the 250 illustrations you'll find in *The Cowboys*, there's a gallery of spruced-up cowboys who had these pictures taken for "the folks back home" — never dreaming we'd be enjoying them today.

And when you see the extraordinary paintings, drawings, etchings, maps, newspaper clippings, posters, the treasures of archives and historical societies, your enthusiasm as a reader is sure to equal ours as publisher.

That's why we're offering you *The Cowboys* for 10 days' free examination. If you don't love it, just return it without obligation. Mail the postpaid insert card today. If card is missing, use the coupon here.



Wyoming State Archives and History Dept.



History Division, Los Angeles County Museum of Natural History

TIME-LIFE BOOKS, Dept. 0548  
TIME & LIFE BUILDING, CHICAGO, ILLINOIS 60611

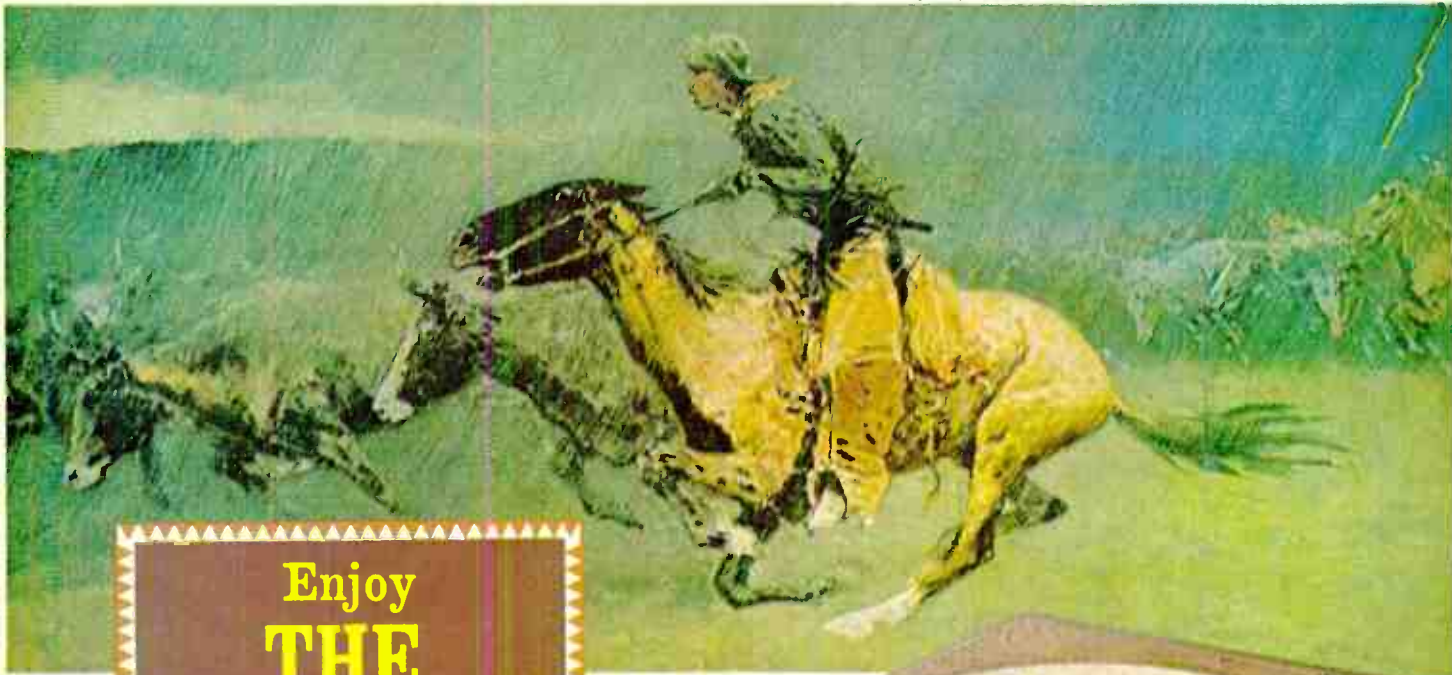
Yes, I would like to examine *The Cowboys*. Please send it to me for 10 days' free examination — and enter my subscription to THE OLD WEST. If I decide to keep *The Cowboys*, I will pay \$7.95 (\$8.95 in Canada) plus shipping and handling. I then will receive future volumes in THE OLD WEST series, shipped a volume at a time approximately every three months. Each is \$7.95 (\$8.95 in Canada) plus shipping and handling and comes on a 10-day, free-examination basis. There is no minimum number of books that I must buy and I may cancel my subscription at any time simply by notifying you.

If I do not choose to keep *The Cowboys*, I will return the book within 10 days, my subscription for future volumes will be canceled, and I will not be under any further obligation.

Name.....  
(please print)

Address.....

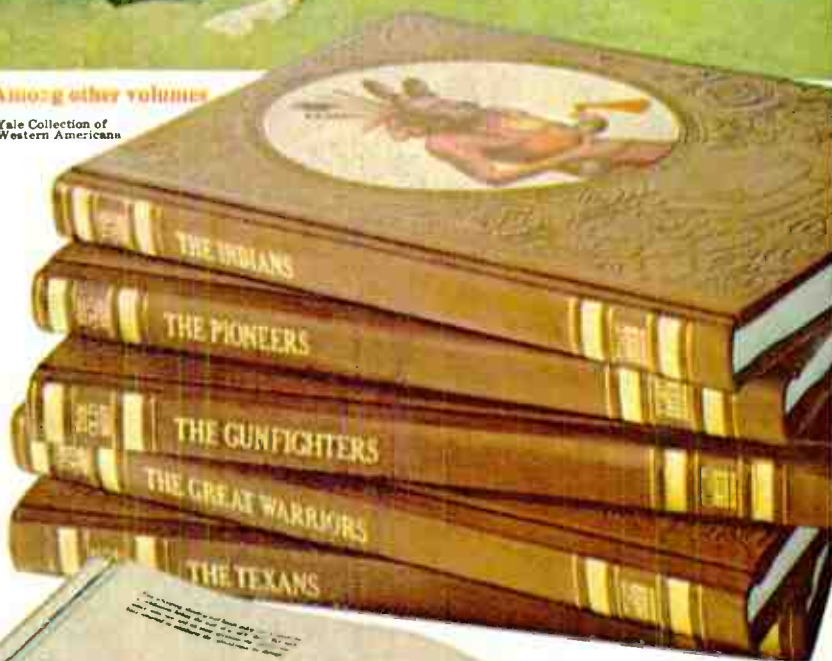
City..... State..... Zip.....



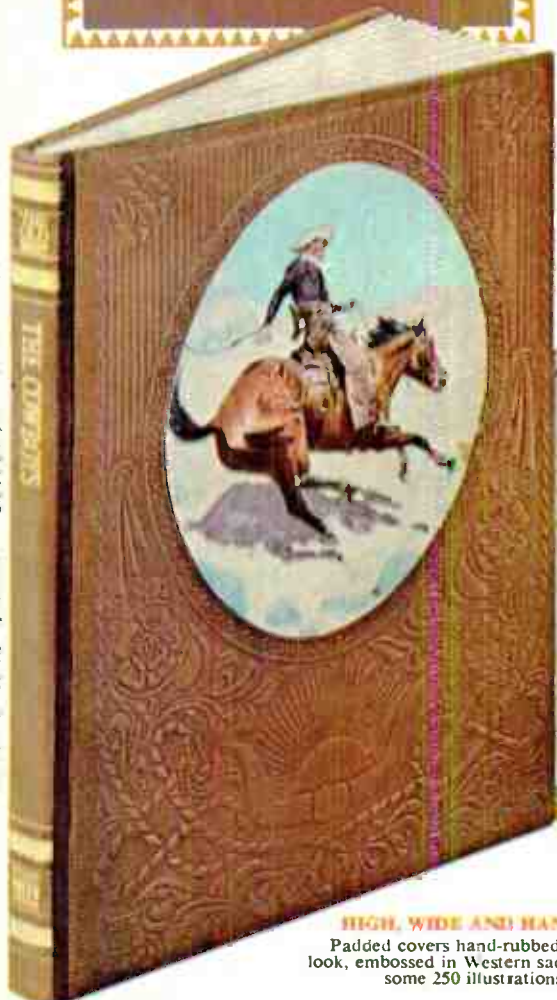
Enjoy  
**THE  
COWBOYS**  
for 10 days  
**FREE**

Among other volumes

Yale Collection of  
Western Americana



Detail from "The Cowboy" by Frederic Remington, courtesy Amon Carter Museum, Fort Worth, Texas



**HIGH, WIDE AND HANDSOME BOOKS**

Padded covers hand-rubbed for antique leather look, embossed in Western saddle design. 240 pages, some 250 illustrations. 8½" x 11".

**TIME  
LIFE  
BOOKS**

"In Without Knocking"  
by Charles M. Russell  
courtesy  
Amon Carter Museum,  
Fort Worth, Texas

# Letters

I have just read Ira Mayer's review of the MGM record *The History of Bob Wills and The Texas Playboys* in your May issue. Mr. Mayer is certainly a wealth of misinformation.

In the first place, it wasn't a heart attack that put Bob out of business. It was a stroke. Secondly, Bing Crosby didn't add the lyrics to "San Antonio Rose" and it wasn't Crosby's record that caused the song to be a hit. Thirdly, Leon McAuliff does not appear on any of the songs on this album as mentioned in the fourth paragraph of this review. Leon left the Texas Playboys early in the Second World War to join the Navy and he didn't return to the band after his service time was up.

Since Bob didn't record on MGM until late 1947 and then only for five or six years, this album should not have been titled *The History of Bob Wills and The Texas Playboys*. It's well worth the purchase price, however.

A lot of people take what they read in a magazine as gospel truth no matter how wrong it is. I hope you can encourage your people to be accurate.

GARY ANDERSON

*Thanks to Mr. Anderson for his letter. One of the problems with reissues of this sort is that information on personnel and recording dates is often unavailable. Indeed, Billy Bowman, not Leon McAuliff, is the steel guitar player on most of the album, though I believe someone else is heard on some of the other-cuts. Mr. Anderson is also right about the stroke. Most people seem to feel though that it was Crosby's version of "San Antonio Rose" which brought the song to audiences outside the strictly country market.*

IRA MAYER

Johnny Cash has been my favorite personality in the field for many years and I happened to see him performing in Copenhagen in 1971.

I was really impressed by the way he treated the audience—he seemed to be a real "Man In Black." It was an American fella who helped me to get an admission ticket—I didn't have enough money. And this year he came over here and brought me a single copy of your brilliant *Country Music* magazine.

The May issue I highly appreciate. The names you write about cover the whole history of country and western music. My congratulations on this issue—the rest of the magazine, country news, the story about the electric guitar and record reviews are also very good and helpful to every country music fan.

Hoping to have a possibility to read your magazine someday again, I remain with the very best wishes,  
PIOTR ZEYDLER-ZBOROWSKY  
WARSAW, POLAND

P.S. Johnny, when are you going to visit Poland? You'll be surprised what a number of fans you've got here.

I just finished reading my latest *Country Music* magazine and I just had to write and tell you how much I enjoyed the stories and pictures of Tom T. Hall.

After seeing Tom T. perform on stage at Vet's Memorial and the Ohio Theatres I made myself his "number one" fan.

Between his shows at the fairgrounds near Xenia, Ohio I had a chance to talk with Tom and his band, The Storytellers. His performance that day was fantastic and he stole my heart as well as everyone else's.

Then came Carnegie Hall! I just had to be there! So, I saved my pennies and made my plans for the trip to New York. I got my plane tickets and made reservations at the Sheraton Hotel—one block from Carnegie Hall.

You won't believe this, but it was the same hotel where Tom T. was staying and I almost fainted

when I met him in the lobby.

Tom remembered me, thanked me for coming, and made sure I got tickets for his show.

My own excitement was drowned out by the standing ovation he received at Carnegie Hall. They all loved him as much as I did.

After the show I was with a few friends in the cocktail lounge of the hotel when Tom came in with his manager, Bob Neal. After telling him how much we enjoyed the show he let us buy him a 7-Up. Then he posed for pictures as if we were old friends.

He was the star, but that night he made me feel like a queen. And for that I'll always be his "number-one" fan.

DOTTIE MAGUIRE  
GALLOWAY, OHIO

Bravo! Bravo! The best magazine I have read in years. Your writers are excellent.

The stories on Johnny Cash and Hank Williams were just beautiful.

But the story that reached me was the one on Jimmie Rodgers. I have every record he ever made. Every time I play his record "The Women Make A Fool Out Of Me" it brings tears to my eyes, just like your story about him did, because you can tell he's so weak he can hardly sing this song and then he died two weeks later.

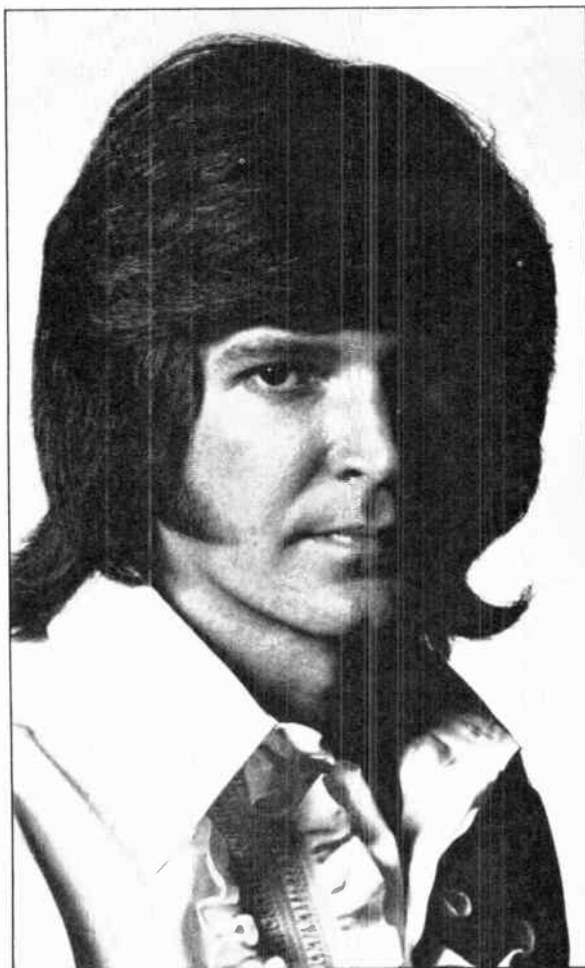
I am enclosing my \$12.00 remittance for a two-year subscription. I don't want to miss an issue. Keep up the good work.

JACK PRESSLEY  
HAMMOND, INDIANA

I enjoyed your story about Tammy Wynette in your April issue. I can still remember how she could sing when she and I were in the third and fourth grades at Hopewell Elementary. I think I knew then that she would be a big success with her talent and sweetness. I'm happy to know that this has come true.

CAROLYN R. WILLIAMS  
SARATOGA, CALIFORNIA

# Freddy Weller and Tanya Tucker



Freddy Weller's young, but he's been around. His great new music is funny, happy, and about as entertaining as music ever gets. His hit, "Too Much Monkey Business," leads off the Billy Sherrill-produced program.



Fourteen-year-old Tanya Tucker sings like a woman. And she sings her big new hits "Blood Red and Goin' Down" and "What's Your Mama's Name" on her second sensational album. *Nobody* has a better future in country music than Tanya Tucker.



On Columbia Records  
and Tapes

Publisher:  
John Killion

Associate Publisher:  
Spencer Oettinger

Editor:  
Peter McCabe

Art Director:  
Richard Erlanger

Designer:  
Nancy Burton

Associate Editors:  
Patrick Carr  
Carol Offen

Contributors:  
Dixie Hall (Nashville)  
Melvin Shestack  
Alan Whitman  
John Pugh (Nashville)

Photographer:  
Marshall Fallwell

Advertising Sales Director:  
Steve Goldstein

Circulation Director:  
Ian S. Phillips

Newsstand Circulation Management:  
Andrews-LeCraw Associates

Assistant to the Publisher:  
John Hall

Administrative Manager:  
Gloria Thomas

Administrative Assistants:  
Clara Mendiola  
Roberta Haister

Executive, Editorial and  
Advertising Offices, 500 Fifth  
Avenue, Suite 1102, New York,  
New York 10036 (212) 354-1758  
John H. Killion, President  
Spencer Oettinger, Treasurer  
Russell D. Barnard, Secretary

West Coast (Advertising): The  
R.W. Walker Company, Inc.,  
11520 San Vicente Blvd.,  
Los Angeles, California 90049  
(213) 820-2501

Chicago (Advertising):  
National Advertising Sales  
400 North Michigan Avenue  
Chicago, Illinois 60611  
(312) 467-6240

Nashville: P.O. Box 1611  
Nashville, Tennessee 37202

Copyright © 1973 KBO Publishers  
Inc. All rights reserved. No part  
of this publication may be  
reproduced in any form without  
permission in writing from the  
publisher.

Published Monthly by KBO  
Publishers, Inc. Subscription  
Rates: US & US Possessions  
1 year \$6.00. 2 years \$11.00. Single  
Copy 75¢. Additional Postage:  
Canada, Latin America, Spain,  
\$2.00 per year. All other foreign  
\$4.00 per year. Address all  
subscription correspondence to  
Country Music, Subscription  
Department, P.O. Box 2004,  
Rock Island, Illinois 61206

Controlled Circulation postage  
paid at Lincoln, Nebraska;  
Rock Island, Illinois;  
and New York, N. Y.



### A Letter from the Publisher

This issue of *Country Music* magazine marks the end of our first publishing year, and we thought it might be an appropriate time to show you who we are.

I'm Jack Killion (front left). In between raising hunting dogs and horses and playing the piano, I publish *Country Music*. Next to me is our editor, Peter McCabe. He made a point of rolling his sleeves up for this photograph. I guess he wanted to look country. The distinguished gentleman with the beard on the right is Melvin Shestack, otherwise known as the "old country music professor." At least that's what his wife calls him. He interviewed the great Hank Williams once, some 25 years ago, and he doesn't let us forget it.

Ian Phillips (1), our circulation director, came to us by way of Colorado. He brought a parrot named Michael with him, and the darn bird's been leaving his mark on our office ever since. Gloria Thomas (2) left Wall Street for *Country Music*. She runs one head of beagle, is a Charley Pride fan, and manages our office.

Steve Goldstein (3), our advertising sales director, was publisher of a California-based magazine called *Country Sky* before he joined us. He probably knows as much about country music as anybody I know. New to *Country Music* is associate editor Carol Offen (4), but she still had lots to talk about with Dolly Parton at their first meeting, even though it was in the ladies' room, backstage at the Grand Ole Opry.

That's our art director, Richard Erlanger (5) hiding behind Steve Goldstein. He's kind of camera shy except when he's paddling in his canoe. Roberta Haister (6), an administrative assistant, told us she'd hitchhiked all over the United States and had even picked cotton. We hired her anyway.

Patrick Carr (7) is one of the most quoted music critics in America. Even Waylon Jennings kept on his good side. Nancy Burton (8), our designer, came to *Country Music* from Austin, Texas. Funny people from Texas. She goes barefoot around the office and has a daughter named Tangerine!

John Hall (9), my assistant, is the most recent addition to *Country Music*. He grew up in West Virginia, camps, fishes and claims he can hit a golf ball!

We still missed Marshall Fallwell, our photographer; Clara Mendiola, our administrative assistant; Dixie Hall, our Nashville columnist; and my two associates Spencer Oettinger and Russ Barnard; but it was hard enough getting this many people on our staff into one room for a photograph!

JACK KILLION, PUBLISHER

# COUNTRYMUSIC

<b>Letters</b>		<b>2</b>
<b>Down Home and Around</b>	DIXIE HALL	<b>6</b>
<b>People on the Scene</b>		<b>8</b>
<b>Country News</b> (One Year's Grace for the Ryman Auditorium)		<b>13</b>
<b>Donna Fargo: The Singing Schoolmarm In A Class by Herself</b>	MELVIN SHESTACK	<b>24</b>
<p>Before she became the official Happiest Girl in the Whole U.S.A., Donna Fargo was such a good teacher that they wanted her to teach teachers how to teach. A country star after only one year trying? She still can't believe it, but even up in the frozen north—Ontario, Canada, to be precise—she got an ice arena full of people (and Melvin Shestack) dancing. What more proof do you need?</p>		
<b>Making It and Making Do in Nashville</b>	JOYCE WADLER	<b>34</b>
<p>Nashville is full of songwriters pushing brooms, songwriters mowing lawns, songwriters counting their dimes and hoping for that magic finger to point at them. When it happens, how does it happen? And what is life like when you're trying for the big time in Music City? We sent Joyce Wadler to find out.</p>		
<b>Mother Maybelle: Her Career Spans A Half-Century</b>	BILLY EDD WHEELER	<b>40</b>
<p>Maybelle Carter first recorded on the same day as Jimmie Rodgers. She gave Chet Atkins his first steady job in music. She helped Johnny Cash through his hardest times and she pioneered musical forms and techniques that are now standard in country music. Her influence has been, and still is, profound: she is the Queen Mother of country music. She wouldn't admit any of this herself, though; she's the kind of Grandmother who still cooks dinner for the family. Billy Edd Wheeler needs no introduction.</p>		
<b>Records</b> (Reviews and Collectors' Catalogue)		<b>49</b>
<b>Bill Anderson: Is He Stuck with the "Mr. Sincerity" Label?</b>	ELLIS NASSOUR	<b>58</b>
<p>He may look like a Texas oil millionaire, but he's a Nashville music millionaire: a lot of folks say he can't sing, but his records and concerts are invariably successful. He's one of the biggest songwriters in the business—not just in country, either—and, with a college degree in journalism, something of an exception in country circles. And "Mr. Sincerity," it seems, is not such a bad label to have around your neck.</p>		
<b>Destination Bluegrass</b>	ALAN WHITMAN	<b>62</b>
<p>The open air, the mud, young and old getting together—it's all part of the bluegrass magic. Alan Whitman's photo essay on Ralph Stanley's 1973 Bluegrass Festival tells the story better than words could.</p>		
<b>Books</b>		<b>64</b>
<b>Hi-Fi Corner</b>		<b>66</b>



19



24



40



58

IN OUR NEXT SPECIAL ANNIVERSARY ISSUE:  
 The Making of the "Hee Haw" show...  
 Why Sonny James likes to stay a Southern Gentleman...

# Down Home and Around

by Dixie Hall

Ten thousand visitors turn out for Fan Fair...  
Tom T.'s fan club takes first place with truckstop booth...  
More on the Tompall, Bill Anderson, George IV feud.

With the disc jockey convention just ahead of us, folks are still talking about the fantastic success of this year's Fan Fair which, after all the figures were in, claimed an approximate 10,000 visitors. Overflowing crowds attended the star-studded six-hour Fan Fair banquet and show. Competition among the 200 display booths was hot and heavy, but we were delighted when the judging brought in another blue ribbon for Tom T. His fan club's "Ravishing Ruby" truckstop was awarded first-place.

The truckstop, which advertised among its specials of the week a fan fare of Tom T. Bone, hot baloney, eggs and gravy, provided hot coffee, served by a very "Ravishing Ruby" who, between coffee pots, cut a lively caper dancing up and down the aisles with Starday Records' Charlie Dick, the late Patsy Cline's husband. As the booths were being built fans were wandering around second-guessing who was going to be in which space. One young lady, watching the building of a simply enormous pegboard was heard to comment, "That must be for Jerry Lee. Only he would have his name that big."

Fan clubs would do well to note that the Country Music Association is already accepting booth space reservations for next year. And Grand Ole Opry manager and Fan Fair chairman, Bud Wendell, will have a whole year to happily worry about how to accommodate the multitudes.

Barbara Mandrell's booth was placed second and Charlie McCoy's was third. One thing we would like to point out is that there is absolutely no feud between Skeeter Davis, whose very attractive log cabin booth did not place, and second-place winner, Barbara Mandrell.

"Barbara is a very wonderful person and I love her," said Skeeter, "but it just doesn't seem fair for her to win with a booth that looks like a furniture store."

Tom T. quipped that if Barbara had put her new furniture in Skeeter's log cabin they might have won first-place.

Speakin' of feuds, looks like the Tompall Glaser, Bill Anderson, George Hamilton IV affair needs a little more airing. Apparently, someone is chickening out somewhere along the line. When Tompall and George IV found they were on the same A.A. (that's for American Airlines) flight recently, George told Tompall that it was Bill who had made the Alcoholic's Anonymous statement and that he, George, merely asked "who is Tompall Glaser?" Now friends, that ain't the way we heard it from Bill Anderson. Tried to reach Bill by phone for further comment, but for some strange reason his number has been changed! Tompall merely commented that he doesn't think that Kinky Friedman and the Texas Jewboys are really Jewish, where-

upon he immediately departed on an extensive tour of Europe.

Speaking of Bill Anderson, we did hear an interesting rumor started by Waylon Jennings, that "The Whisperer" has had his vocal chords capped.

Barbara Mandrell, aboard her new bus enroute to California, just couldn't resist temptation, and turning the sign over to "Student Driver" she climbed up behind the wheel and drove it for 25 miles. "The band members were all in their bunks, asleep," explained Barbara. "Otherwise we would most certainly have had mutiny on board."

Talked to BMI's Frances Preston and was amazed to learn that the lovely fashion leader gives little or no thought to what she is going to wear until about four days before a function. For instance, her only plans at present for the BMI October banquet at the Belle Meade country club are to alight from her Lincoln Continental. Those wishing to follow in her fashionable tire tracks can always get a good deal at the Preston-Lincoln Mercury dealership.



Charlie McCoy's prize-winning fan club booth displayed giant replicas of his album jackets, including a 3-foot harmonica in a hotdog bun.



# Modern Country Art.

**JODY MILLER  
GOOD NEWS!**  
including:  
Good News/Hallelujah, I Love Him So  
Soul Song/Why Me/Nobody Wins



**DAVID  
HOUSTON  
GOOD  
THINGS**  
including:  
She's All  
Woman  
Pass Me By  
Soft, Sweet  
And Warm  
You Lay So  
Easy On My  
Mind  
Good Things



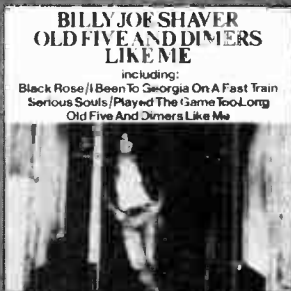
**JOHNNY PAYCHECK  
MR. LOVEMAKER**  
FEATURING: SOMETHING ABOUT YOU I LOVE  
including:  
Love Is A Strange And Wonderful Thing  
She'll Unwine Me/Walk With Me, Girl  
Mr. Lovemaker



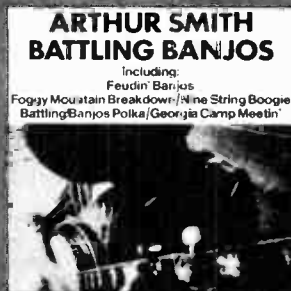
**GEORGE  
JONES**  
**Nothing Ever  
Hurt Me  
(Half As Bad  
As Losing You)**  
including:  
You're Looking  
At A Happy Man  
What My Woman  
Can't Do  
My Loving Wife  
Love Lives Again  
Nothing Ever Hurt  
Me (Half As Bad  
As Losing You)



**BILLY JOE SHAVER  
OLD FIVE AND DIMERS  
LIKE ME**  
including:  
Black Rose/I Been To Georgia On A Fast Train  
Serious Souls/Played The Game Too Long  
Old Five And Dimers Like Me



**ARTHUR SMITH  
BATTLING BANJOS**  
including:  
Feudin' Banjos  
Foggy Mountain Breakdown/Nine String Boogie  
Battling Banjos Polka/Georgia Camp Meetin'



Every Jody Miller album is good news. But her new one is the best news of all. It's titled after her hit single, "Good News!," and it includes her new hit, "Darling, You Can Always Come Back Home."

David Houston makes singing an art every time out. His new album is a special achievement, with hits like "Good Things," "She's All Woman," and a collection of songs written or selected to showcase David's art.

From now on call **Johnny Paycheck Mr. Lovemaker**. And don't miss this album of country real-life love songs by the fabulous Mr. Paycheck. It also includes his great hit, "Something About You I Love."

**George Jones** is currently in the process of recording the greatest albums of his career, produced by Billy Sherrill for Epic Records. His latest is titled after his hit, "Nothing Ever Hurt Me (Half As Bad As Losing You)."

**Billy Joe Shaver** may be a new name to you, but to people like

Tom T. Hall, Waylon Jennings and Kris Kristofferson, Billy Joe's the guy who writes songs that other songwriters want to sing. Now, produced by Kris Kristofferson, Billy Joe Shaver sings his own unforgettable songs on a new Monument album.

Banjoes are in. And **Arthur Smith** (who once recorded the million seller "Guitar Boogie") is back on record with some of the most banjoest songs you've ever heard. His "Battling Banjos" album includes "Ringing Banjos," "Feudin' Banjos," "Banjo Buster," and "Nine String Boogie." On Monument.

On Epic and Monument Records and Tapes



© 1974 EPIC - MARCA REG. TM. FEINTO IN U.S.A. MONUMENT DISTRIBUTED BY COLUMBIA RI COROS

# People on the Scene

Bobby Bare and Shel Silverstein Cut a 'Concept' Album . . .  
Opryland Honors Members of Country Music Hall of Fame . . . Tom T. Hall Irks  
Spokane City Council With New Song

When **Bobby Bare** and **Shel Silverstein** get together for an album, it's news. And when they throw a party in RCA's Studio B to herald the event, you *know* a motley group of Nashville celebrities is going to turn out for it—songwriters, publishers, studio musicians, even a few more familiar faces: like **Waylon Jennings** and **Mickey Newbury**.

A tape of *Lullabies, Legends and Lies*, the celebrated "concept" album of Shel's songs recorded by Bobby, was being run. This was not just a party. But the guests went right on partying as the tape played. They laughed, stamped their feet to the music, and sang along with the 13 tunes—and much of it will be heard on the album.

What's a concept album?

"There's no reason why a group of good songs that are related

shouldn't be put out as an album," Bobby explained. "Each song on this album has a story to tell and represents a unique aspect of American life," he said.

"The tall story is indigenous to America," Shel added. "We've all heard of Paul Bunyon and Johnny Appleseed. What I've done is to create modern legends and stories in songs from things that I've experienced, living in America."

One of the more elaborate spectacles you get with your ticket to Opryland is a musical revue called "**My Country**," a 45-minute presentation given six times daily. The show honors already sanctified members of the Country Music Hall of Fame, just about all of them, as well as performers likely to be enshrined in the future. "My Country" was written and directed by

Paul Crabtree, a writer late of New York theatre and television series such as "The Loretta Young Show" and "My Three Sons." Mr. Crabtree has been hired to do all of the stage presentations at Opryland.

Each member of the cast, which was recruited from the Nashville area, portrays several of the stars honored. In turn, they are introduced by figures representing **Minnie Pearl**, **Judge Hay** and **Rod Brasfield**. Portions of their best-known songs are sung and then the entire cast presents an interlude of square dancing before the next star is brought on.

The high points in the show are **Melissa Ferrell's** Minnie Pearl, **Ingrid Fowler's** fiddle playing, **Adrian Marshall's** Rod Brasfield and just about anything **Sandi Burnett** does. Sandi's performances as Tammy Wynette and Jeannie C. Riley and Melissa's portrayal of Minnie Pearl are, in a word, superb. These two young women are worth the whole show.

Elektra Records has set up a new country label, Countryside, and according to label head **Mike Nesmith**, former Monkee and established country-rock solo act, it's a small company with big plans. Nesmith founded Countryside with the help of Elektra president Jac Holzman and backing from Texas hamburger tycoon Art Luxinger, to provide a home-based label for the growing multitude of Los Angeles area pickers and singers.

When you're a new country singer in Nashville, it can't hurt to have a few big-league friends in your corner. **Larry Woods**, a 28-year-old newcomer from Phoenix, Arizona, has one of the biggest. **John Wayne**—whose business partner, Louis Johnson is married to Larry's sister—came to Nashville in May to help



PHOTO: MARSHALL FALLWELL

Bobby Bare: His album, *Lullabies, Legends and Lies*, contains 13 Shel Silverstein songs.

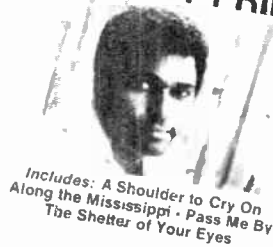
# Nothin' goes better with nice cold beer than some good hot country cookin'.

RCA JERRY REED  
Lord, Mr. Ford



APL1-0238

RCA SWEET COUNTRY  
CHARLEY PRIDE



Includes: A Shoulder to Cry On  
Along the Mississippi • Pass Me By  
The Shelter of Your Eyes

APL1-0217

RCA CONNIE SMITH  
Dream Painter



Includes: Born a Woman • Dream Painter  
Everybody Loves Somebody  
Can Turn Your World Around

APL1-0188

RCA Tomorrow Night  
CHARLIE RICH



Includes: There Won't Be Anymore  
Tomorrow Night • Big Boss Man

APL1-0258

RCA WAYLON JENNINGS  
HONKY TONK HEROES



Includes: Old Five and Dime (Like Me)  
We Had It All • Ride Me Down Easy  
You Ask Me To • Honky Tonk Heroes

APL1-0240

RCA Bar-Booms and Pop-A-Tops  
JIM ED BROWN



Includes: Pop & Top • Southern Loung  
How Long Does It Take a Memory to Drown

APL1-0172

RCA LOVE MUSIC  
PORFIER WAGNER HOLLY PARTON



Includes: I Get Lonesome By Myself  
If Teardrops Were Pannies • Come To Me

APL1-0248

RCA JIM REEVES  
Am I That Easy  
to Forget



APL1-0039

RCA Records and Tapes

# TEXAS MONTHLY ON TRIAL. READERS DEMAND SIX MONTHS FOR \$5.00.



PHOTO: JERRY BAILEY

promote Larry's first single, "It Never Rains in Southern California," on Candy Records, a young record company.

"When we signed Larry, we

weren't aware of his association with Mr. Wayne," said a record company spokesman. "He just made the rounds like everybody else." ■

## Council Irked Spokane Blues Irritating Tune

By WAYNE CARLSON

The twangy strains of a country-and-western song bounced around Mayor David H. Rodgers' conference room and City Council members tapped their toes and listened:

"The dogs are running down in Memphis.

Them nags are running in L.A.

I'm stuck in Spokane in a motel room.

And there ain't no way to get away."

The song—"Spokane Motel Blues" by Tom T. Hall—is an insult to the city, said Councilman J.M. "Jack" O'Brien, on whose tape recorder the tune was played.

O'Brien brought the recorder to the council's briefing session.

### It's Pertinent

"I think," he said, "this is pertinent in view of the fact that in the past year and a half we've spent literally millions of dollars here in a long-range program designed to attract visitors to the city."

He then flipped on the machine:

"I don't know what I'm doing here. I should be someplace else.

Like in Atlanta, drinking wine, wine, wine.

I don't know what I'm doing here.

I should be someplace else. Like in Kain-tucky drinking 'shine, 'shine, 'shine.

"The really sad part about this."

O'Brien told his colleagues, "is that he's a nationally known country-and-western artist."

### Who Is It?

"You use that word loosely," said Councilman Del E. Jones.

"Who is it?" Councilman Jack N. Divine wanted to know.

"Tom T. Hall," said O'Brien. "He was here a couple of months ago for a concert.

"Now if you think these concerts have limited interest, go out Thursday to this Buck Owens Show at the Coliseum. You'll see how many people follow this country music. It has a tremendous following throughout the country."

He said he was told the singer wrote the song while sitting in a motel room in Spokane while he was here for the show.

"The worst part about it is that it isn't a single; he put it on an album. Now everybody that buys this album—all the way from Alaska to St. Petersburg—is going to hear the "Spokane Motel Blues."

He continued:

"So what I'm saying is that I think, individually or collectively, we ought to encourage the Visitors and Conventions Bureau of the Chamber of Commerce to write this guy a letter and invite him back here."

"I'm personally going to write Mr. T. Hall and invite him back, and try to prove to him you don't have to have the blues when you're here."

*This article is reprinted here by permission from The Spokane Chronicle.*

OK, OK  
We'll give  
you six  
months of the  
best of Texas  
for \$5 00

We'll do  
anything to  
get you to  
stop, look and  
listen to what  
some Texans  
are saying is  
the biggest  
issue since  
barbed wire

And, if you  
send in your  
\$5 00 with  
your coupon,  
we'll even

throw in an  
extra issue  
That's right  
Seven issues  
for five bucks

That puts  
\$2.00 in your  
pocket and  
seven issues  
of Texas  
Monthly in  
your hand Not  
a bad deal  
when you think  
about it

Think about  
it Texas  
Monthly

The best of  
Texas  
Monthly

## TexasMonthly

Mail to: Texas Monthly,  
P.O. Box 1004, Austin, Texas 78711

Name (please print)

Address

City State Zip

Home  Office

I'm enclosing \$5.00 Give me an extra issue.

CM2

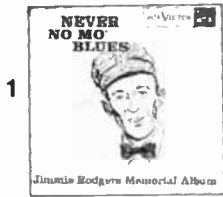


# Special Collector's Offer

## Eight Great JIMMIE RODGERS ALBUMS

### only \$5.98 each!

(available in LPs only)



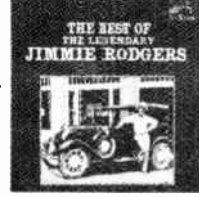
1 Includes Never No Mo' Blues; Daddy and Home; Blue Yodel No. 4; You and My Old Guitar; Prairie Lullaby; Blue Yodel No. 6; Dear Old Sunny South by the Sea; Jimmie's Mean Mamma Blues; Pistol Packin' Papa LPM-1232



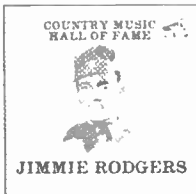
2 Includes Hobo's Meditation; 99-Year Blues; In the Jailhouse Now No. 1; I'm Lonely & Blue; Drunkard's Child; Nobody Knows But Me; Years Ago; Blue Yodels Nos. 10, 11; Whippin' That Old TB; Yodelin' My Way Back Home; Everybody Does It In Hawaii LPM-2634



3 Includes Treasures Untold; Hobo Bill's Last Ride; My Little Old Home In New Orleans; High Powered Mama; No Hard Times; Jimmie's Texas Blues; Ben Dewberry's Final Run; Let Me Be Your Side Track; Lullaby Yodel LPM-1640



4 Includes Blue Yodel No. 1; Roll Along Kentucky Moon; Moonlight & Skies; Any Old Time; Waiting For a Train; Mother, Queen Of My Hearts; Why Did You Give Me Your Love?; Daddy & Home LPP-3315



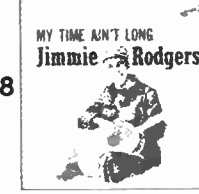
5 Includes Sweet Mama Hurry Home Or I'll Be Gone; When the Cactus Is In Bloom; Cowhand's Last Ride; Yodeling Cowboy; Dreaming With Tears In My Eyes; For the Sake of Days Gone By; Soldier's Sweetheart; Gambling Barroom Blues; Sailor's Plea LPM-2531



6 Includes Blue Yodels 2, 3, 7, 12; Frankie & Johnnie; Sleep Baby Sleep; My Old Pal; Memphis Yodel; Mother, Queen of My Heart LPM-2213



7 Includes Jimmie Rodgers Last Blue Yodel; Mississippi Moon; Blue Yodel No. 9; My Blue Eyed Jane; Southern Cannonball; In the Jailhouse Now No. 2; Peach Pickin Time Down in Georgia; Blue Yodel No. 1; Mu'e Skinner Blues; My Carolina Sunshine Girl LPM-2112



8 Includes That's Why I'm Blue; Mystery Of No. 5; Land Of My Boyhood Dreams; Why Did You Give Me Your Love?; Mother Was A Lady; Carter Family & Jimmie Rodgers; Why There's A Tear; Wonderful City; Gambling Polka Dot Blues; I've Only Loved 3 Women LPM-2865



## BONUS!

Buy 2 records and we will send you this great record, "Country & Western Hall of Fame" featuring the songs of Ferlin Husky, Jimmy Dean, Patsy Cline and many more. FREE!



Please send me the great music I have checked below, plus bonus if I order two records.

I enclose check or money order in the amount of \$\_\_\_\_\_. (Add 25¢ postage and handling per record or tape (Canadian orders add \$1.00 to total amount to cover processing.)

- |  |  |
|--|--|
| <input type="checkbox"/> 1. (LPM-1232) | <input type="checkbox"/> 5. (LPM-2531) |
| <input type="checkbox"/> 2. (LPM-2634) | <input type="checkbox"/> 6. (LPM-2213) |
| <input type="checkbox"/> 3. (LPM-1640) | <input type="checkbox"/> 7. (LPM-2112) |
| <input type="checkbox"/> 4. (LSP-3315) | <input type="checkbox"/> 8. (LPM-2865) |

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

King Karol Records  
P.O. Box 5132, Grand Central Station  
New York, N. Y. 10017 ☎173

TENNESSEE  
ERDIE FORD

COUNTRY MORNING



**Spend a Country Morning with Tennessee Ernie Ford  
He'll sing you songs as peaceful as the dawn.**

The music inside Tennessee Ernie Ford's new album,  
Country Morning is just like the title says--  
fresh, comfortable, satisfying--

the kind you can't get from anybody but Tennessee Ernie.

**Brighten your turntable with Country Morning,  
Tennessee Ernie Ford's new album from Capitol Records.**

# Country News

What will happen to the Ryman Auditorium when the Opry moves to Opryland? Nobody really knows, but plenty of folks care. Its owners have decided to decide later.



PHOTO: JERRY RAILLY

The future of the historic home of country music will be debated for another year.

## One Year's Grace for the Ryman Auditorium

by Patrick Carr

The fate of the Ryman Auditorium, which was to have been demolished by its owners, the National Life and Accident Insurance Company, will not be decided until the spring of 1974. This decision was made May 11 in a joint meeting between executives of National Life, the NLT Corporation, and WSM, Inc., and it opens the way for what promises to be a long debate over the future of the historic home of country music.

The issue of the Ryman's survival first arose when the decision to build Opryland, National Life's 369-acre recreational park ten miles out from downtown Nashville, was made. The area around the Ryman was becoming very seedy, parking

was a major problem, and the facilities offered by the old building had never been ideal for either broadcast or performance. Therefore a new site for the Opry was suggested, and plans eventually finalized around the concept of a much-expanded country music center—Opryland U.S.A.—as opposed to just another theater building. The main reason for the Ryman's existence—live country music—thus having been removed, the question remained: what to do with the building?

National Life's first answer was to demolish the structure and use some of its bricks, pews and ironwork to build a chapel at Opryland—and of course the objections to this suggestion came in thick and fast. Why demolish a building that has served for so long as the home of country music? Could it not be preserved, if not for its value as a working theater, then for all it

means to country fans and the history of country music? The pressure mounted from many sides until a full-blown controversy was raging.

Then on January 4th of this year, Bill Weaver, chairman of the board of National Life, NLT Corporation and WSM, announced that he had met with interested parties in the controversy—notably Dr. Benjamin H. Caldwell, Jr., who is president of the Tennessee Historic Sites Federation—and decided to call in an expert to assess the Ryman's suitability for preservation. The man chosen was Jo Mielziner, who is reputed to be one of the world's leading authorities on theater construction and stage design. Mr. Mielziner arrived in Nashville on March 13th, and spent the day of the 14th inspecting the Ryman. When his report was released in April, its findings were negative: there was no valid reason for preserving the Ryman Auditorium, according to Mielziner.

Mielziner concluded that the Ryman was never intended to be a theater, that it was not suited to its role as such, that as an architectural structure it was undistinguished, that it was poorly constructed from inferior materials, and that therefore the cost involved in renovating it as a theater would not be justified. The report did not consider the building's possible use as a shrine or country music museum, but concentrated on its possible continuation as a working theater. Mr. Mielziner was quoted as saying that there was "no point" in his considering country music history in reaching his conclusions, and that furthermore, he did not consider the Ryman to be a recognized national symbol of country music.

Mr. Weaver released the report with the comment, "The report speaks for itself and needs no further comment from me."

But that was by no means the end of the affair. Mielziner's report quickly came under fire, as did Mielziner himself. *The Tennessean* reprinted an article by Ada Louise Huxtable of the *New York Times* saying, "Mielziner . . . whatever his accomplishments in the field of stage and theatrical design, is not the most qualified expert on old building renovation and re-use, to put it mildly." She suggested that other authorities would have been much more qualified. In another *Tennessean* article, Keel Hunt drew attention to the fact that Mielziner had written that it would be far less expensive to build a modern theater and concert hall than it would be to convert the Ryman into a modern theater, and then reported that Mielziner was himself in line to become the professional consultant for the proposed Tennessee Performing Arts Center, a multi-million-dollar project that would, if undertaken, include a modern theater and concert hall. And naturally, many commentators were quick to point out that leav-

ing consideration of the Ryman's musical past out of any study on the question of its demolition was, to say the least, insensitive.

Dr. Caldwell, from whose meeting with Mr. Weaver the suggestion of an outside study arose, was quoted in *The Tennessean* as saying, "Mr. Mielziner is probably correct in saying that the Ryman cannot be preserved as a modern-day theater, but a study is needed by competent architectural firms to see what adaptive use can be made of this historical architectural monument . . . I respect Mr. Mielziner's ability as a theater and stage designer . . . but he is neither a historian nor an architect. When he comments on these areas, he is speaking beyond his realm of knowledge."

Far from presenting the final word on the situation, Mielziner's report had raised more questions than it settled and propelled the Ryman debate into the public eye. The central issue, though, remained clear: to demolish or not demolish. And on that score, nothing has been decided. The National Life Company has decided not to decide, for now anyway.

On May 11th, Bill Weaver re-

sponded to an inquiry about the possible sale of the Ryman with the following words: "We are not ready to make a final decision about the Ryman. It is our plan to continue to ponder the matter, to listen to any and all expressions, opinions, suggestions, and to then rethink the whole question after the Grand Ole Opry has moved to its new home and the Ryman is vacant. That will be approximately one year from now . . . We are open-minded and determined to study and explore all the proposals that are now being advanced concerning the Ryman, including those from within our own organizations."

Suggestions to date include the renovation of the building (possibly with public funds) as a historic monument; its re-conversion to a place of worship; and its possible use as some kind of commercial venture similar to San Francisco's Ghirardelli Square or Underground Atlanta. All of these suggestions have their drawbacks, however, and they all depend on the agreement of the National Life company. National Life has invested great amounts of time, planning, and money to ensure that Opryland U.S.A. will have everything the country music fan and vacationer could wish for, *plus* a new Opry House that is bigger, more comfortable, and a great deal more efficient both as a theater and a broadcast center than its predecessor. The company is bound to look with suspicion upon any scheme that might attract tourists away from the new park, back into the streets around the Ryman, and it is upon the possibility of an agreed solution to that problem that the fate of the Ryman rests.

Contemporary country music will be gone from the Ryman by next spring, out to its magnificent new home in Opryland: whether a dignified and useful function can be found for those four walls in downtown Nashville that will house its ghosts, remains to be seen.

If you would like to express your views on the issue of the Ryman Auditorium's preservation, or if you have any suggestions about possible uses for the building once the Opry has moved, write us a letter. We will publish a sampling of our readers' views in a future issue. ■



The new Grand Ole Opry House: Construction of the auditorium is already underway at Opryland.





PHOTOS: JAMIE PARSLAW

"People say Doc's (right) the best guitar picker in the world, but from the sound of that picking, Merle's catching up."

### **Doc and Merle Watson Yearn For Home** by Richard Nusser

Merle Watson sat on the end of a piano backstage at New York's Philharmonic Hall, one of the few places where you find a comfortable dressing room. He and Ron Taylor—fellow-picker, songwriter and tour driver for the Watsons—were picking two guitars, trading blues riffs that filled the room with a sweet feeling. People say Doc's the best guitar picker in the world, but from the sound of that picking, Merle's catching up.

Close by on the couch his father, Doc, told two magazine writers stories about growing up in and around Deep Gap, North Carolina, where the Watsons live and have lived for a long time. Doc's great-great-grandfather came over from Scotland and homesteaded a tract of land eight miles from Deep Gap. Doc was chortling about one old friend or another whose name cropped up in the conversation, and he never had a harsh word for anyone. In fact, although he's been blind since birth, you get the impression Doc knows something about life and people not too many others appreciate or understand. Unlike some people, Doc doesn't flaunt this knowledge either. He's just comfortable with it. An awful lot of people think he's the nicest man they ever met.

Of course, he's still human. "We still have our cuss fights," Merle

said once. But from the way he plays guitar, you could easily imagine that Doc's fingers were guided by some superior, extra-terrestrial force.

With one writer departing, and the concert about an hour and a half away, Doc began itching for a little food. After waiting backstage a bit longer while his manager checked out a few last minute details, Doc, Merle and his wife, Geneva, Ron Taylor, manager Bob Williams, and Tex Logan's daughter (keeping Geneva company), sauntered across the street to a restaurant called O'Neal's 'aloon. Over dinner of salad, cheeseburger and cheesecake, he told us about himself.

He started playing a banjo his father made when he was 11 years old. "But I had a harmonica as far back as I can remember," he said. He acknowledged that a musical career "was the only feasible thing," and recalled how musicologist Ralph Rinzler "discovered" him and persuaded him to start playing the folk circuit in the early 1960s, launching a career that has been responsible for bringing those lilting bluegrass chords into the lives of people who weren't fortunate enough to grow up around Deep Gap.

One of his first appearances was at the Ashgrove in Los Angeles. After that it was weekend trips on a bus up to New York, coffee house appearances and informal hoots around the fountain in Washington

Square. "I never did like riding on a train," Doc said. "The bus was just fine. The drivers always took good care of you."

Doc's earliest musical influence came from records and radio shows featuring the likes of Jimmie Rodgers, the Carter Family, Dave Macon and Git Tanner and the Skillet Lickers. Before going on his own, he played with Clarence Ashley's group and some local bands, at one point playing electric guitar. The music was country swing. His father-in-law played old fashioned five-string fretless banjo and Doc picked up a couple of licks during family get-togethers.

Somewhere along the line he began incorporating traditional fiddle melodies into his guitar playing. He's been known to apologize for letting a dulcimer sound creep into his picking, also, but both have something to do with his distinctive style.

The current interest in bluegrass sort of amuses Doc. It's a revival of a revival to his mind, since he rode the wave of the last "revival" in the early sixties. He allows some credit for the growing demand for his talent to the recent *Will The Circle Be Unbroken* album, recorded in Nashville with a host of traditional country stars and the Nitty Gritty Dirt Band.

The constant grind of one-night stands is beginning to lose its appeal, no matter how much Doc enjoys the music. "It's hard work, friend. Don't let anyone tell you

different. I just like to get home and loaf, and enjoy Rosalie's good cooking," he said, laughing.

For Merle too the road life has lost some of its lustre. It is he who handles the business end of the Watsons' career. He has a head for business—in fact, he likes it so much that recently he's been thinking more and more seriously about giving up the professional music life and working full-time on his booming construction business down in Deep Gap. Wanting to get home and spend as much time with his family has something to do with that decision, too.

From New York, the Watsons were planning to tour the East Coast, then rest up and head towards the West Coast. On the way they planned to stop by an outdoor festival in Winfield, Kansas. "Some good old flat country people come to that one," said Doc, recalling an earlier visit.

Then he polished off the last of his New York cheesecake and went across the street to play his brilliant guitar for a house packed with denim-clad city kids who were aching for a brief shot of some of the best country music in the nation. They weren't a bad audience. ■

## Old-timers Return for Wheeling Reunion

by Tim Cogan

At WWVA's Capitol Music Hall in Wheeling, West Virginia, Mrs. Jean Miller, associated with Jamboree, U.S.A. for 24 years, watched as old-timers greeted each other with much pumping of hands and slapping of backs. "Isn't it something?" she asked softly.

This was May 19, 1973, the date of the Second Annual Homecoming Jamboree Reunion. Hank Snow headlined, and was joined by Doc Williams and his family, Wilma Lee and Stoney Cooper, Lee Moore, Crazy Elmer, Roy Scott, Shug Fisher (from "Gunsmoke"), Shorty Kellums (from "The Beverly Hillbilies"), and "Hee-Haw's" Grandpa Jones. "I've seen all the folks," said Grandpa. "Lot of them I don't hardly know, but then when I look again, I know 'em alright!"

The Reunion was organized by the staff of Jamboree, U.S.A. with help from Doc Williams, whose

daughter Barbara located most of the old-timers.

The old-timers had themselves a good night meeting their friends again and mingling with the public. When Stoney Cooper, a Jamboree regular from 1945 to 1957, stopped to chat with Lee Moore, a small crowd collected; Stoney obviously relished the spotlight. Over the heads of the people came a down-home voice asking the big question: "Why'd you ever decide to get so old?"

Looking around the room, Glen Reeves pointed out that Jamboree has quite a history and tradition, and that its nucleus was right there in the room. Freddie Carr said he'd talked to several of the older performers and heard some interesting stories of how it used to be at Jamboree. Most people agreed that the major changes are drums, electricity, and, especially, the addition of the house band, Country Road. "Got to be the top staff band in the country," is how Freddie put it.

Following a special warmup where the audience could get close to the entertainers, the Reunion opened with The Doc Williams Show. This was one of the few times that all three of Doc's daughters were able to sing with his show; it was like a reunion within a reunion. Doc closed his first set with "I'm Wheeling Back To Wheeling," and I asked him afterwards if he was happy with the way Homecoming is turning out. His eyes lit up. "It's amazing that these

people came down here at their own expense—all for a moment of glory and a chance to see their old friends," he said. "Many of the real pioneers in country music radio are here—men like Elmer Crowe and Bill Jones."

Hank Snow came up from the dressing room and bumped into Shug Fisher. "Still watch you all the time," Snow told him. They chatted about people they'd both worked with, acquaintances that had died, old times—like the days when the Jamboree was performed in the studio instead of on stage—until Hank took the stage, wearing a dazzling white cowboy outfit. He did several numbers smoothly, then his monster hit (14 months in the Top Ten), "I'm Movin' On," and a sentimental favorite, "The Mothers Song," that brought tears to the eyes of several older women backstage. Hank's performance weaved evocative ballads with the driving, galloping rhythms that made him famous, stopping for a minute while he told the packed house that Chet Atkins was doing fine after his operation.

Backstage, in the break between shows, Shug Fisher talked of feeling nervous about appearing live after a long break. "But they were wonderful," he said. "Wonderful!" A weary Hank Snow puffed his pipe and said he'd seen people that night he hadn't seen in years.

The ten o'clock show started and the old-timers were up and at 'em again, giving it all they'd got. In the control room, Jamboree Studio



Hank Snow headlined the show at the Second Annual Homecoming Jamboree Reunion.

PHOTO BILL BURKE



PHOTO: JERRY BAILEY

The "Lost City Cats" from Kobe, Japan. They caught the sound of bluegrass note for note, entirely by listening to records.

Engineer Jim Sutton monitored his spotlight, multicolored board. One of the Country Road came in, a young fellow who plays a fine guitar. He jerked his thumb, pointing through the broad glass to the wooden stage beyond. "There're some real entertainers out there," he said in a quiet drawl. ■

### Japanese Bluegrass Band Plays Nashville by Marshall Fallwell

The first time I saw the "Lost City Cats," five young and gifted bluegrass musicians who just happen to be from Kobe, Japan, was on a seasonably wet night at the Old-Time Pickin' Parlor, a struggling but sincere place in downtown Nashville with wooden floors, cheap beer, an over-sized guitar painted on the wall behind the stage—and a dollar cover charge. That's how they know if *you're* sincere or not.

Backstage, which is really a store where you can buy custom instruments or have your own shoddy one fixed, five Oriental young men were jabbering at each other in Japanese as they tuned their instruments. All around them swirled this absolute sea of American objects:

naked light bulbs, cigarette butts on the floor, empty beer mugs on glass display cases. Paul Soleberg, who among other things is a publicist for Charley Pride, met me as I stuck my head in the door. Paul had been helping the band while they were in Nashville, he explained, but he barely had time to make introductions before the boss stuck his head through the door and the band trooped, single-file, onto the stage, each of them bowing formally to me as he shook my hand in passing.

They brought the house down. Normally reserved fans stood for them and whistled through their fingers for more. There was a discipline to what they did that most American bands never seem to achieve, an unwillingness to compromise with a form they might have held even sacred—bluegrass. Their final encore was a long, sweet version of "Orange Blossom Special" led by the fiddle player, a 22-year-old, classically-trained violinist nicknamed Shige (pronounced Shi-geh). Two days earlier, Shige had realized a wish of his, to meet Vassar Clements, the fiddler who had played with The Earl Scruggs Revue and with Bill Monroe in the early years with Decca. Vassar

went to the trouble to tape some of his licks for Shige to learn later, but said, "I can't teach this boy much. He's awful good."

Afterwards, over beer supplied by the management, I talked to the group through Shige, the only one who knew enough English to converse at all. A few years earlier, the band had formed in college. Entirely by listening to records, they had caught the sound of bluegrass note for note. Had any of them had personal contact with other American musicians while they were in Japan? Yes, said Shige, unsmiling, the mandolin player, Hezawa, because he had screamed loudest at a country music festival in Kyoto, and had been chosen by the promoter to present flowers to Tex Ritter. Hezawa had been very proud.

They had saved for years to come to America. Although they had recorded one album for King Records, a big Japanese label, they had been required to finance the effort themselves, to the tune of 230,000 yen or \$900. So, most of their travel money came from playing at a cafe in Kobe called The Lost City and from skipping superfluous meals—breakfast, lunch and an occasional supper.

Finally, on April 18 Japan Air Lines set them down in Los Angeles where they immediately dropped one thousand bitterly earned dollars for a maroon 1966 Oldsmobile. At this point, the bass player pawed through his meager store of English words and said, "It is velly bad car." Seems like even the wipers refused to work.

So, rickety-sprit, they crossed the Great American desert in two days. On April 21, they creaked into Nashville, in need of a fan belt and a place to stay. After one night in the James Robertson Hotel, they rented a hovel on 18th Avenue South, for \$30 per week, in advance, if you please. Ironically, they were smack in the middle of Music Row.

Ever since Ft. Smith, Hezawa, the accountant for the group, had been worrying about money. Early the next morning, he clumped around in that awful room in his Levi's and wooden shoes, and thought things over. His decision: the food budget for the five members of the band, all 21 and 22 years old, would be \$5 a day. To cook with, they had already purchased one aluminum pan and one coffee-cup, which had begun to rust. I met them on May 4. The next day, I made myself feel like a cross between Harry Truman and Brando as the Ugly American by taking them three pounds of hamburger and a gallon of milk. I wonder who the guy who sold them the Olds feels like.

Through Paul Soleberg's efforts, however, and those of Mac Wiseman, they were able to play for a week at The Pickin' Parlor. Purely for the exposure, let it be known, because as tourists, they couldn't earn money while in America. Just spend it. It was then arranged that they play at the Exit/In, like the Pickin' Parlor one of the most important places in Nashville to hear good music. This was writers' night, which means that anybody who signs up with Owsley Manier, one of the owners, can play. Again, they got standing ovations, which is something I've never seen at the Exit/In, where the clientele is not given to sloppy displays of emotion. At 6:30 the following morning, they did another freebie, an important one, on the Ralph Emery Show. They were well-received.

Their plans were to drive over



**Brenda Lee:** She prefers the nightclub circuit to the packaged shows of country and rock.

to Virginia and North Carolina to attend as many bluegrass festivals as possible before their money ran out completely and they were reduced to boiling their E-strings.

Hooray for the human spirit. I hope the Lost City Cats go back to Kobe with many fine stories to tell. ■

---

### **For Brenda Lee, Thirteen Is A Lucky Number** by Robert Adels

---

Thirteen has turned out to be a lucky number after all for Brenda Lee, despite its evil portents. Her recent set at Madison Square Garden's thirteenth rock 'n' roll revival concert proved that the petite southern lady is still as loved in the Big City as she continues to be in country's heartland.

Brenda Lee prefers the nightclub circuit to the packaged show itineraries of country and rock, so she approached this particular date with double doubts. Her own five-piece band had only one hour

in which they could rehearse with promoter Richard Nader's own band which played for the other performers on the bill, none of whom had one country ballad to their credit.

As it turned out, the final result was personally rewarding for her. She summed it up this way in her hotel room the next afternoon: "If you can quiet down 18,000 people, many of whom were on their feet the whole time Chubby Checker was doing his dances on stage, with a ballad—well, then you've really done something!"

And after her biggest country song (Kris Kristofferson's "Nobody Wins") and her biggest album (*Brenda*), Brenda's career shows hardly any signs of waning. It was thirteen years ago (that number again!) that she scored her first Number One record with "I'm Sorry," and thirteen years ago when she began to be recognized as a major country ballad singer. Although she opened her set in New York with her original version of "Comin' On Strong" (now the Chev-

rolet commercial as sung by Tex Ritter) and closed with "Kansas City," these rousers only served as a frame for her mainstay—heartsongs.

Now a 29-year-old mother of two, Brenda was first brought to Nashville from Atlanta at the age of twelve by her widowed mother; her three brothers and sisters naturally came along too.

"I don't ever remember Mom acting the stage mother or anyone in the family being jealous of me. Really, I don't," she recalls.

Ten years ago, she married Ronnie Shacklett, now a building contractor in Nashville. Their two daughters, Julie, 9, and Jolie, 4,— "sometimes I wish I would have named the younger one something else"—inspired Brenda to begin a soon-to-be-published volume of poetry called "First Born." "When I'm lonely, I find comfort in writing about every walk of life," she said. "No, they aren't meant to be song lyrics. They're to be read as poems because that's how I wrote them."

Brenda doesn't write for a musical purpose, and since the success of "Nobody Wins," many top writers have been sending their songs to her and producer Owen Bradley. Some have even been known to phone up to ask if they could stop by to play her a few, but she's not particularly annoyed by their persistence. "It just gives me a wider range of things to pick from," she says. "I never rely on any specific songwriters—I go for the song. At the concert, some of the people backstage like Bo Diddley even said they had things they were going to get to me."

It might seem so, but Bo Diddley—the black singer/guitarist who popularized a soulful, rhythmic sound which bears his name—is not really an off-the-wall source of material for Brenda, for she sees more of an analogy between her career and that of Ray Charles than of, say, Loretta Lynn.

"I've attracted a country audience because of the material I usually choose to sing," she explained, once again referring to the fact that she doesn't play the traditional country musicians' dates like fairs and multi-artist tours. As her husband Ronnie put it, "Well, we just feel kind of 'establishment,' ya know?"

In 1967, Brenda stopped recording altogether and did not start again for four years. "I felt the business changing—moving away from what I wanted to do," she said. And although she doesn't claim it has turned into a country balladeer's paradise by any means, she feels that the reception of "Nobody Wins" means that things can go back in that direction.

"Country music is increasingly being accepted by a wider range of people just for what it really is," Brenda Lee, short but sharp, observed. And she's very much a part of that fact. ■

### Johnny Russell Carries A Lot Of Weight These Days by Ellis Nassour

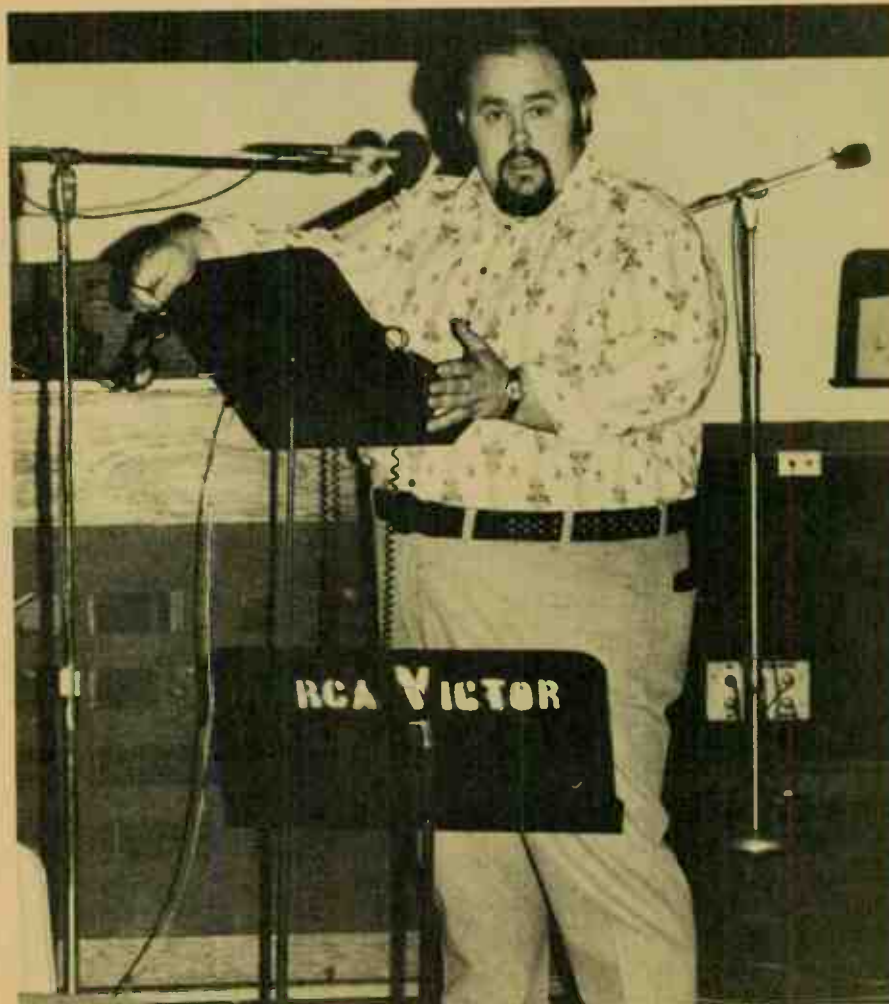
"Since the album came out with my picture on it," Johnny Russell declared very seriously, "the letters from girls who said they liked my music and wanted to marry me have dwindled. I think Linda (his wife) is pleased. She wants me all

to herself, you know. Now the letters are from folks who say they like my music, but tell me I should go on a diet."

Johnny Russell, 32-year-old singer and songwriter, isn't quite six feet tall, but what he lacks in height he certainly makes up for in width.

"Linda was always trying to get me to go on a diet," he continued, "but suddenly she has taken to putting big platters of food in front of me. I don't know what she's afraid of. There really is enough of me to go around."

Just about anybody who has been lucky enough to see the 300-pound Russell in person on Jamboree, U.S.A., in Wheeling, West Virginia, the Grand Ole Opry, or the touring Charley Pride Show has come away raving about the excitement he generates on stage, the quality of his voice, and his fantastic range. After a recent performance of a Pride concert one lady reacted more strongly to Russell's set than to Pride's. "If Guy Lombardo plays the sweetest music this side of heaven, then Johnny



"The amazing thing is the number of people who said 'No' when I came to them to sing."

PHOTO: ELLIS NASSOUR



Johnny Russell: "This business will warp your mind, if you let it. It was a lot better when they pitched songs without demos and tapes. Now you go through a board of review."

must sing it. I've never seen anybody stop a show like he did. He's Hank Williams, Sonny James, and Eddy Arnold—and Tennessee Ernie Ford, too—all rolled into one!"

Not just anybody gets to appear with Charley Pride. You have got to be good—better than good. Russell is. His career in country music emerged from a seemingly endless string of talent contests, appearances on every conceivable kind of country radio and television show as a fill-in, then those inevitable tavern dates which led to package shows, better clubs, his own television show and finally the Opry and Jamboree. He was running the publishing end of the Wilburn Brothers' Sure-Fire Music, when a song he wrote came to the attention of Chet Atkins at RCA who chose it as the flip side of a Jim Reeves release.

"In my Sure-Fire job I knew that artists don't come to you just looking for records," he explained. "They are looking for hits. So when Chet picked one of the tunes I sent him, I got all excited—especially when I heard that Gentleman Jim was cutting it. But nothing really happened. I mean it was a flip side. But it is easier to get someone to look at your songs after they have done one of them.

"For instance, Buck Owens did one," he said with a big smile, "and I never heard from him again!"

The "one" that Buck Owens cut

was "Act Naturally," which not long after was also recorded by the Beatles and became a pop music monster hit, selling over a million copies.

"That sudden, new-found fame threw me into a dither," he admitted. "I really wasn't happy and I figured that was the time to do something about it. I loved—and love—writing songs but my greatest joy comes from performing."

"Now that I can look back, the amazing thing is the number of people who said 'No' when I came to them to sing. I had written songs for Loretta Lynn, the Wilburns, Del Reeves, Burl Ives—even Patti Page. And, if I say so myself, I was a darn good song plugger. And since I was good at these two things—plugging and writing—I guess the powers that be figured 'Why, heck, let him keep doing what he's good at.' But, you see, they forgot one thing. They forgot I carry a lot of weight in this town!"

That he *literally* does. Besides being a man of large proportions—stemming from an insatiable appetite for fried okra, butter beans, fried chicken, and cornbread—Russell is also a warm, outgoing, kind, and delightful person.

"Hi, sweetheart," he exclaims as he sticks his head into Connie Hurt's office at RCA. (She's Jerry Bradley's secretary.)

"Hi, how's your diet?"

"I got off that thing."

"Why'd you do a thing like that?"

"Well, you told me losing weight wasn't gonna do me any good anyway!"

Almost as an afterthought he adds: "You wanna take me to lunch?"

"Now, Johnny, be nice. You said you were off your diet and I only get paid every two weeks."

It has been a long—if not necessarily hard or frustrating—climb for Russell, who was born in Sunflower County, Mississippi, and raised in California. Besides the early influences of fried chicken and cornbread, there was also a great love of country music, especially such greats as Ernest Tubb and Lefty Frizzell.

His debut album, *Catfish John/Chained*, is one of those rare LPs where every cut is excellent. Five of Russell's six chart singles are included (one of these, "Mr. Fiddle Man," was co-written by Johnny and his wife) along with a very winning version of "The Jamestown Ferry" and two excellent new songs, "My Mind Hangs On To You," which is reminiscent of "I Can't Stop Loving You," and "It Sure Seemed Right," penned by Johnny and his brother Michael.

"I've made great strides in the last eight months, but I don't feel a damn bit different," he said. "I guess the best thing to do, if you want to keep your head, is not to pay attention to any of it, but to just keep on going like you always do. I have seen how success affects the big timers. Sometimes that stage seems to take hold and last forever. I don't want that to happen to me."

Later during lunch, where he hardly put away what I expected him to, Johnny went further: "This business will warp your mind, if you let it. It was a lot better when they pitched songs without demos and tapes. They used to just pick a song out on a guitar and sing it for you. Now you go through a board of review."

That afternoon I sat in a small room at RCA as Johnny listened to new material. He was attempting to be all business but he had a captive audience.

"Johnny, let me play you a song that really fits you," one songwriter declared.

"Fit me! Heck, man, nothin' fits me."

# Keepin' up with Cash.

In his music, Johnny Cash tells us who he is. His honesty, his convictions and concerns, his sincerity, humor, and emotion are expressed directly and clearly. The music is the man. Here are two books that bring that man closer to you. Through the story of his life. Through his music, and the words he writes into his songs. Together they make a fascinating portrait of one of America's most magnetic performers.



## WINNERS GOT SCARS TOO

### The Life and Legends of Johnny Cash by Christopher Wren

An "enjoyable biography that gets to the marrow of the story that lies behind Johnny Cash's 'lived-in' face and his music," says *Publishers Weekly* of this moving, revealing book. Full of the personalities who surround Cash—June Carter, Elvis Presley, Bob Dylan, the great Mother Maybelle Carter, and others—it's his story as only he could tell it. As Johnny talked, Christopher Wren listened. The result is the story of a life that is like its subject: original. A nonconformist who struggled his way up only to almost lose it all through his addiction to amphetamines. WINNERS GOT SCARS TOO is Johnny Cash's story—unvarnished, brave, fascinating. Illustrated with photographs, \$6.95

## SONGS OF JOHNNY CASH

Words, music, complete guitar and piano chords of his 59 greatest hits, plus discography, lists of awards, and 80 pages of candid, revealing photographs showing Johnny in performance and at home in Nashville. 256 pages, 8½" x 11"—a fabulous collector's edition for just \$2.95.

Mail the coupon today!

## The Dial Press

Cash Books  
COUNTRY MUSIC  
500 Fifth Ave., Rm. 1102  
New York, N.Y. 10036

Please send me  
\_\_\_\_\_ copies of WINNERS  
GOT SCARS TOO @ \$6.95  
each.

\_\_\_\_\_ copies of SONGS OF  
JOHNNY CASH @ \$2.95 each.

I enclose my check or money order.  
I understand that I may return the  
book(s) for full refund within ten days if  
I am not completely satisfied.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

(New York residents please add sales tax) V173





*Good mornin', mornin',  
Good mornin', sunshine...*

Oh, my yes! Donna Fargo. "The Happiest Girl In The Whole U.S.A." Grammy winner first time out. Only in the business less than a year, can you imagine? Every day has become the skippety-doodah day of her songs. She's a S-T-A-R. Her first album has been on the country charts for 45 weeks and her second is climbing the charts at olympic speed. The executives at Dot Records are swelling with pride over their acumen in signing up the singing schoolmarm.

Yet, when *Country Music* suggested I write about Donna, I almost refused. First of all she was on a Canadian tour. I'd have trouble finding an airline to take me to Oshawa, Ontario; or Brantford; or

Owen Springs. Secondly, I am an acknowledged advocate of *traditional* country singing. I would hire a dog sled to listen to Dolly Parton, whose voice is filled with rural nuance, or to hear the strong Appalachian sound of the Wilburn Brothers. I relax by playing Wilma Lee and Stony Cooper records. Tammy Wynette is too citified for my taste.

"You will love Donna Fargo," editor Peter McCabe insisted. "I saw her in Nashville. She was wonderful." He handed me an envelope of money and a bright red ticket marked *Air Canada*, and several planes and a rented car later, I found myself listening to a country station, speeding toward Lake Huron to the Trail Winds Motel in Hyde Park, Ontario where I had

to ask for Harry Joyce.

Harry Joyce is the proprietor. He was also the promoter of the Donna Fargo/Hank Williams, Jr. tour of mid-eastern Canada.

I drove up to the motel's front office, only to be greeted by the cold noses of a couple of old dogs. I thought: "Tom T. Hall probably invented this place. Next thing you know, I'll be offered some watermelon wine."

No such luck. It was coffee, hot and welcome, and poured by Mrs. Harry Joyce who showed me to a large room. "Harry's not in yet, and Donna and Stan should be here any minute. It's a four-hour drive from where they performed last night—Kingston, Ontario—and they said they were leavin' about noon."

## COUNTRY MUSIC

# Donna Fargo: A Singing Schoolmarm In A Class By Herself

How thousands of Canadians discovered why Grammy award winner  
Donna Fargo is the Happiest Girl in the Whole U.S.A.

by Melvin Shestack

An hour later in walked Donna Fargo, petite and a little tired, carrying some clothes over her arm. She was wearing a brown jacket, brown pants and tinted glasses.

"I'm glad you came," she said, a smile in her voice. "I have to freshen up a little, get unpacked. And then I'll be glad to talk to you. I'm really glad you came." She smiled again, not forced—but naturally, turned and said, "See you soon." She walked down the hall toward her room.

A few minutes later Stan Silver came in carrying some bags. I introduced myself. Stan and I have one thing in common. We both have

ample beards. I complimented his. He complimented mine. "Donna's got to rest a little. Why don't you drive to the concert with us? That'll give you plenty of time to talk to Donna." Stan Silver smiled, too. "I'm glad you came," he said. "We like your magazine."

Stan Silver, for the uninitiated, is Donna Fargo's manager. He is also her advisor, professional worrier, arrangement maker, friend and partner. He is constantly at her side. He even shares the same bedroom with Donna. Don't be shocked. Donna Fargo is Mrs. Stanley Silver.

I'd been warned on a couple of

occasions that Mr. Stanley Silver was a "hard case" who didn't take too kindly to nosey types like myself, and guarded Donna with the perseverance and ferocity of a Doberman pinscher. However, the psychic defenses I'd armored myself with melted with Donna's smile.

I had a second cup of coffee with Harry Joyce. "We love country music in Canada," Harry told me, "but the audiences are tough. They don't come out for everybody and I don't know why." He mentioned the name of a country superstar who bombed locally a few weeks ago. "But Donna is different. I think it would be pretty

**"... People have to tell me I'm a celebrity," Donna said. "I'm really still amazed when people stop me on the street ..."**

hard not to like Donna Fargo's singing.

"I plan to book Donna all over Canada this summer," Harry said. "She should be a sell-out, especially on a bill with Hank, Jr. Everybody loves Hank Williams, Jr., you know. And Jan Howard is on this bill,

I piled into the front of Stan's rented car. "We'll have a bus, soon, which I'll tell you about. But right now, we fly and rent cars. It's a drag." Stan drove, Donna sat in the middle, and I took the window seat. Donna had a map giving directions to the auditorium, drawn up by Harry Joyce. "Donna has a great sense of direction," Stan said, admiringly. "She'll direct us there."

Donna laughed. "We're always looking at directions to some place. We've been on the road so much, I'm used to it. We live in Nashville,

ing. "I'd always been interested in singing," she told me, "but I was trained as a teacher and I got a job teaching. A friend of mine introduced me to Stan, who has been in the music business for a long time. I sang for him and he said, 'You're a country singer.' Did you know, Stan taught me to play the guitar? I told him I wanted to write songs and he said, 'then write songs,' and I started writing."

Stan interrupted: "Donna was head of the English department in her school and she helped accredit



PHOTOS: EMERSON-LOEW

"Donna never told anybody about wanting to be a singer," Stan Silver said. "But she's really a worker."

too. She's great. Really great. I love country music and I like to bring it to Canadians and I always try to book local talent, too. There's always Canadians on my bills."

"Like Anne Murray?"

Harry Joyce laughed. "She's so booked up in the States, I can't even get a date in 1975."

Stan Silver walked into the parlor and asked Harry how long it would take to get to Treasure Island Gardens. A few minutes later,

but we're almost never there."

"We have a house there, though," Stan interrupted. "We found it almost two-thirds built and we're finishing it. But we're on the road all the time. It's hard. We've been going since last June."

Donna continued: "I stopped teaching last June. They let me quit three days early, so I could tour with Roy Clark. It was really exciting."

I asked Donna about her teach-

the school for the state. She was a fine teacher. They weren't happy when she left. They wanted her to teach teachers, too. That's how good she was." Donna squeezed Stan's hand and blushed. "I'm really shy," she confessed.

"Donna never told anybody about wanting to be a singer," Stan said. "But she's really a worker."

"I guess you'd say I'm a very determined person. I learn by doing. When I wrote my first song

about five years ago, I put down what I heard in my head. It didn't work exactly, but I wrote it over and over and it finally came out nearly like I wanted it." Stan explained how Donna's first record, for a company called Ramco, got a lot of Southern California airplay, but it was a small company and didn't have wide distribution. "Are we on the right road?" Stan asked, as we came into London, Ontario.

"We're going right, honey," Donna insisted.

She pointed straight ahead and we saw a poster announcing the Donna Fargo show. "There it is, Stan, The Treasure Island Gardens."

"It's an ice arena," I said.

"Most of our shows in Canada are in ice arenas," Stan said. "I hope they have a dressing room instead of a locker room."

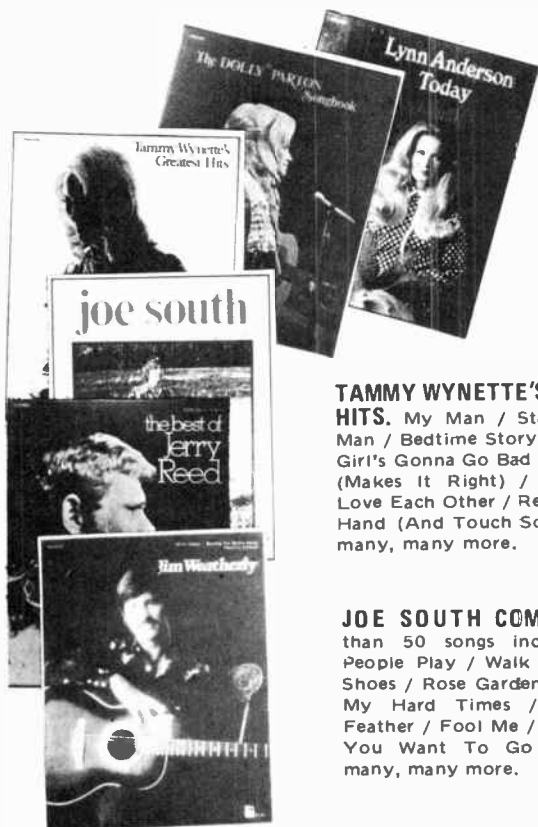
It was a locker room. There was at least a two-hour wait until Donna went on. "I don't wear fancy costumes, usually," Donna explained. "Mostly one-color pants outfits. They're simple and dignified. But I do wear dresses occasionally. It depends on my mood. I jump all



Donna's band, The Pony Express: Silver says they're one of the best groups in country music, good enough to record on their own.

## TOP COUNTRY MUSIC BOOKS

ALL BOOKS INCLUDE PHOTO AND STORY SECTIONS.



**LYNN ANDERSON TODAY.** (I Never Promised You A) Rose Garden / You're My Man / (How Can I) Unlove You / Put Your Hand In The Hand / Easy Loving / Take Me Home, Country Roads and many, many more.  
**No. 3 \$3.95**

**THE DOLLY PARTON SONGBOOK.** Coat Of Many Colors / Joshua / My Blue Ridge Mountain Boy / Touch Your Woman / Here I Am / and many, many more.  
**No. 4 \$3.95**

**THE BEST OF JERRY REED.** When You're Hot, You're Hot / Amos Moses / Guitar Man / Tupelo, Mississippi Flash / Georgia Sunshine / U.S. Male / Ko-Ko-Joe / Talk About The Good Times and many, many more.  
**No. 5 \$3.95**

**JIM WEATHERLY.** Neither One Of Us (Wants To Be The First To Say Good-bye) / Where Peaceful Waters Flow / Jesus Is My Kind Of People / The Prince, The Cowboy And Me / and many, many more.  
**No. 6 \$3.95**

**TAMMY WYNETTE'S GREATEST HITS.** My Man / Stand By Your Man / Bedtime Story / Your Good Girl's Gonna Go Bad / Good Lovin' (Makes It Right) / We Sure Can Love Each Other / React Out Your Hand (And Touch Somebody) and many, many more.  
**No. 1 \$3.95**

**JOE SOUTH COMPLETE.** More than 50 songs including Games People Play / Walk A Mile In My Shoes / Rose Garden / Yo Yo / All My Hard Times / Birds Of A Feather / Fool Me / Don't It Make You Want To Go Home / and many, many more.  
**No. 2 \$4.95**

Sir: Please rush me the songbooks I have indicated below.

I am enclosing \$\_\_\_\_\_ (Check or money order).  
Include 50¢ for postage and handling per book.

Number \_\_\_\_\_ Number \_\_\_\_\_  
Number \_\_\_\_\_ Number \_\_\_\_\_  
Number \_\_\_\_\_ Number \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: **COUNTRY MUSIC HEADQUARTERS**  
500 Fifth Avenue, Suite 1102  
New York, N.Y. 10036

over the stage, you know. I have to move around. I can't just sit there and sing. And it's hard to do that in a dress. Besides, women seem to accept another woman in pants instead of dresses."

The chairs in the locker room were a shade less than comfortable.

---

**"... Then you really are the happiest girl in the U.S.A.?"  
I asked Donna. "In the world, I think.  
That's how I happened to write the song..."**

---

Hockey players, after all, have bottoms a bit more calloused than most country singers. Stan went out for some soft drinks. He gave Donna a quick kiss on the head before he left.

"We're a real team. We work really well together," Donna said, proudly. She stopped for a moment. "You know, we're together all the time—and I mean all the time. In most families, the husband and wife work at different jobs. But lately our life has been so busy that we haven't had time to think about anything. Even about finishing our house, or building one next door for the band to rehearse in. We're always on the go."

"Do you ever think of quitting to raise a family?"

"We talk about that all the time," Donna answered. "Sometimes we want a family and sometimes we don't. I wonder how it will turn out. But right now we're busy working and for the present that's what's on our minds. Getting better and better at what we're doing."

I asked her how it felt to be a celebrity.

"People have to *tell* me I'm a celebrity. I'm really still amazed when people stop me on the street, or ask me to autograph their napkins in restaurants."

I brought up the subject of acting.

"I haven't thought about it. Not at all. But I think about writing a lot. I love the challenge of writing. I have eight of my own songs on the first album and eight, I think, on the second. I just want to grow as an individual and as an artist."

"What bothers me most about this life," Donna admitted, "is that it's hard to wind down. We don't eat well on the road. It's trash eating. We grab hot dogs and sand-

wiches at awful places. Stan is almost a vegetarian, but he has to eat meat on the road. The peas and carrots we order in restaurants are all canned and tasteless. Stan is very conscientious about his health. We've gone three years now without smoking and drinking."

"For religious reasons?"

"Not exactly, but people tell me they find religious overtones in my songs. I went to a Methodist college. High Point, in North Carolina. Did you know that I was scared to death to be baptized? Thought I would drown. I'm still a little guilty about having fun. And my life *is* fun. Especially since I met Stan."

"Then you really are the happiest girl in the U.S.A.?" I asked, almost joshingly—but she answered in a serious vein: "In the world, I think. That's how I happened to write the song. I wanted to make a statement about happiness. The idea sat up there, kind of ready to explode for about two months. Then, one Saturday night, in front of the fireplace, I didn't have any specific intention of any particular words but they just came out of me—'good mornin', mornin'—good mornin', sunshine. And the second verse just happened. Maybe it's because I'm a Scorpio. Things just happen to me. Things happen to Scorpions. What sign are you?"

"I'm a Leo."

"Oh, I thought you might be a Virgo, like Stan."

"If I was born three days later, I'd have been a Virgo."

"If Stan was born three days earlier, he would have been a Leo."

Donna told me that the day after she graduated from college, she went to California. "My brother lived there, too, and I managed to get a job as a teacher. Stan was right. I tried hard to be a good teacher. I'm all business in class. My students didn't know until my record was number one on the charts that Mrs. Silver was Donna Fargo. They were so wonderful and so excited. I thought they'd turn their noses up at me because they were mostly into rock and roll, but they were wonderful."

Donna fidgeted and looked at the clock. "I wish I had some tea," she said. "I carry my own tea bags wherever I go. Coffee makes me nervous. I'm a water sign."

Jan Howard came in. "I'll change back there," she said. "Keep on

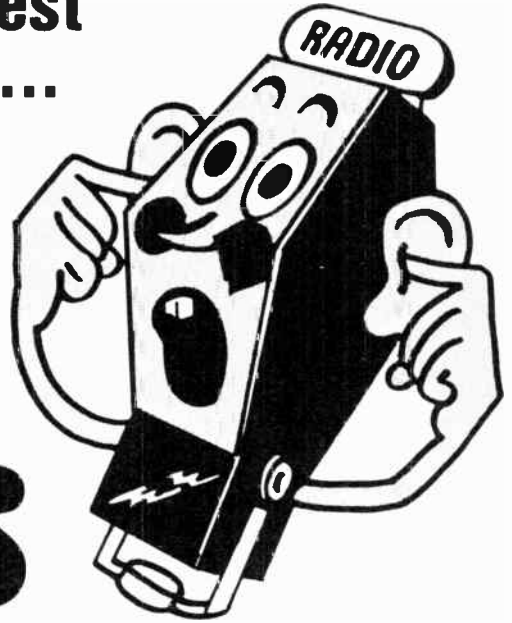


PHOTO: EMERSON-LOEW

"My students didn't know until my record was number one that Mrs. Silver was Donna Fargo."

**NOW! You can own the funniest record album ever produced...**

# ALL TIME GREAT BLOOPERS



Two long playing, laugh-filled records of TV and Radio's greatest fluffs, goofs, blunders and "Bloopers" ever made.

**MANY TAKEN FROM ACTUAL BROADCASTS**

Yes, they're almost too funny to be believable, but every one of the riotous "Bloopers" on these two incredible albums actually happened! Totally unrehearsed and completely accidental, famous broadcasters, many of whose voices you'll quickly recognize, "pull the prize boners of all times."

Hear the most famous of all bloopers . . .

"Ladies and Gentlemen, the President of the United States . . . Hoobert Heever."

An NBC newscaster . . .

"Word comes to us from usually reliable White Horse Souses . . ."

Hear Lowell Thomas 'break-up' right in the middle of a serious newscast.

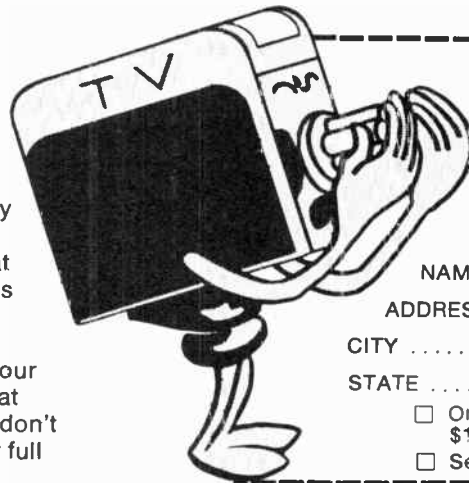
Hear flubs by announcers and "DJ's" . . . movie stars . . . quiz show contestants . . . politicians in campaign speeches.

You'll rock with laughter as boner after boner pours forth in rapid-fire order.

Don't miss the fun. Both albums are yours for just \$5.95.

**MONEY BACK IF NOT DELIGHTED**

Send for "All Time Great Bloopers" today and be ready for the laugh-riot of the century. If you don't agree that this album is the most hilarious comedy album you have ever heard, simply return it for full money back. Yes, if you and your friends don't laugh so hard that tears come to your eyes, then don't keep "Bloopers" . . . return for full refund.



Tampa Marketing  
406 Reo Street  
Tampa, Florida 33609

Dept. PB-80

Please rush my two record set of ALL TIME GREAT BLOOPERS. Enclosed is my check (or Money Order) for just \$5.95 as payment in full. If not completely satisfied, I may return in 10 days for full refund.

NAME .....

ADDRESS .....

CITY .....

STATE ..... ZIP .....

Order TWO SETS AND SAVE MONEY. Send just \$10.90 for 2 sets. You save \$1.00.

Send 8-track cartridges. I enclose \$7.95.

talking." She went into another room and came out a few minutes later in a stunning two-piece long white dress, accented with one piece

down with us, we were talking about Donna's trip to Europe. "I just got back from Tasmania," Jan Howard said. "I was with John and June

words to his songs. I'll never forget that as long as I live." Jan stood up: "Well, it's time for me," she said. "See you soon."

---

**"... Did you know that when Tom T. Hall won the award for best songwriter, he put an ad in the paper which read, 'I voted for Donna Fargo' ..."**

---

of gold jewelry. Jan Howard is a tall, beautiful woman with striking red hair and an aura of aristocratic intelligence. I was struck by the sadness of her eyes, obviously reflecting the much-publicized family tragedies which have plagued her during the last few years.

Jan Howard has left the Bill Anderson show to strike out as a solo act, and according to all reports, is doing quite well. When she sat

Cash. I was just along for the ride. I wasn't an official member of the cast, but they made me sing a couple of times."

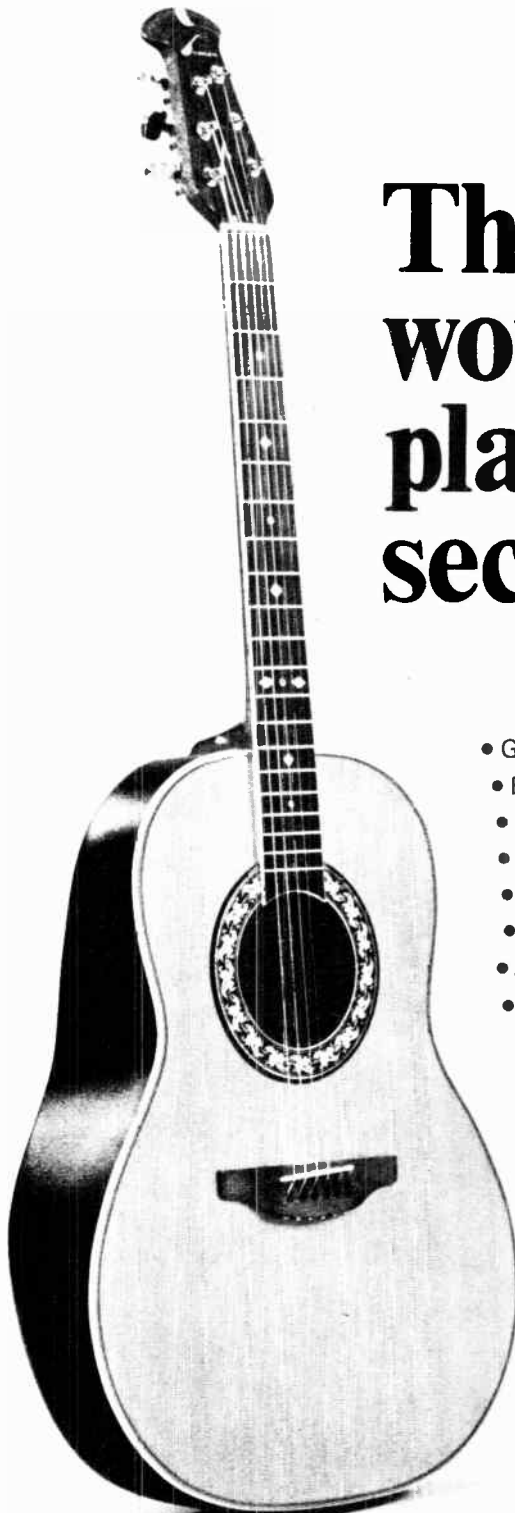
"Do they know who Johnny Cash is in Tasmania?" Donna asked.

"Do they? Well, we went to what they call the outback to film some footage for a TV special on the aboriginal natives. Those aborigines knew who Johnny was and they sang along with him and knew the

"Jan is a wonderful woman," Donna said. "I have really liked meeting all the great country stars. They all turn out to be fine people, too. Did you know that when Tom T. Hall won the award for the best songwriter, he put an ad in the paper which read, 'I voted for Donna Fargo.' We framed the ad. That's what I mean about fine people. I've been fortunate to have done shows with great people. There's a real camaraderie among country stars. Did I tell you I did a series of shows with Merle Haggard? And I was on the Grand Ole Opry. Talk about excitement."



PHOTO: MARSHALL FALLWELL




# These people wouldn't play second fiddle...

- Glen Campbell
- Bee Gees
- B. J. Thomas
- Mac Davis
- Bobby Goldsboro
- John McLaughlin
- John Hartford
- Charlie Byrd
- Gabor Szabo
- Gary Puckett
- Roy Rogers
- Oliver
- Tom T. Hall
- Jeanie C. Riley
- Larry McNeely

... they play **OVATION**

\*This is not "Second Fiddle",  
it's an Ovation Legend.

SEND COUPON NOW FOR FREE CATALOG

 **OVATION INSTRUMENTS**  
NEW HARTFORD, CONNECTICUT 06107

**CM**

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

NAME OF YOUR FAVORITE MUSIC STORE \_\_\_\_\_

STORE ADDRESS AND CITY \_\_\_\_\_



PHOTO: EMERSON-LOEW

"I jump all over the stage, you know. I have to move around. I can't just sit there and sing."

Harry Joyce, all dressed up in a white shirt and snazzy jacket stuck his head in the door. "Better get ready, Donna," he said. I left to find the band—Donna's new band, "The Pony Express."

I stormed into the band's locker room, announcing who I was. "Well, we ain't the Pony Express, yet," one of them chuckled. "Our yoo-nee-forms ain't back from the tailor yet, so we wear these blue shirts so you'll know we all belong to the same team." They all seemed young. In their early twenties.

As we talked and joked I put these statistics in my notebook.

*O'Dell Martin:* Leader. From Todd County, Kentucky. Lead guitar. Played with both Kitty Wells and Faron Young. Considered one of the best pickers in Nashville.

*Les Sneed:* Electric guitar. Sings. From Amigo, West Virginia. Formerly with Barbara Mandrell. Has played with Dave Dudley and Stonewall Jackson.

*Don Clark:* Bass. Sings. From Binghamton, New York. Played with Sneed, previously with Man-

drell unit.

*Don Marrs:* Drummer. From Portland, Oregon. First job with a star.

*Glen Andrews:* Steel player. From Dublin, Alabama. Has played for Roy Drusky, Peggy Sue and Little Jimmy Dickens.

*David Byrd:* Piano. From Oneida, Texas. Has played with Johnny Cash and Jeannie C. Riley. His wife is Mary Lou Turner of the Bill Anderson show.

(Stan Silver later claimed that the "Pony Express" was one of the best groups in country music, even though they hadn't played together long. "They're good enough to record on their own," he said.)

It was time for Donna's performance. I wanted to see it from the audience instead of from the side of the stage, and as I walked to an arena gate, Hank Williams, Jr., (whom I recently interviewed) spotted me and yelled: "What the hell you doin' here?"

"Tell you later," I shouted. And I entered the gate.

The ice portion of the arena was filled to capacity. The arena was about 90 per cent packed as well. At each gate, a number of people stood, so they could get a better view. I looked around at the group at my gate. There was the Barnes Security Guard with folds of skin over the starched blue collar of his uniform; there was a hippie-ish kid in yellow bell bottoms and a red-and-white hockey jacket which advertised a team called the "Snorks"; next to me stood a real live Canadian mountie, in his brown and yellow uniform with dark jodphur pants and thick mountie boots with spurs attached. A holstered Webley-Vickers .357 Magnum was attached to his Sam Browne belt. Instead of the Smokey Bear hat most movie mounties wear, Constable Heinekie (that was his name) wore a stiff garrison cap. "Are you from the West?" he asked me, looking at my Tony Lama boots.

"I'm in the country music business," I said.

"I'm from the country myself," he said. "Thunder Bay. And I'm a Donna Fargo fan. I hope she's the happiest girl in Canada." Behind the mountie stood two young men, both with yellow inverted corporal stripes on their blue uniforms. London, Ontario is the home of the Royal Canadian Regiment (Fusi-



liers). The audience had more than a sprinkling of the blue uniforms. There were a few men in kilts, too. And behind me, nervous and happy all at once, was Harry Joyce.

The house lights dimmed and the Pony Express—all six of them, pounced on the stage. After an instrumental warm-up, Les and Don sang two numbers. They sang well, and the audience clapped in appreciation. As the group did another number, I heard a high-pitched voice behind me—at waist level. I turned to see a midget family trying to find an opening among us. "We have seats," they said, anxiously, "let us through." The little man waved his camera at me. "I drove all the way from Guelph to see Donna Fargo." We opened a path and the little couple went up to their section in the grandstand.

Merle Kilgore appeared on stage, a tall man with a deep, resonant voice: "The Pony Express, ladies and gentlemen. Ain't they great? Just great. And now, ladies and gentlemen, it's star time." He stretched out his arm. "Miss Superstar, ladies and gentlemen. Donna Fargo!" Out Donna came, almost

doing a somersault. She was in pink and made a fine contrast to her dark blue band members. Her shoes were silver and they glistened. She sang "A Little Somethin' (To Hang On To)" and then "Funny Face,"

**... The audience moved as Donna moved, stopped as Donna stopped. "Everybody join in," she shouted ..."**

all the while dancing across the stage—a strange combination of primness and letting it all go at the same time, and the audience loved every minute. They fairly sizzled in their seats.

The audience moved as Donna moved, stopped as Donna stopped. "Everybody join in," she shouted, as she began "Joy To The World." And then she sang a gospel tune. She clapped her hands, and trotted across the stage, beckoning all the time for the audience to join in. She danced as she sang. I noticed the feet around me. The two fusilier corporals were dancing. The Barnes guard was dancing. The Snork hippie was dancing. Even the midgets

were dancing, their stubby little hands waving in the air to the music.

*Tap. Tap. Tap.*  
I can't believe it.  
It's my own feet.

Impossible, I think. I stand still all the time. I *never* dance. All the Chubby Checkers and all the Arthur Murray Studios have never been able to get my fabled concrete feet to move. But there I was. Jumping as Donna jumped. Slapping as Donna slapped. And when she opened up with Tom Hall's "Me and Jesus," I dropped my notebook and started clapping. Me and everybody in the arena. The constable, the fusiliers, the guard, the midgets. All of us. And I knew that Me and Donna had our own thing going.

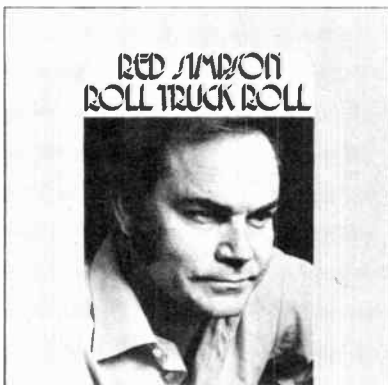
Peter McCabe was right.

All those millions who bought her albums were right.

Stan Silver was right.

Dot Records was right.

I was sold. Out of sight! I hadn't felt as light and good in years. And after *only* a year in the business. At that moment, I wondered why it took her *that* long. ■



**\$3.95 both albums**

# Top Trucker Stars & Hits

6 DAYS ON THE ROAD 6-TRUCKER STARS/ a brand new album with all the big Trucker Stars like; Dave Dudley, Johnny Dollar, Johnny Exit, Charlie Wiggs, Jim Nesbitt, and Jimmy Gateley. Also a great new album with all the big hits of the road, "RED SIMPSON/ ROLL TRUCK ROLL", with songs like Truck Drivin' Man, Born To Be A Trucker, and others!



**6.95 both tapes**  
(8 TrackTape)

KING KAROL S173  
P.O. BOX 5132  
Grand Central Station,  
New York, N.Y. 10017

Name .....  
Address .....  
City .....  
State ..... Zip .....

I Enclose ..... (Check or Money Order Only)  
plus \$ .50 Postage and Handling  
Send Me.....Set(s)/Trucker Records  
Send Me.....Set(s)/Trucker Tapes  
I Understand That I Must Buy  
Both Records (At \$3.95) or Both  
Tapes (At \$6.95) (Plus \$.50 postage)

# Making It and Making Do in Nashville

There isn't a moment here when a writer *somewhere* isn't pitching a song. They'll pitch you in the street, in a bar, or over lunch at the best restaurant in town. They'll even pitch you over the phone.

by Joyce Wadler

It's been the most popular success story in Nashville for some time now:

After sweeping floors around Columbia Records studios for years, Kris Kristofferson releases an album with Monument Records and becomes a star. Back in New York City, the executives of Columbia (which distributes Monument) try to figure out how Kristofferson escaped their attention for so long.

"This man worked as a janitor. Now he's a star. I want to know why we never noticed him," demands one of the men in pin stripes.

Long pause.

"Well," says another corporate official. "I guess he wasn't a very good janitor."

Forget, for a moment, whether or not the story is true. The important thing is that the Nashville writers who tell that story—the writers who haven't made it yet, and may never make it—believe in it. Kristofferson is their hero, and

---

**... It's the town where Tammy Wynette will listen to a song sent in the mail ... and two weeks later will cut it ...**

---

at the mention of his name, aspiring songwriters who are still scuffling and hustling and borrowing beer money can rest for a moment from mowing lawns and painting houses and driving delivery trucks and think that maybe, some day, people will be telling success stories about them, too.

Forget the odds. Forget that there are already some 10,000 songwriters in Nashville with records to their credit, and that nobody knows how many newcomers hit town



every month. Forget that an unknown writer who tried to get in to see Kris Kristofferson these days would have a pretty hard time—and that the sign on the door at Combine Music, the company Kris is associated with, reads: "No unsolicited material will be accepted."

To the writers who come to Nashville, it's still Dream City. It's the town where Tammy Wynette will listen to a song sent in the mail by an unknown California writer, and two weeks later will cut it. Where an RCA producer will spot two young musicians playing a gig at Vanderbilt University and sign them up for an album. Where a mechanic named Royce Clarke can tape a demo of a song he's just written in the grease room of the filling station where he works, and make \$60,000 from it when it's released nine months later on the

flip side of "Harper Valley P.T.A." Where Bob Dylan picks up two street musicians in his limousine and takes them along to a recording session and fixes them up with his producer. Where secretaries and truck drivers and men with eighth-grade educations can become superstars. Where, eventually, everybody gets to the point of carrying their demonstration tapes in their glove compartments. Because, hell, you never know. It happened to Kristofferson. It could happen to anyone.

Her friends call Roxy a hard luck child. Maybe she is, maybe she isn't. At any rate, she's a strange sight in Nashville, a little girl not more than five-feet-three inches tall, with big Janis Joplin eyes and a mass of blond-brown hair, trudging through the streets not with a

guitar, but with an accordion on her back.

Roxy's been in town six years now, packed up and left her home in southern Indiana about the time she was 21. ("I'd heard Nashville was Music City, U.S.A.," she says, "so I figured I'd just come have a look for myself.") Somewhere along the line there were two marriages, two babies, two divorces. Then there was a year in New York City, playing small clubs that didn't seem to go much for her kind of music, and a stint on the road, playing for anyone who'd listen.

Now things are getting a little better for Roxy—she's under contract to do an album for The Rain-box Collection, an independent record label, but she still remembers how hard it was, in the beginning, to get a foot in the door.

"I didn't know nothin' about the business when I come into town," she said. "I thought you could just go into an office, sit down and play the man a tune. I didn't know you had to have demo tapes and make appointments and get by two secretaries to see someone.

"Well, finally I got some of my songs on tape—my friends made an appointment at a studio and gave me a session for my birthday so as I'd have a real nice demo—and I started making the rounds. I didn't know which was a good company and which wasn't. I just walked down Music Row, and chose a place according to whether or not it had a nice sounding name.

"Once I did get in to see somebody, I still had trouble. They were always using a word I hate—"commercial"—telling me I had to change this and that for the song to sell. Well, you know I wanted to be successful—but what makes your song your song is your point of view, and you don't want to be changing that. And also, a lot of the time, these guys weren't even really listening to your songs. They'd be sitting behind their big desks, taking two long distance

---

**"... You'd be playing your best songs and wondering is he tapping his fingers in time to the music... or is he bored...?"**

---

phone calls, and their secretaries would be coming in every few minutes. You'd be playing your best

songs, and trying to psyche 'em out, wondering is he tapping his finger in time to the music, or is he drumming his fingers on the desk because he's bored. And sometimes, even after you'd played your songs, you wouldn't know whether he liked them or not. He'd say come back next week, and then next week he'd say the same thing and so on and on. So you're just left waitin' on him, wondering what you're

him if you could. Because you never knew, you might be knockin' on his door the next day."

For the most part, you do not get rich as a songwriter in Nashville.

Sure, the very few top writers in town may pull in upwards of a quarter million dollars over a three-year period, and a song that makes the top ten can make the writer \$10,000 in air play royalties—plus



Roxy came to Nashville with her accordion when she was 21. That was six years ago. She didn't know about appointments and secretaries then.

going to do meanwhile to get by."

What Roxy did to get by, was take her accordion into the street, to Centennial Park or the steps of the Parthenon, and play for spare change. Those were the times, she remembers, when all her friends seemed to be down and out—some even poorer than she was.

"If you had anything at all, back then, you shared it," she says. "If somebody came knocking on your door, and needed some money to get something to eat or get somebody out of jail, you gave it to

an equal amount of money from record sales. But those hits are hard to come by. And, in the beginning, it's all most new writers in town can do to earn enough to eat.

According to ASCAP, the American Society of Composers, Artists, and Publishers, a writer usually makes one cent on every copy of his song sold, and anywhere from 1 cent to 4½ cents each time it's played on the radio. That's money earned once the song is cut and released. Simply having a song accepted for publication can mean

no front money at all, or at best, possibly \$50. Once a song is released, it will usually take at least a year for the writer to start receiving his cut.

Another problem the new writer in town faces is finding a reliable

---

**"... Getting burned, in Nashville, consists of having your time wasted..."**

---

publishing company. Writers soon learn that having a song accepted for publication is meaningless if the publisher hasn't the know-how—or the money—to properly promote his songs. Tapes can lie on shelves for years, writers can find themselves going nowhere, tied up in exclusive, five-year contracts.

"Getting burned, in Nashville, consists of having your time wasted," says one veteran of the scene. And it's a rare writer who doesn't begin his own personal saga with: "Well, I tied up with this one little outfit when I first came to town, but they didn't do much for me."

The plum job, for a new writer, is often as a staff writer or exclusive writer with an established publishing company. But even then, it's not uncommon for a beginning writer, on a six-month contract, to make \$50 or \$75 a week. The money isn't considered salary; it's actually an advance on the royalties the company hopes the songs he'll write will one day bring in. And, if he wants, a writer can work another job—he doesn't have to be in the publisher's office nine to five, five days a week. But usually, he is. Ed Penney, a slight, soft-spoken man with a neatly trimmed grey goatee, is waiting in the chrome and glass lobby at Decca to pitch some songs to producer Walter Haynes.

Ed's not brand-new in town and he's not a kid. He's in his early forties, and he's placed songs with Glen Campbell, Burl Ives, and Jim Ed Brown. But it's hard even for a free-lancer with a sprinkling of cuts to his credit, so Ed is out in the rain this afternoon, pounding the pavement on Music Row. He has had twenty-odd songs recorded since he arrived in town three years ago, giving up his own public relations firm in Boston, uprooting his wife and seven kids, to pursue songwriting full-time. Now, for the first time since their marriage,

Penney's wife is working "of necessity."

Does he ever get depressed?

"Yeah, sometimes," he says. "But I figure I'm too good a songwriter to give up and head back to Boston. Listen, the best writers in

writer finds out, is a back door business. After months of not getting in via the lobby, a writer begins to hang out, get to know people, and learn about all the other ways to make contact. He makes friends with other musicians, and



Ed Penney (above). He gave up his own PR firm to write songs. (Right) Dan Hoffman, publishing company manager. He tries to give constructive criticism. (Below) Cliff Cochran, a cousin of Hank's, but still struggling.

this town, Kris Kristofferson, Mickey Newbury, struggled for years, too. Now anything Mickey writes, just about, he can get cut..."

There's the flurry of a female star arriving through the back entrance and announcing to the receptionist that she's here to see Mr. Haynes.

Penney leaps up: "I've got this appointment with Mr. Haynes, also," he begins.

"I'm terribly sorry," says the receptionist. "But Mr. Haynes wonders if you could just leave your tapes..."

"Couldn't I just have a moment to give them to him myself?" asks Penney.

"I'm terribly sorry," says the receptionist.

There probably isn't a moment in Nashville when a writer *somewhere* isn't pitching a song. They'll pitch you in the street, in a bar, over lunch at the best restaurant in town. They'll pitch you over the phone ("Blue Suede Shoes" was actually demoed over the phone after Sam Phillips picked up the receiver and was pitched by Carl Perkins).

The music business, as every new

may get invited to sit in (and then fill in) on sessions. He learns to find out when someone is coming to town to cut a record, he knows which producer is looking for what kind of material. He learns who to hit with a song. And, since this is Nashville, not New York or Los Angeles, he also learns that you have to be persistent, but not pushy.

"Got this new song I thought you might want to hear," says one of the twenty people who've "just happened" to drop by to visit Jeannie Seely, who's just about to cut another album. Of course, if Jeannie Seely, or some big producer or publisher doesn't really care to listen to your song, then you've got to learn to take that in stride too. If worse comes to worse, it can at least always make a funny story to share with a bunch of writers later that night in Friday's bar.

"Heard Johnny Cash was in town, so I went on over to The House of Cash to pitch him a few tunes," went one such story. "I hung around, and I hung around, and I wasn't gettin' anywhere, so finally, I went home and went to sleep and I had this dream: I dreamed Johnny Cash had died and gone

to heaven and he's waitin' to see St. Peter. Well, he waits there for three weeks to see St. Peter, and finally, when the big moment comes, St. Peter steps up, looks him straight in the eyes, and he reaches into his shirt pocket and

he says: "Johnny, I got this song for you..."

Then the story teller will take a pull on his beer. "Never did get in to see Cash," he'll add.

The stars, the producers and the

publishers—all the powerful people who decide the future of a song—are not, for the most part, unreasonable men. They are, as the writers know, simply people with limited time, who are swamped by the number of unsolicited songs that come into their offices. And in some cases, particularly when they themselves are writers and can remember their own lean years, they go out of their way to be sympathetic.

"I remember the first time I pitched a song to a big producer," says Dan Hoffman, a lean good-looking graduate of Father Flanagan's Boys Town who is now professional manager of RCA's Sunbury/Dunbar Music Companies in Nashville. "I was a disc jockey at WKDA here in Nashville—number one disc jockey in town as a matter of fact—and I'd work the night shift and spend my days knocking on doors on Music Row. Well, one day I finally got to see this producer—a man who is very big in our business and will go unnamed—and he said: "You don't even have your stuff on tapes? I can't waste my time with you—go on, get out of here." Later, when he found out who I was, he called me back and apologized. But I always keep that incident in the back of my mind. Now, when I get a new writer in here, I'm as gentle with him as I can be. I'm *honest* though; I ask him first if he wants it straight—and I try and give him constructive criticism. But I'm

---

**"... You don't even have your stuff on tapes? I can't waste my time with you—go on, get out of here..."**

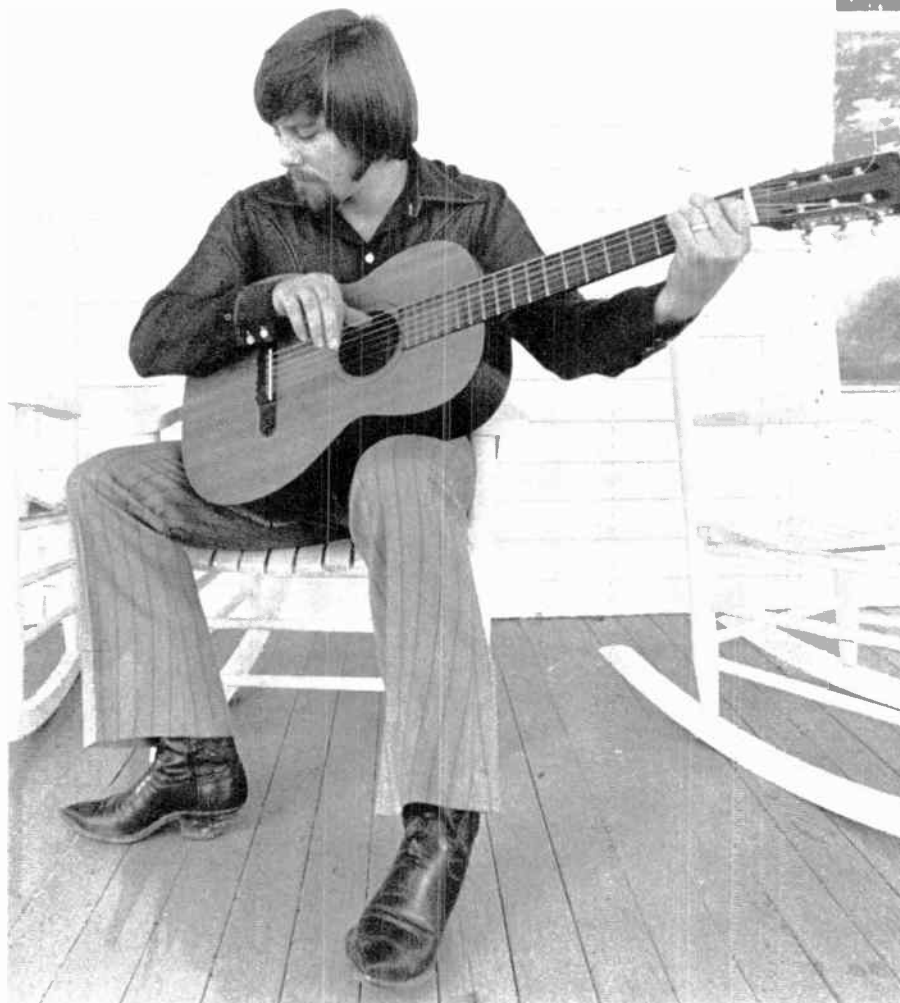
---

always as nice as I can be, because I remember how small that man made me feel when I pitched my first songs."

Hoffman leans back in his chair, quiet for a moment, regarding the crystal brandy decanters on his polished desk, his monogrammed leather attache, the matching red leather sofas in his office.

"I've been pretty lucky," he says, after a while.

Some people like to say making it in the music business is all a matter of connections, that if you come to town knowing the right people



you've got it made. But if that were true, 24-year-old Cliff Cochran, cousin of Hank Cochran, one of the most successful writers in town, wouldn't be sitting in Tootsie's telling stories of playing bars, and nights in jail, and hitching through Mississippi, and hocking guitars.

"My daddy was a musician, he taught me to pick and sing, and we moved around a lot when I was growing up," he says. "Never did like school much—you know I flunked music class—and I dropped

here and there, living with Hank and Jeannie on their farm. Being related to Hank *has* helped—Cliff is a staff writer with the Entertainment Corporation of America, Hank's publishing company, Hank produced his first record, and Hank helps him pitch songs once in a while. ("Like once Hank was having a drink with Tammy Wynette, and he called me up and said 'Come on down,' and when I got there, after a few drinks, he said, 'Sing that song of yours' and Tammy ended up cutting it.") But basically, says



Above: songwriters Will Jennings, Troy Seals, and Don Goodman, still living and their guitars have strings. (Below) Coventry and Elmo Platt. "We've come close to starving to death, but we ain't dead."

out of school when I was 15.

"Took up with Hank's brother, Bob, and we hitched around the country, playin' tunes and gettin' into trouble. We were so broke and cold once, in Mississippi, and we see this sign: 'Go to Florida, pick oranges in the sun.' We packed up our guitars, got on that bus, and headed south. Once we got there, we see it costs \$2.50 a day for room and board, and you only make \$2.25 for picking oranges. We left owing money.

"I hocked my guitar five times, to keep up eatin'; once in Mississippi, once in New York, twice in Nashville, once in California. Last time I hocked it, I lost it for good. I hitched back to Nashville and Hank lent me the money to get it out, but it was gone. A \$300 Gibson and I got \$50 for it. It was the first real guitar I ever had; my mother had bought it for me when I was 16 because I wanted it so bad."

Now Cliff is back in Nashville for good, doing odd jobs, playing

Cliff, being Hank's cousin will not ultimately affect his career. "In Nashville," he says, "you still have to stand on your own two feet—and it doesn't matter *who* you know."

It's lunch break at Danor Music. Writers Don Goodman, Will Jennings, Troy Seals and Mike Harris are sitting around, eating sandwiches, talking about the lives they left behind them.

"Now Don, here, he had some really fine instruments when he came into town," says Will, a former professor from east Texas, who loaded all his belongings into a Volkswagen van to come to Nashville two years ago. "Let's see Don, you had a Martin, a Gibson, left a nice, three-bedroom house, good money..."

"Right," says Goodman, a large, black-bearded man who was formerly an electrical engineer, "I came into town, hocked my guitars, lost thirty pounds *and* my wife—only thing that kept me alive was that

I could shoot pool..."

"And Mike, here, he's lived in about half a dozen different places in the past year, and he's working as a projectionist in a drive-in now," says Will. "Sometimes, he gets his sleeping bag and beds down in the studio."

"Some time or another, we all have," says Goodman. "Of course, I always figure, when I'm hungry and broke, I can write better anyway."

"I can't really complain," says Harris, a lanky 22-year-old with a pale blond mustache, "Cause it's like in a song I wrote: 'I'm still livin', and my guitar has strings.'"

"This is the place for a writer to be right now," says Troy. "Wayne Walker, Jerry Lee Lewis, Red Lane, all those old masters are here for you to learn from. They paid their dues—we're paying ours now."

"Sure is a rough life, though," says Don, then, to Troy: "You know, two years ago, when I was sleeping in my car and living on my beer tab, and things were really bad, I wrote you a letter, 14 pages long, saying: 'Troy, I'm sorry to be running out on you, but I just can't take it any more.'"

"You did?" asks Troy.

"Never sent it, though," says Don.

Times are not good for Elmo and Coventry.

He's just gotten laid off as a staff-writer at Quadrafonic ("No hard



**"... Blood goes for \$5 a pint down here and you can legally sell it once every eight weeks. We've come close to starving to death, but we aren't dead..."**

feelings—they just had to let a bunch of us go for money reasons"), she's seven months pregnant and still not having any luck cutting her songs. True, they've just sung a few children's songs for a television Sunday school commercial for a flat \$15, so they're not totally broke—but right now their phone is gone, there's almost no heat in their little house, and there isn't a gig in sight.

"Nashville is a good place to learn about music," says 24-year-old Elmo as he sits on the faded blue couch and idly tunes his guitar. "But it's a hell of a town to try and make a living. You'd think, with so many musicians, there would be a lot of places to perform. But there are almost none. There's The Exit/In, which has a writer's night on Tuesday and you don't get paid, there's Bishop's where you can pass the hat, there's The Old Pickin' Parlor, though that's really bluegrass."

"Got tied up with an exclusive contract with this smalltime hustler for over a year when we first got here," says Elmo. "Classic story. The guy said he'd make us stars, we stayed with him, he gave us nothing."

"Well, actually," says Coventry, "once I mentioned to him that we hadn't eaten for a while, so he lent me \$5. But that was about it. That contract wasn't hard to get out of."

"About this same time, we were playing a few college parties," puts in Elmo, "but you get tired of being asked to play polkas, you know?"

"People don't really listen to your

songs on tapes," says Coventry. "They just listen to a few bars."

"Coventry tried waitressing once, and lasted about a week," says Elmo. "I worked as a carpenter for a while, but now I work on my music full time."

He pauses. "Blood goes for \$5 a pint down here," he says quite seriously, "and you can legally sell it once every eight weeks. We've come close to starving to death," he adds, "but we aren't dead."

"You've got to do what you do," says Coventry, "and we do music."

And they pick up their guitars, and play their songs. ■

## A Treasury Of Great Country Songbooks

### ELVIS ELVIS ELVIS (45 WORLD-WIDE GOLDEN HITS)

Includes: Heartbreak Hotel; I Want You, I Need You, I Love You; Don't Be Cruel; Hound Dog; Love Me Tender; All Shook Up; Jailhouse Rock; You Don't Have To Say You Love Me; Kentucky Rain; Kissin' Cousins; Crying In The Chapel; and more. **no.21 \$3.95**

### SONGS RECORDED BY ELVIS PRESLEY, VOL. 1

Contains: Angel; Anyplace Is Paradise; (You're So Square) Baby I Don't Care; Beach Boy Blue; Big Boots; Blue Suede Shoes; Bossa Nova Baby; Can't Help Falling In Love; Come What May; Danny; Didja' Ever; Doin' The Best I Can; Don't Leave Me Now; (Such An) Easy Question; Fame and Fortune; Follow That Dream; G. I. Blues; Good Luck Charm; Hard Knocks; How Would You Like To Be; I Feel That I've Known You Forever; I Need Your Love Tonight; I Slipped, I Stumbled, I Fell; I Want You, I Need You, I Love You; In Your Arms; It's A Wonderful World; Jailhouse Rock; Just Tell Her Jim Said Hello; Kiss Me Quick; Little Sister; Lonesome Cowboy; Loving You; 20 more. **no.23 \$3.95**

### SONGS RECORDED BY ELVIS PRESLEY, VOL. 2

Contains: All That I Am; Any Way You Want Me; As Long As I Have You; Beginner's Luck; A Big Hunk Of Love; Boys Like Me; A Girl Like You; C'mon Everybody; Come Along; Danny; Do Not Disturb; Don't Everybody Come Aboard; Frankfort Special; Frankie And Johnny; Gonna Get Back Home Somehow; Got A Lot O' Livin' To Do; Hard Luck; His Latest Flame; Hound Dog; I Got Lucky; I Think I'm Gonna Like It Here; I Was The One; I'll Be Back; Island Of Love; I've Got To Find My Baby; King Creole; Lonely Man; Love Me Tender; Mean Woman Blues; Never Say Yes; No More; One Night; Please Don't Stop Loving Me; Poor Boy; Relax; Roustabout; and 14 more. **no.24 \$3.95**

### HANK WILLIAMS:

Includes: Honky Tonkin', I Saw The Light, Six More Miles, A Mansion On The Hill, Move It On Over, Calling You, and more. **no.9 \$2.50**

### JIMMIE RODGERS VOL. I:

Includes: Any Old Time, T For Texas, California Blues, Frankie & Johnny, In The Jailhouse Now, Waiting For A Train, and more. **no.10 \$2.95**

### JIMMIE RODGERS VOL. II:

Includes: Away Out On The Mountain; I've Ranged, I've Roamed And I've Travelled; Mule Skinner Blues; My Carolina Sunshine Girl; Roll Along Kentucky Moon; and more Rodgers' classics. **no.11 \$2.95**

### CHARLEY PRIDE:

Contains: Distant Drums, The Day You Stopped Loving Me, Fifteen Years Ago, and more. **no.1 \$3.95**

### JERRY REED:

Contains: Amos Moses; Guitar Man; Tupelo Mississippi Flash; U. S. Mule; Georgia Sunshine, and more; plus 144 pages of music, words and photos. **no.5 \$3.88**

■ ■ ■ ■ ■  
 ■ Sir: Please rush me the Songbooks I have indicated below:  
 ■ Enclosed is \$ \_\_\_\_\_  
 ■ (check or money order)  
 ■ I have added 25¢ for postage and handling for each book ordered.

■ Number \_\_\_\_\_ Number \_\_\_\_\_  
 ■ Number \_\_\_\_\_ Number \_\_\_\_\_

■ Name \_\_\_\_\_  
 ■ Address \_\_\_\_\_  
 ■ City \_\_\_\_\_  
 ■ State \_\_\_\_\_ Zip \_\_\_\_\_

■ Send to: Songbooks  
 COUNTRY MUSIC MAGAZINE  
 500 Fifth Avenue, Suite 1102  
 V 173 New York, N.Y. 10036

■ Residents outside the U.S. please add \$1.00 to your total purchase





# Mother Maybelle Carter: Her Career Spans A Half-Century

She's like the bass in a good band:  
you never know she's there 'til she stops pickin'.

by Billy Edd Wheeler

She is short, but she casts a long shadow—long and a half-century wide. Her voice is shy and unassuming, but it has boomed over the loudest air waves of her time and made her a household sound. She is so modest that digging facts out of her is like digging clams on a rocky, clammed-out Maine shore at high

tide, because many of these facts would sound like compliments to herself and she is not, and never has been, on an ego trip. She is like the bass in a good band: you never know she is there 'til she stops pickin'. Yet thousands imitate her guitar licks and a handful of Nashville's elite acknowledge her as a

master, a creator, an originator and an influence on their own style. She is Maybelle Addington Carter, Queen of Country Music.

She gave Chet Atkins one of his first steady jobs back when people said "Chet Who?" This was when Mother Maybelle and the Carter Sisters were playing the Tennessee



Barn Dance in Knoxville, after the Original Carter Family had split up, and the girls and Mama had gone on to Richmond to begin anew, to see how hard show biz can be (they had two radio shows a day and did personal appearances just about every night).

It was 1949 and Mother Maybelle and the Carter Sisters got an offer to come to Springfield, Missouri. "We asked Chet if he wanted to come along and work with us."

**... In 1949 "we asked Chet (Atkins) if he wanted to come along and work with us." 'I sure would,' he said. 'I'm starving to death.'**

"I sure would," Chet said quickly. "I'm starving to death."

"Chester had his trailer hooked to his car. He unhooked that trailer and we took off. He was with us for three and a half years. He went with us to the Ozark Jubilee in Springfield, played with us 'til after he went with RCA here in Nashville. We brought him here with us and we had a time getting him in here. The guitar players tried to keep him out. They was afraid he'd take their work away from 'em, and he did eventually, but he couldn't play with nobody else but us for about six months."

Floyd Cramer is another Nashville picker who admits (or brags, for Floyd is big enough to) that some of his unique piano style came from Mother Maybelle and the way she slurred the bass notes playing her guitar.

"There's a little lick I get on the autoharp when I jump the key, you know, that Floyd says influenced his piano playing too," she added shyly, with a little embarrassed laughter.

Sitting in her son-in-law's home, Johnny-come-lately-Cash, and listening to him play tapes made from transcriptions of the original Carter Family broadcasts over XERA, XEG and XENT in Texas from 1938-42, the influences keep popping up.

"Hear that?" Johnny Cash says, rewinding the portable Wolensak. "Those patterns, repeats, coming in on certain phrases of that hymn—the Carter Family was doing that in the thirties. Gospel groups were making it popular in the forties and even the fifties."

A.P. Carter, Maybelle's cousin and the man of the group, had a way of coming in when he felt like it, when the spirit moved him or when the song needed a lift, singing bass harmony (though many of the notes were too low and his voice just naturally trailed off to nothing), repeating a key word, while Maybelle echoed him with her higher harmony.

"I'm thinking of doing an album using some of these old Carter Family transcriptions," Johnny Cash continued. "I'll do the narrating and



In 17 years, the Original Carter Family recorded more than 250 songs.

pick out the best things from their different periods. Listen, here's June singing when she was ten."

"Honey!" June protests, blushing. "You don't have to play that!"

But he does, knowing she'd have clobbered him if he hadn't, for the tapes are fascinating documents of

**... The announcer barks out: "Here's one of the Carter girls, pretty little ten-year-old June Carter, to sing for you ..."**

American musical history. The announcer, Brother Bill, barks out business-like: "And now here's one of the Carter girls, pretty little ten-year-old June Carter, to sing for you. What are you going to sing, honey?"

"I thought I'd sing Engine 143." Johnny Cash almost breaks up when June starts in, "Along came the FFE, The swiftest on the line..." and for the rest of the evening he was like a child on Christmas morning, each new song a delightful revelation. There were 190 of them and we sampled a good many.

It was a treat for me too, for frankly I didn't know that much

about Mother Maybelle—though I knew she was a member of the Country Music Hall of Fame, and I knew there was a style of playing named after her, the famous "Carter Lick," and I knew that they had erected a monument at Bristol, Virginia-Tennessee to the Original Carter Family and Jimmie Rodgers, and I knew that she had a famous son-in-law and was mother of three of country music's most talented and beautiful girls, Helen, June and Anita.

But that is not knowing someone. That's the way the public knows many of its legends, only superficially. What I was learning now was about the warmth of the woman, the fabric of her personality and the love that everyone has for her, not just her family, but everyone who has been associated with her. The one thing everyone agreed on, the key to her greatness is her deep humility. She is completely oblivious to how great she is.

There is one other thing that came out about Mother Maybelle and that is her physical strength. When they say "She is a trouper," they mean that today, in her sixties, she will sit up all night and pick and sing, if there is anyone who'll sit with her.

But with all her touring and trouping, she has always been a mother first and an entertainer second.

"When mother invited you for supper, she cooked it, not a servant or a cook," Helen says proudly. "The wheat thrashers loved to eat at our house. And when a play was given at school, a Carter girl got the lead, 'cause Mama was the best seamstress around."

She still raises a garden and she still cooks. She's a legend but she is still paying her dues. Billy Wilheit of the Hubert Long Talent Agency says they booked her 28 times between January and June of this year, but to hear her tell it, she ain't doing much.

"Mother would be happy if she could just die on stage," Helen said.

Maybelle Addington was born in Copper Creek in southwestern Virginia on May 10, 1909, in a land of small creeks, limestone rocks, rolling hills, rail fences and cellars full of cabbages and potatoes. She was one of ten children born to Margaret and Hugh Jack Addington.

On the other side of Clinch Moun-



Mother Maybelle in front of her home, just outside of Nashville. She does her own cooking and still raises a garden.



PHOTOS: MARSHALL FALLWELL

**... The key to her greatness is her great humility. She is completely oblivious to how great she is ...**

around, developed a style of finger playing wherein she worked rhythm and lead at the same time. They were married and came back to settle in Maces Springs, neighbors to A.P. and Sara.

So they were ready when in 1927 A.P. came home and said he had run into Ralph S. Peer in Bristol and that word was going out to all mountain communities for musicians and singers to come in and audition to make records for the Victor label.

Out of those who came and were lucky enough to be paid \$50 per song recorded, two names were standout hits—the Carter Family and a young boy named Jimmie Rodgers. The Carter Family records must have sold well, for in 1928 Peer called them to Camden, New Jersey for additional recording, paying them now \$75 per song. In May they recorded “Wildwood Flower,” a song A.P. “worked up” for them, “John Hardy,” “Forsaken Love” and others. In February they returned to New Jersey again for the recording of “Little Moses,” “Lulu Walls,” “Diamonds In The Rough”

tain were the Carters. Bob and Mollie Carter had eight children, eldest being Alvin Pleasant or A.P., who became known as a collector of English and Irish songs, grew up to be jug-eared and tall and handsome and, in 1915, raided the Copper Creek side of the mountain of a buxom, dark-eyed, beautiful girl named Sara Dougherty who sang in a low, almost male voice. She was Maybelle’s first cousin.

In 1926 A.P.’s brother, Ezra J., crossed the mountain too, on a hunting trip—not for deer or bear or turkey, which were plentiful, but for blue-eyed gentle Maybelle, who could play the banjo and the autoharp and the guitar and, because there weren’t many other pickers

and “Foggy Mountain Top.”

In 1938 they made the long trip to Del Rio, Texas where they did the transcriptions described earlier, over the Mexican border radio stations, with 500,000 watts, the most powerful in the world. They had crept quietly from the hills and now were blazing across international skies. Hillbilly music was evolving.

“The second year I went out to Texas,” Mother Maybelle told me, “I took Anita. This was ’39 and she was four. She’d sing duets with me and sometimes solo. We worked for Consolidated Drugs (Peruna and Kolorbak) out of Chicago—they paid for the broadcast time—and when I came home Christmas, 1940, I was asked if I had any other kids that could sing. I said I’ve got one, Helen, but I won’t promise you about the other one, June.

“I went home and I started to work on them kids. I put June on autoharp and Helen on guitar and in two weeks they’d memorized 15 songs. He put them on the show and give ’em \$15 apiece a week, and that was big money back then. They was still in school, too.”

A.P. and Sara separated in 1933 and Sara married Coy Bayes in 1938 in Brackettsville, Texas, moving with him to California, though she continued to sing and record

some with them. In 1942 the Carters moved to Charlotte to work for WBT and the following year they broke up. They had recorded some 300 songs for different labels, but

went to sleep while standing picking on stage!) and tours with Johnny Cash, the man she had blind faith in even before he made it big.

"Me and my husband, we just

(That laugh again.)

"But if he ever tore up anything, he always fixed it. Once he broke the foot off my bed. I come in one day and he had him a bunch of books and rope and . . . I don't know what all, some glue, and he fixed that bed. I thought, now that thing won't hold. But it never has come loose.

**"... We recorded with Jimmie (Rodgers) in Louisville in 1932. He wasn't able to play his guitar much, he was that sick, so I played for him and he sang..."**

no albums, though they were to see many albums put together in various packages later on.

"We recorded with Jimmie Rodgers in Louisville in 1932, not more than a year before he died," Maybelle says. "In fact, he wasn't able to play his guitar very much, he was that sick, so I played for him and he sang. I had to play like him, you know, so everybody would think it was him. But it was me." Again that embarrassed laughter.

The Carter Family moved to Richmond, then on to Knoxville, where they picked up Chet Atkins, and on to Springfield where they did their network show and another radio show every day and the hard work continued and finally to Nashville and tours of Germany (where Helen said Mother Maybelle once

figured there was a lot of good in Johnny. He used to come out to the house when we was living at Two Mile Pike—he'd come in and out—June was beginning to work some with him then. After we moved over on Summerfield I just fixed him a room and let him come and go when he got ready. He stayed off and on two or three years.

"I knew he was having a little problem with some things, you know, and me and my husband talked about it. We figured we had to stick by him, and that's what we done. There were some things he did that we wouldn't o' put up with with a lot of people, I guess. I said sometimes I'd go off and come back and I wouldn't know if the house would be burned down or my doors broke down, or what.

"I know he was taking a pretty good bunch of pills. I'd try to keep him from going out. I'd just sit and talk with him. He'd just get up or go back to bed, or just ramble around. But I knew if he ever got hisself straightened out, he'd be one of the biggest artists going."

She loves Johnny Cash and is proud of him, and it is obvious he loves her and is deeply proud of her. He has hung around her doorstep, like many others, for a long time, drinking at the free-flowing tap of one of the deepest springs in American folk and mountain music. She loves her girls, too, and her husband, Ezra, and that love is returned in full measure. It is not a gushy kind of affection, not the backslapping variety but strong and silent and reticent and sure. It's like mon-



# Beauty & the Beast

Beauty is the talented Lynn Anderson. The Beast is Lynn's mike—a new Electro-Voice SRO-671 from Kustom. This new high impedance ball mike features super anti-

feedback and anti-pop control. It's designed for "up close" professional vocals with improved performance characteristics allowing more clarity, fidelity, and presence.

Each SRO-671—and 14 other models in the new SRO professional series—comes with a clamp, cable, connectors and impact-resistant carrying case.

And they're all backed by Electro-Voice's lifetime guarantee. Choose your own beast from the SRO line at your Electro-Voice/Kustom dealer.

SRO Electro-Voice



Exclusive distributors of Electro-Voice SRO to the retail music industry.  
1010 West Chestnut, Chanute, Kansas 66720

ey in the bank, you know it is there, but you don't overdraw on it. They give each other a lot of slack.

Mother Maybelle played an important part in "working up" the songs A.P. discovered or brought in, especially in arranging them, though only the man's name was put on the label in those days. Their harmonies were church influenced and because they used autoharp and guitar, most of the old bal-

Ezra, or "Pop Carter" as he has become known affectionately by those around him, helped out with some of the booking. But they were never interested in money. They loved what they were doing. The songs were important. It was a natural way of life. Nor have they reaped the mass adulation of super stars or been publicized for the legends they are.

Not that Mother Maybelle has gone unnoticed or is not loved by

fingers. So I don't use the guitar as much. I play the autoharp." And she is not complaining. She is just being natural, as always.

"Can you imagine the stages she has played on?" Nat Winston asked me. Yes I can. I can see them, everywhere from London's Palladium to Carnegie Hall, from Newport's Folk Festival to those little school stages lighted on each side by kerosene lamps. And I can see Ezra, her husband, though I never met him



PHOTO: DICK HOLLART

The Carter Family, left to right: Helen, Anita, June and Mother Maybelle. "I put June on autoharp and Helen on guitar and in two weeks they'd memorized 15 songs," Mother Maybelle said.

lads had to be taken out of their modal keys to lend themselves to instrumental band accompaniment.

Mother Maybelle has survived several eras, from the beginnings of country and western music, through ragtime, jazz, big bands, rock and roll, all the way through to today's middle-of-the-road or country-metropolitan sounds.

Mother Maybelle is still paying her dues. She is booking on her own again, with the girls, Helen and Anita, and with Helen's son David, sometimes, and beautiful 14-year-old Lorrie, Anita and Don's girl.

If, in the past, they'd had one of today's super managers the Carters would probably be rich several times over. But A.P. used to book them and he never bothered to read the fine print of a contract. Also

the country music community. She is. Deeply. It's just that the praise has been as quiet as she has. People like Joan Baez have stirred interest by recording some Carter material, like "Little Moses," and the Nitty Gritty Dirt Band used Mother Maybelle on a recent double album called *Will The Circle Be Unbroken*. She was written up recently in *Newsweek* and is beginning to be booked in more and more colleges.

And she is not trying to make a comeback. She is a trouper. She is just acting natural, the way she always has. She is there, she always has been and she always will be. And age *is* taking its toll, though she doesn't show it. She has to tell you about it. "I can't play the way I used to because of arthritis in my

during my interviews. And I know he has stuck by her and sacrificed just as she has all these years, with never a cross word between them.

I can see Ezra crossing Clinch Mountain and bringing back a talented, beautiful woman with music in her fingers that everyone who meets says is "truly a lady." And I can see him sharing quietly in her glory and being proud, content to stay out of the limelight with his books and his classical music, waiting until she gets home from her last booking, waiting to talk and ask how it went. Waiting to hear her "tongue rattle like a bell clapper, for there never was a Carter that couldn't talk," she says, in one of her few overstatements.

Who wouldn't sit up and wait for the First Lady of Country Music! ■

# MCA

June Is  
The Start  
Of MCA Records  
Country Program.  
Call Your MCA  
Rep For Complete  
Details Like  
Posters,  
Catalogs,  
Brochures,  
Discounts, Etc.  
The Entire MCA,  
Decca And Kapp  
Catalog Will  
Be Part Of  
This Giant Program.



Start With These Six New Releases For June

The Wilburn Brothers  
A Portrait  
MCA2-4011



The Ernest Tubb/Loretta Lynn Story  
MCA2-4000



Jerry Clower  
Clower Power  
MCA-317



Jimmy Davis  
God's Best At All  
MCA-334



Kitty Wells  
Yours Truly  
MCA-330

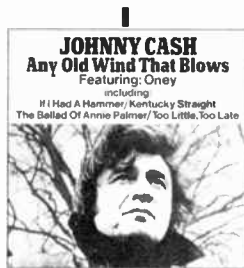
Jeanie Pruett  
Satin Sheets  
MCA-338



**MCA RECORDS**  
World Radio History

# Save \$\$\$

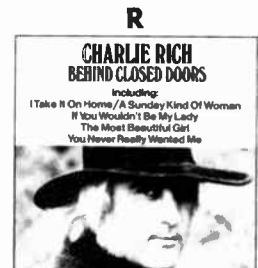
Subscribe to **COUNTRYMUSIC** now  
and get **FREE** one or more of these great new  
**COLUMBIA** or **EPIC** \$5.98 LP records



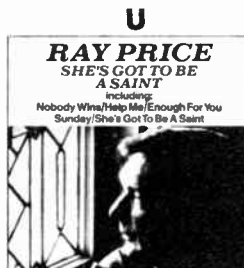
Johnny Cash is back with a blockbuster album. Includes hit singles "Onye" and "Any Old Wind That Blows."



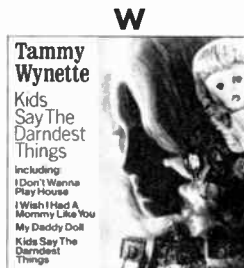
"What's Your Mama's Name" went to the top of the charts for Tanya, while "Blood Red and Gain' Down" earned Tanya a place among music lovers of all persuasions.



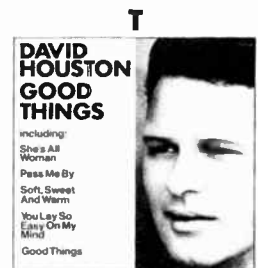
The most spectacular Charlie Rich album ever! This album, by one of country music's Top-5 male performers, features his recent hit singles, "Behind Closed Doors" and "I Take It On Home."



Unquestionably the finest Ray Price album to date means hours of listening pleasure. Titled "She's Got To Be A Saint" after Ray's exciting hit single.



A collection of super songs about kids and family life from the first lady of country music. Titled after her latest smash single, "Kids Say The Darndest Things," it also includes several of her past No. 1 hits, including "Bedtime Story" and "D-I-V-O-R-C-E."



David Houston has currently been riding high with his latest Epic single, "Good Things" having climbed in leaps and bounds to the top of the charts. This is perhaps one of David's most powerful album releases to date.

You save \$2.50 on a one year subscription and \$6.00 on a two year subscription against the newsstand price plus getting one or two \$5.98 LP's FREE!!

COLUMBIA EPIC "HARMONY" MARCAS REG. PRINTED IN U.S.A.

- Yes! Send me my 2 free albums and the next 2 years of COUNTRY MUSIC MAGAZINE for only \$12.00 (Postage and handling charge of 50¢ per album has been included)
- I prefer a one year subscription and 1 free album for \$6.50 (Postage and handling charge of 50¢ has been included)
- Send me record(s) code \_\_\_\_\_
- Enclosed please find \$\_\_\_\_\_  Bill me

Additional postage: Canada, Latin America, Spain, \$2 per year. All other foreign, \$4 per year.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

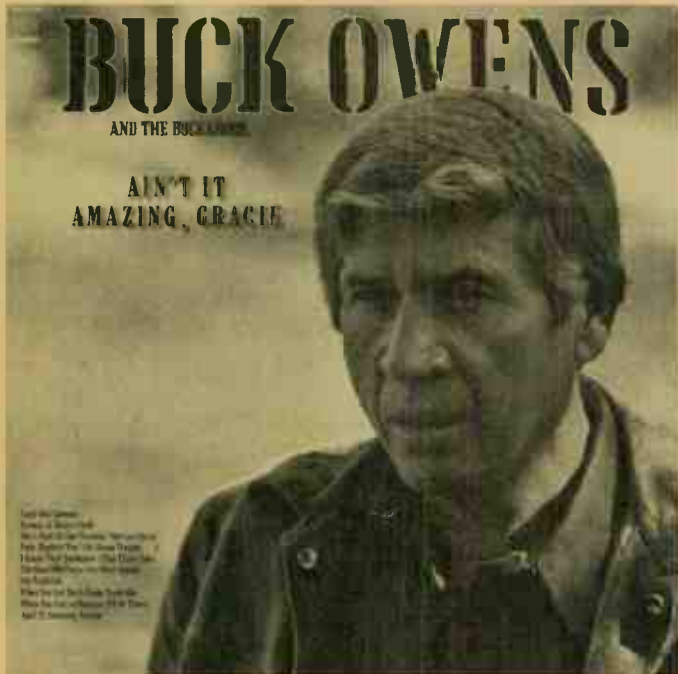
**COUNTRYMUSIC**

P.O. Box 2004  
Rock Island, Illinois 61207

0083

# Reviews

Buck Owens . . . Tanya Tucker . . . Charley Pride . . .



## Buck Owens and the Buckaroos

*Ain't It Amazing, Gracie*  
Capitol SMAS-11180 (record)  
8XT-11180 (8-track tape)

"Ain't It Amazing, Gracie" was only a middling hit as a single for Buck, despite its fanciful titular reference to one of the best known sacred songs in the public hymnal. But even a minor Owens hit is a song that receives much exposure and reaches a lot of people, and his new album offers many new tunes which could make him red hot again on the recording scene.

Appropriately enough, the best of the lot is called "Long Hot Summer," and the choral arrangement suggests sacred harp singing. One of the song's most memorable lines concerns a "bad year for the roses," an obvious reference to one of George Jones' big gest.

Close behind are three other songs, and like "Summer," they are penned in whole or in part by Buck himself. "Your Monkey Won't Be

Home Tonight" is a smian saga every bit as cute and catchy as that tiger's tale he impressed on us in the sixties at the early stages of his career.

"When You Get Back From Nashville" relates the other side of the success story, as it concerns itself with a would-be female country singer who won't admit she'll never make it as anything but a wife. Again, the background vocals here sound distinctive compared to the general level of country '73 in this regard. Here and throughout the album, Buck attempts to do things just a little bit differently; as a result, the album is just a little bit better than his recent efforts.

This "different" approach extends to the album jacket too. Fancy jackets are common in the rock field, not in country, but this is an exception. If you can figure out how to manipulate the creases and perforations on the back cover (directions are not provided), you will end up

with your own stand-up Buck Owens figure to watch while you play the album.

ROBERT ADELS



## Tanya Tucker

*What's Your Mama's Name*  
Columbia KC 32272 (record)  
CA 32272 (8-track tape)

Tanya Tucker, as everyone knows by now, is Nashville's youngest superstar, a 14-year-old bundle of talent whose first records have gone right to the top of the charts, and whether you judge her as a new singer or as a child prodigy, *What's Your Mama's Name* makes an interesting and entertaining record.

The title tune is a pretty fair sample of Tanya's style: take a strong song, usually one that tells a story or describes an event rather than an emotion, and give it a rough, rhythmic going over. Listening, I was reminded of other singers: Janis Ian, with whom Tanya shares a quality of voice that may simply go with being in their teens; Bobby Gentry, who has the same "funky" sound; and Wanda Jackson, whose pacing has the same straightforwardness. Tanya also has a very pronounced vibrato, which contributes rather than distracts from her performance. It adds up to quite a combination.

*What's Your Mama's Name* is a nicely chosen collection, even if it is only eleven songs long (a baker's

dozen is thirteen, a record company's is eleven). Some—"The Chokin' Kind," "California Cotton Fields," "Pass Me By"—are well-known, but it is the new or more rarely heard songs that are the most fun. "Teach Me The Words To Your Song" is a nice metaphor for building a relationship; "Horseshoe Bend" is about lost love; and "Teddy Bear Song" is about lost innocence. Billy Sherrill produced, backed by his team of flawless sidemen and the Jordanaires.

Tanya Tucker is at the start of what promises to be a very big career. At 14, she is already a polished entertainer, and this album, her second, proves that she is also an excellent recording artist.

JOHN GABREE



## Charley Pride

*Sweet Country*  
RCA APL 1-0217 (record)  
APS 1-0217 (8-track tape)

*Sweet Country* is a milestone in the more than impressive eight-year career of 35-year-old superstar Charley Pride. It is his 20th album, and it serves up the delights that have kept us all running back for more: the tender ballads and the blue, so blue, torch songs. Half of the ten songs here are above average; the others are better than most these days, and five years hence, the album will sound as good as it does today.

You'll find Charley's ad-

vice to a boy and girl going through the pangs of uncertainty in "Don't Fight The Feelings Of Love," the fast moving guitar/fiddle fest that closes Side One. There is a fine rendition of Merle Haggard's "A Shoulder To Cry On," in which Pride sounds like a combination of a young Tex Ritter and Gene Autry, and in "Love Unending" you can catch Charley's attention to detail from his approach to the gentle and rather lovely song, which is marked by a very simple, yet quite outstanding background arrangement. The singer quite literally catches the lyrics in his throat, making the story all that more believable.

One of the best cuts is a story Charley tells us about a man meeting his girl and going for walks "Along The Mississippi." Perhaps the song awoke some memories of Sledge, Mississippi, where he spent his youth in the cotton fields; it is highly sentimental and because of the sensitive reading, it works beautifully.

The other winner is "Tennessee Girl" by Ben Peters. It is a crackling good song topped by a winning arrangement of fiddles, steel guitar and percussion. Most important is Charley's treatment—the way he bunches little phrases together and delivers them in an almost choppy fashion.

There is nothing unique in the package, nothing outstandingly different. But, as usual, Charley and producer Jack Clement have garnished #20 with excellence and care.

ELLIS NASSOUR

#### Osborne Brothers

Midnight Flyer

MCA-311 (record)

MCAT-311 (8-track tape)

Just when I was beginning to get depressed about the super slickness of so much country product lately, along came *Midnight Flyer* from those paragons of Kentucky-bred bluegrass, the Osborne Brothers. The picking is exemplary, with frequent high points from Bobby's mandolin and Sonny's famous six-



string banjo and solid backing by Dennis Digby on electric bass, Robby Osborne (Bobby's son) on drums, Ray Edenton on guitar, Hal Rugg on steel, Leon Rhodes on electric guitar, Hargus "Pig" Robbins on piano, and Charlie McCoy on harp. Ronnie Reno adds vocal support and Mark Jones, 17-year-old son of the legendary Grandpa Jones, whips up some healthy claw-hammer banjo on three of the album's best cuts, "Back To The Country Roads," "The Condition Of Samuel Wilder's Will," and the racing perennial, "Wabash Cannonball."

The songs are smooth and easy, the most interesting cut being Damon Black's "The Condition Of Samuel Wilder's Will," a cautionary tale with a melody close to Merle Haggard's "Mama Tried." It is about beaten people and wayward uses of power—familiar country and bluegrass subjects—with an O'Henry ending. It could have come from the hand of Tom T. Hall, but Damon Black got there first.

"Back To The Country Roads" has single potential because it is a breezy song which expresses what most of us feel most of the time—an urge for a return to basics and honest values in a place "where the tall corn grows and the air is clear." Call it another ecology-lifestyle spin-off of the Danoff-Nivert-Denver "Take Me Home, Country Roads." LINDA SOLOMON

#### Johnny Cash

The Gospel Road

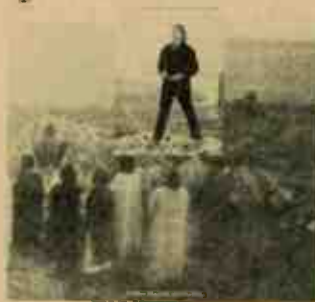
Columbia KG 32253 (record)

GAX 32253 (8-track tape)

I can easily understand why John is proud of this project; with the soundtrack of his

movie, "Gospel Road," he has created a piece of religious art in the truest tradition of Michaelangelo and the countless others who have felt a binding compulsion to proclaim the glories of God through their creative endeavors.

In the now-gritty, now-compassionate contemporary mood of "How High's the Water, Mama?" "Come Along and Ride This Train," "Mr. Garfield's Been Shot Down, Shot Down, Shot Down," and "She's a Butterfly In Mid-July"—even "It Was Gatlinburg in Mid-July"—Johnny Cash talks to the people who share his world about the One upon whom all worlds are built. He has help from other contemporary voices—his



wife June, the Carter Family, the Statler Brothers, Kris Kristofferson, Rita Coolidge, and Larry Gatlin—and the music ranges from simple flat-top guitar and Tennessee Three chunkalunk rhythm, to full orchestra and pipe organ, to haunting trumpet and authentic Israeli wedding music, to the music of God Himself—wind and water and thunder and singing birds.

For your first listening, I strongly recommend that you allot a full ninety minutes to hear this two-record set without interruption. After that, drop the stylus where you care to and compare specific selections if you wish, but I predict that most of the time you will want to listen to it straight through.

You may never have the opportunity to visit the Vatican and crane your neck up at the legendary ceiling of the Sistine Chapel; you may never make it to Madrid to gaze at the El Grecos—but seeing what Johnny Cash and his

associates and assistants have painted in this massive mural for the ear and the inner senses is easily within your grasp. Don't miss it.

BILL LITTLETON



#### Brenda Lee

Brenda

MCA 305 (record)

MCA T 305 (8-track tape)

Unlike some performers who walk a tightrope with the country audience, scoring huge pop successes while telling the folks down home they're still one of them, Brenda Lee balances her across-the-board success and her country credentials without even trying.

Because of her husky Southern accent and the production expertise of Owen Bradley, Brenda never had to give up what she naturally had to make it big in the early sixties with hits like "I'm Sorry" and "Fool #1." Now after a dry spell in her career, she and Bradley are reunited, and have already made their point and their mark with the Kris Kristofferson tune, "Nobody Wins."

That song leads off an LP where everybody wins. Brenda is basically shown to us again as a ballad singer, and on many tracks, the rhythm track is almost non-existent. There are some successful exceptions to the rule, one of which is "Everybody's Reachin' Out For Someone": more than any other song she's done over the last few years, this one shows us just what this lady can do with that patented "Brenda belt."

Willie Nelson's winning first person tune, "I'm A Memory" is just loaded with visual images, and the expressive and uninhibited Brenda works with them bril-



liantly. "Always On My Mind" is the album's best piece of material, and thanks to an inventive arrangement, a subliminal pedal steel establishes just the right tinge of eeriness to make it a true stand-out.

This is the same little girl who charmed a nation as a teenager on the old Perry Como TV show with gutsy songs like "One Step At A Time." But she's matured into one helluva country woman. ROBERT MITCHELL



**Charlie McCoy**  
Good Time Charlie  
Monument KZ 32215 (record)  
ZA 32215 (8-track tape)

With Charlie McCoy at the controls, instrumental albums become a whole new experience. There are no brass and string sections to play popified versions of country songs. There is a fine country musician playing country songs the way they should be played—country.

From the opening cut, "Good Time Charlie's Got The Blues" to the last—a new, faster version of "Orange Blossom Special"—you know you're listening to the real McCoy, music-wise as well as artist-wise.

Space prevents one from raving endlessly about the quality of each side on this, perhaps the best Country & Western instrumental album ever recorded. Suffice it to say that McCoy's harmonica, taking the lead solos normally filled in by a vocalist and backed up by a group of sidemen (Buddy Harman, Bob Moore, Pete Wade, "Uncle Josh" Graves, Weldon Myrick, Pete Drake, Russ Hicks, Hal Rugg, Dennis Linde, Doug Kershaw, Buddy Spi-

cher and more) whose names read like a Nashville Who's Who, give the country connoisseur everything he or she could ask for.

Although every cut, without exception, is a jewel, "Shenandoah" deserves special recognition. With apologies to Francis Scott Key, McCoy's version should be proclaimed the national anthem. It's a gorgeous arrangement and a performance that makes your hair stand on end. And if you feel like some toe-tapping, there's a McCoy composition called "Minor Miner" that'll wear your socks out.

If you never buy another album, get this one. Then, the next time some city-slicker asks you, "What is the Nashville Sound?" just smile, walk to the record cabinet and put on *Good Time Charlie*. Unless he's deaf, stupid or both, he'll get the message as only the best sideman in the business can present it to him. GARY FRIEDRICH



**Chet Atkins**  
Alone  
RCA APL1-0159 (record)  
APSI-0159 (8-track tape)

Chet Atkins has become possibly the most cohesive factor in the world music picture today with his direct contributions as a performer, his indirect influences as a producer and recording executive, and the inspiration he has provided for people who have become cohesive factors in their own rights. But here he is in a solo capacity, and I don't mean "solo with accompaniment."

This album has an intimacy that makes me feel that Chet is hunkered over his guitar in my kitchen, showing me a few licks as the smell of

coffee and his cigar mingle with the aroma of big dried butter beans and ham hock cooking on the stove. I detect a glint in his eye as he does the tuning changes on "Flop Eared Mule and Other Classics" and I realize that he forgets I'm anywhere around as he absorbs himself in "Take Five," "Over The Waves," and "Spanish Fandango." There's a different kind of glint, but a trace of humor nonetheless as he partakes in some serious doodling on "Hawaiian Slack Key," as he demonstrates the influence he and Jerry Reed have had on each other with "The Claw" and "Blue Finger," and as he reminds me of the Gallopin' Guitar image of other days with "The Watkins Man" and portions of "Smile." Chet's bag of licks turns out to have still another previously undetected compartment as he rides into "Me and Bobby McGee" and I almost hear him say "Now, here's a pretty tune I've always liked" as he plays "Just As I Am" and "Londonderry Air" (which, when you add the lyrics, becomes "Danny Boy.")

It's a good album. All of Side A is played on a gut string; all of Side B is electric except for "Me and Bobby McGee." It's a good balance, like conversation with a close friend who never runs out of interesting things to discuss. Yep, the guitar goes nicely with *all* instrumental blends, as Chet has proven undisputedly, but it also goes nicely alone.

BILL LITTLETON

**David Houston**  
Good Things  
Epic KE 32189 (record)  
EA 32189 (8-track tape)

On "Good Things" and the first three tracks on Side Two of David Houston's new album, there is evidence of a new musical direction. In the past, Houston has been known partly for his songwriting (in collaboration with producer Billy Sherrill), but mostly for his voice—an unusual blend of refined falsetto and grass-roots yodel. That quality is still apparent in



varying degrees on parts of the album, so what we have here is a transitional album for David. As such it is only partly successful.

Like Ray Price, David sounds great in front of a gushing string section. "Maiden's Prayer," a recent hit for him, and "We'll Meet Again" both prove the point and attest to the fact that his "old" style still fits him like a glove. And while "Good Things" proves that the more energetic new-style David Houston can be mighty impressive, the other selections that fall into this upbeat and forceful mold ("She's All Woman," "Home Sweet Home," and "Soft, Sweet And Warm") fall short because they don't seem to go far enough in matching David's musical setting to his reading of the songs; there's an element of confusion present.

Yes, it's a transitional album. Perhaps the next one will find David with a more definite—and comfortable—identity. ROBERT ADELS

**Roy Clark**  
Superpicker  
Dot DOS 26008 (record)  
8150-26008 (8-track tape)

Roy Clark still registers in most minds as a "funny guy who also picks and sings" rather than as a complete entertainer, and it's a shame he's been cast in that role.

Well, limitations are part of life, I reckon. Even this album, revealing as it is, doesn't explore several areas of instrumental expression in which Roy moves comfortably (another album later this year, exhibiting some brilliant flattop pickin', will rectify some of this), but it clearly backs up the proc-

## The Blue Ridge Rangers . . . Other Recent Albums



clamation of the title—Superpicker!

Cut one, Side One is a low register romping of "Riders In The Sky" and the final cut on Side Two exhibits a brilliant highneck passage where he literally runs out of fingerboard on "Never On Sunday." In between, he picks soft and sweet, wild and raunchy, clean and country, swingin' and sophisticated. In short, he *picks*, and that also goes for the other musicians (including background voices) involved—especially whoever does those nice piano things and the wildest organ chorus I've ever heard on "Never On Sunday." Producers Joe Allison and Jim Foglesong come through nicely, too.

The high point could be "Roy's Guitar Boogie" or "Riders In The Sky"—or perhaps "Today I Started Loving You Again," "Snowbird," or "Somewhere My Love," but my personal bet is "Never On Sunday." Roy Clark could be bigger than any half-dozen average superstars rolled into one, if only we could find a cure for cubbyhole-itis. *Superpicker* is an experience you owe yourself. **BILL LITTLETON**



**The Blue Ridge Rangers**  
The Blue Ridge Rangers  
*Fantasy 9415 (record and 8-track tape)*

When Creedence Clearwater Revival hit the big time, they succeeded in taking John

Fogerty out of the country. But, as the old cliché goes, they could never quite take the country out of John Fogerty. As a result, after several years as producer-writer-lead guitarist-vocalist with one of the top rock groups of all time, Fogerty split and formed a new group, apparently to get his music back to where his heart has always been. The result is the first genuine country album by a rock star or group since Graham Parsons' International Submarine Band of several years ago. It doesn't *claim* to be country—it is country.

It opens with "Blue Ridge Mountain Blues," a traditional bluegrass number that tells you right away you're in for some fine pickin'. Fogerty arranged it, and Earl and Lester would have been hard-pressed to play it any better.

From there on, it's a country music tour de force, with the Rangers doing a little of everything for everybody,

though I suspect it's mostly for their own enjoyment.

There's a knock-out version of the old Bobby Edwards smash, "You're The Reason," "Jambalaya," their hit single (which is probably the best-cut version of the song since Hank Williams' original), "She Thinks I Still Care," and the immortal Jimmie Rodgers' "California Blues," which closes out the first side in top form with lots of fine dobro-picking and a wailing Dixieland chorus. It's the best cut on the album, and the Singing Brakeman would probably love it.

Saving the best for last, the album closes with the Merle Haggard standard, "Today I Started Loving You Again." This is my favorite track on the album, and the Rangers' vocal backing is out of this world. It may even be better than the original, and that's going some.

Welcome back to the country, John—we missed you!

**GARY FRIEDRICH**

If any of these albums or 8-track tapes are not available from your local record store, you can get them from COUNTRY MUSIC. Just send us a list of the titles you want, plus \$4.98 per album or \$5.98 per tape cartridge. (Johnny Cash's Gospel Road album is \$6.98 per record and \$8.95 per tape cartridge), plus 25 cents postage per album or tape. Send check or money order to:

**COUNTRY MUSIC**

P.O. Box 1611  
Nashville, Tenn. 37202

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

ALBUMS OR TAPES \_\_\_\_\_

### Other Recent Album Releases

Susan Raye	Cheating Game	Capitol ST 11179
Jim Reeves	Am I That Easy To Forget	RCA APL1-0039
Don Williams	Volume One	JMI 4004
Glen Campbell	I Knew Jesus (Before He Was A Star)	Capitol SW-11185
Doyle Holly	Doyle Holly	Barnaby BR 15010
Jim Ed Brown	Bar-Rooms and Pop-A-Tops	RCA APL1-0172
Earl Scruggs	Dueling Banjos	Columbia C 32268
O.B. McClinton	Obie From Senatobia	Enterprise ENS 1029
Freddie Weller	Too Much Monkey Business	Columbia KC 32218
Phil Everly	Star Spangled Stringer	RCA APL1-0092
Cal Smith	I've Found Someone Of My Own	Decca 569
Roy Acuff	All-Time Greatest Hits	Hickory LPS 109
The Country Gentlemen	Yesterday And Today	Rebel SLP 1521
Johnny Russell	Catfish John	RCA Victor LSP 4851
Jud Strunk	Daisy A Day	MGM SE 4898

# Records

## ORDER "COLLECTOR'S COUNTRY RECORDS AND TAPES" THROUGH COUNTRY MUSIC MAGAZINE

OVER 500 HARD TO FIND TITLES BY THESE 45 ARTISTS NOW CAN BE YOURS

Roy Acuff  
Eddy Arnold  
Chet Atkins  
Gene Autry  
Carter Family  
Johnny Cash  
Chuck Wagon Gang  
Roy Clark  
Patsy Cline

Floyd Cramer  
Jimmie Davis  
Jimmy Dean  
Flatt & Scruggs  
Red Foley  
Tennessee Ernie Ford  
Johnny Horton  
David Houston  
Sonny James

Waylon Jennings  
Jerry Lee Lewis  
Loretta Lynn  
Roger Miller  
Bill Monroe  
Osborne Brothers  
Buck Owens  
Dolly Parton  
Elvis Presley

Ray Price  
Charley Pride  
Jim Reeves  
Tex Ritter  
Marty Robbins  
Jimmie Rodgers  
George Beverly Shea  
Hank Snow  
Sons of the Pioneers

Stoneman Family  
Hank Thompson  
Ernest Tubb  
Conway Twitty  
Porter Wagoner  
Kitty Wells  
Bob Wills  
Faron Young  
Hank Williams

Over the last year, *Country Music Magazine* has received many letters from readers asking if we can supply them with records which they have been unable to obtain. We decided to help, so we've produced our own catalogue that will be appearing in the magazine from time to time, and we hope that you will feel free to use it. If you have any suggestions regarding this selection of artists or titles, please let us hear from you, and, if available, we will include them in our next listing.

Jack Killion, publisher

This listing consists of 516 of the greatest albums and tapes released prior to 1970 with many dating back to 1929. These immortal recordings are generally difficult to find. The catalogue is arranged by artists, listed in alphabetical order. Under the artist is listed the title of the albums and the manufacturer's number. If an 8-track tape is also available we have listed that number alongside. (See next three pages).

The price of each LP is the manufacturer's price listed beside the album number. ALL 8-TRACK TAPES THAT ARE AVAILABLE ARE PRICED AT \$6.95. Use the coupon at the bottom of this page to order your records. ORDER BY TITLE AND MANUFACTURER'S NUMBER. Allow four weeks for fulfilling your order. We will try to speed this time and in most cases will be able to do so.

For those of you who find our list exciting and order three or more records or tapes, Country Music will be happy to send you FREE a great album "Grand Ole Opry Past And Present."



BONUS ALBUM

TURN FOR THREE PAGES OF CATALOG

MAIL TO:

**COUNTRYMUSIC**

SUITE 1102  
500 FIFTH AVENUE  
NEW YORK, N.Y. 10036

PLEASE COMPLETE THIS ORDER FORM BY PRINTING OR TYPING ALL INFORMATION. THIS BECOMES THE MAILING LABEL FOR THE RECORDS AND TAPES YOU ORDER.

NAME \_\_\_\_\_ (Please print or type)

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Number Ordered \_\_\_\_\_ Postage (add 25¢ for each LP or tape) \_\_\_\_\_

Album/Tape Title	Catalog Number	Price* of Each	Number Ordered	Postage (add 25¢ for each LP or tape)	Amount

\*ALL 8-TRACK TAPES ARE \$6.95

Enclosed is my check  or money order  for Total of \$ \_\_\_\_\_

- I have purchased 3 or more records and/or tapes. Please include my FREE BONUS RECORD "Grand Ole Opry Past And Present" when you ship my order.
- Please send me another copy of this catalog

Artist Title



**ACUFF, ROY**  
 Best Cap. DT-1870 5.98  
 Great Train Songs Hick. S-125 5.98  
 Greatest Hits Col. CS-1034 4.98  
 King Of Country Music Hick. 109 5.98 8049-109V  
 Living Legend Hick. S-145 5.98  
 Sings Hank Williams Hick. S-134 5.98  
 That Glory Bound Train Har. 7294 5.98

**ARNOLD, EDDY**

Anytime Vic. LSP-1224 5.98  
 Best Vic. LSP-3565 5.98 P8S-1185  
 Best, Vol. 2 Vic. LSP-4320 5.98 P8S-1556  
 Cattle Call Vic. LSP-2578 5.98 P8S-1363  
 Dozen Hits Vic. LSP-1293 5.98  
 Last Word In Lonesome Vic. LSP-322 5.98 P8S-1157  
 Lonely Again Vic. LSP-3753 5.98 P8S-1229  
 Love And Guitars Vic. LSP-4304 5.98 P8S-1548  
 My World Vic. LSP-3466 5.98 P8S-1088  
 Somebody Like Me Vic. LSP-3715 5.98 P8S-1206  
 Turn The World Around Vic. LSP-3869 5.98 P8S-1270  
 Wanderin' Vic. LSP-1111 5.98  
 Warmth Vic. LSP-4231 5.98 P8S-1499

**ATKINS, CHET**

Stringin' Along With Chet Atkins RCA LSP-1236(e) 5.98  
 Finger-Style Guitar RCA LSP-1383(e) 5.98  
 Down Home RCA LSP-2450 5.98 P8S-5056  
 Chet Atkins Plays Back Home Hymns RCA LSP-2601 5.98  
 Guitar Country RCA LSP-2783 5.98 P8S-1047  
 The Best Of Chet Atkins RCA LSP-2887(e) 5.98 P8S-1562  
 Reminiscing RCA LSP-2952 5.98 P8S-2001  
 Chet Atkins Picks On The Beatles RCA LSP-3531 5.98 P8S-1103  
 The Best Of Chet Atkins, Vol. 2 RCA LSP-3558 5.98 P8S-2000  
 It's A Guitar World RCA LSP-3728 5.98 P8S-1230  
 Chet Atkins Picks The Best RCA LSP-3818 5.98 P8S-1261  
 Class Guitar RCA LSP-3885 5.98 P8S-5056  
 Solid Gold '68 RCA LSP-4061 5.98 P8S-1399  
 Lover's Guitar RCA LSP-4135 5.98 P8S-1434  
 Solid Gold '69 RCA LSP-4244 5.98 P8S-1509  
 C.B. Atkins and C.E. Snow By Special Request RCA LSP-4254 5.98 P8S-1524  
 Yestergroovin' RCA LSP-4331 5.98 P8S-1570  
 The Early Years Of Chet Atkins And His Guitar RCA CAS-659(e) 5.98 C8S-1148  
 The Guitar Genius RCA CAS-753 5.98  
 Music From Nashville, My Home Town RCA CAS-981 5.98 C8S-1131  
 Chet RCA CAS-2182 5.98 C8S-1047  
 Relaxin' With Chet RCA CAS-2296 5.98 C8S-1143  
 Mr. Atkins - Guitar Picker RCA CAS-2464(e) 5.98 C8S-1114

**AUTRY, GENE**

Country Music Hall Of Fame Col. CS-1035 4.98  
 Golden Hits Vic. LSP-2623 5.98  
 Greatest Hits Col. CL-1575 4.98

**CARTER FAMILY**

The Original And Great Carter Family RCA CAL-586 5.98  
 Lonesome Pine Special RCA CAL-2473 5.98  
 More Golden Gems From The Original Carter Family RCA CAS-2554(e) 5.98  
 Mid The Green Fields of Virginia RCA LPM-2772 5.98 P8S-2003

**CASH, JOHNNY**



At Folsom Prison Col. CS-9639 4.98 18100404  
 At San Quentin Col. CS-9827 4.98 18100674  
 Bitter Tears Col. CS-9048 4.98  
 Blood, Sweat & Tears Col. CS-8730 4.98  
 Everybody Loves A Nut Col. CS-9292 4.98  
 Greatest Hits Col. CS-9478 4.98 18100264  
 Hello Col. KCS-9943 5.98 18100826  
 Holy Land Col. KCS-9726 5.98 18100532  
 Mean As Hell Col. CS-9246 4.98  
 Now There Was A Song Col. CS-8254 4.98  
 Orange Blossom Special Col. CS-9109 4.98  
 Ride This Train Col. CS-8255 4.98

**CHUCK WAGON GANG**

All Praise The Lord Col. CS-8137 4.98  
 God's Gentle People Col. CS-8699 4.98  
 Greatest Hits Col. CS-9804 4.98 18100642  
 He Walks With Me Col. CS-8880 4.98  
 Move Up To Heaven Col. CS-9567 4.98  
 Revival Time Col. CS-9673 4.98 18100486  
 Songs Of Mosie Lister Col. CS-8392 4.98  
 Thank The Lord Col. CS-9993 4.98  
 That Old Time Religion Col. CS-9018 4.98 18100072

**CLARK, ROY**

Do You Believe This Town Dot 25895 4.98  
 Everlovin' Soul Dot 25972 4.98  
 Yesterday, When I Was Young Dot 25953 4.98

Artist Title

**CLINE, PATSY**  
 Greatest Hits Dec. 74854 4.98 6-4854  
 Portrait Dec. 74508 4.98 6-4508  
 Sentimentally Yours Dec. 74282 4.98 6-4282

**CRAMER, FLOYD**

Best Of Floyd Cramer Vic. LSP-2888 5.98 P8S-1416  
 Best, Vol. 2 Vic. LSP-4091 5.98 P8S-1410  
 Big Ones, Vol. 2 Vic. LSP-4312 5.98 P8S-1557  
 Class Of '65 Vic. LSP-3405 5.98 P8S-1070  
 Class Of '66 Vic. LSP-3650 5.98 P8S-1168  
 Class Of '67 Vic. LSP-3827 5.98 P8S-1264  
 Class Of '68 Vic. LSP-4025 5.98 P8S-1355  
 Class Of '69 Vic. LSP-4162 5.98 P8S-1457  
 Classics Vic. LSP-3935 5.98 P8S-1302  
 Hits From The Country Hall Of Fame Vic. LSP-3318 5.98 P8S-1081  
 I Remember Hank Williams Vic. LSP-2544 5.98  
 Last Date Vic. LSP-2350 5.98 P8S-1426  
 MacArthur Park Vic. LSP-4070 5.98 P8S-1390  
 More Country Classics Vic. LSP-4220 5.98 P8S-1502

**DAVIS, JIMMIE**

Greatest Hits Dec. 74978 4.98 6-4978  
 Highway To Heaven Dec. 74432 4.98 6-4432  
 How Great Thou Art Dec. 74322 4.98 6-4322  
 Supper Time Dec. 78953 4.98 6-8953

**DEAN, JIMMY**

Big Bad John Col. CS-8535 4.98  
 Big Ones Col. CS-9338 4.98  
 Dean Of Country Music Vic. LSP-4323 5.98 P8S-1569  
 Everybody's Favorite Col. CS-8827 4.98  
 First Thing Ev'ry Morning Col. CS-9201 4.98 18100052  
 Greatest Hits Col. CS-9285 4.98 18100662  
 Jimmy Dean's Hour Of Prayer Col. CS-9424 4.98  
 Speaker Of The House Vic. LSP-4035 5.98  
 Thing Called Love Vic. LSP-3999 5.98 P8S-1351

**FLATT & SCRUGGS**

Fabulous Sound Col. CS-9055 4.98  
 Final Fling Col. CS-9945 4.98 18100836  
 Foggy Mountain Jamboree Col. CL-1019 4.98  
 Hear The Whistles Blow Col. CS-9486 4.98  
 Nashville Airplane Col. CS-9741 4.98 18100534  
 Pickin' Strummin' & Singin' Col. CS-9154 4.98  
 Songs Of The Famous Carter Family With Mother Carter & Foggy Mountain Boys Col. CS-8464 4.98  
 Story Of Bonnie & Clyde Col. CS-9649 4.98 18100418  
 Town & Country Col. CS-9243 4.98 18100080

**FOLEY, RED**

Beyond The Sunset Dec. 78296 4.98 6-8296  
 Golden Favorites Dec. 74107 4.98 6-4107  
 Golden Favorites With Kitty Wells Dec. 74109 4.98 6-4109  
 Greatest Hits Dec. 75003 4.98 6-5003  
 Old Master Dec. 75154 4.98  
 Songs Everybody Knows Dec. 74603 4.98  
 Songs Of Devotion Dec. 74198 4.98 6-4198

**FORD, TENNESSEE ERNIE**

Book Of Favorite Hymns Cap. ST-1794 5.98  
 Everything Is Beautiful Cap. ST-583 5.98 8XT-583  
 A Friend We Have Cap. ST-1272 5.98  
 Let Me Walk With Thee Cap. ST-2296 5.98  
 Sing A Hymn With Me Cap. STAO-1332 5.98

**HORTON, JOHNNY**

Greatest Hits Col. CS-8396 4.98 18100106  
 Honky Tonk Man Col. CS-8779 4.98  
 I Can't Forget You Col. CS-9099 4.98  
 Johnny Horton Makes History Col. CS-8269 4.98  
 On Stage Col. CS-9366 4.98

**HOUSTON, DAVID**

Almost Persuaded Epic BN-26213 4.98 N1810026  
 Already It's Heaven Epic BN-26391 4.98 N1810126  
 Greatest Hits Epic BN-26342 4.98 N1810086  
 Loser's Cathedral Epic BN-26303 4.98  
 My Elusive Dream Epic BN-26325 4.98  
 12 Great Hits Epic BN-26156 4.98  
 Where Love Used To Live/My Woman's Good To Me Epic BN-26432 4.98 N1810162  
 Wonders Of The Wine Epic E-30108 4.98  
 You Mean The World To Me Epic BN-26338 4.98

**JAMES, SONNY**

Astrodome Presents In Person Best Cap. ST-320 5.98 8XT-320  
 Best Cap. ST-2615 5.98 8XT-2615

**JENNINGS, WAYLON**

Best Country-Folk Vic. LSP-4341 5.98 P8S-1577  
 Folk-Country Vic. LSP-4180 5.98 P8S-1487  
 Hangin' On Vic. LSP-3523 5.98  
 Love Of The Common People Vic. LSP-3825 5.98 P8S-1299  
 Nashville Rebel Vic. LSP-3736 5.98  
 Waylon Vic. LSP-4260 5.98 P8S-1517



Artist	Title	Label	LP No.	LP Price	B-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	B-Track	Tape No.
<b>LEWIS, JERRY LEE</b>	All Country	Smash	6707	4.98	SC8-67071			Burning Love	RCA	CAS-2595	5.98	C8S-1216	
	At The International, Las Vegas	Mer.	6127*	4.98				Let's Be Friends	RCA	CAS-2408	5.98	C8S-5050	
	Another Place, Another Time	Smash	6710*	4.98	SC8-67104			Flaming Star	RCA	CAS-2304	5.98	C8S-5050	
	Best	Smash	6713	4.98	SC-8-67131		<b>PRICE, RAY</b>						
	By Request: More Of The Greatest Live						Danny Boy	Col.	CS-9477	4.98	18100260		
	Show On Earth	Smash	67086	4.98			For The Good Times	Col.	C-30106	4.98			
	Vol. 2	Smash	67118	4.98	SC8-67118		Greatest Hits	Col.	CS-8866	4.98	18-100094		
	Golden Hits	Smash	67040	4.98	SC8-67040		Love Life	Col.	CS-8989	4.98			
	Greatest Live Show On Earth	Smash	67056	4.98			More Greatest Hits	Col.	CS-9470	4.98	18-100318		
	Original Golden Hits, Vol. 1	Sun	102	4.98	Sun-T102		Night Life	Col.	CS-8771	4.98			
	Vol. 2	Sun	103	4.98	Sun-T103		Other Woman	Col.	CS-9182	4.98			
	She Even Woke Me Up To Say Goodbye	Smash	67128	4.98	SC8-67128		San Antonio Rose	Col.	CS-8556	4.98			
	She Still Comes Around	Smash	67112	4.98	SC8-67112		She Wears My Ring	Col.	CS-9733	4.98	18-100540		
	Together	Smash	67126	4.98	SC8-67126								
<b>LYNN, LORETTA</b>	Blue Kentucky Girl	Dec.	7466*	4.98	6-4665		<b>PRIDE, CHARLEY</b>						
	Don't Come Home a Drinkin'	Dec.	7484*	4.98	6-4842		Country Charley Pride	RCA	LSP-3645	5.98	P8S-1318		
	Fist City	Dec.	7499*	4.98	6-4997		Pride Of Country Music	RCA	LSP-3775	5.98	P8S-1278		
	Greatest Hits	Dec.	7500*	4.98	6-5000		The Country Way	RCA	LSP-3895	5.98	P8S-1308		
	Hymns	Dec.	7469*	4.98	6-4695		Make Mine Country	RCA	LSP-3952	5.98	P8S-1338		
	Writes 'Em And Sings 'Em	Dec.	7519*	4.98	6-5198		Songs Of Pride... Charley That Is	RCA	LSP-4041	5.98	P8S-1373		
	You Ain't Woman Enough	Dec.	7478*	4.98	6-4783		Charley Pride In Person	RCA	LSP-4094	5.98	P8S-1401		
	Your Squaw Is On The Warpath	Dec.	7508*	4.98	6-5084		The Sensational Charley Pride	RCA	LSP-4153	5.98	P8S-1452		
<b>MILLER, ROGER</b>	Golden Hits	Smash	6707*	4.98	SC8-67073		The Best Of Charley Pride	RCA	LSP-4223	5.98	P8S-1505		
	Walkin' In The Sunshine	Smash	6709*	4.98	SC8-67092		Just Plain Charley	RCA	LSP-4290	5.98	P8S-1536		
	Words & Music	Smash	6707*	4.98	SC8-67075		Charley Pride's 10th Album	RCA	LSP-4367	5.98	P8S-1593		
<b>MONROE, BILL</b>	Bluegrass Instrumentals	Dec.	7460*	4.98			From Me To You	RCA	LSP-4468	5.98	P8S-1662		
	Bluegrass Ramble	Dec.	7426*	4.98			Did You Think To Pray	RCA	LSP-4513	5.98	P8S-1723		
	Bluegrass Special	Dec.	7438*	4.98	6-4896		I'm Just Me	RCA	LSP-4560	5.98	P8S-1772		
	Bluegrass Time	Dec.	7489*	4.98	6-4896		The Incomparable Charley Pride	RCA	CAS-2584	5.98	C8S-1208		
	Greatest Hits	Dec.	7501*	4.98	6-5010								
	I Saw The Light	Dec.	7876*	4.98	6-8769		<b>REEVES, JIM</b>						
	Kentucky Blue Grass	Dec.	7521*	4.98	6-5213		Jim Reeves	RCA	LPM-1576	5.98			
	Voice From On High	Dec.	7513*	4.98	6-5135		God Be With You	RCA	LSP-1950	5.98	P8S-1856		
<b>OSBORNE BROTHERS</b>	Modern Sounds Of Bluegrass Music	Dec.	7490*	4.98	6-4903		Songs To Warm The Heart	RCA	LSP-2001	5.98	P8S-2042		
	Ru-Be-Eee	Dec.	7520*	4.98	6-5204		The Intimate Jim Reeves	RCA	LSP-2216	5.98	P8S-2014		
	Up This Hill & Down	Dec.	7475*	4.98	6-4767		He'll Have To Go	RCA	LSP-2223(e)	5.98	P8S-2041		
	Up To Date & Down To Earth	Dec.	7512*	4.98	6-5128		Tall Tales And Short Tempers	RCA	LSP-2284	5.98	P8S-2040		
	Voices In Bluegrass	Dec.	7460*	4.98	6-4602		Talkin' To Your Heart	RCA	LSP-2339	5.98	P8S-2037		
	Yesterday, Today	Dec.	7499*	4.98	6-4993		A Touch Of Velvet	RCA	LSP-2487	5.98	P8S-5018		
<b>OWENS, BUCK</b>	Best	Cap.	ST-2105	5.98	8XT-2105		We Thank Thee	RCA	LSP-2552	5.98	P8S-1857		
	Best, Vol. 2	Cap.	ST-2897	5.98	8XT-2897		Gentleman Jim	RCA	LSP-2605	5.98	P8S-5053		
	Best, Vol. 3	Cap.	SKAO-145	5.98	8XT-145		The International Jim Reeves	RCA	LSP-2704	5.98			
	Great White Horse	Cap.	ST-558	5.98	8XT-558		Moorlight and Roses	RCA	LSP-2854	5.98	P8S-1020		
	Tall Dark Stranger	Cap.	ST-212	5.98	8XT-212		The Best Of Jim Reeves	RCA	LSP-2890	5.98	P8S-1175		
<b>PARTON, DOLLY</b>	Fairest Of Them All	Vic.	LSP-4288	5.98	P8S-1535		The Jim Reeves Way	RCA	LSP-2968	5.98	P8S-1058		
	In The Good Old Days	Vic.	LSP-4099	5.98	P8S-1455		Jim Reeves Up Through The Years	RCA	LSP-3427(e)	5.98	P8S-2038		
	My Blue Ridge Mountain Boy	Vic.	LSP-4188	5.98	P8S-1483		The Best Of Jim Reeves, Vol. 2	RCA	LSP-3482(e)	5.98	P8S-1521		
	Real Live	Vic.	LSP-4387	5.98	P8S-1601		Distant Drums	RCA	LSP-3542	5.98	P8S-1158		
<b>PRESLEY, ELVIS</b>	Elvis	RCA	LSP-4776	5.98	P8S-2054		Blue Side Of Lonesome	RCA	LSP-3793	5.98	P8S-1242		
	Elvis Now	RCA	LSP-4671	5.98	P8S-1898		My Cathedral	RCA	LSP-3903	5.98	P8S-1300		
	The Wonderful World Of Christmas	RCA	LSP-4579	5.98	P8S-1809		A Touch Of Sadness	RCA	LSP-3987	5.98	P8S-1339		
	Love Letters From Elvis	RCA	LSP-4530	5.98	P8S-1748		The Best Of Jim Reeves, Vol. III	RCA	LSP-4187	5.98	P8S-1551		
	Elvis Country	RCA	LSP-4460	5.98	P8S-1655		Jim Reeves Writes You A Record	RCA	LSP-4475	5.98	P8S-1675		
	Elvis, Elvis	RCA	LSP-4445	5.98	P8S-1652		Something Special	RCA	LSP-4528	5.98	P8S-1746		
	Elvis Back In Memphis	RCA	LSP-4429	5.98	P8S-1632		My Friend	RCA	LSP-4646	5.98	P8S-1880		
	Elvis In Person	RCA	LSP-4428	5.98	P8S-1634		According To My Heart	RCA	CAS-583(e)	5.98	P8S-1147		
	On Stage	RCA	LSP-4362	5.98	P8S-1594		The Country Side Of Jim Reeves	RCA	CAS-686	5.98	C8S-1042		
	Elvis Back In Memphis, Elvis In Person	RCA	LSP-6020	5.98	P8S-5076		Good 'n' Country	RCA	CAS-784	5.98	C8S-1151		
	Elvis In Memphis	RCA	LSP-4155	5.98	P8S-1456		Have I Told You Lately That I Love You	RCA	CAS-842(e)	5.98	C8S-1133		
	Elvis	RCA	LPM-4088	5.98	P8S-1391		Young and Country	RCA	CAS-2532	5.98	C8S-1180		
	Elvis Speedway	RCA	LSP-3989	5.98	P8S-1335		Jim Reeves	RCA	CXS-9001(e)	5.98			
	Elvis' Golden Records, Vol. 4	RCA	LSP-3921	5.98	P8S-1297		<b>RITTER, TEX</b>						
	Paradise, Hawaiian Style	RCA	LSP-3643	5.98	P8S-1165		Best	Cap.	DT-2595	5.98			
	Elvis For Everyone	RCA	LSP-3450	5.98	P8S-1078		Chuck Wagon Days	Cap.	ST-213	5.98	8XT-213		
	Girl Happy	RCA	LSP-3338	5.98	P8S-1018		Hillbilly Heaven	Cap.	ST-1623	5.98			
	Roustabout	RCA	LSP-2999	5.98	P8S-1143		<b>ROBBINS, MARTY</b>						
	Kissin' Cousins	RCA	LSP-2894	5.98	P8S-1142		By The Time I Get To Phoenix	Col.	CS-9617	4.98	18100428		
	Elvis' Golden Records, Vol. 3	RCA	LSP-2765	5.98	P8S-1057		Devil Woman	Col.	CS-8718	4.98			
	Fun In Acapulco	RCA	LSP-2756	5.98	P8S-1141		Drifter	Col.	CS-9327	4.98			
	Blue Hawaii	RCA	LSP-2426	5.98	P8S-1019		I Walk Alone	Col.	CS-9725	4.98	18-100546		
	Something For Everybody	RCA	LSP-2370	5.98	P8S-1137		It's A Sin	Col.	CS-9811	4.98			
	G.I. Blues	RCA	LSP-2256	5.98	P8S-1169		Marty's Greatest Hits	Col.	CS-8639	4.98	18100096		
	50,000,000 Elvis Fans Can't Be Wrong	RCA	LSP-2075(e)	5.98	P8S-2093		More Greatest Hits	Col.	CS-8435	4.98			
	Elvis' Golden Records	RCA	LSP-1707(e)	5.98	P8S-1244		My Kind Of Country	Col.	CS-9445	4.98			
	How Great Thou Art	RCA	LSP-3758	5.98	P8S-5052		My Woman	Col.	CS-9978	4.98			
	His Hand In Mine	RCA	LSP-2328	5.98	P8S-5052		The Song Of Robbins	Col.	CS-9421	4.98			
	He Touched Me	RCA	LSP-4590	5.98	P8S-1923		Tonight Carmen	Col.	CS-9525	4.98	18100284		
	Separate Ways	RCA	CAS-2511	5.98	C8S-1227		What God Has Done	Col.	CS-9248	4.98			
							<b>RODGERS, JIMMIE</b>						
							Never No Mo' Blues	RCA	LPM-1232	5.98			
							Train Whistle Blues	RCA	LPM-1640	5.98			
							My Rough and Rowdy Ways	RCA	LPM-2112	5.98			
							Jimmie the Kid	RCA	LPM-2213	5.98			
							Country Music Hall of Fame	RCA	LPM-2531	5.98			
							The Short But Brilliant Life of Jimmie Rodgers	RCA	LPM-2634	5.98			
							My Time Ain't Long	RCA	LPM-2865	5.98			
							The Best of the Legendary Jimmie Rodgers	RCA	LSP-3315(e)	5.98			
							This is Jimmie Rodgers	RCA	VPS-6091(e)	5.98	P8S-5145		



Artist Title Label LP No. LP Price 8-Track Tape No.

**SHEA, GEORGE BEVERLY**

Inspirational Songs	RCA	LSP-1187(e)	5.98	P8S-1268
The Best of George Beverly Shea	RCA	LSP-2932	5.98	P8S-1061
Crusade Soloist George Beverly Shea Sings Billy Graham's Favorites	RCA	LSP-3346	5.98	
George Beverly Shea Sings Southland Favorites	RCA	LSP-3440	5.98	
George Beverly Shea Sings Fireside Hymns	RCA	LSP-3522	5.98	
Surely Goodness and Mercy	RCA	LSP-3864	5.98	
Whispering Hope	RCA	LSP-4042	5.98	P8S-1614
How Great Thou Art	RCA	LSP-4120	5.98	
I Believe	RCA	LSP-4208	5.98	
These Are The Things That Matter	RCA	LSP-4308	5.98	
There Is More To Life	RCA	LSP-4402	5.98	P8S-1713
Amazing Grace	RCA	LSP-4512	5.98	P8S-1732
I'd Rather Have Jesus	RCA	LSP-4597	5.98	P8S-1821
The Best of George Beverly Shea, Vol. 2	RCA	LSP-3904	5.98	P8S-1331
George Beverly Shea	RCA	CAS-568(e)	5.98	
Tenderly He Watches	RCA	CAS-653(e)	5.98	
The Lord Is My Shepherd	RCA	CAS-718	5.98	
Ivory Palaces	RCA	CAS-2174(e)	5.98	
Take My Hand, Precious Lord	RCA	CAS-2281(e)	5.98	C8S-1065
Evening Prayer	RCA	CAS-2349(e)	5.98	
I Am Not Alone	RCA	CAS-2445	5.98	C8S-1111
May The Good Lord Bless And Keep You	RCA	CAS-2515	5.98	C8S-1170

**SNOW, HANK**

Hank Snow Souvenirs	RCA	LSP-2285	5.98	
Together Again	RCA	LSP-2580	5.98	
I've Been Everywhere	RCA	LSP-2675	5.98	P8S-1207
Songs of Tragedy	RCA	LSP-2901	5.98	
Reminiscing	RCA	LSP-2952	5.98	P8S-2001
Hank Snow Sings Your Favorite Country Hits	RCA	LSP-3317	5.98	P8S-1041
The Best Of Hank Snow	RCA	LSP-3478(e)	5.98	P8S-2006
Hits, Hits and More Hits!	RCA	LSP-3965	5.98	P8S-1337
Hits Covered By Snow	RCA	LSP-4166	5.98	P8S-1488
C.B. Atkins and C.E. Snow By Special Request	RCA	LSP-4254	5.98	P8S-1524
Hank Snow Sings In Memory Of Jimmie Rodgers	RCA	LSP-4306	5.98	P8S-1565
Cure For The Blues	RCA	LSP-4379	5.98	P8S-1609
Tracks and Trains	RCA	LSP-4501	5.98	P8S-1708
The Singing Ranger	RCA	CAS-514(e)	5.98	
The One and Only Hank Snow	RCA	CAS-722(e)	5.98	C8S-1167
The Old and Great Songs by Hank Snow	RCA	CAS-836(e)	5.98	
The Highest Bidder and Other Favorites	RCA	CAS-910(e)	5.98	
Travelin' Blues	RCA	CAS-964(e)	5.98	
My Early Country Favorites	RCA	CAS-2160(e)	5.98	
My Nova Scotia Home and Other Early Hank Snow Favorites	RCA	CAS-2257(e)	5.98	
I Went To Your Wedding	RCA	CAS-2348(e)	5.98	
Memories Are Made Of This	RCA	CAS-2443(e)	5.98	
Lonesome Whistle	RCA	CAS-2513	5.98	C8S-1168
The Legend Of Old Doc Brown	RCA	CAS-2560	5.98	
The Wreck of the Old 97	RCA	CXS-9009(e)	5.98	

**SONS OF THE PIONEERS**

Best	Vic.	LSP-3476	5.98	
Campfire Favorites	Vic.	LSP-3714	5.98	P8S-1279
Cool Water	Vic.	LSP-2118	5.98	P8S-1062
Down Memory Trail	Vic.	LSP-2957	5.98	
Favorite Cowboy Songs	Vic.	LPM-1130	5.98	
Legends Of The West	Vic.	LSP-3351	5.98	
Lure Of The West	Vic.	LSP-2356	5.98	
Tumbleweed Trail	Vic.	LSP-2456	5.98	

**THOMPSON, HANK**

Best	Cap.	DT-1878	5.98	8XT-1478
Gold Standards	Dot	25864	4.98	
Salutes Oklahoma	Dot	25971	4.98	
Smokey The Bar	Dot	25932	4.98	

**TUBB, ERNEST**

Family Bible	Dec.	74397	4.98	
Greatest Hits	Dec.	75006	4.98	6-5006

**TWITTY, CONWAY**

Conway Twitty	MGM	GAS-110	4.98	
Country	Dec.	74913	4.98	6-4913
Greatest Hits	MGM	S-3849	4.98	
Hello Darlin'	Dec.	75209	4.98	6-5209
I Love You More	Dec.	75131	4.98	6-5131
Today	Dec.	75062	4.98	6-5062
Next In Line	Dec.	74724	4.98	6-4724
Sings	Dec.	74724	4.98	6-4724
To See My Angel	Dec.	75172	4.98	6-5172
Cry	Dec.	75172	4.98	6-5172
You Can't Take The Country Out Of Conway	MGM	S-4650	4.98	



**WAGONER, PORTER**

Always, Always	Vic.	LSP-4186	5.98	P8S-1481
Best	Vic.	LSP-3560	5.98	P8S-1567
Best, Vol. 2	Vic.	LSP-4321	5.98	P8S-1587
Bottom Of The Bottle	Vic.	LSP-3968	5.98	
Cold Hard Facts Of Life	Vic.	LSP-3797	5.98	P8S-1404
Duets With Skeeter Davis	Vic.	LSP-2529	5.98	
In Gospel Country	Vic.	LSP-4034	5.98	
Just Between You & Me	Vic.	LSP-3926	5.98	P8S-1304
Just The Two Of Us	Vic.	LSP-4039	5.98	P8S-1375
Me & My Boys	Vic.	LSP-4181	5.98	P8S-1471
Slice Of Life	Vic.	LSP-2447	5.98	
Soul Of A Convict	Vic.	LSP-3683	5.98	
W. Dolly Rebecca	Vic.	LSP-4305	5.98	P8S-1550
Y'All Come	Vic.	LSP-2706	5.98	

**WELLS, KITTY**

Greatest Hits	Dec.	75001	4.98	6-5001
Seasons Of My Heart	Dec.	74075	4.98	
Together Again	Dec.	75026	4.98	

**WILLIAMS, HANK**



The Unforgettable Hank Williams	MGM	E3733	5.98	
Wait For The Light to Shine	MGM	E3850	5.98	
Hank Williams' Great Hits	MGM	SE3918	5.98	M83918
Let Me Sing a Blue Song	MGM	SE3924	5.98	
Wanderin' Around	MGM	SE3925	5.98	
I'm Blue Inside	MGM	SE3926	5.98	
First Last And Always	MGM	SE3928	5.98	
The Spirit Of Hank Williams	MGM	SE3955	5.98	
14 More Of Hank Williams' Great Hits	MGM	SE4040	5.98	
On Stage—Vol. 2	MGM	SE4109	5.98	
The Very Best Of Hank Williams	MGM	SE4168	5.98	
The Very Best of Hank Williams—Vol. 2	MGM	SE4227	5.98	
The Startling Realism of Hank Williams Sr. & Hank Williams, Jr.	MGM	SE4267	5.98	
Life to Legend	MGM	SE4680	5.98	
24 of Hank Williams' Greatest Hits	MGM	SE4755-2	5.98	

**WILLS, BOB**

And His Texas Playboys	Dec.	78727	4.98	
King Of Swing	Kapp	3523	4.98	K8-3523
Living Legend	Kapp	3587	4.98	K8-3587
Mr. Words & Mr. Music w. Duncan	Lib.	7194	4.98	
Time Changes Everything	Kapp	3569	4.98	K8-3569
Together! w. Duncan	Sun.	5108	4.98	
Together Again w. Duncan	Lib.	7173	4.98	

**YOUNG, FARON**

Best	Mer.	61267	4.98	MC8-61267
Greatest Hits	Mer.	61047	4.98	
Here's	Mer.	61174	4.98	MC8-61174
Occasional Wife	Mer.	61275	4.98	MC8-61275
Wine Me Up	Mer.	61241	4.98	MC8-61241
World	Tower	DT-5121	4.98	8080

Use this additional coupon for suggestions regarding further Artists and titles you might wish to find. If available we will include them in our next listing. Regular order coupon is on pg. 47. Any other suggestions?

suggestions \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

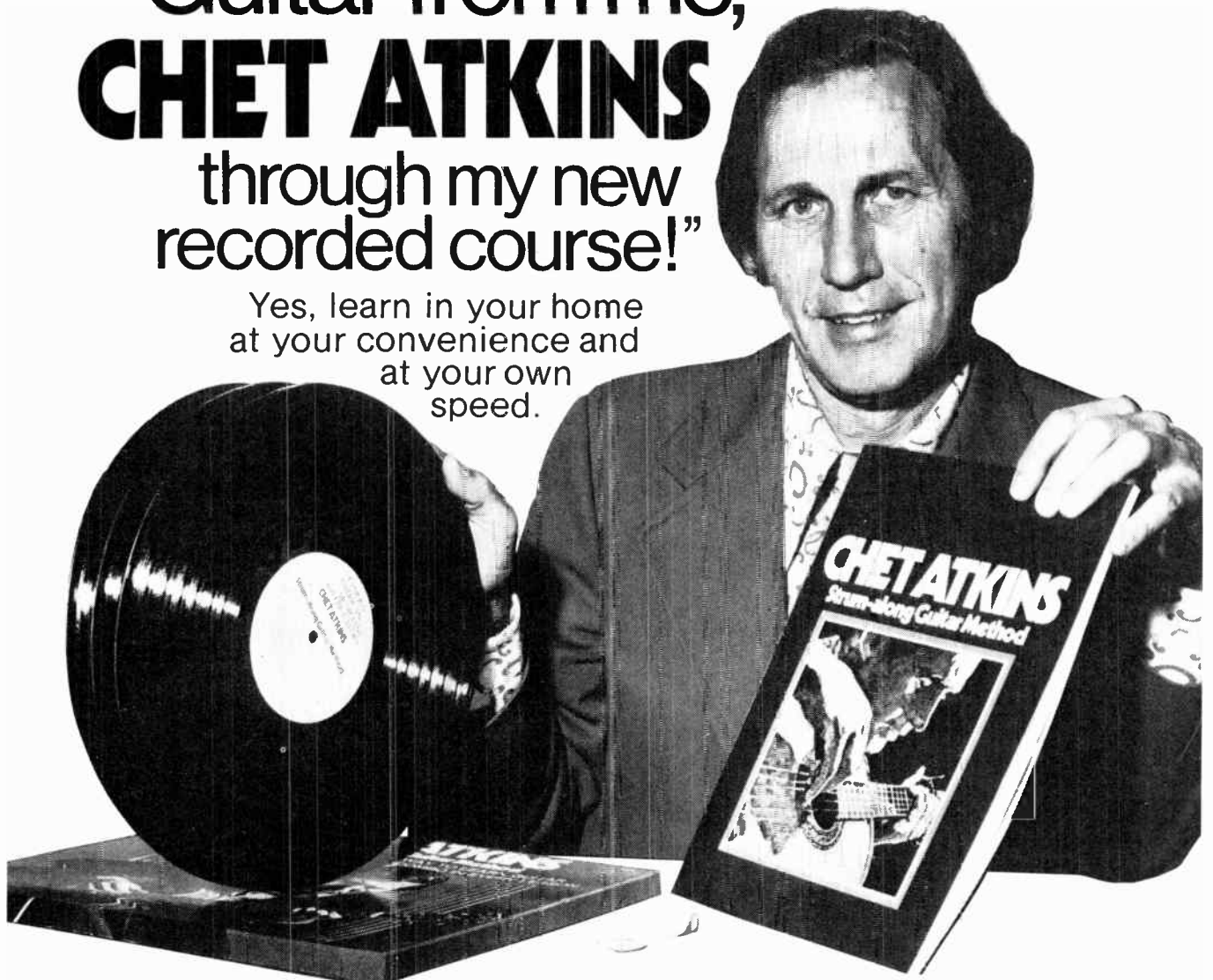
\_\_\_\_\_

**COUNTRYMUSIC**

SUITE 1102  
500 FIFTH AVENUE  
NEW YORK, N.Y. 10036

# “Learn to play Guitar from me, **CHET ATKINS** through my new recorded course!”

Yes, learn in your home  
at your convenience and  
at your own  
speed.



Chet narrates the entire, step-by-step course that fills 3 LP albums and includes everything from basics to chords required to play your favorite songs. You'll practice each lesson by actually playing along with a combo. The complete course is also included in our thick instruction book which contains 42 strum-along songs and color pictures of Chet.

The complete CHET ATKINS course was designed to sell nationally for \$12.95 but can be yours now, by mail, for only \$9.95 plus 50¢ for postage and handling. (total \$10.45) Course also available on tape cassettes only \$12.95 plus 50¢ for postage and handling. (total \$13.45) Each person ordering will also receive a set of guitar picks.

Outside Continental U.S.A. add \$2.00

“With my complete recorded course all you need is a guitar, record or tape player and the desire to learn.”

*Chet Atkins*

For your Chet Atkins Guitar Course mail order to:  
 COUNTRY MUSIC MAGAZINE, 500 Fifth Avenue,  
 Suite 1102, New York, N.Y. 10036  
 Yes, send Course indicated below to:

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP \_\_\_\_\_ R173

Check One:  
 Send Course on 3 LP Albums \$10.45  
 Send Course on 2 Tape Cassettes \$13.45

"Hello, neighbor!" said Bill Anderson to anyone who'd listen, as he and his wife Becky walked down New York's skyscraper-lined Park Avenue en route to their hotel.

"Howdy, yourself," replied one girl—vainly trying to manufacture a Southern accent. "I wonder who he is?" asked her friend. "What a hunk. I bet he's some Texas oil man!"

Any oil-rich Texan would have been proud of the image the Andersons cut: the 6-ft. 2" handsome Bill in a spiffy brown velvet jacket, custom-made knit pants and hand-tooled, white leather boots, and the diminutive, blonde Becky wrapped in a beautiful, spotted fur coat. They looked as if they had just stepped out of a Sak's window.

Bill says he has never quite gotten over the fact that in New York, Boston and Philadelphia the pedes-

trians take notice and the hotel staffs roll out the red carpet. It is automatically assumed that anyone in boots with an accent like theirs has to be a millionaire cow rancher or oil man.

Actually, Bill Anderson is a little bit of both, "but they all seem disappointed when they find out I'm a singer and songwriter. Out there (Anderson walks to the hotel room window and points away from the overpopulated city) the attitude is different."

That it is. In Kansas City one devotee brings fried chicken and deviled eggs to Anderson's show bus. The word spreads in San Antonio that the singer is having his hair cut, and before you know it Bill is signing autographs while the barber snips away and passers-by press their noses to the window. Following a concert in Newark, a

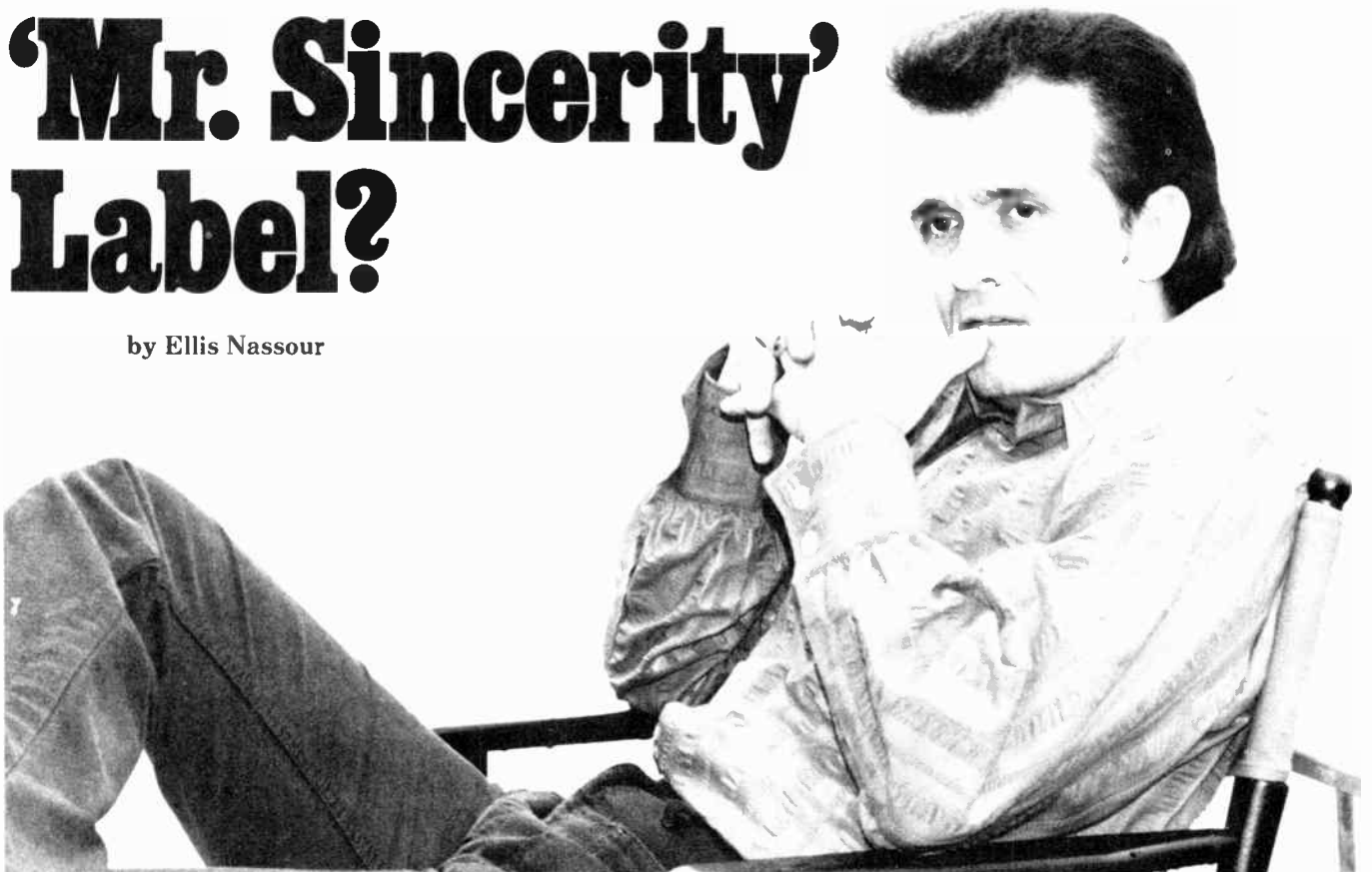
teenage girl passes her camera to her mother, as Anderson makes his exit and grabs his hand saying, "I just wanted to touch you."

"I must admit, I love every minute of it," said Bill. "I hope they never stop. As long as they react, I know I'm on the right track. I was a fan once and I could see the hurt expressions on people's faces when a celebrity would rush through a crowd moaning, 'Sorry, I'm tired.' That's why I'm considerate of my fans."

If sincerity is Bill Anderson's gimmick, it has been working very well for him. He has been pleasing fans for 15 years with songs such as "Bright Lights and Country Music," "I Get The Fever," "Mama Sang A Song," "I Love You Drops," "(The) Tips Of My Fingers," "Po' Folks," "Think I'll Go Somewhere And Cry Myself To Sleep," "Five

# Bill Anderson: Is He Stuck With The 'Mr. Sincerity' Label?

by Ellis Nassour





Little Fingers," "Where Have All Our Heroes Gone," and "If You Can Live With It (I Can Live Without It)," all written by him.

Bill says that people either like him very much or don't like him at all: "It's that 'Mr. Sincerity' label I'm stuck with. I try hard to put on a slick show—to inject a lot of myself. I just can't get out there and *sing!* Some folks call me 'Whispering Bill' because they think the way I talk some of my songs is a crutch when I do a concert."

When "Heroes" was a hit, Anderson would come out at concerts and do an extremely staged rendition of the song. On one of these occasions I noticed one man get up from his center aisle seat and go out for a smoke. I followed and asked him, "Are you having a nicotine fit or do you just not like the show?"

"Anderson overdoes it—goes just over the hill," the man remarked. "You can almost see the flag waving in the background. And don't get me wrong, there's nothing wrong with that. But it's just the way he does it. He's not so much holier-than-thou as he is phoney. But my wife loves it—she likes the image of a guy who can stand up there, wear a white suit and white boots, whisper into a microphone and make everybody cry."

As much of Nashville's record hierarchy knows—and will tell you at even the most remote opportunity—Anderson is quite vain and impatient and outspoken. They do not tell you, however, that most every artist in town is vain and impatient. And they forget to tell you that Bill is honest to a fault and very shy. And as sharp as a tack.

Anderson admits there have been times when he would not have won any popularity contests among his peers. He credits such occasions to the pressures of career building and to his first marriage which "simply just did not work out." A singer who has often appeared on the road with Bill noted that "he has changed since he married Becky. She's been good for him. He's not so lofty anymore."

"Hey, there, you old thing!" blurted Loretta Lynn when Anderson walked into her dressing room one night when they were sharing the bill. "How you doing, Mr. Smarts? I guess we can start the show now!"



Friends say Becky "has been good for Bill. He's not so lofty anymore."

A woman who grew up in poverty with only a fourth grade education and who is now worth several million dollars, Loretta Lynn can joke with Bill, one of the few country stars with a college degree, about dollars and sense. While others have surrounded themselves with

Bill moved to Nashville and for long hours each day decorated Long's office, plugging songs he had written and looking for play dates.

"Hubert tried hard to resist the temptation of listening to my material," smiled Anderson, "but I guess my persistence finally paid off." Long must have liked what he heard for he signed Bill to an extended contract; he set up a music publishing company for the singer and was his personal manager and business advisor until his death.

There is another man that Bill respects and listens to, Owen Bradley, the head of MCA's Nashville operation.

"Owen has produced all my sessions," Bill points out. "I have learned what I know about the technical end of my music by watching him. He gives me a lot more freedom in the studio now because he has taught me how to control my music. I have learned what I can and cannot do."

Anderson, with his records, syndicated television show, concerts, network television appearances, and his songwriting and music publishing operations, is a millionaire at least once over. He was born in Columbia, South Carolina and grew

---

**"... How you doing, Mr. Smarts?" Loretta Lynn kidded Anderson ...**

---

business managers and bought into fad franchises that quickly faded into the sunset, Bill Anderson got to his successful plateau with the aid of his education.

"I get kidded a lot about the fact that I went to college," remarked Bill, "but I know it's only kidding. I am sure that anyone who hasn't had a college education regrets that fact. It has certainly helped me in this business—that degree and a lot of looking and listening to the pros to learn how it is done. That diploma gives you a security."

In addition to his degree, Anderson did have someone to guide him in the right direction—the late Hubert Long, theatrical agent and one of the best-known names in country music. They first met when



Owen Bradley, the head of MCA's Nashville operation, produces all of Bill's sessions.

up in Decatur, Georgia, a suburb of Atlanta. His father is an insurance broker, but the singer learned the secret of wise investments from Long. He has spread his money around the country, investing not only in the stock market, but in Georgia real estate, Florida condominiums, and in Texas and Oklahoma oil.

An avid interest in country music did not develop until his early teens. After listening to the Grand Ole Opry he would often try his hand at the songs Hank Williams and Ernest Tubb had just sung.

Upon graduation from high school, he fooled everyone by entering the University of Georgia and majoring in journalism. Bill wrote sports features for the university paper and took a job at the local Athens station as disc jockey. After he received his degree, he worked as a sports correspondent for *The Atlanta Constitution*. In high school Bill had formed his own band, but never could

---

**"... Becky and the children are my love.  
Singing is my livelihood.  
And baseball is my number one hobby ..."**

---

afford a really good guitar. Now he bought a first-class instrument and started picking and composing songs.

He got together with a buddy and they played any engagement they could get.

"Those were lean times," Bill remembers. "We traveled around in a fourth-hand car. One day the dilapidated thing broke down. Since we both were broke, it looked as if we were stranded. My partner hocked his record player to raise the \$14 we needed for repairs. We laugh about it today. That friend was Roger Miller. We sure weren't kings of the road back then!

"It was a struggle, and I guess that's why I can appreciate where I am today," he adds. In Commerce I was living in a three-story hotel, and on nights when it was scorching hot I would go up on the roof with my guitar, look down at the main street and strum away. One night I started fooling around with the idea of comparing the street lights with the stars in the sky. The result was 'City Lights.'"



Anderson still has a closet full of the flashy cowboy outfits he used to wear onstage.



Mary Lou Turner fills the new female spot on the Bill Anderson Show.

Anderson made a tape, wrote out a sheet of lyrics and sent it on the Nashville rounds. It kept coming back. Finally, he got a letter saying that Ray Price was cutting it.

"I don't have to tell you how I felt," exclaimed Bill. "I mean my song recorded by Ray Price! Ray did a marvelous job with 'City Lights' and made it the number one country record of 1958. As far as my own career was concerned, the Nashville doors started to open."

These days Bill Anderson finds time for a personal life.

"It's all in how you divide yourself," he explained, sitting in the beamed den of his ten-room Old Hickory, Tennessee home, on the polished stones that front the huge hearth. "Becky and the children are my love. Singing is my livelihood. And baseball is my number one hobby."

"Sometimes he gets the order reversed!" interrupted Becky. "Especially where baseball is concerned. It has to be an emergency that keeps Bill from the Thursday softball games with the music league. If there are any games on when he's appearing at the Opry or when we're on tour, I have to have the scores ready for him when he walks off stage."

The Andersons have now added "a home away from home." Bill, Becky, and Bill's daughters by his former marriage, Terri, 11 and Jenni, 7, all love boating. The singer has just purchased an elegantly

furnished, 43-foot houseboat for vacations with the family to Florida and Kentucky Lake.

"I'm not getting younger," jokes Bill as he shows off the new boat, "and I want to enjoy my family. I want to see more of Becky and more of the girls. They adore Becky and we have great times when we get away. I know we will enjoy this boat. It's got all the comforts of home. I'm a square—just as square as they come; and you can bet I like it that way."

Bill may be a square, but he is open to some change. Much to the chagrin of some of his fans, he has let his hair grow, as one fan put it, "to almost hippie length."

"I once worried about our music dying off," says Anderson, "but not anymore. The fans keep getting younger. They like what we have to say because country has always been honest, always said it like it is. People used to joke that we were corny—and perhaps in the late fifties and early sixties when rock started to kill us, it was. Rock was a blessing in disguise for it made us come of age. Now we've got the most fantastic musicians and recording facilities anywhere in the world."

Bill has made his own change to the times: "I quit wearing cowboy suits with rhinestones two and a half years ago. They outlived their purpose. I have a huge closet filled with the suits and boots I no longer use. Also I don't work my entire show with my guitar—I never was

the greatest guitar player anyway so I made myself put it down. I found out I can do other things and I found the show runs smoother."

His personal appearances have taken on a more natural and warmer feeling, but recently something, or rather someone, has been missing. Jan Howard, Bill's long-time co-star, with whom he shared two

---

**"... Rock was a blessing in disguise, for it made country come of age ..."**

---

"Vocal Duo of the Year" awards, has left the show to actively pursue a solo career.

"Jan thought it was time for a change," Anderson explained. "We had a lot of good years. She will be impossible to replace. Jan is a fantastic person. I will always consider her part of the family. Already she's gotten off to a great start with 'New York Song' and I wish her all the luck in the world."

The new female spot in The Bill Anderson Show has gone to Mary Lou Turner, a brown-haired beauty in her twenties from Hazard, Kentucky, who won out in the auditions of over 200 singers. Bill first saw Mary Lou at Jamboree, U.S.A., in Wheeling, West Virginia. He heard an album that Mary Lou made for Jamboree Records and was impressed enough by her voice to keep his eye on her.

"I consider myself very lucky to get someone with Mary Lou's background," said Anderson. "She's had stage experience and her on-stage presence is great. I think her voice and styling are the best of any young singer around."

Some in Nashville circles criticize Bill Anderson for "not being real country." "Maybe I just approach the music differently," he said. "The skeptics say that country songs have three themes: booze, love triangles and the impoverished conditions into which one was born. But in reality country themes are as wide and varied as the scope of life. A country song is by and large about people—their emotions, dreams and failures—and it is based on lyrical content rather than on a beat. The purpose is to communicate."

Bill likes to laugh about what his first manager told him: "You're a good writer, Bill, but you'll never make it as a singer." ■



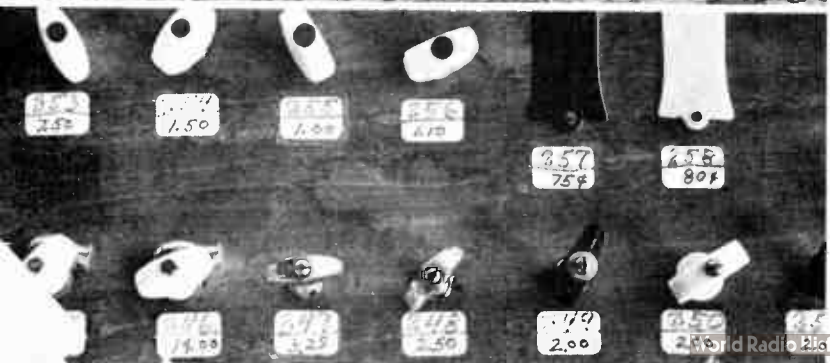
**DESTINATION:  
BLUEGRASS** 

CLEAN UP AIR POLLUTION  
**PLAY BLUEGRASS MUSIC**

BLUEGRASS TRAIL LIMITED, INC. P. O. BOX 111, BURKE, VIRGINIA 22015

by Alan Whitman

Once you had negotiated the seven miles of dirt track to Ralph Stanley's 1973 Bluegrass Festival near Norton, Va., you still had to have something like the build of a mountain goat to get around the muddy, hilly site. But Bill Monroe (left), Jimmy Martin (top right), a supporting cast of pros and beginners, and 12,000 paying customers (more were let in free) braved it all for two days of that special country magic called bluegrass.





# Books

## AMERICA'S LAST WILD HORSES



**America's Last Wild Horses**  
by Hope Ryden  
Ballantine Books, \$2.00

The hard-cover edition of "America's Last Wild Horses," published in 1970, played an important role in a nationwide movement to prevent the total disappearance of wild horses from our continent. Through the work of tireless advocates like Wild Horse Annie, the pleas of countless children, and the aroused concern of other horse-loving Americans, the near-extinction of the wild horse was brought to Congress' attention.

As a result, in December 1971 President Nixon signed into law a bill designating the wild horse a national heritage species, putting it under government protection and thereby virtually insuring its survival.

Descended from Indian ponies, for the most part Spanish Conquistador steeds with Arabian blood, today's wild horses are as intrinsically Western as the chuck wagon; their ancestors are just as responsible for the unique development of the West as the cowboy and the Indian. Giving us a horse-eye view of history, the author shows how these beautiful creatures contributed to the settlement of the West—as trail blazers, war horses, buffalo runners, cow ponies, cavalry mounts, and pack horses.

Author Ryden is also a documentary photographer.

Supporting the text are more than 60 unusual photographs showing these magnificent animals pursuing their unfettered existence.

SUSAN WITTY

KRISTOFFERSON AT SUNLIGHT AND SHADOWS



**Kristofferson: Sunlight and Shadows**  
Chappell & Co., \$4.95

The publicity release calls it "the definitive Kristofferson songbook"—and that's really not an overstatement. With 27 Kristofferson standards, including "Help Me Make It Through the Night," "Sunday Mornin' Comin' Down" and "Silver-Tongued Devil and I"—plus a discography—the songbook traces the famed singer-songwriter's career.

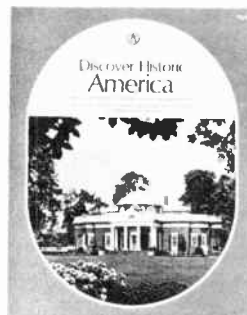
Any close-up of Kristofferson's career must naturally give some attention to his film roles: in "Cisco Pike," "Blume in Love" and, most recently, "Pat Garrett and Billy the Kid." "Sunlight and Shadows" comes through with a special 22-page photo supplement with stills from each of the movies.

It's an attractive package, with a knock-out cover photo, in color, of a bronzed Kristofferson, shirtless and carefree.

CAROL OFFEN

**Discover Historic America**  
By Robert B. Konikow  
Rand McNally & Co., \$4.95

The Rand McNally books are always packed with information and helpful maps, in-



dispensable on any road trip. Their newest book is somewhat unique, a directory with a theme. In line with the nation's approaching birthday, the author, Robert B. Konikow, has compiled a fascinating guide to America's history, since early Colonial times.

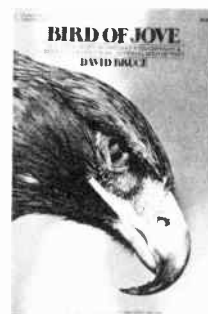
The book is divided into seven geographic regions, each section opening with a picture of a commemorative postage stamp of the area and a detailed introduction. Scattered throughout the book are attractive historical photos and line drawings—and, of course, plenty of maps. You'll find all you need to chart any road tour: information on how to get there, fees and hours of opening—for museums, battlefields, homes and shrines.

CAROL OFFEN

**Bird of Jove**  
by David Bruce  
Ballantine Books, \$2.00

"Bird of Jove" tells the true story of a man who tames an eagle. He is Sam Barnes, an Englishman; she is Atalanta, a Berkut golden eagle with a wing span of 8 feet, a flight capacity of more than 200 mph, and eyesight 12 times sharper than that of a human being. Taming in this case does not mean extracting the wildness. It is more like doing battle (bloody at times) for mutual respect. After many a bout between the 26-

pound bird and the determined man, equipped only with a thick sheepskin jacket and a falconer's gauntlet, Atalanta and Sam grow close. But closeness does not turn Atalanta into a slavish pet. She remains free—free to hunt, to soar, to exist as the bird of



prey she is. It's just that she lives with Sam on the Welsh seacoast. They share their lives.

There is a sheep dog, too, Shep, who learns to run with Atalanta, keeps her from landing in forbidden places, and finds her when she is lost. Man, eagle and dog are such unusual beings, the text can just present them as they are. The pictures of all three in action, liberally scattered throughout, are even more eloquent than the words.

Sam first saw and then captured Atalanta in the craggy mountains of Soviet Mongolia. The growing relationship between man and bird described here makes a terrific nature story.

SUSAN WITTY

*If you can't find any of these titles, send a check or money order for the price listed, plus 75¢ for postage and handling to:*

*Book Bin, August issue  
Country Music Magazine  
500 Fifth Avenue  
Suite 1102  
New York, N. Y. 10036*

# 2

# SENSATIONAL COUNTRY MUSIC BLOCKBUSTERS

## THE GOOD TIMES IN COUNTRY MUSIC

## THEM OLD COUNTRY SONGS



The greatest hits of country music on 4 big long playing records

You get all this when you order "THE GOOD TIMES IN COUNTRY MUSIC"

JOHNNY CASH—Sunday Morning Comin' Down  
 JIMMY DEAN—Big Bad John  
 CARL SMITH—Bouquet Of Roses  
 ROY CLARK—Yesterday When I Was Young  
 JOHNNY CASH & JUNE CARTER—Jackson  
 STONEWALL JACKSON—Wings Of A Dove  
 RAY PRICE—For The Good Times  
 TAMMY WYNETTE & DAVID HOUSTON—Elusive Dream  
 LYNN ANDERSON—Snowbird  
 ARTHUR SMITH—Wildwood Flower  
 JIMMY WAKELY—Slipping Around  
 GRANDPA JONES—Mountain Dew  
 ANDY WILSON—Great Speckled Bird  
 ARTHUR SMITH—Four Walls  
 HANK THOMPSON—Walking The Floor Over You  
 HANK THOMPSON—What Made Milwaukee Famous

CARL STORY—Daddy Sang Bass  
 JIM NABORS—Wichita Lineman  
 KENNY ROBERTS—Cattle Call  
 FARON YOUNG—Ruby  
 GEORGE MORGAN—One Has My Name  
 GEORGE MORGAN—Room Full Of Roses  
 GEORGE MORGAN—Candy Kisses  
 JOHNNY CASH—Folsom Prison Blues  
 BILL CLIFTON—There's A Star Spangled Banner Waving Somewhere  
 COWBOY COPUS—Hill Billy Heaven  
 COWBOY COPUS—Satisfied Mind  
 HANK THOMPSON—Smoke Smoke That Cigarette  
 BUCK OWENS—Sweethearts In Heaven  
 JOHNNY BOND—Hot Rod Lincoln  
 ROGER MILLER—Me & Bobby Magee  
 DOTTIE WEST—I Fall To Pieces  
 JIMMIE RODGERS—Make The World Go Away  
 HANK THOMPSON—I'm Movin' On

You get all this when you order "THEM OLD COUNTRY SONGS"

JIM ED BROWN—How I love them old songs ever know  
 THE DAVIS SISTERS—I forgot more than you'll  
 JIM REEVES—Bimbo  
 DEL WOOD—Down Yonder  
 STUART HAMBLEN—This Ole House  
 PORTER WAGONER/DOLLY PARTON—Just someone I Used To Know  
 HANK SNOW—I Don't Hurt Anymore  
 JIM REEVES—He'll Have To Go  
 SKEETER DAVIS—End Of The World  
 CHET ATKINS—Wildwood Flower  
 HANK LOCKLIN—Please Help Me I'm Fallin'  
 JIMMY DEAN/DOTTIE WEST—Slowly  
 JIM REEVES—Four Walls  
 HOMER & JETHRO—Baby, It's Cold Outside

JIM REEVES—Missing You  
 CONNIE SMITH—Once A Day  
 BOBBY BARE—Detroit City  
 WAYLON JENNINGS—Brown Eyed Handsome Man  
 PORTER WAGONER—Green Green Grass of Home  
 HANK SNOW—The Golden Rocket  
 JIM ED BROWN—Pop A Top  
 ARCHIE CAMPBELL—Tell It Like it Is  
 JIM ED BROWN—Morning  
 DOTTIE WEST—Paper Mansions  
 ROGER MILLER—You Don't Want My Love  
 DOLLY PARTON—Mule Skinner Blues  
 LEON ASHLEY—Laura (What's He Got That I Ain't Got)  
 NAT STUCKEY—Plastic Saddle

### BUY BOTH ALBUMS AND SAVE!

Each of these two-record sets sells for just \$3.95. Purchase either one, using the coupons at right... or for a super value, buy both for just \$7.50 and save 40¢. Simply fill in your name and address on both coupons and mail.

Tampa Marketing Dept. GT-8  
 406 Reo Street  
 Tampa, Florida 33609

Gentlemen:

Please rush me my two-record set of THE GOOD TIMES IN COUNTRY MUSIC. Enclosed is my check (or Money Order) for just \$3.95, as payment in full. If not completely satisfied, I may return in 10 days for full refund.

NAME .....

ADDRESS .....

CITY ..... STATE ..... ZIP .....

ORDER TWO SETS AND SAVE MONEY. Send just \$7.50 for 2 sets. You save 40¢.

Tampa Marketing Dept. CS-8  
 406 Reo Street  
 Tampa, Florida 33609

Gentlemen:

Please rush me my two-record set of THEM OLD COUNTRY SONGS. Enclosed is my check (or Money-Order) for just \$3.95 as payment in full. If not completely satisfied, I may return in ten days for full refund.

NAME .....

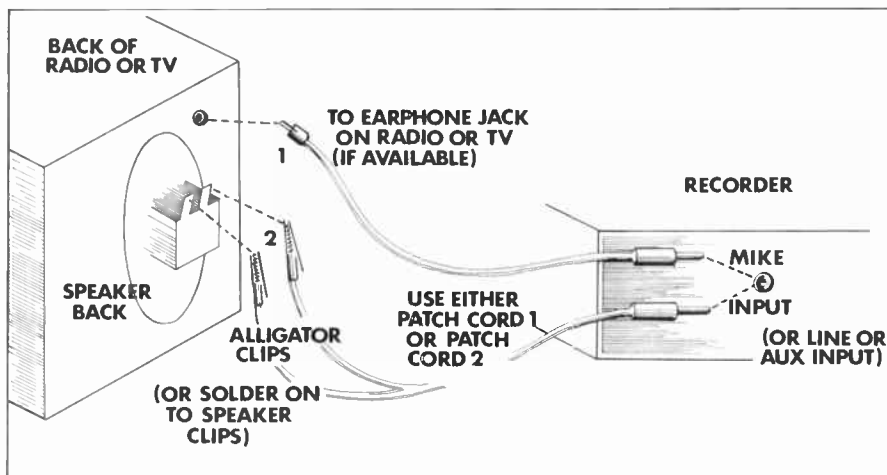
ADDRESS .....

CITY ..... STATE ..... ZIP .....

ORDER TWO SETS AND SAVE MONEY. Send just \$7.50 for 2 sets. You save 40¢.

# Hi-Fi Corner

## Taping Music From Radio Or Television Broadcasts



With the increasing amount of live country music being broadcast not only on country radio stations, but on national television programs, there is more reason than ever for you to make tape recordings off the air.

The easiest way to make a tape recording of a radio or TV program — shoving a microphone in front of the set — is not very good. The problem is that in addition to recording the sounds that you *want* to hear, you will probably pick up many other sounds. When you play the tape back, you might just hear some nice country music with an interesting background of dogs, cars, lawnmowers, kids, and whatever else was going on at the time of the recording.

The way to avoid this is to eliminate the microphone from the process. Make the radio-to-recorder link completely electronic. If you have a compact or console system with a built-in tuner and tape deck, or a component system with a recorder, this presents no problem — all you do is turn the appropriate knobs. Read your instruction manual.

On the other hand, if you have a simple portable tape recorder, or if you want to tape from a regular

radio or TV, it is still possible to make an electrical link, but it is a little more complicated. Be warned that you will have to tinker with the innards of your radio or TV: if you do not feel qualified to do so, we advise you to consult someone who is familiar with home electronics before proceeding. You need to buy or make a "patch cord" (for stereo, get two). This is a piece of wire that has a plug for your recorder's *input* jack on one end, and on the other end a pair of "alligator clips." Open up the radio or TV, and attach each of the clips to one of the metal contact points or "lugs," where wires are attached to the speaker. *Do not let these clips touch each other or anything else inside the radio.* If you have access to a soldering iron, it would be better to cut the clips off the patch cord, and solder the wires directly to the speaker terminals. If you are going to record from a radio or TV that has an earphone jack, forget the advice above and get a patch cord with two plugs: one to fit the phone jack, one to fit the recorder.

If your recorder has only one input (for a microphone) you have little choice as to where to put the plug; but if there is another input, probably labeled "aux" or "line,"

try it too. It is possible to mess up your recorder badly by feeding in too strong a signal, but if the signal is too weak you will not get a good recording. So be careful.

The trick is to play one volume control against the other: the control on the radio or TV that determines how much signal can be fed *to the recorder*, and the one on the recorder that determines how much signal will be accepted *from the sound source*. Probably the best way to proceed is to set the recorder input level control to a bit below where it would be when you use a microphone, and gradually raise the volume control on the radio or TV until the meter or monitor speaker on the recorder indicates that you are getting a strong enough signal without overloading.

It is essential to note here that if you have one of those small portable cassette recorders that uses an automatic volume control (AVC) circuit for incoming signals rather than a knob which you can control, you will have to resort completely to trial and error.

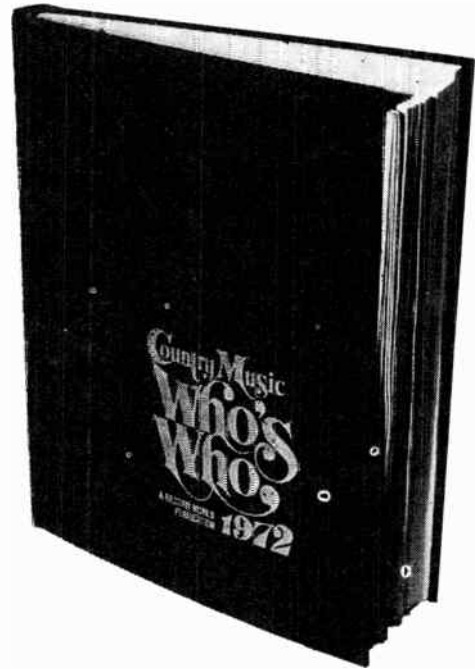
Sometime before the broadcast you want to tape, make and play back a series of recordings. With the radio or TV volume control at different positions, decide which setting sounds best for the real recording. For safety's sake, start off the test series at a level *which you are sure is too low*, and move up gradually until you hit the right level. It will take a bit of experimentation to get the right settings, but once you have the process perfected, you can get some fantastic recordings, and have a lot of fun.

One word of warning: while it is perfectly legal to make recordings off the air for your own use, it is illegal to make a lot of copies for friends (even if you don't charge for it), or to make *even one* copy and charge for it. ■



**Now . . . enjoy the past, present and future of Country Music with the professional "insiders" book . . .**

**Country Music  
Who's  
Who.  
A RECORD WORLD PUBLICATION 1972**



**OVER 400 PAGES . . . 1,500 PICTURES . . . NEARLY 100 COLOR PHOTOS . . . MANY SUITABLE FOR FRAMING . . .**

**BIOGRAPHIES OF EVERY STAR, EVERY PERSONALITY IN COUNTRY MUSIC . . . A COMPLETE LISTING OF MILLION-SELLING COUNTRY SONGS . . . AN IN-DEPTH HISTORY OF THE GRAND OLE OPRY . . . THE HOMES OF THE STARS . . . A TOUR OF NASHVILLE'S "MUSIC ROW" . . . A FULL COLOR FOLD-OUT MAP FEATURING THE BIRTHDAYS AND BIRTH-PLACES OF ALL THE STARS . . .**

**only  
\$19.95  
postpaid**

**deal for yourself!  
Ideal for that  
perfect gift!**

Country Music Magazine V173  
P.O. Box 1611  
Nashville, Tennessee 37202

Please send me \_\_\_\_\_ copies of the COUNTRY MUSIC WHO'S WHO.  
I enclose check or money order for \$19.95 for each copy ordered.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

World Radio History

COLUMBIA RECORD & TAPE CLUB  
now invites you to take

# Any 10 records or tapes

for only **\$1.97**  
plus processing  
and postage

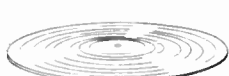
if you join now and agree to buy eight selections  
(at regular Club prices) during the coming two years



- 230714 **CARPENTERS**  
NOW & THEN
- 230367 **VICKI LAWRENCE**  
THE NIGHT THE LIGHTS  
WENT OUT IN GEORGIA
- 230102 **DOBIE GRAY**  
DRIFT AWAY
- 230839 **Sergio Mendes And  
Brazil '77** LOVE MUSIC
- 229369 (SOUNDTRACK)  
**JOHNNY GASII**  
THE GOSPEL ROAD
- 228791 **EDDY ARNOLD**  
So Many Ways/All The Whole  
World Stopped Lovin'
- 229310 **CHARLIE McCOY**  
GOOD TIME CHARLIE  
Orange Blossom Special
- 228155 **ELTON JOHN**  
DON'T SHOOT ME I'M ONLY  
THE PIANO PLAYER
- 223123 **LIZA MINNELLI**  
Liza with a "Z"
- 226449 **ROY CLARK**  
LIVE! Alabama
- 220038 **Ferrante & Teicher**  
Play The Hit Themes
- 227538 **AROUND THE WORLD**  
with THREE DOG NIGHT
- 227539
- 219485 **TOM JONES**  
CLOSE UP
- 227371 **JIM GROCE**  
LIFE AND TIMES  
One Less S-I-O-F Footsteps
- 227207 **EUMIR DEODATO**  
PRELUDE
- 224758 **LYNN ANDERSON'S**  
GREATEST HITS
- 224743 **BOOTS RANDOLPH**  
Homer Louis Randolph, III
- 224469 **MELANIE**  
Stoneground Words
- 220723 **FOXY LADY**  
CHER
- 222679 **INSIDE THE MIND**  
OF BILL COSBY
- 230912 **PAUL SIMON**  
There Goes Rhymin' Simon
- 229195 **LORETTA LYNN**  
Entertainer Of The Year
- 230896 **JOHNNY MATHIS**  
KILLING ME SOFTLY  
WITH HER SONG
- 231084 **CHARLIE RICH**  
Behind Closed Doors
- 230771 **URIAH HEEP**  
LIVE Easy Livin'  
COUNTS AS TWO
- 230772
- 229997 **MAC DAVIS**  
The Way You Look Today
- 228957 **JOE STAMPLEY**  
SOUL SONG
- 226431 **CARLY SIMON**  
NO SECRETS You're  
So VaIn
- 228759 **DONNA FARGO**  
My Second Album  
SUPERMAN
- 222919 **ENGELBERT HUMPERDINCK**  
IN TIME
- 225862 **THE MOODY BLUES**  
SEVENTH SOJOURN  
Isn't Life Strange
- 201129 **TCHAIKOVSKY**  
1812 Overture  
Philadelphia Orch., Ormandy
- 215061 **THE BEST OF  
ROGER MILLER**  
Little Green Apples
- 228163 **JUDY COLLINS**  
True Stories  
And Other Dreams
- 227496 **THE STATLER BROTHERS**  
SING COUNTRY SYMPHONIES  
IN E MAJOR
- 220400 **RAY PRICE**  
The Lonestomest Lonesome
- 224659 **DON McLEAN**  
FEATURING  
DREIDEL
- 218610 **JIM NABORS**  
The Way Of Love
- 222000 **THE PARTRIDGE FAMILY**  
AT HOME WITH  
THEIR GREATEST HITS
- 201251 **MARTY ROBBINS**  
GREATEST HITS, VOL. 3  
Devil Woman, etc.
- 206706 **DAVID HOUSTON'S**  
GREATEST HITS, Vol. 2
- 221390 **GEORGE JONES AND  
TAMMY WYNETTE**  
Me And The First Lady
- 208629 **THE WORLD OF  
LYNN ANDERSON**
- 218180 **GEORGE JONES**  
We Can Make It



ALL SELECTIONS SHOWN ARE AVAILABLE ON



12" stereo records



8-track cartridges



tape cassettes

Just look at this great selection of recorded entertainment — available in your choice of records or tapes! And if you join now, you may have ANY 10 of these selections for only \$1.97. Just mail the postpaid application (be sure to indicate whether you want cartridges, cassettes, or records). In exchange . . .

You agree to buy just eight more selections (at regular Club prices) in the coming two years . . . and you may cancel membership any time after doing so.

Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: cartridges and cassettes, \$6.98; records, \$4.98 or \$5.98 . . . plus a processing and postage charge. (Occasional special selections may be somewhat higher.)

You may accept or reject selections as follows: every four weeks you will receive a new copy of the Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections from every field of music. (Since you'll receive 13 informative magazines a year, you'll always be up-to-date on the most current hits.)

... if you do not want any selection offered, just mail the response card provided by the date specified (you'll have at least ten days in which to make your decision)

... if you want only the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically (naturally, you may return the regular selection at our expense and for full credit if you did not have at least ten days in which to decide)

... if you want any of the other selections offered, just order them on the response card and mail it by the date specified

... and about four times a year, we will also offer some special selections (usually at a discount off regular Club prices), which you may reject by mailing the spec ad dated form provided . . . or accept by simply doing nothing

You'll be eligible for our bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now!



F243 F73

Music to me is sound that  
I make as a result of how I  
feel. There are two things  
that I need to make music that  
I like. I need to like the  
song & I need to like the  
sound of my guitar. I like  
the sound of my Gibson.

Bill Withers



7373 N. CIECERO AVE., LINCOLNWOOD, ILLINOIS 60466

**Gibson**