

**FREE
RECORD
OFFER** See Page 46

**A Night on the Town with Tompall Glaser
The Joy is Back in Connie Smith's Singing**

December 1973, 75 cents

Dell
04076

COUNTRY MUSIC

A Christmas Cheer from the Stars of Country Music



C37 17091MF3L.C011891C3 15
MP THEODOPE MEFFERD
118 LOCUST S
SHIREMANSTOWN PA 17091

RETAILERS: See Page 64 for Special Display Plan



BIG MAC'S

MAC DAVIS RECORDS AND
PERFORMS WITH AN
OVATION ACOUSTIC
ELECTRIC CLASSIC
1613-4 AND AN
ACOUSTIC
ELECTRIC
ARTIST
1624-4.

SEND ME THREE OVATION
CATALOGS. ENCLOSED IS 50¢.

SEND ME AN OVATION
MOBILE. ENCLOSED IS 50¢.

SEND TO: OVATION
INSTRUMENTS
NEW HARTFORD
CONN. 06057

NAME

STREET

CITY

STATE

ZIP

roundback

A **KAMAN**
COMPANY

Letters

I think your book is very good and I want to thank you for the very nice picture of "Hee Haw"'s Gunilla Hutton on the cover of your September issue.

I am President of Gunilla's fan club and I think Gunilla is obviously the most beautiful girl on the show. I really appreciate your putting her picture on the cover of your book. How about a full article

about Gunilla in a future issue of your book?

BRUCE STEPHENS
ALLENTOWN, PENNSYLVANIA

The first time I saw your magazine was three days ago. I was looking at the newsstand. Being an avid country music fan, the minute I saw your title, I snapped it up. I read it, and immediately decided

on a subscription.

I loved the magazine, especially the Donna Fargo interview and photographs. I loved her records, "The Happiest Girl in the Whole USA," "Funny Face," "Superman," "You Were Always There," "The Awareness of Nothing" and "How Close You Came (To Being Gone)," which are two of her less famous songs. And after reading the interview. I love her, too. Melvin Shesstak did a wonderful job. I compliment him and your whole magazine.

MARTIN MCGEACHY
NASHVILLE, TENNESSEE

Thank you for the article on Carl Perkins in your September edition. I watched Carl perform at the Illinois State Fair on the Johnny Cash Show. His showmanship was superb. You sure said it right when you said 20 years of a *mean guitar*. Without Carl and the Tennessee Three, Johnny Cash just wouldn't be the same. How about an article on the late Luther Perkins, one of the original Tennessee Two? Thank you very much for a great magazine.

JOHN MACKLIN
MASON, ILLINOIS

Ed: We received this letter from the Post Office the other day. If you receive your magazine damp, you'll know why.

UNITED STATES POST OFFICE
OKLAHOMA CITY, OKLAHOMA 73125

The enclosed article was damaged by water when a hatch blew open over Chesapeake Bay while this mail was in custody of the Air Lines (Flight BN-104, Denver to New York via Oklahoma City and Dulles). A lot of mail was recovered floating in the water—out of the mail sacks.

This mail is forwarded to you with apologies for its present condition.

B.L. DUDLEY
POSTMASTER

The Ryman Auditorium

This is to amplify and clarify some points contained in Mr. Patrick Carr's excellent piece on the Ryman Auditorium (September issue).

Mr. Carr and other writers have made much of the fact that we commissioned a study of the Ryman by Jo Mielziner, of all people! I assume he was not aware that the only reason we brought Mr. Mielziner down from New York to look at the Ryman was at the urging of Dr. Benjamin Caldwell, a Nashville obstetrician who is conducting a personal crusade for its preservation.

After rumors had reached us late in 1972 that Dr. Caldwell was talking about bringing Mr. Mielziner to Nashville to inspect the Ryman, we invited Dr. Caldwell, his father-in-law, Mr. Vernon Sharp, and Mr. Stanley Horn, Sr., to the luncheon on January 4 to discuss the Ryman matter. Also present on this occasion were Mr. William C. Weaver, Jr., chairman of National Life and Accident, NLT, and WSM; Mr. Irving Waugh, president of WSM, and me. During this discussion, Dr. Caldwell told us that he respected Mr. Mielziner's judgment and that if he said the Ryman wasn't worth saving, then he would respect that opinion.

Apparently, Dr. Caldwell was counting on a report from Mr. Mielziner that would favor preservation but, when it didn't, he and one or two of his friends immediately criticized it as "superficial" and beyond Mr. Mielziner's competence. It is interesting, I think, that Dr. Caldwell criticizes Mr. Mielziner for presuming to speak on matters historical and architectural, but it is apparently all right for obstetricians to do so.

I do not believe that Mr. Mielziner said that "he did not consider the Ryman to be a recognized national symbol of country music." He knows better than that. What he meant, I think, was that that fact should not override the economic, architectural, and structural considerations.

Mrs. Ada Louise Huxtable's widely-quoted "New York Times" column on the Ryman did not appear until the third week in May, approximately five weeks after the Mielziner report was issued. She wrote her column without seeing the Ryman or talking with anyone at National Life and Accident or WSM about it, and it contained many errors and much information that was out-of-date. As a result, it completely misrepresented the company's position on the matter.

I was mightily impressed, however, with her ability to look at the Ryman all the way from New York and then issue the pronouncement that it is "a vernacular version of Ruskinian gothic." I suppose we ought to be grateful for that piece of wisdom and shut up.

Even that should have its uses, however. Now, when an Indiana farmer brings his family down to see what the fuss is all about and says, "I don't see anything so special about it," his good wife can say, "It's Ruskinian gothic."

It will be interesting to see what your readers' response will be to your appeal for suggestions. My guess is that most of them will say, preserve it as a "shrine or museum." Architects tell us that simply keeping old buildings open for purposes of this kind is not at all practical, and that the building must have some "adaptive" use to justify preservation.

We are not opposed to the idea of preserving the Ryman—a building for which all of us have a good deal of sentiment. But the next question has to be, preserve it for what? So far, no one has come forward with any kind of specific proposal that makes any kind of sense from the standpoint of economics and that is appropriate to the building's age and condition and to the character of the surrounding neighborhood. Maybe your readers will have some ideas that we can add to our file on the subject for consideration next spring.

Meanwhile, the company is keeping an open mind on the question and listening to any and all suggestions.

W.M. HOLDER
DIRECTOR OF PUBLIC AFFAIRS
NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

Tompall Glaser's first solo album is just as good as it is true.



"CHARLIE"

M-G-M
MGM SE 4918

Publisher:
John Killion

Associate Publisher:
Spencer Oettinger

Editor:
Peter McCabe

Art Director:
Richard Erlanger

Designers:
Nancy Burton
Patricia Sarch

Associate Editors:
Patrick Carr
Carol Offen

Contributors:
Melvin Shestack
Dixie Hall (Nashville)
Audrey Winters (Nashville)
John Pugh (Nashville)

Photographers:
Marshall Fallwell
Alan Whitman

Advertising Sales Director:
Steve Goldstein

Circulation Director:
Jan S. Phillips

Assistant to the Publisher:
John Hall

Administrative Manager:
Gloria Thomas

Administrative Assistants:
Clara Mendiola
Anna Wolin

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.

Volume Two, Number Four, December 1973

COUNTRY MUSIC

Letters		2
Down Home and Around	DIXIE HALL	6
People on the Scene	AUDREY WINTERS	8
Country News (The CMA Awards)		13
Connie Smith: "I've Had a Chance to Live My Life Over"	KATHLEEN GALLAGHER	24
An alcoholic father, a family far too large, fame and its problems at age 23, rumors, scandals, two divorces... For Connie Smith it's been an uphill fight. But that's changed.		
Country Music's Christmas Stocking		34
From those nice folks on the cover, we present Christmas greetings, stories, a photograph or two - personal things.		
A New Star in Nashville: Ronnie Milsap	PAUL HEMPHILL	36
A short while ago, Ronnie Milsap's nightly show at the King of the Road was the hottest act in Nashville. Everybody was happy about that, because Ronnie is good. The fact that he's also blind doesn't seem to matter.		
Cheatin': Tell Us About It, Singer Man	JOHN GABREE	42
Most everybody does a little slipping around some time. It's not exactly a public occupation, but now it's getting into an awful lot of songs. Those closed doors are opening.		
Records (Reviews and Collector's Catalog)		49
A Night of 'Hillbilly Reality' with Tompall Glaser	DAVE HICKEY	58
In the Nashville bars, playing pinball til dawn, Tompall Glaser and his friends live the all-night life of exiles from the country. It may not be glamorous, but that's how it is.		
Hi-Fi Corner		64
The Country Hearth	ELLIS NASSOUR	66
Books and Films		68



13



24



36




58

IN OUR NEXT ISSUE:
The Flight of the Superpicker...
The Burgeoning Career of Barbara Mandrell...
Producers' predictions for 1974...

Spend Christmas in the country

RCA 2 RECORD SET
BOBBY BARE sings
 Lullabys, Legends and Lies



Includes: Lullabys, Legends and Lies
 The Winner • The Mermaid • Rest Awhile

CPL2/CPS2-0290

RCA
PORTER WAGONER
THE FARMER



Includes: Wake Up Jacob • The Farmer
 The Sun Don't Shine
 (On The Same Dog Every Day)

APL1/APS1/APK1-0346

RCA
Dickey Lee
Sparklin' Brown Eyes



Includes: Amelia Earhart's Last Flight
 Ohio Woman • Sparklin' Brown Eyes

APL1/APS1-0311

RCA
TEXAS DANCE HALL GIRL
JOHNNY BUSH



Includes: Texas Dance Hall Girl
 Warm Red Wine • We're Back in Love Again

APL1/APS1-0369

RCA
Country Sunshine/Dottie West



Includes: Country Sunshine
 My Mind's Gone to Memphis
 You Take Me Home, Honey

APL1/APS1-0344

RCA
Amazing Love
Charley Pride



Includes: Amazing Love • Coming Down with Love
 Blue Ridge Mountains Turning Green

APL1/APS1/APK1-0397

RCA Records and Tapes

Down Home and Around

by Dixie Hall

Harlan Howard is still letting his hair color grow out . . .
Tom T.'s Christmas budget goes for the needy . . . Sammi Smith is in
good shape for a Santa Claus visit.

As jingle bell time tolls around again, the folks on Music Row are preparing to get lit up with a program of parties sufficient to stagger Dean Martin. One family certain of a white Christmas is the Howards.

Ole **Harlan** is still keeping good his promise to let his hair color grow out. Don't know why though; he'll never be as pretty as **Carl Smith**.

One of the most popular records in our area this time of year is "Jin-

gle Bells" by the singing dogs. Only problem is that we leave our kennel radio turned on all night, and whenever that record is played all 20 or 30 bassett hounds join in.

Tom T. will not be doing any Christmas shopping this year. We have decided to spend our time and Christmas budget on needy old folks and children. Chappell songwriter Gayle Barnhill is shopping early for her Christmas wardrobe, hoping she has better luck than she had with her DJ convention outfit. "All the dresses are backless and my husband won't go along with that," she was complaining.

"What did you buy then?" we asked.

"Oh," she grinned, "one that's kinda frontless."

Think she eventually went along with the trend and wore it back to front.

Sammi Smith will be in good shape for a Santa Claus visit. We hear she was seen climbing out the window of a fellow entertainer's bus. Apparently, Sammi was sheltering on the bus while the other act was on stage, and when it was time for her to go on she found to her dismay that the door lock had fouled up. There was only one way out and Sammi took it.

Santa won't be making any mistakes when it comes to finding **Bobby** and **Jeannie Bare's** room in their spacious new lakeside home. Jeannie has nailed up a motel room number on the door "to make Bobby feel at home."

Finally, it is reported that Nashville sporting goods stores have been empty of softball equipment this Christmas and one band has hired a guy who can't pick too well but is a heck of a pitcher. When asked what **Tompall Glaser** is giving a certain friend, this year, the reply was "balls." ■



Sammi Smith: A funny thing happened to her on the way to a performance recently .

The Original.



Tanya Tucker is one of those rare things that arrives on the music scene every few years and takes it by storm.

She's an original.

At fourteen she had developed a singing style all her own...and a taste for a new type of earthy, true-to-life song.

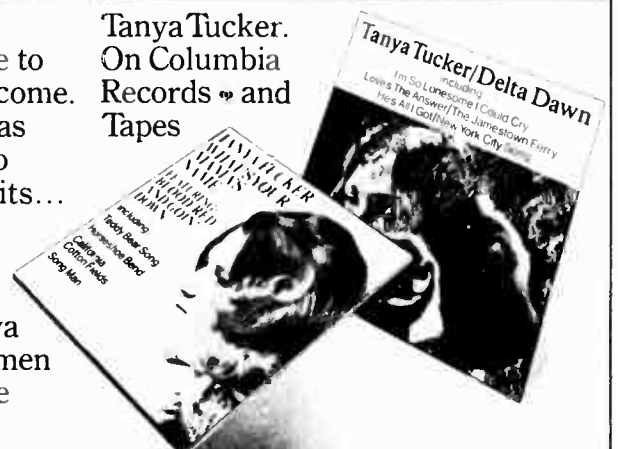
Her first album included "Delta Dawn" and

"The Jamestown Ferry." Songs that will continue to be covered for years to come.

Her second album has already given Tanya two Number-One country hits... "What's Your Mama's Name" and "Blood Red and Goin' Down."

Now, at fifteen, Tanya is one of the leading women in country music. A true original.

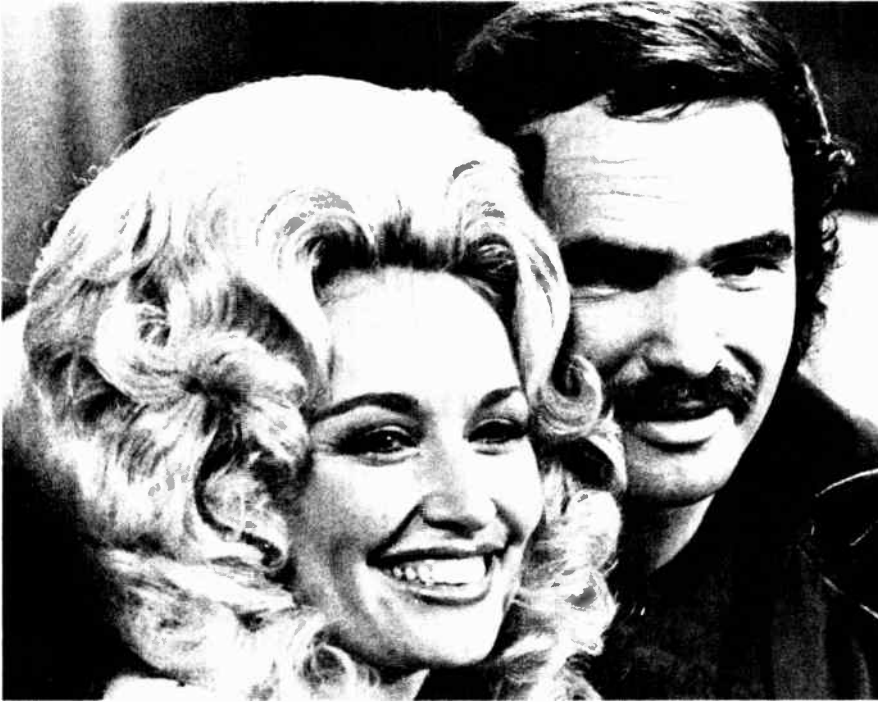
Tanya Tucker. On Columbia Records ♡ and Tapes



People on the Scene

by Audrey Winters

Cash family entertains at Hendersonville High . . .
Country stars guest on Burt Reynolds' TV Special from the
Tennessee Governor's Mansion . . . Jan Howard is recording again.



Dolly Parton takes time out to pose with host Burt Reynolds at Governor Dunn's home.



It was "all in the family" when the Johnny Cash Show appeared on stage at Hendersonville High School, which the Cash and Carter children attend. There was **Johnny Cash, June Carter, The Tennessee Three, Carl Perkins, Mother Maybelle Carter, Anita Carter**, Anita's 15-year-old daughter Lori, Rosie, June's 15-year-old, Rosanne Cash, Johnny's 18-year-old daughter and David Jones, **Helen Carter's** son, all picking and singing for a benefit show.

Johnny, dressed in black, gave them his usual good show, introduced his parents, Mr. and Mrs. Ray Cash, and noticed that the auditorium wasn't air-conditioned. "When I feel uncomfortable here I remember how it was in the cotton fields about this time of the year and then it don't seem so bad."

June, looking trim in a brown plaid, long dress trimmed in lace and ribbons, said she would rather be working right there on that stage than anywhere in the whole world. She thanked all of the neighbors for coming to see the show.

You have heard the old saying, "a stitch in time saves nine." Well, **Dolly Parton** thought so too. She and her dressmaker made sure she would have all her clothes ready when the DJ convention arrived. She chose jumpsuits for daytime wear and for her appearances at the Pro-Celebrity Golf Tournament. She drove the golf cart for her singing partner, **Porter Wagoner**.

Porter and Dolly were among the country artists who were guests on actor **Burt Reynolds'** TV Special, which was filmed at the Tennessee Governor's Mansion. The show will be aired in January. Dolly looked the part of a star in her pale green gown, lots of long hair, a ring on every finger, and her pretty smile.

PHOTOS BILL GOODMAN

She said she didn't know how many wigs she owned. "People tell me I wear too much hair and that I wear my hair too high. So, I just always tell them, 'I wear what I want to. Don't you?'"

Dolly and husband Carl Dean are now living in their new 23-room house. Her kitchen is as original as Dolly herself. It has every modern convenience available, such as a micro-wave oven as well as an old-fashioned, wood-burning cook stove.

Jan Howard will return to the recording scene. She waited until her contract was up with MCA Records and said she will not resign. She looks prettier than ever. Her red hair is longer than she usually wears it. She is always well-dressed and keeps very trim.

Jan has experienced much tragedy with her children. She lost her oldest son Jimmy four years ago in the Vietnam war. Her youngest son David's suicide death this year has been almost too much for her.

She said, "I just can't seem to get over him. I haven't been interested in anything for the past few



Del Reeves: Farm life agrees with him.

months. But, I'm looking for material to record . . . and a label."

Jan has one other son, Corky, who is studying to be a lawyer.

Merle Haggard has a new hobby. He is taking flying lessons and has his own airplane. Although he likes flying, it could never match his first love . . . fishing! It's just a means of transportation to get to his favorite fishing hole in less time.

Hag's 11-year-old daughter, Kelly, and Robin Owen, 12, daughter of personal manager Fuzzy Owen, made their singing debut on stage at Harrah's Lake Tahoe.

Merle's first Christmas single, "If We Make It Through December," is a heartbreaker. It is one of the saddest-prettiest songs that he has written. The flip, "Bobby Wants A Puppy Dog For Christmas," is also written by Hag.

Del Reeves is looking physically fit and recovered from a horseback fall. He said of his 175-acre farm located near Centerville, Tennessee, "If I hadn't moved to that farm, I would have been a divorced

PHOTO KATHIE GRISSOM



101

COUNTRY HITS & COUNTRY STARS!

8 GREAT STEREO LP'S

Original performances of the greatest hits of all time... recorded by the stars who made them famous!!

Here are just some of the artists you'll get:

JOHNNY CASH, GLEN CAMPBELL, ROY CLARK, PATSY CLINE, GEORGE JONES, FARON YOUNG, DEL REEVES, JERRY LEE LEWIS, JOHNNY HORTON, FLATT & SCRUGGS, SONNY JAMES, BUCK OWENS.

This incredible
8 RECORD
collection
only—

\$14.99

POST PAID

8 records

101 ALLTIME HITS LIKE:

Bless Your Fea-Pikin' Heart/New Rovin' Gambler
Country Boy/Walking After Midnight
Six Days On The Road/Oh Lonesome Me
The Yellow Rose Of Texas/A Satisfied Mind

101 COUNTRY STARS & HITS
c/o Country Music Magazine
500 Fifth Ave., Suite 1102
New York, N.Y. 10036

I understand this great box set costs me only \$14.99 post paid. R123

Send Me Set(s) I Enclose check or money order

NAME

ADDRESS

CITY STATE ZIP



Melba Montgomery: "I am really excited about my career for the first time in years."

man and a dead man to boot. Why, I was as skinny as Porter Wagoner . . . and living in Nashville I would have roared myself to death. I weigh more now than when I first started in country music. Seriously, I think Porter ought to move to the farm."

Life looks good for **Melba Montgomery** again this year. It has been a long, dry spell since she and

George Jones were the hottest duet team in the country with a song Melba wrote called "We Must Have Been Out Of Our Minds."

She and husband Jack Solomon with their two small daughters, Jackie and Melissa, have moved to Nashville from her Florence, Alabama home. Jack is in constant demand for session (recording) work. He picks rhythm, lead and finger picking acoustic guitars.

Melba and **Mickey Newbury** were the first artists that Elektra Records signed when they moved into the country field of recording. Melba said, "I am really excited about my career for the first time in years. This company has already done more for me with my single and album than the other labels did the entire time I was with them. I'm finding time to write songs again. My husband and I wrote my single, "Wrap Your Love Around Me."

In this business you see a lot of different acts and performances but, one, at Roger Miller's "King of the Road" Rooftop Lounge was a sight for any country fan when the two country Charlies entertained the folks for more than an hour.

Big **Charlie Rich** with his silver-gray hair and **Charley Pride**, tall and handsome, shared the piano bench, with Rich playing piano and Pride joining him for a duet of "Life's Little Ups And Downs."

Once Pride was asked why he didn't record "Life's Little Ups And Downs" since it is his wife, Rosine's favorite song. Charley replied, "It really is her favorite, but she likes it by the other Charlie."

Roy Clark keeps yelling for his booking agency to slow down on his show dates. Because of his heavy schedule, his agency had to postpone a dramatic role for Roy in television's "The Odd Couple" and "The Rookies." Also an appearance on the "I Love Lucy Show" and "The Flip Wilson Show." He plans to take the offers later.

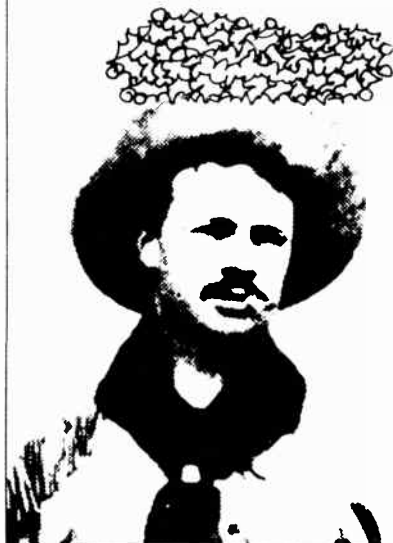
Roy is flying to his dates in his new airplane. It was described as an MU-2 designed in Japan and put together in San Angelo, Texas.

Buck Owens recently purchased 150 acres of land from J. Paul Getty (one of the world's wealthiest men) and is now constructing his "dream ranch" which, when it is finished, will boast a Spanish-style hacienda, extensive stables and a guitar shaped swimming pool. . . **Roy Acuff** is 70 years old now and fit as his new fiddle. Roy has sold over 25 million records during his recording span. . . **Barbara Fairchild**, who sings "Teddy Bear" and "Kid Stuff" is divorcing her disc jockey husband, Mike Haynes. They have a nine-month-old baby girl.

CHRISTMAS DOES GOOD THINGS FOR EVERYONE

HERE'S A GOOD THING YOU CAN DO FOR A FRIEND OF YOURS.

Send a friend a Christmas gift subscription to COUNTRY MUSIC Magazine. You can select one of the great COLUMBIA L.P.'S from page 72 and we'll send it to you, or if you prefer, we'll send it along to your friend with the gift subscription. Also, we'll send a beautiful Christmas gift announcement card in your name. Just fill in this coupon, and drop it in the mail. Oh! The price of this gift is only \$6.50. . . When was the last time you saw such a great gift for only \$6.50?



My Name is:

Send Subscriptions to:

Send gift card from:

Send record code: to me as part of the gift

Enclosed is \$6.50 Please Bill Me

COUNTRY MUSIC

500 Fifth Ave.,
 Rm. 1102
 New York 10036
 X121

FOR COUNTRY LOVERS

THE FINEST OF COUNTRY COLLECTION

LP'S AND 8-TRACK TAPES

Each LP is \$5.98. Each 8-track is \$6.98.
 OR buy the entire collection of 7 LP's for \$36.86 or the 7
 8-tracks for \$43.86 and save \$5.00 plus the FREE Bonus record.



COUNTRY LOVE, VOLUME II
 Includes: "Help Me Make It Thru the Night" by Ray Price, "Green, Green Grass of Home" by The Statler Brothers, "Almost Persuaded" by Tammy Wynette, "A Woman Left Lonely" by Charlie Rich, "Honey Come Back" by Lynn Anderson, "My Woman, My Woman, My Wife" by Marty Robbins, "Treat Him Right" by Barbara Mandrell, "I Forgot More Than You'll Ever Know" by Johnny Cash, "Stand By Your Man" by The Nashville Strings.
KG 32010 **tape GA-32010**



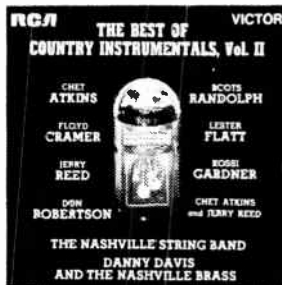
THE BEST OF COUNTRY DUETS
 Includes: Porter Wagner and Dolly Parton, Homer and Jethro, Liz and Lynn Anderson, Chet Atkins and Hank Snow, and more.
LSP 4082 **tape P8S-1398**



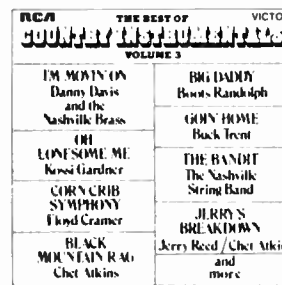
NASHVILLE'S GREATEST INSTRUMENTALS
 Great Pickers such as Chet Atkins, Floyd Cramer, Lester Flatt, Jerry Reed, and more. Songs such as "Ruby Are You, Mad at Your Man?," "Sugar Foot Rag," and "Feudin' Banjos."
APL 1-0167 **APS 1-0167**



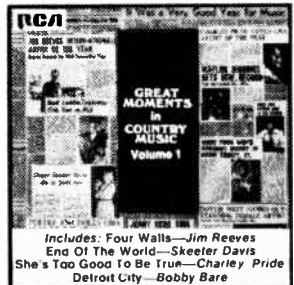
GOOD OLD COUNTRY GOSPEL
 Includes: Great Gospel songs by Hank Snow, Charley Pride, Chet Atkins, Jim Reeves, Skeeter Davis, Dottie West and more.
LSP 4778 **tape P8S-2087**



THE BEST OF COUNTRY INSTRUMENTALS, VOLUME II
 Includes: Famous songs played by Nashville's finest artists such as Chet Atkins, Floyd Cramer, Jerry Reed, Lester Flatt, Danny Davis and the Nashville Brass, Boots Randolph, and more.
LSP 4494 **tape P8S-1699**



THE BEST COUNTRY INSTRUMENTALS, VOLUME III
 Includes: "Movin' On," Danny Davis, Nashville Brass, "Big Daddy," Boots Randolph, "Jerry's Breakdown," Chet Atkins and Jerry Reed, "Oh Lonesome Me," Kossi Gardner, and more.
LSP 4728 **tape P8S-1964**



GREAT MOMENTS IN COUNTRY MUSIC VOLUME I
 Includes: "Four Walls," Jim Reeves, "End of the World," Skeeter Davis, "Detroit City," Bobby Bare, "She's Too Good to be True," Charley Pride, Detroit City—Bobby Bare
APL 1-0259 **tape APS 1-0259**

BONUS RECORD



Free with your purchase of three or more albums or tapes. A bonanza of Country, nine big country songs.

My check or money order is enclosed for _____ Please rush me the LPs or tapes I have indicated below by number. Please print or type. Add 25¢ postage and handling for each LP or tape. (\$1.75 for entire set)

Entire LP set. Entire tape set.

Send to

R123

COUNTRYMUSIC

500 5th Ave. New York, N.Y.:10036

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

*Please allow four weeks for delivery.
 *Residents outside of the U.S. add \$1.00 with order.

THE GREATEST STORY COMES TO LIFE...

...IN THIS MAGNIFICENT NEW DRAMATIZATION OF THE LIFE OF JESUS CHRIST.

Now you can become involved in the Greatest Story Ever Told in a way never before possible. You can listen to the story of Christ from the moment of the Annunciation to the Ascension, dramatically recorded on ten long-playing stereo records.

Writers, actors (over 200 of them), musicians and sound effects men have labored over two years to present incidents from Jesus' life in as realistic a manner as possible. By surrounding these incidents with some of the simple, everyday, human drama that must have accompanied them, they have succeeded in adding a new dimension to the age-old story of Christ.

Each of five double albums has its own accompanying text, supplementing the drama. The helpful text you'll read, and the sounds and words you'll hear, have been carefully researched for authenticity.

"Jesus: A Biography" is a meaningful gift for people of all ages and religious backgrounds. It is a wonderful expression of love and concern for family and friends, and church and Sunday school; ideal for confirmation, graduation, Christmas and Easter. Now available for only \$29.95.



Please send me my ten-record stereo library,
"Jesus: A Biography"

I enclose \$32.00, \$29.95 plus \$2.05 for postage
and handling.

Make check or money order payable to
Country Music Magazine.

NAME _____

STREET _____

CITY _____

STATE _____

ZIP CODE _____

I understand if I am not completely satisfied, I may return
the album within two weeks and my money will be
promptly refunded.

R123

© P/SM INC.

Mail to: COUNTRY MUSIC MAGAZINE 500 FIFTH AVE., SUITE 1102 NEW YORK, N.Y. 10036

World Radio History

Country News

Roy Clark proves that versatility has its rewards, as he claims top CMA honor of the year. Charlie Rich walks off with three awards for "Behind Closed Doors."

The CMA Annual Awards Show



He had come a long way from being Cousin Roy on "Beverly Hillbillies" to carry off the country music "Entertainer of the Year" award in 1973. And he did it in the same year that he had suffered a heart attack, and without even a monster hit to earn him a series of lesser awards. But versatility has its rewards too, and when the lights came up for the last time that October evening in the Ryman Auditorium, the most coveted country music award went to Roy Clark, superpicker and star of the television show, "Hee Haw."

The other nominees for the award were Merle Haggard, Tom T. Hall, Loretta Lynn and Charley Pride, and with that line-up it was anybody's guess who might win. But as Roy said: "I'm just their spokesman, 'cause everybody won."

Earlier in the evening, the awards show had been dominated by silver-haired Charlie Rich. Charlie is never at his best on formal occasions ("I'm a nervous wreck," he admitted), and, predictably, he didn't make any memorable speeches. But Charlie might have run out of speeches anyway, because he was repeatedly called back to the podium to collect awards for "Male Vocalist of the Year," "Single of the Year" and "Album of the Year," all earned for him by his smash hit, "Behind Closed Doors." It was a big night also for the song's writer, Kenny O'Dell, who collected the songwriter's award.

Last year's Entertainer of the Year, Loretta Lynn, was back in style again this year. Loretta was voted "Female Vocalist of the Year"



The Entertainer of the Year demonstrated his many talents for the television audience. Charlie Rich and songwriter Kenny O'Dell compare their awards.

The CMA Awards

Song of the Year: "Behind Closed Doors," by Kenny O'Dell

Vocal Group of the Year: The Statler Brothers

Vocal Duo of the Year: Conway Twitty and Loretta Lynn

Male Vocalist of the Year: Charlie Rich

Female Vocalist of the Year: Loretta Lynn

Instrumental Group: Danny Davis and the Nashville Brass

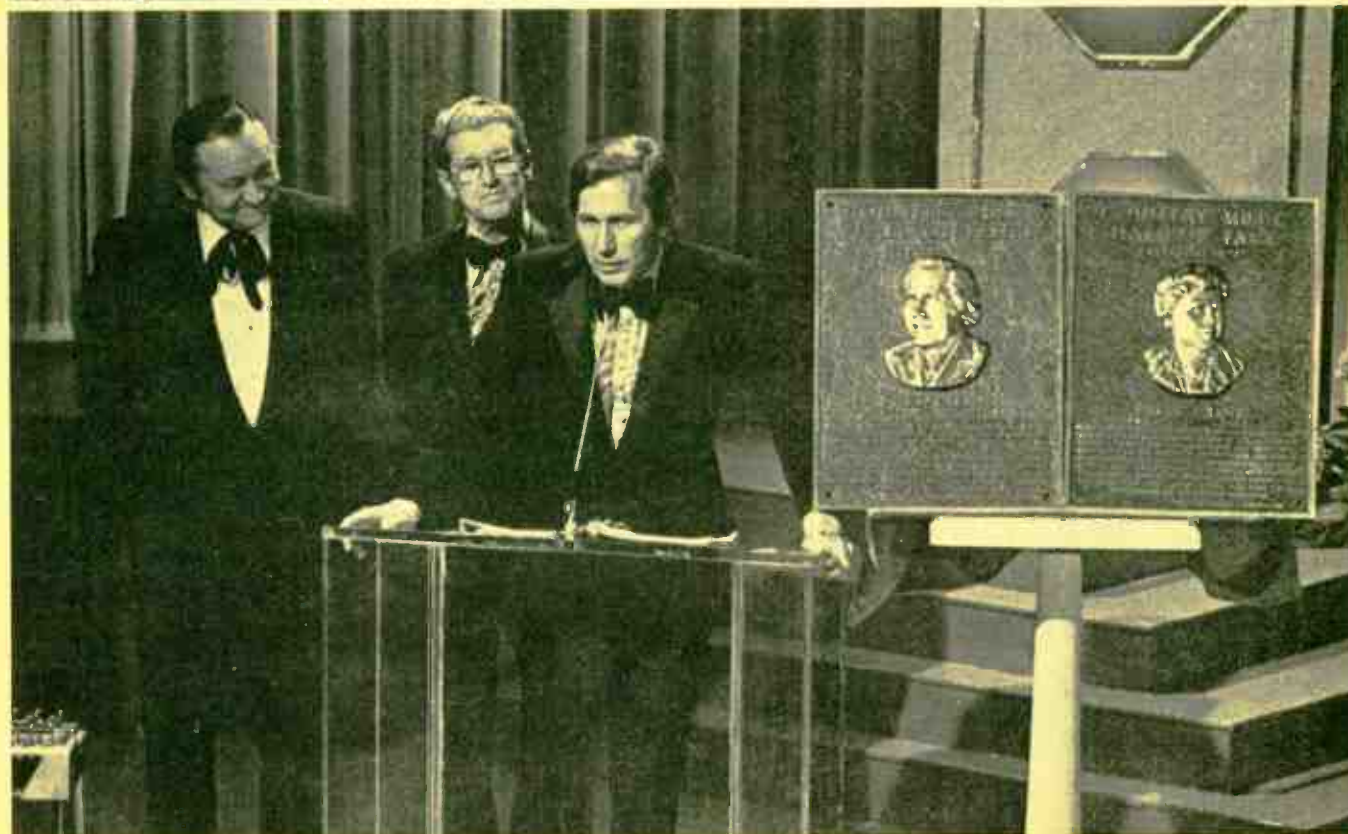
Instrumentalist of the Year: Charlie McCoy

Album of the Year: "Behind Closed Doors," Charlie Rich

Single of the Year: "Behind Closed Doors," Charlie Rich

Entertainer of the Year: Roy Clark

Hall of Fame Awards: Chet Atkins and Patsy Cline



Loretta Lynn and Charlie McCoy were winners once again. Tex Ritter and Roy Acuff announced the new members elected to the Hall of Fame: Chet Atkins and the late Patsy Cline.

and she and her sometime singing partner, Conway Twitty, carried off the Vocal Duo Award.

This year there were two electees to the Country Music Hall of Fame and no two were more deserved. Tex Ritter made a very moving speech and then unveiled a plaque to the late Patsy Cline, who died in a plane crash in 1963. Then Roy Acuff announced that the other new member of the Hall of Fame was Chet Atkins, and the entire audience of the Ryman Auditorium rose in a standing ovation.

Aside from the presentation of the awards, there were other highlights of the show. Johnny Cash proved an exceptionally fine host, given the tight structure imposed by commercial breaks and off-camera crew members who never stopped moving instruments, microphones and lights. Four "new" girls were in town, each singing her 1973 hit: Barbara Mandrell, Tanya Tucker, Barbara Fairchild and Jeanne Pruett. And there were songs from each of the previous Entertainers of the Year: Eddy

Arnold, Glen Campbell, Merle Haggard, Johnny Cash, Charley Pride and Loretta Lynn. There were parties afterward, too, where the stars clutched their trophies to be photographed for the thousandth time that evening. At the Epic Records party at the King of the Road Motor Inn, Charlie Rich asked his wife, songwriter Margaret Ann, to hold one or two of the awards. He smiled for photographer after photographer.

"Oh, it's been a busy year," said Margaret Ann.



Previous winners of the "Entertainer of the Year" title each sang a number as a major feature of the television presentation.

David Rogers: His Dues Are Finally Paying Off

by Carol Offen

David Rogers' 13-year-old son already has his own band and seems to be following in his dad's footsteps. "I'd sure rather he'd go to school and be a doctor, though," says the soft-spoken Atlantic artist. Funny, that's almost what his own father advised him some 20 years ago.

David chose to ignore the advice and instead pursued a rewarding music career, but the lesson was not lost. "I really think he'd be a lot better off with somethin' more secure," David says frankly. And after almost 18 years in this field, David Rogers ought to know.

Last January, after six years at Columbia Records, he became one of the first artists to enter "Atlantic Country." With the success of "Just Thank Me" (both the single and the LP) and "It'll Be Her,"



PHOTOS: MARSHALL FALLWELL

Rogers prefers soft ballads but he's looking for uptempo material as a change of pace.

David is helping establish Atlantic as a major country label. His singles have always made the country charts—a few even in the top ten—yet, fame has been long in coming.

"It was simply a matter of getting lost in the crowd," he insists. "Six weeks at Atlantic has done more for me than six years at Columbia."

The David Rogers *sound* hasn't changed. He's still singing those soft ballads he prefers; his style and arrangements are basically the same, too, and Pete Drake has produced most of his sessions. "I do need to get some uptempo material, though," he said. "I can't just do 20 minutes of ballads on stage . . . I'll put people to sleep."

David and his band are pretty busy these days, putting about 100,000 miles a year on his superbus. He didn't always travel in such style. Until little more than a year ago, Rogers used a station wagon and trailer to make his shows. "I don't really know if I can afford a bus—these payments are awful high," he said, "but it's essential."

It's also quite a status symbol. With his father's words—"Put down that guitar, boy"—still echoing in his ears, David enjoys ribbing him about it now. "I like to park the bus in front of his house once in a while. Y'know, it's got my name all over the thing."

David Rogers began playing in clubs around Atlanta, his home town, when he was 16. He played nights and worked odd jobs during the day: everything from selling pots and pans door to door to being a structural draftsman. For awhile, he played in a band with his two brothers.

His favorite club, where he played for several years, was the Longhorn. It was owned by the woman who is now his manager, Kathleen Jackson. Torn down to make way for a highway in the early sixties, the Longhorn had an interesting history. Many country greats played there at one time and Roger Miller once lived in an apartment in the back of the club.

Before buying the Longhorn, Miss Jackson and her husband used to own a grocery store. Their bread man, a young fellow with higher aspirations, would often come by the store and urge her to buy a

club and give him a job in it. "But, Pete, I don't know a thing about running a club," she'd say. "Well, you can learn, can't ya?" he'd answer, and eventually she agreed to give it a try. The bread man was Pete Drake, David's old friend from Atlanta who later became Nashville's celebrated steel guitar player. Ten years later, Drake helped David Rogers get to Columbia Records.

Miss Jackson eventually opened a new club, "The Egyptian Ballroom" ("but it'll never replace the Longhorn," David says sadly). David sang in the new club for a while, but then decided to go out on the road. "If you really want to become an artist that much," Miss Jackson told him, "I'll try to help." Neither of them knew much about the business, but they figured they'd learn along the way. David cut a demo tape and they brought it to Pete Drake, who was now in Nashville. Pete liked it, but suggested David have a session with studio musicians and get some fresh material. "The session come off real good and Kathleen Jackson paid for it, 'cause I didn't have the money." When Frank Jones, then an A & R man at Columbia, called Pete over to his office one day, Pete made sure to bring the tape with him. He played it for Jones, who liked it and sent it to Columbia Records in New York. New York sent back a 5-year contract.

Those early days of recording were probably the toughest. "If it wasn't for Miss Jackson," David said, "I couldn't have made it. I had no money and I had a wife and two kids—and stacks of bills."

David's wife of 17 years, his high school sweetheart, has been with him through it all. "Yup, Barbara's stuck right by me. A lotta people get disgusted in this business, but she's been just great." The Rogers' live in a modest six-room home in Donelson, just outside of Nashville, with their two children: 9-year-old Tanya and Tony, the musician.

In spite of his fatherly reservations, David is obviously proud of the fledgling picker in the family. "He's a real little hoss, that kid," he said with a grin, recalling a recent incident. "I tried to borrow an amplifier once from an electronics firm in town. Just for a night, and the guy said 'no sir, we can't



do that.' Then, two weeks later he just *give* my little boy one. Just *give* it to him—a \$1,300 amplifier. Well, that's the way it goes. I guess," he said with a shrug. ■

Country Music in the Delaware Valley by Paul DiMaggio

A starlit highway, thick pines in sandy soil, the silence of wind and crickets. A dirt road, little more than a path through the loam, unmarked but for a barely visible arrow, fallen to the ground. You turn, follow the road, it narrows. You navigate by the full moon, half wanting to turn back until, after ten minutes that seem like an hour, you arrive at a clearing and a tiny house of rough-hewn pine. You park your car and climb the creaking stairs.

Inside, a slender lady, fortyish, blue-print cotton dress descending well below her knees, sings "Help Me Make It Through The Night" in the style of a soprano at a church choir. She finishes and two fiddlers, one an ageworn grandfather, the other 11 years old, freckles and pigtailed, take up an old-timey breakdown. Hands clap and feet stomp, a beaming barrel-chested guitarist joins in, a stocky woman, close-cropped hair and muscles that would frighten a grizzly, picks up a

banjo and the house sways to "Truck Drivin' Man."

Georgia? The Smokies? No, the Pine Barrens of southern New Jersey, just 40 miles from the smog, traffic, factories, and refineries of the fourth biggest city in the United States. Few people think of Philadelphia when they think of country music. But country music is alive and well in the Delaware Valley. Today about 60 country bands perform in and around Philadelphia and as many clubs feature country music; a full-time country radio station has risen sharply in the ratings; two fan magazines promote local favorites; and, most importantly, these ventures are supported by some of the most loyal fans north of the Mason-Dixon line.

Country music came to the Delaware Valley via radio. Like other country people, folks in Jersey and the counties west of Philadelphia tuned in weekly to the Grand Ole Opry. Ruth Slack, whose soft voice and infectious warmth grace Jenkintown's WIBF, recalls listening to Bradley Kincaid and the Old Dominion Barn Dance. When she was a girl, her father took her to chautauquas, traveling tent shows which featured story tellers, magic tricks, old-time preaching and live "hillbilly" entertainers. Before long, the locals developed their own talent.

In the late forties, Quakertown's

Uncle Roy Walton set up a picnic grounds which grew into Sleepy Hollow, the area's first country music park. Others—Radio Park, Santa Fe Ranch, Kline's Grove, Othalaenae Park—followed. (Today, at Sunset Park near Kennett Square, "Mushroom Capital of the World," local farm and small town families, Puerto Rican laborers, and black-frocked Mennonite elders listen to big-name entertainment and hold informal picking sessions when the stage show ends.)

The forties also brought Philadelphia's first country radio program, WFIL's Hayloft Hoedown, live from Town Hall in the heart of center city. In the succeeding two decades, half a dozen other stations adopted some country programming.

Today, WRCP provides most of the country music on the Philadelphia airwaves. With its slick "cosmopolitan" sound, RCP has come from nowhere in the ratings to a very respectable position. The RCP sound is fast-moving, lots of hits, middle-of-the-road country and an occasional taste of country rock. Bluegrass and old-timers like Kitty Wells and Hank Snow rarely make the play list. This riles some hard-core fans. As one fan put it, "WRCP is so far uptown that it's in the next state." Program director Jim Pride (no relation to Charley) takes this criticism philosophically. "I'm from Kentucky, and if I wanted to get down to the nitty-gritty country music, that would be easy for me to do. But I couldn't do the same things on the air here in Philadelphia that I did in Kentucky, even if I wanted to.

"Philadelphia is one of the strongest radio markets in the country and one of the most competitive. Our audience has grown so much over the past year, we must be doing something right. The hard-core country fans still identify with us and the new audience, the people who didn't used to listen to country, are beginning to tune us in. So, although any change will alienate a few of the hard-core, this is a competitive business and we can't survive with only the hard-core—they just wouldn't show up in the ratings."

Radio spreads the country word to pop listeners, but it's the bars and clubs that are the backbone of the local country music scene. Per-

formers like Lloyd Lee and the Rebels, Tommy Redd and the Reddymen, and Jimmy Moore and the Las Vegas Wildcats play the little rooms with hardwood floors and open rafters in which C&W flourishes. Some of the club owners know and love country music; others exploit it. One proprietor, seeking the best of both worlds, combined country music with topless go-go dancing. Every night, at 11:30, three dancers stripped to "Jambalaya."

Some artists resent competition from groups whose members hold day jobs, but for most locals this is the only realistic approach. Walt Rutledge, whose steel guitar leads the Roadrunners, works construc-

tion. His bass player, Frank "Curly" Bartucci, owns a music store and publishes *Freedom's Country Flag*. Guitarist Douglas Darby is an engineer with RCA.

Walt went professional once and spent a year on the road. Playing every day "took the enjoyment" out of it. When it became a job, the thrill was gone." Now he pins his hopes on daughter Carol Ann, a big-eyed brunette with a voice as sweet as maple syrup and twice as smooth.

Perhaps the biggest name in Philadelphia country music is Les Seevers. Seevers, a short solid man with a ready smile and deep serious eyes, is a member of Jamboree U.S.A. in Wheeling, West Virginia.

His story demonstrates the dedication required to brave the obstacles that block the road to commercial success.

"I was an aircraft mechanic, lead man in my department. I was making excellent money, but—when you've rebuilt one hydraulic system you've rebuilt them all. I told my first wife I was quitting and I thought she was going to have a stroke.

"'You're what!' she said. I said 'I'm quitting.' She said 'What are you going to do' and I said 'I'm going to sing.'" Les' career cost him his first wife. (Now he is happily remarried.)

In 1960 he recorded four sides with Bob Crewe. His record company released a single called "Something Old, Something New," which went nowhere, and kept another recording, a new song called "From a Jack to a King," sitting in the can. Four years later Ned Miller released his version for a million-seller.

In 1968, after a stretch as program director for a country radio station, Seevers joined Jamboree U.S.A. and things began to look up. Several months later a near-fatal automobile crash landed him in a hospital for seven weeks. He came back to build an even better band—almost too good: his drummer left to join Ernest Tubb and his steel man got snapped up by Hank Williams, Jr. Today, with a good recording contract, some strong material (like "Purest Pearl" and "Afraid"), and loyal fans, the future looks promising once again. ■



**Nat Stuckey
Takes His Turn
Pickin' Peaches**
by Don Rhodes

Most entertainers find the time just before they are introduced on stage pretty nerve-racking. Some kill time by watching television in their motel rooms or on private buses. Others play cards. And still others tune their guitars, or just talk with anybody who happens to be handy: stage managers, doormen, reporters, sidemen, fans.

It was during such a conversation a few years back that Nat Stuckey learned a valuable lesson — one he frequently likes to recall.

PHOTOS: NEIL BENSON

Faces on the local country music scene: Top row — Les Seevers is a member of Jamboree U.S.A. Ruth Slack is a popular dj on Jenkintown's WIBF-FM. Below: Carol Ann Rutledge is the pride of the Roadrunners, a local group led by her father Walt (right).

Stuckey had been chatting with a stage manager, who remarked casually, "Well, I finally discovered how a person becomes a success in this business."

Stuckey's ears perked up, and he forgot about what he was going to do when he hit that stage. "Would you care to share that bit of valuable information with me?" he asked the seasoned veteran. With a knowledgeable air about him, as if he were about to deliver a college lecture, the stage manager said in a near monotone, "The secret is that you have to wait your turn."

Stuckey has waited nearly 10 years for his turn. It is just now starting to come. All those road dates and recording sessions are finally proving fruitful, with Stuckey continuously clicking on the charts in the past year or so with such numbers as "Is It Any Wonder," "Only A Woman Like You," "Forgive Me For Calling You Darling," "She Wakes Me With A Kiss Every Morning" and "Take Time To Love Her." The long list of hits has helped ease the memory of knocking on studio doors in Nashville and being turned down by every major label, including RCA at that time. Other memories of trying to make it big in the business go back as far as his days of growing up in Texas.

In 1952, Stuckey finished high school and continued his education at the University of Texas at Arlington. There he earned a degree in radio and television. His job after his college years was with radio station KALT back in Atlanta, Texas where he worked for two years before going into the Army. His Army days found him working in radio and television both in New York and in Korea. After his military discharge, he worked at station KALT for two more years before moving to Shreveport, Louisiana and joining radio station KWKH.

"Shreveport is the home of the Louisiana Hayride Show, and draws people in the business like Nashville does," Stuckey said. "I got into radio because it was the closest I could be to what I wanted to get into. It was a lot of good preparation, because I learned not to be afraid of a microphone. Besides if you want to pick peaches, you go to a peach orchard."

For eight years, Stuckey worked



Nat Stuckey: "A song is a letter to the world."

in Shreveport as a disc jockey. Gradually he began getting his foot in the country music door as a songwriter, turning out songs which were picked up by major artists. Ricky Nelson recorded "Be True To Me," Ray Price had a hit with "Don't You Believe Her," Jim Ed Brown did well with Stuckey's "Pop A Top" and Buck Owens latched on to a smash with the Stuckey original, "Waitin' In Your Welfare Line."

"Writing to me is not only a desire, it's a need," Stuckey said. "It's like a letter to the editor. A song is a letter to the world. It's something inside you that you feel like saying aloud."

Like many songwriters, Stuckey's heart yearned for the recording end of the business; Nashville, however, apparently didn't yearn for Stuckey to record. The doors stayed shut in his face. "I remember one person told me that I would make it as a writer, but not as a singer. I later saw him and he was out of work. He asked me what was I doing now. I told him I was making hit songs."

With the major studios rejecting him, Stuckey said he began looking for a "back door" to Nashville. He found his back door with a small label called Paula Records. He cut one record on Paula that didn't quite make it, but for his second Paula release he enlisted five rock musicians called the "Uniques." One member of the Uniques at that time was Joe Stampley—now making it big him-

self with hits like "Soul Song" and "Bring It On Home."

On that second release, Stuckey and the Uniques cut a novelty song Stuckey had composed. The song was "Sweet Thang" and it turned out to be a chart-buster and a star-maker. Not so long afterwards, Stuckey hitched his star to RCA Records, with Jerry Bradley as his producer.

Stuckey's early RCA releases were good selling, up-tempo numbers like "Plastic Saddle," "Cut Across Shorty," "Don't Pay The Ransom" and "I'm Gonna Act Right." But his ballad release of "She Wakes Me With A Kiss Every Morning" broke the mold. Most of his recent ballads have been delivered from the standpoint of a man deeply in love with a woman. Stuckey's woman is his wife, Ann, whom he met in Shreveport during his disc jockey days. "We met at a New Year's Eve party on December 31, 1961, and were married two months and nine days later," Ann recalls. While Stuckey is on the road, Ann generally is busy putting out one of the best fan club mimeographed monthly newsletters and quarterly journals in the business, and circulating "Stuck on Stuckey" badges.

I hit Stuckey with the question if he thought top entertainers deserved pay in the thousands of dollars for each concert. He shot back, "In the entertainment business, there is no retirement pay, no sick leave and no unemployment compensation. An entertainer, other



PHOTO DOUG GAMMAGE

Killer covered Southern territory from Buddy Holly's rockabilly "Raining In My Heart" to Percy Sledge's big R&B hit, "When A Man Loves A Woman," hitting numbers like "Honey Hush," "Haunted House," "Hold On (I'm Coming)," and "Revolutionary Man" in between.

In true Killer style, Jerry Lee did some clowning around, too. Forgetting the song lyrics, he'd make up his own. Picking up the telephone to answer a call late one night, he greeted the party with, "Some are home, some are here, and some are gone." Then, with that deadpan straight face of his, he turned around and said, "I swear that lady said 'Well may I venture on.'" He ribbed producer Huey Meaux throughout the 50 hours of sessions, calling him "Papa Thibodeaux." One night he declared, "I'm going to record 'Old Shep' in rock and roll — only Old Shep is gonna die in my song . . . I think I'll send him up to Elvis's place and let him bite the hell out of him."

The sessions were the setting for one auspicious occasion: Jerry Lee was surprised by a birthday cake and champagne. He's now 38 — with a bullet, no doubt. ■

Glen Campbell hosted two hours of entertainment on radio station WHIM/WHIM FM in Providence, Rhode Island. In addition to performing the usual disc jockey tasks of operating the control board, programming music and reading com-

mercial copy, the singer also took listener requests over the phone, and autographed pictures and albums to be sent to his fans.

"It was fun," Campbell said. "I'll tell you, disc jockeys really earn their money."

than a few overnight hits, spends a lot of time and money getting to where he is. Entertainers are basically a hearty lot. They work many times when they are sick when the average person would stay at home and go to bed. But, most of all, the entertainment business is one business where you can't say, 'Well, I'm here and I'm going to be here.' All you can say is, 'I'm here for right now.' ■

Beats along with him. The album will be called *Southern Roots*, and that just about describes it: the

The Killer Tracks His Roots by Audrey Winters

Down in Memphis, the Killer was in rare form. Yep, Jerry Lee Lewis was making a record—18 cuts, to be precise, at TMI Studios. "It's just like a circus," said Jerry Williams, president of TMI, casting an eye over the 30-odd souls gathered in the control room.

Now, this was no ordinary session—if any Jerry Lee session can be called ordinary, and that's open to doubt. The Killer was going back to his roots, and he was taking Carl Perkins, the MG's (Steve Cropper, Duck Dunn, and Al Jackson, Jr.), Tony Joe White, Mark Lindsey (of Paul Revere's Raiders), the Memphis Horns, and his own Memphis






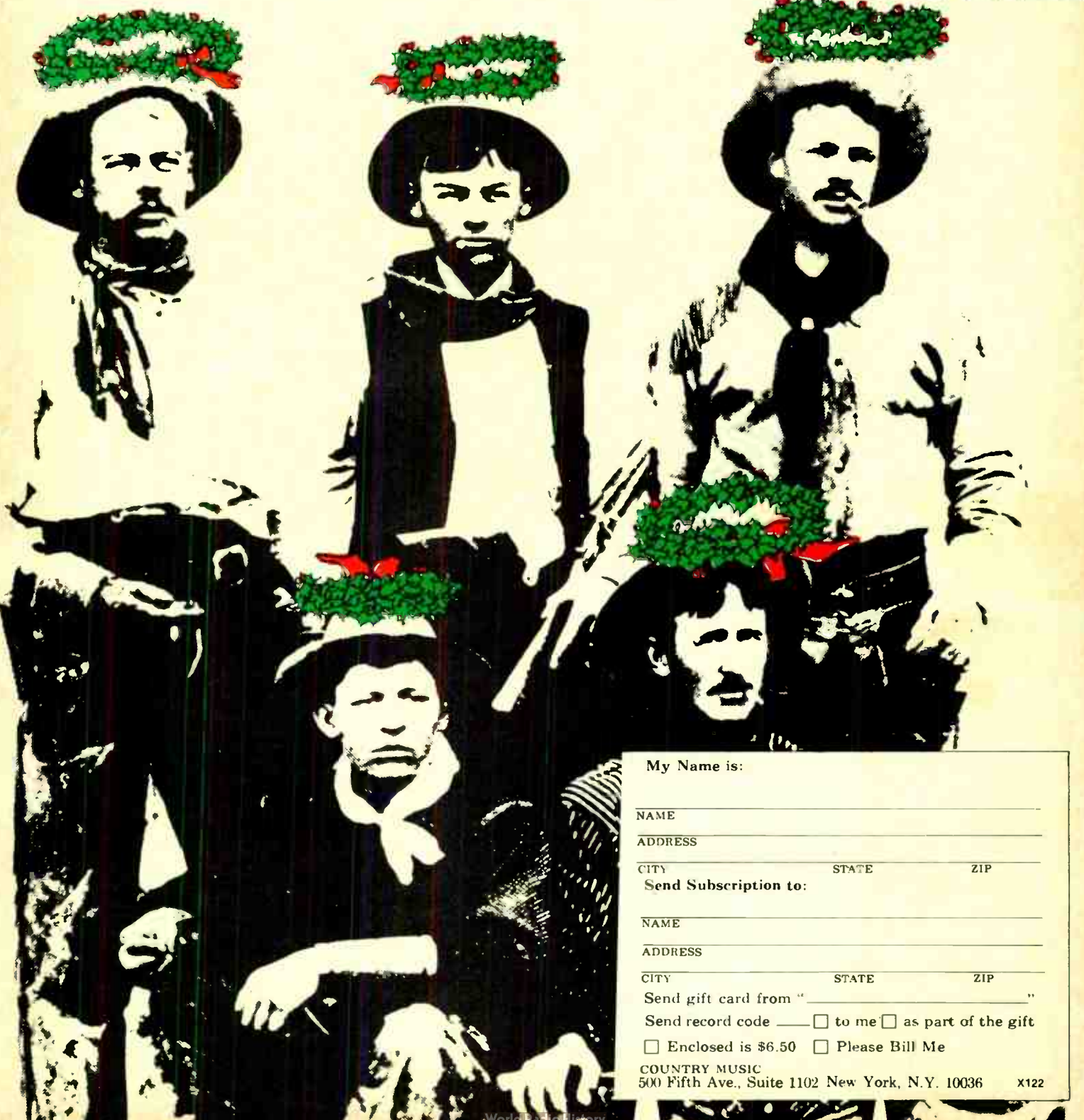
The Killer and friends. Producer Huey Meaux is the one behind Jerry Lee.

CHRISTMAS DOES GOOD THINGS FOR EVERYONE

HERE'S A GOOD THING YOU CAN DO FOR A FRIEND OF YOURS.

Give a member of your gang a "Country Christmas" that will last year-round. And with each subscription that you give, we will send you one of these FREE Columbia LP albums, or, if you like you can have it sent to your friend or relative as part of their gift. Also with each gift subscription we will send out a personalized gift announcement card in your name.

N	B
<p>THE EARL SCRUGGS REVUE including: Some Of That... Bells I Wanna Be Like You (Sugar) If Jesus Is Born In Cr Step It Up And Get Down In The Floor It's Only Christmas Eve</p> 	<p>Dear Folks Sorry I Haven't Written Lately Roger Miller including: Come Up Your Heart Whispering Belong To The Sunshine When I'm Lonesome I'll Love Me But One Day (Sharon & Sam)</p> 
C	X
<p>LEFTY FRIZZELL WITH THE SUNDAYS JIMMIE RODGERS including: Bachelors & Bachelorettes... Old-Fashioned Christmas Up River... And Plenty More (Blue Special Number 4)</p> 	<p>JOHNNY CASH & JUNE CARTER CASH JOHNNY CASH AND HIS WOMAN including: The City Of New Orleans / The Color Of Love Healed Me / Knocking At The Door Guitar Hero / No No No For Love</p> 



My Name is: _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send Subscription to:

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send gift card from " _____ "

Send record code to me as part of the gift

Enclosed is \$6.50 Please Bill Me

COUNTRY MUSIC
500 Fifth Ave., Suite 1102 New York, N.Y. 10036 X122



The joy is back in Connie Smith's singing, and she has a lot to sing about these days: her husband, Marshall Haynes, for instance, whom she married during the 1972 DJ convention in Nashville; her two sons by previous marriages, Darren, 10, and Kerry, 5—happy, active little fellows who have inherited their mother's big pale blue eyes. And by the time this article is in print, there'll be a new baby in the Haynes household, "if the

Lord is willing"—a phrase Connie likes to use.

It's been almost a decade since Connie Smith soared to the top of the country charts with her very first record, "Once A Day." She was then a happy-go-lucky 23-year-old who was soon to learn that hit records, fanfare and publicity can bring a lot of disillusionment and sorrow, along with professional success. In the intervening years there were two divorces, a lot of rumors,

broken contracts, and lawsuits.

"I got to where I never opened my mouth till I got on stage, and then I never opened it again till the next show," she said. "I lost all my joy. But now I am getting the joy back once again, and I am singing around the house a lot more than I used to."

Connie Smith grew up in the middle of 14 children, eight of them stepbrothers and stepsisters. She was born in Elkhart, Indiana, but

COUNTRYMUSIC

Connie Smith: "I've Had a Chance to Live My Life Over"

by Kathleen Gallagher



One of 14 children, Connie plans to have a large family. She already has two sons: Darren and Kerry, and another child is on the way.

spent most of her girlhood in Hinton, West Virginia and in southern Ohio where her family's constant moves forced her to attend eight different schools. Her father was an alcoholic, and she was sometimes beaten. More often, she was just neglected amid all the other youngsters who clamored for their

parents' attention. "I felt like I kinda grew up by myself," she says.

Small wonder that she gives her own children a lot of attention. "I'll probably take about six months off after the baby is born, because I want to nurse it, and then I'll probably just work about two days a month after that for a while,"

she said on a warm autumn afternoon as she settled into the big swing on the front porch of her Madison, Tennessee country home. "I would rather raise kids."

Would she prefer a girl or another boy this time?

"I don't care which it is. If I have another boy, well, maybe the next one will be a girl," she said with a smile. Large families are far from unfashionable on Music Row. "I think most country entertainers grew up in families in the country—big poor families," she said. "There is something about it that leaves you unsatisfied with a small family of your own."

Bill Anderson's "discovery" of Connie Smith at an Ohio amusement park in 1963 is a well-known legend in the country music world, as is her overnight rise to fame. Her RCA recording of Anderson's "Once A Day" reached the top of the charts during the 1964 DJ convention, and she was soon signed for television appearances and more records. "Then we decided to try going on the road, and I've never been able to get off yet," she said.

She followed up her first hit with "Tiny Blue Transistor Radio," "I Can't Remember," and "I Never Once Stopped Loving You," and in 1966 she was named Most Outstanding Female Vocalist by both *Cash Box* and *Record World*. She has fond memories of those early years: "To me, the biggest thrill was getting to hear myself on the radio for the first time. I was driving the car, and I nearly ran off the road. We were heading in towards Nashville, and the reception was poor, so I stopped the car, and my husband tried to get the radio to work better."

Her other big thrill was her first appearance on the Grand Ole Opry. "I always thought it was just an old saying about someone's knees knocking, but when I got out on the stage, my knees really knocked," she laughed. "To the people, the record is the song, but to the performer the 'real' of it is when you are performing it live.

"I very seldom learn my songs before I record; it keeps 'em simple. To me, singing is like telling a story, and if you can't hear all the words, you've missed part of it."

Even in the first years of success there were troubled times, however.



Connie co-hosted the Grand Ole Gospel Hour while Jimmy Snow was on tour in the Holy Land.



Hammer, a lively Scottie-poodle-hound mixture, is a beloved member of the family.

was attributable to religion, most particularly to a religious experience she had while taping a show with country singer-evangelist Rev. Jimmy Snow. It changed everything for the troubled singer.

"I had always believed in God, and I sang hymns in the middle

"... When you leave your two-year-old son crying at the window and playing your songs on the stereo, this business isn't so much fun ..."

of my acts where it wouldn't hurt any, but when I would go to church they would always introduce me. I always wanted to cry in church, and I didn't want people to watch me, so you might say my pride had stopped me from going.

"But I was singing that night in April, right before Kerry was born, and they got to talking about God between the songs, and I started crying. I know now when I see someone like that, that it is God working on them. Well, Brother Jimmy saw me, and he talked

"I wanted to quit real quick when I first went out on the road and left Darren," she said. "When you leave your two-year-old son crying at the window and playing your songs on the stereo, it's not so much fun."

Things began to slide. "I had no foundation," she said. "It was an experience to travel over 100,000 miles a year on the road when you weren't used to leaving your own town. I couldn't face the reality of life, and I became bitter when the people I admired didn't act the way I expected them to off the stage. I signed several contracts and had to buy my way out of most of them. I came to mistrust everybody. Then I kept getting miserable myself and blamed it on the business. You just look for excuses anywhere, outside yourself."

Her first marriage, to Jerry Smith, floundered, and her second one, to guitarist Jack Watkins, lasted just over a year and left her with unhappy memories and a second son. In 1968 she filed for a divorce from Watkins and she was seeing a psychiatrist. She admits she also thought about ending her life. Her total turnaround, she says,

BANJO JAMBOREE

Bluegrass Banjos!

TAKE ME IN A LIFEBOAT
KNOXVILLE GIRL/ And Others!

A Bushel Of Five String Banjos

FOGGY MOUNTAIN BREAKDOWN
BANJOLINA
BANJO ON THE MOUNTAIN
And Others!

BOTH RECORDS 3.95

6.95 BOTH TAPES
(8 Track Tape)

FLATT & SCRUGGS
JIMMIE SKINNER
LEW CHILDRÉ
BENNY MARTIN
THE STANLEY BROS.
CARL STORY
DENVER DUKE / JOHN DUFFY

BANJO JAMBOREE
c/o COUNTRY MUSIC MAGAZINE
500 Fifth Ave., Suite 1102
New York, N.Y. 10036

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

Name

Address

City

State Zip.....



to me, and the first thing I knew I was saved right there at WSM, and I started going to church.

"It made me face up to the truth, face up to myself. Before, I always let myself down because I had such high standards that I couldn't pos-

After her second divorce Connie Smith was determined not to marry again. She and her little boys moved to the secluded home in Madison, and she remained active in her music and in her church work. Several men in the church asked her

worship alongside Johnny and June Cash. It's a place, she says, where "there's a lot of love, a lot of happiness, and a lot of outcasts. You know, there are a lot of churches that wouldn't take me in."

Today, much of Connie's happiness is also centered in her home. It's apparent from the moment you drive up the road leading to her country home and breathe in the cool air and the aroma of crisp leaves. It's in the katydids, and in the daddy long-legs that crawl unhampered across the front porch—and in the affectionate way the Haynes' treat a neighborhood hound whose new litter bears a suspicious resemblance to the Haynes family pooch, Hammer, a Scottie-poodle-hound mixture.

Connie refuses to let anyone else help with the cooking or ironing. "There's a lot of thinking you do about your husband when you iron his shirts," she said. "I'd rather

"... I enjoy being Mrs. Marshall Haynes," Connie said, "and I was so excited when my new driver's license came out with Constance Haynes on it..."

sibly keep up to them. I thought I was a loser all around. I found out that I didn't have to drive myself crazy trying to follow a lot of rules. All my life, when anybody told me they loved me, I didn't believe them. I despised myself, and I thought if anybody really knew me, they wouldn't love me. But God knew me better than I knew myself, and I figured if He still loved me, I must be worthy of something. I quit going to that psychiatrist out of faith."

to marry them, but she said she seldom accepted a date. Then she met Haynes, a telephone installation man four years her junior. He proposed, but "I wasn't about to marry someone younger than me. That was my old pride working there again." She did, however, even though Haynes had had his share of problems, too. He was also divorced, and had been through the drug scene, Connie says.

She described the Evangel Temple, where she and her family often

PAT BOONE SAYS...

“My family has found that a dynamic faith thrives on music like this...”



Great Songs of Faith and Inspiration

40 Great Country Stars Bring You 40 Inspirational Favorites!

Pat Boone/The Old Rugged Cross
 Charley Pride/Let Me Live
 Blackwood Brothers Quartet/I've Got To Walk That Lonesome Road
 Nat Stuckey-Connie Smith/Daddy Sang Bass
 Porter Wagoner-Blackwood Brothers/Where No One Stands Alone
 Billy Graham Crusade Choir/How Great Thou Art

George Beverly Shea/Blessed Assurance
 Eddy Arnold/May The Good Lord Bless And Keep You
 Tony Fontane-Statesmen Quartet/I'll Fly Away
 Chet Atkins/Amazing Grace
 Floyd Cramer/Oh Happy Day
 Dolly Parton/Golden Streets of Glory
 Tony Fontane/Medley: When The Roll Is Called Up Yonder; In The Sweet By And By; We'll Understand It Better

Rex Humbard Singers/Hide Me Rock Of Ages
 Jimmy Dean-Imperials Quartet-The Jordanares/It Is No Secret
 Hank Snow/Mansion On The Hill
 Pat Boone/In The Garden
 Roy Rogers-Da'e Evans/Sweet Hour Of Prayer
 The Browns/Faith Unlocks The Door

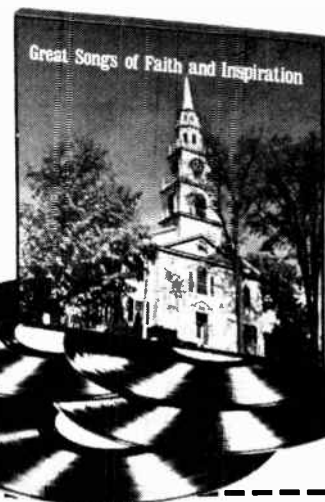
Wendy Bagwell-Sunliters/Jesus Is The One
 Jim Reeves/We Thank Thee
 Don Gibson/God Walks These Hills With Me
 Connie Smith/Satisfied
 Hank Locklin/Peace In The Valley
 Bobby Bare/Just A Closer Walk With Thee
 Jottie West/Put Your Hand In The Hand
 Jake Hess/The Lord's Prayer
 Sons Of The Pioneers/The Mystery Of His Way
 Skeeter Davis/Whispering Hope
 Nat Stuckey/He's Got The Whole World In His Hands
 Norma Jean/Heaven's Just A Prayer Away

Danny Davis-Nashville Brass/Wings Of A Dove
 Speer Family/Let's Make A Joyful Noise
 Doris Akers/You'll Never Walk Alone
 Anita Kerr Quartet/May God Be With You
 Pat Boone/Will The Circle Be Unbroken
 Cliff Borrows/Every Time I Feel The Spirit
 Jack Holcomb/The Lily Of The Valley
 Archie Campbell/When They Ring The Golden Bells
 Jerome Hines/Bless This House

4-Record Set Now at a sensationally low

\$6.95

(postage and handling included!)



NO RISK!
 If you're not satisfied, return set for prompt refund!

MAIL TODAY FOR FAST DELIVERY!

Mail to: **Pat Boone/RCA Music Service**
 P.O. Box 1958, Indianapolis, Indiana 46291

Yes, I would very much like to have *Great Songs of Faith and Inspiration* in my home. Please rush my set to me. I understand that if I am not satisfied, I may return the set in 2 weeks for a full and prompt refund. Enclosed is my check or money order for just \$6.95. (Price includes shipping, handling and applicable local taxes.)

A FINE GIFT! You may want to give *Great Songs of Faith and Inspiration* to a friend. Indicate below the total number of sets you want.

Send me a total of _____ set(s) at just \$6.95 each. Enclosed is remittance for \$_____ (total).

Mr.
 Mrs.
 Miss (Please Print)

Address.....

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



Music For A Growing Faith!

As Pat Boone says, "Just think of the influence these great songs can have on your home and on your family!" Here are your favorite country stars, performing some of the greatest inspirational songs ever written! Yes, from the happy beat of *Put Your Hand In The Hand* . . . to the majesty of *Amazing Grace* . . . these 40 glorious songs are magnificent reminders of the strength and peace your faith can bring. What's more, *Great Songs of Faith and Inspiration* offers a truly rare combination of stars and music. It's a one-of-a-kind, 4-record collection that's not available in stores anywhere, at any price — and it's yours for the low, low price of only \$6.95! And remember, you risk nothing when you send for your set: if you're not satisfied, just return it for a prompt refund. So don't wait . . . mail the coupon today!





"I don't think I could've lived the last 5 years if I hadn't found God," Connie said.

hear him say 'that's a good supper' than 'that was a good recording.'" She keeps the house spotless without the help of a maid, and she said she enjoys "cooking from scratch," such simple meals as "turnip greens, white beans, fried potatoes, cornbread, and maybe some pork

chops." Her house is decorated in soothing shades of yellow, lavender and turquoise, and a picture of Jesus adorns a living room wall.

She tries hard to be like anyone else and is always pleased when she can finish a performance at a fair and change into a scarf and Levi's

"... the first thing I knew I was saved, right there at WSM, and I started going to church ..."

to mingle unnoticed in the crowd. "I enjoy being Mrs. Marshall Haynes," she said, "and I was so excited when my new driver's license came out with Constance Haynes on it."

Connie spent last summer energetically fixing up the house, mowing the five-acre lawn and painting the barn. After the baby is born she and her husband plan to build a new house on the back of their property. Meanwhile, her social life revolves around relaxing in their new boat on Old Hickory Lake, taking the boys to the latest

Walt Disney movie, and watching her friends in the music business sing.

"I'm not much of an entertainer," she says modestly, "but I'm a heckuva fan. I follow Loretta Lynn around like a puppy."

Connie recently signed a new recording contract with Columbia, which guarantees her the right to do one gospel album each year, plus two country albums, with two gospel songs each. Recently she co-hosted the Grand Ole Gospel Hour at the Opry House, while Jimmy Snow and the Evangel Temple Choir were on tour in the Holy Land. She looked like a little pregnant angel as she stood on stage dressed in a long-sleeved white gown with silver flower-shaped spangles, her long tawny hair combed down in simple strands, framed against a choir and the big red barn backdrop on the Opry stage.

"There is always a different time in each individual heart when we say 'Lord, take my hand,'" she told the audience, "and some people think we have a long time, and that special blessing some of us miss because we try to lead our

DANNY'S CHOICE

Danny Davis chose Electro-Voice mikes years ago when he was head of arranging and recording for RCA. In the studio, he relied on EV quality, dependability, and distinctly professional sound. Today, Danny's on the road with the Nashville Brass. They all use new microphones developed by Electro-Voice for professional musicians—the SRO series. Danny's personal choice is the SRO RE-15, a dynamic cardioid mike which

offers the highest directional control and intelligibility for both vocals and instrumentals. Each SRO RE-15, like 14 other models in the SRO professional series, comes with a

clamp, cable, connectors, tough carrying case, and Electro-Voice's lifetime guarantee. If you make music for money, follow Danny's lead. Choose 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

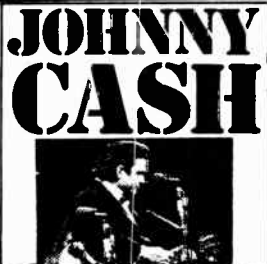
Build Your Country Library

Two Complete Records In One Album!

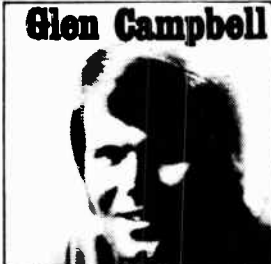
TWO STEREO L.P.'s CONTAINING 20 HITS OF FAVORITE RECORDING STARS ARE PACKAGED INTO A DELUXE DOUBLE FOLD, FULL COLOR ALBUM.

3.95

EACH TWO RECORD SET POSTPAID



JOHNNY CASH
Folsom Prison Blues/ Big River/ Home Of The Blues/ Sugartime/ Belshazah/ Country Boy/ Don't Make Me Go/ Next In Line & And Many Others In This 2 RECORD SET!



GLEN CAMPBELL
A Satisfied Mind / Only The Lonely / Let Me Tell You 'Bout My / Truck Driving Man / That's All Right & Many More included in this exciting 2 RECORD SET!



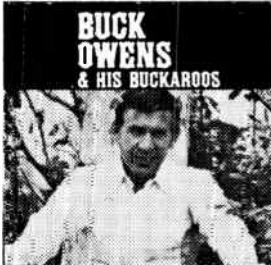
JERRY LEE LEWIS - High Heel Sneakers, Breathless, Vaybelline, Roll Over Beethoven, Long Tall Sally, Crying Time, And Many Other Favorites In This Great 2 Record Set



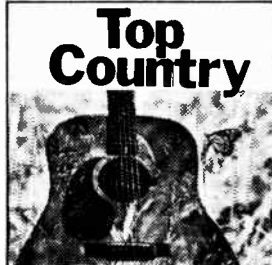
LYNN ANDERSEN
Games People Play / Flower of Love / A Penny For Your Thoughts / Okie From Muskogee / Paper Mansions & Many More included in this exciting 2 RECORD SET!



PATSY CLINE
Walkin' After Midnight / A Poor Man's Roses / There He Goes / Don't Ever Leave Me / Stop, Look And Listen & many more included in this exciting 2 RECORD SET!



BUCK OWENS & HIS BUCKAROOS
Under The Influence Of Love / Tell These Dreams Come True / Walk The Floor / If You Ain't Lovin' / High On A Hilltop & many more included in this exciting 2 RECORD SET!



TOP COUNTRY
Patsy Cline/ T. Texas Tyler/ Dave Dudley/ Charlie Ryan/ Wynn Stewart/ Glen Campbell/ Ferlin Husky/ Johnny Horton/ Floyd Cramer & Others 2 RECORD SET!



TEX RITTER
San Antonio Rose/ Never Mind My Tear Tears/ When You Leave Don't Slam The Door/ Some Sweet Day/ Long Time Gone/ Tennessee Blues & Many Others In This 2 RECORD SET!



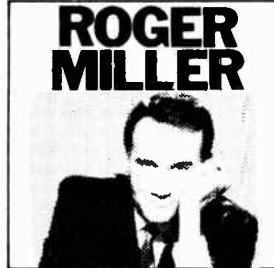
ROY CLARK
Silver Threads And Golden Needles / As Long As I'm Movin' / The Last Letter / Goodtime Charlie / Everybody Watches Me / You're Always Brand New To Me & many more included in this exciting 2 RECORD SET!



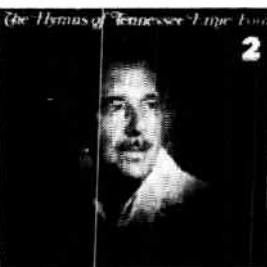
HEE-HAW SHOW Guests: Stars
Faron Young sings Lips That Kiss So Sweetly / Ferlin Husky sings If you Don't Believe I'm Leaving / Sonny James sings Wonderrin' / Buck Owens sings Hot Dog & many more included in this exciting 2 RECORD SET!



WANDA JACKSON Walk Right In, Fever, By The Time You Get To Phoenix, We'll Sing In The Sunshine, Your Tender Love, And Others. In This Exciting 2 Record Set

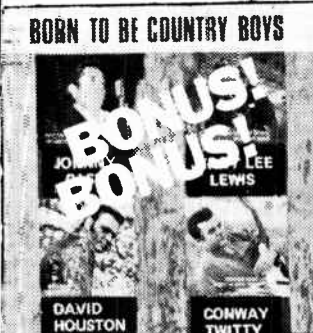


ROGER MILLER
King Of The Road, Do-Wack A-Do, In The Summertime, Little Green Apples, Dear Heart, And Many More In This Exciting New 2 Record Set



TENNESSEE ERNIE FORD
Amazing Grace/ Sweet Hour Of Prayer/ Jesus Loves Me/ Bringing In The Sheaves. Onward Christian Soldiers/ Did You Think To Pray & Others In This 2 RECORD SET!

Buy two of these Fickwick 2 Record sets and get this **BONUS RECORD FREE!**



TWIN PACKS c/o COUNTRY MUSIC MAGAZINE Suite 1102 S123 500 Fifth Ave. New York, N.Y. 10036

Gentlemen: I am enclosing \$..... (Check or money order only.) Please rush me the ALL STAR Country-Western Special "TWIN PACK" album sets I have checked below. Each album set contains two long playing 33 1/3 RPM stereo records. If not delighted I may return them within 10 days for full refund!

- | | |
|--|--|
| <input type="checkbox"/> JOHNNY CASH | <input type="checkbox"/> ROY CLARK |
| <input type="checkbox"/> GLEN CAMPBELL | <input type="checkbox"/> HEE-HAW Show |
| <input type="checkbox"/> JERRY LEE LEWIS | <input type="checkbox"/> WANDA JACKSON |
| <input type="checkbox"/> LYNN ANDERSON | <input type="checkbox"/> ROGER MILLER |
| <input type="checkbox"/> PATSY CLINE | <input type="checkbox"/> T.E. FORD |
| <input type="checkbox"/> BUCK OWENS | <input type="checkbox"/> BONUS RECORD- Born To Be Country Boy with the purchase of 2 or more sets! |
| <input type="checkbox"/> TOP COUNTRY | |
| <input type="checkbox"/> TEX RITTER | |

Name
Address
City State Zip

SPECIAL OFFER! Save money and build a great country library! Order all of these albums - you get 26 L.P. records (\$51.35 value) for just \$46.00 (you save \$5.35 and we send you the Bonus Album- FREE!



own life like the Prodigal son. It gets to the point where you either accept Him or reject Him."

The evening was late, and there were old people nodding off and babies whimpering as the choir launched into the altar call, but

"... I'd rather hear my husband say 'that's a good supper' than 'that's a good recording' ..."

across the auditorium were some thoughtful faces, and a few hands went up for prayer requests. Connie understands their struggles with themselves. "I don't think I could have lived the last five and a half years if I hadn't found God," she said. "I've had a chance to live my life over."

She still occasionally faces criticism from those who have followed her career from the beginning. "I've had a lot of people say I was ungrateful to the business and to the people who made me what I am," she said. "Well, I guess it all depends on what you want to be made."

<p>SAWMILL Mel Tillis MGM SE-4907</p>	<p>PAPER ROSES Marie Osmond MGM SE-4910</p>	<p>JUST PICKIN' NO SINGIN' Hank Williams, Jr. MGM SE-4906</p>	<p>SO MANY WAYS/IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold MGM SE-4878</p>	<p>HAND OF LOVE Billy Walker MGM SE-4908</p>	<p>CHARLIE Tompall Glaser MGM SE-4918</p>
<p>WHEN LOVE HAS GONE AWAY Jeannie C. Riley MGM SE-4891</p>	<p>10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS—Vol. I MGM SE-4920</p>	<p>10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS—Vol. II MGM SE-4921</p>	<p>10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS—Vol. III MGM SE-4922</p>	<p>10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS—Vol. IV MGM SE-4923</p>	<p>I LOVE YOU MORE AND MORE EVERY DAY Pat Boone MGM SE-4899</p>
	<p style="text-align: center;">MGM Country Is Hotter Than Ever!</p> <p style="text-align: center;">AND COMING . . .</p> <p style="text-align: center;">"The Last Love Song" Hank Williams, Jr. MGM SE-4936</p> <p style="text-align: center;">"Warm Love" Don Gibson/Sue Thompson Hickory HR 4503 (MGM)</p> <p style="text-align: center;">"Oh, Oh I'm Falling In Love Again" Eddy Arnold MGM SE-4912</p> <p style="text-align: center;">"Hush" Jeannie C. Riley MGM SE-4909</p> <p style="text-align: center;">That's MGM Country!</p> <p style="text-align: center;">© 1973 MGM Records, Inc.</p>				
<p>LOVE AND HONOR Kency Serratt MGM SE-4941</p>					<p>DOYLE HOLLY Doyle Holly Barnaby BR 15010 (MGM)</p>
<p>NASHVILLE Ray Stevens Barnaby BR 15007 (MGM)</p>	<p>TOUCH THE MORNING Don Gibson Hickory HR 4501 (MGM)</p>				



Special Collector's Offer

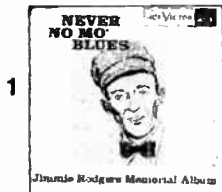
Eight Great

JIMMIE RODGERS

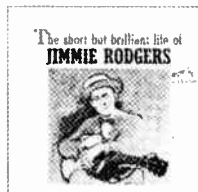
ALBUMS

only \$5.98 each!

(available in LPs only)



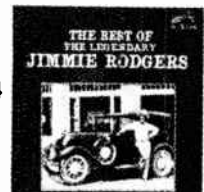
1 Includes Never No Mo' Blues; Daddy and Home; Blue Yodel No. 4; You and My Old Guitar; Prairie Lullaby; Blue Yodel No. 6; Dear Old Sunny South by the Sea; Jimmie's Mean Mamma Blues; Pistol Packin' Papa LPM-1232



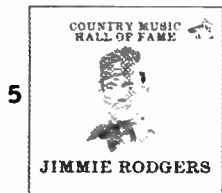
2 Includes Hobo's Meditation; 99-Year Blues; In the Jailhouse Now No. 1; I'm Lonely & Blue; Drunkard's Child; Nobody Knows But Me; Years Ago; Blue Yodels Nos. 10, 11; Whippin' That Old TB; Yodelin' My Way Back Home; Everybody Does It In Hawaii LPM-2634



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



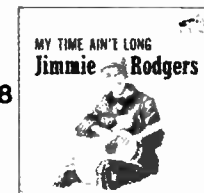
5 Includes Sweet Mama Hurry Home Or I'll Be Gone; When the Cactus Is In Bloom; Cowhand's Last Ride; Yodeling Cowboy; Dreaming With Tears In My Eyes; For the Sake Of Days Gone By; Soldier's Sweetheart; Gambling Barroom Blues; Sailor's Plea LPM-2531



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; Mule 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 S123

COUNTRY MUSIC

Christmas Stocking

Early this fall we held a small party in the offices of a company that is new to the country music business, Atlantic Records. The company's office is a converted house on Music Row in Nashville and producer Rick Sanjek's office looks like anything but an office. Apart from the desk and the phone, it could be somebody's living room.

That's where the cover photo of this Christmas issue was taken, in September in fact, in 80 degree weather, while 15 country music stars did their best to make the atmosphere as Christmas as possible.

At least the champagne helped.

The year 1973 has been a big one for country music. The business has grown like never before and many new faces have appeared. As Hank Jr. said: "There was a time in this business when I knew everybody in it. Now that ain't the way it is anymore."

Even so, the country music business still retains something of a family atmosphere and a family unit, and it's the family which is especially important at Christmas. That's what we wanted our cover to look like, a family, with young and

old; new faces and familiar ones. Some you will recognize, others will be new.

On the day we took the photo, two people who did recognize one face and failed to recognize two others provided the funniest story of the day, as told to us by Skeeter Davis. Seems that as she and Chet Atkins were leaving the photo session, two men outside the building were trying to push a stalled car. Across the road Minnie Pearl was getting into her car.

"Hey, look there's Minnie Pearl," said one man to the other. "Hi, Minnie." He waved. Minnie waved back.

He looked around for someone to lend him and his buddy a helping hand with the car. "Iley, mister," he said to Chet Atkins. "Give us a hand with the car."

"Did you see who that was?" he said to Chet. "That was Minnie Pearl."

"Is that right?" said Chet, and he pushed the car.

Jack Greene would find it hard to forget the Christmas of 1966. In those days he was a sideman for Ernest Tubb, until he cut a record called "There Goes My Everything."

"The record was released in October that year," Jack recalls, "and right away it started to climb. Then on Christmas Eve I opened my *Billboard* and found I had a number-one song.

"What did I do that Christmas? I played the Ernest Tubb record shop, and Ernest gave me a nice bonus."

We decided we'd give Jack Greene a Christmas present. He's never seen this photo before, and in case you don't recognize him, that's him under the Pet Milk can.



Bob Luman recalls one of his favorite Christmas Days: "It was in 1965, the second Christmas my wife, Barbara, and I spent together, and it was on the road. But the town turned out to be the very place where we'd gotten married—Colorado Springs, Colorado—the year before. I went out and had Barbara's wedding ring engraved as a surprise. It was real nice. We even got a little tree and put it up in the hotel room.

"This picture was taken at my folks' house in Texas, on our way to Colorado.

"Nowadays we try to spend Christmas at home or with our folks. We have a seven-year-old daughter, Melissa. My wife is from Vancouver in Canada and she really likes a traditional White Christmas like she had when she was growing up."

"There's something about the atmosphere in an old house that brings out the true spirit of Christmas," Jeannie Seely said. "A couple of years ago my husband, Hank, and I bought a farm as an investment. There was an old farmhouse on the property and Hank thought we should move into it.

"At first, I thought he had gone completely crazy, but as we got involved in redecorating it, we all became enthusiastic. With Christmas approaching our enthusiasm mounted at the thought of an old-fashioned Christmas on the farm. We went back in the woods and cut down our own tree, decorated the open staircase with branches of cedar and hung our stockings on the old mantle of the stone fireplace. Soon the house was filled with whispered secrets, the aroma of country cooking, and most of all, with our family and friends. For the first time since I was a child I felt like I was home for Christmas."

For the last three years, Christmas Day at the home of Atlantic artist David Rogers has been the same: "Each year I'd kiss my wife and kids goodbye and go out on the road. What a way to spend Christmas!

"This Christmas is gonna be different. I'm plannin' on staying home with my family [wife, Barbara, and two children: Tony, 13 and Tanya, 9], no matter what. I'm lookin' forward to a real quiet day. I think Barbara and I'll just sit by the fireplace and watch the tree lights burn out . . . maybe have some champagne. Mmmm . . . It'll be our best Christmas yet."

For Mel Tillis, Christmas is usually a sad occasion. "Somehow or another it always makes me feel sad, even though I enjoy bein' with my family and we have everything we want. I guess it goes back to when I was growin' up during the Depression. We never had much. Our Christmas usually was just fruit and nuts. It must be the feeling that there are still children around the world who don't have much.

"And then when I found out Santa Claus wasn't really real," he added, "... that made it even worse."

Finally a thought from Hank, Jr.: "I can't remember Christmas with my Daddy," he said, "but this year I look forward to my first Christmas with his grandson, Hank Williams III."

Cover photo: Standing (left to right), Gary Sargeants, Bob Luman, David Rogers, Red Steagall, Jack Greene, Hank Williams, Jr. Middle row (l. to r.), Sonny Throckmorton, Chet Atkins, Mel Tillis, Jeannie Seely, Minnie Pearl, Ray Griff. Front row, Penny DeHaven, Skeeter Davis, Barbara Mandrell.



Minnie Pearl decided to send her Christmas greeting with the above picture, which probably says more than any amount of words.

"It's always Christmas at Grinder's Switch," she said, "so guess what I've got y'all for Christmas? Me."

Christmas on the Texas Plains

by Red Steagall

One of my favorite pieces of art is entitled "The Cowboy's Christmas Ball." This pen and ink sketch by Harold Bugbee depicts a group of horse and buggies in a winter setting with folks just gathered at a ranch house on the Texas plains for an evening of barbecued beef, potato salad, fiddle music and a whole lotta joy.

Christmas at our house, like most of the families I knew when I was growin' up on the Texas plains, was relatively simple, but by far the richest time of the year. And on Christmas eve we liked to sit around the piano or a guitar and sing Christmas Carols, or listen to some member of the family read the Christmas stories from the Bible. There wasn't much in the way of material gifts, but then we didn't expect much. And I know that you've heard a million times that we had so much more: we had love and each other, but I think at Christmas time those are the two things that all of us are most grateful for, regardless of where we live.

It doesn't take long for those festivities and tables of food to disappear and the worries of weather and bills, to take the upper hand. But for awhile at Christmas time, the whole world seems at ease. We know of course that every day can't be as carefree as Christmas time, but isn't it great to have Christmas to look forward to, to relax and enjoy bein' one of the folks, and to take time to thank God for all the privileges and pleasures that have been ours?

A New Star In Nashville: Ronnie Milsap

His management doesn't want to use his blindness as a gimmick, but they're going to have to live with that "white Ray Charles" tag.

by Paul Hemphill

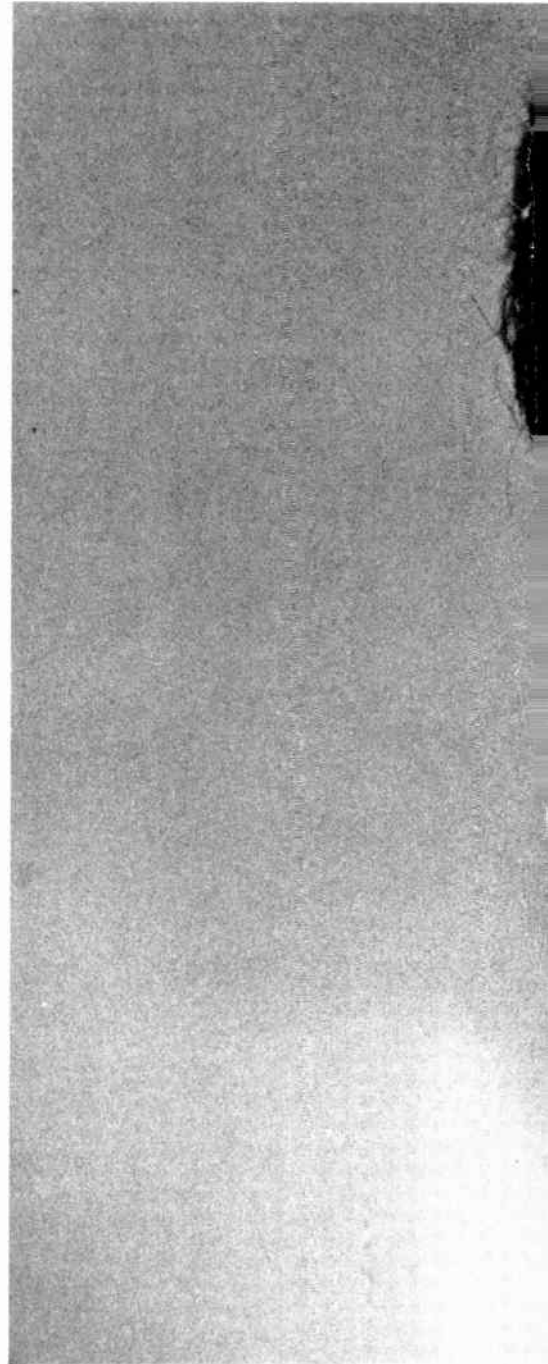
For six years now he had been packing them in at night clubs in various Southern cities, so he could not exactly be classified as your basic wide-eyed kid singer reaching for the brass ring. But in a sense this drizzly summer night in the parking lot of a suburban Atlanta shopping center would be a milestone in his career: his first one-nighter, marking the first step on a long road that would take in interminable bus rides and faceless motels and hamburgers in truck stops. "Them people won't come to you, you have to go to them," Ernest Tubb has said, explaining why after all these years he still spends more time on the road than any

other performer out of Nashville. It is the old cycle: cut a record, hit the road while it's hot, milk it dry, go back and cut another one, start the process all over again. "Playing the road is like robbing Wells Fargo," says Marty Robbins. "You ride in, take the money, and ride out." But it is necessary, and Ronnie Milsap was about to find out why.

This was Fan Appreciation Week in Atlanta, a series of free shows put on by radio station WPLO at different shopping centers each night. By the end of the week, WPLO fans would have seen such stars as George Hamilton IV and Don Gibson and Freddie Hart—

some \$100,000 worth of talent, working for expenses only—and at dusk on the first night a crowd of nearly 3,000 had already gathered at the edge of the South DeKalb Mall, many of them sitting in aluminum folding chairs under golf umbrellas, waiting for the show to begin.

Finding it hard to relax before he went on, Ronnie Milsap got off of the camper reserved for the entertainers and joined a couple of friends standing in the mist behind the flat-bed trailer converted into a portable stage. Like many blind people, he often can "look" directly at others through his wraparound sunglasses without their suspect-





ing he cannot see, and this is what threw the girl off. She had broken through the lines and come bubbling up to Ronnie, waving a Don Gibson album and a felt-tipped pen in his face. She just loved his new record, she said. "It's good to see you," Ronnie told her. She was holding the album and pen in front of him to be autographed, but Ronnie was making no move. Finally his lead guitarist took them and guided Ronnie's hand to the place where he should sign. "Write about an inch high, Ronnie," he said, "right at the top."

The girl didn't know what to make of it. She had heard his record ("I Hate You") many times,

but like nearly everybody else there in the shopping center she knew only the voice. "Hey," she whispered to one of Ronnie's friends while

**"... I'll tell you a secret,"
Ronnie said. "I
can't read a lick of
music..."**

he carefully signed the album, "is he *blind*?"

"Blind as a bat."

"He doesn't *sound* blind. I mean, you *know*?"

"Charley Pride doesn't sound *black*, either."

"Hey, you're right."

Ronnie had overheard the con-

versation. "Hey, I'll tell you a secret," he said, handing her the album. "I can't read a lick of music." Giggling nervously, the girl bolted away to tell her friends what she had just learned about the latest new country singing star.

Only eight months after committing himself to country music and moving to Nashville, 29-year-old Ronnie Milsap was clearly on his way. His nightly show on the plush roof of the King of the Road motel was easily the hottest live entertainment in Nashville. He was making good money. He was under the careful management of Jack Johnson, the one who gave Charley

Pride his push. He was signed to RCA, which ultimately means Chet Atkins. He had good bookings ahead of him, at places like Phoenix and Knoxville and Los Angeles, including a spot on the televised "Midnight Special." Best of all, though, he finally had a record. His first country recording was still rising on the *Billboard* chart, and RCA was rushing out an album to capitalize on the single.

All around Nashville, there seems to be little surprise at Milsap's sudden rise. There had been some thinking that perhaps Milsap was one of those entertainers who are superb in person but can't transfer their electricity to records, but you didn't find it anymore. "Like with most everybody," says Decca's Owen Bradley, "it's just a matter



of finding the right record." The legions of well-known entertainers who have regularly dropped by the King of the Road to listen to Milsap (and to help out, as when Charley Pride stood up and did six songs one night) attest to what his peers think of his talent. "Ronnie is on his way now," says a gleeful Tom Collins, the young man at the Jack Johnson office directly responsible for producing and managing Milsap. "What we do now is look for another big record and start letting people see who Ronnie Milsap is."

Milsap's best break so far, in fact, has been connecting with the Johnson agency. Johnson, it will be remembered, had a wonderful opportunity to botch the unveiling of Charley Pride several years

ago—to shabbily use Pride's blackness as a gimmick—but instead waited patiently until there was a big record before letting the public know he was black. It was a smooth and tasteful performance, and it made Charley Pride a superstar. Now comes a blind man with all the soul of Ray Charles ("a white Ray Charles" is a tag they are having to live with), another opportunity for gimmickry, and the chances are slim that any will be used. "You don't use his blindness as a gimmick," says Collins, "but neither can you overlook it. Ronnie usually says something subtle just to let 'em know, and then starts singing." Indeed, at a show staged in the Texas Rangers' baseball stadium he came out and said something about it being time to play



Ronnie has learned to enjoy an active life without sight. His leisure time is kept busy with his wife, Joyce, their 4-year-old adopted son, Todd, and his many hobbies.



ball since the umpire had arrived and there was instant rapport between Ronnie and the crowd. "I made it overnight," Ronnie jokes. "but it sure was a long night."

From the moment he was born sightless in the tiny western North Carolina town of Robbinsville, nothing has ever come easy for Ronnie

Milsap. The burden of raising a blind child was too much for his parents from the very beginning (Ronnie's father, an epileptic, had trouble keeping a job as a laborer for the Tennessee Valley Authority), and at birth he was handed over to his grandparents like a hot potato. At the age of six he was bundled up and sent off to the Raleigh School for the Blind, where

"... You don't use his blindness as a gimmick," says Tom Collins, "but you can't overlook it ..."

he would spend the next 13 years. "When they told me the Bible story about Joseph being sold into slavery," he says, "I thought they were talking about me." But he adapted and became such a good student that a foundation gave him a scholarship to study pre-law at Young Harris Junior College in the Georgia mountains, with the understanding that he would go on from there to law school at Emory University in Atlanta.

The experience at Young Harris

was at first traumatic and then pivotal in Ronnie's life. For the first time he was thrust into the world of "normal" people and made to sink or swim. "It was the hardest adjustment I've ever had to make," he says. "I remember, the guy who had been assigned as my roommate didn't want to room with a blind boy. I tried to become friends with him, but it just didn't work. Then one day he said he had to go wash some clothes, and he asked me if I wanted to tag along. Well, he went down to the basement where the washing machines were and left me up in the recreation room or whatever it was. They had a piano in there, so I started fooling around with it. I was playing Floyd Cramer, stuff like that. When my roommate got back that room was filled and people were making requests. We were big buddies from that day on." By the end of Ronnie's first year he was being invited to join a fraternity — "One way I made friends was to pay people to read to me"—and becoming one of the most popular students on campus.

He was also getting hooked on

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 Track Tape)

\$ 3.95

both albums

KING KAROL S123
P.O. BOX 5132
Grand Central Station,
New York, N.Y. 10017

Name I Enclose (Check or Money Order Only)
Address plus \$.50 Postage and Handling
City Send Me.....Set(s)/Trucker Records
State Zip..... 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)

music, and getting further away from law school. Music had edged its way into his life at the Raleigh School for the Blind, where he took up both violin and piano before he was ten. For eight years he played concert piano at recitals all over North Carolina, and when he reached high school he led a rhythm-and-blues band called "The Apparitions" which kept busy playing school dances ("I bought my first amplifier by tuning pianos for \$4 an hour"). The interest in music heightened at Young Harris, to such an extent that Ronnie called his benefactors and told them he was abandoning his law school idea for a career in music. "They were furious," he says. "They told me I'd wind up selling brooms on the street."

Still believing that his future was in rock and rhythm-and-blues, Ronnie decided to gamble on the hot recording industry in Memphis. For nearly four years he packed clubs every night and hounded the studios every day. The opinion seemed to be that Ronnie Milsap was great in person but mediocre on record. He cut a half-dozen singles and one album (*Ronnie Milsap*, produced for a staggering \$64,000). The records didn't go, he wasn't satisfied with the people entrusted with his career, and he found himself going home every night after work and listening to country music. "I think I'd always wanted to get to Nashville," he says now, "but maybe I was awed by it. I'd heard all my life how hard it was to make it there, and I guess

nothing much happened. In fact he is tied up in litigation with his former manager in Memphis, who claims Ronnie jumped contract ("My suit," he laughs, "is still in the cleaners").

What has served Ronnie Milsap best of all during what could have been a rough life is his even disposition and his inquiring mind.

"... One way I made friends was to pay people to read to me ..."

You get the impression that he would be lost if he suddenly gained sight, so successfully has he learned to live without it. He has a license to operate a ham radio, and many times after work will stay on the air to points all over the world until dawn. He "reads" omnivorously, subscribing to several magazines in braille or on tape. He swims daily in the summer with Todd, the four-year-old boy he and Joyce adopted (they are planning to adopt a second child soon). He is a whiz at electronics, pattering with his \$10,000 worth of amplifiers and electric pianos and guitars. There is a deep mutual respect between him and the three devoted members of his band, one of whom—lead guitarist Stan Reece—has been with him since 1966. With the help of Joyce's brother, Billy Reeves, who is always there to drive or do whatever else needs to be done, he leads as nearly normal a life as a blind man can live.

In fact, there are times when he makes blindness seem like an adventure. While he was at Young Harris, Ronnie and a friend made up a game. Ronnie would "drive" a car while his friend sat behind him, speaking directions and helping Ronnie drive by putting pressure on his shoulders. One time on a trip to Ft. Bragg, North Carolina, for a show, Ronnie was out driving around the base like that when he was stopped by a Military Policeman, who wanted to see his license. For ten minutes Ronnie tried to explain that he had "left it at the motel," and the M.P. lectured him. Lecture over, Ronnie got back into the car and drove away. It never crossed the M.P.'s mind that the driver was blind, just as it never occurred to that girl in Atlanta that the singer of "I Hate You" couldn't see. ■



Not even bicycling is off limits — thanks to a tandem bike and drummer Steve Holt.

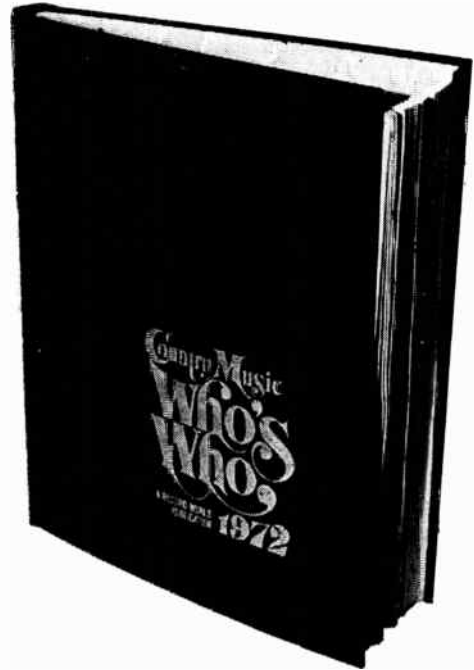
In 1966, having finished his two years at Young Harris and burned his bridges behind him, Ronnie and his wife, a bubbling blonde named Joyce, took off for Atlanta where he was an immediate hit on that city's booming nightclub circuit. First at a place called the Whiskey a-Go Go and then at the Playboy Club, Ronnie and his three-piece band filled the room nearly every night for two years. They did a little of every kind of music then—Charles, James Brown, Merle Haggard—but leaned toward heavy country rock with a good danceable beat.

I was afraid to try." Last Christmas he determined that it was now or never, and this time he put himself into solid hands and was off to Music City.

Today, Ronnie has few regrets. One of them would be the lack of any real family. "I just don't remember my folks," he says. "My mother wrote me about three years ago, trying to convince me she hadn't abandoned me. I didn't answer her. There's just no feeling there." Another regret was wasting nearly four good years in Memphis before trying Nashville. He was given high hopes, he says, but

Now . . . enjoy the past, present and future of Country Music with the professional "insiders" book . . .

**Country Music
Who's
Who,
1972**
A RECORD WORLD
PUBLICATION



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**

Ideal for yourself!

**Ideal for that
perfect gift!**



Country Music Magazine
500 Fifth Ave., Suite 1102
New York, N.Y. 10036

2123

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 _____

Cheatin': Tell Us About It, Singer Man

The age-old story of slippin' around is
Now being told in plainer terms.
Everyone who has ever been lonely can
Find comfort in a country song.

by John Gabree

There is nothing like a little public confession to clear the air. But in most places, it is not done to climb up on a bar stool and proclaim that you've got a love conceived in shame. Better let George do it. Or Conway. Or Tammy. Same effect, no consequences. You can taunt the neighborhood busybodies with Bobby Bare's "Bad News Travels Fast (In Our Town)." Everything would be all right if everybody would just mind their own business. Jackson ain't a very big town. Conway says it: "I'll be hurting 'til the pain outwears the shame." It's wrong, he says, and I should go, he says, but I just can't, can't, can't. What passionate creatures we all are!

The juke boxes of America throb with the unsteady rhythm of broken hearts, add the swell and the tempo



of the movie score to each anxious rendezvous. "Stand By Your Man" may have played endlessly on the radio, but it was "D-I-V-O-R-C-E" that spun out of the nation's nickelodians. And every sappy drunk with his final walking papers, and every bright-eyed and newly-minted divorce could advertise his or her pain and liberation for the price of a cup of coffee. Even at two-for-a-quarter, the juke box is one of the last bargains this culture has to offer.

A Little Too Close to Home

Conway Twitty and Loretta Lynn are probably better at finding and doing songs about slippin' around than anybody.

Loretta: *"They say I'm breaking up your home.*

Conway: *It's not a home it's a house.*

Loretta: *She's the one you dream with.*

Conway: *But you're the one I dream about.*

Loretta: *She's still the one you live with.*

Conway: *But you're the one I can't live without."*

"The One I Can't Live Without." © Coal Miner's Music.

Or:

*"They say I've wrecked your life and brought sorrow
to your wife*

That I was just a girl who didn't seem to care

But if they only knew how she slipped around on you

They wouldn't call our love a back street affair."

"Back Street Affair." © Hill-Range Songs Inc.

One of the best, because it tells such a different version of the same story, is "Playing House Away From Home":

Conway: *"I left our hometown for the weekend on a
big business deal,*

Loretta: *And I was close behind you, my excuse was a shopping deal.*

Conway: *My only business is our pleasure.*

Loretta: *And I don't buy the things I want.*

Together: *Cause we're playing house away from home,*

Our names and faces are unknown,

Everyone thinks that we're man and wife,

We even wear our wedding rings and we don't try to hide a thing,

Cause we're playing house away from home."

"Playing House Away From Home." © King Coal Music.

A Companion for the Evening

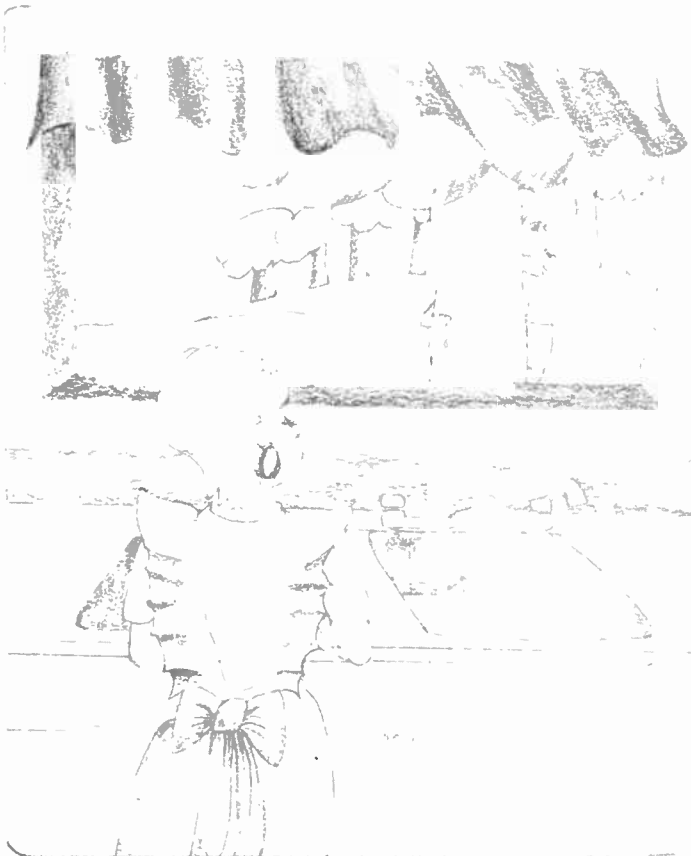
There are always salesmen or truck drivers or musicians trying to make the road a little more comfortable. The lonely musician, like the lonely trucker, finds himself offered the occasion for slippin' around, but there are many fewer songs about lonely singers than about lonely drivers: maybe it gets a little too close to home for most songwriters. Freddy Weller, a man who has already turned a lot of experience into song, tells two stories about being on the road and lonely on his excellent recent album, *Too Much Monkey Business*.

Twenty-five and still a virgin, she thought I was something special,

Cause I played the guitar and sang old country songs.

When I met her in Atlanta, I just laughed at how naive she was,

And wondered how she stayed so good so long.



*"My wife's in the kitchen, and
Marilyn's in the Lincoln Park Inn."*



With a gentle smile, she giggled and talked bad about my drinking,

Said cigarettes just blazed the way to hell,

But something about the music business made her heart beat faster,

Maybe it's just that old musty backstage smell.

She would ask me silly questions like I had heard so many times,

And yet the more she talked the more she turned me on,

I thought twice and then proposed that I explain it in the motel room,

Cause we both knew tomorrow I'd be gone.

When I finally got to hold her, she just talked about the Bible,

And of the white dress that her mother made.

She said she was going to wear it on the day that she got married

Or she'd wear it folded by her in the grave.

When I left her in the morning I had such an empty feeling,

Cause she taught me softness like I'd never known,

And I often thought about her and the time we spent together,

Cause I taught her a few things of my own.

She had almost slipped my mind until I heard that she got married,

And I felt the tears come gently to my eyes,

I recall that night in Georgia, I ain't saying how I know it,

But some old boy's sure got himself a prize.

"Georgia Girl," © 1973 Roadmaster Music Corp. Used by permission.

But the situation might have turned out very differently. In fact, on *Too Much Monkey Business*, in a song called "The Perfect Stranger," it does. Freddy

remembers the time he was stuck in his motel room in Shreveport with a bottle of Smirnoff vodka and no one to share it with. In the lounge he found himself a companion for the evening.

*"Now, sometimes, when I hold the little girl who calls me daddy,
I think back to that Louisiana night,
The night that perfect stranger became a perfect lady,
And the perfect lady's now the perfect wife."*

"The Perfect Stranger." © 1973 Roadmaster Music Corp. Used by permission. As he says, too much monkey business.

There is a new explicitness in country music these days that matches the mood of the bars. Conway knows that she's "never been this far before." One young woman is abandoned on the "Back Side of Dallas," but another prefers to walk "The Streets of Baltimore." Tom T. Hall gave Bobby Bare a song that was nothing if not up-front: "My wife's in the kitchen and Margie's at the Lincoln Park Inn."

"Teach Me How to Lie"

The graphic song is not entirely new, of course. Even as long ago as the early sixties, long before the day of the "theme" album, Hank Thompson and His Brazos Valley Boys did a record called *Breakin' The Rules* (Capitol, T 2575). I have no idea if you can still find this LP anywhere, but it is sure worth whatever trouble you might have to go through. Hank writes and sings about breaking the rules of love, about "huggin' and kissin' you while you wear another's name." He waxes cynical with "if I can steal you

love from someone else, someone can steal you from me"; bitter with "show me how to sneak around with someone on the sly; I'd like to learn it from an expert, teach me how to lie"; philosophical about how "the new wears off too fast"; and realistic: "I find you cheating on me, this is the end—we'll be lovers no more, we'll just be friends." Hank has been relatively overlooked for a while, but his old records are as good as anything coming out today.

Patrons pour their dimes and dollars into the music machines because it is a cheap enough price to pay for a dramatization of their lives. Popular songs are popular precisely because they give the most ordinary experiences of our lives drama and universality. Divorce, pre- and extra-marital sex have become so commonplace that songs of the June-moon-spoon variety often seem hopelessly old-fashioned. There is the stuff of drama in our lives, certainly, but it takes the artist to bring it out. It's more exciting to whisper, "Hello, darling," if you're Conway Twitty.

Brassy Show-offs Hoping to Get Caught

You can see them in any bar. Tall blondes with faces soft as concrete, free a bit early because for once the books balanced in one or two tries. Shark-skin-suited businessmen mooning over secretaries who never imagined that this is what they would be doing for \$90 a week. Mild little couples looking fondly at each other and furtively over each other's shoulders. Brassy show-offs hoping to get caught, wanting the row that will surely follow, or hoping that the party-of-the-second-part will do the dirty work of get-

THE 1974 COUNTRY MUSIC CALENDAR



- Photos and birthdays of your favorite country performers
- 1974 Jamboree, Concert, and Festival Dates
- Historical Country Music Facts
- Measures 8" x 10"

MAKES A GREAT GIFT!

You'll love this attractive 1974 calendar chock full of every fact and photo a country fan could want. It's not only great to look at, but it's interesting as well.

MAKE 1974 THE YEAR OF COUNTRY MUSIC

HANG IT ON YOUR WALL

USE IT AS A CALENDAR BOOK

ORDER YOURS TODAY!

- Send me one 1974 COUNTRY MUSIC Calendar. I enclose \$2.00.
- Send me _____ 1974 COUNTRY MUSIC Calendars. I enclose \$2.00 for the first calendar and \$1.50 each for the others.
- (Add 25¢ for postage and handling per calendar.)

MY NAME _____

STREET _____

CITY _____

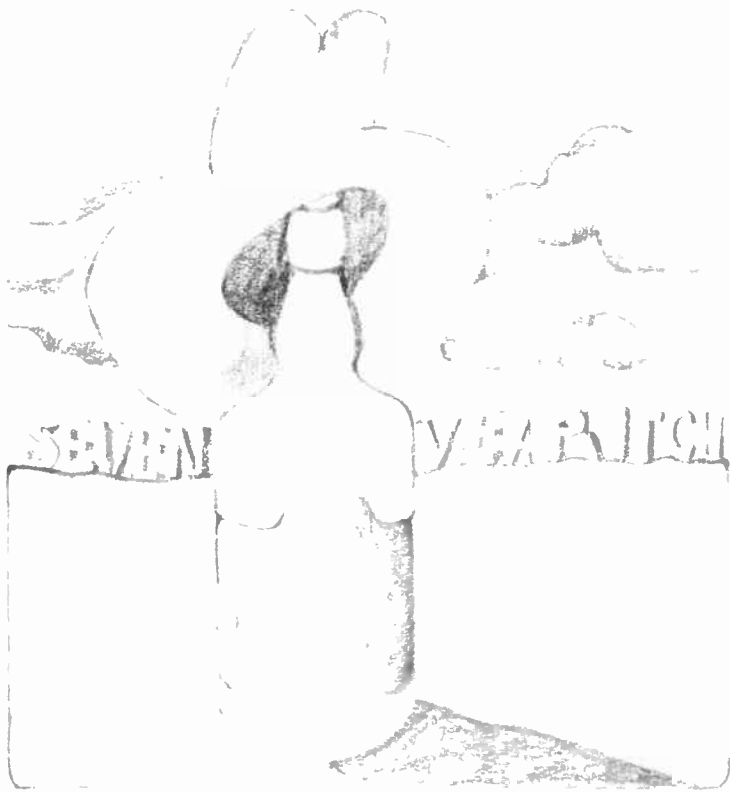
STATE _____

ZIP _____

M 123

Send to:

Dept. CL, Country Music Magazine, Suite 1102
500 Fifth Ave., New York 10036



ting them separated. Sometimes they sit casually next to each other, not talking or touching, hoping no one will notice when they leave together. Sometimes they act surprised to find each other in a place like this. Sometimes they are just frankly glad to see each other.

In the bars you see their mates. The hard-eyed wife making the rounds, looking for her "sweet thang," not sure this isn't the time she'll finally kill him. The gentleman at the bar, knuckles white from gripping the rail, his nails digging into his slipping dignity and calm, not drunk, never really drunk, but moving just a little too slowly so that you know he must wake up with the bottle in his hands and never quite let go until he slips off to troubled sleep.

Looking for Her "Sweet Thang"

There are people with no one. Young men fresh out of high school or the Army, clerks and mail boys looking for a little action, *knowing* that city girls will let them do what the girls back home never would. But there aren't any city girls, only young women who have come to the city from the towns or to the towns from the country looking for excitement or husbands or just something *else*. There are women and men whose relationships have ended—divorced, widowed, separated, afraid to be alone and too tired to really try it again with someone else. For each and all of them, for every drunk and for every whore, for every husband with the seven-year itch and for every wife who has discovered what she's been missing, there is a country song.

"Life goes on. You pick up the pieces.

It's not love, not like ours was.

It's not love, but it keeps love from driving me mad.

And I don't have to wonder who she's had.

It's not love, but it's not bad."

"It's Not Love." © Tree Publishing. ■

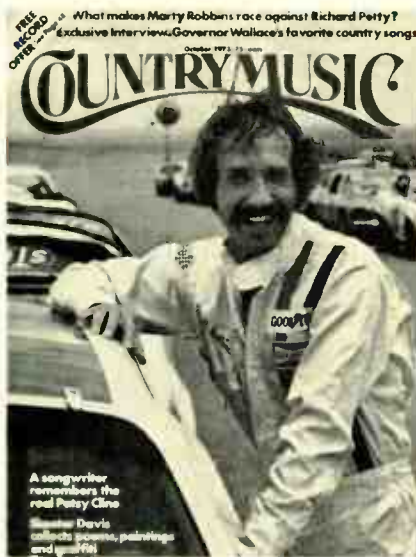
Hear how good our
Country
sounds! **KILAC 570**

**LOS ANGELES
METROMEDIA RADIO**

FREE Pick 1 or 2 of these great new EPIC or COLUMBIA releases with your subscription to **COUNTRYMUSIC**

Join the more than 500,000 readers who already enjoy COUNTRY MUSIC.

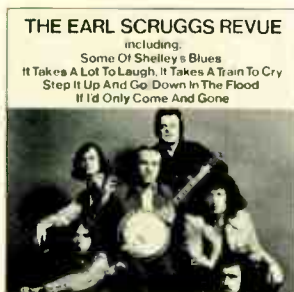
Pick your free album and subscribe today!!



Country Music Magazine is where you'll find well written, in-depth features and the latest news about all that's happening in Country Music. Each Month You'll Get . . .

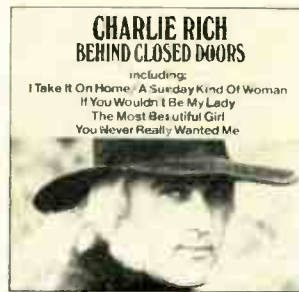
- MAJOR INTERVIEWS with your favorite artists such as JOHNNY CASH, TAMMY WYNETTE, KRIS KRISTOFFERSON, WAYLON JENNINGS, BILL MONROE, LYNN ANDERSON and many more.
- REVIEWS of the latest country records, films and books.
- PRACTICAL HINTS for the aspiring musician.
- ARTICLES about the people who listen to, live with and play country music.
- USEFUL INFORMATION on audio equipment, fan clubs and artist's itineraries.
- EXCITING PICTURES of your favorite artists, concerts, festivals and other major events.

N



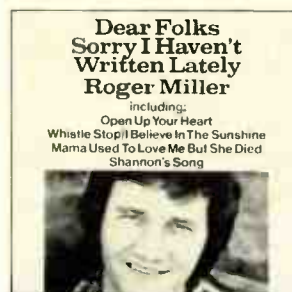
With hundreds of dates over the past year, tons of press and numerous network TV dates, the stage is set for the explosion of The Earl Scruggs Revue.

R



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."

B



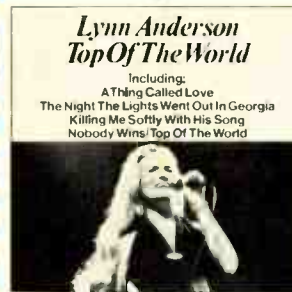
Here's Roger's long-awaited album featuring all new, warm, earthy and humorous Roger Miller material. It features his hit "Open Up Your Heart."

C



A very special album which has Lefty singing some of Jimmie Rodgers' greatest songs.

Y



"Top of the World" is Lynn's chart-busting single and latest album. It contains some great pop songs done in Lynn's unique style.

X



The new album by June Carter and Johnny Cash is a tribute to two people whose love and mutual respect have been growing for a long time now.

- YES! Send me my 2 free albums and the next 2 years of COUNTRY MUSIC MAGAZINE for only \$12.
- RECORD CODES _____
- I prefer a 1 year subscription and 1 free album for \$6.50.
- RECORD CODE _____
- My payment of \$_____ enclosed. 0093
- Bill me.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Additional postage: Canada, Latin America, Spain, \$2 per year.
All other foreign, \$4 per year. 0123

COUNTRYMUSIC

P.O. Box 2004, Rock Island, Illinois 61207

Reviews

Leon Russell . . . Johnny Rodriguez . . . Skeeter Davis . . .



Hank Wilson's Back, Vol. 1
Leon Russell
Shelter SW 8923 (record)
SXT 8923 (8-track tape)

Leon Russell, one of the foremost figures in contemporary rock music, has cut a country album, and it's a tough one to figure out. Firstly, *Hank Wilson's Back, Vol. 1* doesn't take any chances with material. Standard country favorites like "Am I That Easy To Forget," "She Thinks I Still Care," "Rollin' In My Sweet Baby's Arms," "Battle Of New Orleans," and "Goodnight Irene" are hardly "progressive." Then there's a problem with Russell's voice. Much of the time he sings through his nose, and his voice is just a little bit *too* country, with just a touch *too* much twang. One gets the feeling that maybe, just maybe, ol' Leon is putting us all on. Occasionally he sounds like he's absent-mindedly singing along with a juke box that we can't hear.

On the positive side, how-

ever, there are many good reasons to like this album. It's extremely well put together and the production is excellent. The musicians, an impressive list including Charlie McCoy, Pete Drake, Billy Byrd and J.J. Cale, are singularly clean and precise. You get the feeling that everyone involved enjoyed working on the album immensely. On a larger scale, *Hank Wilson's Back, Vol. 1* is perhaps a *very* important album. It marks the first time that a really significant rock star has taken the big step in crossing over completely and totally into country music.

This is significant because there seems to be something happening these days in American music. A definite yet subtle blending of tastes is taking place, and both rock and country fans are finding themselves allied in their great appreciation of artists like Charlie Rich, Waylon Jennings, Tom T. Hall, Willie Nelson, Billy Joe

Shaver, and Kris Kristofferson, to name a few. Russell's "Hank Wilson" album drives this phenomenon home with unmistakable force.

It's a very good sign—and a healthy commentary on the nation's musical tastes—to see the walls between rock and country begin to crack. Everything that rises must converge. TERRY GURLEY

Johnny Rodriguez

All I Ever Meant To Do Was Sing
Mercury SRM 1-686 (record)
MC-8-1-686 (8-track tape)

If you thought Johnny Rodriguez was just another pretty voice and Nashville's official Chicano hillbilly, listen to his new album, *All I Ever Meant to Do Was Sing*. Johnny's first album was undoubtedly one of the best things to come along in a while. He paid all his dues, hit all his notes and paid homage to all his sources in that album, and demonstrated that he was a full-blown, first-rate country ballad singer—the only ballad singer, with the exception perhaps of Stoney Edwards, who could sing in the Haggard tradition and do honor to his master.



In his new album the quality is still there. You still listen in amazement at the sheer virtuosity of his performance, and this time you can see how well he has gone to school, not only on Haggard, but on Willie Nelson as

well. And not only gone to school, friends, but graduated with honors. Johnny's writing has improved at least 200 per cent—and obviously his relationship with Tom T. Hall hasn't hurt. The result of this improvement in his own writing is that *All I Ever Meant to Do Was Sing* gives us a view of Johnny Rodriguez the man as well as Johnny Rodriguez the singer.

The standards are there too, of course. Rodriguez takes chestnuts like "Release Me," "That's the Way Love Goes," and "I Really Don't Want to Know," and makes them his own; and the nice thing about Johnny singing standards is that he can sing parts of them in Spanish (which he does beautifully) with no loss of meaning. "Release Me" in Swahili would still be "Release Me." The album is filled out with new material by Tom T. Hall, Billy Joe Shaver, and a really beautiful Haggard song called "Love and Honor."

If Johnny Rodriguez can keep producing albums of this quality, their release is going to be one of the few things you can look forward to with some confidence and anticipation in these days of chrome-plated mediocrity.

DAVE HICKEY

Skeeter Davis

I Can't Believe That It's All Over
RCA APL 1-0322 (record)
APS 1-0322 (8-track tape)

One of the primary strengths of the country field has been its adaptability to the ever-changing situation created by electronic technology. Interestingly, one of the country's top acts to whom this adaptability has been strategic is a girl from Dry Ridge, Kentucky, who says pallets are still made on the floor when the family gets together.



frequently Skeeter D. has been in there pitchin', but a careful listen to this album will explain why she's here to stay. BILL LITTLETON

Narvel Felts
Drift Away
 Cinnamon 5000 (record)

Multiple voice tracking has played a big part in Skeeter's music since Betty Jack's death shortly after their fifties hit on "I Forgot More" as the Davis Sisters, and this album illustrates that what works once can indeed work for a long time. Her self-stacked harmonies are artfully contributed and provide an honesty to her music that has established her as an unmistakable standard artist.

Specifically, let's cover the outer edges and work toward the middle; my least favorite cut in the package is "Timothy," one of Felton Jarvis' two production offerings in the group. Top of the pile, in my estimate, is a draw between "Stay Awhile With Me" and "A Good Love Is Like A Good Song." Both are tasteful handlings of good material. In the middle we find the other Jarvis production, "Bobby Blows a Blue Note" (a haunting little melody), two songs produced by Chet Atkins ("What Am I Gonna Do With You" and "Don't Let Me Stand In Your Way") and the other four Ronnie Light projects, "I'll Be There," "It Really Doesn't Matter At All," "You Make My Life A Song," and the title tune.

For those who feel all artistic efforts should make some sort of point, this album proves Skeeter's stability as a consistently creative country singer. Under three different producers (on sessions presumably done over a considerable expanse of time) she fits comfortably into the material and accompaniment at hand—even on the teeny-bopperish "Timothy."

The average fan might be surprised to browse through *Billboard* charts for the past decade or more and find how

Rockabilly is alive and well. It's living within the jacket-sleeve of this new Narvel Felts release, hot on the heels of his hit single of the same title. Not since the heyday of Carl Perkins, Johnny Cash and the Sun recordings of Elvis Presley has an artist so perfectly captured the essence of a pure American musical form as does Felts in this package.



Every cut is rock and roll, yet it's also country—and vice versa. The mixture is perfect, and the production work of Cinnamon's Johnny Morris, Bill Rice and Jerry Foster only serves to enhance and modernize what otherwise would be at worst a fabulous nostalgia trip. And the superb steel work of Lloyd Green also adds a great touch that was missing from those classics of the fifties.

Three Foster/Rice songs highlight the album: "There's More To Love Than Meets The Eye," a rollicking, up-tempo number in the Johnny Paycheck style; "Before You Have To Go," one of the best rockaballads in many a year; and Felts' new single release, "All In The Name Of Love," probably second only to the title tune on the album scorecard. There's also a very raunchy rendition of the bluesy "Tilted Cup of Love" which gives the artist a chance to work out vocally; and Bob McDill's "Come Early Morning" will send a chill

up the backbone of Buddy Holly fans.

The only way to sum this one up is to say it's certain to knock out every rockabilly fan who's still around, and should do a lot for straight country and rock fans as well. But then, that's what rockabilly was—and is—about.

GARY FRIEDRICH

The Earl Scruggs Revue
 The Earl Scruggs Revue
 Columbia KC 32426 (record)
 CA 32426 (8-track tape)

The Earl Scruggs Revue refuses to recognize the fact that often there's a problem mixing spontaneity and polish. They just jump headfirst into a kettle of enthusiasm and splash around 'til everyone's having a hot old time of it, and it works. From the opening electronic phasing effect in the intro to Shel Silverstein's "If I'd Only Come And Gone," to the closing fade on Earl's own "Station Break," it's obvious that this is no warmed-over bluegrass bunch. Scruggs senior has allowed Scruggs juniors (Randy, Steve, and especially lead-singing Gary) to set the pace down more modern roads, most not at all "country" in the purist sense. But do you want to hear purity or a rousing version of honesty *their way*?



By using Tracy Nelson as prime back-up vocalist, they take a pioneering departure from 99 per cent of current country albums (which rely on the talents of The Jordanaires or the Nashville Edition). And so the kind of blues that rock musicians identify with takes hold in one form or other.

Josh Graves continues to put most pedal steel players to shame with his ultra-nim-

bleness on acoustic dobro. Gary Scruggs is still growing into a most powerful male vocalist. Earl illustrates how he can still make his talent rather than just his presence felt in these youth-salted waters. Two songs are real country standards—"Salty Dog Blues" and "Step It Up And Go," but most of the tunes are from the likes of Bob Dylan and other country/rock clefters.

The Revue's last album, *Live At Kansas State*, was a classic, tremendously exciting "live" recording. It says much for the talents of the band and Columbia producer Ron Bledsoe that this studio recording conveys that same boiling energy.

ROBERT ADELS



Freddie Hart
Trip To Heaven
 Capitol ST 11197 (record)
 8XT 11197 (8-track tape)

Freddie Hart knocks me out. He's the only cat I know who can take a line as sugary as "Just look at you, you precious loving thing," and not make my mind go into a diabetic coma or something similar.

Freddie is a true (though underrated) stylist in the country art form, and on this latest album he presents a flexible continuation of the sound that made a monster out of "Easy Lovin'." His lyrics are laden with cliches, perhaps, but too many critics and writers (myself included) forget from time to time that ole John Q. Public *talks* in cliches. For instance, I just heard a pigtailed Pakistani lass exclaim "Noooooo way!" on a Nashville street. Her accent gave the worn-out phrase a nice freshness, and I think that's the secret of Freddie's art.

We seem to have forgotten that the same fellow who wrote "Easy Lovin'" in the seventies, also wrote "Loose Talk" in the fifties: I don't think that there is anything in this album quite as durable as either of those songs—but then not even Dallas Frazier writes a full catalogue of "There Goes Everything" every time around. If none of his music is immortal (and that is *my* opinion), none of it is bad or distasteful either. In fact, it's kinda fun to see how a fellow who claims to be a grammar school dropout can take expression and language right out of the air and hammer them into pleasant, optimistic musical entities.

BILL LITTLETON



The Country Gentlemen
The Country Gentlemen
Vanguard VSD 79331
(record)

For fifteen years the Country Gentlemen have been one of the "pro" groups in bluegrass music. In this competitive field, they are truly musicians' musicians, finely attuned to the demands of putting together a tightly arranged bluegrass number. Their harmonies and (generally speaking) their choice of material are unimpeachable. They have what is known as "taste."

Their previous records on Folkways, particularly their sessions with John Duffy, have produced some of the finest bluegrass harmonies of the past ten years—but after all this praise, it is unfortunate that this latest Vanguard album does not live up to either their reputation or their talents.

The reason is clearly the "new" material they have recorded here. Perhaps because they get tired of eating beans

and gravy, bluegrass musicians inevitably flirt with "popular" material. Sometimes they are successful, as when Bill Monroe recorded his version of "Country Road," but other times their delivery is too diluted by the weak synchopated sound of "commercial" tunes. That is, I am afraid, what has happened to the Country Gentlemen. There are only two traditional tunes on their new album—one of them, "One Morning in May" being the best cut on the record. Otherwise they sing John Prine, Gordon Lightfoot, and Kris Kristofferson. Badly.

I am proud to announce some good news, however. In 1972, the Country Gentlemen were pronounced "The Band of the Year" by *Muleskinner News* for the second straight year. So let's hope for some bluegrass on their next album, and leave the soap suds to Proctor and Gamble.

DAVID DUNAWAY

Jean Shepard
Slippin' Away
United Artists UA-LA144-F
(record)
UA-EA144-G (8-track tape)

If you've been a female country star recording hits for some 20 years, people either regard you as very old or very experienced. Though Jean Shepard is a lot younger than some might think—she began her recording career at the age of 15, almost a quarter of a century ago—it's her wisdom that impresses us most now.

The title song from Jean's new LP, "Slippin' Away," has given her career some brand new zing, being her first #1 in quite some time. It also represents her first recording for United Artists Records after an association with Capitol that spanned more than two decades. Larry Butler continues to produce Miss Shepard, allowing her to convey the top female ballads of the day (like Barbara Fairchild's hit, "The Teddy Bear Song" and Donna Fargo's "Funny Face") along with new uptempo numbers in a most distinctive "swing" style. When it's time for a

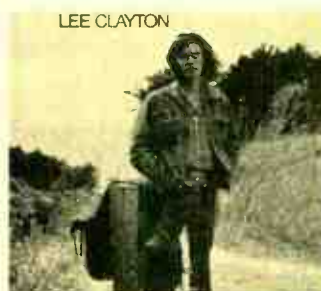


rhythm tune, Jean combines her love of Western swing with a shot of old-timey feeling and all the zest of the seventies.

"Slippin' Away" is a good example of "Shepard swing." So too is "Come On Phone," the logical follow-up. Even an urban folk classic by Tom Paxton, "The Last Thing On My Mind," is taught to strut. This tasteful album is filled out with recent male hits like "It's Not Love" and "Till I Get It Right," along with standards like "Think I'll Go Somewhere" and the stunning "Are You Sincere?"

Yes, it seems that Jean Shepard's been around forever. And with all that vivacity and talent still going for her, she sounds like she's sincere about sticking around for a long time to come.

ROBERT ADELS



Lee Clayton
Lee Clayton
MCA 365 (record)
MCAT 365 (8-track tape)

Lee Clayton is probably best known as the writer of songs like "Ladies Love Outlaws," which he delivers here with a personalized verse aimed straight at Waylon and Jessi. That's just chit-chat, however, a little inside joke among the country music gentry, 'cause the net worth of this album runs far above that sort of thing.

From his days growing up

in Texas, through college, the Air Force and time on the road, to his turn on stage at Tootsie's Orchid Lounge, Lee Clayton tells story after story that bristles with dramatic detail and powerful country melodies. He writes about what he feels and sees, in a universal poetic meter that has as much in common with Oriental verse as it does with a barroom yarn. There are songs here that match anything—*anything*—written so far by the likes of Merle Haggard, Waylon Jennings, John Prine, Willie Nelson, and even that fella from Minnesota, Bob Dylan, when he was singing country tunes. There's a positive country feel on every number, even a hard-driving blues-rocker called "Mama, Spend The Night With Me." The instrumental break on that song, punctuated by a shouted female chorus, contains an excitement few songs carry these days.

It's hard keeping in mind this is a "solo" album. Lee Clayton's lyrical sense and the superb musical backing with which he was supplied give the feeling he's been playing for years with this band. Lee Clayton is going to touch a lot of hearts and minds with this entry, and if he's the kind of newcomer who's picking up the reins from artists who've already gained universal recognition for country music, we have nothing to worry about, and a lot to be proud of and thankful for.

RICHARD NUSSER

Dolly Parton
Bubbling Over
RCA APL1-0286 (record)
APS1-0286 (8-track tape)

If "soprano" stands for anything relevant to the realm of country music, it has to mean Dolly Parton. That voice, immediately recognizable at any distance or volume level, is back with an LP that *fizzes*.

Side One is very rhythm-oriented, and it includes her hit "Traveling Man" wherein Mom runs off with daughter's romantic hopeful. It's just one of six tunes Dolly has written for this new al-



bum. There are also two from partner Porter Wagoner, one from her uncle Bill Owens and one from the very promising team of Dave Kirby and Danny Morrison. That particular team-written song, "Alabama Sundown," metaphorically places the Tennessee-born Miss Parton in New York City via Mobile. No doubt you've heard many a song which sets the evil big city at "1" and the wonderful hometown at "10" on the same scale of values. But this one is really extra-specially constructed—and Dolly puts it over with unusual conviction.

Dolly has earned fame with a number of sacred albums in the past, and one of Porter's contributions to this program of songs once again proves why. His "Afraid To Live And Afraid Of Dying" starts

off with all the scientific cautions of the day—talking about all the things that can kill you. But it cleverly winds up in the belief that God is life's true designer.

Time has already tested Dolly Parton; her five-year association with RCA continues to tick out success after success. ROBERT ADELS

Joe Heathcock
Joe Heathcock Sings
Western Swing
Art LPC 939 LD (record)

If anybody wants to accuse me of favoritism because Joe Heathcock is my friend, they can go jump in a lake, because *Joe Heathcock Sings Western Swing* deserves a place on anybody's shelf.



Heathcock loves to entertain. You can see him, meet him, drink beer with him (if

you've a mind), almost any Friday or Saturday night at a bar called the Music City Lounge, right across the street from Tootsie's and about an empty beer can's throw from the Opry. He does guest sets with the house band and has a fine time. So will you. Joe, understand, has been entertaining people for a long time—among other things, he played fiddle for Bob Wills and the Texas Playboys, and has been in a bushel of Hollywood films and TV shows. In fact, he was nominated for an Academy Award as best supporting actor for his portrayal of the sheriff in "The Last Picture Show."

On his album, Joe does ten of the old favorites, songs that have been around for as long as he has: among them, "Faded Love," "Home In San Antone," "Deep Water," and "Maiden's Prayer." The value of the record isn't only in the material, though, but in the way Joe does it—simply, and without garbage. There is a distinct lack of cutsey-pie to Joe Heathcock. When you meet him, you'll see what I mean. As he is in the Music City Lounge, Joe sings these songs like a man who is having a damned good time entertaining anybody who wants to listen. And you just can't ask for more than that.

MARSHALL FALLWELL

Other Recent Album Releases

Bob Wills and His Texas Playboys	The Bob Wills Anthology	Columbia KG-32416
Red Steagall	If You've Got the Time, I've Got the Song	Capitol ST-11228
Lester Flatt and Mac Wiseman	Over the Hills to the Poorhouse	RCA APL1 0309
Mel Tillis	Sawmill	MGM SE 4907
Jerry Wallace	Primrose Lane/Don't Give Up On Me	MCA 366
Tommy Overstreet	My Friends Call Me T.O.	Dot DOS-26012
Hank Williams, Jr. and the Cheatin' Hearts	Just Pickin' . . . No Singin'	MGM SE-4906
Eddy Arnold	So Many Ways/If the World Stopped Lovin'	MGM SE-4878
Don Adams	On His Way	Atlantic SD 7280
George Jones	My Favorites of Hank Williams	United Artists UA-LA 149-F
Charley Pride	Presents the Pridemen	RCA APL1-0315
David Rogers	Farewell To The Ryman	Atlantic SD 7283
Melba Montgomery	Melba Montgomery	Elektra EKS-75069
Linda Hargrove	Music Is Your Mistress	Elektra EKS-75063
Susan Raye	Plastic Trains, Paper Planes	Capitol ST-11223
Marie Osmond	Paper Roses	MGM SE 4910

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, their catalogue number (listed under the titles in the review section), and \$4.98 per album or \$5.98 per tape cartridge (when available). Also include 25 cents postage per album or tape, and send your check or money order to:

COUNTRY MUSIC

Dept. M.I.
500 Fifth Avenue, Suite 1102
New York, New York 10036

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

ALBUMS OR TAPES

TITLE _____ I.P. NO. _____ TAPE NO. _____

5123

**DECEMBER
ISSUE
ONLY**

RCA Record **and** 8-Track Tape **SALE**

356 TITLES, 30 POP ARTISTS, INCLUDING SUCH STARS AS:

Perry Como
George Beverly Shea

Al Hirt
Henry Mancini
Glenn Miller

Bing Crosby
Duke Ellington
Benny Goodman

Elvis Presley
Tommy Dorsey

For this issue only, **COUNTRY MUSIC MAGAZINE** is happy to bring its readers a special list of RCA artists at sale prices.

Our record buyer has put together a special RCA deal of popular artists which we are pleased to pass on to you.

Listing is by artist in alphabetical order. Use order form on page

Artist	Title	LP No.	LP Price	Tape No.	Tape Price	Artist	Title	LP No.	LP Price	Tape No.	Tape Price
ALLEN, HENRY "RED"	Henry "Red" Allen	LPV-556	4.89			BOWIE, DAVID	Hunky Dory	LSP-4623	4.89	1850	5.79
AMES, ED	"Who Will Answer?" and Other Songs of Our Time	LSP-3961	4.89				The Rise and Fall of Ziggy Stardust and the Spiders from Mars	LSP-4702	4.89	1932	5.79
	The Best of Ed Ames	LSP-4184	4.89	1476	5.79		Space Oddity	LSP-4813	4.89	2101	5.79
	Sing Away the World	LSP-4381	4.89				The Man Who Sold the World	LSP-4816	4.89	2103	5.79
	Christmas is the Warmest Time of the Year	LSP-4385	4.89	1607	5.79		Aladdin Sane	LSP-4852	4.89	2134	5.79
	Ed Ames Sings the Songs of Bacharach and David	LSP-4453	4.89	1649	5.79	BREWER, TERESA	Singin' a Doo Dah Song	AM-12012	4.89		
	Ed Ames	LSP-4634	4.89	1866	5.79		The Songs of Bessie Smith (with Count Basie and Thad Jones)	FD-10161	4.89		
	Ed Ames Remembers Jim Reeves	LSP-4683	4.89	1914	5.79	BRICE, FANNY	Fanny Brice-Helen Morgan	LPV-561	4.89		
	Songs from "Lost Horizon" and Other Movie Themes	LSP-4808	4.89	2096	5.79	CANTRELL, LANA	And Then There Was Lana	LSP-3755	4.89		
	This is Ed Ames	VPS-6023	5.79	5082	6.79		Lana	LSP-4026	4.89		
AMES BROTHERS	This is the Ames Brothers	VPS-6068	5.79	5125	6.79		The 6th of Lana	LSP-4263	4.89		
	Best of the Ames			1977	5.79	CARLE, FRANKIE	37 Favorites for Dancing	LSP-1868	4.89		
ANKA, PAUL	Paul Anka's 21 Golden Hits	LSP-2691	4.89				30 Hits of the Tuneful '20s	LSP-2592	4.89		
ARMSTRONG, LOUIS	A Rare Batch of Satch	LPM-2322	4.89	1818	5.79		30 Hits of the Thundering '30s	LSP-2593	4.89		
	In the '30s/In the '40s	LSP-2971(e)	4.89	1817	5.79		Frankie Carle Plays the Great Piano Hits	LSP-3425	4.89	1071	5.79
	Louis Armstrong—July 4, 1900-July 6, 1971	VPM-6044	5.79	5102	6.79		The Best of Frankie Carle	LSP-3469(e)	4.89		
AUSTIN, GENE	This is Gene Austin	VPM-6056	5.79	5113	6.79		This is Frankie Carle (2 Record Set)	VPS-6081	5.79		
BARNET, CHARLIE	Charlie Barnet, Volume I	LPV-551	4.89				Honky-Tonk Hits by the Dozen			1170	5.79
	Charlie Barnet, Volume II	LPV-567	4.89			CHEVALIER, MAURICE	Maurice Chevalier, Vol. 1	LPV-564	4.89		
BASIE, COUNT	Count Basie in Kansas City (with Bennie Moten's Great Band of 1930-1932)	LPV-514	4.89				This is Maurice Chevalier (2 Record Set)	VPM-6055	5.79	5112	6.79
BECHE, SIDNEY	Bechet of New Orleans	LPV-510	4.89			CLINTON, LARRY, AND HIS ORCHESTRA	This is Larry Clinton (2 Record Set)	VPM-6085	5.79		
	The Blue Bechet	LPV-535	4.89			COMO, PERRY	Perry Como in Person at the International Hotel, Las Vegas	LSPX-1001	4.89	1608	5.79
BELAFONTE, HARRY	Belafonte at Carnegie Hall	LSO-6006	5.79	08S-5002	6.79		I Believe	LSP-1172(e)	4.89	1981	5.79
	Calypso	LSP-1248(e)	4.89	1982	5.79		When You Come to the End of the Day	LSP-1885	4.89		
	Love is a Gentle Thing	LSP-1927	4.89				Como's Golden Records	LSP-1981(e)	4.89	1572	5.79
	Jump Up Calypso	LSP-2348	4.89	1067	5.79		The Perry Como Christmas Album	LSP-4016	4.89		
	An Evening with Belafonte/Makeba	LSP-3420	4.89				It's Impossible	LSP-4473	4.89	1667	5.79
	The Warm Touch	LSP-4481	4.89	1679	6.79		I Think of You	LSP-4539	4.89	1753	5.79
	Belafonte-Calypso Carnival	LSP-4521	4.89	1747	6.79		And I Love You So	APL1-0100	4.89	APS1-0100	5.79
	This is Harry Belafonte (2 Record Set)	VPS-6024	5.79	5088	6.79		This is Perry Como (2 Record Set)	VPS-6026(e)	5.79	5083	6.79
	Belafonte Live (with Letta Mbulu; Ella Mitchell) (2 Record Set)	VPSX-6077	5.79	5135	6.79		This is Perry Como, Vol. 2 (2 Record Set)	VPS-6067	5.79	5124	6.79
BERIGAN, BUNNY, AND HIS ORCHESTRA	The Great Dance Bands of the '30s and '40s	LPM-2C78	4.89	1976	5.79		Season's Greetings from Perry Como			1145	5.79
	Bunny Berigan—His Trumpet and His Orchestra, Vol. 1	LVP-581	4.89			COOKE, SAM	The Best of Sam Cooke	LSP-2625	4.89	1151	5.79
							Mr. Soul	LSP-2673	4.89		
							Night Beat	LSP-2709	4.98		
							Ain't That Good News	LSP-2899	4.89		
							Sam Cooke at the Copa	LSP-2970	4.89	1005	5.79
							Shake	LSP-3367	4.89		
							The Best of Sam Cooke, Vol. 2	LSP-3373	4.89	1082	5.79
							This is Sam Cooke (2 Record Set)	VPS-6027(e)	5.79	5089	6.79

Artist	Title	LP No.	LP Price	Tape No.	Tape Price	Artist	Title	LP No.	LP Price	Tape No.	Tape Price
CREACH, PAPA JOHN	Papa John Creach	FTR-1003	4.89	P8FT-1003	5.79		This is Steve & Eydie, Vol. 2 (with Steve Lawrence) (2 Record Set)	VPS-6050	5.79	5107	6.79
CROSBY, BING	A Time to Be Jolly Wrap Your Troubles in Dreams	DR-2006 LPV-584	4.89 4.89	P8DR-2006	5.79	GRAHAM, BILLY	The Billy Graham Crusade Choir Sings For You The Billy Graham Los Angeles Crusade Choir The Billy Graham London Crusade Choir	LSP-2499 LSP-2788 LSP-3698	4.89 4.89 4.89		
DENVER, JOHN	Rhymes & Reasons Take Me to Tomorrow Whose Garden Was This Poems, Prayers & Promises Aerie Rocky Mountain High Farewell Andromeda	LSP-4207 LSP-4278 LSP-4414 LSP-4499 LSP-4607 LSP-4731 APL1-0101	4.89 4.89 4.89 4.89 4.89 4.89 4.89	1531 1564 1686 1711 1834 1972 APS1-0101	5.79 5.79 5.79 5.79 5.79 5.79 5.79	GUESS WHO, THE	The Best of The Guess Who Wheatfield Soul Canned Wheat Packed by The Guess Who American Woman Share the Land So Long, Bannatyne Rockin' The Guess Who Live At The Paramount Artificial Paradise #10 Wheatfield Soul/Canned Wheat Packed by The Guess Who (Twin Pack)	LSPX-1004 LSP-4141 LSP-4157 LSP-4266 LSP-4359 LSP-4574 LSP-4602 LSP-4779 LSP-4830 APL1-0130	4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89	1710 1442 1472 1518 1590 1789 1828 2056 2114 APS1-0130	5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79
DORSEY, TOMMY, AND HIS ORCHESTRA	The Best of Tommy Dorsey This is Tommy Dorsey (2 Record Set) This is Tommy Dorsey, Vol. 2 (2 Record Set) This Love of Mine (with Frank Sinatra)	LSP-3674(e) VPM-6038 VPM-6064 LPV-583	4.89 5.79 5.79 4.89	1980 5097 5121	5.79 6.79 6.79	HAMPTON, LIONEL	Stompology — Lionel Hampton, Vol. 1	LPV-575	4.89		
EDDY, DUANE	Twangin' the Golden Hits The Best of Duane Eddy	LSP-2993 LSP-3477	4.89 4.89	1027	5.79	HAWKINS, COLEMAN	Body and Soul: A Jazz Autobiography Classic Tenors (with Lester Young)	LPV-501 FD-10146	4.89 4.89		
ELLINGTON, DUKE, AND HIS ORCHESTRA	At His Very Best The Popular Duke Ellington Duke Ellington's Concert of Sacred Music " . . . And His Mother Called Him Bill" This is Duke Ellington (2 Record Set) Daybreak Express Jumpin' Punkins Johnny Come Lately Pretty Woman Flaming Youth Ellington: The Duke at Tanglewood Fiedler/Boston Pops	LPM-1715 LSP-3576 LSP-3582 LSP-3906 VPM-6042 LPV-506 LPV-517 LPV-541 LPV-553 LPV-568 LSC-2857	4.89 4.89 4.89 4.89 5.79 4.89 4.89 4.89 4.89 4.89 4.89 4.89	1193 5100	5.79 6.79	HAWKINS, ERSKINE, AND HIS ORCHESTRA	After Hours	LPM-2227	4.89	1979	5.79
EVERLY BROTHERS	Stories We Could Tell Pass The Chicken and Listen	LSP-4620 LSP-4781	4.89 4.89	1845 2058	5.79 5.79	HERMAN, MICHAEL, AND HIS FOLK DANCE ORCHESTRA	Special Folk Dances Happy Folk Dances Festival Folk Dances Folk Dances For All Ages All-Purpose Folk Dances Folk Dances For Fun First Folk Dances	LPM-1619 LPM-1620 LPM-1621 LPM-1622 LPM-1623 LPM-1624 LPM-1625	4.89 4.89 4.89 4.89 4.89 4.89 4.89		
FELICIANO, JOSE	Encore: Jose Feliciano's Finest Performances The Voice and Guitar of Jose Feliciano Fantastic Feliciano Feliciano! Feliciano/10 to 23 Fireworks Jose Feliciano (Christmas Album) That the Spirit Needs Memphis Menu	LSP-4620 LSP-4781 LSPX-1005 LSP-3358 LSP-3581 LSP-3957 LSP-4185 LSP-4370 LSP-4421 LSP-4573 LSP-4656	4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89	1845 2058 1729 5063 5067 1377 1479 1595 1624 1786 1884	5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79 5.79	HILLSIDE SINGERS, THE	I'd Like to Teach The World To Sing Merry Christmas from The Hillside Singers	KMD-1051 KMD-1058	4.89 4.89		
FISHER, EDDIE	This is Eddie Fisher (2 Record Set)	VPM-6069	5.79	5126	6.79	HIRT, AL	The Best of Al Hirt The Best of Al Hirt, Vol. 2 This is Al Hirt (2 Record Set) This is Al Hirt, Vol. 2 (2 Record Set) "Pops" Goes the Trumpet (Holiday For Brass) Fiedler, Boston Pops Honey in The Horn	LSP-3309 LSP-3556 VPS-6025 VPS-6057 LSC-2729	4.89 4.89 5.79 5.79 4.89	1011 1194 5090 5114 R8S-1028 1031	5.79 5.79 6.79 6.79 5.79 5.79
FRANCHI, SERGIO	The Exciting Voice of Sergio Franchi Sergio Franchi Live at the Coconut Grove The Songs of Richard Rogers La Dolce Italy From Sergio — With Love There Goes My Heart I'm A Fool to Want You Wine and Song This is Sergio Franchi (2 Record Set) Sergio Franchi	LSP-2943 LSP-3310 LSP-3365 LSP-3500 LSP-3654 LSP-3810 LSP-3933 LSP-4018 VPS-6082 KMD-1047	4.89 4.89 4.89 4.89 4.89 4.89 4.89 4.89 5.79 4.89	1048 1007 1083	5.79 5.79 5.79	HODGES, JOHNNY	Things Ain't What They Used to Be (Rex Stewart) Three Shades of Blue (with Oliver Nelson and Leon Thomas)	LPV-533 FD-10120	5.79 4.89		
FRIENDS OF DISTINCTION, THE	Grazin' Friends & People Greatest Hits Love Can Make It Easier	LSP-4149 LSP-4492 LSP-4814 LSP-4829	4.89 4.89 4.89 4.89	1698 2102 2113	5.79 5.79 5.79	HOMER AND JETHRO	The Far-Out World of Homer and Jethro	LSP-4648	4.89	1887	5.79
GOODMAN, BENNY	The Best of Benny Goodman — The Original Recordings! This is Benny Goodman (2 Record Set) This is Benny Goodman, Volume II (2 Record Set) B G The Small Groups Together Again (Quartet)	LSP-4005(e) VPM 6040 VPM-6063 LVP-521	4.89 5.79 5.79 4.89	1358 5095 5120 1030	5.79 6.79 6.79 5.79	HOT TUNA	Burgers Hot Tuna Hot Tuna Electric — Recorded Live	FTR-1004 LSP-4353 LSP-4550	4.89 4.89 4.89	P8FT-1004 1613 1762	5.79 5.79 5.79
GORME, EYDIE	Real True Lovin' (with Steve Lawrence) Tonight I'll Say A Prayer A Man and A Woman (with Steve Lawrence) This is Steve & Eydie (with Steve Lawrence) (2 Record Set)	LSP 4107 LSP 4303 LSP-4393 VPS-6035	4.89 4.89 4.89 5.79	1546 1604 5093	5.79 5.79 6.79	JEFFERSON AIRPLANE	Thirty Seconds Over Winterland Bark Long John Silver Jefferson Airplane Takes Off Surrealistic Pillow	BFL1-0147 FTR-1001 FTR-1007 LSP-3584 LSP-3766	4.89 4.89 4.89 4.89 4.89	BFS1-0147 P8FT-1001 P8FT-1007 1199 1231	5.79 5.79 5.79 5.79 5.79
GRAHAM, BILLY	The Billy Graham Crusade Choir Sings For You The Billy Graham Los Angeles Crusade Choir The Billy Graham London Crusade Choir	LSP-2499 LSP-2788 LSP-3698	4.89 4.89 4.89			KING, WAYNE, AND HIS ORCHESTRA	The Best of Wayne King This is Wayne King (2 Record Set)	LSP-3742(e) VPM-6084	4.89 5.79	1984	5.79
DORSEY, TOMMY, AND HIS ORCHESTRA	The Best of Tommy Dorsey This is Tommy Dorsey (2 Record Set) This is Tommy Dorsey, Vol. 2 (2 Record Set) This Love of Mine (with Frank Sinatra)	LSP-3674(e) VPM-6038 VPM-6064 LPV-583	4.89 5.79 5.79 4.89	1980 5097 5121	5.79 6.79 6.79	LEADBELLY (HUDDIE LEDBETTER)	The Midnight Special	LPV-505	4.89		
EDDY, DUANE	Twangin' the Golden Hits The Best of Duane Eddy	LSP-2993 LSP-3477	4.89 4.89	1027	5.79	LIEBERT, DICK	Favorites of the Radio City Music Hall	LSP-3327	4.89		
ELLINGTON, DUKE, AND HIS ORCHESTRA	At His Very Best The Popular Duke Ellington Duke Ellington's Concert of Sacred Music " . . . And His Mother Called Him Bill" This is Duke Ellington (2 Record Set) Daybreak Express Jumpin' Punkins Johnny Come Lately Pretty Woman Flaming Youth Ellington: The Duke at Tanglewood Fiedler/Boston Pops	LPM-1715 LSP-3576 LSP-3582 LSP-3906 VPM-6042 LPV-506 LPV-517 LPV-541 LPV-553 LPV-568 LSC-2857	4.89 4.89 4.89 4.89 5.79 4.89 4.89 4.89 4.89 4.89 4.89 4.89	1193 5100	5.79 6.79	LOMBARDO, GUY, AND HIS ROYAL CANADIANS	This is Guy Lombardo (2 Record Set)	VPM-6071	5.79	5128	6.79
EVERLY BROTHERS	Stories We Could Tell Pass The Chicken and Listen	LSP-4620 LSP-4781	4.89 4.89	1845 2058	5.79 5.79	MAC DONALD, JEANETTE	Jeanette MacDonald and Nelson Eddy Favorites in Stereo	LSP-1738	4.89	1015	5.79

Artist	Title	LP No.	LP Price	Tape No.	Tape Price	Artist	Title	LP No.	LP Price	Tape No.	Tape Price
Jeanette MacDonald and Nelson Eddy	Opera and Operetta Favorites	LPV-526	4.89			Arthur Murray's Music For Dancing—	Fox Trot	LSP-2154	4.89		
		LM-2908	4.89			Arthur Murray's Music For Dancing—	Cha Cha	LSP-2155	4.89		
MANCINI, HENRY, AND HIS ORCHESTRA						NERO, PETER					
	The Music from "Peter Gunn"	LSP-1956	4.89				Impressions (The Great Songs of				
	Breakfast at Tiffany's	LSP-2362	4.89				Burt Bacharach and Hal David)	LSP-4072	4.89		
	Hatari!	LSP-2559	4.89				This is Peter Nero (2 Record Set)	VPS-6049	5.79	5106	6.79
	Uniquely Mancini	LSP-2692	4.89				Nero Goes "Pops"—An All-Gershwin				
	The Best of Mancini	LSP-2693	4.89	1128	5.79		Program Fiedler/Boston Pops	LSC-2821	4.89	R8S-1035	5.79
	"Charade"	LSP-2755	4.89				Gershwin: Concerto in F; Nero:				
	"The Pink Panther"	LSP-2795	4.89	1066	5.79		Fantasy and Improvisations				
	The Concert Sound of Henry Mancini	LSP-2897	4.89	1226	5.79		Fiedler/Boston Pops	LSC-3025	4.89		
	The Best of Mancini—Vol. 2	LSP-3557	4.89	1315	5.79		The Best of Peter Nero			1311	5.79
	A Merry Mancini Christmas	LSP-3612	4.89			NEWTON, WAYNE					
	A Warm Shade of Ivory	LSP-4140	4.89	1441	5.79		Daddy Don't You Walk So Fast	CHE-1001	4.89	P8CE-1001	5.79
	Six Hours Past Sunset	LSP-4239	4.89	1508	5.79		Can't You Hear The Song?	CHE-1003	4.89	P8CE-1003	5.79
	Music of Hawaii	LSP-3713	4.89	1204	5.79		While We're Still Young	CHE-1006	4.89	P8CE-1006	5.79
	Encore! More of the Concert Sound					NILSSON					
	of Henry Mancini	LSP-3887	4.89	1276	5.79		The Point!	LSPX-1003	4.89	1623	5.79
	The Big Latin Band of Henry Mancini	LSP-4049	4.89				Pandemonium Shadow Show	LSP-3874	4.89		
	Mancini Country	LSP-4307	4.89	1552	5.79		Aerial Ballet	LSP-3956	4.89	1380	5.79
	Theme from "Z" and Other Film						Harry	LSP-4197	4.89	1500	5.79
	Music	LSP-4350	4.89	1583	5.79		Nilsson Schmilsson	LSP-4515	4.89	1734	5.79
	Mancini Plays The Theme From						Aerial Pandemonium Ballet	LSP-4543	4.89	1756	5.79
	"Love Story"	LSP-4466	4.89	1660	5.79		Son of Schmilsson	LSP-4717	4.89	1954	5.79
	Mancini Concert	LSP-4542	4.89	1754	5.79		A Little Touch of Schmilsson				
	Brass on Ivory (with Doc Severinson)	LSP-4629	4.89	1862	5.79		in the Night	APL1-0097	4.89	APS1-0097	5.79
	Big Screen—Little Screen	LSP-4630	4.89	1864	5.79		Nilsson Sings Newman	APL1-0203	4.89	APS1-0203	5.79
	Music from the TV Series "The					NOBLE, RAY, AND HIS ORCH.					
	Mancini Generation"	LSP-4689	4.89	1922	5.79		Ray Noble	LPV-536	4.89		
	Mancini Salutes Sousa	APD1-0013	4.89	APS1-0013	5.79	PEERCE, JAN					
	Brass, Ivory and Strings (with						Jan Peerce in Las Vegas	LSP-1709	4.89		
	Doc Severinson)	APD1-0098	4.89	APS1-0098	5.79	PRESLEY, ELVIS					
	Music from the Original Sound						Elvis Presley	LSP-1254(e)	4.89		
	Track "Visions of Eight"	ABL1-0231	4.89	ABS1-0231	5.79		Elvis	LSP-1382(e)	4.89		
	Music from the Film Score						Loving You	LSP-1515(e)	4.89		
	"Oklahoma Crude"	APL1-0271	4.89	APS1-0271	5.79		Elvis' Golden Records	LSP-1707(e)	4.89	1244	5.79
	Henry Mancini Presents the Academy						For LP Fans Only	LSP-1990(e)	4.89		
	Awards Songs	LSP-6013	4.89	5053	5.79		A Date With Elvis	LSP-2011(e)	4.89		
	This is Henry Mancini (2 Record Set)	VPS-6029	5.79	5081	6.79		50,000,000 Elvis Fans Can't Be				
	This is Henry Mancini, Vol. 2						Wrong—Elvis' Gold Records,				
	(2 Record Set)	VPS-6053	5.79	5110	6.79		Vol. 2	LSP-2075(e)	4.89	2093	5.79
	The Latin Sound of Henry Mancini			1035	6.79		Elvis is Back!	LSP-2231	4.89	1135	5.79
	The Concert Sound of Henry						G.I. Blues	LSP-2256	4.89	1169	5.79
	Mancini/Encore! More of the						His Hand In Mine	LSP-2328	4.89	1136	5.79
	Concert Sound of Henry Mancini			5057	6.79		Something for Everybody	LSP-2370	4.89	1137	5.79
	A Warm Shade of Ivory/Our Man in			5071	6.79		Blue Hawaii	LSP-2426	4.89	1019	5.79
	Hollywood (Twin Pack)						Pot Luck	LSP-2523	4.89	1138	5.79
MELACHRINO STRINGS AND ORCHESTRA, THE							Girls! Girls! Girls!	LSP-2621	4.89	1139	5.79
	This is the Melachrino Strings and						"Fun in Acapulco"	LSP-2756	4.89	1141	5.79
	Orchestra (2 Record Set)	VPS-6083	5.79				Elvis' Golden Records, Vol. 3	LSP-2765	4.89	1057	5.79
MILLER, GLENN, AND HIS ORCHESTRA							"Kissin' Cousins"	LSP-2894	4.89	1142	5.79
	Glenn Miller Plays Selections from						Roustabout	LSP-2999	4.89	1143	5.79
	"The Glenn Miller Story" and						Girl Happy	LSP-3338	4.89	1018	5.79
	Other Hits	LSP-1192(e)	4.89				Elvis for Everyone!	LSP-3450	4.89	1078	5.79
	Glenn Miller on the Air, Vol. 1	LSP-2767(e)	4.89				Paradise, Hawaiian Style	LSP-3643	4.89	1165	5.79
	Glenn Miller on the Air, Vol. 2	LSP-2768(e)	4.89				How Great Thou Art	LSP-3758	4.89	1218	5.79
	The Best of Glenn Miller	LSP-3377(e)	4.89	5061	5.79		Elvis Gold Records, Vol. 4	LSP-3921	4.89	1297	5.79
	The Best of Glenn Miller, Vol. 2	LSP-3564(e)	4.89	5061	5.79		Speedway	LSP-3989	4.89	1335	5.79
	The Chesterfield Broadcasts, Vol. 1	LSP-3873(e)	4.89				Elvis—TV Special	LPM-4088	4.89	1391	5.79
	The Best of Glenn Miller, Vol. 3	LSP-4125(e)	4.89	1432	5.79		From Elvis in Memphis	LSP-4155	4.89	1456	5.79
	Glenn Miller—A Memorial (1944-1969)						On Stage (February, 1970)	LSP-4362	4.89	1594	5.79
	(2 Record Set)	VPM-6019	5.79	5103	6.79		Elvis in Person at the International				
	The Best of Glenn Miller/The Best						Hotel Las Vegas, Nevada	LSP-4428	4.89	1634	5.79
	of Glenn Miller, Vol. 2			5061	6.79		Elvis Back in Memphis	LSP-4429	4.89	1632	5.79
	(Twin Pack)						Elvis—That's the Way It Is	LSP-4445	4.89	1652	5.79
MONROE, VAUGHN, AND HIS ORCHESTRA							Elvis Country	LSP-4460	4.89	1655	5.79
	The Best of Vaughn Monroe	LSP-3817(e)	4.89	1985	5.79		Love Letters From Elvis	LSP-4530	4.89	1748	5.79
	This is Vaughn Monroe (2 Record Set)	VPM-6073	5.79	5130	6.79		Elvis Sings The Wonderful World				
MONTENEGRO, HUGO, ORCH. AND CHOIR							of Christmas	LSP-4579	4.89	1809	5.79
	Music from "A Fistful of Dollars,"						Elvis Now	LSP-4671	4.89	1898	5.79
	"For a Few Dollars More," "The						He Touched Me	LSP-4690	4.89	1923	5.79
	Good, the Bad and the Ugly"	LSP-3927	4.89	1301	5.79		Elvis As Recorded Live At Madison				
	The Best of Hugo Montenegro	LSP-4361	4.89	1591	5.79		Square Garden	LSP-4776	4.89	2054	5.79
	People... One to One	LSP-4537	4.89	1752	5.79		Elvis	APL1-0283	4.89	APS1-0283	5.79
	Mammy Blue	LSP-4631	4.89	1861	5.79		From Memphis to Vegas/From				
	Love Theme From "The Godfather"	APD1-0001	4.89	APS1-0001	5.79		Vegas to Memphis	LSP-6020	4.89	5076	5.79
	Scenes & Themes	APD1-0025	4.89	APS1-0025	5.79		Elvis' Worldwide 50 Gold Award				
	Neil's Diamonds	APL1-0132	4.89	APS1-0132	5.79		Hits, Vol. 1 (4 Record Set)	LPM-6401	9.97	6401	19.97
	This is Hugo Montenegro (2 Record						Elvis' Worldwide 50 Gold Award				
	Set)	VPS-6036	5.79	5092	6.79		Hits, Vol. 1, No. 1			1773	5.79
MORTON, JELLY ROLL							Elvis' Worldwide 50 Gold Award				
	The King of New Orleans Jazz	LPM-1649	4.89				Hits, Vol. 1, No. 2			1774	5.79
	Stomps and Joys	LPV-508	4.89				Elvis' Worldwide 50 Gold Award				
	Hot Jazz, Pop Jazz, Hokum and						Hits, Vol. 1, No. 3			1775	5.79
	Hilarity	LPV-524	4.89				Elvis' Worldwide 50 Gold Award				
	Mr. Jelly Lord	LPV-546	4.89				Hits, Vol. 1, No. 4			1776	5.79
	I Thought I heard Buddy						Elvis—Aloha From Hawaii Via				
	Bolden Say	LPV-559	4.89				Satellite 2 LP set	VPSX-6089	5.79	5144	6.79
MURRAY ORCH., ARTHUR							It Happened at the World's Fair			1140	5.79
	Arthur Murray's Music For Dancing	LSP-1909	4.89				Spinout			1201	5.79
	Arthur Murray's Music For Dancing—						Double Trouble			1246	5.79
	Mambo-Rumba-Samba Tango-	LSP-2152	4.89				Elvis Sings Songs of Christmas			1249	5.79
	Merengue						"Frankie and Johnny"/Something				
	Arthur Murray's Music For Dancing—	LSP-2153	4.89				for Everybody (Twin Pack)			5042	6.79
	Waltz										

Artist	Title	LP No.	LP Price	Tape No.	Tape Price	Artist	Title	LP No.	LP Price	Tape No.	Tape Price
PRESLEY, ELVIS (CONT)	G.I. Blues/Elvis Is Back! (Twin Pack)			5043	6.79	UNITED STATES ARMY BAND, THE	The United States Army Band (and The U.S. Army Chorus)	LSP-2685	4.89		
	Blue Hawaii/Pot Luck (Twin Pack)			5044	6.79	UNITED STATES MARINE BAND, THE	The United States Marine Band	LSP-2687	4.89	5029	5.79
	How Great Thou Art/His Hand in Mine (Twin Pack)			5052	6.79	UNITED STATES NAVY BAND, THE	The United States Navy Band (and The Sea Chanters)	LSP-2688	4.89	5029	5.79
	From Memphis to Vegas/From Vegas to Memphis (Twin Pack)			5076	6.79	WALLER, "FATS"	Ain't Misbehavin'	LPM-1246	4.89		
SADLER, SSgt. BARRY	Ballads of the Green Berets	LSP-3547	4.89	1107	5.79		'34/'35	LPV-516	4.89		
SANFORD AND SON	Sanford and Son	LPM-4739	4.89	1995	5.79		Valentine Stomp	LPV-525	4.89		
SEDAKA, NEIL	Neil Sedaka Sings His Greatest Hits	LSP-2627	4.89				Fractious Fingering	LPV-537	4.89		
	Emergence	KES-111	4.89				Smashing Thirds	LPV-550	4.89		
	"Solitaire"	KES-117	4.89				African Ripples	LPV-562	4.89		
SHAW, ARTIE & HIS ORCHESTRA	Artie Shaw Featuring Roy Eldridge	LPV-582	4.89			WHITEMAN, PAUL	Paul Whiteman, Volume I	LPV-555	4.89		
	The Best of Artie Shaw	LSP-3675(e)	4.89	1987	5.79		Paul Whiteman, Volume II	LPV-570	4.89		
	This Is Artie Shaw (2 LP set)	VPM-6039	5.79	5096	6.79	WINTERHALTER, HUGO	The Best of Hugo Winterhalter	LSP-3379(e)	4.89	1989	5.79
	This Is Artie Shaw, Vol. 2 (2 LP set)	VPM-6062	5.79	5119	6.79	ORIGINAL CAST SHOWS AND SOUNDTRACKS	Brigadoon	LSO-1001(e)	5.79		
SHEA, GEORGE BEVERLY	Inspirational Songs	LSP-1187(e)	4.89	1268	5.79		Paint Your Wagon	LSO-1006(e)	5.79		
	The Best of George Beverly Shea	LSP-2932	4.89	1061	5.79		Fanny	LSO-1015(e)	5.79		
	Crusade Soloist George Beverly Shea	LSP-3346	4.89				Feuer and Martin Present "The Boy Friend"	LOC-1018	5.79		
	Sings Billy Graham's Favorites	LSP-3440	4.89				Peter Pan	LSO-1019(e)	5.79		
	George Beverly Shea Sings Southland Favorites (with The Anita Kerr Singers)	LSP-3440	4.89				Damn Yankees	LSO-1021(e)	5.79		
	George Beverly Shea Sings Fireside Hymns	LSP-3522	4.89				South Pacific, Soundtrack Recording	LSO-1032	5.79	1003	6.79
	Surely Goodness and Mercy (And The Blackwood Brothers Quartet)	LSP-3864	4.89				Finian's Rainbow, 1960 Broadway Production	LSO-1057	5.79		
	The Best of George Beverly Shea, Vol. 2	LSP-3904	4.89	1331	5.79		Bye Bye Birdie, Soundtrack Recording	LSO-1081	5.79		
	Whispering Hope	LSP-4042	4.89	1614	5.79		Hello, Dolly! (Deluxe Package)	LSOD-1087	5.79	1006	6.79
	How Great Thou Art	LSP-4120	4.89				The King and I, Music Theater of Lincoln Center Production	LSO-1092	5.79		
	I Believe	LSP-4208	4.89				Fiddler on the Roof	LSO-1093	5.79	1005	6.79
	These Are The Things That Matter (with the Jimmy Owens Orch. and Singers)	LSP-4308	4.89				Kismet, Music Theater of Lincoln Center Production	LSO-1112	5.79	1012	6.79
	There Is More to Life	LSP-4402	4.89	1713	5.79		Carousel, Music Theater of Lincoln Center Production	LSO-1114	5.79	1013	6.79
	Amazing Grace	LSP-4512	4.89	1732	5.79		Annie Get Your Gun	LSO-1124	5.79		
	I'd Rather Have Jesus	LSP-4597	4.89	1821	5.79		Show Boat	LSO-1126	5.79		
	Every Time I Feel the Spirit	LSP-4687	4.89	1920	5.79		A Fistful of Dollars, Soundtrack Recording	LSO-1135	5.79	1030	6.79
	The King Is Coming	LSP-4782	4.89	2059	5.79		Hair, An American Tribal Love-Rock Musical	LSO-1143	5.79		
	Hallelujah	APL1-0160	4.89	APS1-0160	5.79		Hair (The American Tribal Love-Rock Musical) Broadway Cast Recording	LSO-1150	5.79	1038	6.79
SINATRA, FRANK	This Love of Mine (with the Tommy Dorsey Orch.)	LPV-583	4.89				Oliver!	LSOD-2004	5.79	1008	6.79
UNITED STATES AIR FORCE BAND	The United States Air Force Band (and The Singing Sergeants)	LSP-2686	4.89				The Sound of Music, Soundtrack Recording (Deluxe Package)	LSOD-2005	5.79	1001	6.79
							On A Clear Day You Can See Forever (Deluxe Package)	LSOD-2006	5.79		
							Once Upon a Time in the West, Soundtrack Recording	LSP-4736	5.79		

RCA SALE COUPON

PRINT OR TYPE THIS ENTIRE ORDER FORM.

Mail To:



Dept. RCA
Suite 1102
500 Fifth Avenue
New York, N.Y. 10036

NAME _____ (Please print or type)

STREET _____

CITY _____ STATE _____ ZIP CODE _____

ORDER BY ARTIST, TITLE, AND RECORD OR TAPE NUMBER.

Artist	Title	Record Company Label	Record or Tape No.	Price (Allow 25¢ for postage and handling of each record or tape)

Enclosed check Money order Total \$ _____

If you wish more than one record of a title please list each one separately.
PLEASE ALLOW 4 WEEKS FOR FULFILLING YOUR ORDER. WE WILL TRY TO SPEED THIS TIME AND IN MOST CASES WE WILL BE ABLE TO DO SO.

S123

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)

V123

The timing was going to be just about right. The plane would arrive in Nashville about 11:00 P.M., in plenty of time to cope with the Avis lady, get lost on the freeway and still arrive at Glaser Brothers Studio by midnight (Nashville Noon, I had heard it called with some justification) for a trip through TompaH Glaser's night-time Music City.

A week earlier I had been in Nashville to watch TompaH's first solo album being recorded, and although I had found TompaH something of an enigma (easy to like, hard to know, impossible to ignore), it had been a gratifying experience. For 15 years TompaH had been the leading force in the Glaser Brothers, and with his younger brothers Chuck and Jim, had made it into one of the top vocal groups in country music, as well respected for its musicianship as for its showmanship. For 15 years he had paid his dues and made music that was true to the Glaser Brothers as a group and as a family.

What I had the pleasure of watching was the spectacle of a man putting his own life and his music together into one piece. If you had seen him standing in the darkened studio singing "The Loneliest Man," a song written for him by Kinky Friedman and Hoover, you would have known that this one was going to be his. This one was for keeps:

*He watched a wired and weary face
reflected in the glass,
He dropped another quarter down
and watched the pinball flash.
And far away a juke box played a
mournful country song,
And Nebraska passed before his
eyes and melted into dawn*

"The Loneliest Man." © 1973 Glaser Publications Inc., GB Music Inc. Used by permission.

When I arrived at the studio, TompaH, Bob Schanz, a photographer, and Roger Friedman (Kinky Friedman's brother and manager) were standing in the parking lot. TompaH and Schanz were comparing their respective Lincoln Mark IV's. Schanz' Lincoln was a light blue '73, and like Schanz himself, immaculate and seemingly untouched by the rigors of Nashville night-life. TompaH's on the other hand was a dark green '72, dusty and imbued with the "lived-in" aroma of good cigars and Jack Daniels,

A Night of 'Hillbilly Reality' with TompaH Glaser

by Dave Hickey



PHOTO MARSHALL FALLWELL

filled with mementos—paper cups and match-covers with phone numbers scribbled inside. A car more at home in honky tonk parking lots than on the circular driveways of Belle Meade, Nashville's fashionable suburb.

Since the purpose of tonight's trek is for Schanz to get some pictures of the "real" TompaH Glaser for the cover of the album, we all retire to TompaH's office to listen to the tapes of the album. Glaser has decided that since the album is as much as possible about his own life, the photographs on the album should reflect that life as well, for better or worse. I am coming along to witness the rather unusual occurrence of a recording artist trying to be honest about himself.

Glaser's office is very much of a "night-person's" lair—dark walnut paneling, leather furniture, deep rugs and one small window, well barricaded against the outside world, everything in what I have come to realize is the Glaser style—expensive, off-hand, good taste—and in Nashville, which may rank as the plastic-rose capital of the world, that's pretty unusual.

While TompaH is winding the tape onto the recorder, Roger Shutt, better known as "Captain Midnight," wanders in. "Midnight" is the combination Boswell and Howard Cosell of the Nashville Underground. With his angular country features, pale complexion, white hair and dark rimmed glasses, he looks like a combination of the Deerslayer and Andy Warhol. "Midnight" heads for the couch and collapses on it. "Man," he says, "I been up six days and it seems like a week."

Glaser punches the button and "Charlie," the title cut from the album, fills the room. It is pretty unusual for a country song since it deals straightforwardly with the viciousness of suburban social climbing. Glaser is in high spirits and he leaps into the middle of the room and does an elaborate comic pantomime to the music, even joking around you can see the performer there, a very physical guy, a lot of tension being released as he hams it up, doing a Caruso to the top volume music on the speakers.

*Now you gave her everything but
your heart, Charlie.
If it stops again the Doc says it
won't start, Charlie*

*And your wife sits there beside you
With a sad look in her eye.
Praying, Dang you Charlie, please
just die.*

"Charlie." © 1973 Glaser Brothers Music Inc. Used by permission.

A few days earlier, I had played the single for a group of friends in Dallas, and a prim Highland Park matron, head to toe in Nieman Marcus, had muttered under her breath "You tell 'em, Tompall. I married the s.o.b."

The first stop on the trek tonight is the J&J grocery where Tompall intended to cash a check to finance the evening. Having cashed the check, Glaser was immediately drawn to the pinball machines at the back of the store. At this point I discovered two principles of Glaser nightlife. First, no pinball machine is passed by unplayed, and secondly, any establishment which possesses a pinball machine hasn't much luck in trying to close while Tompall is playing the machine.

On the way over to the J&J, the everpresent bottle of Jack Daniels was passed around the car by way of mellowing the early evening. The bottle and its replacement would be available throughout the rest of the evening, and although there was a great deal of sipping, there was really no *drinking* in the manner which us Texans are used to seeing Jack Daniels consumed. As we had turned out of the Glaser parking lot Tompall was giving Roger Friedman a friendly needling about his girlfriend who was in town.

"Where's Miss Robin tonight, Rog?"

"Back at the motel, I guess."

"Wise decision, Rog. The wisest thing. Always better to keep decent womenfolk a good distance from the horror of hillbilly reality." Tompall says this in fun, but you get the feeling he is giving Roger some hard-won advice.

Roger and I are looking at the girlie magazines at the J&J when a small miracle occurs. Glaser hits two *Double or Nothing Super Lines* on the *Ticker Tape* pinball machine for a score of 612. I know nothing at all about pinball machines but from the general euphoria, I got the impression this was just about as good as getting asked to go skinny dipping with Jill St. John. At a quarter a throw, this is worth

about \$150. Everyone is occupied for a moment in figuring out the odds, when it is suddenly realized that there is a photographer pres-

ent as Glaser, but he immediately seats himself at the machine, places the bottle of Jack Daniels on the glass and starts feeding quarters.

... I discovered two principles of Glaser nightlife: no pinball machine is passed by unplayed, and any establishment which possesses one hasn't much luck in trying to close while Tompall is still playing ...

ent. The odds against this strike every one silent. *A 612 documented!*

Schanz is called in with his equipment. He sets it up with the bemused smile of a man invited to document the Mad Hatters' Tea Party.

"Boy, wait till Waylon sees this," Glaser says. "Documented." Mad Hatter's gleeful laugh.

"Pinball and Jack Daniels," he says, almost to himself. "My only vices, and I can afford them. That's what you get to do when you're a millionaire and it turns out that's not what you wanted to be after all. All that work and that's not what you really want at all." The implication is that a lot of people who pretend to be a lot better do a lot worse. And whenever Glaser

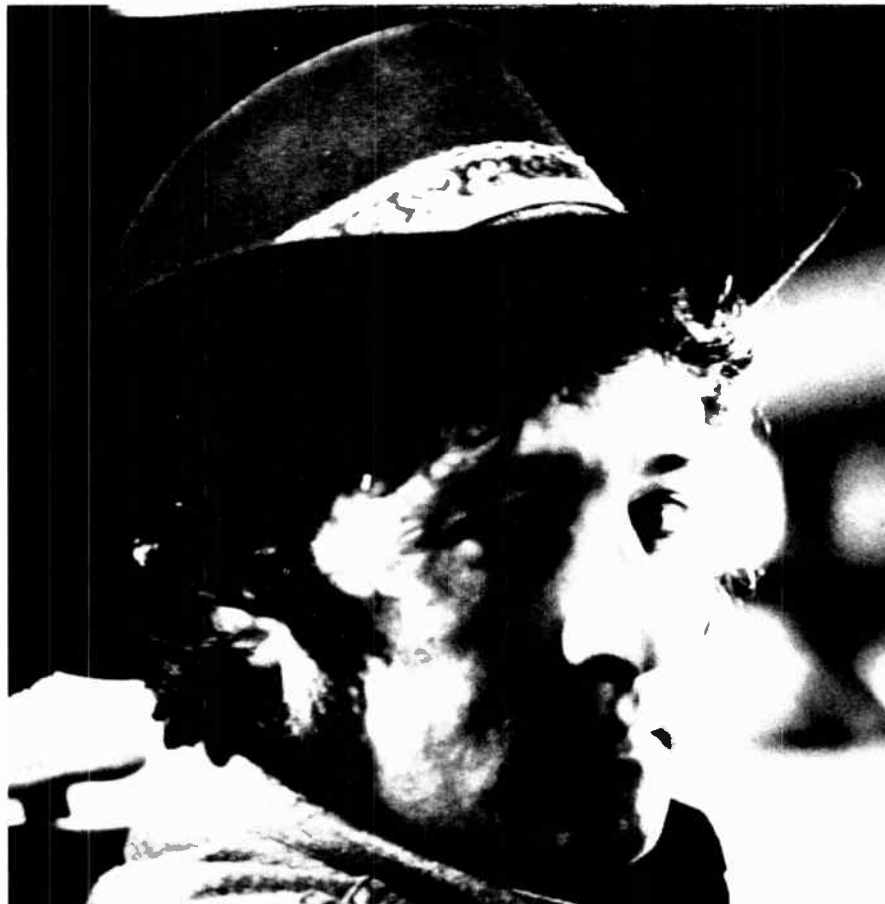


PHOTO BOB SCHANZ

Tompall in his element. Night time is the right time.

The young man who is running the J&J is obviously anxious to close.

The next stop is the Carousel Club in Pirate's Alley. There is a pinball machine at the far end of the bar from the stage where the strippers are working for a desultory crowd of double-knit salesmen. It is a little surprising for such a renowned true-lover of wom-

talks about business, at which he is very skilled, you can see the tensions which have developed over the years of being both the leader and the black sheep of a group of talented brothers who grew up in a large Catholic family in Nebraska. The reasons for the gradual dissolution of the Glaser Brothers becomes more and more obvious. It was a choice between breaking up a

family or a musical group, and the family, as always, comes first.

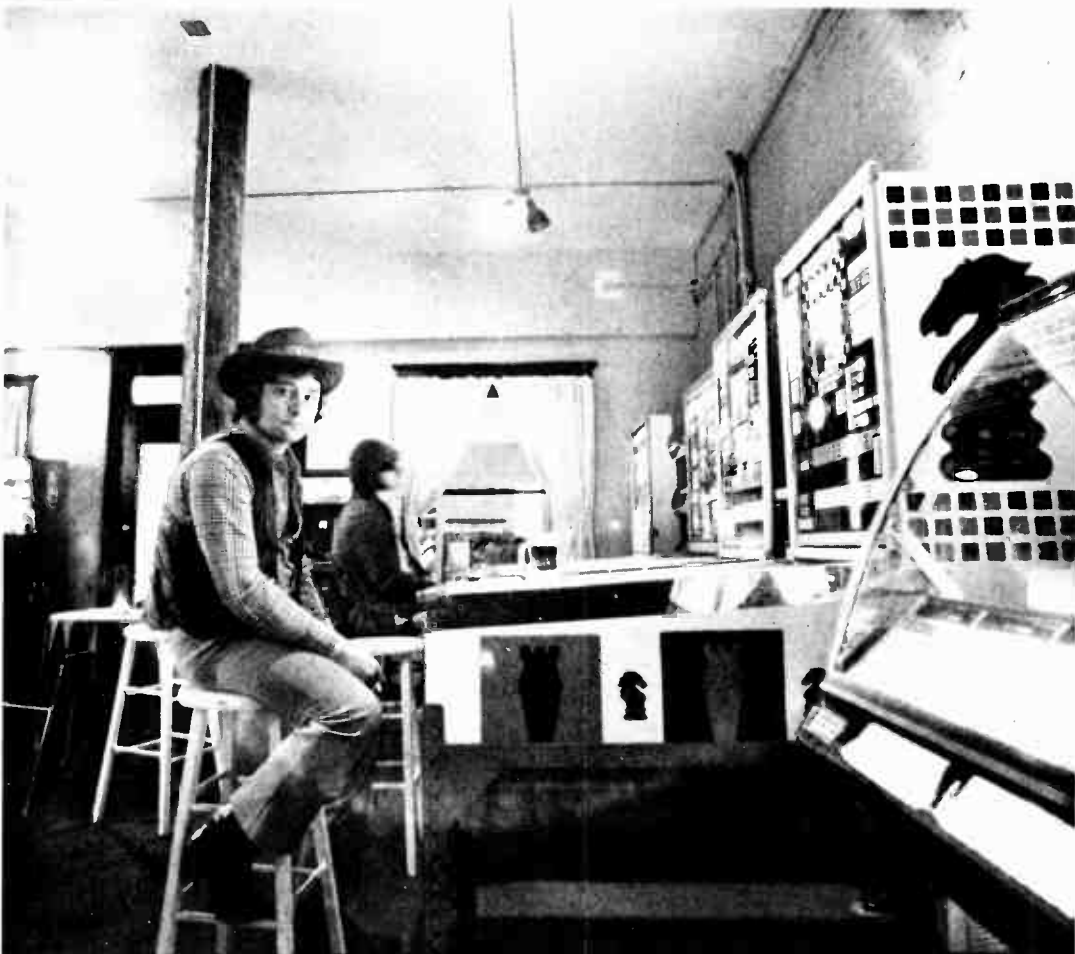
The next stop for picture-taking is going to the Linebaugh's famous eating place on Broadway, but no sooner have we walked in the door than it is obvious that Glaser's face is too familiar and the fans too interested for any real photo work to be done. So everyone gets a bite to eat and we talk to the various fans who come by the table. With the exception of Schanz, who is one of those people who don't

wrinkle, most of the crowd is looking fairly wrecked. "Midnight" is catching a little sleep in the car outside. We awaken him after having escaped Linebaugh's alive. And on the way to the "Burger Boy," Midnight remarks to no one in particular: "He who lives by the watermelon, dies by the watermelon." It is the hour of the evening when such statements take on a certain profundity.

At the Burger Boy we meet another small crowd of Nashville



Billy Joe Shaver, Tompall Glaser, disc jockey Captain Midnight and Johnny Darrell don't the night life.



PHOTOS MARSHALL FALLWELL



Pinball wizard he may be — but a

night people: Kinky Friedman, Billy Joe Shaver, Danny Epps and others. Sitting in booths, leaning against cars, waiting for the sky to turn gray—as unfortunately it always does. Someone says that Johnny Darrell, just back from Hawaii, has just left.

By this time Tompall and Schanz are the only ones with some semblance of professional demeanor left; they set up and at this point

"... Always better to keep decent womenfolk a good distance from the horror of hillbilly reality," Tompall said ...

take the photographs which will eventually appear on the album. Everyone else leans against cars and talks about hitting 612 on the pinball machine.

It is getting gray by the time we get back to the relative safety of Glaser's office, this time in the company of some of the Burger Boy crowd. The Jack Daniels goes around again. "Midnight" goes out on the couch, Shaver goes to sleep on the floor. Tompall picks up his

guitar and starts playing the spiritual medley from the album, and suddenly all the energy is back:

*Some bright morning, when my life is over
I'll fly away
To that land where joys never cease
I'll fly away*
"I'll Fly Away" © A.E. Brumley & Sons.

When you hear him singing, there is no put-on, no lack of sincerity. He might well be that boy back in Nebraska singing with his family on the front porch. I think it is right here that I realize what I like about Tompall Glaser. He really is honest, and if that honesty is contradictory, very well, as Emerson said, it is contradictory. Better to be contradictory than to be hypocritical. He is the sum of all the places that he has been, and he doesn't deny any of them.

"Hey man," Roger Friedman says, "how about some breakfast?"

"Okay," Tompall says. "Where to?"

"The Pancake Man?" I offer.

"No man," Tompall says. "How about Tiny Tim's? They got a pinball machine there." ■

If you really liked country music you would wear it!



FOR THE REAL FAN. SPEAK UP ABOUT WHAT YOU LIKE, WEAR YOUR COUNTRY MUSIC T-SHIRT TO CONCERTS, BARBEQUES. TRY WEARING IT TO WORK. WE ALL DO, THE GANG AT OUR OFFICE LOVES 'EM.

AND WE'LL SELL YOU ONE, IN SMALL, MEDIUM, LARGE, AND/OR XTRA LARGE, (WE HOPE TO HAVE CHILDREN'S SIZES NEXT MONTH, TOO.) IN GOLD WITH BLACK LETTERING OR SOFT GRAY WITH BROWN LETTERING, FOR JUST \$3.25, TAX AND SHIPPING INCLUDED.

WHERE CAN YOU FIND A T-SHIRT FOR \$3.25, WITH LETTERING? AND TAX AND POSTAGE?

- NO PLACE
 OUR PLACE
 SOME OTHER PLACE

SIRS: ENCLOSED IS MY CHECK OR MONEY ORDER FOR \$_____ FOR _____ T-SHIRTS @ \$3.25 (EVERYTHING INCLUDED) AND THE SIZES, QUANTITIES AND COLORS I WANT, CIRCLED BELOW.

QUANTITY	SIZE	COLOR
1 2 3 4	S M L XL	GOLD GRAY
1 2 3 4	S M L XL	GOLD GRAY
1 2 3 4	S M L XL	GOLD GRAY
1 2 3 4	S M L XL	GOLD GRAY

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PLEASE PRINT OR TYPE ONLY M 123

ALLOW 4 WEEKS FOR DELIVERY. THANKS

SEND TO: DEPT. T, COUNTRY MUSIC MAGAZINE SUITE 1102, 500 FIFTH AVE., N.Y. 10036



612 score? The man's a genius.

PHOTOS BOB SCHANZ

COLLECTOR'S "CUT OUTS"

These albums are no longer available in any manufacturer's catalog! There is a limited supply available! *Country Music Magazine* is able to bring them to you while they last for \$5.98. They will be worth more in the years ahead, so add them to your library now. Sorry, no tapes are available. Please use the coupon at the end of this list.

BONUS:

With every purchase of two or more records, we will send you a chemically treated Record Cleaning Cloth to preserve these rare collector's records

ALL LP's ONLY \$5.98 — NO TAPES AVAILABLE.

Artist	Title	Label	LP No.	Artist	Title	Label	LP No.	Artist	Title	Label	LP No.
ANDERSON, LIZ	If The Creek Don't Rise	RCA	4227H	COLDER, BEN	Ben Colder	MGM	GAS 139H		The Real Thing	COI	30254H
ANDERSON, LYNN	Slay There Till I Get There	COL	LE 10053H		Have One On Ben Colder	MGM	4629H		Stonewall Jackson Sings Hank Williams	COI	9880H
ARNOLD, EDDY	Wandering	RCA	1111		Warming Up To Ben Colder	MGM	4807H		The Dynamic Stonewall Jackson	COL	LE 10020H
	Thereby Hangs a Tale	RCA	2036	COWBOY COPAS	All Time Hits	KING	553		The Old Country Church	COL	LE 10115H
	Let's Make Memories	RCA	2337		Country Gentleman	KING	817		Stonewall Jackson Country	LE	10029H
	Folk Song Book	RCA	2811		As You Remember	KING	824	JAMES, SONNY			
	I Want to Go With You	RCA	3507	CRAMER, FLOYD	Hello Blues	RCA	2151		Never Find Another You	CAP	2788
	Glory of Love	RCA	1179		Gets Organized	RCA	2488		Matter of Time	CAP	432
	Last Word in Lonesome	RCA	3622		Class of '68	RCA	4025		Don't Keep Me Hanging	CAP	478
	Somebody Like Me	RCA	3715		Floyd Cramer Goes Honky Tonkin	MGM	4666L	JENNINGS, WAYLON			
	Lonely Again	RCA	3753		America's Biggest Selling Plumbist	RCA	2466H		Folk Country	RCA	3523
	Turn The World Around	RCA	3869		Class of '67	RCA	3827L		Nashville Rebel	RCA	3736
	Fdy Arnold Goes Traveling	RCA	1928H		Comin' On	RCA	2701H		Love of the Common People	RCA	3825
	One More Time	RCA	2471H		Country Piano City Strings	RCA	2800H		Hangin' On	RCA	3918
	Praise Him Praise Him	RCA	1733H		Floyd Cramer Plays "Mac Arthur Park"	RCA	4070H		Only The Greatest	RCA	4023
ATKINS, CHET	Hum & Strum Along	RCA	2025		On The Rebound	RCA	2359H		Just to Satisfy You	RCA	4137
	Travelin'	RCA	2678		Only The Big Ones	RCA	3533H		Country Folk	RCA	1180
	My Favorite Guitar	RCA	3316	DEAN, JIMMY	Everybody's Favorite Jimmy — The Dean of Country Music	COL	LE 10036H		Jewels	RCA	3085H
	Guitar Country	RCA	3429		Speaker of The Hour	RCA	1035H	JONES, GEORGE			
	Solo Flight	RCA	3922						Trouble in Mind	UA	3408
	Yestergroovin'	RCA	4331	DICKENS, "LITTLE" JIMMY	Greatest Hits	COL	LE 10106H		Race is On	UA	3422
	Chet Atkins Picks On The Beatles	RCA	3531H						King of Broken Hearts	UA	3442
	A Session With Chet Atkins	RCA	1090H	DRUSKY, ROY					Golden Hits, Vol. III	UA	3566
	Hometown Guitar	RCA	4017H		My Grass is Green	MER	61233		The Young	UA	3558
	Mister Guitar	RCA	2103H		I'll Make Amends	MER	61260		Get Lonely in Hurry	UA	3388
	Our Man In Nashville	RCA	2616H		All My Hard Times	MER	61306		Golden Hits	UA	3532
	Progressive Pickin'	RCA	2908H		Yesterday's Gone	MER	60919H		The Great	UA	3457
BARE, BOBBY	Streets of Baltimore	RCA	3618	FLATT & SCRUGGS	Songs of the Famous Carter Family	COL	8464		Wish Tonight Would Never End	UA	3270
	Best Vol. II	RCA	3994		Pickin' Strummin' Singin' Final Hing	COL	9154		Gong Lee's Way	MUS	1404H
	Lincoln Park Inn	RCA	4177		Foggy Mountain Banjo	COL	LE 10105H		One Loud Day		
	With Skeeter Davis								Grass Won't Grow		
	Your Husband, My Wife	RCA	4335						Shoulder To Shoulder	MUS	1392H
BURGESS, WILMA	Misty Blue	DFC	74852	FRIZZELL, LEFTY	Saginaw, Michigan	LE	10027H		When Wife Runs Off		
	Tear Time	DFC	74935						If Not For You	MUS	1366H
	Tender Lovin' Country	DFC	75024	FOLEY, RED	Songs For The Soul	DFC	74849		Party Pickin' Simply Divine (with Melba Montgomery)	MUS	1388H
	Parting is Such a Sweet Sorrow	DFC	75090	HAWKINS, HAWKSHAW	Hawkshaw Hawkins	KING	592	LEWIS, JERRY LEE			
BUTLER, CARL & PEARL	Honky Tonkin	COI	9769H		All New Hawkshaw Hawkins	KING	808		Gospel	MERC	61318
CASH, JOHNNY	Original Sun Sounds	SUN	1275		Cowboy Copas	KING	835		More To Love Than This	MERC	61323
	Golden Hits, Vol. I	SUN	100		Bandstand	KING	847		She Even Work Me Up To Say Goodbye	SMASH	67128
	Golden Hits, Vol. II	SUN	101		The Legend	KING	850		Golden Hits, Vol. I	SUN	102
	Rivers and Trains	SUN	104						Golden Hits, Vol. II	SUN	103
	Singing Story Teller	SUN	115						Old Time Country	SUN	121
	Showtime	SUN	106	HOMER & JETHRO	The Best of Homer & Jethro	RCA	3474H		Golden Cream of Country	SUN	108
	Rough Cat, King of Country	SUN	122						Taste of Country	SUN	114
	Carl Perkins, Little Fauss & Big Halsey	COL	30385	HORTON, JOHNNY	On The Road	COL	9946H	LOCKLIN, HANK			
	Sunday Down South (with Jerry Lee Lewis)	SUN	119H						Hank Locklin Lookin' Back	RCA	4191H
	Fabulous Johnny Cash	COL	LE 10063H	HOUSTON, DAVID	Mean The World To Me	COL	1527H		Happy Journey	RCA	2464H
	From Sea To Shining Sea	COL	LE 10103H		Already It's Heaven	COL	6391H	LYNN, JUDY			
	Now There Was A Song	COL	LE 10019H		Where Love Used To Live	COL	26422H		Cosars Palace	COI	9879H
CASH, TOMMY	Your Love Takes Leavin'	COL	26484H		David	COL	26422H	LYNN, LORETTA			
	Out Of Me	COL	26535H		Baby Baby	COL	2659H		Singin' With Leavin' Sings	DFC	71457
	Six White Horses	COL	30107H		Wonders of The Wine	COL	30108H		Squaw's On The Warpath	DFC	75084
	Rise & Shine	COL	30107H		Woman Always Knows	COL	30677H		Woman of the World	DFC	75113
	Cash Country	COL	30556H		A Lover's Cathedral	EPIC	LE 10119H		Wings Upon Your Horns	DFC	75163
					Almost Persuaded	EPIC	LE 10050H		Writes, Fm & Sings Fm	DFC	75198
				JACKSON, STONEWALL	Nothing Takes Place Of Loving You	COL	9669H	MADDOX, JOHNNY			
					The Lonesome In Me	COL	9994H		Million Sellers	DOI	25122
									Ragtime 20's	DOI	25493
								MILLER, JODY			
									Greatest A for Queen of The House	CAP	5402H
									Home of The Brave		
									This Is The Life	CAP	5483H

Artist	Title	Label	LP No.
MULLICAN, MOON	W/Delmores, etc. 25 Years of Country Western	KING	1006
NELSON, WILLIE	His Own Songs	RCA	3418
ORIGINAL DRIFTING COWBOYS	We Remember Hank Williams	MGM	4626H
OWENS, BUCK	Got You on My Mind	CAP	131
	In London	CAP	232
	Kansas City Song	CAP	476
	No One But You/Before You Go	CAP	5410H
PERKINS, CARL	Blue Suede Shoes	SUN	112
	Original Golden Hits	SUN	111
	W/J Cash	COL	9981H
	Boppin' The Blues	COL	LE 10117H
	Carl Perkin's Greatest Hits	COL	LE 10117H
PIERCE, WEBB	Walking The Streets	DEC	74079
	Fool, Fool, Fool	DEC	74964
	Saturday Night	DEC	75071
	Love Ain't Never Gonna Be Better	DEC	75168
	Merry Go-Round World	DEC	75210
	Webb Pierce	KING	648
PRICE, RAY	She Wears My Ring	COL	9733H
	Sweetheart Of The Year	COL	9822H
	Another Bridge To Burn	LE	10028H
	Night Life	COL	LE 10061H
	San Antonio Rose	LE	10021H
REEVES, DEL	Sings Jim Reeves	LIB	3468
	Special Delivery	LIB	3488
	Feed For Chickens	LIB	3530
REEVES, JIM	Jim Reeves And Some Friends	RCA	4112H
	Yours Sincerely	RCA	3709H
ROBBINS, MARTY	It's A Sin	COL	9811H
	Marty Robbins, Jr	COL	9944H
	Marty Robbins Today	COL	30816H
	Time I Get To Phoenix	COL	1513H
RODGERS, JIMMIE	Country Music	DOT	25710
	It's Over	DOT	25717
	Love Me, Love Me	DOT	25780
SIMPSON, RED	I've Just Lost You	CAP	5881H
SMITH, CARL	Faded Love & Winter Roses	COL	9786H
	Tribute To Roy Acuff	COL	9870H
	I Love You Because	COL	9898H
	Carl Smith & Tunesmiths	COL	30215H
	The Tall Gentleman	COL	LF 10025H
	Country Gentleman	COL	LE 10111H
	Sings His Favorites	COL	LE 10111H
	Kisses Don't Lie	COL	LE 10031H

Artist	Title	Label	LP No.
SMITH, CONNIE	Miss Smith Goes To Nashville	RCA	3520
	I Love Charlie Brown	RCA	4002
	Sunshine & Rain	RCA	4077
	Connie's Country	RCA	4132
	Back in Baby's Arms	RCA	4229
	Miss Smith Goes To Nashville	RCA	3520H
	Downtown Country	RCA	3725H
	I Love Charley Brown	RCA	4002H
SNOW, HANK	More Souvenirs	RCA	2821
	Heartbreak Trail - A Tribute To The Songs Of The Pioneers	RCA	3471H
	Tales Of The Yukon	RCA	4032H
SONS OF THE PIONEERS	Down Memory Trail	RCA	2957
	South of the Border	RCA	3964
	Tumbleweed Trail	RCA	2456H
SOVINE, RED	Country Way	VOC	73829
STANLEY BROTHERS	All Time Hits	KING	710
	Bandstand	KING	813
	Hootenanny	KING	862
	Gospel	KING	991
STATLER BROS.	Oh Happy Day	COL	9878H
STONEMANS	All In The Family	MGM	4511H
	Great Stoneman Family	MGM	4578H
	Pop Stoneman Memorial	MGM	4588H
TILLIS, MEL	Old Faithful	CAP	3609
	Very Best	MGM	4806H
	Would You Want The World To End	MGM	4841H
THOMPSON, HANK	Salutes Oklahoma	DOT	25971
TOMPALL & GLASER BROS.	Tompall & Glaser Bros	MGM	4812H
	Tompall & Glaser Bros	MGM	4888H
TUBB, ERNEST	W/Loretta Lynn	DEC	74872
	Singin' Em Again	DEC	75114
	Let's Turn Back The Years	DEC	75222
	Good Year For The Wine	DEC	75118
	Golden Favorites	DEC	75252
	Greatest Hits, Vol. II	DEC	75301
	One Sweet Hello	DEC	75301
TWITTY, CONWAY	Here's Conway	DEC	74990
	Next in Line	DEC	75062
	Conway Twitty Hits	MGM	4799H
	Conway Twitty Sings Blues	MGM	4837H
	20 Greatest Hits	MGM	4884H
	Conway Twitty Greatest Hits	MGM	GAS-110H
	Can't Take The Country Out of Conway	MGM	3849H
	Out of Conway	MGM	46550H
WAGONER, PORTER	Y'All Come	RCA	2706

Artist	Title	Label	LP No.
	In Person Show	RCA	2840
	Cold Hearted Facts	RCA	2650
	Bottom of the Bottle	RCA	3797
	Porter Wagoner and Skeeter Davis Sings Duets	RCA	3968
		RCA	2529H
WALKER, BILLY	Billy Walker Live	MGM	4789H
	Man Loves A Woman	MGM	4682H
	Billy Walker Show	MGM	4863H
WELLER, FREDDY	Listen To The Young Folks	COL	1036H
	Games People Play	COL	9904H
WELLS, KITTY	Kitty Wells Show-Live	DEC	74831
	Queen of Honky-Tonk Street	DEC	74929
	Bouquet of Country	DEC	75164
	Sing 'Em Country	DEC	75221
	W Red Foley Golden Favorites	DEC	74109
WEST, DOTTIE	Feminine Fancy	RCA	4095
	W Don Gibson	RCA	4131
	Duttie & Don	RCA	4154
	Dottie Sings Eddy	RCA	4276
	Makin' Memories	RCA	3587H
	Suffer Time	RCA	3490H
	Dottie West Sings	RCA	3490H
WILBURN BROTHERS	It's Another World	DEC	74954
	Need More Happiness	DEC	75087
	Looks Like the Sun's Gonna Shine	DEC	75123
	Little Johnny Down the Street	DEC	75173
WILLIAMS, HANK	Wait For The Light	MGM	3850H
	Let Me Sing Blue Song	MGM	3924H
	Wanderin' Around	MGM	3925H
	I'm Blue Inside	MGM	3926H
	First, Last & Always	MGM	3928H
	Hank Williams Sr. & Jr.	MGM	4276H
	In The Beginning	MGM	4576H
WILLIAMS, HANK, JR.	Hank Williams Jr. & Connie Francis	MGM	4251H
	Hank Williams Sr. & Jr.	MGM	4276H
	Ballads Of The Hills & Plains	MGM	4316H
	Songs My Father Taught Me	MGM	4621H
	Luke The Drifter	MGM	4632H
	Live At Bobo Hall	MGM	4644H
	Sunday Morning	MGM	4657H
	Johanny Cash - Singing My Songs	MGM	4675H
	Hank Williams, Jr	MGM	GAS 119H
	All For Love Of Sunshine	MGM	4750H
	Send Lovin'	MGM	4857H
	Time To Sing	MGM	4540H
	Removing The Shadow	MGM	4721H
	Got A Right To Cry	MGM	4774H
	Sweet Dreams	MGM	4798H
	Heaven Roses	MGM	4843H
WYNETTE, TAMMY	First Lady	EPIC	LE 10121H

PRINT OR TYPE THIS ENTIRE ORDER FORM.

Mail To:



S123

Dept. C.O., Suite 1102
500 Fifth Avenue
New York, N.Y. 10036

NAME (Please print or type) _____

STREET _____

CITY STATE ZIP CODE _____

ORDER BY ARTIST, TITLE, LABEL, AND RECORD NUMBER.

Record Company Label (\$5.98 + 25c)
\$6.23 handling & Postage for each record

Artist	Title	Record Company Label	Record No.

If you wish more than one record of a title please list each one separately.

Enclosed check Money order Total \$ _____

PLEASE ALLOW 4 WEEKS FOR FULFILLING YOUR ORDER. WE WILL TRY TO SPEED THIS TIME AND IN MOST CASES WE WILL BE ABLE TO DO SO.

Hi-Fi Corner

Have An Electric Christmas

It's that time of year again, folks, and while lots of people get their Yuletide thrills from roller skates, new suits, or fruit cake, *this* is Hi-Fi Corner, so we'll deal with the electronic goodies—some to give, and some to receive.

If you or your benefactor are limited to just a couple of bucks, we can't think of anything better than record cleaning accessories. The Cecil Watts line (distributed by Elpa) has been a favorite for a long time, with a wide variety of well-made gadgets; and other brands to look at include the **Disk-washer** and **Audio-Cleanica**. With any of these you can get by for less than \$10.

For \$14 each or \$28 a pair, the **Cube I** extension speakers would be a welcome gift, especially for yourself. Made by Sound West, these are perfect 7-inch wooden cubes with a circular foam grill on one surface.

If you've ever tried to lie down with headphones on, only to have your hair torn out or your pillow ripped to shreds, you'll appreciate a pair of **Hear Muffs**, the first headphones designed for comfort while lying down. They're made of a soft foam and covered with a colorful washable velour fabric, and they work with any stereo, radio, or TV that has a headphone jack. \$30.

If your kids have been getting menacingly close to your stereo system, and you figure it's time they had their own unit to play with, take a look at **General Electric's Model R488**. For \$30 you get a combination radio and phonograph (2-speed) that plays on batteries or house current. It looks good too.

If you'd like your bedroom to look like a space capsule, let Santa know you want the **Panasonic Clear Dial AM/FM clock radio** for your

night table. The clock hands and radio dial pointer seem to float in space, and the set is loaded with pushbuttons, sexy lighting and an electronic "chirp" sound to get you out of bed. Price is \$75.

A fine AM/FM radio combined with a cassette recorder, the **Super-scope CR-1000** is a particularly rugged, good-looking, and versatile piece of equipment, and a fine value as well. It can record directly from its radio, or with a built-in condenser mike, an external mike with a remote control switch, or an auxiliary sound source. It shuts itself off, and runs on batteries or AC current. \$80.

There are lots of inexpensive 8-track tape players around, but not many good inexpensive tape players. The **Sony TC-208** (\$90) compares with other models going for \$20 or \$30 more and would be a good match for any stereo system. A 4-channel version, the **TC-258**, sells for \$120.

If you've never had a car stereo system, or you did and it was stolen, let Santa know you'd like the **Craig Model 3128**. A highly sensitive AM/FM-stereo radio combined with an 8-track tape player, it mounts in your dashboard and should give your neighborhood thief a really hard time. \$136.

If your budget prevented you from buying Garrard's fine **Zero-100** record changer last year, things

are even worse now; it's gone up ten bucks to \$210. However, they've just brought out a junior model, the **Garrard Zero-92**, that has all of the important features of its big brother—and it's only \$170.

If you've been hankering to convert from stereo to 4-channel, drop some hints about the **Marantz 4000**. It's a master control console for quadrasonic sound, with all the knobs and switches you need to make some mighty fine music. It combines with your present stereo plus another amplifier and pair of speakers. \$250.

A top-quality stereo cassette deck for use with component stereo systems, the **Wollensak 4765** features Dolby noise reduction circuitry for use with both tape and FM radio, headphone output, auto shut-off, and equalization for regular and high performance tapes. \$300.

Way up at the top end of the Christmas scale—yes, for that mythical man who has everything but wants more—one item might serve to make him happy. That is the **TASCAM Mixing Console**, which offers all the essential features found on prohibitively expensive studio consoles. It's perfect for that basement or garage you lucky people have been messing around with. A mere \$2,000 for an eight-in, four-out model. Ecstasy. ■

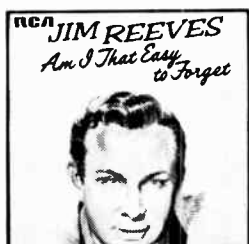
ATTENTION ALL MAGAZINE RETAILERS

Dell Distributing, Inc., is pleased to announce the Retail Display Plan available to retailers interested in earning a display allowance on *Country Music* magazine. To obtain details and a copy of the formal contract, please write to Dell Distributing, Inc., 1 Dag Hammarskjold Plaza, 245 East 47th Street, New York, N.Y. 10017, (ATTN: Mr. Walter E. Bunn, Jr., Vice President, Circulation). Under the Dell Display Plan, in consideration of your acceptance and fulfillment of the terms of the formal contract to be sent to you upon request, you will receive a display allowance of 10% of the cover price per copy sold by you. This plan will become effective with all issues of *Country Music* magazine delivered to you subsequent to the date your written acceptance of the formal Retail Display Agreement is received and accepted by Dell.

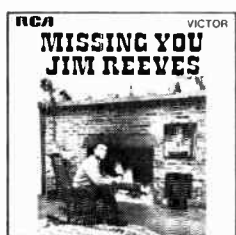
JIM REEVES SPECIAL

Eight Great Albums only \$5.98 each!

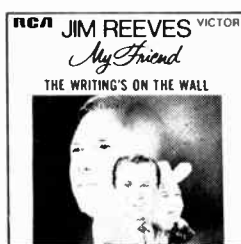
(available in LPs only)



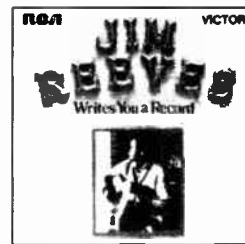
Am I That Easy To Forget
Includes: Am I That Easy To Forget, Welcome To My World, The Search Is Ended and more APL1-0039



Missing You Includes: The World You Left Behind, Missing You, I Missed Me, I'd Rather Not Know, and more LSP-4749



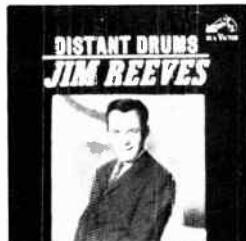
My Friend Includes: The Writing's On The Wall, This Letter, From A Jack To A King, more LSP-4646



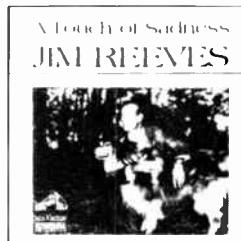
Jim Reeves Writes You A Record Includes: Angels Don't Lie, When Two Worlds Collide, After You, and more LSP-4475



Blue Side Of Lonesome
Includes: Some Old Favorites and some new songs are included in this collection that features I Know One, Deep Dark Water and others LSP-3793



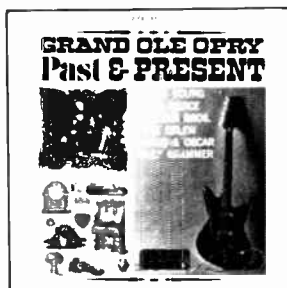
Distant Drums Includes: Is It Really Over, Distant Drums, Snow Flake, A Letter To My Heart and others LSP-3542



A Touch Of Sadness Beautiful ballads that include In A Mansion Stands My Love, Oh How I Miss You Tonight, Lonesome Waltz and more LSP-3987



My Cathedral An album of sacred and gospel songs includes Beyond The Clouds, Teach Me How To Pray and 7 more LSP-3903



BONUS!

Buy 2 records and we will send you this great album "Grand Ole Opry Past and Present" 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. (APL 1-0039) | <input type="checkbox"/> 5. (LSP-3793) |
| <input type="checkbox"/> 2. (LSP-4749) | <input type="checkbox"/> 6. (LSP-3542) |
| <input type="checkbox"/> 3. (LSP-4646) | <input type="checkbox"/> 7. (LSP-3987) |
| <input type="checkbox"/> 4. (LSP-4475) | <input type="checkbox"/> 8. (LSP-3903) |

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

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

J123

The Country Hearth

by Ellis Nassour

For Ernest Tubb's family, Christmas begins at midnight around the huge tree in the den. The Christmas holidays are a very special time: it's when the whole family gets together. Their daughter Gayle, who lives in Fort Bragg, North Carolina where her husband is stationed, will be home. And there's Justin; Ernest Jr. (Tinker), the 17-year-old musician in the house; 15-year-old Larry Dean; and the baby, 13-year-old Karen. Family and friends converge on the Tubb ranch, 15 miles outside of Nashville, near Brentwood, for Mrs. Tubb's famous Christmas dinner.

"My Christmas meal is really the same type of menu we have every day," says Mrs. Olene Tubb. "I just add a couple of different twists. I don't know why everybody carries on over it so!"

The secret is simple: "I make *certain* there's something good and sweet for dessert. Ernest has one heck of a sweet tooth! And he don't go for any store-bought stuff. He says he eats enough bought stuff on the road. And I always have plenty of milk on the table for him."

After the gifts are exchanged, there's just time enough for a brief nap. There'll be a hearty breakfast, featuring—

CRANBERRY-GLAZED BACON
 1 lb. thick-sliced bacon
 1 cup cranberry sauce
 1/8 teaspoon clove
 Dash nutmeg
 1/2 teaspoon sugar
 1 tablespoon grated orange peel

Mix ingredients and spread over bacon. Bake in pre-heated oven set at 350° about 20 minutes.

The luncheon menu will consist of tossed salad, turkey, glazed ham, cranberry sauce (homemade), buttered candied and mashed yams, vegetables: Mexicorn, green beans, carrots and peas; fruit cake, fig

pudding, eggnog, coffee, *and* milk. Here are some of the highlights:

BAKED TURKEY

12 to 15-pound turkey. Clean. Wash in water mixed with baking soda, then rinse with tap water. Dry. Take stick of butter (or oleo) in wax paper and rub bird thoroughly. Fill neck, other cavities and body with dressing—season lightly with salt. Place stick of butter in body and sprinkle with two tablespoons of lemon juice. Preheat oven to 300°. Roast meat 20 to 25 minutes per pound (until tender). Place breast down in open pan and cover with a tent of tin foil. When back is brown, turn so breast can brown. "Punch" holes around turkey for self-basting.



DRESSING

Cornbread/Buttermilk biscuits
 Parsley
 Celery Seed
 Dash of thyme
 1 large onion
 4 tablespoons butter
 2-1/2 tablespoons salt/1 teaspoon pepper
 1-1/2 tablespoons poultry seasoning
 3 eggs
 1 package instant chicken broth
 1/2 cup boiling water
 6-8 link sausages (cooked) and/or
 1 cup steamed oysters
 1/2 cup heavy cream

Mix breads by crumbling 2/3 amount of cornbread with 1/3 biscuits. Add dry ingredients, then eggs, broth, cream, and water and toss.

GIBLET GRAVY

Dice giblets. Place in boiling water

or water mixed with turkey stock. Simmer till tender (about 45 minutes). During last quarter-hour, add chopped celery and green pepper. Now make gravy and combine ingredients.

CANDIED FRUIT CAKE

(to be made three weeks prior to actual meal)

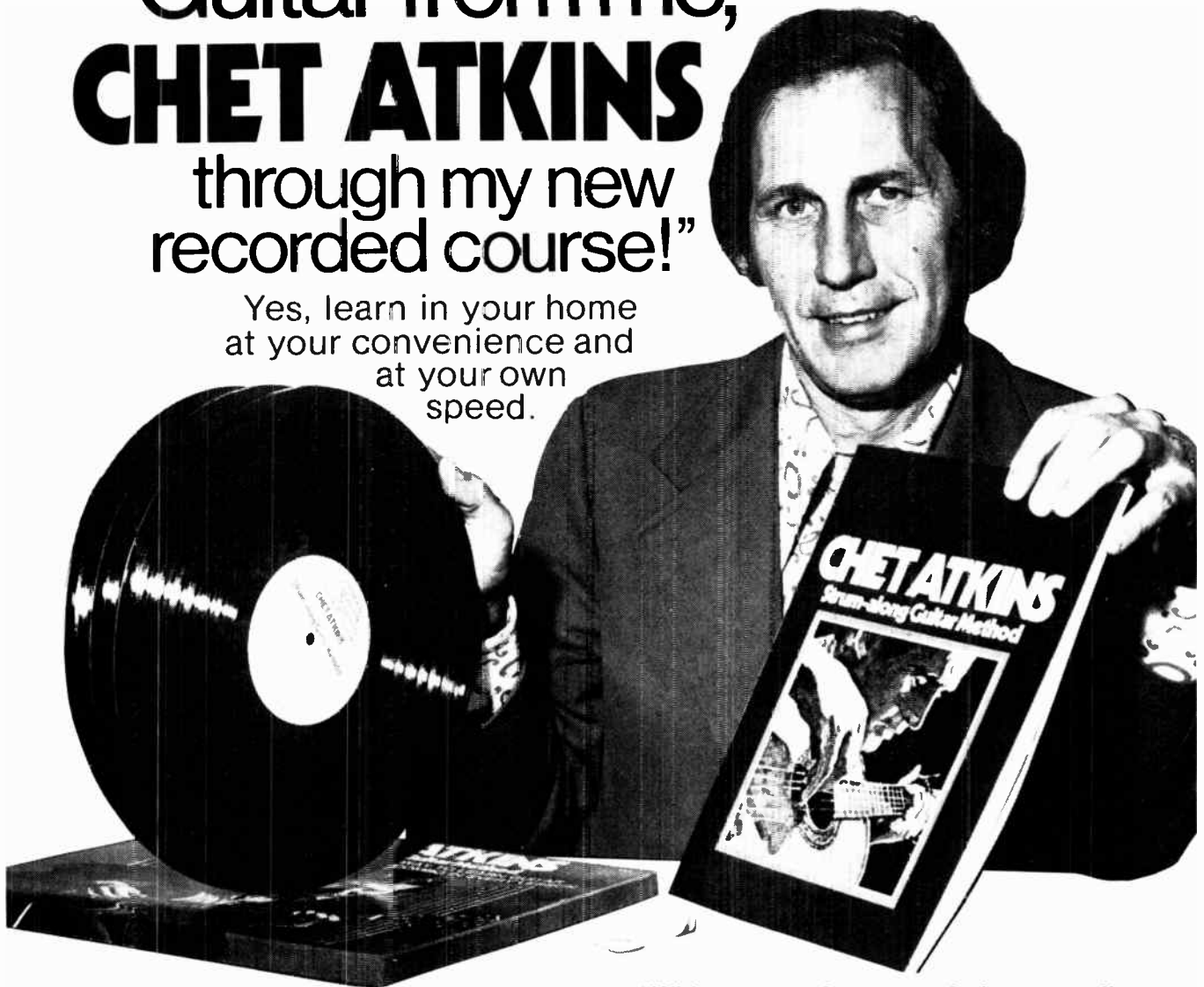
2 cups pecans (or walnuts)
 2 cups almond slivers
 1-1/2 cups dried apricots
 3 cups seedless raisins
 1 cup pineapple, candied
 1/2 cup orange peel, candied
 1/2 cup lemon peel, candied
 1 cup cherries, halved
 1 cup dates, halved and seeded
 1/4 cup apple cider
 1/4 cup brandy or rum (optional)
 1 cup citron
 1 cup butter
 1 cup brown sugar
 1/4 cup molasses
 4 eggs
 2 cups flour
 1-1/2 tablespoons vanilla
 1 teaspoon salt
 1 teaspoon cinnamon
 1/4 teaspoon clove
 1/2 teaspoon mace
 1-1/4 teaspoons baking soda
 1 tablespoon milk

Prepare fruits 24 hours ahead. Cover apricots with cold water and boil, simmer 10 minutes, drain, chop when cool; dice pineapple, lemon and orange peel; chop raisins, cherries, dates. Mix. Pour in brandy or rum and cider. Add molasses.

Chop nuts and citron coarsely. Cream butter and sugar together, beat in eggs. Sift in flour. Add salt, spices and soda. Blend till creamed. Mix fruits in and stir thoroughly into batter. Turn into 10-inch tube pan lined with two sheets of greased wax paper. Pack batter down lightly. Bake at 275° four hours. (Double ingredients and make two cakes. Place one in freezer. It will keep up to a year.)

“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 _____ R123

Check One

Send Course on 3 LP Albums \$10.45

Send Course on 2 Tape Cassettes \$13.45

Books

Guitar Repair

by Irving Sloane
E.P. Dutton, \$8.95

A few years ago, Irving Sloane wrote a book called "Classic Guitar Construction," which has since become the definitive work on the subject. Now—in response to demand, says his publisher—he has come out with another, probably more useful book. It fills a void, for until now there was nothing so comprehensive from which someone with reasonably proficient woodworking skills could set to work on his or her guitar.

The book covers only acoustic guitars, though in fact many of the basic procedures described could also be applied to hollow-body electrics. It covers basic guitar construction, advice on the kind of work area and tools you need, sections on wood, glue, and other supplies, solutions to the problem of damage caused by humidity, chapters on warped necks, unwanted buzzing, re-fretting, cracks, fractures, loose braces, bellying, and step-by-step procedures for major surgery like removing tops and backs—more or less everything you need to know, in fact. Sloane designed the book himself, thereby elim-

inating problems that might have arisen in matching instructions to pictures (which are excellent) and general

comprehensibility. This is, after all, a manual, and for once it's good to see a classy printing and design job accompanying the goods. And best of all, there is a listing of supply sources for all the tools and materials you'll need. It might even be worth your while to dig out that smashed-up old guitar you used to play and have yourself a ball fixing it up. You might not make it, but that won't be Irving Sloane's fault.

PATRICK CARR



How To Service And Repair Your Own Car

by Richard Day
Harper & Row, \$10.95

There have always been guys who tinker with cars—jack-knifed under the hood for hours, making the engine purr and roar, comfortable with grease stripping their forehead and forearms. Those are the guys who tinker. As for the rest of us... well, machines tend to awe us, and tyrannize us, too, seeing how the price we pay for our ignorance keeps climbing higher and higher. If only we could tell what went wrong when one of our time-and-energy-saving gadgets conks out and could get in there and actually *fix* it, how much more in control of our modern lives we would feel.

Enter "How To Service And Repair Your Own Car," a very complete "home mechanic's guide to trouble-free motoring," covering in precise detail every inch of your old Ford or new Chevy, from inside to outside, from starting motor to upholstery.

For the do-it-yourselfers serious about taking on their own lube jobs, battery charging, wheel balancing, weather-stripping replacement, etc., this step-by-stepper seems just about perfect.

If the words get a bit abstract, there's always a photograph of hands going about the work to get you back on the track.

Even if you don't plan to jump into your overalls when the motor turns over and dies, the increased knowledge you can gain from this volume will assure you of better service. Just knowing that the distributor points from the automatic choke butterfly will put you in good stead. SUSAN WITTY

Films

The Last American Hero A Twentieth-Century Fox Picture

Starring Jeff Bridges

Though his name has been changed to Junior Jackson, anyone familiar with the yarns about Junior Johnson, famed moonshine runner turned stock car racer, will recognize the genuine article in "The Last American Hero." Now retired from competition driving where he topped out at about \$100,000 a year, but still building cars (he created the Chevrolet driven by Bobby Allison that was a winner of the 1972 National Auto Racing Association circuit), the real Junior appears in the film's production credits as "consultant and technical director." If Junior was in the driver's seat, supervising the driving sequences, you know they've got to be right.

Junior is an unpretentious country boy with a one-in-a-million talent, who learned

his relentless acceleration and 180-degree turns out-running the law while delivering his daddy's corn likker, a gutsy loner who came up from nowhere the hard way. The film offers no hokey stuff. Junior's daddy's still in the North Carolina woods does not seem like a romantic fantasy version of a moonshiner's hide-away, and when you go to a race, the footage takes you to actual demolition and stock car derbies at Hickory, Concord and Martinsville, where the atmosphere is live and happening, not recreated.

The easy-moving dialogue makes scenes between Junior (Jeff Bridges) and a track groupie (Valerie Perrine) strongly realistic, and at times, touching.

The one glaring fault I found with "The Last American Hero" is that the filmmakers missed a golden opportunity to incorporate a really good country music soundtrack.

SUSAN WITTY

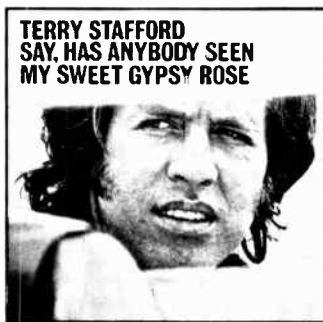


inating problems that might have arisen in matching instructions to pictures (which are excellent) and general

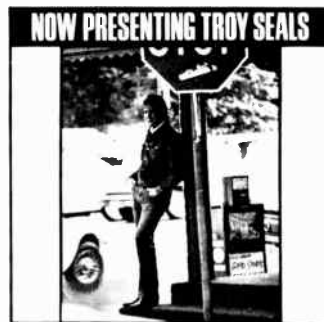
**NEW
RELEASES
from
ATLANTIC
COUNTRY**



SD 7279



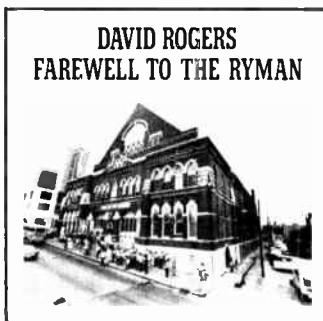
SD 7282



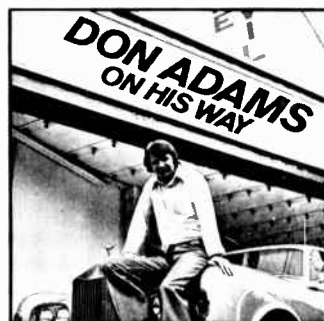
SD 7281



SD 7278



SD 7283



SD 7280

ON ATLANTIC RECORDS AND TAPES

Two ways to get hi-fi features without paying for a hi-fi.

To a lot of people, the "hi" in hi-fi means emptying your bank account just to fill your ears.

But we wouldn't hear of it. So Panasonic offers two complete record, radio and tape systems that give you a lot more than you bargain for. The Panasonic SE-4070, with its own 8-track recorder. And the SE-2150, with its own cassette recorder.

Either way, you avoid the hi-fi price, but get some very hi-fi features.

Like direct coupling. For less distortion. And more power in

the bottom end. Where you really need it.

And our exclusive Quadruplex™ circuitry. Which gives a 4-channel effect to stereo tapes, records and radio. When you add two more speakers.

And each system is designed to help your precious records live longer. With an umbrella spindle to cushion the fall. Viscous-damped cueing to minimize those anguishing scratches. And anti-skating to keep the needle centered in the groove.

We didn't cut corners in the tape sections, either. They let you record your own music. And play it back. With the help of a VU meter to monitor signal strength. Fast forward to speed you to your favorite song. And an indicator to tell you when you get there.

As if all that wasn't enough, we added a pair of air-suspension speakers. Each with a 6½" woofer and 2½" tweeter.

It seems the only thing we left off is a hi-fi price tag. A famous hi-fi feature you can probably do without.



SE-4070 8-Track System

SE-2150 Cassette System

Panasonic.
just slightly ahead of our time.

290 Park Avenue, New York, N. Y. 10017