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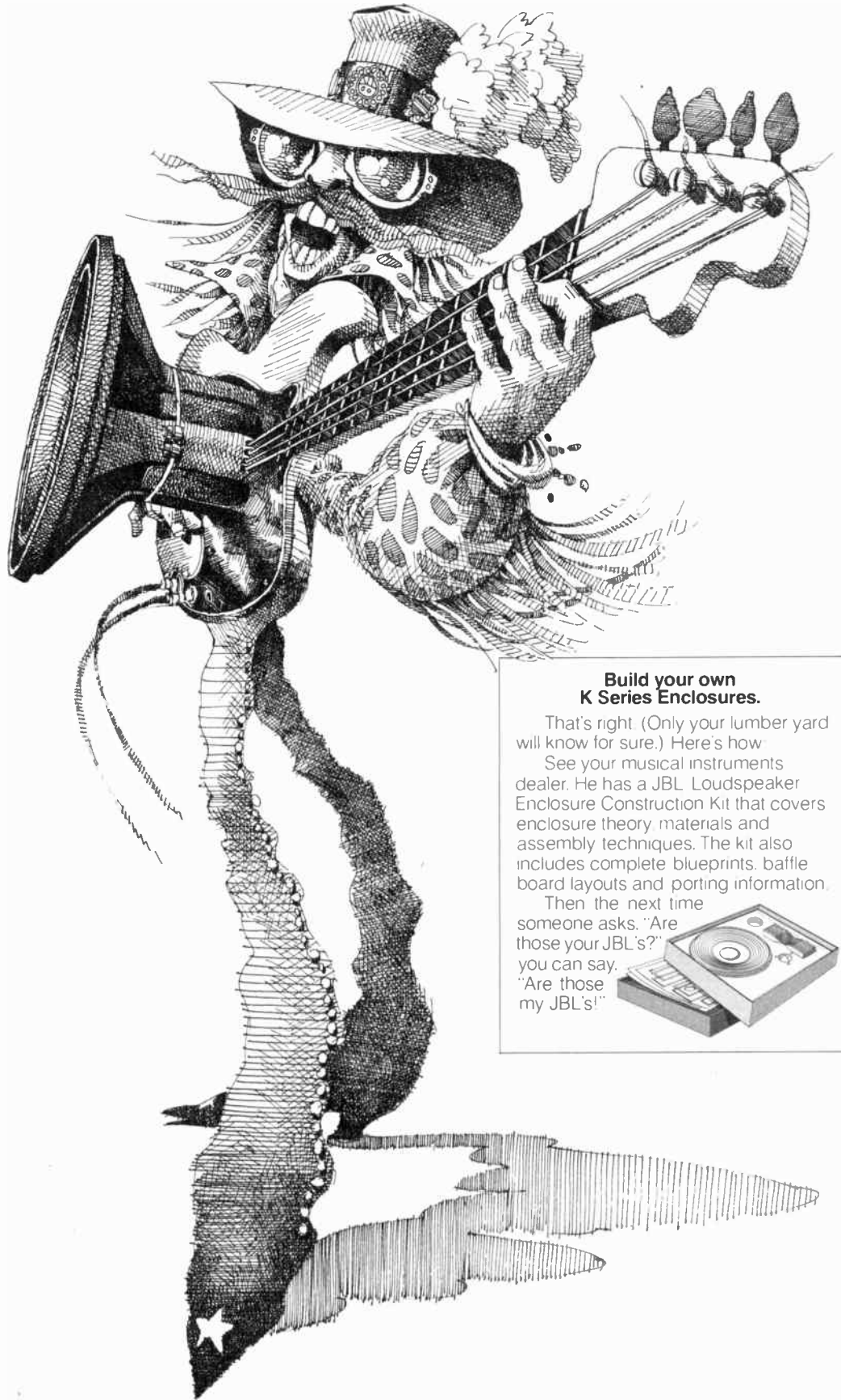
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COVER PHOTO : KIT LUCE

Letters

I read Stan Kenton's downgrade of country music in my local newspaper. Mr. Kenton is undoubtedly a frustrated musician who is sick and tired of seeing all those "country bumpkins" walk off with the big money. In defense of all country music lovers, I say this: Country music has been recorded by all major recording stars in the pop field. It is the only music in America that tells it like it is with regard to reality and every day living by the great masses of the American people. Right on country music lovers!

ANNETTE GODFREY
FALLS CHURCH, VA.

Having read your publication from its inception, I have seen steady improvement in almost all phases. The record reviews are critical and concise with little indiscriminate adulation. In short, COUNTRY MUSIC has become more than a "fan magazine." Expanded bluegrass coverage would be most welcome—especially Newgrass. And how about an article on Uncle Josh Graves? But please, no Dolly Parton centerfold. Not just yet anyway.

RICHARD A. WATERS
MADISON, NEW JERSEY

I just want to say I feel the movie "Nashville" was a disgrace to country music and country music artists. Robert Altman sure spoiled a wonderful chance to have made a good honest movie about Nashville—a movie showing all the good and very talented people in country music. I'm a very open minded person but I just could not stomach this movie. Robert Altman is a very good example of what some people will do for a dollar.

CHRIS HILLHOUSE
RAYTOWN, MO.

DEAR WRITER FELLA,

It done my hart good to read what was wroten about Be a Country Star in yourn magazine writ on September 1975, \$1.00. You done real good on tellin wat it takes to be a Star. The artikle was wrot so that any good red bloded American can realy understand it. I purty much

got all them steps taken care of, except mabe number 4. I don't realy no nuthin bout no chickens. I raiz hogs miself over near to the county line.

The picture war nice to. Is "Wesley," "Red," "Wichita," an "Old Roadhog" or any of them bald and try to hid them with their hats. I am, but I aint konsious bout it. I don't ware no hat. I kan't hardly wat to mak it to the top and no bald head won't make no difference, I think.

CHARLIE W. HORN
"YOUR BALD BANJOR PICKIN
BARETON FROM SAN
ANTONE"

P.S. I be you wonder how I got a gif for writin, well, I larned by writin government grants for a agence in town here.

I am a very avid reader of your fine magazine. But I found a mistake in your "People on the Scene" section of your October issue in which you said that Darrell Edwards had written George Jones' song "Window Up Above." The only writer of that song is George Jones himself.

NANCY HORN
LOMITA, CALIF.

You're right, Ms. Horn. George Jones first recorded "Window Up Above" in 1960. And he wrote it all by himself—Ed.

I've recently become aware of your magazine and would like to personally tell you that I think it's the best magazine on the market today dealing in country music. I've just finished your August issue, and would like to compliment you on your story on Tanya Tucker. It's a comforting thought to know that young women like Tanya, although at the top of an outstanding singing career, can still enjoy some of the simple joys of life and resist the urge to follow the crowd.

GARY L. NAPLE
SASEBO, JAPAN

Your article on KOKE-FM was quite a tribute to America's finest radio station. Last summer I was in Austin and was most fortunate to have the oppor-

tunity to listen to KOKE and visit the station. I'm probably the only person in New York State to have a KOKE-FM bumper sticker on my car.

After listening to the "Austin Sound," I realized how limited New York's country music stations are. The stations with country formats are totally commercial. None of the progressive sounds of Jennings, Shaver, Kershaw, Friedman and the "new" Willie Nelson are ever heard. I hope that all CM subscribers in the New York area will join me in the struggle for the erection of a progressive radio station with a format much the same as KOKE-FM.

ROBERT WEISBURD
HUNTINGTON STATION, N.Y.

In September's issue, two things caught my interest quickly, because of similar feelings on my part: Mr. Billy Grammar's comments on country music "becoming a smutty world," and a letter from a reader (Mrs. J. A. Brown) concerning the "... offending, degrading country songs. ..." we are hearing today. It makes me very sad to know what was once a bastion of "Family Entertainment" has deteriorated into the sleazy, sickening lyrics of the immoral, amoral, atheistic and diabolical!

MRS. HUEY L. BRYANT
GOOSE CREEK, S.C.

I read with interest Martha Hume's article on the Mandolin Brothers (Sept. '75). It is admirable that these men are keeping quality instruments in circulation and making a living doing it.

However, I take a dim view of Hap Kuffner's statement that "the only good handmade mandolin you can get today is a Givens." John Paganoni of Omaha, Nebraska, makes an excellent mandolin, as Doyle Lawson (of the Country Gentlemen), Jesse McReynolds (Jim and Jesse), and Freddie Harris (formerly of Jimmy Martin's band and now with the RFD Boys) will no doubt attest. I hope that someday folks will find a veritable king's ransom in their attic in the form of a mandolin inscribed with "The Paganoni."

PETER K. BLAKESLEE
LINCOLN, NEBRASKA

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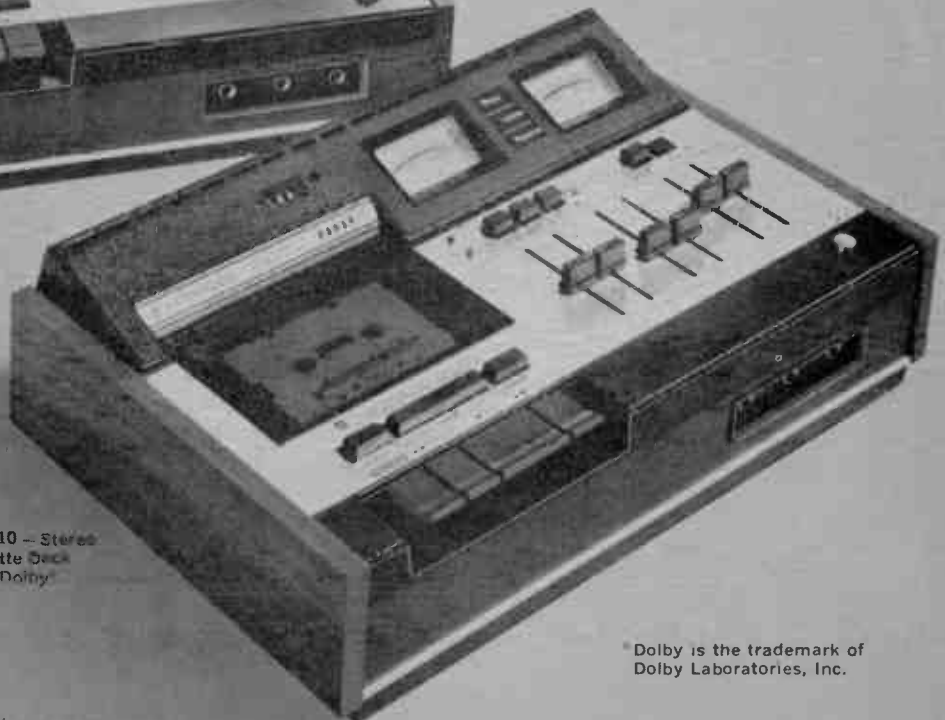
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World Radio History

People on the Scene

Cash Converts to Coat of Many Colors
Fender, Faced with Indians, Feels White

by AUDREY WINTERS



Photo: Ron McKeown

Shotgun Willie: his eyes aren't blue and he's not crying—he's finally made it to the top of the charts.

There have been quite a lot of comings and goings in country music recently . . . For instance, **Marty Robbins** is on the lookout for a new recording lable (he was with MCA as we went to press, but he'll probably be elsewhere by the time you read this column). Marty will record one more album—a Christmas special—for MCA. **Webb Pierce** is on the move, too. He just received a lifetime release from his long-term contract with MCA, and is also on the lookout for another label . . . Meanwhile, **Teddy and Doyle Wilburn**, the **Wilburn Brothers**, are back into the music field after a long absence. The Wilburn Brothers are now working with producer **Owen Bradley**, and are working road dates from Pennsylvania to Louisiana . . . And

Mel Tillis may just be getting his own network television show in the near future. Furthermore—who'd have thought it?—**Johnny Cash** has wavered on his "Man In Black" image. The Man in Black still goes for that big dark look, but now he's adding color to his outfits . . . And **Nat Stuckey** is now no longer with RCA Records.

Kris Kristofferson has transferred the battered old guitar that once belonged to **Willie Nelson** back to Willie. The guitar has a healthy-size hole in its top, **Roger Miller's** name carved across it, and a problem with tuning. It seems that Willie used to spend an awful lot of stage time tuning it . . . But Willie's riding high these days. His "Blue Eyes

Crying In The Rain" single and *Red-Headed Stranger* album have both been bigger successes for him as a recording artist than anything else in his career . . . **Freddy Fender**, who is also coming into his own in a very big way, was performing for a group of Navajo Indians recently. Freddy had heard that the Indians weren't too hot on Mexicans before he took the stage, and commented later, "I looked out over that crowd of Indians staring at me, and it was the first time I ever felt like a white man" . . . When **Jeanne Pruett** visited the MCA Records offices recently, she decided to substitute as a receptionist for a while. The first call came from a man who said he had a great song for someone at MCA to record. The title? "Satin Sheets For My Honey." Jeanne thanked the fellow and told him that Jeanne Pruett had already recorded a song with a very similar title. The man said "Oh," and hung up . . . **Tom T. Hall** (featured in this issue) has an explanation for his recent song, "I Like Beer." It seems that **Dixie Hall**, Tom T's wife, always knows about what wines to order with dinner and so on—she grew up in Europe—and has never been able to understand why her husband likes to order a beer after a gourmet meal. "I've explained to her a hundred times," said Tom T., "it's just that I like beer. After it happened recently, she said 'write a song about it.' So I did."

Unlikely Honors Department: **Johnny Rodriguez**—remember now, Johnny's the boy who was in jail for goat rustling not too long ago—is now an honorary State Trooper of the Department of Safety in Alabama. That's not all, either. Johnny is also a member of the Confederate Air Force of Alabama, and is now an honorary aide-de-campe (lieutenant-colonel) to **Governor George Wallace** . . . and **Tompall Glaser** is now an honorary sherriff in the State of Texas. Which means that apart from the obvious benefits like lack of harrassment and all, Tompall now possesses all the rights of a citizen of Texas, but doesn't have to pay taxes . . . And **David Allan Coe** turned up with an

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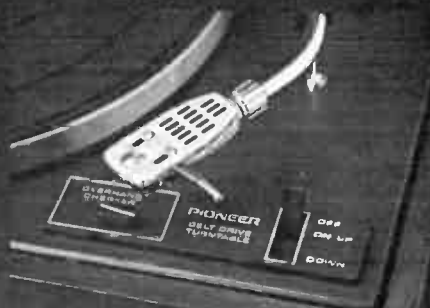
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Rhinestone Cowboy: finally fit to print?

Photo: Maje Waldo

unlikely honor recently, too. He was displayed—rhinestones, mask, hat, earrings and all—on the cover of the Sunday *New York Times* Magazine. Now, *that's* something.

Births and marriages department . . . **Doyle Holly** who is currently working as **Barbara Mandrell's** drummer and used to play bass for **Buck Owens** (for eight years) is looking forward to his second child from his present marriage. Doyle has four sons from a previous marriage, too . . . **Jack Stapp**, chairman of the board of Tree International, the big music publishing house, married his long-time sweetheart recently, but kept it all kind of quiet until his bride **Loretta** began telling folks she was Mrs. Stapp. Jack has known her since she was 15. He is 59 now, and she is 27 . . . And trumpeter **Al Hirt** was a busy man recently.

He got a divorce from his wife **Mary** in New Orleans, then took off immediately to Algiers, La., and married his best gal **Lynda Lucas**. "I was only single for one hour, after 33 years of marriage," the trumpeter announced . . . You may not have heard about **Tammy Wynette's** renewed success with her version of "D-I-V-O-R-C-E." The song was at the top of the British pop charts most of the summer, and songwriter **Bobby Brad-dock**, who wrote the number with **Curley Putnam** and gave it to Tammy (thus establishing her as a big star), spent the entire summer vacationing. According to his wife Sue, Bobby spent part of the summer in Washington, staying at the Watergate Hotel.

Bill Williams, southern editor for *Bill-board* magazine and a past president of the Country Music Association, died on August 18th of this year. Bill was 53. He was a man of great standing in the country music community, and his death came as a bad blow to the people of Music City. WSM President **Irving Waugh** said, "Bill Williams was a most unique human being. He was an excellent writer without peer, the possessor of almost total recall with the easy ability to humanize a story. His knowledge of the music world was national in scope and his contributions unlimited. He asked little, gave much. He was a good friend of the whole Nashville talent scene, and his passing deeply saddens us all." □

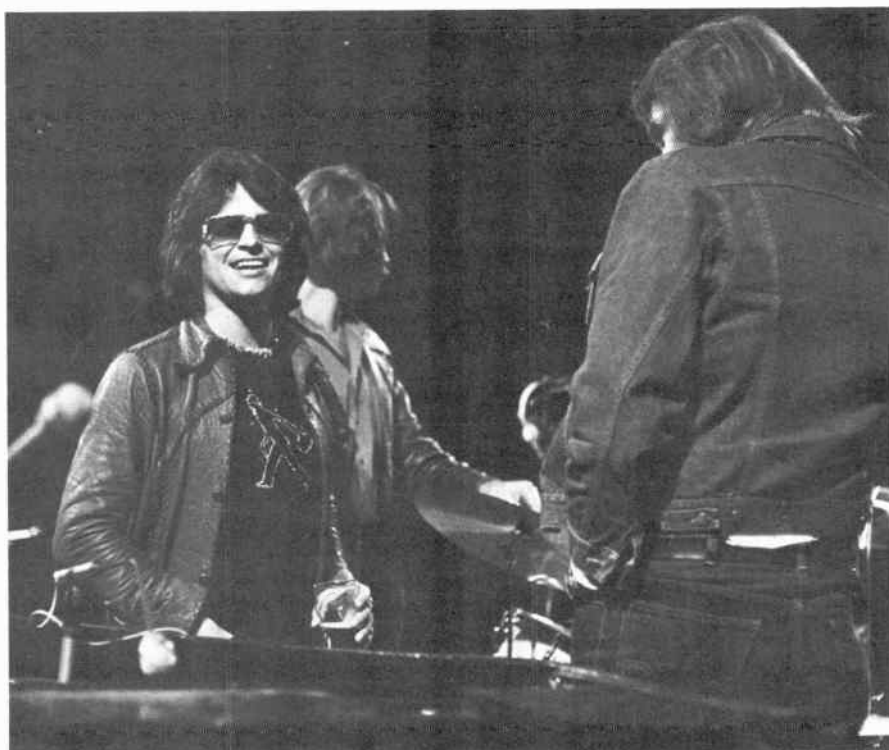
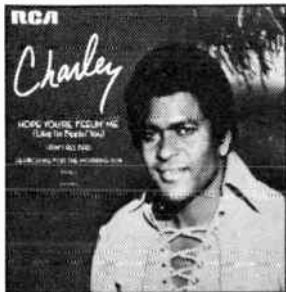
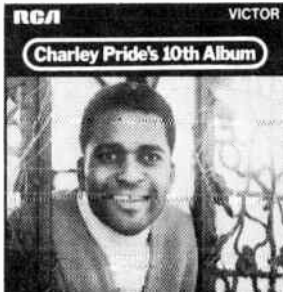


Photo: Neil F. MacMillan

Johnny cops kudos in Dixie: He's an (honorary) state trooper, Confederate Air Forcer, and aide de camp.



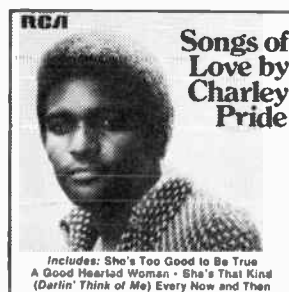
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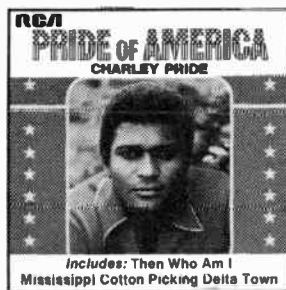
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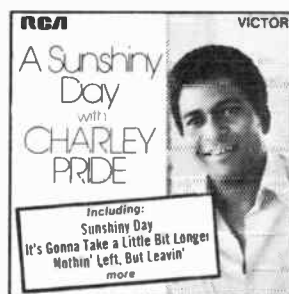


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Great Moments In Country Music



Photo: Charles Warren

At the recent Jerry "Lee" Lewis Muscular Disinterest Telethon, a big new trend was spotted by the Super Hitmakers of Music Row... and you can bet your National WSM Opryland Wife & Casualty ouija board it'll be on the charts faster than you can say "Three's cheaper than one." The trend is to TRIOS, folks, and here's some that'll rot your socks!! First off, Releasemquick Records is proud to announce the debut of The Very Odd Trio (left). The one in the middle is the band, and the other two

harmonize and keep the place up. Good boys! Then there's Richard, George & Tammy, who say they want to be like Peter, Paul & Mary or The Kingston Trio, and they'll know better when they hear the records. (Richard, the shy one, wants you to know that he invented rock & roll, and please don't hold it against him.) Lastly, there's good ole Charley Pride, shown here just after getting the news that he'll have to go on for Richard whenever Richard hasn't quite managed to finish putting on his makeup....

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I Like Beer - MERCURY73704
- 3 **SARAH JOHNS**
I'm Ready To Love You - RCA10333

- 4 **LORETTA LYNN**
Home - MCA40438
- 5 **BRENDA LEE**
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- 6 **JOE STAMPLEY**
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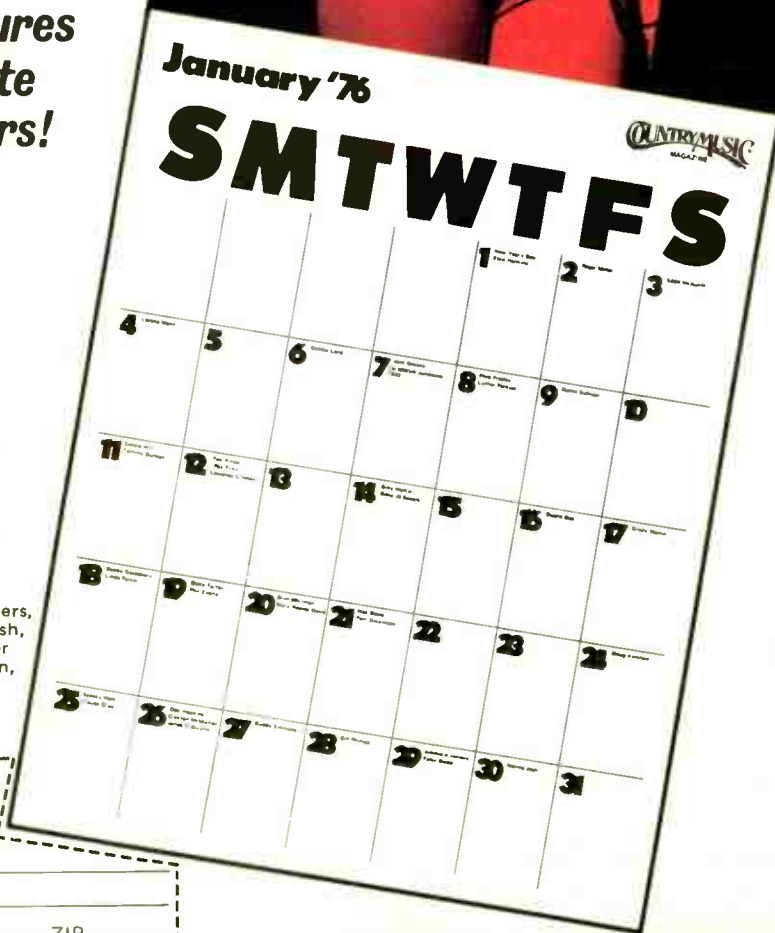


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COUNTRY NEWS

DJs vs management: 2 stories



Charlotte Scot, Tom Miller: She sued to keep her job and he moved to a smaller station—despite his best country DJ award.

Photo: Stephen Randall

Photo: Michael Bane

“The problem” says Truckin’ Tom Miller as he slaps the latest Jerry Lee Lewis album on the number one turntable, “is that I’m a non-conformist. I’m the last of the beatniks—the Maynard G. Krebs of country music.”

Be that as it may, for the last 18 months, “Truckin’ Tom” Miller has been blazing a trail through the night airways from WBT radio’s Charlotte, N.C., studios. His all-night Carolina Country show, aimed at truckers on the long haul, has been a phenomenal success—enough of a success to win Tom *Billboard Magazine’s* award for best disk jockey in a city of under one million. In addition, he’s been nominated for best DJ twice by the Country Music

Association and once for best trucking disk jockey by *Open Road Magazine*. By all rights, Tom Miller should be sitting in the catbird seat.

Instead, he’s sitting—for one more long night—on the hotseat.

Meanwhile, in Los Angeles, Charlotte Scot, a 28-year-old former actress, comes to her job as radio station KGBS’s midnight to 6 a.m. country jock armed with a loaded revolver and accompanied by her dog, Hank. Charlotte worries not only about the crime rate in her station’s neighborhood, but also—like Tom Miller—about her station management’s attitude toward country music, or at least her style of presenting country music.

For even though they are separated by thousands of miles of America, Charlotte Scot and Tom Miller have a lot in common. Both individualists and both country music lovers, Charlotte and Tom have to contend with station managements which are interested in business, and if the station management finds that country music doesn’t sell advertising, then country music goes, and with it go the country music DJs. Radio is a business, and no matter how much individual fans or individual DJs may love country music, the hard fact is that radio stations live on advertising, and advertisers must use mediums which reach the largest numbers of consumers. The people—the Tom

Millers and Charlotte Scots—get lost in the shuffle.

But Charlotte and Tom have dealt with their very similar problems in different ways. Miller chose to resign—"I didn't even sign my letter of resignation with my name," he says. "Just my employee number."

Charlotte, who came to KGBS as part of a much-touted all-female lineup of country jocks, sued her station for sex discrimination when management dismissed all the women. And Charlotte won—sort of. The station still doesn't seem to be too fond of her, and putting a woman alone in the studio from midnight to 6 a.m. doesn't exactly seem to be the best spot she could have been given.

Both Miller and Scot have faced similar complaints from management. First there's the issue of allowing fans into the studio during the program.

When Tom's show went on the air, he espoused—with station approval—an open door policy, which led to a steady stream of truckers, policemen, waiters, and night people into the studio. A memo dated last April brought an end to that.

"With a country audience," says Charlotte, "you have to treat them nice. The audience has always been a part of the music." And while she hasn't had trouble with the management *per se* over the issue, she does worry. Since she is alone at KGBS for most of the night, visitors can pose a danger, but so far she hasn't turned anyone away.

Then there was the night Tom Miller went on the air with the flu, and asked his audience to bear with him since he wasn't feeling up to par.

"The next morning my boss called me into his office and chewed my ass out," Tom says. "He said, 'You're a star. You never get colds. You never get sick. And you never talk about how badly you feel over the air!' Really! People have to believe you're a real live person. They're not stupid."

Hank, her guard dog, has been another on-the-air problem for Charlotte. Although not a union member, Hank occasionally barks on the air. Charlotte received one memo which read: "This is not a zoo."

But the most vexing problem for both DJs has been the battle with station programmers who want to soften the all-country format.

Tom's station "urged," after already inserting a 15-minute gospel section

into the show, that Tom play rock and "up-tempo" music from 5 until 6 a.m. to lead into the morning hard rock jock.

"I just had it," he says. "My integrity as a country music disk jockey was being compromised."

Charlotte's station has a "gentle country" format which emphasizes the softer sounds and some rock. "A lot of the music we play isn't country," she says.

And, since the station management doesn't always listen to her, she shares her displeasure with the audience. When the program director put the Eagles on the playlist against her wishes, she retaliated by reminding listeners that the Eagles were named best *rock* band of the year on the televised rock awards. "If something is bad, I can't help but to say it's bad," she says.

The station managements, for their parts, choose to remain silent about their relations with their DJs. Andy Bicker, programming director of WBT, says, "If there is dirty laundry, I don't think it should be aired. In fact, I'd sooner you didn't even print that I said that much."

And Charlotte's station, KGBS, just isn't saying anything. But at least she still has her job.

Miller is moving—from a 50,000 watt station to a 1,000 watter in Greensboro, N.C., where he'll take over as sales manager and do the morning drive-time show on the side.

"Country music is facing an identity crisis, but that's a healthy thing," says Tom. "There has to be dissent for music to grow. But you know, what's really funny is some of the people who are yelling the loudest for country music to stay pure were in rock music not so long ago."

Country music shares a kindred spirit with the blues and early rock and roll, he says, in that all are music of the people. And if a disk jockey isn't aware of that kinship, he's on his way out.

"People are trying to make being a disk jockey a science," he says. "And that's what's ruining the business. It's the corporate mentality that's killing radio."

MICHAEL BANE
STEPHEN A. RANDALL

Jamboree: floods didn't stop show

Defying flash floods which took the unsuspecting Ohio Valley by storm, over 13,000 truckers from all over the country braved winds and rain to attend Jamboree U.S.A.'s Second Annual Truckers Expo held at Wheeling Island over the labor day weekend.

Drawing over 100 national and area truck-related exhibits, the three-day expo showcased the latest in citizen band radio equipment, engines, tires, informational services and rigs equipped with all the conveniences of gracious home living.

Saturday night, Jamboree U.S.A. put on the Fourth Annual Truckers Jamboree, with Dave Dudley and Dick Curless headlining.

The duo, who met at the Paramount Theater in New York during the early '60's, are the unchallenged leaders of truckers music for the last decade.

Waiting in constant rain for seats in the Capital Music Hall, over 2,800 persons packed two shows. While most were loyal truck-driving fans, there were also "civilians" curious to see the men who concentrated their music on truckers.

Robert MacCauley, a trucker from Rochester, New York, said, "this is our show. Dudley and Curless know what it's like to drive long hauls and they know all about trucks. They're not trying to con us or pull a hype and they seem to know what it's like to be on the road so long."

Dudley, in explaining part of the mystique, said between shows that the truckers are "real people. They won't accept you unless you're real, too. I know all about trucks. I see every new one that comes out and I've driven them all. It's hard to pinpoint why they're so loyal but it's partly because they know we're not phony and partly because it's the first time music has been geared to them."

On stage, they sang the road classics and the drivers were out of their seats, applauding and calling for more.

But there is one entertainer who is offering them a challenge—Joe Stampley. Younger, louder, backed by more electrical equipment than the lone, guitar-oriented masters, Stampley's spangled, sequined image appeals to

(Continued on page 20)

SARA AND MAYBELLE TOGETHER AT MACES SPRINGS

Photo: CMF Library and Media Center



Maybelle and Sara Carter: now 66 and 77 respectively, they still have the sound.

About halfway between the Little Virginia town of Hiltons and the old Carter Family homestead in Maces Springs lies A.P. Carter's Grocery, a cinderblock store to which he retired in 1941, after growing weary of a musical career. It's been converted by his daughter Janette into a tiny, primitive music room, which features shows by traditional country music bands—most of them known locally at best—every Saturday night. And it served as the headquarters for the relaxed, homey, and extremely moving reunion of Sara and Maybelle Carter late this summer.

The first annual A.P. Carter Memorial Festival was billed both as a festival and as a family reunion, and, truth to tell, it was rather more of the reunion—it seemed, at times, that half the crowd of five hundred or so were Carters, Bayes, Addingtons, or some other rela-

tive, near or distant, all dressed in finery and ready to sing, play or just visit. But of course the excitement, the charm, and the *raison d'être* for the entire family gathering was the reuniting of the two grand and dignified mothers of country music, Sara and Maybelle Carter.

Sad to say, the blistering near-100 degree heat and the age of the sisters-in-law (77 and 66 respectively) made their appearance extremely brief but not unemotional, for fans and family alike. Sara's near-baritone has deepened even further with age, giving it a luster and richness undiminished by the years, and although Maybelle's arthritis has apparently stopped her guitar playing forever (Helen filled in on her mother's 1927 Gibson L-5 admirably), she still is a skillful and delicate mistress of the autoharp, the instrument she popular-

ized in country music.

Janette and Helen assisted with harmony singing, and Joe (who save for the blonde hair and heavy belly looks frighteningly like his father) played guitar and added the distinctive bass voice which A.P.—who died in 1960—used in establishing the Carter Family style. The performance of the two dignified elder Carters lasted only four songs—"Gathering Up The Shells From The Seashore," "Lonesome Pine Special," "Anchored In Love," and "Wildwood Flower"—before the onslaught of talented and not-so-talented relatives began, highlighted by Joe's recitation of "The Wharf Rat Tale," a masterpiece of mountain folklore.

A word on genealogy: the "original" Carter Family, who first recorded for Victor Records' Ralph Peer in August, 1927, (Jimmie Rodgers, of course was first recorded at the same time) consisted of Alvin Pleasant Carter, bass singer and group leader; his wife Sara Dougherty Carter, whose rich, deep voice took the lead; and a distant cousin of Sara's who played the autoharp and the guitar in a distinctive and unique style named Maybelle Addington, who'd become a Carter by marrying A.P.'s brother Ezra. Got that? Okay: before their divorce, A.P. and Sara had two children, Joe and Janette, while Ezra and Maybelle bore the three more commonly known second-generation Carters: Helen, June (Mrs. Johnny Cash), and Anita.

Nevertheless, Sara and Maybelle's performance was greeted by an enthusiastic, delighted, and truly awed audience, and the rather haphazard feel of the festival was completely overcome not only by the excitement and sentiment of the reunion of these two country music pioneers, but also by their grace and dignity.

A homecoming, a family gathering, a small but joyous reunion of the most historic family in country music, nestled along the North Fork of the Holston River. The words to their famous "My Clinch Mountain Home" seemed to echo from the rock-strewn fields of the struggling farms of Poor Valley: *Carry me back to old Virginia/Back to my Clinch Mountain home . . .*

They were. We were. A.P.—they called him "Doc"—would have been proud.

DOUG GREEN

Opry vets Sam McGee, Cousin Jody dead

Grand Ole Opry fans are mourning the loss of two more veteran performers—flat-top guitar picker, Sam McGee, and comedian James Clell Summey, known to Opry goers as “Cousin Jody.”

McGee, 81, who was the Opry’s oldest member, was fatally injured when he was run over by his tractor while raking hay on his 400-acre Williamson county farm. He joined the Opry in 1925—less than a month after the show first went on the air—and remained a regular up until his death. Four years ago the Opry held a ceremony honoring him as its oldest living member.

Born April 27, 1894, in Peytonville, Tenn., McGee made his living as a blacksmith. He was drawn into show business at age 30 when Uncle Dave Macon—who was staying at the McGee home while doing a show in town—heard him play. The two were shortly joined by McGee’s younger brother, Kirk, and formed a partnership that



Kirk and Sam McGee

lasted 17 years. The group went on to play Carnegie Hall, the Newport Jazz Festival, and the Smithsonian’s Festival



Cousin Jody

of American Folklife, as well as innumerable Opry broadcasts.

Sam McGee’s life followed the pattern of the earliest Opry performers, in that no matter how much he performed, he never forgot his ties to the land. “It was just in me,” he said, “and I couldn’t break away from the land.”

For the past several years McGee appeared at the Opry with the Fruit Jar Drinkers. “I know I can’t last forever,” he once said, “but as long as I’m able and needed, I’ll continue to play.” He is survived by his widow, Mary Elizabeth Pate McGee and their three sons and one foster daughter.

James Clell Summey—best known as “Cousin Jody,” the loveable, baggy-trousered, wise-cracker with the floppy hat and toothless grin—died in his Nashville home after a long illness. He was 61 years old.

Born in Possum Holler, Tenn., on Dec. 11, 1913, Summey began his career in 1937 as a steel guitarist with Roy Acuff’s band. He soon went on to play guitar with Eddy Arnold, Lonzo and Oscar and Pee Wee King.

Summey recorded two hits—“Television Set” and “On Top of Old Smokey,” but it was Cousin Jody who made him a star. He played the role in several movies with Roy Rogers, Johnny Mack Brown and Acuff, as well as at the Opry for some 30 years.

Summey leaves his wife, Marie, and two daughters.

Photos:CMF Library and Media Center

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Hot off the press!— Country music Books

If you haven't noticed by now that the subject of country music is beginning to gain national attention, you certainly will when you scan the lists of books about country music, its songs, and its stars which major publishing houses are releasing this season.

Two of the new books salute the Grand Ole Opry in its fiftieth year; four are in the biography and autobiography category; two concern the lyrics of famous country songs; and two are in the essay/criticism field.

The largest—and most expensive—of the new books is Jack Hurst's *Grand Ole Opry*, published by Harry Abrams of New York. The book is both a history of and a tribute to that most unique of music institutions which is celebrating its fiftieth anniversary this year. *Grand Ole Opry* will sell for \$29.95 until Dec. 31, but will go up to \$35 in January, 1976.

A lower-priced—and less complete—Opry book has also been published by Pelican. *Fifty Years at the Grand Ole Opry* by Myron Tassin and Jerry Henderson sells for \$10. Although it's less expensive, *Fifty Years* contains nowhere near the careful research and preparation of the Hurst book.

In the biography and autobiography department, the standout would seem to be Johnny Cash's *Man In Black*, an autobiography published by Zonderman and selling for \$6.95. *Man In Black* is a frank and interesting account of Cash's life and is surprisingly well-written.

Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez, is another of the season's more interesting volumes. Edited by Bill Malone and Judith McCulloh, the book is part of the University of Illinois Press' "Music in American Life" series. *Stars*, selling for \$10, contains articles beginning with early pioneers and going through Jimmie Rodgers, Hank Williams, Chet Atkins, Charley Pride and Johnny Rodriguez.

Other books which have come out or will be out this year and early in 1976 include:

Ain't God Grand!, by Jerry Clower (with Gerry Wood), published by Word and selling for \$6.95.

Honky Tonk Heroes, by Peter Mc-

Cabe and Raeanne Rubenstein, published by Harper and Row and selling for \$10 in hardback and \$4.95 in paperback.

**Mystery Train*, by Greil Marcus, published by E.P. Dutton, and selling for \$6.95.

**San Antonio Rose: The Life and Music of Bob Wills*, by Charles M. Townsend, PhD, to be published in

spring, 1976 by The University of Illinois Press. No price available.

Sing Your Heart Out Country Boy, by Dorothy Horstman, published by E.P. Dutton, and selling for \$12.95.

**Sunday Morning Coming Down*, by Nick Tosches, Bantam Publishers, paperback, \$1.50.

Also slated for publication this spring is a biography of Loretta Lynn by *New York Times* reporter George Vecsey.

*recommended book

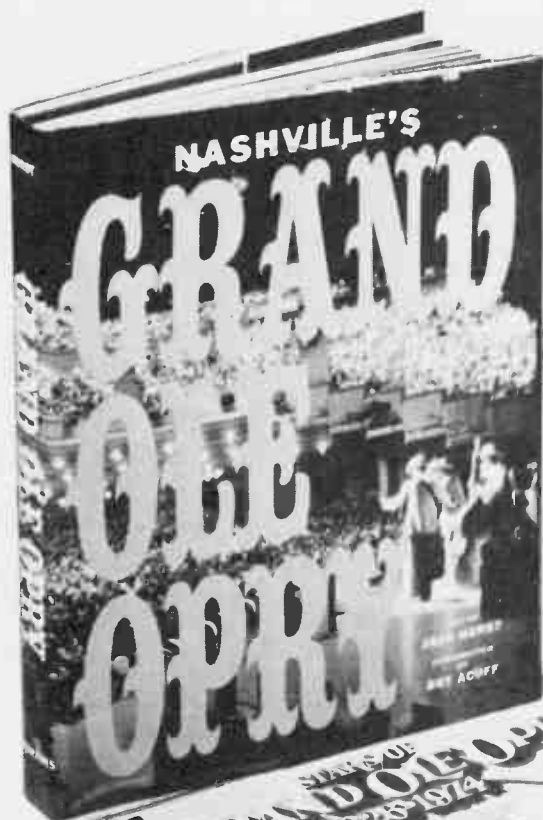


Photo: Charlyn Zlotnik

Tallest men in country music? Asleep at the Wheel's Ray Benson, right, at 6' 7", and Wheatfield's Chris Idlet, 6' 9", tower over six-foot Townsend Miller, country columnist.

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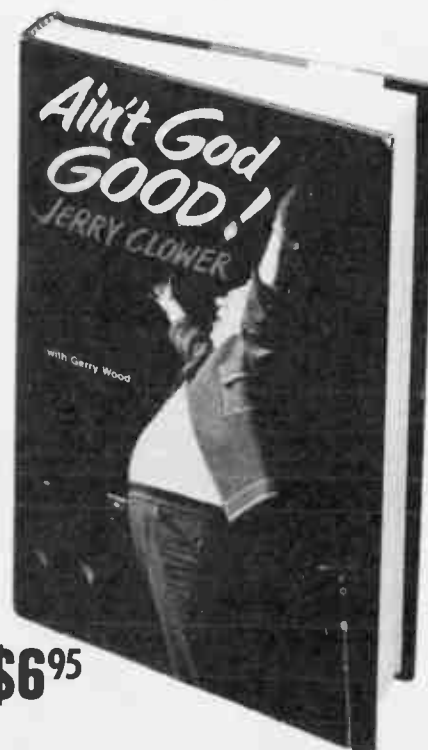
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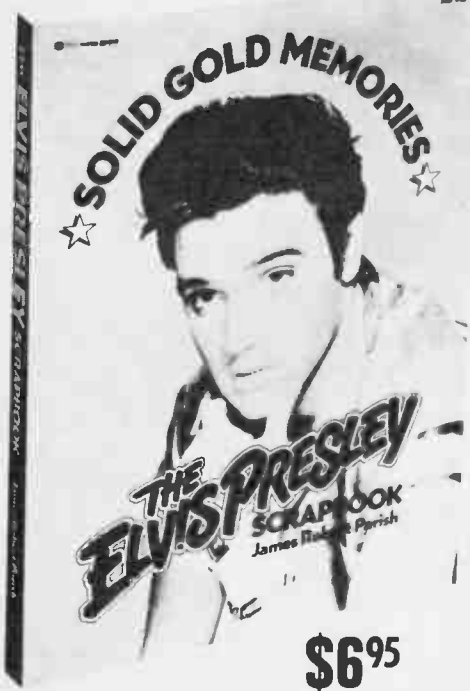


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Country music aiming for Broadway

After four years of work, the unlikely dream of an unlikely pair of collaborators from Nashville may be realized this winter. The dream is a Broadway play and the collaborators are Willie Fong-Young, a veteran of Kinky Friedman's Texas Jewboys, and songwriter Fred Burch, the author of "Tragedy" and "P.T. 109."

"Up On the Mountain—Live From That Good Old American Music Show, Nashville, Tennessee," is described as a "southern-gospel-rock-country musical" adapted from Shakespeare's "King Lear." Young and Burch are hoping that the play will open early next year as a multi-media presenta-

tion at a theater on New York's Great White Way. If it happens, it will mark the first time a play conceived in Music City will be presented on Broadway.

The aspiring authors have been working on the play for four years. At that time, the title was "King Lear You Mother" and the music was more rhythm and blues oriented. "That was our black version," quipped Willie in his office at Cedarwood Publishing. "This is our white version."

Turned down by every major producer in New York, ("We couldn't even get past the secretaries") Young and Burch returned to Nashville and began rewriting. Demos were cut with Willie

supervising production and using the voices of Billy Swan, Jeris Reuss and Kim Morrison. Eventually, Willie and Fred made a deal with Ellen Stewart to showcase the production at her La Mama Experimental Theater Club on New York's Lower East Side.

Several name changes later, the play opened in the fall of '74 as "N'Uncle," which is a term of endearment that the fool calls Lear. "N'Uncle" failed to be picked up after a brief run.

"It was just insanity," says Willie. "We had to make it work. We had to make it contemporary. So we decided to call it 'Big Judd's Mountain' and move it to the Ozarks. But Fred thought it wouldn't work. He felt it needed a bigger hook."

And so, in its present form, "Up On The Mountain" is about a traveling repertory group who stage their country-rock translation of "King Lear" at the Grand Old Opry.

"The idea now," says Willie, "is to make it a dramatic concert. In other words, a play in concert form with films. What we want to do is the story of Ezra as the Southern music experience . . . although everything's up in the air right now. I'd love to open it December 31 to bring in the Bicentennial."

ALVIN COOLEY



Photo: Mel Root

48 hours in Atoka: Beer went for \$4.75 a six-pack as 104,000 fans braved 100-degree heat to see Willie, Waylon, Jessi, David Allan Coe, Freddy Fender and Jerry Lee—this time in Oklahoma. It's the old hippies meet rednecks story and, as one fan said, "48 hours in Atoka? Man, that's 47 hours too long!"

Jamboree:

(Continued from page 14)

younger drivers, male and female.

Introducing the performers was WWVA's all-night DJ, Buddy Ray. The Kentucky native gears his radio show to truckers and was a catalyst in getting the special jamboree put together.

Red Sovine and Ray Kirkland and Bonnie (Transtar Rose) Nelson completed the line-up.

Sunday Donna Fargo drew over 3,000 despite the rain. The diminutive Nashville star left no doubt she was a favorite of the drivers.

Monday, Jamboree recording artists offered a wind-up show. Jamboree director Glenn Reeves said, "The success of this Expo, under all adverse conditions, has done much to ensure the continuation next year."

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TOM T. tells

Why Did Tom T. Hall Say All Those
Terrible Things About Country Music?

by ALANNA NASH

"TOP MUSIC STARS AGREE . . . COUNTRY WESTERN MUSIC STINKS!" blared the headline in the National Enquirer. The article beneath the headline reported Stan Kenton's comment that country music is a "national disgrace"; and Buddy Rich saying country music appeals to "people with the minds of 4-year-old children." But the kicker for country fans came when the article quoted Tom T. Hall, one of country's most successful stars, saying "Country music is ignorance, picking your nose, illiteracy, honky tonk, broken bones and something dumb—like dying of appendicitis."

Countryfans were stunned, but Tom T. Hall was outraged. His office immediately issued a press release which said in part, "Hall does not feel that way and is so infuriated over the story that he and his attorney are discussing the possibility of bringing a lawsuit against the National Enquirer." The Enquirer issued a terse "no comment," but Tom T. Hall was hurt and his fans were hurt: "Tom T. Hall is my favorite singer, but why is he running down country music?" one fan wrote.

Tom T. has a reputation for being outspoken and for saying what he thinks, but when Alanna Nash sought to interview him for Country Music, he was reluctant to talk. She describes the scene this way:

"'You don't write for any of those dirty magazines do you?' Those were Tom T. Hall's first words to me when we met at the Kentucky State Fair in Louisville recently. When I explained that Country Music had sent me to do a

question and answer interview, he relaxed a bit until he remembered that 'It was your magazine that ran a picture of me in my drawers once.' It was not the most advantageous way to begin an interview. But by the time we stepped aboard Hall's handsome new bus, he had decided I 'looked like an honest person' and dispensed with his protective habit of recording interviews. We began as Hall fixed himself a Smirnoff and Coke."

Country Music: You say that you've received some rotten press. Is there anything you'd like to straighten out?

Hall: Well, yeah. I would like to say that I'm not a crook. I think somebody else said that. A friend of mine, a fella I know well, did an interview with me, and I was quoted out of context, and the article was circulated in a lot of places. I don't know if he was marketing it or if they were picking it up from other sources or whatever, but I think that a lot of times a lot of magazines and newspapers like to print controversies and that sort of thing. But this interview said that I said that I hated country music, and that country music was picking your nose and honkytonks and all that sort of thing. What I actually said was that some of what passes as country music today stinks. Some of what passes for country music stinks. Well, if you took out the first four or five words of that sentence, you'd have "Country music stinks," which is not what I said at all. And then I said that when I was a child, a lot of people had the impression that country

music was just picking your nose and dying of appendicitis and honky-tonks and broken homes. And it lost that image since I've grown up and gotten into country music, and I'm glad it has. I'm glad that people around the world no longer consider it a lower class of music.

Country Music: Do you shy away from interviews now?

Hall: I don't let everybody that I meet on the bus anymore. Because you know, I have always had a policy of talking to anyone that wanted to talk with me. I've spent hours and hours talking to small town magazines. But everybody who walks in with a tape recorder—I don't do that anymore, because I never know who it is and how they'll take what I said. If they don't understand my music and they don't know anything about my music, I could very easily be misquoted . . . but I think that Nashville is going to have to get accustomed to the fact that every journalist we meet is not going to be sympathetic to our cause, that we're not going to be correctly quoted, and that the intentions of the people you let on your bus and have conversations with are not in your best interest. As Bill Anderson said, "All these people who write are not members of our fan clubs."

Country Music: Tell me about this bus.
Hall: Well, I bought a new bus and I took it to several of the people who do the insides of buses for entertainers. And most of them had a lot of plans for leopard skins and velvet and very plush things, and I thought that was rather sissy, all of that sort of stuff, so I said,

"I want mine to be military." I couldn't make it like a tank, so I did it up inside like a boat, like a ship, and we have floors that can be scrubbed and brass that can be polished and we have all the nautical instruments and some artwork that my wife found in New Orleans, and we did it up like a ship. And it works very well because we're all . . . I have an all-boy band, so to speak. No girls travel with me. And so we fixed it up to live like G.I.s, and we all like it a lot.

Country Music: Have you ever been ashamed of being a country singer?

Hall: If you say "was I ever ashamed of country music," this could really be misinterpreted. I'm glad this is a question-and-answer interview, period. There have been times when people have embarrassed me because I said "I like country music and I play country music." Then people would say, "Where's your shoes?" and "What are you doin' wearin' shoes if you're a country music entertainer?" and "Where's your moonshine and your long rifle?" I'm sure that most country

entertainers would agree that there are times that we've been put down pretty bad for being country. But my attitude was always, "I'm making \$10 a night doing this. Who cares what people think?"

Country Music: They haven't told you that for a long time now, have they?

Hall: No, I haven't heard it in years. Of course, I'm six feet tall now, and weigh 185 pounds, too, which I guess accounts for some of the politeness.

Country Music: Do you think your music has lost some of its insight?

Hall: Oh, I think I'm probably looking for different things. You know, I know what I want to say, and I know when I'm satisfied. Now, maybe I'm not looking in the same direction as I used to, so I wouldn't have the same perspective on things. But I know what I'm writing, and I know where I'm going and I know that I'm not writing the same kind of song I did five years ago, ten years ago. Ernest Hemingway said, to paraphrase him, that the death of a creative person was self-imitation. However, the great movie director Alfred Hitchcock said

that self-plagiarism is style. But I tend to agree with Hemingway more. I can do a better imitation of Tom T. Hall than anyone else in the world, but I don't think it constitutes talent. I would rather do something original.

Country Music: What changes in your music have you seen?

Hall: Well, I'm writing a lot of songs for little children, because I have a lot of fans who are five- and six-year-old kids. And they seem to understand me better than adults. "Sneaky Snake" and "I Love" probably sold more records than anything else. So, I don't know. I'm either going into my second childhood, or I never grew up. I can really communicate with little children. Adults don't seem to be able to understand me.

Country Music: Do you see more children's songs in the making?

Hall: Well, I have two little nephews, Bobby and Mickey. They're six and seven, and we spend a lot of time together and have a lot of fun. We talk about different things. The other day we had an animal that we were contemplating and considering and evaluating. It was an animal that we just made up. It was round on one end and square on the other. It was blue on one end and green on the other, but we couldn't tell which. There's promise in that, somewhere. It sort of reminded me of my career a little bit, or something. But that's the mental process I use to write songs.

Country Music: You aren't as politically verbal as you once were, are you?

Hall: No. I used to write some social commentary into my songs, but I quit doing that because I don't think an entertainer has the right to advise people on politics simply because he can play the guitar and sing through his nose. And I see so many of them out there running for office or trying to get somebody else elected, and they have the forum that they get through their songs—which was a gift—so I quit doing it, I guess, for that reason, because I thought it was unfair to have people like your music and then try to tell them how to vote.

Country Music: Do you think you could write in another style? Could you write rock & roll?

Hall: No, no. No, of course not. How do you write rock & roll? I've never heard the lyrics to a rock & roll song. Because I don't hear very well anyway. I really like the Rolling Stones. I like to see them get up and carry on, stomp a-

(Continued on page 63)



Photo: Alanna Nash

Tom T. Hall: Despite his problems with the press, he still says what he thinks.

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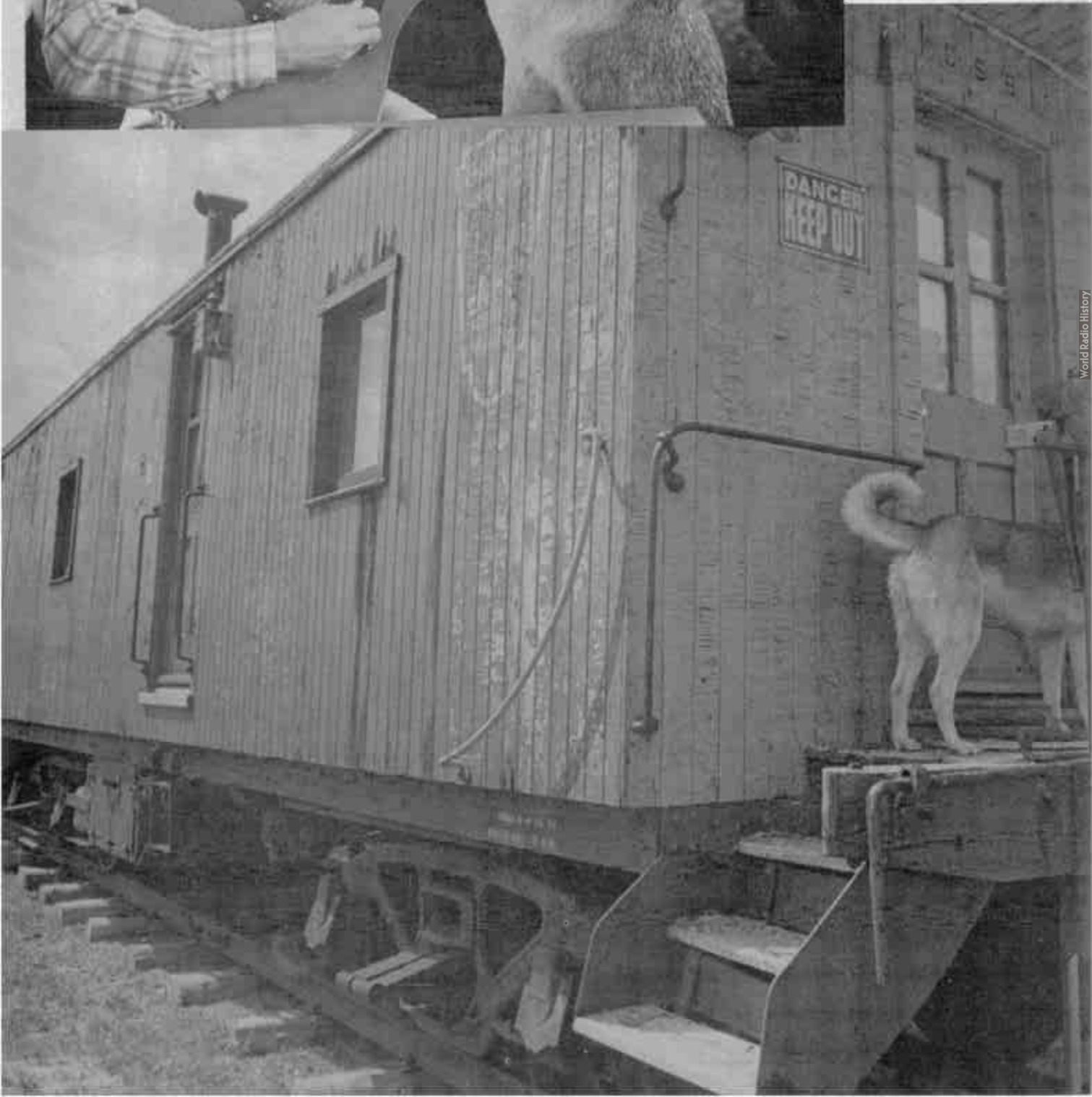
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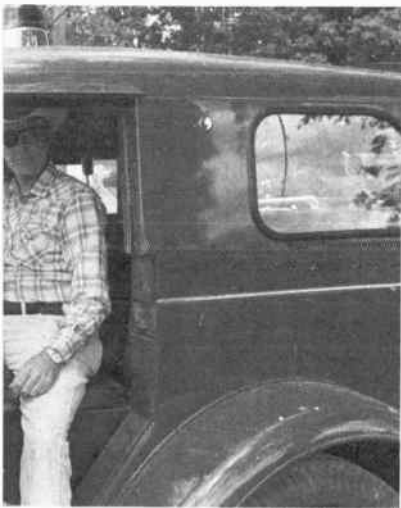
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dick curless

BACK ON THE TRACK

by john morthland



To most country fans, the name "Dick Curless" is only vaguely familiar. The more knowledgeable might connect him with his 1965 hit "Tombstone Every Mile"; they might know that he is somehow associated with truckers; and they might know that he lives somewhere in the Northeast. But to many fans Dick Curless is a name from 10 years ago.

Most fans don't know that the six foot four inch man with the black patch over his eye is still very much in the music business, that he's living way up in Bangor, Maine, and that after several years of hard drinking and ill health, Dick Curless is trying to make a comeback, personally and professionally. He's still popular in the Northeast, being as he's just about the only country singer who makes his home there, and he's still popular among truckers where he's known for having helped organize the first WVVA Wheeling Truckers' Jamboree. He's on the verge of signing with a new label, and if it all works out, a whole new generation of fans may know Dick Curless's name once again.

Meanwhile, he's living with his wife Pauline and daughter Terry (son Rick drums in a country band in Minnesota), on an 80-acre spread outside Bangor. The land now serves as a small farm, but Curless has plans for building a family entertainment center on the site and hopes that it will be open to the public within five or six years.

Near the front door is a coop full of chickens, a 20-year-old horse named Sugarfoot, and a bull named Ranger who is destined to wind up on the dinner table before much longer. They have a dog named Princess who likes to harmonize with Dick and can handle anything in the key of A, but gets nervous and clams up when Dick strums the opening chords of "Old Shep." Dick taught his last dog, Honcho, to sing harmony too, and took him onstage a couple of times. ("If he starts doin' recitations," Bill Anderson told Dick on one occasion, "I'm leavin' Hoss.")

And animals aren't the only other members of the household. About 150 yards from the house, on a set of tracks Dick had extended off the nearby train line, sit five railroad cars. Trains and the traveling life seem to have fascinated Curless since he was a boy when he used to pinch bologna and bread from the family kitchen to take to the railroad tracks to feed the hoboes and bums who would tell him their stories of where they'd been and where they were headed next.

"Of course since then," says Dick, "I've learned the difference between hoboes and bums. Those were the Depression years, remember, and most of those guys were looking for work. But just to listen to their stories, and to hear that steam whistle blow . . ."

Maybe it was the memory of those whistles that prompted Dick to under-

PHOTOS: VICKI LAWRENCE

Dick Curless at home. Princess, above left, can harmonize on any tune in the key of A. The railroad cars, center, are being restored for the Bicentennial. The 1949 fire truck, above right, will be a part of a family entertainment center which Dick is building on his property.

take the long antiquing spree which he did to break himself of an equally long drinking spree.

In the wake of the success he'd received from "Tombstone Every Mile," Dick joined Buck Owens' All-American Show for about two years between 1965 and 1967. He moved his family to Bakersfield, California, and began a long tour as a traveling musician. That experience, which is not nearly so glamorous as most fans would imagine, led to drinking—lots of it. The drinking kept up after he left the show. Business problems made it worse. His health deteriorated and his career faltered.

Back in Maine, Dick decided to turn himself around. First he bought the railroad cars. The oldest is a 1905 plow car, and the newest is a 1938 box car. For now, they serve as offices and storage space for all the other antiques he bought. He expects to have the cars fully restored and painted red, white and blue in time for the bicentennial celebration.

The cars will eventually fit into the entertainment center, and by then he'll also have bought up a station house so he can recreate an old train depot. The fully operative 1949 fire truck that now sits in the driveway will be worked into the motif, and all the old wagons around his yard will be part of a model logging operation that will include a steam sawmill. The local Penobscot tribe has agreed to help build an Indian village around his pond.

Not a bad setup all in all, and plenty of reason for a country singer to stay in his native Maine. As Curless puts it, "I like Nashville for its studios, musicians, and sound. I have good friends there I always like to visit. But I love this Northeast corner. I love the four seasons, and I never get bored here."

But one senses he has other reasons—reasons which he is just too polite, or perhaps too hurt, to explain in depth. When the talk turns to the music business, Curless speaks disparagingly of the extent to which one man's money, prestige, and power can stifle another man's career. He condemns the control producers can exert over singers, and he grimaces over how few people it takes to lock up the Top 20. Dick Curless doesn't name names, but it's clear that somewhere along the way, someone has hurt him.

One reason for his troubles with Capitol, for example, is that the company apparently would not let Curless have a voice in who would produce him, or what songs he would record. He points out that the one time he did have

much say-so over his work, he got his only top-10 hit. That was "Tombstone Every Mile," in 1965.

Before that song, Dick has sung on a Massachusetts radio station as "The Tumbleweed Kid," (he was 17 at the time, and had been West only in his mind). Then he was a country D.J. ("The Rice Paddy Ranger") in Korea. Back in the States he won the Arthur Godfrey talent contest, which in turn provided him with bookings in Vegas and Hollywood. He and his band had worked country dances and nightclubs from Canada down to West Virginia.

But "Tombstone," a classic trucker's



Dick and wife Pauline at the seashore. In Maine, that's not far away!

ballad, is what made his career. It was written by a friend named Dan Fulkerson, whom Dick likens to The Great Imposter because "every time he learned something, he'd leave it right away and try something else." Fulkerson was then hitch-hiking regularly between Bangor, where he worked, and Blaine, where his estranged wife lived. The only people who'd pick him up in the winter were truckers, and they all talked about this 41-mile haul through the Hainesville Woods where they had to drive down the center of the road because the outer half of both lanes was iced over. Fulkerson took notes and

wrote his first song ever, about "a stretch of road/Up north in Maine/That's never ever ever seen a smile/If they buried all the truckers/Lost in them woods/There'd be a tombstone every mile."

He recorded it at a Bangor TV station, had it pressed at the local Capitol custom plant, and released it on his own Alleghas label (named after another local Indian tribe). Delighted truckers hand-delivered it to radio stations. The State Department of Economic Development, which had been stalling on the new highway it was supposed to be building there, was less pleased—especially after four or five truckers died on the road and the song title was used in newspaper headlines. When orders got up to 20,000, the pressing plant notified its home office in L.A. and Dick soon had himself a major contract and his first national hit.

He's recorded numerous other trucker's songs, as well as (naturally) train songs; for that reason, his nickname, "The Baron of Country Music," often takes a back seat to the "travellin' man" image. In 1972, he and Vaughn Horton put together the First Annual Wheeling Truck Driver's Jamboree for the purpose of recording a live album, and Dick has played it every year since along with Red Sovine, Dave Dudley and Red Simpson.

You'd never know it from most of his studio recordings, but that live album (*Wheeling Truck Driver's Jamboree*, Capitol ST 11119) reveals Curless as one of country music's most wide-ranging vocalists. His thick, deep voice moves easily from mainstream fare to semi-yodels to falsetto to straight blues; his guitar playing is equally bluesy, but that's understandable since Josh White is one of his favorite artists.

"Blues and country are there together, they're the only two musics America has of its own," he explains, "But you can intertwine all this stuff, and I'd like to intertwine it country."

In a good-natured way, Curless envies Merle Haggard for having beaten him to an album that combines Dixieland horns with a country band. But he's got some novel ideas for the future, he says. "I can't tell you what they are, but you'll see."

Lately, he's been carefully searching for a new label and by the time this article appears, he is likely to have signed. Meanwhile, there are some railroad cars to be restored and an Indian Village and logging camp to be built. Dick Curless has plenty to keep himself occupied. □

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THE GREAT GEORGE JONES

TROUBLE, TROUBLE, TROUBLE

BY PATRICK CARR & RICHARD NUSSER

It was three o'clock in the afternoon, but it could easily have been three in the morning. In the cool darkness of Nashville's Hall of Fame Motor Inn bar, the usual crowd of songwriters, promo men, and session musicians were gathered in the glow of the jukebox, hanging out before going off back to work in the studios and offices of Music Row. And they were waiting for George Jones.

George was living in the Hall of Fame Motor Inn at the time—had been, on and off, since his marriage with Tammy Wynette went on the rocks one final time—and you could usually find him down in the bar, a tight group of cronies tucked in around him, drinking the day along.

George wasn't there that day, but his presence hung over the room. "He's drunk," someone said. "Well, how would *you* feel?" someone else rejoined. "He's taking it hard . . ."

The telephone rang. "Call for George Jones!" shouted the barmaid.

"Answer it, George, it may be Tammy" from the back of the room. There was a ripple of nervous laughter.

"That was cruel," a girl huffed.

"*Life's* cruel," said her escort.

"Somebody oughta go get him"—a new voice—"It may be a booking, and God knows, he's gonna need every one he can get to pay for the divorce . . ."

"I'm sorry," the barmaid said into the telephone, "he's not here."

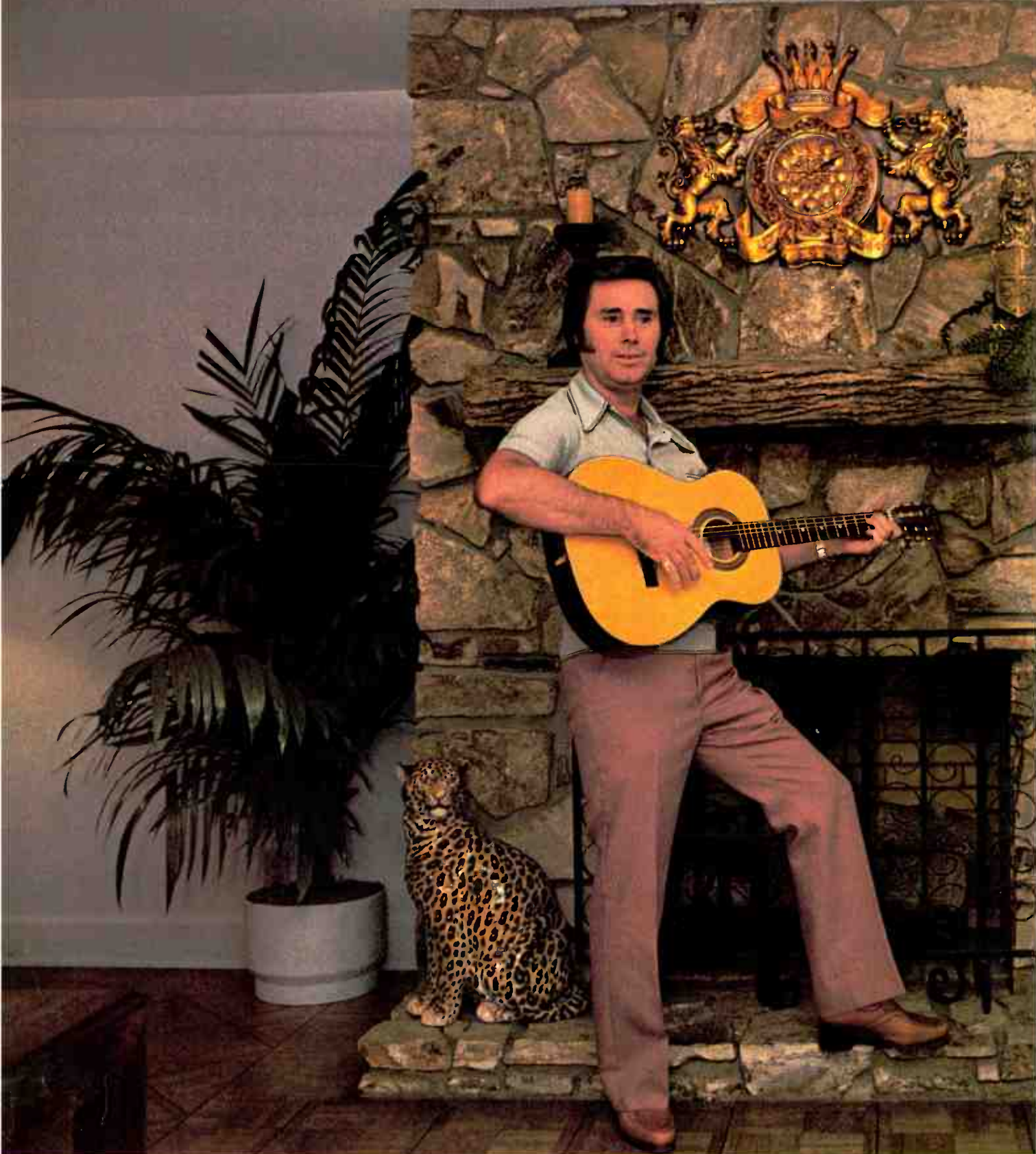
But right at that moment, George's voice was carrying loud and clear through the bar. It came from the jukebox.

"I can be the man you dreamed of . . ." sang the voice of the great, eternally troubled George Jones.

There have always been two big problems in the life of George Jones. First is women, second is booze. But mainly it's women. Like George once said, "You can't live with 'em, and you can't live without 'em. This has been my problem . . . No, seriously, *this* has been my problem." The irony of it is that this has also been the soil in which his greatest songs and greatest performances have grown. George's life is a *real* real-life soap opera.

He came from Saratoga, Texas, the baby of a family of four girls and two boys. They moved to Beaumont, Texas when George was ten years old, and that's where he began picking on the battered old guitar his father—a "jack of all trades and a master of none"





who worked at mule skinning, barbering, and pipe fitting, and managed to squeeze in some part-time picking—had given him. George's mother played organ and piano in church, so the music was there already. "Being the baby, I guess, it all boiled down to me," George says. "And I just loved it so much I stuck with it."

George received his musical training at the church bazaars and picnics to which his mother used to take him, shaped it by listening to the records of Bill Monroe, Roy Acuff, Hank Williams and Lefty Frizzell, and tested it in the bars and roadhouses of Beaumont, playing for the hillbillies who had come to work in the wartime defense plants.

Then, in 1950, he married for the first time.

The Joneses had a daughter, and they "had problems." George won't elaborate about that too much, except to explain about how there was no work in Beaumont after the war, and how he enlisted in the Marine Corps during the Korean War, and how the marriage



George Jones—who loves a good decorating job—poses proudly by the fireplace of his latest office quarters. The furniture cost \$10,000, but George didn't care.

Photos: Kit Luce

label formed by Daily. One of his first cuts for Starday was "There Ain't No Money In This Deal"—which, depending on who's telling the story, may have been an accurate premonition—but another was "Why Baby Why." Starday released the song, and thus did George Jones become a country music star. In a time dominated by the sounds of Elvis Presley, Buddy Holly, Jerry Lee Lewis and the other members of the rockabilly legion, there was still room for a George Jones in the hearts and homes of the country people.

George stayed with Pappy Daily through three record company contracts and a string of hits as long as the look on his face when he had to sign over all his royalty rights to Pappy in order to join Tammy Wynette at Epic Records ("Tammy never liked Pappy, and I think the feeling was mutual," a friend noted. "Pappy's a fine old man," says George. "He really was, but like everyone else he has his faults . . . I'll just leave it like that.") And Pappy stuck with George through the failure of his second marriage.

With a steady run of hits, George and the second Mrs. Jones lived well. It was a comfortable ranch near Vidor, Texas, and they raised cattle, quarter horses, and children. George was not at home to enjoy it.

"The way I look at it," George explains, "is, well, they knew what kind of business I was in so they should've . . . well . . ." His voice trails off. He thinks for a moment, balancing the guilt. "Well, I had to work," he says. "They—the women—have to go on like they go on, and I can't do anything different 'cause I don't *know* anything different . . ." And so the soap opera continues.

George hit the booze hard after that second divorce. He began missing dates, and there were problems with girls, and Pappy would have to bail him out. The George Jones stories—they're still around, and they always will be—began to circulate. George got a reputation as a real *sad* drunk. Then along came Tammy, and George was all right again for a while.

"George always falls in love with the girl singers," a friend explains. "Tammy, Connie Smith . . . He can't resist

ended somehow while he was still in the service, still playing the roadhouses and joints off-base. But he began writing songs in those days. In fact, his first broken marriage marked the true beginning of his career—when he came back to Beaumont to work as a house painter, he had several good, recordable romantic songs with him—just as

it signalled the pattern his life with women was to take for the next quarter-century.

When it came, success fell easily on George Jones. He was still on the honky-tonk circuit in Beaumont and still painting houses when Harold W. "Pappy" Daily called him in for an audition for Starday Records, a local

'em. He falls in love with their voice." Tammy loved George—he was her idol—and George loved Tammy. He gave her kids a father; he came to her rescue; he saved her from her husband; she brought him security, musical adulation, and herself, another other half, both personally and professionally. Together they had Tamela Georgette, the pride of their lives, and were divorced after four years of marriage. "I gave up drinking for about three years there, you know," George says, "up until the time I started having problems with my ex-wife"—that's Tammy.

"Of course, a lot of people say that you need to be stronger than that," he continues, "but, well, you've got so many things on your mind . . . You're out on the street. You've lost your home and your family. Well, you've done this three or four times already, and you get to thinking about all this, and these things make you do a lot of things you ordinarily wouldn't do . . ." Which in George's case means drinking far too much, squirrelling away from his commitments, running himself down, and spending lots of money. George buys houses, furniture, automobiles, and

anything else that takes his fancy, especially when he's on the run from a woman. "I love what I do, and I feel honored and very happy for making the money," he says. "But if I can't spend it I feel like it ain't no good to me. So I'm gonna do with it what I think is gonna make me happy." No investment counsellors for George Jones: He's a 'billy and he's going to stay that way.

In Nashville, a *Country Music Magazine* correspondent asks George some essential questions. George has been unavailable for interviews ever since he and Tammy split, but finally the contact has been made despite the interference of a quite plausible theory that all you need to know about George Jones is right there in the songs. The correspondent, however, feels compelled to ask.

"George, do you have any regrets?" he says.

"My only regret is the children," George replies. "I haven't been able to live with any of them myself, or help raise any of them . . . except Georgette, the last one, Tammy's and mine. She's the only child that I got a chance to live

with, at least four years . . ." George is not an optimist.

George's youngest son, Brian Daily Jones, is now 15, and he's playing guitar and beginning to write songs. George seems very proud about that, and the correspondent takes this as a cue to ask George what advice he'd offer his children as they set off into the world.

"Get an education or learn a trade," says George.

Then the correspondent pops the biggie. He has figured out that George's "Grand Tour" is autobiographical, and he wants to know why George does what he does, why he writes and sings about himself like he does.

George looks at him like he's crazy. "That's the way life is," he says. "Loneliness and sadness is going to occur in your life many, many, many times. And that's the reason country music is so successful and so big, 'cause it will hit nine people out of ten, right at the right time. So therefore, if you can catch that many people in those moods, you're bound to have a hit."

Thus does George Jones explain, in the simplest possible terms, why he has been a star ever since "Why Baby Why" both despite his soap opera existence and because of it.

George Jones walks into the room, looking relaxed and confident. "Yeah, we've had some problems up the road and back behind us the last few months," he says, "but we're about to get it all together again, and things look pretty good."

The "we" in question is George and Shug Baggot, his new manager. Shug never liked country music until he saw George sing at a benefit for Ivory Joe Hunter. He'd gone to catch soul singer Isaac Hayes, but when George got up and sang all those songs . . . well, Shug has been married a couple of times himself, and he identified with George. "It's the words he sings," says Shug. "The words are telling me something in a sad way." He goes on to explain about how these sad times are really OK because "something good comes out of them." Like George, Shug has learned how to pick up the pieces before they fall apart again.

This time, George explains, he really has a good deal. George is guaranteed \$750,000 worth of bookings over the first year of a deal with the Roy Dean Booking Agency, Shug Baggot, and Bob Greene, a wealthy Indiana motel owner. For his \$750,000, he will per-

(Continued on page 59)



Photo: Jill Krementz

George and Tammy, ex-First Family of country music. Tammy was wife number three.

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George Jones:

Country's Supreme Stylist

by DAVE HICKEY

Imagine that you are a person called, say, Sam, who sells hardware during the day, gets along with his wife 65% of the time, loves his kids all the time and shows it about 50%, who likes to listen to Melba Montgomery and old Buddy Holly records, goes to Burt Reynolds movies and still likes Dan Dailey on the late show, who really enjoys making chairs in the basement workshop, and doesn't like to cook in the back yard because of the damned bugs.

Then say you stop being Sam the human being and become "Sam, the Singing Hardware Salesman," and thousands of people *you* don't know now know all about this "Singing Hardware Salesman." They stop you on the street and want to know why you prefer the Little Jiffy Lawn Sprinkler to the Whizzo. They write you letters asking how to sell No. 10 lock-washers and telling you they read that you liked Buddy Holly records and how could you? He ain't country! Then the charcoal briquet companies attack you as unAmerican because you don't like to cook outdoors. You get so damn-much free woodworking equipment that it's no fun making chairs anymore, even if you had time—which you don't because you're on the road 200 days a year singing songs about garden hoses and double-swing flanges. One of your kids allows that he doesn't really know anything about hardware-inventory, and immediately the press thinks he's on dope and going off to join a commune.

I don't know about you, but just *thinking* about it makes me crazy. But think about being George Jones, who, as a star, is the poet of household tragedy and the singer of everyday despair. How would you like to carry *that* sack of potatoes around all day when all you wanted to do was sing some songs and go down in the basement and make a chair?

Now, the first George Jones song I ever heard (that I knew was a George Jones song) was a little number called "If Love Was a Color I'd Be Some Shade of Blue." I was in high school then and more sophisticated than I am today, and that song became the touchstone—it was the dumbest song I'd ever heard. But it kinda hung in there, there

was something about it, something there. Finally I decided that it might be a dumb song, but it wasn't "phoney." ("Phoney" was a big word when I was in high school—it applied to anyone who had more money, better dates or a faster car than you did.) Anyway, that was the point at which I started becoming less sophisticated. And listening to George Jones today, I think I was right in a certain primitive way, because George Jones is still dignifying more dumb songs with honest singing than any artist.

I think it's because the kind of songs Mr. Jones sings are easy to copy, but very hard to write. And most of Jones' recent albums contain about seven copies and one of the genuine article—usually written by Jones himself. He writes like he sings, about the real thing out of the real feeling. On his recent albums, his own songs like "Private Lives" and "These Days I Barely Get By" stand out like rough diamonds in a bin full of perfect zircons. If George never sang a lick, songs like "Ragged But Right," "Window Up Above" and "Grits Ain't Groceries," to name those that immediately come to mind, would assure his place in this history of country music.

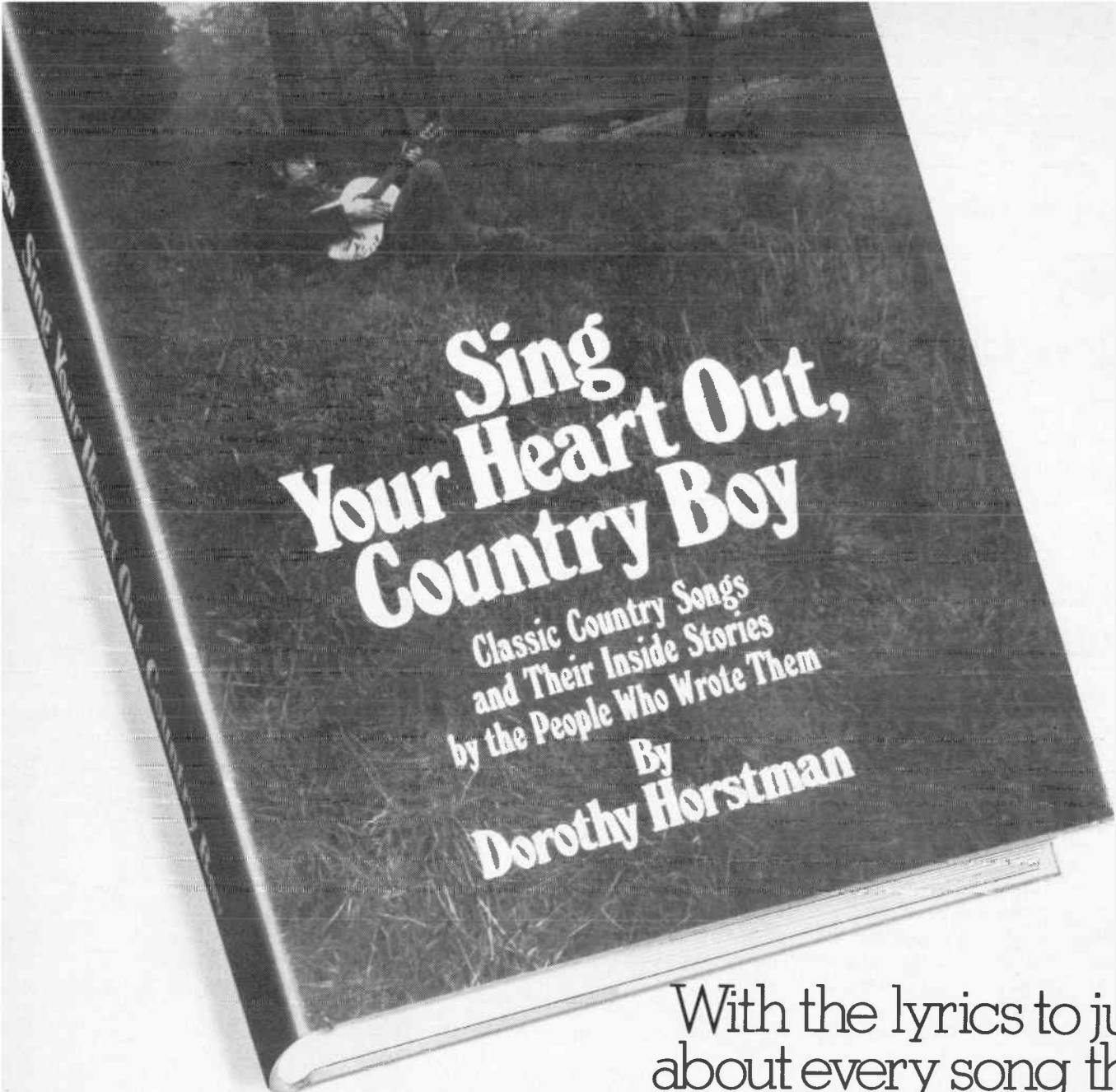
For me George Jones is the perfect singer of country songs; he is to the stone honky-tonk song what Bobby Bland is to the blues. George's whole style of singing is based on wringing the most music and feeling out of the mechanical simplicity of a three-chord country ballad. In fact, his style *depends* upon the basic simplicity of the music structure. He glides through that rigid structure like Gail Sayers through a defensive backfield—singing over, under, around and through the note you know is there, singing in front and behind the beat that always falls in the same place. As a result his singing style is really not suited to songs which are harmonically and melodically complex, although he can sing them better than most. His style loses some of its force when it is applied to complicated melodies and intricate rhythms. Like a good blues singer, the energy in George Jones' singing comes from singing "around" a structure rather than following one.

Which is why I think that he so easily triumphs over bad material. He just

regards a poor song as a frame in which he can paint his picture, and this distinguishes him from most other contemporary country singers. Charley Pride, for instance, is probably the best "note" singer country music has ever known—he can sing a song *perfectly*, but a perfectly sung dumb song is still pretty dumb. Haggard and Bare, on the other hand, are good singers and *great* actors. They can take a song which has no center and invent a character, a personality to sing the song and communicate the emotion, but neither one of them can enhance the simple music of country songs the way George can. Waylon Jennings, on the other hand, has such a strong personality that he completely dominates poor material, and although nobody enhances the dynamics of a good song (making it into something which moves naturally from first to last) better than Waylon, there is also nobody who loses interest in bad material more quickly and more obviously. George Jones, on the other hand, takes a bad song and sings all over it. He doesn't so much develop the character of a song as he makes every song into the classic, archetypal country song, putting that basic country feeling into every one.

So George is able not only to triumph over bland material, but to dominate unsympathetic production. There is, for instance, no singer in the world whose voice fits better with the standard honky-tonk ensemble of acoustic guitar, bass, drums, short-keyboard piano, steel and strings. George's voice could move around the solid guitar fiddle structure back then, but now he simply blows away the string parts on his new records with the edge on his voice. The steel guitar parts (the "country" element in Sherrill's cocktail lounge productions) merely slide around the true pitch in the same manner that George's voice does—and not nearly so naturally.

But none of this really matters, because every time George Jones steps up to the mike he is the best country singer in the world singing THE "Country Song." I don't envy him the pressure of his stardom, but you can't avoid standing in awe of his ability and his willingness to suffer publicly for so many people's pain. □



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Fudpucker: Is This Man Dangerous?

Country Corn
Is Family Porn
When Fudpucker
Comes To Town
by JOHN PUGH

More than any other musical form, the business of country music comes equipped with a staggering battery of maxims which, once stated, take on the aura of having come down directly from Mount Sinai. A few of the most repeated are: A country song should never put down a woman; a country singer must pay his dues; a country song should never get over the heads of the "average" listener (often implying that the "average" listener has the mentality of nine-year-old), and so on. Trouble is, every now and then someone will come along and blow these long cherished homilies all to pieces. But the one principle on which country music absolutely refuses to compromise is that "Country music is *family entertainment*. Country fans will never go for an off-color show." For despite all its songs about drinking, cheating, and lately birth control pills and some ole boy's "truckin'" luck, and overlooking its legions of pill poppers and juice heads, and somehow notwithstanding a vast array of renegades from Waylon Jennings to Jerry Lee Lewis; despite all this, country music still cannot bear to let go of the notion that it is the last bastion of uprightness, decency and saintliness, ranking just a notch or two behind the Mormon Tabernacle Choir. Perhaps this is why the country music establishment looks with such fear and loathing on Elmer Fudpucker.

Elmer Fudpucker is country music's only risqué comedian. He is also one of its most in-demand performers. The week I caught his act, he was swinging (no pun intended) through Little Rock, Dallas, Wichita, Topeka, Columbia,

Mo., and winding up at that all-time stereotype of Squaresville, Peoria, Illinois—in short, the great Mid-America circuit where the sages of Music Row aver that a country performer must be no less than a combination of Wayne Newton, Donny Osmond and Pat Boone. But someone forgot to tell *Elmer* he is not supposed to take his show to these people. Someone forgot to tell the *people* they are not supposed to come out in such numbers or derive so much amusement from this type of show. Someone forgot to tell the *promoters* they are not supposed to give top billing to such an infidel. It almost makes one think that—perish the thought!—Music Row may even be wrong.

Moreover, with a name like his, Elmer doesn't *need* a hit record in order to find work. A few newspaper ads and radio spots are all it takes to pack a house. And as a result, Elmer can play down the street from some fairly big "name" country artists and outdraw them two-to-one.

Elmer (born Hollis Champion) has been fighting his private little battle with the powers-that-be since 1962, when a promoter slapped that name on him and told him to come up with a character to fit it. Reluctantly, Elmer put together a few jokes and, scared stiff, went out to do the best he could, fully expecting to get booed clean out of town. His family audience ate it up. Thirteen years later they're still having a feast.

Country fans are really no different from anyone else. If a comedian keeps his act on a class level, doesn't use four-letter words, doesn't get raunchy or crude or vulgar; if he just sort of talks around it, hints at it, gives it a wink and a smile—well, those thuds and crashes that follow will be that "family" audience falling all over themselves in uncontrollable hilarity. In a way Elmer is kind of glad the country music establishment has swallowed its family audience myth. That means he's got the whole X-rated field all to himself.

But it has been far from a magic carpet ride for Elmer Fudpucker. He cannot get any exposure on country TV or radio, not even a few minutes of chit-chat on a talk show. He cannot get any agent to handle his bookings or any record company to give him a contract. He could not get a booth at this year's annual Fan Fair extravaganza. Sometimes it seems he cannot even get the time of day. Consequently, he has had to make his own way entirely: get his own booking, press his own records, handle his own publicity, the whole works.



The Fudpucker hustle: party records . . .

Underneath all his clowning and shenanigans he has made himself into one of the sharpest hustlers and smartest salesmen in the business. It is indeed strange to be sitting in a club and watching the night's headliner lug in a big trunk and begin producing all kinds of goods and sundries from it: bottles of Dr. Fudpucker's Swamp Root Potion,



Boogie panties: Everything is going up, hut these are coming down! **Swamproot potion:** Pour this on a worm and drive him in the ground.

Elmer Fudpucker Boogie Panties (which he pitches with “Everything else is going up but *these* are coming down”), Fudpucker party tapes, T-shirts, jackets, even Fudpucker Suckers. . . it’s as if someone were waiting to give Elmer twenty lashes if he misses a single opportunity to hustle.

And yet Elmer is such a tireless am-

bassador of country music that the business couldn’t pay him half what he earns it each year in image and good will. He is so knowledgeable, so serious, so enthusiastic and so unselfish about country music that he has been known to make a 600-mile round trip at his own expense just to advise a club owner who was having financial problems. It is

almost maddening how often he utters such phrases as “helped the whole business,” “did something for the whole industry,” or “try to benefit everybody.” If there is any chance to further the cause of country music, Elmer will seize it like a python. Ironically, if Elmer *can* be admonished for anything, it is that *he* worries too much about how



Elmer Fudpucker with a fan. Music City may pretend he doesn't exist, but he certainly plays in Peoria.

certain habitual inebriates and chronic no-shows tarnish his beloved field of endeavor.

And the real clincher: Elmer is one of the straightest cats this side of a Trappist monastery. He does not drink spirits, pop pills or suck weed. Except for an occasional celebratory cigar, he does not even smoke tobacco. He has been married 22 years to the same woman and they have raised three exemplary children, one a dean's list student at the University of Tennessee. The guy has never even seen a porno movie, for goodness sake. His manner is like that of a ten-year-old who's just told his first tee-hee joke with a look of half-smirk, half guilt. Moreover, he has never missed a show, been late for a show, arrived in no condition to perform or displayed the slightest hint of eccentricity, jealousy or pique. In fact, he is such an infrequent relief, such an unexpected pleasure to work with that promoters at his handful of losing shows have ended up begging him to give them another date.

On his date in Peoria, Elmer was

waiting in the wings while the emcee was giving the standard build-up: "A real treat in store tonight . . . One of the funniest men in country music . . . A name you'll never forget . . . Here is the one and only . . . ELMER FUDPUCKER!"

Quickly, Elmer was out front and into another show. "Darling, have you ever been Fudpuckered?" he asked a sweet young thing at a floor-side table.

"Hon, I'm going to give you a Fudpucker Sucker," he announced to another. "Most of them are lemons, but you get a cherry."

After this brief banter he began extolling the virtues of Dr. Fudpucker's Swamp Root Potion, a bottled elixir for sexual fatigue or indifference: "You men out there, I've got just the thing for you. This is a bottle of"—appropriate pause—"Dr. Fudpucker's Swamp Root Potion. To give you a little idea of how this thing works, you can pour it on a worm, take a hammer, and drive the worm in the ground. . . ." And as always, that All-American, middle-class, salt-of-the-earth, family audience was hav-

ing itself a ball.

Late the next afternoon, with the laughter of Peoria—and all the other stops—still ringing in his ears, Elmer arrived once more at the doorstep of his haughty, spurning mistress—the city limits of Nashville. As he drove, one could almost sense a certain resignation come over him. Never mind that he had been out there carrying on one of the greatest one-man public relations campaigns for country music since Bob Richards last poured the milk over his Wheaties. Tomorrow he would be back to being treated as if he had horns, hooves and an infrared pitchfork.

His only solace will come when the local record store calls and orders another case of Swamp Root Potion. Better make it two cases. Or when a club-owner calls and asks if he can make it any time within the next three months. Or when his fan club signs up its 5000th member. Or, best of all, when another one of those family audiences brings him back for another encore.

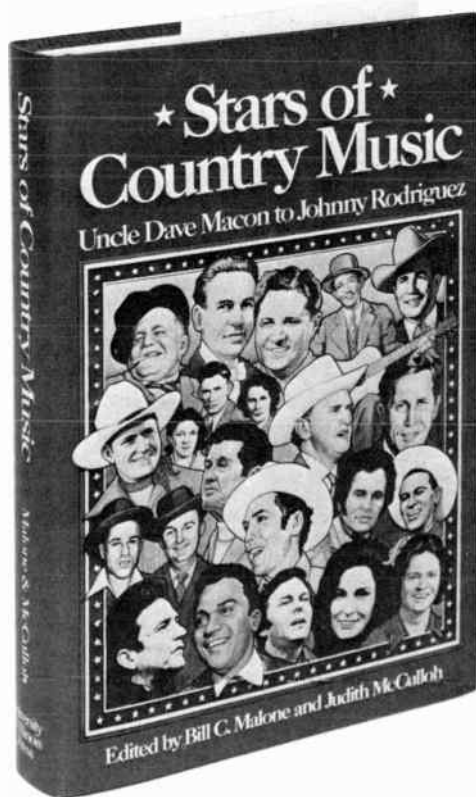
Poor Elmer. Nobody likes him but the people. □

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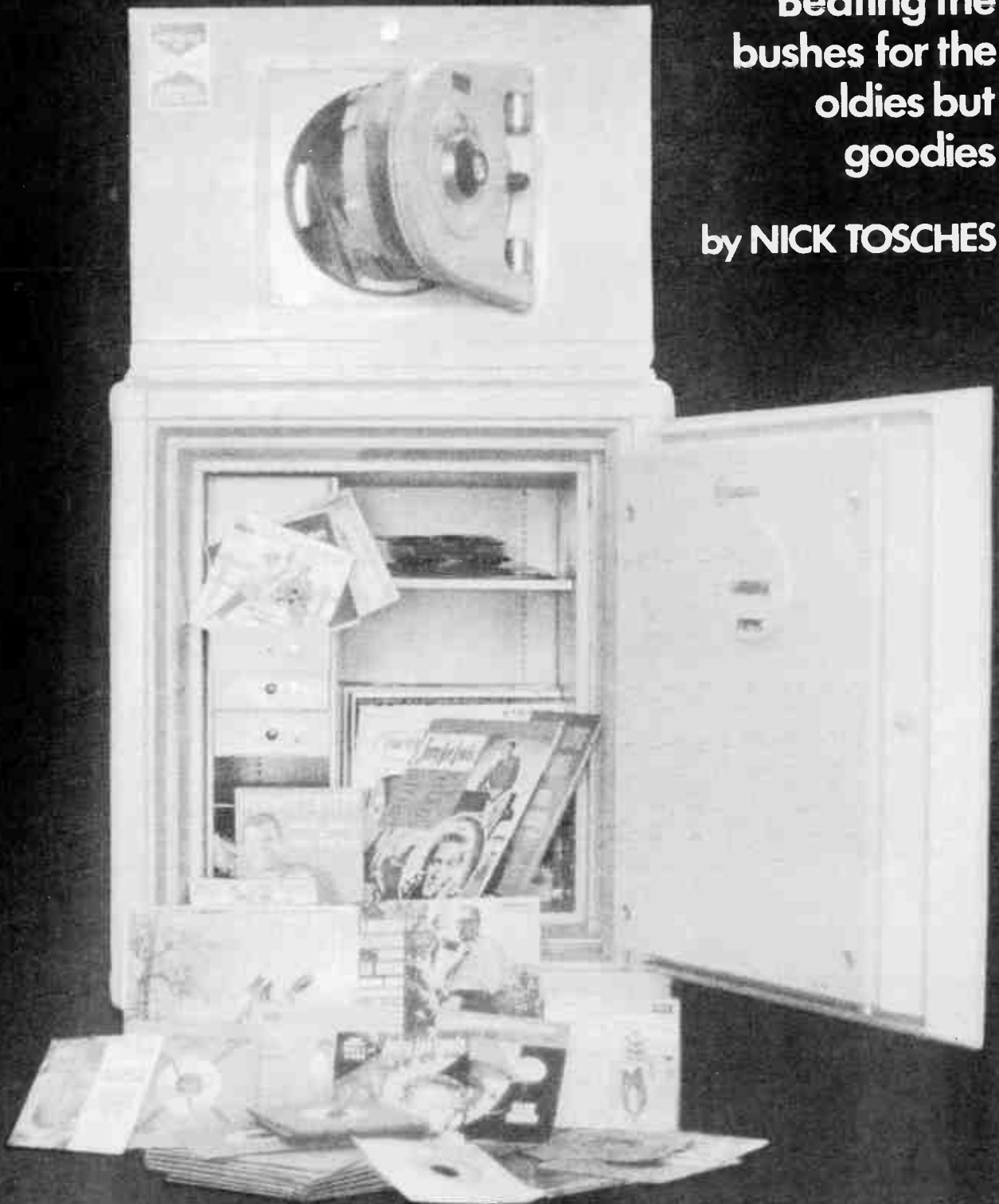
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HILLBILLY FEVER

Beating the
bushes for the
oldies but
goodies

by NICK TOSCHES



Photos: Cheh Nam Low

I know a guy from the Midwest who once seriously thought of beating his wife to death after she accidentally sat on and broke one of his most cherished records. Instead, he went on a three-day drunk, which he followed up with a two-week sulking jag.

Most record collectors, of course, aren't that far gone. The majority are just music lovin' fools who can usually give you a more accurate account of a singer's recording history than the singer himself. Some people collect classical records, some collect jazz, some collect blues, some collect rock, and some collect country. As with all collectors, country collectors often specialize in a particular phase of the music: there are those who collect only pre-World War II country records (these are the purists, the hillbilly nuts, who refer to that period as the Golden Age of Country Music); there are those who concentrate on Western Swing; there are those who collect rockabilly; and there are some collectors who care only for the records of a particular artist or two. The biggest, most avid collectors have an across-the-board interest (or obsession, as the case may be), and they pursue Jimmie Rodgers 78s and Jerry Lee Lewis 45s with an equal fervor. If it's rare, they want it.

Contrary to the beliefs of many, the age of the record has little or nothing to do with its rarity or value. "Sallie Gooden" by Eck Robertson (Victor 18956-A), a 78 rpm record issued in the spring of 1923, is considered to be the first country disk ever released. It's a rare record, and collectors have paid upwards of \$15 for a copy of it. But it isn't nearly as rare as some of George Jones's early records, such as "Rock It" (Starday 240), which he put out in 1956 using the *nom de disque* of Thumper Jones, and which has recently been sold for \$65 a copy.

There are hundreds of records which can command high prices on the collectors' market, some of them by rather obscure artists. Last year someone paid \$100 for a copy of "Benzedrine Blues" by The Texas Rhythm Boys (Royalty HB-600-A). In the fifties, a rockabilly group from Union City, Tennessee, called Joe Griffith and His Teen Age Rebels put out a record called "Crazy Sack" (Reelfoot J70W-1250); today that little record goes for \$80 and up. Another song which you don't catch many folks humming these days is "Seven Beers with the Wrong Woman" by Cousin Roy (Early Bird 601). The flip side of that record is a rockabilly version of "I'm So Lonesome I Could Cry," and because of that flip side some collectors are willing to shell out at least \$50 for old

Cousin Roy's record.

Some of the most sought after records are those which were cut by major stars before they hit it big. In 1929, for instance, a young Bob Wills recorded his first record, "Gulf Coast Blues," on the Brunswick label. Try picking up a copy of that one with less than \$100 in your pocket. The same goes for Hank Williams' first four records, which were released on the Sterling label in the late forties.

Carl Perkins' first record, "Movie Magg" (Flip 501), released in 1955, is now worth close to \$100 a shot, as is "I've Been Deceived" (Flip 503) by Charlie Feathers, a less famed member of the Memphis rockabilly scene. Of course, all of Elvis Presley's Sun records are quite rare, especially "That's All Right" (Sun 209), which has sold in recent years for more than \$300 a shot.

Waylon Jennings cut his first record in 1959. Today that record, "Jole Blon" (Brunswick 9-55130), is worth about \$40. And Waylon's first album, *Waylon Jennings at JD's* (Bat 1001), well, God only knows what that would go for, since nobody's been able to lay hands on a copy in the last few years.

Before Merle Haggard signed with Capitol in 1964, he had released three singles on Fuzzy Owen's Talley label; all of them are collector's items, particularly the earliest, "Singin' My Heart Out," which presently sells for about \$35.

At the age of twelve, Doug Sahlm (Little Doug, he was called then) recorded "A Real American Joe" with a voice that had not yet changed. A family of three could eat for a week on what some dealers have charged for that record (Sarg 113) . . . and there are probably people around who would sell their mothers' Pacemakers for copies of Willie Nelson's earliest records, "Man with the Blues" (Betty 5703 or D 1084) and "Night Life" (Bellaire B-45-107). For years collectors have been talking about an even earlier Willie Nelson record called "Hillbilly Leprechaun." Willie says he can't recall any such record. In any case, God bless the character who unearths a copy if it does exist.

Really, it's difficult to find a country star who didn't do some recording for small labels early in his career. At the age of thirteen, Dolly Parton cut "Puppy Love" for Goldband Records in Louisiana. Bill Anderson recorded "City Lights" for TNT Records. Loretta Lynn had "Honky-Tonk Girl" on Zero. Buck Owens debuted with "It Don't Show on Me" on Pep Records. Before hitting it big, Mickey Gilley issued a

slew of singles for such labels as Minor, Lynn, Potomac, and Astro. Freddy Fender has a sizeable back catalogue, too, on labels such as Imperial, Argo, Falcon, and Duncan. All these records are sought after by collectors.

There are countless rare LPs. Collectors of George Jones records thirst for that mint copy of *George Jones Sings Bob Wills* (United Artists UAS-6221). Willie Nelson collectors keep eyes peeled for Willie's *Live Country Music Concert* (RCA Victor LSP-3659). For Ernest Tubb, it's *On Tour* (Decca DL-74321). Jerry Lee Lewis' debut album, *Jerry Lee Lewis* (Sun LP-1230) is extremely rare.

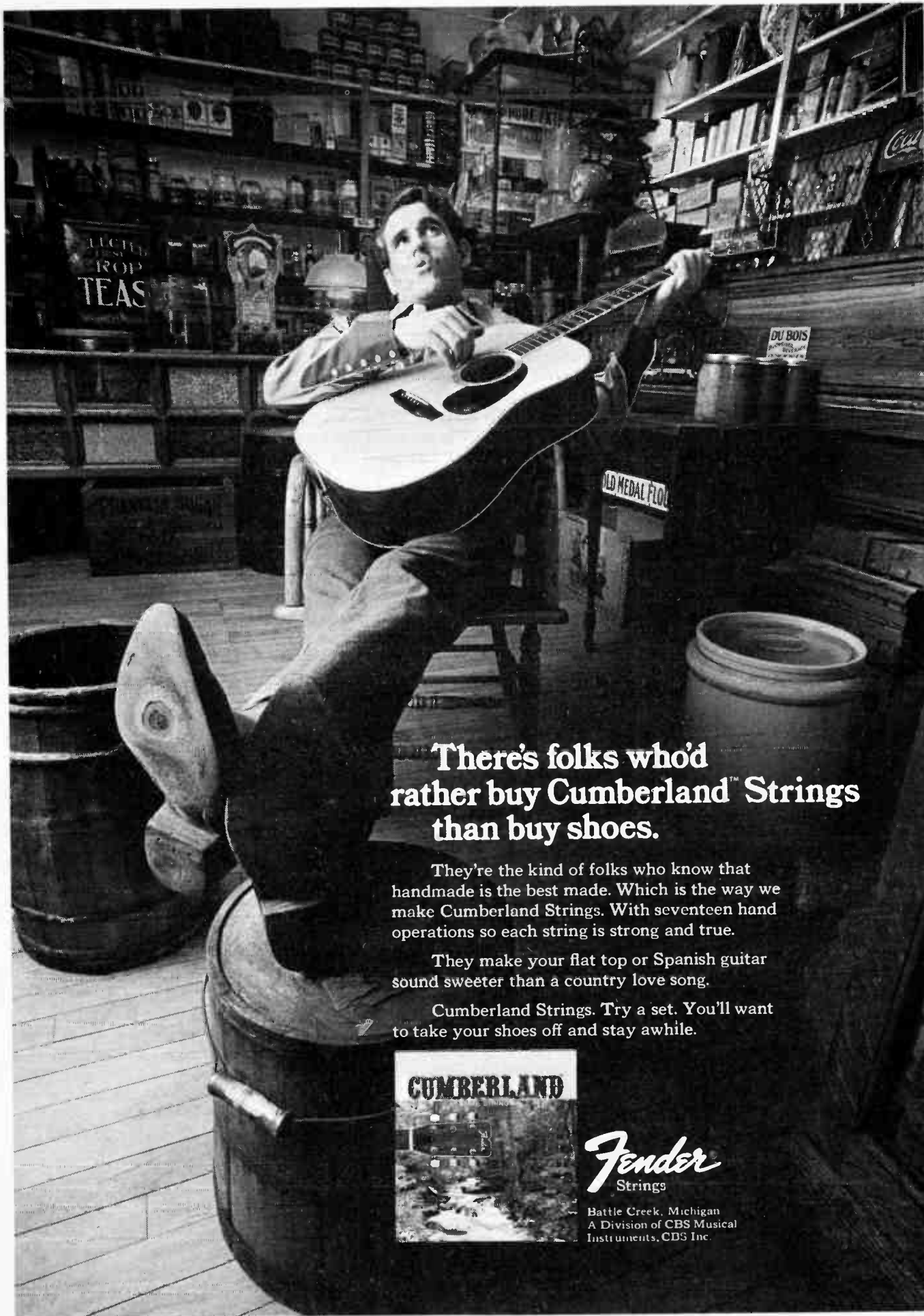
Even newly arrived stars have been responsible for some rare LPs: David Allan Coe put out two obscure albums for SSS International, *Penitentiary Blues* and *Requiem for a Harlequin*, and Emmy Lou Harris' first album, *Gliding Bird* (Jubilee 8031), has already been sold at \$20. More expensive still are copies of Mickey Newbury's *Harlequin Melodies* (RCA LSP-4043), and *Looks Like Rain* (Mercury, SR-61236). For Western Swing collectors, a copy of the anthology *Swing Billies* (Audio-Lab 1566) is valued somewhere between the Grail and the Stele of Thoth.

Some collectors prize 45s pressed on colored plastic instead of the usual black. King, RCA Victor, Imperial, and others all issued country singles on colored plastic. Any rare record is rarer if it's pressed non-black.

Anyone who doesn't want to pay dealers exorbitant prices for rare records (and who does?) still has a lot of options. How, after all, do you think the dealers get those records in the first place? They scrounge around, that's how.

Weekend flea markets are a prime source of old records of all types, as are junk shops, antique stores, and Salvation Army or Goodwill outlets. The Salvation Army stores are always reasonable insofar as prices go, usually charging 10-15 cents per record. (Some dealers have plunked down three dollars for Salvation Army records and then resold them for a hundred before the day was over.) All too regrettably, most antique joints overprice their records. Antique dealers realize that some records are rare, but, not knowing which ones qualify, they often charge a standard price per record that is as laughable as it is irritating. They do this because every so often some sucker will pay that price. As a matter of principle, a lot of collectors refuse to pay more than 50¢ for an old 78 or 45 in an antique

(Continued on page 60)



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SINGIN' IN THE KITCHEN—Singin' In The Kitchen/The Monkey And The Elephant/The Giving Tree/Where'd I Come From/Lovin' You Anyway/She Thinks I Can/Cloudy Sky/The Unicorn/You Are, and more!
RCA-APL1-0700 - LP=\$6.98,8TK=\$7.98

CARTER FAMILY, THE

THE BEST OF THE CARTER FAMILY—Yesterday's Gone/Ring Of Fire/He Thinks I Still Care/Cotton Fields/Poor Old Heartsick Me/Wall To Wall Love/The Hammer Song/Troublesome Waters, and more!
COL-CS-9119 - LP=\$5.98,8TK=\$6.98

THREE GENERATIONS—Let Me Be There/Sweet Memories/Pick A Messa Martin/You Are My Flower/Danny's Song/Morning Sun/Picture On The Wall/Why You Been Gone So Long, and more!
COL-KC-33084 - LP=\$5.98,8TK=\$6.98

THE ORIGINAL CARTER FAMILY—No Depression In Heaven/Jealous Hearted Me/I'm Working On A Building/Little Darling Pal Of Mine/My Native Home/A Distant Land To Roam/Lonesome Valley, and more!
OH-90045 - LP=\$6.98,8TK=\$7.98

CASH, JOHNNY

FIVE FEET HIGH AND RISING—Five Feet High And Rising/I'm So Lonesome I Could Cry/In Them Old Cottonfields Back Home/Frankie's Man, Johnny/My Shoes Keep Walking Back To You, and many more!
COL-C32951 - LP=\$5.98,8TK=\$6.98

HYMNS BY JOHNNY CASH—It Was Jesus/I Saw A Man/Are All The Children In/Lead Me Gently Home/The Old Account/Swing Low Sweet Chariot/Snow In His Hair/Lead Me, Father/I Called Him, and more!
COL-CS-8125 - LP=\$5.98,8TK=\$6.98

EVERYBODY LOVES A NUT—The One On The Right Is On The Left/A Cup Of Coffee/The Bug That Tried To Crawl Around The World/The Singing Star's Queen/Austin Prison, and many more!
COL-CS-9292 - LP=\$5.98,8TK=\$6.98

JOHNNY CASH AND HIS WOMAN—Life Has Its Little Ups and Downs/The Color Of Love/Saturday Night In Hickman County/The City Of New Orleans, and more!
COL-KC32443 - LP=\$5.98,8TK=\$6.98

MAN IN BLACK—The Preacher Said 'Jesus Said'/Orphan Of The Road/You've Got A New Light/Shining In Your Eyes/If Not For Love/Man In Black/Singin' In Viet Nam Talkin' Blues/Ned Kelly, and more!
COL-C30550 - LP=\$5.98,8TK=\$6.98

SUNDAY MORNING COMING DOWN—Big River/Folsom Prison Blues/Orange Blossom Special/It Ain't Me Babe/I'm Gonna Try To Be That Way/Green Green Grass Of Home/If I Were A Carpenter, and more!
COL-C32240 - LP=\$5.98,8TK=\$6.98

RAGGED OLD FLAG—Ragged Old Flag/Don't Go Near The Water/All I Do Is Drive/Southern Comfort/King Of The Hill/Pie In The Sky/Lonesome To The Bone/While I've Got It On My Mind/What On Earth, and more!
COL-KC-32917 - LP=\$5.98,8TK=\$6.98

THE JUNKIE AND THE JUICEHEAD MINUS ME—Don't Take Your Guns To Town/Broken Freedom Song/I Do Believe/Ole Slewfoot/Keep On The Sunny Side/Father And Daughter (Father And Son)/Jesus, and many more!
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COL-CS-9639 - LP=\$5.98,8TK=\$6.98

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COL-CS-9528 - LP=\$5.98,8TK=\$6.98

THE JOHNNY CASH CHILDREN'S ALBUM—Nasty Dan/One And One Makes Two/I Got A Boy (And His Name Is John)/Little Magic Glasses/Miss Tara/Dinosaur Song/Tiger Whitehead/Call Of The Wild, and more!
COL-C32898 - LP=\$5.98,8TK=\$6.98

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COL-C33087 - LP=\$5.98,8TK=\$6.98

JOHN R. CASH—The Lady Came From Baltimore/The Night They Drove Old Dixie Down/My Old Kentucky Home (Turpentine And Sassafras Wine)/Cocaine Carolina/Jesus Was Ouraviour (Cotton Was Our King), and more!
COL-KC-33370 - LP=\$5.98,8TK=\$6.98

CLARK, ROY

THE ROY CLARK GUITAR SPECTACULAR—Caravan/Down Yonder/Overdue Blues/Alabama Jubilee/Tico-Tico/In An Eighteenth Century Drawing Room/Malaguena/Lilli Marlene/In The Willow Garden/Racing The Mule, and more!
CAP-SM-2425 - LP=\$6.98,8TK=\$7.98

THE ENTERTAINER OF THE YEAR—2 Record Set—Take Me As I Am/Happy To Be Inhappy/We Could/Faded Love/Sweet Violets/St. Louis Blues/The Drifter's Polka/South/Just A Closer Walk With Thee, and more!
CAP-SABB-11264 - LP=\$7.98,8TK=\$9.98

ROY CLARK LIVE—Kansas City/Thank God and Greyhound/Under The Double Eagle/The Lawrence Walk-Hee Haw/Counter-Revolution Polka/The Great Pretender/High Noon/Green Grass Of Home, and more!
DOT-DOS-26005 - LP=\$6.98,8TK=\$7.98

ROY CLARK'S GREATEST HITS—VOL. 1—Yesterday, When I Was Young/Come Live With Me/Riders In The Sky/I Never Picked Cotton/Somehow Between Love And Tomorrow/Boy's Guitar Boogie, and more!
DOT-DOSD-2030 - LP=\$6.98,8TK=\$7.98

PAIR OF FIVES (BANLOS; THAT IS)—A Pair Of Fives/Duelin' Banjos/Farewell Blues/Under The Double Eagle/Dear Old Dixie/Huckin' The Corn/Banjoy/Randy Lynn and many more!
DOT-DOSD-2015 - LP=\$6.98,8TK=\$7.98

CLINE, PATSY

SENTIMENTALLY YOURS—She's Got You/Heartaches/That's My Desire/Your Cheatin' Heart/Anytime/You Made Me Love You/Strange/You Belong To Me/You Were Only Fooling, and more!
MCA - 90, LP=\$6.98, 8TK=\$7.98

A PORTRAIT OF PATSY CLINE—Faded Love/I'll Sail My Ship Alone/When You Need A Laugh/Crazy Arms/Always/When I Get Thru With You/Blue Moon Of Kentucky, and more!
MCA - 224, LP=\$6.98, 8TK=\$7.98

PATSY CLINE'S GREATEST HITS—Walking After Midnight/Sweet Dreams Of You/Crazy/I Fall To Pieces/So Wrong/Strange/Back In Baby's Arms/She's Got You/Why Can't He Be You, and more!
MCA-12 - LP=\$6.98,8TK=\$7.98

SHOWCASE—I Fall To Pieces/Foolin' Round/The Wayward Wind/South Of The Border/I Love You So Much It Hurts Me/Seven Lonely Days/Crazy/San Antonio Rose/Walkin' After Midnight, and more!
MCA-87 - LP=\$6.98,8TK=\$7.98

THE PATSY CLINE STORY—2 Record Set Heartaches/She's Got You/Walking After Midnight/Strange/Leavin' On Your Mind/South Of The Border/Back In Baby's Arms/You're Stronger Than Me, and many more!
MCA2-4038 - LP=\$7.98,8TK=\$9.98

CLOWER, JERRY

JERRY CLOWER FROM YAZOO CITY—A Coon Hunting Story/Bully Has Done Flung A Cravin On Me/Baby Goes To College/Good Citizenship/Homecomin Steaks/The Graduate Returns/Marcell's Talkin Chain Saw, more!
MCA-33 - LP=\$6.98,8TK=\$7.98

MOUTH OF MISSISSIPPI—Knock Him Out Jumbo/Public School Music Class/The Rat Killin'/Pistol Pete/Those Tigers Are Bad, Wet Or Dry/Clover Takes A Trip/Judgment In The Sky/Green Persimmon Wine, and more!
MCA-47 - LP=\$6.98,8TK=\$7.98

CLOWER POWER—Second Down And Goal To Go/Ole Brumey Wasn't Runnin' A Coon./The Public School Music Class Learns A Song/I'm That Country/Marcel Says No School Today/Marcel Wins A Bet, and more!
MCA-317 - LP=\$6.98,8TK=\$7.98

COUNTRY HAM—The She Coon Of Women's Lib/Panama Limited/The Time We Played Clemson/Marcel Is In Trouble/Mr. Duval Scott/Home In The Country/U.S.Exports/Ole Slantface/The New Fad, and more!
MCA-417 - LP=\$6.98,8TK=\$7.98

JERRY CLOWER LIVE IN PICAYUNE—Live In Picayune/Physical Examination/The Plumber/Bird Huntin' At Uncle Versie's sie's/The Coon Huntin' Monkey/Suppin' Molasses/Hot Apple Pie, and more!
MCA-486 - LP=\$6.98, 8TK=\$7.98

COLTER, JESSI

I'M JESSI COLTER—I'm Not Lisa/I Hear A Song/You Ain't Never Been Loved (Like I'm Gonna Love You)/Love's Yhe Only Chain/For The First Time/Who Walks Through Your Memory
CAP-ST-11363 - LP=\$6.98, 8TK=\$7.98

CRADDOCK, BILLY 'CRASH'

STILL THINKIN' BOUT YOU—Still Thinkin' Bout You/You've Never Been This Far Before/No Deposit, No Return/Please James/Don't Go City Girl On Me/Sounds Of Love/Foxy Lady, and more!
ABC-ABCD-875 - LP=\$6.98, 8TK=\$7.98

FARGO, DONNA

WHATEVER I SAY MEANS I LOVE YOU—'Hello Little Bluebird/Whatever! Sav/I Didn't Mean (To Run Him Away)/2 Sweet 2 Be Forgotten/Sing, Sing, Sing/Hip On Happiness/Rain Song, and more!
DOT-DOSD-2029 - LP=\$6.98,8TK=\$7.98

THE HAPPIEST GIRL IN THE WHOLE U.S.A.—The Happiest Girl In The Whole U.S.A./Manhattan, Kansas/Funny Face/The Awareness Of Nothing/Johnny B. Goode/A Little Somethin' To Hang On To), and many more!
DOT-DOS-26000 - LP=\$6.98, 8TK=\$7.98

ALL ABOUT A FEELING—Little Girl Gone/It Do Feel Good/I'll Try A Little Bit zHarder/Puffy Eyes/Nothing Can Stay/All About A Feeling/Just Call Me/Does It Matter/Just A Friend Of Mine/Rotten Little Song/Hot Diggity Dog
DOT-DOS-26019 - LP=\$6.98, 8TK=\$7.98

MY SECOND ALBUM—Superman/A Song I Can Sing/You Don't Mess Around With Jim/Have Yourself A Time/Don't Be Angry/You Were Always There/How Would I/I'd Love You To Want Me, and many more!
DOS-DOT-26006 - LP=\$6.98, 8TK=\$7.98

FELTS, NARVEL

NARVEL FELTS—Reconsider Me/Funny How Time Slips Away/Blue Darlin'/Slip Away/Let My Fingers Do The Walking/I Remember You/I May Never Get To Heaven/No One Knows, more!
DOT-DOSD-2025 - LP=\$6.98, 8TK=\$7.98

FENDER, FREDDY

BEFORE THE NEXT TEARDROP FALLS—Before The Next Teardrop Falls/Roses Are Red/Please Don't Tell Me How The Story Ends/You Can't Get Here From There/Wild Side Of Love/After The Fire Is Gone, and more!
DOT-DOSD-2020 - LP=\$6.98,8TK=\$7.98

FRIZZELL, LEFTY

SINGS THE SONGS OF JIMMIE RODGERS—Blue Yodel Number 2/Brakeman's Blues/My Rough And Rowdy Ways/Treasure Untold/Blue Yodel Number 6/I'm Lonely And Blue/Travelin' Blues/My Old Pal, and more!
COL-C-32249 - LP=\$5.98,8TK=\$6.98

THE CLASSIC STYLE—Life's Like Poetry/She Found The Key/Falling/I'm Not That Good At Goodbye/My House Is Your Honky Tonk/Yesterday Just Passed My Way Again/Sittin' And Thinkin', and more!
ABC-ABCD-861 - LP=\$6.98 (NO TAPE)

GREATEST HITS—I Love You A Thousand Ways/Mom And Dad's Waltz/Saginaw, Michigan/Release Me/She's Gone Gone/Always Late/I Want To Be With You Always/The Long Black Veil/I've Got The Time, and more!
COL-CS-9288 - LP=\$5.98 (NO TAPE)

HAGGARD, MERLE

OKIE FROM MUSKOGEE—Mama Tried/No Hard Times/Silver Wings/Hobo Bill's Last Ride/Billy Overcame His Size/If I Had Left It Up To You/White Line Fever/Blue Rock/Okie From Muskogee, and more!
CAP-ST-384 - LP=\$6.98,8TK=\$7.98

A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (OR, MY SALUTE TO BOB WILLS)—Brown Skinned Gal/Right or Wrong/Brain Cloudy Blues/Stay A Little Longer/Time Changes Everything, and more!
CAP-ST-638 - LP=\$6.98,8TK=\$7.98

THE BEST OF THE BEST OF MERLE

HAGGARD—Okie From Muskogee/Mama Tried/Hungry Eyes/Workin' Man Blues/The Farmer's Daughter/Silver Wings/No Reason To Quit/Daddy Frank, and more!
CAP-ST-11082 - LP=\$6.98,8TK=\$7.98

IF WE MAKE IT THROUGH DECEMBER—Love And Honor/To Each His Own/You're The Only Girl In The Game/I'm An Old, Old Man (Tryin' To Live While I Can)/Come On Into My Arms/There's Just One Way, and more!
CAP-ST-11276 - LP=\$6.98,8TK=\$7.98

HIS 30TH ALBUM—Old Man From The Mountain/Things Aren't Funny Anymore/White Man Singin' The Blues/Travelin'/The Girl Who Made Me Laugh/Honky Tonk Night Time Man/Holding Things Together, and more!
CAP-ST-11331 - LP=\$6.98,8TK=\$7.98

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KEEP MOVIN' ON—Movin' On/Life's Like Poetry/I've Got A Darlin'(For A Wife)/These Mem'ries We're Making Tonight/You'll Always Be Special/September In Miami/Kentucky Gambler/Here In Frisco, and more!
CAP-ST-11365 - LP=\$6.98,8TK=\$7.98

HALL, TOM T.

I WROTE A SONG ABOUT IT—Deal/From A Mansion To A Honky Tonk/The Girl Who Read The Same Book All The Time/The Trees In Philadelphia/The Fallen Women/The Singer's Song/Lying Jim, and more!
MER-SRM-1-1033 - LP=\$6.98,8TK=\$7.98

FOR THE PEOPLE IN THE LAST HARD TOWN—I Love/Pay No Attention To Alice/Joe, Don't Let Your Music Kill You/I Know Who I'll Be Seeing In New Zealand/Subdivision Blues/Country Cabin-itis, and more!
MER-SRM-1-687 - LP=\$6.98,8TK=\$7.98

HOMECOMING—A Week In A Country Jail/Strawberry Farms/Shoeshine Man/Kentucky In The Morning/Flat Footin' It/Nashville Is A Groovy Little Town/Margie's At The Lincoln Park Inn/Homecoming, many more!
MER-SR-61247 - LP=\$6.98, 8TK=\$7.98

SONGS OF FOX HOLLOW—The Mysterious Fox Of Fox Hollow/Sneaky Snake/How To Talk To A Little Baby Goat/The Barn Dance/I Care, more! FOR CHILDREN OF ALL AGES: 12 Page Illustrated Book Included.
MER-SR-1-500 - LP=\$6.98, 8TK=\$7.98

BALLAD OF FORTY DOLLARS AND HIS OTHER GREAT SONGS—Ballad Of Forty Dollars/Cloudy Day/That's How I Got To Memphis/Shame On The Rain/A Picture Of Your Mother, and many more!
MER-SR-61211 - LP=\$6.98, 8TK=\$7.98

HART, FREDDIE

SUPER KIND OF WOMAN—It's So Good With You/ Don't Believe In Ghosts/You're Killing Me With Kindness/The Child/Midnight Date/Unbelievable Love/Julie I'm Leaving, more! Heaven, and many more!
CAP-ST-11156 - LP=\$6.98, 8TK=\$7.98

EASY LOVING—Write It All In (Put It All In)/Without You/In The Arms Of Love/One More Mountain To Climb/The Whole World Holding Hands/If Fingerprints Showed Up On Skin/Easy Loving, and many more!
CAP-ST-838 - LP=\$6.98, 8TK=\$7.98

FREDDIE HART PRESENTS THE HEART-BEATS—Music Box/Hang In There Girl/Got The All Overs For You (All Over Me)/Missing You's A Hurtin' Thing/A Self Portrait/Heart Beat/Indian Joe, and more!
CAP-ST-11431 - LP=\$6.98, 8TK=\$7.98

COUNTRY HEART 'N SOUL—My Woman's Man/It's Only Paper/I Forgot To Remember To Forget You/We'll Haunt You Just Like Ghosts/Togetherness/I'd Like To Sleep Til I Get Over You, and more!
CAP-ST-11353 - LP=\$6.98, 8TK=\$7.98

HORTON, JOHNNY

THE SPECTACULAR JOHNNY HORTON—The Battle Of New Orleans/Whispering Pines/The First Train Heading South/Lost Highway/Joe's Bean A-Gittin' There/Sam Magee/When It's Springtime In Alaska, and more!
COL-CS-8167 - LP=\$5.98, 8TK=\$6.98

HONKY-TONK MAN—Honky-Tonk Man/I'm Coming Home/I Got A Hole In My Pirogue/Goodbye Lonesome, Hello Baby Doll/She Knows Why/I'm A One-Woman Man/The Wild One, and more!
COL-CS-8779 - LP=\$5.98, 8TK=\$6.98

GREATEST HITS—Sink The Bismarck/The Mansion You Stole/Comanche(The Brave Horse)/Johnny Freedom/Jim Bridger/All For

The Love Of A Girl/North To Alaska/The Battle Of New Orleans, and more!
COL-CS-8396 - LP=\$5.98, 8TK=\$6.98

HUSKY, FERLIN

THE FOSTER AND RICE SONGBOOK—She's Not Your's Anymore/An Old Memory(Got In My Eye)/You Know I Do/One/Just Say When/Don't Take My Sunshine Away/Burning/Rosie Cries A Lot/For A Minute There, more!
ABC-ABCD-884 - LP=\$6.98, 8TK=\$7.98

JENNINGS, WAYLON

LADIES LOVE OUTLAWS—Ladies Love Outlaws/Never Been To Spain/Sure Didn't Take Him Long/Crazy Arms/Revelation/Delta Dawn/Frisco Depot/Thanks/I Think It's Time She Learned, and more!
RCA-LSP-4751 - LP=\$6.98,8TK=\$7.98

LONESOME, ON'RY & MEAN—You Can Have Her/Pretend I Never Happened/ Good Time Charlie's Got The Blues/Lonesome, On'ry And Mean/San Francisco Mabel Joy/Sandy Sends Her Best, and more!
RCA-LSP-4854 - LP=\$6.98,8TK=\$7.98

HONKY TONK HEROES—You Ask Me To/Ain't No God In Mexico/Black Rose/Low Down Freedom/Omaha/Old Five And Dimers (like Me)/Ride Me Down Easy/Willy The Wandering Gypsy Honky Tonk Heroes.
RCA-APL1-0240 - LP=\$6.98,8TK=\$7.98

THIS TIME—This Time/Slow Movin' Outlaw/Heaven Or Hell/Walkin'/Mona/Slow Rollin' Low/Louisiana Woman/If You Could Touch Her At All/Pick Up The Tempo.
RCA-APL1-0539 - LP=\$6.98,8TK=\$7.98

THE RAMBLIN' MAN—I'm A Ramblin' Man/Rainy Day Woman/Cloudy Days/Midnight Rider/Oklahoma Sunshine/The Hunger/I Can't Keep My Hands Off Of You/Memories Of You And I/It'll Be Her, and more!
RCA-APL1-0734 - LP=\$6.98,8TK=\$7.98

DREAMING MY DREAMS—I Recall A Gypsy Woman/She's Looking Good/Let's Turn Back The Years/Let's All Help The Cowboys (Sing The Blues)/Are You Sure Hank Done It This Way, and more!
RCA-APL1-1062 - LP=\$6.98, 8TK=\$7.98

JONES, GEORGE

YOU GOTTA BE MY BABY—I Can Love You Enough/Who'll Turn Out The Lights/The Last One To Touch Me/Get Some Loving Done/Love Makes It Alright/Never Grow Cold/You Gotta Be My Baby/Brothers Of A Bottle, and more!
RCA-APL1-0486 - LP=\$6.98, 8TK=\$7.98

BEST OF GEORGE JONES—Take Me/Don't Be Angry/Things Have Gone To Pieces/Ruby, Don't Take Your Love To Town/She Thinks I Still Care/All Of My Friends Are Going To Be Strangers/Green, Green Grass Of Home, and more!
RCA-APL1-0316 - LP=\$6.98, 8TK=\$7.98

NOTHING EVER HURT ME (HALF AS BAD AS LOSING YOU)—Nothing Ever Hurt Me (Half As Bad As Losing You)/You're Looking At A Happy Man/Never Having You/Made For The Blues/My Loving Wife, and more!
EPIC-KE-32412 - LP=\$5.98, 8TK=\$6.98

THE BEST OF THE BEST OF GEORGE JONES—She Thinks I Still Care/Four-O-Thirty Three/Take Me/Tender Years/A Good Year For The Roses/If My Heart Had Windows/Things Have Gone To Pieces/White Lightnin', and more!
RCA-APL1-1113 - LP=\$6.98, 8TK=\$7.98

JORDAN, JERRY

PHONE CALL FROM GOD—Phone Call From God/No Hand To Dismiss/It All Depends/The Hog Story/Overdrawn At The Bank/Prejudiced People/Air-Conditioned Cars/Tell Me The Story
MCA-MCA-473 - LP=\$6.98,8TK=\$7.98

KERSHAW, DOUG

DOUGLAS JAMES KERSHAW—The Best Years Years Of My Life/Mardi Grass/Willie's Shades/Play That Old Sweet Song Again/You're Gonna Be Impressed/A Song Called Jeannie/I Had A Good Woman, and more!
WB-BS-2725 - LP=\$6.98,8TK=\$7.98

SWAMP GRASS—Louisiana Woman/Louisiana Man/Take Me Back To Mama/Isn't That About The Same/Can't It Wait Till Tomorrow/Swamp Grass/From A Little Flirt Comes A Big Hurt/Zacharia, and more!
WB-BS-2581 - LP=\$6.98,8TK=\$7.98

DEVIL'S ELBOW—Super Cowboy/Devil's Elbow/Get A Little Dirt On Your Hands/You Don't Want My Love/Jamestown Ferry/Billy Bayou/Lou'siana Sun/You Don't Want My Love/Honky Tonk Wine, and more!
WB-BS-2649 - LP=\$6.98,8TK=\$7.98

DOUG KERSHAW—Play, Fiddle, Play/My Books And Julie/Trying To Live/Who Needs That Kind Of Friend/Mama Said Yeah/That Don't Make You Better Than Me/Battle Of New Orleans/Colinda, and more!
WB-WS-1906 - LP=\$6.98,8TK=\$7.98

ALIVE AND PICKIN'—Diggy Liggy Lo/The Cajun Stripper/Louisiana Man/Dixie Creole/The Battle Of New Orleans/Orange Blossom Special/Cajun Joe (The Bully Of The Bayou, and more!)
WB-BS-2851 - LP=\$6.98,8TK=\$7.98

LYNN, LORETTA

DON'T COME HOME A DRINKIN' (WITH LOVIN' ON YOUR MIND)—There Goes My Everything/I'm Living In Two Worlds/I Can't Keep Away From You/I Really Don't Want To Know/Making Plans, and more!
DECCA-DL-74842 - LP=\$6.98,8TK=\$7.98

YOU AIN'T WOMAN ENOUGH—You Ain't Woman Enough/Put It Off Until Tomorrow/The Darkest Day/These Boots Are Made For Walkin'/Talking To The Wall/It's Another World/Gave Me A Heart To Forgive, and more!
MCA-MCA-6 - LP=\$6.98,8TK=\$7.98

BACK TO THE COUNTRY—The Pill/Will You Be There/It's Time To Pay The Fiddler/Paper Roses/You Love Everybody But You/Mad Mrs. Jesse Brown/Back To The Country/The Hands Of Yesterday/I Can Help, and more!
MCA-MCA-471 - LP=\$6.98,8TK=\$7.98

HOME—Home/Before The Next Teardrop Falls/The Window Up Above/(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song/You Take Me To Heaven Every Night/Wrong Road Again, and more!
MCA-MCA-2146 - LP=\$6.98,8TK=\$7.98

FIST CITY—I Don't Want To Play House/How Long Will It Take/I've Got Texas In My Heart/You Never Were Mine/A Satisfied Mind/Somebody's Back In Town/I'm Shootin' For Tomorrow/You Didn't Like My Lovin', and more!
DECCA-DL-74997 - LP=\$6.98,8TK=\$7.98

MONROE, BILL

THE HIGH, LONESOME SOUNDS OF BILL MONROE—My Little Georgia Rose/Letter From My Darlin'/Memories Of Mother And Dad/On The Old Kentucky Shore/On And On/My Dying Bed/Memories Of You/Whitehouse Blues/Sugar Coated Love, and more!
MCA-MCA-110 - LP=\$6.98,8TK=\$7.98

16 ALL-TIME GREATEST HITS—Rocky Road Blues/Blue Grass Stomp/My Rose Of Old Kentucky/Blue Grass Breakdown/Footprints In The Snow/Can't You Hear Me Callin'/Molly And Tenbrooks/Wicked Path Of Sin, and more!
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RED HEADED STRANGER—The Time Of The Preacher/Red Headed Stranger/I Couldn't Believe It Was True/Blue Rock Montana/Blue Eyes Crying In The Rain/O'er The Waves/Can I Sleep In Your Arms/Down Yonder, and more!
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GREATEST HITS, VOL 1—I Don't Know You (Anymore)/If You're Looking For A Fool/Ann (Don't Go Runnin')/(Jeannie Marie) You Were A Lady/I'll Never Break These Chains/Heaven Is My Woman's Love, and more!
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MY FRIENDS CALL ME T.O.—Send Me No Roses/Behind Closed Doors/Welcome To My World Of Love/She's Got To Be A Saint/You Got Everything That Y u Want/I Never Meant To Love Her, and more!
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WOMAN, YOUR NAME IS MY SONG—Ann (Don't Go Runnin')/Smile At Me Sweet Nancy/Gwen (Congratulations)/Ruby/Laura/Polk Salad Annie/Sweet Caroline/Goodbye Rosey, and more!
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PARTON, DOLLY

THE BEST OF DOLLY PARTON—My Blue Ridge Mountain Boy/Mule Skinner Blues/Just Because I'm A Woman/Down From Dover/How Great Thou Art/In The Ghetto/Daddy Come And Get Me/Gypsy Joe And Me, and more!
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COAT OF MANY COLORS—My Blue Tears/Early Morning Breeze/The Mystery Of The Mystery/The Way I See You/Here I Am/A Better Place To Live/Traveling Man/Coat Of Many Colors/If I Lose My Mind, and more!
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BUBBLING OVER—Alabama Sundown/love With Me/Sometimes An Old Memory Jets In My Eye/Bubbling Over/Afraid To Live And Afraid Of Dying/Traveling Man/love, You're So Beautiful Tonight, and more!
RCA-APL1-0286 - LP=\$6.98,8TK=\$7.98

JOLENE—Jolene/When Someone Wants To Leave/River Of Happiness/Early Morning Breeze/Highlight Of My Life/I Will Always Love You/Randy/Living On Memories Of You/It Must Be You, and more!
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DOLLY PARTON & PORTER WAGONER- LOVE/MUSIC — You/Wasting Love/Come To Me/If Teardrops Were Pennies/Laugh The Years Away/Sounds Of Night/Love Is Out Tonight/I Get Lonesome By Myself, and many more!
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LOVE IS LIKE A BUTTERFLY—Love Is Like A Butterfly/If I Cross Your Mind/My Eyes Can Only See You/Take Me Back/Once Upon A Memory/Blackie,Kentucky/Gettin' Happy/Sacred Memories, and more!
RCA-APL1-0712 - LP=\$6.98,8TK=\$7.98

THE BARGAIN STORE—The Bargain Store/Kentucky Gambler/When I'm Gone/The Only Hand You'll Need To Hold/On My Mind Again/I Want To Be What You Need/Love To Remember/He Would Know, and more!
RCA-APL1-0950 - LP=\$6.98,8TK=\$7.98

THE BEST OF PORTER WAGONER & DOLLY PARTON—Tomorrow Is Forever/The Last Thing On My Mind/Holding On To Nothin'/The Pain Of Loving You/Better Move It On Home, and many more!
RCA-LSP-4556 - LP=\$6.98,8TK=\$7.98

PORTER 'N' DOLLY—Please Don't Stop Loving Me/The Fire That Keeps You Warm/Too Far Gone/We'd Have To Be Crazy/The Power Of Love/Sixteen Years/Together You And I/Sounds Of Nature, and more!
RCA-APL1-0646 - LP=\$6.98,8TK=\$7.98

BEST OF DOLLY PARTON—Jolene/Traveling Man/Lonely Comin' Down/The Bargain Store/I Will Always Love You/Touch Your Woman/My Tennessee Mountain Home/Love Is Like A Butterfly/When I Sing For Him, and more!
RCA-APL-1-1117 - LP=\$6.98,8TK=\$7.98

PRICE, RAY

THIS TIME, LORD—What I Want You To Be/Bring Back The Springtime/The Wonder Of It All/I Called His Name, He Took My Hand/Say "I Do"/That's My Lord/Don't Give Up When You're Down/One Of A Kind, and more!
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PRIDE, CHARLEY

THE COUNTRY WAY—Too Hard To Say I'm Sorry/The Little Folks/Crystal Chandelier/Act Naturally/Does My Ring Hurt Your Finger/Mama Don't Cry For Me/The Day The World Stood Still/You Can Tell The World, more!
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MAKE MINE COUNTRY—Now I Can Live Again/A Word Or Two To Mary/If You Should Come Back Today/Guess Things Happen That Way/Before The Next Teardrop Falls/Banks Of The Ohio/Wings Of A Dove, and more!
RCA-LSP3952 - LP=\$6.98, 8TK=\$7.98

FROM ME TO YOU—Wonder Could I Live There Anymore/Piroque Joe/I Can't Believe That You've Stopped Loving Me/Fifteen Years Ago/Sweet Promises/That's The Only Way Life's Good To Me/Today Is That Tomorrow, more!
RCA-LSP4468 - LP=\$6.98, 8TK=\$7.98

THE BEST OF CHARLEY PRIDE VOLUME 2—A Place For The Lonesome/I'd Rather Love You/Is Anybody Going To San Antonio/Kiss An Angel Good Mornin'/(In My World) You Don't Belong/You'll Still Be The One, and more!
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CHARLEY—Hope You're Feelin' Me (Like I'm Feelin' You/I Ain't All Bad/Searching For The Morning Sun/Fools/The Hardest Part Of Livin's Loving Me/Now And Then/I Ain't All Bad/One Mile More, and more! (Poster Included).
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RCA-LSP-2854 - LP=\$6.98,8TK=\$7.98

DISTANT DRUMS—I Missed Me/Is It Really Over/This Is It/Good Morning Self/Losing Your Love/Not Until The Next Time/Where Does A Broken Heart Go/Snow Flake/The Gods Were Angry With Me, and more!
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RCA-LSP-4749 - LP=\$6.98,8TK=\$7.98

AM I THAT EASY TO FORGET—Am I That Easy To Forget/Welcome To My World/This Is It/Deep Dark Water/Rosa Rio/No One To Cry To/After Awhile/I Care No More/The Search Is Ended/Heartbreak In Silhouette.
RCA-APL1-0039 - LP=\$6.98,8TK=\$7.98

SONGS OF LOVE—You'll Never Know/Blue Skies/Oh, What It Seemed To Be/(It's No) Sin/Moon River/You Belong To Me/(There'll Be Blue Birds Over) The White Cliffs Of Dover/That's My Desire/Oh I Miss You Tonight, and more!
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RICH, CHARLIE

VERY SPECIAL LOVE SONGS—A Very Special Love Song/Why Don't We Go Somewhere And Love/Take Time To Love/A Satisfied Man/A Field Of Yellow Daisies/He Follows My Footsteps, and more!
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EPIC-PE-32247 - LP=\$6.98,8TK=\$7.98

THE SILVER FOX—I Love My Friend/Your Place Is Here With Me/Rondo A La Charlie/Charlie's Swing/Don't Put No Headstone On My Grave/I Feel Like Going Home/Behind Closed Doors/My Elusive Dreams, and more!
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EVERY TIME YOU TOUCH ME (I Get High)—Every Time You Touch Me (I Get High)/All Over Me/A Little Bit Here/A Little Bit There/A Mellow Melody/Since I Fell For You/Pass On By/Rendezvous/You And I, and more!
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HILLBILLY HEAVEN—Green Grow The Lilacs/High Noon/Jealous Heart/O'Shorty/The Deck Of Cards/We Live In Two Different Worlds/Love Me Now/The Pledge Of Allegiance/There's A New Moon Over My Shoulder,more!
CAP-SM-1623 - LP=\$6.98,8TK=\$7.98

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CAP-DT-2595 - LP=\$6.98,8TK=\$7.98

ROBBINS, MARTY

RETURN OF THE GUNFIGHTER—Tall Handsome Stranger/San Angelo/Man Walks Among Us/Dusty Winds/The Master's Call/The Fastest Gun Around/Old Red/The Bend In The River/Johnny Fedavo, and more!

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GUNFIGHTER BALLADS (& Trail Songs)—El Paso/Hundred And Sixty Acres/Billy The Kid/They're Hanging Me Tonight/Big Horn/In The Valley/Little Green Valley/Cool Water/Running Gun/Utah Carol, and more!

COL-CS-9327 - LP=\$5.98,8TK=\$6.98

MARTY ROBBINS - A Man And A Train/Las Vegas, Nevada/Pretend/Crawling On My Knees/Up To My Shoulders In A Heartache/Walking Piece Of Heaven/Love Me/The Taker/San Francisco Teardrops/Martha, Oh Martha, more!

MCA-342 - LP=\$6.98, 8TK=\$7.98

GOOD'N COUNTRY—Twentieth Century Drifter/I'm Wanting To/I Heard The Bluebirds Sing/The Way I'm Needing You/I Couldn't Believe It Was True/You're An Angel Disguised As A Girl/Georgia Blood, and more!

MCA-421 - LP=\$6.98, 8TK=\$7.98

MARTY ROBBINS' ALL-TIME GREATEST HITS—Two Record Set—El Paso/Devil Woman/Padre/I Walk Alone/Kaw-Liga/Tonight Carmen/The Hanging Tree/It's A Sin/Love Is Blue/Maria/Red River Valley/Joli Girl/Big Iron, and more!

COL - KG-31361 - LP=\$6.98, 8TK=\$7.98

BOUND FOR OLD MEXICO—Maria Elena/You Belong To My Heart/La Paloma/Amor/San Angelo/Camelia/Is There Anything Else I Can Say/Girl From Spanish Town/Adios, Mariquita Linda/La Borrachita, and more!

COL-KC331341 - LP=\$5.98,8TK=\$6.98

RODGERS, JIMMIE

NEVER NO MO' BLUES—Never No Mo' Blues/Daddy And Home/Blue Yodel No. 4 (California Blues)/Waiting For A Train/You And My Old Guitar/Prairie Lullaby/Blue Yodel No. 6/My Little Lady, and more!

RCA-LPM-1232 - LP=\$6.98,8TK=\$7.98

TRAIN WHISTLE BLUES—Train Whistle Blues/Treasures Untold/Somewhere Down Below The Dixon Line/Hobo Bill's Last Ride/Blue Yodel No. 5/My Little Old Home Town In New Orleans, and many more!

RCA-LPM-1640 - LP=\$6.98,8TK=\$7.98

MY TIME AIN'T LONG—My Time Ain't Long/That's Why I'm Blue/The Mystery Of Number Five/Those Gambler's Blues/The Land Of My Boyhood Dreams/Why Did You Give Me Your Love/Mother Was A Lady, and many more!

RCA-LPM-2865 - LP=\$6.98,8TK=\$7.98

THE BEST OF THE LEGENDARY JIMMIE RODGERS—Mule Skinner Blues/Blue Yodel No. 8/Away Out On The Mountain/Any Old Time/Roll Along Kentucky Moon/The Mystery Of Number Five/Daddy And Home, and more!

RCA-LSP-3315(e) - LP=\$6.98,8TK=\$7.98

THIS IS JIMMIE RODGERS—2 Record Set—Any Old Time/Away Out On The Mountain/Blue Yodel No. 1/Blue Yodel No. 4/Blue Yodel No. 8(Mule Skinner Blues)/Brakeman's Blues/Daddy And Home/Frankie & Johnny and more!

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Record Two:

Amazing Grace—Red Foley/I've Got That Old Time Religion In My Heart—Wilburn Bros./Jesus, Hold My Hand—Bill Monroe/Lift Your Eyes To Jesus—Jimmy Martin/Wings Of A Dove—Ernest Tubb/Highway To Heaven—Jimmie Davis/Peace In The Valley—Red Foley/Great Speckled Bird—Ernest Tubb/I Heard My Savior Call—Kitty Wells/Just A Closer Walk With Thee—Red Foley



B THE SONGS OF THE OLD WEST

Record One:

Home On The Range—Roy Rogers/Ridin' Old Paint—Texas Jim Robertson/Down In The Valley—Eddy Arnold/Annie Oakley—Gail Davis/Ringo—Lorne Greene/The Yodel Blues—Elton Britt, Rosalie Allen/Whoopie Ti-Yi-Yo(Git Along Little Dogies)—The Prairie Chiefs/Streets Of Laredo—Living Voices/Jesse James—Mac McClintock/When The Work's All Done This Fall—Carl T. Sprague

Record Two:

You Are My Sunshine—Gene Autry/Red River Valley—Riley Puckett/Along The Navajo Trail—Roy Rogers/Tumbling Tumbleweeds—Sons Of The Pioneers/The Dying Cowboy—Living Voices/Riders In The Sky—Vaughn Monroe/The Roving Gambler—Eddy Arnold/Gunslinger—The Limelinters/I'm Casting My Lasso—Slim Whitman/Last Roundup—Spade Cooley, Sons Of The Pioneers



C LOVE COUNTRY STYLE

Record One:

A Thing Called Love—Johnny Cash/Easy Lovin'—Lynn Anderson/The First Thing Ev'ry Morning (And The Last Thing Ev'ry Night)—Jimmy Dean/A Perfect Match—Barbara Mandrell and David Houston/You Gave Me A Mountain—Marty Robbins/The Ways To Love A Man—Tammy Wynette/All For The Love Of A Girl—Johnny Horton/Don't Let Me Cross Over—Carl and Pearl Butler/Almost Persuaded—David Houston/Darling You Can Always Come Back Home—Jody Miller

Record Two:

I Do My Swingin' At Home—Charlie Rich/True Love Is Greater Than Friendship—Arlene Harden/What My Woman Can't Do—George Jones/If I Were A Carpenter—Johnny Cash and June Carter/Is It Wrong(For Loving You)—Sonny James/Have I Told You Lately That I Love You—Stonewall Jackson/Don't Touch Me—Jeannie Seely/She's All I Got—Johnny Paycheck/Let's Build A World Together—Tammy Wynette and George Jones/Saginaw, Michigan—Lefty Frizzell

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THE BEST OF ROY ROGERS—My Chickashay Gal/Blue Shadows On The Trail/That Palomino Pal O' Mine/My Heart Went That-A-Way/Don't Fence Me In/The Yellow Rose Of Texas/Along The Navajo Trail/Roll On Texas Moon, and more!
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HAPPY TRAILS TO YOU—Cowboy Heaven/A Very Fine Lady/Hoppy, Gene And Me/Cold Cold Heart/Tennessee Stud/Happy Trails/Don't Cry Baby/Movie Trail Medley/Good News, Bad News/Don't Ever Wear It For Him
20CEN-2-467 - LP=\$6.98,8TK=\$7.98

THE BIBLE TELLS ME SO (WITH DALE)—The Bible Tells Me So/Amazing Grace/Just A Closer Walk With Thee/Whispering Hope/The Love Of God/In The Sweet By And By/I'd Rather Have Jesus/Pass Me Not, and more!
CAP-ST-1745 - LP=\$6.98,8TK=\$7.98

RONSTADT, LINDA

HEART LIKE A WHEEL—You're No Good/It Doesn't Matter Anymore/Faithless Love/Dark End Of The Street/Heart Like A Wheel/When Will I Be Loved/Willin'/Can't Help It If I'm Still In Love With You, and more!
CAP-ST-11358 - LP=\$6.98,8TK=\$7.98

DIFFERENT DRUM—Different Drum/Rock Me On The Water/I'll Be Your Baby Tonight/In My Reply/Hobo/Stoney End/Long Long Time/Up To My Neck In High Muddy Water/Will You Love Me Tomorrow, and more!
CAP-ST-11269 - LP=\$6.98,8TK=\$7.98

RUSSELL, JOHNNY

CATFISH JOHN/CHAINED—The Jamestown Ferry/She Needs Someone To Hold Her (When She Cries)/Rain Falling On Me/What A Price/Mr. Fiddle Man/It Sure Seemed Right/Catfish John/Chained, and more!
RCA-LSP-4851 - LP=\$6.98,8TK=\$7.98

REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER—Rednecks, White Socks And Blue Ribbon Beer/Finer Things In Life/The Baptism Of Jesse Taylor/Remembering/Queen Of My Heart/Making Plans, and more!
RCA-APL-1-0345 - LP=\$6.98,8TK=\$7.98

HERE COMES JOHNNY RUSSELL—Seems Like I Can't Live With You/Birmingham/Hello I Love You/Catfish John/Over Georgia/Your Fool/Our Marriage Was A Failure/Nobody Touches My Baby/I'm A Trucker, and more!
RCA-APL-1-1211 - LP=\$6.98,8TK=\$7.98

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SIMPSON, RED

I'M A TRUCK—I'm A Truck/Nitro Express/Old Sam/Runaway Truck/Black Smoke A Blowin' Over 18 Wheels/Roll, Truck, Roll/Big Mack/Take Me Home/Motivatin' Man/Where Love Used To Be
CAP-SM-881 - LP=\$5.98,8TK=\$6.98

SMITH, CAL

BEST OF CAL SMITH—Drinking Champagne/You Can't Housebreak A Tom Cat/I'll Sail My Ship Alone/Destination Atlanta, Ga./Silver Dew On The Bluegrass Tonight/Heaven Is Just A Touch Away/Jacksonville, and more!
MCA-70 - LP=\$6.98,8TK=\$7.98

I'VE FOUND SOMEONE OF MY OWN—For My Baby/A Handful Of Stars/Song Sung Blue/The Lord Knows I'm Drinking/Empty Arms/I Love You More Today/Ballad Of Forty Dollars/The Dock Of The Bay, and more!
MCA-56 - LP=\$6.98, 8TK=\$7.98

COUNTRY BUMPKIN—Love Is The Foundation/They Don't Make 'Em Like My Daddy/I Love Between Lust And Watching TV/Amanda/Some Kind Of Women/Behind Closed Doors/Jesus Is A Good Ole Boy/Country Bumpkin, and more!
MCA-424 - LP=\$6.98, 8TK=\$7.98

IT'S TIME TO PAY THE FIDDLER—Baby's Gone/The Heart Of The Matter/Infinity/I Didn't Even Cry/She Talked A Lot About Texas/I Sure Hate To See Me Go/Mary Would Have Wanted It That Way/It's Time To Pay The Fiddler, more!
MCA-467 - LP=\$6.98, 8TK=\$7.98

MY KIND OF COUNTRY—You Slip Into My Mind/The Ghost Of Jim Bob Wilson/Julie/Linda On My Mind/Tabernacle Tom/The Games That Daddies Play/Mama's Face/When I Hear The Wind Blow, and more!
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Record Two:

Any Old Time/The Carter Family And Jimmie Rodgers In Texas/My Blue Eyed Jane/Jimmie The Kid/In The Jailhouse Now No. 1/Frankie And Johnny/The Soldier's Sweetheart/Mother, Queen Of My Heart/My Rough And Rowdy Days/Jimmie Rodgers' Last Blue Yodel



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Record Two:

Bimbo—Jim Reeves/The Three Bells—The Browns/Trademark—Porter Wagoner/Walk Softly—Wade Ray/Please Help Me, I'm Falling—Hank Locklin/Young Love—Sonny James/(How Much Is That) Hound Dog In The Window—Homer and Jethro/Black Mountain Rag—Chet Atkins/How Far Is Heaven—Kitty Wells/There You Go—Johnny Cash

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THE STATLER BROTHERS
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TILLIS, MEL

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TUBB, ERNEST

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GOLDEN FAVORITES—When The World Has Turned You Down/I'll Always Be Glad To Take You Back/There's Nothing More To Say/Have You Ever Been Lonely (Have You Ever Been Blue)/Filipino Baby, and more!
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TWITTY, CONWAY

I'M NOT THOUGHT LOVING YOU YET—I'm Not Through Loving You Yet/Pure Love/We've Already Tasted Love/She's Just Not Over You Yet/I Came Here To Let Her Memory Wander Through My Mind, and more!
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MGM-SE-4651 - LP=\$6.98, 8TK=\$7.98

LIFE TO LEGEND—Move It On Over/A Mansion On The Hill/Lovesick Blues/Cold Cold Heart/Hey, Good Lookin'/I Can't Help It (If I'm Still In Love With You)/Your Cheatin' Heart, and more!
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WILLS, BOB

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MCA - 153, LP=\$6.98, 8TK=\$7.98

BOB WILLS AND HIS TEXAS PLAYBOYS Orange Blossom Special/New Faded Love/Bob's Breakdown/Will's Breakdown/Lone Star Rag/Toodleumbo/With Tears In My Eyes/Betty's Waltz/La Golondrina/ and more!
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Ernest Tubb

Ernest Tubb

MCA MCA-496 \$6.98

MCAT-496 (tape) \$7.98

With the death of Lefty Frizzell, the great Western honky-tonk tradition which dominated country music for much of its commercial history was seriously weakened. Happily, there are a few individuals like Moe Bandy and Merle Haggard who



keep the tradition alive. And, best of all, the founding father of honky-tonk, Ernest Tubb, is still active.

If you do much driving in the United States, particularly in the sprawling South-west where this kind of music still flourishes in a thousand dance halls and taverns, you're likely at one time or another to encounter the Ernest Tubb bus. Although one of the best songs on this

album, "Somewhere County-Somewhere City U.S.A.," is actually concerned with the universality of disappointed love, it could easily be describing the personal appearances of Ernest Tubb. After forty years in the music business, and at the age of sixty-one, Tubb still averages about 200 one-night stands a year. And while his omission from the country D.J. shows might suggest a severe waning of his popularity, his audience remains large and loyal, and he can still pack them in just about anywhere he appears.

And this album, the first one he's had out in quite a spell, indicates that he's lost little of the old touch. Tubb was always good at choosing just the right kind of material to fit his individualistic style, and the ten songs here are all quite good, although some people might object to the rather similar tone and mood which the songs project. Except for two songs, "I'm Living in Sunshine" and "You're My Best Friend," all the cuts deal with disappointed or broken love. But that's primarily what beer drinking music has always been about. "If You Don't Quit Checkin' on Me (I'm Checkin' Out on You)," the single from the album, presents the message in the old, tongue-in-cheek, almost rollicking Ernest Tubb style. Most of the other selections, however, such as "It's Time To Pay the Fiddler," a version just about as good as that of Cal Smith, and "She's Already Gone," are in the mainstream of the cry-in-

your-beer tradition of hopeless love.

The one thing that perplexes me about this album, and, in fact, about most of the LPs produced by Tubb over the last several years, is that there are no songs written by Ernest himself. He once wrote some of the most poignant, melodic songs in country music, but somewhere along the line the muse seems to have stopped visiting him, and he became almost totally dependent on the compositions of others. But it's typical of the man to give encouragement to new songwriters. After all, he's been doing the same thing for younger songwriters and singers for decades. Cal Smith and Jack Greene aren't the only two singers who could give glowing testimonials to Ernest Tubb's generosity, a generosity that extends to the country music public at large. This generosity, coupled with his talents, makes him one of the best ambassadors that country music has today.

BILL C. MALONE

Buddy Emmons

Steel Guitar

Flying Fish 007 \$5.98

(no tape available)

Steel guitar albums usually fall into two categories: bland and albums for other steel players. I find Lloyd Green's orchestra-and-chorus albums bland, but some of the other steel guitar albums around are showcases for hot licks. Buddy Emmons, surely one of the greats of the pedal steel, has come

out with a steel album that has hot licks aplenty, and you don't need to know a knee rod from a ninth to love it.

It's only natural, of course. Buddy Emmons helped invent the pedal steel guitar (he's the Bud in Sho-Bud, Sho being Shot Jackson),



and has always been one of its greatest players, as anyone who has heard his rare 1961 Mercury album, *Steel Guitar Jazz*, or his privately pressed Emmons album will attest. With Jimmy Day, he helped develop most of the tricks in the E9 tuning that is the most common steel tuning in Nashville studios today.

The two sides of this album are totally different, with the first side a leisurely trip through Buddy's country heritage and loaded with steel standards like "Steel Guitar Rag" and "Remington Ride" and a fascinating reading of "Orange Blossom Special," a tune I was sure I never wanted to hear again, and side two being a little more avant-garde, with everything from Bob Dylan to a little out-there steel guitar jazz ("Top Heavy") to a breathtaking arrangement

of a classical piece, Johann Pachelbel's "Canon in D Major," originally written for string orchestra, and, I would imagine, since all the voicings are correct and he hasn't taken any liberties with the piece, fiendishly difficult to transcribe for steel.

If you, like me, have ever wanted to cut out the vocalist and the other soloists and just cruise on steel for a while, I can't think of a better album with which to do it.

ED WARD

Asleep at the Wheel

Texas Gold
Capitol ST-11441 \$6.98
8ST-11441 (tape) \$7.98

Western Swing became a major force in American music through the spirit of pioneers like Bob Wills, who fused blues and jazz with country, mariachi, and pop to create that joyous, uninhibited sound that left such an indelible mark on modern popular music. Asleep at the Wheel have preserved that spirit by adding the flavor of jump blues and R&B, and the music that results can only be called Western Jump. With fine original country material and older swing tunes, *Texas Gold*, the



group's third album, stands as their finest effort yet.

Side one kicks off with "The Letter that Johnny Walker Read," a weeper co-authored by Wheel leader Ray Benson, vocalist Leroy Preston, and Commander Cody's brother Chris Frayne. "Tonight the Bartender Is on the Wrong Side of the Bar" is a honky-tonker with

lyrics like "Less talk, more music/You pour the booze, and I'll abuse it" that put it in a class with the best of Cindy Walker and Floyd Tillman.

R&B and jump influences show up in a tough, stomping version of Amos Milburn's 1953 classic "Let Me Go Home Whiskey." Fats Domino inspired Leroy's "Runnin' After Fools," while Joe Turner's and Pete Johnson's "Roll 'Em Pete" and "Rebecca" serve as the source of "Roll 'Em Floyd," a Floyd Domino piano tour de force. Bob Wills cut "Fat Boy Rag" in 1947, and though the Wheel duplicates the original, they get in enough of their own licks to avoid a slavish imitation. The same goes for "Trouble in Mind," also based on a Wills recording.

Vocalist Chris O'Connell's voice will cut right through you whether she's singing ballads like "Nothing Takes the Place of You," gospel like "Where No One Stands Alone," or swing like "Bump Bounce Boogie." Producer Tommy Allsup's done his usual superb work, and the ubiquitous Johnny Gimble adds his fiddle and mandolin magic.

In a word, *Texas Gold* is stellar, and, hopefully, it will serve as Asleep at the Wheel's vehicle to the top. There's no doubt in my mind that that's where they belong.

RICH KIENZLE

Conway Twitty

The High Priest of Country Music
MCA MCA-2144 \$6.98
MCAT-2144 (tape) \$7.98

There was a time when Conway Twitty's albums tended to disappoint by containing a hit single or two and a lot of filler. But as his popularity has grown, so has his thoroughness. Conway has become Mr. Consistent.

Superficially, the approach is the same: the hits, a couple of covers of recent chart-toppers, a countrified rock song,

a country oldie, and a few from his own pen. What it comes down to, though, is that material is now being scrutinized more carefully and Conway's own singing, which was pretty good to begin with, has improved.

While he's not adverse to throwing in the occasional novel touch, like the instrumentation on "Short on Love Too Long," Conway makes it without any gimmicks. That growl-to-a-roar vocal technique that he used to employ in virtually every song is now a special effect, which only serves to strengthen its impact. Instead, he usually



sings in a fully developed mainstream country voice, and the Nashville mainstream seldom sounds much better than it does here. In addition, Conway himself has matured as a songwriter.

Highlights: the swelling vocal on "Touch the Hand"; the nasal harmonies and Conway's sensitive treatment of "Amanda"; "Before the Next Teardrop Falls," a natural for Conway, and thus one of his best covers ever; "It Keeps Right on A-Hurtin'," another of those ballads that sounds like it was written just for him even though it wasn't, and which is further distinguished by John Hughey's pedal steel work; and "I'll Live in Dreams of Loving You Again," another fine ballad with an evocative guitar break.

You know just what you're getting with each new Conway Twitty album, and this one doesn't fail; he's solid and he's dependable, through and through.

JOHN MORTHLAND

Loretta Lynn

Home
MCA MCA-2146 \$6.98
MCAT-2146 (tape) \$7.98

Fifteen years ago, Loretta Lynn recorded "I'm a Honky-Tonk Girl" for Zero Records. Since then she's become one of the undis-



puted queens of country music, and her voice is as strong, assured, and sensitive today as it ever was.

Home is true to Loretta's fresh, down-to-earth sound. Though she has written hundreds of songs, here she sings only others' material, but she does it admirably. The subjects are always close to home: lovesick crushes, run-around lovers, and runaway men. Her women are used up, washed out fighters who stick by their men until their men go too far, and then they

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wander around juke boxes and luncheonettes looking for somebody new.

One of Loretta's striking assets is an ability to bring the emotions in her songs to life. She transforms Jimmy Peppers' "You Take Me to Heaven Every Night" into a sensual, plaintive lovecall; on the familiar "Before the Next Teardrop Falls," her voice becomes hard-edged, country-tough; Lola Jean Dillon's "Bring Some of It Home" comes out sounding like an instant juke box classic; she makes Merle Haggard's "Always Wanting You" downright tragic.

Loretta isn't a pretentious person, and that more than likely has something to do with the success of her singing. Her timing is natural, perfect, and her voice never misses. She is effortlessly in

control, and her voice radiates an easy confidence while always managing to hit the exact shade of feeling.

Home is another durable creation that Loretta Lynn can add to her string of successes. There's nothing out of place here, and nothing ordinary, either. It's just old-fashioned down-home feeling.

NANCY NAGLIN

**The Holy Modal Rounders
Alleged in Their Own Time
Rounder 3004 \$6.98
(no tape available)**

The Holy Modal Rounders have been around, doing what they do, for over a decade. Just exactly what it is that they do is a bit difficult to describe. Peter Stampfel and Steve Weber, the nucle-

us of the Rounders, are obsessed with old-time country music. They're not what you'd call traditionalists or purists, though; in their minds, feedback-strafted tales of the Nova Police fit comfortably next to ancient fiddle tunes like "Flop Eared



"Mule" and "Soldier's Joy." No, the Rounders don't think of old-time music as a dead language, and they don't approach it like folkies do,

mimicking it by rote like so many Latin declension endings. It's the *spirit* of old-time country music that the Rounders are concerned with, and for my money they're more in touch with that spirit than anyone else currently making music.

Lest we forget (and a lot of us already have), old-time hillbilly music was a raw, crazy thing, full of drunken ravings, wrong chords, and sometimes insane lyrics. A guy such as Fiddlin' John Carson was nothing if not the polar opposite of the tame image of old-time music that one sees in traditionalists like Pete Seeger.

Alleged in Their Own Time is the Rounders' sixth album, and their first for Rounder Records. Much of the stuff here, like "Rocky Road" and "Chittlin' Cook-

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in 'Time in Cheatham County," is straight out of the dawn of country music; some, like "Synergy" and "Random Canyon," is straight out of the dark side of the moon. It's not an album with mass market appeal, and it'd be silly to pretend it is, but it's as important a country record as any released in recent months.

NICK TOSCHES

The Monroe Brothers

Feast Here Tonight
Bluebird AXM2-5510 \$6.98
(no tape available)

Although scratchy in places, and sometimes offering material already available on other reissues, this Monroe Brothers set is an historic and highly enjoyable classic. Dealing exclusively with the

period 1936-38, the only time when the "high lonesome sound" of Bill and the extroverted style of Brother Charlie got along well enough to be in the same studio, these discs are a reflection of the Monroe art that dramatically changed the face of music.

It was during these sessions that Bill introduced the previously ignored mandolin as a major instrument, and one that eventually would help bring bluegrass to its height of importance. Bill's celebrated mandolin proved to be the perfect mate for his brother's fast and clean bass guitar playing. Charlie's showmanship was also balanced by Bill's tight high-harmony singing.

Bill's mandolin work pinpoints why he is universally hailed as the father of blue-

grass, and it sails through these records as the brothers sing "What Would You Give in Exchange," "Nine-Pound Hammer Is Too Heavy."



"On Some Foggy Mountain Top," standards like "Will the Circle Be Unbroken" and "The Saints Go Marching In," and the infinitely innovative "All the Good Times Are Passed and Gone," "Rollin' On," and

"Have a Feast Tonight,"—still special treats forty years after the fact.

Unlike much of today's contemporary music, this album is anything but timely. It's the sound of two men—brothers, musically and by birth—making a music forever. And then some.

DENNIS METRANO

The Statler Brothers

The Best of the Statler Brothers
Mercury SRM-1-1037 \$6.95
MC8-1-1037 (tape) \$7.95

Things get complicated when you get past eighteen," explain the Statler Brothers in "Class of '57," one of eleven mostly nostalgic songs on *The Best of the Statler Brothers*. Teen dreams Statler-style often

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Records

turn into "Graffiti-ish" nightgames. The good times seem long ago and far away; wry vignettes viewed through a dusty and slightly distorted pane.

The Statlers prefer affirmative, upbeat memories and melodies, countrified slapstick, hip humor, and two-, three-, and four-part



close harmonies. Based in Staunton, Virginia ("the kind of place Andy Hardy might have lived in"), the Statler Brothers were influenced by the Blackwood Brothers. If you listen closely, there's also some similarity to the bluegrass harmonies of the Osborne Brothers and the Oak Ridge Boys.

Mercury artists since 1970, the Statlers' *Best of* includes "Thank You World," "Susan When She Tried," "Flowers on the Wall" (a reminder of their years at Columbia Records), and the bittersweet "Whatever Happened to Randolph Scott."

Producer Jerry Kennedy's idea of the best of the Statler Brothers is fine with me. The Statlers write winners, and sing like winners. What more could one want?

LINDA SOLOMON

Kenneth Threadgill
Yesterday and Today
PSG PSG-54 \$5.10
(no tape available)

While a heap of attention is focused on the contemporary country music coming out of Austin, little has been said for the town's fertile old-

timey sounds. Yet this is a place where at least three silver-haired gentlemen regularly devote their respective repertoires to the music of Jimmie Rodgers. Of the three, none stands out like Kenneth Threadgill, the beer-bellied daddy of Austin country.

Although purists may find Threadgill's yodels less than faithful to the original thing, anyone who has heard him knows that the sheer cantankerousness of his high-powered delivery epitomizes the raucous and rowdy local honky-tonk tradition.

It took forty years for this, but Kerrville promoter Rod Kennedy put together tapes from the last ten years for this semi-anthology that is Threadgill's first album. Together, the six sessions have the quality of a primitive Arhoolie field recording, but this works in favor of Threadgill, for even as it reveals instances of over-



reach and an occasional crack in the pipes, the record captures his unique singing voice with all the charm of a tinny radio, an extra round of yodels whenever he is so inspired, and, on some cuts, an enthusiastic audience response.

All thirteen cuts, with the exception of W.C. Handy's "St. Louis Blues" and a tune Threadgill co-wrote called "Singing the Yodeling Blues," are songs once performed by Rodgers himself. The instrumental backing is largely forgettable, save for

OTHER RECENT ALBUM RELEASES

Connie Eaton	<i>Connie Eaton</i>	(ABC ABCD-906)
Barbara Fairchild	<i>Barbara Fairchild</i>	(Columbia KC-33794)
Donna Fargo	<i>Whatever I Say Means I Love You</i>	(ABC-Dot DOSD-2029)
Chris Gantry	<i>Chris Gantry</i>	(ABC-Dot DOSD-2017)
*Tut Taylor	<i>The Old Post Office</i>	(Flying Fish FF-008)
*Porter Wagoner & Dolly Parton	<i>Say Forever You'll Be Mine</i>	(RCA APL1-1116)
*Billy Walker	<i>Lovin' and Losin'</i>	(RCA APL1-1160)
*Recommended		

Jeffrey Gann's sultry piano on "St. Louis Blues" and the total simplicity of the band working on the first three cuts, "Any Old Time," "Why Should I Be So Lonely," and "Mississippi Delta Blues" (which were taken from a 1966 audition tape for the Newport Folk Festival). Four acoustic guitars, including fellow Rodgers aficionado Bill Neely, support Threadgill at his best, his voice clear and sure, with classy counterpoint coming from Powell St. John's French harp. Neely's harmonies also add an authentic spiritual feel to

"Why Should I Be So Lonely."

Waylon Jennings and Kris Kristofferson recorded Threadgill in Nashville two years back, but the tapes are supposedly lost somewhere between Jack Clement and Capricorn Records. No matter how fine the quality, they won't do the man justice. Like his old converted gas station, the first post-prohibition beer tavern in the county, Threadgill is a product of the Texas roadhouse way of music, and this album mirrors it beautifully.

JOENICK PATOSKI

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MO125

GEORGE JONES

(Continued from page 34)

form a maximum of 15 dates per month. The deal is backed by a bonded agency. "There's no way I can miss out on my money," says George.

So on paper, the future looks bright for George. His deal with Epic and Billy Sherrill is iron-clad, there's that booking guarantee, and, well, there's even the possibility of another female partner . . .

"Well, I thought I'd lay off the females for a bit," he says. "But y'know, I talked with Billy Sherrill and that's funny, he asked me if I'd be interested in cutting with Tammy, and there's a very good possibility that we'll record some songs together." Then, it seems, there's also the possibility that he might team up with Emmylou Harris because Shug wants to start booking George into the college circuit, and George is Emmylou's favorite singer . . . the *Country Music* correspondent concludes that George is in real good shape. He writes it down, and files the copy.

The day before print deadline, Columnist Audrey Winters, who knows George better than most, calls with another George Jones report. It seems that George was supposed to play 22 days in England—part of that \$750,000 deal—but at the last minute, with the Jones Boys already in London and waiting to start work, George disappeared. A few nights before, his friends were seen carrying him out of Possom Hollow, his Nashville club.

There are a few people in Nashville who claim that they know *exactly* where George is (but they ain't telling), says Audrey, but in the meantime, there have been several reports:

George went off to the dog races in Tampa.

George sold his brand-new Cadillac Eldorado for \$7500 cash in Alabama. He still owed money on the car.

George tried to cash a check in the Birmingham, Ala., airport, but was refused. He was trying to get to Nassau in the Bahamas.

A private detective is looking for George.

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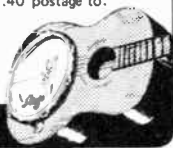
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HILLBILLY

(Continued from page 43)

store. Usually records that are for sale in antique shops, flea markets, or Salvation Army stores are not in the best condition: they may be scratched, the labels may be scrawled on, they may be coated with coagulated lord-knows-what, or they may even be cracked. Expect to pay from 10¢ to 65¢ at such places; if they're charging more, stay away and pray that misfortune will strike them in the dead of night.

Another, less exhausting method of locating rare records is by mail auction. There are several record auctioneers in America who specialize in country music. Although he deals also in blues and R&B, L.R. Docks of San Antonio puts out the most impressive auction list of country records I've seen. Each list is accompanied by a closing date; you see records you want on the list, send off your bids for them, and cross your fingers. Highest bidder wins, and the records are shipped upon receipt of payment. Docks's address is: P.O. Box 13685, San Antonio, Texas 78213. Another good auction list is that published in each issue of *Record Research* magazine, which costs \$4 for twelve issues: 65 Grand Avenue, Brooklyn, New York 11205. Always keep in mind when bidding, buying, or haggling that when a record exists in both 78 rpm and 45 rpm (many records were issued in both forms from 1947-59), the 45 is always worth more.

Every once in a while, a collector will stumble upon a record store that's been in operation for a few decades. If a store like this has been keeping all it's never sold in stock, and if other collectors haven't already picked over it, the place will more than likely be a gold mine full of mint records that have grown rare over the years. I've found a few places like this, in Texas, in Tennessee, in Pennsylvania, in Virginia, in New York. There are probably less than two hundred such stores left in the country.

The two largest collections of country recordings in existence are probably held by the John Edwards Memorial Foundation and the Country Music Foundation Library and Media Center. At last count, the JMF had more than 15,000 78s, about 10,000 45s, and close to 1,000 LPs. However, with recent acquisitions by both the JMF and the CMF, the two organizations are probably running about neck in neck in number of recordings held. If you are

looking for a record that's more than 20 years old (in the case of the JMF), or is out of print (in the case of the CMF), chances are one of these foundations will have it, and for a small fee either organization will send you a tape of it. The John Edwards Memorial Foundation is located at the Folklore and Mythology Center, University of California, Los Angeles, California 90024. Write the Country Music Foundation Library and Media Center at 700 16th Avenue South, Nashville, Tennessee 37203.

To a large extent, the collecting of country records, unlike the collecting of classical or jazz records, is still virgin dirt. There are a lot of country records out there. Vernon Dalhart, who had the first country million-seller in 1924 with "The Prisoner's Song," had some 5,000 records on the market during his career.



Sun EPA-107: Jerry Lee's first EP.

Collecting can get out of hand. In the spring of 1972, some joker paid close to \$700 for a copy of an old Enrico Caruso 78 on the Italian Zonophone label. A collector in Philadelphia has a standing offer of \$1,000 for anyone who can bring him a copy of "Stormy Weather" by The Five Sharps, an early rhythm 'n' blues group. Luckily, the country end of collecting isn't nearly as manic, and for most people, getting to hear hard-to-find music is still what country collecting is all about. How many Dolly Parton fans have had the opportunity to hear what Dolly sounded like at the age of thirteen? Not many, because the only way they can is to scrounge out a copy of Goldband 1086.

Just a few paragraphs ago, while pounding out a quick semicolon, I almost spilled a beer on a copy of Faron Young's "I Heard the Juke Box Playing" on Gotham. It made me think: How many people have any idea what *he* sounded like back then? Forget it, you wouldn't believe it. ■

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TENNESSEE ERNIE FORD - SM 2026 - SPECIAL \$2.98

Just Over In The Gloryland; Hide Me, Rock Of Ages; I'll Have A New Life; He Knows What I Need; A Beautiful New Life; Daniel Prayed; I Can Tell You The Time; Just A Little Talk With Jesus; Peace Like A River; We'll Soon Be Done With Troubles And Trials; On The Jericho Road; Give The World A Smile.

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TENNESSEE ERNIE FORD - SM 2761 - SPECIAL \$2.98

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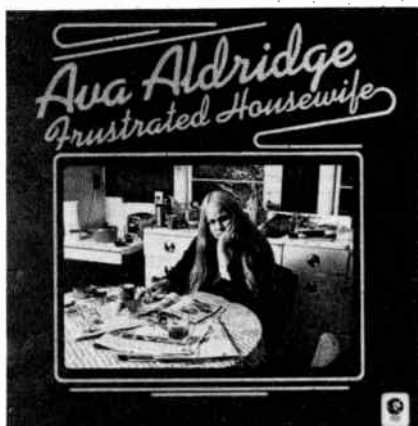
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OCTOBER IS COUNTRY MUSIC MONTH

World Radio History

TOM T. tells

(Continued from page 24)

round, people killing each other in the audience. That kind of . . . you know, that's excitement. And the music is pretty good, because it's basically country. It's just a lot of guitars, you know. I have a band about like the Rolling Stones. We just can't play as loud. We don't have the equipment, and I wouldn't want to. But I've never heard them sing a word. That's strange, but I'm entertained by it for some reason. But I don't know what they're talking about.

Country Music: What about the way country music has changed in the last few years?

Hall: Country music will be whatever people want it to be. They can buy it or they can listen to it or they can turn it off, right? So it's not going to be what I want it to be. It's not going to be what any individual wants it to be. It's gonna be what commerce wants it to be. Radio stations play music because they need listeners. They need listeners because they need to sell advertising. Advertisers need to advertise because they need to sell products, so country music, regardless of what else it is, is also a part of the economy in the United States. If one kind of song, or sound, will sell more Polar Bear Flour, for instance, than any other kind of song, the radio stations are going to play it, because radio stations are in business. I don't think it's an ethics or moral or loyalty question with the radio stations. It's a matter of being in business and being number one, or two or three or whatever it takes in your market to be successful. Music is one of the few things that the people still own in this country. They own it by virtue of the fact that they can turn it off, they can turn it on, they can buy what is advertised between the records, or they can pass it up. So the music belongs to the people, and I can't tell them what they are going to like, and nobody can.

Country Music: Where do you think the people are going to take it?

Hall: Country music has reached a great deal of respectability. I don't know if Nashville as a community—is reacting to it all properly. Robert Altman said "Nashville is a huge popularity contest." And I don't particularly care about all the contests they have every year during the Disk Jockey Convention because it evidently upsets people, from what I've read. I'm not for all the

popularity contests, and I'm not sure why they have them, and I'm not sure how they can have them. I think it would be fair to take the top 50 nominees on the first ballot, send them all a letter and say, "Check if you want to enter a contest that the CMA is having for the number one male vocalist," and if you check "no" then you shouldn't be nominated and it should be made public that you're not running for anything and then you're not embarrassed if you win and you're not embarrassed if you lose. I wonder if Olivia Newton-John would have entered the contest had she been notified of her candidacy. It's a question, you know.

Country Music: You quoted Robert Altman. Have you seen "Nashville"? What do you think of it?

Hall: Probably one of the best movies made in the last long while . . . When it was over, I came out and said, "It's like sittin' in the lobby of the King of the Road for two hours during the Disk Jockey Convention." I think you could have filmed it right there. It was a good movie.

Country Music: It didn't make you angry?

Hall: I was embarrassed. But we always are if we're standing around with our flys open, I think. And, you know, we're human, and Nashville has its little quirks. They were all in the movie. I didn't see anything happen in the movie that couldn't or didn't and probably hasn't already happened there.

Country Music: Did you see yourself in this movie?

Hall: No, and that sounds sorta funny. I'm sure everybody else will, because everybody I knew was in the movie. All my friends. And I almost believed it for awhile. I really thought I was sitting in the lobby. Oh, I'm sure I'm in it somewhere . . .

For Nashville I'm sure it's a little like getting back your wedding pictures and discovering you had your fly open during the ceremony. When Altman was in Nashville, I don't think that they knew what kind of movie he was making. They should be embarrassed. Because Nashville, for years, has had a tendency when a movie producer comes to town, everybody falls down. They flip. They want to be in the movies. But, you know, we have to learn to laugh at ourselves.

Country Music: Do you think the movie is really about Nashville or about the whole country?

Hall: I think Altman's intention—you see, we're right on the border of the Mason-Dixon Line, right? There's

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enough liberalism in Nashville to account for all of the blacks in the movie, right? And there's enough of the South in Nashville to account for a lot of the redneck attitude that some of the people had, but I think Nashville could very well be a sort of melting pot for Middle America. They bring their songs there, their music there. I thoroughly enjoyed it. It was a very serious movie and I thought it had some overtones of the Wallace campaign. There's the fact that Nixon was elected by Tennesseans for both terms. The thing that Altman missed—and they all miss it—all the people who come out of Hollywood into Nashville, they didn't point out the fact that most of these people in the movie were millionaires. It never came across how tremendously wealthy and how ridiculously powerful some of them are, nationally and locally. They missed that. There is also in Nashville a segment of society that is very well-informed, very well-educated and highly aristocratic. He missed that, mainly because he spent most of his time at the King of the Road smokin' grass. That's what he said. I think he said that. I don't guess he played golf at Bellemeade or anything. He just hung a-

round downtown and filmed Nashville. It's a movie about the music business in Nashville. And the intention is to show our hero worship, our illusions of literacy, creativity. But he completely does away with the thing we need most to do whatever we're doing in life. He devastates the hope that we have that there's a meaning to it all. So it's a depression of a kind to see it. But, of course, there's a fine line between love, hate, depression and happiness. It's a sad movie.

Country Music: Do you think we'll learn anything from it?

Hall: No. Nothing at all. We'll just run around, probably the majority of us will run around saying we were ripped off, and we'll go right back to the convention this year and do the same damn thing.

Country Music: Some of the press have painted a portrait of you as a hard-drinking storyteller. Is that your mental image of yourself?

Hall: Yeah, I'd think that was pretty accurate.

Country Music: You're not putting me on just a little are you?

Hall: No, why?

Country Music: You got sort of a glint

in your eye. I thought maybe you were going to set me up for something.

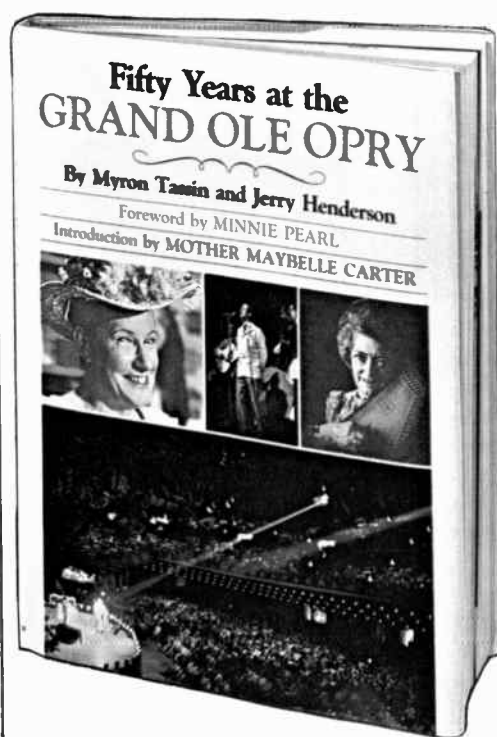
Hall: No, I just don't know if I... I was smiling because I didn't know the knowledge was that general. I'm pretty tough, I think... A person would have to be to come from where I came from and get to where I am. A pussy would never make it. I left home when I was fifteen and I worked in a garment factory and I worked in a graveyard and I worked in a funeral home and I spent three years in the Army. I worked nightclubs in Indiana for a couple of years, I was a traveling disk jockey, I was a salesman, I washed windows.

Country Music: Is there anything in this interview that the fans shouldn't believe?

Hall: Well, this is question and answer, and I stand by whatever I say about whatever I say. But such absurd statements as "I hate country music," which is really kind of funny, but a lot of people were mad at me about it—a lot of fans—things like "I think country music is ignorant." I am country music. I am a part of it. I don't mind criticism, but I don't like to be misquoted. I care because some of my fans care. They really believe what they read. □

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