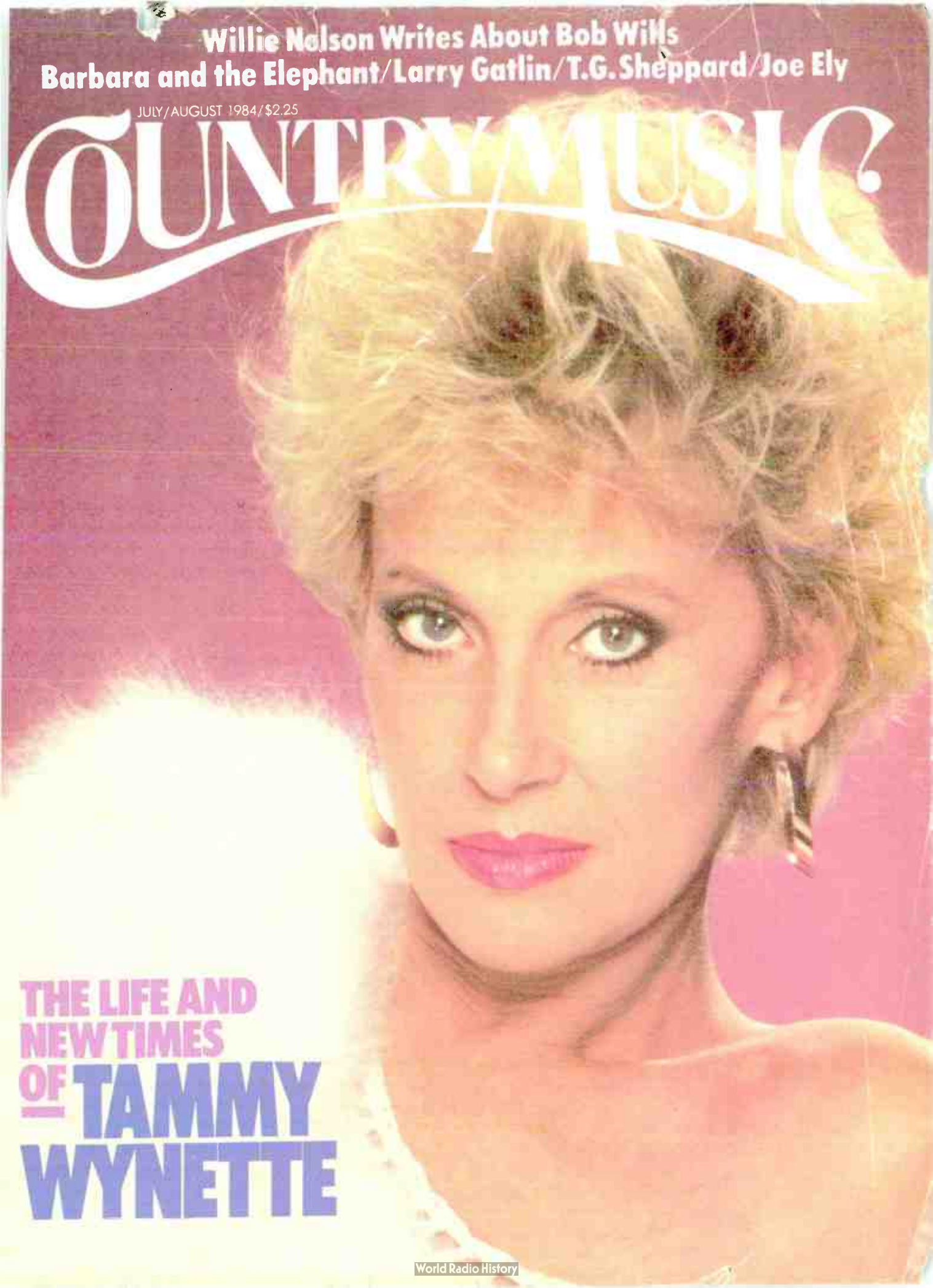


Willie Nelson Writes About Bob Wills  
Barbara and the Elephant/Larry Gatlin/T.G. Sheppard/Joe Ely

JULY/AUGUST 1984/\$2.25

# COUNTRY MUSIC



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T H E

# GEORGE JONES

N E W S

*George Jones is keeping a suprisingly high profile these days.*

*His Jones Country Amusement Park in Texas has drawn national attention.*

*The long-awaited publication of his biography, "I'm Ragged But Right" is at the top of every music-lover's best seller list.*

*And, most exciting of all, an outstanding new George Jones album has just been released!*

*The title song, "You've Still Got A Place In My Heart" is an instant George Jones classic.*

*There's a new version of "I'm Ragged But Right," plus other great songs like "From Strangers, To Lovers, To Friends," "Come Sundown," and "The Second Time Around."*

*It's sometimes hard to keep up with George Jones. But 'sn't it always worth it?*

**GEORGE JONES, 'YOU'VE STILL GOT A PLACE IN MY HEART'**

Produced by **BILLY SHERRILL**

**GEORGE JONES**

*You've Still Got A Place In My Heart*

ON **Epic** RECORDS AND CASSETTES

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# COUNTRY MUSIC™

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An autograph to remember, response to Hank Williams, recollections of Dickens, a debate over words, Kienzle gets in a good one, and seniors state views.

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What's Barbara doing on top of that elephant? Who's happier—Johnny Cash or George Jones? Who's that with Loretta? What's going on with Bill Monroe, Rosanne Cash, The Oaks, Tom T. Hall, The Judds, and more.

*by Rochelle Friedman*

**24 20 Questions with T.G. Sheppard**

T.G. talks about what it's like to be a sex symbol, what success keeps him from doing, and how he came to know the business from two points of view.

*by Michael Bane*

**26 Larry Gatlin**

Larry Gatlin talks straight about career and marriage, going on the road, meeting fans, writing songs, a New York country music magazine—and, a tough decision he's had to face: singing someone else's songs.

*Interview by Kip Kirby*

**34 The Life and New Times of Tammy Wynette**

A star-struck Michael Bane visits Tammy on the rehearsal stage in Nashville and comes away with these impressions of the voice, the face, and the unique spirit that have expressed pain for so many as well as wrung one or two hearts on their own.

*by Michael Bane*

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Coming back with a new band and a new sound, Joe Ely gives John Morthland a piece of his mind about his past and his plans.

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**66 Buried Treasures**

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*by Rich Kienzle*

**66 The Essential Collector**

The little shouter shows us how he made it to the Hall of Fame.

*by Rich Kienzle*

**Cover Photo**

*by Harry Langdon*

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# Letters



## Willie Under His Skin

Willie Nelson autographed my arm. The next day I had it tattooed! After that the phone started ringing. I had calls from Los Angeles, Texas and several other states. The story was in the newspaper and on the radio. It was on three TV stations, CBS, NBC and CNN. It was the most exciting experience of my life.

When I met Willie, there were no other fans or bodyguards around. He was getting ready to perform in Davenport, Iowa, and he took time out to talk to me and my family. Would you like to use this story in *Country Music Magazine*?

Jim Curtis  
Muscatine, Iowa

*You bet we would! Thanks for sending the photos too. —Ed.*

## George is Back

If anyone wonders, George Jones is back. I went to two of his shows when he was out this way recently, one in San Carlos with Leona Williams and one in Fresno. Both shows were *fantastic* and sold out.

I took my copy of *Country Music* with George on the cover to the Fresno show and showed it to George's road manager. He took it on the bus to show George and brought it back autographed. He asked where he could get

a copy as George wanted to read the article. Well, he could have had my copy before the autograph but certainly not after. So he had to go shopping for one.

George has one of the best, most professional bands in country music today. The Jones Boys. (I'm only slightly prejudiced as my uncle is one of The Jones Boys.) They are totally dedicated to George and doing the quality show he expects.

Sue Barnhart  
Ceres, California

## Magazine is Back, Too

The return of *Country Music* is a dream come true. What a thrill when I laid eyes on that beautiful January/February issue. The same familiar logo and typesetting. The thin glossy pages that I missed so much. And on the cover George Jones. We finally had *Country Music* back, and in classic fashion to boot. Then I confronted the most troubling question—who would the writers be? I checked, and there they were—my *heroes* among music critics—both Peter Guralnick and Nick Tosches. It made me feel great to know that others recognize the supreme talents of these two writers, and that their fabulous insights would once again grace the pages of the magazine. At a time when truly dreadful work (both performance and criticism) is passed

off as great, it's a much needed shot in the arm to have your publication back in such healthy condition.

Mario Scarselletta III  
Glens Falls, New York

*Glad you agree with us about two great writers. —Ed.*

## Hank Williams Revisited

I just finished reading your issue with the Late Great Hank Williams on the cover. It brings back many memories to see a real fine likeness of Hank. But why do people write articles that turn a person like Hank into a no-good bum? And what makes a son write bad lyrics about his dad when he didn't even know him?

Years ago, I appeared on a show with Little Jimmy Dickens. He took a great liking to me because I reminded him of Hank. Jimmy's first wife told me he had tears in his eyes when he heard me sing Hank's songs. If Jimmy reads the article in your magazine, and I think he will, I believe he will feel the same as I do.

Lillian Stone, Hank's mom, was a great mother. We wrote letters back and forth for years. In one of her letters she wrote, "There was only *one* Hank Williams, and there will never be another." I think that tells it all.

Tex Roe  
Cortland, New York

I cannot even look at the picture of Hank Williams painted by Paul LaFoley. What an awful portrait. The Hank I listened to for so many years is not anything like that portrait. I think it is ugly.

I loved Hank Williams, and yes, he was and is one of the greatest singers that ever lived. Charley Pride, Ernest Tubb, Carl Smith, and many others are right there with him. They were and *are* Country.

I loved the article about Jimmy Dickens. I am so glad that he has finally been recognized and honored. I met him years ago here in Bad Axe, and I must tell you, he is one great man. Congratulations, Jimmy!

I am so sorry to hear that Ernest Tubb is not well. To this day when he is





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It sure seems easy coming from Merle.

But if it's really so easy, why doesn't everyone do it?



FE 39364

MERLE HAGGARD,  
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singing on the TV or radio, my friends call me to tell me so I can listen to him. His singing has brought me through many a heartache.

Mary Ann Cove  
Bad Axe, Michigan

I have to compliment Mr. Hickey on his imagination and in-depth research on the life on Hank Williams. However, there was one thing which upset me, for over the years I've done quite a bit of study on Hank myself, and there is no way that Hank would ever have gone rock-and-roll or naked with a flower behind his ear to sell a hit record, as Mr. Hickey speculated. How could he write such a thing? Hank was no cop-out. And as any *real* country fan knows, not only was Hank Country, but Country is Hank.

Jesse M. Turner  
Oxford, Wisconsin

### And A Kick From Kienzle

Hiram King Williams was not Hank's born name. Roger M. Williams, author of *Sing a Sad Song*, has seen the birth certificate, and the born name is Hiram Hank Williams. The name is misstated in several current sources. This is an example of how misinformation gets around.

Rich Kienzle  
Greensburg, Pennsylvania

*It's one thing for us to make a mistake, Rich. It's another for you to blab it to our 325,000 subscribers. —Ed.*

### The Importance of Being Ernest

Your March/April issue is out of this world. You did a beautiful write-up of the late Hank Williams, and I sure enjoyed reading about Jimmy Dickens. I also enjoyed Buried Treasures and was so happy to see you listed Ernest Tubb, my number one idol. He has been my inspiration for forty years. When he came to our city of Olean in 1976, I had our mayor honor him with a plaque which I was thrilled to present to him on stage.

Eleanor Chamberlain  
Olean, New York

### Dickens Rides Again

The article on Little Jimmy Dickens sure brought back some fond memories. While on tour in 1952 with Al Rogers' Rocky Mountain Boys, we played with him in Biff Collie's nightclub in Houston. Then in 1955 we booked him in with us in the high school auditorium in Borger, Texas. He is one of the greatest entertainers I have ever had the pleasure of watching work. I am sending along a photo of

myself and our piano player Bill McClure with Jimmy on the stage at Borger. Jimmy and Carl Smith had gone horseback riding just a few days prior to the show, and Jimmy had fallen and broken his arm. It didn't phase him. He did a great job.

Hank Mansel  
Hurst, Texas



Thank you so much for the article on Little Jimmy Dickens. While raising my family I kind of lost track of him. I was his fan club president in the late 40s and early 50s, then gave up the club when I was married in 1952. I loved working for my favorite entertainer.

Mary Ann Sauber  
Jackson, Michigan

Little Jimmy Dickens is one of my favorites and I really enjoyed reading about him. But, best of all, I finally had the privilege of seeing his show in person last fall. It really is amazing how much energy he generates on stage. And then, the honor bestowed on him by entering him in the Hall of Fame. Well deserved!

Verna Knee  
Westover, Pennsylvania

### Not Fit to Print

I was sure disappointed in the Mel Tillis interview. The bad language and the song "I'm a Demographic Fool" are in bad taste. Young people as well as adults are having a rough time coping with life nowadays. We need good entertainers with clean thoughts and songs. I don't think Mel made it on this type of song or that he would want it played on his radio station.

I would hope the reporters would edit the interviews.

Adriane Burns  
McDaniels, Kentucky

There is no way I will have a magazine in my home that includes such

filthy language as appears in "20 Questions with Mel Tillis" or Dave Hickey's article on Hank Williams. Either you don't believe in censorship or you do not care. Please cancel my subscription.

Mildred Randal  
Energy, Illinois

I am quite concerned about the profanity in the Mel Tillis and Hank Williams articles. I feel that this type of writing is totally uncalled for and that the same points could have been made without the profanity. I know you can't do anything about the direction country music itself is taking, but I would hope you would not cheapen your fine magazine.

Chuck Hays  
Pekin, Illinois

*Generally, it is our policy to edit out what we think are unnecessary uses of language that may be offensive to some. There are times, however, when only strong words will do. Particularly, in cases where we are quoting someone, we are reluctant to alter the meaning of the person's remark. In this regard Mildred Randal is correct: we don't believe in censorship. And, we don't think Mel's or Dave Hickey's intent was to be dirty, although their words were strong.*

*We appreciate your concern. We try not to use words loosely, nor to offend. Sometimes we may make mistakes. That's why we publish your opinions and complaints. —R.D.B.*

### Another Viewpoint

I just finished reading "20 Questions with Mel Tillis" by Michael Bane. All I can say is, "Thank you, Michael, for bringing up some questions which have really been bothering me lately." Also, a big thanks to Mel for answering the questions so directly and honestly. So many established performers are not able to get a record to go up the charts. It just seems that if you don't have a big record company pushing your song, the radio stations won't play it. Maybe your magazine can help by featuring great artists in your articles even though their records aren't featured on the charts.

Kathy Caliaro  
Seymour, Wisconsin

*We do this, and we do think it helps. That's one of the things that makes us feel good about being in this business. But you can help even more. If you and the rest of the 325,000 subscribers to this magazine all called up your local radio stations and registered your opinions, that would make quite a difference. —R.D.B.*



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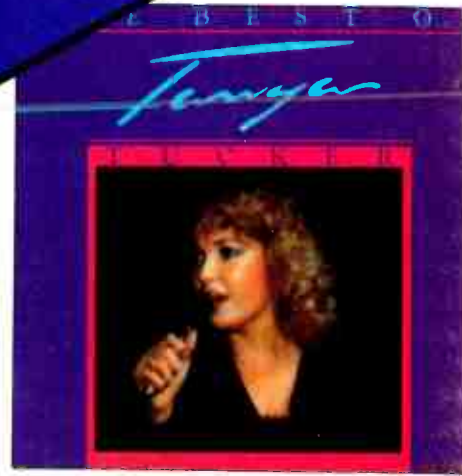
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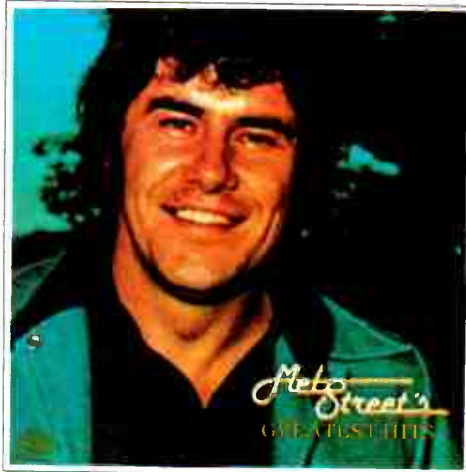
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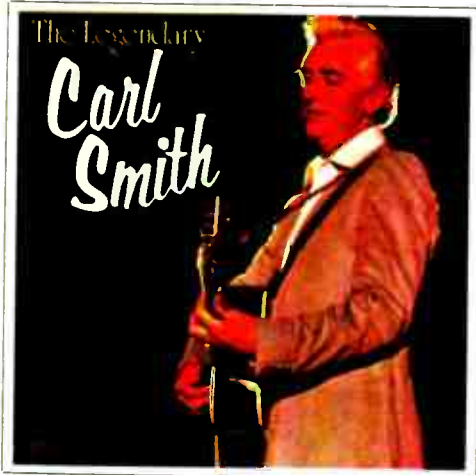
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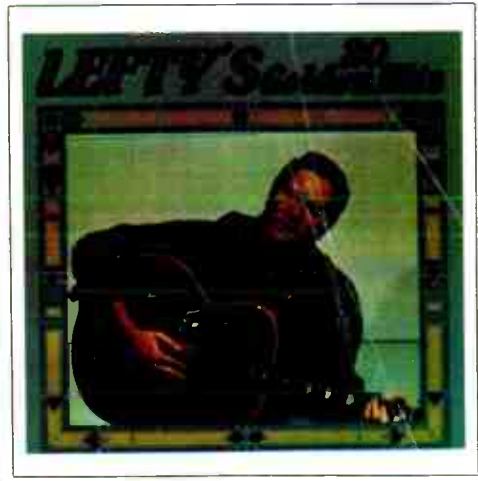




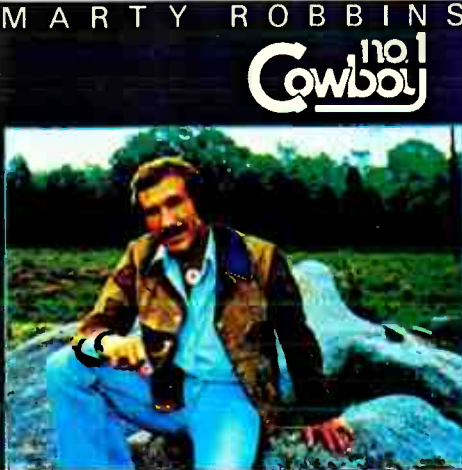
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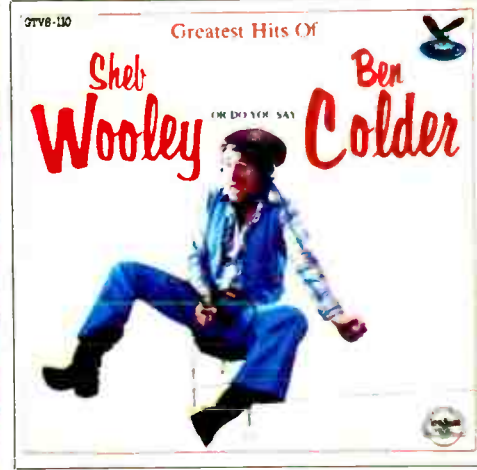
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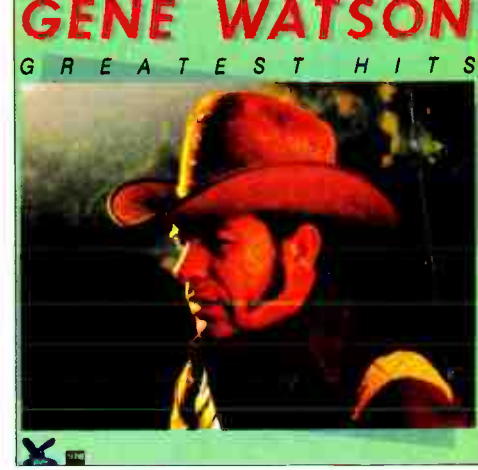
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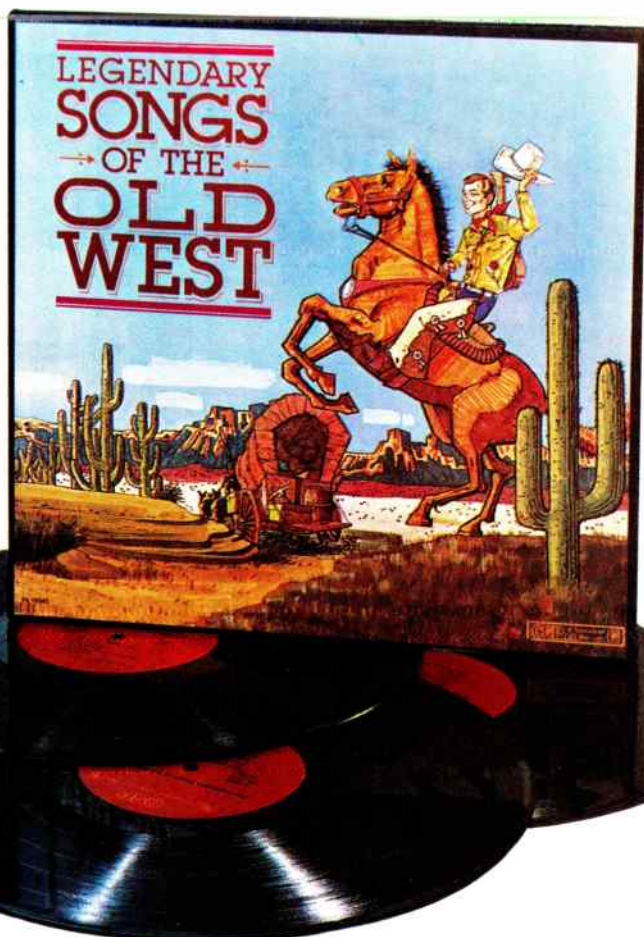
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## "The Thriller" of Country

I really enjoyed the article on Leona Williams. It was very interesting to hear from the wife of a superstar who is also an entertainer. I believe the wives and husbands of very famous people have to be very special.

I would love an article on Johnny Rodriguez and Tanya Tucker. I believe these two are two of the most mis-managed talents in the business. They should both be at the top of country music, and they aren't. Why? Johnny has to be the sexiest man to ever put on a pair of Levi's. If someone who knew what they were doing got hold of these two and managed and promoted them the way they should have been from the first, it would be "the thriller" of country.

Karen Feagley  
Plainview, Texas

*We don't want to boast, but back in March 1974, we said the same thing. Then we tried again with Tanya alone in July 1977. See copies of our covers above.—Ed.*

## New Chance for Leona

Thank you for the article on Leona Williams. She is one of my favorite female vocalists, and I think she is very underrated.

I hope Mercury Records will stick with her, and do their best for her. She wasn't given a chance to prove what she could do while she was at Elektra Records a few years ago. Like so many other fine artists, her singles weren't played on the radio and were near impossible to locate.

John O'Dowd  
Pine Brook, New Jersey

## Nice People

Boy, I am so happy you came into my life! This magazine is beautiful! The article on Leona Williams was great. I'm so thrilled to hear her songs and that she'll be doing her own shows. She is a terrific lady with a lot of heart.

Also, the other articles on Billy Sherrill, the Bellamy Brothers, and, of course, Lee Greenwood were great. I've never seen a magazine that had so many nice people in it as you have in yours.

Mike Kemper  
Canon City, Colorado

## Bravo Bellamys

I especially enjoyed the article on the Bellamy Brothers. Michael Bane did an excellent job. I have grown to hate the labels that experts try to pin on individual musical sounds. Our country was developed by so many different cultures. When they can be combined into what can truly be called "Country Music," it is wonderful. To me the Bellamy Brothers do a good job of that.

Katherine Manning  
Hermanville, Mississippi

## Views on Reviews

The feature I enjoy most in the "new" *Country Music* is the expanded record review section. I enjoy comparing my own opinions of an album to the reviewer's, and I have *Country Music* to thank for introducing me to such new artists as Lacy J. Dalton and Gail Davies long before I heard any of their records on the radio.

Sheila Popwell  
Hampton, Georgia

I read *Country Music* to get some insight into country artists, their lives, etc. I enjoy the Buried Treasures section most of all and your so-called professional record reviews the least: just too phony and too much belaboring of the English language.

F.B. Bartlett  
Zapata, Texas

*You're both right.—Ed.*

## Experience Counts

This magazine comes in my son's name, but I am the one who reads it, plus my six grandkids who visit here a lot. I am seventy-one, and I think it's the greatest magazine of all.

Velma Hodges  
Wyoming, Illinois

Your magazine is O.K., but we don't listen to or care for the current batch of entertainers. My preference is for the old songs or ballads of the 20s or 30s era. We are eighty years young, so don't fancy this modern trash.

Mr. and Mrs. Leon Mills  
Elsie, Michigan

I enjoy *Country Music* so very much. It's the best and most interesting

magazine I have ever had the pleasure of reading, and I look forward to each and every issue. I'm the little ole lady who was born in their-thar Oklahoma hills three-quarters of a century ago. Yes, I've just polished off seventy-five years, and proud of it. It's always been country music with me.

Flossie McConnell  
Irving, Texas

## Cheers for Alabama

Both my husband and I enjoy Alabama's music. We went to one of their concerts recently and loved it. We feel our radio stations underplay their music considering they are the Entertainers of the Year in country music. Have they ever appeared on the cover of your magazine or in an interview?

Mary Beth Salvini  
Houston, Pennsylvania

*Now they have! Hope you enjoyed them on the cover of our last issue.—Ed.*

What a great review Kip Kirby did on Alabama's *Roll On* album. I love Alabama and their music, and this album is great. I'll be looking forward to seeing more reviews by Mr. Kirby.

Rachel Ellen  
Bristol, Tennessee

*Glad you like the review. But to set the record straight, the reviewer is Ms. Kip Kirby.—Ed.*

## Letters We Can and Cannot Answer

We are getting more mail than we used to—three or four times as much. We are printing more letters, too, both here and in the *CMSA Newsletter*. Your thoughts are reaching us, and we appreciate them very much. Although every letter is read, we cannot answer them all. We wish we could. Particularly, it is hard for us to answer the many requests for information on artists' addresses, songs and records, and travel. We are glad you think of us as a source of information, but it is frustrating to be unable to respond and distressing to know that it may seem as if we do not care. We do care, but we must focus our energies on putting out the magazine and the *Newsletter* and on filling orders for subscriptions and merchandise. Why not join the Country Music Society of America and get the *Answer Book* and *Newsletter*? They will help you. —H.P.B.

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**"Ladies & Gentlemen & Children  
of all ages . . ." announced  
Barbara Mandrell, guest  
Ringmaster for the Ringling  
Brothers & Barnum & Bailey  
Circus, atop Targa the elephant.**





# People

## FUN & GAMES

Want to be a record company executive? A star? A song publisher? A promoter or a manager? Well, soon you'll get the chance to try your hand at any one of these when *The Record Game* comes to a store near you. It's a strategy board game which takes its players into the multi-million dollar pursuit of fame and fortune in the music industry. For those of you who are tired of the same old board games like *Monopoly* and *Parcresi*, this game takes you behind the scenes in the music business, into the record studios, on the road with concert acts, into record stores and finally onto radio. Players negotiate song publishing deals, produce records, manage talent, promote concerts, book tours, manage sales and get hit records while they spend millions. Some even get to become super-stars. One certified super-star, by the name of **Kenny Rogers**, says "the game is the most comprehensive and authentic game about the music industry." Kenny is endorsing the product, which took over five years to develop.

Well, if staying at home and playing games isn't your bag, you can always go out and visit "Club 707," a Boeing 707 that once belonged to **Elvis Presley** and is being converted into a night club. A group of Manila businessmen have bought the plane which will be equipped with a sauna and an on-board disco. The jetliner will be located on a piece of reclaimed swampland near the Manila airport.

Country stars like to get away from it all just as much as you do. Some take vacations and hide out, while others go for different diversions. **Rosanne Cash** tried her hand at modeling during a Mardi Gras fashion show at the World's End in Nashville. The featured clothes were designer fashions carried by Rique's Centre d'Image, a fashion, hair and make-up design center owned by image stylist Rique. Rique is well-known within the Nashville music community, as he has been called upon to work with



If **Rosanne Cash** ever decides to give up singing, she could easily get a job modeling, after her stint at the Mardi Gras fashion show.

such artists as **The Judds**, **Hank Williams, Jr.** and **Waylon Jennings**.

## COMPLEX CITY

You know about Twitty City, The House of Cash, and the various tours you can take to see the stars' homes in Nashville. Well, if you haven't been to Music City in a while, take notice that some more tourist attractions have been added recently. Music complexes are springing up all over the city, honoring everyone from traditional music legends (**Bill Monroe**) to newer super-stars (**Barbara Mandrell**).

As of this writing, the Bill Monroe Bluegrass Hall of Fame and Museum was just about to open. Plans were to have the museum open in April, but construction delays pushed the project back. But, from what we hear, it was

worth the wait. This new tourist attraction will serve as a center for the preservation and promotion of bluegrass music. The various rooms are filled with memorabilia from Bill Monroe himself, as well as artifacts from all the big bluegrass acts.

Of course, there's a Hall of Fame Room, with inductees chosen by Mr. Monroe for their overall contributions to bluegrass music. Included in addition to Bill Monroe himself are **Jim & Jesse McReynolds**, **The Osborne Brothers**, **The Stanley Brothers**, **Carl Storey**, **Lester Flatt**, **Reno & Smiley**, **Earl Scruggs**, **The Country Gentlemen** and **Mac Wiseman**. A new member will be elected each year, making the induction an annual event.

In addition to the Hall of Fame, there's a Bluegrass Boys wall which lists former and present members of Monroe's band.

by *Rochelle Friedman*

and many other attractions including a country music room. And, what music complex would be complete without a gift shop? This one will carry a complete line of bluegrass albums.

For a different kind of experience, there's Barbara Mandrell Country. This one's billed as "Nashville's newest, most exciting and most intensely personal star attraction." Every detail of the facility has been personally planned by Barbara herself to give each of her guests an "intimate, behind the scenes look" at personal treasures, stage gowns, awards, trophies, gifts and letters from fans and public figures. There's a replica of Barbara's bedroom, in exact detail, along with her dressing room. And, Barbara painted a duplicate of a mural that she painted in her daughter Jaime's nursery in her home eight years ago. As in the Monroe museum, Barbara's personal artifacts are there, including her favorite musical instruments and one of the actual sets from her Las Vegas show. There are tours of the complex, a gift shop, and a hospitality area for tour directors and bus drivers. We always knew there was something for everyone in Nashville.

Speaking of tour buses, residents from Gallatin, Tennessee were happy about a resolution approved by the Sumner County Road Commission which should limit tour buses in the Dickson Bay Road/Windsor Bay Drive area. The residents are concerned that the buses have damaged the roads and their yards and that



Barbara Mandrell gave her complex the personal touch.

## BROTHERLY LOVE



How many brothers can you count in this photo? Well, if you know anything about country music, you know that there is only one pair of brothers in each group. The Wright Brothers were introduced to their labelmates, The Statler Brothers, during a recent visit to the Mercury/Polygram offices in Nashville.

they pose a safety hazard to their children. One resident, one of Barbara Mandrell's neighbors, says that tour buses can be seen as early as six a.m. on a Sunday morning. To add to the commotion, still another entertainment complex called Foxland Hall, also known as Country Music World, is about to be built in the area.

Jerry Reed has also embarked on a new project. His is not an entertainment complex or a theme park, though. Reed has opened TSC Video, a state of the art video production center in the heart of Music Row.

Reed, an active member of the Tennessee Film, Music and Television Commission, feels that the new facility will provide a service to television and motion picture directors, enabling them to do editing and footage assembly in Nashville rather than Los Angeles or New York.

Reed says he wants to see Nashville grow as a complete entertainment community. Since the fall of 1983 he has concentrated all of his energy on putting together a team of experts to operate the firm. You may remember we reported that Reed produced, directed and wrote his own video not too long ago.

## THE BATTLE OF THE BANDS

What do Kentucky Fried Chicken, McDonalds and Wild Turkey Whiskey have in common? Well, aside from the

obvious, all three are involved in a "battle of the bands" competition.

Kentucky Fried Chicken is sponsoring a Bluegrass Music Festival, which has been called the premier bluegrass competition in the country, and has earned the reputation as the best and biggest of more than 500 such festivals. This year it expects to attract more than 150,000 people. Six bands will be chosen to compete at the Festival in Kentucky from applications received throughout the year. The first place award is a check for \$2,500, a trophy and a Nashville recording session. Bands are judged on vocal and instrumental quality, arrangements, stage presence and audience response.

McDonalds is going about it a little differently. They are looking for 104 of the country's best musicians who will represent their states in the 1984 McDonald's All American High School Band. Each year high school band directors throughout the United States, Virgin Islands and Puerto Rico are invited to nominate their two most talented students to the All American Band. These nominees are judged on musical honors, achievements, audition tapes and the band's instrumentation. The 104 winners perform in some of this country's most noted parades, including Macy's Thanksgiving Day Parade in New York, the Fiesta Bowl in Phoenix, Arizona and the Tournament of Roses Parade in Pasadena, California. In addition to these national performances, band members



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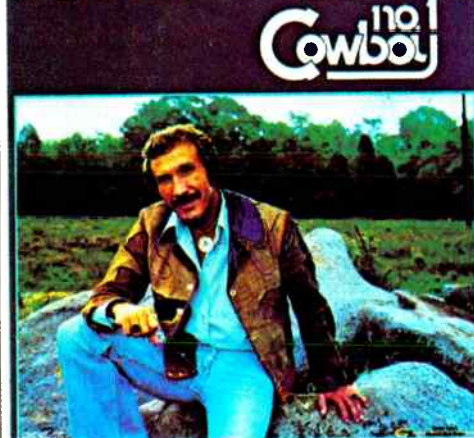


*George and Tammy*

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### GENE WATSON

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- Bill my friend  Friend's payment enclosed, ship my album now.
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But there's more! The Instruction Guide is also a big song book, filled with 46 great songs you'll be playing in almost no time at all. Old time favorites, pop standards, country songs, and even the blues.

So come on! Start enjoying all the fun that can be yours with the Instant Play Harmonica Set from Hansen House. It comes complete with the easy-to-follow Instruction Guide and the 46 terrific songs — a step-by-step sound recording to play along with — and, of course, your own world-famous Hohner Harmonica.

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# People

are able to audition for music scholarships to different educational institutions.

As for Wild Turkey, they are sponsoring their Annual Battle of the Country Bands. They go into the top 101 country music clubs where auditions are held from July through September. The winning band from each club receives \$500 and a chance for the top prize by competing in the Regional Finals, held in ten selected areas around the country. The winning band from each region receives \$1,000 each and the right to compete in the Wild Turkey Battle of Country Bands National Finals on November 2 in the Tennessee Performing Arts Theater in Nashville.

The winning band will garner the title "Wild Turkey Country Band of the Year," a \$5,000 cash award and a one-year booking contract with In Concert International, the booking agency which represents Ricky Skaggs, Mickey Gilley, and many others. There will be a second place winner and eight third place winners. According to Marshall L. Berkowitz, president of Austin, Nichols & Co., the makers of Wild Turkey, "People who have an affinity for the music which is native to America are the same people who love our great native American whiskey—Wild Turkey. This competition gives new bands the push they need to fulfill their goals. At the same time, it gives us the opportunity to help introduce a new major country music group in America."

## BENEFITS

More and more country stars are lending their talents to benefit various organizations. You'd never know where they

## OPRY FEUD



**Good Answer!** Grand Ole Opry stars Porter Wagoner, Boxcar Willie, Dottie West, Bill Anderson and Minnie Pearl recently appeared on the popular game show, *Family Feud*, with host Richard Dawson. It was Grand Ole Opry vs. Soap Opry stars. The country entertainers bested the soap stars, bringing home a total of \$23,440 for the Opry Trust Fund.

got the time to do it with their heavy touring schedules, but they seem to be showing up more and more on telethons and at concert benefits.

Loretta Lynn is no stranger to charities. In fact, twelve years ago, Loretta made a promotional film for The United Way, for which she wrote and sang a song detailing the life of a four year old deaf girl, Julie Bartee, whose handicap was not diagnosed until she was three years old.

Loretta felt a special empathy for Julie because she herself was plagued by inner ear problems as a child. Doctors even predicted that Loretta would be deaf by the time she was grown. Of course this didn't happen, but Loretta never forgot the experience.

Now, twelve years after the shooting of the first film, Loretta was reunited with Julie, who is now a 17-year old "A" student at the Maryland School for the Deaf. Loretta sang "Memories" for the 1984-1985 United Way fund raising campaign film. This film will be the largest non-theatrical release in the country, with over 9000 prints distributed to United Way agencies.

Gary Morris was the headliner at a benefit for Outlook Nashville, an organization that aids handicapped children. It was held at the Tennessee Performing Arts Center in Nashville.

A number of country artists appeared on the Osmond Foundation's Children's Miracle Network Telethon. This annual fundraiser benefits local children's hospitals across the nation and in Canada. Along with Alan, Wayne, Merrill and Jay Osmond, Lee Greenwood, Minnie Pearl, Barbara Mandrell, The Oaks, Ricky Skaggs, Roy Clark, Louise Mandrell, Razyzy Bailey, Tammy Wynette and T. G. Sheppard made guest appearances. Seventy five pediatric hospitals



Loretta reunited with Julie after twelve years.

# People

and 100 TV stations participated in this year's drive.

The Middle Tennessee Chapter of the Multiple Sclerosis Society's honorary chairman for 1984 is **Ronnie McDowell** and two of his fans boarded a hot air balloon to kick off the "Ugly Bartender" MS fundraising campaign. A portion of the price of every drink purchased at participating bars and restaurants goes to MS. In return the buyer gets to name his favorite bartender. This is the first of many other fundraising events that will be announced later this year.

The International Games for the Disabled, one of the world's major athletic events, came to the U.S. recently for the first time. **President Reagan** and many other dignitaries were on hand for the opening ceremonies. A special two-week long entertainment program was set up as part of the games, showcasing the best of American's musical traditions, and the **John Herald Band** was selected to demonstrate several country music styles. Herald says their repertoire includes bluegrass, cajun, some Texas Swing and lots of straight country music. Herald says he considers it quite an honor to perform for such an audience.

## HERE & THERE

You know that country singers are on the road most of the year playing dates around the country. Well, some of them are lucky enough to go beyond these shores to see parts of the world that many of us only dream about. **Buck White**, together with dobro player **Jerry Douglas** and drummer **Neil Wrof**, embarked on a government sponsored goodwill tour of Africa not long ago. Bangladesh, Tunisia, Oman and Qatar were just some of the stops on their tour.

**Hank Williams, Jr.** got to take his **Bama Band** to the Far East, including New Zealand, Australia, Japan, the Phillipines and Hawaii.

And, **The Bellamy Brothers** spent some time in Saudi Arabia before leaving for a tour of Ireland. It's nice to know that these singers are introducing country music to people who may never have heard it before.

## DISCOVERIES

The name **Danny Cooksey** may not sound familiar, but if you tune in to *Different Strokes*, the popular sitcom on NBC-TV, you might recognize the face. This eight-year-old Oklahoma born youngster landed the role of the son of a woman who marries the main character



**Eight year old Danny Cooksey may be the Opry's newest star.**

on the series. And, if it weren't for Johnny Lee, it might never have happened.

Lee spotted Cooksey at a Fan Fair show when the boy was just five years old. Perched on a bandstand, Danny sang "Looking for Love," word for word,

with a voice that knocked Lee for a loop. Lee invited Cooksey to Gilley's the next time he was in Texas. Well, Cooksey and his dad showed up and soon after, the boy began appearing as often as he could, sharing the bill with **Mickey Gilley**, **Reba McEntire**, **Ernest Tubb**, **Hoyt Axton** and **Jim Stafford**. Then, he was offered the TV series.

What's next for this ambitious eight-year-old? Well, he says his dream is to appear on the Grand Ole Opry, and by the looks of things, he just might get there.

## FUBS & FLUBS

Poor **Lee Greenwood**. Just when he thought he had it all together, it looks like his award winning career is coming apart at the seams. Not really. It just seems that Lee is unlucky when it comes to his awards. Oh, he has no trouble winning them. It's keeping them in one piece that's the problem. We told you about his mishap with his CMA Award (a d.j. inadvertently chipped the end off of it with his tape recorder). Well, on route to Nashville from Los Angeles, with his new Grammy Award packed in the airline baggage compartment, Lee thought everything was cool, but when he arrived at home, he found the Gram-

## YOUR FAVORITES' FAVORITES



Once again it's time for Your Favorites' Favorites, our look into the private record collections of some of country music's most respected stars. This time we go to **Joe Bonsall** of the Oaks and **David Frizzell** for their top ten song choices. As you'll see, Joe Bonsall's list runs to the pop/rock category, although he does pick a couple of country tunes. Here are Joe's favorites and the singers who made them famous: "Sweet Music Man" by **Kenny Rogers**, "(I Love You) Just the Way You Are," by **Billy Joel**. "I Am, I Said," by **Neil Diamond**, "The Pretender," by **Jackson Browne**, "The First Time Ever I Saw Your Face," by **Johnny Mathis**, "Three Times a Lady," by **The Commodores**, "Maria" (from *West Side Story*), "Scenes From an Italian Res-

taurant" by **Billy Joel**, "It Turns Me Inside Out," by **Lee Greenwood** and "The River," by **Bruce Springsteen**. Can you just picture the Oaks belting that last one out?



**David Frizzell** stuck more to the traditional, and you can see that some of his brother **Lefty's** songs are among his favorites. Herewith are his choices. "I Love You a Thousand Ways," "Georgia on My Mind" (that song was picked by many), "You're the Reason God Made Oklahoma," "I'm Gonna Hire a Wino to Decorate Our Home," "Please Come to Boston," "Wish I Could Hurt That Way Again," "Mom and Dad's Waltz," "Today I Started Loving You Again," "God Didn't Make Little Green Apples," and "Husbands and Wives." ■



my broken into three pieces. Not a major catastrophe, but it would be good if Lee kept a supply of Elmer's glue on hand.

Lee was recently in the studio in Nashville with Sylvia taping *Behind the Scenes* for Jim Owens Entertainment. The two will co-host the one-hour syndicated TV special which contains goofs, bloopers and blunders from out-takes from past Owens productions, including the *17th Music City News Cover Awards*, *The Janie Fricke Special* and *The Louise Mandrell Special*. Too bad Jim Owens didn't get Lee's broken awards on tape.

**David Frizzell** and **Shelly West** won't be going North of the Border in the near future. In fact, they say they'll never perform in Canada again. According to their publicist, the two singers were detained by customs agents while on route to Hamilton, Ontario. Reportedly, agents took dogs onto two buses carrying the singers, and even conducted a strip search of one of Frizzell's back-up singers. They felt they were unduly harassed and have vowed never to sing in Canada again.

Talk about bad luck. Most people think that Friday the 13th is an unlucky day. But **Tom T. Hall** actually *likes* that day. In fact, he tries to go into the studio whenever that day happens to turn up. He finished his seventeenth studio album with **Jerry Kennedy** on a recent Friday the 13th. And, it gets better. The storyteller says that he'd choose that day over any other. He got engaged to **Miss Dixie**, signed his first publishing deal and signed with his first record label, all on Friday the 13th. Of course they were at different times. Tom T. has recorded many of his hits on that day and even tried to get married on Friday the 13th, but alas, the preacher was busy. It's a good thing that Tom T. doesn't favor February 29. He'd have to wait every four years to get into the studio.

When **Exile** member **Steve Goetzman** tried to reach out and touch someone, he got a little more than he bargained for. Ready for a phone interview with a Cleveland paper, Goetzman dialed the number and inadvertently got an inside line at a local bank. He didn't wind up with a loan, but he did begin telling the woman the story of Exile. It wasn't until some moments later that she interrupted him to reveal that he had reached the wrong party. He did get the right number the second time around.

Another member of the group, **J.P. Pennington**, also got into a little hot water recently. Well, we don't know if the water really was hot, but it *was* wet. Pennington walked out the rear entrance

## TWO LEGENDS ARE FEELING FINE



When George Jones opened *Jones Country*, his music park, for the 1984 season, his special guest was none other than The Man In Black. This was the first time Cash performed after his lengthy hospital stay. Both country music legends are in good health now, touring and performing.

of a motel in the dead of night, heading toward a friend across the way. Little did he know that the motel's swimming pool was located smack between himself and his friend. You can guess what happened. Seconds later Pennington was treading water at the deep end of the pool.

## TIDBITS

- **The Judds** are in the studio with producer **Brent Maher** working on their second album. The mother and daughter duo have been very busy of late, finishing up the filming of a video for their song "Mama, He's Crazy," appearing on the *Family Brown TV Show* and on *Ralph Emery's* show the night **Johnny Cash** was guest-host. Of course, they have performed before audiences before, but they made their first live public performance in a large auditorium when they opened for the **Audler Brothers** in Omaha, Nebraska.

- Soap operas and country music? Well, why not. Remember **Bill Anderson** on *One Life to Live* and **Larry Gatlin's** song on *General Hospital*? Well, the **Eddie Rabbitt/Crystal Gayle** duet, "You and I," is being used as the musical motif on another soap, *All My Children*. The song was first introduced when two characters were married on the program on Valentine's Day.

- Remember **McGuffey Lane**? The six man band who lost a member recently now has a new album out, *Day by Day*. Band member **Stephen "Tebes" Douglas** was killed in a car accident when the band was finishing up recording the album. Founding member **Stephen Reis** says that they will continue as a five piece band and are not looking for a replacement. Tebes performs on several of the songs, including the title track which is also the single. The band says that the song is an uplifting tune that has helped them through the tough times, especially coping with Tebes' death. ■

# 20 Questions with

**1** Do you think it's fair to say that T.G. Sheppard is the alter ego of Bill Browder, the mild-mannered record promoter?

I don't know, Mike. It's strange. I think in the beginning there might've been two people: Bill Browder and T.G. Sheppard, because T.G. Sheppard was struggling to become a viable country act.

**2** Your desire was always to be a performer?

Yeah. I think I was always T.G. Sheppard, but I had to be Bill Browder for a while before I could be T.G. fulltime, because Bill Browder made me a living.

**3** How did you hook up with Melody Land, the Motown label?

They were looking for country masters. I had shipped my master, "Devil in the Bottle" to every label in town, and no one wanted it. No one would take a promotion man seriously who wanted to become a singer. Finally, Motown bought the master, and twelve weeks later it was the Number One record in the country.

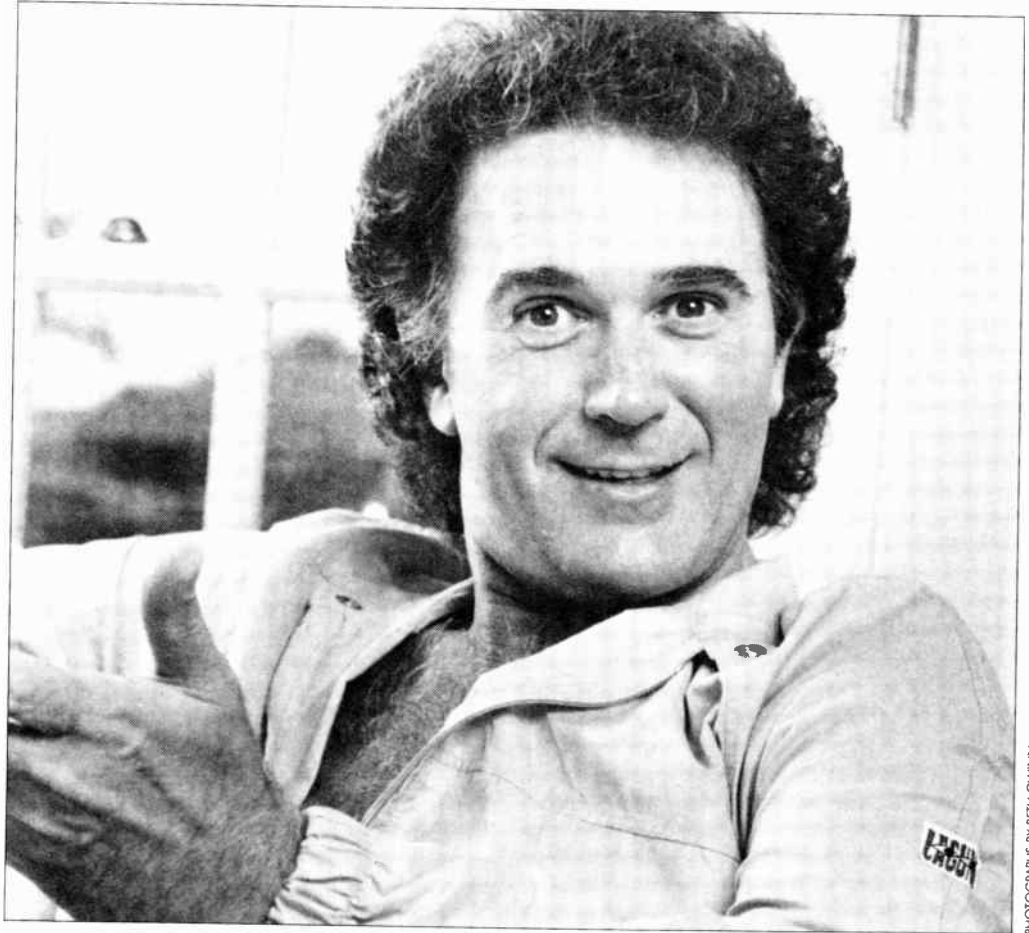
**4** Do you think it's fair to say that a lot of your most enthusiastic listeners are women?

I think that women are probably the bulk of our fans. However, in the last couple of years, I have noticed an abundance of men fans starting to come around which makes me feel kind of good. I think you need to do the type of music that everyone will enjoy. So now it's exciting to see guys come up to the front of the stage and shake your hand and hand you a cowboy hat or something.

**5** What's the oddest proposition you've ever received while you were out on the road? Or can you say?

*Once upon a time T.G. Sheppard was a record promotion man named Bill Browder, working on the periphery of the music business and dreaming of being a star. Those dreams and more came true — there are a few women running around who'd like T.G. to "Make Their Day." We caught up with super-smooth T.G. in a Nashville recording studio, listening to playbacks of his newest album. He only had a few minutes, but time enough for 20 questions.*

*by Michael Bane*



PHOTOGRAPHS BY BETH GWINN

*Laughs.* I'll say, and you can kind of water it down if you want to. I guess it was the guy who had promised his wife that she could come home with me for her birthday present. And I said, "Well, I'm sorry, but this gift is already wrapped up, and it's wrapped up for somebody else." He had promised his wife if that's what she really wanted, then he would ask me. I was really kind of upset, because it made me mad...the person didn't know me.

**6** You've been married to the same person, Diana, for a long time. What does

she think about her husband as sort of a country music sex symbol?

Oh, I don't know. I think her husband's still trying to get over it. Diana's a very open-minded woman, and I think she can still remember the days when we didn't have the things that we have now, and she realizes that we do owe all of it to the fans.

**7** Is it hard to keep a relationship going when one member is on the road all the time?

It's very difficult. I guess to

really survive it and to make it through those rough years when you're working so much, when you're real hot as an artist, there has to be some communication there. So I do it through many long-distance phone calls each day, notes, love notes, flowers occasionally. I've called Diana my life-line many times because she's my life-line back to reality when I need that input to get my feet back on the ground.

**8** Does she ever travel with you?

Oh yeah. In the summertime, basically, she and my son Ja-



# T.G. SHEPPARD

son travel with me. We'll hit the fair circuit together. In the wintertime, of course, he's in school and it's very difficult.

**9** If you're country music's basic male sex symbol, who do you think the female sex symbol is?

I would say... Well, everyone's gonna say Dolly, but I don't know. Uuuhhh, I'd have to say Crystal Gayle, because there's a real mystique about her.

**10** Give me your description of an ideal woman.

The first thing you see about a woman is, of course, looks, and I think you have to judge a person first by appearance and then you find out about where they're at mentally and their attitude and philosophy about life. I think she has to be a fairly attractive person; I don't think she has to be absolutely gorgeous or beautiful because I think the beauty can really come from the inside.

**11** The song, "Make My Day," was really sort of a departure from a lot of your music. How did you get hooked up with Clint?

I'm a very big Clint Eastwood fan, and Clint is a very big country music fan who liked T.G. Sheppard's music a little bit, I guess. So the names were kind of thrown together with the possibility of doing a duet on the catch-all phrase, "Make my day," from the movie, *Sudden Impact*. So I was asked if I would consider it, and I said not only would I consider it, but I'd be there tomorrow. So I borrowed Mickey Gilley's plane... we were appearing in Lake Tahoe at Harrah's... and flew to Los Angeles. I met Clint, and it was an instant thing. That first few minutes of uncomfortableness went away very quickly. Had a few laughs and cut "Make My Day." It really just kind of happened. It wasn't planned.

We never thought the record would be a Number One record. It has sold I don't know how many hundreds of thousands of records and still continues to sell, and "Make my day" will be a phrase that people will use for years to come.

**12** What's your favorite Clint Eastwood movie?

Probably *Fistful of Dollars*, one of the older westerns. I'm kind of partial to *Sudden Impact* too, though, because I happened to own a very small



T.G. and family - wife Diana and son Jason.

piece of that motion picture itself. I invested in the movie never having even met Clint.

**13** You were a close friend of Elvis Presley's for many years. How do you think his death affected you?

It scared the hell out of me. I realized that if he could die, then all of a sudden, I realized that I could too. My outlook on life changed. Before Elvis' death, I was motivated strictly by money and material possessions because I thought that was really what life was all about. He often told me that the material things in life were not that important and I never really did understand. And it took his dying for me to realize what he was saying. I was sitting at home a few days later, after his passing, and they were showing some footage of the funeral procession. I turned to my wife... it had hit

me like a ton of bricks... I said, "Y'know, now I know what he meant." And she said, "What?" And I said, "I know what he's been trying to tell me all those years, that the material things are not important." And she said, "What do you mean?" And I said, "Because right now or a few days ago, he left Graceland for the last time and behind him he left all the mansions, he left all the cars, he left all the jet airplanes, he left fame, he left fortune." He left it all behind. You leave it behind for someone else. So all you're doing

when you're going through this life is collecting. And if you just become a collector, you don't become a real person, you become a collector.

**14** What lessons did he teach you in the music business as a performer?

He taught me that there's a very fine line between arrogance and confidence. And, he taught me that to perform you have to enter a stage and take command of it.

**15** When you're not working, what do you do for relaxation?

Listen to music. *Laughs.*

**16** What types of music do you like?

I like to listen to many types of music because from that you

get ideas. Or I'll go to stock car races on Sunday, watch my friends race in the Grand National stock car races because I'm a race car freak.

**17** Do you ever have the urge to drive yourself?

Oh yeah. One of these days maybe. Not anytime soon because really, I go to sleep backing out of the driveway. It's very difficult for me to really get serious about getting in a race car... so many people depend on me for a living.

**18** Do you feel constrained by that?

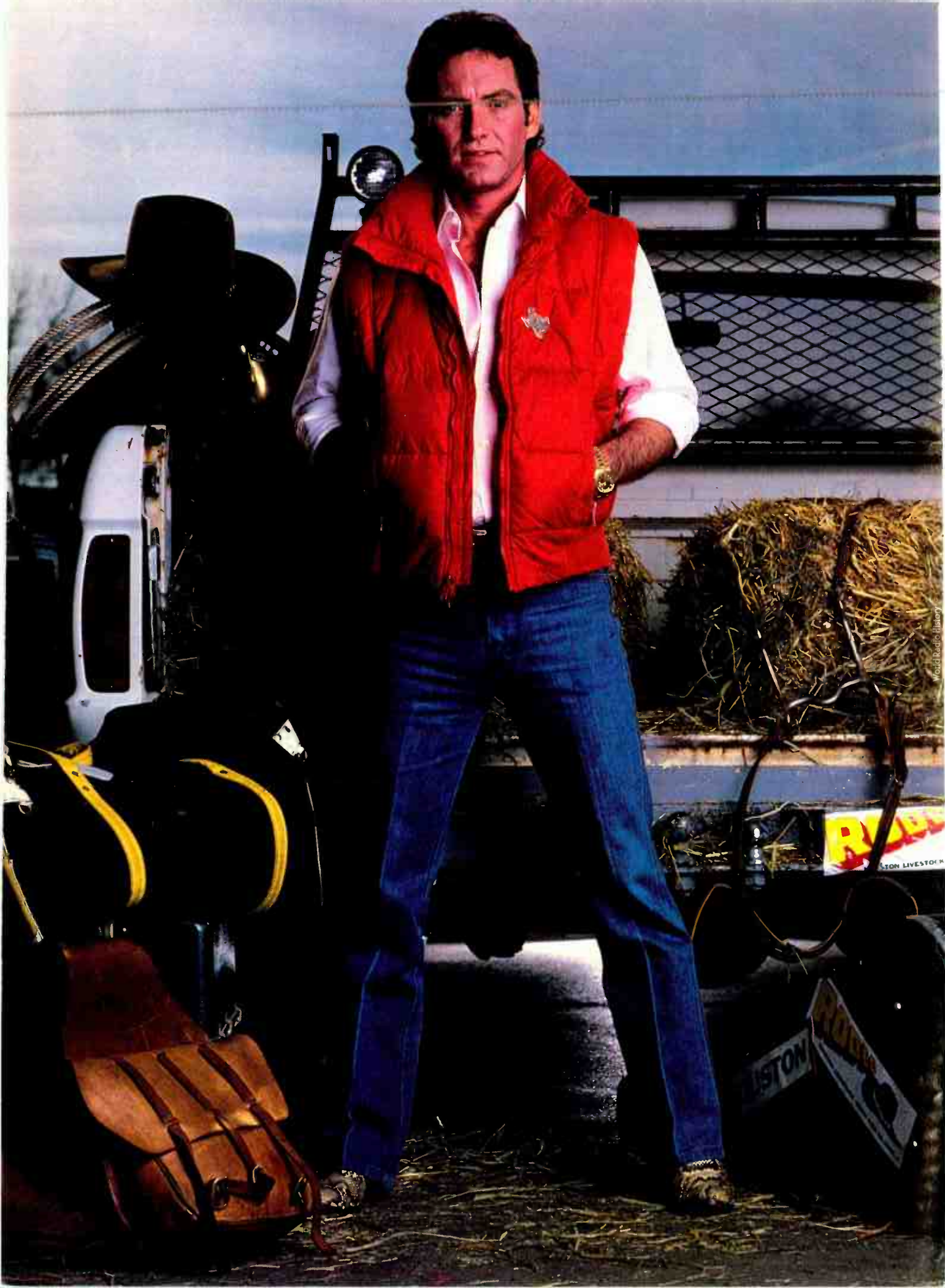
Yes. That's one of the hindrances of success. It limits you from some of the things you would like to do.

**19** You've seen the business from both ends. Do you think your work prior to becoming an entertainer has been an asset for you?

I think yes and no. Yes, to the point that I was able to go to school with a lot of artists and watch what they did as a promotion man, as a record executive, and put that to use in my career now that I've become an artist. And no, because I wish that I did not know the business... I guess what I'm saying is that when you know the business, you know when you're being b.s.'d. And I don't like that.

**20** Of your hits, is there one that's a particular favorite?

About three of them. "I Loved Them Every One," because that was a very big record. It was an identifiable record for our career and our image. "Finally," and then, believe it or not, "Do You Want to Go to Heaven?" I loved that song because it has a gospel feel to it. Those are my three favorites "Slow Burn." I liked that one too. ■



LIVESTOCK



# LARRY GATLIN

● Always an outspoken man of strong convictions, sometimes controversial, often misunderstood, Larry Gatlin has recently faced some tough choices. After years of singing only songs he's written, and producing his own albums, Larry has just completed an album co-produced by Rick Hall with some tunes penned by other writers. The following interview, conducted by Kip Kirby, comes on the heels of finishing that album. Larry says that changes had to be made. He says he used to think of himself as an oak tree, but now it's time to be a willow that bends. Here we find out what he thinks about his new association with a record producer, his favorite author, a certain country music magazine, and even what makes him cry.

**CM:** Some critics—and former supporters—believe that today's country music is bland, watered down, diluted. In your opinion, what's the best thing and the worst thing about country music today?

**LARRY:** The best thing? The best thing is that there are *still* people who make music and sing great lyrics and melodies. The worst thing could be that it's gotten slick. There's nothing wrong with being *smooth*. I don't want to be *slick*.

**CM:** Does country music still have soul?

**LARRY:** Tell me Lee Greenwood doesn't have soul. Tell me Ronnie Milsap doesn't have soul. Sure it has soul.

**CM:** You were nominated for a Grammy. Do you mind not winning?

**LARRY:** You're damn right I minded. You're damn right I minded not winning. If I hadn't wanted to win, I wouldn't have gone! However, it didn't ruin my day. Alabama's a fine group. I'm proud for them. 'Course there's an old saying called "A Winner's Prayer." It says, 'You're not a loser if you have tried as hard as you can try; but, rather, a man if you can stand and cheer as the winners go by.' I stand, I clap for them. I think they'd clap for me if I won. I was just glad to be able to rent a tuxedo and go out there (*laughs*) so I could see Boy George!

**CM:** Has Nashville fallen prey to its own success and sophistication in the studio?

**LARRY:** In every business, there are certain standards by which we're judged. I think Nashville is based upon what works—and as times change, it changes. The record business has changed so much

in the last ten years, they've found a kind of formula, sure. It's become more a formula situation.

Producers are just trying to cut hit records, and they've learned what things work and what things don't, I guess. I do think they're possibly playing it a little safer than what it once was; but after all, if that's what America is buying, maybe there isn't much choice. We want to cut hit records: that's still the name of the game.

**CM:** How would America know, when most radio stations are only playing 30 or 35 records these days?

**LARRY:** If that's the only opportunity they have, I guess America wouldn't know except for what we tell them, right? I don't know, I don't have all the answers . . . wish I did.

**CM:** Did you used to think you knew all the answers?

**LARRY:** Oh, now, I *never* thought I knew all of them. A lot of people *thought* that I thought I knew all of them, but no, I've never thought that. I have opinions. I have judgment based on thirteen years sitting here fighting it out in the trenches! And I'll tell you what, my unbiased opinion is probably a hell of a lot better answer than what most people would give—and it would be most nearly correct because I've been here, I've done it. I can give you a lot better answers than some jerk sitting in a New York office of a country music magazine trying to tell me what country music is.

**CM:** Do you think the industry is being

dominated now by non-music types?

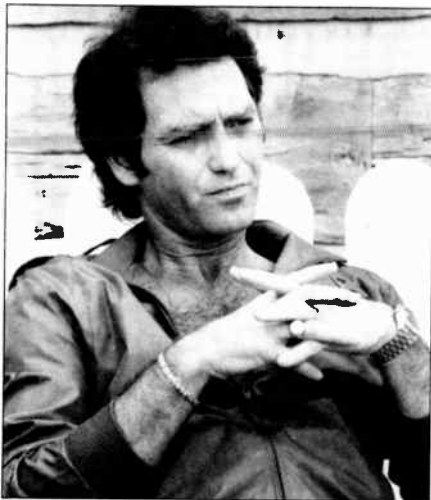
**LARRY:** Let me tell you a story. We did an album a couple of years ago and CBS held what's called a listening party so staff and friends could come by and hear it before it was released. We had some wine and beer and some sandwiches, and they played the new album over the loudspeakers in the studio. I was standing there, looking around the room, watching all our good friends . . . and you know what? I love 'em to death, but they were standing around in little groups of twos and threes drinking beer and talking to each other, and not listening to my music. This isn't an indictment, because I understand the phenomenon. But I wish they'd listened to the music because we were excited and had set the day aside to listen to new Gatlin product, yet they weren't really listening.

Music today seems to be basically something that you listen to casually during a conversation with somebody at dinner because they always have Muzak on. I don't understand that. If I have dinner with you, let's have dinner. I don't want to eat by rhythm to some record coming over the loudspeaker. It's kind of sad . . . music is either something you talk *over* in conversation, or something you listen to when you're driving to work and your mind's preoccupied. Maybe people don't make enough room for music these days.

**CM:** It's been said that you don't play by the accepted rules in Nashville. Is that true?

**LARRY:** Look, if you're gonna play the

*Interview by Kip Kirby*



*"I'd love to have a crossover record, sure. But I'm not gonna sit there and try to make one."*

game, you gotta play by the rules or make your own. If you're hot enough, you can make your own—if you're not, you gotta play by everyone else's. When I first came to Nashville, they said, 'Son, you can't do it that way. You gotta do things *our* way.' I said, 'I don't believe that. I'll do it my way and see if it works.' Thank God (*knocks on the desk*), it's worked.

**CM:** What do you mean, 'Do it my way'?

**LARRY:** Hah! They said I'd have to come in here and work with an established producer, let Billy Sherrill produce my records. I said 'No.' Billy's a great producer—and since then, we've become good friends. But I didn't want to do it his way. Now, someday, I'd love for Billy Sherrill to cut an album on me, I really would.

I've had record companies say you can't make it singing all your own songs. I've had record companies say you can't do interviews and talk the way you do, people won't like it. Well, it wouldn't be me if I lied to them. I didn't play the politics game. I did it the way I felt was best for me. And it's worked.

**CM:** You have been called your own worst enemy. True or false?

**LARRY:** That's bullshit. There's always somebody better and somebody worse than you. Being my own worst enemy—that's bull. I've obviously done things, made decisions, that substantially affected my career one way or the other. I've made mistakes. But being my own worst enemy: how can you say that? I've been up for nine Grammys in the last 11 years. Only won one of them, but I got to go. Been up for eight CMA awards . . . haven't won any yet, but maybe someday.

**CM:** You've never won a CMA award?

**LARRY:** No. They should have a category for the person nominated the most times without winning. Then I'd get one! Then they could eliminate the category.

**CM:** Maybe people aren't separating Larry Gatlin the person from Larry Gatlin the artist when they vote for the CMA awards.

**LARRY:** Maybe so. Maybe they don't like me. But think about that. Isn't that ridiculous? It's not supposed to be a country music personality award, it's which son-of-a-bitch sings the best. Next.

**CM:** There seem to be some major changes in your career. Let's talk about them.

**LARRY:** Well, one change I *didn't* make, contrary to street talk, is record company. I'm still with CBS again. I had gotten to the point last year where I knew something didn't feel right. And Rick Blackburn—who's head of CBS in Nashville and a good buddy of mine besides a smart businessman—knew some new things needed to happen. He started telling me I needed to work with a producer in the studio instead of doing our own productions . . . and he wanted me to start recording other people's songs.

**CM:** How did that affect you?

**LARRY:** I hated it. It nearly killed me. I didn't want to cut anyone else's songs. So I told him I couldn't do what he wanted. I couldn't. I asked to be released from my contract with the label. And I'll give Rick credit: he said if I was that unhappy, he didn't want me to finish the other album I owed them. He went to the wall for us and told Walter Yetnikoff that he'd promised us our release. We got it, and then I started talking to Irv Azoff at MCA.

**CM:** Why did you want to leave a label you'd been with since leaving Monument?

**LARRY:** I just felt it was the right time. I used my Reggie Jackson scenario. Reggie's been to the World Series on three different baseball teams. He didn't always leave because he wanted more money, he left because he wanted a new town. He wanted to be around new players. He wanted a new team. He wanted fresh input.

**CM:** But what was it specifically that caused you to ask for a release from CBS?

**LARRY:** Rick wanted me to get a new producer. Except for one album we did with Jerry Crutchfield, I had co-produced our albums. Rick suggested I sing

some outside songs, ones I didn't write. Change some things stylistically perhaps. I said 'No.' I decided to leave. I decided to try MCA. — — — —

**CM:** But you're re-signing with CBS. What happened?

**LARRY:** Well, I met with Irv Azoff in Los Angeles several times. I liked the sound of things, although there were two points we couldn't agree on. The negotiations dragged on between our lawyers. Months went by. I began to realize that in my own mind, I was starting to think about doing the exact same things with a new label that CBS had asked me to do with them. I was starting to think about working with a producer and maybe looking at some outside songs for the first time.

Finally, I went to Hawaii. I was due to stay there for a few days, and then fly back to Los Angeles to meet with Irving and finalize the contract. Out of the blue, Rick Blackburn tracked me down by phone. He said, 'Hello, Larry? Something doesn't feel right about things. We've always been family, and I just had to call and ask you—why are you gonna go to another record company and do for them the same things you wouldn't do for us?' That blew my mind. It really hit home. He was absolutely right, and it didn't make sense, not even to me. It put things in a new light. . . .

**CM:** Why? What made it any different than the previous times you'd talked?

**LARRY:** I think it was the fact that I'd had time to consider everything. The mistakes I've made in my life have always been ones where I acted fast, in the midst of battle. If I get away from a situation for a while and clear my head, I usually can calm down and shift gears. What Rick said began to make more sense the longer I was away from the situation, I guess.

**CM:** Did the fact that you have not had big hits or Number One records in recent years have anything to do with your decision to start cutting outside songs?

**LARRY:** Okay, it's true we weren't charting quite as high as we used to for a while, though you know, we've just come off a Number One record with "Houston (Means I'm One Day Closer To You)." And I got to thinking that, hey, if my own record company believed that strongly in the fact that our records weren't hits because I wrote them and they all sounded alike. . . . then maybe it *was* time for me to consider something else.

But there's a method to Rick Blackburn's madness! He *knew* if I had to start listening to other people's songs, one of two things was bound to happen. Either I'd find a great one that I knew was great and I'd sing it—or I'd get so damn mad at the thought of ever doing anyone else's material that I'd sit down and write a bunch of new hits. Which is exactly what happened, by the way.

**CM:** Looking back on the last couple of



years, do *you* see a similarity in most of your records—which you wrote?

**LARRY:** Yeah, sure. But I'll tell you what happened, and this is straight from the gut. In servicing our big albums, and having to go out and work 200 dates a year to support the hit singles, you tend to lose track. I think I stuck my head in the sand a little. Maybe I isolated myself and insulated myself from what was happening on the music scene. And you know what? Those albums you're referring to that 'didn't really do well' *still* sold two hundred and something thousand albums! That's an awful lot of albums. And there's good music on there, I know there is. It just wasn't the kind of music that was selling and happening. But it was good, quality music with good, quality lyrics. There was never a problem with

and roll because it's too good. Too slick. Too exact. Well, I had a beer the other night at the CBS party with Steve Lukather and Jeff Porcaro of Toto—and right after the Grammys, I said if perfect rock and roll is bad rock and roll, give me more of it! How can you fault someone for turning out perfect, exact albums? I mean, if it's good, or too good, does that mean it isn't good? Mr. Hilburne said something about my first album. It was, 'He's not old enough to have written a song like "Penny Annie."' What the hell does that mean? Then he said, 'At least he sings better than Kristofferson.' I don't think that's a valid judgment. He's never reviewed one of my albums since then . . . But I'll tell you what, if he had *my* money, he wouldn't need his.

**CM:** You mentioned two points that were

the script and I thought it was neat. But who could have envisioned it would be such a great movie and win an Oscar? Later on, I went to a movie theater without realizing that it was going to be the same film I'd turned down two years before. And suddenly, I found that I was sitting there, *knowing* what was gonna happen next. I couldn't figure it out . . . until I went home and found that script lying there. It was *Norma Rae*, all right. I said, 'Gatlin, you've done it again.'

**CM:** You're involved in more than music for soundtracks. You're writing one yourself.

**LARRY:** For "Penny Annie." I want Sheena Easton to star in it.

**CM:** I don't think she could play "Penny Annie," Larry.

**LARRY:** Sure she could. Just dye her hair blonde. No, okay, I've been working on this screenplay for years. I wrote the song 12 years ago about a little girl dancing at the fair. I knew then it was a movie. And finally, I've finished my draft of the screenplay. I had it about half finished some time ago and then my briefcase was stolen. I had to start all over again. I didn't know if I could do it because I'd put so much into it already . . . but it's turned out better the second time.

**CM:** What has been the hardest thing about writing a screenplay?

**LARRY:** Figuring out who "POV" was. It seemed every script I read kept having this character in it called POV. I didn't know it meant "point of view." I've done as much with the screenplay as I can now, so I want to get a professional to help me. I would love to have Larry McMurtry involved because I admire his work so much. McMurtry wrote a thing called *Horsemen Pass By* which was turned into a movie called *Hud*. Then he wrote *The Last Picture Show*, which they turned into a movie called *The Last Picture Show*. He wrote a novel called *Terms of Endearment*, and we all know about *that*. He's from Archer City, Texas, about 34 miles from where we Gatlin boys were born. I've never met Larry McMurtry, but he actually returned my phone call. That was very nice. I don't ever want to get so bored with the music business that I'm not pleasantly surprised when someone I admire or respect has respect and admiration for me.

I learned something about dealing with fans from a man I admire very much, Arnold Palmer. I had the occasion to meet him at a golf tournament one time, and then a couple of years later, I met him again. We got talking about fans, and he said, 'Larry, you have to remember something. You may be the single most important thing that's ever happened in their lives.' And I stopped and thought about that. He's right. In fans' minds, meeting a star—someone they've seen on *Johnny Carson* or on the *CMA Awards*—could be a real moment in their life. It



MICODIE GIMPE

*"I fell in love with her before I went on the road; and if I'd met her on the road and fallen in love with her, I'd have married her anyway."*

that. (*Sighs*.) I guess the music business shifted on me while I was out there in middle America playing fairs. The music business changed, and I didn't see it.

**CM:** You've been accused of trying to cut crossover songs, so you could have pop success. Was that deliberate?

**LARRY:** No. I'd love to have a crossover record, sure. But I'm not gonna sit there and try to make one. When you do that, you don't have any kind of record. If it comes to a point where critics and reviewers begin to tell me what to put on a record, well, I'm sorry but that's not their job. They can say they don't like it—but they damn sure can't tell me what to do and how to do it. If they're going to do that, let *them* get in the studio and produce a record.

**CM:** How many of your own reviews sound to you as if they're written by people who really understand music and have listened to your music?

**LARRY:** Almost none. How do you get to be a music critic, anyway? What qualifies someone to be a music critic? One of the best critics in the world is supposed to be Robert Hilburne. Well, Mr. Hilburne said that Toto doesn't make good rock

deal-breakers in your negotiations with MCA. What were they?

**LARRY:** One involved an industry practice called cross-collateralization. That means that if I don't sell enough records for the label to recoup its expenses, then they can take money out of my songwriting royalties. The other point involved soundtrack projects. MCA had a clause in its contract that said if I had a chance to write or sing on a soundtrack for a movie and MCA didn't want the project, I couldn't do it. Couldn't have any part of it, even if MCA had first right of refusal. I intend to get very much into this particular area, and I wasn't about to allow any company to tell me I couldn't be involved creatively in a project they'd already turned down. I'd already missed out on a good opportunity like this once before.

**CM:** How?

**LARRY:** I passed up a chance to do the score for *Norma Rae*.

**CM:** You *what*?

**LARRY:** Yeah. I was busy, and at that point, when it was pitched to me, I didn't know who was gonna be in it or that it would turn out like it did. They sent me



*"I love singing with Steve and Rudy. If they left, I could handle it, but I'd never hire anyone to take their places. I would take my guitar, sit on a stool and sing my ballads in little clubs."*

never really dawned on me until he said that, because I never thought about it that way.

**CM:** Why is there a double standard in country and rock music about fans? Why can a rock and roll band do a two-hour concert and leave the stage without anyone expecting (or getting) autographs, while in country, it's expected and demanded?

**LARRY:** Well, rock and roll acts usually play in much larger auditoriums, for one thing. How can you sign autographs in a place that big? The situation of signing autographs embarrasses me terribly. I hate being in a situation where I have to go out and treat people like a bunch of cattle, which is the way it is when you have 300 noisy fans trying to get in line to meet you. People are talking at you all at once, grabbing your arm, shoving cameras in your face, asking you to pose with them . . . Well, I'm just no good at talking to 20 people at a time, I'm sorry.

**CM:** You're on the road 200 dates a year. What's the point of being married?

**LARRY:** That's tough. I've never been asked that before. I guess the answer is that I fell in love with her before I went on the road; and if I'd met her on the road and fallen in love with her, I'd have married her anyway. I love the woman. That's the point in being married.

**CM:** Is Larry Gatlin on the road a different one from Larry Gatlin at home?

**LARRY:** I think so. Not a different Gatlin, just an extension of one Gatlin. I'm not schizophrenic . . . I do love both of me, though. (*Laughs.*) I don't take Janis and the kids on the road because I don't have time then to do the little things for them.

One time Ronnie Hawkins was at my house, and I said, 'Boy, I can't wait until I get to a position in the business when I can afford to take my wife on the road with me.' Ronnie said, 'No, don't do that, hoss.' I said, 'Why not?' He said, 'For the same reason that a fireman's old lady don't jump on the truck every time the fire bell rings. You just ain't got enough room for her.' It's true. On the road, there are demands all the time that go along with performing.

**CM:** As we talk, you have just finished up your first album with producer Rick Hall in Muscle Shoals. On this album are six Larry Gatlin songs and four by other writers. Only last year, you were quoted as saying that you would 'absolutely never' cut anyone else's songs on one of your albums. What changed your mind?

**LARRY:** You left out three words: I said I wouldn't cut anyone's songs at the time. This is the first interview I've done since I made the decision and did cut outside songs. I have always said of all the things I reserve for myself, I reserve the right to change my mind most. Well, I've changed my mind.

Look, I'm not crazy about doing it. I didn't want to do it, I really didn't. But I felt it was expedient. I felt it was something I needed to try, to prove something. I happen to think that the six songs on the album which I wrote are better than the four outside songs, I really do. Cutting other writers' songs put me into a frame to write new things on my own. The four outside songs are good—I would never have chosen them if they weren't, though. They're important to the album.

I sang these songs the best I could. I went in there and tried to hook each one. I didn't want to shortchange the lyrics on the ones I didn't write, subconsciously or in any way. I went to Rick Hall and asked him to give me an honest evaluation of my performance on the album. Rick said, 'Larry, you've sung your ass off. I've never seen somebody work as hard as you did and still be able to talk the next day.'

**CM:** Was it difficult for you to sing someone else's lyrics and melodies?

**LARRY:** Yes. No question. It's not that I don't think other people are good songwriters, it's just that it was so *personal* with me. It was my whole life and I've had to put it partially aside now and try something different. I used to like to think of myself as an oak tree. A willow bends while an oak crashes to the ground, though. I'm 35 now, and I guess it's time to be a willow.

**CM:** What specifically tore you up the most?

**LARRY:** Coming to grips with the idea, mentally. Mechanically, there is nothing about singing I can't do.—It was just the philosophical, emotional part of finally breaking down and doing something that you hoped you would never have to do. And I'll tell you something, I may never do it again.

**CM:** What if the outside songs become singles and do better than yours on the charts?

**LARRY:** The other writers' songs won't be singles. It's still my album, and the songs are not as good as the ones I wrote.

**CM:** Can you still be objective about this?

**LARRY:** Damn right I can! I have artistic control over the album. If there had been a song on the album that I thought was actually better than mine, I'd be a fool not to release it. But there aren't. There are four good songs, but there aren't four better than mine.

**CM:** Last year in Miami, you recorded with Barry Gibb of the Bee Gees for Kenny Rogers' *Eyes That See In The Dark* album. How did that come about?

**LARRY:** I met Barry two years ago in New York at the Grammys. I walked up and introduced myself to him afterward, and the first thing he said to me was, 'Oh, my brothers and I really love your singing.' Scared me to death that he knew who I was just like that. Like meeting Michael Jackson at this year's Grammys. I met him and he said, 'Are you one of those brothers?' I said, 'Yes, and you are, too, aren't you?' Michael told me he liked my music, and I said, 'Thank you, I'm very proud for you.'

Anyway the night that I met Barry Gibb, he invited me back to his hotel room. So I went, and we sat there all night long and sang songs. Neither of my brothers was there, and one of his brothers was absent, so for three hours, we sat there singing each other's songs and harmonizing.

I saw him again in Florida when we were on tour with Kenny Rogers in 1982. Maurice (Gibb) said, 'Hey, why don't you do some songs if we get this album with Kenny together? We'd like you to sing some harmony.' We went down there, did the songs in a couple of hours, and then went out and sang together until five o'clock in the morning again. It was great.

**CM:** Why didn't you use Barry Gibb as your producer for this album?

**LARRY:** There was some discussion. But CBS really wanted Rick Hall to do it. And Barry is so busy. I'd love to cut an album with Barry Gibb. I have this idea for him to write four or five songs and I'd write four or five—or we'd write some together just for the record. He was talking about doing a Brothers Gibb/Brothers Gatlin tour, and I said, 'Hell, I know *my* part, let's do it.' So who knows? Maybe someday . . .

**CM:** Is there ever a time when it might be Larry Gatlin without the Gatlin broth-



Presenting...

# Dolly Parton



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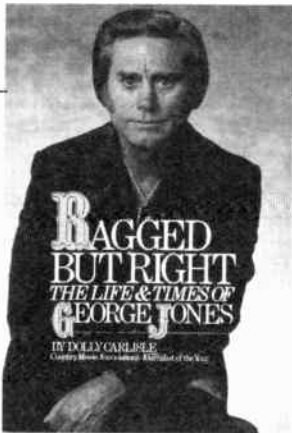
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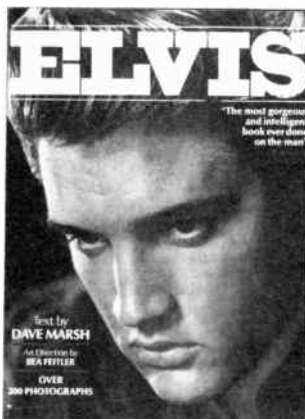
**NEW RELEASE**

Author, Dolly Carlisle (CMS's 1983 Journalist of the Year), first saw George Jones staggering down Nashville's Music Row one bleak wintry day in 1979. How, she asked herself, could Country Music's greatest singer sink to such a sorry state? During the next 4 years Dolly spent hundreds of hours talking with Jones, his family, friends, and associates. The result is a fascinating profile of a superbly talented country singer. Hardcover . . . 16 pages of photos . . . 272 pages . . . \$14.95



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ers?

**LARRY:** I love singing with Steve and Rudy. It's all I've ever wanted. If they left, I could handle it, but I'd never hire anyone to take their places. I would take my guitar, sit on a stool and sing my ballads in little clubs for 400 or 500 people. If they ever left, I'd miss them. But I'm a survivor, and I think I'm philosophical enough to say it happened for a good reason. But I don't think it will happen. I think we'll sing together forever.

**CM:** What makes Larry Gatlin cry?

**LARRY:** Very little. Nothing hardly, anymore. I think I've hidden it for so long, it's been . . . grown men aren't supposed to cry. Being a little guy and having to fight, I wasn't supposed to be weak.



MELODIE GWYRE

**CM:** But you write about emotions like a man very much in touch with tears.

**LARRY:** Maybe that's the way I cry. (*Long pause.*) I've never said that. I've never said that in an interview in my life. I've never thought that. It's never dawned on me that maybe my music is how I cry. I'm a very emotional person, I get moved by things that break my heart, but it doesn't seem to make me cry . . . I think that I must cry when I sing. That's my emotional outlet.

**CM:** Who's your favorite author?

**LARRY:** I'm very fond of the writings of Ayn Rand.

**CM:** Ayn Rand? I wouldn't have expected a country artist to be acquainted with Ayn Rand . . .

**LARRY:** I read *Atlas Shrugged* about eight years ago, and it changed my life. Then I read *The Fountainhead*. In this day, most entertainers are somewhat to the left of center politically. I'm a little to the right, even though I supported Jimmy Carter and probably would again.

Ayn Rand's whole premise is based on healthy egoism. She says ego isn't a bad thing. She says that man's ego is the real fountainhead for all creativity. In other words, don't build a better mousetrap because you're doing the world a favor. Build a better mousetrap because you have the *ability* to do it. That will in turn lead to a better world.

We've been brought up since childhood

to think that we should think of others before we think of ourselves. That's not what the Good Book says; it says, 'Do unto others as you would have them do unto you.'

We've been taught to give and give. The other day, a lady said to me that if she had a lot of money, she'd give it all away. She said if she had a million dollars, she'd give it all away to help people. I said that's beautiful. It's also stupid. If you have a million dollars, and you want to help people, give them \$200,000 and put the rest in security. Then next year, you can give them \$300,000 and the next year, you can give them \$400,000. In other words, your money will have increased, so you'll have more to give away.

*"I'm a very emotional person, I get moved by things that break my heart, but it doesn't seem to make me cry. I think that I must cry when I sing. That's my emotional outlet."*

I don't think there's anything wrong with being egotistical. But false pride—that's something else. There's nothing wrong with being rightfully proud of your talent, of your abilities, of what you're doing. If thinking that I'm a good songwriter and a good performer is wrong, then I'm wrong. If it's a sin, then I'm a sinner. Call Ernest Angsley.

**LARRY:** You know, this publication you're interviewing me for recently turned something I said around and made me seem as if I have an egotistic attitude by distorting what I said. They sent word to me through my publicist asking for a list of my 10 favorite songs. I put the 10 in order, listing seven at the top and three of my own songs at the bottom. When this magazine got my list—in correct order—they turned it around and listed my songs at the top and then said, 'Yeah, there's Gatlin again with his over-inflated ego.'

**CM:** We've established that you have an ego. Are you conceited?

**LARRY:** No, I don't think so. Conceit is a negative term to me. I think I'm *good*: is that conceited? If I have heart trouble and I'm lying there on the operating table, I sure as hell don't want some doctor standing there saying, 'Gee, I sure hope we can save this poor bastard.' I'd want the best surgeon in the country standing there saying, 'I know I can do the job and save his life, because I'm *good*.' It's

stupid to pretend you don't know when you have talent. There's nothing wrong with confidence and knowledge, as long as you always keep it in perspective. I think I do that.

**CM:** What if you woke up tomorrow and you'd lost your voice? What if you could never sing again?

**LARRY:** I hope to God I don't. I pray every day thanking God for the ability my brothers and I have been given to make music. I sing correctly, and most people who have throat trouble don't, they sing only from the throat . . . but if I lost it, I'd live. Sandy Koufax had the greatest pitching arm in history, even with a cracked elbow, and he never held back. He threw as hard as he could for as long as he could. I'm going to sing as hard as I can for as long as I can.

**CM:** Which one of your songs would you most hate to be trapped in an elevator with on the Muzak system?

**LARRY:** Oh, great question! First of all, can you believe I've never heard one of my songs on Muzak? Never. If they came to me and asked, I'm not sure I would give them the license either. I'm fairly sure I *wouldn't*. I *hate* elevator music. "Penny Annie" is the song I'd least want to hear on Muzak. I'd want to rip the speakers out.

**CM:** You are often misunderstood. People fail to see the humor and warmth in you, searching instead for controversy in what you do. Are you vulnerable to what's said about you? And what would you most like to see change in people's perception of you?

**LARRY:** I think we're all vulnerable. I know I'm vulnerable. When people write things I don't like, it hurts my feelings. It hurts me personally. You just have to go on. I wish people would realize that I'm really thankful for the ability I have in music. I love people. I love to sing for people. I wish that people would put themselves in my shoes for just a minute. Then they might not be as critical of some of my mistakes. I wish people wouldn't judge me so harshly. I love what I do, I will always want to come sing for people. I always have, and I always will.

**CM:** Larry, one last question. How would you like to be remembered after you're gone?

**LARRY:** Ohhh . . . I think—I think I'd like my tombstone to read: 'Here Lies Larry Gatlin, May 5, 1948-? He Made Us Think A Little Bit.' I think that's the most I can ask for. ■

*Editor's Note: We checked our original notes and discovered that we printed Larry's favorite songs in the order in which they were given to us by his publicist's office. In any case, we would expect a serious songwriter to include some of his or her own songs, as did Terri Gibbs last issue, and David Frizzell in this issue's Favorites' Favorites.*

# The Life and New Times of TAMMY WYNETTE

*Tammy Wynette's life reads like a fairy tale. A Cinderella, whose music has taken her out of the cotton fields and into superstardom, she is facing new times, working on a new show and a new image. The past is past and she accepts it, but this is now. • by Michael Bane*

**I**n a cavernous warehouse, across the street from an electric motor rewinding shop and just a guitar pick's throw from sleazy downtown Nashville, Tammy Wynette is sweating, piecing together a broken fairy tale.

She paces across the small, raised stage counting steps—one, two, three *turn*, two three, *turn*, two, three—her lips pursed in concentration. She is skinny—there's no other word—blonde and tan, looking hardly like Tammy

Wynette at all. The white, high-collared blouse makes her look that much more tan; the tight jeans and high-heeled silver lame shoes make her seem, at times, a waif in grown-up clothing. Her blonde hair, once a tribute to the things-never-change 1960s, is short and stylish.

Still, though, there are the eyes. Even when Tammy Wynette smiles, her eyes hold their look of reserve, waiting, perhaps, to see whether this experience will be one of the good or one of the bad. They are

eyes that have known pain and embarrassment and gut-wrenching fear as well as the thrills to be found at the very heights of success, and even when her face lights up with a smile—which these days is the norm—Tammy Wynette's eyes remain haunted, reminding me of Peter Guralnick's article in the March 1979 issue of *Country Music*, titled "Sad Eyed Lady With a Sob in Her Voice."

In a month Tammy Wynette will open in Atlantic

City. She is scared—"a little"—and more than just a little excited. New though it will be, the show will be unique in a way, because she has not thrown away her old songs, the songs that propelled her into the upper reaches of superstardom. Like old friends, they'll all be there. But the production will be slicker, her



# Newsletter

## SOCIETY ACTIVITIES

### Letter from the Editor

We admit that we're not perfect. We also admit that too much time has passed since some of you who were interested in starting Chapters wrote to us, asking us how to begin. We answered the first wave of inquiries, which was the list of Chapter Presidents that appeared in the first issue. Most of you are still with us; a few have dropped out. We were fairly quick to answer the second wave of inquiries, and even caught up with some of the first wave that we missed. That was the list of additional Presidents published in the second Newsletter. But now, there are inquiries pending that are as yet unanswered.

One reason is the success of the magazine and Newsletter. You have no idea how much mail we get! It's wonderful. It is also an absolute inundation. Reading all you have written, thinking about how to use it, writing you back, thanking you for manuscripts, asking for pictures—all this is wonderful, and it takes time. Meanwhile, the equally pressing needs of the Society require attention, too.

Another reason is that we have been waiting to see what the response to the membership cards will be. If a great many of you enroll two new members to get your next year free, potential Chapters will be quite large.

A third reason is, as we have said several times, the mystery of it all. What is a Society chapter going to do, and how are the mechanics of it going to work? An important question that is emerging for all the Presidents is the question of dues. How are they going to support the cost of organizing a Chapter without them?

We are pondering the answers to all these problems. It looks as if this summer or early fall is the soonest we are really going to see organized Chapters functioning.

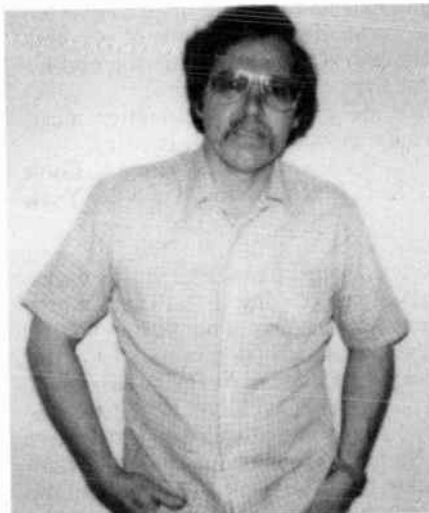
Some issues seem to be emerging as a focus for the Society as a whole. One is the important matter of what gets played on the radio. Another is having more country concerts in your area. Another is reduced price for tickets and special seating. Another is influencing what gets recorded. And last but not least, the pleasure of meeting other people with similar interests.

Complications are holding up the printing of the Answer Book. Please do not think that

you have been individually passed over if you do not have it. No one does. It seems best to refrain from mentioning dates at this point, in order to avoid going beyond them again. Let's just say that you will have it.

You are going to see a lot of your own writing in future issues of the Newsletter. Hope you enjoy it.

### Member Signs Up Six



Dear CMSA,

It's nice to be the first member to sign up two new members, and it wasn't as hard as I thought it would be. In fact, here are four more I signed up just last week. Only two out of eight people turned me down. You can't beat the price for what you get. Now does that mean my dues are paid up through 1988?

You people have got something here, in this new *Country Music Magazine*. I always can't wait till the next issue. The only other magazine I've seen that's anything like it is *Country Rhythms* and it doesn't even come close to the quality and information plus the appreciation of reader input that yours has.

Allan Coy  
Milwaukie, Oregon

Glad you know we're listening to you. Your dues are paid up through 1985 as per our offer. But we are going to pay you a commission for every new membership beyond the

first two sold. The same goes for other members who'd like to do as you have done. Expect our check in the mail—Ed.

### Our 50,000th Member

Who says country music's not a universal language? Our first two members spanned the sea, from Oklahoma City to Paris, France. It is impossible to tell exactly who our 50,000th member is, but these two are reasonably close to it. This time country music spans the continent.

Dear CMSA,

I've always been interested in country music, but I really started buying records in 1976 after the Oak Ridge Boys' album *Ya'll Come Back Saloon*. My favorite country artists are the Oaks, the Statler Brothers, Gary Morris, Kenny Rogers and The Shoppe. I'd like to be in a Chapter because being able to talk to someone who knows more than rock-pop artists would be fun.

Linda Ronholt  
Montesano, Washington

Dear CMSA,

I became interested in country music through my parents. Country music is played constantly on the radio. I'm glad for that. My favorite artists are Loretta Lynn, Charley Pride, Conway Twitty, and Tammy Wynette. I want to know more about the people who sing and write country music. That's why I joined the Society.

Richard Weidenhammer  
Fleetwood, Pennsylvania

The tastes are different but the interest is the same.—Ed.

### Attention, Members

Agreement has been reached to enable CMSA members to receive discounts at Avis and Hertz. Details as to how to claim this benefit will be announced in the next *Newsletter* or will be sent to you in the mail if we know sooner. It will probably involve using your membership card, so hold on to it.

So far, it has not been possible to get discounts at the major motel chains. We suspect that as the Society grows, this will open up to us.

## REVIEWS & FEATURES

### Crossing Over

Dear CMSA,

I was born and raised in a small town outside Philadelphia. I grew up on the Temptations, the Beatles, the Rascals, Simon and Garfunkel and Bob Dylan. The only music I heartily disliked was country music. The "twang" of the steel guitars would get on my nerves.

A few years later I met and married a man who was born in a little mountain town called Konnarock near Damascus, Virginia. During our first trip back down



south to visit, I tried to understand his music and why he loved it so. We played the jukebox at a local luncheonette. The least country tune in the box was Kenny Rogers' "Lucille," so I played that a lot. At this point the only names I knew in the whole world of country music were Kenny, Johnny Cash and Loretta Lynn.

That was about seven years ago. Now I think I'm a bigger fan than my husband is. I started asking questions about who was who and what they sang. I bought my husband a Statler Brothers album and a Waylon album for his birthday and decided I liked them also. I loved the Statlers' harmony and Waylon's deep, rich, smooth voice.

Now I like almost all country music, but my heart really leans toward bluegrass. We've seen Ricky Skaggs and the Whites twice in concert, and they've taken my breath away.

My point is this. I've read letters in different country publications from people who turn up their noses at "crossover" hits. I agree that they aren't always pure country, but they *are* good songs from talented artists who normally do "pure" country. And it is the "crossover" hit that

causes diehard rock and soul fans, like me, to peek into country music to see what it's all about. I, for one, decided I liked very much what I found.

Ellen Pennington  
Downington, Pennsylvania

### Confirmed in Country

Dear CMSA,

When I was a teenager, Hank Williams' song "Cold, Cold Heart" was my song, too. My friends still like to have it played for me. Johnny Cash is also just great. I have read his book *Man in Black*. All he has been through! His great belief in God is the one thing that has helped him so. I have a leaf from his tree at his home in Tennessee. We have seen Johnny Cash twice here in Binghamton, New York. We're hoping he'll be back soon. He is just everything to me. I'm also hoping to see Ricky Skaggs some day soon.

We saw Marty Robbins at the Pennsylvania Fair just two months before he left the world. He also was one of our best. This year we got to see his son and his great show at the same fair.

We are great fans of country music because we were from the country.

Mrs. Gary F. Cook  
Johnson City, New York

Dear CMSA,

I'm a devoted Elvis fan and was devastated at his passing. I feel the Country Music Association did not do him justice. He was as much country as a lot of the music coming out of Nashville today.

I also dearly love Marty Robbins. I was very lucky to have attended his last concert in Norfolk, Virginia. I agree with Billy Walker that Marty did not receive all the awards he should have. I was happy he was inducted into the Hall of Fame while he lived. He was an all-around terrific person. The last show he did here ran about two hours. The people wouldn't let him quit singing. He was having as great a time as we all were.

There will never be anyone like Elvis or Marty. I miss them both.

Peggy Ferreira  
Portsmouth, Virginia

Dear CMSA,

Although I have lived in Miami for thirty years, I was born and raised in southwest Virginia on a farm. I am still very much country at heart. Your magazine keeps me in touch with my country soul.

Some of my favorites are Conway Twitty, Barbara Mandrell, Johnny Cash and June, Willie Nelson, and of course my very favorite of them all is Marty Robbins. He had so much; it's a shame he is gone from us. As far as I'm concerned, his was

the most beautiful voice of them all. New stars hit the horizon every day, and they are swell; but Marty will always be No. 1.

Mary Slater  
Miami, Florida

Dear CMSA,

I have been a country music fan all of my life, starting with Jimmie Rodgers. I enjoy all of the country singers, men and women alike. My two all-time favorites are Eddy Arnold and Marty Robbins. I have seen shows by Charlie Rich, Eddy Arnold and Bobby Bare, and have been to see Johnny Cash twice in Evansville, Indiana. Johnny Cash puts on a real good show, as do the others. I was working a night shift when I heard "I Walk the Line," and I've been a J.C. fan since then.

I've seen Pee Wee King and Minnie Pearl perform during World War II, and others like Johnny Paycheck and Jimmy Dickens. I went to the Grand Ole Opry in 1951 and then again in 1983, and the old timers are still in there. God bless them.

Joe Joles  
Lawrenceville, Illinois

### Concerts Galore

Dear CMSA,

We saw the Steve Wariner/Ricky Skaggs concert recently in Augusta, Maine. I saw Ricky last year in Portland with the Statler Brothers. This year he was so much more at ease on stage. Ricky and his band do wonders with the music. Steve Wariner put on a good show also. He walks right up to the edge of the stage with his guitar and picks away, so we all can see him and take pictures. They stayed to sign autographs for us all, too.

We went back to Augusta not long ago for the Gene Watson/George Jones concert. That was the absolute best concert I have ever seen. Gene Watson, who seemed a little shy, came out on stage and sang each of his songs with such feeling. Everyone loved him and showed it. He was very neat in his appearance, and he stayed to sign autographs, like Ricky and Steve did.

But when George Jones came out on stage, you could feel the electricity in the air. People were on their feet, so excited just to see him. He sang a medley of old songs and then most of his hits. Then he called Gene Watson back out on stage to sing George's favorite song, "Farewell Party," and a gospel song together. The people roared their approval. George didn't stay to sign autographs. His manager said that this was the end of the tour and George was tired. Most of us G.J. fans understood that. We were so glad to see him, *finally*, and take pictures, we didn't mind not getting autographs. Some of us have waited thirty years to see George.

Sheila Richardson  
Buckfield, Maine



## REVIEWS & FEATURES

Dear CMSA,

My husband and I went to a Kenny Rogers concert this past winter. We took some friends with us, too. The Righteous Brothers and the Oak Ridge Boys appeared along with Kenny.

The Righteous Brothers were fantastic, as good or better than they were in the 50s and 60s. The Oak Ridge Boys were good, but the music was too loud. When they were finished, it took about ten minutes to hear again. Now for the very best: Kenny Rogers. We went to his concert three years ago and he was great, but this year he was fantastic! If he had had another concert the next night, we would have gone.

The people there raised 25,000 tons of canned goods to donate to the Food Bank here in Portland, which Kenny encouraged.

**Peggy L. Frick  
Portland, Oregon**

Dear CMSA,

I'm twenty-six years old, and although I like rock music, I dig country too! My favorite country singer is Donna Fargo. I've seen lots of good country music concerts, but I've never seen one that could match the one Donna Fargo gave last August in St. Louis. It was called Country Music Jamboree, with Hank Snow, Faron Young, and Donna Fargo.



It was a Saturday, the temperature rose to 105°, and the concert was outdoors. The show was to start at 2 P.M., but by 4 P.M. no one had come onto the stage. Over 5,000 tickets had been sold, but only about 150 people showed—I assume because of the heat, because it was quite miserable to sit in that hot sun for over six hours, but I did. Hank and Faron cancelled their shows, and I was sure Donna would too, but at 4:30 she came out like a burst of lightning, singing and dancing in that Fargo style. After about twenty minutes she passed out, but later they said she was fine.

Someone who has MS, and still she risked her life, just for a handful of people. I'll never forget that performance. She is one great lady, an exciting performer, and a beautiful human being! Enclosed is a picture of her at that concert. Hope you can print it.

**Dave Thompson  
Festus, Missouri**

*W'd be glad to. Hats off to Donna Fargo—Ed.*

Dear CMSA,

My favorite performers are Ricky Skaggs and Emmylou Harris. Porter Wagoner and Dolly Parton used to be just great. I saw four of their concerts when they were together. Saw an Alabama concert last fall. It was just great. I didn't care too much for them before I saw them perform.

The worst was Hank Williams, Jr. He put on a twenty minute concert and told the audience to come back to his second show, another \$12. A great disappointment. Also Billy Crash Craddock and band—all unable to perform. The management waited an extra hour and a half, then cancelled the show and gave the fans their money back. I traveled 150 miles one way that time. I wouldn't walk across the street to see them now even if it was free.

**A Fan in  
West Chazz, New York**

### Records Abound

Dear CMSA,

I find your record reviews pretty fair and honest. Here is what I have purchased recently:—

*The Great Pretender*, Dolly Parton, which was a waste of money. The only good cut is "Save the Last Dance for Me."

*White Shoes*, Emmylou Harris, which is fair. It could have been better. You failed to mention "In My Dreams," the best cut on the album.

*Fallen Angel*, Gus Hardin's new one. Great. *The Judds*, mini-album. Loved it. Can't wait till they record a complete one.

*The Sun Years*, Elvis. Raw and unpolished. You were right. Now I remember what the real stuff was like. Get this one if you like Elvis.

**Allan Coy  
Milwaukie, Oregon**

Dear CMSA,

I have bought about twenty albums in the past year. Here are a few of them.

*Pancho and Lefty*, Willie Nelson and Merle Haggard. Best album of the year. Of course, they are my favorite artists.

*Kris*, Willie, *Dolly and Brenda*. Very good album. They ought to make more like it. *Drunk and Crazy*, Bobby Bare. Fantastic and very funny album. He should make more like it also.

*Waylon and Company*. Excellent. More artists should follow suit by singing with other top artists.

*That's the Way Love Goes*, Merle Haggard. Merle is one of my favorite singers, and I have all his albums, but this was a real disappointment. I think it is probably the worst album he has ever made. It just wasn't a Haggard classic.

*Take It to the Limit*, Willie Nelson with Waylon Jennings. Not bad, but not as good as they usually come out with. It did have some good songs.

**Gary Anderson  
Broomfield, Colorado**



Dear CMSA,

I don't buy any new records or tapes, because they are not country. I am 70 years old, and the things I buy are by Gene Autry, Tex Ritter, Slim Whitman, Roy Rogers, Ray Price, and some of the old-timers who were country and dressed up country. When an entertainer appeared on stage, he or she was dressed up in western clothes, not half-dressed like so many of them are now. I don't like rock music and never will.

**Joseph Parejsz  
Chicago, Illinois**

*Many of our members share your views.—Ed.*

Dear CMSA,

This is just a sampling of the albums I've bought. Some of the albums I buy are older recordings by established artists.

*Roll On*, Alabama. This is Alabama's best album by far. I especially liked "Fire in the Night," "If You're Gonna Play in Texas" and "When We Make Love."

*In Session*, David Frizzell and Shelly West. As with Alabama, this is David and Shelly's best album. I loved their rendition of "Wild Side of Life/It Wasn't God Who Made Honky-Tonk Angels." Also liked "You're My Better Half," "Straight From the Heart" and "Betcha Can't Cry Just One."

*Continued on page 34C*

# The Man in Black

# JOHNNY CASH

*The Man in Black Meets His Fans*



*Johnny Cash with Dennis Devine in 1960...*



*...with Phyllis Kunkel and a friend in 1960...*



*...with members of his show in 1967. Dennis Devine took this photo. Can you match the faces to the famous names listed in his letter?...*

## History of a Fan

Dear CMSA,

I first met Johnny Cash in February of 1960. It was backstage at the Piermont Theatre in Omaha. There was not enough room in the theater, so some people had to sit on the side of the stage. I was one of them. (Too bad it cannot be that way now.) Johnny Cash was, as he is today, a true gentleman who had time for pictures and talks with his fans. I have met him many times since, and he always leaves me feeling good to be part of his music.

In 1967 I was backstage at the Music Hall in Omaha on John's birthday. His manager asked me to take a birthday picture of the whole group he had at that time: John and June, Luther Perkins, Marshall Grant, Mother Maybelle, Helen, Anita, the Statler Brothers, Carl Perkins, W.S. Holland and, I think, Saul Holif. This picture is a country music fan's dream!

In March 1977 Johnny donated a black shirt to a MS Fund Drive in Council Bluffs. I stayed up until midnight to buy

his shirt, no matter what the cost! I got it, and it holds a special place in my house!

I saw Johnny last in September in Omaha. We stayed for both shows! We will go to Des Moines this March and hope to see Johnny and June at that time. (Read on! He made it...)

I have gone on and on about Johnny Cash, but this is a subject close to my heart. I would like to make the challenge that I am John's Number One fan. My mom, Della, is a close second. We both belong to the John and June Carter Cash International Fan Club. My mother wants to know why Johnny doesn't sing her favorite song "You Dreamer, You," and I want to ask if the horns in "Ring of Fire" are horns, or people doing the sound. I talked to someone in Omaha who said that someone did the horn sounds.

**Dennis Devine  
Council Bluffs, Iowa**

*The horn sounds are made by horns. The use of trumpets on a country record was*

*revolutionary in its day. As for your mother's request, you know how good John is about answering things like that. We'll leave that one to you and John.—Ed.*

## Cash's First Concert Since Recent Surgery

From the moment he came on stage singing "Ring of Fire" until he closed with an encore of "Orange Blossom Special," the audience was eager for more. Bob Wooten, Earl Ball, W.S. Holland and Marty Stuart delivered fine performances, and June Carter Cash sat on the edge of the stage and talked about her mother, Mother Maybelle Carter, and played "Church in the Wildwood" on the autoharp. Brian Knapp, a local boy who is blind, did a gripping rendition of "There Ain't No Good Chain Gangs" with Johnny.

The climax of the show for me was when I went up front after "Orange Blossom Special" to shake Johnny's hand. He handed me both the harmonicas he had just finished playing. That was as close to



## REVIEWS & FEATURES



...with Elsie Kirk, mayor of Nashville  
Richard Fulton, and June in 1975...



...with Theresa Becwar in 1979. Theresa  
has a room devoted to Cash mementos...



...with Joyce Miller and W.S. Holland in 1980.  
Joyce has met John many times...



...with Mike Anderson in 1980. Meeting John  
was one of the nicest things that ever happened to Mike...



...with Betty Weinaug in 1980...



...with our fearless leader, Russ Barnard, in 1980...

heaven as a Johnny Cash fan can get!

This show in Des Moines was Johnny and June's first show since mid-November, and on a scale of one to ten, this definitely was an eleven.

Dennis Devine

*Joyce Miller of Martinsburg, West Virginia also has two harmonicas.—Ed.*

### Fans Lay It On with Questions

*The words in boldface are right from the mouth of the Man in Black. Questions were sent in by you.*

How are you feeling since your recent surgery?

**I feel better than I have ever felt in years. I feel good all the time.**

What is your favorite music, your favorite singer, and your favorite song?

**My favorite music is good country music and good country gospel music. By good country music, I mean the real country music, not the modern kind. My favorite singer is**

**Hank Williams. My favorite song is "The Ballad of Forty Dollars," the Tom T. Hall song.**

Do ideas for songs come easily to you?

**The ideas for the songs always come easy for me. Sometimes it takes longer to write them, especially if they are story songs. I wrote "I Walk the Line" in about fifteen minutes. I never spend more than two hours on a song.**

Is black really you or is it for the image?

**Black is really me. I wore a red shirt and grey pants at rehearsal today, and I was very uncomfortable. Before I go back, I will change.**

If you had not become a country music singer and songwriter, what other work would you have done?

**I would have had to be in the music business in some way. I studied to be a d.j., but I'm glad I didn't have to be one. I would have had to be in radio**

or TV some way.

Have you ever thought about the plight of our old people?

**I'm very concerned about the plight of our older people. My father is a WW I veteran, and the government has practically cut out his pension. If these older people didn't have some help from somebody, they probably wouldn't be able to make it with the high medical bills and cost of living.**

**Yes, I'm very conscious of the older people. I try to visit my parents every day that I'm in town.**

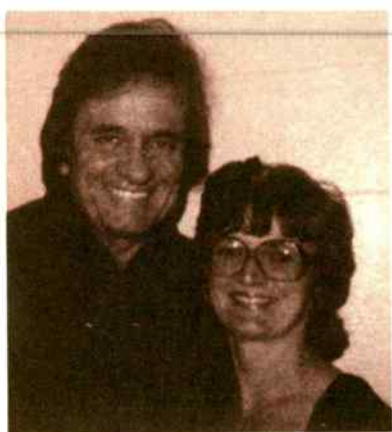
What are your recording plans?

**My gospel album *Gospel Singer* is finished and should be released soon. I have no further plans to record with Carl Perkins and Jerry Lee Lewis, but I have always been interested in recording an album with the stories behind the songs. Perhaps I'll do that sometime.**

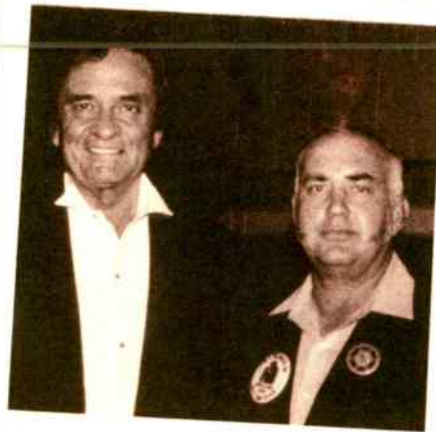
## REVIEWS & FEATURES



...with Pat Katz and June in 1982...



...with Evie VerNess in 1982...



...and again with Dennis Devine, twenty-three years later, in 1983.

### Frequently-Asked Questions

We developed answers to these frequently-asked questions in consultation with John's staff.

When are you coming to my area?

John's itinerary is mailed to fan club members every month. To join the club, write to John and June Carter Cash International Fan Club, Rt. 12 Box 350, Winston-Salem, North Carolina 27107. Membership costs \$10 a year.

How can I get an autographed photo of you?

You may order an autographed photo from the House of Cash Gift Shop, Box 508, Hendersonville, Tennessee 37075 for \$1.

How can I meet you in person and get your autograph?

The facts of life being what they are, many fans do not get to meet John after shows, although his attitude is always gracious and willing. Try. There are many happy faces in the photographs that grace these pages, so some people do win through. When John is at home, he sometimes visits the House of Cash and meets people there.

Will you answer my letter?

Hundreds of letters for John arrive at the House of Cash each week. A trusted staff member reads them and gives some of them to John to answer personally. The rest are answered by staff.

Did you receive my gift?

John acknowledges all gifts that have return addresses on them personally. When a gift arrives without a return address, the staff is stumped.

Will you listen to my song?

John's music publishing companies have recently been sold. They used to review all songs submitted—about 100 a week. Now, send your song for John to Collin Slater's

attention at Slater-Pichinson, 9200 Stonset Blvd., Suite 916, Los Angeles, California 90069. He will review it, and, if it seems promising, pass it on to John.

What does the J.R. stand for in your name?

John's given name was "J.R."—initials only. He named himself "John R. Cash" because the Air Force requires a first name.

### Heartbroken

Dear Johnny Cash,

Why don't you answer your fan mail? I've written you hundreds of letters over the years. The only thing I ever get in return is a form letter from House of Cash, and an order form to buy something (which I have used to purchase my favorite items). Once, I even wrote you a poem, about you, and it was returned to me saying you didn't need any more songs at that time. It really hurt my feelings.

Pam Nicol

Marysville, Ohio

**My mail goes to House of Cash and is handled there. Since Country Music succeeded in getting your letter to me, why don't you send me the poem you wrote through the same channel. I'm sure they won't mind. Thanks for all your letters. —J.R.C.**

Dear Johnny Cash,

I have always respected the artists' privacy, so I haven't pestered them for autographs or pictures of me taken with them—except once. You appeared in Superior, Wisconsin in 1977. I had my *Man in Black* tucked under my arm, and at intermission snuck backstage to see if I could get close to you (one time in my life). Your lovely wife signed my book and so did Anita Carter. One of them handed it to

you, and you said "no." You broke my heart! But I still love your music, respect you, and will keep seeing you every chance I get. In fact, we have tickets already for next September at the Carlton Club in Bloomington, Minnesota: close seats, so I know I'll get some good photos. Is it possible to get a picture with you, or even just your autograph?

Donna Church

Duluth, Minnesota

**I think you are mistaken about the autograph. I don't think I have ever said "no" when someone asked me if I'd sign. I'll be happy to take a picture with you and sign an autograph at the Carlton in September.—J.R.C.**

### Fan Makes a Request

Dear John,

"Hello, I'm Mary Ann LeClaire..." It doesn't carry as much weight as your name does, but I thought it was a good way to introduce myself. Do you think the next time you come this way you could do "What Is Truth" and "Maybelline"?

I always thought I was your biggest fan because I buy all your records, watch the TV shows, and cut out all newspaper articles and anything else I can find. But one of my pen pals has a collection you wouldn't believe.

I wish you and your family the best of health and many blessings to come.

Mary Ann LeClaire

Ludlow, Massachusetts

*Yes, I will answer your requests when I play your city.*

### Members Who Participated in the Preparation of this Feature

Mike Anderson; Ruth and Jay Barr, Jenison, Michigan; Jeanne Billmeyer, APO New York; Martha Blevins, Geneva, Ohio; Donna Church, Duluth, Minnesota; Dennis Devine, Council Bluffs, Iowa; Christine Fauth, Kingspark, New York; Pat Katz, St. Croix Falls, Wisconsin; Elsie Kirk, Hendersonville, Tennessee; Phyllis Kunkel, Plymouth, Minnesota; Mary Ann LeClaire, Ludlow, Massachusetts; Joyce Miller, Martinsburg, West Virginia; Pam Nicol, Marysville, Ohio; Steven Rogstad, Racine, Wisconsin; David Staggs, Albany, Oregon; Robert Stogdale, Holbrook, New York; Laura Swenson, Renton, Washington; Rodney Varner, Harrisburg, Pennsylvania; Evie VerNess, Rochester, Minnesota; Roberta Walker, Scottsburg, Indiana; Betty Weinaug, Appleton, Wisconsin; John Woodring, Freeland, Pennsylvania; Frances Zeigo, Corunna, Michigan.



*Right or Wrong*, George Strait. Fantastic album, full of "traditional" country music. Favorites include "80-Proof Bottle of Tear Stopper" and Merle Haggard's "Our Paths May Never Cross."

*Behind the Scene*, Reba McEntire. As with all of Reba's albums, it is excellent. Another example of "traditional" country. Songs are straightforward and hit home. It is easy to hear the influence that the great Patsy Cline had on this very talented lady. Favorite cuts include "Reasons," "Nickel Dreams" and "Pins and Needles."

*Spun Gold*, Barbara Mandrell. Not much to say, except that like Barbara, this album gets better every time I hear it. Especially like "Cryin' All the Way to the Bank" and "You Are No Angel."

*Midnight Fire*, Steve Wariner. I waited two years for this album, and checked record stores for a month before its release. It is ten times better than his debut album, which was fantastic! I especially like "Honey, Why," "I'm Dependin' on You" and "I Can Hear Kentucky Callin' Me."

*Red Hot*, Shelly West. This album I really liked. Shelly can do a song justice.

*Love Lies*, Janie Fricke. Favorites include "If the Fall Don't Get You," "Let's Stop Talking About," "How Do You Fall Out of Love" and the title song. "Love Lies."

I'm a nineteen-year old college student who loves country music. As you can guess, I get a lot of flak about being a "hick"—and I'm proud of it!

**Shannon Jesse**  
Charleston, Illinois

## Gripes

Keep watching this space for the response from major managers and record companies to your gripes about loud concerts and poor, non-country records.

Dear CMSA,

I get so sick of hearing people say keep country music "Country." If country music were to stay exactly as it was some 25 years ago, it would probably no longer be. In order to continue to be the best music available, we have to accept change, for without change how can anything, including music, grow? We should be proud that younger singers want to sing what today is called "country music." Without younger artists, younger listeners aren't going to listen either.

Today's country music is still the music of the heart. If you listen to the right singers who put their hearts and souls into what they are singing, the words still cut like a knife.

Country music has got to have a future. These people are our future. I say keep it growing.

**Marie Sigler**  
St. Paul, Minnesota

Dear CMSA,

I get disgusted with some of the songs the local disc jockeys put at us here on WXCL-Peoria and wonder why some I enjoy aren't put on more often. When I asked for a certain one, I was told that they had the most popular ones on or one from an album and that's it. So I just flip 'em off and go hunt up some favorites from my own collection. How do simple folks like myself get to ask for our favorites once in a while?

**Verla Oldham**  
Hopedale, Illinois

*By banding together in the CMSA and making your voices count. More on this in a future issue.—Ed.*

Dear CMSA,

"Your permanent Charter Membership card and the CMSA Answer Book will be sent to you soon." Not received.

**Doris Suggs**  
Fitzgerald, Georgia

*Well, at least we're halfway out of the doghouse now. Membership cards went out during the month of April.—Ed.*

## Let's Go to the Movies

*Robert Duvall carried home the Oscar for his performance in Tender Mercies. How many of you heard him refer to Johnny Cash and Waylon in his acceptance speech, or saw the camera switch to a smiling Cash while Duvall was speaking? The two of them sat together at the Oscars show.*

*Here is what you've had to say about the film, as you've seen it—mostly on cable TV or home video.*

Dear CMSA,

We watched *Tender Mercies* on HBO the other evening and really enjoyed it. I just wish there were more movies along that vein.

**Pat Baumgarten**  
White Salmon, Washington

Dear CMSA,

If it weren't for your excellent review in the January/February issue, I don't think I would have enjoyed *Tender Mercies* as much as I did. I suggest that anyone planning to see it read your review first. Without it, I think I would have gotten lost.

**Allan Coy**  
Milwaukie, Oregon

Dear CMSA,

We had never heard of *Tender Mercies* until it appeared in our favorite local video rental store at Christmastime. We took a chance, rented it and liked it. It is hard to follow, and it has to be seen without interruption or the story line gets lost. We found the lack of dialogue different, adding

to the need to pay close attention. The ending leaves a very definite opening for a follow-up.

We have recommended the movie to other video users.

**Wayne and Pearl Jewell**  
Rifle, Colorado

*We are sending your letters to Robert Duvall. You are the audience he is trying to reach in this film.—Ed.*

Dear CMSA,

I am a lead guitar player and vocalist. Played twenty-eight years professionally; still play part-time. I recently bought an interest in the Grapevine Opry. We booked Porter Wagoner for our grand opening this spring.

*Tender Mercies* is showing on cable in the area now. In fact, I plan to see it tonight.

**Hank Mansel**  
Hurst, Texas

*Let us know how you liked it.—Ed. (The Grapevine Opry is the auditorium where Mac Sledge's former wife comes to perform in the film.)*



## Hot Tips on Home Videos

*Merle Haggard is taping some of his own shows, so that fans can re-enjoy the concert they have seen at home on video. Order blanks are distributed at the entrance to the show. Anybody have one?*

*A new feature-length video entitled "The Other Side of Nashville" is available through MGM/UA Home Video. At a screening in New York recently, it drew quite a crowd. A documentary, the video includes exciting performances by Willie Nelson, Emmylou Harris, Kenny Rogers, Bobby Bare, Gail Davies, and others—including some spectacular scenes of Bob Dylan recording Nashville Skyline with Johnny Cash. It's both serious and entertaining. Anybody seen it?*

## TRAVEL & COLLECTIONS

### Travels to Nashville

Dear CMSA,

Our family has made three trips to Nashville. On our first trip we camped at a campsite about 20 miles from Nashville. We visited the Country Music Hall of Fame. I especially enjoyed the Loretta Lynn bus exhibit and the recording studio. The Wax Museum was interesting and the Roy Acuff Museum. We went to Opryland all three times. I enjoyed the shows, and my family enjoyed the show where the talent was going through the history of country music. We were very lucky to see



Hank Snow's show for abused children twice. The first time we saw Skeeter Davis, Loretta Lynn, Conway Twitty and many others. The second time it was Hank Williams Jr., Willie Nelson and Waylon Jennings. Hank Jr. was on too long. We were disappointed we could not stay and see Willie Nelson, but it was getting late and we were growing restless. I enjoyed the first show. I like the traditional country music. Some of my favorites are Loretta Lynn, the Statler Brothers, Sylvia, Crystal Gayle and Barbara Mandrell.

The last trip was to Loretta Lynn's Dude Ranch. There's a lot to do there, but the most exciting thing was that we got to meet Mooney Lynn, Loretta's husband, in his old jeep. He talked to us like we were old friends. Here's a picture of me and Mooney.

**Sandra Seraskie**  
Ranshaw, Pennsylvania

### Special Guests

We received the following special guests in Country Music's office: Mary Dowling, Barbara Dowling and Jean Rigbye of Victoria, Australia. Barbara is the proprietor of World Wide Country Music Services in Victoria. They were on their way to the Jimmie Rodgers and Hank Williams Festivals and Fan Fair.

### Upcoming Events

#### July 14-15—Jamboree in the Hills

Brush Run Park, St. Clairsville, Ohio. Toll-free number for tickets and information: 800-624-5456. Tickets: \$40 for two days, \$25 for single day. Camping permits: \$30 per vehicle for weekend. Scheduled to appear: Merle Haggard, Eddie Rabbitt, Mel Tillis, Janie Fricke, Johnny Rodriguez, the Oak Ridge Boys, Mickey Gilley, Tanya Tucker, Don Williams, Steve Wariner, Reba McEntire, Gary Morris, Earl Thomas Conley.

#### August 2-4—57th Annual Mountain Dance and Folk Festival

Asheville Civic Center, Asheville, North Carolina. Telephone: 704-258-3858 or write Asheville Area Chamber of Commerce, P.O. Box 1011, Asheville, North Carolina 28802. Tickets: \$4 and \$6, group rates available for Thursday night. Dancing, including clog dancing, bluegrass and traditional string bands, the oldest continuing festival of its kind in the nation.

### Looking for Magazines

Members would like to buy issues of Country Music as listed below.

- September 1972, January-May 1973, October 1974. **Ernest Sabins**, 2516 Mitchell, Waco, Texas 76708.
- November 1973. **Violetta Roth**, 15480 20th Ave., White Rock, British Columbia, Canada V4A2A5.

### Information Please

Contact these members if you can help them.

- Any information on Hawkshaw Hawkins, including songs he recorded and where I can get them? **Linda Hedrick**, Rt. 1 Box 82M, Mathias, West Virginia 26812.
- Who wrote, sang and recorded the original "Yellow Rose of Texas"? and where can I get a copy? It's probably an old 78 r.p.m. **William Hitt**, Rt. 2 Box 813, Ridgeville, South Carolina 29472.
- It would please me so much if you could find a song my dad sang to me when I was small. I am 76 years old and I miss his singing so much. It goes like this: "Says lazer to zazer as they sat on the piazzer long about dark..." **Frances Williams**, 111 S. Broadway, Gas City, Indiana 46933.
- Where can I get the following sheet music: "The Silver That Nailed Him to the Cross" (Wilson), "From the Manger to the Cross" (MacLeod), "I'm Glad I'm on the Inside Looking Out" (Meiner), "King of Kings" (Payne), "The Stone Was Rolled Away" (O'Dell), "Some Fine Morning" (Seibert), "Four Books in the Bible"

(MacLeod), "When Jesus Beckons Me Home" (Arnold), "Purple Robe" (MacLeod), "He Stands by His Window" (Robinson). These are old hymns recorded by Cowboy Copas on the King label about thirty years ago. **Chester Rosenberry**, 430 S. 4th St., Chambersburg, Pennsylvania 17201.

- What ever happened to Jack Scott? and where can I get an album he recorded in the mid-60s entitled *Jack Scott Sings Hank Williams*? **Shirley Logan**, Box 648, Cushing, Oklahoma 74023.
- Was "Don't Step on Mother's Roses," sung by Johnny Cash, ever put on an album? and if so, where can I get it? **Skip Lenois**, 67 Pray Dr., Greenfield, Massachusetts 01301.
- Where can I get *Alone Again* by George Jones? I'll pay any reasonable price for a copy that's in decent shape. **Brian Bice**, 16843 Tupper St., Sepulveda, California 91343. Also interested, **James Carlisle**, 1125 N. Palafox, Pensacola, Florida 32501.
- Am looking for Barbara Mandrell's *This Time I Almost Made It*. Anybody have it or know where I can get it? **Merri Brown**, 3704 Acorn Lane, Elgin, Illinois 60120.
- Who founded *Country Music Magazine*? and when? **Philip DeMario**, Bellrose, New York. We can answer that one! *Russ Barnard, Jack Killion and Spencer Oettinger founded it in 1972. The first issue was September 1972, with Johnny Cash on the cover.* —Ed.

### For Sale

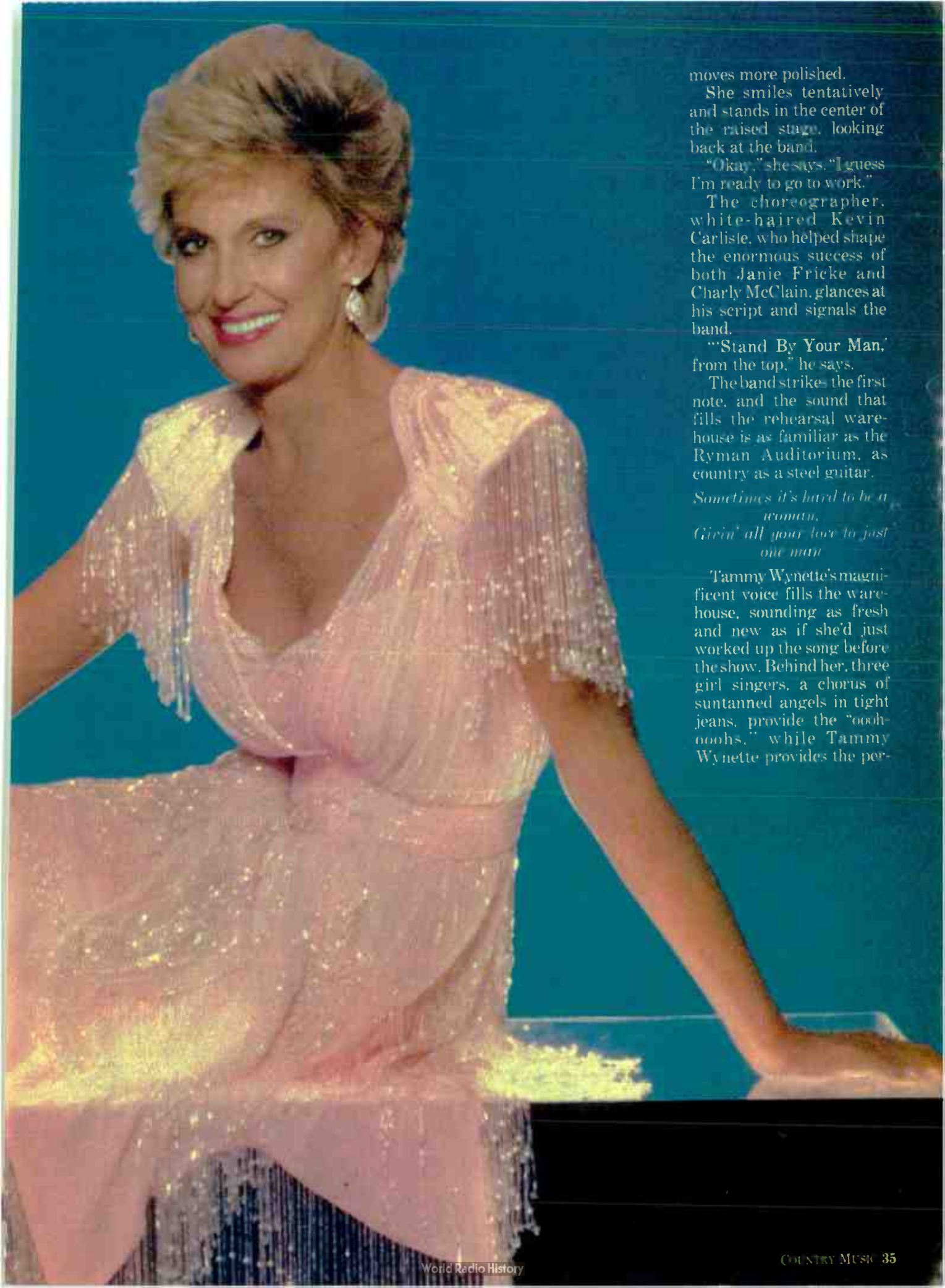
"Country Music Lover, Behold!" Now for sale—my private collection of photos of country singers and performers, 60 or more, most 8 x 10, many autographed, 12 x 12 bonded leather album included. \$300, not a dime less! Money order only. **Michael Lindsay**, P.O. Box 317, Fairbanks, Alaska 99707.

### Like to Write Letters?

Members listed below would like to receive letters.

- Interested in corresponding with men and women 50-65 years old. Love country music, puzzles, historical novels, travel, and new people. **Peg Bachmeier**, 245 E. 29th, E-9, Topeka, Kansas 66605.
- Locked down for three years. Looking for letters from people who care. Country born and country-minded. **Paul Huff**, 28820-02, W.C.C., Box 473, Westville, Indiana 46391.
- Would like to correspond with others who like Barbara, the other Mandrells, or Sylvia. **Joy Lynch**, RD #4 Box 385, Shelby, Ohio 44875.





moves more polished.

She smiles tentatively and stands in the center of the raised stage, looking back at the band.

"Okay," she says. "I guess I'm ready to go to work."

The choreographer, white-haired Kevin Carlisle, who helped shape the enormous success of both Janie Fricke and Charly McClain, glances at his script and signals the band.

"Stand By Your Man, from the top," he says.

The band strikes the first note, and the sound that fills the rehearsal warehouse is as familiar as the Ryman Auditorium, as country as a steel guitar.

*Sometimes it's hard to be a woman,*

*Givin' all your love to just one man*

Tammy Wynette's magnificent voice fills the warehouse, sounding as fresh and new as if she'd just worked up the song before the show. Behind her, three girl singers, a chorus of suntanned angels in tight jeans, provide the "oooh-ooohs," while Tammy Wynette provides the per-



manent catch in her voice and Kevin Carlisle provides new movements, gestures with her hands, a different way of being on stage. Carlisle is dapper, miming each of her moves with precise, effortless motion. At times they appear like mirror-images, their eyes locked as she sings the familiar words.

*So give him all the love you can  
Stand by your man!*

The music stops, and Tammy Wynette stands like a young girl on the stage, waiting for the verdict. Kevin Carlisle is quiet, then breaks into praise.

"Good!" he says, clasping his hands together. "Much, *much* better!"

Tammy Wynette smiles a wide, happy smile of relief.

**T**ammy Wynette leans over the top of a video machine in a darkened corner of the rehearsal warehouse. The game is humming softly, and the light from the video screen is almost romantic. Humphrey Bogart would have known what to say. The tape recorder sits in the middle of the table, its red light glowing, as if to remind Tammy Wynette that privacy, spoken intimacy, is something that belongs only to other people.

It is, she says, like starting over again.

"The thing is," she begins, "that I've been in a kind of rut for the past five, six, seven years. I've just been pinned down, and I really didn't try, myself, to be a lot different."

She waves her hand negligently around her head, reaching perhaps for a hairdo that's no longer there.

Not like dancing, she says. She's not Barbara Mandrell, dancing around on the stage. Barbara works so hard, Tammy Wynette says, as if discovering her secret and her style for the first time.

"But that's not me," Tammy Wynette concludes emphatically. "I have to do things my way, and I have to have someone to help me."

Someone to help me . . .

The life and times of Virginia Wynette Pugh are as much public property as the sidewalk in front of the Ryman Auditorium: so much so that even Virginia Wynette Pugh herself—who became Tammy Wynette one afternoon in the Epic Records studio—can't imagine it any other way. The story begins outside of Tupelo, Mississippi, in the dark days of World War II, with a little girl whose father died soon after she was born. She was born poor and taught early how to work hard, and her father left her an unlikely legacy. He had been a music man, and he left her both his musical instruments and the knowledge, passed through her mother and grandparents, that things could be different.

Like a blonde-haired guided missile, Virginia Wynette Pugh set her sights on



a career in music. Her desire outlasted husbands and survived many children, until finally she came to Nashville and hooked up with Billy Sherrill, an ex-rhythm and blues producer who was getting ready to turn Nashville on end with some radical ideas. Billy Sherrill was into *songs*—his detractors called it a jukebox mentality—the right song, the perfect song for the singer. The right song with the right singer, Sherrill reasoned, could kick country music upstairs, all the way into the big-bucks pop market. And Virginia Wynette Pugh might be just the singer. Pugh, of course, had to go. Tammy was born, and the song was “Apartment Number 9.”

That song did good, but not great. The next, “Your Good Girl’s Gonna Go Bad,” did great. The next six songs went straight to Number One; Tammy Wynette went straight into the stratosphere of stardom. The permanent catch in her voice had caught on with the nation, and when her songs were used in Jack Nicholson’s *so classy* film *Five Easy Pieces* in the late 1960s, it became almost hip, even among hippies, to like the woman they were calling “The First Lady of Country.”

The rest of the story reads like a Tammy Wynette song. The roller coaster marriage to George Jones, with its endless press reports and hit duets; the divorce, or more properly, the D-I-V-O-R-C-E; pain, real pain, that wouldn’t go away, despite operation after operation; hints of drug problems; a fling with Burt Reynolds; a kidnapping attempt; a best-selling book on her life; a hit television movie—a crazy, jumbled-up romance novel of a life, set to the whining of a steel guitar.

And all the while, country music was changing, the pendulum swinging right smack at Virginia Wynette Pugh’s blonde head. There was a feeling, a strong feeling, that Tammy Wynette was the past—she didn’t even wear cowboy boots and probably wouldn’t know how to say “Texas” on a bet. Her magnificent voice was neglected as the 1970s ground to a close; the songs seemed obligatory, and even Tammy Wynette didn’t seem to care all that much.

**I** don’t think there was a whole lot I could have done different without somebody’s help like Kevin’s,” Tammy Wynette says. And, of course, Richie’s: George Richie, her husband, sometime producer, and the man credited with helping shake her out of a long lethargy. The men in her life are usually referred to by their last name—Jones, Richie—her business associates by their first. “And now that I’ve gotten that help and gotten management that’s really enthused and really excited, it’s like starting a new career, and I’m really enjoying it. I think I’m enjoying this one more than I did the good end of the last

one. At least I’m not having to travel around the world with three kids under five years old.”

She is nothing if not frank—privacy is a concept she only dimly remembers. Yet, ironically, even as she is piecing together a new show and maybe even a new life on the road, Tammy Wynette has found herself at the center of yet another controversy, this one swirling about a book on George Jones. The book, *Ragged But Right* by Dolly Carlisle, presents what is perhaps the most vicious picture around not only of Tammy Wynette, but of any female entertainer. The Tammy Wynette she paints is weak, vain, drug dependent and, in general, not firing on all eight cylinders. At least one source for the information, *Country Music* contributor and Wynette biographer Joan Dew, has disavowed all connection with the quoted material. The thought of the book wipes the smile off Tammy Wynette’s face and sets it in hard, unyielding lines.

“I have made mistakes,” she begins slowly, “like everybody else made their mistakes. I am not the only one who has made mistakes. A lot of her stuff is really exaggerated, but it really doesn’t matter anymore. I flat just don’t care. I know what I’ve had to do to get through the things I’ve had to do.”

The pills—mostly Demerol—came because of the pain, and the pain came from abdominal problems that minor surgery only seemed to make worse. Doctors kept recommending major surgery to solve the problems once and for all, but Tammy Wynette kept hedging. There was never enough time, too many shows, another recording session, maybe a touch of fear that grips any performer when he or she looks at a long period away from the audience. *Will they still remember? Will they still be there?*

“The only thing I have ever defended myself about was that I fell into the pattern of taking pain pills strictly because I was *sick*. And I was definitely sick,” she says. “I didn’t do it to feel good, because they don’t make you feel good—painkillers don’t. They drag you down, and I *hated* that feeling. But it was either that or . . . It got to the point that I was totally embarrassed to say, ‘Hey, I’m sick again. I can’t work.’ So it was either take a pain pill and go on and do the best you can, or not work. I really feel that I did the best I could do. I blame myself for dragging it out as long as I did.”

Thirteen operations, she adds, in thirteen years. Five months off after the last surgery. Tammy Wynette has met quota on doctors.

Tammy Wynette sits quietly, watching the flickering images on the video screen. For her there are no more hidden secrets to be revealed, and that knowledge itself is strangely liberating. She has seen her life on television, read her story on the

top of the page. Still, she says—emphatically—she wouldn’t change it.

“The guy next door could do the same thing I do and nobody would care,” she says, “but because of who I am and who other entertainers are, people do care. That’s just one of the pitfalls. That’s all.”

“I blink too much,” she says, “or I look down at the floor. You lose contact with people when you look down at the floor. That’s one of the first things Kevin told me. And I’ve been aware that I’ve been doing it for years, but nobody ever told me. ‘Hey, don’t do that,’ and made me conscious of that.”

Want, she suddenly asks, to hear a Burt Reynolds story? She is acting in Burt’s new movie, *Stick*, and Burt wants her to react as if there’s a car driving through the room. (It’s a Burt Reynolds movie, remember.) How, Tammy asks? Well, ole Burt says, you’ll hear a little noise, and you’ll react appropriately. Tammy nods, Burt smiles and cues the scene.

“Well, there was a noise, all right,” she says, grinning. “I didn’t know he had a gun in his hand. When we got to the part, he was not five feet away and that thing was like a cannon. Well, I reacted.”

So strange, says Tammy Wynette, so strange how it changes.

“Will Goode and I sat down and wrote ‘Stand By Your Man’ in twenty minutes,” she says. “He used to laugh when we’d go in and do sessions. ‘What am I going to do today?’ I’d say, and he’d say, ‘Oh, I don’t know. Lightning will strike sometime today. We’ll think of something.’ Now, gosh, I start two months ahead of time trying to find good material. Competition is good for us—it really makes us work—it really makes *me* work harder trying to find good songs. If I never have another Number One record, I would not complain, because I have been very lucky, very fortunate to have had the ones I’ve had. But I *want* another one, and I know I can do it if I try and work hard enough. That’s what I’m working for.”

**S**he is nothing short of amazing. Kevin Carlisle says, one of the fastest studies he’s ever seen. A director’s dream. He is a sculptor as well as a director, and he admits that the two occupations are very much one and the same. Tammy Wynette takes the stage again, starts to sing in a small voice, then laughs and starts over.

“I gotta do it full voice,” she says to no one in particular, “or not at all.”

How, Kevin asks, does she want to be introduced? Miss? Mrs.? Ms. Tammy Wynette?

“Miss,” she says, just like Mississippi. “I’m married, but I’m not dead yet.”

Everyone laughs, and Tammy Wynette begins another one from the heart. ■

# BOB WILLS

## The King of Western Swing



**By Willie Nelson** • *Every hero has his own heroes, and Willie Nelson is no exception. Willie grew up in Texas in the 1940s, and in that time and place, the main man in music was very definitely Bob Wills, the King of Western Swing. The music of Bob Wills and the Texas Playboys, a unique and original blend of blues and big-band jazz, left an indelible impression on Willie, as it did on a whole generation of Southwestern musicians. Back in 1974, before Willie became a superstar (but not before it was obvious that he was headed in that direction), I went to Austin, Texas, the musical melting-pot where he was living and forming the alliance that would lead to "outlaw" music, to record his memories of an American musical legend. At the time, the Western Swing revival of the mid-1970s was still a local phenomenon, and Bob Wills himself was confined to a Texas nursing home following a massive stroke. Willie spoke his memories into my tape recorder, and I typed them up. Bob Wills never recovered from his stroke; he died on May 13th, 1975.* • **Patrick Carr**

The first time I met Bob Wills was in Whitney, Texas, when I was about thirteen or fourteen. My brother-in-law and I booked him into Whitney—even back then I was into the promotion business. We had a band and my brother-in-law was the band leader. He'd go around and book all the jobs and everything, and in order to make a little extra money now and then, we'd do a little promoting and rent a hall and put somebody in there. We did that with Bob. It was after Tommy Duncan had left the Texas Playboys, and Jack Lloyd was with them. He did "I Don't See Me in Your Eyes Anymore" and a whole bunch of others. This was in 1947 or 1948, something like that. I got up there and sang a song with Bob, a Bob Wills song.

By then, Bob Wills was already a legend, and there's no way to describe what a Bob Wills show or dance was like unless you were there. That man had the magnetism, or whatever a man has, which has every eye in the house glued on him all night long. He just controlled the whole situation all the time. He had good bands and he had mediocre bands, but it didn't seem to make any difference. The people who were there listening weren't really hearing the music that was being played on the bandstand: They were hearing the records, and they already knew them. They knew what Bob Wills was going to sound like before they got there, so it really didn't matter whether he was having a good night or a bad night. The people were such Bob Wills addicts and fans that every night was a good night. It was just indescribable.

The Whitney date was in an outside dance pavilion, a patio-type thing out close to Lake Whitney in the country outside town. There were probably about 1200 to 1500 people—just about the same kind of people you see at the Texas Opry House here in Austin, only their grandmothers and granddaddies; a lot of beer drinkers who like to dance. It really hasn't changed that much. It's amazing to have seen it then and to see it now, to see the same music getting all these people stirred up and enjoying themselves the same way they were 25 or 30 years ago. The same songs, even.

The next time I saw Bob Wills perform, he was on the show the first time Charley Pride came to Texas—I brought him into Dallas, Fort Worth, Shreveport, San Antonio—and *then* he was only working as a single. He only had one man with him. This was just a few years ago. He had disbanded his band. Then the last time I saw him was when we worked a date together in Pomona, California. He was in good health then. The years, naturally, were visible, but he still had the spark, the same spirit or magnetism that he always had.

**A**bout the time I first met Bob there were several road bands in Texas playing Western Swing. In fact, Western Swing was just about the only kind of music you could hear in the state of Texas. Until Hank Williams came along, it was just Bob Wills. He was *it*. All through my growing-up period, Bob Wills' and Tommy







## Trianon Ballroom Home of Bob Wills and His Texas Playboys

Duncan's music was what everybody listened to down in this part of the country—"Take Me Back to Tulsa," "San Antonio Rose," "Sun Bonnet Sue," all of those.

If you cut up what they call "Western Swing" music, you'll find that there's some jazz and some blues, and maybe that's it. It came from the black jazz players and blues singers in Louisiana and Texas, and it's definitely a sound that originated in the Southwest. What happened was that men like Milton Brown were using jazz and blues musicians to play the songs that they had written, and it came out Western Swing. The big people back then, before Bob really became popular, were Jack Teagarten, Lightnin' Hopkins, Duke Ellington, people like that. A lot of white people used to go hear black blues in those days—a lot more than they do now, I guess. It used to be that the white people were the only ones that could afford to go see the black blues singers unless they happened to be singing in the corner bar or someplace like that. It seemed to me that the blues and jazz were here, and then came Western Swing right in the middle, using musicians out of both blues and jazz.

There were very few, if any, full-time country music stations in those days, so you listened to a station that had country music maybe an hour a day, and the rest of the time it would be playing popular music—"Stardust," "Harbor Lights," "Coming in on a Wing and a Prayer," the pop music of the war years. I knew all of those, plus my mother and my sister were music teachers, so they had all the songbooks with the lyrics to these songs. I used to learn them on guitar from the chord sheets. I was raised up on all kinds of music. Country was the one that was easier for me to play, and I enjoyed playing it more.

Everyone listened to the Grand Ole Opry on Saturday nights, but the Nashville music never was as popular as Western Swing in Texas. Hank Williams was big, and Lefty Frizzell, but Lefty was from Texas and Hank was from Alabama. For a while, Johnny Horton was real popular after "North to Alaska," but he was from Louisiana—*The*

*Louisiana Hayride*, which was *another* world. We were all doing *our* thing over here in Texas.

Originally, Bob Wills was a member of Milton Brown's band, the Brownies, until he left and branched out on his own. He was on Blue Bonnet Records back then, a Texas label, and he was the first Western Swing artist to really get national prominence. Milton Brown was killed in an automobile accident just when he was getting ready to do a lot of things. He had a song called "My Mary" and two or three more that were big hits in Texas, but when he got killed, Bob Wills continued on with that same style, improved on it, added more musicians—and the musicians became better, too, as time went on. Tommy Duncan came to sing with him, and he and Tommy turned out to be a very good combination. They started doing "Still Water Runs the Deepest" and "The Kind of Girl I Can't Forget," and all those Bob Wills classics like "Faded Love."

In the early days there were only a few road bands. (Of course, there weren't any amplifiers or public-address systems, so it wasn't until they came along that there were a lot of travelling bands around Texas.)

*Competitive* wouldn't be a good word for the scene among the various bands at that time. The geography had a lot to do with it: Travelling from one place to another was such a hassle. It was hard enough to get one group into one place on a given night, much less several. I don't think it was necessary, either. I think that one group back then, if it was the right group, could draw as many people and fill a house to capacity as two or three "names" can now. Every band played Bob Wills songs, and there were probably a couple of dozen bands across the state playing Western Swing music. There was Adolf Hofner, Easy Adams, Texas Tophand, Dewey Groom, Hoyle Nicks, Spade Cooley—he was California Western Swing—and from Spade Cooley there was Tex Williams, who branched out on his own. There was Olie Rasmussen from Nebraska and the Nebraska Corn Huskers. Teddy Wiles was the featured vocalist with his group,



and they were practically an exact copy of Bob Wills.

All of these guys were bandleaders, and it was the same structure as Bob Wills and the Texas Playboys. Usually they'd try to get the exact number of whatever Bob was carrying. If he had two fiddles, everybody else got two fiddles. If he had three, they'd go hire another fiddle player. They wanted to do it like Bob was doing it.

**B**ob loved it onstage. He had to have loved it, to have stuck with it as long as he did, even until he had the stroke which totally incapacitated him. He worked as long as he could, right up to that last recording session in Dallas.

He never took an intermission in his shows. He'd start at eight and play straight through until midnight without a break, and the people would be dancing all the time. He sometimes carried a girl singer with him—Ramona Reed was with him for a while, and Laura Lee McBride—both of them would sing up-tempo songs, not ballads, and yodel. He hired himself female yodelers. As far as I know, they were the only extra people he carried with him, except Tommy Duncan or whoever happened to be his featured vocalist at the time.

Every musician's eye was on him, for the whole four hours of his shows, because at any given time he'd point the fiddle bow at you, and you'd better be ready to know where it was at and jump in and do *something*, whatever. Even though he had his arrangements, which came on in certain places in a song, Bob allowed his musicians to *play*. He'd give them individual breaks and let them do their stuff, play their licks. Other bands weren't doing that at the time. That was Bob Wills' technique. He made individual stars out of everybody on the bandstand, or at least he tried to. On records, he'd mention their names—like "Take it away, Leon," which made Leon McAuliffe famous forever. Bob didn't have to say, "Take it away, Leon." He didn't have to say anything. It's the same way with Ernest Tubbs and his musicians. He'd introduce them on record. I thought that was really good.

Bob didn't do many of the lead vocals—a few, but not many. He was a band leader: He *directed* the band, and he was respected probably more than any other bandleader. He was not an easy man to work for—I never worked for him, but I've talked to a lot of the people who did—he was a disciplinarian. He had certain things that had to be done, and if you didn't do them that way, then you didn't work for Bob Wills. He was a fair man, though. He'd stand around and smoke a cigar—he always had a cigar and a big white hat. That was his trademark.

The musicians came from a lot of different places. Everybody wanted to work with Bob Wills. His was the band to work with, and there was usually quite a bit of turnover in his band. Quite a few musicians came through there. Then they'd move off into one of the other bands when they stopped working with Bob.

One guy would say, "This band was the best," and another would say, "No, he was better in '45," but it's all a matter of opinion. I liked his early recordings when he had Eldon Shamblin playing guitar. Tiny Moore, a mandolin player, used to work with him, and they did some really good three- and four-part arrangements on some of the songs. It used to be that when you learned a Bob Wills song, you also learned the exact arrangement, because the arrangement was so good. They were head arrangements of jazz riffs which the musicians would put together and add three- and four-part harmonies. "Still Water Runs the Deepest" was one of the best. Now, that was *really* unusual to hear in a Western band. These guys were really good back when they were doing those arrangements. After that one band, it seemed that each group of musicians that worked with Bob would still play the same arrangements that were done

when the songs were originally recorded. The arrangements didn't change: They were right off the original records.

The arrangements were a group thing. I don't think Bob had as much to do with it as maybe Eldon or Tiny or Johnny Gimble. The better musicians of the group would usually work out all these intricate arrangements. Bob was not the best musician on the bandstand, by any means, but he just happened to be the best *bandleader* on the bandstand.

I have my favorite Bob Wills songs. I've got maybe 25 that I could name off fairly easily, and then somebody else could say, "Well, what about *this* one?" and I'd have to agree. I just like the style, and it really didn't matter too much what he was playing. It was just a good *sound*. I'm sure I have taken a lot of influence from Bob Wills. I was greatly influenced by a lot of the musicians who went through the Bob Wills organization over the years—the guitar players and fiddle players especially. I tried to steal all the hot licks I could from all of those good musicians. In fact, I still do "Bubbles in My Beer" and "Stay All Night, Stay a Little Longer." There are enough Bob Wills songs that every year I could come out with one or two that the young people haven't heard.

There are still a lot of old guys doing his tunes. They're just too old to change, they've been doing it so long. In fact, there are a lot of places in Texas where Western Swing is still the main kind of music. There are two or three big ballrooms in Dallas that still stick to Western Swing. Dewey Groom's Longhorn Club in Dallas has had the same group of musicians for about 25 years. Then there's the new groups—especially Asleep at the Wheel. Those guys do the Bob Wills songs *exactly*. It's like going back in time thirty years to hear their stuff. I think the young people here in Austin know about him. They know about him through their parents—*everybody* has heard a Bob Wills record if they've lived in

Betty Wills with Diane in her lap, James Robert, Jr., Carolyn, & Bob Wills (1950).





Bob Wills and his Texas Playboys in their first movie *Take Me Back to Oklahoma*, 1940, starring Tex Ritter.

Texas any length of time at all—but if you were to ask them, “Name me five Bob Wills songs,” they probably couldn’t do it. But once they hear one on the bandstand, they’ll say, “Oh yeah, I know *that* one. I heard my daddy playin’ that.”

Everyone I knew when I was a kid was a Bob Wills fan. I didn’t know anybody who didn’t like Bob Wills’ music. With his fans, there was a communication. You really had to be there to see how he communicated, and the magnetism, how those people *loved* him. And he loved *them*, too.

**W**estern Swing really started to get popular in the late 1930s, maybe even the mid-1930s. Bob went into the Army at the peak of his career—he was drafted—and when he came back from the Army, I guess he never really did regain the popularity that he had before he went in. He kind of lost the momentum. He spent too much time in there, and I don’t think he liked it too well.

He very rarely worked anyplace but Texas, Oklahoma, and California. He stayed within those few states and didn’t try to cover too much territory, which I think was a good idea. Of course, it kept him from being known in some of the other fields of music. If he’d done national tours and international tours—all the *right* things—then a lot of other people would have been aware of how good he was, but he was known well enough in the Western Swing area as being a bandleader’s bandleader that it didn’t matter if the rest of the people knew about him or not. He was still that great. I don’t know how many national hits or international hits or awards he had, but I’m sure it would surprise everyone to know how much his records are selling even today.

I think that whether modern country artists know about Bob Wills or not depends on where they’re from. If they’re from Texas, it would be impossible for them not to be slightly familiar with Bob Wills. If they came from other parts of the country, it’s quite possible that they’ve never heard of him in all their lives. I would think probably more country artists don’t know about him than do. There’s a

whole group of people in the country music business that have never listened to a Bob Wills record. Anywhere east of here, his records were never really promoted because they were into a different kind of music altogether in Nashville. It was more bluegrass in Nashville: Rather than coming from jazz bands or blues bands, the musicians came from bluegrass bands.

When Bob went to the Grand Ole Opry for the first time, first of all they didn’t want him to use his drums, so he refused to appear. They finally conceded that he could use his drums. Then he went out on the stage, and he had his cigar in his mouth. So then they wanted him to not smoke his cigar on the stage. And he refused again. Consequently, that was the first and only time Bob Wills ever played the Grand Ole Opry, so far as I know. He had to have his drums and his cigar.

**I** never heard of Bob Wills refusing help to anyone. I don’t think he ever took over the responsibility of managing one talent, taking them by the arm and into the studio, because he was into something else altogether and he really didn’t have time for that. When you have an eight or ten or twelve-piece group, it means that you have that many families of three or four or five people each, and you’re responsible for their livelihood. Plus there’s all the people *they’re* taking care of, so one bandleader could come up with a whole group of people to support. If he worked, they ate. If he didn’t work, they didn’t eat.

As a businessman, I guess he would rate somewhere next to me. He had several managers and agents and bookers, the normal number of thieves who hang around. Bob was too good-hearted to ever accumulate anything: There was always someone there who needed the money at the moment. He wasn’t what people would call a good businessman. He had more important things to think about, and consequently he’s sick and broke today. Still, I think he would rather have it this way. ■

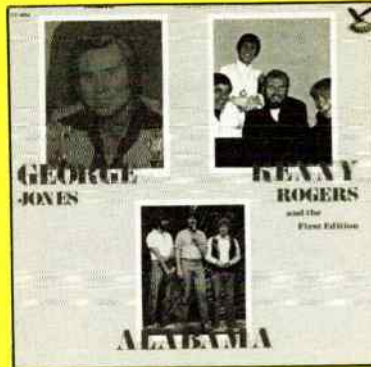
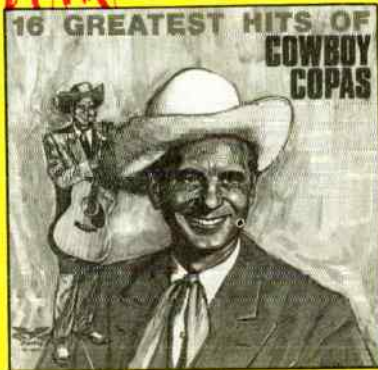


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SLP-300 SLPT-1300 GT5-300  
TWO LITTEL GIRLS IN BLUE • PUT MY LITTLE SHOES AWAY • DADDY AND HOME • ONE GOLDEN CURL • LONESOME FOR MY BABY TONIGHT • SHOO SHOO SHOO SHE LAH LAH • THE LITTLE SHIRT MY MOTHER MADE FOR ME • AND MORE!

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SLP-153 SLPT-1153 GT5-153  
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SLP-111 SLPT-1111 GT5-111  
WALKING IN MY SLEEP • DIXIE DARLING • ANOTHER BROKEN HEART • LITTLE WHITEWASHED CHIMNEY • WAKE UP SUSAN • WHEN AUTUMN LEAVES BEGIN TO FALL • LIVIN' THE RIGHT LIFE • BLUE RIDGE MOUNTAIN BLUES • YOU GO TO YOUR CHURCH • MARY DEAR •

### BEN COLDER— GOLDEN HITS

LP 8-TRACK CASSETTE  
GT-0051 GT8-0051 GT5-0051  
ALMOST PERSUADED No. 2 • EASY LOVIN' No. 2 • DETROIT CITY No. 2 • LITTLE GREEN APPLES • ROLLIN' IN MY SWEET BABY'S ARMS • DON'T GO NEAR THE ESKIMOS • SUNDAY MORNING FALLIN' DOWN • GAMES PEOPLE PLAY • 10 LITTLE BOTTLES • ODE TO THE LITTLE BROWN SHACK OUT BACK • AND MORE!

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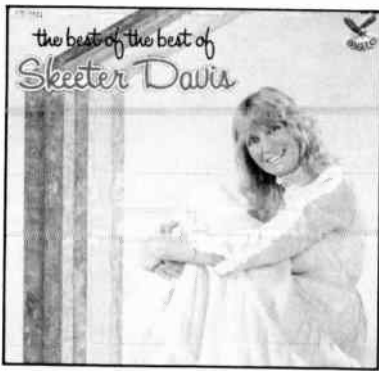
LP 8-TRACK CASSETTE  
SLP-980 SLPT-1980 GT5-980  
WILDWOOD FLOWER • LITTLE DARLING PAL OF MINE • PICTURE ON THE WALL • YOU ARE MY FLOWER • GOD GAVE NOAH THE RAINBOW SIGN • HELLO CENTRAL, GIVE ME HEAVEN • AND MORE!

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LP 8-TRACK CASSETTE  
SD-3005 SDT-13005 GT5-3005  
ANYTHING THAT'S PART OF YOU • WHIPPING BOY • THE LOVE WE LIVE WITHOUT • YOUR LOVE IS • LEARNING TO LIVE WITHOUT YOU • GO ON HOME GIRL • TWO ARMS FULL OF LONELY • THERE OUGHT TO BE A LAW • I LOVE YOU MORE AND MORE EVERYDAY • TEARDROPS ON YOUR LETTER • ONE HEARTACHE TOO MANY • TORE UP • AND MORE!



# RECORDS \$5.98/Order 3 or more for ONLY \$4.98 Ea.

## THE CROOK BROTHERS WITH SAM & KIRK McGEE—OPRY OLD TIMERS

LP 8-TRACK CASSETTE  
SLP-182 SLPT-1182 GT5-182

ROLL ON BUDDY (Sam & Kirk) • HUNG DOWN MY HEAD & CRIED (Sam & Kirk) • COMING FROM THE BALL (Sam & Kirk) • ROLL ALONG JORDAN (Sam & Kirk) •

## J.D. CROWNE & THE NEW SOUTH

LP 8-TRACK CASSETTE  
SLP-489 SLPT-1489 GT5-489

YOU CAN HAVE HER • YOU CAN SHARE MY BLANKET • DEVIL IN DISGUISE • GOD'S OWN SINGER • HOW COME YOU DO ME (Like You Do Do Do) • TEN DEGREES AND GETTING COLDER • FOR LOVING ME • MY HEART TALKS TO ME • AND MORE!

## JOHNNY DARRELL—GREATEST HITS

LP 8-TRACK CASSETTE  
GT-0048 GT8-0048 GT5-0048

RUBY DON'T TAKE YOUR LOVE TO TOWN • WITH PEN IN HAND • WHY YOU BEEN GONE SO LONG • IT'S SO HARD TO BE FRIENDS • GREEN GREEN GRASS OF HOME • THE SON OF HICKORY HOLLER'S TRAMP • RIVER BOTTOM • WOMAN WITHOUT LOVE • LUCILLE • AND MORE!

## THE BEST OF SANDY POSEY & SKEETER DAVIS

LP 8-TRACK CASSETTE  
GT-0005 GT8-0005 GT5-0005

(SANDY POSEY) BORN A WOMAN • SINGLE GIRL • WHAT A WOMAN IN LOVE WON'T DO • I TAKE IT BACK • (SKEETER DAVIS) MY LAST DATE WITH YOU • HE SAYS THE SAME THINGS TO ME • I CAN'T HELP IT (I'M FALLING TOO) • I CAN'T STAY MAD AT YOU

## SKEETER DAVIS—THE BEST OF THE BEST OF SKEETER DAVIS

LP 8-TRACK CASSETTE  
GT-0014 GT8-0014 GT5-0014

THE END OF THE WORLD • I FORGOT MORE THAN YOU'LL EVER KNOW • I'M A LOVER (NOT A FIGHTER) • I'M SAVING MY LOVE • (I CAN'T HELP YOU) I'M FALLING TOO • MY LAST DATE

WITH YOU • WHAT DOES IT TAKE (TO KEEP A MAN LIKE YOU SATISFIED) • SET HIM FREE • GONNA GET ALONG WITHOUT YOU NOW • BUS FARE TO KENTUCKY

## THE BEST OF THE DELMORE BROTHERS

LP 8-TRACK CASSETTE  
SLP-962 SLPT-1962 GT5-962

BLUES STAY AWAY FROM ME • BARNYARD BOOGIE • PAN AMERICAN BOOGIE • I'LL BE THERE • TENNESSEE CHOO CHOO • MIDNIGHT SPECIAL • FIELD HAND MAN • HILLBILLY BOOGIE • TROUBLE AIN'T NOTHIN' BUT THE BLUES • FREIGHT TRAIN BOOGIE

## THE BEST OF THE BEST OF LITTLE JIMMY DICKENS

LP 8-TRACK CASSETTE  
GT-0041 GT8-0041 GT5-0041

TAKE AN OLD COLD TATER AND WAIT • I'M LITTLE BUT I'M LOUD • MY HEART'S BOUQUET • SLEEPING AT THE FOOT OF THE BED • ANOTHER BRIDGE TO BURN • LIFE TURNED HER THAT WAY • MAY THE BIRD OF PARADISE FLY UP YOUR NOSE • WE COULD • HILLBILLY FEVER • COUNTRY BOY • VIOLET AND THE ROSE • OUT BEHIND THE BARN

## FIDDLERS HALL OF FAME

LP 8-TRACK CASSETTE  
KLP-109 KLP-1209 GT5-209

TWIN FIDDLE POLKA (Buddy Spicher & Shorty Lavender) • TALKING FIDDLE BLUES (Scotty Stoneman) • THREE FIDDLE SWING (Buddy Spicher & Shorty Lavender) • WHISTLIN' RUFUS (Chubby Wise & The Rainbow Ranch Boys) • BILL CHEATHAM (Jerry Rivers) • BEAUMONT RAG (Arthur Guitar Boogie' Smith) • JOLE BLON (Tommy Hill String Band) • FIDDLER JOE (Ramona Jones) • JOYS OF QUEBEC (Ward Allen) • PRETTY GIRL (Benny Martin) • LOST INDIAN (Crook Brothers) • AND MORE!

## REDD FOX—IN A NUTSHELL

LP 8-TRACK CASSETTE  
KLP-1074 KLP-11074 GT5-1074

RECORDED LIVE AT THE REDD FOX CLUB HOLLYWOOD, CALIF.  
Suggested For Mature Audiences Only!

## REDD FOX—MATINEE IDOL

LP 8-TRACK CASSETTE  
KLP-1135 KLP-11135 GT5-1135

THE SAINT BERNARD DOG • THE HANDICAPPED • THROW UP IN A CAB • CHINESE FOOD • THE FLORIST AND THE VASE • IF YOU WANT TO GO TO HEAVEN (Die) • HELL IS AN UGLY BROAD • I LOVE LEPERS • YOUR HANDS HEAL UP • BLACK BELT • DIRTY WORDS • 800 MILLION CHINESE • RISE ON EASTER • HEE HAW SHOW • YOU AIN'T IN YET • HOLE IN THE MATTRESS • IN THE PEN • LAS VEGAS • LITTLE BOY SPELLING • TWO VETERANS • FRIEND FROM TEXAS • TWO GUY HUNTING • BIG HEAD • CANNIBALS

## REDD FOX—PASS THE APPLE, EVE

LP 8-TRACK CASSETTE  
KLP-1073 KLP-11073 GT5-1073

RECORDED LIVE AT THE REDD FOX CLUB HOLLYWOOD, CALIF.  
Suggested For Mature Audiences Only!

## REDD FOX—BARE FACTS

LP 8-TRACK CASSETTE  
KLP-1072 KLP-11072 GT5-1072

RECORDED LIVE AT THE REDD FOX CLUB HOLLYWOOD, CALIF.  
Suggested For Mature Audiences Only!

## THE GRASS ROOTS—14 GREATS

LP 8-TRACK CASSETTE  
GT-0044 GT8-0044 GT5-0044

SOONER OR LATER • HEAVEN KNOWS • WALKING THROUGH THE COUNTRY • LOVIN' THINGS • THE RIVER IS WIDE • WHERE WERE YOU WHEN I NEEDED YOU • WAIT A MILLION YEARS • LET'S LIVE FOR TODAY • TWO DIVIDED BY LOVE • THINGS I SHOULD HAVE SAID • TEMPTATION EYES • GLORY BOUND • AND MORE!

## JACK GREENE & JEANNIE SEELY—GREATEST HITS

LP 8-TRACK CASSETTE  
GT-0092 GT8-0092 GT5-0092

THERE GOES MY EVERYTHING (Jack Greene) • DON'T TOUCH ME (Jeannie Seely) • YOU ARE MY

TREASURE (Jack Greene) • ALL THE TIME (Jack Greene) • CAN I SLEEP IN YOUR ARMS (Jeannie Seely) • I NEED SOMEBODY BAD (Jack Greene) • WE DON'T WANT THE WORLD (Jack Greene & Jeannie Seely) • IT'S ONLY LOVE (Jeannie Seely) • WISH I DIDN'T HAVE TO MISS YOU (Jack Greene & Jeannie Seely) • BEAUTIFUL LADY (Jack Greene)

## GONE BUT NOT FORGOTTEN

LP 8-TRACK CASSETTE  
SLP-346 SLPT-1346 GT5-346

LOVESICK BLUES (Patsy Cline) • I SUPPOSE (Hawkshaw Hawkins) • LIFE STORY OF HANK WILLIAMS (Hawkshaw Hawkins) • WINGS OF A DOVE (Cowboy Copas) • JUST A CLOSER WALK WITH THEE (Patsy Cline) • SUNNY SIDE OF THE MOUNTAIN (Hawkshaw Hawkins) • STOP THE WORLD (Patsy Cline) • BEYOND THE SUNSET (Cowboy Copas) • THERE HE GOES (Patsy Cline) • HE STANDS REAL TALL (Cowboy Copas) • LITTLE WHITE WASHED CHIMNEY (Hawkshaw Hawkins) • DECK OF CARDS (Cowboy Copas)

## HAWKSHAW HAWKINS—16 GREATEST HITS

LP 8-TRACK CASSETTE  
SD-3013 SDT-13013 GT5-3013

LONESOME 7-7203 • I SUPPOSE • LITTLE WHITE WASHED CHIMNEY • I LOVE YOU A THOUSAND WAYS • SUNNY SIDE OF THE MOUNTAIN • I'M WAITING JUST FOR YOU • TEARDROPS ON YOUR LETTER • DOG HOUSE BOOGIE • SLOW POKE • I WASTED A NICKEL • BE MY LIFE'S COMPANION • SILVER THREADS AND GOLDEN NEEDLES • PAN AMERICAN • BARBARA ALLEN • I'M SLOWLY DYING OF A BROKEN HEART • AND MORE!

## THE BEST OF DAVID HOUSTON

LP 8-TRACK CASSETTE  
GT-0012 GT8-0012 GT5-0012

IT STARTED ALL OVER AGAIN • SO MANY WAYS • IT'S ALL OVER (With Sherri Jerrico) • SHE'S ALL WOMAN • WHERE COULD I GO? (But To Her) • I'LL TAKE YOU HOME AGAIN KATHLEEN • NO TELL MOTEL • GOOD THINGS • CHICKASHAY • WE'VE GOT EVERYTHING BUT LOVE (With Sherri Jerrico) •

## FAVORITES OF FERLIN HUSKY

LP 8-TRACK CASSETTE  
SD-3018 SDT-13018 GT5-3018

GONE • MONEY GREASES THE WHEEL • COUNTRY MUSIC IS HERE TO STAY • FALLEN STAR • WALKIN' AND HUMMIN' • JUST FOR YOU • THE WINGS OF A DOVE • TIMBER • LITTLE TOM • DEAR JOHN • HOMESICK • I FEEL BETTER ALL OVER

## WANDA JACKSON—GREATEST HITS

LP 8-TRACK CASSETTE  
GT-0057 GT8-0057 GT5-0057

RIGHT OR WRONG • IF I CIRED EVERY TIME YOU HURT ME • A WOMAN LIVES FOR LOVE • IN THE MIDDLE OF A HEARTACHE • A GIRL DON'T HAVE TO DRINK TO HAVE FUN • FANCY SATIN PILLOWS • ONE DAY AT A TIME • TEARS WILL BE A CHASER FOR YOUR WINE • I CAN'T STOP NOW • I STILL BELIEVE IN YOU

## GEORGE JONES, ALABAMA, KENNY ROGERS AND THE FIRST EDITION

LP 8-TRACK CASSETTE  
GT-0094 GT8-0094 GT5-0094

THINGS HAVE GONE TO PIECES (George Jones) • I WANNA BE WITH YOU TONIGHT (Alabama) • BUT YOU KNOW I LOVE YOU (Kenny Rogers and the First Edition) • PATCHES (Alabama) • RUBY, DON'T TAKE YOUR LOVE TO TOWN (Kenny Rogers and the First Edition) • I'LL SHARE MY WORLD WITH YOU (George Jones) • LOVIN' YOU IS KILLIN' ME (Alabama) • REUBEN JAMES (Kenny Rogers and the First Edition) • DEVELOPING MY PICTURES (George Jones)

## GEORGE JONES—GOLDEN HITS

LP 8-TRACK CASSETTE  
GT-0080 GT8-0080 GT5-0080

THE RACE IS ON • SHE THINKS I STILL CARE • A GOOD YEAR FOR THE ROSES • TAKE ME • I'LL FOLLOW YOU UP TO OUR CLOUD • WHITE LIGHTNIN' • WALK THROUGH THIS WORLD WITH ME • WHEN THE GRASS GROWS OVER ME • TENDER YEARS • THINGS HAVE GONE TO PIECES





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## GEORGE JONES— GOOD OLD BIBLE

LP B-TRACK CASSETTE  
GT-0043 GTB-0043 GT5-0043

THE GOOD OLD BIBLE • WILL THE CIRCLE BE UNBROKEN • WE'LL UNDERSTAND IT • MY LORD HAS CALLED ME • IF YOU WANT TO WEAR A CROWN • JESUS WANTS ME • TAKE THE DEVIL OUT OF ME • BOAT OF LIFE • A CUP OF LONELINESS • WANDERING SOUL

## GEORGE JONES— 16 GREATEST HITS

LP B-TRACK CASSETTE  
SD-3021 SDT-13021 GT5-3021  
WHY BABY WHY • YOUR HEART • NOTHING CAN STOP MY LOVE • ESKIMO PIE • COLOR OF THE BLUES • DON'T DO THIS TO ME • YOU GOTTA BE MY BABY • NO MONEY IN THIS DEAL • ONE IS A LONELY NUMBER • JUST ONE MORE • UH, UH, NO • LONG TIME TO FORGET • SEASONS OF MY HEART • IF I DON'T LOVE YOU • WHAT AM I WORTH • I'M RAGGED, BUT I'M RIGHT

## THE OTHER SIDE OF GRANDPA JONES

LP B-TRACK CASSETTE  
KLP-888 KLPT-1888 GT5-888  
MY DARLING'S NOT MY DARLING ANYMORE • DARLING, WON'T YOU LOVE ME NOW • TROUBLE, TROUBLE, TROUBLE • TRAGIC ROMANCE • YOU'LL BE LONESOME TOO • SHE'S GONE AND LEFT ANOTHER BROKEN HEART • ARE THERE TEARS BEHIND YOUR SMILE • I'M TYING THE LEAVES • MAYBE YOU'LL MISS ME WHEN I'M GONE • OUR WORLDS ARE NOT THE SAME • CALL ME DARLING ONCE AGAIN • YOU DIDN'T HAVE TO LEAVE ME • WHAT CAN I DO WITHOUT MY LITTLE DARLING • YOU CAN NEVER BE MINE

## GRANDPA JONES— 16 GREATEST HITS

LP B-TRACK CASSETTE  
SD-3008 SDT-13008 GT5-3008  
MOUNTAIN DEW • 15 CENTS IS ALL I GOT • EIGHT MORE MILES TO LOUISVILLE • UNCLE EFF'S GOT THE COON • EAST BOUND FREIGHT TRAIN • SHE'S THE STEPPING OUT KIND • I'M MY OWN GRANDPA • OLD RATTLER'S

TREED AGAIN • OLD RATTLER • ARE YOU FROM DIXIE • THERE'S A HOLE IN THE GROUND • GRANDPA BOOGIE • MY OLD RED RIVER HOME • IT'S RAINING HERE THIS MORNING • HERE RATTLER HERE • JONAH AND THE WHALE

## CLAUDE KING'S BEST INCLUDES "WOLVERTON MOUNTAIN"

LP B-TRACK CASSETTE  
GT-0066 GTB-0066 GT5-0066

WOLVERTON MOUNTAIN • THE COMANCHEROS • BIG RIVER, BIG MAN • SAM HILL • TIMES AND THINGS KEEP CHANGING • THE LAST DAYS OF LOVE • I SAT DOWN ON A BEAR TRAP (Just This Morning) • IT STARTS OFF GOOD (And Keeps Gettin' Better) • TIGER WOMAN • I WONDER WHO SHE MISSED ME WITH TODAY

## THE BEST OF PEE WEE KING & REDD STEWART

LP B-TRACK CASSETTE  
SLP-965 SLPT-1965 GT5-965

BONAPARTS RETREAT • RAG MOP • JANIE • SLOWPOKE • WAITIN' • WESTERN • TENNESSEE WALTZ • YOU BELONG TO ME • I GOT A WIFE • SUBDUED MOON • DECK OF CARDS • SEVEN LONELY DAYS

## THE KENDALLS— BEST COUNTRY DUO '78

LP B-TRACK CASSETTE  
GT-0001 GTB-0001 GT5-0001

LEAVING ON A JET PLANE • WE'LL BE GONE • LOVE, LOVE, LOVE • THAT LOVING FEELING • PROUD MARY • I KNOW HE'LL NEVER COME BACK • BEHIND THAT LOCKED DOOR • THINK OF ME GENTLY • HILLS OF KENTUCKY • YOU THINK I STILL CARE • PLEASE TELL ME WHY • BOBBY

## LEWIS FAMILY— 16 GREATEST HITS

LP B-TRACK CASSETTE  
SD-3019 SDT-13019 GT5-3019

TIME IS MOVING ON • I'VE FOUND A HIDING PLACE • WHERE HE LEADS I WILL FOLLOW • GO TELL IT ON THE MOUNTAIN • WILL THE CIRCLE BE UNBROKEN • THE OLD RUGGED CROSS • THE MAN OF GALILEE • IN THE GARDEN • MY LORD IS TAKING ME AWAY •

## LONESOME PINE FIDDLERS— 14 MOUNTAIN SONGS

LP B-TRACK CASSETTE  
SLP-155 SLPT-1155 GT5-155

LONESOME PINE • EATIN' OUT OF YOUR HAND • HE SHOWED ME THE WAY • KENTUCKY HILL SPECIAL • WINDY MOUNTAIN • TWO KINDS OF BLUES • LONESOME PINE RAMBLE • TWO TIMIN' BABY • I'M ALL ALONE • LOST IN THIS WORLD • WHAT CAN I TELL MY HEART • PRETTY LITTLE INDIAN • WHY DO YOU TREAT ME THE WAY YOU DO • HE WON'T ACCEPT EXCUSSES

## LULU BELLE & SCOTTY— SWEETHEARTS OF COUNTRY MUSIC

LP B-TRACK CASSETTE  
SLP-206 SLPT-1206 GT5-206

HOMECOMING IN THE HAPPY VALLEY SUNDAY SCHOOL • REMEMBER ME • DOES THE SPEARMINT LOSE ITS FLAVOR • WHEN MY BLUE MOON TURNS TO GOLD • SWEET LIPS (Battle of King Mountain) • THE EMPTY CHRISTMAS STOCKING • I'M IN THE DOG HOUSE NOW • HAVE I TOLD YOU LATELY THAT I LOVE YOU • MOUNTAIN DEW • EACH TIME YOU LEAVE • WHAT YOU DON'T KNOW, WON'T HURT YOU • BROWN MOUNTAIN LIGHT • SHORTNIN' BREAD

## LULU BELLE & SCOTTY— SWEETHEARTS STILL

LP B-TRACK CASSETTE  
SLP-351 SLPT-1351 GT5-351

I TOLD THEM ALL ABOUT YOU • I'LL BE ALL SMILES TONIGHT • SWEET EVALENA • BETWEEN YOU AND ME • TRY TO LIVE SOME • MOLLY DARLING • FIRST SHIPPERWILL CALL • BLUE EYES CRYING IN THE RAIN • SUNSET YEARS OF LIFE • BONNIE BLUE EYES • ROCKING ALONE (IN AN OLD ROCKING CHAIR) • WHEN YOU YOO HOO IN THE VALLEY

## THE BEST OF THE BEST OF WARNER MACK

LP B-TRACK CASSETTE  
GT-0042 GTB-0042 GT5-0042

IS IT WRONG • SITTING IN AN ALL NIGHT CAFE • TALKIN' TO THE WALL • SITTING ON A ROCK • HOW LONG WILL IT TAKE • AND MORE!

## STRINGBEAN—SALUTE TO UNCLE DAVE MACON

LP B-TRACK CASSETTE  
SLP-215 SLPT-1215 GT5-215

TENNESSEE FARMER • JOHN HENRY • TAKE MY HAND PRECIOUS LORD • PRETTY LITTLE WIDOW • HOW MANY BISCUITS CAN YOU EAT • BULLY OF THE TOWN • CRIPPLE CREEK • THERE'LL BE MOONSHINE IN THE OLD KENTUCKY HILLS • I'M THE MAN WHO RODE THE MULE AROUND THE WORLD • YOU CAN'T DO WRONG AND GET BY • HESITATION BLUES • OVER THE MOUNTAIN • FREE LITTLE BIRD

## JIMMY MARTIN'S GREATEST BLUEGRASS HITS

LP B-TRACK CASSETTE  
GT-0003 GTB-0003 GT5-0003

WIDOW MAKER • SUNNY SIDE OF THE MOUNTAIN • ROLLIN' IN MY SWEET BABY'S ARMS • TAYLOR MADE SALLY GOOD • HONEY, YOU DON'T KNOW MY MIND • BIG COUNTRY • FREEBORN MAN • BLUE MOON OF KENTUCKY • GOODBYE OLD PAL • UNCLE PEN • WHITE DOVE •

## JIMMY MARTIN— ME 'N OLE PETE

LP B-TRACK CASSETTE  
GT-0067 GTB-0067 GT5-0067

RUN PETE RUN • MOONLIGHT LOVE • WHO'S CALLING YOU SWEETHEART TONIGHT • BLUEGRASS SINGING MAN • BEAUTIFUL BROWN EYES (Lisa & Jimmy Martin) • PLAY ME SOME GEORGE JONES SONGS • PETE, THE BEST COON DOG IN THE STATE OF TENNESSEE • KNOXVILLE GIRL • EAGLE EYE TOM (Instrumental) • LOVER'S LANE • SWEET LITTLE MAGGIE • DON'T LET YOUR SWEET LOVE DIE

## JIMMY MARTIN—ONE WOMAN MAN

LP B-TRACK CASSETTE  
GT-0095 GTB-0095 GT5-0095

ONE WOMAN MAN • I CAN'T GIVE MY HEART AGAIN • OCEAN OF DIAMONDS • PLEASE PLAY THE JUKEBOX • 20/20 VISION • WATER THE FLOWERS • I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL • WILL YOU BE LOVIN' ANOTHER MAN • DOWN THE ROAD • WHAT A WAY TO GO

## JIMMY MARTIN & RALPH STANLEY FIRST TIME TOGETHER

LP B-TRACK CASSETTE  
GT-0077 GTB-0077 GT5-0077

I'M GOING DOWN THE ROAD • IN THE PINES • STONE WALLS & STEEL BARS • RABBIT IN THE LOG • FOOTPRINTS IN THE SNOW • ROLL ON BUDDY, ROLL ON • DARLING BROWN EYES • GOD GAVE YOU TO ME • DON'T LET YOUR SWEET LOVE DIE • I ONLY EXIST

## THE BEST OF MOORE & NAPIER

LP B-TRACK CASSETTE  
SLP-963 SLPT-1963 GT5-963

I'M JUST YOUR STEPPIN' STONE • GOODBYE AND SO LONG TO YOU • CHAIN GANG • NO ONE AS SWEET AS YOU • I'M GIVING YOU YOUR FREEDOM • I'VE GOT OVER YOU • JOHNNY ON THE SPOT • DOWN THE ROAD • WHITROCK • DOWN SOUTH

## MOORE & NAPIER— LONESOME TRUCK DRIVERS

LP B-TRACK CASSETTE  
KLP-936 KLPT-1936 GT5-936

LONG WHITE LINE • A TRUCK DRIVER'S ROMANCE • BLUEGRASS TRUCK DRIVER • TRUCK DRIVER'S WOMAN • HOT ROD KIDS AND WOMEN DRIVERS • LONG OLD ROAD • THIS TRUCK AND ME • TRUCK DRIVER'S QUEEN • BALLAD OF BIG FRED • AND MORE!

## THE BEST OF GEORGE MORGAN

LP B-TRACK CASSETTE  
SLP-957 SLPT-1957 GT5-957

ROOM FULL OF ROSES • LIVE AND LET LIVE AND BE HAPPY • LIVING • CANDY KISSES • YOU'RE THE ONLY GOOD THING • STEAL AWAY • SOUNDS OF GOODBYE • BARBARA • ALMOST •

## MAINER'S MOUNTAINEERS— GOOD OLE MOUNTAIN MUSIC

LP B-TRACK CASSETTE  
KLP-666 KLPT-1666 GT5-666

WHAT'LL I DO WITH THE BABY-O • THE LONELY TRAIN • PALE MOONLIGHT • THE FORKS OF THE ROAD • WORKIN' ON A BUILDIN' • GATHERING FLOWERS (From The



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## MOON MULLICAN—GREATEST HITS

LP 8-TRACK CASSETTE  
SLP-398 SLPT-1398 GT5-398

I'LL SAIL MY SHIP ALONE • LOUISIAN • MONA LISA • MAKE FRIENDS • FAREWELL • BOTTOM OF THE GLASS • RAGGED BUT RIGHT • JOLE BLON • WABASH CANON BALL • SWEETER THAN THE FLOWERS • AND MORE!

## NEW GRASS REVIVAL

LP 8-TRACK CASSETTE  
SLP-482 SLPT-1482 GT5-482

PENNIES IN MY POCKET • COLD SAILOR • I WISH I SAID (I Love You One More Time) • PRINCE OF PEACE • GINSENG SULLIVAN • WHISPER MY NAME • GREAT BALLS OF FIRE • LONESOME FIDDLE BLUES • BODY AND SOUL • WITH CARE FROM SOMEONE

## BASHFUL BROTHER OSWALD

LP 8-TRACK CASSETTE  
SLP-192 SLPT-1192 GT5-192

SOUTHERN MOON • WEARY, WEARY BLUES • RABBIT IN THE LOG • SUNDAY IN THE MOUNTAINS • OSWALD'S DOBRO CHIMES • LONESOME VALLEY • ISLAND MARCH • MOUNTAIN DEW • I LIKE MOUNTAIN MUSIC • WHY NOT CONFESS • COLUMBUS STOCKADE BLUES • BENEATH THE WILLOW • BLACK SMOKE • LATE LAST NIGHT

## OAK RIDGE BOYS

LP 8-TRACK CASSETTE  
GT-0101 GT8-0101 GT5-0101

SOMEBODY LOVES ME • GOLDEN HILLS AHEAD • THERE'S A HIGHER POWER • THERE'S A LIGHT GUIDING ME • HIDE THOU ME • LIFE'S RAILWAY TO HEAVEN • I WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW • I WANT TO DO THY WILL OH LORD • JUST A CLOSER WALK WITH THEE • SHINE, SHINE, DOWN ON ME.

## SENSATIONAL OAK RIDGE BOYS

LP 8-TRACK CASSETTE  
SLP-356 SLPT-1356 GT5-356

I AM A PILGRIM • SHINE SHINE DOWN ON ME • GOLDEN HILLS AHEAD • THERE'S A LIGHT GUIDING ME • I FEEL MIGHTY CLOSE TO HEAVEN (ON MY

KNEES) • ANGEL BAND • LAND OF BEULAH • THERE'S A HIGHER POWER • I WANT TO DO THY WILL, OH LORD • LIFE'S RAILWAY TO HEAVEN • JUST A CLOSER WALK WITH THEE • SOMEBODY LOVES ME

## OPRY TIME IN TENNESSEE

LP 8-TRACK CASSETTE  
SLP-177 SLPT-1177 GT5-177

BARN DANCE JUBILEE (Benny Martin & Boys) • FLAT TOP (Cowboy Copas) • YOUR SIDE OF THE STORY (Justin Tubbs) • CACKLIN' HEN (Chubby Wise) • MOLLY DARLIN' (Old Hickory Singers) • GOOD TIMES GONNA ROLL AGAIN (Moon Mullican) • SISTER LUCY LEE (Lew Childre) • ONE IS A LONELY NUMBER (George Jones) • KENTUCKY & TENNESSEE (Stringbean) • FIDDLIN' HOME (Benny Martin) • STRIKE UP THE BOW (Benny Martin & Boys) • BLACK EYED SUSAN BROWN (Cowboy Copas) • FOR PETE'S SAKE (Pete Drake) • THAT'S GOOD, THAT'S BAD (Archie Campbell) • EVERLOVIN' DIXIELAND (Willis Bros.) • SALTY DOG BLUES (Flatt & Scruggs) • AND MORE!

## RADAR BLUES

LP 8-TRACK CASSETTE  
KLP-1050 KLPT-11050 GT5-1050

RADAR BLUES (Coleman Wilson) • 8 MORE MILES TO LOUISVILLE (Grandpa Jones) • TRUCKER'S RAG (Moon Mullican) • TRUCK DRIVER'S QUEEN (Maore & Napier) • INTERSTATE 81 (Reno & Smiley) • GUITAR PICKIN' TRUCK DRIVER (Maore & Napier) • ROLLIN' ON RUBBER WHEELS (Stanley Bros.) • TRUCK DRIVIN' MAN (Hyllo Brown) • THE GEAR JAMMER & THE HOBO (Johnny Band & Red Sovine) • WRECK ON THE HIGHWAY (Cowboy Copas) • SUNNY SIDE OF THE MOUNTAIN (Hawkshaw Hawkins) • TRUCK STOP CUTIE (Willis Bros.)

## DEL REEVES—GREATEST HITS

LP 8-TRACK CASSETTE  
SLP-998 SLPT-1998 GT5-998

GIRL ON THE BILLBOARD • BELLES OF SOUTHERN BELL • THERE WOULDN'T BE A LONELY HEART IN TOWN • GOOD TIME CHARLIE • LOVER'S QUESTION • BE GLAD • AND MORE!

## DON RENO—FASTEST FIVE STRINGS ALIVE

LP 8-TRACK CASSETTE  
KLP-1065 KLPT-11065 GT5-1065

REMINGTON RIDE • DOUBLE BANJO BLUES • INTERSTATE 81 • THE WORLD IS WAITING (For The Sunrise) • DOUBLE EAGLE • WHEN YOU AND I WERE YOUNG, MAGGIE • WASHINGTON & LEE SWING • TENNESSEE CUT-UP BREAK DOWN • ROAD RUNNER • MY OLD KENTUCKY HOME • CHOKING THE STRINGS • BANJO RIFF

## THE BEST OF RENO & SMILEY

LP 8-TRACK CASSETTE  
SLP-961 SLPT-1961 GT5-961

I'M THE TALK OF THE TOWN • 8 MORE MILES TO LOUISVILLE • EMOTIONS • FREIGHT TRAIN BOOGIE • I WOULDN'T CHANGE YOU IF I COULD • EXCUSE ME I THINK I GOT A HEARTACHE • JIMMY CAUGHT THE DICKENS (For Putting Ernest In The Tub) • THE EVERGLADES • I KNOW YOU'RE MARRIED (But I Love You Still) • MONEY, MARBLES & CHALK

## RENO & SMILEY—COUNTRY SINGING AND INSTRUMENTALS

LP 8-TRACK CASSETTE  
KLP-776 KLPT-1776 GT5-776

ANOTHER DAY • I'M JUST A USED TO BE TO YOU • SOCKEYE • FOLLOW THE LEADER • I WOULDN'T CHANGE YOU IF I COULD • BANJO SPECIAL • JIMMY CAUGHT THE DICKENS • WALL AROUND YOUR HEART • BETTER LUCK NEXT TIME • SPEEDIN' • UNWANTED LOVE • FLOP EARED MULE • HO-DANCIN' (Bully Of The Town) • COUNTRY LATIN SPECIAL • PRETENDING • AND MORE!

## RENO & SMILEY—COUNTRY SONGS

LP 8-TRACK CASSETTE  
KLP-701 KLPT-1701 GT5-701

FREIGHT TRAIN BOOGIE • CHARLIE BROOKS & NELLIE ADAIR • BLUE AND LONESOME • DARK AS A DUNGEON • DON'T LET YOUR SWEET LOVE DIE • MOUNTAIN ROSA LEE • MONEY, MARBLES & CHALK • EAST BOUND FREIGHT TRAIN • GATHERING FLOWERS FROM THE HILLSIDE • SHE HAS FORGOTTEN • AND MORE!

## RENO & SMILEY—INSTRUMENTALS

LP 8-TRACK CASSETTE  
GT-0068 GT8-0068 GT5-0068

DILL PICKLE RAG • BLACK AND WHITE RAG • MACK'S HOEDOWN PICK AND HOLD • SANDY ROAD • RICHMOND RUCKUS • LEE'S MARCH • JACKKNIFE-IN • HEN SCRATCHIN' STOMP • BANJO RIFF

## RENO & SMILEY—16 GREATEST HITS

LP 8-TRACK CASSETTE  
SD-3001 SDT-13001 GT5-3001

I KNOW YOU'RE MARRIED • CHARLOTTE BREAKDOWN • EXCUSE ME (I Think I've Got A Heartache) • RENO RIDE • ALL I HAVE IS JUST A MEMORY • I WOULDN'T CHANGE YOU IF I COULD • I'M THE TALK OF THE TOWN • DRIFTING WITH THE TIDE • LET'S LIVE FOR TONIGHT • CHOKING THE STRINGS • DON'T LET YOUR SWEET LOVE DIE • BAND RIFF • BORN TO LOSE • EMOTIONS • TRAIL OF SORROW • MAYBE YOU WILL CHANGE YOUR MIND

## RENO & SMILEY—20 BLUEGRASS SPECIALS

LP 8-TRACK CASSETTE  
GD-5025X GDB-5025X GD5-5025X

I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL • PRETENDING • BANJO SIGNAL • TRAIL OF SORROW • SIGNED SEALED AND DELIVERED • TALLY HO • I WOULDN'T CHANGE YOU IF I COULD • TENNESSEE CUT UP BREAKDOWN • PLEASE REMEMBER THAT I LOVE YOU • BANJO SPECIAL • LET'S LIVE FOR TONIGHT • MONEY, MARBLES & CHALK • BRINGING IN THE GEORGIA MAIL • EMOTIONS • DON'T LET YOUR SWEET LOVE DIE • AND MORE!

## RENO & SMILEY—"WORLD'S BEST FIVE STRING BANJO"

LP 8-TRACK CASSETTE  
KLP-861 KLPT-1861 GT5-861

MY OLD KENTUCKY HOME • GREEN MOUNTAIN HOP • WEEPING WILLOW TREE • MISSILE RIDE • PRETTY POLLY • SEEING NELLIE HOME • BILL BAILEY • KEEP YOUR SKILLET GOOD AND GREASY • NINE POUND HAMMER • AND MORE!

## ROADRUNNER—VARIOUS ARTISTS

LP 8-TRACK CASSETTE  
GT-0053 GT8-0053 GT5-0053

TRUCK DRIVIN' SON OF A GUN (Dave Dudley) • TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE (Johnny Carver) • THE BRIDGE WASHED OUT (Warner Mac) • KING OF THE OPEN ROAD (Red Sovine) • KANSAS CITY (Wilbert Harrison) • HOW FAR TO LITTLE ROCK (Stanley Brothers) • WHITE KNIGHT (Tommy Hill's Music Festival) • ENDLESS BLACK RIBBON (Tiny Harris) • AWAY OUT ON THE MOUNTAIN (Billy Walker) • GIDDYUP-GO ANSWER (Minnie Pearl)

## KENNY ROBERTS—INDIAN LOVE CALL

LP 8-TRACK CASSETTE  
SLP-336 SLPT-1336 GT5-336

INDIAN LOVE CALL • MAYBE I'LL CRY OVER YOU • JUST LOOK, DON'T TOUCH • TYING THE LEAVES • GUITAR RINGING • LISTEN TO THE MOCKINGBIRD • TAVERN TOWN • CHIME BELLS • PELASE DON'T TURN AROUND • I NEVER SEE MAGGIE ALONE • IF I'M BLUE • SHE TAUGHT ME HOW TO YODEL

## JIMMY SKINNER—NO. 1 BLUEGRASS

LP 8-TRACK CASSETTE  
SLP-988 SLPT-1988 GT5-988

BLUEGRASS LOVIN' MAN • IT'S BLOWIN' AWAY • THE OLD ROAD • EVERYBODY OUGHT TO HAVE A SONG • THERE'S A LOVE LIGHT SHININ' • WHOOPIE LIZA • HE'LL HAVE TO MOVE THE FLOWERS • FALLEN LEAVES • DON'T DO IT AND IT WON'T BE ON YOUR MIND • THE MYSTERY OF LITTLE KATHY • SUNNY CAROLINE • TIME WON'T EASE MY WORRIED MIND

## ARTHUR 'GUITAR BOOGIE' SMITH—MISTER GUITAR

LP 8-TRACK CASSETTE  
SLP-173 SLPT-1173 GT5-173

GUITAR BOOGIE • THE DOUBLE EAGLE • HEARTACHES • BLUE BOOGIE • LITTLE WIDOW • CRACKERJACK • SOUTH • NAPOLEON'S RETREAT • PCKIN' & PLAYIN' (RAGGED BUT RIGHT) • PICKIN' THE BLUES • FINGER ON FIRE • RUBBER DOLL RAG





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### CARL SMITH—GREATEST HITS VOL. 1

LP 8-TRACK CASSETTE  
GT-0058 GT8-0058 GT5-0058

ARE YOU TEASING ME • MR. MOON • HEY JOE • DEEP WATER • I JUST LOVED HER FOR THE LAST TIME AGAIN • YOU ARE THE ONE • DON'T JUST STAND THERE • IF TEARDROPS WERE PENNIES • TAKE MY RING OFF YOUR FINGER • KISSES DON'T LIE

### THE BEST OF RED SOVINE

LP 8-TRACK CASSETTE  
SLP-952 SLPT-1952 GT5-952

PHANTOM 309 • GIDDYUP GO • I KNOW YOU'RE MARRIED (But I Love You Still) • I'M THE MAN • WHY, BABY WHY • AND MORE!

### RED SOVINE—CLASSIC NARRATIONS

LP 8-TRACK CASSETTE  
SLP-436 SLPT-1436 GT5-436  
GIDDYUP GO • LITTLE ROSA • A DEAR JOHN LETTER • I THINK I CAN SLEEP TONIGHT • CLASS OF '49 • DREAM HOUSE FOR SALE • IF JESUS CAME TO YOUR HOUSE • VIETNAM DECK OF CARDS • PHANTOM 309 • TWENTY ONE

### RED SOVINE—GIDDY-UP-GO

LP 8-TRACK CASSETTE  
GT-0073 GT8-0073 GT5-0073  
GIDDY-UP-GO • HITCH HIKING GIRL • BRINGING MARY HOME • I'D LOVE TO MAKE LOVE TO YOU • FLESH AND BLOOD • WILDCAT RUN • I'LL SAIL MY SHIP ALONE • DADDY • LONELY ARMS OF MINE

### RED SOVINE—PHANTOM 309

LP 8-TRACK CASSETTE  
GT-0072 GT8-0072 GT5-0072  
PHANTOM 309 • HONKY TONK TOYS • OLD PIPELINER • PAY LOAD DADDY • MR. F.C.C. • SAD VIOLINS • DOES STEPPIN' OUT MEAN DADDY TOOK A WALK • 1460 ELDER STREET • BIG BEN DORSEY THE THIRD • TEN DAYS OUT, TWO DAYS IN

### RED SOVINE—16 ALL TIME FAVORITES

LP 8-TRACK CASSETTE  
SD-3010 SDT-13010 GT5-3010  
GIDDYUP GO • HE'S GOT THE WHOLE WORLD IN HIS HANDS •

WHAT'S HE DOING IN MY WORLD • THE GEARJAMMER AND THE HOBO (With Johnny Bond) • GIRL ON THE BILLBOARD • BRINGING MARY HOME • WALK THROUGH THIS WORLD WITH ME • SITTING AND THINKING • KING OF THE OPEN ROAD • SIX WHITE HORSES • I'M GONNA MOVE • I'M ONLY SEVENTEEN • SATISFIED MIND • FROM THE WINDOW UP ABOVE • NO ONE'S TOO BIG TO CRY • TRUCK DRIVER'S PRAYER

### RED SOVINE—16 NEW GOSPEL SONGS

LP 8-TRACK CASSETTE  
GT-0013 GT8-0013 GT5-0013  
CHEYENNE • THERE'LL COME A PAYDAY • I'M ANOTHER WORLD MILLIONAIRE • I'M SINGING HALLELUJAH • EXCEPT THE LORD • IF YOU SHOULD VISIT HEAVEN • OH, NO, NO • HAPPY HAPPY GOODBYE • THE TREASURE I LOST • LAY YOUR HANDS ON ME • CAST THY BREAD UPON THE WATER • HE'S STANDING BY • YOUR ROBE WON'T FIT • SING WITH ALL YOUR HEART • NO ONE'S TOO BIG TO CRY • THE CHURCH AROUND THE CORNER

### RED SOVINE—16 GREATEST HITS

LP 8-TRACK CASSETTE  
SDT-991X SDT-1991X GT5-991X  
TEDDY BEAR • PHANTOM 309 • CLASS OF '49 • IN YOUR HEART • GIDDYUP GO • I DIDN'T JUMP THE FENCE • NORMALLY, NORMA LOVES ME • LITTLE ROSA • IT'LL COME BACK • DREAM HOUSE FOR SALE • TELL MAUDE I SLIPPED • LITTLE JOE • DADDY'S GIRL • DADDY • FREIGHTLINER FEVER • I KNOW YOU'RE MARRIED (But I Love You Still)

### RED SOVINE—SUNDAY WITH SOVINE

LP 8-TRACK CASSETTE  
SLP-427 SLPT-1427 GT5-427  
BRIGHTEN THE CORNER • IF JESUS CAME TO YOUR HOUSE • BRINGING IN THE SHEAVES • JUST A CLOSER WALK WITH THEE • HE'LL UNDERSTAND • THE LORD'S PRAYER • A BEAUTIFUL LIFE • CRYING IN THE CHAPEL • WINGS OF A DOVE • HE'S GOT THE WHOLE WORLD (In His Hands)

### RED SOVIE—TEDDY BEAR

LP 8-TRACK CASSETTE  
GT-0071 GT8-0071 GT5-0071

TEDDY BEAR • WOMAN BEHIND THE MAN BEHIND THE WHEEL • WHERE COULD I GO BUT TO HER • THE PRETTIEST DRESS • MONEY, MARBLES AND CHALK • LITTLE JOE • EIGHTEEN WHEEL SHUMMIN' HOME SWEET HOME • LAST MILE OF THE WAY • LOVE IS • LONG NIGHT

### STANLEY BROTHERS—BANJO IN THE HILLS

LP 8-TRACK CASSETTE  
KLP-872 KLPT-1872 GT5-872

TRAIN 45 • RANG TANG • SHOUT LITTLE LULIE • SHAMROCK • RED RIVER VALLEY • SNOW DEER • LONESOME TRAVELER • SOURWOOD MOUNTAIN • BIG BOOGER • WHEN YOU AND I WERE YOUNG, MAGGIE & RED WING • STONEY CREEK • FIVE STRING DRAG

### THE BEST OF THE STANLEY BROTHERS

LP 8-TRACK CASSETTE  
SLP-953 SLPT-1953 GT5-953

RANK STRANGERS • HOW FAR TO LITTLE ROCK • LITTLE MAGGIE • IT'S RAINING HERE THIS MORNING • THE MASTER'S BOUQUET • SWEETER THAN THE FLOWERS • SHACKLES AND CHAINS • A FEW MORE SEASONS • WILDWOOD FLOWER • SUNNY SIDE OF THE MOUNTAIN

### SUPER SLAB HITS—VARIOUS ARTISTS

LP 8-TRACK CASSETTE  
GT-0052 GT8-0052 GT5-0052

TEDDY BEAR (Red Sovine) • A DIME AT A TIME (Del Reeves) • GIVE ME FORTY ACRES (Willis Brothers) • WOLVERTON MOUNTAIN (Claude King) • SIX DAYS ON THE ROAD (Dove Dudley) • CONVOY (Tommy Hill Music Festival) • COUNTRY ROADS (Nashville Harmonica) • SITTING IN AN ALL NIGHT CAFE (Warner Mack) • PINBALL MACHINE (Lonnice Irving) • HONKY TONK: PART 2 (Bill Doggett)

### STANLEY BROTHERS AND THE CLINCH MOUNTAIN BOYS—SONGS THEY LIKE BEST

LP 8-TRACK CASSETTE  
KLP-772 KLPT-1772 GT5-772

WILD SIDE OF LIFE • THE WINDOW UP ABOVE • SHE'S MORE TO BE PITIED • THE STORY OF THE LAWSON FAMILY • LITTLE WILLIE • HEY, HEY, HEY • LOVER'S QUARREL • I'D WORSHIP YOU • JENNY LYNN • MOUNTAIN DEW • I'LL TAKE THE BLAME • WILD BILL JONES

### STANLEY BROTHERS & THE CLINCH MOUNTAIN BOYS

LP 8-TRACK CASSETTE  
KLP-615 KLPT-1615 GT5-615

HOW MOUNTAIN GIRLS CAN LOVE • TRAIN 45 • THE MEMORY OF YOUR SMILE • HEAVEN SEEMED SO NEAR • CLINCH MOUNTAIN BACKSTEP • MASTERTONE MARCH • SHE'S MORE TO BE PITIED • YOUR SELFISH HEART • LOVE ME DARLING, JUST TONIGHT • KEEP A MEMORY • THINK OF WHAT YOU'VE DONE • MIDNIGHT RAMBLE

### STANLEY BROTHERS—16 GREATEST HITS

LP 8-TRACK CASSETTE  
SD-3003 SDT-13003 GT5-3003

HOW MOUNTAIN GIRLS CAN LOVE • I DON'T WANT YOUR RAMBLING LETTERS • TRAIN 45 • THERE IS A TRAP • MOUNTAIN DEW • I'M A MAN OF CONSTANT SORROW • HOW FAR TO LITTLE ROCK • LOVE ME DARLING JUST TONIGHT • SUNNY SIDE OF THE MOUNTAIN • STONE WALLS AND STEEL BARS • LITTLE MAGGIE • OLD LOVE LETTERS • LITTLE BIRDIE • SHOUT LITTLE LULIE • NEXT SUNDAY DARLING IS MY BIRTHDAY • HILLS OF ROAN COUNTY

### RALPH STANLEY—HILLS OF HOME

LP 8-TRACK CASSETTE  
KLP-1069 KLPT-11069 GT5-1069

COOSY • DARK HOLLOW • MIDNIGHT STORM • DARLING BROWN EYES • MY LONG SKINNY LANKY SARAH JANE • CALIFORNIA • I ONLY EXIST • LET'S GO TO THE FAIR • DOG-GONE SHAME • THE KITTEN AND THE CAT • HILLS OF HOME

### CARL STORY—GOSPEL REVIVAL

LP 8-TRACK CASSETTE  
SLP-127 SLPT-1127 GT5-127

LIGHT AT THE RIVER • I HEARD MY NAME ON THE RADIO • BE KIND TO MOTHER • SHIP THAT'S SAILING DOWN • IF I COULD HEAR MY MOTHER PRAY AGAIN • FAMILY REUNION • SWEETER THAN THE FLOWERS • WHEN JESUS SPOKE TO ME • ANGEL BAND • SOMEBODY TOUCHED ME • LIFE'S EVENING SUN • FOR MY LORD • I DIDN'T HEAR NOBODY PRAY • SOMEONE'S LAST DAY

### CARL STORY SACRED SONGS OF LIFE

LP 8-TRACK CASSETTE  
SLP-315 SLPT-1315 GT5-315  
GLORY HALLELUJAH, NOW I'M SATISFIED • HE'LL SET YOUR FIELDS ON FIRE • SHAKE MY MOTHER'S HAND FOR ME • WHITE DOVE • THE OLD COUNTRY PREACHER • WHEN I TAKE MY VACATION IN HEAVEN • DIDN'T THEY CRUCIFY MY LORD • WHY DO YOU WEAR DEEP WILLOW • DISTANT LAND TO ROAM • CHURCH IN THE VALLEY • SOMEONE'S PRAYING FOR ME • LISTEN TO YOUR RADIO

### CARL STORY "16 GREATEST HITS"

LP 8-TRACK CASSETTE  
SD-3004 SDT-13004 GT5-3004  
DADDY SING BASS • HEAR JERUSALEM MOAN • MIGHTY CLOSE TO HEAVEN • FAMILY REUNION • MY LORD KEEPS A RECORD • WORKING ON A BUILDING • I HEARD MY MOTHER WEEPING • LIGHT AT THE RIVER • AND MORE!

### LARRY SPARKS & THE LONESOME RAMBLERS RAMBLIN' BLUEGRASS

LP 8-TRACK CASSETTE  
GT-0010 GT8-0010 GT5-0010

DARK HOLLOW • FADED LOVE • A LIFE OF SORROW • TOO MUCH MOUNTAIN DEW • KENTUCKY CHIMES • JUST LOVIN' YOU • BRAND NEW BROKEN HEART • MEMORIES AND DREAMS • GOODBYE LITTLE DARLIN' • LONG JOURNEY HOME • THIS LONESOME OLD FEELING • KENTUCKY BANJO



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## THE GREAT MEL TILLS

LP 8-TRACK CASSETTE  
GT-0047 GT8-0047 GT5-0047

STATESIDE • NOT IN FRONT OF THE KIDS • WINE • HOME IS WHERE THE HURT IS • ABOVE SUSPICION • BURIED ALIVE • ODE TO THE LITTLE BROWN SHACK OUT BACK • GUIDE ME HOME, MY GEORGIA MOON • MR. DROPOUT

## THE BEST OF B.J. THOMAS

LP 8-TRACK CASSETTE  
SLP-992 SLPT-1992 GT5-992

RAINDROPS KEEP FALLIN' ON MY HEAD • MOST OF ALL • MIGHTY CLOUDS OF JOY • I JUST CAN'T HELP BELIEVIN' • ROCK AND ROLL LULLABY • NO LOVE AT ALL • EYES OF A NEW YORK WOMAN • MAMA • AND MORE!

## THE BEST OF THE BEST OF HANK THOMPSON

LP 8-TRACK CASSETTE  
GT-0060 GT8-0060 GT5-0060

WILD SIDE OF LIFE • YESTERDAY'S GIRL • HUMPTY DUMPTY HEART • A SIX PACK TO GO • WHOA SAILOR • WAKE UP IRENE • THE OLDER THE VIOLIN THE SWEETER THE MUSIC • WHO LEFT THE DOOR TO HEAVEN OPEN • SMOKEY THE BAR • HONKY TONK GIRL

## BEST OF THE TRUCK DRIVER SONGS

LP 8-TRACK CASSETTE  
SLP-454 SLPT-1454 GT5-454

PHANTOM 309 (Red Sovine) • PINBALL MACHINE (Lonnie Irving) • GIVE ME FORTY ACRES (Willis Bros.) • GIDDYUP GO (Red Sovine) • GIDDYUP GO ANSWER (Minnie Pearl) • TRUCK DRIVIN' SON OF A GUN (Red Sovine) • TRUCK DRIVER'S QUEEN (Moore & Napier) • SIX DAYS ON THE ROAD (Dave Dudley) • RADAR BLUES (Coleman Wilson) • TRUCK DRIVIN' MAN (Hylo Brown)

## COWBOYS & TRUCKS—RIDING HARD

LP 8-TRACK CASSETTE  
GT-0082 GT8-0082 GT5-0082  
HIGH NOON (Tex Ritter) • GHOST RIDERS IN THE SKY (Jimmy Wakely) • EAST BOUND AND DOWN (Dave

Dudley) • EL PASO (Billy Walker) • GREEN GROW THE LILACS (Tex Ritter) • SLIPPING AROUND (Jimmy Wakely) • ROLL, TRUCK ROLL (Red Simpson) • ROLAIDS, DOAN'S PILLS AND PREPARATION H (Dave Dudley) • MATAMOROS (Billy Walker) • HELLO, I'M A TRUCK (Red Simpson)

## DIESEL SMOKE, DANGEROUS CURVES

LP 8-TRACK CASSETTE  
SLP-250 SLPT-1250 GT5-250

SIX DAYS ON THE ROAD (Red Sovine) • TRUCK DRIVING JOE (Ken Clark) • PINBALL MACHINE (Marie Merle Kilgore) • TRUCK DRIVIN' MAN (Hylo Brown) • KING OF THE OPEN ROAD (Red Sovine) • SLEEPER CAB BLUES (Tom O'Neal) • BIG FOOTED DAN (Benny Martin) • RADAR BLUES (Benny Martin) • BLUE ENDLESS HIGHWAY (Tom O'Neal) • DIESEL SMOKE, DANGEROUS CURVES (Bobby Sykes) • GOOSEBALL BROWN (Lonnie Irving) • LOOK AT THAT RAIN (Hylo Brown) • TRUCK DRIVER'S QUEEN (Willis Brothers) • LONG LONESOME ROAD (Bobby Sykes)

## 40 MILES OF BAD ROAD—VARIOUS ARTISTS

LP 8-TRACK CASSETTE  
GT-0056 GT8-0056 GT5-0056

40 MILES OF BAD ROAD (Duane Eddy) • WIDOW MAKER (Jimmy Martin) • TRUCK DRIVER'S PRAYER (Red Sovine) • CROSS THE BRAZOS AT WACO (Billy Walker) • TRUCK DRIVER'S QUEEN (Willis Brothers) • PASSING ZONE BLUES (Coleman Wilson) • PHANTOM 309 (Red Sovine) • WHEELS A' TURNING (Willis Brothers) • BURNING BRIDGES (Jack Scott) • OVERLOADED DIESEL (Jimmy Griggs) • FREIGHTLINER FEVER (Red Sovine) • DIESEL SMOKE ON DANGER ROAD (Willis Brothers)

## HOW FAST THEM TRUCKS CAN GO!—VARIOUS ARTISTS

LP 8-TRACK CASSETTE  
GT-0055 GT8-0055 GT5-0055

HOW FAST THEM TRUCKS CAN GO (Claude Gray) • 18 WHEELS HUMMIN' HOME SWEET HOME (Mac Wiseman) • TRUCK DRIVIN' SON OF A GUN (Red Sovine) • MOVIN' ON (Mike Lunsford) • A TOMBSTONE EVERY MILE (Charlie

Moore) • SIX DAYS ON THE ROAD (Red Sovine) • ALABAM' (Cowboy Copas) • TRUCK DRIVIN' BUDDY (Frankie Miller) • LITTLE JOE (Red Sovine) • SNEAKIN' ACROSS THE BORDER (Hardin Trio)

## MAN BEHIND THE WHEEL

LP 8-TRACK CASSETTE  
SLP-404 SLPT-1404 GT5-404

PHANTOM 309 (Red Sovine) • THE MAN BEHIND THE WHEEL (George Morgan) • THE GEAR JAMMER & THE HOBO (Red Sovine & Johnny Bond) • WHAT IS AN AMERICAN (Minnie Pearl) • GEAR SHIFTIN' (Tommy Hill & Pete Drake) • THE END OF THE ROAD (Willis Bros.) • THE HI-JACKER (Johnny Bond) • DRIVIN'S IN MY BLOOD (Willis Bros.) • SIX DAYS ON THE ROAD (Dave Dudley) • SHINY RED AUTOMOBILE (George Morgan) • GEARS (Johnny Bond) • PAYLOAD DADDY (Red Sovine)

## TRUCK DRIVER SONGS

LP 8-TRACK CASSETTE  
KLP-866 KLPT-1866 GT5-866

BIG CASEY (Tommy Dawns) • HAULIN' FREIGHT (Bob Newman) • TRUCK DRIVER'S QUEEN (Moore & Napier) • SIX DAYS ON THE ROAD (Swanee Caldwell) • GEAR JAMMER (Jimmy Logsdon) • TRUCK DRIVIN' DADDY (Jimmy Logsdon) • A GREEN TRUCK DRIVER'S FIRST (Experience With Radar) (Coleman Wilson) • WILD CATTER (Tommy Downs) • PASSING ZONE BLUES (Coleman Wilson) • TRUCK DRIVIN' MAN (Cowboy Jack Derrick) • LONESOME TRUCK DRIVER'S BLUES (Bob Newman) • RADAR BLUES (Swanee Caldwell)

## TRUCKIN' ON—VARIOUS ARTISTS

LP 8-TRACK CASSETTE  
GT-0054 GT8-0054 GT5-0054

GIRL ON THE BILLBOARD (Del Reeves) • THE GEAR JAMMER AND THE HOBO (Red Sovine & Johnny Bond) • TRUCK DRIVER'S QUEEN (Moore & Napier) • ONE IS A LONELY NUMBER (George Jones) • LOOKING AT THE WORLD THROUGH A WINDSHIELD (Del Reeves) • GIDDY-UP-GO (Red Sovine) • EIGHT MORE MILES TO LOUISVILLE (Grandpa Jones) • TRUCK DRIVIN' MAN (Jimmy Martin) • I'LL HAVE ANOTHER CUP OF

COFFEE (Then I'll Go) (Claude Gray) • WOMAN BEHIND THE MAN BEHIND THE WHEEL (Red Sovine)

## TRUCKS, TRAINS AND AIRPLANES

LP 8-TRACK CASSETTE  
GT-0081 GT8-0081 GT5-0081

LEAVING ON A JET PLANE (The Kendalls) • ENDLESS BLACK RIBBON (Red Simpson) • TRAIN OF LOVE (Johnny Cash) • ALABAM (Red Sovine & Minnie Pearl) • MOVIN' ON (Dave Dudley) • CALIFORNIA TURN—AROUNDS (Jack Greene) • EBONY EYES (Orion) • HEY PORTER (Johnny Cash) • ALL AROUND THE WATER TANK (Jerry Lee Lewis) • SILVER WINGS (Nashville Harmonica)

## THE BEST OF THE BEST OF BILLY WALKER

LP 8-TRACK CASSETTE  
GT-0040 GT8-0040 GT5-0040

CROSS THE BRAZOS AT WACO • SHE GOES WALKING THROUGH MY MIND • I'M GONNA KEEP ON, KEEP ON LOVING YOU • WHEN A MAN LOVES A WOMAN • ANYTHING YOUR HEART DESIRES • FUNNY HOW TIME SLIPS AWAY • EL PASO • MOTHER, QUEEN OF MY HEART • MATAMOROS • SMOKY PLACES • AGE OF WORRY

## JERRY WALLACE—GREATEST HITS

LP 8-TRACK CASSETTE  
GT-0093 GT8-0093 GT5-0093

TO GET TO YOU • PRIMROSE LANE • DON'T GIVE UP ON ME • SWEET CHILD OF SUNSHINE • THE MORNING AFTER • IN THE MISTY MOONLIGHT • SHUTTERS AND BOARDS • DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME • LIFE'S GONE AND SLIPPED AWAY • IF YOU LEAVE ME TONIGHT I'LL CRY

## DOTTIE WEST

LP 8-TRACK CASSETTE  
GT-0085 GT8-0085 GT5-0085

I FALL TO PIECES • CRAZY • I'D BE LYING • THE HAND THAT YOU'RE HOLDING • WALKING IN THE DARK • HEARTBREAK U.S.A. • SHE'S GOT YOU • ANGEL ON PAPER • I SHOULD START RUNNING • MEN WITH EVIL HEARTS

## THE BEST OF THE WILLIS BROTHERS

LP 8-TRACK CASSETTE  
SLP-960 SLPT-1960 GT5-960

GIVE ME FORTY ACRES (To Turn This Rig Around) • BUYING POPCORN • BLUES STAY AWAY FROM ME • PRIVATE LEE • THERE GOES THE FARM • SOMEBODY KNOWS MY DOG • RING OF FIRE • NASHVILLE'S ACE IN THE HOLE • GONNA BUY ME A JUKEBOX • SIX FOOT TWO BY FOUR

## MAC WISEMAN—GOLDEN CLASSICS

LP 8-TRACK CASSETTE  
GT-0049 GT8-0049 GT5-0049

JIMMY BROWN THE NEWS BOY • GOING LIKE WILDFIRE • I SAW YOUR FACE IN THE MOON • I STILL WRITE YOUR NAME IN THE SAND • BARBARA ALLEN • THE PRISONER'S SONG • JOHNNY'S CASH AND CHARLEY'S PRIDE • SWEETER THAN THE FLOWERS • 18 WHEELS A HUMMING • DON'T MAKE ME GO TO BED

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# COUNTRY MUSIC SOCIETY OF AMERICA

## 11 Great Reasons Why You

Attention Country Music subscribers. By now, you have no doubt noticed references in Country Music to The Country Music Society of America. And, you may still be wondering just what it's all about. That's why I'm again taking a minute now to fill you in on the details.

For a long time, I have felt that you and I and other fans, whose knowledge and love for country music is above average, should have an organization to serve our interests. Not something for just everyone, but something special for serious country music loyalists. After all, we buy the records. We listen to the radio stations. We spend the money to go to the concerts. So how do we make our voice heard?

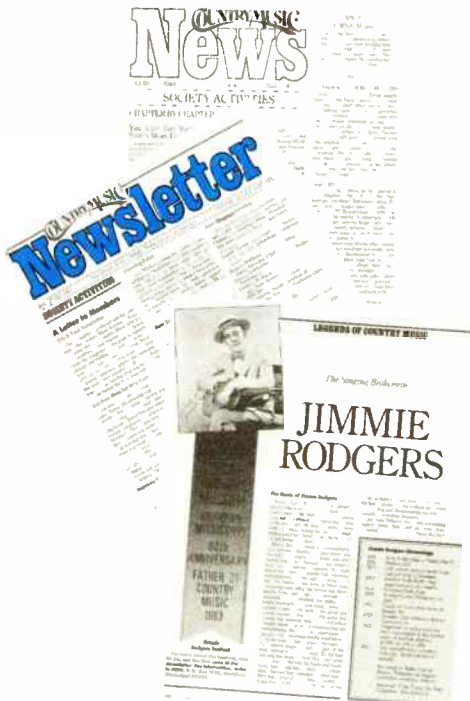
The answer is the Country Music Society of America. With 75,000 plus members enrolled since last October, we are the largest and most influential organization of music fans in the country.

Now, because you are a regular Country Music subscriber in good standing, you are eligible to become a "Charter Member" in this exclusive organization. And best of all, I'll give you your membership FREE when you extend your current subscription for an additional year.

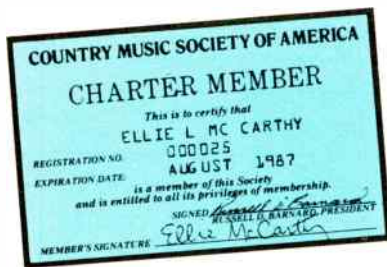
This is the time you should sign up. And here are 11 great reasons why...

### Eleven Reasons to Join!

1. You get the Country Music Answer Book... a pocket digest crammed full of award winners, fan club information, country nightspots, birthdates and horoscopes of the stars, important addresses and telephone numbers and more.



2. You get the Country Music Newsletter... a unique bi-monthly paper for Society members only.



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Russ Barnard  
Publisher

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*“The dust storms  
of West Texas  
had kinda become  
a romantic epic  
movie in my head,  
and I’d seen  
that movie.”*

# JOE ELY

The first thing you notice is that the bags beneath Joe Ely’s eyes are gone. In the past, you’d always seen him in dark backstage dressing rooms, or around the bar at some joint, or in his hotel room, and the road had been etched in his face. He may be a little tired this sunny afternoon—“Do I smell coffee?” he asks expectantly as he ambles into his manager’s offices in downtown Austin, Texas—but that’s because he’s just gotten out of bed, not because he didn’t go to bed last night.

Moving down the converted house’s hallway to the back, where there’s a kitchen and a tape machine, Ely looks otherwise like his usual funky self. Frayed black Levis, frayed blue Levi jacket, frayed boots, white shirt with black patterns, bolo tie with a watch as its centerpiece, angular rockabilly haircut. In an office of exposed wood, plush carpets, stained glass windows, and employees with designer jeans and expensive blow-dry hairdos, he stands out like an order of beer and barbecue at a champagne and caviar brunch.

Ely clicks on a cassette of his new album *Hi Res*, and the second thing you notice is that the country in his music is also gone. These songs are flat-out rockers, and not the rockabilly of 1981’s *Musta Notta Gotta Lotta*, his last album, either. These whoosh out of the speakers on waves of grinding, hard-rock guitar, rumbling synthesizers, and hammering percussion machines. On one listening, you are impressed—impressed as in surprised—but unsure of anything about the music except that Ely remains one of the sharpest *songwriters* of his time and place.

Lubbock’s own Joe Ely, who has lived on the road, either as an adventurer or a bandleader or both, for most of his adult life, took the last

year off. He broke up his superlative band and settled into his home outside Austin, got married and became a father; he worked continually, for the first time in years, on writing new songs.

“I found when I was sitting down to write, that because of all that touring, all that time spent in the cities, I’d become an urban animal,” he explains. “The dust storms of West Texas had kinda become a romantic epic movie in my head, and I’d seen that movie. Now, I have a feel for different rhythms and different sounds and different beats. It’s a different sound, but it’s the same roots. It feels real fresh to me, the same feeling that I felt on those first couple of albums. I can’t wait to get back out and play it now; I’m bustin’ loose at the seams, feel really mean, you know, ready to tear loose.”

The change came late in 1982, when Ely and his band concluded what had been, for all practical purposes, an 18-month, chase-your-tail-in-circles tour

behind *Musta Notta*. They had played the skating rink in Big Springs and the baseball field in Amarillo, the showcase nightclubs of the north and the roadside dives of Louisiana, the pubs of London, England, and the stadiums of the Eastern seaboard as opening act for the Rolling Stones. They’d been doing it, really, since 1977, when Ely’s debut album was released. Never a big record-seller, he’d been forced to stay out there three or four nights a week, fifty weeks a year, to pay the bills. In the process, he’d become one of the most charismatic and white-hot performers straddling the line between country and rock. It was a life he loved, but it had taken its toll; his songwriting had suffered and his band members had become, how do you say, overly familiar with him and with each other.

“We played every joint in the United States three times, and we did all that great, but there wasn’t a creative spark as far as doing new stuff. You can only wear out those old songs so many times. There’s gotta be something fresh and new, and nobody was happy with what we were doing. We’d evolved into a road band, with bloodshot eyes and horns that we’d grown; we were like iguanas, some sort of desert animal that grows scales to protect itself.

“Towards the end of the tour, it felt like we were kind of a machine. I mean, we were a screaming machine. When you work that much the band gets real tight, and it was real powerful, but in a way. . . I keep going back to a desert animal, like a snake or a porcupine; when you’re in the desert and there’s not much water around, it seems like desert animals and plants have thorns or scales or something as protection from the elements, just to keep a little water trickling in, but at the same time, they don’t spread out much. So it just didn’t seem like it was

*by John Morthland*

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# Record Reviews

## Johnny Cash and The Tennessee Two

*The Sun Years*

Charly Sun Box 103

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Not enough can be said about the packaging of this five album collection. The box is beautifully designed, and each individual album sleeve contains minutely detailed

notes on each individual number. The 33-page album-sized book is superbly organized. Not only is it packed with rare photos, ads and other Cash ephemera; as with the Perkins and Lewis sets, Escott and Hawkins, the foremost authorities on Sun, have really done their homework. Unlike so many European country and rockabilly authorities who substitute idolatry for accuracy and minimize insight in their liner notes, Escott and Hawkins prefer exhaustive, unrelenting research, resulting in a near-complete discography and a fascinating narrative.

That Cash has retained his musical vision over three decades is itself amazing, and *The Sun Years* stands as a sort of life achievement, overwhelming in its power, that reveals its treasures slowly. As Merle Travis once said of Cash, “He’s definite. Even though he’s a kaleidoscope of a thousand different ideas, he’s a straight line.” —RICH KIENZLE

**David Allan Coe**  
*Just Divorced*  
 CBS 39269

**Hank Williams, Jr.**  
*Major Moves*  
 Warner WB—25088

**B**asically, these albums by two of country music’s most consistent artists cover the same topic: *Women*, subset *Problems With*, subset *I’m Left, You’re Right, She’s Gone*.

From the standpoint of the music, they’re both pretty good albums. Both Hank Williams, Jr. and David Allan Coe still understand what country music is all about. Both are excellent songwriters and both are willing to experiment, reach out and try something new or rework something old into something new. In *Major Moves*, Hank Jr. continues and refines his fascination with both the blues and early rock and roll. In *Just Divorced*,

David dabbles in bluegrass and even hardcore pop production (“Mona Lisa Lost Her Smile” could be cut “as is” by Kenny Rogers).

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Despair wears poorly on vinyl. If you don’t believe that, play “I’m So Lonesome I Could Cry” five or six times, then see if you don’t want to go out and buy a bottle of cheap wine to drink yourself numb.

Hank Jr.’s worldview is a little different, not necessarily any less bitter, but maybe a little less glum. In a spoken intro to the album’s excellent blues medley, Hank Jr. says, “You know, I ain’t crazy about nothing but women, money and the blues.” Sure, it’s cynical, but at least he ain’t pounding his head on the wall.

The opening song is “All My Rowdy Friends Are Coming Over Tonight,” an obvious—and effective—play on his hit single “All My Rowdy Friends Have Settled Down.” When his woman done left him, Hank Jr. is more interested in boogying than weeping, a point he emphatically makes in the *next* song, Eric Clapton’s old “Promises,” one of the more

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The blues medley is great, and there’s a pretty funny song about videotapes. The great thing about Hank Jr. is he doesn’t necessarily write about what everybody else in Nashville is grinding out this week. It’s tough, though, to retain the kind of cutting edge Hank Jr. has at his best.

This seems to be an especially tough time for men and women, and these tough times are reflected in popular music. To a large extent, both of these albums are characterized by bitterness, David’s tinged with despair, Hank Jr.’s with anger. The problem seems to be not that a man can’t find a perfect relationship with a woman, but that men and women can’t sustain any relationship at all. It’s interesting to compare both of these albums with the glut of ballads from Nashville’s female vocalists, most of which sound as if their lyrics were taken from the latest romance best-seller. Kinda makes you wonder if men and women are really members of the same species.

—MICHAEL BANE

**Ray Charles**  
*Do I Ever Cross*  
*Your Mind*  
 Columbia FC38990

**T**his is Ray Charles’s second album for CBS’s Nashville record division. His first, the 1983 *Wish You Were Here Tonight*, marked a conscious decision on his part to go after what he called “the actual country & western sound” (which was not an unusual musical objective for the man who popularized such country-blues hits of yesteryear as “I Can’t Stop Loving You” and “You Don’t Know Me”).

In this regard, *Wish You Were Here Tonight* was a noble and passably successful experiment. The album included surprisingly straightforward renditions of country blues and ballads written by the likes of



# Record Reviews

"Home of the Blues." We also get a jolt with Cash's rough 1957 recording of the previously unknown "Leave That Junk Alone," a bluesy, anti-booze number and the original demo of "Country Boy," sung alone with acoustic guitar backing.

Cash was working more closely with Clement by late 1957, and the choirs, piano and drums became more pronounced in the final year of his Sun contract, anticipating his elaborate Columbia productions of the sixties. In fact, the prospect of moving to Columbia was on Cash's mind as he rushed to fulfill his obligations to Sun before the contract expired. Clement was running the show by then, as shown on later tunes like "I Guess Things Happen That Way," "Ballad of a Teenage Queen" and his final Sun recording, "Down the Street to 301." The effectiveness of using added voices remains debatable. Escott and Hawkins note that Cash returned to the sparse sound on the early Columbia recordings, but in fact Cash and his producer Don Law tended to augment if they felt it worthwhile ("Ira Hayes" being one notable example). To this day Cash continues to do so, evidenced by his larger backup group.

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George Jones, Merle Haggard and Sonny Throckmorton. And it featured accompaniment by a group of top Nashville session musicians (who overdubbed their parts in Nashville, under Charles' supervision after he'd recorded the vocals and basic instrumental tracks in his Los Angeles studio).

On *Do I Ever Cross Your Mind*, Charles has again paid tribute to the country mold, but this time only in passing, really. Gone are the sort of slightly self-conscious efforts to submerge his unique vocal style into this genre, which marred *Wish You Were Here Tonight*. On the new album, he does offer an intriguingly changed-up version of Gary Paxton's "Woman, Sensuous Woman" (a song which, I might note, was first popularized by Don Gibson, the same man who wrote "I Can't Stop Loving You," immortalized by Charles some two decades ago). "I Had It All" is a lively country-bluesy ballad of a fallen music star who seems to revel in the dizzy unevenness of his professional life; and it is also the kind of song that should garner some airplay on country stations.

Apparently, Charles (who both produced and engineered on this outing) followed pretty much the same Los Angeles-to-Nashville recording procedure that he utilized last time around. Once again, the tasteful licks of tried-and-true Nashville session pickers like Buddy Spicher, Terry McMillan, Buddy Emmons and Phil Baugh can be heard throughout.

Overall, however, the end result this time is much more

fully realized and eminently more satisfying to listen to than his first effort. Charles has chosen songs here that are more appropriate vehicles for his free-flowing rhythm and blues soulfulness and his expansive, jazzy inflections, as well as for all those other startling vocal attributes of his which literally redefined the precepts and set the standards for much of popular American music of the 1950s and 1960s. I mean, just *listen* to him sing the soulful "Do I Ever Cross Your Mind," the sleazy-rollicking "All I Wanna Do (Is Lay Around and Love You)", or the melancholy "Love of My Life." What you are hearing is the sound of "The Master" at work. Like icing on a cake, he's even got the Raellettes backing him on two tracks—and my, my! When those women start singing, it's definitely "chill bump" time!

Ironically, there is a strong possibility that the best cuts on this album will end up getting more airplay on R&B and contemporary black stations than they will on your average country station, which would be a shame. A crime almost! Charles is, after all, one of the true musical pioneers who broke down the strict racial barriers in popular music of the past decades and, in the process, influenced just about every country singer who's since stepped up to a microphone. It would be unjust and unfortunate if a whole new generation of listeners (either white or black) should miss a chance to savor the genius of one of America's great vocal talents who has emerged on this album in such full splendor. —BOB ALLEN

**Jerry Lee Lewis**  
*I Am What I Am*  
MCA 5478

**W**ith all the other crosses he's had to bear lately, I'm glad I can spare Jerry Lee Lewis the added indignity of a negative record review. This

may not be prime Jerry Lee, but it certainly hangs together better than I expected.

I was expecting less because he's been so unimpressive the times I've seen him since he got out of the hospital a couple of years back. It's not simply that he had slowed down—that was necessary and wholly understandable, even if his rock material suffered for it. The real reason was that Jerry Lee didn't seem to be into his performance all that much; his attention seemed elsewhere. Now, after the death of his wife and the ensuing charges and denials, with his tax problems and his own most recent overdose, I'd expect him to be more distracted than ever. So when I picked up an album that listed two keyboard players (David Briggs and Pig Robbins) besides the



Killer, I was expecting the worst.

But Jerry Lee's strategy (undoubtedly shared, if not conceived, by producer Ron Chancey) proves a wise one: de-emphasize the rockers almost entirely and lean on the ballads. Somehow, the less frenzied Jerry Lee translates to record better than it does to the stage.

Not that he's what you call a new man—"Honky Tonk Heart" is exactly the kind of country ballad virtually nobody else does these days, and it's reassuring to know Jerry Lee still remembers. I could do without "Candy Kisses," but "Send Me the Pillow That You Dream On" is an effective enough cover, as is "I'm Looking Over a Four Leaf Clover" (except for the feeble piano). "Careless Hands" offers a

characteristic mix of admonition and regret, and "Only You" is the kind of Fifties rock ballad he can still stamp out in his own mold despite Chancey's superfluous strings and backup voices.

What's happening here is the exact opposite of those concerts I described: Jerry Lee has his heart in this album even if the chops (vocal and piano) aren't always there. It's not surprising, then, that the trademark middle-age song this time ("That Was the Way It Was," with Jerry Lee invoking the names of Elvis and James Dean as well as his own) is both nostalgic and a little bit morbid. And finally, this album also has one of his trademark I-am-what-I-am songs. Appropriately enough, it's called "I Am What I Am," and Jerry Lee's whiskey-drenched voice is in fine fettle. The song insists on the Killer's affinity for both rock and country, as this type of song always does. It may not be entirely true this time; based on this sample, rockin' Jerry Lee is to some extent a thing of the past. But, even so, this album proves that such a turn of events offers its own rewards.

—JOHN MORTHLAND

**Conway Twitty**  
*By Heart*

Warner Bros. 1-25078

**O**ld Bedroom Throat is back, and the throat still works. Conway fans knew their boy hadn't gone permanently to lunch in Twittybirdland when he perpetrated that *Merry Twismas* album last holiday season (Conway's always doing things like that), and they were right; what we have here is a typical modern grown-up Conway product, all about love. Our Senior Sultan of the Sheets is riding again, and the throat work is serious.

Before we go any further, let us understand that Conway's throat is one of country's great distinctive instruments, and that Conway himself is a

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major stylist who can really put it across. I mean, he bends those notes with the very best of them, and it's a thrill to hear him slide slowly around a smartly, classically constructed country heart song like this album's "I've Never Had It Bad." He nails that song, no doubt about it. Conway can sing.

On the other hand, he does like to growl. It's his trade-



mark, that throaty little come-on purr. He's a tiger, our Sultan, and three tracks on from "I've Never Had It Bad" he's growling lewdly at a bored-housewife-doing-laundry-in-the-basement (thank you, Billy Sherrill), suggesting quite explicitly that what *she* needs is a "Bad Boy" like *him*. Now, that's just dandy if you can really identify with Conway as a "bad boy," if you can really *see* him burning rubber at the Ramada Inn, if you can really *feel* his hot-punk appeal. If you can't—if you find the distance between Conway in '84 and, say, Johnny Rodriguez in '76 a trifle forbidding—then it doesn't quite ring your bell. Personally, I have to admit that while the housewife in me may be bored, she is pretty impervious to the charm of our sultry Sultan's strutting schtick. Conway sounds a lot better when he's in love than when he's in heat.

Between the gentle singer's skill of "I've Never Had It Bad" and the silly steamed-up funk of "Bad Boy," *By Heart* noodles around pleasantly enough (Conway is never hard to listen to) but to no great purpose. There's a Harlan Howard song in which the moon confesses that contrary

to popular wisdom it doesn't know a thing about love, but maybe the song isn't cute enough. There's a clever twist of metaphor to "A Hard Act to Follow," but it comes too late. There are two numbers which have some of the feeling of "I've Never Had It Bad," but they sound a little too much like many other neat and tidy Nashville love tunes.

Given that Conway really isn't at *all* hard to listen to throughout this album, the conclusion must be that *By Heart* is a strictly conventional modern Nashville album in that we're talking "material problems" here, folks (and while we're at it, we might as well mention that the term "predictable" is woefully inadequate when applied to the arrangements; how about "mind-numbing"?). Conway ought to sing *better* real love songs. Someone get Conway some songs! Challenge that throat! — PATRICK CARR

**Johnny Rodriguez**  
*Foolin' With Fire*  
Epic FE 39172

**W**ell now, here we have some progress. Young Johnny Rod, having spent several years in the booze and cocaine badlands and returned to the fold with both a confession and a comeback album about a year ago, has now emerged with a singing character about as chewed-up and experienced as he himself must be. This means that his new album has coherence and integrity—nobody's pretending much—and that we have among us another fully qualified, operational honky tonk singer.

This sad character (who can, of course, be beautiful) puts across some good stuff. A classic drunk-in-broken-love number starts out, "Hand me another/I'll swallow that mother/Soon I'll be higher than the sun ever rose"—a pretty nifty grabber, and sung with feeling too—while in

"Rose of My Heart" our man has delivered a genuine grade A-minus bouquet of a song, almost as pretty as pretty can be. "First Time Burned" and "Foolin' With Fire," for their part, have both the heart and the poignancy appropriate to the scorching-embers-of-failed-love and love's-bridges-burned category of songs to which they belong, and they're okay; they move, and they're smart.

All the songs on this album are smart, in fact. There is even some legitimate point to the inclusion of an English/Spanish cut of "Down in the Boondocks" which is slugged in there somewhat like a commercial between the main events in Johnny's distinctly adult tournament with love and self; his Spanish singing is real sharp, slightly annoyed, appropriate to the spirit of the song, and this reminds you that ol' Johnny, in what has to be the most original "how I got in country music" story of our time, connected to the front rank of showbiz by getting caught while stealing a goat. Sort of a "howdy" from the boys in the barrio, this number.

So as I said, this album is smart, but it's not *that* smart. As an album rather than a collection of individual songs it tends to recede into the background. I think that this is because the melodies of the songs just aren't original enough, and this problem is compounded by a kind of gentility of production. There are no sudden shifts in the texture of the sound, no sharp changes to alert the brain out of the creeping hum-along effect which begins to take hold early on side one. Johnny is a very smooth vocalist, so maybe the sharp edges have to come from somewhere else in the producer's repertoire. Usually I like Ritchie Albright's production a lot, but not this time, and that's a shame.

Still, this album has a core, it has a real personality. It's no touch-of-this, touch-of-that job, and it's finely made and seri-

ous. Johnny's singing, I think, is better than it ever was—cocaine has not burned his pipes as badly as it has burned others'—and he's a lot more interesting than he used to be.

—PATRICK CARR

**Reba McEntire**  
*Just A Little Love*  
MCA5475

**R**eba McEntire sounds a little like a lot of other country singers without reminding me of any one of them in particular, and that's a compliment; she offers just the right blend of the unique and the familiar, so it's no wonder she's become identified with upstart hard-country singers like George Strait or John Anderson.



This is her first album for her new label, MCA, and there's clearly been some effort made by producer Norro Wilson to "soften" her a little bit, presumably for broader commercial appeal; a couple of songs sound like they might have originally been intended for Crystal Gayle, and "If Only" and "He Broke Your Heart" suffer from excessive string charts. But if anyone can stand up to that kind of sweetening, it's Reba.

So check out her exquisite phrasing on "Just A Little Love," the first hit from the album; she can belt a ballad with the best, and the way her voice breaks on, say, the word *stack* (from "And that stack of bills just won't wait") is sure to grab ears. "I'm Gettin' Over You" may be a stock ballad, but Reba brings to it a dis-



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quieting combination of resolve and vulnerability, while her anxious edge on "Tell Me What's Good About Goodbye" conveys much more than just sadness. "Poison Sugar" is a modern twist on the classic western ballad; in this case, the bad guy loves 'em and leaves 'em. "Every Second Someone Breaks a Heart" takes a particular sentiment and milks it for all it's worth by using all kinds of overblown analogies. With its hard, shuffling beat (courtesy of drummer Larrie Londin), it's a perfect match for Reba's full throaty voice.

The album is still just a tad too safe; I'd like to hear Reba stretch out on more challenging material, because I've no doubt she's up to that challenge. But until then, *Just A Little Love* offers a welcome shot of country soul.

— JOHN MORTHLAND

## Mel Tillis *New Patches* MCA 5472

**M**el Tillis has been heard to complain lately that nobody in Nashville is writing "his" kind of song anymore—a simple love song, an earthy cheating song, a sly drinking song, anything like that with a rich melody, some memorable wordplay, and not too many chords. It's hard not to sympathize with his plight, especially after hearing an album that proves his point as graphically as this one does.

Both sides of *New Patches* start off fine. "Midnight Love," the cheating song that opens the album, gets a soft acoustic guitar intro, with the steel and Mel's voice both taking on foreboding tones that virtually advertise "Sin Here." An acoustic piano (no electric! no synthesizer!) hammers away to provide rhythmic underpinning. "Texas on a Saturday Night," which kicks off side two, is recorded either live or fake-live. It's no great piece of writing, but it is a bright,

uptempo tune kicked along by a jaunty fiddle, with Tillis and Willie Nelson trading verses in spirited performances.

After that, the pickings are slim. The title song, though a pretty decent piece of imagery and a pretty decent idea for a fidelity song, is not one of Tommy Collins' best efforts. Ditto for "Slow Nights," which is more an idea for a song than a good song in itself, or "Faded



Blue," a forced metaphor that just doesn't gel. Others—"Almost Like You Never Went Away," "You're as Far as I Can See (When I Close My Eyes)," "Bed of Roses"—are too riddled with clichés, while "Small Change" rocks too woodenly.

What we have here, in other words, is one of your basic old-fashioned, two-hits-and-a-bunch-of-filler country albums. And who's to blame for that? Well, I hate to name names, but I'd be derelict in my duties if I didn't point out that nearly all these songs are from publishers associated with one Mel Tillis. I think Tillis knows exactly what his problem is when he pinpoints his material, so maybe he'd be helping himself more by looking to outside writers. Failing that, he might consider cutting a live album heavy on the uptempo dance tunes.

— JOHN MORTHLAND

## Pinkard & Bowden *Writers in Disguise* Warner 25057-1

**L**ife, the philosophers say, imitates art, and art often imitates country music. Or

something like that. Whatever.

Anyway, once in a great rare while, a critic is privileged—indeed, blessed—to hear a song that not only perfectly reflects the temper of the times, but touches on a universal truth so personal, so moving that he must share it with his readers. Cast your eyes, and prepare for a feast of the soul:

*I've seen it all a thousand times  
And it always ends the same  
There's got to be a loser  
In every cheating game*

*Some men think it's funny  
Chasing skirts and having fun,  
But ain't nothing funny  
About a woman with a gun*

Even music critics know a truth when they see one. And so, apparently, do Sandy Pinkard and Richard Bowden, the alleged perpetrators of *Writers in Disguise*. Let me just read you some titles off the rest of the album: "Help Me Make It Through the Yard," "Drivin' My Wife Away," "Mail Order Dog," "I Lobster But Never Flounder," and, of course, the ever popular "Blue Hairs Driving in My Lane."

Satire is harder to carry off than one might imagine. Pinkard and Bowden are masters of the song we'd all like to write in the shower, usually after hearing, say, "Islands in the Stream" for the four millionth time on the radio. In fact, fellow *Country Music* writer Nick Tosches and I, at the height of popularity of the sappy "Blind Man in the Bleachers," penned our own song about a traveling Clorox salesman who didn't know his wife was cheatin' on him titled—groan—"Bleach Man in the Blinders."

The best thing about this album is that it holds together very well. Satire, as a rule, wears out pretty quickly. But Pinkard and Bowden have worked out a formula that's good for a consistent giggle—a mix of parody songs and their own compositions (such as "Woman With a Gun" and

"Shake a Snake," your basic religious ballad). They also have an impressive list of contributors, including most of the laid back Los Angeles recording scene (ex-Eagles, a Fogelberg here and there, a bit of Jackson Browne). David Carradine contributes "weird religious screaming on 'Shake A Snake.'"

I mean, here's the bottom line: this is the best funny record since *Ben Colder's Greatest Hits*, which is another story altogether.

These guys are crazy. Buy their record.

—MICHAEL BANE

## Mark Gray *Magic* CBS FCT 39143

**E**ven though this album is Mark Gray's debut as a recording artist, this young Mississippi-born singer has already made his presence felt on the music scene.

While still a teenager, Gray briefly sang and toured with the then all-gospel Oak Ridge Boys. Recently, he ended a three-year stint as a member of the group Exile. Along the way, he has also made a mark as a songwriter. His original compositions include hits like "Take Me Down" and "The Closer You Get" (both of which were number one hits for Alabama), and "It Ain't Easy" (Janie Fricke) and "Nice Girls" (Melissa Manchester).

*Magic* is, in fact, the sort of strong debut album that one might expect from such a seasoned young artist with such well-focused writing and singing talents. Though as a songwriter (he co-wrote eight of the ten cuts on *Magic*) Gray often favors intriguing and sophisticated pop melodic structures, as a singer he is clearly a white boy with his roots dug deep into gospel and rhythm and blues. His husky voice and his confident phrasing give a distinct R&B flavor to just about everything he sings. His chops are put to

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exemplary use on his rather memorable original, "It Ain't Real If It Ain't You," which was also his debut single. With his bluesy, growling voice, he is also capable of breathing new heat and fire into the old Bill Withers standard, "Lean on Me."

Production on *Magic* was handled jointly by veteran producer Bob Montgomery and Steve Buckingham. Buckingham also co-wrote two of the songs on this album, and has an obvious feel for Gray's music. In all fairness, Montgomery's rather bland production style has, in the past, left this writer cold. Too much of the music with his fingerprints on it seems to leave a sweet, goopy aftertaste, the musical equivalent of getting over-roasted marshmallows caught in your teeth. But whether the credit here is Montgomery's or Buckingham's, the credit is certainly due. The production on most of the tracks on *Magic* is hard on the money. The arrangements are refined, yet still deliver the right amount of grit, punch and electricity to complement Gray's gutsy vocals.

On *Magic*, Mark Gray serves up a difficult recipe: pop music with a genuine, home-cooked R&B-country flavor. It's nice to hear someone get the ingredients right for a change. — BOB ALLEN

## Mel McDaniel

*Mel McDaniel With Oklahoma Wind*  
Capitol/EMI ST 12326

**F**orty-two-year-old Mel McDaniel is no spring chicken and no newcomer to the music business. In spite of his obvious vocal talents, he has spent much of the last decade lost in that strange commercial limbo that an artist enters when he or she rises above the level of regional success but falls short of national stardom.

Though McDaniel has made occasional forays into the coun-

try Top Ten and landed some awards (including a 1978 Bullet Award from this magazine), he has unfortunately been stuck on a record label (Capitol) which, until recently at least, seemed to devote its best efforts toward keeping its roster of country artists a well-guarded secret from the general public. More often than not, his records were released with little apparent promotion or publicity.

With this new album, McDaniel has emerged once again, his mellow, persuasive voice not only intact but comfortably matured. He's been back in the Top Ten (with the stirring Bob McDill song, "Call It Love," which opens this album); and for a change, he seems to be getting some back-up from his label.

*Mel McDaniel With Oklahoma Wind* is a step forward for this gifted veteran singer in yet another way. It is also his first outing as a producer. With a careful choice of material from top writers like Dennis Linde, McDill, Ronnie Rogers and Harlan Howard (though Mel is a skilled writer himself, he is listed only as co-writer on one cut), and the intelligent use of his own band, *Oklahoma Wind*, in the studio, he has emerged with an album which though not startling, is highly enjoyable. And, it is right on the mark at least eighty percent of the time.

In this era of countrified orchestral syrup and wispy, tuxedoed pseudo-country singers, the sparse, unpretentious guitar-harmonica-piano dominated arrangements on songs like "Where'd That Woman Go" and "Most of All I Remember You" are a welcome change, even if they do lapse into sameness now and again. Similarly pleasing are McDaniel's low-key, straight-ahead renderings of fine ballads like "I Call It Love," and whiskey-tinged testimonials like "Born to the Night."

From my point of view, the reemergence of Mel McDaniel is a positive sign on the horizon. In this era when country

music seems all too eager to lose itself in a sea of hairspray and sell itself down the river with a host of Hollywood-East pretensions, the determinedly countrified, no-nonsense approach of a solid journeyman singer like Mel McDaniel offers a refreshing change of pace. It's soothing for a change, to hear an artist who seems to have no particular creative point to prove, no musical axe to grind and no overbearing personality or legend to try to live up to on vinyl. It's good to hear a country boy who simply seems interested in singing a good country song the way it was meant to be sung.

— BOB ALLEN

## The Osmond Brothers *One Way Rider*

Warner Bros. WB-25070



**Y**ou don't even have to wait for me to be interviewed in *Playboy*. Yes, I have harbored lustful feelings toward Marie Osmond. Cute little Marie... woof. Sang a pretty good country song, too. That said, I'll also admit that I never had a thought, lustful or otherwise, about her brothers. I'm afraid *One Way Rider* isn't going to change that situation much.

Actually, there is nothing so much wrong with this album as there is with the present state of country music. *One Way Rider* follows the Kenny Rogers school of country music production, which calls for an album filled with soupy love ballads overproduced to the point of parody. Now that I'm through stamping my little

foot in irritation, I suppose I should mention that this stuff *sells*; most of the charts are dominated by overwrought ballads by sincere-sounding male singers.

I admit to being at a loss to understand this phenomenon. There's a strong sense of self-flagellation in these songs in general and on this particular Osmond Brothers album. Unlike the old kick-over-the-barstool days of Webb Pierce, today's country man seems on the verge of tears all the time. He's sensitive, vulnerable and probably sips white wine coolers while his little darlin' hustles rodeo cowboys. I realize that some of the largest social movements of the last ten years may have washed over my head, but I just can't believe that today's modern woman is looking for men who cry in their Perrier water.

Okay, okay, about this album. Jim Ed Norman's production is seamless, as original as vanilla custard and slicker than a greased Billy Sherrill. There are even a couple of good songs on the record—the title cut, Rodney Crowell's "One Way Rider" and "You Be the Judge"—but it's hard to tell. None of this is to single out the Osmond Brothers; the album really is better than most of the sludge that passes for country music these days. The problem is a crucial lack of vision, an unwillingness on the part of someone to step away from formula music. The most sure-fire formula and finest production values in Music City still don't add up to good music.

By the way, guys—hear much from your sister?

— MICHAEL BANE

## Vern Gosdin

*There Is A Season*  
Compleat CPL-1-1008

**N**ot only is Vern Gosdin back in full force on this solid new album, which is his second for Compleat, a Nashville-based, independent record la-



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bel, he is back this time with two illustrious musical guests—one of them predictable, the other not so predictable.

*There Is A Season* opens on side one with a stirring rendition of the old Pete Seeger/Byrds adaptation of the traditional "(To Everything There Is a Season) Turn, Turn, Turn." On this cut, Gosdin gets some inspired accompaniment from ex-Byrd Roger McGuinn, who lays down the same familiar guitar riffs and harmony vocals that he used some fifteen years ago on his group's own enduring version of this song.

On "Love Me Right to the End," the second cut on side one, Emmylou Harris (who sang an ethereal duet with Gosdin on his first big hit, "Hangin' On," in 1976) contributes some lovely double-tracked harmonies.

But it is only as one works through the remaining eight cuts on *There Is A Season* that one gets to the album's real high points. These come when Gosdin digs unaccompanied into the sort of soul-shatteringly painful laments which are his true forte. On his own co-written originals like "Dead From the Heart on Down" (which is possibly the most mournful country song since "He Stopped Loving Her Today"), "How Can I Believe In You (When You'll Be Leaving Me)," or the bluegrass/gospel-flavored "Stone-Cold Heart," he conjures up the emotions of a man who has not only lost his love but had his very faith in existence shaken to the foundation as well. Though Gosdin's voice lacks the startling range or precision of say,

a George Jones or a Merle Haggard, there are few others who can so effectively evoke a feeling of sadness so deep that it is almost metaphysical in its proportions.

Gosdin's vocal performances on these latter three songs are, in fact, so outstanding that they are—the contributions of his illustrious and talented guests notwithstanding—worth the price of the album alone. — BOB ALLEN

## Atlanta *Pictures* MCA 5463

Somehow I blame it all on the slow suburbanization and cultural homogenization of the American landscape. It is from this, I feel, that the nation's deepening fascination with regionalism and rural authenticity flows, as well as its apparent hunger for pastoral nostalgia.

Well, sure enough, the ole boys down south have gotten real good at healing the rest of the country's spiritual malaise in this regard; they've gotten real slick at manipulating the popular myths of "Dixieland" and bottling up new musical elixirs that reek of this "authenticity," and huckstering them to the rest of the country, as if they were so many vials of some weird snake-oil patent medicine. And as a result, we now have a seemingly endless string of "nuevo" country-rock bands inundating us with all manner of banjo-fiddle-guitar-accompanied ditties about clear water and fresh mountains; skipping rocks down at the reservoir on Saturday night; and "Gee, ain't things great down south of the Mason-Dixon Line"—to the point of tedium.

As part of this trend, enter Atlanta, yet another new group named after a prominent myth-tinged state or municipality out of the Old Confederacy. It is more than mere coincidence that Atlanta was conceived, hand-tailored

and put together by Larry McBride, the very same impresario who helped launch the group Alabama to fame before parting ways with them in a flurry of acrimony and litigation.

Under other circumstances, it would perhaps be less than fair to draw comparisons between Atlanta and Alabama. But since McBride and the members of Atlanta themselves have now and then taken up the call to do this, it's open season. (For one thing, it's been pointed out by someone in the Atlanta camp that, unlike Alabama, the members of this band all play their own instruments on their records; and that would surely mean something—if they played them well enough to really make a difference.)

What we find here, on *Pictures*, Atlanta's debut album, is a large, energetic but unwieldy band (nine men; all of them lead singers—why does any band need nine lead singers!?) which seems to have built its style around high-decibel, multi-harmony overkill.

Atlanta's music, for the most part, is cast in an inoffensive, vocally polished country-pop style. (I'm reminded of Kenny Rogers and The First Edition now and then when listening to them.) Though their songs are peppered here and there with the sort of bad theatrics one associates with a high school play, their music seems calculated to please—custom-built for shipment straight out to radio land; bland and inoffensive enough to serve as background music in a Pepsi commercial.

I've got no quarrel with this, per se. If this is what people want to hear, then let them have it. But somehow it seems a shame—a crime against nature, perhaps—that such unoriginal and blatantly commercial fodder as Atlanta's "Sweet Country Music (Clean Mountain Air)" and "Dixie Dreamin'" (songs which pale beside great Randy Owen/Alabama compositions like

"My Home's in Alabama" or "Tennessee River") should clog the airwaves when the music of more obscure southern music geniuses like Norman Blake, J. J. Cale, and the North Carolina-based Supergrit Cowboy Band goes virtually unheard on contemporary radio.

But what is most bothersome—despite Atlanta's fine harmonies and occasionally inventive instrumental and songwriting licks—is the degree of unabashed calculation that seems to have gone into the music on *Pictures*. Not only are there overly contrived evocations of nostalgia like "Dixie Dreamin'" and "Sweet Country Music." (They even break into a chorus of "Will The Circle Be Unbroken" in the midst of this last number. Spare me!) There are also not one, but two (well, actually three if you count "Atlanta Burned Again Last Night") rather pompously dramatic songs about the Civil War—"Sweet Was Our Rose" (a melodically brilliant but lyrically hokey song) and "Blue Side of Gray." (Atlanta breaks into a full-blown chorus of "The Battle Hymn of the Republic" at the end of this song; and they are said to unfurl a huge American flag on stage when they perform it live—Gag me!!)

It's only when Atlanta eases off of their contrived blitzkrieg of "South-of-the-Mason-Dixon-Line" hype and relax a little that the true depth of their potential begins to show. For instance, they turn in a delightful rendition of the old Hollies' tune, "Long Cool Woman."

I could be wrong about Atlanta—dead wrong. It's a chance a reviewer always takes. But this band seems to be merely another manifestation of massive record biz hype—a flurry of promotion with which the media seems to have fallen in step. I'm afraid it's just another bizarre example of the entire country music industry bowing down to the emperor who wears no clothes. — BOB ALLEN

# Buried Treasures

*Re-issues, Rarities and the Hard-to-Find*

**B**efore there was rockabilly a nearly identical music known as Country Boogie held sway. It began in 1939, at the height of the nationwide boogie woogie craze, when country singer Johnny Barfield recorded "Boogie Woogie" for Bluebird Records. Through the forties the Delmore Brothers, the York Brothers, Tennessee Ernie Ford, Zeb Turner and even Merle Travis often slid into the style, some more than others (Ernie Ford's first real success came with "Shotgun Boogie" in 1950). Rockabilly fans can debate its influence on Presley and the rockabilly sound (there are strong views on both sides), but it set a

precedent—with a very similar sound—before anyone knew of Bill Haley or Elvis.

Britain's Charly Records is providing some valuable insights into the idiom with the release of four albums by four of its major exponents, all taken from the vaults of Decca/MCA. Red Foley, one of country's first true eclectics, was also one of the first artists to succeed commercially with boogie-oriented records. *Tennessee Saturday Night* (CR 30230) covers eleven years of Foley's career (1947-1958) and some of his strongest boogie/R&B material, with some country numbers thrown in to even things out. The title track, a huge hit for him in 1948, is

medium tempo shuffle that later was an onstage staple of Presley's Sun-era stage act. The taut, clattering "Plantation Boogie" (1955) boasts a sound nearly as hard-rocking as that of Elvis himself. "Pinball Boogie" (1954) features an engaging Foley vocal and inventive lead guitar from Grady Martin. "Shake a Hand" and "Hearts of Stone," both R&B favorites, are handled credibly by Foley.

Most of the straight country numbers are excellent, including a version of "Hillbilly Fever" done with Ernest Tubb and the original 1949 version of "Sugarfoot Rag" featuring Hank Garland, who wrote the melody, playing the sparkling

lead guitar that helped make him a Nashville legend. Garland also tears it up on the 1958 "Crazy Little Guitar Man." Much of this material hasn't been available for years. Also, I could have done without all that ricky-tick on "Hot Dog Rag" and "Rockin' and Reelin."

Moon Mullican was another essential country boogie exponent, and a major influence on the piano style of those famous country boogie cousins, Jerry Lee Lewis and Mickey Gilley. Beginning his career in some of Texas' finest 1930s western swing bands, Moon went on to fame after World War II with King Records, where he recorded Cajun ("Jole Blon"), ballads, and plenty of ferocious boogie and blues numbers built around his pumping piano. After leaving King around 1956 he moved to Coral, Decca's subsidiary label, and then to Decca itself from

## The Essential Collector

*"Little" Jimmy Dickens, Gene Autry, Spade Cooley, Lefty Frizzell, Leon McAuliffe, Carl Smith, Sons of the Pioneers and Bob Wills.*



**U**ntil now, people looking for albums by the Hall of Fame's newest member had a tough row to hoe. Dickens' *Greatest Hits* and *Little Jimmy Dickens' Best* have been unavailable for years, and aside from the odd cut or two on the CBS/Epic Rockabilly anthologies a couple of years back and a weak album of re-recorded hits, there's been nothing.

Which makes this collection—though it barely scratches the surface of his immense output—that much more welcome. The eleven tracks capture Dickens



at his peak between 1949 and 1960 and, even more interesting, trace his metamorphosis from Roy Acuff-styled singer to sassy, energetic shouter. However, Dickens was still an achingly expressive balladeer and that aspect is covered.

The album begins with his first hit, "Take an Old, Cold Tater," cut with Roy Acuff's Smoky Mountain Boys and lead guitarist Billy Byrd in January, 1949. The song's gentle, self-effacing country humor was consistent with the Acuff influence. But Dickens quickly began blazing his own



trails with "I'll Be Back A-Sunday" at an April session. And by the time he formed his own band, The Country Boys, with twin lead-guitars by Grady Martin and Jabbo Arrington, he was finding his own niche with feisty, flip novelties like "It May Be Silly (But Ain't It Fun)" (1951) and "I'm Little But I'm Loud" (1952), a joyous celebration of his new, supercharged musical personality. He continued in this vein with his buoyant version of Hank Williams' "I Wish You Didn't Love Me So Much," the original recording



of a song Hank himself later recorded as "Why Don't You Make Up Your Mind."

Three fine unissued tracks spice things up further. "The Last Time" (1957) is a medium-tempo ballad with a plaintive vocal and Buddy Emmons' fluid steel guitar. "Slow Suicide" (1954) is a loony novelty featuring The Country Boys at their best. As Louis Dunn's swinging fiddle cuts the air, Thumbs Carlille's crackling guitar and Walter Haynes' steel underscore the band's reputation as one of the best in country music at the



1958 through 1959. *Sweet Rockin' Music*, however, shows a Mullican more sweet than rockin'.

He was reined in on most of these sessions, with ooh-aah vocal choruses placed behind him. The songs themselves were a bit slick and tame, though "Jenny Lee's" Cajun flavor anticipates Rusty and Doug by several years, and "Moon's Rock" and "Pipeliner Blues," both cut at the same session, feature tough R&B sax and astringent Hank Garland guitar. "Early Morning Blues" is a great after-hours number, as is "My Baby's Gone;" his marvelously expressive vocal on the ballad "I'm Waiting for Ships That Never Come In" shows a more mellow side. Other tunes, however, don't work. The unissued "Wedding of the Bugs" should've remained in the can. What Decca wanted from Mullican isn't clear, but he

was strongest in his tried and true styles of the past.

Roy Hall, who died earlier this year at age 62, was another singer-pianist who influenced Jerry Lee, and a fine performer in his own right. Not only did Hall employ the Killer at his Hideaway Club in Nashville as an entertainer, Jerry Lee turned Hall's 1955 recording of "Whole Lotta Shakin' Goin' On" into one of his first recorded triumphs (changing lyrics here and there) in 1957. Hall, who also played piano with Webb Pierce's group, was a passable shouter and an outstanding pianist with a drive that, at its best, nearly equalled Mullican's. *Diggin' the Boogie* (CR 30227) assembles his 1955-56 Decca sessions, which yielded some of his best material. The original "Whole Lotta Shakin'" kicks off side one, slower and bluesier than you might expect. Hank Garland even lis-

tened to a Nashville R&B station the night before the session to learn the kind of growling blues guitar licks the song required.

The tempo seldom falters as Hall tackles Fats Domino's "All By Myself," "See You Later, Alligator," "Blue Suede Shoes" and a previously unreleased answer song, "You Ruined My Blue Suede Shoes," the unrelenting "Diggin' the Boogie," "Offbeat Boogie" and "Three Alley Cats," plus two other unissued tunes: "Christine," and "My Girl and His Girl." Hall's affable personality shines through, and it's sad he didn't live to see this definitive reissue of his best work.

Sidney "Hardrock" Gunter now sells insurance in Colorado, but in the early fifties he was an enormously popular singer in the Birmingham, Alabama area. His 1950 "Birmingham Bounce" was a huge hit for Red Foley and brought

Gunter to Decca's attention. Though he was in the reserves through 1951 and 1952, he managed to record sixteen tunes for Decca that show his clearcut country boogie style and the obvious vocal influence of his idol, fellow Alabamian, Hank Penny. Gunter's effervescence dominates most of the songs, including "Hesitation Boogie," a bouncy number with a heavier-than-usual backbeat (drums were still taboo among most country artists, except for rebels like Gunter). "Sixty Minute Man," recorded with singer Roberta Lee, is a pleasing—and teasing—cover of the Dominos' R&B hit, and the remainder of the songs maintain that engaging feel. Hardrock's major contribution came in 1956 with his still outstanding "Jukebox, Help Me Find My Baby," but these numbers show a grossly underrated performer in his prime. —RICH KIENZLE

time. They also had a surprising participant on some of these numbers in veteran Opry pianist Del Wood. "John Henry" (1960) reflects slicker Nashville production values, but Dickens' basic drive remains undiminished.

One of the strongest performances here is his searing version of Molly O'Day's "The Tramp on the Street" (1957), performed with raw, unabashed sincerity and enhanced by the late Jimmie Riddle's rich, undulating harmonica. The other is "Salty Boogie" (1954), the perfect number with which to end the album. Long a favorite with rockabilly collectors, its unrelenting drive is infectious. Buddy Harman pounds the life out of the drums and Spider Wilson and Howard Rhoton's twin lead guitars clatter away, while Dickens shouts over the din. Keep in mind the fact that Elvis was still an obscure regional performer at the time, and this track becomes all the more interesting.

I can quibble with a few points. The notes feature sincere but uninformative testimonies from fellow artists Merle Haggard, Roy Acuff and Bill Monroe. Nice as this

is, a more complete, detailed overview of Dickens' career would have been better. Personnel information is complete for some cuts, but not for the earliest sessions, and Dickens, whose memory is good, should have been consulted (he recalled some of this in *Country Music's March*/April issue). Nonetheless, the timing of this release couldn't be better. At long last you can hear why Little Jimmy Dickens so richly deserved the Hall of Fame. —RICH KIENZLE

**T**he Columbia Historic Edition from CBS Records is a valuable source for collectors. The "Little" Jimmy Dickens album reviewed on page 66 is one good example.

In addition, the series includes Gene Autry, Spade Cooley, Lefty Frizzell, Flatt and Scruggs, Leon McAuliffe, Carl Smith, Sons of the Pioneers and Bob Wills.

Each album is illustrated with rare photos which have been hand-tinted. All have historical liner notes written by authorities like Doug Green, Bob Pinson, Ronnie Pugh, with one each by Merle Haggard and Jimmy Wakely.

As with the "Little" Jimmy

Dickens album, the others all contain some previously unreleased recordings in addition to the historically important releases from each performer.

In some cases there are better collections available if you are looking for the best known

hits by a given performer. However, if you are a serious collector the unreleased material alone make these albums worthwhile. The rest is icing on the cake since it is increasingly difficult to find records by most of these performers.

### How To Get These Treasures

If you would like to buy any of the albums mentioned in *Buried Treasures* or *The Essential Collector*, make your check payable to Nashville Warehouse, P.O. Box 236, Hendersonville, Tennessee 37075. (Country Music Society of America members, deduct 10% and include your membership number.)

#### • Columbia Historic Edition

Each album is \$8.98. (Indicate records or cassettes; add \$1.95 postage and handling for one album, \$.95 for each additional.) "Little" Jimmy Dickens (FC 38905), Lefty Frizzell (FC 37466), Gene Autry (FC 37465), Sons of the Pioneers (FC 37439), Flatt and Scruggs (FC 37469), Bob Wills (FC 37468), Spade Cooley (FC 37467), Carl Smith (FC 38908), Leon McAuliffe (FC 38909).

#### • Johnny Cash: The Sun Years

This four-album collection which also includes a fine book (see review on page 59) is \$44.98 plus \$2.95 postage and handling. (No cassettes.)

#### • Buried Treasures

See review, page 66. Red Foley *Tennessee Saturday Night* (CR 30230); Moon Mullican, *Sweet Rockin' Music* (CR 30231); Roy Hall *Diggin' the Boogie* (CR 30227); Sidney "Hardrock" Gunter, *Boogie Woogie Saturday Night* (CR 30228): \$8.98 plus \$1.95 postage and handling for one, \$.95 for each additional. No cassettes.

# TOP 25

## Albums

1. **The Oak Ridge Boys** ... *Deliver*
2. **Alabama** ... *Roll On*
3. **Hank Williams, Jr.** ... *Man of Steel*
4. **Ricky Skaggs** ... *Don't Cheat In Our Hometown*
5. **George Strait** ... *Right or Wrong*
6. **Willie Nelson** ... *Without A Song*
7. **Crystal Gayle** ... *Cage the Songbird*
8. **Charly McGain** ... *The Woman In Me*
9. **Earl Thomas Conley** ... *Don't Make It Easy for Me*
10. **Dolly Parton** ... *The Great Pretender*
11. **Atlanta** ... *Pictures*
12. **Tom Jones** ... *Don't Let Our Dreams Die Young*
13. **John Conlee** ... *In My Eyes*
14. **Mickey Gilley & Charly McGain** ... *It Takes Believers*
15. **Exile** ... *Exile*
16. **Merle Haggard** ... *That's The Way Love Goes*
17. **Barbara Mandrell** ... *Clean Cut*
18. **The Kendalls** ... *Movin' Train*
19. **Janie Fricke** ... *Love Lies*
20. **The Statler Brothers** ... *Atlanta Blue*
21. **Gary Morris** ... *Faded Blue*
22. **Don Williams** ... *The Best of Don Williams*
23. **Deborah Allen** ... *Cheat the Night*
24. **Eddie Rabbitt** ... *Greatest Hits - Volume II*
25. **Hank Williams, Jr.** ... *Hank Williams Jr.'s Greatest Hits*

## Singles

1. **John Conlee** ... *As Long As I'm Rockin' With You*
2. **Ricky Skaggs** ... *Honey (Open That Door)*
3. **Julie Iglesias & Willie Nelson** ... *To All The Girls I've Loved Before*
4. **Merle Haggard** ... *Someday When Things Are Good*
5. **Crystal Gayle** ... *I Don't Want To Lose Your Love*
6. **David Allan Coe** ... *Mona Lisa Lost Her Smile*
7. **Eddy Raven** ... *I Got Mexico*
8. **Reba McEntire** ... *Just A Little Love*
9. **Larry Gatlin** ... *Denver*
10. **Vern Gosdin** ... *I Can Tell By The Way You Dance*
11. **Emmylou Harris** ... *In My Dreams*
12. **George Jones** ... *You've Still Got A Place In My Heart*
13. **Alabama** ... *When We Make Love*
14. **Louise Mandrell** ... *I'm Not Through Loving You Yet*
15. **Gene Watson** ... *Forever Again*
16. **Conway Twitty** ... *Somebody's Needin' Somebody*
17. **Exile** ... *I Don't Wanna Be A Memory*
18. **Steve Wariner** ... *Why Goodbye*
19. **Kenny Rogers & Dottie West** ... *Together Again*
20. **Waylon Jennings** ... *I May Be Used (But Baby I Ain't Used Up)*
21. **Gary Morris** ... *Between Two Fires*
22. **Ronnie McDowell** ... *I Dream of Women Like You*
23. **Charly McGain** ... *Band of Gold*
24. **The Oak Ridge Boys** ... *I Guess It Never Hurts to Hurt Sometimes*
25. **Sylvia** ... *Victims of Goodbye*

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