

April 1973, 75 cents

COUNTRY MUSIC

**Tammy Wynette:
Her Heartaches
All Reach
Number One**

**Waylon Jennings:
Hard Living
Country Soul**

**Advice on
Harmonicas From
Charlie McCoy**

E. BRIDGES
36 W. KING ST
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World Radio History

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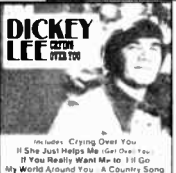
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Tiny Abe and Dahlia March. Our new country music release captivates reluctant lovers. Not just on Sadie Hawkins' Day but on any day of the year.

Country music is part of the RCA Experience.

RCA Records and Tapes

There are times when you just can't smoke. And that's when you should do what six million other Americans do.

Take a pinch of "smokeless tobacco." Place it between cheek and gum and let it rest there. You'll get full tobacco pleasure.

It's easy to see why cowboys are into "smokeless tobacco." And scientists and lab technicians are using it, too. And thousands of others who work with their hands. In places where smoking is out.

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Three great brands of "smokeless tobacco" are taking hold all over the country.

There's Copenhagen, which has the rich flavor of pure tobacco.

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And Happy Days Mint.

They all give you tobacco satisfaction without having to light up.



**Smokeless Tobacco.
A pinch is all it takes.**

There are times when a guy just can't smoke.



For a free booklet that explains how to get the full enjoyment of "smokeless tobacco"—as well as a few free pinches that you can try for yourself—write to "Smokeless Tobacco," United States Tobacco Company, Dept. C-11, Greenwich, Connecticut 06830.

Letters

Thank you for recognizing the greatness of Jerry Lee Lewis. Unfortunately, irrelevant matters have blunted Jerry Lee from being recognized as rock's, rockabilly's and country's greatest talent. It didn't blunt you, however, from setting the record straight. Again, thanks.
JERRY AXELROD
PHILADELPHIA, PENNSYLVANIA

Had to tell you how much I dig your magazine. It's getting better and better each issue.

I especially enjoyed the John Pugh story on Jerry Lee Lewis. The Killer is one of the greatest talents of all time, but he was never billed with his "pounding piano." It was his "Pumping Piano"—Got that? Pax.

AL BIANENLLI

I just finished reading the story about Hank Williams in your magazine COUNTRY MUSIC written by Mr. Melvin Shestack. It was one of the best articles I have ever read about anybody. Since it was about one of my favorite entertainers, it made it much more enjoyable. The tears were welling in my eyes so much I had to stop until they cleared up to finish reading the article.

FERNIE E. BARNES

ROCKY MOUNT, NORTH CAROLINA

I recently read in your magazine that a 21-year-old Harvard student considered Hank Williams on a par with Bob Dylan, Phil Ochs and Buffy St. Marie.

They couldn't shine his shoes.
MELODY CY,
TACOMA, WASHINGTON

I am a new subscriber to COUNTRY MUSIC. I enjoy it very much.

I am 16 years old and here in New York City, not many kids my age like Country and Western music.

I listen to a radio station called WFDU-FM, 89.1 stereo. They have country music on 7 days a week from 9 a.m. to noon. I thought

your readers in the New York-New Jersey area might like to know about it. And maybe if they want more country music to be played on it, just write to: WFDU-FM 89.1 Stereo, 795 Cedar Lane, Teaneck, New Jersey 07666.

THOMAS R. TORTORELLA
BRONX, NEW YORK

Let me compliment you and your staff on a well written and very interesting publication. Being a country disc jockey, I can appreciate the inside view on various aspects of the articles. I bought mine while visiting the Gate Way Book Shop in Gatlinburg, Tennessee and the lady said, Don Gibson was by a few days earlier and purchased one.

RONNIE CAMPBELL

TAYLORSVILLE, NORTH CAROLINA

Thank you very much for your fine story on me in your January issue of COUNTRY MUSIC. (What a way to start the year). Also, thanks to John Filiatreau for writing the story.

I enjoy reading your fine magazine and wish you much success with it.

BIG BILL JOHNSON

LOUISVILLE, KENTUCKY

Just picked up my first copy of COUNTRY MUSIC. Just loved it. You can count on me as one of COUNTRY MUSIC Magazine's fans from now on. My husband and I have over a thousand country-western albums between us. Just love that music. One more thing please, sir. Please handle Faron Young with kid gloves.

KAY BROWN

SOUTH NORWALK, CONNECTICUT

Congratulations on a fine magazine. I really do enjoy it. Your article on the great Phil Baugh was unreal. I bought the album "Country Guitar" when I was in Nashville in 1966. Never heard of him since up here.

Could you do a big article on

Waylon Jennings? I think he's great. We've a lot in common.

JOHN P. MEDLAR

BURLINGTON, VERMONT

I just wanted to say that I think you did well by yourself (and all of us country music fans) when you selected Jerry Bailey to do the interview on Dolly Parton (February issue). It was one of the best articles I've ever read on her and I've read a lot of them, as I am one of Dolly's truest fans and a fan of all country music. The thing that really made this article different and better than most is the fact that Jerry not only told of Dolly's climb to the top of the ladder of success, but he told something about the important personal things that happened to her on her way up.

MARGO J. DODY

NORTH TAZEWELL, VIRGINIA

I think your story on Hank Williams was really fantastic. When I'm reading your magazine, it really seems like I am talking with the stars of country music. I have bought many country music magazines before, but not one of them could beat yours. Keep up the good work!

GREGG HARTMAN

CARTERET, NEW JERSEY

I read with much interest in the December issue of COUNTRY MUSIC, Charlie Burton's article entitled, "Re-introducing The Boy Who Played 'Em All... Phil Baugh." The recording session with Charlie McCoy, which Charlie referred to in his article, was a jingle session for KLAC. The package was written especially for KLAC, and it is now in syndication all over the country. I was quite honored to have attended all the sessions, and I was impressed by Phil's great talent, not only on the acoustic guitar, but on no less than five different instruments.

BILL WARD

KLAC, LOS ANGELES, CALIFORNIA

The great Nashville holdup:

Or, what to steal away with for some great country listening.

JOHNNY CASH Any Old Wind That Blows

Featuring: Oney
including:
If I Had A Hammer/Kentucky Straight
The Ballad Of Annie Palmer/Too Little, Too Late



KC 32091

A new album from Johnny Cash is always a big event. This one includes Johnny's big, new hits, "Any Old Wind That Blows" and "Oney," plus nine more great songs.

Sonny James The Southern Gentleman Sings The Greatest Country Hits Of 1972

including:
Would You Take Another Chance On Me
It's Four In The Morning/Eleven Roses
The Year That Clayton Delaney Died
The Happiest Man In The Whole U.S.A.



KC 32028

Sonny James sings the songs that made 1972 a year to remember in Country music. It should be one of the greatest Country hits of 1973.

Lynn Anderson

Keep Me In Mind

including:
Pass Me By
I Believe
In Music
The City Of
New Orleans
Who Could
I Turn To
Just Between
The Two Of Us



KC 32078

The title tune of Lynn Anderson's new album is already at the top of the charts—just another reason why Lynn is not only one of the top artists in Country, but in the world.

2 RECORD SET

Country Love Volume 2

including:
JOHNNY CASH
I Forgot More Than You Will Ever Know
LYNN ANDERSON
Don't Say Things You Don't Mean
SONNY JAMES Suddenly There's A Valley
TAMMY WYNETTE Almost Persuaded
RAY PRICE Help Me Make It Thru The Night



KG 32010 A specially priced 2-record set

"Love is lovelier the second time around," they say, and so it goes with this second volume of "Country Love." You'll love this specially priced 2-record set with Johnny Cash, Ray Price, Tammy Wynette, and Lynn Anderson.

2-RECORD SET

THE WORLD OF FLATT AND SCRUGGS

including:
The Story Of Bonnie And Clyde
The Ballad Of Jed Clampett
Foggy Mountain Breakdown / Salty Dog Blues
The Martha White Theme



KG 31964 A specially priced 2-record set

This specially priced 2-record set captures all the zest and excitement of America's top 50 fiddlers, Flatt and Scruggs. Including many of their greatest hits.

MARTY ROBBINS BOUND FOR OLD MEXICO (GREAT HITS FROM SOUTH OF THE BORDER)

INCLUDING:
MARIA ELENA YOU BELONG TO MY HEART
LA PALOMA AMOR SAN ANGELO



KC 31341

Take a tour of Mexico—and let Marty Robbins be your guide. He captures all the flavor of old Mexico with "Maria Elena," "Girl From Spanish Town," "La Paloma," and eight more.

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Publisher:
John Killion

Associate Publisher:
Spencer Oettinger

Editor:
Peter McCabe

Art Director:
Richard Erlanger

Designer:
Nancy Burton

Associate Editor:
Patrick Carr

Associate Editor:
Susan Witty

Associate Editor (Nashville):
Gail Buchalter

Contributing Editor:
Jack Hurst

Contributing Editor (Nashville):
Dixie Hall

Contributing Editor:
Melvin Shestack

Advertising Sales Director:
Steve Goldstein

Circulation Director:
Ian S. Phillips

Administrative Manager:
Gloria Thomas

Administrative Assistant:
Clara Mendiola

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

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

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

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A Letter from the Publisher

The growing interest in country music throughout the nation has been only too apparent in recent years. But the one town where country music has been least recognized and least understood is New York City.

Now it seems that New York is waking up to the importance of country music. A few weeks ago we were invited to an RCA press party for Waylon Jennings at Max's Kansas City, a midtown Manhattan night spot. A wide cross section of the press turned up, Waylon was terrific, and as a result, the party was a complete success.

A few days later came even more encouraging news. WHN, a 50,000 watt New York radio station, announced it was switching its format from middle of the road to modern country. This is the first major station in several years to bring country music to New York listeners. It's a bold move and we think it will work. We wish the staff of WHN all possible success.



COUNTRY MUSIC publisher, Jack Killion meets Waylon Jennings.

JACK KILLION, PUBLISHER

About This Issue

John Gabree, who wrote our cover story on Tammy Wynette, has been writing about country music for as long as Tammy has been singing it. In 1968, the same year Tammy won her first CMA award for Top Female Vocalist, John's first book, "World Of Rock" was published. It included a chapter on country music, its roots and influences on rock. His new book, "Surviving The City" will be published this summer.

John describes Tammy as "extremely beautiful," and as a former editor of *Playboy* and *Penthouse* he should know. But not only in the physical sense, he is quick to add. "She's a very together person, who has found what she wants."

The writer of our Waylon Jennings feature, Patrick Carr, came to the United States in 1967. He has written about many aspects of music for *The New York Times*, the *Village Voice* and *Stereo Review*. He has recently joined COUNTRY MUSIC as an associate editor and this was his first assignment.

"We got along pretty well, I guess," he said, after his interviews with Waylon.

"How do you know?" I asked.

"Well, when he left, he told me 'You know, kid, for a British cowboy, you're all right.'"



John Gabree

Peter McCabe

PETER MCCABE, EDITOR

COUNTRY MUSIC

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| Tammy Wynette: Songs Of Heartbreak From A Happy Home | JOHN GABREF 26 |
| <p>Over the course of five years at the top, and no less than 21 Number One hit singles, Tammy Wynette has sung about the problems and deep feelings of women with an understanding that brings tears to the eyes. But Tammy is happy with her family on their new Nashville estate and, as she herself says, "If I never had another hit, it would be all right."</p> | |
| Hi, I'm A \$100,000 Home On Wheels. Drive Me! | EVE ZIBART 36 |
| <p>What replaces a sheaf of airplane tickets, several motel rooms, an equipment truck, a dressing room, a coast-to-coast billboard campaign, and offers luxury too? A bus, that's what. Jeannie C. Riley, Tammy Wynette, Dolly Parton, Kitty Wells and Lester Flatt take you into their homes away from home.</p> | |
| Waylon Jennings: "I Couldn't Go Pop With A Mouthful Of Firecrackers!" | PATRICK CARR 42 |
| <p>Since even before he was Buddy Holly's bass player, Waylon Jennings has been making music that cuts across musical categories. He's had his share of hard times, but now the outlaw of country music is proving that what really counts is something called soul.</p> | |
| The Country Guitar | JEAN-CHARLES COSTA 49 |
| <p>In the early 1800s, opposition from violin makers' guilds forced early European guitar craftsmen to ply their trade in America. Jean-Charles Costa, himself a guitarist, traces the American evolution of the world's most popular stringed instrument.</p> | |
| A Few Tips On The Harmonica from Charlie McCoy | MARSHALL FALLWELL 52 |
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| Who Are We Singing To? | SUSAN WITTY AND BILL LITTLETON 54 |
| <p>President Nixon invites Johnny Cash to the White House; long-hairs turn up at bluegrass festivals. A sampling of fans—from the New York Mets' shortstop to the President of National Life—tells us why Americans from all walks of life love country music.</p> | |
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IN OUR NEXT ISSUE:

An Interview with Johnny Cash . . .
 How the Grand Ole Opry Works . . .
 The Country Guitar, Part II . . .

Down Home and Around

by Dixie Hall

Bud Wendell beats Marty Robbins to the draw . . .
Kris Kristofferson flips out over a Billy Jo Shaver session . . .
and Nashville surgeons open hearts to a country beat.

Somewhat reminiscent of the old Gracie Fields record, "I Took My Heart To A Party (But Nobody Asked Me To Play), **Marty Robbins** showed up at his 20th anniversary Grand Ole Opry show toting a bag of sweet rolls which nobody asked him to eat. Robbins, who brought the rolls fearing that nobody would realize the occasion, was beaten to the draw by Opry manager, **Bud Wendell**, who stepped onstage armed with anniversary cake, posters, and a red carpet, to boot.

En route to his popular Nugget recording studio in Goodlettsville, Tennessee, producer **Fred Carter, Jr.** quaked in his driver's seat as not one, but two black cats streaked across his path.

"That day we were having an acoutavoice check on the trueness of the control room," Fred grinned. "and when I saw those cats I just knew I'd be sunk for more than \$2,500."

Following his appointment with tester **Larry Link**, however, Carter is now more ready to uphold the English superstition that to see a black cat is in fact lucky. Stating that Nugget had the truest sound he had ever heard, Link presented a mere \$200 invoice for the test.

Word has it that a brilliant team of **surgeons at St. Thomas Hospital** in Nashville are opening up hearts to background music with a country beat. Artists favored by the surgical team include (would you believe?) Freddie Hart, Tom T. Hall and Dolly Parton. One doctor has been playing "Ballad Of Forty Dollars" constantly and rendering vocal accompaniment at the top of his voice. Patients who have recently undergone successful heart surgery at the unit include Marty Robbins and Grandpa Jones.

Kris Kristofferson is flipped out over a recording session by **Billy**

Jo Shaver on the Monument label. The number attracting the most attention is "We Played The Game Too Long," which promises to put Billy Jo across the finishing line in more than one field. One game, however, which Billy Jo has given up is partying astride his new red Honda 175.

"I'd get sobered up between stops," he complained.

Central Songs donated the sum of \$100 to pretty secretary Carolyn Miller for office spring cleaning.

Wonder did the gesture spring from the signing of royalty makin' songwriter, **Shirl Milete**, who has written more than one Elvis Presley recording?

Ran into **Henson Cargill** recently. That's one guy who refuses to follow the trend and move to Nashville. He still wants to stay on his ranch near Oklahoma City, where he owns a herd of 35 bison which was started by his granddaddy. "Oh, give me a home where the buffalo roam . . ."



Marty Robbins. His 20th Opry anniversary was not forgotten.

The marriage keeps growing.



Tammy Wynette My Man

including:
Good Lovin'
Til I Get It Right
Walk Softly On The Bridges
The Bridge Of Love
My Man

KE 31717

"Til I Get It Right" is Tammy's big recent hit. And it's on this album, along with "My Man" and "Good Lovin' (Makes It Right)."

GEORGE JONES AND TAMMY WYNETTE Let's Build A World Together

including:
After The Fire Is Gone
The World Needs A Melody/My Elusive Dreams
Let's Build A World Together



KE 32113

The newest Tammy and George album is filled with great new songs by country music's No. 1 husband and wife. Including "The World Needs a Melody" and "Let's Build a World Together."

2-RECORD SET

Tammy Wynette The First Songs of the First Lady

including:
Apartment 9
Your Good Girl's Gonna Go Bad
I Don't Wanna Play House
Take Me To Your World
Good



KEG 30358

A real bargain for Tammy's fans, this new specially priced two-record set features twenty of her early big hits and great performances.

GEORGE JONES A PICTURE OF ME (WITHOUT YOU)

including:
A Picture Of Me (Without You)
The Man Worth Lovin' You/Second Handed Flowers
She Loves Me (Right Out Of My Mind)
Tomorrow Never Comes



KE 31718

George's second Epic album highlights his hit "A Picture of Me (Without You)" along with songs by the best writers of country music today.

George Jones and Tammy Wynette Me And The First Lady

including:
The Ceremony
We Believe In Each Other/A Lovely Place To Cry
The Great Divide/To Live On Love



KE 31554

An album of songs especially written for two people to sing . . . and what better two people than Tammy Wynette and George Jones?



GEORGE JONES

INCLUDING:
WE CAN MAKE IT
LOVING YOU COULD NEVER BE BETTER
I'LL TAKE YOU TO MY WORLD
SHE'S ALL I GOT
THE KING

KE 31321

George's first hit album on Epic is already a classic. It includes his hits "We Can Make It" and "Loving You Could Never Be Better."

GEORGE JONES AND TAMMY WYNETTE

We Love To Sing About Jesus

featuring: Let's All Go Down To The River

including:
Me And Jesus / Everything's Gonna Be Alright
Noah And The Ark
Let's All Sing Ourselves To Glory



KE 31719

Tammy and George really do love to sing about Jesus as this album is filled with love and joy.

Tammy Wynette and George Jones. On Epic Records and Tapes

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People on the Scene

Jan Howard intends to form her own road show . . .
J.D. Sumner sponsors a summer festival and seminar of gospel music . . .
and Perry Como shows those Nashville folks how to relax.



PHOTO: MARSHALL FALLWELL

Jan Howard goes out on her own.

"It's really a new start for me. I've lived so many lives in one lifetime that I feel this is just another dimension. I was born and raised in West Plains, Missouri. Suddenly I was married, living in California and had three children. Then I went to work as a secretary, and then I became an entertainer which is a completely different way of life," commented **Jan Howard**, as she prepares to venture out alone into the world of music. Though she will still be a regular on the Bill Anderson television show for a few more months, she will no longer be appearing with him on the road.

Jan went from singing in the kitchen directly into a recording studio and literally had to be pushed on stage when she made her first appearance. Now, for the first time since she began singing, she has decided to control her own career and one of her immediate plans is to put together her own road show.

"There is no animosity between Bill and me; it's just that I consider myself to be a solo artist and I'm sure Bill feels the same way

about his career. But everybody else seemed to think of us as being a duet and not individuals. We were performing in Texas a couple of months ago and I was on stage when a man called out, 'Where's Bill?' I thought, well, well, he must be an avid fan, and continued singing. When Bill came out the same man yelled, 'Where's Jan?' I went out on stage to join Bill for the duet part of the show and the man called out, 'That's what I wanted.'"

J. D. Sumner is sponsoring the first Summer Festival and Seminar of Gospel Music, to be held on the shores of Kentucky Lake just outside Paducah, Kentucky. J.D., reputed to be the world's lowest bass singer, will use his own Stamps Quartet as a model for the do's and don'ts of professional entertainment. The event will take place the weekend of June 28th-30th.

Also on hand to give classes in songwriting will be gospel composers Dottie Rambo and Bill Gaither. Other courses on various aspects of entertainment—emceeing,

promotion and programming—will be taught by J.D. along with James Blackwood, Donnie Sumner, Don Butler, LeRoy Abernathy and Sonny Simmons.

Registration fee for the Festival and Seminar is \$100, with a June 15th deadline. Applications may be obtained by writing to Summer Festival and Seminar of Gospel Music, P.O. Box 1190, Nashville, Tennessee.

Perry Como returned to the studio after a year's absence caused by an accident that put his leg in a cast. Perry, who usually records in New York or Los Angeles, traveled to Nashville in order to be produced by Chet Atkins, an old golfing partner of his, and to spend time with the many friends he has made in country music.

Perry enjoys the change Nashville offers.

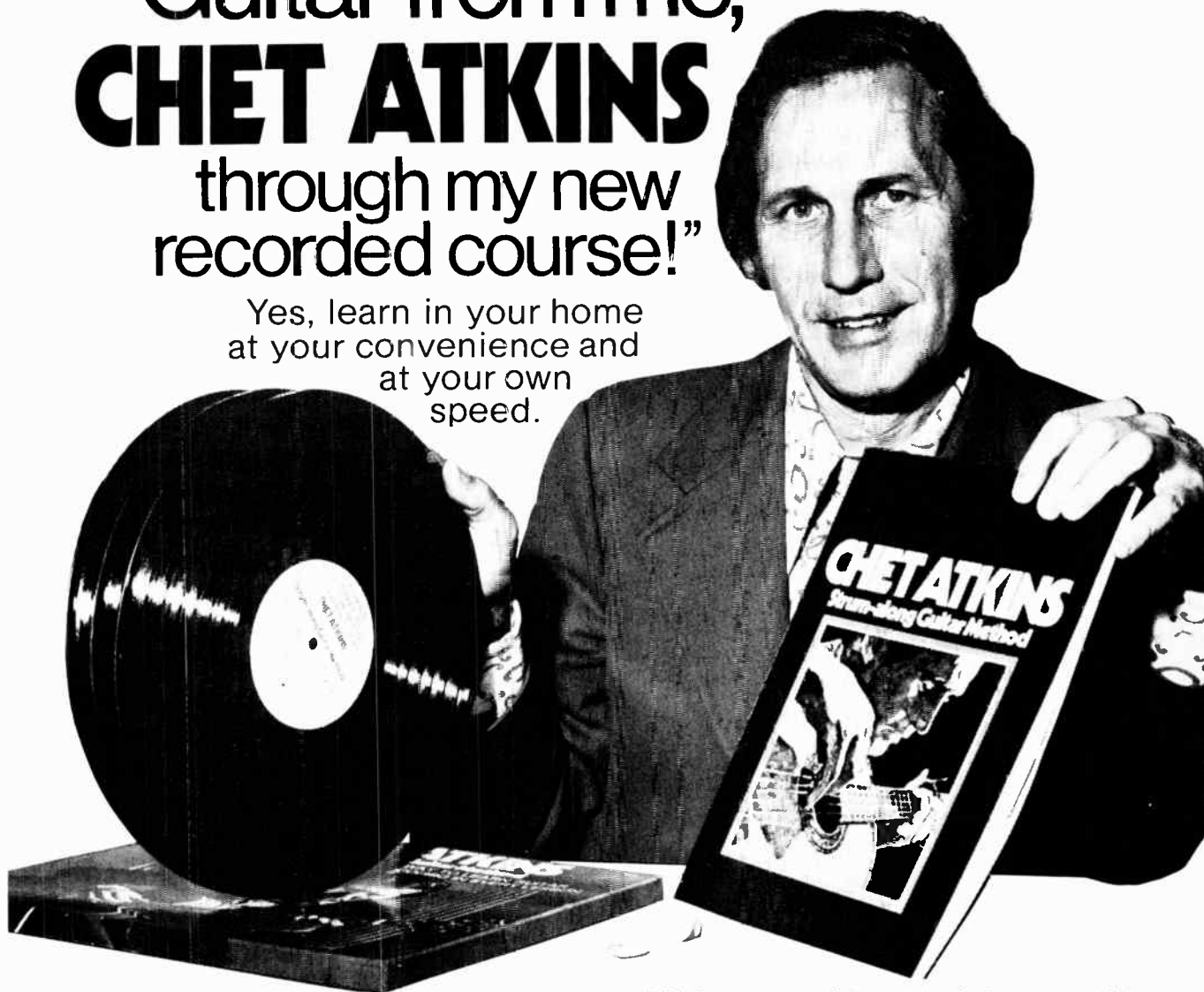
"I have fun when I go into the studios here—it's been quite an



Perry Como, recording in Nashville.

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

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at your convenience and
at your own
speed.



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Chet Atkins

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education for me. I find it much easier to work here, you don't have so-called 'brains' sitting around arranging, re-arranging and over-arranging the songs you're doing.

"To be perfectly honest—we made an album here, 'The Changing Scene,' about three years ago, and it's the only one I can sit down, listen to and really enjoy."

Perry credits records, radio and then television with getting him out from behind the barber's chair, but he claims he can still give a good haircut.

"I left television not because I had tired of it, but because I felt

that I was doing the same show over and over. We've been talking recently about my doing about 18 shows starting in the Fall, but I haven't fully made up my mind yet. I feel that of all the shows on television, the only ones that have not progressed are the variety shows—it's the same stale thing."

Perry feels he is better suited for choosing a successful television show than he is for picking a hit record. Of the fifteen gold records he has hanging on his wall at home he didn't like ten of them to begin with and thought they would never sell.

Archie Campbell takes us cross country



I just got back from a trip clear across the country, and I'm wore down to a frazzle. I drove all the way from Nashville, Tennessee to Hollywood to do a show at Knott's Berry Farm. I took my wife along. You know how it is when you go on a trip—you always pack something you don't need.

First thing I know, we're in Tulsa, Oklahoma. My ole buddy, **Hank Thompson** lives there. He has got the biggest house I've ever seen in my life. When he gets up in the morning to go to breakfast, by the time he gets to the table it's time for lunch. He bought a new Rolls Royce for his wife and she put 200 miles on it the first day—and that was just from pullin' out of the driveway. We had supper with them that night and to start things off, they served us a salad of mixed greens. It was shredded tens and twenties.

We left there the next morning and started drivin' across Texas. You can see all kinds of animals drivin' across Texas... mostly in small foreign cars. Seriously, you can see gophers, scorpions, lizards,

and rattlesnakes. Now I'm pretty scared of them snakes, so I called up **Junior Samples**. Junior knows all about travellin' across dangerous territory. He told me that it's always a good idea to take along a jug of whiskey, just in case of snakebite. Of course, he says, it's also a good idea to take along a sack of snakes, too.

Los Angeles, California is the home of some of the weirdest folks you'll ever run into. **George Lindsey** lives out there and I thought I'd better call him up so he could show me around.

George told me he wanted me to get some of that good California food. We pulled in at "Bouncing Bonnie's Topless Restaurant." We walked in and I was immediately stunned... I got too close to the hostess when she turned around. That's the first time I'd ever been slapped in the face and enjoyed it. Now, I'm not a drinkin' man, but after all that, I had to have something to settle my nerves. It's a funny thing about orderin' drinks in a topless restaurant... you always wind up orderin' a double. Me and George ordered a couple of dry martinis and by the time our waitress got 'em back to our table, they really were dry. That was the clumsiest girl I'd ever seen! We asked her to bring us a bowl of soup. This gal was so clumsy that you had to worry about more than her just getting her *finger* in your soup. She was pretty tall, too. She was the kind of girl you look up to... very, very slowly. Oh, it was nice in there. I could have glanced all night.

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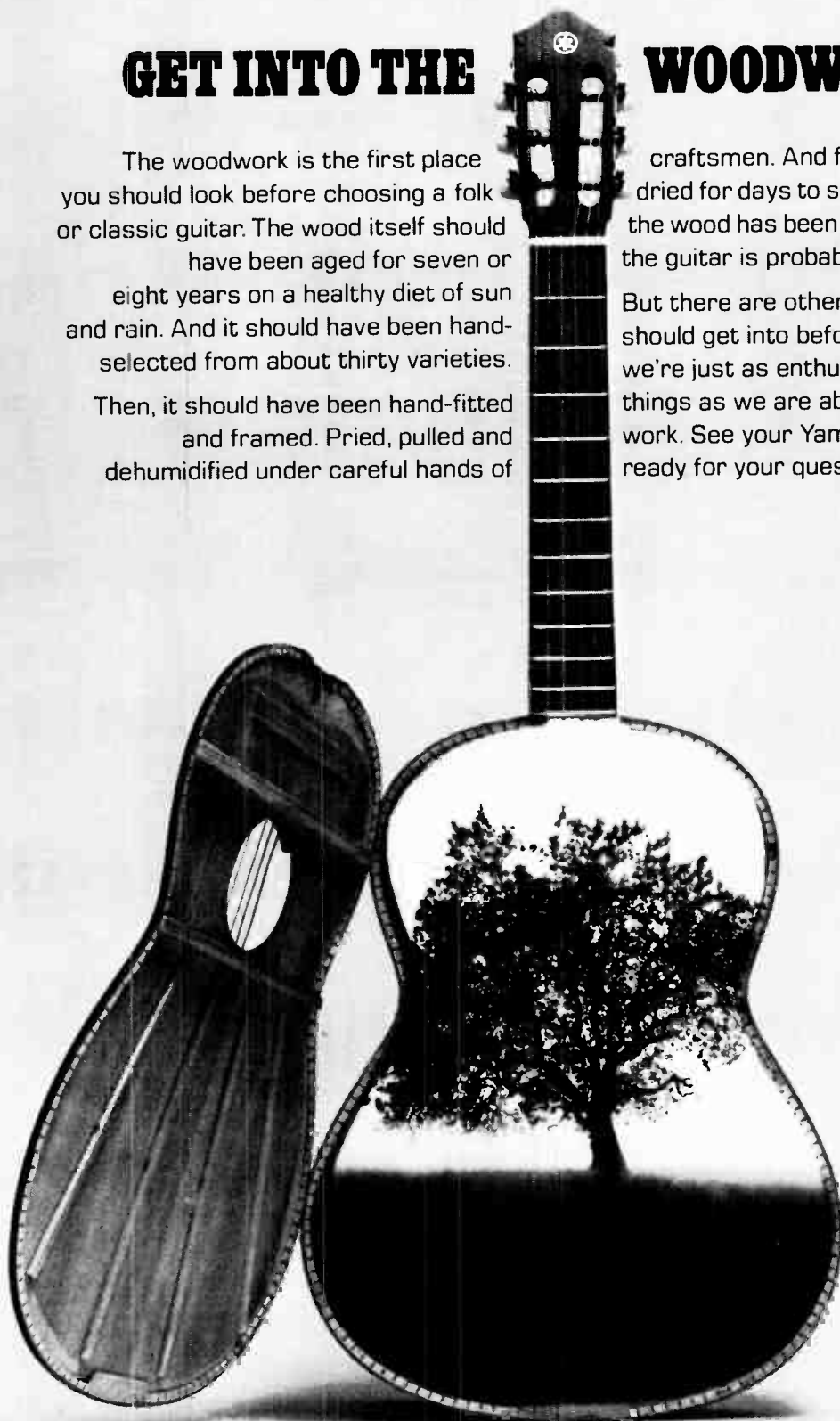
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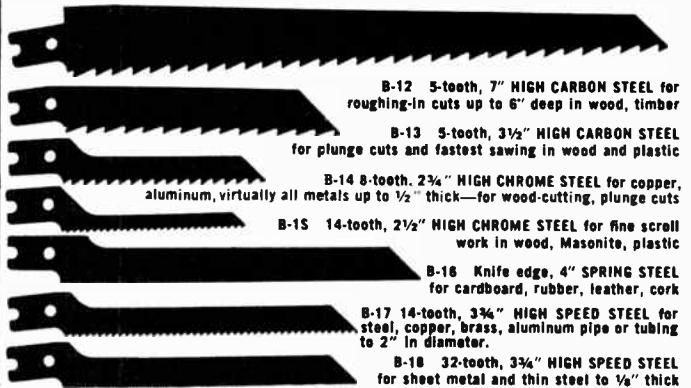
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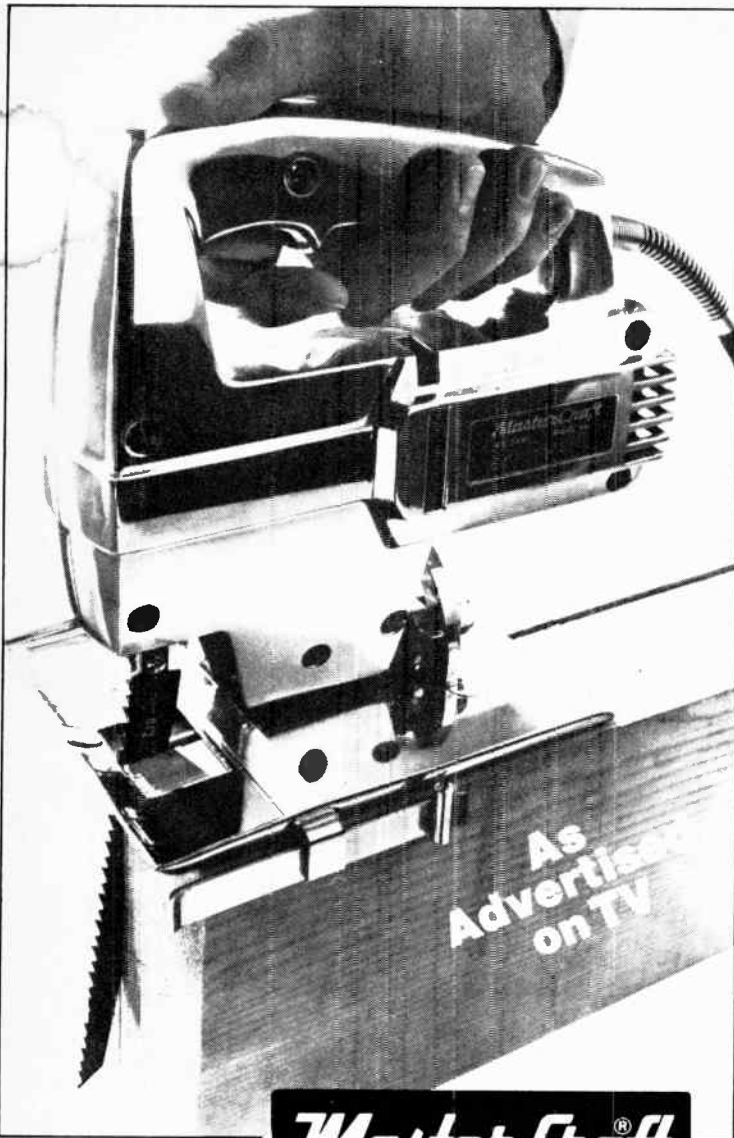
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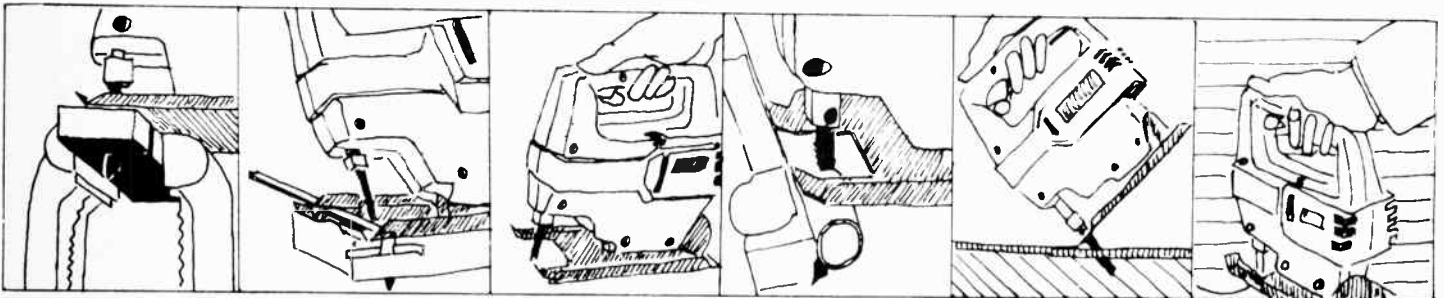
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BRMC 4 73

Country News

Many country stars have already allocated June 6 to 10 to the second annual Fan Fair. And as Dolly Parton said: "It's the best thing that could have happened to artists and fans."

Country Music Stars Make Early Commitments To Fan Fair by Gail Buchalter

"I'm not sure where the idea for Fan Fair originated, but I know that Porter was involved right at the beginning," said Jo Walker, Executive Director of the Country Music Association. Porter, Dolly and Jo Walker were explaining to Johnny Rodriguez, a comparative newcomer to the country music scene, the purposes of the annual country music Fan Fair the second of which takes place June 8th to 10th in Nashville's Municipal Auditorium.

"The basic idea was to offer the fans a convention of their own," Jo Walker was saying, "a function which they help to organize, and in which they participate fully. At one time many fans turned up at the October Disc Jockey Convention and didn't get to meet the stars because they were so occupied with radio people."

"Dolly and I will be the emcees of the Fiddlin' Contest and are looking forward to performing several songs while we're there," Porter said. "I had a real good time at the first Fan Fair and I expect this one will be even better. There will be more time to spend with people this year since there are more autographing parties scheduled. It's a good opportunity to meet with the fans and if last year is any indication, I'm figuring on a lot of people showing up with their own tape recorders to get interviews with the artists."

"I think Fan Fair is the best thing that could have happened to artists and fans," Dolly added.



Porter Wagoner, Dolly Parton, CMA Executive Director Jo Walker and Johnny Rodriguez discuss plans for this year's Fan Fair.

PHOTO: MARSHALL FALLWELL



Fan Fair provides an opportunity for stars and fans to mingle on an informal basis.



Ralph Emery introduces Tom T. Hall at last year's Fan Fair.

"The Disc Jockey conventions have always been so hectic that there was no time to spend with the people who buy your records and go to see your shows. I enjoyed it so much last year because it gave me a chance to see how devoted and considerate the fans are. Why, they even brought me little gifts, and I think things like that are real personal."

Most of the socializing between artists and fans will take place at the 200 booths which will be set up in the Auditorium. Booth space is presently being reserved by record labels, artists and fan clubs, and as Conway Twitty stated:

"I will definitely have a booth again this year because it's one of the few chances I get to spend time with fans. I feel it gives them a more personalized view of me as an artist and a person. Also, I think the fact that fan clubs are able to *participate* is great. It gives the people that work so hard in running them a chance to see the end results of their labors."

"It doesn't matter whether they are new or established artists, most country music performers will be in Nashville during those five days," said Bob Luman. In addition to the shows sponsored by record labels, there will be special concerts and contests, two of which will be performed at the Grand Ole Opry. They are the Bluegrass Concert, which will begin the festivities on Wednesday, June 6, and the 2nd Grand Masters Fiddlin' Contest, which will take place on Sunday, June 10.

"Last year I realized that since Fan Fair was taking place in the Spring there would be a lot of kids still in school and they wouldn't be able to attend," said Susan Raye. "I was glad that this year's Fair will take place in June, because I think for people who really enjoy country music it's an ideal vacation for the whole family."

To register for Fan Fair, one should send \$20 per person to Fan Fair, Post Office Box 100, Nashville, Tennessee 37202. Included in this year's fee are tickets to the Country Music Hall Of Fame and Opryland USA (which fans may use during Fan Fair week). All events except the Bluegrass Concert and the Fiddlin' Contest will be held in the Municipal Auditorium.

**John Prine:
Mailman-Turned-Songwriter
Zeroes in on America**
by Rich Wiseman

John Prine was born and raised in Maywood, Illinois, a suburb of Chicago, but he talks like a country boy and looks like one too with his pompadour hairstyle, his boots and bluejeans. He is a good-natured, talkative man who wants to present himself as openly as possible. His accent is inherited from his parents, who both hail from Kentucky.

"I spent most of my childhood tryin' to decide whether or not I'd have an accent," he jokes. "But," he adds quickly, "I feel like I've

sprung right out of the middle of America."

Although John Prine is far from being a household word, critics have recognized that this 26-year-old "outsider" is saying some important things. *Time* called his music "blue-collar blues" and listed his first album (*John Prine*) as one of the 10 best of 1972. Other critics laud him as a young Johnny Cash, though at 5'9" he isn't nearly as imposing a figure. But the biggest tribute paid to him so far is the fact that some of America's best songwriters—Bob Dylan, Kris Kristofferson and John Denver—are recording his songs. It's hard to believe that two and a half years ago John was still delivering mail.

Ever since Kristofferson "discovered" him singing in a Chicago club in 1971 and got him a recording contract, he's performed in club after club throughout the country to wildly enthusiastic audiences of young and old fans.

"All this attention drove me crazy at first," he said as he sat in his Sunset Strip hotel room, sipping on his ever-present can of beer. "Everything happened so fast. I lost my father. I got an ulcer. But I'm gettin' kinda used to it. I'm developin' a perspective, something to hold onto. But I'm restless, very restless. There's something in America I'm lookin' for.

"I'm fascinated by America—it's so odd. It's only been here such an itty-bitty time and, my God, the good and bad things it's caused around the world! The funny thing is America just keeps fumbling around!"

John's America is made up of everyday people with everyday names—Donald, Lydia, Sam, Billy, Robert, Loretta and Davy. His settings are everyday settings—railroad depots, bars, pool halls, drive-ins. What makes his songs special is that he is able to reach inside people and scenes and express deep-down miseries. In "Hello In There," for example, he wrote about the loneliness old people feel: *"Me and Loretta, we don't talk much any more
She sits and stares thru the back door screen
And all the news just repeats itself
Like some forgotten dream
That we've both seen."*

"Hello In There" Copyright © 1971, Cotillion Music, Inc., and Sour Grapes Music.



John Prine: "I'm restless. There's something in America I'm looking for."

John was opposed to the Vietnam war, any war for that matter. The *Air Force Times* has called his song "Sam Stone" the "most powerful Vietnam war song yet." In it he tells of the return of a veteran who won a Purple Heart for his bravery, but became addicted to heroin while overseas. John hints that it's a cruel thing to happen to a good man:

*"There's a hole in daddy's arm
Where all the money goes
And Jesus Christ died for nothing
I suppose
Little pitchers have big ears
Don't stop to count the years
Sweet songs never last too long
On broken radios."*

"Sam Stone" Copyright © 1971, Wablen Music, Inc., & Sour Grapes Music.

John is an American history buff. "By the time I got to high school I never had to open a book on American history," he said with a grin. "I knew everything. I used to amaze my teachers with my history knowledge and my writin' because everything else I did was so incredibly poor.

"The Fifties were when everything was happening," he said. "When Eisenhower took office it looked like this was what America had been working for all that time. People were able to buy homes in the suburbs. But they found out it wasn't what they wanted. Everybody had to find their roots again.

"People weren't happy in the Fifties—but nobody told each other. In the Sixties everybody went 'I'm unhappy!' You got to see it on the news: people getting really

mad 3,000 miles away.

"The Seventies remind me of the Fifties. Things are very odd now, ya know? Everybody's got so used to their troubles. I'm tryin' to figger out if it's some kind of pattern. That's why I'm restless, I guess."

John's parents never pressured him to be a success. One of four sons of a poor family and a poor student, he never hoped to attend college. When he graduated from high school his father told him to get a job because he didn't want him hanging around. Although he had come to excel in writing, he buried his interest and became a mailman. It was only upon his return to his mail route in 1969, after a three-year stint in the Army, that he began to write songs in earnest. "I wasn't writing with the idea that others—let alone me—would record my stuff," he said. "I was just writin' for myself."

John first considered performing when he learned that a staff member of a Chicago club he had visited wanted performers for his club in the Old Town district. John, who had learned a basic pick-and-

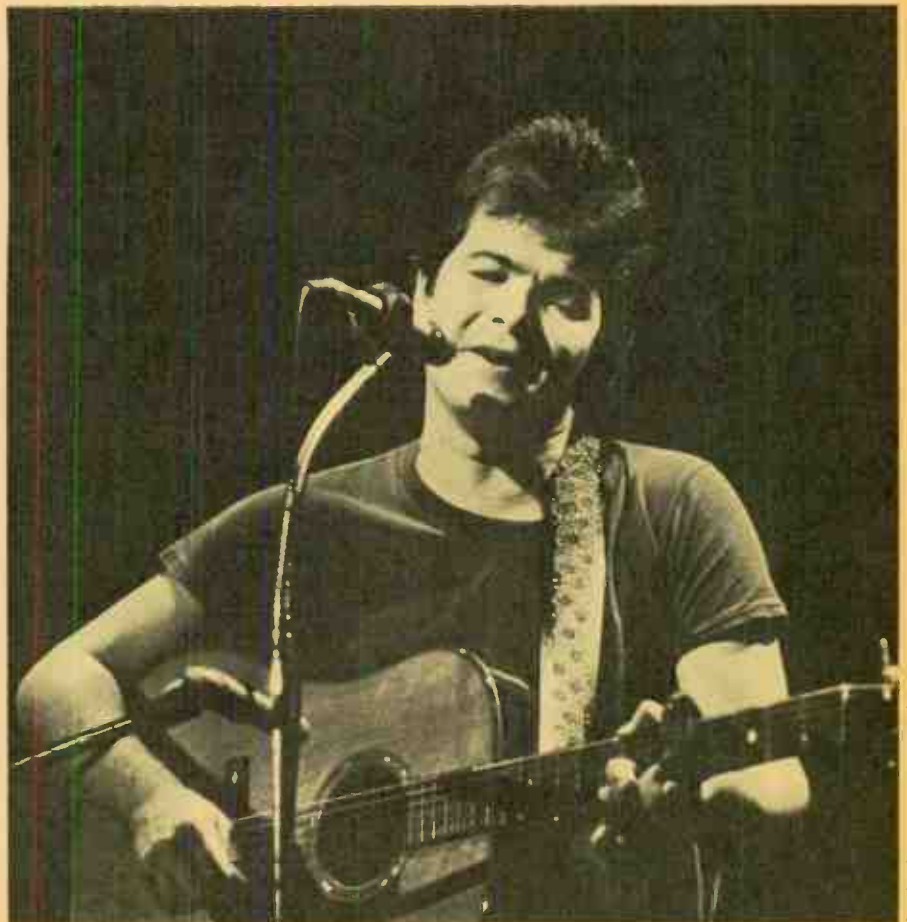
strum style of guitar playing from his older brother David, cased the club for four weeks.

"I thought the performers were incredibly poor," he said with a laugh. "I figured well, at least they won't throw ashtrays at me if I get up. So I asked the guy if I could get on. Bam! Right from there, things took off. It was strange."

With the help of Kristofferson and another discoverer, Paul Anka, he received a Columbia Records contract and offers to play the nation's top clubs, including New York's Bitter End, where Bob Dylan joined him for a surprise set.

"At least I don't feel crazy anymore," John called out from the kitchen, where he was grabbing another beer. "None of my friends were like me. I *had* thought there was something wrong with me!"

There was a pause after John returned to his chair. "But I know I write now not because I want to, but because I *gotta*," he said. "It's an urge. If I found another way—maybe I could be a tap dancer!"



Since Kristofferson "discovered" him in a Chicago club, John Prine has played throughout the country to wildly enthusiastic audiences, young and old.

PHOTOS: ANTHONY KORODY

Incident In A Kentucky Schoolhouse

by John Filiatreau

JACKSON, Ky.—This is a right nice little town. Has a new courthouse, a clean and shiny construction, not at all futuristic in design yet quite notable among the dusty old buildings which surround it. It's a starlet among dowdies.

But the town's elders stubbornly defend their traditions. The county judge still wears his weatherbeaten hat on the bench and chats amiably with old friends who've been busted for drinking. And old men of lesser office still gather on the benches on the courthouse lawn, whittling sticks and spitting tobacco juice. One new building, after all, don't call for no revolution.

It's not the kind of town a man can sneak into. A stranger is marked just about the time he hits the city limits. This attention, mind you, is not hostile; it's just that a new face stimulates curiosity.

People had been glancing shyly at me all day. I was in town working on a newspaper project. A lot of folks probably guessed I was somebody's relative. But it's un-

comfortable, being so conspicuous. So I was feeling lonely. The week had been wet and gloomy, though this day was fluorescent, and I'd been staying alone in small motel rooms, nursing a cold, watching Johnny Carson out of desperation.

Then into town glides the brown-and-white truck operated by the Goins Brothers. I'd seen them perform, and met them, at Bean Blossom, Bill Monroe's bluegrass gala up in Indiana. It was like running into old friends.

Ray Goins, the banjo-picker of the trio, headed for Cager Farler's Restaurant with Leslie Sturgill, the group's new bass player, while Melvin Goins headed up Main Street in the direction of WEKG, the local radio station.

I intercepted Melvin. "Hey, Melvin," I said, smiling broadly. "What are you all doing in Jackson?"

He obviously didn't remember me from Bean Blossom. He chewed thoughtfully on a toothpick and tried to figure me out. He gave me a look like those I'd been getting all day.

"Just passing through," he said.

"You working someplace around here?"

"Yeah, we've got a show set up for 2 o'clock this afternoon." Melvin kept chewing on the toothpick, volunteering no more information.

"Where?"

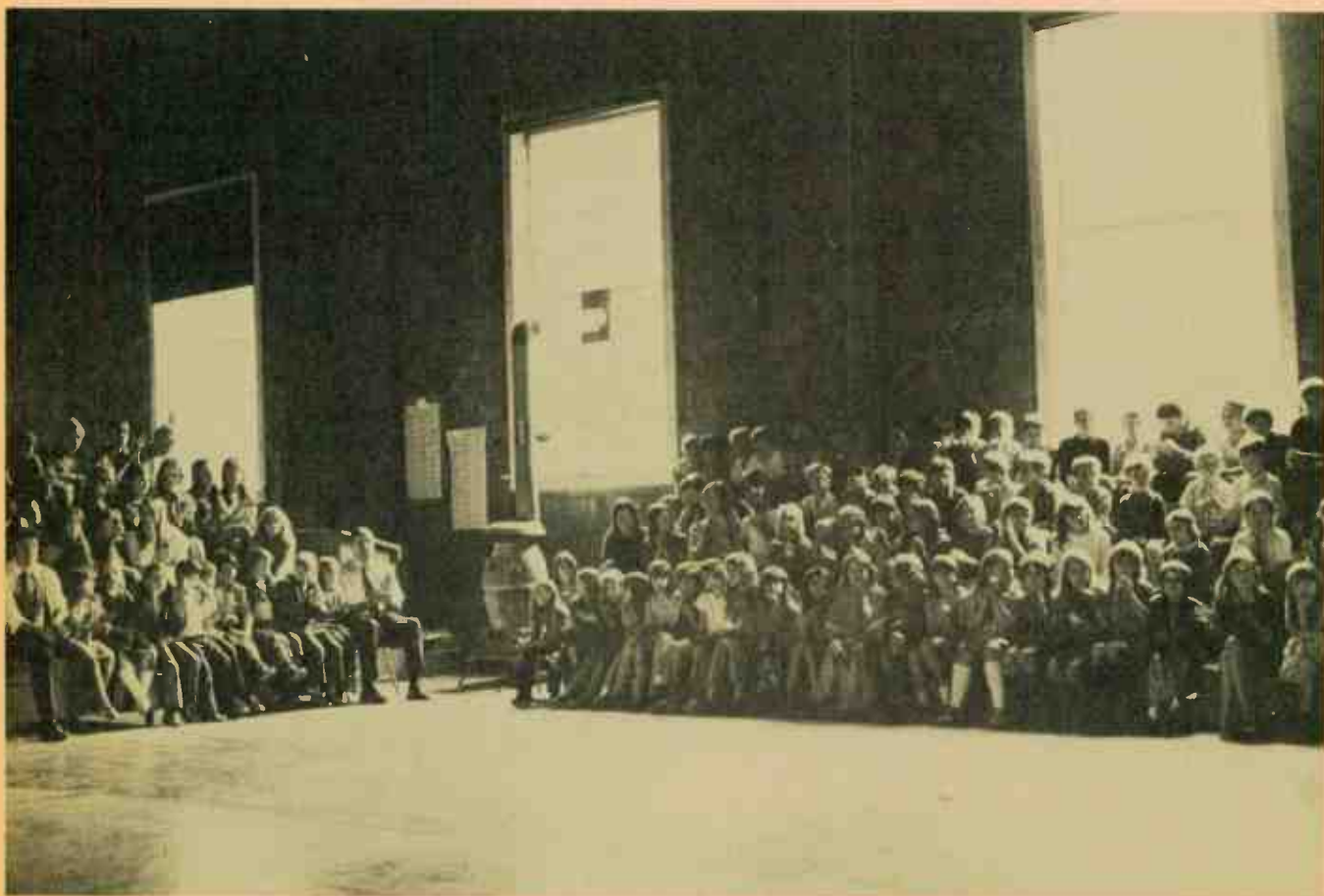
"Over at Caney School."

I told Melvin I was a writer, and allowed as how I might just find time to show up at Caney School. He wasn't much impressed. Just kept gnawing on that toothpick, peering up and down Main Street.

"Well," he finally said, "it's about a half hour up the road here, toward Hazard." Then he took his leave, ambling on up Main.

I went over to Cager Farler's for lunch. The place was full of kids, on their lunch hour from school. Ray Goins and Leslie Sturgill were sitting at the counter, incognito. The kids were distracting—boys and girls were flitting from booth to booth, settling periodically in fresh arrangements, flirting incessantly, sharing Cokes. It was like a scene from an old Elvis movie.

Cager Farler's restaurant, right across the street from Cager Farler's record shop, has the best jukebox in the United States—must have. A lot of the "old time" music, good country, artists the big-city



The kids were waiting for the Goins Brothers in the school gymnasium. They paid 25 cents each to see the show.

Top 40 stations won't play.

I gave myself an extra half hour and set out for Caney School, with no idea as to its location. Asking directions all the way. Now, asking directions in the mountains is a very dangerous practice. In a city, one of three things will invariably happen when you ask directions. The guy will either help you out, give you a malicious "bum steer," or honestly admit that he doesn't know. But in the mountains, everyone seems to feel a sacred obligation to direct you someplace. They'll say, "Down yonder a fer piece," or "It's a right smart piece," or "Just a short lick." Some will snatch a number out of the mountain air and give it to you in miles. But people in the mountains, who know where everything is, don't normally think in miles. So "10 miles or so" might mean anything from 300 yards to 30 miles. And most of the people are just as casual about route numbers.

It's 43 miles from Jackson to Hazard. I drove practically the whole distance, several times, checking out any of the side roads that seemed promising. I asked directions of everyone I came across. It turned out that there are several different Caney Schools. By process of elimination, I finally found the right one. I'd driven 82 miles, and was about 20 miles from where I'd started.

The school turned out to be back a hollow just beyond Clay Hole, near Lost Creek. A hollow more or less like the countless others. The road has more twists and turns than a circus contortionist. It's fine asphalt for stretches long enough to coax you up to, say, 30 m.p.h., then it dumps you rudely into a sinkhole. Both sides of the road are lined with small homes. Modest piles of coal for heating, wisps of smoke issuing from stovepipes. Foraging dogs.

Melvin Goins can't rightly remember how many schools he and his brother might work in a year's time. They just like to play for "the little fellers," he says. After all, they're mountain people themselves. Melvin lives over in Prestonsburg. Ray hails from Pikeville. Leslie, who's performing at Caney School as his debut with the group, lives over at Hindman. A plane trip to any of those places from Caney School—if it were possible—would



Melvin and Ray Goins: as precise as computers on guitar and banjo.

be all takeoff and landing. They're all on home ground.

The kids were waiting in the school's dark and damp gymnasium. They'd paid 25 cents apiece to attend the show. There were about 275 of them, so the gross "take" was about \$68. Of that, the musicians share was 60 per cent—or about \$40. No way they're doing it for the money.

They started picking. Leslie is going to have no trouble melding into the group—that's obvious from the beginning. Pure as driven snow, that music. Melvin and Ray, precise as computers on banjo and guitar, shared the vocals. Doing the old songs, the familiar breakdowns reverberated from wall to wall in the old gym, darting in and out of the exposed rafters of the roof.

The light slanted in through the gym's big windows. As the musicians began, the sun came out from its cover of clouds, doing things no lighting technician could ever hope to reproduce. The kids squirmed with delight. Their teachers listened

just as intently as the children; the principal beamed like the father in a family portrait. The musicians were just a-carrying on.

And there, in the shadows of those great bleak mountains, was an envelope of grace and light. In the midst of all that poverty and hardship, was a moment of ease. There, in a fold of that hard land, was an oasis of comfort. There, where despair is such a constant threat, was a moment of faith.

This, it seems to me, is where music really lives, where culture passes from hand to hand, where the promise of the American past is partly realized. It's a profoundly religious experience: watching the sun burst through the windows of a tiny country elementary school gym just as Ray Goins hits that first chilling note of "Foggy Mountain Breakdown." It's a baptism.

This was only a small incident in the life of America. Perhaps it reminds us of the generosity that serves as the core and the wellspring of country music.



Jerry Lee "Returns" To The Ryman—And Pays A Debt

by Bill Littleton

In view of the building's history of showcasing much of the world's greatest talent in all areas of entertainment, it would have been sad had it never happened. Sad, indeed, but—with not much more than a year left, Nashville's venerable old Ryman Auditorium finally got to meet Jerry Lee Lewis on an official basis. Nobody who was there will forget his recent Opry debut.

Introduced by Charlie Walker ("He's been a top star in rock music for years; a top star in country music now..."), Jerry Lee came on to an audience that was expecting to be entertained and all expectations were met thunderously. Sitting at the piano to quiet the applause, he started singing: "One by one... they're turning out the lights..." ("Another Time, Another Place"). His performance continued in like manner—one song after another, but no one thought about turning out the lights. He interspersed country standards like "All Around The Water Tank" (complete with yodeling) with his own hit ballads and gradually built up a pace that brought back memories of an earlier Jerry Lee, way back there somewhere in those did-they-really-happen Fifties.

But the memories were softened somewhat. There was no unruly cas-

cade of hair that required frequent combing; Jerry Lee has now learned ways of tearing up an audience that are considerably more sophisticated. The old raw arrogance has given way to a degree of confidence that almost borders on modesty. It was in the light of such modesty that one of the real blockbusters occurred. In one of his few conversations with the audience, he reminisced of a time "when I was just a kid—'bout nineteen years old—I came backstage here. I don't know how I got in—I just slipped in..." It seems that Carl Smith, Goldie Hill, and Del Wood spent some time talking with the young Lewis and Jerry Lee doesn't forget: "I want to ask Miss Wood if she will come out—and nobody has asked me to do this in any way, shape, form, or fashion, but I'd like for us to sit down at the piano and play 'Down Yonder.'"

Del said that Jerry Lee had sent for her before he went on stage and talked about their earlier meeting—which she had not remembered. "I told you," he recalled, "that I sure would like to be able to play piano like you and get out on that stage and you said, 'Son, the only thing I can do for you is to tell you to practice.'"

The joint rendition of "Down Yonder" was nothing less than brilliant, exhibiting the exuberant interpretation that identifies Jerry Lee's work, as well as the steady ripple that has become the Del

Wood trademark.

As the crowd began to scatter and the lights were finally being turned out, several discussions concerning Jerry Lee's gesture of returning Del's kindness of years ago were in progress. "Can you imagine how long he's wanted to do that?" one observer wondered. "Since he was nineteen, I reckon."

New York City Gets A Country Station

At last, New York now has a major country music station of its own. On February 17th, WHN-AM, a Storer Broadcasting station with 50,000 watts of power and a potential primary signal audience of 18 million people in and around New York City, switched from middle-of-the-road music programming to a country format.

"We're going to be a modern country music station insofar as what we present will be country music in its entirety," said John Sulli-

on the eve of the changeover. "We're not going to shoot the shotgun a little at a time, that's for sure."

Storer Broadcasting has already had one success in changing to a country music format with their WDEE-AM station in Detroit, and they are confident that by retaining sports broadcasting and WHN-AM's successful "Feminine Forum" show, they will be successful in New York despite the checkered history of country music broadcasting in the area. John Sullivan points to the fact that the failure of the country music format on Hackensack, New Jersey's WJRZ-AM was brought about by problems—poor signal, internal friction, and lack of promotion—which will not affect the WHN-AM operation.

Reaction so far has been favorable and encouraging to what Sullivan calls his "awareness and commitment" to country music. The country music establishment, he says, has been very helpful in all areas, and even if a few Madison Avenue advertising types are now skeptical, they will come around once the station has demonstrated its hold on committed and "latent" New York country fans. He recalls that five years ago, advertisers who now use country music were saying "no" in droves.

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**Club Spotlight:
The Palomino**
by Tom Szollosi

Southern California has a big country music audience, but very few good live clubs. The best, good by any standards, is North Hollywood's "Palomino Club," which for 20 years has served fancy pickin' and good food to local folks. Walk in out of the hot-rod-ridden Los Angeles night and right away the warm, dimly-lit living room atmosphere strikes you just right. Getting through the door means parting with two of your favorite dollars, but the show is worth it.

Once in, a smiling, quiet man with thinning hair takes you to your table past rows of smiling black-and-white photos—familiar faces, some holding their guitars up for the camera. People like Marty Robbins, Buck Owens, Merle Haggard, even Roy Rogers, smile down on you. Nearer the stage a solemnly-posed shot of Johnny Cash ponders behind one booth. But the biggest photo of all is of Linda Ronstadt. The Palomino's favorite—they're hers too, they're quick to tell you—attracts the attention of every man in the place.

The manager is a busy man named Tommy Thomas; he stays preoccupied with business. After all, he's got the most successful country night club operation in the West to worry about. The place is packed regularly with a steady audience of repeaters, plus a good sized chunk of weekly newcomers. But with all its success, the Palomino has managed to keep prices at a lower than average nightclub level. Two people can eat well for

under ten dollars.

The Palomino has decided that hotpants are a good idea, so the waitresses wear them. Bright red ones. But hotpants aside, the most important thing about the Palomino is its twenty-year involvement with country music. They used to do weekly live television shows right here in the club. Cal Worthington's Dodge, sort of Ralph Williams on a horse, would sponsor them and do their ads there in the club. Cliff Robertson shot some scenes for one of his movies there a few years ago.

The Palomino is right at the heart of the two "schools" of country music, a favorite working spot of youngsters like Linda Ronstadt and also a long time haunt of such established notables as Marty Robbins. Most every artist playing this place *has* to like it; the audience sits really close, easy to reach. Appreciation runs high here too. Remember, this is the only really good picker's club in Los Angeles, so the Palomino is the *whole* local live country music landscape, not just part of it. Some of Los Angeles' country stations produce concerts in the area, and Knott's Berry Farm now features regular country shows in its John Wayne Theatre, but the trouble with these other forums is that they've lost, or never had, the feeling of close contact between artist and audience. At the Palomino, that closeness has been a springboard for many prominent sidemen; at least five one-time Palomino Club House Band members now play with big groups (like Merle Haggard's), and many others find work in Nashville or Los Angeles recording studios.

You can't argue with that kind of success, but you can still sit back, sip your beer, smile at a waitress and just fall into the country sound. The Palomino offers a steerhorns-mounted-over-the-bar-type view of country that many record-playing "experts" never get the opportunity to understand.

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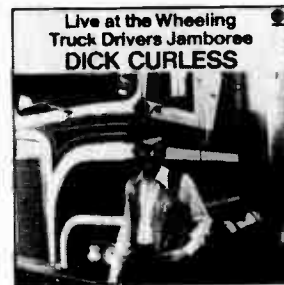
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Tammy Wynette: Songs Of Heartbreak, But A Happy Home

by John Gabree



PHOTOS: MARSHALL FALLWELL

It's just part of the Nashville legend: The Day Billy Sherrill Discovered Tammy Wynette. By now probably nobody remembers it just as it happened. It's been told so many times.

Billy himself is modest enough about it. Something just told him to take a chance, so a chance is what he took. Not too much of a chance, though, when you think about it. If it hadn't worked out, he'd have been down maybe a couple of hours of studio time. hindsight says that's an acceptable risk.

So Billy brought Tammy into the studio. Her first song, "Apartment Number 9," went to Number 43 on the national charts. "Your Good Girl's Gonna Go Bad," her second record, went to Number 1. Nowhere to Number 1. Rags to riches. An hour with Billy Sherrill and a star is born.

It was not, of course, quite that simple. It never is.

"I kept getting breaks that didn't quite happen," says Tammy Wynette. "In early 1965, I moved in with my grandparents in Birmingham. I had an uncle who was chief engineer at Channel 6, WBRC-TV. He got me an audition and I became a regular on the 'Country Boy Eddy Show.' I was getting up at 4 a.m., getting to the station by 6, then working 8 a.m. til 6 p.m. in the beauty parlor. Nothing happened. Then in October the next year I sang at the Disc Jockey Convention in Nashville. Porter Wagoner heard me and liked me enough to have me do several shows with him after Norma Jean left him

gether on 21 #1 songs.

Ironically, Tammy's most and least favorite songs respectively are "D-I-V-O-R-C-E" and "Stand By Your Man," the two hits by which she is best known. "D-I-V-O-R-C-E" probably graced the juke box in every honky tonk from Augusta to Amarillo. And "Stand By Your Man," which sold more than 2 mil-

"... Billy is always right. He's a genius. If he came in and told me to record 'Yankee Doodle' I'd do it..."

from herself, the song and her listeners. "I think I've always liked it best," she says.



Tammy's "discoverer" and producer, Billy Sherrill. "He has an uncanny ear for good material," says Tammy.

lion copies, is the biggest single by a woman in the history of country music. They are both classic Wynette.

"Stand By Your Man" is another matter. "I didn't like the song very much when Billy and I wrote it. I had been married about two weeks (on August 22, 1968 to be exact) and I took it home and showed it to George (Jones). When he didn't like it either, I guess I got prejudiced toward it. But Billy is always right. He's a genius. If he came in and told me to record 'Yankee Doodle,' I'd do it."

A lot of people in Nashville think Billy Sherrill is a genius. But then a lot of people think he's a lousy SOB. Watching him work in the studio you'll probably decide that his fans are right. You'll also probably find it harder and harder to agree with his critics.

As a producer, Billy Sherrill is without equal. As head of production for Columbia and Epic in Nashville, he oversees the album-making of more than 30 artists. Besides

"... By the time I met Billy in the lobby at Columbia, I had already been to five record companies. Nobody but Billy was willing to really listen..."

and before he found Dolly. Nothing happened. Early in 1967, I moved to an efficiency apartment in East Nashville. By the time I met Billy in the lobby at Columbia, I had already been to five record companies. Nobody but Billy was willing to really listen."

The Wynette-Sherrill team followed "Your Good Girl's Gonna Go Bad" with 15 straight #1 singles, a streak that was broken only when an inspirational tune, "The Wonders You Perform," went to #2. That shouldn't really count. In all, Tammy and Billy have been to-

"D-I-V-O-R-C-E" is sung by a young woman, presumably in her late twenties, the same age as much of Tammy's audience.

*Our D-I-V-O-R-C-E
Becomes final today
And me and Little J-O-E
Will be going away
I know that this will be
pure H-E-double-L for me
I wish that we could stop this
D-I-V-O-R-C-E.*

"D-I-V-O-R-C-E" © Tree Publishing Co., Inc.

Tammy and Billy pull out all the stops on this one. The singer holds nothing back, draining emotion

Tammy, he personally produces records for some of the best Country artists, performers like Charlie Rich, Jody Miller, Sandy Posey, Johnny Paycheck and Freddy Weller. By the industry's standards, he is the best there is: nobody has scored Number 1 more consistently than he has. And though he isn't extremely prolific as a writer, only 50 or so songs, nearly everything he writes turns to gold. "He has an uncanny ear for good

hockey?" his friend wants to know. "What the hell do I know about basketball either?" says Billy, "I just like to bet."

The thing Billy liked best about the Dolphins-Redskins game, besides winning, was that most of the "experts" picked the other side. Billy likes beating the experts. His first hit was a smash even though the experts said it should have been impossible. Don't cut a waltz, they told him, keep it under

him completely. George has been a star for 18 years, so it's not that Billy had anything to teach him about performing. It's just that Billy's way of producing is better than a lot of other people's."

Billy is snaking in and out among the musicians, offering a greeting here, a bit of advice or a joke there. Mostly he's talking about the barium treatment he's received the day before. He looks older than his 35 years, and tired and frail among the hearty, fleshy session men.

Earlier Tammy had been over-dubbing part of her newest single, when Billy broke in from the control room: "Can you just talk that line there instead of singing it?"

"I don't know, Billy, you know I hate to talk." But she did it and of course the cut was much improved. "I really hate to talk," she is saying now, "I just am not very good at it. The only time I ever argued with Billy was once when he wanted me to do 'Cry,' the old Johnny Ray song, and sort of talk my way through it. I really disagreed. I didn't think it was my type of song and I got this mental block against it. I couldn't get the melody in my mind. But we finally got it down and it was such a good sound. Billy was right. In the studio he really is always right."

Tammy Wynette is an extraordinarily attractive woman. When she talks to you, she fixes you with two of the saddest and most beau-

"... 'Stand By Your Man' was so big because country people aren't attracted to women's lib. They like to be able to stand by their man..."

material," says Tammy, "his own and other people's."

In other ways, however, Billy Sherrill is his own worst enemy. He has acquired, for example, an uncommon suspicion of the press. It's true that he has been bagged a couple of times by unscrupulous reporters. But it is equally true that he says most of those awful things they say he says. Billy seems to have no idea what his jokes will sound like in print. Most of the time he is kidding, and besides, what he says is often no worse than what other people in the music business might say. Only Billy gets quoted.

Studio B at Columbia's 16th Street headquarters is beginning to fill with musicians. Billy Sherrill is in the control booth with engineer Lou Bradley, heavy into a discussion. From the outside it looks like they're hard at work, and they are.

"... The hardest thing about making records is finding the songs. George and I listen to everything that's sent to us..."

But what they're talking about is football. Billy is a football nut and a betting nut, and the previous weekend he had won a bundle on Miami over Washington in the Super Bowl. He is asking Lou Bradley, as he has asked everyone he's met all day, whether he'd won or lost on the game. Bradley, a lanky, soft-spoken man in his 30s, is noncommittal; mostly, he just lets Billy talk. Billy tells a visitor he'd like to bet on some hockey matches. "What do you know about

2½ minutes, get the punch line up front, and never feature a steel guitar. So Billy recorded David Houston singing "Almost Persuaded," a waltz over three minutes long with the punch line two minutes into the record and featuring a steel guitar. It sold a million. Billy really likes beating the experts.

In the studio, Tammy Wynette is tucked away in a corner, peering around a partition at George Jones, who is working out an arrangement with the musicians. Tammy is talking about two of her favorite topics, George and Billy.

"Billy is doing wonderful things for George. George never recorded on more than one track before he came to Epic. He knows how much Billy has done for me and he trusts



Head of Columbia's Nashville operations, Ron Bledsoe, talks about a recording session Tammy has just completed.

tiful eyes in Creation. Here, in street clothes instead of the costumes she wears on stage, she looks like any moderately prosperous young woman, albeit a very lovely one, like Eva Marie Saint playing Tuesday Weld. Her manner is direct, open and intelligent.

To a lot of people, Tammy Wynette *is* country music. She has had a greater impact on country and its image than any other woman performer. Genius or not, Billy Sherrill had a lot to work with in Tammy. She has a strong, clear voice, maybe the best female voice in Nashville, and she knows how to wield it with great dramatic and emotional effect. When they wanted to epitomize country music, the producers of "Five Easy Pieces"



"... I try to find songs that express down to earth feelings. That's why I like Tom T. Hall so much as a songwriter ..."

used the record of Tammy Wynette singing "Stand By Your Man." Karen Black played a character who wanted to *be* Tammy Wynette as thousands of women around the country also must. Her records are made by a great producer, but they feature a great singer.

"The hardest thing about making records is finding the songs. George and I listen to everything that's sent to us. A while back we got a tape from California with no return address on it. We liked one of the songs and I wanted to do it. All we had was a name, J. Judy Kay, and the postmark, so we called agents and promoters on the Coast until we tracked her down. Then I recorded the song, 'Bridge of Love.' Billy's best at picking songs, though. And of course he's written most of our biggest ones. We had a survey that showed most of our listeners were women between 22 and 45 years old. In the past couple of years we have been getting more and more college kids and that makes me really happy. But most of the people who like our records are probably married, so we try to find material they'll like.

"'Stand By Your Man' was so big because country people aren't attracted to women's lib. They like to be able to stand by their man. And of course the men liked the



In the studio Tammy pulls out all the stops. She holds back nothing, draining emotion from herself, the song and her listeners.

idea that their women would stand by them. I try to find songs that express down to earth, honest feelings.

"That's why I like Tom T. Hall so much as a songwriter. He's the story teller of all story tellers. When we're on the road George and I will stay in the bus or the dressing room until just before we go on. But if Tom's playing, we'll always go out and listen. Some of his songs are corny, but they always brighten your day a bit.

slow I'd be shaking so much I couldn't sing."

Billy is back in the control room and ready to roll. George is at the mike. There'll be no more talking for a while.

"Why don't you come out and see the farm in the morning?"

That's a date.

"The farm" is a 15-room mansion on 340 acres of prime land about 30 miles south of Nashville in Maury County. Tammy and George have



"I love music and I love performing, but if I never had another hit it would be all right."

"We don't travel more because it's so nerve-wracking. I love to perform for live audiences, to get to see real people. But sometimes you'll feel bad and you'll still have to go on out and smile. You'll want to scream, pull hair and run and say you don't feel like it. But you owe it to people to come see them and you want to do it. I get very nervous just before a show. You wonder if you're going to do the job. You want to and people expect you to. That's why I always open with a fast song, to cover my nervousness. If I tried to open with something

only owned it a couple of months. They are still redecorating. The new carpets are so thick that the man answering the door can hardly get it open.

"I'm Foy Lee," he says, "Tammy's father. This is Mrs. Lee. Come on in."

As she pours a couple of cups of coffee, Mildred Lee, a short, plump, energetic woman, talks about her daughter. "Tammy was an only child and we tried to be real good to her. I was a school teacher and Mr. Lee worked the farm. There wasn't any town. It was all farm,

What do you know about Tammy?

1. What is the name of Tammy's most recently released album?
2. What was the name of Tammy's first Top 10 success?
3. For what profession was Tammy trained other than singer?
4. How many times was Tammy voted Top Female Vocalist by the CMA?
5. In what state was Tammy born?
6. For what label does Tammy record?
7. Billy Sherrill, Tammy's producer, also produces George Jones and Donna Fargo. True or False? Who wrote Tammy's #1 1970 hit "The Wonders You Perform"? Where did George and Tammy live before they moved to Music City?
10. Tammy co-wrote "We Sure Can Love Each Other" with George Jones. True or False?

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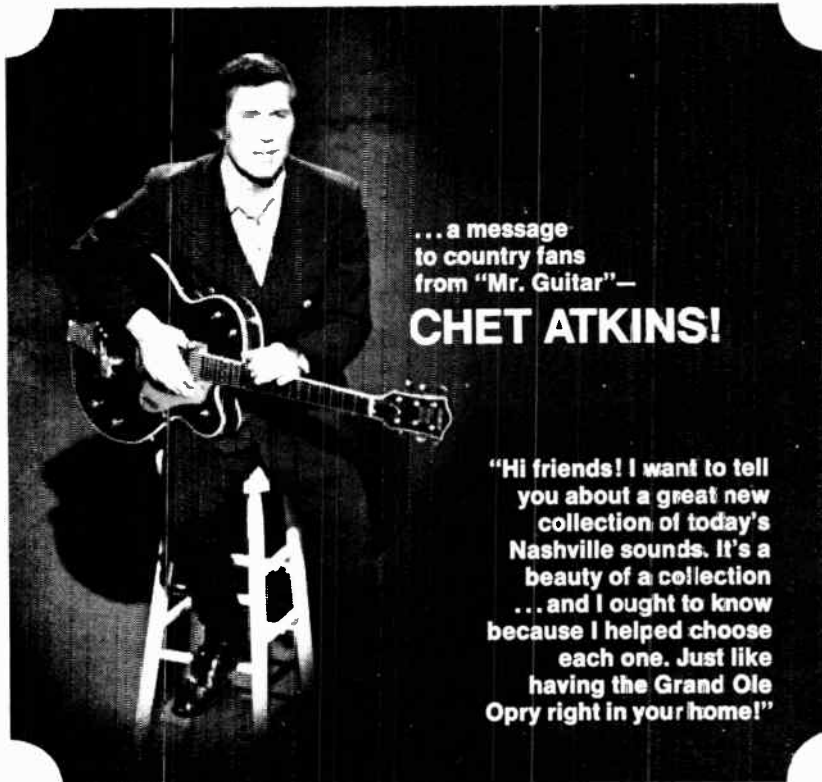
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- Dolly Parton Mule Skinner Blues (Blue Yodel No. 8)
- Eddy Arnold From Heaven To Heartache
- Chet Atkins Snowbird
- Danny Davis & The Nashville Brass Columbus Stockade Blues
- Nat Stuckey Sweet Thang And Cisco
- Connie Smith I Never Once Stopped Loving You
- Floyd Cramer For The Good Times
- Jim Ed Brown Morning
- George Hamilton IV She's A Little Bit Country
- Dottie West Forever Yours
- Hank Locklin Bless Her Heart, I Love Her
- Jim Reeves I Won't Come In While He's There
- Porter Wagoner & Dolly Parton Holding On To Nothin'
- Waylon Jennings Only Daddy That'll Walk The Line
- Chet Atkins The Last Thing On My Mind
- Dottie West Country Girl
- John Hartford Gentle On My Mind
- Hank Locklin The Country Hall Of Fame
- Don Gibson Good Morning, Dear
- Lynn Anderson Promises, Promises
- Hank Snow There Goes My Everything
- Jimmy Dean & Dottie West Slowly
- Charley Pride Does My Ring Hurt Your Finger
- Skeeter Davis I Don't Wanna Play House
- Norma Jean Truck Driving Woman
- Jimmy Dean A Thing Called Love
- Liz Anderson Ode To Billie Joe
- Bobby Bare Find Out What's Happening
- Connie Smith Cincinnati, Ohio
- Jerry Reed Remembering
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- Kenny Price Biloxi
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There weren't but 800 people in all of Itawamba County. When she turned 18, she got married, moved to Tupelo and went to work for a beauty shop."

Mrs. Lee turns her attention to Tammy's maid's son, who has stayed home from school with a bad cold. She is trying to get him to eat something to keep up his strength. "His Ma and Pa haven't come up from Florida yet," she explains.

Florida is where the Jones and the Lees have been living for the last few years. Tammy and George bought an old plantation about 40 miles from Tampa in Lakeland. They put in a bandshell and every couple of weeks they'd put on a big Nashville show starring themselves and whichever of their friends—Porter and Dolly, Conway, ole Waylon—could make it. But they found it meant too much traveling. Besides being on the road, they had to be in Nashville to record, rehearse and find songs. So they've moved back home to Music City.

Foy Lee offers to conduct a tour of the new house, beginning in the cellar. "They kept the slaves down here," he says, pointing to the barred windows. The masonry walls and oak beams, almost 140 years



PHOTOS: PAUL LEVIN



At the top of the country music ladder, both Tammy and husband George Jones are "really happy." According to Tammy: "I have no other goal than to keep doing what I'm doing."



old, are in perfect shape. Pointing to rows of scratches over the fireplace, he adds: "See, here's where they kept count of the days by marking the wall. They used to work them like horses during the day, then ring that big old bell out there in the evening and herd them in down here." These are working-class people and they haven't forgotten how hard life can be. There is real sympathy in Foy Lee's voice, just as there will be later when Tammy says: "That cellar gives you a creepy feeling. It's a terrible thing to lock anybody up like that."

"... A lot of people love us and we'll just go on making records and singing for people who want to hear us..."

It is a relief to get your feet into the thick carpet upstairs. The carpet stretches wall to wall in every room, including the kitchen. It changes color every time you go through a doorway, pink here, blue there, but nowhere do your feet touch solid ground.

The front hall is two and a half stories high, with an enormous wooden door with the 140-year-old key still in the lock. Painters and carpenters are busy in several of the rooms. One painter is uncomfortably high up near the ceiling. A carpenter is putting extra closets into one of the guest rooms.

"The house has a lot of history in it," Mr. Lee is saying. "The State even put a historical marker about it out by the highway. It was General Hood's headquarters during the War between the States. One story is that five generals spent the night here and then all went out and were killed at the battle of Franklin the next day. I don't know if that's true or not."

Back downstairs in the kitchen, George and Tammy have arrived from Nashville. With them is baby Georgette and she gets a lot of grandmotherly attention from Mrs. Lee. George goes off to get one of the carpenters to plane the door so it won't be scraping the rug. Tammy runs up to her suite to get several framed photographs showing the house as it looked a hundred or so years ago. The big magnolias that dominate the front yard were just sprouts.

The suite that George and Tam-

my share has been decorated in Spanish modern, like a lot of the rest of the house. "George is actually the decorator. He picks everything out. But I love Spanish. I think it is really beautiful." Over the fireplace in the den, above the gas-powered logs, George has hung a collection of mounted prize-winning fish, all stuffed so that they look like they are leaping in the air. Over the door is a beautiful hand-decorated Spanish sword.

Tammy goes outside for another session with the photographer. Dressed in yellow slacks and a yellow top under her blond hair, she is fabulous. George is talking management problems with one of the hands, discussing the herd of Black Angus cattle he has begun to assemble. "We have about 60 head now," he tells a visitor. "I'm not sure of the exact number because we keep having calves. We lost two calves during the snow in January because we didn't have the cattle indoors. The previous owners hadn't moved their's out yet, but everything is fine now. We'd like to get up to about 300 head. Originally we thought we'd just buy a herd, but we found out you get a lot of old cows that way. So now we're buying a few at a time when we find some good ones."

George is chewing on a little

black cigar. "We gave up smoking this morning," says Tammy. "I've tried before, but this time I'm going to do it. George didn't have any trouble giving up drinking a couple of years ago, but this seems a lot harder. We won't start again. George has a little touch of emphysema and it just makes me feel bad to smoke. So we've stopped."

Georgette has followed her mother out into the yard and Tammy calls her over to have her picture taken. The Jones have six other children, three each by previous marriages. The oldest is a legal secretary in Nashville, the rest are in school. Georgette is a beautiful, serious-looking child. She has her mother's sad eyes, and today she has decided not to smile. "Georgette got her first s-p-a-n-k-i-n-g yesterday," says Tammy. "Mommy was washing her hair and Georgette wanted to do her hair the same way, so I gave her a shampoo and fixed her hair. She liked it so much that she gave herself three more shampoos in the commode. I finally lost my temper."

At 2. Georgette has already started to sing. The only song in her repertoire so far is "Funny Face."

Georgette is being followed around by a skinny mongrel who looks like he invented the hang-

dog look. Mrs. Lee is following him: "This is Lucky. We found him abandoned when we moved in. He was so weak he couldn't walk, but I've been feeding him and taking care of him and he's starting to get better. I call him Lucky 'cause he's lucky we found him."

"Imagine leaving an animal to starve like that," adds Tammy, as Lucky lopes off after one of the fat squirrels that live in the yard.

Tammy Wynette has been on top for almost five years. Even though it looks like George might, she knows nobody can stay on top forever. "I'm completely happy," she says. "I have no other goal than to keep doing what I'm doing. I always wanted to be a singer, but I never dreamed I'd become rich and famous. I always expected to have a hard country life. George and I are really happy. We have a nice home for the kids. Now that we're back in Nashville we're going to join the Opry again. We can perform and we can get the insurance. We're on the road so much and we want to make sure the kids are taken care of if anything should ever happen to us. A lot of people love us and we'll just go on making records and singing for people who want to hear us. I love music and I love performing, but if I never had another hit it would be all right."



"The farm" Tammy calls it. A 15-room mansion on 340 acres of prime land about 30 miles south of Nashville.

Loretta Lynn

Entertainer Of The Year



Entertainer Of The Year
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Top left: Kitty Wells and Johnny Wright beside their fourth bus. "This one cost \$80,000," Kitty says. "A lot of people have their's fixed up more fancy, but they're not as comfortable." Most artists' buses (as with Jeannie C. Riley's above) are equipped with TV, AM/FM stereo, 8-track cartridge tape player, refrigerator, telephone intercom, private rooms and a bath.



Above: Jeannie C. Riley's bus boasts a white/gold/green exterior, an illuminated sign on the back reading "Harper Valley Express," and a marquee in front. Left: Dolly Parton enjoys the bus so much, she says she wouldn't travel any other way. Porter and Dolly have a new bus, a big General Motors model. "None of us likes to fly," she says. "Working in the bus takes longer but it's more comfortable. It's really a mobile home on the road, with all the conveniences."

PHOTOS: BILL PRESTON

Hi, I'm a \$100,000 Home On Wheels. Drive Me!

by Eve Zibart

Country music stars are perhaps the most accessible figures in the entertainment business. They spend a great deal of time on the road, going to their audience, and when they travel, they must travel in style.

In the last few years, the use of customized buses for cross-country traveling has settled in as a way of life for many stars. Private coaches have taken the place of cars and planes as a preferred means of transportation because of their comfort, safety, practicality and, most important in so flamboyant and open a field, individuality.

At first sight, many of these buses are staggering—bright, luxurious, and almost prohibitively expensive. The stars think they're worth it, though. Tammy Wynette, whose new bus when finished will cost about \$125,000, explained: "I know that sounds like a lot of money, but when you figure the cost of a new car, say a Cadillac, you begin to understand how much goes on inside a big machine like that."

In the same vein, Jeannie C. Riley argues: "I know buses sound more expensive (than airplanes), but in the long run, are they really? A girl can't fly alone, so that's three tickets everywhere (counting the manager and press secretary), and it sounds silly but people are watching and they expect certain things, so that means first class . . . and then there are always layovers . . . and now, of course, all the hijackings. I just think it's more practical and safer to be on the ground in my bus."

The desire for comfort and for individuality has resulted in some highly personalized coaches, even from the outside. Jeannie C. Riley's bus boasts a basically white/gold/green exterior, a green script monogram over the door, and an illuminated sign on the back reading "Harper Valley Express." The marquee in front can be rotated to read "Jeannie C. Riley" or "Private Coach" or even "Jesus Saves."

Jeannie picked out exactly the bus she wanted, the way she wanted. "I definitely wanted a Silver Eagle: I like the looks of it better, and the people I know who had them were all very happy with them. They're the kind Continental Trailways uses—they're built in

Belgium, and I ordered it just as it came off the boat as a shell in New Orleans.

"I wanted to create the atmosphere of a home as much as possible. Up front is my lounge. It doesn't have regular bus seats; there's a sofa running down along the wall and two easy chairs. Then there's a refrigerator and color television, a reel-to-reel tape machine, a desk/table, gold shag carpet and overhead storage.

"The middle section has a bunk area to sleep three and another small private room (for press aide Jackie Monohan) with vanity table and bath. All of the bunks have reading lights and speakers. I love to read—I have my own mini-



Loretta Lynn's bus acts like a magnet for fans wherever it makes a stop.

PHOTO: YVONNE HANNEMANN



Dottie West's bus. All the comforts of a modern home both in the living room and the bedroom.



PHOTOS: BILL PRESTON

bookshelf back in my room.

"In my room is another TV, AM/FM stereo radio, and 8-track cartridge tape player, another refrigerator and an intercom phone to all onboard areas. I have velvet drapes, blue shag carpet and a velvet-covered chair and couch that folds out into a bed. The make-up mirror is lighted and I have a private bath. The walls and ceiling are all covered with white Naugahyde.

"The whole bus cost about \$125,000. I've had it back in a couple of times to add things or change things and I'm still working on it."

Jeannie believes in the comfort and safety of her bus. "The first year I flew everywhere, and my

manager wanted me to buy a plane, but I just wouldn't. The bus is really comfortable. I can sleep like a log—in fact it's where I get my best sleep!"

George Jones and Tammy Wynette are also Silver Eagle fans, having just purchased a 1973 model.

"We've had two buses before," Tammy remembers. "George had one in 1967. We got married in 1968 and got another, although we still had the first at that time. I guess we'll get a new one in four or five years, but it's sort of like a Volkswagen—the styles don't change that much!"

Describing the new bus, which is being customized by Loch Raven Interiors in Nashville, Tammy said, "It's going to be strictly Spanish

on the inside. When you first step up, there'll be a black-and white shag rug and solid red formica tables in a living-room area. "We're using black-and-red curtains and lamps with wrought iron. The band's area will be in Spanish gold, with orange velvet bunks, and there'll be a microwave oven and a sound system all through. The hull itself cost \$60,000 and the bus'll run about \$125,000 all together.

"I don't like to fly, although George does. The bus is so much more comfortable and convenient. When you get to the auditorium where you're playing that night, instead of having to sit in little cold rooms you can stay on the bus and play cards, or watch TV, or cook a steak. All of us in entertainment, we don't have much private life, and when you have someplace to be alone you feel more like talking to the audience when you come out.

"And it has to be someplace comfortable, because when we're on the road we have to be on the bus at least six hours a night, plus traveling time. We don't sleep on the bus unless it's necessary. We check into a motel. I didn't have a shower built into the bus because I hate to be crowded."

Safety is a major factor to an act which is often on the road. The George Jones-Tammy Wynette Show travels about 10 days every month, and Tammy, like many other entertainers, remembers the deaths of a number of early country stars, like the simultaneous plane-crash deaths of Patsy Cline, Hawkshaw Hawkins, Cowboy Copas, and a year later, the similar death of Jim Reeves. Reeves, in fact, said almost prophetically three months before his death, "What I dislike most (about the country music business) is the traveling. The main trouble—and danger, maybe—is getting there and getting back."

"I think entertainers are influenced by past accidents as much as by comfort," mused Tammy. "And a bus is safer than an automobile, because it's so much bigger. I don't know of anyone who's had a major accident in a bus. I have to fly sometimes, of course, but I'd rather die any way than in a plane crash. I'd rather burn or drown or anything than just going down out of nowhere."

Tammy said that the credit for

TOMMY HALL
PICKIN' ON
Vibration!



NAME _____
STREET _____
CITY _____
STATE _____
ZIP _____

designing the new bus is split between husband George and Milo Liggett, owner of Loch Raven Interiors. Milo, despite the fact that he is almost buried in the materials for the new bus, protested that he is relatively new to the customizing business, having started about three years ago.

"I used to work for Sonny James — still do — and he had enough faith in me to let me do his bus. Then I did Tommy Cash's, and then Loretta Lynn gave me my first giant job." Since then, Milo has customized several other buses, among them the coach belonging to Freddie Hart. The hulking shell with the words "George Jones-Tammy Wynette" splashed in red across the side fills one whole side of Milo's Garage in Nashville. He estimated that it would take eight weeks to finish.

Like Tammy and George, who sleep on the bus only when actually traveling, Dolly Parton and Porter Wagoner check into motels for the night when they have time. But Dolly says, "As far as I'm concerned, I'd rather stay on the bus where all my things are and I'm comfortable!" Dolly enjoys the bus so much, she says she wouldn't travel any other way. "We have a new bus now, a big General Motors, the biggest you can buy. We've had it about a year. None of us likes to fly. Working in the bus takes longer, but it's more comfortable. I have my own room, Porter has his, and the manager, and the boys have bunks in the back. I wouldn't travel any other way, as far as working the road is concerned. I mean, I like to fly when it's necessary, but not from job to job.

"It's really a mobile home on the road, with all the conveniences. I like to write a lot, so I can just go back in my room and work. Each room has a phone to call from room to room, so if I want something I can ask the driver to stop."

Kitty Wells and Johnny Wright are working on their fourth bus now, another Silver Eagle.

"We sold our first to Bill Monroe, the second to Hank Snow and the third to Jeannie C. Riley, but she's got the new one now," said Johnny. "This one cost about \$80,000; a lot of people have their's fixed up more fancy, but they're not as comfortable."

Kitty explained that the bus

sleeps nine people—she and Johnny, their son Bobby, Bill Phillips, four regular members of the band and the driver.

"For a long time we traveled in two automobiles with a trailer, but sometimes you have trouble keeping the cars together, so the bus is also more practical."

Kitty moved through the bus, pointing out the features. In front are three rows of seats, each middle row turning backwards to form a foursome, in the middle of which a table can be set. The master bedroom has bunk beds, two closets and a lighted dressing table. Closets line the corridor with more space in the rear, and the back room has three bunk beds in each wall, curtained off in a manner reminiscent of the old Pullman cars.

Kitty and Johnny spend an unbelievable amount of time on the road, averaging about 15 days a month, but sometimes going up to seven weeks at a stretch.

"It's heaviest in fair season. Last year we were about 232 days, so we got pretty good mileage out of the bus," said Johnny.

"The fan reaction is good," added Kitty. "Especially at the outdoor shows in parks and fairs, a lot of people gather around the bus and want to get in and look around."

Lester Flatt was among the first

stars to use a private bus. "We've been driving a bus since '55. The one we got now came from Greyhound, a Scenic Cruiser double decker. It carries three times as much equipment as a van, and it's relaxing to travel in. You can get up and walk around if you want to. I got used to sleeping on the bus, and I sleep there just about as well as I do at home.

"The bus is 100% safer than a car. We've had one wreck with it, with a car—tore the car all to pieces and just barely woke us up."

Lester is decided about flying, too. "I don't like to fly. I've done a lot of it and I can truthfully say I don't enjoy it. In fact, I never would fly until about seven years ago when it looked like I had to."

As buses become a definite sign of the country music times, a whole new awareness is growing among country artists about their impact and appearance. And well it might, for the buses, as big and highly visible as they are, are like neon advertisements.

In December, to formally "housewarm" her brand-new bus, Barbara Mandrell held an open bus-launching ceremony in the parking lot of an uptown bank. Governor Winfield Dunn was invited, and Nashville mayor Beverly Briley cut the ribbon.



Lester Flatt was among the first stars to use a private bus. He now travels in a Greyhound Scenic Cruiser.

PHOTO: HOWARD WIGHT MARSHALL

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J'm Reeves/We Thank Thee Don Gibson/God Walks These Hills With Me
Connie Smith/Satisfied
Hank Locklin/Peace In The Valley

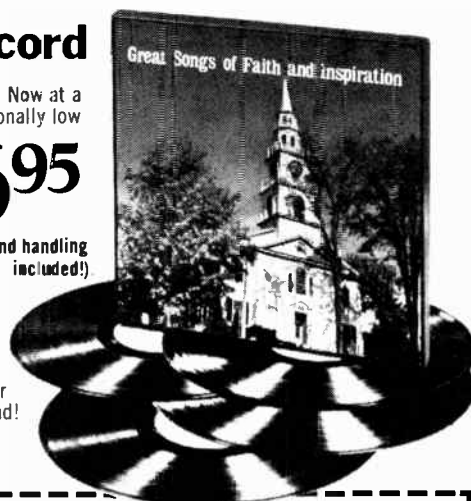
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Sons Of The Pioneers/The Mystery Of His Way
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Nat Stuckey/He's Got The Whole World In His Hands
Norma Jean/Heaven's Just A Prayer Away

Danny Davis-Nashville Brass/Wings Of A Dove
Speer Family/Let's Make A Joyful Noise
Doris Akers/You'll Never Walk Alone
Anita Kerr Quartet/May God Be With You
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Waylon Jennings: “I Couldn’t Go Pop With A Mouthful Of Firecrackers.”

by Patrick Carr

Waylon Jennings is standing on a stage in New York City, looking a little tired and raunchy in the harsh lights. The brim of his Stetson throws a shadow down over his gaunt face with its piercing brown eyes and strong, outlaw-bearded jaw. He has just introduced the Wailors to New York, and met with unexpectedly enthusiastic applause—which in this part of the world means a round of clapping and a scattering of lonely whistles,

the most these city folks can manage. From out in the dark beyond the stage, a young woman’s voice cries, “And who the hell are you?”

He smiles a wry, crooked smile, leans into the mike, and replies very matter-of-factly, “Waylon—Goddamn—Jennings, lady.”

Behind him, the Wailors launch into “T For Texas” with a punch that curls your toes. They look like they’re about to hold up the audience at the point of a .45 and

then hightail it back down to the badlands with the spoils, and indeed that is something like the truth of the matter: they’ve taken over the town for a few days, impressed the hell out of everybody with Waylon’s knowledgeable, bittersweet songs of life and the sliding brilliance of the great Ralph Mooney’s pedal steel, and soon they’ll be off for Texas, leaving the Big Apple considerably quieter and not a little poorer in spirit for their absence...

“I’m no cowboy,” says Waylon, pulling his long, lank hair back behind his ears and replacing the hat just so. “I’m a country boy; I’m a hillbilly. They talk about the Nashville Sound, y’know. My music ain’t no Nashville sound. It’s my kind of country. It’s not Western, it’s Waylon.”

It’s true. You can’t hang a label on Waylon Jennings. He’s one of those rare beings who can reach out and pick up any kind of song, treat it any kind of way with any kind of instrumentation and arrangement, and make it as country as a cabin in the hills just by the way he is, the way he feels and translates feelings into song. When he recorded “MacArthur Park,” he had to deal with a barrage of accusations to the effect that he was travelling toward pop and away from his Texas roots. His reply was brief and to the point: “I couldn’t go pop with a mouthful of firecrackers,” he said. “Merle Haggard’s drummer told me that once, and it’s true. Did that set *sound* country? Instruments don’t make country. We’re entitled to a heavy rock beat if it complements our songs. Or if we want to use a kazoo played



through a sewer pipe, that's all right too. Why should we lock ourselves in?"

Maybe that's what has all these citified hippies so excited, the fact that here's a big, mean-looking man with a band that could easily be a group of rock and rollers with their long hair and electric guitars, and they're playing music that has as much rhythmic guts as you could wish for, but still really isn't anything like what they get on the radio around here. It's country music, no mistake, and *do they ever love it to death*. It's genuine, no frills, no slickness, no pretensions. Just hard-hitting, hard-living country soul.

"I was born in the suburbs of a cottonpatch down in Littlefield, Texas," says Waylon in a deep Texas drawl. "'Bout ever since I can remember, all I wanted to do was play and sing, y'know?" His parents both played guitar—his father played dance halls in Texas when he was young and no doubt felt pretty pleased about the fact that by the time his son was 12, the boy had landed himself a disc jockey spot at the local radio station. That kept Waylon in spare

"... We're entitled to a heavy rock beat if it complements our songs. Or if we want to use a kazoo played through a sewer pipe, that's all right, too..."

change for two years until he moved down the road apiece to another DJ job in Lubbock. It was there that he first met Buddy Holly.

"We both started out together, singing country music," he remembers. "We used to play on this radio station called KDAV every Sunday. They had a thing called 'The Sunday Party' where they had local acts. That's where we got to know one another. He had an act called 'Buddy, Bob, and Larry' then, and when I came to Lubbock he asked me to join the band. So I did. Buddy went out and bought me a bass and I learned to play it in two or three weeks.

"We never had a cross word, y'know? He was easy to get along with, easy-going, and he was a monkey in a lot of ways, a real cut-up. We sure did have a lot of fun. He was one of the best people I knew in my life, y'know? Really."

But it all ended on that tragic February 3rd, 1959, when the Crick-

ets lost their leader and the world lost a great artist.

"We'd been on the road for days, man. Our clothes were all dirty and we were all dirty and tired and everything. Even the bus had frozen up one time, goin' right down the road. It was pretty hectic. So Buddy chartered a plane for him, myself, and Tommy Allsop. The three of us were going to fly from Mason City—we were playing in Clear Lakes, a little place out of Mason City, Iowa—to Fargo. We were going to play in Moorhead, Minnesota, and the airport was between Moorhead and Fargo.

"So we were backstage when the Big Bopper—J.P. Richardson—asked me if he could take my place on the plane 'cause he had the flu. I told him it was all right and he made it all right with Buddy. Then Richie Valens asked Tommy Allsop if he could take *his* place.

"A lot of people say it was Buddy who took my place, but that ain't the way it was at all. Y'know, it was real funny. That night after the crash we played some auditorium in Moorhead, and after we played they tried to dock us for the money Buddy and the Big Bopper and Richie Valens would have

gotten—this after beggin' us to play. We just wanted to go home, y'know, but we played for them anyway. Real nice people, them..."

"Buddy was one of the first people who ever believed in me. He produced the first song I ever recorded, on Brunswick; he paid for it, he produced it, and he flew King Curtis, the sax player, from New York to New Mexico to play on the record with me. He was a real friend, all the way."

Buddy's death sent Waylon back to Lubbock, where he took another DJ job for \$75 a week until he took off for Arizona to form his own band and play nightclubs in the area.

"What were we playing?" He laughs. "We were playing what they call 'contemporary country' now. We did some rock and roll, but basically country. Everything had that country flavor, y'know?"

The sweat ran freely during that period, but in 1965 Chet Atkins

heard the Waylors in Pheonix and signed Waylon to RCA. Waylon moved to Nashville, where he set up bachelors' quarters with Johnny Cash. The following two years might well go down in history as

"... A lot of people say it was Buddy Holly who took my place (on the plane), but that ain't the way it was at all..."

the most spectacular era in the fine arts of door-smashing, house-wrecking, and general craziness. Looking back on those years, Waylon can afford to laugh a little, even feel a bit nostalgic; they both survived, but the changes, as they say, were heavy.

"We *existed*," he says. "Yep, there's a lot of stories all right. We did some fishin' together, y'know." Quite a lot of fishing in fact, but the strange thing was, they never caught any fish. Waylon is at a loss to explain this fact in practical terms. "I dunno," he says, "I ain't *never* caught a fish. I've been fishin' with Bobby Bare, Harlan Howard, Cash, a lot of people, but I ain't never caught a fish. I dunno... there's somethin' about it. Maybe I don't *want* to; maybe *that's* it.

"Y'know, we'd stay out on that lake anywhere from twelve to fourteen to eighteen hours. One time we were out there for eighteen hours because John forgot where he parked his car. From the lake all those coves look the same, y'know. It rained, everything. That



"I ain't never caught a fish. I dunno... there's somethin' about it."

almost did us in right there.

"That's the same day we almost killed everyone within a mile, tryin' to kill a snake. It was on the

y'know? It really was a great-lookin' house. That house could belong to nobody else. It's special.

"Me and him were both noted

over in Norway and this guy was tellin' me about Bare. He says, 'Did you see the fish Bare caught?' I says, 'Now tell me the truth, did Bare ever catch a fish?' He says, 'Well, I'll tell you the truth. He fished three days and he never caught a fish. So this friend of mine has a fish market, and Bare went down there and bought a fish about three feet long, and had his picture taken with it.' Ain't that somethin' else?"

"Ain't no way were gonna get that damn PA up them stairs," Waylon is mumbling as he sits back on a bench in a New York rehearsal studio, making faces at an

"... This friend of mine has a fish market.

Bare went down there and bought a fish about three feet long, and had his picture taken with it ..."

bank swallowin' a fish. You know one of those boat oars? There wasn't a piece left a foot long when we were through. Damn thing near scared us half to death."

It was on that day too that the pair first saw the house in Hendersonville, Tennessee where Cash now lives. "From the lake it looked like an old English castle type thing,

for kickin' in doors, y'know. I said 'John, there's a house where you can never kick down the door!' It was about six inches thick, y'see. But sure enough, he lost the key one time and he went and got an axe. He kicked the door in all right ...

"You know Bobby Bare ain't never caught a fish either? I was



attractive young lady photographer.

"This guy says Charlie's ready and waitin'" replies Ritchie Albright, Waylon's drummer and eleven-year companion who is talking on the phone to Max's, the chic

"I hope you-all like what we do. If you don't—don't ever come to Nashville. We'll kick the hell out of you..."

and outrageous stronghold of New York hip where these Texas pickers are about to stun the local population.

"And who the hell is *Charlie*?" asks Waylon.

"He's the dishwasher."

"Ask 'em what kind of PA they got there." He turns back to the interview. "What kind of guitar do I use? Hey, Billy, what year is that Telecaster y'all gave me? '53? Yeah, a '53 Telecaster. A guy came by and sold it for \$40 and it's the best guitar I've ever had. Must've been the way they pissed on the wood at the factory that year...but hell, I ain't no great guitar player. I just play my stuff. I'm very self-conscious about my guitar playin' for some reason. I'm a singer. I never practice on my guitar. They—the band—keep pushin' me to play more."

He's too modest. He plays that tooled leather Telecaster with a fine touch, very economical and precise with just the right feeling to set off Mooney's pedal steel and the two rhythm guitars. Late at night down at Max's, the band plays a long, tumbling instrumental break on "Me And Bobby McGee" which shows just how far they—and he—can take their talent on a good night. It's just plain beautiful, very complex, and you begin to realize where all those big rock bands who have "gone country" got their inspiration, and why they somehow don't quite manage to pull it off because the *real* stuff, the real innovation, isn't theirs at all. It's Waylon's.

"These are things from rhythms I've thought up, y'know," he says. "I don't play drums, but I *hear* drums and I hear new ideas and new beats in drums. Ritchie and I have come up with things that disguise waltz beats to where they're a *movin'* thing, y'know? Like in

between a ¾ and a ⅞ thing."

Sure, things go wrong now and again. Somebody misses a cue and there are broad smiles all round, but what do you expect from the outlaws of country music? Just the fact that Ralph Mooney, the man who they say made Merle Haggard and Buck Owens and the West Coast sound all by himself, and Waylon Jennings, who *invented* chicken-pickin' (the stuttering guitar, he calls it) are up there on the same stage is enough to make magic more than likely.

"I hope you-all like what we do," said Waylon on opening night. "If you don't—don't ever come to Nashville. We'll kick the hell out of you."

Now, Waylon Jennings lives in Old Hickory, Tennessee, about twenty miles outside Nashville, right across the lake from where Cash and Bobby Bare live in Hendersonville. "I haven't gone out there on the lake again yet," he says with some humor. He lives with Jessi, his beautiful brunette wife, their daughter Jennifer, and three children from a previous marriage.

"I'd as soon the kids didn't follow in my path," he says. "I've been through a lot of changes in a lot of different ways, and I don't think most people should have to go through all that." Buddy, 12, wants to be a drummer. "I think he's gonna do it, too," says his father. Jessi's getting roped in, too, as another singer for the Waylors, who look upon the prospect with relish on account of how she's so good. "Make her pay her way," says Waylon, who likes to take Jessi with him on the road in their infamous "Black Maria" school bus. They're getting a spanking new Silver Eagle as soon as delivery can be arranged and the Waylors, accustomed to less exalted ways, are wondering what it will be like to travel in style for a change. A far cry from the day when Ritchie Albright woke up on top of an amplifier, bumping through Crab Orchard, Texas, in a beat-up pickup truck, and decided that things were getting just a little bit *too* crazy for his health to take. That's when he quit, leaving the Waylors the night before Waylon married Jessi.

"I figger that was a pretty good

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Waylors Don Brooks (harp), Billy Reynolds and Ralph Mooney (guitar and steel), and drummer Ritchie Albright.



PHOTO: YVONNE HANNEMANN

Jessi will be singing regularly soon, and her man Waylon couldn't be happier. She has what it takes.

swap," says Ralph Mooney who usually doesn't talk much, especially with a hangover. But Ritchie came back. There were still occasional dates where he'd have welcomed some chicken wire between him and the audiences on the man-eating chit-chat club circuit, and there are always *incidents* like the one when he got thrown out of Canada for getting in a fight, and Waylon didn't help any by saying rude things about Her Majesty The Queen at the border, but on the whole, things have worked out just fine.

Waylon's all right, too. He's still a little weak from the hepatitis he picked up down in New Mexico on a Navajo reservation, but he copes with New York pretty well and he seems to have plenty of energy. Despite the hepatitis, he remembers the reservation with

great pride and good feeling. "I really enjoyed playin' for the Indians," he says. "They really enjoy what I do. That's just about the extent of it; we're friends. I'm part Indian myself, y'know. Comanche and Cherokee. They call me 'Waylon' now, and I like that. Basically, they're just good ole country boys and good old country girls, in their own way. I never met any one of them that was bitter. They're good people, man, real good people. I'll be playin' there again, no doubt about that."

He's even had movie offers, the latest being for the part of Pat Garrett in Peckinpah's "Pat Garrett And Billy The Kid" in which Kris Kristofferson, an old-time buddy from early Nashville days, plays Billy, and Bob Dylan has a small part. But Waylon couldn't bring himself to do it.

"They got the wrong story!" he exclaims. "Billy The Kid wasn't a misunderstood kid. He was an idiot! He was really a half-wit who got attention by killing people! I make a habit of studying and analyzing famous people. I started when I was about 24 when I realized that everybody is an individual. It's just a hobby of mine; I do it for my own benefit."

He volunteers an irreverent remark, then says, "Don't print that or I'll blow up your magazine," with a broad smile. I tell him that it might be difficult for a tall, bearded outlaw in a cowboy hat to get into the building in the first place, but like he says, "Look, if it was appearance and arrangement and instrumentation that made country music, Dean Martin would be the greatest country singer in the world today..."

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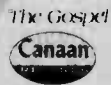
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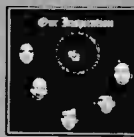
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The Country Guitar

Part I: The Acoustic

by Jean-Charles Costa

Although the guitar was generally considered a “bastard” instrument until the late 19th century, it has now come to dominate the musical instrument scene in America.

Historically, the guitar is basically a somewhat mongrelized version of the lute, with six strings and a flat top and back replacing the gourd-shaped body of its predecessor.

Its origins are very vague and widely scattered, but it started to appear regularly in Europe during the 15th and 16th Centuries as a popular minstrel instrument. Scaramouche, the famous Italian clown who performed for the courts of Louis XIII and Louis XIV, used one to accompany himself, thereby establishing the guitar as an accepted instrument for “popular” songs.

As the use of the guitar became more widespread, cabinet-makers in Germany and Austria started to concentrate on its production. This caused a feud with the violin makers’ guilds who felt that it was their exclusive right to manufacture all string and fretted instruments. Because of that controversy, many of Northern Europe’s most gifted guitar makers emigrated to America, where they could ply their trade in complete freedom.

Christian Frederick Martin, a German craftsman who had studied the construction of the guitar in Vienna, was one such emigrant. In 1833 he established his own company in New York, moving it to Nazareth, Pennsylvania six years later, where it still stands as one of the most respected manufacturers of acoustic string instruments in America.



While Frederick Martin concentrated on making small numbers of hand-crafted acoustic guitars, Orville H. Gibson (above) pioneered the large-scale manufacture and marketing of his instruments, creating a model for the guitar industry of today.

The evolution of the guitar in America started before Martin arrived, however, with the second group of colonial settlers who landed in Jamestown and moved south and west through Virginia, the Carolinas, and Tennessee, bringing a wide variety of string instruments with them—the guitar, the mandolin, the psaltery (an early forerunner of the zither and auto-harp), the violin, and a rudimentary version of the banjo. These instruments were handed down through many generations within families, and used to accompany religious and secular music. They quickly became the primary source of music for the isolated southeastern mountain communities.

On the other hand, the first group of Puritan settlers who had landed in New England had little use for music or entertainment of any kind; this explains why the first origins of American stringed instruments can be traced to the southern Appalachian regions, where many settlers were skilled enough to build their own instruments.

Until the twenties, the mandolin was the most popular stringed instrument in the United States. This shortnecked cousin of the guitar was taught in schools while groups like the Buffalo Symphonic Mandolin Orchestra were all the rage. This overall popularity caused some of the more visionary manufacturers to contemplate the possibility of large-scale construction and distribution of stringed instruments. Orville H. Gibson, a gifted musician and woodworker from Kalamazoo, Michigan was making a modest number of mandolins and guitars in his workshop.

His dreams and “visions,” which included national acceptance and use of his instruments, gave him the reputation of an eccentric. Gibson used materials that were on hand for construction, and compared to other guitars of his day, his creations were large-bodied, with large sound holes. His mandolins were close to 15 inches long (today’s measure is 13⁷/₈ inches). They had large, almost clumsy, necks of tubular construction. The top and bottom were flat, a widely-copied innovation that changed the gourd shape of the mandolin forever. Gibson’s operation expanded quickly, and in 1903 he had a little factory and was issuing his first catalogs that proudly stated: “The Gibson Mandolins and Guitars, protected by U.S. Letters-Patent, are the first serious mandolins and guitars ever manufactured.”

The middle Twenties saw a decrease in the popularity of the mandolin. The guitar and banjo were rapidly taking over. One of the reasons was that the large dance orchestras of the Twenties and Thirties needed a stringed accompaniment instrument that could “cut through” the big sound of the band. In 1924, the Gibson company introduced their now classic L-5 “f-hole” guitar. Designed by a talented composer, performer, and guitar innovator named

Lloyd Loar, it featured a “large” body that is now standard, and a penetrating sound that was unique for its day. This classic instrument also featured many innovations in the neck, bridge, and fret construction that have become universal. The two “f-holes,” which replaced the standard oval sound hole, were the main reason behind the L-5’s cutting sound.

Most of the popular guitarists in the big bands and the movie studio staff guitarists like Nick Lucas, George Smith, and Eddie Lang quickly adopted the L-5, and when up-and-coming guitarists saw them using it, the orders for the L-5 started to pour in. The association of his product with popular musicians of the era was just one of Gibson’s original sales innovations.

Another marketing procedure that Gibson created was largely responsible for the national popularity of string instruments in America. Previously, guitars had only been available to the general public through the Sears & Roebuck Catalog. Until the Forties, there was no such thing as the musical instrument store of today. It was Gibson who first set up local music teachers as “agents” or reps for his company. This procedure evolved into the franchising of local dealerships for his products. With larger factories and work

forces (at the time, around 40 or 50 men) he was able to supply his guitars and mandolins direct to the dealers, making them much more accessible to the consumer. Now the Gibson factory is ten times larger than the original factory on East Exchange Place in Kalamazoo.

The actual construction of the guitar presents an interesting contradiction. The basics of construction are fairly simple: a top, bottom, and sides glued together with wooden arches, with a neck and head assembly added on. On the other hand, the choice of woods, integration of materials for best acoustic response, staining, polishing, and finishing make the craft one of the most delicate and painstaking in existence. The two basic requirements for fine instruments are tone and playability.

“Tone” basically relates to the body of the guitar. The top or *sounding board* is usually made from spruce. The tighter the grain, the better the sound. The *tone chamber* includes the sides and back, which are generally made of rosewood and mahogany. A recent embargo on rosewood logs from Brazil caused many of the guitar companies to turn to India as a new source for this precious wood. The care that goes into the selection and matching of these woods has a lot to do with the finished



Hohner’s folk/country HG-01 is a good, relatively inexpensive model.



The Gretsch Rancher, a medium-priced flat-top “Dreadnought” size guitar.



The Fender F-55-12 is a modern full-size Dreadnought 12-string.

sound of the instrument.

The interior bracing of the instrument is also critical, with small, well positioned and cleanly-glued arched braces running around the inside of the body. The body is finished with multiple coats of high grade lacquer (and hand rubbings if it's a real quality instrument).

"Playability" is basically a function of the neck, which must be strong and durable and is usually made from mahogany, cedar or maple. Most necks are steel reinforced and self-adjusting to prevent warping. The *fingerboard* (front of the neck, or playing surface) takes most of the wear so it has to be made from very hard woods like ebony or rosewood.

The *frets*, which are set into the fingerboard, have to be hard enough to resist wear but not so hard as to wear out the strings prematurely. They are usually made from nickel-silver, a metal that stands up to wear but is softer than the steel strings.

Tuning machines, or *gears*, should be of high quality to ensure ease of tuning. Many of the manufacturers make their own gears, but small companies like Grover share a large part of the market.

If the neck assembly is well integrated and finished, the *action* (distance from strings to finger-

son and have to do with decorative inlay touches like stars or the artist's name on the neck. Sometimes orders are put in for guitars with very specific recommendations for a particular kind of sound. There are small, independent custom guitar manufacturers who build guitars to individual order, but the cost (around \$500 and up) makes them prohibitive for the average buyer. One of the best known of these was John D'Angelico, who died in 1964. A few of his beautiful and intricately inlaid "New Yorkers" and "Excels" can be found in pawn shops at exorbitant prices.

Following Gibson's rapid expansion, many companies like Guild, Fender, and Gretsch followed into the mass production of the acoustic guitar. Newer companies like Hohner, Harmony and Yamaha produce a decent line of relatively inexpensive instruments. The "big daddies," Martin and Gibson, still dominate in terms of overall popularity, the Martin being preferred by those who want a mellow "round" tone, while Gibson offers a "steelier" cutting sound.

Since Lloyd Loar's Gibson L-5 design appeared in 1924, manufacturing techniques have changed somewhat with greater and more streamlined production, but there has been little change in the basic



The Ovation Country Artist has a fibreglass body and a "big" sound.



Gibson's L-5C "f-hole" is descended from Lloyd Loar's revolutionary L-5.

board) should be low enough for easy fingering but not low enough to "buzz" against the metal frets. Many guitars have pearl inlay on the neck and body that calls for great precision and care. The amount of inlay very often bears a direct proportion to the price of the instrument.

Many country artists have "custom" instruments. Most of them are done on a special order basis from the large manufacturers like Gib-

son and have to do with decorative inlay touches like stars or the artist's name on the neck. Sometimes orders are put in for guitars with very specific recommendations for a particular kind of sound. There are small, independent custom guitar manufacturers who build guitars to individual order, but the cost (around \$500 and up) makes them prohibitive for the average buyer. One of the best known of these was John D'Angelico, who died in 1964. A few of his beautiful and intricately inlaid "New Yorkers" and "Excels" can be found in pawn shops at exorbitant prices.

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Since Lloyd Loar's Gibson L-5 design appeared in 1924, manufacturing techniques have changed somewhat with greater and more streamlined production, but there has been little change in the basic

shape of the acoustic guitar. Recently, however, the Ovation guitar company introduced a radically different instrument.

In place of the "box" body, Ovation guitars have a gourd-shaped body reminiscent of the antique lute from which the guitar originally evolved. Not only that, but the body is constructed from a specially-developed fibreglass compound which, claims Ovation, is more durable, and less liable to crack

or warp than wood. The Ovation guitar, which was designed and tested with "Space-Age technology," is reputed to have a "bigger" sound than conventional guitars.

Martin is one of the few companies that still hand crafts its guitars, which results in only a few guitars produced each month. Nevertheless, the general trend in guitar construction is to more and more streamlined methods of assembly. Some professionals, who feel that mass production has caused an overall lessening in quality, pay large amounts of money for older "original" models. Either way, if it's a "cheapie-special" for a few dollars in the local dime store or the superbly crafted and pearl inlaid Martin D-45, which goes for around \$1,650, there is an acoustic guitar to fit anyone's needs.

Part II of this article, tracing the evolution of the electric guitar, will appear in our May issue.

A Few Tips On The Harmonica From Charlie McCoy

by Marshall Fallwell



PHOTOS: MARSHALL FALLWELL

What brand of harps do you use?

Marine Band is *the* model. We're talking about Hohner brand harps. There are a couple of other companies. There's a Holz company in Germany. And there's a new Japanese harp called a Columbia harp. But I use exclusively Hohner. The ones I use basically are "Old Stand-by," "Marine Band," and the Hohner "Vest-pocket." And in a couple of keys the Vest-pocket puts you up in a higher octave.

Is the Old Stand-by an old model?

It's a cheaper model of the Marine Band. I think it has a little warmer sound. Of course, when I

go to the store to pick out harps, I pull out all the Old Stand-bys and all the Marine Bands and I play 'em all. It doesn't matter to me which is which. I just look for the good ones. It's hard for me to explain what I look for in a harp, but I know when I find it. It has something to do with the tightness of the reeds, how easy it plays, how the sides are put on. I don't want any air coming through anything but the reed.

What about cost?

Now we're just talking about ten-hole harps. There are harps that cost a lot. They have a chord har-

monica that goes up to \$180.00 and they have a bass harmonica that goes for \$90.00. But the simple ten-note harps that are used mostly in country and blues, well the Marine Band lists these days for about \$3.75 and the Old Stand-by and the Vest-pocket is about three dollars.

How do chromatic harps differ?

The harps we've been talking about are tuned to only one of all the major keys—you have to get a separate one for every major key, and the scale is only in that key. The chromatic harp is bigger, and is set up just like a piano with all the white keys and all the black

keys, so every note in the scale is available. They make chromatic harps in seven keys—A, B-flat, C, D, E, F and G.

What about a bass harp?

It's a great big one, gets all the low notes. I used one of them on Paul Simon's song, "The Boxer," when he was still with Garfunkel, and on a cut on his latest album.

How do you get a clean sound on the harp, just one clear note?

Work. You gotta make the muscles in your mouth go so no air gets in except through one hole at a time. The other way is to put four holes in your mouth and knock the three on the left out with your tongue. It all takes practice.

How do you get the warble sound?

One way is to get a vibrato with your hand, and one comes from the throat, and it's hard to say how it's done. Sometimes, sax players get that sound. You kinda just bite down on the note and spit it out. And sometimes, you add something from your throat, I dunno, a grunt or something. You get a trill by rocking the harp back and forth between two notes. That's easy.

How is a harp made?

I've had 'em apart, but I don't really know.

What do you do when the wood between the holes swells up?

It does that when it gets wet. I buy another harp. Generally, it'll go back down, though.

You don't ever use a razor blade to cut the wood back?

No. If we were talking about a hundred dollar instrument, I'd say yeah. But, we're talking about \$3.75.

I notice you rarely play soft.

I don't ever play soft. I get better control by playing not as loud as I can play, but pretty hard. Another thing, it's hard to hear a harp when a whole band is playing unless it plays pretty hard.

What's the difference in country harp and blues harp?

In country playing, you try to get just the natural sound of the harp. In blues, you get a lot of effects, like putting in a vibrato

from your throat. In country, you don't alter the sound of the harp, just play it straight ahead.

When you play, you seem to be shaking the harp a little. What does that do?

I don't think that does anything. But, you know from the time I was fifteen till I moved to Nashville, I played blues harp, not country. I didn't start out on country harp at all. Back when I started in my teens playing with bands, anybody who played harp listened to Jimmy Reed. The first Jimmy Reed tune I heard was "You Got Me Dizzy." Oh, I got into Jimmy Reed before he ever hit it big. In Miami, where I grew up, there were some good rhythm and blues radio stations and we all the time listened to it. This was in '56—I'm 31. I started playing harp when I was 8, and in the fourth grade I played "My Country 'Tis Of Thee" and "Swanee River" in a school program. When I was 8, I saw this ad in a funny book that said send 50¢ and a boxtop, so I got this harp about two weeks later through the mail. And it had instructions in the box, and it said how to play "Swanee River:" find hole number five and blow. So I found hole number five, and so forth till I picked the tune out. I had a pretty good ear, I guess, 'cause I picked things up fast.

One September, my Dad was unpacking my suitcase and saw this harp and picked it up and started playing it. He did something I'd never heard before. He calls it "doubling," accompanying yourself by doing rhythm the same time you play the melody. You keep the note that you want to play on the right side of your mouth, and the ones on the left side; you can get a rhythm thing by lifting your tongue. The thing that he played first really amazed me. It was called "The Wreck of the Old '97," and he played a shuffle rhythm while he was doing the tune. You have to cover about four holes with your mouth and always keep the lead on the right. Lift your tongue and you get the rhythm. I think that's the way Doc Watson plays sometimes.

Do you have to be in shape to play harp?

Yeah. I don't smoke. You can't smoke and play harp. And all I

drink is beer. For the past year and a half, I've been on a sort of health kick. I don't get too much sleep—too much is worse than not enough, I think. I keep my weight down. Only drink beer on the weekends. My big song in shows is "Orange Blossom Special," and you can't play that unless you got your wind. If I was smoking, I couldn't even attempt to play that song.

How do you get the high notes on your records?

With a Vest pocket harp. They're tuned exactly the same as the Marine band harps, but an octave higher, so you can get high notes and bend them where you can't with a Marine Band.

Do you plan a lick that you want on the harp ahead of time and then sit down and work it out?

Not usually. Most of the time, you chance on licks. I used to plan them when I was practicing every day, but since I'm working sessions every day, I can't practice as much as I used to.

What advice would you offer to the beginner?

Go out and get a harp. There's a small piece of instruction in every box of a new Hohner harp, which'll get you started in the right direction. Then buy some records. That's the greatest way people learn, by imitation. Kids learn to talk by imitating their parents. I did it. When I started playing harp, I listened and tried to copy. That's the way you get started. The more people that go before you, the easier it becomes.

NOTICE

To purchasers of Flatt and Scroggs album "Breaking Out" (C 30347):

The liner notes on the "Breaking Out" album state that the album is composed of previously unreleased songs. This is in error since seven of the songs on that album were previously released during the period 1951-1964. If you are dissatisfied with the album for that reason, Columbia Records will:

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Country music is about love, life, death, drunkenness and dedication.

Its subjects are average and extraordinary,
virtuous and fallen, human, inhuman and superhuman, but . . .

Who Are We Singing To?

by Susan Witty
and Bill Littleton

The past 40 years have seen many Americans on the move—from the Okie migrations of the thirties to the more recent movements that have taken many Americans from the country to the cities. These migrations have not hampered the popularity of country music but have actually helped it spread.

Today country music fans are as diverse as the population of Ameri-

all of Hank Williams' songs on a 30 minute show—you can count on leaving something out. All that is offered here is a sampling.

Bill Weaver

Bill Weaver remembers how his family wound up with seven or eight sets of earphones that plugged into a radio set that cost the princely sum of \$75. They listened to the Grand Ole Opry together, "ever since it started over on the fiftieth floor of the Old National Life Building in Nashville."

Today Bill Weaver is chairman of the board of National Life and Accident Insurance Company and its holding company, NLT Corporation, and is thereby at the helm of the corporate entity that includes WSM, the Grand Ole Opry, and Opryland. A personal friend of many performers and behind-the-scenes people, he has retained his ties with the Opry despite the heavy demands upon his time from the other areas of business encompassed by NLT. "Oh, I run down there, I guess, every four or five weeks and see everybody," he estimates, "but I keep in touch with all the boys. I'm out of town a great

deal, you know, and I don't get to go down as often as I would like to. But I never go down there and go back-stage and shake hands with everybody and visit with everybody that I don't get a real thrill out of it.

"This country music that we have here is a very basic music—that's the way I would describe it. It gets right down to the nitty gritty of life. If you'll analyze the songs, you know, you find that they're about life. And they're about sorrow and they're about happiness and people you know.

"I only wish I were twenty years younger," he confided, "so I could take part in more of the things that are gonna happen around Nashville in the future."

It is understandable that his pride and joy among the Nashville developments are Opryland USA and the new Grand Ole Opry House. "We told the architectural firm that we hired for the Opry House that their Number One assignment was to retain the relationship between the audience and the performers—the intimacy—and I think they've done that.



PHOTO: MARVIN CARTWRIGHT

National Life President Bill Weaver.

ca; from the thousands of long-hairs who turn up at Bill Monroe's Bean Blossom bluegrass festival to the hundreds of truck drivers and their families who flocked to the Capitol Music Hall in Wheeling, West Virginia last Fall to hear their favorites; from President Nixon who brought Johnny Cash into the White House, to the couple who brought their piano to a concert for Tom T. Hall to autograph. Sports celebrities like championship golfer Lee Trevino and Cincinnati Reds' star catcher Johnny Bench have allied themselves with it. Entertainment personalities like Broadway star Carol Channing and political figures such as Governor John H. Love of Colorado have made their enthusiasm for the music known.

Writing about the fans of country music—the famous and the obscure—is somewhat like trying to sing



Bud Harrelson, the Mets' All-Star shortstop, with Johnny Cash in 1967.



ABCTV's Chris Shenkel with younger brother Phil as The Harmony Cowboys.



PHOTO: ELLIS NASSOUR



PHOTO JIM MCGUIRE

The Johnson sisters (above) with Loretta Lynn, their favorite artist. Tex Logan (hatted, center) with Bill Monroe.

That's what makes it the Grand Ole Opry."

Bud Harrelson

"Charley Pride and I have a lot in common," says Bud Harrelson, the Mets' all-star shortstop. "He's an old baseball player and I'm an old country and western singer." What Bud means is that when he isn't playing baseball or helping run a small computer business, he's playing guitar and singing in country music bars in and around New York—places like Henry's in Brooklyn, The Rainbow's End in New Jersey, and The Wagon Wheel Lounge in Binghamton.

Several years ago, Bud, who is an ardent Merle Haggard fan, went with catcher Jerry Grote to hear Merle at the Mosque Theatre in New Jersey where WJRZ used to do its broadcasts. "I was dying to meet Haggard and get his autograph. After the show we went back and met his group. It's funny, they think you're crazy if you're in sports and you want *their* autograph. My manager was with me and he saw how excited I was. 'Hey,' he said, 'you really like this stuff, don't you?'"

Of his guitar playing which he picked up from books, and with some help from pitcher Gary Gentry recently traded to the Atlanta

Braves, Bud, who tends towards modesty says, "I'm not accomplished at it. I have enough trouble playing baseball."

In addition to Merle Haggard, Bud likes George Jones, Tammy Wynette, Charley Pride—"soft country. I used to listen to WJRZ all the way to the ball park and all the way home. I rigged out my car with a tape unit and speakers. When WJRZ went off the air, I was really mad. It was sort of like how mad the Dodgers fans must have been when the Dodgers went to Los Angeles. But WHN is going all country now, and they're a Mets station, so I'll be able to listen to it."

Chris Schenkel

Raised on a farm in the village of Bippus, Indiana, ABC's Chris Shenkel became a country music fan at an early age.

"I grew up way before TV," says Chris, whose eager face is more than familiar to today's TV audience. "Radio was a very important form of entertainment on a farm, and country and western was broadcast in the Midwest more than any other kind of music."

Every Saturday night Chris listened to the Grand Ole Opry with his family, and his exposure inspired him to learn how to play

the guitar. By the time he was 12, he and his brother Phil—who at 5 played a mean mandolin—were appearing regularly at amateur contests in and around Indiana.

"Phil was really talented," says Chris. "Out of about 100 amateur contests we were only defeated once." After winning the Morris B. Sachs Amateur Hour contest, a major program broadcast over WLS in Chicago, Chris and Phil, now 14 and 7, received advice from stars like Red Foley and Homer and Jethro.

"They showed me arrangements, lead-in chords, and stuff like that. They were very unselfish people. Country music artists seem to have a freer exchange of knowledge. They're willing to impart their knowledge because that's how *they* got it."

When performing all over the country started becoming a way of life for the two boys, Chris and Phil's parents stepped in. "They felt it was a lot of commuting," says Chris, "so we cut back."

Ironically Chris, who covers so many of the major sports events, is now one of the world's number one commuters. Always off to somewhere, he flies his own plane which contains a stereo well stocked with country tapes.

"When I get people in the plane, they're sort of a captive audience and I play country music. I build it up and let everybody know that I love it."

The Johnson Sisters

When Loudilla Johnson, the oldest of the three Johnson sisters, says "the music is our life," it's not just for print. Unofficially referred to in country music circles as "The Queen Of The Fan Clubs," Loudilla, along with her sisters Loretta (an aspiring country singer) and Kay, does an enormous amount of work to promote country music.

Some of the tasks the energetic Johnsons have undertaken are: running the Loretta Lynn Fan Club, heading the International Fan Club Organization comprised of 75 country music fan club presidents, managing an artist's promotion agency called Tri-Son ("for the three Johnson girls") and writing columns for several country music publications. Loudilla also writes songs, two of which have been recorded by Loretta Lynn and Buck Owens.

How did three farmer's daughters from Wild Horse, Colorado get so involved? "My dad had always encouraged us to be interested in country music," says Loudilla. "When he worked for the WPA in the thirties for only a dollar a day, he spent part of that dollar on Jimmie Rodgers records."

At station KPIK where they used to have live shows, the girls met George Jones, and through him, Loretta Lynn. "We had heard Loretta's records and George suggested we write to her," Loudilla remembers. "My little sister, Loretta, wanted to write to Loretta because they had the same name, and that's how it started."

About 10 years and 3,000 fans later, Loudilla explains the Johnson's success with Loretta's fan club this way: "We just started and worked ourselves sick. If you give people their money's worth, the word gets around. Loretta's unusual. She works hard at it."

Loretta is very precious to them and has often included them in her life. "Loretta took us to England last year for the Wembley Festival," Loudilla says. "She took dad, too. She's crazy about our dad. Her real father's dead, and she calls our dad her daddy. Once at a concert she introduced her step-

father as her step daddy and our father as her daddy. After the concert, we got plenty of questions about that."

Tex Logan

Benjamin Logan—known as Tex to his friends—is a familiar figure at bluegrass concerts all over the Eastern United States. Aside from his ability on the fiddle, he is known as "official bean cooker" at Bill Monroe's Bean Blossom festival. "It's a great outlet," says Tex of his fiddling which occasionally takes him from his vocation—mathematics research at the Bell Lab in Murray Hill, New Jersey. "If you've got music in you, you've got to let it out once in a while. I'm just a country boy, really, and the work I'm in is a little alien to my upbringing."

Tex is from West Texas, and when he was growing up they were listening to Bob Wills and Bill Monroe. For many years, Tex shuttled back and forth between his academic career and his love of country music. In 1951, he left MIT Graduate School where he was studying electrical engineering to go on the road with Wilma Lee and Stony Cooper. The rigors of that

charge. He's been handling the bean side of things ever since.

Darrell Royal

Darrell Royal, University of Texas football coach, can't remember when he started listening to country music, he was so young. "I have just recently learned what the works of Jimmie Rodgers are, and *this* is what I was listening to then," he says.

Darrell became interested in country in a really serious way when he was in the service during World War II. Stationed at Will Rogers Field in Oklahoma, he and his wife, Edith, attended the live Saturday Night shows at the Municipal Auditorium pretty regularly. "I converted my wife to country music," he boasts.

"I've been going to shows so much," he says, "that I've become identified with the music. When I go to a public gathering folks seem to notice that I'm there." Being in the sports field, sometimes he gets introduced at a concert. Sometimes promoters want him to take pictures with the stars. That's how he met Willie Nelson, who has become a particular friend.

"I had my picture taken with



Coach Darrell Royal (right) and his friend Willie Nelson.

life were very sobering, and Tex returned to MIT and then went on to Columbia University to get his doctorate, but not without having made some cherished friends. One of these is Bill Monroe.

Every summer for about ten years now, Tex has been giving what he calls "a Bill Monroe Party" at his house in New Jersey. For the party Tex prepares a spread of beans, cornbread and salad. A couple of years ago Bill decided he wanted to duplicate this dinner at Bean Blossom and put Tex in

Willie. We were staying at the same motel. He gave me a free album, and now I get invited to his all-night pickin' sessions."

When Charley Pride was honored in Dallas, Texas this year, Darrell went along. "I like Charley's song 'She Never Gave Up On Me' because I know it reminds Charley of his wife Roxanne and how she stuck by him that time he was trying to play baseball. When you know something about an artist, their songs mean something different to you."

PHOTO: JOHN JEFFERSON

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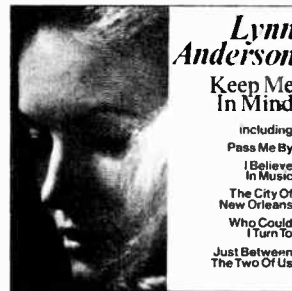
Johnny Cash is back with a blockbuster album. Includes hit singles "Oney" and "Any Old Wind That Blows."

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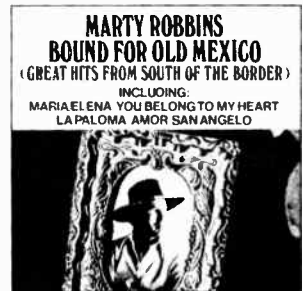
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Records

Elton Britt...



Elton Britt

The Best Of Elton Britt, Vol. II
RCA LSP 4822

I never met Elton Britt, but I got to watch him record on one occasion. I had wandered into a Nashville studio in '66 or '67, and the session was in progress.

It was apparent right off that Elton had picked up some sort of bug that had chosen session time to launch an attack on his stomach, and he was performing less than par. But even under this adversity, his singing was calm, controlled and excellent. I don't remember a single person involved with that summer afternoon session except Elton Britt, but I do remember the studio atmosphere—quiet and

reverent, with everyone obviously deferring to Elton's art.

I've talked to a lot of people (before and after Elton's death) who considered Elton Britt a close friend. They all acknowledge his non-aggressive personality. "You had to really know him to know him," Del Wood put it, but none of them considered that a weak point, except to the extent that he could perhaps have stayed longer in the public eye had he been a tad more flamboyant. I think it's sad that Elton rarely comes up in discussions of country music's "evolution." It is a safe assumption that the tremendous success he had in 1942 with "There's A Star-Spangled Banner Waving Somewhere" helped pave the road to success followed

later by Eddy Arnold, George Morgan, and the many other "smooth" singers who have followed them (yes, I remember—Red Foley was in there, too). So without an Elton Britt, there could have been no Glen Campbell—not the way we know him—because artistic development is a one-thing-leads-to-another sort of thing. (Historic sidelight department: the "Star-Spangled" cut was the first country record to attain a million sales after the gold record tradition began with RCA's 1942 salute to Glenn Miller for "Chattanooga Choo Choo.")

Elton Britt also helped the popularity of country music spread geographically. Most of his professional career was spent in the Pennsylvania-New York-New Jersey area, though he was a native of Arkansas. Elton provided the introduction to country music for a lot of people in the Northeast, before Jimmy Dean and Johnny Cash.

The urban proximity had a certain effect on Elton's music—the strings on "Mockin' Bird Hill" smack of an old Hollywood movie scoring. The same goes for "Chime Bells" for that matter. In contrast "Driftwood On The River" demonstrates the impact of simplicity and straightforwardness. "Someday You'll Want Me To Want You" may be an early example of middle of the road, incorporating a pleasant blend of guitar, fiddle, and clarinet. And "I Hung My Head And Cried" utilizes a balance of Dixieland and acoustic solo guitar, not unlike the sort of "experimentation" we hear today. Capping off this study is "The Jimmie Rodgers Blues," recorded in 1968 and illustrating that Elton's ability paralleled phenomenal technical advancements. "The Roving Gambler" and "Detour" may provide a surprise or two for those who weren't listening to country music back then.

Johnny Cash... Charley Pride... Little Roy Lewis...

It could be that the current push for nostalgia results from our collective awareness that somewhere along the way we've lost sight of where we've been. I think this memorialization of Elton stands to serve an important function in reminding us. **BILL LITTLETON**



Johnny Cash
Any Old Wind That Blows
Columbia KC 32091

Johnny Cash has always been the rugged individualist supreme, and an album such as *Any Old Wind That Blows* whooshes any idea that he isn't really all that different from other country greats right out the door.

This is really two albums on one disc. The first view we have of Johnny is the essence of "The Man In Black" in the presence of a full orchestra. Neither party intimidates the other. There is an almost divine sense of cooperation between banjo and soft violin, between the full arrangement and Johnny's singular talent to always seem as if he were doing a one-man show.

The title song, a big hit single for him, introduces us to this side of Johnny. And for the next three tracks, we further explore Cash in a large gathering of musicians. "Kentucky Straight" is a particularly fine woman-and-whiskey number, nicely matching the frankness of the title song. Then, for the last cut of the first side and throughout Side Two, Johnny clears everybody but his closest friends out. He returns to the basic style he first used on his Sun recordings, but with the added dimension of world experience that only time at the

top can give you. Because the change-over comes so cleanly, it works. Both "Oney" and its flip side, "Country Trash" are here on Side Two.

If anything, Cash's fame has brought him closer to the farmer and the common, hard-working man. These are Johnny's songs, undeniably his. Nothing and no one can take away his gift for communicating on a down-to-earth level. Only the very personal harmony with June Carter Cash on two tracks and an apt choral churchy sound on the closing "Welcome Back Jesus" keep Cash vocal company. It's very much a one-to-one relationship he's working with here. **ROBERT MITCHELL**



Charley Pride
Songs Of Love By Charley Pride
RCA LSP 4837

The mellow, reassuring and yet electric voice of Charley Pride has its predictably intoxicating effect even before he has finished singing the first phrase of the first cut, "Too Weak To Let You Go," which sets the tone for nine other songs of love on this album. Charley follows this opening track with his hit single, "She's Too Good To Be True," written by Johnny Duncan, and reaffirms this positive statement with a truly infectious Ben Peters tune, "She's That Kind," which carries you along by its thumpety-drumbeat and lively fiddles, while grabbing you with its hook line.

In most of the other songs on this record, as on most of Charley's other albums, the gentle sounds of steel guitars and fiddles blend

naturally with all the feelings expressed in the soulful voice of Mr. Pride. And nowhere on this LP is the instrumentation more successful than on "Give A Lonely Heart A Home," when the fiddles and strings harmoniously echo the loneliness that Charley so convincingly communicates.

It is Side Two, however, that opens with the best cut on this album—a Waylon Jennings-Willie Nelson song, "A Good Hearted Woman." You immediately find yourself singing along with the happy tambourines and the highly spirited piano as easily as the good-hearted woman freely goes along with her "good-timing man."

Another lively Ben Peters tune, "My Love Is Deep, My Love Is Wide" also receives an excellent instrumental treatment, while the last two cuts bring out the nostalgic side of Charley in two well-written compositions, "(Darlin' Think Of Me) Every Now And Then," and "I'm Building Bridges."

This is a well-produced album with good material and tight musical arrangements. Charley Pride discovered a successful formula early in his recording career and has carried it forward through this, his 19th album. He has a fine producer, Jack Clement; established writers like Ben Peters, Johnny Duncan, Foster-Rice; musicians with good track records, and the theme of love that never fails to awaken the expected response in his audience.

At a live performance of Charley Pride, I would be the first to shout out my request for one of his love songs. But I would be interested to hear him try something slightly different on his next album—to take a chance and select other themes. After all, look what he can do with a song like "Kaw Liga!"

CYNTHIA ROSEN

Little Roy and the Lewis Family
Gospel Banjo
Canaan CAS-9722-LP

Little Roy Lewis is part of the Lewis Family, which does *bluegrass-gospel* music. The family—three sisters, (currently) two brothers and father—is a heavy attrac-

Jerry Reed... Sonny James...

tion on college campuses, at bluegrass festivals and on country shows. Among gospel groups, their act is strictly entertainment. And among country acts, they are as entertaining as the best.



Jerry Reed
Hot A' Mighty!
RCA LSP-4838

We all know Jerry Reed as one of the most crazily-talented steers in country's stable. On his last effort — *Smell The Flowers* — he seemed to be trying out a Ferdinand approach. There he sat in the meadow, mooing sweeter sounds to us. But Jerry isn't admiring the beauties of nature on this one. He's back with a pow and a boom. In case that Georgia expression in the title throws you just a bit, all it means is that here Jerry Reed is back gettin' it on!

Even on the slower cuts, the drums are telling you what the strings can't. Mickey Newbury's "Sweet Memories" shows that Jerry can indeed handle a ballad just as tenderly as Eddy Arnold, but for the most part, on this LP, even the sweeter sides have their gutsy undercurrents.

You all know "You Took All The Ramblin' Out Of Me" by now. It was a recent big single for him, the type of sound that much of the album revolves around. One of the best performances he turns in here is "Back Home In Georgia" which follows it. The story of the country boy in a big city, longin' to come home, has a melody as appealing as "Me And Bobby McGee."

One that will probably get much attention is Reed's version of Merle Travis' "Sixteen Tons." This is a natural for him to try, and it should become a staple in Reed's act. He gives "Caribbean" an attractive bluegrass coloration, and his soul-waltzin' through "I Just Don't Understand" closes the LP out on

particularly inventive ground.

In terms of the country music scene at present, the use of rock-patterned guitars, bass and drums make this a hard album, but one that any Reed fan will rank among his best.

ROBERT MITCHELL



Sonny James
Sonny James Sings
The Greatest Hits of 1972
Columbia KC 32028

Bob Neal's liner says "Sit back, relax, and enjoy this album," but my suggestion is to brace yourself. There's virtually nothing in our background knowledge of Sonny James to prepare us for this selection list. Bob's liner lays it flat out: "... in years to come when you want to relive the memories of 1972, you've got it (the album) right there at the tips of your fingers..." Planned nostalgia, perhaps?

The songs that introduced Donna Fargo and Tanya Tucker to the world are here; the song that was warm on the world's eardrums when Loretta won CMA's "Entertainer of the Year" award is here. The song that gave Tom T. Hall more of an identification than "the fella who wrote 'Harper Valley PTA'" is included, as are genuine trophy hits that will long be identified with Faron Young, Hank Williams, Jr., Jerry Wallace, Johnny Paycheck, and Sonny James himself, just as "I'm Back In The Saddle Again" always brings Gene Autry to mind.

During his long tenure at Capitol Records, Sonny worked with several producers, all of whom diligently cultivated the continuity

What you should know about Little Roy Lewis (the "littlest" brother) is Banjo. A self-taught musician, Little Roy learned to play the banjo by working out Scruggs' "Foggy Mountain Breakdown"—sort of starting at the top, banjo-wise. And from the top he has gone up. He is well-respected by his peers—one of the few people Sonny Osborne will share the stage of an Osborne Brothers show with—and he is acknowledged as one of the best banjo pickers in the business by most knowledgeable bluegrass fans.

Now about the album. It is just good instrumental music—accomplished technically and satisfying emotionally. The lead instrument is clean—clear, sharp banjo picking. And lead though it is, it doesn't hog, but shares breaks with guitar (overdubbed by Little Roy), and mandolin and fiddle (Jesse McReynolds of Jim and Jesse).

A track-by-track run-down is really unnecessary since all the cuts are good. Most are up-beat, the toe-tapping kind, but with variety. Take especial note of the really fine flat-top guitar picking on "Jesus Is Coming Soon" and "Wildwood Flower," and the occasional guitar runs worked in on the banjo numbers. And if the one-line choral kickers on two or three of the cuts attract your attention, give a listen to the Lewis Family on their vocal albums.

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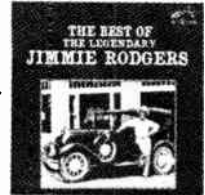
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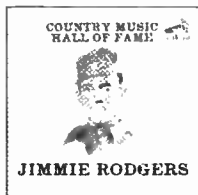
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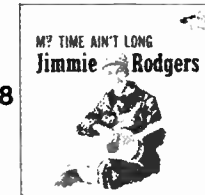
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Buck Owens

of styling and quality that guarantee the continuity of hits. (Thirty Number Ones! Whew!). One subtle result, however, has been a rather narrow definition held by songwriters as to what constitutes a potential Sonny James record. No one took "long shot" material to him because of this limited concept of the sort of songs he can or will sing. But, now that Sonny and his current producer, George Richey, have turned out this album, songwriters have a broader range of possibilities. They'll probably be loading Sonny down with songs to listen to. This concept has *not* been stretched wide open, however—the way Sonny stays away from Clayton's booze indicates that his selection ethic is no less strict than when he decided not to record "Gentle On My Mind."

This is an easy album to listen to. When you get past the scrutinizing to see what a happy man would say instead of "Skippity-doo-dah" and how he handles certain phrasings, you'll forget that these selections are "covers"—they'll just be good music. **BILL LITTLETON**

Buck Owens

In The Palm Of Your Hand
Capitol ST-11136

The last couple of Buck Owens albums have been live and some of the material we've heard before, so it is good to report that Buck has been in the studio again, and has made one heck of an LP.

"You Ain't Gonna Have Ol' Buck To Kick Around No More" brings back that Owens spirit we've been missing. It is a song that makes



you sad and has you snapping away with your fingers at the same time while Buck says he's had it, the affair is over. "In The Palm Of Your Hand," is a moving ballad about a man who cries "every time you treat me mean," but who just can't help himself.

The album also contains one of the most strikingly unusual tunes ever recorded by Buck—"Made In Japan," by B. and F. Morris. Can you imagine he and the Buckaroos singing and fiddling to a Japanese beat? They do it here—and do a mighty fine job.

Of the ten tunes, seven have been written by Owens. Most of the cuts are well above average, but the really select ones are "There Goes My Love," "Arms Full Of Empty," "I Love You So Much It Hurts" and a marvelous story song, "Get Out Of Town Before Sundown," which Buck does in a highly successful western style. **ELLIS NASSOUR**

Other Recent Album Releases

| | | |
|--|--|---------------------------|
| Johnny Rodriguez | Introducing Johnny Rodriguez | <i>Mercury SR-61378</i> |
| Billy Walker | Billy Walker's All-Time Greatest Hits | <i>MGM SE-4887</i> |
| Mel Tillis | Mel Tillis On Stage | <i>MGM SE-4889</i> |
| Hank Williams/ Hank Williams, Jr. | The Legend Of Hank Williams | <i>MGM SES-24865</i> |
| Jerry Wallace | Do You Know What It's Like To Be Lonesome? | <i>MCA-301</i> |
| Conway Twitty | She Needs Someone To Hold Her When She Cries | <i>MCA-303</i> |
| Bill Anderson | Bill Anderson Story | <i>MCA2-4001</i> |
| Freddie Hart | Super Kind Of Woman | <i>Capitol ST-11156</i> |
| Dick Curless | Live At The Wheeling Truck Drivers' Jamboree | <i>Capitol ST-11119</i> |
| Bobby Bare | This Is Bobby Bare | <i>RCA VPS-6090</i> |
| David Houston | The Many Sides Of David Houston | <i>Harmony KE-31778</i> |
| Connie Smith | Love Is The Look You're Looking For | <i>RCA LSP-4840</i> |
| Sonny James | The Gentleman From The South | <i>Capitol ST-11144</i> |
| Elvis Presley | Separate Ways | <i>RCA Camden-2611</i> |
| Johnny Bush | Whiskey River/There Stands The Glass | <i>RCA LSP-4817</i> |
| Porter Wagoner & Dolly Parton | We Found It | <i>RCA LSP-4841</i> |
| Sam Neely | Route 2 | <i>Capitol SMAS-11143</i> |
| Ferlin Husky | True True Lover | <i>ABC X-776</i> |

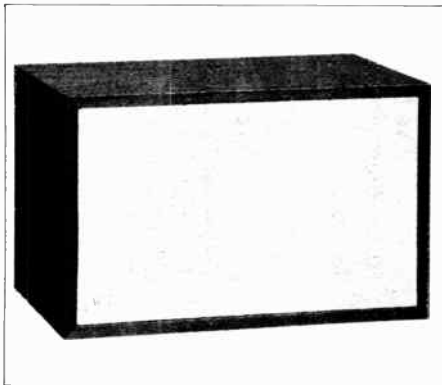
Record Hunting?

If any of these albums (or 8-track tapes) are not available at your local record store, you can get them from COUNTRY MUSIC. Just send us a list of the titles you want, plus \$4.98 per album or \$5.98 per tape cartridge and 25 cents postage per album or tape. (MGM SES-24865, MCA2-4001, RCA VPS-6090 are \$5.98 per record and \$6.98 per tape.) Send check or money order only to:

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Hi-Fi Corner

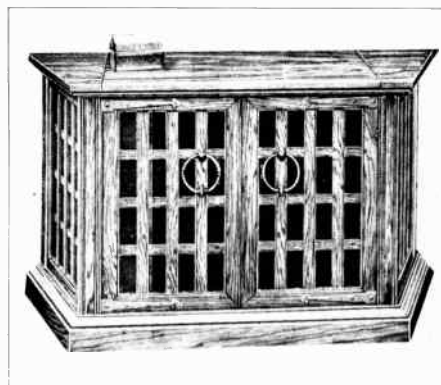
Console, Compact or Components?



The AR-7 speaker



Dual's model 1218 turntable



Magnavox Credenza "Spanish" Console

High fidelity systems are available in three basic forms: the familiar *console*, where everything—speakers, receiver, record changer, and maybe a tape player or recorder—is contained in one large furniture cabinet; the *compact* system consisting of three or four physically separate but electrically connected pieces made by a single manufacturer and packaged and sold as one unit; and *components*, a sound system composed of four or five, or even a dozen or more, separate pieces, individually selected from the products made by a number of manufacturers.

The console is the *easiest* kind of hi-fi. You take it out of the crate, plug it in the wall, and turn it on. There are no wires to snake around the room, no jacks to connect, and you get a piece of furniture, too. However, keep in mind that a substantial portion of your hi-fi dollar is going to fill up your wall, not your ears. Because a large proportion of the cost of a console is inevitably accounted for by what goes into the furniture, the equivalent sound quality can be obtained in a component or compact system for a much lower outlay.

Inexpensive consoles often use record changers that track at such high pressures that they may grind up your record grooves after several playings. But you can expect

good sound quality from reputable manufacturers like Sylvania, Magnavox, Zenith and Fisher, and if you like furniture this may well be the answer for you. Console cabinets, of course, are available in all furniture styles, from early colonial to "2001"-modern.

A compact has two separate speaker cabinets that can be placed on a shelf, hung on a wall, or put wherever they are most convenient. These speakers are wired to a separate control unit, usually having a record changer mounted on top of a receiver, and often with a cassette or 8-track tape deck built in. The manufacturer has done all the hard work for you, selecting individual components that go well together, and making most of the connections. Sound quality is often better than components at the same price, and certainly better than similarly priced consoles. Good music, in a simple phono/FM model, can start at under \$300, and better electronics and speakers, plus extras like tape, can bring the total up to about \$500. Some brands to look for here are KLH, Sony, Panasonic, Fisher, Sylvania and Pioneer.

If you want the absolute best sound, you should consider components. You should first pick out speakers that sound good to you and are right for your own listen-

ing room. Be sure to tell the salesman the dimensions of the room in which you intend to place the speakers, and make your choice according to what suits these dimensions and what sounds satisfying to your ears. AR, Advent, Rectilinear, KLH, JBL and Sony are just some of the fine brands available. Then you pick out a receiver, or tuner and amplifier, with the right power, features and styling. As far as turntables are concerned, you could choose between a Dual, BSR, Garrard or Miracord, to name but a few. Dual manufactures a fine turntable, the Dual 1218 for \$155.00, and BSR has a good model, the 810 which retails for \$149.95.

It's possible to put together a component system for as little as \$200, but most people feel that real hi-fi starts at around \$350 or \$400. If you must have audio perfection, the sky is the limit.

If you have suggestions for topics which you would like to see reviewed in this column, or if you want more detailed information on the subjects we've reviewed so far, write us:

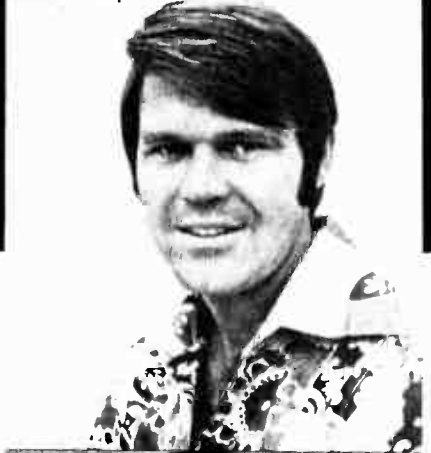
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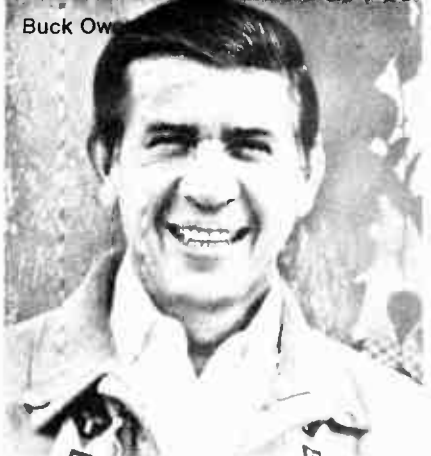
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Just think, you get Bobbie Gentry's ODE TO BILLY JOE, Bobby Helm's MY SPECIAL ANGEL, and Anne Murray's big, big hit SNOW BIRD. You'll also hear more of country's giants like WALK ON BY, D-I-V-O-R-C-E, and WICHITA LINEMAN. This is a library of country music that you will treasure for years to come.

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 YOU'RE THE REASON I'M LEAVING—Sonny James
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 LET IT BE ME—Bobby Gentry, Glen Campbell
 BRIGHT LIGHTS, BIG CITY—Sonny James
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 DECK OF CARDS—T. Texas Tyler
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 A SIX PACK TO GO—Hank Thompson
 A DEAR JOHN LETTER—Jean Shepard, Ferlin Husky
 GOIN' STEADY—Faron Young
 YOUNG LOVE—Sonny James
 FRAULEIN—Bobby Helms
 MAMA SANG A SONG—Bill Anderson
 CRAZY—Patsy Cline
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 TOGETHER AGAIN—Buck Owens
 IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart
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A

A collection of tunes with guitar and piano arrangements including "Snowbird," "You've Got A Friend," and "How Can I Unlove You." 17 songs and black and white photos of Lynn.

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B

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C

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D

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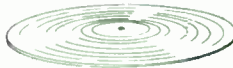
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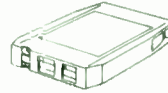
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