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See Page 50

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Sonny James: Always The Southern Gentleman



September 1973, 75 cents

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Carl Perkins: 20 Years of Cash, Elvis and a Mean Guitar

Dottie West: A Country Girl In Crushed-Velvet

World Radio History



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October is Country Music Month

RCA Records and Tapes

Letters

How wonderful to read in your May 1973 issue of *Country Music* that the Academy of Country and Western Music has named the fabulous Roy Clark as Entertainer and TV Personality of the Year! This versatile and talented performer has well earned the honor.

Isn't this the time for you to put Roy Clark on the cover of your magazine and feature him in your lead story? He would make darn good copy as he's into everything. There is nothing he cannot do, be it comedy and homespun humor, gospel and soul, blues and pop. He plays numerous instruments, all beautifully, and can change from rag to classical without hesitation.

So please go to it. Give his story to your public. It will please many, many readers!

JOYCE M. CREGGER
VIENNA, VIRGINIA

Your feature on Tom T. Hall was great! I enjoyed the article so much because not only is he my favorite artist in country music today, but because the man is such an incredible talent. People like Tom T. come around once every 20 years or so, and I sure am glad I've had the chance to listen to his words and music, and derive so much enjoyment from them all. I've read a lot of things on Tom, but your story was the best so far.

Thanks a lot from a little ole country gal out in California!

TINA DOBROCKY
LOS ANGELES, CALIFORNIA

I want to thank you for producing one of the best magazines on the market for us, the country music fans. I have all of the copies and won't give 'em up.

And thank you for the great stories in recent issues on Tom T. Hall and Johnny Rodriguez. Been enjoying the Jimmie Rodgers stories also. Other than telling you how much I like your magazine, I'd like to see a story on one of the

brightest country stars, Tommy Cash. He is a top performer besides being a wonderful person. This same applies to Tony Booth. I also get a kick out of Dixie Hall's column.

Best wishes on your great country magazine.

KARRY LEWIS
WINNER, SOUTH DAKOTA

Hello, country fans. Isn't it great how the staff members of *Country Music* made it possible to purchase a great magazine? I enjoy every word and picture I see in this book. It's all country. I'm 23 and very much country. I'd like you to write me if you will and let us talk of country. By the way, I'm in prison and in here it's lonely. But if you find me here or anywhere, you'll always see me with *Country Music* around me. I do hope the staff keeps up the good work. We do need more country people today. So to all who read this I say, hang in there—we all need you.

P.S. My singer of '73 is Tanya Tucker. She's the very best singer I've heard.

AARON W. DISHONG
Y0010, DRAWER R
STATE CORRECTIONAL
INSTITUTION
HUNTINGDON, PENNSYLVANIA

Wandering through the base bookstore here in Ethiopia, I run to a picture of Tammy Wynette. I look, I grab, and look again. It's her! And she's on and in your magazine!

The woman who brought me back to country music is finally given more than a paragraph.

Thanks for sharing the interview with me and the rest of the world.

KELLY CARTER
ASMARA, ETHIOPIA

I just had to write to compliment you on your interesting magazine.

Your April issue with the interview with Waylon Jennings was most informative. I never knew any-

one could get such an in-depth interview of him.

Your magazine really caught my eye also because of the large color pictures. This really adds to the brightness of it. There is another country music magazine I buy but your's really covers all the aspects of country music.

To really hear what the artists are doing as well as background material of songwriters and musicians, really compelled me to write.

I want you to know you have my full support on *Country Music* magazine.

VIRGINIA BROWN

You've got a good magazine. I've thought so since your first issue. That opinion has certainly been reinforced and then some with your May issue and your interview with Johnny Cash. He's the best.

One day a couple of years ago, my husband and I were discussing a picture of Johnny Cash that we especially liked and I remember saying that in that face I could see the promise of things to come. That promise has been filled many times since then. We are more than proud of his accomplishments.

"Gospel Road" hasn't come to our area yet but we do have the soundtrack. John does a very beautiful and effective job of breathing new life and meaning into the words and life of Jesus. If there is anyone who can make a person think about living by those words, it's him. After all, it doesn't seem logical that a big, long-legged guitar picker could know all that much about God. He does though, and I'm thankful that he has been blessed with his unique gift for expressing it.

Thanks to you for spreading "The Gospel According To Cash." It's beautiful. Keep up the standards that you have set and you will keep this reader as long as you do.

CAROLE WEAVER
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We'd like to introduce you to the new Gibson PA System with a free microphone.

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Publisher:
John Killion

Associate Publisher:
Spencer Oettinger

Editor:
Peter McCabe

Art Director:
Richard Erlanger

Designer:
Nancy Burton

Associate Editors:
Patrick Carr
Carol Offen

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

Photographer:
Marshall Fallwell

Advertising Sales Director:
Steve Goldstein

Circulation Director:
Ian S. Phillips

Newsstand Circulation Management:
Andrews-LeCraw Associates

Assistant to the Publisher:
John Hall

Administrative Manager:
Gloria Thomas

Administrative Assistants:
Clara Mendiola
Roberta Haister

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

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

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

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

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**Press A Button And Out Comes
"Hee Haw"** JOHN FERGUS RYAN 28

They do it by computer! Lisa Todd got on "Hee Haw" by chanting! Behind the scenes at one of America's favorite television shows, it is, believe it or not, even weirder than it seems on the tube.

From "Frogpond Boogie" DON RHODES 34

To Coke Commercials: Dottie West

Dottie is beautiful: Dottie is Mod: Dottie really does like the Coca-Cola she sings about in those radio and television ads. She may no longer be the cute little country girl of yore, but Dottie West is country through and through.

Stay On Eight Seconds, Then Git Off Alive TOM MAYER 38

As long as there are cows, there will be cowboys: As long as there are cowboys, there will be rodeos. Playboy writer Tom Mayer gets close to the reasons why.

**Sonny James: At All Times, In All Ways,
The Southern Gentleman** ROBERT ADELS 46

Sonny James is a private kind of man. He seeks no publicity. Therefore, this profile and interview is a rare event. Enjoy it. There may not be another for a long time.

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Carl Perkins, Livin' Legend PATRICK CARR 65

He wrote "Blue Suede Shoes." He came from the same stable that produced Elvis, Cash, Charlie Rich, Jerry Lee Lewis. Now Carl Perkins has some thoughts on it all.

Books (A \$25 Country Music Library) DAVE HILL 72

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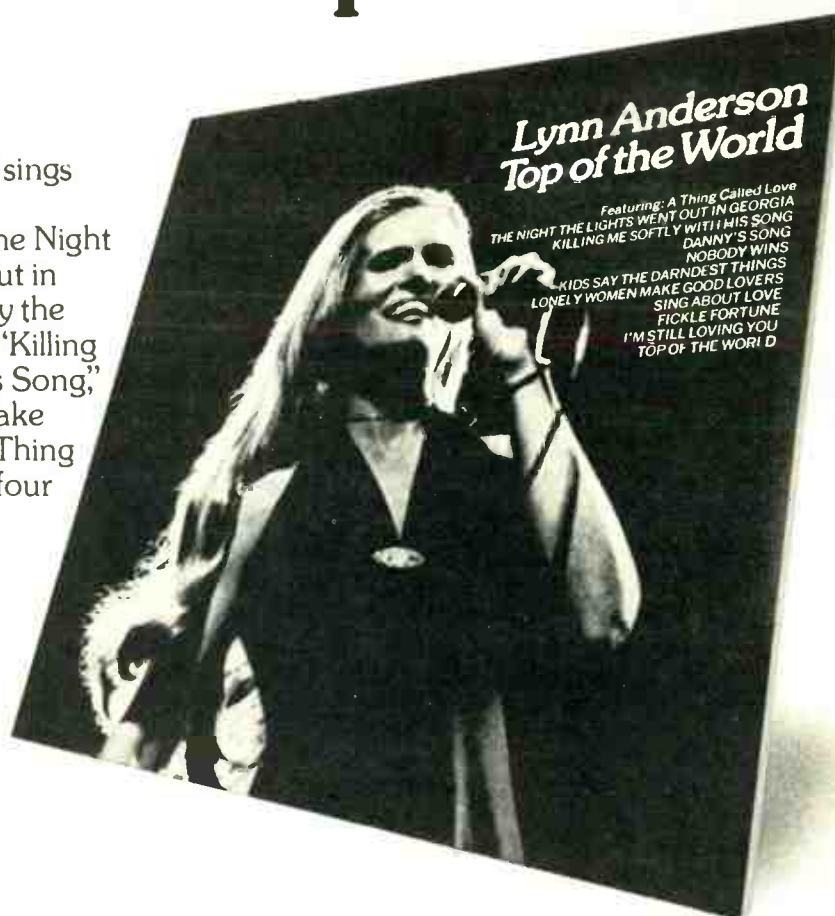
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IN OUR NEXT ISSUE:

What makes Marty Robbins race against Richard Petty?...
An interview with Governor George Wallace
as his son enters show business....
A personal memory of the late Patsy Cline...

Every song Lynn Anderson sings is another reason why she's at the "Top of the World."

Lynn Anderson sings "Top of the World," "Danny's Song," "The Night the Lights Went Out in Georgia," "Kids Say the Darndest Things," "Killing Me Softly With His Song," "Lonely Women Make Good Lovers," "A Thing Called Love," and four great new tunes.



On Columbia Records and Tapes

Down Home and Around

by Dixie Hall

Shaggy Dog stories: Barbara Mandrell ain't been a-buried...
and what's Merle doing on his hands and knees?....
Johnny Cash to cut two songs written by a California prison inmate.

Judging by the mail we've been getting, it seems that the whole world loves a shaggy dog story. *Country Music* readers are no exception. Pretty and immaculate Barbara Mandrell was speechless (for once) recently when an old tobacco-chewing farmer walked over to her, spat in the dust and observed: "You sure don't look like you've been a-buried."

"What do you mean buried?" Barbara exclaimed.

"Well," came the reply, "that

Tom T. Hall, who was here last week, said you had to get rid of your Saint Bernard pup, 'cause it kept a-carryin' you out in the yard and a-burying yer."

Of course, there was some exaggeration to that tale. Truth is that the puppy was given to the Epic songstress by the Purina Company, which spent most of July filming commercials here in Music City. So far all the dog has buried is a Tom-pall Glaser album and two sacks of Brand X dog food.

Merle Haggard and wife, Bonnie Owens have a fine dog collection comprised of a Great Dane (given to them by Bob Wills) named Fiddle Bob, a German shepherd named Paxton, a wolf dog cross named Fang, and littlest but not least, Merle's special baby, a girl toy terrier called Waywee (that's short for 'way we go).

Bonnie loves to tell the tale of how Waywee gave birth to her first litter of puppies behind the curtain in Merle's bunk. "We were driving through Indiana in the middle of the night," she said, "when Waywee went into labor. I went up front and told Merle 'Y'all are gonna have to stop this bus. Waywee is too nervous.'

"So both of our buses pulled into a truck stop and The Strangers began to place bets on what time the puppies would be born. Merle, who had never seen puppies born, crawled commando-style on his elbows and knees down the hall of the bus, but whenever she'd see him, Waywee would quit having the pups. Finally, Merle resigned himself to pacing the floor until all the babies were born. Faron Young spotted our parked buses and pulled into the truck stop, arriving the same time as the last puppies. It was the runt and Faron insisted we name it after him."

ASCAP publisher, Jim Sarsfield wears a perpetual grin these days as he reads over and over a copy of a letter to one of his songwriters. It begins: "Dear Cuz, I'd say you are the best songwriter I've heard in a year and I hear a lot of songs. I have just recorded two of your songs for my next album which will be released at the end of July."

Sarsfield's grin broadens even more as he arrives at the signature. "Sincerely, Johnny Cash." (David Powers, the songwriter, is in prison in Tamal, California.)



PHOTO: MARSHALL FALLWELL

Barbara Mandrell

Shotgun Willie's gonna get ya.

Willie Nelson is gunning for you with a great new album of country tales. Willie's never sounded better than when he's performing great new tunes like "Sad Songs and Waltzes," "Stay All Night (Stay a Little Longer)," "Local Memory," "Bubbles in My Beer" and of course "Shotgun Willie."

Willie Nelson. "Shotgun Willie."
Now on Atlantic Records and Tapes.



People on the Scene

by Audrey Winters

Conway Twitty is thirty pounds lighter and looks years younger . . .
New strangers in Merle Haggard's band . . .
Audrey Williams is promoting the career of another Hank.

Conway Twitty was seen in the Rooftop Lounge at the King of the Road in Nashville sipping a coke and soaking up the singing talents of **Ronnie Milsap**, the headliner there. Conway looks years younger and is 30 pounds lighter. He "supposed his recent divorce caused the sudden loss of weight."

Conway, his mother and three children moved into an ultra-modern \$200,000 home outside Oklahoma City. Cathy, his 15-year-old, appeared on all of his shows this summer.

Ronnie, the blind pianist-singer, records for RCA Records and is

managed by Jack D. Johnson (**Charley Pride's** manager). Ronnie joined **Roger Miller**, who was in the audience with singer **Red Lane** and Tennessee Sheriff **Buford Pusser** (the subject of a motion picture called "Walking Tall") on the tune "King of the Road." Then Ronnie said in a low pleading voice, "Wish Conway would sing one." The audience was all for it and Conway obliged with "Hello Darlin'."

Connie Smith and husband Marshall Haynes are expecting their first child in December. Connie married Haynes last October during

the DJ Convention saying, "He's everything I've been praying for." Connie has two other sons by previous marriages.

Merle Haggard, Bonnie Owens and the Strangers, looking rested after a two-month vacation at Lake Shasta in Bakersfield, California, were in Nashville for several recording sessions. They finished a successful two-week engagement at Harrah's in Lake Tahoe last month.

Hag battles the upsets in his personal life and career constantly, but manages to keep close to the grass roots. He once made the statement, "If I ever get where I think I am better than a \$60-a-week ditch digger, I hope somebody shoots me."

Changes have been made in the Haggard band. The musicians that make up the Strangers are: Roy Nichols, lead guitar; Norm Hamlett, steel; Biff Adams, drums; Johnny Meeks, bass; Mark Yeary, piano and Ronnie Reno on rhythm and singing harmony.

If you listen to **Mel Street** of "Borrowed Angel" fame, you will quickly observe that **George Jones** has influenced Mel's career. Mel readily admits George is his idol. When George asked if he could write Mel's liner notes for his new Metromedia album plus recording "Borrowed Angel," the young singer was speechless. Mel said he will move his wife and four children to Nashville from Bluefield, West Virginia where they now live.

Buck Owens became a grandfather twice in August. Sons Buddy Alan and Mike Lynn have new babies. Buddy travels with Buck's road show and Mike is an executive with Buck Owens Enterprises in Bakersfield, California.



PHOTO: MARSHALL FALLWELL

Ronnie Milsap: RCA's new singing sensation has been the headliner at the King of the Road.

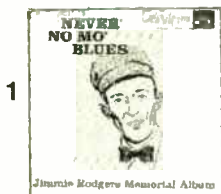


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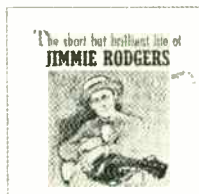
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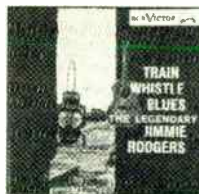
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Includes Never No Mo' Blues; Daddy and Home; Blue Yodel No. 4; You and My Old Guitar; Prairie Lullaby; Blue Yodel No. 6; Dear Old Sunny South by the Sea; Jimmie's Mean Mama Blues; Pistol Packin' Papa
LPM-1232



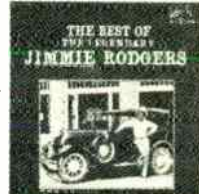
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Includes Hobo's Meditation; 99-Year Blues; In the Jailhouse Now No. 1; I'm Lonely & Blue; Drunkard's Child; Nobody Knows But Me; Years Ago; Blue Yodels Nos. 10, 11; Whippin' That Old TB; Yodelin' My Way Back Home; Everybody Does It In Hawaii
LPM-2634



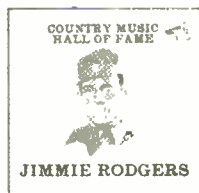
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Includes Treasures Untold; Hobo Bill's Last Ride; My Little Old Home In New Orleans; High Powered Mama; No Hard Times; Jimmie's Texas Blues; Ben Dewberry's Final Run; Let Me Be Your Side Track; Lullaby Yodel
LPM-1640



4

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



5

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



6

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



7

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



8

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



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King Karol Records
P.O. Box 5132, Grand Central Station
New York, N.Y. 10017 S083



Mel Street is thrilled that his idol, George Jones, wrote the liner notes on his album.

Audrey Williams, widow of **Hank Sr.**, is promoting the career of 19-year-old **Hank Killian** from Tulsa, Oklahoma. Hank is named after the famous singer and has been singing professionally since he was 14. He hosts his own weekly TV show in Tulsa.

Audrey, who is credited with a lot of the drive behind the careers of her late husband and son **Hank Williams, Jr.**, said, "Hank is a clean-cut, young man with a lot of talent and I'm looking forward to helping develop the career of a third Hank."

Ernest Tubb worked one of his long tours again this summer. He and the Troubadours left Nashville June 20 and were to return August 4. His two teenaged sons, Ernest, Jr. (Tinker) and Larry Deane travel with their father during summer vacation. According to **Faron Young**, 16-year-old Tinker's golf game is good enough now that he could very well become a pro golfer instead of a singer.

Bill Monroe's seventh annual bluegrass festival held in Beanblossom, Indiana has been termed the most successful one of its kind. A reported 40,000 people were on hand for the nine-day event. Bluegrass en-



PHOTO: BILL GOODMAN

Audrey Williams with the current two Hanks in her life: Hank Killian (left) and Hank, Jr.

ertainers who performed with Bill were greats like **Jimmy Martin, Jim and Jesse, Don Reno, James Monroe** and others. Decca Records recorded portions of the show and the media gave it extensive coverage.

Vanderbilt University in Nashville will be the site for the Vandy Bluegrass Festival on September 15. Bill Monroe, **Mac Wiseman, Tompall and the Glasers** are among the entertainers.

Vacations:

Loretta Lynn and husband Mooney took their eight-year-old twin girls and a Winnebago to see the sights of Tennessee. Loretta returns to work and will not have any time off until December **Waylon Jennings** and wife **Jessi Colter** vacationed in Arizona and Texas. Waylon's children visited their grandmother in Texas. Jessi's daughter, Jennifer, visited her father in Los Angeles. He is guitarist **Duane Eddy**. Waylon's new album *Honky Tonk Heroes* contains nine **Billy Joe Shaver** tunes . . . **Roy Acuff** and wife Mildred spent their summer vacation in Russia. They were gone 18 days. The Acuffs' grandson, Roy Neil, celebrated his 11th birthday and got a pinball machine from his famous grandfather. The Acuffs have one other grandson named Alex who is ten months old.

Ronnie Sessions, MGM recording artist, is minus one new white Thunderbird automobile, two guitars, a pistol, several credit cards, and \$500 cash after a thief stole his car from a parking area at his apartment. Ronnie and **Patty Tierney**, also an MGM artist, are working as a team on their show dates. Patty's new record is "I Can't Turn Down Crying Eyes."

Flashes:

Del Reeves suffered a broken leg after falling from a horse. He has been working all of his show dates by getting to the stage with the help of crutches. He sings and plays the guitar sitting on a stool . . . Epic Records reports that **Charlie Rich's** "Behind Close Doors" is heading for the million-seller mark . . . **George Jones'** German Shepherd dog "White Lightning" was killed accidentally by a visitor at the Jones' 350-acre farm when his car hit the pet. The dog was named after one of George's best selling records.

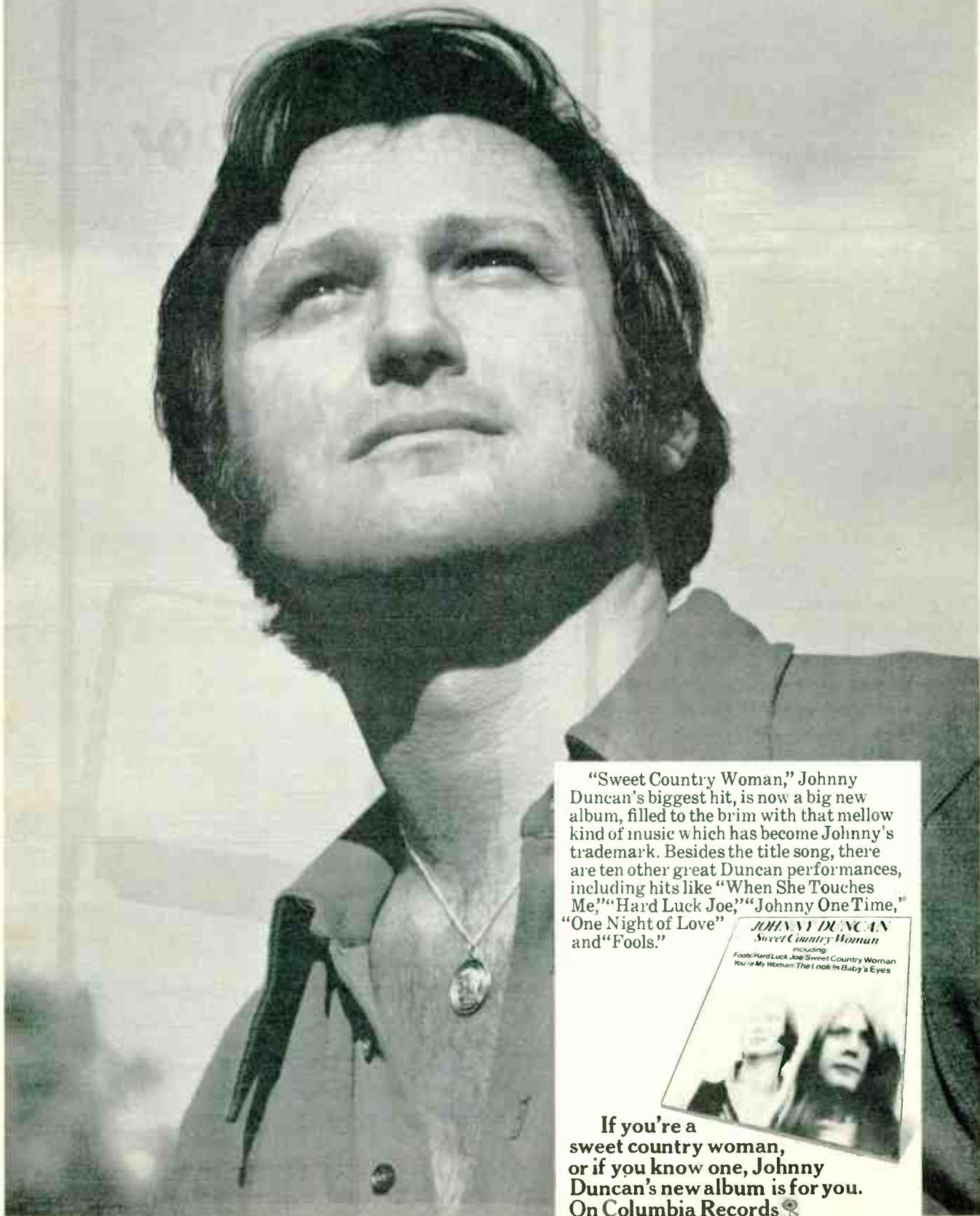
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Johnny Duncan: The Sweet Country Music Man.



"Sweet Country Woman," Johnny Duncan's biggest hit, is now a big new album, filled to the brim with that mellow kind of music which has become Johnny's trademark. Besides the title song, there are ten other great Duncan performances, including hits like "When She Touches Me," "Hard Luck Joe," "Johnny One Time," "One Night of Love" and "Fools."



If you're a sweet country woman, or if you know one, Johnny Duncan's new album is for you. On Columbia Records

Country News

The good times rolled on and on at Dripping Springs as Nashville rebels and hard-living electric cowboys all turned out for Willie Nelson's music fest.

Willie Nelson's Fourth of July: Hipbillies at Dripping Springs

by Patrick Carr



Willie — shorn of his long locks and beard — sings a duet with Sammi Smith.



PHOTOS: RON McKEOWN

Dripping Springs: Friendly atmosphere between "hipbillies" and cowboy security men.

On July 4th, 1973, Willie Nelson was trying to pick his way down a dusty sun-baked, rock-strewn central Texas hillside towards an open stage where Waylon Jennings and the Wailors were busy laying waste to 25,000 hardy country fans gathered under the tormenting sun on a rancher's valley outside Dripping Springs. Willie was *trying* to get down there and do his piece as host and master of ceremonies for the event, but people wanted to talk to this man. . .

A banker from Idaho had brought his wife for this moment, and he was hoping that Willie would remember meeting him somewhere in Oklahoma around '64. . . then there was a regular guy who pumped gas in nearby Austin; he'd gotten a backstage pass from his brother who had been known to pick with some of the cream of progressive country musicians gathered at Dripping Springs. . . and about two dozen more. *Hey, Willie! Over here, Willie! Willie, I got someone I want you to meet!* No doubt about it, the Fourth Of July in Texas was *Willie's day*. It was even called that—*Willie Nelson's Fourth Of July Picnic*.

Willie, visually transformed from his recent long-haired, bearded image by something pretty close to a regular country haircut, was wedged against the back of one of the Winnebago trailers parked backstage behind the wire fences, flashing smiles and pumping hands. "Really, man," he was saying, "I couldn't have done all this without mah friends. It's because of them that this thing is happenin' today. *They're the ones, man. . .*"

They had been flying into town at various times during the past two days and thereby swelling the attendance of what was, in fact,

a three-day party called by Willie. There was Waylon, who had somehow ended up at the Holiday Inn South about a mile down the Colorado River from where the action was really happening at the Sheraton Crest Inn; Kris Kristofferson and Rita Coolidge were at the Sheraton, as were Mr. and Mrs. Charlie Rich and Tom T. Hall and John Prine; Leon Russell, the high priest of white Delta rock, was enjoying Willie's hospitality at his house; Billy Joe Shaver was being put up by a local writer. And the good times, as they say, were a-rollin'. This was, after all, the first occasion for many a moon when this particular assembly of Nashville rebels, hard-living electric cowboys, and Texas boys made good had managed to get together all in one place.

At 3:30 A.M. on July 4th, while Willie and Leon and friends caroused the night away in a ranch house out at Dripping Springs, Mr. Darrell Royal was himself throwing something of a party in the Governor's Suite at the Sheraton. Mr. Royal, football coach at the University of Texas (headquartered in Austin) and a man of some considerable influence in Texas, was sitting there in the corner of the room with a grin so big he might have been mistaken for some kind of well-dressed Cheshire longhorn. The reasons for his merriment—quite apart from the fact that he had contributed to the success of Willie's picnic by oiling a few official wheels—were clustered around him.

"Hey, Kris," he said, "why don't you do somethin'?" Billy Joe Shaver handed the communal acoustic guitar to Kris Kristofferson, who was crouched, Indian-style, on the floor, wearing a neckless Indian cotton smock-shirt over his brown cords. "Hell, why not?" Kris mumbled into his beard.

"Well, I dig Bobby Dylan/ and I love old Johnny Cash," he began, fitting the words to an upbeat country melody, "and I think Waylon Jennings/ is a table-thumpin' smash. . .and if you don't like Hank Williams/you can kiss my ***!"

When the laughter had subsided, Kristofferson turned to Charlie Rich. "Don't be offended, Charlie," he joked. "The only thing that rhymes with 'Rich' is 'bitch,' an' I wouldn't want to be callin' you

that, now would I?"

As the night wore on, Charlie Rich and John Prine and Billy Joe Shaver and a gaggle of aspiring Nashville songwriters had their shot at providing the entertainment for Mr. Royal and the assembled company.

By 6 P.M. that day, Willie's picnic was well under way. Willie had played with Leon Russell as the first stragglers began to pour into the dusty natural amphitheater after a long, long haul along five

fine performance sparked partly by the brilliant harmonica of Don Brooks from New York City, then Charlie Rich with yet another stunning virtuoso set. The Pearl beer was flowing free, people were falling over in the sun because that's all they had been drinking all day long, the cowboy security men were moving back and forth in an endless (and futile) battle to clear the backstage area of everyone but musicians, and Mr. Eddie Wilson, the bearded, denim-clad man



PHOTOS: MIKE FLUITT



PHOTO: RON McKEOWN

Charlie Rich and John Prine were among the outstanding performer-guests at Willie's picnic. Paul English (Willie's drummer) was wed onstage to Dianne Huddleston.

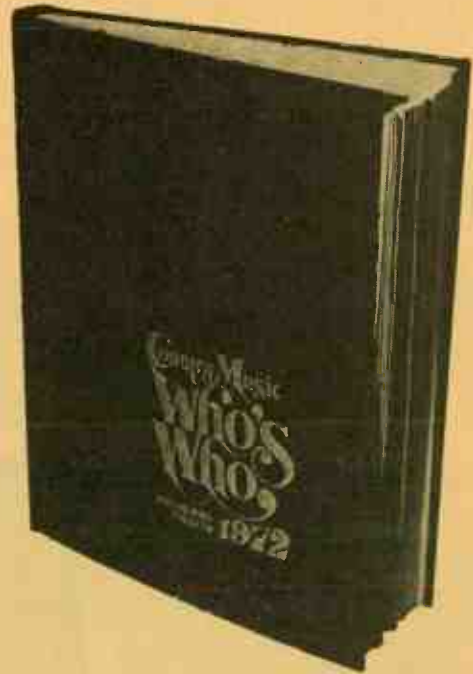
miles of dirt road to the site, and thereafter the day had begun in earnest. A couple of excellent local bands (Greezy Wheels was particularly outstanding) had been followed by John Prine, then Sammi Smith (with whom Willie did a two-number duet), then Waylon with a

charged with making most of the organizational arrangements for this event, was wandering back and forth in front of the rope which served as a checkpoint to the backstage area, making occasional comments into a walkie-talkie set.

"Yep, I guess you could say it's

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laxation and the very best of “hip-billy” music. And there were several people more than willing to bet that Willie’s picnic did something pretty valuable for no-nonsense, decent communication between Texas folks with and without a lot of hair.

“I gotta go,” said Eddie Wilson. “They’re going to do the wedding ceremony now.”

Sure enough, down there on the stage, Paul English (Willie’s drummer) had chosen this Fourth of July to be his big day with Dianne Huddleston. Paul was standing there in his black Dracula cape with his sideburns cutting spearpoints of demonic black across his cheeks, getting married. Waylon and Sammi Smith completed the wedding party, and as the nuptial kiss was completed onstage, a huge roar rose from the crowd. Willie,

stayed, and for their pains they were treated to the spectacle of the usually phlegmatic Tom T. Hall ripping open his shirt for a brief Tom Jones parody.

Then it was time for Willie, and like good Texans and country music fans, the crowd appreciated that man who’d come to town and made Austin his home only a year ago. Folks were packing their beer coolers and their crazy-quilt assortment of sunshades by the time he came on, close to midnight, but Willie’s set kept them there with some of the saddest soul and hottest music in the business.

The next morning, after another of those star-studded Governor’s Suite all-night jams, Mr. C. J. Kemp, bell captain at the Sheraton Crest and something of an expert on things country and local, was waxing eloquent on the significance of the affair.

“Y’know, people ‘round here didn’t really want to talk about Willie Nelson when he had the long hair and the beard,” he said, “but now that’s changed. I’ve heard rumors that he might run for public office here, y’know, and after this, I’m willing to bet he might just win. There’s a lot of support for Willie Nelson ‘round here...” ■

New Country Tune All About a Tune-up

The woeful tale of a car’s engine may not sound like the stuff that country hits are made of, but that’s exactly what “Old Betsy Goes Boing, Boing, Boing,” is all about.

Capitol Records recently released the take-off on the popular Mazda Motors commercials (“The piston goes boing, boing, boing...” remember?), sung by “The Hummers.”

This version’s all about “Old Betsy,” a ‘37 coupe car who’s badly in need of a tune-up. Seems her “starter froze up and the battery’s dead... the rods are rammed...” But, worst of all, “Old Betsy goes boing, boing, boing and she oughta go *hmmmmmm*.”

At presstime, the single was already on the pop charts and was heading for the country charts.

The group that sang the commercials, “The Hummers” were officially christened when they recorded the single. ■



PHOTOS: MIKE FLUITT

Waylon Jennings was part of English’s wedding party. A 40-minute power failure occurred halfway through Kristofferson’s set. Like everything else, it was an event.

gone all right,” said Eddie, a 30-year-old “ex-literary critic” (as he describes himself), and chief honcho of Austin’s hippy-oriented Armadillo World Headquarters, the local music hall. “It sure is a lot better than last year. Last year they held it in the spring sometime for three days and it was a *disaster*, man. Nobody knew about it until it was all over—and *those dudes*” (jerking his thumb at the cowboys and the posses of gun-toting deputy sheriffs clustered around him), “they were ridin’ the fences with shotguns, scarin’ hippies off. Nice scene, huh?”

There was none of that this year at Dripping Springs. The atmosphere was friendly all the way down the line. It was, in fact, a most suitable forum for a day of hot re-

of course, was right there too, still wearing the grin that had been going all day...

As the sound of the music mingled with a chorus of crickets and the occasional explosion of firecrackers around the hills, and people began to come out of the slow-moving delirium brought on during the day by too much of everything, including the sun, Kris Kristofferson took the stage. Halfway through a somewhat *too* laid-back set, it happened. Suddenly, there was no sound, no light, no *nothing*. The power had failed completely. It stayed that way for a good 40 minutes, but such was the mood of the gathering that it really didn’t seem to matter much. Like everything else that day, the power failure was an event. The people

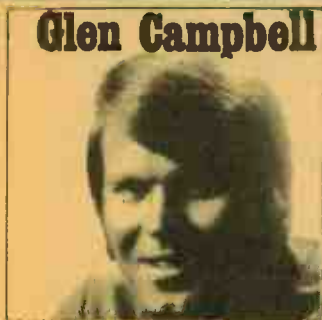
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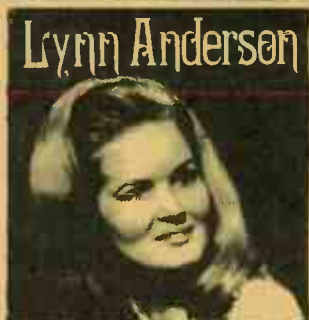
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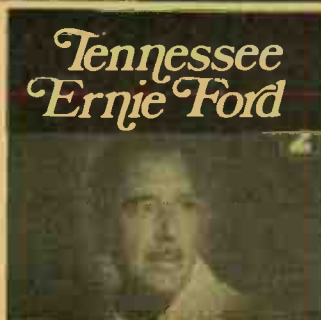
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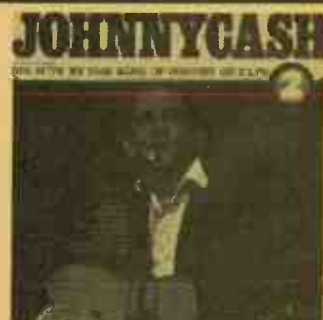
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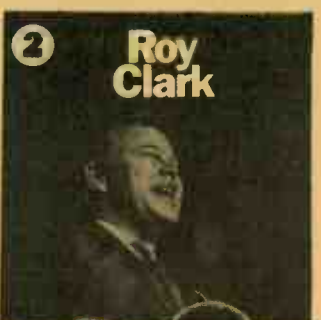
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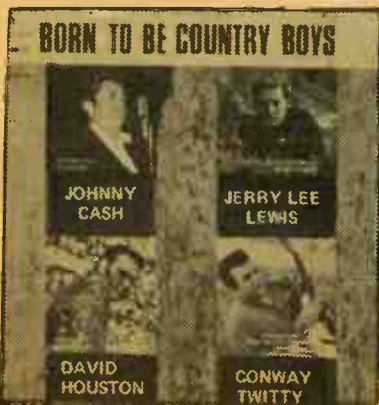


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Ives' new philosophic bent, based on Chinese thought, has done wonders for him, he says.

Burl Ives: Paying His Dues Again

by Rich Wiseman

Burl Ives, pipe in hand, sat back comfortably in his favorite chair in the sitting room of his Hollywood Hills home. For the benefit of the visitors, his secretary started the tape recorder. In a few seconds, strains of Ives' latest record filled the room. Midway through the song, visibly moved by the words, he started singing along.

*Payin' my dues again
Singin' the blues again
Seems like the sun don't shine
I'm so far down
And it's so hard to start all over
Knowin' where I've been*

Payin' my dues again

"Paying My Dues Again" © 1973 Caravelle Music Company

"The song is important to me," Ives, 64, said later, his clear blue

eyes twinkling. "In a way, I am starting my life all over again."

While Burl Ives, the internationally-loved "wayfaring stranger," has made major changes in his life in recent years, it appears the sun is shining on him. For example, he has found a woman, Dorothy, whom he adores (they were married in 1971) and his new philosophic bent, based on Chinese thought, has done wonders for him. "I don't get all hot and bothered about the world going to hell anymore," he said.

And, after concentrating on acting the last few years, he has returned to his first love—singing. And he's singing country songs. In fact, it was country music that lured Ives back to the recording studio and concert stages. "Payin' My Dues Again" is the title song of his recently released country album.

"Dorothy and I started listening to the Ray Scott show on KLAC (the 50,000 watt Los Angeles country music outlet) every night before we went to bed," Ives explained. "And I was impressed.

"I think people are looking for a basic truth. And while country music might not be sophisticated musically or lyrically, its conceptions are very basic and human. In other words, there's no hair on it."

Ives wet his feet in country's waters last summer when he played the first country fair dates of his career. The response was great. "For the first time in my life I truly enjoy personal appearances," he said.

"You know, Americans are the doinigest people in the world," Ives said. "When I got back here after traveling around the world years ago the energy here nearly

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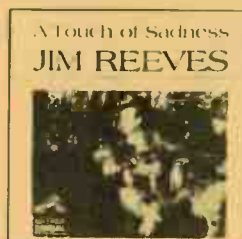
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Burl Ives: "Country music's conceptions are very basic and human."

floored me. Other people go to bed when it turns 8 P.M. Here you come to the first truck stop and the joint is swinging."

Ives is very pleased with his album. "I had never given recording the attention it deserved," he said. "But I did with this album. On the whole it's pretty good. But I'm not as good as Waylon Jennings—not yet!" ■

O.B. McClinton Doesn't Want to be #2 by Carol Offen

"Whenever I go to perform somewhere for the first time, I know that everybody in the house is sitting back just waiting to compare me to Charley Pride. They expect me to come out and try to act like Charley and sing like Charley. I don't mind—'cause by the time the show's over, it's O.B. McClinton they're talking about," said country music's "other" black singer who, in-

cientally, sounds *nothing* like Charley.

But people *are* talking about O.B. McClinton. His agents re-booked him several times this summer in towns he'd played in the spring. *Obie from Senatobia*, his newest album, drew raves from both *Billboard* and *Cash Box*. And when he played the Grand Ole Opry, he was called back for encores.

"Like I said then, 'Thank God and Charley Pride,'" Obie declared with a grin that spread from mutton chop to mutton chop, showing several gold teeth. The 30-year-old Stax/Enterprise recording artist is very much aware of who made it all possible and he thinks "Charley is one of the greatest there ever was" but, at the same time, he doesn't intend to be number two for long.

"My goal is to be number one in country music, to surpass everybody—including Charley Pride. I don't want to ride on anybody's back," he insists.

Sitting in the dining room of Nashville's Holiday Inn Vanderbilt, Obie talked easily about his career. Very easily, in fact. He handles himself with all the smoothness and self-confidence of someone who's sat through thousands of interviews. After 40 minutes of taping, I discovered that my on-again-off-again tape recorder had taken the afternoon off. Obie quickly assured me we could run through it again. For many interviews, that could have been a disaster. But Obie let me throw the same questions at him again and he replied—briefer and faster this time—almost verbatim from the first interview, all the while sounding as sincere and personable as could be. It was fascinating.

In town for Fan Fair (Obie lives in Memphis with his wife, Jo Ann and their 8-month-old son, Drexel), we talked until he had to get ready for the Columbia Records show (Columbia distributes Stax). Obie was playing on a bill that included Tammy Wynette and George Jones, Lynn Anderson and other notables.

While the family at a nearby table listened with interest, Obie described his childhood in Senatobia, Mississippi.

"I grew up listening to the Grand Ole Opry," he said. "I can remember sitting on my Daddy's knee listening to Minnie Pearl and Hank Williams. I always dreamed about entertaining people, too."

So when he grew up, Obie set out to become a country singer, right? Wrong.

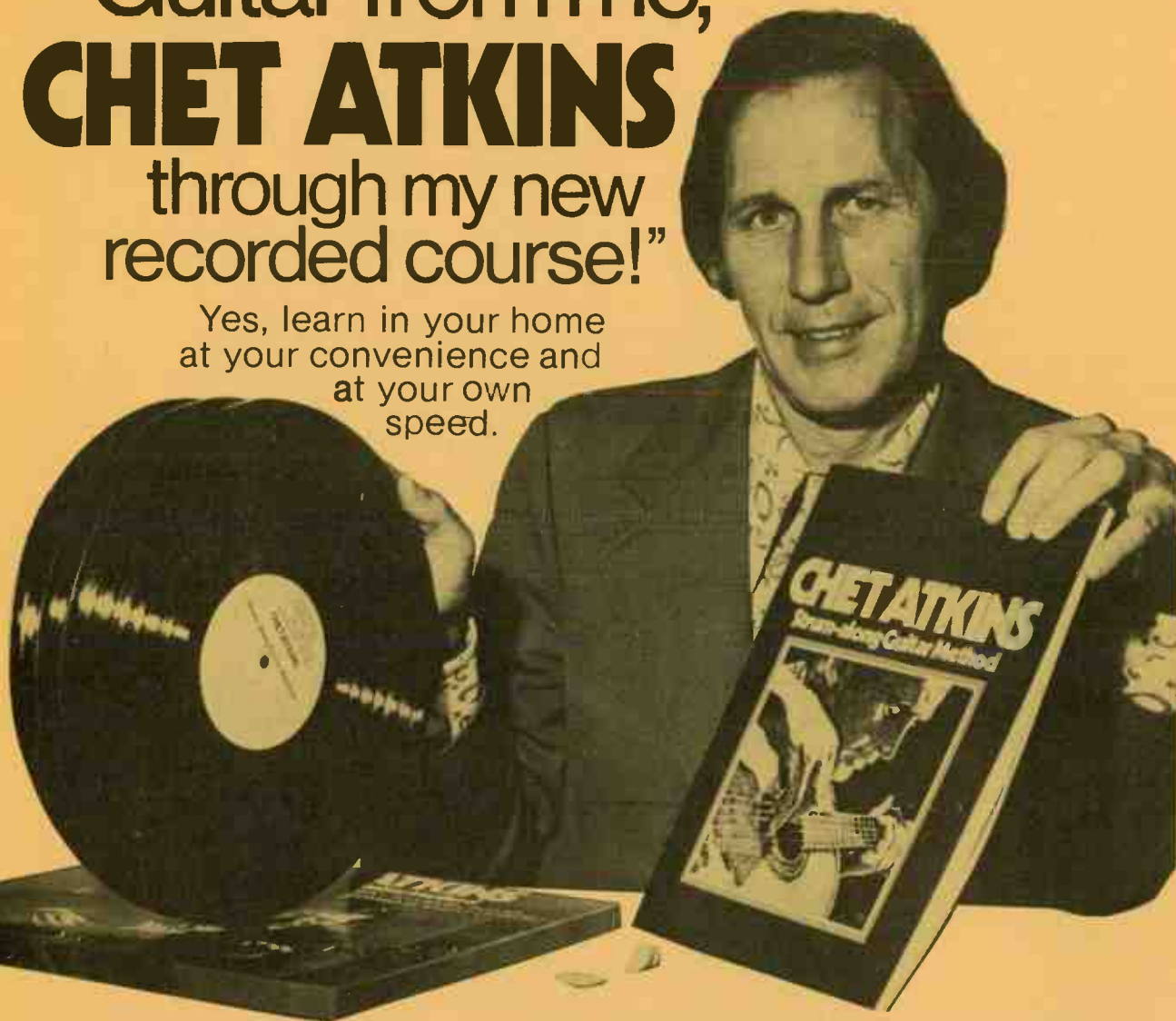
"I was brought up believing that only white folks sang country and western music," he explained. Although he came from a middle-class family, not very typical of blacks in Mississippi, his parents' fears were very typical. "My mother was a little black lady from Mississippi. She couldn't see the white folks accepting me singing white folks' music."

So Obie did most of his singing "behind closed doors," when no one was around. He lost a lot of odd jobs after he left home in his teens, "because they always found me singing instead of working." When he decided to try a career in music after graduating from Rust College in Holly Springs, Mississippi, it was in rhythm and blues, not country. But it didn't go very well.

"Hard as I tried, it just wasn't

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me. You know, when black people used to ask me, 'Don't you like soul?' I'd say, 'Yeh, I like it, but it won't sound like soul when I sing it.' "

Obie had tried to cut a rhythm and blues record on and off for ten years. "They almost convinced me I couldn't even sing," he recalls with a laugh. He discovered that even though he couldn't sing it, he was good at writing it, so he turned his attention toward songwriting and also worked as a disc jockey on WDIA in Memphis. It was only when he decided to stick to the kind of singing he knew best that the doors began to open for him on Music Row.

While he was in the Air Force in Okinawa in '67, a friend brought him a record album and told him he was "in for a shock. He knew how much I loved country music," Obie explained, " 'cause he always heard me singing songs by Merle Haggard and Charley Pride—even

though I didn't know it was Charley then. He played me this record without letting me see the cover; it had songs on it like "Snakes Crawl at Night." When he showed me the cover, I really couldn't believe my eyes. I was like the lady who saw Charley at a concert for the first time and he could hear her squeal, 'he is!' "

Obie decided right then and there that if Charley Pride could make it, so could he.

He came back from overseas, made some demo tapes and made the rounds of country producers. Since he wanted to get "a real true o-pinion" of his abilities, he told producers that the artist on the tapes was a buddy he was stationed with in South Carolina. "He's got a really unique sound," a producer told him. "You think you could get him over here to talk to me?" Obie decided to have a little fun with him. "Sure I probably could," he told him. "One thing that might

surprise you, he's black."

"Really, no kidding?"

"Yeh, in fact, he's about as black as I am," Obie told him.

But that's as far as it went at the time. O.B. McClinton apparently wasn't ready yet. He was busy turning out r&b hits for artists like James Carr and Otis Redding. Later, he ran into Al Bell, executive vice-president of Stax Records, when he was in Muscle Shoals, Alabama, and played some tapes for him. Bell liked what he heard and made Obie an offer. This one, he said, he couldn't refuse. He would be Stax' first country artist, on their new Enterprise label. That was in January '71.

Obie's first album, *O.B. McClinton Country*, was one he'd rather forget. "As far as I'm concerned, I've only had one album," he says quite seriously, referring to the second. Obie produced the second album himself, along with Tommy Strong. The difference is apparent.

"A lot of people have asked if that was really me on that first album. If I had continued like that, the first album would've been my last, for sure. It just wasn't the real O.B. McClinton."

The real O.B. McClinton has a deep rich voice and an upbeat style. He likes variety in his music and the new album includes both love ballads and fast tempo numbers, plus two novelty tunes. Onstage he likes to move—correction, *dance*—to the music.

It was getting closer to showtime and Obie had to leave. He signed the check with a flourish and was off.

When I saw him later, the spotlight was onstage as the emcee gave a brief introduction to an "up and coming star" on Stax Records. Just offstage, a figure in a white suit was shadow boxing in the darkness and a few stifled giggles could be heard from nearby.

"And now, would you please welcome . . ."

The figure leaped onto the stage.

"Ladies and gentlemen," said O.B. McClinton, "the rest of this evening's show is brought to you live—and in living color." He went right into his number, "Don't Let the Green Grass Fool You" and the audience loved every minute.

No doubt about it, that was the real O.B. McClinton. ■



PHOTO: MARSHALL FALLWELL

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World Radio History

**Fiddlin' Sid Harkreader:
At 75 he wants
to make a comeback**
by Elkin Brown

The scene at the Ernest Tubb Record Shop at midnight was no different from your usual Midnight Jamboree with its batch of glittering stars for the Opry visitor who just can't get enough of the spectacle. But scattered throughout the audience this evening were some people who usually don't make the scene. They had come to see one of their favorite stars and friends, "Fiddlin'" Sid Harkreader, who had come out of retirement to celebrate his 75th birthday.

Sid was one of the real pioneers of the Grand Ole Opry. He was broadcast over WSM, even before the Opry got started, and for twenty years he was a featured star, as well as the man who teamed up with the legendary "Uncle" Dave Macon. During this time, Sid gained the reputation as one of the greatest, perhaps *the* greatest of the old-time fiddlers.

A native of Wilson County, Tennessee, Sid is a slight, wiry man whose whole being seems to generate the energy of a much younger man. He is very much the country gentleman, dressing conservatively in white shirt and tie, but with extremely prominent ears that give him a somewhat Hobbitlike appearance. He has a quick smile and eyes that sparkle with electricity when he plays a hoedown, and with tears of joy when he plays an old gospel number. In his small apartment outside Nashville he was surrounded by old pictures, old 78s of Uncle Dave and himself, and various other memorabilia. He spoke with an air of quiet pride about his ability.

"I started out playing music when I was ten years old," he said, "my first instrument being a \$2.95 banjo from Sears. I also had an instrument known as a "Little Joe" which had four strings and a harmonica attached. I had to earn my first fiddle. I trapped rabbits, saved my money from that, and bought my first fiddle for \$3.95 from Sears. Roy Acuff has that fiddle now, in his museum. As I got better I began to play for square dances and fiddlin' contests in and around Wilson County area. Pretty soon it

got so that half the competition in those fiddlers' contests would drop out as soon as they heard I was entering. Not meaning to brag, but I could fiddle back then for two days and two nights without playing the same number twice."

He talked about the early days, of his life and times with the legendary Uncle Dave Macon.

"I met Uncle Dave in a barber-shop here in Nashville. I had my fiddle and he had his five-string and we just started cuttin' up. He liked the way I played fiddle, and I liked the way he played banjo and we decided it would be a good thing to team up. The manager of the old Loew's Theatre liked us too and wanted to book us. So we were booked at Loew's in Springfield for \$25 a day. The Loew's manager gave us our professional names, Uncle Dave and Fiddlin' Sid. From there, we went to playing school-houses throughout the South. In 1924 we started working the Sterchi's chain of furniture stores. We'd advertise at the store and then take up a collection after we played."

Meeting the manager of the Sterchi's chain proved to be an important point in the careers of both Sid and Uncle Dave. He had some contacts in New York with the Aeolian record label. That year (1924) the Sterchi's manager sent them to New York to make records

for Aeolian, which later sold out to Vocalion.

During this time (1924-27) Sid and Dave worked separately from time to time. Sid recalled, "We were asked to work the Loew's circuit in 1924, but Uncle Dave didn't want to go on extended tours because of his family. I went on the circuit and headed an act called Fiddlin' Sid and the Charleston Dancers. It was just me and my fiddle playing for this group of dancers, which was five boys and one female impersonator."

Sid's career became more settled and he, like Uncle Dave, became a mainstay on the Grand Ole Opry. But as new performers moved in—Roy Acuff, Ernest Tubb and the like—room for the Old Guard became more scarce.

"It just seemed the attitude of the musicians was not the same as it had been, and I just felt like I didn't belong. So I quit."

Ever since, it has been Sid, his fiddle, his legion of loyal fans from the old days and his incredible talent, virtually unrecognized by a relentlessly growing Nashville music business. But Sid wants to make a comeback and he and some other lovers of down-to-earth music believe that he can make it with a new audience. If Sid is to find a new audience, it will be a young one, looking for a certain heritage in our instant culture. ■



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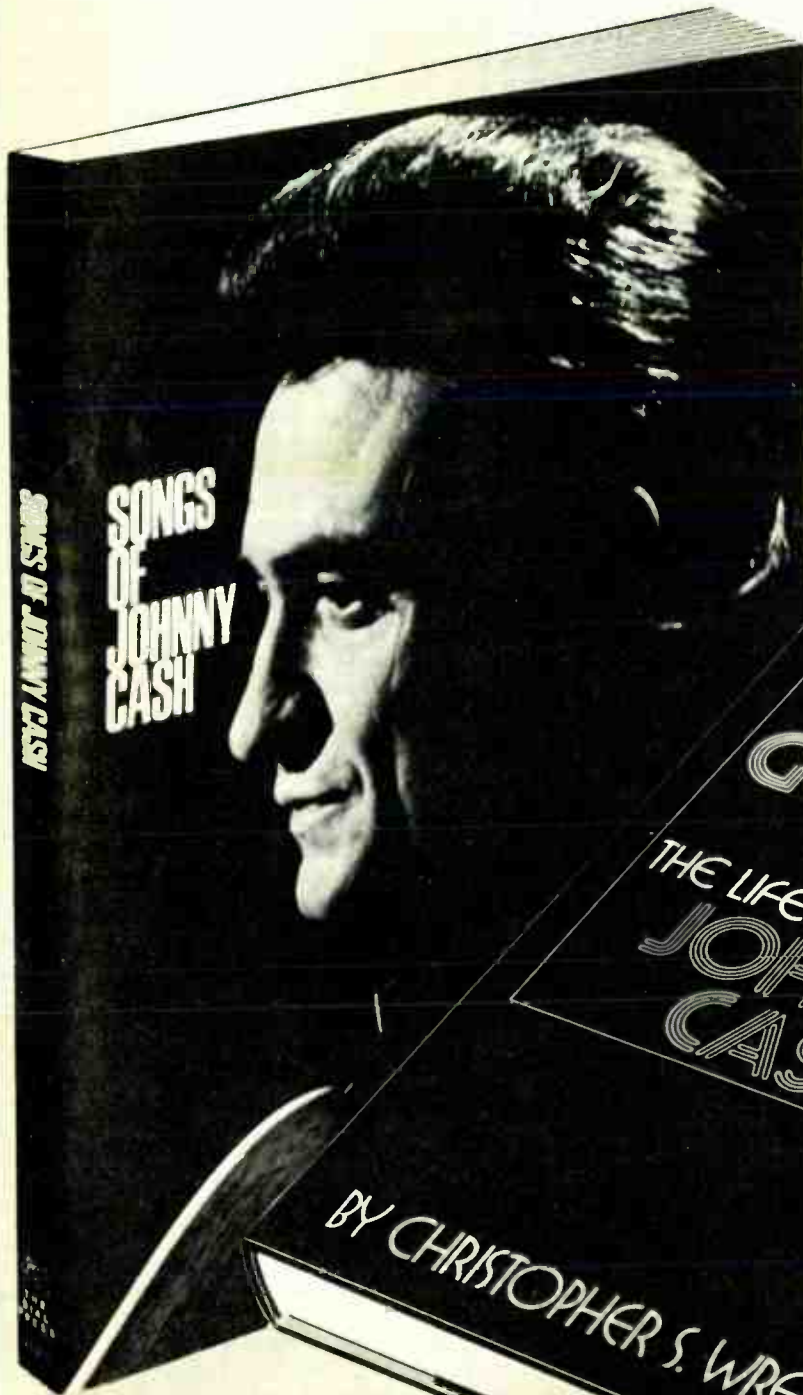
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Press a Button and Out Comes “Hee Haw”

by John Fergus Ryan

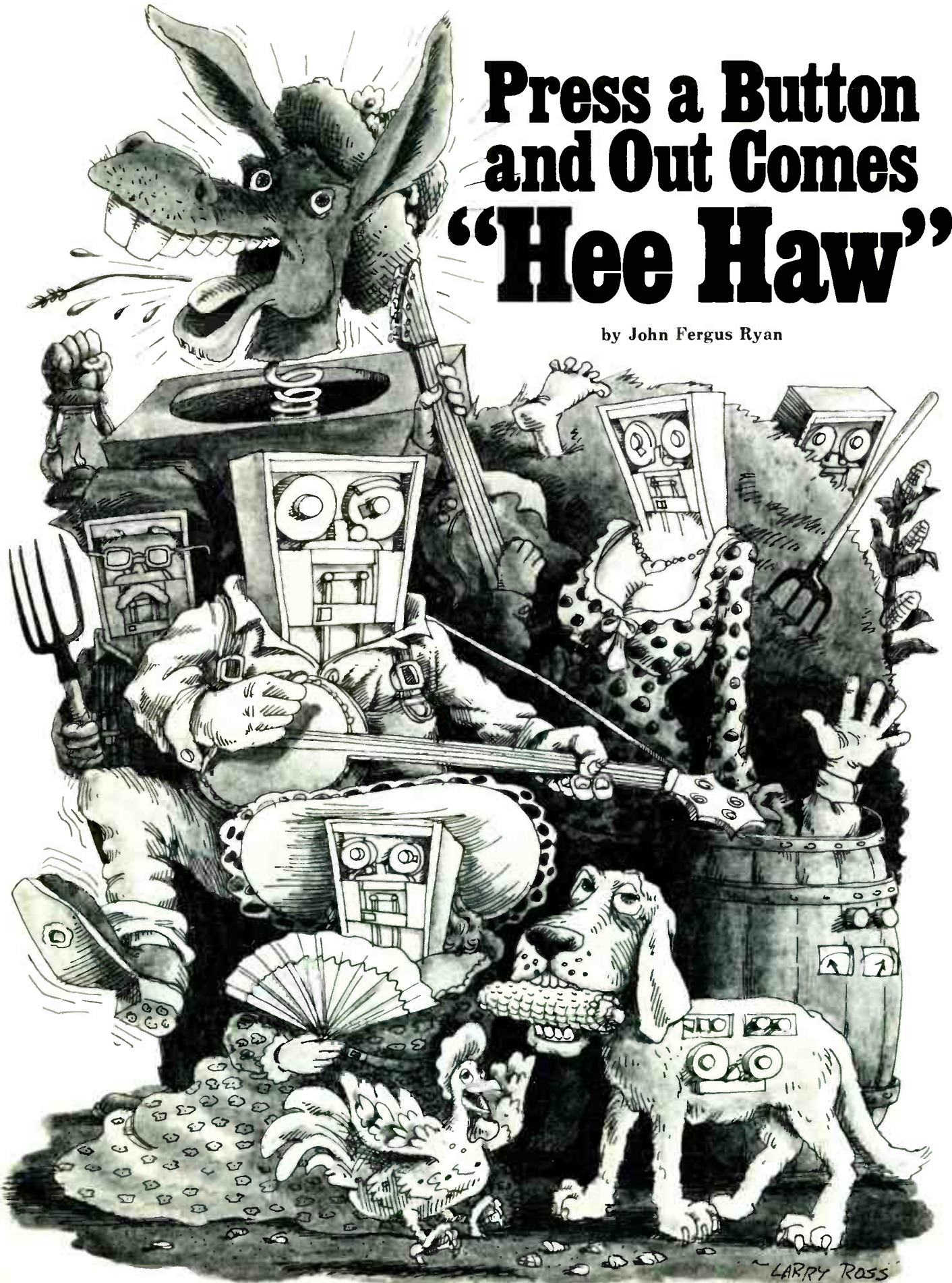


ILLUSTRATION: LARRY ROSS

If you mix the oldest jokes known to Western man with the newest computer technology, add a banjo, a guitar and a few pretty girls, it will come out "Hee Haw."

"Hee Haw" has made it.

Despite its cancellation by CBS, and in defiance of the sneers of "young moderns" who find "The Last Tango in Paris" artistic, and ignoring the plain snobs who equate it with wearing white socks when "dressed up," "Hee Haw" is thriving and delighting the heartland of America.

"'Hee Haw' and 'Lawrence Welk' are the only shows on television with their own network," says Sam Lovullo, "Hee Haw"'s producer. "'Hee Haw' and 'Laugh In' were the first fully computerized shows in television."

"Hee Haw" is filmed at WLAC, Channel 5, in Nashville. There, behind a door with a sign over it reading STUDIO ENTRANCE—VISITORS AND TALENT, the cast assembles in the late spring and in the fall for about six weeks at a time. During each session, they film enough "Hee Haw" segments to make up 13 shows.

"Hee Haw" is not filmed as a complete show, from beginning to end. Instead, the cast may spend one morning doing nothing but barbershop or drugstore sketches, until they have enough to spread out over 13 shows. In the afternoon, the set will be switched and a supply of musical numbers, solos by Buck Owens or Roy Clark or musical guest star spots, will be laid by.

The next day, the plywood haystack with the straw glued on it will be rolled out and *Haystack* routines will be filmed until enough material has been canned.

And canned is the word for it!

All the segments, the mismatched, mismated odds and ends of comedy and country music, are fed into a computer, each with its own rating—good, fair, poor—and when the time comes to make up an hour-long show, someone presses some buttons and a complete, balanced "Hee Haw" is programmed.

"That computer allows us to build the show on paper," said Lovullo. "Literally on paper," he repeated, waving a printout of a forthcoming show.

Lovullo's office is reached by running a gantlet of three or four

crisp, efficient female executives, assistant producers, all with "Second Vice President" signs on their desks. Just outside the door to Lovullo's office, on the wall behind the second vice presidents, is a bulletin board to which is pinned a nude photograph of "Hee Haw"'s Hager twins, a color centerfold from *Playgirl* magazine.

"When CBS decided to give itself less of a rural image, when they cancelled 'Green Acres,' 'Beverly Hillbillies' and 'Hee Haw,' our executive producers, Frank Peppiatt and John Aylesworth and Young-

... Junior Samples had begun the day with a breakfast of six hen eggs, two pieces of ham and three pints of sweet milk ...

street Productions, who own the show, continued to produce it themselves," said Lovullo. "It was a gamble but they made it. America was ready for a show like 'Hee Haw.'

"Now we're shown in prime time in over a hundred markets, right before 'All In 'The Family.' 'Hee Haw' goes right out of this building on leased telephone cable, TELCO, direct feed. Another two hundred or so get the show on tapes and run it at other times.

"All in all, we reach about three hundred markets," Lovullo said. "After we film the individual sketches here, they're sent to Hollywood to be edited. That's where the laugh track is added."

"What are they filming today?" I asked.

Lovullo reached for a thick pad of colored sheets of paper on his desk and consulted the one on top.

"*Pickin' an' Grinnin'*, *Openings and Closings* and *Boardfence*" he said.

The studio where "Hee Haw" is filmed is a room about 60 feet by 50 feet with a high ceiling from which are suspended at least 50 spotlights of various sizes and intensity. The set for *Pickin' an' Grinnin'*, is merely two raised platforms against a background of baled hay and a simulated rail fence painted orange. Technicians in blue jeans walked around, using long poles with hooks on the end to manipulate the spotlights.

The "Hee Haw" cast was there:

Buck Owens puffing contentedly on his pipe, looking like a professor; Roy Clark, playing some wild airs on his banjo as he walked around like a caged animal; Grandpa Jones, Stringbean, Gordie Tapp, and Archie Campbell, calmly sitting around like old troupers, waiting to go on.

Junior Samples, who had begun the day at the nearby Pitt Grill with a breakfast of six hen eggs, two great ole big pieces of ham and three pints of sweet milk, sat by himself, to one side, in his yellow T-shirt, Liberty overalls and black low quarter safety shoes, his right hand tucked into the bib, like Napoleon, unsmiling, and looking bored.

There was a "family" atmosphere in the studio as the cast and technicians milled about getting things ready and although it was still early in the morning and there had not yet been time for nerves to be brought to edge, there were no sharp spoken words, no authority exerted, only good-natured banter and jovial wise cracks.



Sam Lovullo, producer of "Hee Haw." "The computer lets us build the show on paper."

Roy Clark, wearing a pair of pants made of what looked like chamois leather, passed Don Heron, the Canadian-born Shakespearean actor who plays Charlie Farquharsan, the KORN newscaster, who asked him, "Why did you have to wear the pair of pants you use to wash the car?"

"Hee Haw" director Robert "Bob" Boatman, who looks like Clark Gable, was the only one in the studio "dressed up" in the traditional sense: cream-colored shirt,

white necktie, chocolate brown odd jacket, tan pants, white shoes.

He had arrived at 8:30 that morning, carrying an attache case, and had gone to his office.

Now he was ready to start filming.

After greeting the cast, he and Sam Lovullo left the studio and entered a darkened control room nearby where he would remain for the rest of the day, giving instructions and directions to the performers over a loudspeaker as he watched their antics on six different screens.

"Places, everyone! Let's get in our places, kids!" called Boatman.

Everyone moved into his place on the platforms, Buck Owens with his red, white and blue guitar and Roy Clark with his gold-plated banjo sitting in the center, both wearing boots so shiny they must have been varnished, and the rest of the cast, including Beauregard the bloodhound, clustered around them.

Pickin' an' Grinnin' is that segment of "Hee Haw" where Buck and

Roy play a few wild, fast bars of melody, then stop and exchange comic banter. Both play by ear and need no rehearsal on the music. They do, however, have to rehearse the comedy lines. They see them for the first time when they sit down on the set and the 18 by 30-inch cue cards are held up by a technician.

Buck and Roy read the lines one at a time to get the feel of them, then they do a complete run-through of a whole four-minute segment. The jokes on "Hee Haw" are of the old, time-tested variety, which is to say, of the sort that one finds inside bubble gum wrappers. Earlier in the history of "Hee Haw," the comedy writers lavished special care on a segment called *The Culhanes*, which has since been dropped, in a deliberate attempt to create a high class comedy. *The Culhanes* was a family composed of Junior Samples, Grandpa Jones, Gordie Tapp and Lulu, who sat together on a sofa and said such

things as:

Grandpa Jones: "I was born on March 37th"

Gordie: "There ain't no such of a thaing as March 37th"

Junior: "You must be thinkin' of April"

The Culhanes was dropped from "Hee Haw" because too many viewers wrote in saying it was "hi-falutin'."

Most of the regular "character" comedians on "Hee Haw" write their own jokes. Don Herron, the KORN newscaster, writes the material he uses, adapting old vaudeville and minstrel show routines to fit his format and frequently consulting a thick volume called Cagney's "Big Book Of Wit And Humor" which he carries around the studio with him.

Grandpa Jones writes those country menus, consulting actual old-time country cookbooks and he contributes other original humor, as when he is getting ready to make



Behind the scenes at WLAC: Each "Hee Haw" segment is filmed separately, until there's enough to make up 13 shows.

music on a string of cow bells and pauses just before starting to say, "You tune them with a brick!"

There were six *Pickin' an' Grinnin'* segments to film that morning and as they got in to them, Buck and Roy seemed to become funnier and funnier, almost in spite of the shallow material. During the first run-through of each new segment, the humor was dull, even dead. The

through it, slapping their thighs and making goofy faces.

Throughout the morning, everyone was very polite to each other, encouraged each other, and director Robert Boatman, from within his darkened sanctuary off stage, was calm and gracious. Whenever it was necessary to refilm a segment, he blamed it on the machinery. "We had an audio fluctuation there,"

were openly improvising their comedy, basing it just slightly on the lines on the cue cards. The filming went very well and at 12:30, when the director called "Time for chow," there were six acceptable *Pickin' an' Grinnin'* segments in the stockpile.

Buck Owens, Gunilla Hutton, Lisa Todd, Barbie Benton and the Hager Twins, still in their make-up, left the building and drove to a restaurant called Speedy's for lunch. Roy Clark stayed behind, changed his clothes and waded into a plate lunch he had ordered sent in: meat loaf, navy beans and mashed potatoes and brown gravy, which he sopped up with three pieces of light bread.

One-thirty.

Filming resumed.

They are scheduled to film *Openings*. They are all alike except for one or two lines of rhyming nonsense at the beginning of each. Roy Clark and the man who holds up the cue cards go into a corner and rehearse the lines together, both using W. C. Fields inflections in their voices. Later, while waiting for the signal to go on, Roy plays "La Vie en Rose" on his banjo, rapidly, fiercely, intensely. Buck and Roy come to the center of the set and begin *Opening*. They are required to read the line "Music as pretty as Minnie Pearl's hat" and they stumble over it three times. The director says, "One more time. You're doing great! Just really great!" The next time, they get the line right and the scene is filmed. Buck and Roy get ready to film the Christmas *Opening*. While waiting, Roy plays "Jingle Bells" on the banjo, rapidly, for no particular reason, no particular audience, then, wound tighter than the strings on his banjo, he goes into "The Star Spangled Banner," playing it so fast it could be "The Flight of the Bumblebee."

The *Openings* are filmed and the cast breaks up.

It is now late afternoon. The technicians are changing the set for a session of filming the *Boardfence* routines, the part of "Hee Haw" where a cast member tells a joke in front of a board fence and after the punch line, a part of the fence itself swings up and smacks him on the buns.

A cluster of cast members gathers on the Living Room sofa.

... A man comes on the set and wipes Beauregard's face with a towel, polishes his teeth with a cloth and roughs up the hump on his neck ...

rest of the cast groaned. By the second run-through, when they were still not actually filming it, Buck and Roy began to personalize it a little, switching words here and there, ad-libbing a little, giving the lines just a little different twist. The director approved and encouraged their improvisations and by the time of the third run-through, the two stars had caught fire and both were rollicking

he would say or, "We're getting a fuzzy picture in the corner." Between segments, the performers were retouched by the make-up people. Experts Paul Sanchez from Hollywood and Elizabeth Linne-man from Nashville dabbed at faces with a camel's hair brush and Karen Daay from CBS in Hollywood rearranged tousled hair, running the same small brush through everyone's. Even Beauregard the bloodhound is retouched during the breaks. His handler, Gene Evans, who is deputy warden of the Tennessee State Prison in Nashville and a man who works the prison's bloodhounds, comes on the set and wipes Beauregard's face with a towel, polishes his teeth with a cloth and roughs up the hump on his neck.

"Beauregard gets lots of fan mail," said Evans. "Mostly, it comes from old people in rest homes and old soldier's homes."

At 11:30, the director said: "OK, kids, let's take a sissy break."

Most of the cast made for the coffee pot outside the studio.

Not Roy Clark. He sat down in a rocking chair and began a frenzied version of "Rock Of Ages" on his banjo. Buck Owens, after sending someone to get him some aspirins, lit his pipe and walked among the visitors standing in the shadows in the studio, greeting them and signing autographs. Soon Robert Boatman's voice came over the loudspeaker.

"OK, kids, let's go! One or two more and we can go to chow!"

The cast reassembled on the platform and the dog, who is six and a half years old, was dragged back into place. Paul Sanchez ran out to the set, dusted a spot on Gunilla Hutton's bare midriff and filming resumed. By now, Buck and Roy



They are young people, men and women, who think of themselves not as musicians or country comedians, but as actors and actresses who happen to be working in "Hee Haw." They discuss TV trivia; all they know is television. Radio, the Broadway stage, motion pictures are not of their world.

Lisa Todd, who is scheduled to film some *Boardfence* segments that afternoon, leaves the studio and goes to the snack bar for a cup of coffee.

A publicity release prepared by "Hee Haw" says of her: "On meeting or just seeing Lisa Todd, one suddenly realizes why most of us are so imperfect. God was so preoccupied with his plans for creating and shaping her that He forgot to put some of the finishing touches on us. But He did not forget the slightest detail with Lisa. Surely no sculptor could have created so perfect a form and no writer ever envisioned a more sensual, exciting being. Her deep, resonant voice, long brunette hair, peach complexion, smoldering brown eyes and exquisite face combine with a voluptuous figure and quick wit to make her not merely an exciting woman but an electrifying, mind-blowing experience."

Miss Todd flutters a folding Chinese fan in front of her face between takes on the set.

"I get hot up there," she said, "and the fan, being Oriental, is important to me since I'm a Buddhist."

"A Buddhist?"

"Yes, I've been a Buddhist for five years. I chant regularly."

"Chant?"

"It's like praying."

"What do you chant for?"

"More money. Better parts. That sort of thing. Of all the different types of Buddhism, mine's the prac-

**... Earlier in the day,
Junior had
told a visitor,
"If I could read I wouldn't
be on 'Hee Haw'" ...**

tical type. John Hager, he's a Buddhist, too. He chants. That's how I got on 'Hee Haw,' by chanting."

Miss Todd, who lives in Los Angeles where she takes acting and singing lessons, returned to the set and stood in front of the board fence while a technician tested the arc of the fence board to be sure it smacked her just right.

She did her two *Boardfence* bits, with one re-take each, then left the

set saying "Thank you, very much" to everyone in general.

It was now Junior Samples' turn at the board fence. He is supposed to read cue cards which say "Have you heard about the optician's daughter? She took two glasses and made a spectacle of herself." The technician held up the cue cards. For some reason, perhaps pure treachery, the word "obstetrician" is on the card where "optician" should be. It confuses Junior. "I can't read those big words," he says. (Earlier in the day, Junior had told a visitor, "If I could read, I wouldn't be on 'Hee Haw.'")

The technician reads the lines to Junior and he begins. "Did you hear..?" The stagehand on the rope that moves the fence boards pulls sharply, the board swings up, catches Junior a good one and his face registers surprise, which is taken down on film and recorded. That facial expression will be used by itself later on, in some other context.

Junior turns to look at the fence, then begins again. "Did you hear about the obfussion's daughter? She took two glasses and made a spectator out of herself." The villain on the fence board smacks Junior in the buns, again and again. He likes



... At 5:30, the director says through the loudspeaker, "OK, kids, you've been great. I love you all ..."

his work. He likes it too much, really.

Junior is at the mercy of the "creative" men, the youths, the slim reeds in their coiffures, their bell bottoms and their stacked heels. He mutters under his breath and starts in again. The fence slaps him unmercifully at unexpected intervals. He makes several more attempts to get through the bit. The fence continues to smack him. Finally, he walks off the set and leaves the building.

At 5:30, after filming ten *Boardfence* segments, the director says through the loudspeaker, "OK, kids, you've been great. I love you all" and "Hee Haw" is through for the day.

The next morning, they begin filming segments of *The Old Philosopher*, played by Gordie Tapp. This time, the man who got to pull the rope on *Boardfence* is hitting Tapp over the head with a huge maul made of sponge rubber and is enjoying every minute of it.

Upstairs, in the WLAC lobby, Junior Samples, wearing a Santa Claus costume, its tunic open to his navel, and Barbie Benton and Misty Rowe, dressed as elves, are getting ready to pose for publicity photographs for the Christmas show. Junior is talking to a party of six tourists from South Carolina who have come to WLAC in the hope of meeting him. If he is diffident in the studio, where the sharpers make sport of him, he is as the head of state in handling his fans, his people.

"... 'Hee Haw' is now the biggest thing in television," he is saying to them. "We are on in 350 markets and go into 20 million homes each week. Our rating is 22.5 ..."

"Is that belly real, Junior?" asks a woman, pointing to his middle.

"Feel," said Junior, taking her hand and patting his belly with it. "It makes a great cushion when I fall down."

"When did you first start being funny, Junior?" asked one of the tourists.

"Back home. There I was, one time, in front of 18,000 people. I

turned to do something and ripped my overalls on a nail. I told 'em, 'Well, you've just seen me ruin a six dollar and a half suit of overalls' and they started laughing and kept it up for five minutes. They wouldn't let me tell my story, they was laughing so. All I could do was one word at a time. Finally, I gave up and went over to the side of the stage and sold pictures of myself. I stayed there until three o'clock in the morning selling pictures. I made more money that night selling pictures than they paid me for being on."

A publicity man came up to Junior, buckled a black belt around his Santa Claus suit and said, "They're waiting for you outside in the wagon."

"That ain't a wagon!" said Junior when he saw the vehicle, which was loaded with brightly wrapped Christmas packages and drawn by two white Morgan horses. "That ain't a wagon, that's a dray!"

Junior climbed up in the seat and posed for Santa Claus pictures with the two elves, Barbie and Misty, hugging and kissing him.

Ah, such is an actor's life! ■



From ‘Frogpond Boogie’ to Coke Commercials: Dottie West

by Don Rhodes



Although in her late thirties, she still ranks among the most beautiful of the top female country music stars. Her hair has changed over the years from its original dark tresses to its present strawberry blonde shade, and where she once wore bright-red plastic coats over checkered pants, or crinoline dresses her mother bought in New Mexico, she now performs wearing crushed-velvet pants suits or white hot-pants displayed under a cut-open, floor length dress.

Her stage presence and song styling have changed, too. She has molded her song arrangements, her stage mannerisms, her vocal inflections and her selection of material to the degree where she can take a song, sing it, shape it and perform it with a rare sophistication.

Dorothy Marsh West is no longer the cute country singer from McMinnville, Tennessee, whose husband, Bill, plays steel guitar and is listed as co-writer of the West songs like the 1964 Grammy winner, “Here Comes My Baby.” With a divorce behind her now, she is still the country girl who likes to cook good country meals and do a little gardening, but she is also “with it.” Now her favorite recording artists include Helen Reddy and the rock group, Bread.

With Dottie’s new style is a new

man in her life, Byron Allan, road manager for the show and drummer in the band. On her latest album cover, Byron and Dottie appear gazing lovingly into each other’s eyes. The look of love is no coincidence and no put-on. She has turned to bearded Byron during many a performance and sung, “Fuzzy Face, I love you.”

... On the road, well-meaning fans sometimes ask about the absence of Bill West ...

On the road, well-meaning fans sometimes ask about the absence of Bill West. It’s a natural question—after all, he played steel guitar for Dottie for nearly two decades, and fans got used to seeing him. Dottie doesn’t talk about the break-up openly, but she does comment, “Bill last played with my show two days before our 20th wedding anniversary.” Friends note that depression set in with the divorce, but that Dottie retained her emotional stability and regained much happiness by immersing herself deeper into her music and her work. Outwardly, she seems now to be a woman very much in control of her life.

Dottie West’s long days on the road with the bus breakdowns and

the hours of lost sleep all really began at the age of four when she received her first guitar. “My mother got up a punch board she had received in the mail and with that money plus \$7.98 she had hard-earned by picking cotton, she got me my first guitar. It was black with white cowboys and white cactus on it. I’d give anything to know where it is now.”

In the seventh grade, Dottie’s skill at songwriting emerged. Her first song was called, “Frogpond Boogie.” From high school, she went to Tennessee Tech where she hoped to pursue a music career. The first night at college she participated in a freshman talent contest, and in the band that backed her was a steel guitar player called Bill West. On June 8, 1952, Bill and Dottie married. The union and partnership in both marriage and work lasted until family problems brought it to an end.

Bill and Dottie West became recording artists after one of those Nashville happenings that still lead thousands of dreamers into thinking that to be a star all you have to do is walk into a studio and demand an audition. That’s exactly what happened with Dottie in 1959: she walked into Starday Records’ offices and demanded to be heard. The right people listened, and the right people liked what they heard.



As she became more involved in the music business, her friendship with other music personalities grew. In the white vinyl-padded dressing room of her tour bus, Dottie keeps and treasures a color photograph of herself with her arm around sultry blues singer Peggy Lee.

The late Patsy Cline was another dear friend. "Patsy would use me a lot on the road, a lot of times just to be nice, so Bill and I would have some extra income," Dottie remembers. "She was my idol, and one of the best friends I've ever had. I never wrote fan letters to anybody but Patsy. Patsy was full of love and she loved life. Whenever she'd cut something, she'd be so proud of it. She was a beer drinker and a cusser, which she got from coming up in a hard life. But she was a good hearted person... you know, it's really eerie..." (here Dottie lowers her voice to something close to a whisper) "... Billy Walker and I were supposed to be on that plane with Patsy that crashed in 1963, rather than Cowboy Copas and Hawkshaw Hawkins. Patsy was flying from a show in Montgomery to Nashville to pick Billy and me up, and then on to the benefit show in Kansas City. For some reason, Billy flew up on a commercial flight. As for me, the Thursday night before that show—after I had arranged to fly up with Patsy—a Mr. Johnson in Glasgow, Missouri, called me at my home. He said he had a country music nightclub, but never had booked a Nashville act before. He asked me if I would perform there. I told him yes, and because of that club date, Bill and I drove up, played the club date on Saturday night, and went on to the Kansas City benefit.

"The next morning, about 10 A.M., Bill and I ate breakfast with Patsy and the others who were flying back with her. It was Patsy's last meal. The weather outside was very bad. It was raining heavy and there was a lot of fog. We couldn't even see the top of the telephone or light poles. We talked about the weather, and several times during the meal, Randy Hughes, Patsy's manager who was also the pilot, left the table so that he could check with the airport about the weather. It's odd, but I remember that all of us were sitting around this big round table—all except for Cowboy Copas who sat at a table

by himself reading a newspaper. I pleaded with Patsy not to fly, and to ride back to Nashville in the car with Bill and me. Patsy went upstairs, brought her luggage to the hotel lobby, and planned to go with us. But at the last minute she changed her mind and said, "I think I'll try to go up one more time." I pleaded with her again,

"... Billy Walker and I were supposed to be on that plane with Patsy (Cline) that crashed in 1963..."

but the last thing she said to me was, "Don't worry about me. I'll be all right. If it's my time to go, I'll go."

Thinking some more about Patsy, Dottie continued: "About two weeks before the crash, Patsy called me late one night in Nashville and asked me to come over. She was very depressed, and talked to me almost to daylight. At one point, she got out a three-inch thick scrapbook she had kept of her clippings over the years. She said, 'Dottie, I want you to have this book.' I protested, but she insisted. I said I would take it, but that one day I would give it to her daughter. She said to me that night, 'I'll never live to be 30.' She was 29 at that time."

In 1969, five years after Patsy's death, a fire destroyed Dottie's home and came close to destroying *her*. But three things survived that fire: Dottie's engagement ring, her wristwatch and Patsy's notebook.

Dottie's recording career after Starday led to Atlantic Records for which she cut only one release, "Think I'll Pick Up My Heart and Go Home," a Roger Miller composition. About this time, Dottie was out in her yard mowing one day when the telephone rang. The sound of the grass cutter almost drowned out the ringing of the phone, but she dashed into the house and managed to catch it. A voice said, "This is Chet Atkins. I've heard the record of yours, "I Should Start Running," and I'd like to talk to you." One year later, Dottie learned that her friends Jim Reeves, Pete Drake and Hank Cochran had put Chet up to calling her. Her first RCA release was a Willie Nelson song called "Touch Me."



Dottie West: "It's easy to sing the praise of a soft drink."

In her first recording session at Starday, Dottie cut "Angel On Paper," a song previously recorded by Paul Wayne, and "No Time Will I Ever," written by Wendy Blewins.



Working with RCA Records and with producer Jerry Bradley Dottie has churned out one hit after another. Her duets with Jim Reeves, Don Gibson and Jimmy Dean rank among country music's best recordings, and if you don't believe that, listen to "Sweet Memories." Some of her top songs have been "Getting Married Has Made Us Strangers," "Lonely Is," "Paper Mansions," "Lonely Again," "Night Life" and "If It's All Right With You," and "Once You Were Mine," a personal favorite.

Her success is due equally to her records and to her seemingly tireless stage appearances. During one six-night week in Augusta, Georgia, she did 23 shows. First show at 10:00 P.M. Last show ending around 2 A.M. She puts her all into her work—as trite as that sounds—and gives the same show to a room of 30 people as she does to a stadium of 12,000. Last year, at the 1973 Country Music Festival in Wembley, England, the crowd gave her four standing ovations when she sang, "Six Weeks Every Summer." Dottie said, "I couldn't get off the stage, they

liked that song so."

Now, strangely enough, it is the Coca-Cola Company that has her career off and running. Her "I'm Your Country Girl" commercial (the one that has a closeup of a girl gardening with the camera fading away to show her on a tall New York building) was placed high on the annual Cleo Awards balloting (for the best radio and television nationally-broadcasted commercials), and placed number two in the television category and number three in the radio category. One of her biggest hits this year has been her "Country Sunshine" Coke commercial which has Dottie singing, "I was raised on country sunshine, and I'm happy with the simple things," while Henry's Taxi brings a young girl home riding down a dusty road.



"We record the song in some Nashville recording studio using musicians who are generally with me on my RCA sessions," she says. "The only thing different from my regular sessions is that Billy Davis does the producing rather than my regular producer, Jerry Bradley. We don't have any written arrange-

ments—just head arrangements. You know, Coke's not a jingle. It's a song. Each of the commercials tells a story. I just cut "Country Sunshine" as a single record for RCA. When we finished, it sounded just like the commercial."

Does Dottie have to get in the mood to sing the praises of a soft drink? "It's easy to get in the mood. It's easy to put sincerity in the commercial, because the product is one that all the world knows. I feel everyone knows what I'm singing about, and that the product is good.

"A few years ago I thought a Big Orange was everything," Dottie admits—"but now, of course, things are different."



The song that led to her Coke commercials, "Country Girl," has become an anthem for Dottie—her personal statement of what the whole country girl lifestyle is all about. "I got to thinking that any time a song was written about a country girl, it ended sad," she says. "I thought of the things I remembered about being a country girl, and it was, and is, a happy time of my life. So, I wrote about the pretty things I remembered." ■

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Stay on Eight Seconds,



PHOTO: RODEO COWBOYS ASSOCIATION

Then Git Off Alive

Rodeo Cowboys: The last brave frontiersmen for whom hard travelin', broken bones and concussions are all part of a day's work.

by Tom Mayer

It was a few minutes before show time at the Red River Rodeo, Wichita Falls, Texas. A pipe organ played and a row of cowboy contestants sat on the top rail of a corral. They wore chaps worked soft as chamois and high-crowned hats, hundred dollar boots and spurs, carved belts with buckles big as coffee saucers, bright shirts with pearl buttons. Their hands were horny from wire stretching and rope holding; several had missing fingers. They did not talk much, seldom smiled, just sat on the corral in the time-honored fashion with cigarette makings and chaws of Day's Work.

Little boys studied them and climbed up on other corral tops in emulation. Adult spectators, clerks and lawyers and car hops and wives, looked at them with more than passing curiosity, for sitting up there they were quaint and romantic and nostalgic, the last embodiment of better days long gone, legacy of the frontier spirit and self-reliance and complete personal freedom. They were almost

entirely their own men, the last Americans who did what they wanted for no better or worse reason than they felt like it. They led a life of long hours and hard miles, tested their stomachs on beer and the cuisine of three in the morning greasy spoons, and two or five or six times a week they risked pride and neck on mean-tempered bucking horses and treacherous bulls, or jumped off galloping horses onto ornery Mexican steers. They could quit anytime and their pay was only what they won. Nobody guaranteed them anything—in fact, win or lose, they had to put up entry fees for every event in which they participated. So the spectators, with their steady jobs and split-level homes, looked at them, almost gaping, and then moved on and perhaps, for just a moment, looked at their own lives.

The last traces of a Cinemascope sunset hit the horizon and the show started with a grand entry. The announcer, Hadley Barrett, a slick talking ex-cowboy ("I rode bareback broncs and bulls 'til it become

obvious that my talents was not going to fulfill my financial needs") and country musician (Hadley Barrett and the Westerners, pride of North Platte, Nebraska) introduced a brace of queens and would-be queens and show officials and recited a prayer. The arena was full of hometown stalwarts, and weekend cowboys from a score of riding clubs, most mounted on sleek quarter horses, and the rodeo clowns staged a mock race on burros.

Down in the chutes below the announcer's stand, men were prodding and swearing bareback bucking horses into position, while contestants rubbed rosin into their chaps and tested rigging. These horses were neither beautiful nor sleek; in fact, many were gray-whiskered or too long through the barrel or jug-headed, none of which mattered, for a rodeo bucking horse has only one function in life, and that is to buck. It is usually a God-given trait. Elra Buetler, a genuine patriarch of rodeo, who supplied the stock at Wichita Falls, as he had at

rodeos throughout the West since 1928, said, "You can't teach a horse to buck. You can't tell what makes one buck. You can't hardly improve on how one bucks. All the good ones just do it natural." They are specialized athletes, like designated hitters, with a working life that rarely exceeds ten minutes a year, and some of them enjoy thriving careers well into their twenties.

The arena was cleared and the pipe organ took up the national anthem and you could feel the tension gathering in the chute area like ozone before a summer thunderstorm. The men who were going to ride fidgeted from one foot to the other and played with their hats and had the faces of infantry on a D-Day landing craft. Small wonder. Down behind the chutes you saw the horses in perspective, and they were big and wild-eyed and nasty, brutes capable of any malice, and the cowboys were going to ride them with only a cinch and a hand hold about the size of a suitcase handle. In addition, they could not just ride, try to weather the tornado of twists and kicks and leaps, but they had to spur, goad the beasts to new heights of contrariness.

The last notes of home of the brave drifted off into the Texas night and the crowd sat down and

the first horse, a vicious buckskin, exploded out of chute number one. The rider had to stay on eight seconds in order to qualify, and if he did that two cowboy judges would assign him a score composited of his technique and the performance

"... You can't teach a horse to buck. You can't tell what makes one buck ... all the good ones just do it natural ..."

of the horse. Eight seconds, by most measures, is not a long time, but out in front of thousands of people on the back of an animal which is a cross between an eel and depth charge, it seems forever. The first cowboy went off after two jumps, sailed away from the horse like an out of control ski jumper and hit on his shoulder and side with a thud you could hear over the crowd noise. Much to nearly everyone's amazement he picked himself up and walked back to the chutes, dusting his pants and shaking his head.

"All in a night's work," said Hadley Barrett.

The man who won the bareback at Wichita Falls, who managed to both stay on and most favorably impress the judges with a wild arm-

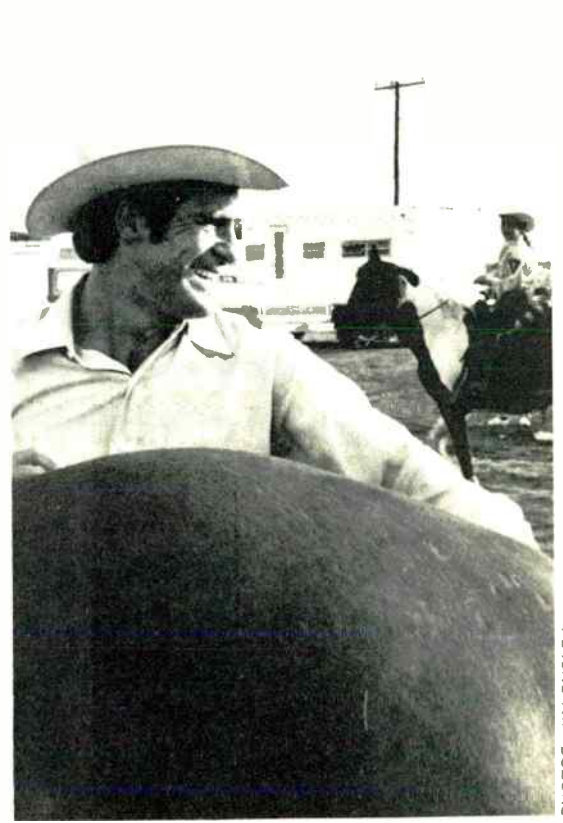
waving, leather-flapping ride, was a cowboy from Fort Worth named Jerry Hill, who was nearly typical of the breed. He was a fine athlete, had been a football player in high school, an All State Class AAA half-back, but said, "I was a little small for college. No way in the pros." He quit college after a year and joined the Rodeo Cowboys Association, the professionals; he rodeoed on weekends and "worked at a number of jobs. Didn't much care for



Elra Buetler has supplied rodeo stock throughout the West since 1928.



Jerry Hill (hatless) won the bareback competition at Wichita Falls.



Walt Garrison: football player and steer-wrestler.

PHOTOS: JIM ENSLEY

any of them." And now, at 30, he was going on the circuit full time. He did not mind the life, the traveling, the long drives when "I listen to Merle Haggard a lot. He knows how it is. He talks to you."

"These cowboys love country," says Hadley Barrett. "It's about real life, life the way they live it. A night driving cowboy, he listens to a country station, and sooner or later he'll hear something that makes him feel a helluva lot better.

straight. The steers would break from the gate full tilt and the contestant would spur up alongside and drop, hopefully grabbing the animal's horns and wrestling it to the ground.

One of the wrestlers at Wichita Falls was Walt Garrison, known to millions of football fans as the full-back of the Dallas Cowboys. He is also a top rodeo hand, and said that he actually prefers rodeo to football, would pursue it full time if he could

the saddle bronc riding in Wichita Falls, a man named John Day, from Augusta, Kansas. He was 32 years old, small and lean and tough as barbed wire—to look at, a cowboy like almost any of the others. But John Day was a professional man, articulate, a veterinarian with a healthy practice, a lucrative nine to five life.

Yet he found the draw of free bucking horses and arena lights almost irresistible, rode just as



PHOTO: RODEO COWBOYS ASSOCIATION

For Phil Lyne, all-around rodeo champion, calf roping is just one of many skills he excels in consistently — except at Red River.

or maybe worse. But it'll make him feel something."

When cowboys get together after a rodeo, often in a motor home en route to the next town, someone usually brings out a guitar, and the sound of country pickin' can be heard for hours.

The next competitive event was steer wrestling, where the emphasis was on quick horses and powerful men. The cowboys lined up on the left of lean and wiry steers with horns that could shatter a jaw. On the right was another horseman called a hazer, whose job was to keep the steer running more or less

make as much money. "I just like the people," he said. "I feel real comfortable with 'em."

The classic event in rodeo is saddle bronc riding. The rules are similar to bareback—the contestant must spur, must not allow his free hand to touch any part of the horse or saddle, and the scores are awarded in part on the vigor of the horse's performance. The cowboy must stay on ten seconds instead of eight, and the horses are usually a little bigger and more powerful than their bareback cousins.

One of the most unusual of all professional cowboys competed in

often as he could. "I was in practice with another fellow for awhile," John said, "but I quit because I

"... People are always asking me why I do it. They keep pointing out you're sure to get hurt bad, maybe crippled ..."

didn't have enough time to ride." He prized his rodeo friendships—"the people mean a lot to me"—and bronc riding was "the best way I know to unwind. After a week doctoring, the thing I want most is to get up on a bucking horse."



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Like almost all cowboys he had been injured, walked on a right leg whose bones were held together with surgeon's steel pins. "That leg was shattered," he said. "But I had a good doc. Lot of 'em would have told me not to rodeo, but this ol' boy had more sense."

"People are always asking me why I do it. They keep pointing out you're sure to get hurt bad, maybe crippled, and you're not likely to get rich. Those people have never done it. They don't know the other side. I know both sides, and to me it's worth it."

John drew a horse called White Cloud, 16 hands with a neck tough as the spar of a Phantom jet. He

was last man on the saddle bronc list, and moved about behind the chutes shaking his arms like a swimmer at the Olympic finals. A gate would open and the crowd would

times, his spurs and chaps and his saddle and the thick manila rein rope, and took deep breaths and tried to lean casually against the fence, and as his turn approached

"... It's not too bad. A little hematoma. One thing about being a vet, I can lance it myself..."
said John Day, a Kansas cowboy ...

yell and John would peer out into the arena, but he was not really watching. He was talking to himself, psyching himself, feeling the adrenalin pump and the pulse quicken. Once he turned and said with a tense half smile, "This is the part I hate. The waiting."

He checked his gear a dozen

he climbed on top of his chute and settled gingerly onto White Cloud. Finally Hadley Barrett said, "Last saddle bronc rider tonight is John Day, a Kansas cowboy, one of the best." John nodded to the gate man and the chute opened. For a millionth of a second White Cloud did not move, stood statue still, poised and glaring out into the arena brightness, and then he broke with a violent high kicking lunge. John raked his spurs and White Cloud's head was down, his nostrils scraping manure paddies and his hind quarters pointing at the Little Dipper, and John was pulling on the rope and then he was off, catapulted forward as if from a giant Wham-O. John hit on his feet and rolled like a parachutist in a wind and his hat went sailing. The whole thing had taken maybe two seconds.

John picked himself up and tested his leg, which seemed to work all right. White Cloud was making a tour of the arena, alternately prancing and bucking, a little victory march, and John retrieved his hat and gave the horse a long and baleful look and started for the chutes. "That's something you don't see very often," Hadley said. "At least not to that cowboy."

"He really ripped me," John said later. A lump was rising under the scar tissue of his bad leg, soon had swollen to the size of an egg. "It's not too bad. A little hematoma. One thing about being a vet. I can lance it myself, save on the medical bills." He walked around, limping severely now, and picked up his saddle, and said, "Well, what the hell. I get another one tomorrow."

Calf roping is the event that draws the greatest number of contestants, for the chance of serious injury is less, but in some ways it is the most demanding of all, an intricate team work of man and horse dependent on split-second timing and total communication. Good roping ponies are highly prized, and no cowboy, no matter how sure his throws, or how quickly



Rodeo clowns, a major factor in bull riding, work in twos — both for safety and comedy.



When you're only on the horse for a few seconds, better be sure the saddle's just right.

he can tie three of the calf's legs with his "piggin' string," will make money if his horse can't get him into position. Calf and cowboy start side by side, much as in steer wrestling, but there is no hazer to keep the calf on a steady course, and many can cut and twist and stutter step like the greatest of broken field runners. A good horse can break from the gate and accelerate to full speed in a jump or two, and still maintain the ability to cut. Once the loop is around the calf's neck the horse must stop dead within a stride and hold the rope taut while the cowboy makes the tie.

Wichita Falls drew several of the best calf ropers in the country. Among them was Phil Lyne, who, at 26, is nearly a legend. Twice he has been all-around champion, which means he won more money in a year than anyone else, and last year he ended up with \$84,452, an all-time record.

To do that he had to travel more than 150,000 miles, and enter more than 100 rodeos. Phil is a pilot and travels to many rodeos in his own plane; he also runs a ranch in George West, Texas, and is in the



Lyne walks his Bay mare before moving on to another rodeo in another town. Last year he traveled more than 150,000 miles and entered more than 100 rodeos.

business of building horse trailers. Like many of the younger cowboys, he learned some of his skills in high school, and polished them in college

competition (rodeo is a sport at 48 universities). Another Merle Haggard fan, Phil says, "Country music goes with this life."



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The majority of cowboys specialize in one event, and almost none enter more than two, but Phil astonishes even his peers with his virtuosity in them all. Last year he won the calf roping title, finished second in bull riding, and made money in all the others. He practices hard, ropes "25 calves a day. Sometimes 40. I have to stay sharp," and his consistency is phenomenal—everywhere except Wichita Falls. He caught one calf in good time, but it kicked free of his tie before the mandatory six-second waiting period was up—"too many thumbs"—and another eluded his usually reliable Bay mare—"We got outrun."

After his last try he kicked a few dirt clods and unsaddled his horse. "Maybe I'm not practicing enough," he said. Then he had a beer with some friends and was off to another rodeo in another town to try again.

The final event at a rodeo is usually the bull riding; it is the most dangerous and favorite of the crowd. The bulls are mainly

Brahmas, 2,000-pound gargantuas with the quickness of panthers and the dispositions of angry dictators. The cowboys ride them with only a surcingle, and there is no spurring requirement—it's enough to simply stay on for eight seconds and then get off alive.

A major factor in bull riding are the rodeo clowns, whose job it is to divert the animals from fallen riders. Since bulls have been known to knock down whole sections of wire mesh fence and leap ten-foot walls into the crowd as well as gore horses and stomp riders, the clowns form an unenvied elite. They dress in baggy coveralls and long johns and sport more make-up than an opera soprano, but they also wear low-cut cleated shoes like a corner-back, and they speak of fractured ribs and concussions the way lesser men do hay fever.

They work in pairs, as much for mutual safety as the enhancement of comedy, and the duo at the Red River Rodeo were Bob Romer and Frank Rhoades. Romer was a

part-time bull rider himself, and a graduate student. He made jokes to the crowd about Watergate when he wasn't waving red handkerchiefs under bulls' noses.

Rhoades was an old pro, a bare-back bronc rider for 20 years, a clown for the last ten, and a very funny man both in and out of the arena. Once he was being investigated by the Internal Revenue

"... These cowboys love country music," says Hadley Barrett. "It's about real life, life the way they live it..."

Service, and the agent was especially incensed that Frank had claimed \$600 worth of whisky as a deduction.

"You can't do that," said the agent. "It's not a professional necessity."

"The hell it ain't," said Frank.

Frank had his face broken in a dozen places by a bull and his kidneys stomped by a horse, but he kept coming back to the challenge.

"You have to take what happens out there and make people laugh as well as protect the riders. I started off just a kid. I was reasonable fair with broncs and I still get a kick out of bullfighting. Sometimes I think I'm too old for it anymore, but when you git out there an' one a them animals is headed for you it's amazing how young you can move."

After the last cowboy had removed himself from the arena floor and Romer and Frank Rhoades had enticed the last bull into a corral and the fans were filing out the exits and many of the cowboys were long on the road to the next rodeo, Hadley Barrett and a top calf roper named Erni Taylor and some others sat around in a motor home. Somebody had a fiddle and a guitar was produced for Hadley. He picked a country song, and another, and then "Behind Closed Doors." "That song," he said later. "The words to that song are stronger than a three-day old T-shirt."

Cowboys sipped beer and listened and the motor home pulled out onto the highway in the starry Texas night. Several times it stopped and the cowboys danced in the dirt beside the bar ditch.

Hadley kept pickin' until his finger ached. ■



PHOTO: JIM ENSLEY

Many cowboys find waiting to go out the hardest part of being in a rodeo.

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Sonny James:



At All Times, In All Ways, ‘

by Robert Adels

“The Southern Gentleman” is an example of the name living up to the man. The tall, distinguished-looking country balladeer does more than simply fill the bill visually; Sonny James *lives* his title in all its appropriately quiet, respectable and gracious splendor.

A true Southern gentleman is generally glib but becomes reticent when matters turn to the personal. This Southern gentleman would, at first, rather be interviewed in a Nashville hotel room than in his own suburban homestead, but he'll change his mind, given good reason. You don't hear much of his comings and goings from gossip, professional or amateur.

So if Sonny James seems to be hiding from all but his closest friends, it's only to maintain that degree of privacy he deems essential to his lifestyle.

“Some people like to keep everything secret,” Sonny observes, sitting back on the couch from the Berkline den furniture bearing his nickname, which rings the hearth on the second floor of his stately

home. “Others want everything they do known to the public. I guess you might say I'm splittin' the difference.”

His duplex's difference lies in the total independence of the two spacious floors: both have separate entrances and kitchen facilities as well as numerous bathrooms (which come close to outnumbering the

... You don't hear much of his comings and goings from gossip ...

closets) and bedrooms for an unusual piggyback effect, which proves most functional. When Sonny's family and friends come to stay, they're given a floor and the freedom to come and go as they please for the sake of everyone's privacy. It's how you might imagine the house of a Southern gentleman to look.

“Can you imagine a house like this without a fireplace?” Sonny asks rhetorically as he constructs a fine blaze. A Southern gentleman is after all a doer and not a com-

plainer. Sonny had that fireplace put in because he thought it should be there. Because he also had visions of living by a lake, he sometimes jokes about evicting his more low-lying neighbors in order to flood a large portion of the surrounding area. But a Southern gentleman is also practical and considerate. For water fun, Sonny and his petite, attractive wife, Doris, set out for Center Hill Reservoir's Clear Lake.

Sonny and Doris spend much of their free time there, in the Tennessee recreational area. Their comfortably carpeted all-purpose boat is not far from the moorings of fellow country entertainers Jerry Reed and Porter Wagoner. The craft is fully equipped for skiing, cruising and fishing. When they want to spend the night, the James' rent a lodge or join one of their houseboated friends.

“Fishing's my favorite hobby,” Sonny continued, lured on by the mere mention of Clear Lake as the den fire crackled. “You can fish all-year-round there; I go for the small-mouthed bass. But I go with



'The Southern Gentleman'

the seasons as far as sports are concerned—baseball, basketball, football.” Revealing a special fondness for the autumnal game, James speaks of “reliving the times back in high school when I was torn apart, head to foot, by halfbacks.” Two kinds of tackle—both the independent and relaxing realm of the angler as well as the rough-and-tumble team spirit of playing defensive and offensive end—are part of the sports-mindedness of Sonny James.

Memories of his high school days recall earlier aspects of his Alabama boyhood.

“We never felt we were livin’ out of a trunk at any time,” Sonny said, moving from the couch to the easy-chair. “My sister Thelma and myself never missed a thing growin’ up.” His parents were “Mom and Pop” to everyone in their “real hometown” of Hackleburg. Sometimes they uprooted their Loden clan for months at a time when an appearance on a radio-sponsored talent show won the musical family their own program somewhere in

the South. James Loden was the youngest member of this Carter Family-type group; he didn’t become “Sonny James” until years later when Capitol Records’ Ken Nelson began to take an active

when I was small, and put it in front of my first name.

“At first I complained: ‘All my friends won’t know who it is!’” Sonny went on. “But Ken said, ‘Sonny, the friends that know you

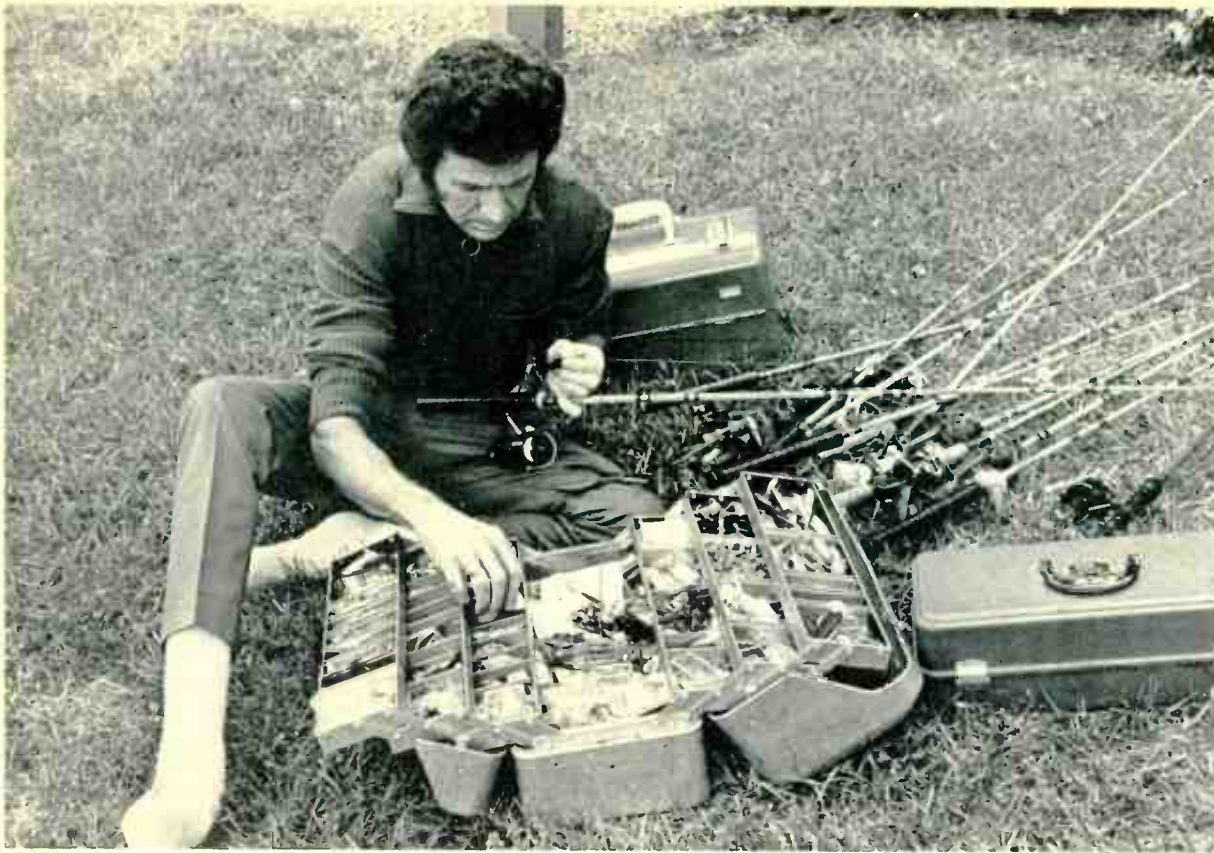
“... I don’t want to be a mystery, but I don’t think that I should become so wrapped up in entertainment as to bring the family into it ...”

role in his solo career and tagged him “The Southern Gentleman.” Sonny met Ken when his friend Chet Atkins informally invited Nelson over to witness a “woodsheddin’” session between the two musician pals back in 1952.

“He didn’t just set me down and teach me right there,” Sonny explains with a gentle smile, “but over the years, I learned to respect Ken and the way he handles artists. It was he who thought I should drop my family name, ‘Loden,’ because it sounded like too many other names—like London and Loudon. Said people might get confused and wouldn’t remember it. So he took ‘Sonny,’ my nickname from

now will be able to add two and two together.’ Little kids that can hardly speak can still say ‘Son-james!’ so I guess it was a good choice.”

By coming up with The Southern Gentleman title, Nelson proved he was more than just a good judge of character. He was also a man who was thinking ahead. “Ken had that title put under the ‘Sonny James’ on all my records,” The Southern Gentleman recalled. “Now the two have become synonymous and I’m happy, because ‘Sonny’ sounds like a child without something to make it mature. People who never met me know that with ‘The Southern Gentleman’ I wasn’t tryin’ to be a teenager. After I passed 20, ‘Sonny’



"Fishing's my favorite hobby," says Sonny James. He usually fishes in Center Hill Reservoir's Clear Lake.



Playing the

by itself wouldn't have pleased me."

The Southern Gentleman began to talk of how he's pleased to be known as a singer despite his other musical abilities.

"I think that if I were a comedian," he said, "I'd want the comedy to overshadow anything else I might do. Whatever else I do as a singer is a mold around my singin'. You don't let any other area—be it banjo, mandolin or guitar playing—take away from what your career was built on." A number of instruments have a special meaning to this singer who's played guitar on all his records. One is the first mandolin Sonny's Dad fashioned for him when he was three. (It's now in the Country Music Hall of Fame.) Another is a guitar Pop Loden sent him in Seattle just before Sonny's National Guard unit was put on active duty in Korea in 1950.

"I wrote him for a used one," Sonny recalls, leaping up to tend the fire once more, "because I was pretty sure where we were going. Well, it very quickly became the company guitar—anyone who knew a G-chord played it. It's funny how an instrument can bring so much joy to a bunch of guys for 15 months, but it can." Members of

the unit, mostly Sonny's high school chums, proudly emblazoned "252 Truck Co." on its back and were rewarded with a bit of luck in return. Despite the dangers of guerrilla warfare as they hauled ammo to the lines and prisoners back, only one of their number was lost during that tour of duty. The

... The chair behind his desk is the same model chess master Bobby Fischer has shipped from match to match ...

Southern Gentleman was beginning to tell how his lone moments were often occupied with some of the first songwriting he had ever tried when, bounding up the spiral staircase from the lower house level, came Patches to change the subject.

"How would you like to meet a dog that sings 'Happy Birthday' over the telephone?" Sonny queried, vigorously stroking, scratching and fooling with the two-toned white and black poodle who's only as aristocratic as he wants to be. "I didn't really teach him," he explained looking up. "It started one night when he began to 'sing' while I was watching Nixon on TV. I started to hum with him and he continued to

do his trick. Now when I hum, he'll sing on command." And Sonny proved his tale with a demonstration.

"Patches," whom Sonny describes as a real "inside dog," was a gift from a minister friend. (The Southern Gentleman has quite a few minister friends, many serving as advisers on charitable matters.)

Almost as close to him as his wife, family and dog are the Black Angus cattle he raises on the three ranches he owns in the Hackleburg area. Sonny views them more as a hobby than as an investment. "And it's only a two-hour drive down the Interstate for me to see 'em," he adds, glowing.

A phone call from Sonny's mother: The Southern Gentleman excused himself from the conversation. Later, he picked up a new train of thought in the living room, which serves as a display area for small Oriental objects Doris has found to accent the house's blue and white decor.

"You'd never recognize the house we bought," he declared, looking out of the window.

All rooms but one opposite the den have been decorated by Doris; Sonny's home office is where he handles much of his day-to-day



guitar is one of Sonny James' favorite ways to relax.



Sonny's at-home office: the only room his wife, Doris, didn't decorate.

business. The chair behind his desk is the same model chess master Bobby Fischer has shipped from match to match and though the piles of paper and tapes make this room seem a bit out of place in this house, it's just The Southern Gentleman's way of takin' care of business.

Moving into the upstairs kitchen where Doris had prepared some Sanka and cheese, Sonny began to sum up his understanding of the relationship between the public eye and the mind's eye of a Southern gentleman. Over the kind of coffee that doesn't keep you up all night, the relaxed entertainer related: "I don't want to be a mystery, but I don't think that I should become so wrapped up in entertainment as to bring the family into it. They aren't part of it. I want the public to know enough about me to be fair — to know that I'm not an oddball and I'm not using lack of publicity as a gimmick. But I'm also feeling freer if I don't include my daily activities in my professional side."

This Southern gentleman knows where he's been and where he's going. But the important thing is doing it all in the context of the lifestyle he seems to have given a name.



Sonny sorts through awards he's received throughout his career.

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R

CHARLIE RICH
BEHIND CLOSED DOORS
including:
I Take It On Home/A Sunday Kind Of Woman
If You Wouldn't Be My Lady
The Most Beautiful Girl
You Never Really Wanted Me

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

V

TANYA TUCKER
WHAT'S YOUR MAMA'S NAME
FEATURING:
BLOOD RED AND GOIN' DOWN
including:
Teddy Bear Song
Horseshoe Bend
California Cotton Fields
Song Man

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

W

Tammy Wynette
Kids Say The Darndest Things
including:
I Don't Wanna Play House
I Wish I Had A Mommy Like You
My Daddy Doll
Kids Say The Darndest Things

A collection of super songs about kids and family life from the first lady of country music. Titled after her latest smash single, "Kids Say The Darndest Things," it also includes several of her past No. 1 hits.

Y

Lynn Anderson
Top Of The World
including:
A Thing Called Love
The Night The Lights Went Out In Georgia
Killing Me Softly With His Song
Nobody Wins/Top Of The World

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

X

JOHNNY CASH & JUNE CARTER CASH
JOHNNY CASH AND HIS WOMAN
including:
The City Of New Orleans/The Color Of Love
Matthew 24 (Is Knocking At The Door)
Godshine/We're For Love

Z

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Reviews

Connie Smith . . . Jerry Reed . . . Jeanne Pruett . . .



Connie Smith
A Lady Named Smith
Columbia KC 32185 (record)
CA 32185 (8-track tape)

Connie Smith is firmly committed to the Nashville tradition, and she is one of its best interpreters. Her husky, sexy voice sounds like it's lived through plenty, and on this latest album she sings of love, that old reliable theme, from just about every angle you can imagine.

The album opens with her hit, "You've Got Me (Right Where You Want Me)," a song co-written by Connie and the album's producer, George Richey; it is a great blend of the Smith style, a mellow, sensitive song. Side One closes with a gentle, melodic song of total-commitment-style love—"Never Love Again," written by Doug Kershaw and his brother Rusty.

But it's on Side Two that the album really begins to take on depth. The opener is "The House Where Love

Shines," a jumpy, rock-style tune by Dallas Frazier. It's loaded with enthusiasm, and gives Connie a real chance to show what she can do with those vocal chords; she makes the most of the chance.

Later, on Side Two Connie does a truly fine job on "Pass Me By (If You're Only Passing Through)" which she follows with Don Gibson's poignant "Too Soon To Know," a song of love lost. Emotionally, this is Connie's best job on the album. She communicates the bewildered, spurned lover with subtle vocal shadings that few singers can match.

Behind Connie, The Nashville Edition and The Jordanaires share the vocal chores. Bill McElhiney did the string arrangements and, as we said, George Richey produced. The arrangements could have been just slightly faster on the whole, but Connie's vocal made up for occasional drags in tempo. *A Lady Named Smith* is a solid album.

TOM SZOLLOSI



Jerry Reed
Lord, Mr. Ford
RCA APL1-0238 (record)
APS1-0238 (8-track tape)

With the song "Lord, Mr. Ford," Jerry Reed brings a new dimension to consumer activism for the simple reason that when Jerry gets upset, he's got all kinds of ways of letting you in on the why's and wherefore's. Like most of his albums, it's a real fender-slapper.

Only two of the cuts come to Reed from other artists; "I'm Gonna Write A Song" is not drastically different from the Tommy Cash version, but a distinctively Reed-rhythmed interpretation of the Johnny Cash classic, "Folsom Prison Blues" is a departure. Everyone is behind the drummer's hard bars, havin' a damn good time of it. You don't sing a Johnny Cash song unless you've got something more to add, and Jerry Reed most certainly does.

"That Lucky Old Sun" is one from way back, a peculiarly eternal standard totally transformed into a thick and rich churner thanks to Jerry's hard-working inspiration. From there on out, the songs are all new, and most are from Jerry's Vector publishing operation.

Dick Feller, who really hits his height with the title tune (and recently penned "Any Old Wind That Blows" for Johnny Cash), contributes two more in the form of love songs—"The Lady Is A Woman" and "One Sweet Reason." Jerry himself wrote "Two-Timin'" and "Pickie,

Pickie, Pickie," both nimble-fingered instrumentals.

Rodney Crowell's "You Can't Keep Me Here In Tennessee" is a homesick ballad with impeccable country credentials; an ingeniously soulful harmonica solo pervades the entire cut. Chet Atkins has once again helped Jerry Reed turn in a producer's dream on this song, and that compliment fits the entire LP.

ROBERT ADELS



Jeanne Pruett
Satin Sheets
MCA-338 (record)
MCA T-338 (8-track tape)

As the wife of Jack Pruett, Marty Robbins' lead guitarist, Jeanne Pruett has written songs for Robbins ("Christmas Is For Kids" and "Waiting In Reno"); her decision to enter the performing field is certainly a welcome one. She possesses a full, well-seasoned, very sure-sounding delivery and she can harness plenty of vocal power when the song calls for it. The title track, her double-tracked duet "Lonely Women Cryin'," and "I've Been So Wrong, For So Long" sound especially effective, and she treats Carole King's pop "Sweet Sweetheart" to an excellent country translation.

We are given ample evidence of her soft side. "The Only Way To Hold Your Man" (comparable in sentiment and style to "Stand By Your Man") and Jeanne's

own "What My Thoughts Do All The Time" are sturdy vehicles for her supple ballad voice. On Conway Twitty's "Baby's Gone," her steady yet vulnerable vocal and the accompanying steel etch a telling vignette of heartbreak and domestic desolation. "Hold On Woman," with backup by the Jordanares, affords a welcome, if brief, glance at her potential for dealing with material in the upbeat department.

However, the discomforting aspect of *Satin Sheets* is the all-too-uniform quality of the material and arrangements Jeanne is given to work with. The bulk of the program is low-keyed, leaning almost totally to the ballad side and, while Jeanne acquits herself admirably, the listener gets a less than complete picture of the range of her talents.

In all, *Satin Sheets* manages to be an impressive, if somewhat tame, debut. It's nonetheless indicative that another considerably talented lady writer and singer has arrived. Next time out, let's hope she's given a bit more room to do her thing. She's definitely someone to watch.

GENE SCULATTI



Glen Campbell
I Knew Jesus (Before He Was A Star)
Capitol SW-11185 (record)
8XT-11185 (8-track tape)

Glen Campbell's point of departure on this multi-styled album is "I Knew Jesus (Before He Was A Star)," his hit single and title song, where he really digs into an uptempo Memphis R & B-style production with gospel-tinged background voices and piano. A change of pace follows as he switches gears into a ballad. "I Knew Jesus" is a change of pace followed by "I Knew Jesus" which switches gears into a ballad. ant Kenny O'Dell

tune, "I Take It On Home." The cut is reminiscent of the old Sun Records Charlie Rich sound, but Glen gives it his own magic touch with the melodic assistance of piano, background harmonies, and strings. When he sings, "I back it on up, turn it around, take it on home," he takes more vocal chances than I'm used to hearing from him, but nevertheless seems totally at home.

He gives Kinky Friedman's "Sold American" a memorable performance. The strong lyrical content about a "faded jaded fallen cowboy star" is supported by excellent instrumentation, and the song might well become a classic. Later, still skipping styles, he dips into the pop music scene and selects Bob Dylan's "If Not For You," countrifying the George Harrison version by giving the song a faster, rockabilly beat.

"You're The One" offers a gospel feeling in the background voices and in the instruments as they respond to the lead singer, and Glen's religious side is further revealed in the traditional hymn, "Amazing Grace." Finally, after a haunting and melodic presentation of "On This Road," he ends the album with lots of voices and strings on a most familiar note—the folksinger sound—in a Nashville arrangement of Ian Tyson's "Somebody Soon."

Glen and his musical companions have come up with a thoroughly entertaining package. It is not an overstatement to say that once again he has proved not only his versatility but his musical worth. CYNTHIA ROSEN

Willie Nelson
Shotgun Willie
Atlantic SD 7262 (record)
TP 7262 (8-track tape)

This is Willie Nelson's first album on Atlantic Records (their first venture into the country field), and right from the beginning he lets you have it with both barrels. The record is pure night-crawling, whiskey-drinking, broken-hearted Willie letting it all hang out.

Willie has long been known as a "songwriter's songwriter," but he is more than that: he is one of the very best of



those artists, like Waylon Jennings or Mac Davis, who bridge the gap between country and pop. He sings with an edge to his voice—he's no soft, mellow crooner—and he has a directness about his phrasing that is rare and powerful. And although I don't like everything he writes, his best songs are fantastic. Two of these—"Sad Songs and Waltzes" and "Slow Down Old World"—are so good, Hank Williams might have written them.

Of the five other Nelson songs here, four are quite good. Willie does two old Bob Wills numbers ["Stay All Night (Stay A Little Longer)" and "Bubbles In My Beer"] with wild, swinging abandon, and a Johnny Bush-Paul Stroud song, "Whiskey River," which might just close more stills than the Internal Revenue Service. There are two numbers by rock star Leon Russell—"You Look Like The Devil" and "A Song For You." The latter selection is the low spot of the album because Willie does it solo, accompanying himself on guitar. Unfortunately he does not shine as a guitarist and this fine song suffers for it. Outside of this and some slight reservations about "Local Memory," the album is nearly perfect.

Arif Mardin, who previously has been more at home with the likes of Herbie Mann and Aretha Franklin, produced this album, mostly in New York, where the nucleus of Nelson's band (drummer Paul English, pedal steel player Jimmy Day, and Willie's piano-playing sister Bobbie) turned in equally excellent performances.

Willie Nelson has seen a

lot of sadness and sings about it. He reveals his heart in his songs and performance. Old lovers, hard drinking and, as he says in "Slow Down Old World," the sense that his "life ain't mine anymore" combine to give us a polished wood and silver, specially engraved, perfectly calibrated "Shotgun."

JERRY LEICHTLING

Billy Joe Shaver
Old Five and Dimers
Monument KZ 32293 (record)
ZA 32293 (8-track tape)

For a number of years Billy Joe Shaver has had a considerable underground reputation as one of Nashville's premier songwriter's songwriters. When writers like Kristofferson (who cut "Good Christian Soldier") and Tom T. (who cut "Willie the Wandering Gypsy" and "Old Five & Dimers") sing your material, there isn't much doubt about its quality. But as flattering as underground



reputations are around the Burger Boy in Nashville, they don't buy much more than burgers. So it's nice to see Billy Joe stepping into the light in such style, and good to know that more people will get to hear songs like "Black Rose" and "When Jesus Was Our Saviour and Cotton Was Our King."

Unlike a lot of songwriters' albums, this record is much more than a well-produced demo. It is really a document—a collection of songs a man has made very carefully out of parts of his life. There isn't a song which isn't true to itself and true to the way Billy Joe Shaver is—and for a commercial songwriter, that's some achievement.

Freddy Weller . . . Susan Raye . . . Johnny Bush . . . Jimmy Buffett

Billy Joe is one of those gifted lyricists who cares not only for the meanings of the words, but for their sound and the way they fall, the way they fit to melodies—and the music in the words is made especially to fit Billy Joe's particular West Texas way of singing them. A lot of people will sing these songs (it's hard not to), and some people may sing them "better" in a technical sense, but no one will sing them truer.

In the title song of the album Shaver says that "an old five and dimer was all I intended to be." That may have been his intention, but he has turned out to be a lot more.

DAVE HICKEY



Freddy Weller
Too Much Monkey Business
Columbia KC 32218 (record)
CA 32218 (8-track tape)

Many of the best performances on Freddy Weller's latest LP pair off quite neatly, complementing one thought or concept in a subtle but meaningful manner.

The album is titled after Chuck Berry's uniquely soulful expression of being plain fed-up to here with the current state of affairs in the world. With Freddy's reading, the foaming words take on new meaning in a post-Watergate U.S.A., yet in another song written from the black perspective ("You Got What It Takes," by Joe Tex), he takes a more positive look at being taken when love is concerned.

Two songs Weller wrote himself tackle the music business. "Georgia Girl" is a different kind of groupie story—where the starry-eyed virgin leaves the headliner's room just as she came in. But lest you think Freddy is all heart, there's a song called "Don't Play Me No Demos."

Here he tells us where all would-be songwriters can ply their wares—not being any too pleasant about it. Billy Sherrill's production expertise really shines here: out of one stereo channel pours the sorry contributions of the archetypal amateur tunesmith while Freddy growls his annotated disgust out the other. He becomes the first country artist to tackle the issue of homosexuality in "Betty Ann and Shirley Cole," but also offers "The Perfect Stranger," a song about marriage (not just love) at first sight.

Freddy Weller is a unique kind of moralist, yet he never mounts a pulpit or a soap box. The Johnny Cash-like pose on the back cover suggests that Freddy can be both a champion of causes and a superb entertainer on one LP. The music proves it.

ROBERT ADELS

Susan Raye
Cheating Game
Capitol ST-11179 (record)
8XT-11179 (8-track tape)

I'm not sure I can swallow the contention made in this album's liner notes—that Susan Raye is "country music's most sensational new superstar," but we do have a major contribution to the country idiom herein.



"When You Get Back From Nashville" hit me right between the eyes: a commentary from the wife whose husband has gone off in search of fame and fortune, the song probes the loneliness that can often be behind the glitter of show business. "Beginner's Luck" is a clever little ditty that makes you grin to yourself, just as "The Kansas City Song," "Comin' Down With Love," and "Love's Gonna Live Here" get you singing to yourself.

"Cheating Game" is a well-written, well-sung and well-produced look at the emotion of pain, while "The Biggest Storm Of All" deals with the same emotion but probably gets closer to the actual hurt.

In contrast, "Loving You" is the kind of love song that gets the male listener thinking that there are only two people in the whole world, and one of them is singing to him. "When You Get To Heaven (I'll Be There)" was obviously intended to depict love's endurance, even into the next life, but somehow it didn't come off. In my opinion it's the weakest cut of the album. But "Today Will Be The First Day of the Rest of My Life" conveys the power of love to overcome the hurt that so many other songs reveal in, and makes up for all deficits.

No, she's not exactly a superstar, but when we do think about her, it's nice—and it's not without a little envy of Jerry Wiggins.

BILL LITTLETON

Johnny Bush
Here Comes The World
Again
RCA ALP 1-0216 (record)
APS 1-0216 (8-track tape)

I want you to know that when I say Johnny Bush is a great honky-tonk singer, I'm putting him in a league where you have to be much more than a great singer—you got to be a little bit tough, too. Texas honky-tonk singers are like Grand Prix drivers or bull riders: you don't meet a lot of old ones.

There's a special stance—that swing up to the mike, right boot planted out front, guitar hitched up (usually there's just one mike, and it's also handy for blocking bottles thrown out of disapproval, enthusiasm or just to test your moves), and there's a special kind of song. It's about the reason people go to honky-tonks, it has a steady beat and that full-on rapped-out first line which functions like the two-by-four the farmer used on his mule—because a Texas hon-



ky-tonk audience is not unlike that farmer's mule. They're real attentive, but first you got to draw their attention. And John Bush, dear friends, can do just that. So all of us who were sad but understanding when Ray Price turned in his Nudie for a tuxedo, got somebody to listen to.

I've been sitting here in New York listening to "Cold Grey Light of Dawn," "Lord, Let A Lie Come True," and "Green Snakes on the Ceiling," drinking Miller's since you can't get Lone Star, and wishing I was in Bandera at the "Stompede." Johnny is singing "Borrowed Angel" now, and I'm thinking about breaking my bottle on my nice white New York apartment wall. If there's such a thing as Cowboy Soul, Johnny Bush has it. DAVE HICKEY

Jimmy Buffett
A White Sport Coat And A Pink Crustacean
ABC Dunhill DSX-50150 (record)
GRT 8023-50150 (8-track tape)

Like Johnny Rodriguez, Jimmy Buffett is a prime example of the youth movement finally coming to terms with country music. Jimmy's first album for ABC Dunhill shows him as a man for all classes and categories of country fan.

Both sides of the album begin with badman ballads in the first person—in theory, not unlike Marty Robbins' "El Paso." (Marty's earlier hit, "A White Sport Coat And A Pink Carnation" is obviously parodied by the album's title.) But Jimmy's are very pea-sized acts of lawlessness, and we're all the

Merle Haggard & The Strangers . . . Recent Releases



Mississippi gulf coast.

Jimmy Buffett has stated publicly that the shellfish on the cover was immediately eaten right after the picture was shot. Country fans should approach this album with the same sense of relish.

ROBERT ADELS

Merle Haggard & The Strangers

Totally Instrumental with one exception
Capitol ST-11141 (record)
8XT-11141 (8-track tape)

more sympathetic towards them for their limited scope. "Peanut Butter Conspiracy" details the art of Mini-Mart pinchin', while "The Great Filling Station Holdup" sees our hero's second-rate haul soon confiscated by the law. In the more serious "Cuban Crime of Passion," the whole idea of wrongdoing is shown taking second place to the shallow sense of public reaction where minority groups are concerned. Like Tom T. Hall, Buffett carefully maneuvers both the narrator and the listener into personal involvement.

The excellent original material is matched at every turn by the cool-as-a-cucumber and twice as crisp production of Don Gant. Many of the musicians are friends of Jimmy's from his newfound hometown of Key West, Florida; but there are musical traces too of Tennessee and his travels through the Mis-

This record isn't full of romping, stomping, gut-busting instrumentals. It's generally a smooth, mellow, quiet kind of record, done with excellent taste. Merle Haggard's Strangers is probably the best band in country music. On this record they broaden their musical perspective by playing intricate jazz and swing-oriented instrumentals with the flair and technique they normally show on straight country numbers.

Roy Nichols, the legendary guitarist, is heard playing both electric and acoustic guitars. Bobby Wayne plays rhythm guitar and Roy's wife Marcia, the first female Stranger, plays additional guitar. Norm Hamlet plays his usual knockout pedal steel and Dennis Hromeck, on bass, and Biff Adam, the

drummer, round out the aggregation. Boss Man Merle Haggard is, of course, heard on fiddle. Since the LP was released, there have been changes within the Haggard band; with the exception of



Nichols, the Strangers all have new faces.

The album opens with "Cotton Picker," a country blues type of number by Roy and Norm. In the talking introduction Nichols says "I picked cotton long before I picked guitar, and more of it too!"

Of the 11 songs on the album six were written by members of the band, alone or in combination. My favorites are, in addition to "Cot-

ton Picker," "Swing High" and "Goes Without Saying" by Roy and Norm, and "Country Gas" by Bobby Wayne. But surprisingly, Biff Adam and Dennis Hromeck contribute the best song on the album, "Cherokee Fiddle." It's a terrific fiddle melody excellently played by Merle with fine solos by Roy and Norm.

Merle's fondness for Bob Wills' music is well known and on this record Wills' "Sittin' on Top of the World" is included, the only selection with a vocal. Somebody, who isn't named, also contributes fine piano work on this cut. The band unfortunately attempts "Over the Rainbow" and it's the only bad spot on the record. I think it's another of those cases where a pedal steel player gets carried away with himself and thinks he can replace an entire string section.

But outside of that unfortunate lapse, the album is first-rate. It's not Merle singing but it's inventive and interesting nonetheless.

JERRY LEICHTLING

Other Recent Album Releases

George Jones	Nothing Ever Hurt Me (Half As Bad As Losing You)	Epic KE 32412
Johnny Paycheck	Mr. Lovemaker	Epic KE 32387
Charlie Walker	Break Out The Bottle— Bring On The Music	RCA APL1- 0181
Kitty Wells	Yours Truly	MCA-330
Boots Randolph	Sentimental Journey	Monument KZ 32292
Arthur Smith	Battling Banjos	Monument KZ 32259
Jerry Clower	Clower Power	MCA-317
Jody Miller	Good News!	Epic KE 32386
Skeeter Davis	Best Of Skeeter Davis, Volume II	RCA APL1- 0190
Jimmie Davis	God's Last Altar Call	MCA-323
Ralph Stanley	The Stanley Sound Around The World	King Bluegrass 730237
Kenny Price	30 California Women	RCA APL1- 0208
Sonny James	Young Love	Capitol ST-11196
Roy Clark	Come Live With Me	Dot DOS-26010

If any of these albums or 8-track tapes are not available from your local record store, you can get them from COUNTRY MUSIC. Just send us a list of the titles you want, their catalogue number (listed under the titles in the review section), and \$4.98 per album or \$5.98 per tape cartridge. Also include 25 cents postage per album or tape, and send your check or money order to:

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Chuck Wagon Gang
Roy Clark
Patsy Cline

*Cowboy Copas
Floyd Cramer
Jimmy Davis
*Skeeter Davis
Jimmy Dean
Flatt & Scruggs
Red Foley
Tennessee Ernie Ford
*Don Gibson
*Merle Haggard
Johnny Horton
David Houston
*Stonewall Jackson
Sonny James
Waylon Jennings
*Jim & Jesse

*George Jones
*Grandpa Jones
Jerry Lee Lewis
*Hank Locklin
Loretta Lynn
*J. E. Mainer
*Jimmy Martin
Roger Miller
Bill Monroe
*George Morgan
*Willie Nelson
*Roy Orbison
Osborne Brothers
Buck Owens
Dolly Parton
Elvis Presley

Ray Price
Charley Pride
*Boots Randolph
*Del Reeves
Jim Reeves
*Charlie Rich
Tex Ritter
Marty Robbins
Jimmie Rodgers
George Beverly Shea
*Carl Smith
Hank Snow
Sons of the Pioneers
*Red Sovine
*Stanley Brothers
Stoneman Family

Hank Thompson
*Tompall & Glaser Bros.
Ernest Tubbs
Conway Twitty
Porter Wagoner
*Billy Walker
Kitty Wells
*Dottie West
Bob Wills
*Slim Whitman
Hank Williams
*Hank Williams, Jr.
*Tex Williams
*Mac Wiseman
*Tammy Wynette

*Artists added to list



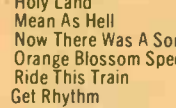
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INSTRUCTIONS (Part 1) The catalog is arranged by artists, listed in alphabetical order. Under the artist is listed the title of the albums and the manufacturer's number. If an 8-track tape is also available we have listed that number alongside. (See next five pages.)

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ACUFF, ROY 	Best	Cap.	DT-1870	5.98		CARTER FAMILY 	The Original And Great Carter Family	RCA	CAL-586	5.98	
	Great Train Songs	Hick.	S-125	5.98			Lonesome Pine Special	RCA	CAL-2473	5.98	
	Greatest Hits	Col.	CS-1034	4.98			More Golden Gems From The Original	RCA	CAS-2554(e)	5.98	
	King Of Country Music	Hick.	109	5.98	8049-109V		Carter Family	RCA	LPM-2772	5.98	P8S-2003
	Living Legend	Hick.	S-145	5.98			Mid The Green Fields of Virginia	RCA			
	Sings Hank Williams That Glory Bound Train	Hick.	S-134	5.98							
		Har.	7294	5.98							
ANDERSON, BILL	For Loving You	Dec.	74959	5.78	6-4959	CASH, JOHNNY 	At Folsom Prison	Col.	CS-9639	4.98	18100404
	Country Style	Voc.	73835	1.98	6-3835		At San Quentin	Col.	CS-9827	4.98	18100674
	Greatest Hits	Dec.	74859	5.98	6-4859		Bitter Tears	Col.	CS-9048	4.98	
	I Love You Drops	Dec.	74771	5.98	6-4771		Blood, Sweat & Tears	Col.	CS-8730	4.98	
	Still	Dec.	74427	5.98	6-4427		Everybody Loves A Nut	Col.	CS-9292	4.98	
	Always Remember	Dec.	75275	5.98	6-5275		Greatest Hits	Col.	CS-9478	4.98	18100264
	Greatest Hits, Vol. 2	Dec.	75315	5.98	6-75315		Hello	Col.	KCS-9943	5.98	18100826
	That Casual Feeling	Dec.	75278	5.98			Holy Land	Col.	KCS-9726	5.98	18100532
	Where Have All Our Heroes Gone	Dec.	75254	5.98	6-5254		Mean As Hell	Col.	CS-9246	4.98	
							Now There Was A Song	Col.	CS-8254	4.98	
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					Get Rhythm						
ARNOLD, EDDY	All-Time Favorites	Vic.	LSP-1223	5.98		CHUCK WAGON GANG	All Praise The Lord	Col.	CS-8137	4.98	
	Anytime	Vic.	LSP-1224	5.98			God's Gentle People	Col.	CS-8699	4.98	
	Best	Vic.	LSP-3565	5.98	P8S-1185		Greatest Hits	Col.	CS-9804	4.98	18100642
	Best, Vol. 2	Vic.	LSP-4320	5.98	P8S-1556		He Walks With Me	Col.	CS-8880	4.98	
	Cattle Call	Vic.	LSP-2578	5.98	P8S-1363		Move Up To Heaven	Col.	CS-9567	4.98	
	Dozen Hits	Vic.	LSP-1293	5.98			Revival Time	Col.	CS-9673	4.98	18100486
	Last Word In Lonesome	Vic.	LSP-322	5.98	P8S-1157		Songs Of Mosie Lister	Col.	CS-8392	4.98	
	Lonely Again	Vic.	LSP-3753	5.98	P8S-1229		Thank The Lord	Col.	CS-9993	4.98	
	Love And Guitars	Vic.	LSP-4304	5.98	P8S-1548		That Old Time Religion	Col.	CS-9018	4.98	18100072
	My World	Vic.	LSP-3466	5.98	P8S-1088						
	Somebody Like Me	Vic.	LSP-3715	5.98	P8S-1206						
	Turn The World Around	Vic.	LSP-3869	5.98	P8S-1270						
	Wanderin'	Vic.	LSP-1111	5.98							
	Warmth	Vic.	LSP-4231	5.98	P8S-1499						
ATKINS, CHET	Stringin' Along With Chet Atkins	RCA	LSP-1236(e)	5.98		CLARK, ROY	Do You Believe This Town	Dot	25895	4.98	
	Finger-Style Guitar	RCA	LSP-1383(e)	5.98			Everlovin' Soul	Dot	25972	4.98	
	Down Home	RCA	LSP-2450	5.98	P8S-5056		Yesterday, When I Was Young	Dot	25953	4.98	
	Chet Atkins Plays Back Home Hymns	RCA	LSP-2601	5.98			Greatest!	Cap.	SKAO-369	5.98	8XT-369
	Guitar Country	RCA	LSP-2783	5.98	P8S-1047		Guitar Spectacular	Cap.	ST-2425	5.98	
	The Best Of Chet Atkins	RCA	LSP-2887(e)	5.98	P8S-1562						
	Reminiscing	RCA	LSP-2952	5.98	P8S-2001						
	Chet Atkins Picks On The Beatles	RCA	LSP-3531	5.98	P8S-1103						
	The Best Of Chet Atkins, Vol. 2	RCA	LSP-3558	5.98	P8S-2000						
	It's A Guitar World	RCA	LSP-3728	5.98	P8S-1230						
	Chet Atkins Picks The Best	RCA	LSP-3818	5.98	P8S-1261						
	Class Guitar	RCA	LSP-3885	5.98	P8S-5056						
	Solid Gold '68	RCA	LSP-4061	5.98	P8S-1399						
	Lover's Guitar	RCA	LSP-4135	5.98	P8S-1434						
	Solid Gold '69	RCA	LSP-4244	5.98	P8S-1509						
	C.B. Atkins and C.E. Snow By Special Request	RCA	LSP-4254	5.98	P8S-1524						
	Yestergroovin'	RCA	LSP-4331	5.98	P8S-1570						
	The Early Years Of Chet Atkins And His Guitar	RCA	CAS-659(e)	5.98	C8S-1148						
	The Guitar Genius	RCA	CAS-753	5.98							
	Music From Nashville, My Home Town	RCA	CAS-981	5.98	C8S-1131						
Chet	RCA	CAS-2182	5.98	C8S-1047							
Relaxin' With Chet	RCA	CAS-2296	5.98	C8S-1143							
Mr. Atkins - Guitar Picker	RCA	CAS-2464(e)	5.98	C8S-1114							
AUTRY, GENE	Greatest Hits	Col.	CL-1575	4.98		DAVIS, JIMMIE	Greatest Hits	Dec.	74978	4.98	6-4978
							Highway To Heaven	Dec.	74432	4.98	6-4432
BLACKWOOD BROTHERS	Best	RCA	LSP-2931	5.98	P8S-1174		How Great Thou Art	Dec.	74322	4.98	6-4322
	Best, Vol. 2	RCA	LSP-3868	5.98	P8S-1330		Let Me Walk With Jesus	Dec.	75085	5.98	6-5085
	Fill My Cup, Lord	RCA	LSP-4216	5.98	P8S-1540		Old Baptizing Creek	Dec.	75273	5.98	
	Gospel Classics	RCA	LSP-4279	5.98			Singing The Gospel	Dec.	74976	4.98	
Heavenly Harmony	RCA	LSP-4117	5.98		Songs Of Consolation		Dec.	75199	5.98	6-5199	
BOND, JOHNNY	Best	Starday	S-444	4.98			Sunshine	Dec.	78896	4.98	
	10 Little Bottles	Starday	S-333	4.98	L55-333		Supper Time	Dec.	78953	4.98	6-8953
							Sweet Hour Of Prayer	Dec.	74087	4.98	
THE BROWNS	Best	RCA	LSP-3561E	5.98		DAVIS, SKEETER	Best	RCA	LSP-3374	5.98	P8S-1313
CAMPBELL, GLEN	By The Time	Cap.	ST-2851	5.98	8XT-2851	DEAN, JIMMY	Dean Of Country Music	Vic.	LSP-4323	5.98	P8S-1569
	Galveston	Cap.	ST-210	5.98	8XT-210		Everybody's Favorite	Col.	CS-8827	4.98	
	Gentle On My Mind	Cap.	ST-2809	5.98	8XT-2809		First Thing Ev'ry Morning	Col.	CS-9201	4.98	18100052
	Oh Happy Day	Cap.	SW-443	5.98	8XW-443		Greatest Hits	Col.	CS-9285	4.98	18100662
	Try A Little Kindness	Cap.	SW-389	5.98	8XT-389		Jimmy Dean's Hour Of Prayer	Col.	CS-9424	4.98	
	Wichita Lineman	Cap.	ST-103	5.98	8XT-103		Speaker Of The House	Vic.	LSP-4035	5.98	
							Thing Called Love	Vic.	LSP-3999	5.98	P8S-1351

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
FLATT & SCRUGGS					
	Fabulous Sound	Col.	CS-9055	4.98	
	Final Fling	Col.	CS-9945	4.98	18100836
	Foggy Mt. Banjo	Col.	CS-8364	4.98	
	Hear The Whistles Blow	Col.	CS-9486	4.98	
	Nashville Airplane	Col.	CS-9741	4.98	18100534
	Pickin' Strummin' & Singin'	Col.	CS-9154	4.98	
	Story Of Bonnie & Clyde	Col.	CS-9649	4.98	10100418
	Town & Country	Col.	CS-9743	4.98	18100080

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

FORD, TENNESSEE ERNIE					
	Book Of Favorite Hymns	Cap.	ST-1794	5.98	
	Everything Is Beautiful	Cap.	ST-583	5.98	8XT-583
	A Friend We Have	Cap.	ST-1272	5.98	
	Let Me Walk With Thee	Cap.	ST-2296	5.98	
	Sing A Hymn With Me	Cap.	STA0-1332	5.98	

GIBSON, DON					
	Am I That Easy				
	To Forget	Camd.	CAS-2592	2.49	C8S-1214
	Country Green	Hick.			8049-160V
	I Walk Alone	Camd.	S-2502	2.49	C8S-1159
	Best	RCA	LSP-3376	5.98	PRS-1556
	Best, Vol. 2	RCA	LSP-4281	5.98	P8S-2004
	Don Gibson	MGM	GAS-138E	4.98	
	Hurtin' Inside	Camd.	S-2101	2.49	
	I Love You So Much	Camd.	S-2246	2.49	
	Lovin' Lies	Camd.	S-2392	2.49	C8S-1086
	My God Is Real	Camd.	S-2317	2.49	
	Sample Kisses	Har.	H-31765E	1.98	

HAGGARD, MERLE					
	Best	Cap.	SKAO-2951	5.98	8XT-2951
	Branded Man	Cap.	ST-2789	5.98	8XT-2789
	I'm A Lonesome				
	Fugitive	Cap.	ST-2702	5.98	8XT-2702
	Mama Tried	Cap.	ST-2972	5.98	8XT-2972
	Okie From Muskogee	Cap.	ST-384	5.98	8XT-384
	Purcell	Cap.	ST-319	5.98	8XT-319
	Pride In What I Am	Cap.	SKAO-168	5.98	8XT-168
	Same Train				
	Different Time	Cap.	SWBB-223	5.98	8XTT-223
	Sing Me Back Home	Cap.	ST-2848	5.98	8XT-2848
	Swinging Doors	Cap.	ST-2585	5.98	8XT-2585
	Best Of The Best	Cap.	ST-11082	5.98	8XT-11082
	Fightin' Side Of Me	Cap.	ST-451	5.98	8XT-451
	Hag w. Strangers	Cap.	ST-735	5.98	8XT-735
	It's Not Love	Cap.	ST-11127	5.98	
	Land Of Many Churches	2-Cap.	SWBO-803	10.96	8XTB-803
	Let Me Tell You				
	About A Song	Cap.	ST-882	5.98	8XT-882
	Sing A Sad Song				
	High On A Hilltop	2-Cap.	STBB-707		8XFF-707
	Someday We'll				
	Look Back	Cap.	ST-835	5.98	8XT-835
	Tribute To The Best				
	Damn Fiddle Player	Cap.	ST-638	5.98	8XT-638

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

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

JACKSON, STONEWALL					
	At Grand Ole Opry	Col.	C-30469	4.98	CA-30469
	Me & You & A Dog				
	Named Boo	Col.	C-30924	4.98	CA-30924
	World	2-Col.	KG-31411	6.98	GA-31411
	Exciting	Har.	11187	1.98	
	Greatest Hits	Col.	CS-9177	4.98	18-10-0280
	Vol. 2	Col.	CS-9770	4.98	18-10-0608
	I Pawned My Past				
	Today	Har.	11324	1.98	
	Thoughts Of A				
	Lonely Man	Har.	11256	1.98	

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

JENNINGS, WAYLON					
	Best Hangin' On	Vic.	LSP-4341	5.98	P8S-1577
	Waylon	Vic.	LSP-3918	5.98	
		Vic.	LSP-4260	5.98	P8S-1517



JIM & JESSE					
	Diesel On My Tail	Epic	BN-26314	4.98	N18-10210
	Wildwood Flower	Har	11399	1.98	

JONES, GEORGE					
	Golden Hits	U. Artists	6532	4.98	U8048
	Cold, Cold Heart	Hill.	6108	1.89	
	Golden Hits	Starday	S-440	4.98	L55-440
	Homecoming In Heaven	U. Artists	6219	4.98	U8025
	And Friends	RCA	LSP-4733	5.98	P8S-1974
	Best Of Hank				
	Williams	U. Artists			U8150
	Best, Vol. 1	RCA	LSP-4716	5.98	P8S-1952
	Color of the Blues	Nash.	S-2093		
	Country Singer	RCA	LSP-4727	5.98	P8S-1963
	First In The Hearts				
	Of Country Music				
	Lovers	RCA	LSP-4672	5.98	P8S-1899
	Flowers For Mama	Camd	CAS-2591	2.49	C8S-1213
	Four-O-Thirty Three	RCA	LSP-4785	5.98	P8S-2065
	George Jones	Epic	KE-31321	5.98	EA-31321
	Heartaches By The				
	Number	Hill	S-6092	1.89	
	Hits Of His Country				
	Cousins	U. Artists			U8024
	I Can Still See Him	RCA	LSP-4847	5.98	P8S-2130
	I Made Leaving	RCA	LSP-4726	5.98	P8S-1962
	Me And The First				
	Lady	Epic	KE-31554	5.98	EA-31554
	A Picture Of Me	Epic	KE-31718	5.98	EA-31718
	Poor Man's Riches	RCA	LSP-4725	5.98	P8S-1961
	Suinnak	2 U. Artists	UX3-85	9.96	X-04014
	Take Me	RCA	LSP-4787	5.98	P8S-2067
	Tender Years	RCA	LSP-4786	5.98	P8S-2066
	With Love	Musi.	3194		
	Wrapped Around Her				
	Finger	RCA	LSP-4801	5.98	P8S-2086

JONES, GRANDPA					
	Hits From "Hee Haw"	Monu	18131	4.98	8044-18131
	Living Legend of Music	King	1042	4.98	

LEWIS, JERRY LEE					
	All Country	Smash	67071	4.98	SC8-67071
	At The International, Las Vegas	Mer.	61278	4.98	
	Another Place, Another Time	Smash	67104	4.98	SC8-67104
	Best	Smash	67131	4.98	SC-8-67131
	By Request: More Of The Greatest Live				
	Show On Earth	Smash	67086	4.98	
	Vol. 2	Smash	67118	4.98	SC8-67118
	Golden Hits	Smash	67040	4.98	SC8-67040
	Greatest Live Show On Earth	Smash	67056	4.98	
	Original Golden Hits, Vol. 1	Sun	102	4.98	Sun-T102
	Vol. 2	Sun	103	4.98	Sun-T103
	She Even Woke Me Up To Say Goodbye	Smash	67128	4.98	SC8-67128
	She Still Comes Around	Smash	67112	4.98	SC8-67112
	Together	Smash	67126	4.98	SC8-67126

LYNN, LORETTA					
	Blue Kentucky Girl	Dec.	74665	4.98	6-4665
	Don't Come Home A Drinkin'	Dec.	74842	4.98	6-4842
	Fist City	Dec.	74997	4.98	6-4997
	Greatest Hits	Dec.	75000	4.98	6-5000
	Writes 'Em And Sings 'Em	Dec.	75198	4.98	6-5198
	You Ain't Woman Enough	Dec.	74783	4.98	6-4783
	Your Squaw Is On The Warpath	Dec.	75084	4.98	6-5084

MARTIN, JIMMY					
	Jimmy Martin	Dec.	74016	4.98	
	Big Instrumentals	Dec.	74891	4.98	6-4891
	Country Music Time	Dec.	74285	4.98	
	Sunny Side Of The Mt.	Dec.	74643	4.98	
	This World Is Not Home	Dec.	74360	4.98	
	Widow Maker	Dec.	74536	4.98	

MILLER, ROGER					
	Golden Hits	Smash	67073	4.98	SC8-67073
	Words & Music	Smash	67075	4.98	SC8-67075

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
MONROE, BILL	Bluegrass Instrumentals	Dec	74601	4 98		PRIDE, CHARLEY	Country Charley Pride	RCA	LSP-3645	5 98	P8S-1318
	Bluegrass Ramble	Dec	74266	4 98			Pride Of Country Music	RCA	LSP-3775	5 98	P8S-1278
	Bluegrass Special	Dec	74382	4 98			The Country Way	RCA	LSP-3895	5 98	P8S-1308
	Bluegrass Time	Dec	74896	4 98	6 4896		Make Mine Country	RCA	LSP-3952	5 98	P8S-1338
	Greatest Hits	Dec	75010	4 98	6 5010		Songs Of Pride Charley That Is	RCA	LSP-4041	5 98	P8S-1373
	I Saw The Light	Dec	78769	4 98	6 8769		Charley Pride In Person	RCA	LSP-4094	5 98	P8S-1401
	Kentucky Blue Grass	Dec	75213	4 98	6 5213		The Sensational Charley Pride	RCA	LSP-4153	5 98	P8S-1452
	Voice From On High	Dec	75135	4 98	6 5135		The Best Of Charley Pride	RCA	LSP-4223	5 98	P8S-1505
							Just Plain Charley	RCA	LSP-4290	5 98	P8S-1536
MORGAN, GEORGE	Best	Starday	S 457	4 98			Charley Pride's 10th Album	RCA	LSP-4367	5 98	P8S-1593
							From Me To You	RCA	LSP-4468	5 98	P8S-1662
							Did You Think To Pray	RCA	LSP-4513	5 98	P8S-1723
							I'm Just Me	RCA	LSP-4560	5 98	P8S-1772
							The Incomparable Charley Pride	RCA	CAS-2584	5 98	C8S-1208
ORBISON, ROY	Greatest Hits	Monu	18000	4 98	8044 18000 M	RANDOLPH, BOOTS	Boots Randolph	Monu	18002	4 98	8044-18002M
	Great Songs	MGM	S 4659	5 98			Fantastic	Monu	18042	4 98	8044-18042M
	Many Moods	MGM	S 4636	5 98	8130 4636M		Hip Boots	Monu	18015	4 98	8044 18015M
	More Greatest Hits	Monu	18024	4 98	8044		More Yakety Sax	Monu	18037	4 98	8044-18037M
	Original Sound	Sun	113E	4 98	18024M		Sax Sensational	Monu	18079	4 98	8044-18079M
					Sun T 113		Sound of Boots	Monu	18099	4 98	8044 18099M
OSBORNE BROTHERS	Cuttin' Grass	MGM	S 4149	5 98			Sunday Sax	Monu	18092	4 98	8044-18092M
	Bluegrass Instrumentals	MGM	S 4090	5 98	8130 4090M		12 Monstrous Sax Hits	Monu	18029	4 98	
	Favorite Hymns	Dec	75079	5 98	6 5079		With Love	Monu	18111	4 98	8044-18111M
	Modern Sounds	Dec	74903	4 98	6 4903		With Strings	Monu	18066	4 98	8044-18066M
	Osborne Brothers	MGM	GAS 140E	5 98		REEVES, DEL	At Good Time Charlie's	U Artists 6705		4 98	U8156
	Up This Hill & Down	Dec	74767	4 98	6 4767		Big Daddy	U Artists 6733		4 98	U8172
	Up to Date & Down to Earth	Dec	75128	5 98	6 5128						
	Voices In Bluegrass	Dec	74602	4 98	6 4602						
	Yesterday, Today	Dec	74993	4 98	6 4993						
	Ru-Be-Eee	Dec	75204	4 98	6 5204						
OWENS, BUCK	Best	Cap	ST 2105	5 98	8XT 2105	REEVES, JIM	Jim Reeves	RCA	LPM-1576	5 98	
	Best, Vol 2	Cap	ST 2897	5 98	8XT 2897		God Be With You	RCA	LSP-1950	5 98	P8S-1856
	Best, Vol 3	Cap	SKAO 145	5 98	8XT-145		Songs To Warm The Heart	RCA	LSP-2001	5 98	P8S-2042
	Great White Horse	Cap	ST 558	5 98	8XT 558		The Intimate Jim Reeves	RCA	LSP-2216	5 98	P8S-2014
	Tall Dark Stranger	Cap	ST 212	5 98	8XT 212		He'll Have To Go	RCA	LSP-2223(e)	5 98	P8S-2041
PARTON, DOLLY	Fairest Of Them All	Vic	LSP 4288	5 98	P8S 1535		Tall Tales And Short Tempers	RCA	LSP-2284	5 98	P8S-2040
	My Blue Ridge Mountain	Vic	LSP-4188	5 98	P8S 1483		Talkin' To Your Heart	RCA	LSP-2339	5 98	P8S-2037
	Boy	Vic	LSP-4387	5 98	P8S 1601		A Touch Of Velvet	RCA	LSP-2487	5 98	P8S-5018
	Real Live	Vic	LSP-4387	5 98	P8S 1601		We Thank Thee	RCA	LSP-2552	5 98	P8S-1857
							Gentleman Jim	RCA	LSP-2605	5 98	P8S-5053
							The International Jim Reeves	RCA	LSP-2704	5 98	
							Moonlight and Roses	RCA	LSP 2854	5 98	P8S-1020
							The Best Of Jim Reeves	RCA	LSP-2890	5 98	P8S-1175
							The Jim Reeves Way	RCA	LSP-2968	5 98	P8S-1058
							Jim Reeves Up Through The Years	RCA	LSP-3427(e)	5 98	P8S-2038
							The Best Of Jim Reeves, Vol 2	RCA	LSP-3482(e)	5 98	P8S-1521
							Distant Drums	RCA	LSP-3542	5 98	P8S-1158
							Blue Side of Lonesome	RCA	LSP-3793	5 98	P8S-1242
							My Cathedral	RCA	LSP-3903	5 98	P8S-1300
							A Touch of Sadness	RCA	LSP-3987	5 98	P8S-1339
							The Best of Jim Reeves, Vol III	RCA	LSP-4187	5 98	P8S-1551
							Jim Reeves Writes You A Record	RCA	LSP-4475	5 98	P8S-1675
							Something Special	RCA	LSP-4528	5 98	P8S-1746
							My Friend	RCA	LSP-4646	5 98	P8S-1880
							According To My Heart	RCA	CAS 583(e)	5 98	C8S-1147
							The Country Side of Jim Reeves	RCA	CAS-686	5 98	C8S-1042
							Good 'n Country	RCA	CAS 784	5 98	C8S-1151
							Have I Told You Lately That I Love You	RCA	CAS-842(e)	5 98	C8S-1133
							Young and Country	RCA	CAS 2532	5 98	C8S-1180
							Jim Reeves	RCA	CXS-9001(e)	5 98	
						RICH, CHARLIE	Lonely Weekends	Sun	110E	4 98	Sun-T-110
						RITTER, TEX	Chuck Wagon Days	Cap	ST-213	5 98	8XT-213
							Hillbilly Heaven	Cap	ST-1623	5 98	
						ROBBINS, MARTY	By The Time I Get To Phoenix	Col.	CS-9617	4 98	18100428
							Devil Woman	Col.	CS-8718	4 98	
							Drifter	Col.	CS-9327	4 98	
							I Walk Alone	Col.	CS-9725	4 98	18-100546
							It's A Sin	Col.	CS-9811	4 98	
							Marty Robbins	Col.	CL-1189	4 98	
							Marty's Greatest Hits	Col.	CS-8639	4 98	18100096
							More Greatest Hits	Col.	CS-8435	4 98	
							My Kind Of Country	Col.	CS-9445	4 98	
							My Woman	Col.	CS-9978	4 98	
							The Song Of Robbins	Col.	CS-9421	4 98	
							Tonight Carmen	Col.	CS-9525	4 98	18100284
							What God Has Done	Col.	CS-9248	4 98	
PRICE, RAY	Danny Boy	Col	CS-9477	4 98	18100260						
	For The Good Times	Col	C 30106	4 98							
	Greatest Hits	Col	CS-8866	4 98	18-100094						
	More Greatest Hits	Col	CS-9470	4 98	18 100318						
	Night Life	Col	CS-8771	4 98							
	Other Woman	Col	CS-9182	4 98							

Artist Title

Label LP No.

LP Price 8-Track Tape No.

RODGERS, JIMMIE



Never No Mo' Blues RCA LPM-1232 5.98
 Train Whistle Blues RCA LPM-1640 5.98
 My Rough and Rowdy Ways RCA LPM-2112 5.98
 Jimmie the Kid Country Music RCA LPM-2213 5.98
 Hall of Fame RCA LPM-2531 5.98
 The Short But Brilliant Life of Jimmie Rodgers RCA LPM-2634 5.98
 My Time Ain't Long RCA LPM-2865 5.98
 The Best of the Legendary Jimmie Rodgers RCA LSP-3315(e) 5.98
 This Is Jimmie Rodgers RCA VPS-6091(e) 5.98 P8S-5145

SHEA, GEORGE BEVERLY

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

SMITH, CARL

Bluegrass Col. C-30548 4.98 CA-30548
 Don't Say You're Mine Col. C-31277 4.98 CA-31277
 If This Is Goodbye Col. KC-31606 5.98 CA-31606
 Knee Deep In The Blues Har. H-30526 1.98
 Country On My Mind Col. CS-9688 4.98
 Gentlemen In Love Har. 11251 1.98
 Greatest Hits Col. CS-8737 4.98 18-10-0110
 Greatest Hits, Vol. 2 Col. CS-9807 4.98 18-10-0636
 Satisfaction Guaranteed Har. 11218E 1.98
 Take It Like A Man Har. 11317 1.98
 Tribute To Roy Acuff Col. CS-9870 4.98

SNOW, HANK

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

Artist Title

Label LP No.

LP Price 8-Track Tape No.

SONS OF THE PIONEERS

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

SOVINE, RED

That's Truckdrivin' Starday \$ 357 4.98 L55-357
 Anytime Nash 2056 1.89 869-2056
 Don't Take Your Love To Town Nash \$ 2083 1.89
 Giddyup Go Starday \$ 363 4.98 L55-363
 I Know You're Married Starday \$-459 8009-4357M
 Tell Maude I Slipped Starday \$-420 4.98 L55-420

STANLEY BROTHERS

Camp Meeting Songs King \$-805 4.98
 How Far To Little Rock King 1046 4.98 8032-1046M
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THOMPSON, HANK

Gold Standards Dot 25864 4.98
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TOMPALL, GLASER BROS.

Now Country MGM \$-4620 5.98

TUBB, ERNEST

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 Greatest Hits Dec. 75006 4.98 6-5006

TWITTY, CONWAY

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



WAGONER, PORTER

Always, Always Vic. LSP-4186 5.98 P8S-1481
 Best Vic. LSP-3560 5.98 P8S-1567
 Best, Vol. 2 Vic. LSP-4321 5.98 P8S-1587
 Bottom Of The Bottle Vic. LSP-3968 5.98
 In Gospel Country Vic. LSP-4034 5.98
 Just Between You & Me Vic. LSP-3926 5.98 P8S-1304
 Just The Two Of Us Vic. LSP-4039 5.98 P8S-1375
 Me & My Boys Vic. LSP-4181 5.98 P8S-1471
 On The Road Vic. LSP-3509 5.98
 Slice Of Life Vic. LSP-2447 5.98
 Soul Of A Convict Vic. LSP-3683 5.98
 W Dolly Rebecca Vic. LSP-4305 5.98 P8S-1550

WALKER, BILLY


How Big is God Monu 18132 4.98
 Portrait Monu. 18116 4.98
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WELLS, KITTY

Greatest Hits Dec. 75001 4.98 6-5001
 Together Again Dec. 75026 4.98

WHITMAN, SLIM

15th Anniversary Imper 12342 4.98 Lib 8885
 I'll Walk With God Imper 12032 4.98
 Irish Songs Imper 12245 4.98
 Love Song Of Waterfall Imper 12277 4.98
 Song Of The Old Waterwheel Imper 12102 4.98
 Yodeling Imper 12235 4.98
 Best Of Slim Whitman U Artists 6832 4.98
 Guess Who U Artists 6783 4.98 U-8230
 It's A Sin To Tell A Lie U Artists 6819 4.98 U-8327
 Tomorrow Never Comes U Artists 6763 4.98

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
	WILLIAMS, HANK					WILLS, BOB					
	The Unforgettable Hank Williams	MGM	E3733	5.98		And His Texas Playboys	Dec.	78727	4.98		
	Wait For The Light to Shine	MGM	E3850	5.98		King Of Swing	Kapp	3523	4.98	K8-3523	
	Hank Williams' Great Hits	MGM	SE3918	5.98	M83918	Living Legend	Kapp	3587	4.98	K8-3587	
	Let Me Sing a Blue Song	MGM	SE3924	5.98		Mr. Words & Mr. Music w. Duncan	Lib.	7194	4.98		
	Wanderin' Around	MGM	SE3925	5.98		Time Changes Everything Together! w. Duncan	Kapp	3569	4.98	K8-3569	
	I'm Blue Inside	MGM	SE3926	5.98		Together Again w. Duncan	Sun.	5108	4.98		
	First Last And Always	MGM	SE3928	5.98			Lib.	7173	4.98		
	The Spirit Of Hank Williams	MGM	SE3955	5.98		WISEMAN, MAC					
	14 More Of Hank Williams' Great Hits	MGM	SE4040	5.98		Concert Favorites	RCA	LSP-4845	5.98	P8S-2128	
	On Stage—Vol. 2	MGM	SE4109	5.98		Golden Hits	Dot	25896	4.98		
	The Very Best Of Hank Williams	MGM	SE4168	5.98		Johnny's Cash/Charley's Pride	RCA	LSP-4336	5.98		
	The Very Best Of Hank Williams—Vol. 2	MGM	SE4227	5.98							
	The Startling Realism Of Hank Williams Sr. & Hank Williams, Jr.	MGM	SE4267	5.98		WYNETTE, TAMMY					
	Life to Legend	MGM	SE4680	5.98		Divorce	Epic	BN-26392	4.98	N18-10124	
24 of Hank Williams' Greatest Hits	MGM	SE4755-2	5.98		Greatest Hits	Epic	BN-26486	4.98	N18-10230		
WILLIAMS, JR., HANK					Inspiration	Epic	BN-26423	4.98	N18-10156		
Sings	MGM	S-4213	5.98		Stand By Your Man	Epic	BN-26451	4.98	N18-10178		
Ballads of Hills & Plains	MGM	S-4316	5.98	8130-4513M	Touch	Epic	BN-26549	4.98	N18-10264		
Best	MGM	S-4513	5.98		Ways To Love A Man	Epic	BN-26519	4.98	N18-10252		
Blues My Name	MGM	S-4344	5.98		Your Good Girl's Gonna Go Bad	Epic	BN-26305	4.98	N18-10042		
Greatest Hits	MGM	S-4656	5.98		Bedtime Story	Epic	KE-31285	5.98	EA-31285		
Live at Cobo Hall	MGM	S-4644	5.98	8130-4644M	First Lady	Epic	E-30213	4.98	EA-30213		
Luke the Drifter, Jr.	MGM	S-4559	5.98		First Songs	2-Epic	KEG-30358	6.98	EGA-30358		
Luke the Drifter, Jr.	MGM	S-4632	5.98		Greatest Hits, Vol. 2	Epic	E 30733	5.98	EA-30733		
My Own Way	MGM	S-4428	5.98		Just A Matter Of Time	Har.	30914	2.98			
My Songs	MGM	S-4527	5.98		My Man	Epic	KE 31717	5.98	EA-31717		
Shadows	MGM	S-4391	5.98		We Go Together	Epic	30802	4.98	EA-30802		
Songs My Father Left Me	MGM	S-4621	5.98	8130-4621M	We Sure Can Love Each Other	Epic	30658	4.98	30658		
WILLIAMS, TEX					Your World	Epic	BN-26353	4.98			
Williamson, Sonny Boy-w/ Yardbirds	Mer.	61071	4.98								
Bummer Road	Chess	1536	5.98								
w/ Yardbirds	Mer.	61271	4.98	MC8-61271							

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Artist	Title	Label	LP No.	Artist	Title	Label	LP No.	Artist	Title	Label	LP No.
LEWIS, JERRY LEE (contd.)	Old Time Country	SUN	121	REEVES, JIM	On Stage	RCA	4062	TILLIS, MEL	Heart Over Mind	COL	30253
	Golden Cream of Country	SUN	108						Old Faithful	CAP	3609
	Taste of Country	SUN	114	RILEY, JEANNIE C.	Songs	CAP	177	THOMPSON, HANK	Salutes Oklahoma	DOT	25971
LYNN, LORETTA	Singin' With Feelin'	DEC	74930		Harper Valley PTA	PLAN	1				
	Sings	DEC	74457		Yearbooks & Yesterdays	PLAN	2	TUBB, ERNEST	W/ Loretta Lynn		
	Squaw's On The Warpath	DEC	75084		Things Go Better With				Singin' 'Em Again	DEC	74872
	Woman of The World	DEC	75113		Love	PLAN	3		Let's Turn Back The Years	DEC	75114
	Wings Upon Your Horns	DEC	75163		Country Girl	PLAN	8		Good Year For The Wine	DEC	75222
	Writes 'Em & Sings 'Em	DEC	75198	RODGERS, JIMMIE	Country Music	DOT	25710		Golden Favorites	DEC	74118
MADDOX, JOHNNY	Million Sellers	DOT	25122		It's Over	DOT	25717		Greatest Hits, Vol. II	DEC	75252
	Ragtime 20's	DOT	25493		Love Me, Love Me	DOT	25780		One Sweet Hello	DEC	75301
MULLICAN, MOON	All Time Hits	KING	555	SMITH, CONNIE	Miss Smith Goes To			TWITTY, CONWAY	Here's Conway	DEC	74990
	W/ Delmores, etc. 25 Years				Nashville	RCA	3520		Next in Line	DEC	75062
	of Country Western	KING	1006		I Love Charlie Brown	RCA	4002	WAGONER, PORTER	Y'All Come	RCA	2706
NELSON, WILLIE	His Own Songs	RCA	3418		Sunshine & Rain	RCA	4077		In Person	RCA	2840
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OWENS, BUCK	Got You on My Mind	CAP	131		I Love You Because	COL	9898	WALKER, CHARLIE	Don't Squeeze My Sharman	EPIC	26328
	In London	CAP	232		& The Tunesmiths	COL	30215		He is My Everything	EPIC	26424
	Kansas City Song	CAP	476	SONS OF THE PIONEERS	Down Memory Trail	RCA	2957		Wine, Women & Walker	EPIC	26209
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	W/ J. Cash			SOVINE, RED	Country Way	VOC	73829		Street	DEC	74929
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	Walking On New Grass	RCA	4225		O Beautiful Day	CAP	561		Makin' Memories	RCA	4276
	The Heavyweight	RCA	4292		Love's Gonna Happen	CAP	2849	WILBURN BROTHERS	It's Another World	DEC	74954
REEVES, DEL	Sings Jim Reeves	LIB	3468	STUCKEY, NAT	Keep 'Em Coming	RCA	4123		Need More Happiness	DEC	75087
	Special Delivery	LIB	3488		Country Roads	RCA	4226		Looks Like the Sun's Gonna		
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								WILLS, BOB	That Man Again	CAP	3542

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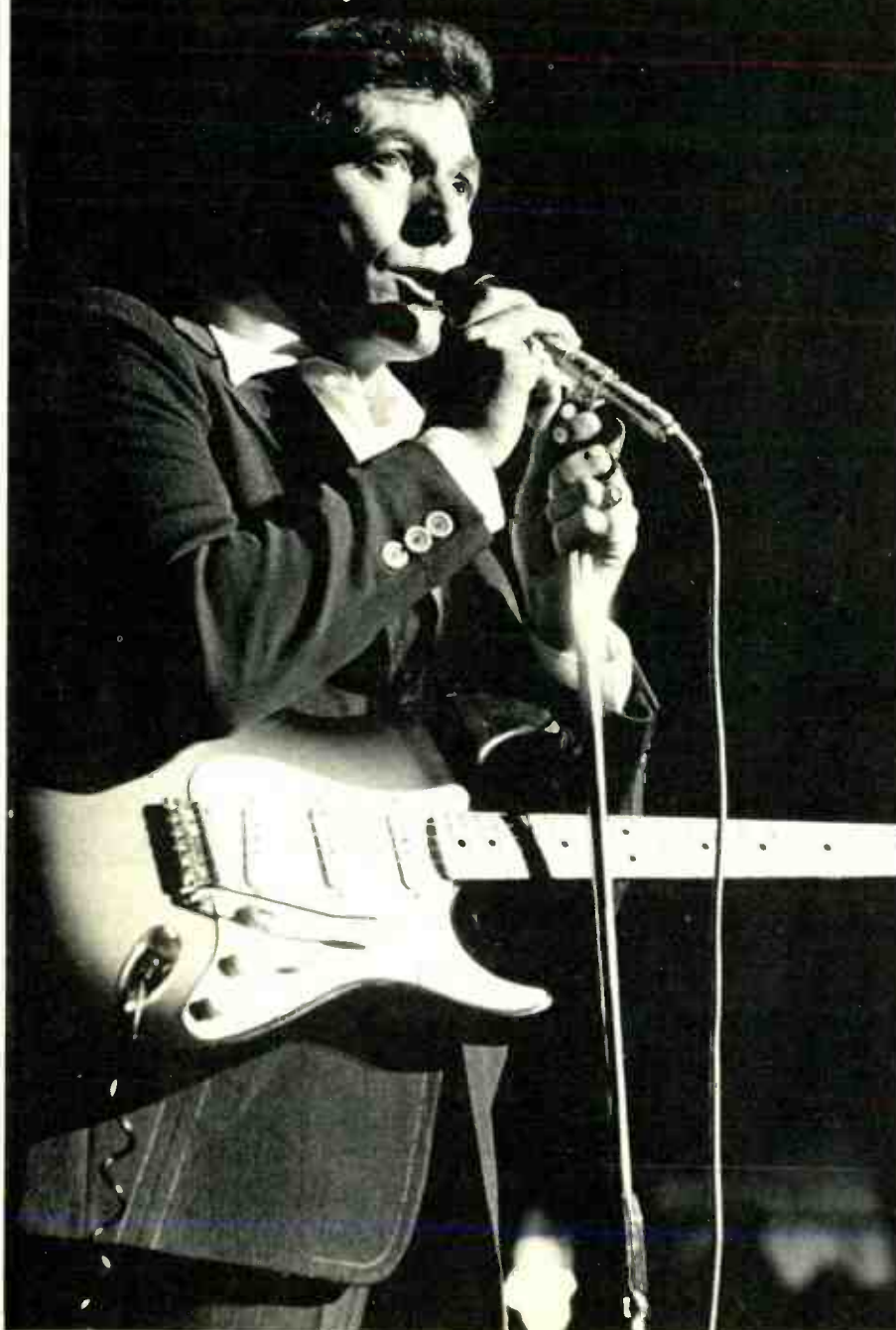
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Sometimes It's Nice To Be
Number Two:

Carl Perkins, Livin' Legend

By Patrick Carr



PHOTOS MARSHALL FALLWELL

In the spring of 1970, Carl Perkins and Johnny Cash stood on a little two-foot-high stage in the Green Room of the White House, playing "A Boy Named Sue" for the President of the United States sitting about three feet away from the end of Cash's nose. Now, as Perkins puts it, Richard Nixon is "just marked with one of them faces. He can be happy and he don't show it," and with him sitting there, his hands folded in that Presidential fold and his chin stuck up towards the two old friends on stage, it wasn't exactly the kind of date a man might choose to do just for the fun of it. But there was dignity and politics and a man's art at stake in that room...

"Then I thought, 'well I'm gonna look at him,'" Perkins recalls. "'I'm just gonna look him right in the damn eye'—thinkin' he'd be lookin' right at John..."

But when he took his eyes off the neck of his electric guitar and forced himself to do it, Carl Perkins saw to his horror that the President was looking right staring at *him*.

"He's supposed to be lookin' at John," was Perkins' first thought. "He ain't supposed to be lookin' at *me*."

For the past seven years, Carl Perkins has been playing guitar for the Johnny Cash Show, going on before Cash and warming up his audiences. Carl Perkins works for Johnny Cash—but there's more than that to it: the two have a lot in common, like being born with next to nothing in the hard days of the Depression, about 30 miles from each other (Perkins in Lake County, west Tennessee, Cash across the Mississippi River in Arkansas).

In the oak-paneled conference room of the Cedarwood Publishing Company in Nashville, Perkins is

"... Mr. Phillips? I got a new song. It's called 'Blue Suede Shoes.' Is that like 'Oh, Them Golden Slippers'?" he answered ..."

remembering those days as a share-cropper's son on one of the big cotton plantations. Now he's sitting in a leather chair, a tall, strikingly handsome man, high-cheekboned and tanned and big-chested—a tough character, strong—in a sharp, close-cut mid-

night blue stage suit, remembering the black folks he'd share a hoe with back in those days when he was only a kid of eight or nine. "I listened to them sing in the field; it was a *natural* thing," he recalls.

Uncle John would start it off: 'oooooooooooooooooooooh...' Then sister Juanita three or four rows across would pick it up—'Yeeeeeeeeeeaaaah...' And then someone else would begin: 'Gonna lay down my burden—'

"They made the music with their mouths," he says. "I'd join in and take a verse, and then every evenin' after supper I'd ask my daddy's permission to go on to Uncle John Westbrook's shack across the plantation." There he'd watch as the

\$3 to old John Westbrook.

At the age of 14, he had saved enough to buy a single-speaker Fender amplifier and an electric pick-up for his roundhole Gibson. He bought a stand-up home-made bass fiddle for \$25 from some boys who lived over the hill and taught his younger brother Clayton to play it. With Jay Perkins on rhythm guitar, that made the Perkins Brothers Band a reality. They were pretty good, and were soon winning amateur contests around the area. Then one day in 1955, Carl heard an Elvis Presley record on the radio.

"Hey, wait a minute boys, have you heard this record by *Evelin Presley* (or somethin' like that)?"

... Carl watched Elvis perform his cover version of "Blue Suede Shoes" on the Jackie Gleason Show from his hospital bed ...

old black man sang the blues and picked on a beat-up acoustic guitar that as often as not didn't have a full six strings to its credit. Sometimes the strings there were had knots in them, so Uncle John couldn't slide down a fret: he'd have to push the string up and hit an octave between notes. "That got to me," says Perkins. "I said, *that's* the way I want to play." So he did, and when he moved away from Lake County to Jackson, Tennessee, he took that guitar with him—for payment of

He's playin' just like *we* do!"

Memphis, Tennessee—the home of Sam Phillips' Sun Records—was 75 miles away. Carl's 1940 Plymouth had hardly enough rubber between itself and the road to make it over the next hill, let alone a trip like *that*, but as luck would have it, there was in the locality a man by the name of W.S. Holland—and he, in addition to being a drummer, was an only child and the owner of a big, black 1948 Cadillac. The band gained a drummer and transportation, and two weeks later they

were down in Memphis with Sam Phillips, who was impressed by the fact that these boys might just fit right into the new kind of music he was making with Elvis Presley, Jerry Lee Lewis, Charlie Rich, Roy Orbison—and John Cash.

But the big break came one night when The Perkins Brothers were playing a Jackson club date and Carl happened to overhear a conversation going on down in front of the stage.

"Don't step on my shoes!" said this young man (with the hair, the clothes, and all the characteristics common to the new, affluent, rebellious and *fashionable* rock and roll generation) to his date.

"That just bugged me," says Carl. "I couldn't sleep. So I went downstairs and I started to write a song about this guy and his shoes. Then I thought of the old nursery rhyme—'One for the money, two for the show, three to get ready and four to go'—where you used to put your head against a tree and the others would go hide..."

He wrote the words on a brown paper potato bag there in the living room of the two-up-two-down Government project house where he and his wife and their first two children lived. The next morning he went across the street and borrowed a telephone.

"Mr. Phillips? I got a new song. It's called 'Blue Suede Shoes.'"

"Is that like 'Oh Them Golden Slippers'?"

"No, this cat don't want nobody *steppin'* on his blue suede shoes."

"I can't picture it."

Carl went ahead and sang "Blue Suede Shoes" to Sam Phillips over the phone. "When can you come on down?" said Phillips.

"Blue Suede Shoes" was a mighty song. Not only did it have that *beat* for which kids all over America were waiting in line at record stores, but it was also the first song by a white man that caught the essence of the new youth in all its spunky, yet narcissistic glory—and it had that "Go cat go!" tag on it, put there completely by Perkins' mistake on the first take in Memphis (he meant to sing "Go *man* go!"). Sam Phillips predicted that those three words would soon be on the lips of every rock and roll kid in America, and they were.

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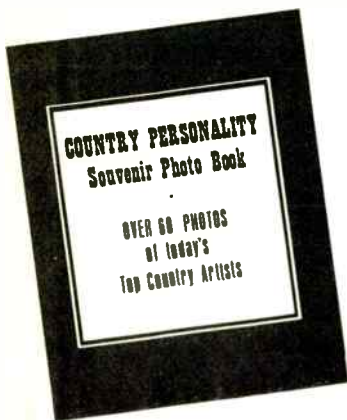
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"Blue Suede Shoes" was Number One on the charts and Elvis Presley's "Heartbreak Hotel" was Number Two. Carl's car hit a man in Dover, Delaware. Jay Perkins was killed; Carl's neck was broken, his skull fractured—and Carl's moment had come and gone. He never made it to New York to become the first rock and roller on syndicated TV—in fact, he watched Elvis perform his cover version of "Blue Suede Shoes" on the Jackie Gleason Show from his hospital bed—and he never again made such a successful "youth" record.



"Six years ago this past November, I threw a pint whisky bottle into the Pacific Ocean and John Cash threw in a bottle of pills," says Carl, pulling hard on a filter-tipped cigarette and leaning back in his good leather chair. (Looking at him now, in peak form, you realize how fearsome this big, hard man must have been when he was drinking.) "We shook hands and to this day we haven't touched a thing."

It was the end of a long and harrowing time the point at which Carl decided to do something about the nagging realization that he had to get away from a *bad* booze habit. Like many a poor boy from the cotton fields, he had come close to burning himself out on one drug or another in the fast, hard world of show business.

"I've been with John for seven years now," he says, "and on many occasions I've *leaned* on John. I've



"... There's something about the stage—when that spotlight shines on you, you know who you are. It's frightening..."

asked him, 'Are you goin' to take a pill?' and he's said, 'Are you goin' to drink a beer?' 'Nope, not if you don't,' I've said. So we've waded out of a deep dungeon between us.

"Since Cash and I quit, it's brought us much closer to God because we *couldn't* go out there alone: we were too scared. There's something about the stage—when that spotlight shines on you, you *know* who you are. It's frightening, it never ceases. When I used to drink I'd get keyed up and I'd say, 'here I *come*, man. Let me *out* there.' But it wasn't until I quit that I found it hard to go out.

A man and his cigarette. "I gotta have one habit, right?" he says.

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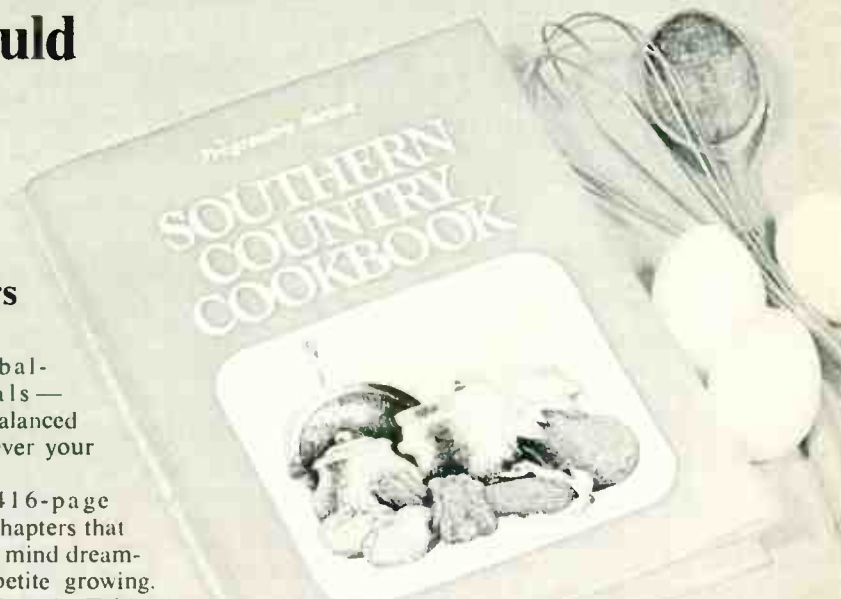
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"Cash is nervous too. He's scared on the stage and before he goes out. He turns around to me, and I've always got somethin' to say to him that'll let him know, 'don't be scared, John. We're here and we're ready.' I know how these things help John.

"But Cash has real charisma, y'know? John hits the rough edge in people. Everyone kind of likes to have a *man* around, and he looks the kind of tall, long-scarred image of 'Man, I'll bust you right in the mouth if you don't listen to *me!*' I mean, when he stands there with his guitar slung behind his back and says 'Now *look*, y'all gonna listen to what I say. We're all gonna do what Nixon says,' or 'You're gonna *believe* Billy Graham,' they *will*."

But doesn't Carl Perkins, the Carl Perkins, have any regrets about being a number two man?

"Nope. It's much easier for me to climb on a plane and not have to worry about a band. I make a pretty fair livin' and workin' conditions are good. I'm happy..."

Now Carl is on a new label—Mercury—and they are, of course, planning more in the line of a solo career for him. He's already had a single release, "You Tore My Heaven All To Hell," and more are planned. An album is in the offing.

"But I don't know," he begins. "You get lonely in this business. I have 10 to 15 days of a month on the road, at least five days in Nashville recording and doing other things, so that gives me about a week at home. It's pushin' me a bit. I'm beginnin' to want to be home. I dunno, I like to strap on my old bluejeans and go rub my cows between the ears or go fishin'. I just like to *live*...I like to slide that old guitar under the bed and just let it stay there for a few days."

Down in Jackson, Tennessee, a ten-speed Schwinn bicycle sits in the garage of the Perkins family house, a gift from Perkins elder to a Perkins Junior. Carl remembers his first bike, an old used thing he got after years of wanting it during the time he and his daddy would go down to the Welfare Office and carry back that Government tote sack three miles to the plantation. "I don't know whether he's better off than I was," he says. "I remember many a night when the rain would rattle on the old tin roof at home,

and I'd say, 'Daddy, what was that?' 'Oh, son, that's just the rain,' or 'that's a cat scratchin' on the screen,' and I immediately went to sleep. Daddy *knew*."

"... And there's no question about it. It was God that brought me out of the bottle ..."

"Now, my boys' *momma* had to tell them."

Now Carl Perkins' favorite music is the kind he plays at home. His 14-year-old son plays bass. "He's really good," says the father. "He plays left-handed—the bass is strung up right-handed so he just turns it over and *whips* it." Mrs. Perkins plays piano, and as Carl says, "Music's been *my* life and it's got a special glow about it now when I can turn around and see my own kid and my own wife whippin' those licks in right behind me...At home is where I really enjoy my music. *There* I can really play it like I feel I want to. I can leave my toupee in the dresser drawer and my teeth on the bathroom sink and really *enjoy* it..."

"And there's no question about it. It was God that brought me out of the bottle. It definitely was God that gave me those four children and that good woman I've had for 22 years, and man, I can't see it any other way. I used to have my guitar and my talent—and my bottle—and I thought I didn't need nothin'. But I did, and He was there when I needed Him. And I hope that in the years I have left to me, I can do a little for Him—because *He's* done the *world* for me."

At the Mercury Records Show during the Second Annual Country Music Fan Fair, Carl Perkins is belting out "Mean Woman Blues." With a band of the best sidemen Nashville has to offer, he's bringing the audience alive for the first time in the show. Later, Marshall Fallwell, *Country Music's* staff photographer, reminds him of the fact that no doubt about it, he was getting a *reaction* in that crowd.

"Yep, you're right," he concedes. "I saw little girls in the aisles kind of *shakin'*. And y'know, fellas, that *pops it to you*." ■

Classified

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November.....	September 10
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COUNTRY MUSIC
Classified Advertising Dept.
500 Fifth Ave., Suite 1102
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Books

How to Put Together a \$25 Country Music Library

by Dave Hill



One of the measures of country music's success is the increasing amount of literature—magazines, newspapers, special performer profiles, songbooks—on the music and the people who make it. But such volume is confusing. Where do you go for the best information without spending too heavily? With the solution to this problem in mind, we have put together a basic, comprehensive library of books about country music. Together they will cost no more than \$25.

The backbone of the \$25 library should be a history-encyclopedia providing a broad view of the world of country music, as well as names, dates, and places. "The Country Music Story" is the best all-around volume of this sort, offering a solidly-researched history of country music from early "mountain music" to the Nashville Sound of the late sixties. Additional information is provided by the wealth of photos, and there is an index.

Two exceptional books about country music *today* are both on the library list, and they are both outstanding. "The Nashville Sound" and "Country Music: White Man's Blues" are, quite simply, the two best books ever written about country music today, the people who make it, the history behind it, and the world country artists live and work in. If you don't buy any of the other books, make it a must to get these two—there aren't any better around at any price.

No country music library would be complete without a biography of Hank Williams, and the excellent

"Sing A Sad Song," the only major Williams biography in print, has just come out in paperback. Another good biography is "Winners Got Scars Too," the very best of several Johnny Cash biographies. (It's full of anecdotes, such as the time Cash took a lemon pie off a cafeteria shelf, topped it with rich layers of shaving cream, then replaced it for some poor unsuspecting waitress to serve.)

Sometimes you find country music history where you least expect it. The excellent Jerry Hopkins biography, "ELVIS," contains a goldmine of information about Presley's early (and later) career as a country artist, as well as much information about other artists like Cash, Jerry Lee Lewis, and Carl Perkins, who all started out in the

country field about the same time. (Did you know Presley was a regular on the Louisiana Hayride two years before he had his first major rock 'n' roll hit?)

Another surprise is "Bossmen," which is a book made up of two biographies of men who are masters of their form of music, Muddy Waters (Chicago Blues) and Bill Monroe, bluegrass.

Finally, "Blacks, Whites, and Blues" places country music (especially early string band music and artists like Jimmie Rodgers) in the historical perspective of *all* American music.

Now it's up to you. You can have a country music library with as much (or as little) information as you need, and you won't need to mortgage your house to get it. ■

The Country Music Story (A Picture History of Country and Western Music) by Robert Shelton & Burt Goldblatt (Arlington House)	\$7.95
The Nashville Sound: Bright Lights and Country Music by Paul Hemphill (Pocket Books, paper)	\$1.25
Country Music: White Man's Blues by John Grissim (Paperback Library, paper)	\$1.25
Sing A Sad Song: The Life of Hank Williams by Roger Williams (Ballantine, paper)	\$1.25
Elvis by Jerry Hopkins (Paperback Library)	\$1.50
Blacks, Whites & Blues by Anthony Russell (Stein & Day, paper)	\$1.95
Bossmen: Bill Monroe & Muddy Waters by James Rooney (Dial, cloth \$5.95) paperback edition: Hayden	\$2.95
Winners Got Scars Too: The Life & Legends of Johnny Cash by Christopher Wren (Dial Press)	\$6.95

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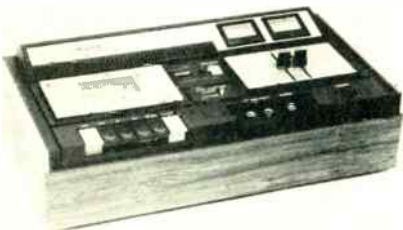
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Hi-Fi Corner

All You Should Know About Recorders and Tape



Stereo tape decks: Sony's open-reel TC-280 (above) and Akai's cassette CS-30D.

The oldest tape recording system uses *open reel* tape, where the tape winds off one rotating reel, past the "heads" that record the signal on the tape and later pick it up for playing, and then onto a second reel. Because open-reel recorders use wider "tracks" and higher speeds than other kinds of recorders, they can produce the best sound quality; and because of editing convenience and the ability to check the quality of a recording by monitoring off the tape an instant after a sound is recorded, open-reel has remained the favorite of hi-fi hobbyists and is used for professional recording.

Open-reel recorders usually work at several different speeds, including $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ Inches Per Second, with the higher speeds offering the best sound, and the lower speeds offering the lowest cost per hour of recording. Tapes

available range from 150 to 3,600 feet, with recording times going from a few minutes to a couple of days, depending on speed. The most common lengths are 1,200 and 1,800 feet, offering 60 and 90 minutes respectively.

Tapes range in price from about 69 cents to \$5 for 1,800 feet, and in general you get what you pay for. Stay away from the cheap, unbranded "white box" tapes. They are often intended for computer information rather than Johnny Cash, and can cause mechanical problems with your recorder in addition to not sounding very good. Probably the finest open reel tapes for home (and professional) use are Scotch 206 and 207; Maxwell UD and Sony 150 are also recommended.

For all its advantages, open reel tape does take some time and dexterity to load on a recorder, and to switch reels mid-program to play the second half of a recording, so the *cassette* was developed. A cassette is a small plastic box, containing two separate miniature reels of tape that can be loaded onto a cassette recorder in a second, even in the dark, even by a child, even in a moving car... and it can provide great sound.

Cassette recorders range from the \$29 portables, to expensive and fine-sounding component tape decks ranging from \$250 to \$500 and more. If your recording consists of making "dubs" from records or radio programs, a good cassette deck will offer all the sound quality you need, with much more convenience and a great saving in space over open reel.

Cassettes come in lengths ranging from ten minutes to three hours, with the 60 and 90-minute lengths the most common. The "C-90" is quite handy, because it can tape two whole record albums. The really long lengths, like the C-120

and C-180 are best reserved for the most expensive tape decks.

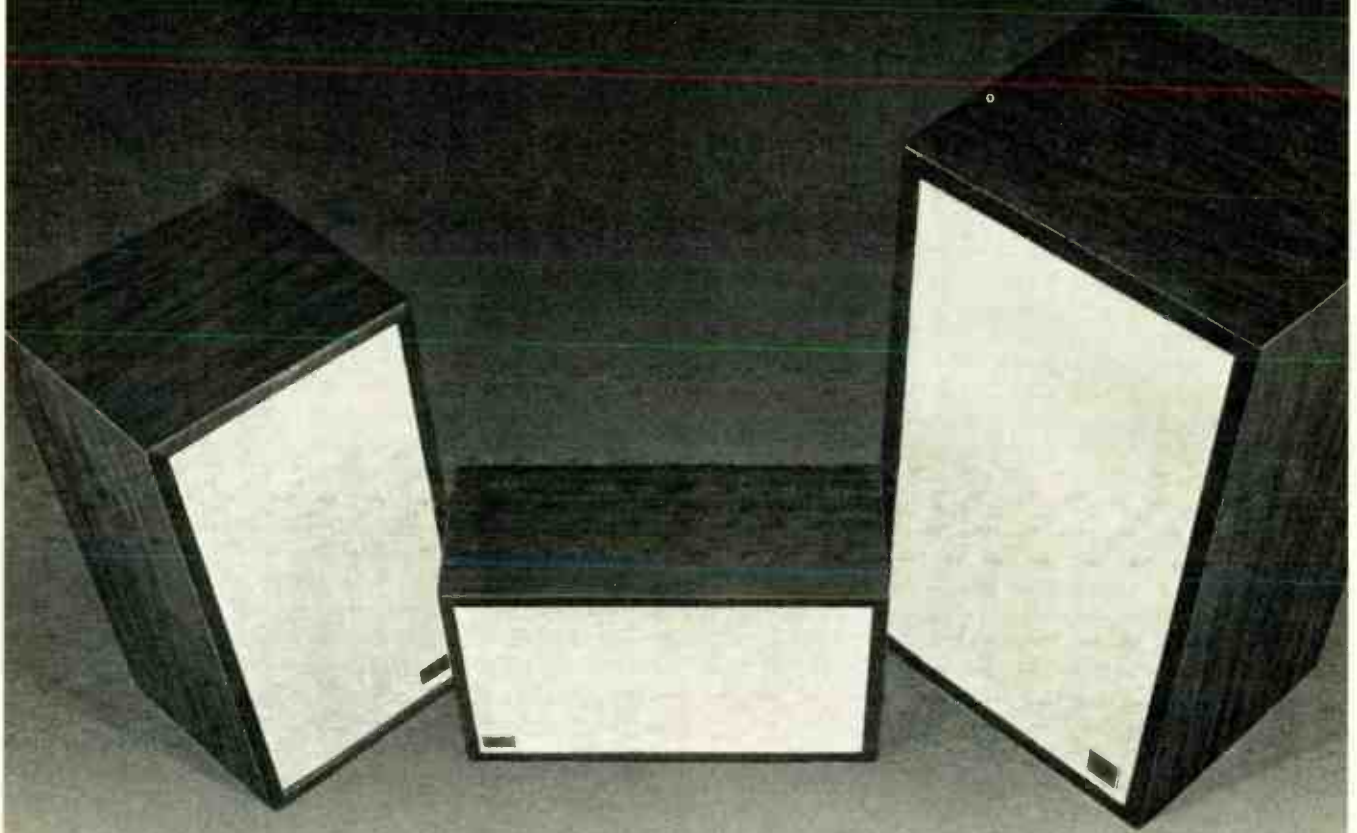
Cassettes range in price from 39 cents to \$4 for a C-60; spending less than a buck isn't advisable. Names to look for in the top quality range include Sony, TDK, Maxwell, Scotch, Columbia and BASF.

For the ultimate sound quality, look for "Chromium Dioxide" tapes, if your tape deck has a "bias" switch for playing it. The best known brand for Chromium Dioxide is Memorex, and it is also made by Sony, TDK, Maxwell, Radio Shack, BASF, Advocate, and Ampex. If you have an older machine that can't use Chromium Dioxide, you can pep up its performance with "Cobalt Energized" tapes, such as Scotch's High Energy and Audio Magnetics' Tracs Plus. In addition to special tapes, for optimum cassette performance, you will want a tape deck that uses the "Dolby System" of noise reduction, which all but eliminates the high frequency hiss sound that is particularly annoying on cassettes.

Eight-track *cartridges* have been around for about ten years, chiefly for use in automobile tape players with pre-recorded tapes. Recently, however, a number of home 8-track recorders have appeared, as have blank 8-tracks for personal recordings. While some of these are excellent products, 8-tracks are not really recommended for home recording because of the tricky editing and timing necessary to squeeze the music between the track shift points, where the sound stops for a moment.

If you *already* have 8-track in your car, it would make sense to record your own, if you think your nerves can stand it. You should have good luck with the recorders made by 3-M Wollensak, and the blank tapes from Scotch and Columbia. ■

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Fan Club Section

Many fan club presidents, as well as the co-presidents of the International Fan Club Organization—Loudilla, Loretta and Kay Johnson—have asked us for a special section in COUNTRY MUSIC devoted to Fan Clubs. This is our first step in that direction. For the next few months, we will run a listing of approximately 40 Fan Clubs, giving names and addresses of the club presidents.

Benefits for fan club members vary from club to club, but most often members receive:

- The latest news about an artist and his family.
- A complete listing of the artist's tour schedule.
- Lots of pictures.
- Information about appearances and concerts as reported by members of the Fan Club in a particular area.

Some fan clubs have picnics and "get-togethers" with the artist. And of course, at the 3rd Annual Fan Fair in Nashville, scheduled for June, 1974, some of the Fan Clubs will have dinners and shows.

If you want to join one (or two!) and support your favorite artist(s), just drop a note to the president and you'll be sent all of the information you need.

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Mrs. Frances Cox
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Arvada, Colorado 80002

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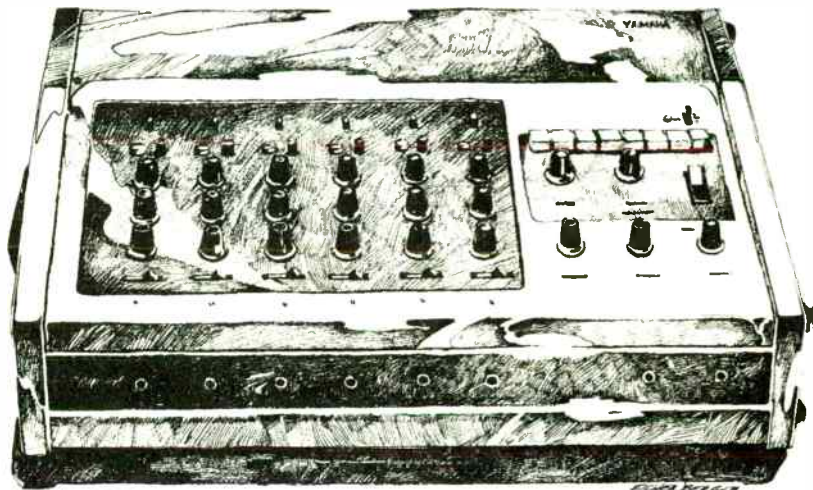
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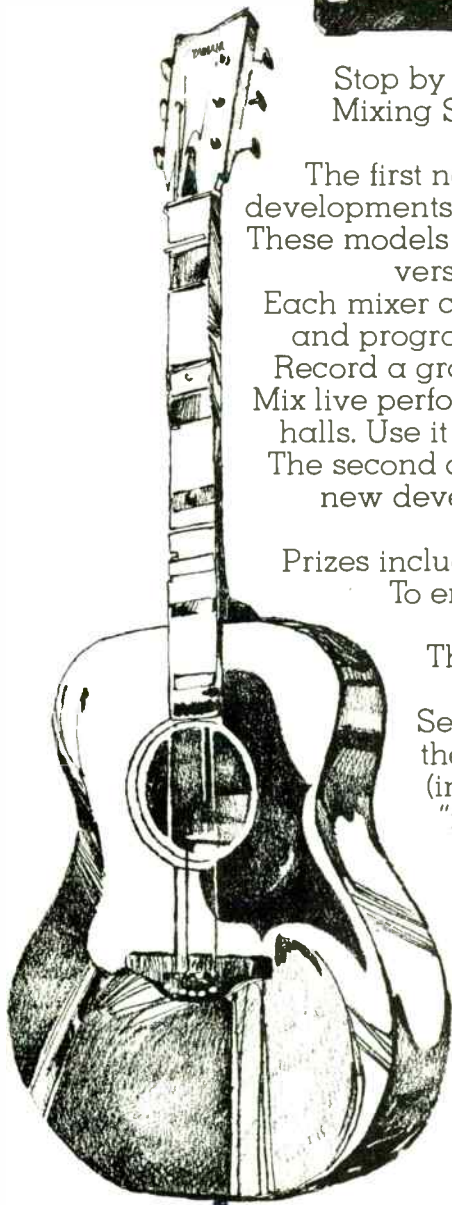
To find him, call collect (714) 522-9379.

Three big drawings will be held this year: June 29, September 28 and December 21.

See the new Yamaha mixers in action, and enter the Sweepstakes. There's no obligation involved (in any way) to enter or to win. Simply fill out a "name & address card" at any participating Yamaha dealer.

(For complete contest information, ask your dealer or write to Yamaha c/o Mixer Sweepstakes, Box 6600, Buena Park, California 90620.

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1. Completely fill out this official blank, have your salesman sign it, and deposit in the specially marked Yamaha Mixer Sweepstakes entry box.
2. Sweepstakes closes December 10, 1973.
3. Enter as often as you wish. Limit one prize to a family.
4. There will be one Third prize winner at each participating dealer which will be drawn at random from all entries for that dealer. All additional Third prizes plus the other prizes will be awarded in 3 separate random drawings from all entries on June 29, 1973, and September 28, 1973, and December 21, 1973. These drawings will be conducted by Promaton Center West, an independent organization whose decisions are final. All entries from every participating dealer will be eligible for all prizes.
5. First prize is a Yamaha Ensemble Mixing System Model 900. Second prize is a Yamaha FG-300 Folk Guitar. Third prize is a Yamaha Model 10 Flarmonica.
6. There are first prizes, 10 second prizes and 100 third prizes will be awarded at each separate random drawing.
7. Winners will be notified by mail. No substitutions for prizes are offered. All 339 prizes will be awarded. Liability for Federal, State or other taxes is winner's sole responsibility.
8. The odds of winning will be determined by the number of entries received.
9. No purchase necessary. Sweepstakes open to residents of the Continental United States. Employees (and their families) of Yamaha International, its advertising agencies and Promaton Center West are not eligible. Void in Idaho, Washington, Missouri, Wisconsin, Florida, and Georgia and wherever prohibited or restricted by law. All Federal, State and local laws and regulations apply.



2-way acoustic suspension speakers:
12" woofers.
1000 Hz exponential horn tweeters.
Capacity: 75 watts rms.
System resonance: 65 Hz.
Crossover: 2500 Hz.



Stereo FM/AM receiver:
150 watts IHF (50/50 rms).
4-channel decoder.
Hi, Lo filters.
Tuning meter.
Bass, treble, balance controls.
Tape, remote speaker switches.

Automatic changer:
Synchronous 4-pole motor.
Mag. cartridge with diamond stylus.
Damped cueing.
Anti-skate.
Adjustable tracking.



Individually, impressive.

Together, better.



Don't be fooled by any component's specifications. You can't hear them. No matter how imposing.

What you can hear is their effect. Especially if your stereo system's components aren't acoustically and electronically compatible. You could end up with infidelity, not high fidelity; with speakers that bleat or bellow instead of speak

Unless you're an audio expert, you may have trouble "marrying" even the finest components into systems that can play back the great sounds of your music sources without adding any sounds of their own.

So we've had our audio engineers prematch components for you. Into systems that give you the most music for

your money. The 1810 system shown blends our best for \$549.95*

Other Magnavox high performance systems start at \$329.95* And, while it's impressive to know their specs are all there, it's better knowing their components have been prematched by experts.

Not by chance.

Magnavox. You heard right.

*Minimum retail price in fair-trade states. Optional with dealer in other states.
Free FM/AM Station Guide. Write to: The Magnavox Company, Stereo Components Dept., 1700 Magnavox Way, Ft. Wayne, Ind. 46804.