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COUNTRY MUSIC

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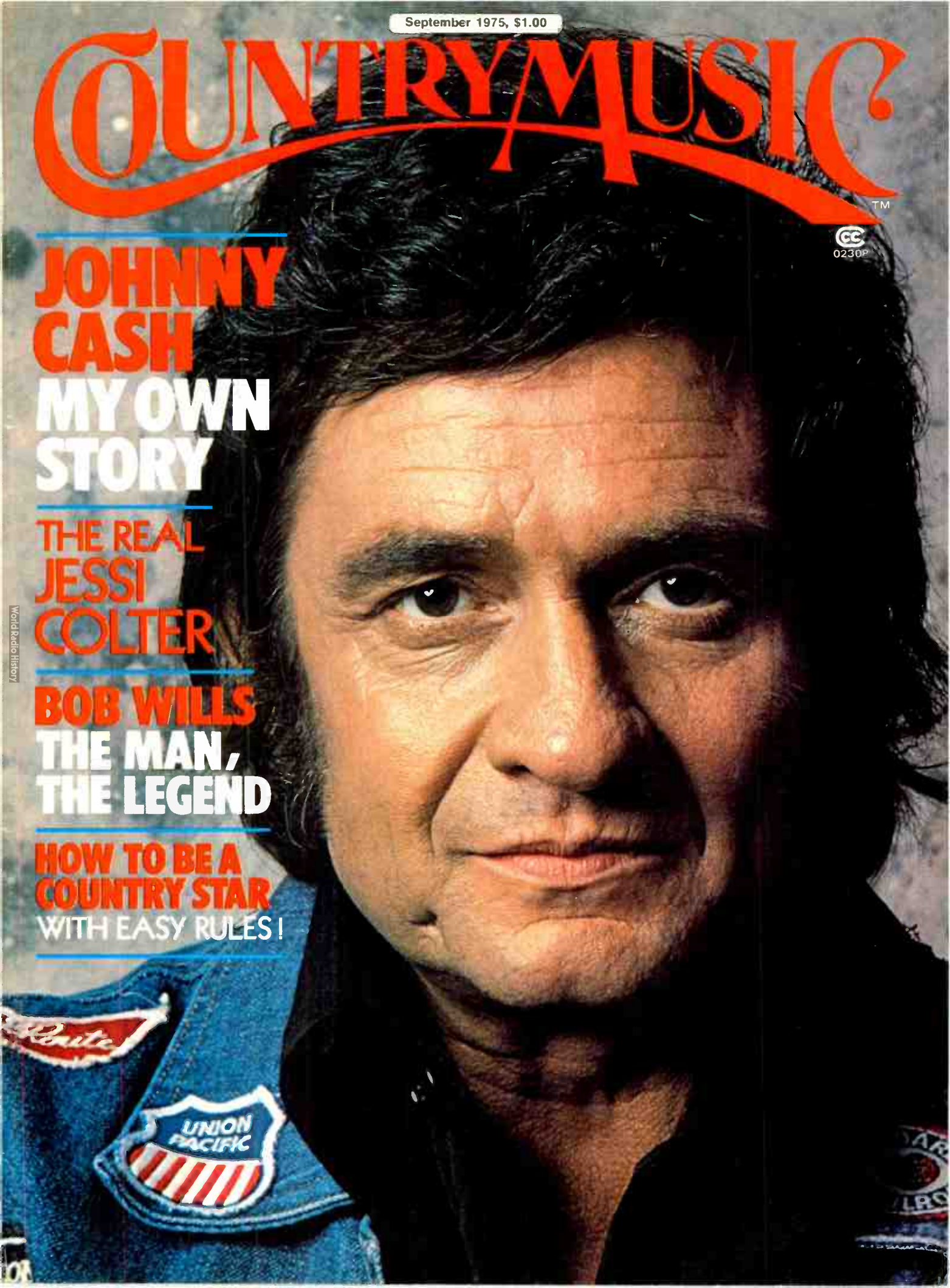
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Letters

For the first time in my life I am writing to a magazine. My reason? To express my heartfelt gratitude to you for writing such a great article featuring such a great guy—Roy Rogers. As one who spent my Saturday afternoons of childhood wrapped in the adventures of Roy, Dale, Gabby, Pat, Trigger, and Bullet, I can fully appreciate the awesome feelings experienced by J.F. Young and Snuff Garrett.

After reading the article, I felt a lump in my throat and a tear in my eye as it once again so starkly revealed what our children are missing and what we were fortunate enough to have had. Roy has given so much to so many that one dares to hope for more, wonders if he would not even be imposing to ask more from Roy; however, nothing would give me greater pleasure than to be able to take the hand of my five year old son and enter a local theater some Saturday afternoon in the near future to once again see Roy Rogers, the King of the Cowboys.

EUNICE FLETCHER
HUNTINGTON, W. VA.

I have an idea about something that would be good for your magazine. Have the names and addresses of country music stars. Well, what do you think?

ROSS ANDREWS
MUSCLE SHOALS, ALA.

Well, we think that's a fine idea, but then we don't quite know how the stars would like it. But if you want Conroy Titty's phone number, just turn to page 45.—Ed.

Well, fellow readers of COUNTRY MUSIC, Dave Hickey has done it again! After turning out such a fine story about old Porter, Dave went out and wrote about deep in the heart of Texas, at the Armadillo in Austin. He made me feel downright jealous that I'm stuck up here in New England, where most people think that George Jones plays second base for the Cubs. Without a doubt, Austin is becoming one of the new culture centers for country mu-

sic, skipping the steel guitar and "Schmaltz" route that Nashville unfortunately took.

One little criticism on Mr. Hickey's article that I feel I have to make is the way he seemed to cast Gram Parsons and his music off to the side. Without a doubt, the belated G.P. should get a little more mention and credit for his accomplishments than Dave allowed. Not only for Gram's fine singing qualities, but also for his haunting lyricism, which makes him out to be a lot more than one of "those lonesome L.A. cowboys."

Incidentally, I'm happy to report that after seeing the Commander in concert up here in Connecticut, Billy C is fully recuperated, putting his voice and pelvis into full gear. Also, that my father is still playing his old Hank Williams records and that to enjoy country music all you need is a pair of old levis, a couple sixes of brew (any brand acceptable) and an open friendly outlook, one that most people who enjoy our music have.

Let me close by thanking Dave Hickey for his fine article and also COUNTRY MUSIC magazine, which continues to cover all the aspects of this true American art form. To use that old cliché, "keep it country."

MARK MARUSA
BRIDGEPORT, CONN.

In the past few years it seems to me that many country songs have become more and more sexually suggestive to the point that it sickens and offends me very much. As the mother of two young, impressionable children I find that I am often embarrassed and shocked by certain songs we are hearing on country radio stations these days. It has gotten to the point where I have had to either change the station or turn off my radio completely because of those certain songs that I feel are not healthy for young ears to hear. I am not a religious fanatic or some kind of self-righteous nut, but I do believe in a common decency for the sake of our youth. After all, they are the future leaders and molders of our country and yes, even

country music. And let's face it—music is an extremely powerful medium for expressing ideas and ideals, good and bad, and our young people are its most impressionable listeners.

If the country music industry must continue along its present course, then maybe it ought to set up a censorship system such as the movie industry has done by rating songs-G, PG, R, and X. Absurd as it may seem, it could very well help to protect we listeners who do not appreciate some of the offending, degrading country songs that are coming over the air waves today.

MRS. J. A. BROWN

I am a new reader of your magazine and am pleasantly amazed that you have managed to both capture the authenticity of country music and put out a slick, commercial yet non-offensive publication. You present a wide variety of material to appeal to the varied interests of your audience, insult no one's intelligence, know how to reach us urban converts to the genre (without, I believe, turning off the native musicians and audiences), and far, far outclass the only competition I can find, *Music City News* and a waste of paper known as *Country Music Beat*. Congratulations. (Some of your articles over-editorialize a bit, but it's bearable, and this is a letter of thanks.)

CAROL ANDERSON
NEWARK, N.J.

I enjoyed your story on Anne Murray, but your interviewer made some errors in spelling and pronunciation of some of the Canadian artists mentioned. It's *Juliette* and *Gene MacLellan*. The blind country singer she spoke of who introduced her to country music is *Fred McKenna*. These country artists are very well known in Canada. Incidentally, Canada's pride and joy is Stompin' Tom Connors who has won the Best Male Country Vocalist award (the Juno) for the past five years in a row. I would like to see you do a story on him.

FRED O. DIXON
PERTH, ONTARIO

People on the Scene

Ernest and Olene Tubb Separate
Marty Robbins Quits The Track
Conway Twitty Sings For Spacemen

by AUDREY WINTERS

Tanya Tucker really *is* an Elvis fan. She says that she catches every Elvis show she can, and that furthermore she has hired **James Burton**, Elvis's outstanding guitar picker, to arrange her music. Here's something of what Tanya has to say about her idol: "I learned how to move by watching him. I'd never seen a girl imitating him, so I thought I'd try as soon as I could get up the nerve. I had to wear clothes that fit tight, such as leather or clothes that look like leather. I can't imitate him in a dress, and it doesn't seem fitting to sing his songs dressed in ruffles and lace." How true.

Divorce is in the news again this month. Recent additions to the ranks of divorcees include **Lefty Frizzell** and his wife Alice; **Johnny Duncan** and Betty; **Tommy Cash** and Barbara; **Narvel Felts** and his wife; and **Ernest Tubb** and his wife Olene. The Tubbs are getting legally separated, their 26-year marriage ending when E.T. moved into a motel, claiming that his wife was sick and in need of help. The split came about, it seems, because of hard times: After their accountant put them on a budget due to a large outstanding debt to the Government, E.T. says that Olene "was never happy. That's when I had to leave home."

Hank Williams, Jr. is also in the divorce process, and Hank's living at a new home in Cullman, Ala. He had a birthday party there recently, right after coming back from Alaska, where he killed a 700-pound Grizzly.

Even with all this divorce going around, **Tammy Wynette** is still singing "Stand By Your Man." At a recent concert in Montgomery, Ala. Tammy dedicated the song to **Cor-**



Marty Robbins, ex-race car ace



Ernest Tubb: Divorce after 26 years

nelia Wallace, who was in the audience with her crippled husband **Governor George Wallace**. Tammy is behind the Governor all the way, and she appears at every Wallace-connected concert she can make. It works both ways, too. When Tammy was stopped and ticketed for speeding recently, she used her one phone call to get in touch with the Governor's secretary. Naturally enough, she was released within minutes.

Marty Robbins has finally decided to quit racing his car. He said that it was too expensive to repair the damage to his car after a recent accident. It's also reported that Marty began to get worried about the effects of his accident when he was having a period of dizzy spells, during which he'd check himself out by trying to remember all the words to "El Paso"... When **Freddy Fender** was playing a date in Birmingham, Ala., somebody

quite weird raided his motel room. They stole all Freddy's underwear, his socks, and his toothpaste... **George Jones** and the Jones Boys have formed their own softball team. Their first engagement was against a team of 10-year-olds in Farmington, New Mexico. The kids won. "We had to let them win because they lived there," said George, "and besides, how would it look for a bunch of grown men to whip a bunch of kids?"... **Roy Head** got the idea for his song "Most Wanted Woman In Town" when he visited an old girl friend. During his stay—some three or four hours—three guys dropped by to visit and six others called her on the phone... **Jerry Lee Lewis** seems to have a bad time with his airplane. The latest incident came when he was forced to land at a small unattended airport near Savannah, Tenn., blowing one tire and damaging three others. Off-duty state troopers took

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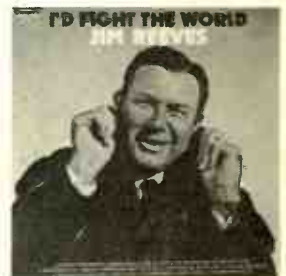


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the Killer and his retinue home to Memphis. Jerry Lee has been in the news about another incident, too. He poked a waitress with a fiddle bow in a Memphis restaurant, and got fined \$25. The waitress was also fined \$25—for breaking the fiddle bow.

Banjo virtuoso **Earl Scruggs** has been selected Artist of the Year by the Institute of High Fidelity. In addition, Scruggs has been selected to appear in the next edition of **Who's Who**, the national listing of notable people in the U.S. . . . Metro Detective Tommy Jacobs and Warren Causey, writer for a Nashville newspaper, have co-authored a book on the murder of **Stringbean** and wife Estelle. Jacobs is one of the detectives who worked on the case . . . **Kris Kris-**

tofferson will star in a new motion picture titled "The Sailor Who Fell From Grace With The Sea." English actress **Charlotte Rampling** turned the picture down because she wanted actor **Robert Redford** for her leading man . . . **Carol Lee Cooper**, ex-wife of **Rev. Jimmy Snow**, is marrying **Glen Davis**, musician with the Opry. Carol Lee has her own group of back-up singers and sings harmony on most of **Conway Twitty's** recording sessions. She is the daughter of **Wilma Lee** and **Stony Cooper** . . . Capricorn Records are on a giant promotion plan for **Johnny Darrell**. Johnny has recorded some of the biggest songs in the country and pop field, but was always covered by a bigger artist in another field. He recorded "Green Green Grass Of Home" and "Ruby

Don't Take Your Love To Town" . . . Country music has lost three veteran Opry performers in recent months. They include **Claude Lampley**, the original banjo player for The Fruit Jar Drinkers; **Edward Walton**, who performed with Dr. Humphrey Bate and his Possum Hunters and the Crook Brothers; and **Robert Ed Hyde**, fiddler for the Grand Ole Opry Square dancers for over 20 years.

Lampley, who was 79 at the time of his death in Nashville, appeared regularly with the Fruit Jar Drinkers for 50 years until ill health forced him to retire last year. The Fruit Jar Drinkers was one of the Opry's oldest instrumental groups.

Edward Walton, who joined the Crook Brothers after the death of

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Dr. Humphrey Bate, last appeared on the Opry in October. He too was 79 when he died in a nursing home in Gallatin, Tenn.

Hyde, a resident of Nashville since 1943, succumbed to leukemia at Nashville's Vanderbilt Hospital.

Tommy Jennings, younger brother of **Waylon Jennings**, is recording for Paragon Records and has his first single, "Make It Easy On Yourself." Tommy also produces sessions for the new Nashville-based label... **Jimmy Bryant**, country-jazz guitarist, often called "the fastest guitar in the west" and partner **Speedy West** are planning a comeback after tremendous success in the '50's... Remember **Mundo Earwood** and "Behind Blue Eyes"? Well, he's back on the

scene recording and signed a writers agreement with Makamillion Music, **Charlie Rich's** publishing company. **Mundo** lives in Houston and entertains at a night club there... **Dolly Parton** was issued personalized (1-DOLLY) license plates from the Department of Motor Vehicles to stimulate the sale of personalized plates statewide... **Diana Trask** has recorded a series of radio spots for the U.S. Department of the Interior, to be aired nationwide. The music will become the official theme song for the Interior Department... And **Conway Twitty** (who's just formed his own record label, Twittbird Records, to be distributed by MCA), has recorded "Hello Darlin'" again—in Russian! As we went to press, the song was scheduled to be played when

the Russian and American astronauts succeeded in having their respective space vehicles meet above the earth in July... **Billy Grammar** has resigned with Monument Records after a 15-year absence. On a recent WSM broadcast prior to his Opry appearance, Billy said that we must clean up the lyrics in country songs. Billy thinks it's a shame that "the pornographic business has hit country music," and added that "country music is becoming a smutty world."

Well, at least he doesn't have **Loretta Lynn's** problem. In a recent interview, Loretta said, "I don't approve of affairs. I write about them and sing about them, but I don't go for them. Why, I wrote a song the other day that was so dirty I had to close my eyes to sing it." ■

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Ann Arbor Msc., Ann Arbor

Hewitts Music, Dearborn

Grinnell Bros., Detroit

Hanna's Music, Petoskey

Carlys Music, Ypsilanti

MINNESOTA

Bemidji Music, Bemidji

Cervins Music, Brainerd

Olsons Music, Fergus Falls

B. & J. Music, Int'l Falls

Witherows Msc., Little Falls

Hamilton Music, Dwatonna

Treastman Msc., Richfield

Band Shell, Worthington

MISSISSIPPI

Mississippi Msc., Biloxi

Wallick Msc. Co., Greenville

Mississippi Msc., Hattiesburg

Barnette Msc. Co., Jackson

Mississippi Msc., Laurel

Heards Music, Natchez

Whits Music, Tupelo

MISSOURI

Strub Music, Bridgeton

Shelbime Msc. Co., Girard

Missouri Band, Columbia

Jenkins Music, Kansas City

Musville, Maryville

Eshelms Msc., St. Joe

Ludwig Music, St. Louis

Springfield Msc., Springfield

W. Plains Msc., West Plains

MONTANA

Trekiewep Msc., Butte

Carlson Music, Great Falls

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NEBRASKA

Knowles Piano, Beatrice

Tom's Music Hse., Fremont

Molzer Music, Lincoln

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Hospe Music, Omaha

Geiger Music, York

NEVADA

So. Nevada Msc., Las Vegas

Music West, Reno

NEW JERSEY

Mobil Msc. Man, Glen Rock

Baton Msc. Inst., Trenton

Chopin Music, Trenton

NEW MEXICO

Mays Music, Albuquerque

Phillips Hse. of Msc., Clovis
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McNeil Music, Cortland

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Ryders Music, Elmira

Triads Music, Glen Falls

Sam Ash, Inc., Hempstead

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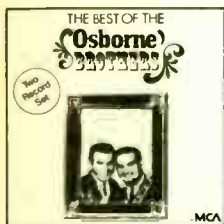
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BILL MONROE (G)
The Gold Rush/Blue Moon Of Kentucky/Close By/Memories Of Mother And Dad/Is The Blue Moon Still Shining/Kentucky Mandolin/I'm Going Back To Old Kentucky/Footprints In The Snow/The Little Girl And The Dreadful Snake/Highway Of Sorrow/Uncle Pen/Let Me Rest At The End Of My Journey/Blue Grass Twist/It's Mighty Dark To Travel/Roane County Prison and more!



WEBB PIERCE (D)
In The Jailhouse Now/Wondering/I'm Walking The Dog/Slowly/More And More/Honky Tonk Song/Backstreet Affair/Love, Love, Love/Missing You/There Stands The Glass/I Ain't Never/Is It Wrong(For Loving You)/I'm Tired/Walking The Streets/Don't Do It Darlin'/Tupelo County Jail/Alla My Love/That's Me Without You/I Don't Care/It's My Way



MEL TILLIS (H)
Detroit City/At The Sight Of You/Honky Tonkin'/Yours Love/Little Ole Wine Drinker Me/Ruby(Don't You Take Your Love To Town)/All Right(I'll Sign The Papers)/ How Come Your Dog Don't Bite Nobody But Me/Too Lonely, Too Long/It'll Be Easy/Life Turned Her That Way/Who's Julie/Half Laughing, Half Crying/Sweet Mary And The Miles In Between and others!



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COUNTRY NEWS

NASHVILLE MEETS "NASHVILLE"

Music City makes it in the movies



Ronee Blakley, Barbara Baxley and Henry Gibson in Robert Altman's "Nashville."

"Nashville," the Robert Altman movie set in country music's headquarters, has finally brought the world of country music to the big box-office movie league. And like Altman's best-known previous work, "M*A*S*H," it has accomplished two things: First, it has brought a new and very entertaining level of something like realism to a myth-laden national institution (in this case, country music) and done it well enough to captivate an awful lot of moviegoers. Second, it has, predictably, stirred up some controversy within that institution. That is, "Nashville" seems to have put a few noses out of joint in Nashville. In setting his vision of America

in Nashville and mixing reality and fiction so well (by using Nashville pickers and shooting exclusively on location, for example), Altman has come just close enough to home to make his vision seem very real. That's great for most of us, and it's a significant achievement for Altman and his crew, but it's disturbing for people who think they see themselves and their home in the movie, and don't like it.

Consequently, while "Nashville" was receiving accolades from the big film critics in New York and getting pegged as one of the best movies of 1975, the Nashville *Banner* printed a front-page story attacking Altman

and his movie. A sample of the prose: "The movie . . . pictures country music entertainers as gushy phonies and portrays Southern lifestyles in less than complimentary tones."

Altman's reply, again carried on the front page of the *Banner*, was quick in coming. The film, he said, "is definitely not a put-down of country music . . . You people in Nashville are trying to do to 'Nashville' what the Army tried to do to 'M*A*S*H.' They said it was a direct slam on the Army. Who cares? Look how many people have gone to see it once, twice, three times. It's even a TV series."

Thereafter, confusion on the subject ran wild. After attending a screening of the movie, one record company executive commented that the film is "a documentary of Nashville and country music, slightly exaggerated for humor." Lloyd Green, who appears in "Nashville" as a sideman in the fictional Barbara Jean's band, said, "It was an entertaining movie, but it wasn't Nashville. That wasn't country music today, do you think?"

Richard Baskin, musical director for "Nashville," disagreed. "We were in the Grand Ole Opry using every musician who plays on the Opry every Friday night, and I told the musicians to do absolutely nothing that they don't do every Friday night. So if that's not country . . ."

Tennessean writer Eugene Wyatt commented: "Almost everyone can enjoy Robert Altman's spectacular new movie 'Nashville.' Even for those so dense as to miss all but the music, or all but the broad humor, it would still be worth more than most movies . . . It might well be judged one of the landmark efforts of the art."

Bill Hance wrote in the *Banner*:

"Nashville" is a good movie and for movie freaks, it may be a double shot... But the music stinks."

And so on, until "Nashville" Assistant Director Alan Rudolph could say truthfully to the Nashville press: "You people have made this the biggest movie in the South this year. That's something we couldn't buy."

Does "Nashville" portray country music entertainers as "gushy phonies?" Well, no. Both the script and the actors in "Nashville" come so close to the reality of Music City that the sense of *déjà vu* is almost eerie: the characters go beyond the convenience of stereotypes. They're human, and they're beautifully drawn. Henry Gibson's old-line country star, Barbara Harris's girl up from the sticks, Ronee Blakely's fragile Queen Of Country Music, Keith Carradine's cold superstud pop star, Geraldine Chaplin's ridiculous British reporter—they are all little masterpieces of characterization.

Does the music stink? Well, no. Altman and Musical Director Richard Baskin used their actors and actresses to sing, and many of them aren't singers, but it really doesn't matter because the feel of the music is there: more than any other movie, "Nashville" reveals an amazingly true cross-section of country music good *and* bad, all of it recorded live and on location. There are some brilliant musical moments, and Ronee Blakely could sing birds out of trees.

Does "Nashville" put down Nashville and portray Southern lifestyles in a negative light? Well, no, not exactly. It portrays American politics and some of the nastier sides of the music industry—the dishonesty, the ambition, the hardness, the cheating—in complicated shades of gray-going-on-black, with humor and music. It tumbles a crazy array of characters together in the context of Nashville during a political campaign and watches them react against each other in a masterfully choreographed dance towards the film's harsh con-

clusion. In this way it is larger than life, but it also catches the essence of Nashville as a crossroads, a meeting place of disparate cultures dominated by the good old boy ethic of Southern life. Try going to a big Nashville recording session sometime: You're just as likely to find a New York lawyer, an English journalist, an L.A. groupie and a big rock & roll star as you are likely to find just a dozen good old boys getting together to pick. And you'll see how the good old boys react—hostile, flattered, naive, exploitive; jealous? Amused?

The point is that Altman and his people have attempted a heroic task here. They have tried to present an almost insanely complex set of relationships (most of them incestuous, as many relationships tend to be in Music City) while also getting down to gut level with country music and exposing the cultural workings of American politics. They have succeeded, and produced a movie that works so well, and on so many levels, that it's almost impossible to digest on one viewing.

The fact that "Nashville" is "larger than life" makes it both more and less than a documentary, which it never claimed to be in the first place—more in the sense that it has the dynamic of a dramatic event, complete with artistic license, less because Altman's characters are universally "colorful" and his vision of the country music scene seems curiously dated. The country music scene in "Nashville" is the *country* music scene—the Tootsies, the hippie-hating Opry stars, the stars giving all for their fans, the barrooms and honky-tonks, the atmosphere of a place where everyone knows the rules even as they break them. There is little of the "new" Nashville, a country-pop affair that has more in common with L.A. and the wide world of AM radio, than it has with the life ten miles into the country from Music Row. But that's OK. We should be grateful that someone as talented as Altman has taken on the task of exploring the guts of country music before it all vanishes beneath waves of TV culture.

And we should be grateful that the movie exists. Once you've gotten past trying to figure out whether Ronee Blakely really *is* supposed to

be Loretta Lynn (and if so, *is* she really like that?) or whether Scene X *could* happen in the real-life Nashville, you should be able to conclude that the feeling is there, and relax into the best movie ever made about country music.

Robert Altman told me that it was never his intention to put down Nashville, or country music, or the South. After seeing his movie, I believe him.

PATRICK CARR

Judge gives Elvis his money back

Elvis Presley never has led what could be called an ordinary life, even for a star, and his latest deal, which involved the reclusive Elvis and even more reclusive Robert Vesco, the financier who is fighting extradition from Costa Rica to the U.S. on a charge of making an illegal campaign contribution, can only be called bizarre.

It all started last fall, when Elvis' attorneys began negotiating to buy Vesco's luxury 707 jetliner for \$1.5 million. In February, after agents had put down a \$75,000 deposit, Elvis received an anonymous telegram from Panama threatening to hijack the plane. Presley's attorneys said Vesco was behind the threat, and asked to back out of the contract, but Vesco wouldn't go along, so the whole dispute had to go to court where a New Jersey Superior Court judge finally ruled in Elvis' favor early this summer.

According to a United Press International report, David N. Ravin, Presley's attorney, said he was "delighted" with the judge's decision, and he said that the judge realized that "there was a very real threat that Vesco might attempt to hijack the jet if it landed outside the U.S."

"I'd be damned if I'd let Mr. Presley buy a plane, fly it somewhere and have to walk back," Ravin told UPI.

The 707, meanwhile, has been turned over to Pan American Airways for \$700,000 in back debts.



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ABC TO AIR OPRY SALUTE

ABC-TV is planning a 90-minute special saluting the Grand Ole Opry's 50th birthday to be broadcast sometime during Thanksgiving Week. Radio's longest running weekly program will also be the subject of a special illustrated history, to be published in the fall by Harry N. Abrams Inc., a New York art book publishing house. In addition, the Opry is hosting a more elaborate version this year of its own annual birthday party, traditionally held during Nashville's DJ Convention in October.

The Grand Ole Opry began Nov. 28, 1925, when announcer George D. Hay gave it the name. Prior to that it was an informal, weekly gathering of amateur pickers and singers who came to WSM's Nashville studio to entertain on Friday nights for the rural audience.



"Jumpin' Jimmy" Rice kicks up his heels at a benefit for Tootsie Bess, the Orchid Lounge lady, who is seriously ill. Nashville folks turned out en masse to perform at the benefit.

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Rain makes Hoopty Doo a Hoopty doesn't



PHOTO: THE GREASE BROS.

Loretta and her daughters didn't let the rain stop them from riding in the Hoopty Doo parade.

Since the local economy would ultimately benefit from the opening of Loretta Lynn's new dude ranch in Humphreys County, Tennessee, the Chamber of Commerce of Waverly, the county seat, agreed to help out by promoting a three-day festival throughout the area. The theme, of course, was music, and talent shows, square dances, and street corner concerts were planned. Fish fries, arts and crafts and industrial exhibits, and a parade down main street were in the works. Furthermore, the inexhaustible Ms. Lynn would herself appear in two concerts at the high school athletic field. The Waverly Chamber of Commerce was mighty pleased.

Unfortunately, circumstances prevented the so-called Humphreys County Hoopty-Doo Holiday from

becoming a roaring success and the overflow crowds never materialized. Rain or the threat of it kept some people away. Others didn't think it necessary to spend \$4 a head to see Loretta perform since she's regarded more as a neighbor than a superstar in that neck of the woods. Still more people didn't even hear about it since the promotional budget was largely devoted to the manufacture of free souvenirs such as 10-inch plastic keys to the county that doubled as ice scrapers.

The festival began on a Thursday. The first thing that went wrong was the reluctance of many performers to entertain on street corners. They wanted to perform at the talent contests, which were part of another promotion involving the Grand Ole Opry's 50th Anniversary. The logic was plain: inside the auditoriums where the talent contests were held, there was a chance a recording executive, disk jockey or booking agent would see you. So, street corner minstrels were seldom seen in Humphreys County during the Hoopty-Doo Holiday, except for a couple guitar-strumming hippies who, it seems, never gave up.

The first of two Saturday concerts featuring Loretta Lynn was rained out, but not before the 129th Army Band of the Tennessee National Guard dazzled the audience of 400 with a tribute to American music. Comprised of many Nashville studio musicians, the band breezed through

a well-planned set of rock, country and pop tunes before the clouds burst.

When the concert moved inside the high school auditorium, Loretta took the stage and chastized the citizens of Humphreys County for not supporting the Hoopty-Doo holiday in greater numbers. Then she ran through a dozen or so of her hits and bowed to demands to sing "The Pill," but not before delivering another lecture on its merits.

RICHARD NUSSER

Meridian gets Jimmie Rodgers museum

The annual Jimmie Rodgers Memorial Festival climaxed this year with the dedication of a museum housing memorabilia from the career of the singer and composer regarded as the Father of Country Music. The week-long celebration is held annually in May in Rodgers' birthplace, Meridian, Miss.

The museum is a replica of an old time clapboard railroad station, carrying out the theme of many of Rodgers' songs as well as his earlier vocation as a brakeman.

The concerts featured Ernest Tubb, Pee Wee King, Redd Stewart, Waylon Jennings, Bill Monroe, Moe Bandy, Leona Williams, The Collins Sisters, Jimmie Skinner, Hank Snow, Hank Locklin, Bill Anderson, Lonzo and Oscar, Charlie McCoy, Don Williams, Tony Douglas, Don Gibson, O.B. McClinton, Linda Plowman, Dick Curless, Ray Griff and The Bill Black Combo—a sampling of every conceivable style of country music being heard today, and a line-up appropriate to Rodgers' memory, since The Singing Brakeman is credited with introducing everything from jazz licks to honky tonk into country's musical vocabulary.

James Charles Rodgers died May 26, 1933, in New York City's Taft Hotel, during a visit to the city for a recording session. He was 36 years old.

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ACE's Memphis marathon - a benefit for Ma Bell?

A quick telephone call to Nashville confirms it—two days after its first fund-raiser, the Association of Country Entertainers (ACE) finally has a working telephone.

"We were going to turn that telephone on one way or another," said ACE chairman George Morgan, the prime mover behind the organization's first music marathon in Memphis early in May.

How long the phone remains connected is another matter entirely. Despite a publicity blitz, a city already crowded with visitors to the annual Cotton Carnival, and a heavyweight lineup of performers—including Grand Ole Opry standardbearers Roy Acuff, Bill Carlisle and Minnie Pearl, as well as Tammy Wynette and Freddie Hart—the expected crowds failed to appear at the fund-

raising concert in Memphis.

"They're staying away in droves," said Morgan 15 minutes before the four-hour show began. Less than 5,000 people gave the 12,000 seat Memphis Coliseum an overwhelmingly empty look.

"It's the rain," said Opry performer Jan Howard, sounding a despondent note as the first country performers reached the stage. "People aren't going out in the rain."

"It's Thursday night," said another performer. "Memphis is the biggest country town in the world, and country people don't come out on Thursday night in the rain for nothing."

Stormy weather and Thursdays weren't the only problems facing the fledgling association's first venture onto the big-time concert circuit.

ACE members—who have taken a stand against performers who drink too much during concerts—found themselves in the embarrassing position of having to literally carry their headliner on and off the stage.

Faron Young had to be assisted up the stairs to the stage by four other people, forcing O.B. McClinton, who had preceded him, to jump off the stairs while making his exit. And, while the other stars had limited their acts to four or five songs, Faron sang and sang and sang, ending up doing imitations of Sammy Davis Jr.

and Dean Martin. After about the eighth number, the audience began to leave in droves (Faron was the last act), followed by Faron's band.

Backstage, George Morgan turned to Doyle Holly and said, "Doyle, get him off any way you can, get him off." Finally, Holly, accompanied by Morgan, had to "escort" Young off-stage. Faron was still singing at the time.

"Jesus," one disgusted performer remarked, "This is going to shoot the hell out of our reputation before we even get off the ground."

Nonetheless, the concert netted \$8,000 for ACE, and the money will go for operating expenses for the organization's Hendersonville office, which will house offices for a secretary and a public relations and management consultant Wally Nichols. And, ACE is planning more shows.

"I think this is going to be an annual thing," Morgan said of the Memphis show. "ACE is being accepted more with country entertainers and I think we're gaining momentum. I don't think the fans know who we are yet, but we've gotten good press coverage and this show is one way we can remedy that."

Other performers included O.B. McClinton, Wilma Lee and Stoney Cooper, Jimmy C. Newman, Del Wood, Joe and Rose Lee Maphis, Arlene Hardin, Charlie Walker, Penny DeHaven, Donna Darlene and Shot Jackson, Marion Worth and Jim Glaser.

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KNEW brings country to S.F. Bay Area

"You don't have to be a country bumpkin to like 'Country Bumpkin' "

One of the best ways to succeed is to attempt something everybody tells you is impossible: climb Mt. Everest, invent a pistonless engine, or a wireless telegraph. Now, big corporations are seldom the most daring entities in the world, but the Metro-media Corporation is currently engaged in succeeding with the impossible in the San Francisco Bay Area, where KNEW, against all odds, has become a successful country station.

Mind you, we've had country stations here before. KEEN in San Jose was doing all right for a while, but they got cold feet and started playing the Carpenters more and more. KSAY was a really wonderful station, but its owners went broke and got impatient, so it went under. If you live far enough north, you can get KRAK out of Sacramento, but it's not really a very interesting station.

And so, a few days after KSAY went out of business, KNEW, which had formerly featured rock oldies and Don Chamberlain's controversial "California Girls" program went to an all-country format. Today, a year later, they are looking at Pulse ratings that make them out to be number one on weekdays from 10 a.m. to 3 p.m., number one on weekends by significant margin, and in the top five the rest of the time.

Of course, everybody knows that the San Francisco Bay Area is too sophisticated for such cornpone as country music, right? "No way," says Program Director Mikel Hunter Harrington. "We tried a more progressive country format, and the listeners just couldn't go with it. Of course, there's no history of a country station in the area, so over the last year, with our oldies weekends and so on, we've been sort of educating the audience in twenty years of country history over the

space of a year."

"We've got more youthful exuberance than most country stations," Harrington says. "The audience is a little more sophisticated, but we find that our high-energy approach to the music and our positive attitude keeps them listening. Our whole staff is young, involved with the listeners and the music, and people respond to that. Moreover, when people talk about the Bay Area, they tend to forget that the East Bay, which includes Oakland, where KNEW is based, also

includes places like Hayward, Contra Costa, and the wine country of Sonoma County, all places where hard working, country music-loving people live. We respond to them, too

"Hey, look," says Harrington, "we're proud to be country. We're not going to apologize for being country. I don't turn KNEW down at stoplights, and although I like all kinds of music, I was born and raised in North Carolina, and I'm not going to try and hide it. If we've done anything in the past year, it's proving that you don't have to be a country bumpkin to like 'Country Bumpkin.'"

It's rare that you see a radio station create an audience where there didn't seem to be one before. It happened in the 60's with "underground" radio and it's happening in San Francisco with KNEW. And, since nothing succeeds like success, the rumor mill says that before this year's over San Francisco's going to have its second country station.

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Watch This Face:



Billy Holliday

Maybe it's the accent—a soft, silky Cajun drawl, molasses rolling over hot buttered biscuits—but Billy Holliday has this knack with audiences. First they're kind of quiet, trying to figure out what this clown is doing on a country music show—with Charlie Rich, no less. But once that molasses starts rolling, there's no stopping them. They laugh, they shriek, they come backstage to pump his hand like a well-greased well handle and slap him on the back and plant big wet kisses on his cheeks and beg for autographs. And all the while Billy Holliday just shakes his head in amazement.

Not bad for a one-time actor, fledgling television and movie personality, former Playboy Club regular and self-confessed "country comic" from New Orleans.

For the past year Billy Holliday has been touring with Charlie Rich as a member of the show, playing

coliseums and arenas and state fairs and conventions instead of the smoke-filled clubs and college campuses which are the traditional haunts of comedians.

Like any partnership, there's been a slight period of adjustment, but if the present audience reaction is any indication, the transplant looks like a success. His first album of comic material, *Crazy Country Comic* was released recently by Epic. And after opening Rich's Las Vegas show in May, Holliday found himself with an invitation to return to Vegas—a space usually reserved for New York comics—on his own for a month's stay.

"I feel like I'm headed in the right direction, like I'm making some inroads for the comedians that follow me," Holliday says. "Country people need somebody to say what they feel, a person they can identify with. Most comedians aren't aiming their

work at a rural audience."

What is country comedy? Well, says Billy Holliday:

"In Louisiana, we've got these here state troopers. You recognize them 'cause when they pull you over they say, 'Boy, take this here ticket book and write what I tell you . . .'"

"I finally found a way to stop getting all those parking tickets. I took the windshield wiper off my car. I watched one cop spend hours sweatin' and tryin' to figure out where to stick it. I come up to him and told him where to stick it . . ."

All with that molasses and hot biscuit Cajun drawl. Or he might tell you about his pet peeve—the New Orleans Saints football team:

"I hear they're being transferred to the Philippines, gonna call them the Manila Folders . . ."

"The quarterback, Archie Manning, had such a bad day, he went home and tried to commit suicide, but somebody intercepted the bullet . . ."

Just a few years ago, Billy Holliday wasn't even a comedian. He began his career as an actor, landing parts in 15 films, including such notables as "WUSA," with Paul Newman, and "The Undefeated," with John Wayne. He visited television variety shows and had a part in the award-winning television special "The Autobiography of Miss Jane Pittman." He also backed a show that flopped and found himself, in Holliday's words, "back at Go."

Billy Holliday was working the Playboy Clubs ("My second year as a one-week stand-in," he drawls) when Rich manager Sy Rosenberg scooped him up and trundled him off to Canada to join the Rich tour.

"I knew Charlie was drawing good crowds, but I really wasn't expecting much," he says, laughing. "Keeping in mind that the biggest crowd I'd ever worked was around 2,500 people. So I get to Vancouver and there's 15,000 people! Fifteen thousand! I figured, boy, it was either do or die, and I did!"

People, Holliday says, think of comedians as unhappy.

"Tell you, you're not looking at an unhappy comedian now," he says. "This last year has been wonderful. I really have enjoyed it."

MICHAEL BANE

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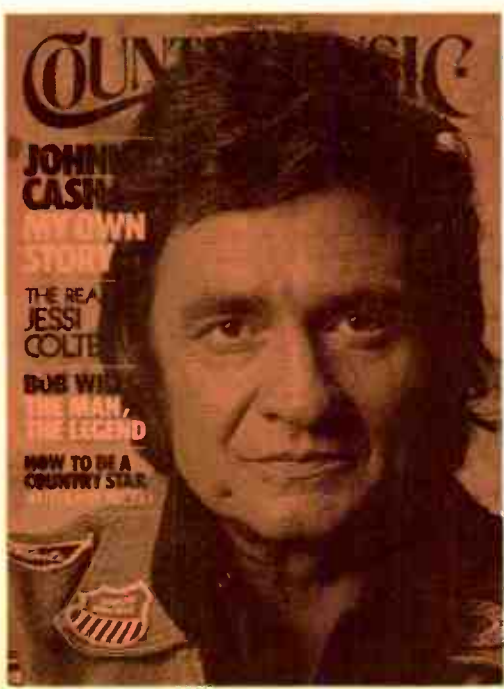
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JESSI

COLTER

by **DAVE HICKEY**

It was the end of a long afternoon with Jessi Colter. I was silently berating myself for having too much fun, not keeping my objectivity and probably not getting my story. As we wound up the side of a hill in the suburbs of Nashville toward Jessi and Waylon's new home, I decided that I couldn't be held entirely to blame. An afternoon in Nashville partly spent in the company of Jessi, Hazel Smith and Marijohn Wilkin casually discussing aspects of visionary Christianity was calculated to make any poor Godless cowboy feel he was about as spiritual as a lump of Johnson grass, and not quite as smart. Not that they tried to sell me anything to go on my dashboard, not at all. They just sat around and talked about their religious experience as if they were talking about the garden.

I must have done a six-hour interview with Jessi and I'm not a bad interviewer, nor unperceptive about the quirks and vanities of creative people, but to tell the truth Jessi Colter is too singular and complicated to get a handle on in one interview. Waylon says he plans to spend the rest of his life figuring her out—with time out for pinball, of course. So how, in 1500 words, am I going to describe a woman who grew up as a Pentecostal outcast in a Mormon community stranded in the spectacular waste of the Arizona mining country in a household pervaded by the facts of mining and the truths of revealed religion, who has been married to a rock and roll idol named Duane Eddy and is now married to

a good-natured renegade named Waylon Jennings, who is a very gifted writer and singer of songs, a serious reader of books, a self-educated person who has acquired culture along with the information, and is neither so self-deluding nor hypocritically modest as to deny any of this?

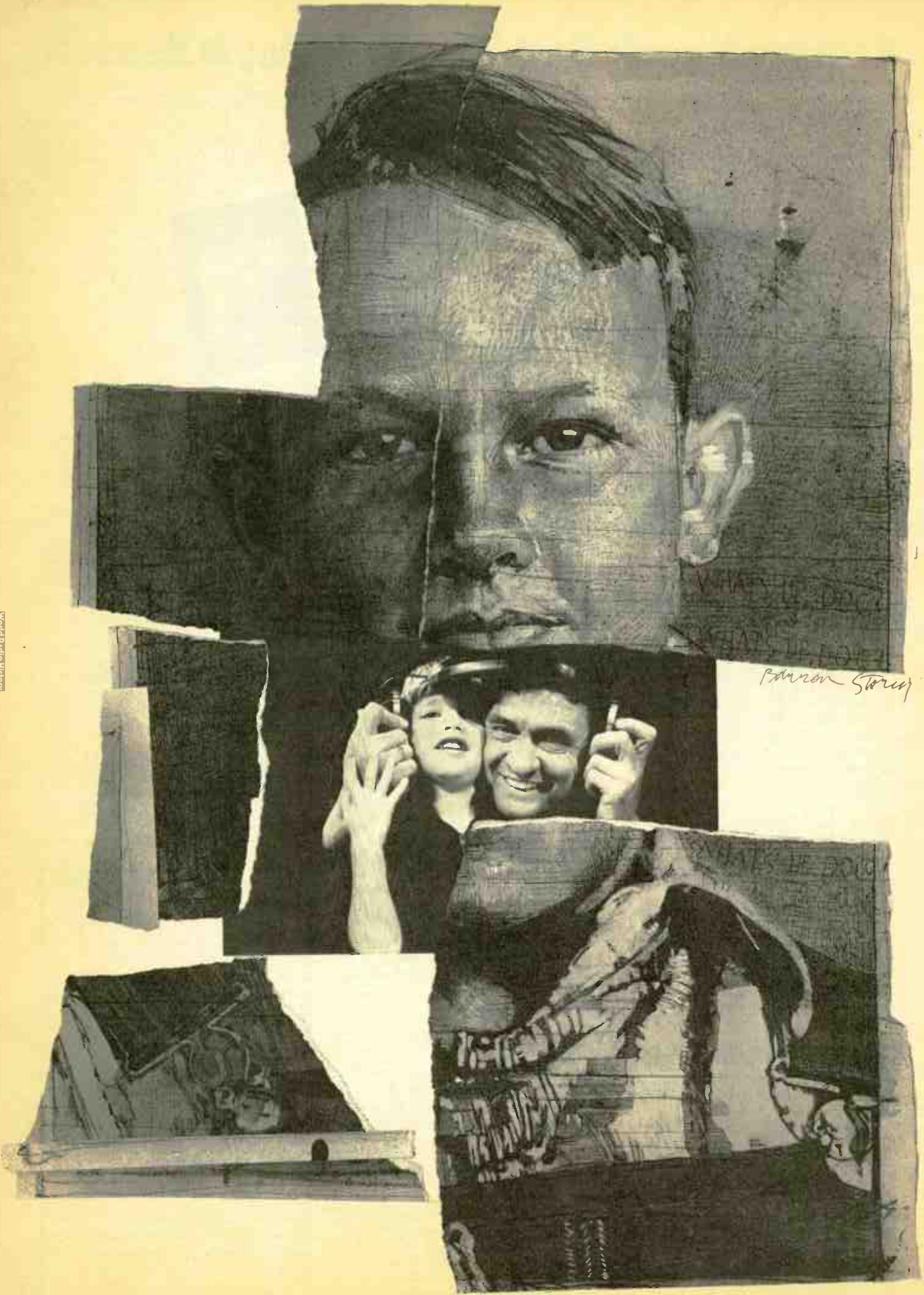
Despite it all, Jessi is so relaxing to be around. You don't have to lie to her, in word or deed; not the way you must with most performers who invite—even demand—that you shore up their insecurities. Jessi really doesn't need anyone to confirm her talent, or her intelligence, or her femininity or her sexuality. Which is nice, but it makes it hard to get an image, since most performers *do* need some specific kind of attention. They climbed up on stage the first time to get it, only to find they felt safer at one remove from the crowd—and it's easier to describe a person once removed.

Over a period of time, though, you realize that Jessi doesn't really have an *image*—her outward appearance is so completely expressive of her inner feelings that she can change before your eyes with a change in mood. She doesn't screen her emotions or her opinions except to spare others, and not always then. I guess this is the one trait she and Waylon have in common. And it makes me wonder why people ask if Waylon's ego is being damaged by Jessi's success. And they *do* ask.

But then it's obvious that nobody with a frail ego is going to marry a

person like Jessi Colter—or Waylon Jennings for that matter. Anyway, it's the people who are married, not the performers. Like Jessi says in the song, "Love is the only chain." When she tells you that Waylon is her favorite singer, you know she's really speaking as a performer and not a wife, although being the wife of her favorite singer *is* lucky and convenient. The same holds true of Waylon's attitude toward Jessi's songwriting; he speaks of the songs with a kind of awe, rather than a proprietary satisfaction.

Now we were on our way through a rainy gray-green afternoon on our way to the Jennings estancia with the kids we'd just picked up at school, and Jessi was telling me about her mother who was a Pentecostal minister with various gifts of tongue and sight. I was not unfamiliar with the subject since my grandmother was a "shouting" Methodist until the preacher started showing up too regularly for dinner, but I appreciated the fact that she recognized a true child of West Texas in the religion department. I don't know about Waylon, but I certainly grew up with an idea of God as a kind of moral County Agent with a baseball cap, khakis and a chalk-line on his belt. You were considered a holy roller if you closed your eyes when you prayed, and holy rollers were in a class with rapists and Republicans by community standards. As Jessi talked, though, I found myself thinking that she brought so much dignity



Baron Street

JOHNNY CASH

My story

Dyess, Arkansas, 1944

I suppose no two boys in a family were ever closer to one another or loved each other more than me and my brother Jack.

About the time I was eleven years old, Jack, who was thirteen, informed us one day that he had been called to preach. He had been converted a year earlier and had spent a year studying the Bible. I remember Jack's Bible so well. It was a little, tiny thing—the complete Bible in very small print. Jack just about wore it out. He took it with him everywhere he went—to school, to work, to church, and he studied it by the hour.

He would sit up nights and read the Bible as late as my daddy would let him, while I sat up listening to the radio. Daddy would go to bed at 8:05 when the 8:00 news went off. Jack and I would get permission to stay up another hour, sometimes a little longer. He would sit at the table in the dining room with his Bible, and I'd sit by the radio in the living room. The later it got, the lower I had to turn the radio because I didn't want daddy to know I was still up. We didn't have any electricity, so there weren't any lights flooding the house. If there was a light at all, it would be a kerosene lamp at the table where Jack was reading.

For Jack there was the Bible. For me there were the songs.

In a world of cotton fields and hot sun, the gospel songs lifted my spirit. I think I was getting some of the same things out of those songs that Jack was getting out of the Bible. It was the same good news sent to me from another direction.

Jack was my protector: I was the skinny one, and he looked after me. We were always together, always laughing. He taught me all those things a big brother teaches a little

Part One of two excerpts
from "Man In Black,"
the autobiography
of Johnny Cash.
This month: A time of
death, a time of life.

brother he loves. There was nobody in the world as good and as wise and as strong as my big brother Jack.

I have no opinion on premonitions. There are those who say they experience, from time to time, the feeling that "something's going to happen." What that sensation is, I really don't know. But I think my brother Jack did.

On May 12, 1944, a Saturday morning, Jack was going to work at the school workshop. I was going fishing in one of the larger drainage ditches that ran through Dyess, a ditch which was more like a river. I had asked Jack to go with me.

It was hard times. The family financial situation was bad. Jack was making three dollars for a Saturday's work at the workshop cutting fence posts and cleaning up the bushes and the weeds around the agriculture shop. Daddy was plowing in the cotton fields from sunup to sundown six days a week.

Before we left home that morning, I remember Jack stood in the middle of the living room floor with his hand on a kitchen chair and spun it around and around and around. I was out on the front porch waiting for him with my fishing pole and crayfish bait I'd raked out of the ditch. I kept calling inside, "Why don't you come go fishing with me?"

He put the chair down and walked

back through the house, then into his bedroom. He sat down and read his Bible. A moment later he came back into the living room, grabbed the chair, and started kidding with me.

At the time, Warner Brothers' cartoons were very popular. He started imitating Bugs Bunny while he spun that chair around, saying "What's up, doc? What's up, doc?"

I kept trying to get him out of the house. "Come on and let's go fishing."

He finally did leave with me, and for the entire mile we walked together I kept begging him not to go to work but to come on fishing. I had the feeling something wasn't right, too, because it was a forced kind of thing he was doing—the imitation of all the cartoon characters. It wasn't like Jack to clown around. I'd never seen him like that before in my life.

So I kept after him. "Jack, why don't you please go fishing with me?"

He'd say, "What's up, doc?"

We got to the fork in the road where I had to turn off. I went to the left, and he walked straight ahead toward the school. As long as I could see him, which was for about half a mile, he was yelling back at me imitating Bugs Bunny and Porky Pig, waving his hands. When we got to where we couldn't hear each other, he still was walking backwards down the road waving his arms at me.

I don't think I got even one bite that day. About noon I came back from the ditch, walking up the road with my fishing pole in my hand. It was hot and humid. Heading for home, I reached the place where I had left Jack about two hours earlier. And coming down the road in an A-model Ford came our preacher and my daddy. When I saw Daddy, I knew

something was wrong. The preacher pulled over and stopped the car.

"Throw away your fishin' pole and get in," Daddy said.

I didn't even ask what was the matter, but I knew it concerned Jack, for they were coming from town.

Finally my daddy managed to say, "Jack's been hurt awfully bad."

The preacher never said a word. And I didn't ask another question. I knew it was terrible. I'd never seen daddy like that.

We stopped at the house, got out of the car, and daddy took a brown paper sack—it was soaked in blood—out of the back seat and said, "Come out to the smokehouse, J.R. I want to show you."

We went out back. I still hadn't said a word, and he didn't say anything else. He took Jack's pants and shirt and laid them on the floor of the smokehouse.

I remember the smell of hickory smoke out there that day. We smoked and sometimes sugar-cured the hams, bacon, and pork shoulders from the hogs we'd kill in the winter. Just a little pile of hickory chips smoldering in a pan for a few days in the smokehouse and the bacon would be hickory-flavored.

Dad laid my brother's khaki pants out on the floor with his belt and khaki shirt and a pair of brown shoes. The pants and shirt were cut from the bottom of the rib cage down to the pelvis, and the belt was sliced in two.

"He was cutting fence posts, and one got tangled up in the swinging saw and pulled him into it—jerked him in. He fell across the big table saw."

It was the first time and the only time I've ever seen my daddy cry. "We're gonna lose him, J.R.," he said.

I remember stumbling out of the smokehouse, weak and trembling. I sank down on the woodpile: I couldn't stand. I knew Jack would die.

The preacher took us back down to Dyess Center, but I don't remember anything he said. I'm sure he must have tried to give some word of consolation, but there was nothing that could have been said at that particular time.

There was a well-equipped, thirty-two-bed hospital in town with a fine doctor named Dr. Hollingsworth. He had a little gray at his temples, wore rimless glasses, and hummed all the time. The thing I remember most about Dr. Hollingsworth was the way

he hummed. He didn't hum anything in particular, he just hummed.

The preacher stopped the A-model Ford in front of the hospital, and my daddy said, "I know you won't be able to see him or talk with him now because he's still unconscious."

The doctor estimated it would be a six-to-eight-hour operation with all there was to do—if Jack stayed alive that long. The internal damage was beyond repair. When the surgery was over, Dr. Hollingsworth told us, "Well, I just have to give it to you straight. There's no chance for him. None whatsoever."

He didn't expect Jack to live through the day. But the next morning Jack was alive and feeling better. Though there was a little rise of hope, everybody knew it was a false hope.

We all went to Sunday church the next morning. It seemed like an eternity had passed since noon the day before. Everybody in the family had been up all night.

Word had gone out to my brother Roy to come home, and to my sister Louise who was living at Osceola, Arkansas, at the time. They were told that Jack couldn't last.

The church had special prayer for Jack, and the place was packed. Many who'd never been there that day. All those people Jack had delivered papers to had loved him so, and they knew it was his church. What the service was all about that day was prayer for Jack Cash.

I had gone into his hospital room before church that morning and tried to talk to him. But that joking Jack I'd left at the fork in the road the morning before was nowhere in sight. He didn't even look at me when I walked in. And as the years went by, that was one thing I never could understand—why Jack didn't look at me, and why he didn't have anything to say to me that Sunday morning in his hospital room. He was sitting there talking to my mother, and I don't remember anything they said except my mama showed me his hands and said, "They worked so hard on the operation on his stomach that they've neglected to bandage up his fingers, and two of his fingers were badly cut." Mama had just banded them herself.

Jack was wide-awake and apparently wasn't feeling any pain. I didn't know it then, but they had him on morphine.

That was one of the two times I

remember Jack being conscious during the next week. The other time was later on in the week when I went into his room. I think it was Wednesday. He was reading a letter from Mrs. Williams, a schoolteacher who had been at Dyess and later left there. He also had a letter from a girl he had been "going steady" with. Those two were talking like they were twenty-one years old. I mean, he was going to be a preacher, and she wanted to be a preacher's wife. They were both so sure. She was strong in her faith like he was and was trying to encourage him and was reminding him that if he had to go, he was a child of God and everything was going to be all right. But Jack seemed not the least bit concerned about his own condition.

He still didn't have anything to say to me. He knew he didn't need to. It was like he was saying by *not* talking to me, "There's no need telling you about what's going to happen because you know I'm going. Any time now, you're going to learn to live without me, so start learning now."

At Wednesday night prayer meeting—a special prayer meeting for Jack called by a Baptist preacher who lived down on Road Fifteen—the whole community turned out again for special prayer. His condition had wavered—it had gone up and down. He had times when he felt strong, and mama said he'd lie in bed and laugh about things that had happened in the past. Then he'd have times when he'd lapse into a coma.

Saturday night the doctor told us that Jack had blood poisoning. Gangrene had set in, and Dr. Hollingsworth said Jack could go any hour. So the family gathered around his bed, and I remember there was a lot of crying and a lot of praying. Jack was still in a coma. He didn't know any of us were there.

Along about midnight he started hallucinating and talking to my daddy. He mentioned the crops and the fields of cotton and that we had to get the weeds out of the cotton. "If it keeps on raining, we won't get back in the fields, daddy. We must get the crab grass out if we're gonna raise any cotton this year, if we're gonna have anything this winter."

And then he'd lapse back into a coma for awhile, then go back into hallucinating. He'd be plowing with the mules and yelling at them. They

were plowing up the cotton. He'd shout, "Open the gate! Open the gate!" And then he'd be quiet for awhile.

At about 4:00 Sunday morning I went into an empty room there in the hospital to go to sleep. At 6:00 I heard somebody praying, and it woke me up. It was my daddy on his knees at the bed across the room from me, praying and asking God for the life of his son. I knew the time had come. I could hear it in my daddy's prayer.

I sat up on the side of the bed, and I think it was the first time my daddy realized I was in the room. "J.R." he said, "you better come on in Jack's room. He's dying."

I went in there, and my mother was sitting on his bed holding his hand. Dr. Hollingsworth wasn't humming. This unemotional doctor, who had seen hundreds of people come and go, was kneeling on the floor beside the bed, praying. "Lord, I've done everything a doctor can do. Only You, the Great Physician, can save him. It's out of my hands."

Jack's stomach was horribly swollen. He was laid back on his pillow, his face gray and ashen, and he was gasping for breath.

I remember standing in line to tell him good-bye. He was still unconscious. I bent over his bed and put my cheek against his and said, "Good-bye, Jack." That's all I could get out.

My mother and daddy were on their knees.

At 6:30 A.M. he woke up. He opened his eyes and looked around and said, "Why is everybody crying over me? Mama, don't cry over me. Did you see the river?"

And she said, "No, I didn't son."

"Well, I thought I was going toward the fire, but I'm headed in the other direction now, Mama. I was going down a river, and there was fire on one side and heaven on the other. I was crying. 'God, I'm supposed to go to heaven. Don't You remember? Don't take me to the fire.' All of a sudden I turned, and now, Mama, can you hear the angels singing?"

She said, "No, son. I can't hear it."

And he squeezed her hand and shook her arm, saying, "But Mama, you've got to hear it." Tears started rolling off his cheeks and he said, "Mama, listen to the angels. I'm going there, Mama."

We listened with astonishment.

"What a beautiful city," he said. "And the angels singing. Oh, Mama,

I wish you could hear the angels singing."

Those were his last words. And he died.

When we came home after the funeral, I had a great awakening in my life, a sudden new understanding. I was surprised, almost to the point of shock, to see that nothing at home had changed with Jack's death. The cottonwood trees were still green. The mockingbird was still sitting on her nest. The chickens still cackled in the chicken house. The wind was still blowing. The grass still needed cutting. The clock was still running. And Jack's Bible still lay beside the bed that he and I had shared.

I walked across the forty acres of black delta land. Didn't the world know Jack was dead? How could the cotton still dare to grow?

As I ambled alone over the little sandy rise where Daddy, Jack, and I had planted watermelons, a little of the answer came to me, and it hit hard: dying is part of living.



The young Johnny Cash.

More than two decades later, I was on a flight from Dallas to New York. The hum of those huge jet engines had me half-asleep as I shifted in my reclining seat. My thoughts raced back to my brother Jack and how he'd have loved being there the evening before. Those songs I'd sung for the people, how I'd joined in the chorus on "Just As I Am." Wouldn't he have enjoyed that! I thought about my conversion when I was twelve. It was the same timeless peace I had felt the night before in Fort Worth.

And I thought about Jack on the night of my conversion. How he'd put his arms around me after I'd gotten up from that altar, the deepest show of emotion he had ever extended to me, I suppose. He was so strong, so tough. But he was so good. How important Jack had been to me in that relationship we'd found where there was so much love between us without ever having to say much about it.

Suddenly we hit a mighty bump—an air pocket—which knocked the coffee off everybody's table. I jumped up and looked outside. There still wasn't a cloud in sight. I couldn't see another plane or any other apparent reason for the disturbance. So I laid back, but there was a log in the pit of my stomach from the force of the impact.

I looked out the window again, and way off to my right was Memphis, Tennessee, about forty miles away. And then a chill went over me, because I knew *exactly* where we were. Straight down beneath me from that plane was a little patch of green—the Bassett Cemetery where my brother Jack was buried. Tears came to my eyes. From 35,000 feet, it was a postage-stamp-size patch of green, as straight down as I could look from the plane.

The instant we hit that bump, we had been directly over Jack's grave at Bassett, Arkansas.

I began to analyze how and why the bump we hit came about. But to me, there was no doubt in my mind why it happened. It was God's way of telling me I was on the right track. I was working toward what I was put in this world to do: entertain people; be something worthwhile to them; be an example; be a good influence; stand strong; don't compromise.

I really don't know what direction my life is going to take from here. I just know I'm on the track. What-

ever He's got planned for me, I'm ready to try to follow.

Nashville, Tennessee, 1974

On Labor Day 1974, I had to cancel a TV appearance, being exhausted physically and mentally. June and I had gone to Bon Aqua, our farm an hour west of Nashville, to rest up for a few days. It was there we received the call that John Carter and several other children were at the hospital as the result of an accident.

My sister Reba had been driving my jeep with the top off, loaded down with children—John Carter, his cousins and friends, eight in all.

John Carter and Kevin had minor cuts that had bled, and I'm sure it was a terrible looking scene with the mud and the blood, so the first report I got by phone was gloomy.

I was told that the children had been taken to Madison Hospital, and when June and I arrived there an hour and a half later, my parents and several friends and relatives were waiting for us in the emergency room.

It seemed like an eternity before anyone would tell us anything. Finally my daddy said, "They took John Carter to Vanderbilt Children's Hospital. We couldn't ask his condition. My knees trembled, June collapsed on the floor, and just when I thought I couldn't live to face any bad news we might hear after a thirty-minute drive to Vanderbilt, I felt a pair of strong arms around me and a familiar voice saying, "Just thank God he's alive. Let's go to Vanderbilt."

I turned around to face Roy Orbison. My old friend had come running at the news of the accident.

Roy had lost his first wife in a motorcycle accident; then not long afterward his house burned and two of his three little boys had died in the fire.

Roy's wife, Barbara, had her arms around June, leading her to the car.

"And thank God for sending you at a time like this, Roy Orbison," I cried.

Roy and Barbara encouraged us and gave us strength to get out of the car and run into emergency when we reached Vanderbilt.

Then we heard John Carter cry, Roy Orbison jumped up and down. "Listen to him cry! Listen to that!" he yelled. "Fantastic! Fantastic!"

We burst into the operating room, and the doctor gave us the news we



had prayed for.

"Well, it isn't as serious as we thought at first," he said. "As you can hear, he's awake now and the x-rays show only a concussion and possibly a small skull fracture. These little ones have a way of bouncing back quickly."

They took John to intensive care, where he would stay for a day to make sure he had no further complications.

I walked into the waiting room, and there sat Kristofferson, Larry Gatlin, and Vince Matthews.

"I checked him in for you," said Kris. "I guess I caused an uproar in that admitting office. I couldn't remember if his birthday was March 2nd or March 3rd. I asked that girl what difference does it make?"

"I appreciate you guys coming," I said.

"We beat the ambulance here," said Vince. "Heard it on the radio, so we ran over."

"One of those nurses has Gatlin's Mickey Mouse wristwatch," said Kris.

I was thinking of John Carter and was having a hard time following the conversation. June was down the hall standing at the door of the Intensive Care Unit.

"What did you say about Gatlin's Mickey Mouse watch?" I asked.

"The nurse down there has it," said Kris. "She borrowed it to check John Carter's pulse beat because it has a second hand."

"I'll get get it back for you," I said to Gatlin.

"You can have it if you want it," said Gatlin.

"I want it," I said. "I want to wear it from now on as a reminder that a miracle was worked here today."

"John Carter would be glad to hear that old Mickey Mouse was his doctor," said Kris.

"Are you really going to wear it?" Vince asked me.

"Till it falls to pieces," I said.

"Johnny Cash with a Mickey Mouse watch," said Kris. "There goes your he-man image."

The other children were discharged, and for the three days we kept John Carter in the hospital for observation I did a lot of thanksgiving and soul-searching.

I must slow down. I must keep priorities in order. I must weed out the commitments I make that are not a part of what I feel He really wants me to do.

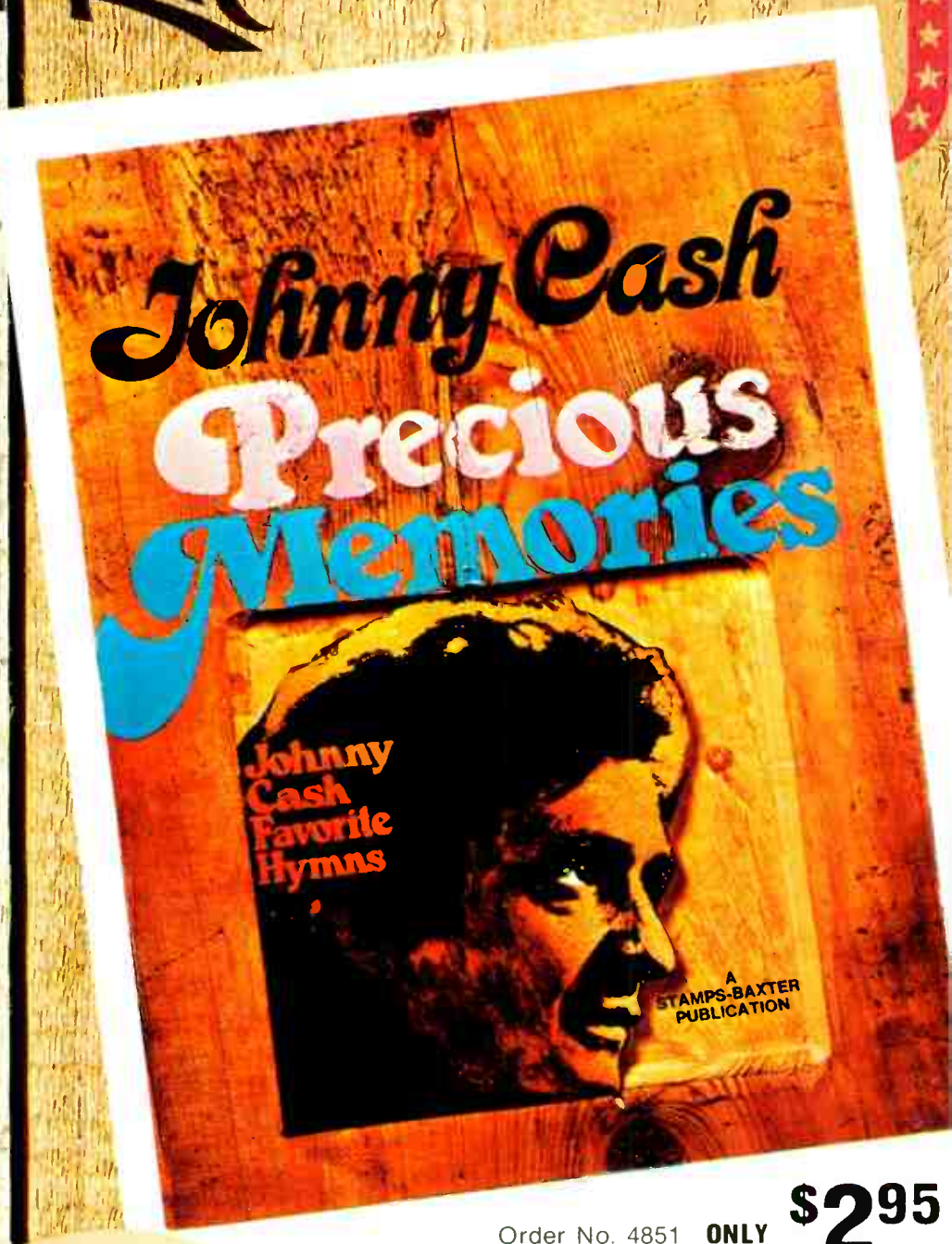
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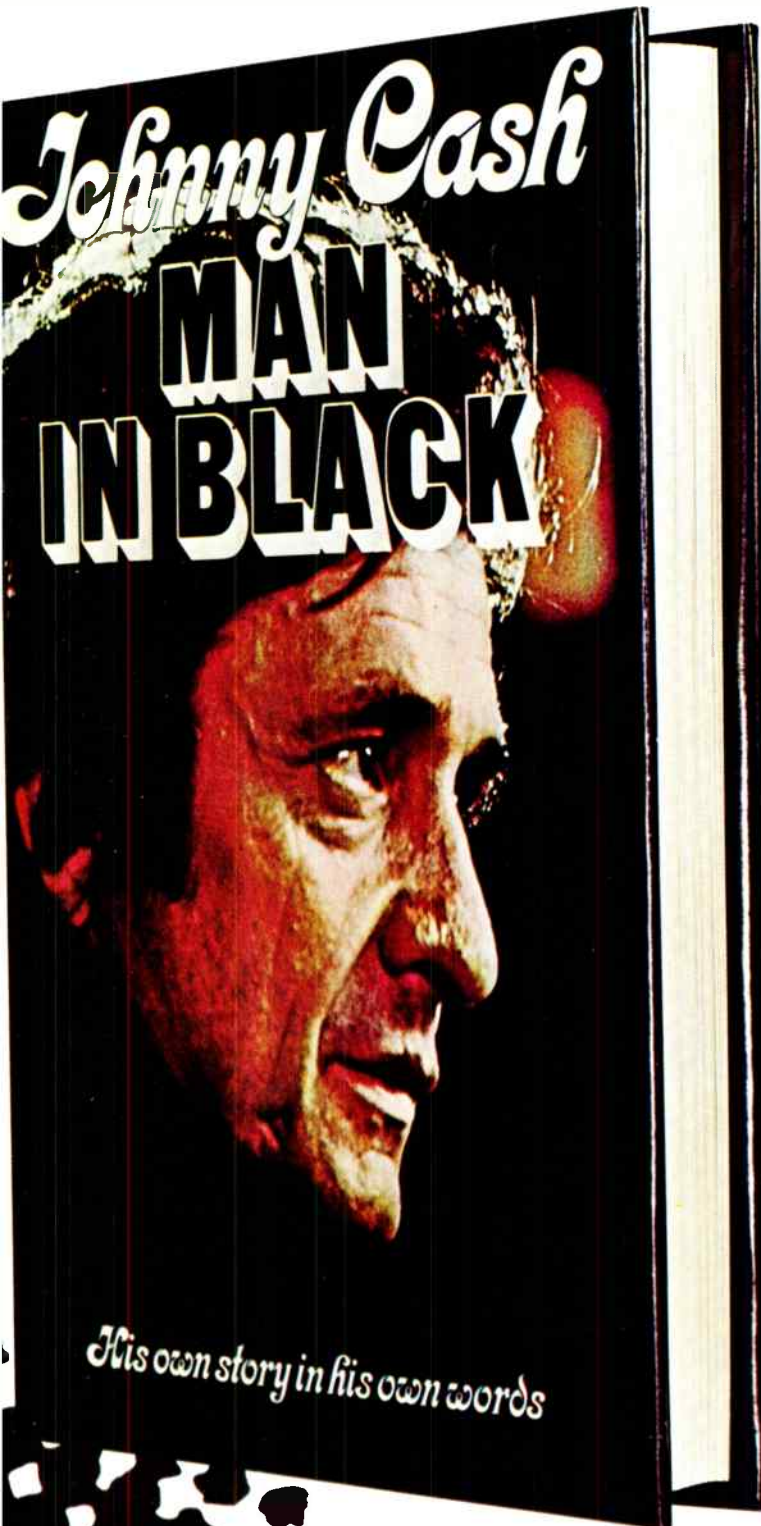
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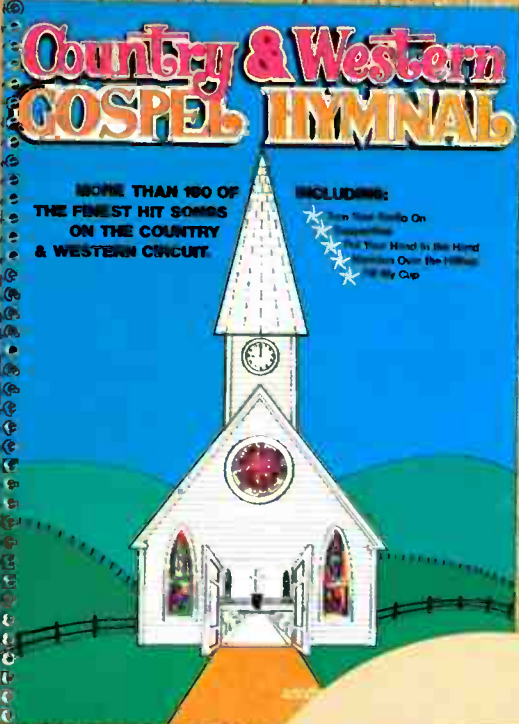
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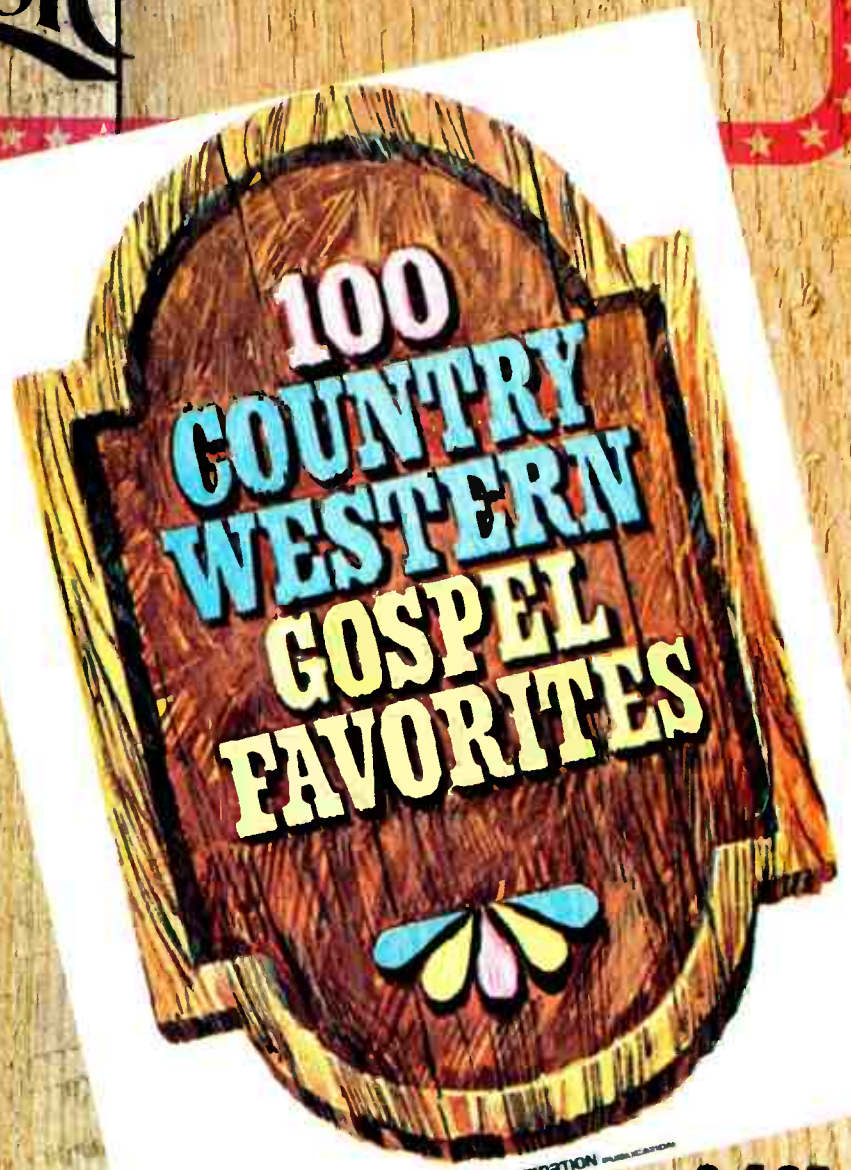


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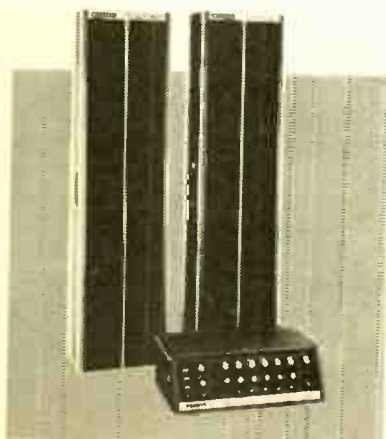
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And I must find time to take my little boy fishing any time it's really important to him.

Later that year, after an engagement in Las Vegas, I took John Carter fishing. The sun was bright—a beautiful spring day—and we found our fishing poles and headed straight for the pond across the field.

We set out a catfish line on the bottom out in the middle, hoping to hang a big one. I had put some big catfish in the pond that spring. One of them weighed about four pounds, and we called him "Old Gray Whiskers."

We fished for a couple of hours while the afternoon sun dropped lower. We landed a bunch of perch, but the catfish line hadn't moved.

"We better go, son," I said. "Mama will be waiting supper for us."

John Carter said, "Daddy, let's leave the line out and maybe Old Gray Whiskers will get on it."

"OK," I said. "We'll come check it after supper."

When we sat down at the supper table, June gave thanks aloud. I gave thanks silently for the day, the boy, the home, and the lessons I'd learned.

I thought about adding, "And let Old Gray Whiskers get on that line while we're eating supper," but then I thought, "Better not approach God with some little selfish request like that."

But after supper when we got back to the pond that line was straightened out and jerking like mad.

"You bring him in, son!" I said. "Pull! Pull!"

"He's too heavy, Daddy! It's him! It's him! It's Old Gray Whiskers!"

It was him all right. When we got him on the bank, I knew he was that big one.

We put him on a stringer, and John Carter held one end and I held the other as we started across the field toward home.

"You know, son," I said, "I started to ask the Lord at the supper table to let Old Gray Whiskers get on the line."

John Carter had been as excited as I when we first caught him. Now he was silent, thinking about what I was saying, enjoying this special time together.

"But you know what, son?" I said.

"What, Daddy?"

"I think the Lord put him on there because I *didn't* ask." ■

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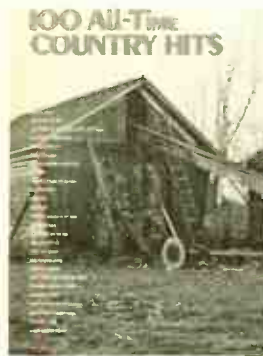
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A PERSONAL MEMOIR **BOB WILLS**

by CHARLES R. TOWNSEND

On the way to Bob Wills' house in Fort Worth, Texas, I was apprehensive for a number of reasons. I had already interviewed many of his friends and fellow musicians in the course of research for my book, but this was to be my first personal meeting with the father of Western Swing, a man already half-crippled and retired from his musical career.

First of all, I thought that this might be my only opportunity to talk to the ailing musician, and I feared that I might not ask the questions that most needed to be answered. I also feared that the tape recorder might not function properly, and decided to use two machines just in case. And finally, on that road to his house, I remembered that one of my earliest memories of boyhood on a cattle ranch was the sound of Bob Wills' fiddle, that though our family listened to everything from Milton Brown and His Musical Brownies to Bing Crosby and Louis Armstrong and Arturo Toscanini and the NBC Symphony, Bob Wills was always something special. In those days, I always saw him at his dances when he

was healthy, young and vigorous. I feared that I might see Bob in his poor condition, and break up emotionally.

We entered his room, and Bob greeted us with a big smile, held out his left hand (his right was paralyzed) and looked at us admiringly with those big, dark, captivating eyes. As he answered my questions and reflected on his colorful career, he made fans of my fifteen-year-old twins, Buddy and Janie. He held the same mysterious power over my teenagers, who had been brought up on rock and roll, that he held over the people of the thirties.

There was something exciting about Bob Wills, even as he lay in a bed partially paralyzed. As he told his story, I knew I was in the select company of one of the pioneers of popular American music, and we explored the musical frontiers of twentieth century America, continually seeing new musical horizons. With Bob Wills, history was not dry facts and insignificant dates, it was a warm human story, one of romance and stark realism, one of happiness and sorrow, one of triumph and tragedy. Above all, it was the story of a man who grew up in poverty, received very little formal education, created a new art form, and became one of the biggest names in popular music. And he did it all against almost insurmountable obstacles.

In the next two years, Bob and I had more than sixty interviews, and the adventure, the probing the frontiers of American music, was always there. More important, it was the beginning

of a wonderful friendship I will treasure forever. As I went into his home time after time, month after month, and saw the love Betty Wills manifested in the unselfish and devoted care she gave him, I learned more about the man than words were able to convey. The warmth and depth of love that abounded in their home I have seen very few times in all my life. Even the little granddaughters would come into Bob's room during our interviews—quite unannounced, I assure you—and love and play with "Pap Paw." I have several feet of tape from the voices of Bob's granddaughters, Amy and Andy. I must have seen Amy ride her rock-horse, "Punkin," fifty miles across the rug in Bob's room.

Bob and I talked about black, white, and Spanish folk music. We talked about blues, jazz, fiddle music, swing, country, and rock and roll, and listened to Bessie Smith, Louis Armstrong, Bob Wills, Tommy Dorsey, Bob Crosby, Bill Haley, Patsy Cline, and others. Above all, we discussed the blues, jazz, swing, and frontier fiddle music that Bob combined to create his own musical style. Though he analyzed his important influence on the development of country music, Bob told me again and again his music was not country music. In fact, the only thing he insisted on in the actual writing of his biography was that I never refer to his music as "country music." Bob appreciated the fact that he was one of the founding fathers of country music, but as Merle Haggard told me at Bob's last

Charles R. Townsend is the author of *San Antonio Rose: The Life and Music of Bob Wills* to be published in 1976 in the Music in American Life series by the University of Illinois Press. He received his Ph.D. at the University of Wisconsin where he studied with Merle Curti in Cultural and Intellectual History of the United States and is now Professor of History at West Texas State University. Townsend recently won a Grammy Award for his album notes accompanying *For the Last Time*, a United Artists release by Bob Wills and his Texas Playboys.



Left: Bob Wills (in the satin shirt and dark hat) with his Texas Playboys in 1940. Jesse Ashlock stands to his left. Above: Wills (left) with Johnny Gimble and Tommy Jackson in Nashville, 1969. Above right: Wills and author Charles R. Townsend at Wills' last recording session, December 3rd, 1973, Dallas, Texas. Right: Bob Wills in his prime, Hollywood, early 1940s. Photos courtesy Charles R. Townsend.

recording session, Bob was much more musically than country and western. "To call Bob Wills's music 'country,'" Haggard said, "is as limited as saying 'Louis Armstrong was a trumpet player.'"

Bob Wills possessed, and was sometimes possessed by, a free spirit. In his youth this often led to excesses—drifting, gambling, hoboism, drinking, rowdiness, and general irresponsibility. Later it was manifested by impetuous decisions that caused problems in both his personal and business life. It was not always an admirable trait, but a free, unbounded, and rebellious spirit often accompanies genius. In music, this free spirit led Bob to be uninhibited and experimental, to seek new and more satisfying musical expressions. He began with a fiddle band. But if he decided to add a piano, drums, and horn sections of brass and reeds—he did. He did not shy away from electronic innovations in musical instruments, and added amplified guitars, steel guitars, and mandolins. Wills was one of the first to use an amplified fiddle. His free spirit caused him to rebel against any musical rule if that rule kept him from expressing his soul or inhibited his style. Reared in poverty among unlettered white and black musicians, who expressed their deepest emotions in music, he learned to perform and compose music from his heart and soul. He, like they, was more concerned with musical feeling than musical propriety.

(Continued on page 68)



PHOTOS COURTESY CHARLES R. TOWNSEND

Hidy hidy!! Mity fine!!! This hears the ole Roadhog. Thats me an mi
Cadillac Cowboys in the pitcher. Good Boys!!!
Well, whi dont yall read this hear letter,
an you two kin

Be A Country Star!!



Dear County Music Magazine

You have asked me to right on how to git in good ole country music to help young people who aint stars yet. It aint easy but then it aint all that hard either. Here are some points that you gotta do to make yourself like Johnny Cash, Hank Snow, Del Reeves and of course yours truly the ole Roadhog.

No. 1 Dress Good. You have noticed that ole Johnny and me wear black suits and so does Sunny James. Besides they dont show dirt as bad.

No. 2 Sing Good Songs. People dont like songs they cant dance too. Our most best song is Mama Dont Allow No Guitars Pickin in here. On this won Wichita plays 2 instrumentants. He starts out on the electric, lays her down and then plays the flattop. This always ceases to stop the show. Red and Wesley likes the ballards but people aint all that crazy about slow songs. And then Ed Jim Brown is a slow singer.

No. 3 Keep Yourself Up and be Clean. No body can play and sing country music with long hair. Waylen Jenkins has got long hair and you cant hear all of his words sometimes and his band is beatnicks and rock and roll. Kris Krisjefferson has longer hair and you cant hear any of his words at all. Eddie Arnall aint got long hair.

No. 4 Be Funny. Everybody likes a good joke. Hears a good joke you can use. There was a chicken when you waved a red flag at her she layed a red egg. When you waved a white flag at her she layed a white egg. When you waved a blue flag at her she layed a blue egg. But Wichita ruint her. He wave a United Staes Americun flag at her and she stripped her gears. Git it?

No. 5 Be Showmanship.
Always take your hat off when you bow!

No. 6 Be Courteous. Dont never tune when somebody else is singing. Dont never blow your nose on stage or in front of a woman. Dont drink and smoke to much in front of your fans. Always pay your band right after the dance. Dont rift in the micaphone.

No. 7 Play Country Music Instrumentants. Pianos and drums and bugles aint country music instrumentants. Pianos is alright in church but Charlie Ritts, the white Fox if he wants to sit down ought to be playing a steel guitar. He is so fisticated sometimes he sounds like rock and roll and I wished Johnny Cash hadn't have used bugles on Ball of Fire.

No. 8 Dont Get the Big Head. The Stafford Brothers have got the big head. After they got me started now they wont give me there home phone numers. I got the home phone numers of some country music stars. They aint got the big head and I dont think they would mind if I gave out there numers. Just to show you hears some I got,

Bill Andrews - Zip code 615 788-1792

Conroy Titty - zip code 405 647-3069

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Tom T. Hill - zip code 615 947 0909- If you dont find him here call Tooties orchard
Longe 478-1846

Mel Tillus-zip code 615-784-3896-If you dont find him either call Tooties
Orchard Longe again.

Roger Miller - I aint got his home numer but I guess you can find him at King on
the Road Hotel in Nashville Tennessee, Music City USA Home of the Grand ole
Opra

My phone numer is 728-4739 if you want Lester Roahog Moran and his Cadillac Cowboys for your dance, civil affairs, or country music shows you kin call me. Dont call me during the day on the thrid week of each month cause I work swingshift down at the plant and thats my week to work grave yard.

your Truly
Lester Moran
The ole Roadhog

Mity Fine, mity fine !!! Ole Roadhog back hear agin.
 Aint it hot at the Top ??! Hears somethin yall will
 appreeshiate, what them Mercury Music Record people
 rit about Yors Trully on the Boys



"Wesley" "Red" "Wichita" Ole Roadhog

LESTER "ROADHOG" MORAN

Lester Moran was born 49½ years ago in a farm house in the United States. When Lester was only 23 years old his father left home, along with his mother. Lester was taken in by a wino uncle who taught Lester all he knew about the fiddle. To this day, Lester has never had a lesson, or learned one. When Lester was only 33 his uncle left home, along with his aunt, and Lester knew this could only mean one thing: he was being called into Country Music. Lester found work at the Hogan County shoe factory. By day, he was a mild mannered foreman, by night an ambassador of Country Music.

Lester's hobbies are watching wrestling and roller derby on tv, and sucker fishing. He lists his favorite food as sardines and crackers and mashed potatoes with gravy. His favorite color is green and his favorite singer, of course, Lee Moore, of course. Lester is married to the former Ruby Lee Armstrong, whom he met while they were in service. They have one child, Ethel Renee. They reside in a semi-modest prefab cottage bungalow just outside of Rainbow Valley close to Lester's work. Lester's greatest ambition in life is to meet and shake hands with Doug Kershaw because as Lester says "It takes one to know one."

RAYMOND "WICHITA" RAMSEY, JR.

Wichita grew up in a musical family. His fondest memories are of playing in the family band at church socials, parties, and square dances.

Wichita boasts that his father played four instruments, upright bass, electric bass, electric guitar and flat top guitar. His mother played accordion and his sister played around.

When his family retired from the business due to public demand, Wichita joined up with Lester and formed one of the most sought after duets in the history of Rainbow Valley. Wichita, the original member of the Cadillac Cowboys passes his many leisure hours playing pinball machines and Kilroy pool. His favorite color is black, because of his favorite actor "Lash La Rue." His favorite food is hot dogs with mustard and plenty of onions.

Wichita's greatest ambition is to learn to play all the chords in "Whispering." Wichita lives at home with his mother and enjoys wearing western clothes. Wichita's favorite all around entertainer is Buck Owens of whom Wichita says, "Nobody writes a song like old Buck."

HENRY "RED" VINES

Henry "Red" Vines is the ladies man of the group. He was born 37 years ago to foster parents and spent his early years learning the music trade. He plays rhythm guitar and a little banjo. Red has played with humorous bands. Among some of the more famous ones, Bo Bradley and the All Star Wildcats, Ramblin' Ray and the Ranch House Boys, and Woody Burns and the Gospel Flames. Woody once said of Red, "If Red was the last guitar player on earth I'd hire him."

Red is not married and has two

children, Teddy and Doyle Vines. Pitching horseshoes and do-it-yourself projects are Red's hobbies. His favorite color is white and his favorite pastime is listening to records. His favorite singer is the Wilburn Brothers. Red's greatest ambition is to buy a new car.

"WESLEY" W. REXRODE

Wesley was born to normal parents when he was very young. Wesley was educated at the Union State Detention Home for boys and received two full years and one black Sunday of high school at the Frank Mull Reformatory for Men. (He also received two years once for women.) Wesley learned his musical prowess from a "roommate" during one of those lengthy stays.

Wesley is married to the former "Queenie Ramsey" (sister of Wichita), who was Wesley's connection to his current position as a Cadillac Cowboy. Wesley has often said of Queenie "If it hadn't been for Queenie I wonder where I'd be today"?

Wesley's pet peeve is unmarked police cars. His favorite color is chrome. His favorite singer is Robert Mitchum. His favorite food and comedian is Jimmy Dean and sausage. His favorite song is "The Girl Who Invented Kissing," the old Hank Snow classic. His hobbies include making billfolds and license plates.

Wesley and Queenie reside in a temporary residence in Rainbow Valley. When asked his one ambition in life, Wesley confided, he's always wanted one of those 19" color tvs.

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GOLD BETWEEN THE FRETS

THIS YEAR, INSTRUMENTS
IN THIS PICTURE WOULD
COST YOU \$30,000.
NEXT YEAR, IT'LL BE MORE

by
**MARTHA
HUME**

In 1833 Christian Frederick Martin immigrated from Vienna, Austria, to New York City and opened a shop for the manufacture and sale of stringed instruments. In that shop at 196 Hudson Street was born a tradition and a legend in American music, for C.F. Martin and his descendants were responsible for taking the guitar, which at the time was slightly more than a musical curiosity, and making it into the full scale orchestral instrument it is today.

Later in that century, an eccentric genius named Orville Gibson began working in a small shop in Kalamazoo, Michigan. He, too, became a pioneer in the manufacture of fine fretted instruments, especially banjos and mandolins.

Today, there is hardly a musician in the country who would not like to own a Martin D-28 Herringbone or pearl-inlaid D-45 made before World War II. The same goes for the Gibson Lloyd Loar F-5 mandolin or Mastertone banjo. The reason is simple. Although both the Martin and the Gibson organizations continue to make quality fretted instruments, very few of them, if any, can match the craftsmanship, quality, or tone of the pre-war product.

And that is why there is an obscure shop in Staten Island, N.Y., where two men who call themselves the Mandolin Brothers have a veritable

PHOTOS: LEONARD KAMSLER







Here are Stanley Jay, left, and Hap Kuffner, the Mandolin Brothers, in their Staten Island showroom. Hap's holding a Gibson Roy Smeck, made about 1936. Leaning on the floor is Stan's GB-4 banjo.

king's ransom of pre-war fretted instruments for sale. If you are a musician who has a dream of owning such an instrument, the Mandolin Brothers can make your dream come true—for a price.

Take the Martin D-45. The first D-45 was specially made for Gene Autry in 1933. In Mike Longworth's recently released book, *Martin Guitars. A History*, this guitar is described as having Autry's name written in pearl script in the fingerboard, and the head was inlaid with a torch pattern, bound and inlaid with a pearl border. Autry's was a 12-fret model (meaning that there are 12 frets before the fingerboard joins the body) but most of the 91 D-45's produced between this time and 1942 were 14-fret models with snowflake or hexagonal inlays and the CF Martin name on the head. At the time, the D-45 sold for between \$200 and \$250. Five years ago, the pre-war D-45 was selling for between \$1,000 and \$1,500. Three years ago, George Gruen of GTR in Nashville sold a D-45 for \$6,000. A year ago, Stanley Jay and Hap Kuffner, the Mandolin Brothers, sold a D-45, serial number 72741, made in 1939, for \$8,000 to rock musician Stephen Stills. Recently, they worked a trade on a D-45

worth \$9,000. The price is still going up.

As a matter of fact, prices on almost all quality pre-war fretted instruments are going up. Certain signed F-5 Lloyd Loar mandolins can sell for as much as \$4,000; a Gibson Mastertone Granada banjo like the one Earl Scruggs plays can sell for as much as \$2,000 depending on condition. The instruments displayed on the walls of the Mandolin Brothers' showroom are priced from \$500 to \$10,000.

What makes these instruments so desirable?

"Well, the nice thing about instruments from the 30s and 40s," says Hap Kuffner, "is you're almost certain that if it's still in fine condition today, nothing's going to go wrong with it in the future. The people who found work in the instrument companies in America in the 1890s, the 'teens, the 'twenties, were cabinet makers and woodworkers from Europe who immigrated here, and they had a tradition of two hundred or three hundred years of woodworking. The only jobs they could find were in wood related items such as instruments. And these people knew their wood backwards and forwards. Keep in mind that at that time, instru-

ments were made with a lot of ornate handwork that they don't use today. When you had mother of pearl inlay, you very often found engraving in the mother of pearl; now you don't find it. The most you'll ever find are dots or blocks of mother of pearl. The second thing was that at that time, Martin, Gibson, and other companies of America had great pride that their wood was already aged 50 or 100 years. They were able to buy wood at that time that was already aged—naturally aged. So they would buy wood that was already 50 or 100 years old when the instrument was made new. After five years of varnish or lacquer drying, you've got some incredible wood. Now you can't get Brazilian rosewood because it has been embargoed (by the government of Brazil) and because the wood was so used up that you can't make a decent two-piece back. That's why the three-piece back was added. You're getting young wood. It's kiln-dried and you cannot get aged wood anymore. That's why so much wood is veneered now. Most of your imported guitars are made from veneered wood which looks nice on the outside but it's just nothing more than plywood. And, it can't possibly improve with age. It can't get better. We still feel that if you're gonna get a brand new guitar the best one to get is a Martin. If you're gonna get a new banjo, the best one to get is a Gibson. If you're gonna get a new mandolin, you'll have a hard time.

"I'd say the only good handmade mandolin you can get today is the Givens," continued Kuffner. "But don't look at it as an investment. It's not gonna go up in value. The minute you pay for it in the shop, it's gonna depreciate and if you're going to sell it you can't ask more than you paid for it."

"Whereas with a pre-war instrument," added Stan, "as soon as you've bought it, you can put a 25% higher price on it if you wish to, but any pre-war instruments we sell go up in value anywhere from 10% to 100% a year."

"There's a lotta competition in this market" says Hap. "We have a lotta competition. It doesn't bother us. We thrive on it. But we will give credit where credit is due and we feel that even though Givens works with Tut Taylor and Tut doesn't like us at all, he's got a good product there."

(Continued on page 59)

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CLINE, PATSY

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

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

HAGGARD, MERLE

MERLE HAGGARD & THE STRANGERS—THE LAND OF MANY CHURCHES—2 Record Set With Special Guests Bonnie Owens & The Carter Family—We'll Understand It Better By And By, Amazing Grace, and many, many more!
CAP-SWBO-803 - LP=\$12.98,8TK=\$14.98

MERLE HAGGARD & THE STRANGERS—SING A SAD SONG/HIGH ON A HILLTOP—2 Record Set—I'm Gonna Break Every Heart I Can/If I Had Left It Up To You/Swinging Doors/If I Could Be Him, and many more!
CAP-STBB-707 - LP=\$6.98,8TK=\$7.98

A PORTRAIT OF MERLE HAGGARD—She Thinks I Still Care/Workin' Man's Blues/Silver Wings/What's Wrong With Stayin' Home/Who Do I Know In Dallas/Hungry Eyes/I Die Ten Thousand Times A Day, and more!
CAP-ST-319 - LP=\$6.98,8TK=\$7.98

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

PRIDE IN WHAT I AM—I Take A Lot of Pride In What I Am/Who'll Buy The Wine/The Day The Rains Came/It Meant Goodbye To Me When You Said Hello To Him/I Can't Hold Myself In Line, and more!
CAP-SKAO-168 - LP=\$6.98,8TK=\$7.98

SAME TRAIN, A DIFFERENT TIME—Merle Haggard Sings The Great Songs Of Jimmie Rodgers-2 Record Set—California Blues/Hobo's Meditation/Waitin' For A Train/Mother, The Queen Of My Heart, and many many more!
CAP-SWBB-223 - LP=\$6.98,8TK=\$7.98

FIGHTIN' SIDE OF ME—Hammin' It Up/I Take A Lot Of Pride In What I Am/Corrine Corrina/Every Fool Has A Rainbow/T.B.Blues/When Did Right Become Wrong/Philadelphia Lawyer/Stealin' Corn, and more!
CAP-ST-451 - LP=\$6.98,8TK=\$7.98

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

HAG—Soldier's Last Letter/I Can't Be Myself/Sidewalks of Chicago/Jesus, Take A Hold/I,m A Good Loser/If You've Got Time (To Say Goodbye)/I've Done It All/Shelley's Winter Love/No Reason To Quit, and more!
CAP-ST-735 - LP=\$6.98,8TK=\$7.98

SOMEDAY WE'LL LOOK BACK—Someday We'll Look Back/Train Of Life/One Sweet Hello/One Row At A Time/Big Time Annie's Square/I'd Rather Be Gone/California Cottonfields/Carolyn, and more!
CAP-ST-835 - LP=\$6.98,8TK=\$7.98

Order any 3 or more of the records and/or tapes

LET ME TELL YOU ABOUT A SONG—Daddy Frank (The Guitar Man)/They're Tearin' The Labor Camps Down/The Man Who Picked The Wildwood Flower/The Proudest Fiddle In The World (A Maiden's Prayer), and more!
CAP-ST-882 - LP=\$6.98,8TK=\$7.98

STRANGERS—(All My Friends Are Gonna Be) Strangers/ Falling For You/Please Mr. D.J./You Don't Have Far To Go/I'm Gonna Break Every Heart I Can/You Don't Even Try/If I Had Left It Up To You/Sing A Sad Song, and more!
CAP-ST-2373 - LP=\$6.98,8TK=\$7.98

SWINGING DOORS—Swinging Doors/If I Could Be Him/The Longer You Wait/I'll Look You Over/I Can't Stand Me/The Girl Turned Ripe/The Bottle Let Me Down/No More You And Me, and more!
CAP-ST-2585 - LP=\$6.98,8TK=\$7.98

I'M A LONESOME FUGITIVE—All Of Me Belongs To You/I'm A Lonesome Fugitive/House Of Memories/Life In Prison/Whatever Happened To Me/Drink Up And Be Somebody/Someone Told My Story, and more!
CAP-ST-2702 - LP=\$6.98,8TK=\$7.98

BRANDED MAN—I Threw Away The Rose/Branded Man/You Don't Have Very Far To Go/Loneliness Is Eating Me Alive/Gone Crazy/Some of Us Never Learn/Somewhere Between/I Made The Prison Band, and more!
CAP-ST-2789 - LP=\$6.98,8TK=\$7.98

SING ME BACK HOME—Sing Me Back Home/Look Over Me/The Son Of Hickory Hollor's Tramp/Wine Take Me Away/If You See My Baby/Where Does The Good Times Go/I'll Leave The Bottle On The Bar, and more!
CAP-ST-2848 - LP=\$6.98,8TK=\$7.98

MAMA TRIED—Mama Tried/Green Grass Of Home/Little Ole Wine Drinker Me/In The Good Old Days/I Could Have Gone Right/I'll Always Know/The Sunny Side Of My Life/Teach Me To Forget, and more!
CAP-ST-2972 - LP=\$6.98,8TK=\$7.98

THE BEST OF MERLE HAGGARD—I'm A Lonesome Fugitive/I Threw Away The Rose/Swinging Doors/House Of Memories/(My Friends Are Gonna Be) Strangers/Shade Tree (Fix-It Man)/Sam Hill, and more!
CAP-SKAO-2951 - LP=\$6.98,8TK=\$7.98

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

IT'S NOT LOVE (BUT IT'S NOT BAD)—It's Not Love (But It's Not Bad)/Goodbye Comes Hard For Me/My Woman Keeps Lovin' Her Man/New York City Blues/I Wonder What She'll Think About Me Leaving, and more!
CAP-ST-11127 - LP=\$6.98,8TK=\$7.98

TOTALLY INSTRUMENTAL (With One Exception)—Cotton Picker/When The Roses Die/Sittin' On Top Of The World/Champagne/It's Only Love/Cherokee Fiddle/Country Gas/See The Sunset/Swing High, and more!
CAP-ST-11141 - LP=\$6.98,8TK=\$7.98

I LOVE DIXIE BLUES—Hammin' It Up/Everybody's Had The Blues/Big Bad Bill/I Forget You Every Day/I Ain't Got Nobody/Carolyn/Champagne/Lovesick Blues/The Emptiest Arms In The World/, and more!
CAP-ST-11200 - LP=\$6.98,8TK=\$7.98

IF WE MAKE IT THROUGH DECEMBER—Love And Honor/To Each His Own/You're The Only Girl In The Game/I'm An Old, Old Man (Tryin' To Live While I Can)/Come On Into My

Arms/There's Just One Way, and more!
CAP-ST-11276 - LP=\$6.98,8TK=\$7.98

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

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

JENNINGS, WAYLON

THE BEST OF WAYLON JENNINGS—The Days Of Sand And Shovels/MacArthur Park/Delia's Gone/I Got You/Walk On Out Of My Mind/Anita, You're Dreaming/Only Daddy That'll Walk The Line, and more!
RCA-LSP-4341 - LP=\$6.98,8TK=\$7.98

THE SINGER OF SAD SONGS—Singer Of Sad Songs/Sick And Tired/Time Between Bottles Of Wine/Must You Throw Dirt In My Face/No Regrets/Ragged But Right/Honky Tonk Woman/If I Were A Carpenter, and more!
RCA-LSP-4418 - LP=\$6.98,8TK=\$7.98

THE TAKER/TULSA WAYLON JENNINGS—The Taker/You'll Look For Me/Mississippi Woman/Lovin' Her Was Easier/Six White Horses/Casey's Last Ride/A Legend In My Time/Sunday Mornin' Comin' Down, and more!
RCA-LSP-4487 - LP=\$6.98,8TK=\$7.98

GOOD HEARTED WOMAN—Good Hearted Woman/It Should Be Easier Now/I Knew You'd Be Leavin'/Willie And Laura Mae Jones/The Same Old Lover Man/One Of My Bad Habits/Sweet Dream Woman/Unsatisfied, and more!
RCA-LSP-4647 - LP=\$6.98,8TK=\$7.98

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

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

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

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

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

NEWTON-JOHN, OLIVIA

OLIVIA—Let Me Be There/Me And Bobby McGee/Banks Of The Ohio/Love Song/If Not For You/Take Me Home Country Roads/Angel Of The Morning/If I Could Read Your Mind/, and more!
MCA-389 - LP=\$6.98,8TK=\$7.98

IF YOU LOVE ME, LET ME KNOW—If You Love Me (Let Me Know)/Mary Skeffington/Country Girl/I Honestly Love You/Free The People/The River's Too Wide/Home Ain't Home Anymore/Changes, and more!
MCA-411 - LP=\$6.98,8TK=\$7.98

HAVE YOU NEVER BEEN MELLOW—Have You Never Been Mellow/Loving Arms/Lifestream/Goodbye Again/Water Under The Bridge/I Never Did Sing You A Love Song/Follow Me, and more!
MCA-2133 - LP=\$6.98,8TK=\$7.98

PARTON, DOLLY

THE BEST OF DOLLY PARTON—My Blue Ridge Mountain Boy/Mule Skinner Blues/Just Beause I'm A Woman/Down From Dover/How Great Thou Art/In The Ghetto/Daddy Come And Get Me/Gypsy, Joe And Me, and more!
RCA-LSP-4449 - LP=\$6.98,8TK=\$7.98

COAT OF MANY COLORS—My Blue Tears/Early Morning Breeze/The Mystery Of The Mystery/The Way I See You/Here I Am/A Better Place To Live/Traveling Man/Coat Of Many Colors/If I Lose My Mind, and more!
RCA-LSP-4603 - LP=\$6.98,8TK=\$7.98

MY TENNESSE MOUNTAIN HOME—Old Black Kettle/The Letter/Down On Music Row/Back Home/Dr. Robert F. Thomas/My Tennessee Mountain Home/The Wrong Direction Home, and many more!
RCA-APL1-0033 - LP=\$6.98,8TK=\$7.98

BUBBLING OVER—Alabama Sundown/Love With Me/Sometimes An Old Memory Gets In My Eye/Bubbling Over/Afraid To Live And Afraid Of Dying/Traveling Man/Love, You're So Beautiful Tonight, and more!
RCA-APL1-0286 - LP=\$6.98,8TK=\$7.98

JOLENE—Jolene/When Someone Wants To Leave/River Of Happiness/Early Morning Breeze/Highlight Of My Life/I Will Always Love You/Randy/Living On Memories Of You/It Must Be You, and more!
RCA-APL1-0473 - LP=\$6.98,8TK=\$7.98

LOVE IS LIKE A BUTTERFLY—Love Is Like A Butterfly/If I Cross Your Mind/My Eyes Can Only See You/Take Me Back/Once Upon A Memory/Blackie, Kentucky/Gettin' Happy/Sacred Memories, and more!
RCA-APL1-0712 - LP=\$6.98,8TK=\$7.98

DOLLY PARTON & PORTER WAGONER- LOVE/MUSIC— You/Wasting Love/Come To Me/If Teardrops Were Pennies/Laugh The Years Away/Sounds Of Night/Love Is Out Tonight/I Get Lonesome By Myself, and many more!
RCA-APL1-0248 - LP=\$6.98,8TK=\$7.98

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

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

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

PRIDE, CHARLEY

PRIDE OF COUNTRY MUSIC—Just Between You And Me/Apartment No. 9/Best Banjo

below and take a special FREE BONUS!

Picker/A Good Woman's Love/The Last Thing On My Mind/Take Me Home/Silence/I'm Not The Boy I Used To Be, and more!
RCA-LSP3775 - LP=\$6.98, 8TK=\$7.98

THE COUNTRY WAY—Too Hard To Say I'm Sorry/The Little Folks/Crystal Chandelier/Act Naturally/Does My Ring Hurt Your Finger/Mama Don't Cry For Me/The Day The World Stood Still/You Can Tell The World, more!
RCA-LSP3895 - LP=\$6.98, 8TK=\$7.98

MAKE MINE COUNTRY—Now I Can Live Again/A Word Or Two To Mary/If You Should Come Back Today/Guess Things Happen That Way/Before The Next Teardrop Falls/Banks Of The Ohio/Wings Of A Dove, and more!
RCA-LSP3952 - LP=\$6.98, 8TK=\$7.98

SONGS OF PRIDE...CHARLEY THAT IS—She Made Me Go/Someday You Will/The Right To Do Wrong/The Day You Stop Loving Me/I Could Have Saved You The Time/One Of These Days/All The Time, and others!
RCA-LSP4041 - LP=\$6.98, 8TK=\$7.98

THE SENSATIONAL CHARLEY PRIDE—She's Still Got A Hold On You/Louisiana Man/Let The Chips Fall/Come On Home And Sing The Blues To Daddy/Never More Than I/Let Me Live Again/It's The Little Things, and more!
RCA-LSP4153 - LP=\$6.98, 8TK=\$7.98

THE BEST OF CHARLEY PRIDE—The Snakes Crawl At Night/All I Have To Offer You(Is Me)/The Easy Part's Over/Just Between You And Me/Does My Ring Hurt Your Finger/Kaw-Liga/The Day The World Stood Still, and more!
RCA-LSP4223 - LP=\$6.98, 8TK=\$7.98

JUST PLAIN CHARLEY—(I'm So) Afraid Of Losing You Again/A Good Chance Of Tear-Fall Tonight/Me And Bobby McGee/A Brand New Bed Of Roses/I'm A Lonesome Fugitive/That's Why I Love You So Much, more!
RCA-LSP4290 - LP=\$6.98, 8TK=\$7.98

CHARLEY PRIDE'S 10TH ALBUM—Able Bodied Man/Through The Years/Is Anybody Going To San Antonio/The Thought Of Losing You/I Think I'll Take A Walk/Things Are Looking Up/Special/A Poor Boy Like Me, and more!
RCA-LSP4367 - LP=\$6.98, 8TK=\$7.98

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

DID YOU THINK TO PRAY—Did You Think To Pray/I'll Fly Away/Time Out For Jesus/Let Me Live/Angel Band/Jesus, Don't Give Up On Me/Whispering Hope/This Highway Leads To Glory/The Church In The Wildwood, more!
RCA-LSP4513 - LP=\$6.98, 8TK=\$7.98

I'M JUST ME—I'm Just Me/On The Southbound/(In My World) You Don't Belong/You Never Gave Up On Me/I'd Rather Love You/Instant Loneliness/A Place For The Lonesome/Hello Darlin'/That's My Way, and more!
RCA-LSP4560 - LP=\$6.98, 8TK=\$7.98

CHARLEY PRIDE SINGS HEART SONGS—You'll Still Be The One/Anywhere(Just Inside Your Arms)/I'm Beginning To Believe My Own Lies/Kiss An Angel Good Mornin'/What Money Can't Buy/Pretty House For Sale, and more!
RCA-LSP4617 - LP=\$6.98, 8TK=\$7.98

THE BEST OF CHARLEY PRIDE VOLUME 2—A Place For The Lonesome/I'd Rather Love You/Is Anybody Going To San Antonio/Kiss An Angel Good Mornin'/(In My World) You Don't Belong/You'll Still Be The One, and more!
RCA-LSP4682 - LP=\$6.98, 8TK=\$7.98

SONGS OF LOVE BY CHARLEY PRIDE—She's Too Good To Be True/My Love Is Deep, My Love Is Wide/Give A Lonely Heart A Home/You Were All The Good In Me/I Love You More In Memory/She's That Kind, more!
RCA-LSP4837 - LP=\$6.98, 8TK=\$7.98

SWEET COUNTRY—Don't Fight The Feelings Of Love/A Shoulder To Cry On/Along The Mississippi/The Happiest Song On The Jukebox/The Shelter Of Your Eyes/I'm Learning To Love Her/Just To Be Loved By You, and more!
RCA-APL1-0217-LP=\$6.98, 8TK=\$7.98

CHARLEY PRIDE PRESENTS THE PRIDESMEN—Kiss An Angel Good Mornin'/It's Gonna Take A Little Bit Longer/All I Have To Offer You(Is Me)/Crystal Chandeliers/Let Me Live/She's Too Good To Be True, and more!
APL1-0315 - LP=\$6.98, 8TK=\$7.98

AMAZING LOVE—Old Photographs/I'm Glad It Was You/I'm Only Losin' Everything I Threw Away/Footprints In The Sands Of Time/Comin' Down With Love/Amazing Love/If She Just Helps Me (Get Over You), and more!
RCA-APL1-0397 - LP=\$6.98, 8TK=\$7.98

COUNTRY FEELIN'—We Could/Love Put A Song In My Heart/Which Way Do We Go/It Amazes Me/All His Children/Streets Of Gold/I Don't See How I Can Love You Anymore/The Man I Used To Be, and more!
RCA-APL1-0534 - LP=\$6.98, 8TK=\$7.98

PRIDE OF AMERICA—Mississippi Cotton/Picking Delta Town/Then Who Am I/The Hard Times Will Be The Best Times/Completely Helpless/She Loves Me The Way That I Love You/That Was Forever Ago, and more!
RCA-APL1-0757 - LP=\$6.98, 8TK=\$7.98

REEVES, JIM

GOD BE WITH YOU—How Long Has It Been/A Beautiful Life/Teach Me How To Pray/In The Garden/The Flowers, The Sunset, The Trees/It Is No Secret/Padre Of Old San Antonio/Precious Memories/Supper Time, and more!
RCA-LSP-1950 - LP=\$6.98, 8TK=\$7.98

A TOUCH OF VELVET—Have You Ever Been Lonely(Have You Ever Been Blue)/There's Always Me/Just Walking In The Rain/Be Honest With Me/Welcome To My World/It's No Sin/I Fall To Pieces, and more!
RCA-LSP-2487 - LP=\$6.98, 8TK=\$7.98

WE THANK THEE—We Thank Thee/This World Is Not My Home/My Cathedral/Have Thine Own Way, Lord/Oh, Gentle Shepherd/Where We'll Never Grow Old/I'd Rather Have Jesus/I'll Fly Away, and more!
RCA-LSP-2552 - LP=\$6.98, 8TK=\$7.98

MOONLIGHT AND ROSES—Moonlight And Roses(Bring Mem'ries Of You)/Mexicali Rose/Carolina Moon/Rosa Rio/Oh What It Seemed To Be/What's In It For Me/Roses/One Dozen Roses/Moon River/When I Lost You, more!
RCA-LSP-2854 - LP=\$6.98, 8TK=\$7.98

THE BEST OF JIM REEVES—He'll Have To Go/Four Walls/Guilty/Blue Boy/I'm Gettin' Better/The Blizzard/Am I Losing You/Billy Bayou/Anna Marie/Stand At Your Window/Adios Amigo/Danny Boy.
RCA-LSP-2890 - LP=\$6.98, 8TK=\$7.98

THE BEST OF JIM REEVES VOL. II—My Lips Are Sealed/Welcome To My World/I Guess I'm Crazy/Home/I Won't Forget You/Then I'll Stop Loving You/Is This Me/Penny Candy/Mexican Joe, and more!
RCA-LSP-3482(e) - LP=\$6.98, 8TK=\$7.98

DISTANT DRUMS—I Missed Me/Is It Really Over/This Is It/Good Morning Self/Losing Your Love/Not Until The Next Time/Where Does A Broken Heart Go/Snow Flake/The

Gods Were Angry With Me, and more!
RCA-LSP-3542 - LP=\$6.98, 8TK=\$7.98

THE BEST OF JIM REEVES VOL. III—I'm Gonna Change Everything/A Fallen Star/Could I Be Falling In Love/Distant Drums/Golden Memories And Silver Tears/Is It Really Over/It Hurts So Much/The Storm, and more!
RCA-LSP-4187 - LP=\$6.98, 8TK=\$7.98

MISSING YOU—The World You Left Behind/The Tie That Binds/Draf Maar Aan Ou Ryperd(Why Do I)/Missing You/Need Me/Missing Angel/Somewhere Along The Line/I Missed Me/I'd Rather Not Know, and more!
RCA-LSP-4749 - LP=\$6.98, 8TK=\$7.98

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

GREAT MOMENTS WITH JIM REEVES—Mexican Joe/Yonder Comes A Sucker/I Won't Forget You/Golden Memories And Silver Tears/Four Walls/Somewhere Along The Line/Oh, How I Miss You Tonight, and more!
RCA-APL1-0330 - LP=\$6.98, 8TK=\$7.98

I'D FIGHT THE WORLD—I'd Fight The World/Could I Be Falling In Love/The Streets Of Laredo/The Talking Walls/Before I Died/Pride Goes Before A Fall/Crying In My Sleep/But You Love Me Daddy, and more!
RCA-APL1-0537 - LP=\$6.98, 8TK=\$7.98

RICH, CHARLIE

THE BEST OF CHARLIE RICH—Nice 'N' Easy/Life Has Its Little Ups And Downs/A Woman Left Lonely/Daddy Don't You Walk So Fast/A Part Of Your Life/Big Boss Man/Sittin' And Thinkin'/I Take It On Home, and more!
EPIC-KE-31933 - LP=\$5.98, 8TK=\$6.98

VERY SPECIAL LOVE SONGS—A Very Special Love Song/Why Don't We Go Somewhere And Love/Take Time To Love/A Satisfied Man/A Field Of Yellow Daisies/He Follows My Footsteps, and more!
EPIC-KE-32531 - LP=\$5.98, 8TK=\$6.98

BEHIND CLOSED DOORS—Behind Closed Doors/Most Beautiful Girl/I Take It On Home/I'm Not Going Hungry Anymore/You Never Really Wanted Me/Til I Can't Take It Anymore/We Love Each Other, and more!
EPIC-PE-32247 - LP=\$6.98, 8TK=\$7.98

TOMORROW NIGHT—There Won't Be Anymore/Is Goodbye That Easy To Say/She Loved Everybody But Me/The Grass Is Always Greener/Big Boss Man/Twelfth Of Never/River, Stay 'Way From My Door/Tomorrow Night, and more!
RCA - APL1-0258 - LP=\$6.98, 8TK=\$7.98

THERE WON'T BE ANYMORE—I Don't See Me In Your Eyes Anymore/Too Many Teardrops/The Big Build Up/Nice 'N' Easy/No Room To Dance/It's All Over Now/It Just Goes To Show/If I Knew Then What I Know Now, and more!
RCA - APL1-0433 - LP=\$6.98, 8TK=\$7.98

SHE CALLED ME BABY—She Called Me Baby/Ol' Man River/Big Jack/Let Me Go My Merry Way/Tragedy/Share Your Love With Me/I'm Right Behind You/I Need A Thing Called Love/Ten Dollars And A Clean White Shirt, and more!
RCA - APL1-0686 - LP=\$6.98, 8TK=\$7.98

GREATEST HITS—I Don't See Me In Your Eyes Anymore/Lonely Weekend/Who Will The Next Fool Be/Caught In The Middle/There Won't Be Anymore/She Called Me Baby/My Mountain Dew/Tomorrow Night, and more!
RCA - APL1-0857 - LP=\$6.98, 8TK=\$7.98

Order any 3 or more of the records and/or tapes

THE SILVER FOX—I Love My Friend/Your Place Is Here With Me/Rondo A La Charlie/Charlie's Swing/Don't Put No Headstone On My Grave/I Feel Like Going Home/Behind Closed Doors/My Elusive Dreams, and more!
EPIC-PE-33250 - LP=\$6.98,8TK=\$7.98

EVERY TIME YOU TOUCH ME (I Get High)—Every Time You Touch Me (I Get High)/All Over Me/A Little Bit Here (A Little Bit There)/A Mellow Melody/Since I Fell For You/Pass On By/Rendezvous/You And I, and more!
EPIC-PE-33455 - LP=\$6.98,8TK=\$7.98

FULLY REALIZED—2 Record Set—Just A Little Bit Of You/Mohair Sam/I Can't Go On/Dance Of Love/A Field Of Yellow Daisies/I Washed My Hands In Muddy Water/Every Thing I Do Is Wrong, and many more!
MER-SRM-2-7505 - LP=\$7.98,8TK=\$9.98

BITTER, TEX

HILLBILLY HEAVEN—Green Grow The Lilacs/High Noon/Jealous Heart/O' Shorty/The Deck Of Cards/We Live In Two Diff'rent Worlds/Love Me Now/The Pledge Of Allegiance/There's A New Moon Over My Shoulder, more!
CAP-SM-1623 - LP=\$6.98,8TK=\$7.98

FALL AWAY—Fall Away/Po' Folks/One Heaven Of A Woman/MacArthur's Hand/Through The Years/Omaha/The Best Times Of All/Lucy Let Your Lovelight Shine/Take Him Fishing/This Ain't Mexico.
CAP-ST-11351 - LP=\$6.98,8TK=\$7.98

AN AMERICAN LEGEND—3 Record Set—Green Grow The Lilacs/The Americans/I'm Gonna Leave You Like I Found You/Jingle Jangle/Jingle/Jealous Heart/There's A New Moon Over My Shoulder, and many more!
CAP-SKC-11241 - LP=\$9.98,8TK=\$11.98

THE SUPERCOUNTRY LEGENDARY TEX RITTER—Lorena/Green Grow The Lilacs/Charleston Cotton Mill/Love Me Now/Little Peanut Shell/The Wind Of Oklahoma/I Don't Believe I'll Fall In Love Today, and more!
CAP-ST-11037 - LP=\$6.98,8TK=\$7.98

THE BEST OF TEX RITTER—High Noon/We Live In Two Different Worlds/Boll Weevil/Rye Whiskey/Jealous Heart/Deck Of Cards/I Dreamed Of A Hill-Billy Heaven/Green Grow The Lilacs, and more!
CAP-DT-2595 - LP=\$6.98,8TK=\$7.98

ROBBINS, MARTY

RETURN OF THE GUNFIGHTER—Tall Handsome Stranger/San Angelo/Man Walks Among Us/Dusty Winds/The Master's Call/The Fastest Gun Around/Old Red/The Bend In The River/Johnny Fedavo, and more!
COL - CS-8872 - LP=\$5.98, 8TK=\$6.98

GUNFIGHTER BALLADS (& Trail Songs)—El Paso/Hundred And Sixty Acres/Billy The Kid/They're Hanging Me Tonight/Big Horn/In The Valley/Little Green Valley/Cool Water/Running Gun/Utah Carol, and more!
COL-CS-9327 - LP=\$5.98,8TK=\$6.98

MARTY ROBBINS—A Man And A Train/Las Vegas, Nevada/Pretend/Crawling On My Knees/Up To My Shoulders In A Heartache/Walking Piece Of Heaven/Love Me/The Taker/San Francisco Teardrops/Martha, Oh Martha, more!
MCA-342 - LP=\$6.98, 8TK=\$7.98

GOOD'N COUNTRY—Twentieth Century Drifter/I'm Wanting To/I Heard The Bluebirds Sing/The Way I'm Needing You/I Couldn't Believe It Was True/You're An Angel Disguised As A Girl/Georgia Blood, and more!
MCA-421 - LP=\$6.98, 8TK=\$7.98

THE WORLD OF MARTY ROBBINS—Two Record Set—The Story Of My Life/The Blues Country Style/The Last Letter/Long Tall Sally/Singing The Blues/Ride Cowboy Ride/I'm

Beginning To Forget/Lovesick Blues, many more!
COL - G-30881 - LP=\$6.98, 8TK=\$7.98

MARTY ROBBINS' ALL-TIME GREATEST HITS—Two Record Set—El Paso/Devil Woman/Padre/I Walk Alone/Kaw-Liga/Tonight Carmen/The Hanging Tree/It's A Sin/Love Is Blue/Maria/Red River Valley/Joli Girl/Big Iron, and more!
COL - KG-31361 - LP=\$6.98, 8TK=\$7.98

MORE GUNFIGHTER BALLADS (And Trail Songs)—Little Joe The Wrangler/Song Of The Bandit/Ride, Cowboy Ride/Streets Of Laredo/My Love/San Angelo/Five Brothers/Prairie Fire, and more!
COL-CS-8272 - LP=\$5.98,8TK=\$6.98

I'VE GOT A WOMAN'S LOVE—The Best Part Of Living/It Had To Be You/Misty/I'm In The Mood For Love/Gone With The Wind/Don't Throw Me Away/The City/At Times/A Little Spot In Heaven/Janet, and more!
COL-KC-31628 - LP=\$5.98,8TK=\$6.98

HAVE I TOLD YOU LATELY THAT I LOVE YOU—Tonight Carmen/Moanin' The Blues/I'll Step Aside/The Girl With The Gardenias In Her Hair/I'm So Lonesome I Could Cry/Lovesick Blues/I Hang My Head And Cry, and more!
COL-C32586 - LP=\$5.98,8TK=\$6.98

MARTY'S COUNTRY—2 Record Set—Devil Woman/Daw-Liga/Singing The Blues/The Hanging Tree/Streets Of Laredo/I Can't Help It/I'm So Lonesome I Could Cry/Have I Told You Lately That I Love You, and many more!
COL-GP-15 - LP=\$6.98,8TK=\$7.98

MARTY'S GREATEST HITS—A White Sport Coat/The Story Of My Life/Ain't I The Lucky One/The Last Time I Saw My Heart/Long Tall Sally/The Blues Country Style/The Hanging Tree/She Was Only Seventeen, and more!
COL-CS8639 - LP=\$5.98,8TK=\$6.98

GUNFIGHTER BALLADS, and Trail Songs—Big Iron/Cool Water/Billy The Kid/A Hundred And Sixty Acres/They're Hanging Me Tonight/The Master's Call/The Strawberry Roan/Running Gun/In The Valley/Utah Carol, and more!
COL-CS8158 - LP=\$5.98,8TK=\$6.98

MORE GREATEST HITS—El Paso/Don't Worry/Ballad Of The Alamo/Like All The Other Times/Is There Any Chance/Ride, Cowboy Ride/A Time And Place For Everything/Streets Of Laredo, and more!
COL-CS-8435 - LP=\$5.98,8TK=\$6.98

DEVIL WOMAN—Devil Woman/Ain't Life A Crying Shame/Time Can't Make Me Forget/In The Ashes Of An Old Love Affair/The Hands You're Holding Now/Worried/Little Rich Girl/Love Is A Hurting Thing, and more!
COL-CS-8718 - LP=\$5.98,8TK=\$6.98

WHAT GOD HAS DONE—An Evening Prayer/With His Hand On My Shoulder/The Great Speckled Bird/When The Roll Is Called Up Yonder/A Little Spot In Heaven/There's Power In The Blood/Almost Persuaded, more!
COL-CS-9248 - LP=\$5.98,8TK=\$6.98

MY WOMAN, MY WOMAN, MY LIFE—Love Me Tender/I've Got A Woman's Love/Can't Help Falling In Love/Maria (If I Could)/The Master's Touch/A Very Special Way/My Happy Heart Sings/Three Little Words, more!
COL-CS-9978 - LP=\$5.98,8TK=\$6.98

I WALK ALONE—I Walk Alone/I Can't Help It/She Thinks I Still Care/Lily Of The Valley/The Last Letter/Begging To You/Today I Started Loving You Again/They'll Never Take Her Love From Me, and more!
COL-CS-9725 - LP=\$5.98,8TK=\$6.98

MARTY ROBBINS' GREATEST HITS VOL. III
Devil Woman/Love Is Blue/You Gave Me A

Mountain/I Walk Alone/Ribbon Of Darkness/It's A Sin/Padre/The Girl With Gardenias In Her Hair/Jolie Girl, and more!
COL-C-30571 - LP=\$5.98,8TK=\$6.98

BOUND FOR OLD MEXICO—Maria Elena/You Belong To My Heart/La Paloma/Amor/San Angelo/Camelia/Is There Anything Else I Can Say/Girl From Spanish Town/Adios, Mariquita Linda/La Borrachita, and more!
COL-KC331341 - LP=\$5.98,8TK=\$6.98

RODGERS, JIMMIE

NEVER NO MO' BLUES—Never No Mo' Blues/Daddy And Home/Blue Yodel No. 4 (California Blues)/Waiting For A Train/You And My Old Guitar/Prairie Lullaby/Blue Yodel No. 6/My Little Lady, and more!
RCA-LPM-1232 - LP=\$6.98,8TK=\$7.98

TRAIN WHISTLE BLUES—Train Whistle Blues/Treasures Untold/Somewhere Down Below The Dixon Line/Hobo Bill's Last Ride/Blue Yodel No. 5/My Little Old Home Town In New Orleans, and many more!
RCA-LPM-1640 - LP=\$6.98,8TK=\$7.98

MY ROUGH & ROWDY WAYS—Jimmie Rodgers' Last Blue Yodel/The Women Make A Fool Out Of Me/Mississippi Moon/My Rough And Rowdy Ways/Blue Yodel No.9/My Blue Eyed Jane, and many more!
RCA-LPM-2112 - LP=\$6.98,8TK=\$7.98

JIMMIE THE KID—Frankie And Johnny/Blue Yodel No.12/Desert Blues/Looking For A New Mama/Blue Yodel No.3/I'm Sorry We Met/Memphis Yodel/Home Call/My Old Pal/Anniversary Blue Yodel, and more!
RCA-LPM-2213 - LP=\$6.98,8TK=\$7.98

COUNTRY MUSIC HALL OF FAME—Sweet Mama Hurry Home Or I'll Be Gone/I'm Lonesome Too/When The Cactus Is In Bloom/Cowhand's Last Ride/Yodeling Cowboy Dreaming With Tears In My Eyes, and more!
RCA-LPM-2531 - LP=\$6.98,8TK=\$7.98

THE SHORT BUT BRILLIANT LIFE OF JIMMIE RODGERS—Hobo's Meditation/Take Me Back Again/Ninety Nine Year Blues/In The Jailhouse Now No.1/I'm Lonely And Blue/Blue Yodel No. 10/Years Ago, and more!
RCA-LPM-2634 - LP=\$6.98,8TK=\$7.98

MY TIME AIN'T LONG—My Time Ain't Long/That's Why I'm Blue/The Mystery Of Number Five/Those Gambler's Blues/The Land Of My Boyhood Dreams/Why Did You Give Me Your Love/Mother Was A Lady, and many more!
RCA-LPM-2865 - LP=\$6.98,8TK=\$7.98

THE BEST OF THE LEGENDARY JIMMIE RODGERS—Mule Skinner Blues (Blue Yodel No.8)/Away Out On The Mountain/Any Old Time/Roll Along Kentucky Moon/The Mystery Of Number Five/Daddy And Home, and more!
RCA-LSP-3315(e) - LP=\$6.98,8TK=\$7.98

THIS IS JIMMIE RODGERS—2 Record Set—Any Old Time/Away Out On The Mountain/Blue Yodel No.1/Blue Yodel No.4/Blue Yodel No. 8 (Mule Skinner Blues)/Brakeman's Blues/Daddy And Home/Frankie & Johnny, and more!
RCA-VPS-6091 - LP=\$7.98,9TK=\$9.98

SMITH, CAL

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

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

below and take a special FREE BONUS!

CAL SMITH— I've Loved You All Over The World/An Hour And A Six Pack/Pass Me By/ Good Time Charlie's Got The Blues/Bleep You/ I Can't Keep My Hands Off Of You/It's Not The Miles You Traveled/The Green Door, and more!
MCA-344 - LP=\$6.98, 8TK=\$7.98

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

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

SONS OF THE PIONEERS

COOL WATER— Whoopie-Ti-Yi-Yo/Wind/ Cowboy's Dream/The Last Roundup/Ridin' Home/Wagon Wheels/Cool Water/Riders In The Sky/Blue Prairie/Tumbling Tumbleweeds/Way Out There/Empty Saddles/Timber Trail, more!
RCA - LSP-2118 - LP=\$6.98, 8TK=\$7.98

THE BEST OF THE SONS OF THE PIONEERS— Cool Water/No One To Cry To/Chant Of The Wanderer/The Everlasting Hills Of Oklahoma/ Have I Told You Lately That I Love You/ My Best To You/I Still Do/San Antonio Rose, more!
RCA - LSP-3476(e) - LP=\$6.98, 8TK=\$7.98

TUMBLING TUMBLEWEEDS— Song Of The Land I Love/King Of Fools/Along The Santa Fe Trail/I Still Do/The Oregon Trail/Trail Dreamin'/ Tumbling Tumbleweeds/How Will I Know Him/ Ramona/Chant Of The Wanderer, and more!
RCA - LSP-4119 - LP=\$6.98, 8TK=\$7.98

STATLER BROTHERS, THE

SONS OF THE MOTHERLAND— Susan When She Tried/All American Girl/You've Been Like A Mother To Me/One More Summer In Virginia/Eight More Miles To Louisville/I'll Be Here, and more!
MER-SRM-1-1019 - LP=\$6.98, 8TK=\$7.98

THE STATLER BROTHERS

BED OF ROSE'S— Bed Of Rose's/New York City/All I Have To Offer You Is Me/ Neighborhood Girl/Fifteen Years Ago/The Junkie's Prayer/We/This Part Of The World/ Tomorrow Never Comes, and more!
MER-SR-61317 - LP=\$6.98, 8TK=\$7.98

PICTURES OF MOMENTS TO REMEMBER— Pictures/Moments To Remember/Just Someone I Used To Know/Second Thoughts/I Wonder How The Old Folks Are/Things/You Can't Go Home/Tender Years, and more!
MER-SR-61349 - LP=\$6.98, 8TK=\$7.98

COUNTRY MUSIC THEN AND NOW— Every Time I Trust A Gal/The Class Of '57/When My Blue Moon Turns To Gold Again/The Saturday Morning Radio Show/A Stranger In My Place/Under It All, and more!
MER-SR-61367 - LP=\$6.98, 8TK=\$7.98

THE STATLER BROTHERS SING COUNTRY SYMPHONIES IN E MAJOR— I Want To Carry Your Sweet Memories/Monday Morning Secretary/Burning Bridges/I Believe In Music/ A Special Song For Wanda, and more!
MER-SR-61374 - LP=\$6.98, 8TK=\$7.98

CARRY ME BACK— Carry Me Back/The Strand/ Whatever Happened To Randolph Scott/The Streets Of San Francisco/The Woman I Still Love/If We Never Had/We Owe It All To Yesterday/When I Stop Dreaming, and more!
MER-SRM-1-676 - LP=\$6.98, 8TK=\$7.98

THANK YOU WORLD— Thank You World/She's Too Good/Cowboy Buckaroo/The Boy Inside Of Me/The Baptism Of Jesse Taylor/City Lights/ Left-Handed Woman/The Blackwood Brothers By The Statler Brothers, and more!
MER-SRM-1-707 - LP=\$6.98, 8TK=\$7.98

ALIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL— Little Liza Jane/Freight Train/ Filipino Baby/Sixteen Tons/Funny How Time Slips Away/Church In The Wildwood/Rainbow Valley Confidential/Hey Joe, and more!
MER-SRM-1-708 - LP=\$6.98, 8TK=\$7.98

TILLIS, MEL

STOMP THEM GRAPES— Midnight, Me And The Blues/Scarlet Wings/Amanda/ Hang My Picture In Your Heart/If There Were No Memories/Stomp Them Grapes/ My Side Of Life/Second Best, and more!
MGM-M3G-4960 - LP=\$6.98, 8TK=\$7.98

MEL TILLIS' GREATEST HITS— Thank You For Being You/Sawmill/I Ain't Never/ Midnight, Me And The Blues/It's My Love (And I'm A Gonna Give It)/Would You Want The World To End/Neon Rose, and more!
MGM-M3G-4970 - LP=\$6.98, 8TK=\$7.98

THE VERY BEST OF MEL TILLIS— Arms Of A Fool/Commercial Affection/Heaven Everyday/ Brand New Mister Me/ Take My Hand/Living And Learning/Untouched/I Went A Ramblin', and many more!
MGM-SE-4806 - LP=\$6.98, 8TK=\$7.98

WOULD YOU WANT THE WORLD TO END— Would You Want The World To End/Mama's Gonna Pray/Stolen Wine/Things Have Changed A Lot (For You And Me)/Gonna Burn Some Bridges/Eve's Garden, and many more!
MGM-SE-4841 - LP=\$6.98, 8TK=\$7.98

I AIN'T NEVER— I Ain't Never/Best Way I Know How/One More Time/It's My Love (And I'm A Gonna Give It)/Neon Rose/ Memory Maker/I Talked About You All Over Town/Over The Hill, and more!
MGM-SE-4870 - LP=\$6.98, 8TK=\$7.98

MEL TILLIS ON STAGE— One More Time/ The Arms Of A Fool/Welcome To My World/ Talk/I Ain't Never/Untouched/Neon Rose/ Brand New Mister Me/I'm Movin' On/I'll Fly Away/I Saw The Light, and more!
MGM-SE-4889 - LP=\$6.98, 8TK=\$7.98

SAWMILL— Thank You For Being You/ Sawmill/Leona/Bobbi/Borrowed Angel/ Remembering/Live In My Heart/Cheap Imitation/If I Throw Away My Pride/ Take A Look At Me, and more!
MGM-SE-4907 - LP=\$6.98, 8TK=\$7.98

MEL TILLIS AND SHERRY BRYCE LET'S GO ALL THE WAY TONIGHT— Let's Go All The Way Tonight/I See Heaven In You/You Are The One/Mr. Right And Mrs. Wrong/Don't Let Go, and more!
MGM-SE-4937 - LP=\$6.98, 8TK=\$7.98

MEL TILLIS AND SHERRY BRYCE— Living And Learning/Take My Hand/Life's Little Surprises/In The Vine/Anything's Better Than Nothing/Back To Life/Then It Will Be All Over, and more!
MGM-SE-4800 - LP=\$6.98, 8TK=\$7.98

MEL TILLIS AND THE STATESIDERS-LIVE AT THE SAM HOUSTON COLISEUM— Your Memory Sure Gets Around/Commercial Affection/Ruby, Don't Take Your Love To

Town/I Ain't Never, and more!
MGM-SE-4788 - LP=\$6.98, 8TK=\$7.98

MEL TILLIS AND THE STATESIDERS— Best Way I Know How/Kissing Your Picture/ You Only Think Of Me (When You're Lonely)/ Uncle Pen/Honey Dew Melon/Woman In The Back Of My Mind/Dear Love, and more!
MGM-M3G-4987 - LP=\$6.98, 8TK=\$7.98

TWITTY, CONWAY

I'M NOT THROUGH LOVING YOU YET— I'm Not Through Loving You Yet/Pure Love/ We've Already Tasted Love/She's Just Not Over You Yet/I Came Here To Let Her Memory Wander Through My Mind, and more!
MCA-441 - LP=\$6.98, 8TK=\$7.98

I CAN'T SEE ME WITHOUT YOU— I Can't See Me Without You/It's Been One Heck Of A Day/Looking Through My Glass/Kiss An Angel Good Morning/I Did't Lose Her/I'll Never Make It Home Tonight, and more!
MCA-46 - LP=\$6.98, 8TK=\$7.98

NEXT IN LINE— Mama Tried/Next In Line/ D-I-V-O-R-C-E/I Told My World To Go Away/ With Pen In Hand/Ain't It Sad To Stand And Watch Love Die/I Started Loving You Again/ Folsom Prison Blues, and more!
MCA-123 - LP=\$6.98, 8TK=\$7.98

HELLO DARLIN'— Hello Darlin'/Rueben James/I'll Get Over Losing You/You And Your Sweet Love/Will You Visit Me On Sunday/I Never Once Stopped Loving You/ Blue Eyes Crying In The Rain, and more!
MCA-19 - LP=\$6.98, 8TK=\$7.98

CONWAY TWITTY'S GREATEST HITS— Hello Darlin'/I Wonder What She'll Think About Me Leaving/Fifteen Years Ago/Darling You Know I Wouldn't Lie/That's When She Started To Stop Loving You, and more!
MCA-52 - LP=\$6.98, 8TK=\$7.98

SHE NEEDS SOMEONE TO HOLD HER (When She Cries)— Sweet Memories/I've Just Destroyed The World/Even The Bad Times Are Good/It's Not Love(But It's Not Bad)/Dim Lonely Places, and more!
MCA-303 - LP=\$6.98, 8TK=\$7.98

YOU'VE NEVER BEEN THIS FAR BEFORE— You've Never Been This Far Before/Born To Bring On Home/Til The Pain Outwears The Shame/The Weakness In Your Man/Seasons Of My Heart, and more!
MCA-359 - LP=\$6.98, 8TK=\$7.98

LOOK INTO MY TEARDROPS— Don't You Believe Her/Almost Persuaded/I Don't Want To Be With Me/I Made Her That Way/The Wild Side Of Life/There Stands The Glass/ Look Into My Teardrops, and more!
MCA-112 - LP=\$6.98, 8TK=\$7.98

COUNTRY— Working Girl/But I Dropped It/ Things Have Gone To Pieces/Walk Me To The Door/Two Of The Usual/Life Turned Her That Way/Go Woman Go/Don't Put Your Hurt In My Heart/Funny, and more!
MCA-260 - LP=\$6.98, 8TK=\$7.98

DARLING, YOU KNOW I WOULDN'T LIE— Sound Of An Angel's Wings/Darling, You Know I Wouldn't Lie/Ballad Of Forty Dollars/Papa Sing Me A Song/Window Up Above/Table In The Corner, and more!
MCA-128 - LP=\$6.98, 8TK=\$7.98

I LOVE YOU MORE TODAY— Star Spangled Heaven/Games People Play/The Bottle In The Hand(Is Much Stronger Than The Man)/Crazy Arms/I Love You More Today/Johnny B.

Goode/Proud Mary, and more!
MCA-130 - LP=\$6.98,8TK=\$7.98

TO SEE MY ANGEL CRY/THAT'S WHEN SHE STARTED TO STOP LOVING YOU—The House Of The Rising Sun/Be Proud Of Your Man/These Lonely Hands Of Mine/My Heart Knows/I'd Rather Be Gone, and more!
MCA-18 - LP=\$6.98,8TK=\$7.98

FIFTEEN YEARS AGO—Hey! Baby/ Fifteen Years Ago/Back Street Affair/ I Can't Believe That You've Stopped Loving Me/Slowly/Sand Covered Angels/Darling Days, and more!
MCA-22 - LP=\$6.98,8TK=\$7.98

HOW MUCH MORE CAN SHE STAND—How Much More Can She Stand/Everyday Family Man/Help Me Make It Through The Night/ Just Like A Stranger/The Last One To Touch Me/Amos Moses, and more!
MCA-30 - LP=\$6.98,8TK=\$7.98

I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING—I Wonder What She'll Think About Me Leaving/Wine Me Up/I'd Rather Love You/My Heart Won't Listen To My Mind/I Fall To Pieces/Heartache Just Walked In
MCA-34 - LP=\$6.98,8TK=\$7.98

CLINGING TO A SAVING HAND/STEAL AWAY—Clinging To A Saving Hand/The Third Man/Supper Time/The Big Man Above/ In Loving Memories/Me And My Neighbor/ Lead Us Back To Love, and more!
MCA-376 - LP=\$6.98,8TK=\$7.98

WILLIAMS, HANK

I SAW THE LIGHT—I Saw The Light/Calling You/Dear Brother/Wealth Won't Save Your Soul/How Can You Refuse Him Now/When God Comes And Gathers His Jewels/Jesus Remembered Me/Thank God, and more!
MGM-SE-3331 - LP=\$6.98,8TK=\$7.98

THE UNFORGETTABLE HANK WILLIAMS—I Can't Get You Off My Mind/I Don't Care (If Tomorrow Never Comes)/Dear John/My Love For You (Has Turned To Hate)/On The Banks Of The Old Ponchartrain, and more!
MGM-SE-3733 - LP=\$6.98,8TK=\$7.98

HANK WILLIAMS' GREATEST HITS—Take These Chains From My Heart/There'll Be No Tear-Drops Tonight/I'm So Lonesome I Could Cry/Kaw-Liga/Why Don't You Love Me/Your Cheatin' Heart/Jambalaya, and more!
MGM-SE-3918 - LP=\$6.98,8TK=\$7.98

THE SPIRIT OF HANK WILLIAMS—Window Shopping/Wearin' Out Your Walkin' Shoes/ A Teardrop On A Rose/Lost On The River/ Jesus Died For Me/A Home In Heaven/Fool About You/Dear Brother, and more!
MGM-SE-3955 - LP=\$6.98,8TK=\$7.98

HANK WILLIAMS ON STAGE—Rovin' Cowboy (Theme)/Wedding Bells/Lovesick Blues/I'll Have A New Body/Lost Highway/Joe Clark/Where The Soul Of Man Never Dies/I'm A Long Gone Daddy/I'm Tellin' You, and more!
MGM-SE-3999 - LP=\$6.98,8TK=\$7.98

HANK WILLIAMS' GREATEST HITS VOL. II—Crazy Heart/Move It On Over/Honky Tonk Blues/Window Shopping/I'll Be A Bachelor 'til I Die/My Sweet Love Ain't Around/They'll Never Take Her Love From Me, and more!
MGM-SE-4040 - LP=\$6.98,8TK=\$7.98

ON STAGE VOLUME II—Happy Rovin' Cowboy/You're Gonna Change (Or I'm Gonna Leave)/Settin' the Woods On Fire/There's A Bluebird On Your Windowsill/Fiddle Tune/ I Saw The Light/Lovesick Blues, and more!
MGM-SE-4109 - LP=\$6.98,8TK=\$7.98

HANK WILLIAMS GREATEST HITS VOL. III—Long Gone Lonesome Blues/May You Never Be Alone/Let's Turn Back The Years/Lost Highway/I've Just Told Mama Goodbye/Rootie Tootie/I'll Never Get Out Of This World Alive
MGM-SE-4140 - LP=\$6.98,8TK=\$7.98

THE VERY BEST OF HANK WILLIAMS—Your Cheatin' Heart/Jambalaya/Lovesick Blues/Half As Much/Cold Cold Heart/Hey, Good Lookin'/Why Don't You Love Me/ So Lonesome I Could Cry, and more!
MGM-SE-4168 - LP=\$6.98,8TK=\$7.98

THE VERY BEST OF HANK WILLIAMS VOL. II—Mind Your Own Business/My Heart Would Know/Honky Tonk Blues/Window Shopping/You Win Again/Settin' The Woods On Fire/Lost Highway, and more!
MGM-SE-4227 - LP=\$6.98,8TK=\$7.98

LOST HIGHWAY And Other Folk Ballads—My Bucket's Got A Hole In It/Be Careful Of The Stones You Throw/Six More Miles (To The Graveyard)/Thy Burdens Are Greater Than Mine/Ramblin' Man, and more!
MGM-SE-4254 - LP=\$6.98,8TK=\$7.98

THE LEGEND LIVES ANEW/HANK WILLIAMS WITH STRINGS—Kaw-Liga/ I'm So Lonesome I Could Cry/ A House Without Love/Wedding Bells/I'm Sorry For You My Friend, and many more!
MGM-SE-4377 - LP=\$6.98,8TK=\$7.98

HANK WILLIAMS, HANK WILLIAMS JR. AGAIN—My Sweet Love Ain't Around/I'll Be A Bachelor 'til I Die/Window Shopping/My Bucket's Got A Hole In It/I Can't Help It/ My Son Calls Another Man Daddy, and more!
MGM-SE-4378 - LP=\$6.98,8TK=\$7.98

I WON'T BE HOME NO MORE—I Won't Be Home No More/Lost Highway/Mind Your Own Business/My Heart Would Know/May You Never Be Alone/Mansion On The Hill/ Move It On Over, and more!
MGM-SE-4481 - LP=\$6.98,8TK=\$7.98

THE ESSENTIAL HANK WILLIAMS—Honky Tonk Blues/ May You Never Be Alone/ Lovesick Blues/Kaw-Liga/I'm So Lonesome I Could Cry/Move It On Over/Long Gone Lonesome Blues/Ramblin' Man and more!
MGM-SE-4651 - LP=\$6.98,8TK=\$7.98

LIFE TO LEGEND—Move It On Over/A Mansion On The Hill/Lovesick Blues/Cold Cold Heart/Hey, Good Lookin'/I Can't Help It (If I'm Still In Love With You)/ Your Cheatin' Heart, and more!
MGM-SE-4680 - LP=\$6.98,8TK=\$7.98

ARCHETYPES—My Bucket's Got A Hole In It/Honky Tonk Blues/May You Never Be Alone/Lovesick Blues/ Kaw-Liga/I'm So Lonesome I Could Cry/Howlin' At The Moon/Ramblin' Man, and more!
MGM-M3F-4954 - LP=\$6.98,8TK=\$7.98

24 OF HANK WILLIAMS GREATEST HITS—2 Record Set—Your Cheatin' Heart/Move It On Over/Settin' The Woods On Fire/Why Don't

You Love Me/I Can't Help It (If I'm Still In Love With You)/Wedding Bells, and more!
MGM-SE-4755-2 - LP=\$7.98,8TK=\$9.98

HANK WILLIAMS & HANK WILLIAMS JR. INSIGHTS INTO HANK WILLIAMS, In Song And Story—2 Record Set—When He Sang/Hey, Good Looking/Nobody's Lonesome For Me/ I Dreamed About Mama Last Night, and more!
MGM-M3HB-4975 - LP=\$7.98,8TK=\$9.98

LEGEND OF HANK WILLIAMS (In Song And Story)—Love Sick Blues/ I Saw The Light/Cold, Cold, Heart/I'm So Lonesome I Could Cry/I Can't Help It/May You Never Be Alone/Your Cheatin' Heart, and more!
MGM-4865 - LP=\$6.98,8TK=\$7.98

WILLS, BOB

THE HISTORY OF BOB WILLS—Waltzing In Old San Antonio/Mean Woman With Green Eyes/Boot Heel Drag/Cadillac In Model 'A'/ My Little Rock Candy Baby, and more!
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COL-PG-32416 - LP=\$7.98,8TK=\$9.98

FOR THE LAST TIME—2 Record Set—Playboy Theme/Yearning/Faded Love/Stay All Night/Goin' Away Party/Big Balls In Cowtown/Keeper Of My Heart/Crippled Turkey/Miss Molly, and many more!
UA-LA-216-J2 - LP=\$9.98,8TK=\$9.98

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MCA - 152, LP=\$6.98, 8TK=\$7.98

THE BEST OF BOB WILLS, San Antonio/ South Of The Border/Deep In The Heart Of Texas/My Adobe Hacienda/Accros The Alley From The Alamo/Eight'r From Decatur/ Silver Bells/A Big Ball In Cowtown, more!
MCA - 153, LP=\$6.98, 8TK=\$7.98

KING OF WESTERN SWING, with Mel Tillis, I Needed You/Somewhere South Of San Antonio/ Let's Be Sure We Know/Comanche Hit And Run/ Big Beaver/Memphis/Faded Love, and more!
MCA - 543, LP=\$6.98, 8TK=\$7.98

TIME CHANGES EVERYTHING, Running Bear/Cherokee Maiden/Limehouse Blues/ South Of The Border/Memory No. 1/Texas Double Eagle/There's Not A Hundred Miles Left In Me/Time Changes Everything, more!
MCA - 545, LP=\$6.98, 8TK=\$7.98

BOB WILLS AND HIS TEXAS PLAYBOYS Orange Blossom Special/New Faded Love/Bob's Breakdown/Wills Breakdown/Lone Star Rag/ Toodleumbo/With Tears In My Eyes/Betty's Waltz/La Golondrina/ and more!
MCA - 526, LP=\$6.98

LIVING LEGEND, Right Or Wrong/Convict And The Rose/Hang Your Head In Shame/Li'l Liza Jane/Wabash Blues/Playboy Medley/My Confession!/Trouble In Mind, and more!
MCA - 546, LP=\$6.98, 8TK=\$7.98

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COUNTRY MUSIC MAGAZINE
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GOLD

(Continued from page 50)

There are several reasons why other instrument dealers might not like The Mandolin Brothers. First, there's the fact that Kuffner, 27, and Jay, 32, have made their way to the top of the business in only five years. Their main competition comes from George Gruen of GTR Instrument Repair and Tut Taylor in Nashville, and from Jon Lundberg of Lundberg Instruments in Berkeley, California. All of these men are old, established dealers.

The Mandolin Brothers, on the other hand, are frustrated ex-musicians who got into the business almost accidentally. Between 1967 and 1970, Jay had a folk-rock group and Kuffner had a hard rock group. They didn't know each other well, but both had an interest in acquiring old acoustic instruments and both ran ads in local newspapers offering to buy them.

Finally, Hap discovered a place in New Jersey where he could buy a bunch of old "The Gibson" banjos. At first he decided he'd make a coup by buying the banjos and selling them to Stan at a profit. But then, realizing he didn't know much about banjos, he decided to ask Stan to come along. When they saw the banjos, Stan realized they weren't Mastertones and advised against buying. But the seller also had a bag of old instrument parts which they were able to buy for \$225. Out of those parts, with the help of craftsman Wayne Norman (who still does repair work for the company) they reassembled and sold a fancy Lucci tenor banjo, originally made in Brooklyn in the 20's, an Epiphone recording tenor, and a Kalamazoo Mandolin. They turned their \$225 into \$1,000 and they were in business.

Today the brothers ("not by blood, but since we're a registered legal partnership we consider ourselves "brothers-in-law") have come a long way from scrounging around for parts of old instruments. They have a showroom—really an apartment—in a quiet part of Staten Island decorated with Tiffany lamps and ornate Victorian furniture. The walls of the room are adorned with a breathtaking array of instruments—Gibson F-5s and F-4s; SS Stewart, Para-

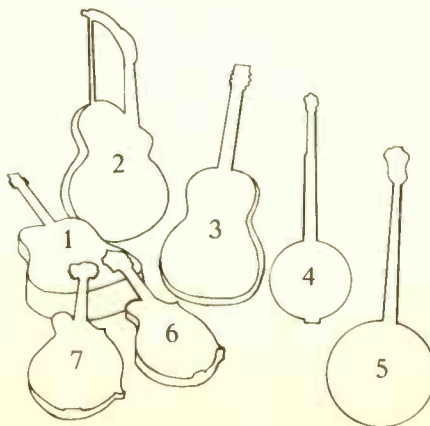
mount, Gibson and Vega banjos; and D-28 Herringbones, one of the first 13 Dobros ever made, Martin D-18's and 000-45s from the 30s.

Their business is by appointment only, first to allow potential buyers to have a quiet place to examine and play the instruments and second to keep casual passersby out. And the Mandolin Brothers are so sure they have the best instruments available that they promise buyers they will re-sell any instrument that they purchase, as long as it is still in excellent condition when returned.

Jay and Kuffner feel that the resale policy and high selling price also help ensure that the instrument will be carefully preserved. And that's something that the Mandolin Brothers feel is important. They will not sell to a musician who is known to abuse his instrument.

"One of the top mandolinists in the country has destroyed his mandolin so much on purpose that we would not sell him a mandolin," says Hap. "His picture's on the wall over there, but we're not gonna mention his name. He plays a Lloyd Loar F-5. He took the finish off it with a penknife and carved the word "Gibson" out of the headstock and in so doing has reduced the value of his mandolin approximately \$4,000. We wouldn't sell Bill Monroe an F-5."

And, while the Mandolin Brothers are very interested in making money—they talk about it constantly and usually in unison—they have a genuine love for old instruments and their preservation. On the day I visited them, I had hardly gotten inside the door when Hap and Stan exclaimed "look what we got this weekend!"



Instruments in color photo: 1 Herringbone-D, 1946; 2 Gibson Harp Guitar, 1918; 3 Martin 000-45, 1945; 4 Vega Tubaphone #9, 1925; 5 Gibson PB-12, 1939; 6 Gibson F-5, 1925; 7 Gibson F-5 Fern, 1927.

World Radio History

Out of the corner they pulled a black mandolin case. Inside was a mint condition F-5 in the original fitted case lined in emerald green plush velvet. Later, they put on an impromptu concert with the new F-5 and another from the shop, playing exuberant ragtime and old-time Bluegrass. Both Hap and Stan are accomplished performers.

And their business, which obviously has given them professional and artistic satisfaction, is also important for its historical aspect. The Mandolin Brothers feel that some of the instruments they are selling—and they do sell all the instruments which come through the shop—will someday be as acclaimed as a Stradivarius violin. The ones which have the best chance, they say, are the Martin D-4 pearl inlaid guitar and the Gibson F-5 mandolin from the 20's.

"These instruments will outlive all of us," predicts Stan. "That near mint condition F-5—that's gonna be here in the year 2100 or 2300. It'll still be here and the important thing is to place it in the hands of somebody who will take the most care of it."

Hap and Stan also hope that more museums will devote space to American fretted instruments. The C.F. Martin Museum in Nazareth, Pa. is very good, they say, and the Metropolitan Museum of Art in New York has a fine collection of pre-1900 instruments, which includes one of the Mandolin Brothers' F-4s. Naturally, Hap and Stan are only too willing to help a museum set up a display which would include specimens from their special field—and they are qualified to do it. In their five years together they have become experts in a field where there are few experts.

Their phones ring constantly with offers to buy and sell (sellers may call collect at 212-981-3226, but buyers have to pay their own toll) and sometimes their office sounds like the floor of the stockmarket—Buy! Sell! Trade! They wear matching suits and are careful to speak as one person (although Stan is the quiet one and Hap the talkative one), and advertise in magazines. They're full of plans for expansion, new kinds of trades (would you take a Rolls Royce in trade for a couple of F-5s? That's one of their ideas) and in a word they're flamboyant and fun. But don't let it fool you. They're businessmen, too, and they know what they're talking about.

Records

READER'S DISCOUNT

\$1.00 discount on all records and tapes reviewed this month. See Page 63 for details.

The Earl Scruggs Revue Anniversary Special, Vol. 1
Columbia PC-33416 \$6.98
PCA-33416 (tape) \$7.98

In 1945, 23-year-old Earl Scruggs joined Bill Monroe's Blue Grass Boys and made musical history with his three-finger, rolling style of playing a five-string banjo. While Earl didn't invent the three-finger method (now known as Scruggs-style picking), he did perfect it and carry it to popularity.

In 1975, Earl sat down with 36 performers/friends, and made some of the finest country music in recent memory. More than just Scruggs's latest album, *Anniversary Special, Vol. 1*



(there is enough music left in the can for several more albums) is a jam among three generations of performers anxious to salute the man who helped put mountain music into overdrive.

A round of applause goes

to Bob Johnson for his sensitive production and equally sensitive handling of the egos and energies of the three dozen artists involved here. It's a wonder that he managed to merge the talents of Leonard Cohen, Johnny Cash, Joan Baez, Alvin Lee, the Pointer Sisters, Ramblin' Jack Elliot, the New Riders of the Purple Sage, Loggins & Messina, Loudon Wainwright, Doug Kershaw, and the rest into such fine, selfless music. If at times the performances seem cluttered (all good parties are crowded), they are always clear, crisp, and contagious—the same as Scruggs's celebrated banjoing.

There are some especially sparkling cuts here. "Banjo Man" is Jim Messina's sailing salute to guess who. Loudon Wainwright's "The Swimming Song" is pure and beautiful madness carried off by the insanely precise Cajun fiddling of Doug Kershaw. The honky-tonk "Third Rate Romance" vocals of Bonnie Bramlett, the Pointer Sisters, and Gary Scruggs are going to have the Rolling Stones eating their po' boy hearts out. It is the frenzied instrumental, "Bleeker Street Rag," however, that best spotlights the eclectic easiness which helped make Scruggs famous.

After just one or two listenings, it's apparent that *Anniversary Special* is an album to be cherished. It is also apparent that while Scruggs has grown musically wiser since his first records thirty years ago, he has never bothered to grow older. It is his stamp of eternally young music that dominates this anniversary celebration. He is a contempor-

ary legend, and I can't wait for the next thirty.

DENNIS METRANO

Connie Smith
Connie Smith Sings
Hank Williams Gospel
Columbia KC-33414 \$5.98
CA-33414 (tape) \$6.98

This album should be required listening for those who have either forgotten or never knew what real country music is. The album accomplishes two things: it reminds us of the religious wellsprings from which country music draws, and it



provides a showcase for the artistry of Connie Smith, country music's soul singer par excellence.

Not only are we reintroduced here to the often overlooked religious side of Hank Williams; we are in fact reminded of why his grief so often assumed a very personal and lonely form. Southern religious fundamentalism contributed heavily to Hank's sense of guilt, and to his quest for spiritual release, but it also affected the tone of both his secular and religious songs. It also lies at the core of country music, shaping both its lyric content and performing styles. Hank Williams never felt secure with worldly success or personal wealth, and the con-

temporary country music scene, obsessed with status and respectability, and in danger of losing both its identity and soul, would do well to listen to the message of "House of Gold," as it describes the vanity of earthly pursuits.

Wesley Rose, in the liner notes, is certainly correct when he says that Connie Smith is the perfect person to sing these Hank Williams compositions. Her full-throated, emotional, even sensual, style of singing captures and effectively interprets the spiritual message of the songs. She sounds like she means every word she sings, but then Connie always sounds like she means what she's singing, whether the song is about a disappointed love affair or about the joys of heaven. There's no question but that she brings to these songs the sincerity and conviction of a newborn Christian—which she is—but Connie's style always sounded to me like that of a Holiness singer, even when she was singing something like "Once a Day."

The album contains twelve songs; some are the slow, soulful type, others the up-tempo, hand-clapping gospel variety. Connie performs competently on such Williams standards as "Sing, Sing, Sing" and "I Saw the Light," but she is at her best on the slower numbers like "Calling You" and "How Can You Refuse Him Now," where she displays to the fullest her powerful vocal range, the almost-sobbing quality of her voice, and that very affecting little cry that she sometimes tacks onto the ends of words. Just listen to her rendition of "A Home in Heaven." If there has ever been a better individual

country performance, I don't think I've heard it.

BILL C. MALONE

Lefty Frizzell

The Classic Style of Lefty Frizzell
ABC ABCD-861 \$6.98
(no tape available)

I may yet lose my faith in country music fans. Lefty Frizzell has not one, but two albums out, all newly recorded stuff, and he's performing every now and again, and you know what? There haven't been any parades in Nashville, there were no newspaper headlines, there weren't any riots in record stores. Nothing.

Making a comeback is always a chancy proposition.



It's even riskier when you've played godfather to an entire generation of country singers. You can hear Lefty in every note Merle Haggard, Johnny Rodriguez, or Stoney Edwards sings (Stoney even paid tribute to him with his song "Hank and Lefty Raised My Country Soul," and Merle has more than once expressed his desire to someday cut an entire album of Lefty's songs).

The Classic Style of Lefty Frizzell shows that Lefty still knows how to honky-tonk. True, his voice isn't as strong as it once was, but the intensity is still there, and when he wraps himself around a great song like Haggard's "Life's Like Poetry" or Charlie Rich's "Sittin' and Thinkin'" you know you're hearing a great country performer.

What Lefty needs now is a hit. "Life's Like Poetry" could be it, as could "My House Is Your Honky-Tonk," surely the most humorous cheatin' songs I've ever heard. But what's

most heartening to me is that ABC has faith in Lefty Frizzell, faith enough to keep recording him. Even if he doesn't have another hit, he'll go down in country music history as one of the greats, but on the evidence here, I'd say he's got a future to match his past.

ED WARD

Johnny Rodriguez
Just Get Up and Close the Door

Mercury SRM-1-1032 \$6.95
MC8-1-1032 (tape) \$7.95

The Mercury people apparently feel that once you find a winning formula, you'd better stick with it. Johnny's fifth album is not substantially different in format from his first. Oh, I admit that if I had produced the record, I would have featured Pete Drake a bit more and used twin fiddles instead of one (where were you, Buddy Spicher?), and I would have included more hard-driving honky-tonk tunes. This album is a predictable assemblage of old standards and contemporary songs, rendered in styles ranging from country pop to Texas honky-tonk. And there's a very good version of "C.C. Rider," a type of song that Johnny has long wanted to do.

There's no question but that Rodriguez's style, instrumentally and vocally, has moved somewhat closer



to the Easy Listening sound that presumably sells more records to a wider range of listeners. The hard edge that his voice carried in "Pass Me By," an appealing quality that suggested a maturity far beyond his years, is often blunted now as he reaches out for that audience that has never sat in the Wagon Wheel or some such club

drinking Lone Star. "Just Get Up and Close the Door" and "Take Me Back" are good songs which are given fine, sensitive treatment by Johnny, but even if they lent themselves to a honky-tonk approach, it would be hard to hear over the echoing voices and string section. But don't get me wrong; Johnny Rodriguez can handle any kind of song, and in any style. His voice is just that good.

On such songs as Billy Joe Shaver's "Texas Up Here Tennessee," an excellent showcase for Johnny Gimble's hot fiddling, "Invitation to the Blues," done in the hard honky-tonk style once favored by Ray Price, and that perennial Texas tavern classic, "Fraulein," Johnny returns to the style that first captured the attention of the national country audience. I don't know a better introduction to the eclectic south Texas culture than Johnny's rendition of "Fraulein"—just imagine doing a song about a German girl in both Spanish and English!

If there's any real flaw in this album, it's that it contains only one composition by Johnny himself, a good weeper called "Steppin' Out on You." It's in this very personal area of expression that we probably get closest to Johnny Rodriguez. The evidence provided by his compositions that have made their way into records suggests that he has the makings of a major songwriter. So, Johnny, keep on writing.

BILL C. MALONE

Steve Young

Seven Bridges Road
Blue Canyon BCS-505 \$6.98
(no tape available)

A few years ago, Reprise released an album called *Seven Bridges Road* by singer-songwriter Steve Young. Steve had previously appeared on RCA with a group called Stone Country, and as a solo with an album on A&M. Besides "Seven Bridges Road" (which has since been cut by Eddy Arnold, Rita Coolidge, Ian Matthews, and others), the album contains Steve's

"Lonesome, On'ry and Mean," which Waylon Jennings used as the title song for an album.

Seven Bridges Road was recorded in Nashville with Charlie McCoy, Josh Graves, Pete Drake, and a bunch of other Nashville people. In many ways, the album was



ahead of its time, as it predated much of the country-rock we hear today. Reprise never distributed the album, but it has become a genuine cult item throughout the country music world, and can still be found, after much hunting, in the bargain bins.

At a recent show in Albuquerque, Waylon Jennings sat backstage waiting to go on while Steve sang. "That's my man," Waylon said. Waylon is interested in some of Steve's new material, and now, as Steve's move back to RCA seems imminent, Blue Canyon Records has reissued

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the Reprise LP with some changes.

Steve grew up in Alabama and Georgia. "Montgomery in the Rain," the best cut on the album, is about his return to Montgomery to see the town and visit Hank Williams' grave again. He lived in California during the formative sixties' rock n' roll years, and played in bands with the likes of Steve Stills and Van Dyke Parks (who wrote a song about Steve).

After hearing Steve perform, a blues guitarist I know said Steve played "more" guitar than most blues guitar players, and certainly more than most country pickers.

His songs are literate, but neither arty nor pretentious. In "The White Trash Song" (a new recording with the Last Mile Ramblers), he talks of the people he considers his people with neither the cuteness of a Randy Newman nor the posing of a

Merle Haggard. In "Long Way to Hollywood," he tells of leaving those same people to go to L.A., and of his hope to help them someday. "Ragtime Blue Guitar" is about Southern street singers. "I Begin To See Design" and "Many Rivers" are both almost religious in nature, both dealing with a hell-raising rambler who takes a change for the better.

Technical virtuosity and literate writing are among the reasons *Seven Bridges Road* survived time and bad distribution to find itself now reincarnate. But there's more to it. In "Long Way to Hollywood," Steve sings of Hank Williams and says that city folks have clung to Williams' fame; he, Steve, is from the same place as Hank, from the same race, and with the same lonesome blood in his veins.

After interviewing him once, a country DJ named Charlye Parker said she came away feeling as if she'd been in the presence of Hank Williams. Which explains, perhaps better than all else, why *Seven Bridges Road* has reappeared.

ROXY GORDON

Various Artists

In Concert

RCA CPL2-1014 \$7.98

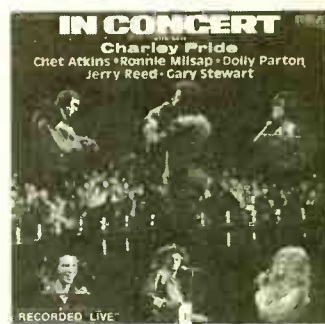
CPS2-1014 (tape) \$9.95

In the three-minutes-and-a-round-of-applause world of late night music programs, performers occasionally manage to squeeze in a good lick or two between the soft drink and pimple paste commercials. The thought, however, of something beyond the mediocre coming out of those Friday night network jam sessions is more fantasy than whimsy.

This double album, then, is a noteworthy surprise. Recorded at last winter's ABC-TV *In Concert* country music special, and starring Charley Pride, Dolly Parton, Ronnie Milsap, Chet Atkins, Jerry Reed, and Gary Stewart, it was not originally planned for vinyl. During the taping, technicians and per-

formers alike were so enthralled with the natural flow of the music that the notion of an LP documentary eventually became reality.

Taped at the Grand Ole Opry, *In Concert* is, to a large extent, a live greatest hits package by Pride and company. There's Charley's "Kiss an Angel Good Mornin'." Dolly's three most recent chart pacers, "Jolene," "Love Is Like a Butterfly," and "The Bargain Store," are included. And, of course, any Ronnie Milsap



concert without "That Girl Who Waits on Tables" would be grossly lacking.

Given the familiarity of much of the material here, a certain degree of musical expectability would be justified. Yet a combination of concise sound planning, audience enthusiasm, and spontaneity (a shopworn cliché, but here a plain truth) keeps the clouds of languor away.

The album has its concessions to Art in the Chet Atkins segment. Two tasteful selections are played here: "Chaplin in New Shoes" (an electric guitar performance that sparkles with sheer sunshine) and Scott Joplin's musical phoenix "The Entertainer." Chester doesn't hesitate to mention that "Joplin was last year's Number One songwriter, although he died in 1917." Picked out on a wooden ax, the version does justice to Joplin's ragtime anthem.

In Concert is remarkably free of the affectations which plague many country shows —insincere but abundant "thank-yous" to the audi-

OTHER RECENT ALBUM RELEASES

CARTER FAMILY

1936RADIO TRANSCRIPTS, Old Homestead-90045 LP=\$6.98

CHARLIE CLINE

COUNTRY DOBRO, Adelphi AD-2001 LP=\$6.98

DON GIBSON

I'M THE LONELIEST MAN, (There She Goes) I Wish Her Well, (Happiest Girl In The Whole Wide World) I'm The Loneliest Man, Spanish Eyes, Someway, If You Want Me To I'll Go, It Can't Last Always, Where You Belong, Blues In My Mind, A Mansion On The Hill, Comfort For Your Mind, Watching It Go Hickory H3G-4519, LP=\$6.98, 8TK=\$7.98

ROGER MILLER

SUPERSONGS, Lady America, Won'tcha Come Be My Friend, Lovin' You Is Always On My Mind, Our Love, Husbands And Wives, I Love A Rodeo, The Yester Waltz, Wanda Iguana, All I Love Is You, Somewhere There's A Lady Columbia KC-33472, LP=\$5.98, 8TK=\$6.98

BILL NEELY

BACKLAND FARM BOY, Arhoolie 5014, LP=\$6.98

BUCK OWENS

41ST STREET LONELY HEARTS CLUB Capitol ST-11390, LP=\$6.98, 8TK=\$7.98

ELVIS PRESLEY

TODAY, T-R-O-U-B-L-E, And I Love You So, Susan When She Tried, Woman Without Love, Shake A Hand, Pieces Of My Life, Fairytale, I Can Help, Bringin' It Back, Green Green Grass Of Home RCA APL1-1039, LP=\$6.98, 8TK=\$7.98

CHARLIE RICH

EVERY TIME YOU TOUCH ME (I GET HIGH), All Over Me, A Little Bit Here, A Mellow Melody, Since I Fell For You, Pass On By, Rendezvous, She, You And I, Midnight Blues, Every Time You Touch Me (I Get High) EPIC PE-33455, LP=\$6.98, 8TK=\$7.98

HANK SNOW

YOU'RE EASY TO LOVE, You're Easy To Love, My Dreams Tell It Like It Was, Top Of The Morning, I Just Want You To Know, Follow Me, Merry-Go-Round Of Love, Colorado Country Morning, I Almost Lost My Mind, She Even Woke Me Up To Say Goodbye, So Good To Be Back With You RCA APL1-0908, LP=\$6.98, 8TK=\$7.98

JERRY WALLACE

COMIN' HOME TO YOU, MGM M3G-4995 MGM M3G-4995, LP=\$6.98, 8TK=\$7.98

FIELDS WARD

BURY ME NOT ON THE PRAIRE, Rounder 0036, LP=\$6.98

HANK WILLIAMS

A HOME IN HEAVEN, Jesus Is Calling, Jesus Died For Me, Thank God, I'm Going Home, Beyond The Sunset, Help Me Understand, Jesus Remembered Me, A Home In Heaven, and more! MGM M3G-4991, LP=\$6.98, 8TK=\$7.98

Records

ence, cackles of inane on-stage laughter, recurrent references to the Lord, et cetera. There aren't enough quality live country albums around today. *In Concert* is a welcome exception.

RUSSELL SHAW

Brother Oswald & Charlie Collins
That's Country
Rounder 0041 \$6.98
8T-0041 (tape) \$7.98

I'll have to make a confession. It's impossible for me to write about Brother Oswald with detachment, so don't expect an unbiased review. There must be a lot of readers like me whose earliest memories of country music revolve around the Roy Acuff sound of the late thirties and early forties. And the instrumental heart of that sound was the dobro style of Pete Kirby (Brother Oswald). As a child I considered it to be the prettiest sound ever made by man. Over thirty years later, and despite many stylistic changes in country music, my opinion has changed very little.

There's nothing unpredictable in this album; it's just basic Oswald. But as far



as I'm concerned, one neither expects or wants Oswald to do anything different. It's good to know that there are a few unchanging rocks of tradition in country music. Oswald still lets loose that wonderful belly laugh which has enlivened countless Grand Ole Opry shows. He still sticks to the clawhammer banjo style on such songs as "I Like Mountain Music" and "Columbus

Stockade Blues." He plays his Hawaiian-style dobro guitar on songs like "Aloha Oe" and "Remember Me." And he of course sings up a storm in that inimitable and wide-ranging tenor voice on such songs as "Why Not Confess" and "Southern Moon."

Charlie Collins, on the other hand, may not be quite so well known to listeners as is Oswald, but he deserves to be. Collins is one of the finest flat-top guitarists anywhere, but he also sings and plays the fiddle and mandolin with facility. Like Oswald, Collins is a genuine east Tennessee country boy. Visitors to Opryland have seen the two perform and, as this recording demonstrates, rarely have two artists worked better together. Both men share a profound respect for each other, and for the old-time music they so competently perform. Along with their two superbly talented guests, Norman Blake and Sam Bush, Oswald and Charlie have produced an album that any country music fan should be proud to own. Rounder Records can always be depended on to put out a first-rate album, and this is no exception. The sixteen songs are not only more than you can expect on most albums, they are as dependably country as the cover title suggests.

BILL C. MALONE

Stoney Edwards
Mississippi You're on My Mind
Capitol ST-11401 \$6.98
8XT-11401 (tape) \$7.98

Stoney Edwards' hits have been few and far between, which, when you get right down to it, is why he seldom releases an album. It is also why the albums that are released often contain more old material than new. So it is with his latest LP, named after a recent chart single. While *Mississippi You're on My Mind* doesn't qualify as a greatest hits collection ("Poor Folks Stick Together" is missing, for one), it

does look back on a healthy chunk of his career. It is also a superb set of country music, and one that indicates that only his inconsistency is holding him back.

For my money, Stoney is best as a storyteller, and there's two songs here that bear me out 100 percent. "Hank and Lefty Raised My



Country Soul" (a self-explanatory title) is kicked along nicely by some hot steel and plunking piano. "Jeweldene Turner (the World Needs To Hear You Sing)" is a neat slice of life as old as New York City itself. The leading lady of the McGregor, Texas, church choir sets off for Manhattan's commercial big time, and the preacher responds as if she's gone straight to hell. Stoney's lyrical feelings about the situ-

ation are ambivalent.

Other highlights include "She's My Rock," the hit of a couple years back, and a pair of Stoney's own compositions: the mocking "Cute Little Waitress" and "A Two Dollar Toy," in which a strong melody and a gravelly vocal combine to overcome the excessive sentimentality of the lyric.

Edwards does have a genuine sentimental streak, and it's not always to his advantage. The title song, for instance, is a remarkably vivid description of a broiling Mississippi day. Not altogether surprisingly, it was written by a young Southerner who moved to Canada to resist the draft, and who has chosen not to return under the amnesty program. Stoney's reading of the song just plain overdoes it. He isn't quite sure where the emphasis belongs, so he puts it everywhere.

But when Stoney Edwards is good, he's very good indeed. This album shows him in his best light, and I can't help but think that if he could come up with the right songs just a bit more often, he'd soon take his deserved place at the top of the charts.

JOHN MORTHLAND

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BILLY SHERRILL

HIT MAN SPILLS THE BEANS

by RICK BOLSOM

Billy Sherrill is a very important man. As Epic and Columbia Records (Nashville) Vice-President, Artists & Repertoire, he sits in the eye of the hurricane that is blowing through modern country music. Perhaps more than any other single personality in the country music industry, Sherrill has taken the blame and the credit for pushing country music into the pop field. Sherrill is a songwriter, a producer, a talent-finder, and a very influential executive all in one. He makes hit songs, and he makes superstars. And whenever anybody with a little knowledge of the country music industry begins to sound off about the decline of "real" country music, his name pops up again. A lot of people resent Billy Sherrill, but the fact remains—Billy Sherrill is a success, and he has done a lot for country music. Remember—"pop" is short for "popular."

The son of a traveling Alabama evangelist, Sherrill arrived in Nashville in the early 1960s with a musical background of playing piano at his parents' meetings and then, after their deaths, playing saxophone in various honky-tonk bands, mainly around Ft. Campbell, Ky. In Nash-

ville, he worked for the legendary Sam Phillips, then moved over to Epic Records, where he recorded all kinds of music—from Jim and Jessie to the Staples Singers. Then, in 1966, he hit gold with "Almost Persuaded," which he wrote (with Glen Sutton) and produced for David Houston. Bingo. That's when people began to take notice of Billy Sherrill's vast talent and that's what set him on the road towards his major successes—Tammy Wynette, Tanya Tucker, Charlie Rich, Johnny Paycheck, Barbara Fairchild... the list is almost endless.

Sherrill's list of self-written hits include "Stand By Your Man," "The Most Beautiful Girl," "Your Good Girl's Gonna Go Bad," "Too Far Gone," "My Elusive Dreams," and many, many others. His songs have a habit of getting to Number One on the country charts more often than not. And all this time, he admits that he never once visited the Grand Ole Opry.

Sherrill works out of the CBS Exec-

utive office on Nashville's 16th Avenue South, and that's where we talked with him one unusually quiet morning in his hectic and highly influential career.

In the last nine years, you as an individual have accounted for a major part of the change that's gone on in country music. That's not just my opinion, either. I wonder how you feel about what's going on in country music, especially in terms of people feeling guilty or mad that the country field isn't just Hank Snow, Hank Williams and Ernest Tubb?

I think it's improved tremendously. Look, if I gave you a fifty thousand dollar wardrobe... I make you a gift of it if you'll throw away your clothes. But all the pants are pegged and all the shirts are pink and black and yellow and black, with big long collars. And this is what you have to wear for the rest of your life. They're made out of all the best materials of all kinds—but they're *pegged*, man.

14 inches?

Yea, 14 inches. You've got to take your shoes off to put 'em on. You wouldn't take that wardrobe and

Producer Sherrill (above right) with Charlie Rich: He makes hits, he makes superstars.

wear it the rest of your life, 'cause you gonna do your own thing!

Nobody can put down anything that happened in the 40's and 50's and early 60's. Nobody can ever put down Hank Williams and Hank Snow and Ernest Tubb. But to say that we can't broaden the appeal is ludicrous, ridiculous. I think people learn how to write better country songs. Nobody can say that nothing can ever be improved on. I don't think we'll lose our identity. I think our identity will grow with people that can do something with a wider range of lyrics, melodies and instruments. It doesn't necessarily have to be two guitars and a banjo. I don't think you're losing anything, I think you're gaining something.

Do you think that as country music expands there'll still be a place in it for the more traditional artists?

I've been called a "contemporary" country producer, but my favorite record that there is, is Ernest Tubb and Lorretta Lynn doing "Sweet Thang." Knocks me out. But build a radio station somewhere and play nothing but country music that was cut in the 40's and 50's, and see how long you'll stay on the air.

You know, Paycheck made a statement in *People Magazine* that I totally disagree with about the Olivia Newton-John thing. I'm turned off about a lot of the country acts, including some of our acts, that belittled Olivia Newton-John for coming in and making three million-sellers in a row, and getting named Country Female Vocalist. I think that's fantastic. I think she did it on her own merit, with the great songs that she found and the great performance that she put on the record. I think she deserves every award she can get. I wish I had twelve of her.

Do you think there's some element of jealousy in there?

Of course there is. There can be absolutely nothing else. I tell you what, a country singer—and I hate to use the word—but a country singer is a *country singer*. I don't think they should go on crusades. I never saw one yet that kicked the doors of KHJ (a large Top 40 station in Los Angeles) and said "quit playing my record." I don't believe them when they say that they don't want 'em to cross over pop. I don't believe 'em when they say we should stick to our own guns and keep our records off

the pop stations and pop records off... that's crazy. I will believe them if they continue on and sell all their worldly goods and give them to the poor. Then I'll believe them. If they'll live through the 19th chapter of Matthew, the whole thing, where you give it all up, then I'll start believing them. But up 'till then I won't.

You've just finished what I understand is your last album with Tanya Tucker.

That's it.

Why has she left Columbia Records? She's done pretty well there, and you've done pretty well by her.

Well, ugh... I hate to say Tanya left Columbia Records. That's not a true statement. Tanya is a 16-year-old girl. I have a tremendous amount of respect for her, and I think she has for me. But there are forces that cause things to happen and other people that cause things to happen apart from an artist-producer relationship, and the color is usually green.

I don't think the whole separation was her idea, and I'm positive it wasn't mine. She cried about the thing from a sheer personal standpoint. I damn near did too, 'cause I felt that we came all the way from the ground up together. It's just one of those things that sheared off at the top, and I only wish her the best.

Do you try and cut a hit single every time you go into the studio?

Every time I turn the tape on. That's the baby, that's it. Hit singles are the best concept for albums in the world.

You find most of your songs get written off some little flash thought?

A little thought that won't leave you alone till you write it. Till you finish it.

Do they sometimes stay around for quite a while?

Sometimes. I think "My Elusive Dream" took about 10 minutes. "Stand By Your Man" took about 8 months. I had that thing on my mind. Every time I'd turn around and kinda wake up, I'd think of those four lines and that one melody. It took a long time to open up and say "why am I saying this and why did I say it, and how am I going to get out of it?" It drug on forever until one day it finally hit me that it's got to be a chick singing to another chick about the other chick's guy! You get into this

first person thing where it's always got to be you and I. Doesn't always work that way.

Do you have any preference in recording men or women?

No, they're all easy to work with. Some are harder to teach songs to, and some learn immediately. I can sing Tammy Wynette a song and she'll sing it right back to me. There's some artists that need to go off and live with it a few days, a few weeks.

Have you ever recorded in New York or L.A.?

Yea, terrible, terrible. I've had nothing but disaster in both places.

What was the problem?

No rapport with the musicians. I couldn't communicate with them and I didn't know 'em.

Do you pick the records that will be the singles for the artists you record?

Yes.

You deliver the finished record?

That's the ball. You can either fumble it, lateral it or run a touchdown. Somewhere down the line, somebody's got to make a decision, and when it comes to making one—who said it, El Greco?—"One head's better than a thousand." You've got to. If it bombs, I'm the one who goes down in flames anyway. If 90 people said "let's put it out," it didn't say *produced by the entire East Side of New York*. It said *Produced by Billy Sherrill*. As long as it says that on there, it's definitely my idea, my song, my arrangement. I found it, produced it and put it out. And if it bombs... I had nothin' to do with it. It was a misprint.

I'd hate to start counting the number of tape boxes on your desk. How much material do you get sent to you in a week?

By the pound or by the song? Too much. It's almost impossible to hear it all.

Do you listen to the tapes differently?

Not really. I think the days have passed when a great artist comes in and knocks everybody out with a voice, with no songs. The first thing that comes into my mind is, "do you have a source of material? Are you a writer? Do you have a friend that writes? You're great, good, now what are we going to do? What are we going

to record, 'I Can't Stop Loving You?'" You gotta have a song. Meanwhile, I've got nine artists in the hall out there with no records out, already on the label and no material. So it's ridiculous to sign, unless they're so fantastic they can sing the Yellow Pages and you'll buy it. I don't think there are many people like that around.

What are your plans for the near future? Have you found your music changing any?

Not really, but I hope it always changes for the better. I want to go down to Houston, New Orleans, Shreveport where a lot of these real gutsy acts are, and find some new acts. I think the biggest thing is, you get bored stiff because everything sounds alike.

You find a basic country-country station somewhere, and it'll put you to sleep. That's why people like Johnny Rodriguez explode. That's why Tanya Tucker exploded. She had a unique voice and we did some blood-curdling songs. Somebody got killed in every record we ever did. Uhm, I don't think anybody got killed in

"Would You Lay With Me," but there was blood somewhere... But the sheer boredom of it all, the sameness, is the worst thing wrong with country music.

We've talked about the Olivia Newton-John controversy, but I'm curious to get your reaction to ACE (Association of Country Entertainers) and their campaign.

I feel, in my own mind, that if they had this thing to do over, they'd feel exactly the same way I felt about betting on the Minnesota Vikings—I wouldn't have done it. I believe that they wish they hadn't even got into it. And there is nothing they can do or say that doesn't sound like sour grapes. I don't care if F. Lee Bailey represents them, it's gonna sound like sour grapes. And most of them, I'm fairly well sure, wish they hadn't had any part of it to begin with.

Do you think that country music is going to continue to grow the way it has been?

I hope so.

But do you think it will? Do you think

the market will continue to expand? The number of fans increase?

I think one of the biggest problems is this. I notice in this issue of the Gavin Sheet (*a music business tip sheet on records released and air-play reaction*) that Janet (Gavin) said, talking about country records, *200-and-something records were released this week*. It's impossible to have that many good records! And the radio stations have to draw the line. I mean, why should they play a record just because somebody presses it? In listening to country stations, back and forth from home to the office in this town in the last two weeks, I don't think I've heard a Merle Haggard, a Tammy Wynette, or a Charley Pride or George Jones, or a Charlie Rich. I have heard records—I heard ten in a row yesterday, on a country station—where I didn't even know who the artists were. The only name I recognized was Grand Funk. And most of the records were terrible. Unbelievably terrible records. I know they're not hits. I see the national charts, they're not in there. I don't know where they dig them up. But they're playing too many records.

Do you ever go into the studio and cut songs that you believe are less than good because you have to fill an album up?

Well...you have to. There's not that many good songs. You have to. There's a wall full of old standards over there, and they're all good. But you know in your heart when you do them that chances are they won't be hit singles. But they'll be nothing to be ashamed of, and the artist's fans won't be offended.

Anything else you feel like saying? Nothing profound.

It doesn't all have to be profound.

Well, you know, artists—most good artists—are limited to their one thing, one way of doing it. I think that's great. I think that's what makes 'em artists. Everybody can't be Benjamin Franklin. The key word is honesty. If they're flat or sharp, who cares? I don't think anybody can put 'em down for it.

The only reason anybody should be put down—is and put down is really the wrong word—is if you go in and do something and it absolutely sells no records. To me that's the cardinal sin of record producing, not selling any records. ■

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BOB WILLS

(Continued from page 43)

Bob's free spirit led him to incorporate jazz—the freest of all musical forms—into his own style. Jazz became the basis of his style and the key to his enduring popularity. Ray DeGeer, a saxophonist who played for Wills, Charlie Barnet, Gene Krupa, Red Nichols, and others, remarked that “there was a freedom in jazz that appealed to Bob.” Even “his approach to breakdowns was in the jazz field.” Whether in choruses or in improvising on the melody of a song, Bob wanted his musicians to play a jazz style. He wanted them to be as free in performing as he himself was, and the jazz style had those liberating qualities. When all the analyses of Bob's music are completed, when all the evidence is in, the best explanation of his music will be this—it was an extension of and a form of New Orleans jazz.

Personally, Bob Wills strikingly illustrated the aphorism that men who have achieved great things have not necessarily been men of learning, but men of moral and spiritual qualities. By this, I do not mean that Bob was morally perfect or even near so. He was not, and judged by his own standards, he knew he was often found wanting. There were some things Bob just could not handle; alcohol, for instance. Though this has generally been exaggerated, even by admiring fans, Bob knew this was his greatest weakness and the worst blemish on his character. And Bob was honest, too honest to have wanted even a friend to try to justify anything in his life he believed was wrong. And like Merle Haggard said: “Bob had his problems. . . . But the right things he did were so right that they overshadowed anything that he did wrong.”

Bob was, really, a humanitarian. He never once mentioned this to me, but his musicians and business associates discussed it at length. Ada Perry, his secretary from 1936 to 1943, said, “People just came to Cain's Dancing Academy, and Bob gave them money. I've written lots of checks for Bob to give to people. He was very generous.” His sister, Ruby Sullivan, said, “People would come to Cain's, little kids with few clothes on or half-dressed and dirty. Bob would give them money and say, ‘Go buy them kids some clothes. . . . Get 'em some coats. They're cold.’” Bob paid hospital bills and funeral ex-

penses for members of his band and their families. At other times, he helped needy people he did not even know and had never seen. At various times, he supported most of his father's family and helped provide for his mother until her death in 1972. His philanthropic deeds were never reported in the newspapers; he just quietly helped the plain and often forgotten people.

Bob's admiration was for all people, not just some of them. He treated all people the same. A man in overalls or greasy oil field clothes was the same to Bob as a man dressed in the finest tailored suit. The idea that all men are equal and should be treated equally was developed early in his career while his family played for ranch dances in West Texas. When he began playing at Crystal Springs in Fort Worth in 1930, one member of his band gave preferential treatment to the well-to-do and better educated. This man, who later became famous in Western Swing, suggested that Bob do the same. Bob refused. “I couldn't fiddle that tune,” Bob told me. Many orchestras had a “kitty” on the bandstand, and people who “paid the kitty” had their requests honored first. Bob would never allow a “kitty” on his bandstand. He felt all dancers should be treated as equals, and, to him, money made no difference. If a musician smiled at the people during a public appearance and revealed his contempt for them on other occasions, Wills quietly removed him from the organization. Such removals were rare, and Bob taught his musicians respect for the people more by example than through fear of losing their jobs. His drummer, Smokey Dacus, said, “Bob's life was wrapped up in the people who were out here. We admired this so much more than we knew. because we imitated it . . . and we became like Bob.”

In spite of the vast amount of money he made, in spite of all his remarkable achievements, and in spite of all the honors that were heaped on him, Bob Wills never forgot that he came from the plain people. Little wonder that when he died a eulogist referred to Bob's style as “a musical genre that is of the people, by the people, for the people. The people Bob Wills moved so regularly, so joyously. And who will surely miss him.”

And I will miss Bob, too. The Bob Wills I knew had one of the biggest hearts and was one of the most courageous human beings I have ever known. ■

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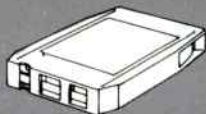
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your first 11 tapes
or records!

 **Columbia
House**
1400 North Fruitridge Avenue
Terre Haute, Indiana 47808

MAIL THE APPLICATION TO ORDER

Any 11 for only **\$1.86**



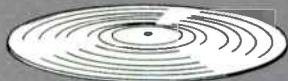
**8-track
cartridges**

OR



**tape
cassettes**

OR



**12" stereo
records**

**NOTE: All applications are subject to review
and Columbia House reserves the right
to reject any application.**

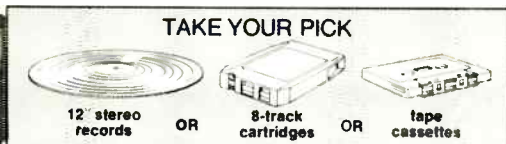
Country Music

or tapes for only \$1.86

if you join now and agree to buy 9 more selections (at regular Club prices) in the coming three years



† Available on records and 8-track tapes only



Yes it's true! You may have ANY 11 of these records or tapes—all 11 for only \$1.86. Just fill in the application card and mail it in an envelope, together with your check or money order for \$1.86 as payment. In exchange...

You agree to buy nine selections (at regular Club prices) in the next 3 years—and you may cancel membership at any time after buying nine selections.

Every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, simply fill in the response card always provided and mail it by the date specified.

You will always have at least 10 days in which to make your decision. If you ever receive any Selection without having had at least 10 days in which to decide, you may return it at our expense, for full credit.

Your own charge account will be opened... the selections you order will be mailed and billed at current regular Club prices: cartridges and cassettes, \$6.98 or \$7.98; records, \$5.98 or \$6.98—plus shipping and handling. (Multiple unit sets and Double Selections may be somewhat higher.)

After completing your enrollment agreement (by buying 9 selections within 3 years), you may cancel membership at any time. If you decide to continue, you'll be eligible for our generous money-saving bonus plan.



if the application is missing, please write to Columbia Record & Tape Club, Dept. 2JJ, Terre Haute, Indiana 47808

**I don't smoke to be like
everybody else.**

**I smoke for taste. I smoke Winston.
Winston gives me real taste and real pleasure.
In my book, that's the only reason to smoke.
For me, Winston is for real.**

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

20 mg. "tar", 1.4 mg. nicotine av. per
cigarette, FTC Report MAR. '75.