

COUNTRY MUSIC

CC
02308

**Dog Day
Afternoons With
MERLE
HAGGARD**

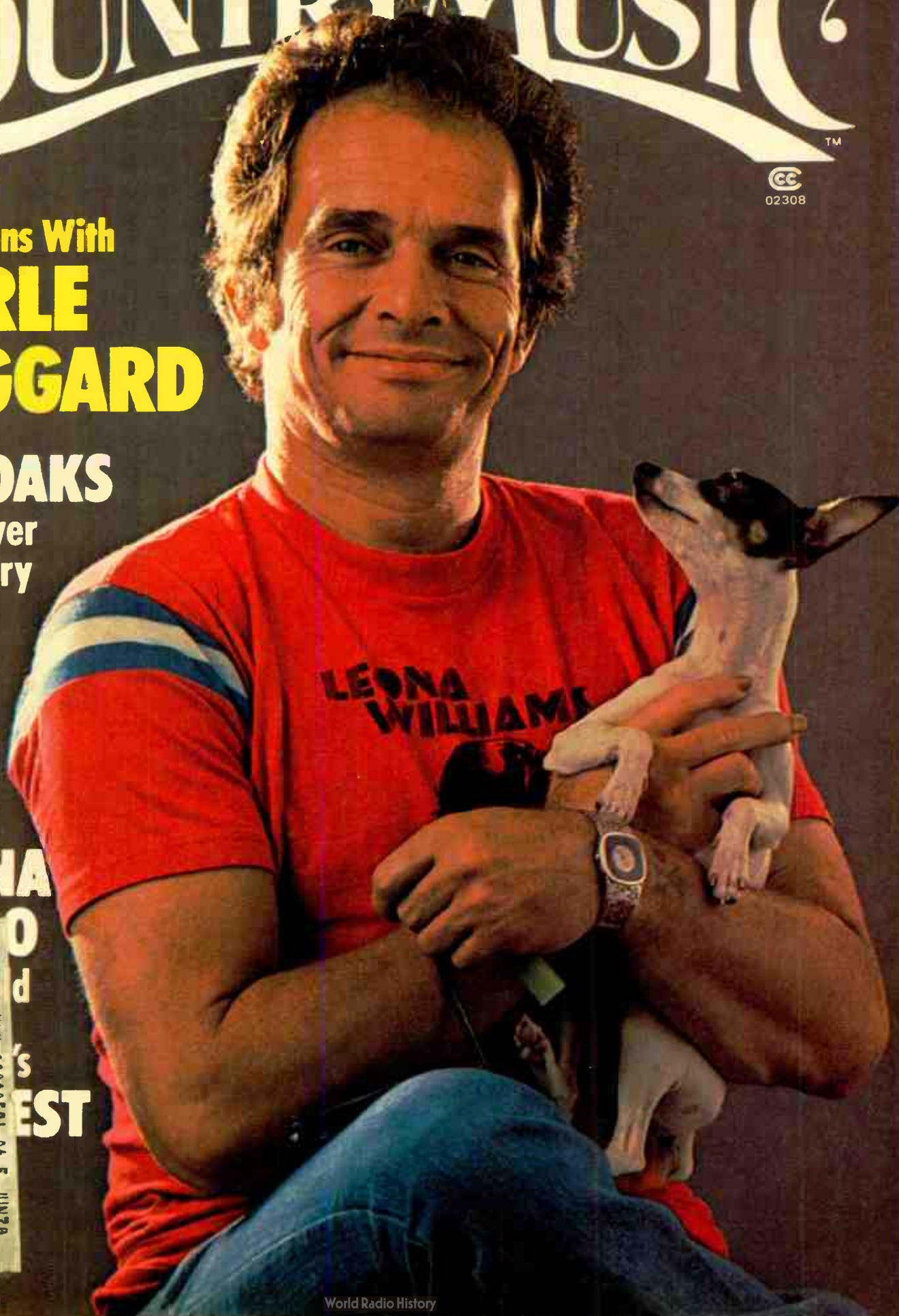
**THE OAKS
Cross Over
To Country**

**CHILI
Fever
Grips
Texas**

DONNA

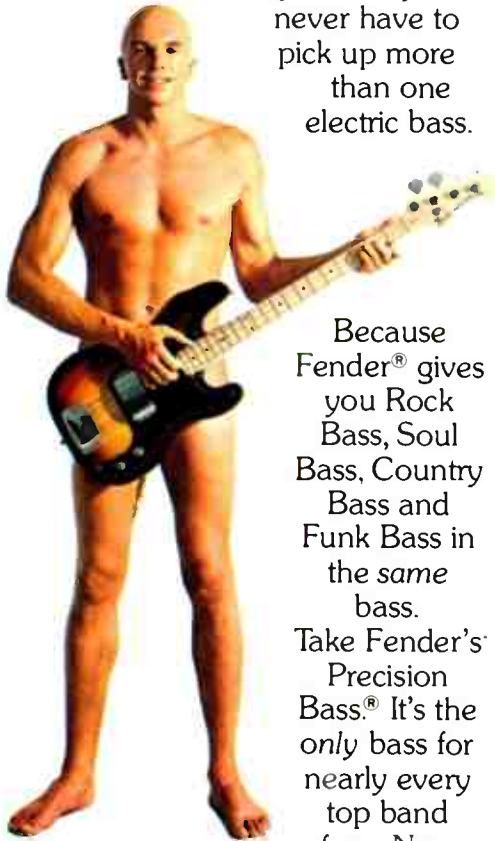
580384 MLK 00000591 04 E JUN78
SHARON A WALKER 02
GEN DEL
GREENWOOD LK NY 10923

EST



You can take a Fender anywhere.

Whatever band you play in, you've got to pick up on a lot of musical styles. But you'll never have to pick up more than one electric bass.



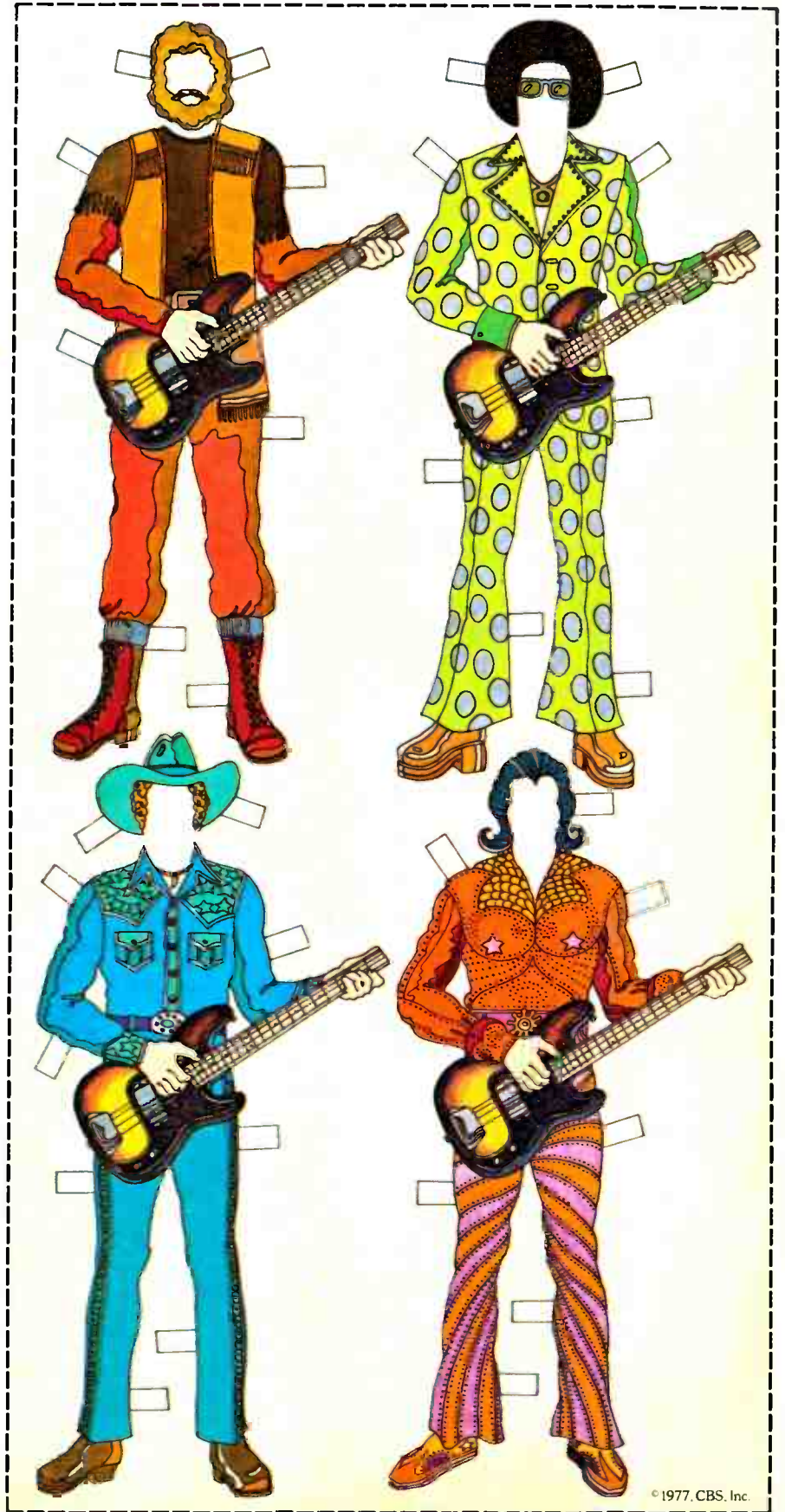
Because Fender® gives you Rock Bass, Soul Bass, Country Bass and Funk Bass in the same bass. Take Fender's Precision Bass.® It's the only bass for nearly every top band from New

York to Nashville to L.A. The secret is "integrated" sound—patented split pickup, volume and tone controls designed to interact as a single musical unit.

So wherever your music's taking you, make your first stop at your authorized Fender dealer. Check out a Fender electric bass and matching Fender bass amplifier.

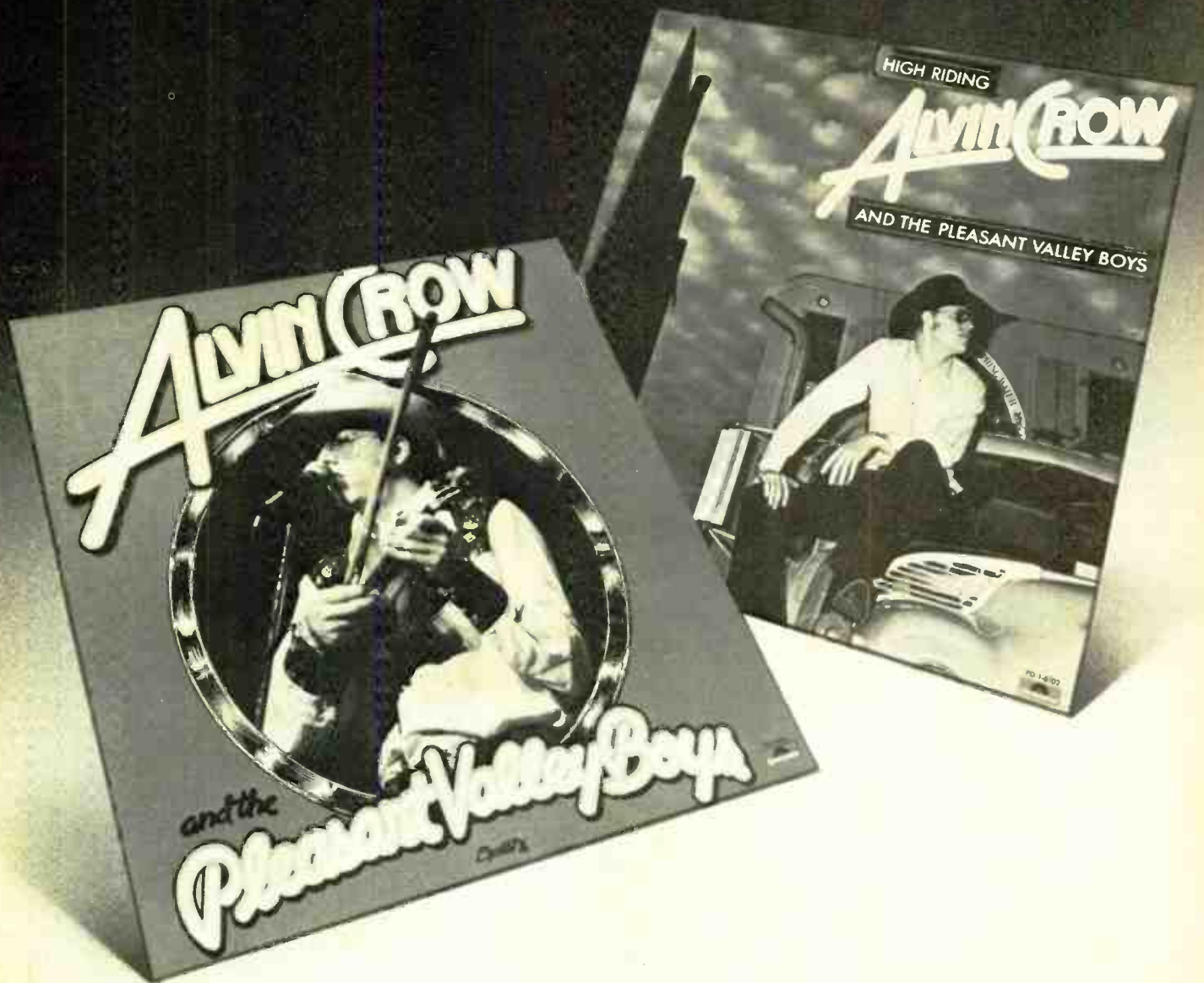
Because you can take a Fender anywhere. And a Fender can take you to the top.

Fender
CBS Musical Instruments



©1977. CBS, Inc.

WE'VE GOT SOMETHING TO CROW ABOUT.



We're proud to say that Country Music has voted Alvin Crow the Best New Male Vocalist Of The Year and his album "High Riding" the Best New Album of the year.

So, if you haven't given Alvin Crow a listen, do. You'll love his single "Nyquil Blues" from his newest album on Polydor, "Alvin Crow And The Pleasant Valley Boys."

"High Riding" and "Alvin Crow And The Pleasant Valley Boys" featuring "Nyquil Blues" On Polydor Records And Tapes.



FEEL THAT LEATHER

Fine Leather Accessories
For Musicians, from

Reunion Blues

featuring MS. PERC
percussion accessories

Available at fine music stores
or use the coupon below

Please send me:

- **FREE** catalog of complete RB/MP line
 - 1-LP Gig Bag for solid body guitar @ \$132.00
 - (not shown) 1-EB Gig Bag for solid body bass @ \$138.00
- Specify your guitar model to insure correct fit
- **G111 Vibe & Tympani Mallet Bag** @ \$30.00 (shown at top)
 - **G101 Large Stick Bag** @ \$28.00 (shown at bottom)
 - **G302 22" Cymbal Bag, Pocket,** @ \$80.00 Also available in Plain @ \$70.00, and Inlay @ \$80.00, models
 - **1102 Ultimate, Inlay, Guitar Strap** @ \$30.00 (at left)
 - **2222 Classic, Padded, Guitar Strap** @ \$39.00 (at right)

Please indicate quantity and color for each item:
golden brown, med. brown, dk. brown, rust, or black
California residents add 6% sales tax

- Check or money order enclosed. (Send no cash.)
 Bank Americard/VISA Master Charge

Card No. _____ Exp. Date _____
 Name _____
 Address _____
 City _____
 State _____ Zip _____

Shipped postpaid, 4 to 6 week delivery
 DEALER INQUIRIES INVITED
 475 Valencia, S.F. CA 94103
 (415) 861-7220

COUNTRY MUSIC



Cover: Leonard Kennedy

Volume Six, Number Five
February, 1978

2

CONTENTS

- 6 **Editor's Note**
- 8 **Letters**
- 13 **Country Scene**
- 18 **Echoes Of The Voice** JOHN PUGH
Roy Orbison returns—quietly.
- 22 **Merle Who?** NELLE PHELAN
So there was this guy in a bar who looked just like Merle Haggard
- 28 **The Last Rockabilly Rocks On** PETER GURALNICK
Sleepy LaBeef could have been—almost was—one of the greats.
- 32 **Donna Fargo Centerfold**
- 34 **Crossing Over From Canaan** BOB ANDERSON
The Oak Ridge Boys are that gospel group, right? Wrong.
- 40 **Notes From The Outback** NELSON ALLEN
Our man in Texas braves the World Chili Cook-off and survives, more or less.
- 44 **Our First 1978 Rising Star Award** DOUGLAS B. GREEN
To Janie Fricke, the best back-up singer in Nashville and soon-to-be star in her own right.
- 47 **CB** KATHLEEN LANDER
Our alternate-month look at those other airwaves.
- 48 **Record Reviews** Edited by JOHN MORTHLAND
- 55 **Audio** HANS FANTEL
Going around and around with turntables.
- 56 **Pickers** RUSSELL SHAW

Columbia House Insert Card, Pages 52A-52B

Copyright 1977 KBO Publishers Inc. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published monthly by KBO Publishers Inc., 475 Park Avenue South, 16th Floor, New York, New York, 10016. Second-class postage paid at New York, N.Y. and at additional mailing offices. Subscription rates: \$8.95 for one year, \$14.95 for two years. (Additional postage: Canada, Latin America, Spain \$2.00 per year. All other foreign, \$4.00 per year.) Postmaster: send Form 3579 to COUNTRY MUSIC, Box 2560, Boulder, Colorado 80302

Address all subscription correspondence to Country Music, Subscription Dept., P.O. Box 2560, Boulder, Colorado 80302.

ELVIS' SECRET CODE! IN SOLID SILVER!



Perfect Gift!

This limited edition jewelry selection is valued as a gift and will be a treasured possession for years to come. Say "I love you" the way Elvis would with the T-C-B symbol.

ELVIS'S SECRET CODE

The most coveted gift item Elvis ever gave! Designed by the "king" himself, the T-C-B seal was enough to admit the bearer to backstage parties or private get-togethers.

Elvis designed the "Taking Care of Business" pendant to give to his most trusted friends and family. He was very discriminating in giving this valuable gift.

The symbol became a kind of signature for Elvis. Elvis had the T-C-B painted on the doors of his limousines and cars and engraved on other personal items and jewelry.

"Taking Care of Business" was Elvis's way of saying "Everything's OK" and "I like you."

Now you too can own this necklace and pendant designed by Elvis personally. It is made in solid silver and is presented in a hammer tone finish complete with chain. This limited edition jewelry is a wonderful treasure that will be more valuable as each year passes.

SEND NOW AND RECIEVE ABSOLUTELY FREE A SUPER ELVIS MYSTERY GIFT AT NO EXTRA COST TO YOU!

ONLY
\$29.98
Plus \$2.00
insurance
and
handling.

ACT NOW!

The limited edition value of this offer will not be repeated! In April, 1978, the price will go up one-third! So send your order now!

Your Elvis T-C-B necklace will be mailed to you, insured and registered! Due to the excessive value, no COD's please. Send check or money order.

Money Back Guarantee!

If you are not fully satisfied with your T-C-B pendant, just mail it back to us for a full refund. You *must* be fully satisfied!

COUPON

Enclosed is \$29.98 for each pendant plus \$2.00 insurance and postage.

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

Mail to: T-C-B Necklace
Green Valley Record Store
50 Music Square West
Nashville, Tenn. 37203

**EVERYBODY KNOWS
TOM JONES CAN SING.
BUT DID YOU KNOW
HE COULD SING LIKE THIS?**

"What a Night" presents a side of Tom Jones that you've seen before, but all too seldom.

It's a side of Tom that you cherished from his classic "Green, Green Grass of Home."

And it's a side of Tom Jones which shows that a sensitive and thoughtful man is the strongest man alive.

Sure, everybody knows Tom Jones can sing. But just listen to what he has to say.



**Tom Jones
What A Night**

including:
The Heart/Ramblin' Man/Day To Day Affair
That's Where I Belong/If This Is Love

**"WHAT A NIGHT."
ON EPIC RECORDS
AND TAPES.** 

Produced by Gordon Mills.



COUNTRYMUSIC

Publisher:
John Killion

Associate Publisher &
Advertising Director:
Jim Chapman

Editor:
Michael Bane

Art Director &
Production Manager:
Cheh Nam Low

Assistant Editor:
Rochelle Friedman

Director: T.V. Marketing:
John D. Hall

Director: Circulation Promotion:
Gloria Thomas

Circulation Fulfillment Manager:
Michael R. McConnell

Director: Direct Marketing:
Anthony Bunting

Direct Marketing Assistant:
Eileen Bell

Director of Administration:
Olos Pitts

Executive, Editorial and
Advertising Offices,
475 Park Avenue South, 16th Floor,
New York, New York, 10016
(212) 685-8200
John H. Killion, President
R. Barnard, Secretary

Advertising

Nashville Operations
50 Music Square West
Nashville, Tenn. 37203
Jim Chapman
(615) 329-0860

West Coast (inc. Texas & Kansas)
The Leonard Company
6355 Topanga Canyon Blvd., #307
Woodland Hills, California 91364
(213) 340-1270

Midwest
Ron Mitchell Associates
1360 Lake Shore Drive
Chicago, Ill. 60610
(312) 944-0927

New York
John Bradbury
Military Media
257 Central Park West
New York, N.Y. 10024
(212) 724-6707

COUNTRY MUSIC Magazine assumes no responsibility for the safekeeping or return of unsolicited manuscripts, photographs, artwork or other material. All such submissions should be accompanied by a stamped, self-addressed return envelope.

Audit Bureau of Circulation membership applied for.

Four ways to get someone in the music business to listen to your song.



The Sure Way is the 1978 American Song Festival®

Instead of going to ridiculous lengths to get a music business heavy to hear your songs, enter them in our Fifth Annual songwriting competition. We'll guarantee each one will be heard at least twice by the "right" people. Our judges are producers, music business executives, recording artists and music publishers.

All you need is a song. You don't have to write music. There are categories for all types of songs. Amateurs never compete with professionals. Plus, you retain all rights to your songs.

In our first four years, over \$450,000 in cash prizes have been awarded. But even more important, it's a chance to advance your career. Winning songs have been recorded by superstars like Barbra Streisand; Barry Manilow; Hall & Oates; Hank Williams, Jr.; Tony Orlando; and The Sanford-Townsend Band. Winning entrants are now recording for top labels like Warner Bros.; A&M; Asylum; and United Artists. **THIS YEAR IT COULD HAPPEN TO YOU.**

For lyricists, we'll also have the exciting Lyric Competition IV, designed especially for your special talent.

If you want to be in the music business and not just read about it, **THIS COULD BE THE BREAK YOU'VE BEEN LOOKING FOR!**

YES, I am interested in finding out more about the 1978 American Song Festival and Lyric Competition IV. Please send me complete information and Official Entry Forms.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

Mail to: The American Song Festival
5900 Wilshire Blvd. West Pavilion
Los Angeles, CA 90036

Phone (213) 937-7370



CM/2

A presentation of Sterling Recreation Organization • 1977 American Song Festival, Inc.

DENIM PURSES

Style A - \$10.95
Genuine Hardwood
Dowels



Style B
2 Side Pockets
Monogrammed
On 1 Pocket
\$9.95

Fabric Lined...Handmade Of
100% Cotton Denim...
Completely Washable... Up To
3 Initials (if monogrammed)

Send To: SANDREW'S
4501 Packard Drive G-7
Nashville, TN. 37211

Enclosed is my check/m.o. for \$.....(add
\$1.00 for post. & hand.) Send me
purse(s) as shown below:

..... Style A—\$10.95
..... Style B—\$8.95
..... Style B (monogrammed)—\$9.95
Initials:..... (print)

Name.....

Street.....

City.....State.....Zip.....

Tennessee residents add appropriate sales
tax. Allow 4-6 weeks for delivery. Money
Back Guarantee.

Editor's Note

Johnny Paycheck called the other day to tell me about his new record, *Take This Job And Shove It*, one of the sagest pieces of honky tonk lore to come down the pike in quite a while. In a world of crossover hits and bizarre designations like "soft West Coast country rocker," just a title like *Take This Job And Shove It* is a breath of much needed fresh air.

"It's a workingman's song, Michael," Johnny told me. "It's the kind of song that any workingman can relate to. I mean, how many times have you just wanted to go walk right in there and tell your boss, 'Hey man, shove it'?"

About as many times, I suspect, as I've wanted to cry in my beer in some broken down bar on the wrong side of the tracks. Which got me thinking, once again, about what country music is all about anyway. Hank Williams said that country music was "the hopes and prayers and dreams of what some call the common people," and that definition is good enough for me.

But not, I think, for an awful lot of people in the industry at large. It's important, see, to be country, but not *too* country. *Too* country doesn't sell, isn't as desirable as being an almost country artist who might be mistaken for a pop act. Don't get me wrong—I have nothing against either pop music or making money, which seem to go hand-in-hand. The thing that is the most upsetting, though, is this:

At a time when audiences seem more willing to ignore labels and just listen to the music, the industry seems more concerned with labels than ever before.

For those of us at *Country Music*, those labels are particularly frustrating. Linda Ronstadt, for instance, can't do an interview with *Country Music* not because she is a very busy national artist, which she is, but because, according to her agent, "Linda doesn't want to be branded as a country artist." Kris Kristofferson can't work in anything on this tour, but that's okay because "he's not really a country music singer, you know?" John Denver's the nicest guy in the world, but being on the cover of a magazine that deals with country music "might be damaging to his career."

Really, now. What it all amounts to, at least in the eyes of people who control the industry, there's still a terrible stigma in being called *country*. Like being poor country cousins who don't know any better than to run around barefoot and have babies all the time. Our money certainly is green enough—I have never heard of even a Los Angeles slickie turning down \$5.98 for a record regardless of where the money came from.

But that sort of attitude—it's okay to take their money, but you wouldn't want one to marry your sister—reveals a monumental contempt for those of us who consider ourselves country fans; that we're okay as a "base" audience or a "faithful" audience to return to when that pop career starts sagging (and how many times have you heard *that* song and dance), but who wants to get *branded*?

Luckily, not everyone subscribes to that theory. When Charlie Daniels—who's no Hank Williams—discovered his music was getting country airplay, he didn't panic, hire a couple of PR agencies to find out what went wrong or move to Seattle. Instead, he simply embraced those country fans with the same grace he embraces his rock and roll audience. The same for the Marshall Tucker Band, Kenny Rogers, Emmylou Harris, even Olivia Newton-John—maybe they aren't standard edition country stars, but neither are they embarrassed by the people who listen to their music.

Enough. Perhaps, though, it's time for artists and industry people to have a long, hard think about what it means to be *country*. Johnny Paycheck knows.



Michael Bane

STUD HAT



GAMBLER HAT. . . . very sharp looking in lustrous finish high quality wool felt. The modern styling is accented by rugged leather hat band and its brass studs and decorative feather. 3 1/8" rolled brim. Buffalo brn. or blk. Sizes 6 3/4 to 7 3/4. \$9.95. Add \$1.50 handling chg. Free catalog.

Fun*Wear Brands CM-28
PHONE 303 586 3361 ESTES PARK, COLO 80517



chief

Austin-Hall
GENUINE
HANDMADE BOOTS

- Made to Order
- Top Quality
- Reasonable Prices
- Wide Variety
- Wood Pegged
- Brass Nailed
- Fully Leather Lined
- Only by Mail

Free Catalog

Austin-Hall Boot Co.

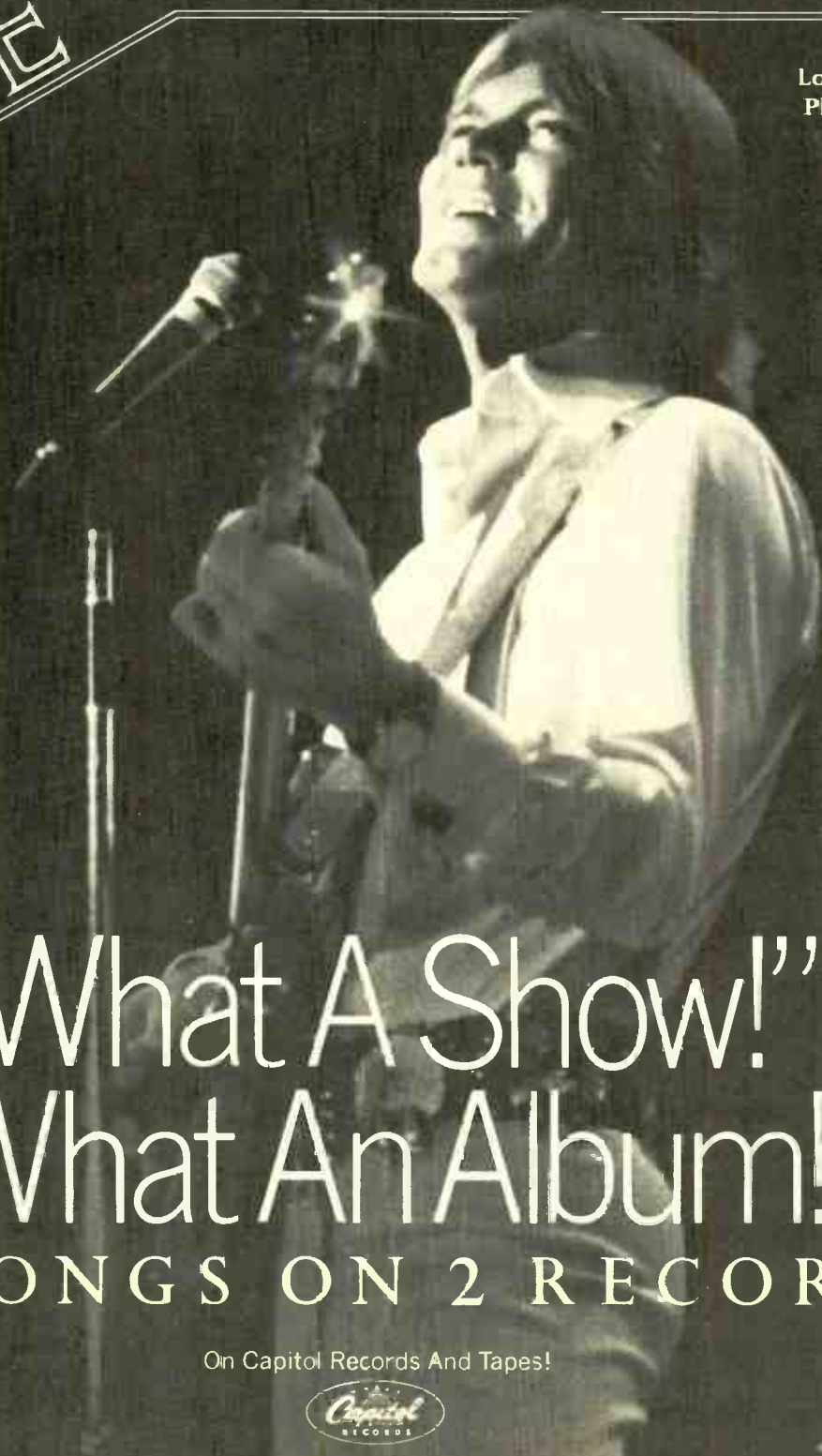
P.O. BOX 12368-CM EL PASO, TEXAS, 79912

GLEN CAMPBELL

RECORDED
LIVE

AT THE ROYAL FESTIVAL HALL

With the
London Royal
Philharmonic
Orchestra



“What A Show!”
“What An Album!”

25 SONGS ON 2 RECORDS

On Capitol Records And Tapes!



© 1977 CAPITOL RECORDS, INC.

THE STORY THAT HAS TO BE TOLD

*"Why all
those tears"*



AUTHOR: MARIE LOUISE SISAK

How many times have you asked yourself, "Why, why me?" It is said that tears refresh the soul. You will find yourself blinking back genuine tears as the authoress courageously portrays a vivid picture of how ignorance and prejudice brought sorrow into the lives of loved ones. A story that is as timely as tomorrow.

The insight gained by reading this book will enhance your inter-personal relations with others.

Dawn may break before you can bring yourself to close the cover on the final chapter. It is a story you'll never forget and will want to share with others.

TO ORDER SEND \$8.95

(Includes tax and mailing charge)

**CHECK OR MONEY ORDER TO:
THE NATIONAL READING HOUSE**
Dept. M-108, Post Office Box 422
Pacific Palisades, Calif. 90272

Name _____
Street _____
City _____
State _____ Zip _____

Available by Mail Order Only
225 pages

Letters

Some Liked the CMA Awards

I like all music, however, it just so happens that much of what appeals to me now may be called country. I personally think good country music can be recorded by almost anyone. It is the sound, not necessarily the artist, that makes it country. My first real contact with country music was about 1960 when Ray Charles recorded two albums of C&W sounds. I don't think I'd call Ray Charles country, but I sure would those two albums, and if he had received an award at a CMA show for them I'd think it appropriate.

Which brings me to the real reason for this letter. A few days ago I watched the 11th Annual CMA Awards show on TV. I've thought about it frequently during the last week. I am of the opinion that people in the music industry should take their hats off to those who were responsible for putting this show together. Most of us are familiar with awards shows—everybody has them. They all have some good moments, dull moments and embarrassing moments. Most are too long, and hosted by people who don't know what's going to happen next. None of this was apparent at the CMA awards show. The awards presented were those we (the fans) were most interested in. Best of all, was the opportunity for those who follow the artists closely to hear them sing. I enjoyed the performances more than the awards. If anyone doubted Ronnie Milsap getting the Entertainer of the Year Award, they didn't, after hearing him sing. Even the losers were winners—Dave and Sugar sounded too good to be real. Those who presented awards came there to do it right and they did, down to the last one. They all should be proud of an excellent performance. The big winner wasn't Ronnie Milsap, it was the show itself. I've never seen such Class.

RONALD PEGKENPAUGH
TWIN FALLS, IDAHO

And Some Didn't

I have just finished watching the CMA awards and parts of it were pretty good. But I was not at all amused by the snide comments directed to the absent Waylon Jennings. I just can't help wondering, since Waylon was nominated in more categories than any other performer, if he would have fared a little better if a) things hadn't taken a turn for the worse lately in

his personal life and b) if he happened to be on more agreeable terms with the CMA. I feel that his personal life is no one's business but his own and that many of the people taking part in the awards show should look in their own backyards before throwing stones. While watching the presentations, I was somehow reminded of an elite social club to which only the conformists may belong.

Actually, I would have been somewhat disappointed to see Waylon join in with the mouthing of platitudes which seems to be what the CMA awards mostly consists of.

It may come as a surprise to some but Waylon doesn't need the approval of the CMA or it's followers to make him a great singer or performer. There is no one today who can compare with that voice and style, although, lately, every Tom, Dick and Harry seems to be trying to imitate it. And if he doesn't choose to conform to the CMA, well, that is his choice and I respect him for it.

LYNNE F. PEDERSEN
VICTORIA, B.C.,
CANADA

After watching the CMA Awards, I'm so mad I have to do something. My husband suggested I write to you and voice my opinion.

Waylon would probably rather "park ears." Ronnie Milsap Entertainer of the Year? What a farce. I'm tired of having Ronnie Milsap constantly shoved down my throat. Those awards he walked away with should have gone to Waylon Jennings or Kenny Rogers. I think it's about time the CMA allowed fans to join.

W. FRONZAGLIO
MT. AIRY, MD.

I just finished watching the CMA awards show and was brokenhearted. There was no tribute to Elvis Presley. I was ashamed and very disappointed.

Even the Rock Awards had a tribute.

Only Merle Haggard was worth watching that evening, by singing his song to Elvis. No one else even mentioned his name. How could you not honor him, CMA? I just couldn't believe it.

DONNA JARZEMKOSKI
COLLINSVILLE, ILL.

I watched this year's Country Music Awards and to no surprise, the same old faces covered the screen. There was John

"TAKE THIS JOB AND SHOVE IT!"



TAKE THIS JOB AND SHOVE IT.
Johnny Paycheck's newest album filled with
powerful and provocative music from start to finish.
Take this album and play it
You're bound to love it on Epic Records and Tapes.

Produced by Billy Sherrill

CVI

ERNEST TUBB RECORD SHOPS INC

P.O. Box 500, Nashville, Tennessee 37202 • Phone 615/244-1011

Albums only \$4.79 8 Track Tapes \$5.79 Include \$1.00 per order for postage and handling

LP 8 Track Tape
 LP 8 Track Tape
 LP 8 Track Tape

LP 8 Track Tape
 LP 8 Track Tape
 LP 8 Track Tape

Enclosed is \$ _____ check, money order including \$1.00 postage

Name _____ Address _____

City _____ State _____ Zip _____

Johnny Paycheck
Take this job and shove it

including
 Take This Job And Shove It
 The Spirits Of St. Louis, Georgia In A Jug
 Barstool Mountain, The Fool Strikes Again



Cash, who was a fair host—until his dumb sounding fifty year old teenage acting wife, June Carter, appeared on the screen. Love may be grand, but their song and act should have been cut out. A beginning act would have been in much better taste than the Cash-Carter bit. In fact, anything would have been better than that.

For the life of me, I cannot understand how or why Dave and Sugar, The Eagles and the Marshall Tucker Band could be mentioned on a program of this sort. These groups are certainly not country type groups. If groups like these can dare be mentioned, much less nominated, than why not put Elvis in the Country Music Hall of Fame? After all, he started in the field of Country Music, certainly a credit to any and all fields of music.

It appears to be a little clique, clan, cult, or what you choose to call it—each year the same people are nominated. Last year Willie Nelson should have walked away with record, album and entertainer of the year, but no. There was a big ugly display of a drug traffic ring he was supposed to be mixed up with. This all came out after he had made such a big hit with *Blue Eyes Crying In The Rain*. Now this year things looked good for another Outlaw, Waylon Jennings, but almost the same thing happened. Waylon was pushed down by the fact that cocaine was mailed to him. That blew his chances of getting any award he rightfully could have won.

I believe the judges of these awards should look around and take stock. There are many skeletons pushed away in dark closets. For a starter, your fine Mr. Cash, seems he was a drug addict, and Glen Campbell the innocent farm boy, stole Mac Davis' wife. I think everyone deserves a second chance in life, so judge these people by their talent alone. These people have stood on their own two feet, fought, scratched, cried, sweated and worked long hard endless hours to make a hit record. Don't push these Outlaw fellows down just because they had guts enough to say no to the robot makers of Nashville. I am proud of Willie, Waylon, Marty and Ray Price and the many more

who have turned their backs on the Nashville Music Mafia and proved they could make hit records without the tux and tails. A hit record was never made by a man with a \$500 suit and NO talent. So judge these artists by their talents alone instead of the clothes on their backs and not whose backs they have scratched and feet they have to kiss to get an award.

RG & JS
HOUSTON, TEXAS

Wanted to comment on the CMA awards show. As for the awards, there were more I disagreed with than those I did agree with, but that seems to be the trend all the way down the line in today's Country

because of the way you put Elvis down.

I'm no chick. I have grandchildren and great grandchildren. From my parents to my 5-year-old great granddaughter, they are all Elvis fans.

Since I received the December issue of Country Music I have changed my mind. All my family are looking for it on the newsstands. I always passed them around thru the family but this one will go in my Elvis file. It was great . . .

M. DIEWALD
ADDRESS UNKNOWN

Many thanks for a splendid effort concerning your Elvis Memorial Issue. Yours is one of the most comprehensive, sensitive memorial issues yet to be published. Many so-called country artists seem to lose sight of the enormous influence and contribution Elvis made to the success of those who came after him. Your issue confirms his vast impact on the music industry.

You would have had to blind and deaf not to take notice of how Elvis paved the way for so many other performers. Of all the things in this world to be most proud of is the fact that I am an Elvis Presley fanatic. There will never be another king. Please don't forget Elvis in future issues; his impact is everlasting and his inspiration will dazzle the generations to come.

Thank you again for a job well done. Elvis is forever.

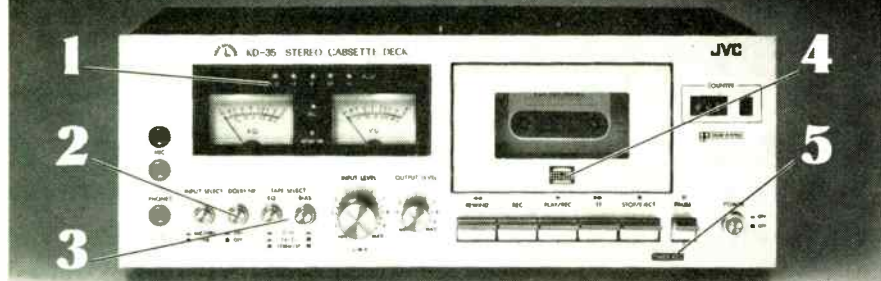
P.S. Please rush my memorial issues.

PATRICIA ANN CERVONE
ATLANTIC BEACH, N.Y.

It irritated me somewhat to see so much of Elvis Presley in your so-called Country Music Magazine. No one person has done so much to curb or set country music back a few years as Presley. Now don't get me wrong, he was a great entertainer in his type of music. I'm not knocking Presley, only you for devoting so much space to him in your December issue. There's certainly some living country entertainers you could write about.

LEE MOORE
WYNANTSKILL, N.Y.

No cassette deck can give you better performance without all these recording ingredients.



JVC's new front-loading KD-35 cassette deck is as close as you can come to goof-proof recording. It has some thing no other make of cassette deck has. **1.** Five peak-reading LED indicators to help you avoid under-recording, tape saturation and distortion. Combine this with **2.** Dolby noise reduction. **3.** bias and equalization switches.

© 1981 JVC America Company, Inc.

4. JVC's exclusive Sen-Alloy head, **5.** automatic tape-end stop, plus absentee recording when you connect an accessory timer—and you realize why the KD-35 stands out in any crowd.

The KD-35 cassette deck is priced just above the least expensive model in JVC's new cassette deck lineup. Just imagine what our top model is like.

JVC

JVC America Company, Division of US JVC Corp., 58-75 Queens Midtown Expressway, Maspeth, N.Y. 11378 (212) 476-8300.
Canada JVC Electronics of Canada, Ltd., Scarborough, Ont.

Music. Merle Travis was a very good choice for the Hall of Fame, but why no posthumous award this year? This seemed strange . . .

All in all, the only one who really stood out and made the show worth watching was our beloved Johnny Cash. He did an outstanding job as host and hope he will continue to host the CMA shows for many years to come.

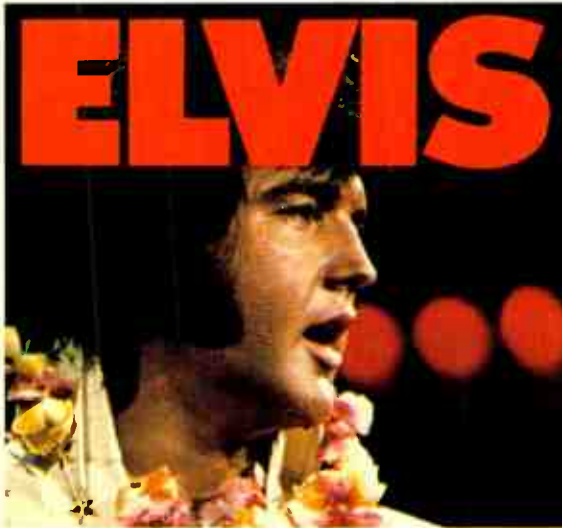
Thank you.
MILLIE UNTERBERGER
PITTSBURGH, PA.

In Memory of Elvis Presley

I wasn't going to renew my subscription,

ELVIS SPEAKS TO YOU!

**THE MOST IMPORTANT ELVIS ALBUM EVER!
LISTEN AS ELVIS REVEALS...**



**2 BIG
LPS!**

Now you can own 2 exclusive and rare recordings of Elvis's 1961 and 1970 Press Conferences. Elvis made few public statements and these are most revealing! A *must* for every fan!

An exciting recording live with the Jordanaires, Elvis's own back-up group for over fourteen years! You can listen in as they remember Elvis . . . and sing his favorite hymn! Don't delay . . . mail now!

- His Life...**
- His Loves...**
- His Superstitions...**
- His Family...**
- His Home...**
- His Music...**
- His Movies...**
- His Friends...**
- His Fans...**

**ACT TODAY
AND GET THIS
FREE BONUS!**

**EXCLUSIVE!
2 ALBUM SET**



As an added Bonus, send now and get absolutely free the real copy of Elvis's home town newspaper the day of his death . . . a valuable collector's item!

**Send
\$7.98
LP
\$9.98
Tape**

**ELVIS ELVIS
LIMITED SUPPLY
ACT NOW!**

The Album Also Features

The Jordanaires' own tribute to Elvis singing "How Great Thou Art" and "From Graceland to the Promised Land"

Call toll free 1-800 251-2150
(operators on duty 24-hours)

MAIL TO GREEN VALLEY RECORD STORE
50 Music Square West
Nashville, TN 37203

Name _____

Address _____

City _____ State _____ Zip _____

LP
 Tape

Enclosed please find
 Check Money Order

fact: the 702 stage monitor cuts through!

702

Made for you. The 702 was designed from scratch after a careful analysis of on-stage performance requirements — Shure tested it on stage, and Shure refined it on stage. Here's what we found:

You need . . . Clear, clean sound from your stage monitor without extra bass, and with smooth, high-end dispersion. You must hear yourself . . . above the super-amplified instruments, above the brass.

You want a monitor that cuts through! We've solved the problems, so you hear YOU — no more and no less. Where innovation was necessary, our engineers rose to the challenge. For example, the 702's unique tweeter array with three tweeters mounted in a concave, cross-firing arrangement dramatically

increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

You also get . . .

Super Intelligibility. Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.

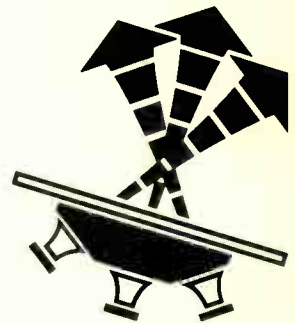
Super Output. 114 dB sound pressure level at four feet (1.2m) with only 50 watts.

Exceptionally Wide Dispersion. 90° horizontal, 110° vertical dispersion for broad stage coverage.

"Roadie" Proof. 5/8" plywood, corner protectors, rubber feet. Built to last.

Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.

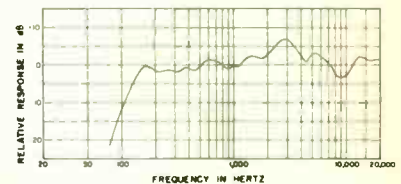


Unique "wide-angle" concave tweeter array — cuts through on-stage volume, eliminates "beaming" on-axis and muddy sound off-axis.



It's compatible with voltage — or current — source amplifiers, and is highly efficient. Handles 50 watts continuous at 16 ohms. The Model 702 Monitor is a necessary part of your act. Put it up front and you'll like what you hear.

702 Frequency Response Curve — with enhanced mid-range for outstanding intelligibility.



Shure 702 Monitor Speaker

SHURE®

Outperforms the best of the rest.

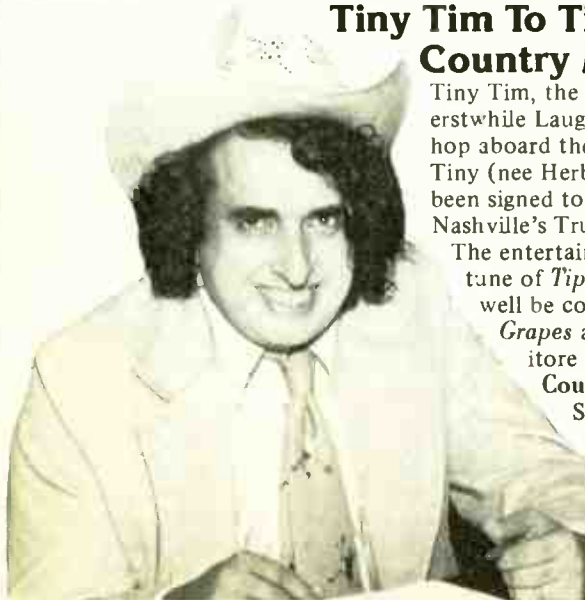
Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

Country Scene



New Keg In Town Brother Billy and Company borrowed the entire town of Franklin, Tenn., for the filming of his first commercial for Billy Beer, his own custom brew. Typically, a good time was had by all.

Tiny Tim To Tip Toe Through Country Music, Y'all



Tiny Tim, the freakish star of television's erstwhile *Laugh-In*, is the latest outsider to hop aboard the country music bandwagon. Tiny (nee Herbert Buckingham Khaury) has been signed to a recording contract by Nashville's True Records, Inc.

The entertainer who once crooned to the tune of *Tiptoe Through The Tulips* may well be coaxing fans to *Stomp Them Grapes* as he debuts his country repertoire on his first True album, *The Country World Of Tiny Tim*.

Songs on the lp include, *Help Me Make It Through The Night*, *I Heard You Calling My Name*, *I Just Found This Hat*, and the controversial, *I'm Gonna Be A Country Queen*.

STACY HARRIS



Country came to Congress recently as Dottie West and show played a special date in the nation's capital.

Country Scene



Shove What? That's ol' Johnny Paycheck there among the striking teamsters promoting his new release, *Take This Job And Shove It*. If Music Row ever strikes, we'll know who'll be heading the picket line.



Livvy And Bill

Cute couple, huh? Most of the pictures we've seen of Bill Monroe lately have shown him riding his pet bull. It's comforting to know that he's found prettier folks to pal around with, such as the lovely (and not at all bullish) Olivia Newton-John.

RELIVE THE GOLDEN AGE OF RADIO WITH GENE AUTRY

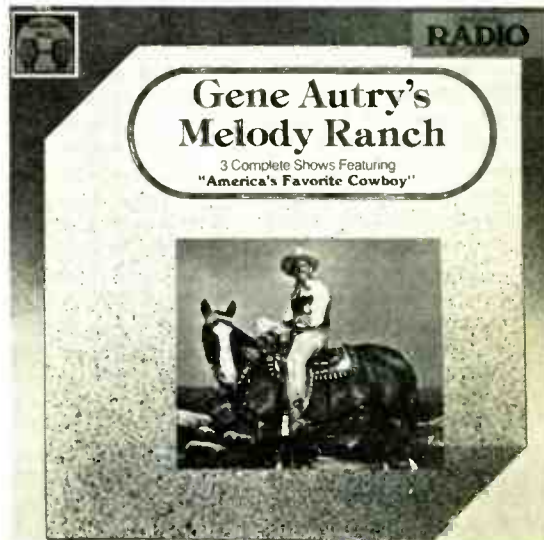
IN 3 COMPLETE RADIO SHOWS OF
MELODY RANCH
OR CHOOSE THESE OTHERS:



GUNSMOKE: Starring William Conrad - Radio's Great Adult Western featuring "Land Deal" and "The Photographer"



THE LONE RANGER: Eric Hyde Loses Cattle to Rustlers/ Marshall Brett Accuses Don Reed of Murder



BRAND NEW RELEASE!!!

LPs Only \$4.98
ALL 3 FOR ONLY \$12.98

NO TAPES AVAILABLE

Send To: Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State..... Zip.....

NYS residents add sales tax. No foreign orders accepted.

MO28

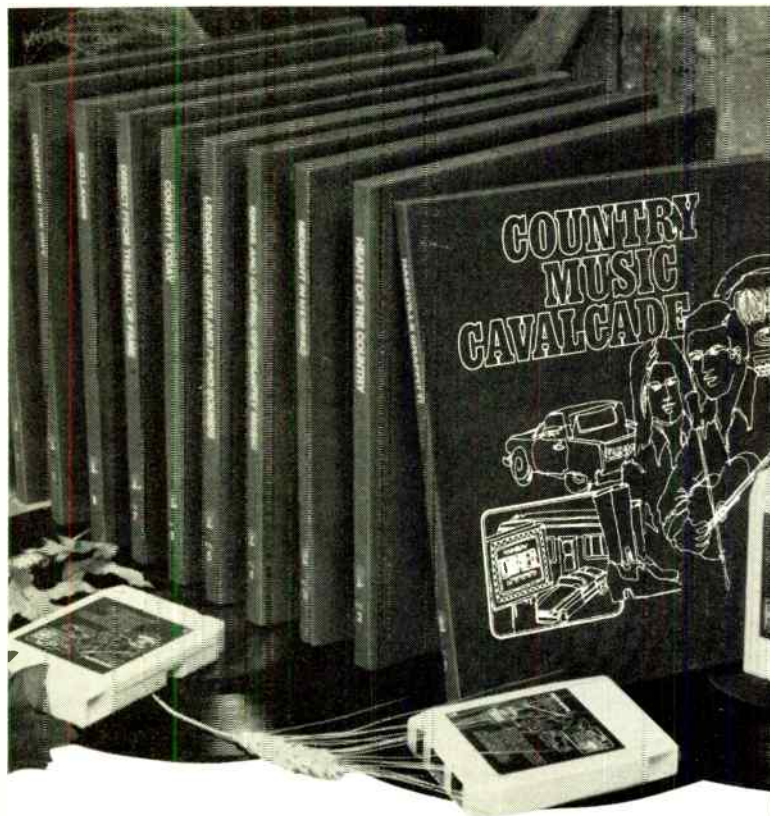
Send me these choices (add
\$.75 post. & hand.):

- Gene Autry - \$4.98
- Gunsmoke - \$4.98
- Lone Ranger - \$4.98
- Send me all 3 LPs for
only \$12.98 plus \$.75
postage & handling.

Candlelite Music Inc. proudly presents

Country Music Cavalcade

The **first** and only complete Country Music Treasury ever assembled.
15 star-studded volumes—and the first one is yours FREE!



All The Great Country Artists Are Here

Conway Twitty • Roy Orbison • Everly Brothers • Jerry Lee Lewis
• Hank Williams • Charlie Rich • Tammy Wynette • Roger Miller
• Jimmy Dean • Marty Robbins • Patti Page • Dicky Lee • Kay Starr
• Eddy Arnold • George Jones • Guy Mitchell • Ricky Nelson • Dean
Martin • The Browns • Dolly Parton • Jim Reeves • Johnny Cash
• Ray Price • Tom T. Hall • Chet Atkins • Glen Campbell • Gene
Auty • Hank Williams, Jr. • Ferlin Husky • Connie Francis • Sonny
James • Tennessee Ernie Ford • Tommy Edwards • Floyd Cramer
• June Carter Cash • Legendary Carter Family • Johnny Horton
• Bobby Bare • Carl Perkins • Faron Young • Donna Fargo • Bobby
Helms • Roy Acuff • Jimmy Clanton • Ray Peterson • Marvin
Rainwater • Stonewall Jackson • Wayne Newton

All Your Favorite "Country Hall Of Fame" Songs Are Here

"I Can't Stop Loving You" • "For The Good Times"
• "Honey" • "Me And Bobby McGhee" • "Homeward
Bound" • "If I Were A Carpenter" • "Please Help Me
I'm Falling" • "Crying In The Rain" • "Wings Of A
Dove" • "Jambalaya (On The Bayou)" • "Crying In
The Chapel" • "You Win Again" • "I Can't Help It If
I'm Still In Love With You" • "I'm So Lonesome I
Could Cry" • "Secret Love" • "Sincerely" • "You'll
Never Walk Alone" • "Crazy" • "Everybody's
Somebody's Fool" • "I Fall To Pieces" • "Memphis
Tennessee" • "500 Miles (Away From Home)" • "Ain't
That A Shame" • "I'd Be A Legend In My Time"
• "Treat Me Nice" • "Please Mr. Sun" • "A Fool
Such As I (Now And Then There's)" • "City
Light" • "Lonely Weekend" • "Moments
To Remember" • "Last Date" • "Oh,
Lonesome Me" • "Release Me"
• "Heartaches By The Number"
• "Sunday Morning Coming Down"
• "Amazing Grace" • "Scarlet
Ribbons" • "Piece In The Valley"
• "Oh Happy Day" • "I Believe"
• "You Are My Sunshine" • "The Night
They Drove Old Dixie Down" •
Hundreds upon hundreds of priceless
recordings in all!

Original Artists—Original Hits

Come and join us on a rare and exciting sound trip to the heart of America—the birthplace of our very own music! Here is an unprecedented legendary country music song collection—your own "Grand Ole Opry"—featuring the best of country music from yesterday and today, performed by the great country stars who gave these songs life!

It's a once-in-a-lifetime collector's edition!

Here is a treasury you couldn't find and buy in any store at any price! No record collection is complete without this fantastic cross-section of Americana!

Let your emotions take flight with the sentimentality of *Take Me Home, Country Roads*... the haunting retrains of *Release Me*... the joy of *My Special Angel*... the melancholy of *Help Me Make It Through The Night*... the spirit of *King of the Road*... and literally hundreds more million-selling songs by all the great country artists... names like Johnny Cash, Conway Twitty, Hank Williams, Glen Campbell, Chet Atkins, Jim Reeves, Charlie Rich, Roger Miller and Tammy Wynette, to name a few.

Authentic Golden Treasury Library Series

Each volume of COUNTRY MUSIC CAVALCADE features a different theme: *Heart of the Country*... *Midnight in Memphis*... *Kings and Queens of Country Music*... *Legendary Guitars and Piano Sounds*... and more. Your choice of 3 records or 2 8-track tapes are packaged in a handsome, gold-lettered presentation case that locks out dust and dirt. Choose the handsome blue-denim look, or the deluxe limited collector's edition in a hand-crafted leather look for \$1 more per volume.

Audition each VOLUME FREE for 10 days!

To sample the flavor of this one-of-a-kind musical library, simply complete and return the Free Volume Certificate. You'll receive Volume 1, NASHVILLE GRAFFITI, as a free gift. Future volumes will then be sent to you on approval, to keep or return as you wish after a 10-day audition. No minimum purchase is required, and Volume 1 is yours to keep in any case. This fabulous collector's item is available only through this offer, so return your Free Volume Certificate today!

Free Volume Certificate



Country Music Cavalcade
A Service of Candlelite Music Inc.
6 Commercial St., Hicksville, N.Y. 11801

This certificate entitles me to receive—as a FREE gift—Volume 1, Nashville Graffiti, of the 15 volume collection, COUNTRY MUSIC CAVALCADE.

I understand that I am under no obligation to buy anything at any time, but as a subscriber, I will be notified of all future shipments. I may reject any shipment or cancel my subscription by notifying you before the shipment date shown on the invoice accompanying my advance shipment notice.

After receiving my first volume, if you do not hear from me, you may send me one volume approximately every six weeks, to enjoy in my home free for 10 days. I may return any volume at your expense and owe nothing. Bill me for only those volumes I keep at the rate of one volume every six weeks, at the low price of just \$8.98† for three records, \$9.98 for two tapes (plus a small charge for shipping and processing). I may cancel at any time by writing to you.

I prefer DENIM-LOOK EDITION LEATHER-LOOK EDITION †

Please check one only: RECORDS 8-TRACK TAPES

Mr. _____
 Mrs. _____
 Miss _____

Address _____ Apt. No. _____

City _____ State _____ Zip _____

area code _____ Phone _____ Signature _____

Sales tax added for N.Y. residents _____ Offer expires 8/1/78
Limit one subscription per household. All applications subject to review and we reserve the right to reject any application. Copyright 1976 - CMI Sales
†\$1 more for leather-look edition.

125

Yours FREE—Volume One!



NASHVILLE GRAFFITI—the finest collection of ballads, rock and down-home country songs that have rolled out of Nashville and into your hearts! Relive again such wonderful memories as the late Johnny Horton's *North to Alaska* and *The Battle of New Orleans*... Marty Robbins' *Don't Worry (Bout Me)* and *A White Sport Coat and a Pink Carnation*... Johnny Cash's *Guess Things Happen That Way*—the song that made him a teen idol! It's all here—your own personal collection of the Nashville you love! You'll thrill again and again to *Singing The Blues*... *Devil Woman*... *Big Bad John*... *Since I Met You Baby*... *Waterloo*... and many more! Volume 1 of COUNTRY MUSIC CAVALCADE is yours to keep with our compliments. There are no catches, no strings—it's truly a fantastic FREE offer!

Crafts And Music Find Common Ground At Opryland Festival

Vernon Adams sat through half the Lester Flatt show with a white handkerchief over his mouth. It's not that Vernon doesn't like bluegrass—he does, and that's the problem. It's just that in an outfit as big and expensive as Opryland, Vernon couldn't find a spittoon.

Both Vernon and Lester Flatt were at Opryland for the Country Music and Crafts Festival, a prototype for what will be an annual, end-of-the-summer affair at the Opryland complex. Featuring a different country entertainer for each day and clogging groups from across the South, the event packaged country crafts and country music as unique parts of Americana.

According to Opryland spokesman Ed Stone, "We visited various crafts affairs throughout the U.S. in an effort to get the best in each particular area. We wanted to appeal to a broad spectrum of people."

Placing candle carvers, lye soap makers, woodcarvers,

weavers, painters, toy makers—22 crafts in all—throughout the park, Opryland authorities hoped to emphasize the relationship between music and crafts. Moving away from run-of-the-mill festivals, the gathering emphasized the work, the detail and the near perfection both musicians and artists were striving toward.

Craftsmen were on hand to demonstrate their work, and the musicians, all members of the Opry, performed twice a day.

Given the artistic promotion behind the festival, there may be questions concerning the esthetic value behind, say, a fifty-cent bar of lye soap. Rest assured—money from the soap was earmarked for the Monroe Country Historical Society. And for those unwilling to shell out the money, the recipe for the soap and a black kettle of boiling lard, lye and borax stood ready for demonstrations on exactly how good the good old days really were.

SHARON ROWLETT



Spicher Proves That Gold Isn't The Only Thing On Pickers' Minds

You sometimes get the impression that Nashville session musicians are a

jaded lot, putting in their hours at the studio, then heading for the lake.

Even if there are a few like that, there are others like fiddler Buddy Spicher,



50 MILLION LITTLE ENGINES ARE A BIG OPPORTUNITY FOR YOU.



Learn to repair them at home with NRI's new small engine repair course.

Every machine powered by a small engine represents a potential need for professional service and maintenance. NRI can give you the training you need to cash in on this opportunity at home and in your spare time.

Only NRI supplies you with an Engine Component Kit designed for training.

Hands-on experience comes quickly with the NRI Small Engine Repair Course. Along with the bite-size lessons fully illustrated, you receive all the components of a versatile 3 1/2 HP Clinton Engine Using NRI Power On training principles, you assemble the complete engine, to use in your workshop or to install at a profit on one of your first jobs.

Where other courses give you inexpensive hand tools, NRI includes with its training an inductive tachometer, professional volt ohm meter, torque wrench, valve spring compressors, ring compressors, and all the wrenches and specialized tools you need to start your own repair shop.

Two courses available.

The 30-lesson Basic Repair Course covers the theory and practice of small engine operation and repair including lubrication, ignition, cooling, and starting systems. You specialize in professional lawn mower and other lawn and garden equipment repairs. You learn in depth, with up to 10

times as much information provided as in competitive courses.

With NRI's 45-lesson Master Repair Course, you move into more advanced training. Lessons cover chain saws, minibikes, mopeds, outboard engines, snowmobiles, golf carts, all-terrain vehicles, welders, generator sets, and other industrial equipment - plus six lessons on motorcycle repairs.

You learn the specific engine requirements for power takeoffs, charging systems, electrical systems, etc. Practical working knowledge of clutches, torque converters, transmissions, and other drive train parts gives you the professional's edge.

You get more training and more equipment for your money with NRI.

NRI is the unquestioned leader in technical home training, with more than a million students in its over six decades of instructional service. The oldest and largest school of its kind in the country, NRI offers you expert help every step of the way. You'll move ahead at your own speed, earning as you learn, with small engine repairs for your family, friends, and neighbors.

Send for the free catalog and discover how big your future can be in small engines. No salesman will call. If the coupon has been removed, write to NRI Small Engine School, 3939 Wisconsin, Washington, D.C. 20016.

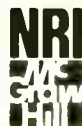


who not only runs a little Saturday night in the barn just down the hill from his house, but also puts on what he calls his Nashville Music Festival every year.

Several thousand people packed his Pinewood Valley Ranch this year to watch the festivities, which ranged from Western Swing (Johnny Gimble) to jazz (Buddy Emmons) to harp (Charlie McCoy) to a who's who of fiddlers, including Speicher, Gimble, Dale Potter, Howdy Forrester, Red Taylor, Charlie Smith, Shorty Lavender, Buddy Durham, Benny Williams, J.I. Perkins and on and on.

It was as down home an event as one could hope for, with no fixed schedules and endless jamming on stage. The best part of all was seeing some of the supposedly jaded session's set get out there and wail and not want to leave the stage for the sheer joy of playing music.

DOUGLAS B. GREEN



NRI SCHOOLS
McGraw Hill Continuing
Education Center
3939 Wisconsin Avenue
Washington, D.C. 20016

Please rush me the one free catalog I have checked. I understand there is no obligation. No salesman will call.



SMALL ENGINE SERVICE & REPAIR COURSE • Basic and Master Courses

AUTOMOTIVE MECHANICS
Basic and Master Courses

AIR CONDITIONING, REFRIGERATION, & HEATING COURSES

ELECTRICAL APPLIANCE SERVICING

CB COMMUNICATIONS

COLOR TV QUADRAPHONIC STEREO

Approved under GI Bill if taken for career purposes Check for details.

Name _____

(Please Print)

Age _____

Address _____

City State Zip _____

A National Home Study Council Accredited School

1163-028

THE VOICE

Remember how your skin began to tingle and your palms started sweating when Roy Orbison began crooning *Pretty Woman* or *Crying* or *Only The Lonely* over that old car radio? Some things you never forget.

by JOHN PUGH

Roy Orbison. The Big O. The Mystery Man of Rock. Black shades, black clothes, black guitar. Rarely seen in private. Reclusive, withdrawn. Tragic figure. All leading to the famed Orbison Mystique. Who is Roy Orbison? Where does he go when the show is over? Has anyone ever seen Roy Orbison offstage? Who is this man they call The Voice? The Voice that has captivated countless millions worldwide, that has sold some 25,000,000 records, that has won 50 gold records. The Voice that even today is hard to believe in its translucent purity and awesome power. Who is the man behind the Voice—who is Roy Orbison?

You remember Roy Orbison. You remember those early 1960s after the demise of Sun Records and before the coming of the Beatles, when Orbison, with the exception of Ray Charles, was about the only thing worth listening to on your local radio station. You remember *Crying*, *Running Scared*, *Only The Lonely*, *Pretty Woman*, *In Dreams*, *Candy Man* and a score of others. How every Orbison elegy to star-crossed young love—most of them self-penned—seemingly went gold. How you—trying to drive your first car, smoke a cigarette and keep one arm around your honey all at the same time (and you being a trembling novice at these activities)—would nearly lose control of all three when Orbison hit those incredible endings that shook the shock absorbers of your '49 Ford. You remember because, well, simply because no one who heard The Voice could ever forget it.

But starting around the mid 60s you didn't hear much from Orbison. His records stopped hitting. He endured almost back-to-back grisly tragedies. Both whispered gossip and printed reviews hinted that

he had lost it. Not lost The Voice—perish the thought—but lost some intangible *something*. Or maybe his time had just come and gone. Nobody could find out because Orbison gave less of himself to the press and public than ever. Who is Roy Orbison? Nobody knew. Worse, nobody seemed to care any more.

* * *

It started for Roy when he formed a high school band called—honest to goodness—the Wink Westerners in the early 1950's. After graduation he attended two years at North Texas State (the same school that gave us Pat Boone and Phyllis George), then yielded to his musical urgings and made his way to Sun Records in Memphis, then on to Nashville. He knocked around Music Row for a while until he signed with Monument Records and Fred Foster in 1959. Foster, somewhat like Orbison, is an enigmatic figure who has accomplished a number of musical feats, yet remained an obscure, even unknown personage—even after having come up with more coups than a banana republic generalissimo. He still regards Orbison as his all-time coup de grace, one of those seemingly predestined meetings between star and starmaker, the likes of Hank Williams-Fred Rose, George Jones-Pappy Daily and Tammy Wynette-Billy Sherrill. "Roy and I sparked each other so much that when we got to the studio we'd both be so psyched up there was no way we could miss," said Foster. "This attitude carried over to the musicians; they played behind Roy better than they did anyone else. Then once the string of hits got going, everybody wanted to be on the sessions, wanted to contribute and create, and it just kept snowballing.

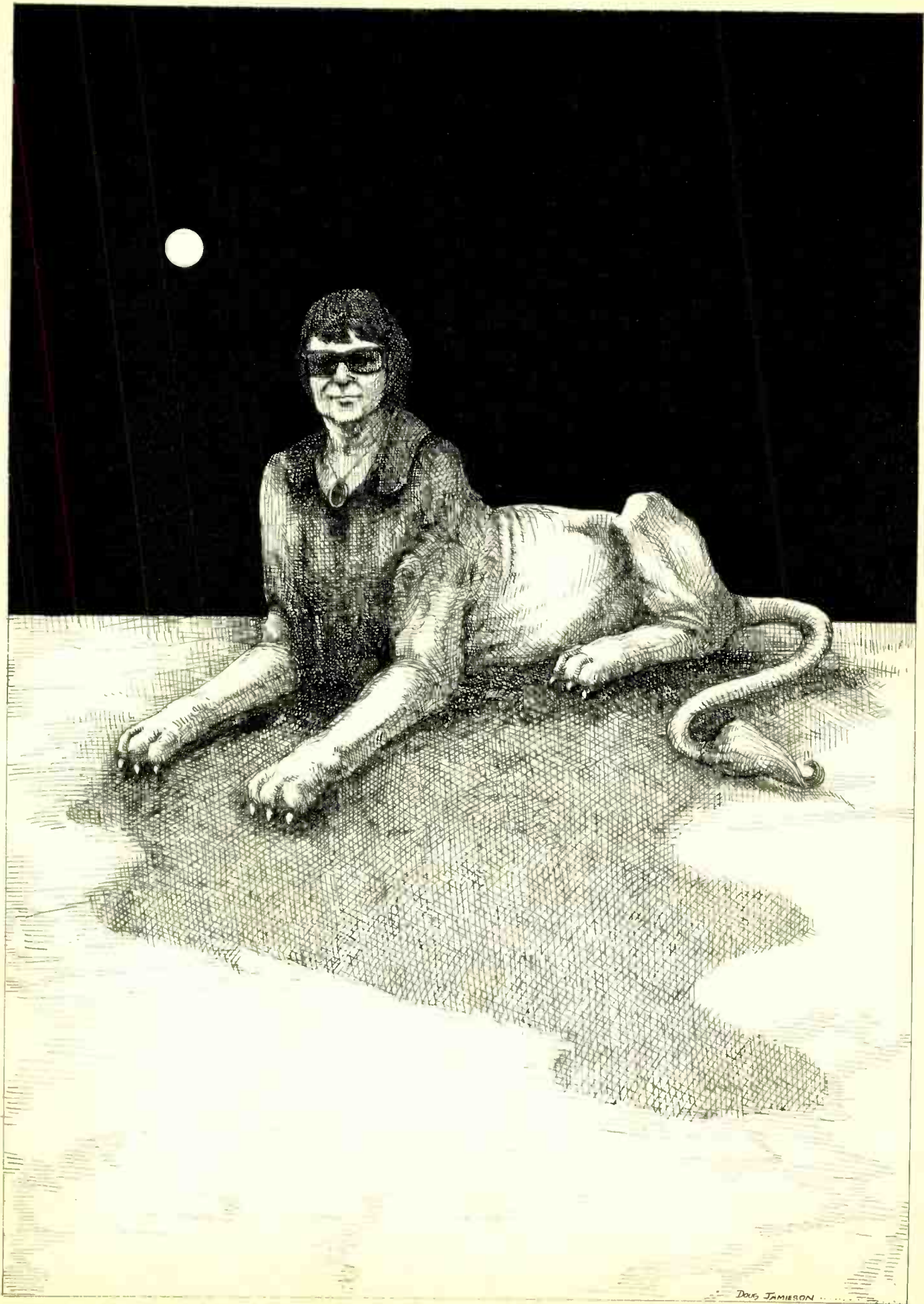
"When Roy first came to the label, he did not have that much range or that

powerful a voice," Foster continued. "I had to get a coat rack filled with coats and put it in front of him to give him isolation and get his voice over the musicians. Then on *Running Scared* he was singing the high notes in a falsetto. I said, 'Why not try it full voice?' He did the ending and hit the note in *high A full voice*. Everyone looked around in amazement; no one had ever heard anything like it before. My engineer said, 'I don't believe I got that on tape.' I said, 'If you don't, it's all over for you.'"

Thus, The Voice was born, the hits started coming like cannon volleys, and Roy Orbison and his unbelievable Voice were sprung upon a soon-to-be fanatical worldwide following.

"I remember one show in Britain where the people rushed the stage, came over the rail, through the orchestra pit and climbed over each other's shoulders onto the stage about 10 feet off the floor," said Paul Garrison, an ex-Orbison band member. "They had to drop an iron fire curtain over the stage before the people trampled us. Many times they'd have to play *God Save The Queen* to stop the audience from stampeding the stage. After the shows we were captives in the theaters. We'd have to wait for hours for the tumult to subside, then many times have to disguise ourselves to get out."

"I think it's mainly because I go there, and wherever you tour, that's naturally where you're most popular," said Orbison, modestly explaining his overseas deluge. "You can play two European countries in one day, like playing two different states here. There's only one TV station and one wire service in most of those countries, so you do a TV show or newspaper interview in one city and it



goes all over the country. The British have a TV program Sunday night from the London Palladium that everyone watches. It's like the old Ed Sullivan Show—only with no competition. I was the star of that five times. The same situation applies to Canada, Australia and the rest of Europe. I don't believe I'm any more popular in these countries, just more *concentrated*. It's the same with the gold records. I've got about 50 gold records. But in some countries a gold record only has to sell 100,000 copies. So I've always thought I have as *proportionately* as big a following here as in the overseas countries."

In whatever proportions, few followings have ever been more impassioned. Roy Orbison *Takes Audience By Storm* headlined one British paper in 1964. "Few stars—British or American—could induce an audience to shout for more immediately before the Beatles were due on stage. But this is just how highly Roy Orbison is scoring on his present tour with Liverpool's two big groups. The Beatles were waiting in the wings for his reception to cool off."

Or a year later when another paper screamed, "*Roy Is Back!*" As Orbison, America's second ranked singer (only Elvis Presley is rated higher), moved towards the terminal, about 100 hysterical girls dashed forward and made a tight circle around him."

The culmination of all this came when *Billboard* magazine placed Orbison 19th among all-time worldwide single record sales. As a comparison, Frank Sinatra, the other Voice, was 25th.

* * *

The hits, the gold records, the frenzied mobs continued unabated until 1965. That's when Orbison, in a rash of youthful impetuosity, left Monument and Foster for M-G-M Records. "The basic reason was money," said Roy. "The money was so big it was scary. I could have never dreamed that anyone would give me that much money in one day. I hadn't done much TV or movie work and M-G-M offered me these areas. I was just too immature to know any better. Trouble is, M-G-M was in a constant state of flux the whole time I was there. It was bought and sold shortly after I signed. It had five different presidents in five years. I couldn't make any meaningful contact with anybody." Not only did Roy's promised TV and movie deals fail to materialize, without the rapport, empathy and guidance of Foster, his records stopped hitting. "It didn't take me long to learn that money wasn't happiness," said Roy. "How many times did I think, 'If I could just make the kind of records I want to again.'"

Coinciding with this professional disarray came double-barrelled personal tragedy. "The first one, my wife and I

were riding our motorcycles when I looked back and she wasn't there," said Roy. "I circled back and she had had an accident. She died within an hour without ever regaining consciousness. The date was 6/6/66 at six o'clock. The second one, I was in England in September '68 when I learned my house had burned to the ground and two of my three sons had been killed.

"How did I come through it?" Roy asked. "Well, it sounds corny, but my faith, my friends and my career. Back in '59 when my first record hit the charts I rushed out and bought a copy of *Billboard* and got all excited. Then I began thinking, 'Is this how I'm going to live the rest of my life: rushing out each week to see if I've got a record on the charts? And what am I going to do when I *don't* have one on there?' I just decided right then to take things as they come. When something fantastic happened, such as a number one record, I still just lived my same life, and kept the same outlook. Success can be just as upsetting as tragedy; it can throw you for the same loss. One is not any harder to deal with than the other, and you cannot let yourself react to them any differently. So after the tragedies I just attempted to live a normal life and let time take care of things. I may have had some fleeting morbid thoughts, but I had had so much good fortune before that I couldn't discount that. And I wanted to be happy again." A remarriage in March, 1969, to a German beauty did much to assure that.

Still and all, Orbison admits the tragedies had a "profound effect" on him. "A person has to be content in order to function," he explained. "If I had lost a girl, I was so involved in my feelings at the moment that I couldn't eat, sleep or even think properly, much less write a song about it. Anyone who says you have to be sad to write a sad song is just not telling the truth. Even Hank Williams said he wrote the sad songs when he was happy and vice-versa. During this time I was merely trying to survive and preserve myself. I still continued to tour, write and record, but I lost my effectiveness. I would have had to put out two or three times what I had before to keep my career at the same level. I couldn't really put out anything. My career just faded away."

In early 1976, after 10 years of "no management, no direction"—and no hits—Roy re-signed with Foster and Monument. Both men, naturally, remain excited about the reunion, but after a year of relative calm, one wonders if even The Voice can go home again. "Fred and I are honest enough with each other that if we believed our time was past, we wouldn't have gotten back together," said Roy. "Besides, look at Neil Sedaka. He was red hot, then quiet for a long time, now he's come back hotter than ever."

"We had quit while we were ahead, so to speak," said Foster. "There was no inducement to go on—unless we thought we could improve on what we did before."

(Continued on page 63)

OFFICIAL ELVIS PRESLEY

COMMEMORATIVE MEDALLION

DESIGNED EXCLUSIVELY FOR AND APPROVED BY ELVIS' LIFETIME FRIEND AND MANAGER, COL. TOM PARKER, AND THE ELVIS PRESLEY FAMILY.

The Official Elvis Presley Commemorative Medallion is a loving tribute for all Elvis' loyal fans to wear in remembrance. This SPECIAL EDITION 3-dimensional pendant is beautifully crafted and gold finished and hangs on a matching 18" chain. The reverse side is inscribed: "KING OF ROCK 1935 - 1977."

NOW ONLY \$4.95 each



ATTENTION FAN CLUBS & ORGANIZATIONS! Write for special prices on large orders!

COLLECTORS EDITION

TO: Country Music Magazine, Dept. EM
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State..... Zip.....
MO28

Send me GOLD FINISHED ELVIS MEMORIAL MEDALLION(S) @ only \$5.45 each (\$4.95 plus \$.50 postage & handling.)

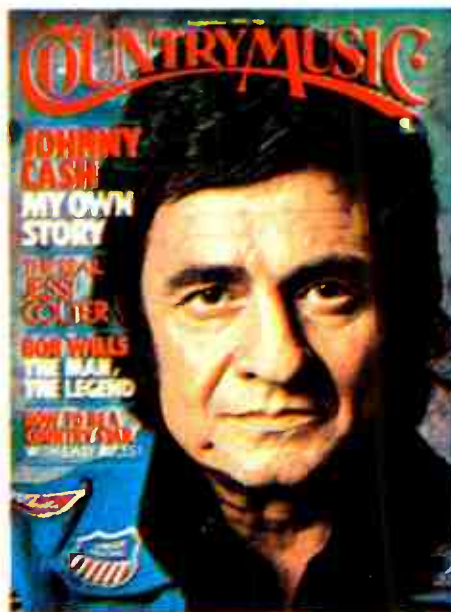
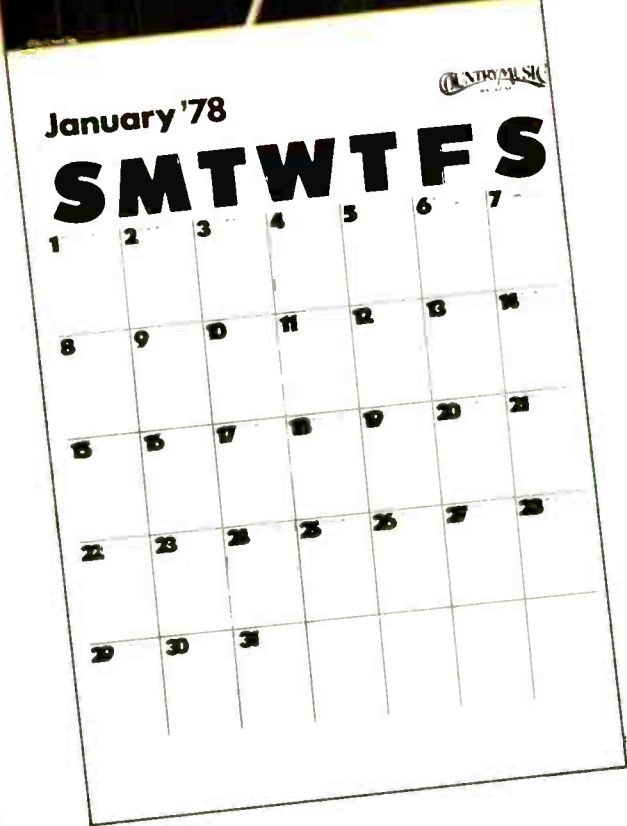
NYS residents please add appropriate sales tax. Sorry, no foreign orders on this special offer.

SPECIAL SUBSCRIPTION OFFER!

Subscribe To
COUNTRYMUSIC
Magazine

2 YEARS FOR ONLY \$14.95

*(A Savings Of \$9.05 Off
The Newsstand Cost
Of 24 Issues!)*

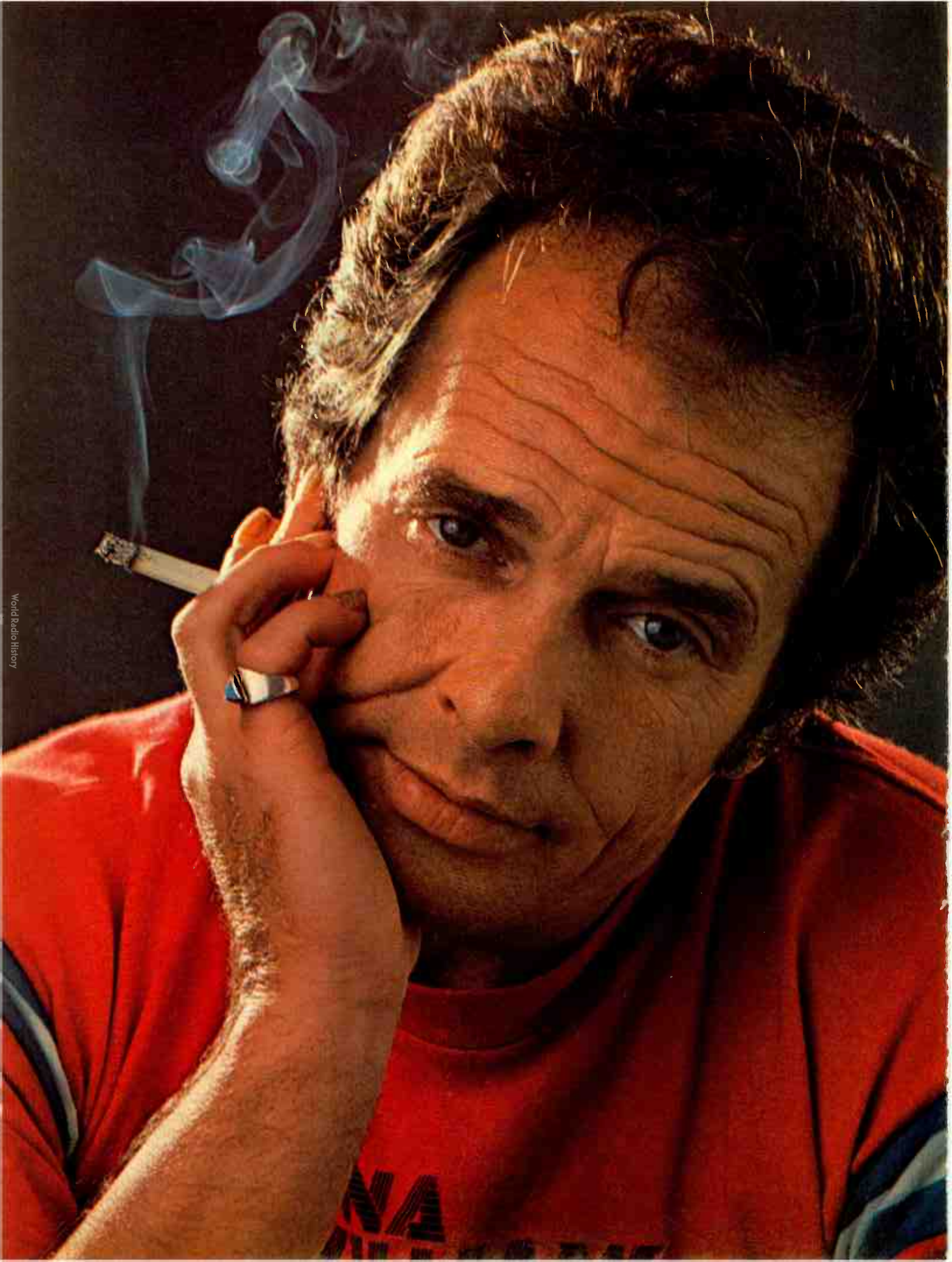


**And Get The 1978
Calendar FREE!**

FEATURING COLOR PHOTOS OF:

- | | |
|---------------|--------------------|
| DOLLY PARTON | TANYA TUCKER |
| LORETTA LYNN | OLIVIA NEWTON-JOHN |
| JOHNNY CASH | WILLIE NELSON |
| MERLE HAGGARD | WAYLON JENNINGS |
| TAMMY WYNETTE | BARBARA MANDRELL |
| GEORGE JONES | JESSI COLTER |

ACT NOW!
**FILL OUT THE FACING CARD & START
YOUR SUBSCRIPTION WITH OUR NEXT ISSUE!**



An Interview With

Haggard

Recently, Merle Haggard and Glenn Martin borrowed singer Ronnie Reno's car. (That's the same G. Martin, writer of hit songs, you're always seeing on the charts, and now Nashville representative for Haggard's publishing firm, Shade Tree Music.) According to Martin, "Ronnie said put gas in it, but I didn't know he meant *right then*." But he saw no reason to panic, "...because I was sure someone would recognize Merle and pick us up."

Ever been stranded on the free-way outside Nashville in mid-July? Gets hotter than the hinges of Hades. The next day, in air-conditioned comfort, Martin still has trouble believing it. "There we were... out there hitchhiking... and *nobody* would stop. Merle has this little dance he does... and here he was... dancing all over the place!"

A local police car stopped, but there's a rule against transporting parties not under arrest. Glenn says, "...both of us were *begging* them to *arrest* us. We told them they could *unarrest* us when we got to town." Meanwhile, hundreds of tourists, who had made the pilgrimage to Music City to glimpse the stars, whizzed right past them.

The moral of all this is it's a rare occasion when Merle Haggard can't attract attention. And yet, if he wanted to hide, there's no doubt he could bring it off better than most. At times he has an uncanny ability to just sort of blend in.

A Little Rock, Ark., man tells of stopping off at a local bar and passing a couple of hours with this "real interesting guy." "The guy" went on his way, and the man was astounded when the waiter said, "Mr. Haggard took care of your check."

A Texas reporter writes of being seated across the room from a fellow who was "minding his own business," and doing it so well it was only later he discovered the fellow who looked so much like Merle Haggard was indeed, Merle Haggard.

Neither story is hard to believe. Not if you once spend a half-hour roaming around a Benton, Ark., motel looking for Merle—while he's standing in full view, in the motel courtyard, chatting with a fan confined to a wheelchair. I thought he had disappeared then—and after I had been promised an interview.

Now another interview has been promised, and this time there's no problem finding Merle.

He arrives at MCA's Music Row offices wearing jeans and a red T-shirt that proclaims: Leona Williams—First Lady at San Quentin. Leona is with him; and so is Tuffy, a tiny, short-haired, black and white dog. Leona is as quiet as she is pretty. Tuffy turns out to be the only real ham in the crowd.

I'm wondering if he still feels the same as he did last year, when he said, "It seems like I've always *had* to sing. It seems like someone was always pushing

The Strangest Stranger of Them All

by NELLE PHELAN

'If it was up to me all I'd ever play is old Bob Wills fiddle tunes . . .'



Merle's love affair with the fiddle has led to some of his best albums.

me to sing. You see, all I ever wanted to do was make a living playing music. If it was up to me, all I'd ever play is old Bob Wills fiddle tunes. If it was up to me, *Mamma Tried* might never get played."

He frowns now, trying to recall the conversation. "I don't remember saying that—but it's true. That's true. But, I've always appreciated the talent or ability to sing, and I don't want to say anything that's disrespectful towards my Maker.

"I prefer playing guitar. I've been a musician for a long time. I've never particularly liked the up-front position, but I've gotten used to it. But you wouldn't find me sittin' around in a circle singing with Marty (Robbins) or Larry Gathin. Marty and Larry both love to sing—and they're two of my favorite singers—but I'd rather sit around and play guitar."

Haggard started out to play guitar—and write. And he's been at the

writing for a long time. "Oh, I started when I was about ten," he says. "In school, you know, I used to take home report cards that said, 'Sits staring out the window, scribbling.' Well, that's what I was trying to do. I was trying to write. I had no idea I'd ever have a chance to do anything with it."

There's a systemic action in Haggard's music. It gets inside and just keeps circulating. But there's a public response to the man as well as the music. To struggling, blue-collar workers he was a genuine Okie who interpreted their pain and dreams. He belonged to them. Meanwhile, the rebellious youth of the sixties, looking at this ex-con, saw a fellow rebel, concerned for the downtrodden. He belonged to them.

Gradually Haggard emerged as a symbol, not of any one group, but as a symbol of integrity. And integrity, as

Kristofferson has spelled out rather well in a song called *Burden of Freedom*, is not the easy way out.

When Merle talks, the words you keep picking up on are *how* and *why*. He's always going on a learning binge. He took up fiddling as a serious consideration after he had reached stardom. Now he's talking of going back to school, maybe in a couple of years, to study music.

And there's always his acting career. "But acting is something I think you are able to study while you do it . . . because there's a lot of time on a set . . . a lot of hurry up and wait."

The acting credits have been piling up. *Killers Three*, *Huckleberry Finn*, *The Waltons*, *Doc Elliot*, even a variety spot on *Donnie and Marie*. But he's not rushing things. "I'm not trying to have some agent oversell me and get me some part I can't handle. I've never seen a business in my life where you could walk in the basement and be successful—without going through the whole building.

"Since I'm not in the movie business, the only way I have to judge whether or not you're being offered a good deal, is to see who else is involved."

His next movie sounds like one of those good deals. The other people involved include Henry Fonda and Chad Everett. There's another part coming up he's even more pleased over, but not at liberty to discuss.

He's also writing books. That's right—books. He's written three-fourths of one and half of another. Both are fiction—stories he wants to tell. But his own story hasn't taken shape on paper yet. "I wrote the forward for it. I had thought it would be simple . . . and it's much harder . . . hard to put it in context where it makes much sense. Really, my life didn't make much sense until I was about 23 years old. Just very chaotic . . . from one drama to the next."

It's hard to say when the chaos began, but Merle first ran away from home when he was 13. Home at the time was a railroad refrigerator car his father purchased at a bargain and converted into living quarters. Enterprising to say the least, with times so hard, to turn up a well-built, superbly insulated dwelling, far more spacious than today's mobile home.

Merle once said, "I was a child that needed two parents." But his father died when he was nine. Two of his songs, *Mamma Tried*, and *Mamma's Hungry Eyes*, tell of his widowed mother's struggle.

Something today reminds him of the days when his father worked for the Santa Fe Railroad, and he says, "They were working ten hour days, six days a week. And I remember Daddy coming in really upset, because they had cut it to nine hours, five and a half days."

Back in Oklahoma, his father played in

SIX GREAT ALBUMS FOR YOU!

T-1001

CONTAINS:

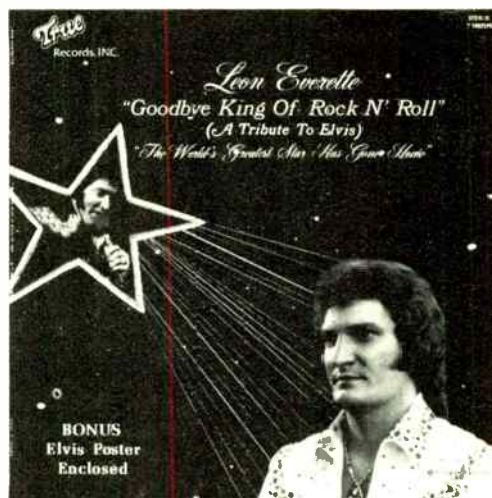
- "Wolverton Mountain"
- "Tiger Woman"
- "Mary's Vineyard"
- "Laura"
- "Sam Hill"
- "All For The Love Of A Girl"
- And 4 Others



T-1002

CONTAINS:

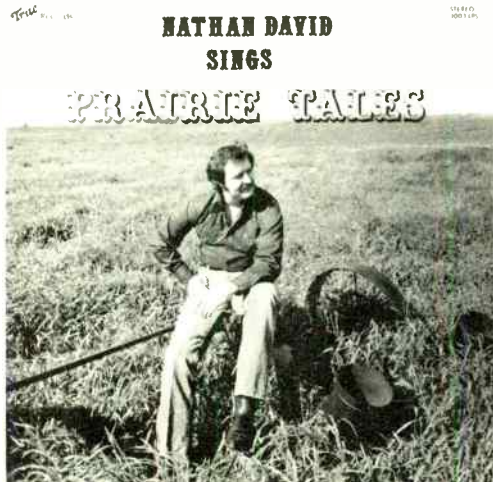
- "Goodbye King Of Rock N' Roll"
- "The World's Greatest Star Has Gone Home"
- "Midnight Hour"
- "Hello Josephine"
- "Still Loving You"
- "I Heard You Calling His Name"
- And 4 Others



T-1003

CONTAINS:

- "The Old House"
- "Gentle Carpenter"
- "Prairie Man"
- "Wagon Wheels"
- "Hand Carved Prairie Rose"
- "Grandma's Upright Grand"
- And 4 Others



T-1004

CONTAINS:

- "Angeline"
- "Behind Blue Eyes"
- "I Can Give You Love"
- "Let's Get Naked"
- "Just Another One Of Those Days"
- "Lazy Day Lovers"
- And 4 Others

Mundo Earwood



Chapter One

S-R-32

CONTAINS:

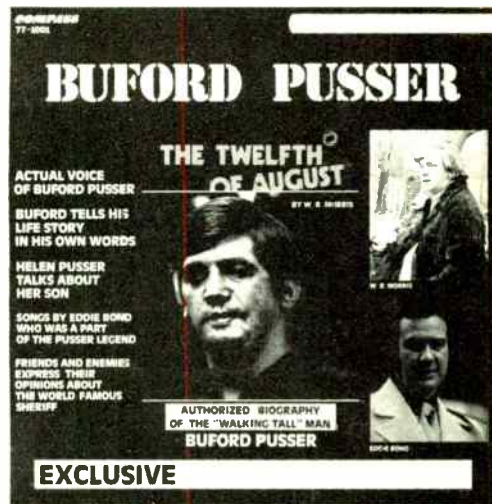
- "This Is My Country"
- "The Chaplain of Bourbon St."
- "The Reverend & The Gunfighter"
- "A Helping Hand"
- "Cause My God Is Alive"
- Plus Others



77-1001

CONTAINS:

- "Legacy Of Buford Pusser"
- "Buford Tells His Life Story In His Own Words"
- "Helen Pusser Talks About Her Son"
- Several Songs By Eddie Bond



Check Your Choices Below (add 75c for post. & handling)

- | | |
|--|--------|
| 1. Claude King's Greatest Hits | \$4.98 |
| 2. Leon Everett - Elvis Tribute | 5.98 |
| 3. Nathan David - Prairie Tales | 4.98 |
| 4. Mundo Earwood - Chapter One | 4.98 |
| 5. Bob Harrington - Goes Cross Country | 5.98 |
| 6. Buford Pusser - Walking Tall | 5.98 |

All 6 Albums for the Low Price of \$27.00
Allow 2 to 3 weeks for delivery.

SEND TO:

J. W.'s RECORD SHOP
1104 18th Avenue South,
Nashville, TN 37203

Name _____

Street _____

City _____

State _____ Zip _____

Merle Haggard
My Farewell to Elvis

A New Single MCA-40804
From *Graceland To The Promised Land*
A New Album



MCA-2314

Produced By Fuzzy Owen

MCA RECORDS

© 1977 MCA Records, Inc.

a fiddle band. But Merle was born in California and grew up in a different world. He remembers, "... by then Dad was just a middle-aged man—trying to make a living. And by then, Mother had gotten religion, and Dad just kind of went along with her on that. There wasn't much fiddle playing going on."

It was something to run away from—this way of life that left men broken by middle-age, with little hope of anything better in sight.

Whether he was running from, or in search of, from 13 on, he says. "I just raised all the hell I could." And the hell raising put him in San Quentin. It was there, actually a little before he was 23, he says, "I just figured I'd better put my brakes on."

But he didn't just slow down. He turned around. The young, wild rebel had an unsuspected capacity for self-discipline and hard work, which he applied to the music business, and finally someone in the Haggard family was rewarded for trying. He also had a sense of the future that marks a trend setter.

In 1970 he recorded a tribute album to Bob Wills. It created a renewed interest in the sound of Western Swing—a sound that had always been special to him. And now he grins happily over the tremendous repeat success of the music. "It's doing pretty good, isn't it?"

But Merle is already into other sounds. While *Ramblin' Fever*, his new album on his new record label, MCA, was moving up the charts, he already had material for the next album recorded. That may sound like he's far ahead of things, but he mentions in passing, "I've got some songs I want to just demo. I've got about a hundred that I need to get on file."

Coping with a hundred songs on hand isn't a problem that often confronts Mr. Average Guy. Yet average is how he sees himself. In an interview with *Billboard Magazine*, he said, "I'm just an average guy. It just so happens that I play guitar and make a living on the bandstand, which hopefully doesn't separate me from the rest of the world."

Is it possible Haggard really doesn't understand how other people see him? Maybe it is. Late this afternoon, after all the talking was done, over a bowl of white beans, a slab of cornbread and a beer, he listened while Glenn Martin reported on the musicians he's lining up to demo those songs. Sounded like a Who's Who list. "They're real excited about it," he tells Merle. And Hag quickly asks, "They understand it's just a demo session?" Martin says they understand. And Merle, looking genuinely surprised that Nashville's best is eager to work with him, says, "You know, that's a real compliment."

Regardless of how you see yourself, when you are up on the bandstand everyone is looking at you. There's also a built-in isolation when home, for a great part of the time, is a touring bus on the road. And last fall Merle ran away from home again. He missed a couple of shows and



Don't be pennywise and sound foolish.



When you buy cassettes, it's really a matter of getting what you pay for. And since most of them look pretty much alike from the outside, some people buy strictly on price alone. But by paying a few pennies less, they actually get a whole lot less for their money.

With TDK, you get consistent quality. Inside, our famous TDK tape records all your music, across the entire sound spectrum, with virtually no distortion, coloration or dropouts. Outside, our cassettes themselves are

checked over and over again to give you jam-proof, reliable performance. Even economical TDK D (Dynamic) cassettes regularly outperform many other brands on the market today—even some that cost more.

Sure, TDK D cassettes cost more than off-brand "cheapies". But on the other hand, they keep you from being pennywise and sound foolish. Look for them in the red, orange and black striped package.



TDK Electronics Corp., 755 Eastgate Blvd., Garden City, N.Y. 11530. In Canada: Superior Electronics Industries, Ltd.

dropped out of sight—in Palm Beach—for a while.

Why? He takes a deep breath and plunges in. And except when he points out that, "George (Jones) misses a day now and then and nobody makes news out of it," his tone is serious. "I simply just... you know the old expression... had it up to here? There were a couple of things that happened...."

He had personal problems and professional ones. Someone didn't follow through on his instructions. It wasn't the first time. He says, "It was just the straw that broke the camel's back. And right then... I just didn't care. I just wanted to get away... to see if anyone really cared." He hesitates, and then adds, "You get to feeling like a prize race horse or something."

He didn't foresee the ominous phone calls, the hints of kidnapping, and wave of fear that followed. "I didn't intend for it to go in the news," he says.

"I didn't think the crowds would be that good at the places I missed... but I found out they were good. You know, the thing that really moves me... the thing I found out more than anything... was the mood of the people at the shows I missed. They could have booed—or screamed that they wanted their money back. But there wasn't a sound. That kind of made me feel good. It was more like they were con-

cerned instead of irritated. I discovered something there I didn't know."

For three days no one, except Leona, knew where he was. Then after two weeks in Palm Springs he went back and finished the tour. And then he went fishing.

He's been exploring the hows and whys—considering the frustrations that closed in. And he mentions, "During this time there was a restriction—it probably was a good thing—but at the time I hated it very much. I wasn't able to record during that year. I had all the product stockpiled with Capitol I cared to have. It was the end of a recording contract... and it was the end of a marriage...."

At this point his marriage to singer Bonnie Owens has "ended" in a legal separation. "But we're not enemies," he says. "I think it would be very stupid for us to start a big war. A lot of our interests would just deteriorate if we started a war. She didn't want to. And I didn't want to. We finally solved the whole situation with a legal separation."

A lot of people aren't going to approve of the way he's solving a some of his problems. He seems resigned to that. But a lot of people—like the fans at those shows he missed—are concerned. They still want to know his whereabouts. And he says, "If anybody asks you where I am—you tell them I'm working!"



Sleepy LaBeef's Greatest Hits

So after the bus blew up, the last Sun recording artist
found himself marooned at Alan's Fifth
Wheel Truckstop, somewhere in the wilds of Massachusetts . . .

by PETER GURALNICK

What's a 41-year-old, 6-foot-six, 265 pound, basso profundo, first generation rockabilly from Arkansas doing stranded at Alan's Truckstop in Amesbury, Massachusetts? In the case of Sleepy LaBeef the answer is simple enough; his bus, which together with its many predecessors, had carried him on non-stop touring of 39 states, caught fire on the Maine Turnpike on New Year's Day last year. Since he was headed for a gig at Alan's Fifth Wheel Room, where he has been popular for some time, it seemed only natural, after playing that night and fulfilling some previously booked engagements, that he should welcome the chance to settle in. The result has been that for the last six months he has used Alan's as his base, booking out of the club, living in the motel unit, working intermittently on his charred bus and laying down the original rockabilly sound of Sun Records six nights a week, five sets a night, with rocking guitar, occasionally pumping piano and always inimitable vocals.

Which certainly makes some kind of sense, since Sleepy is the only artist currently recording for that seminal rock 'n roll label. He was flattered when its owner, Shelby Singleton (who bought Sun from Sam Phillips in 1969 exclusively for its back catalogue of Carl Perkins, Jerry Lee Lewis, Charlie Rich, Johnny Cash, et al.) first proposed to reactivate Sun for something other than reissues. "At least I thought it was a compliment at the time, I don't know. Maybe he thought I was prehistoric."

Sleepy's music scarcely sounds dated, though, to the appreciative audience of truckers, regular fans, and local residents he draws to Alan's, which includes a 24-hour diner ("We never close, not even Christmas," says Nancy at the register), all-night garage, lounge and motel, all imbued with a spirit of hearty informality, stubborn eccentricity and great good will. You can get a friendly cup of coffee, buy the trucker's newspaper, take in the snappy sayings ("When you're hungry and out of work, eat an environmentalist"), park in the space reserved for "Crazy Guggenheim" originator Frankie Fontaine, check your CB at the bar, or just breathe in the smell of diesel fuel emanating from the big semis which idle out in back. If all of this is not intriguing enough, however, it pales beside the towering presence of Thomas Paulsley "Sleepy" LaBeef.

Sleepy LaBeef is an authentic original. A multi-instrumentalist with an estimated repertoire of over 6000 songs (having seen him over the course of several months, I can attest that his knowledge is indeed encyclopedic, and he rarely repeats a set), he has not only a scholar's appreciation for the finer points of rock 'n roll but the flair, originality and conviction to put the music across as well. Every night at the Fifth Wheel is a little bit different, and Sleepy always adapts to the occasion. On weekends he wears his wide-lapeled white western tuxedo with ruffled shirt. If there is a trucker in the audience who can pick—or even one who just thinks he can pick—Sleepy gives him his moment on stage. For birthdays the band responds appropriately. If the crowd is sedate, it's mainly sad songs, fast waltzes and mournful country standards. For Monday night Fifties Night—when the waitresses exchange their black cowboy pantsuits and hats for saddle shoes, rolled up jeans and sloppy shirttails—Sleepy takes on a more imposing look in black leather jacket and T-shirt, hair slicked back, surveying the room good-humoredly from under hooded 50s eyes.

The one constant is that Sleepy always puts on a good show. The crowd changes, the band changes (within the last six months there have been over a dozen personnel shifts, with Clete the drummer, who has been with Sleepy for over three years, the only survivor), Sleepy's mood changes, but the feeling remains the same. Oh, unquestionably some nights are better than others, and there can be evenings which are more of a mechanical exercise than a deeply felt experience, but Sleepy is the consummate entertainer, and, much in the manner of Jerry Lee Lewis, who he first met in Jacinto City, Texas, some twenty years ago, he will never let an audience go away unsatisfied.

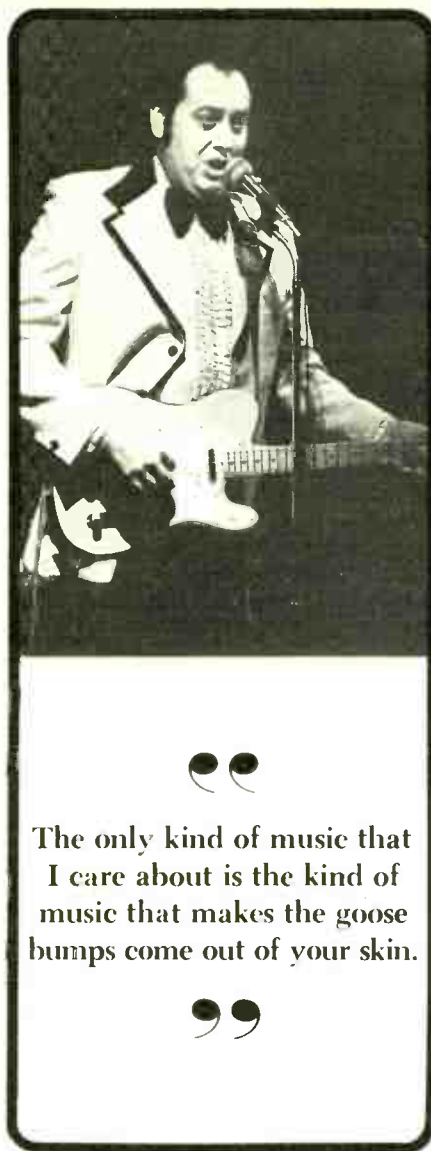
It may be called '50's night, or it may not, but there's always good rocking when Sleepy LaBeef's up on stage. The audience feels it: the dance floor fills with couples—young, old and mixed—and whether he is roaring through his Little Richard medley, sawing away or plucking mandolin-style on a fiddle showpiece like *Roll In My Sweet Baby's Arms*, engaging in Jerry Lee-styled pianistics on a boogie woogie classic like *Honey Hush*, or coming up with a totally unexpected blues number like Muddy Waters' *Young Fash-*

ioned ways, Sleepy almost always has the audience in his capacious hip pocket.

"When I first started off in nightclubs and things, it just scared me to death. My legs would just shake, and I would be sweating all over. But then I said to myself one day, 'Hey, I like this, so I've got to get through this stage fright. I've got to relax and feel out people, get to know them, get some kind of communication going.' That's pretty much the way it goes. I don't plan anything. It's all trial and error, I guess. If the first two or three things don't work, then we just move around and try something else."

That's Sleepy's basic philosophy of entertaining, and if it sounds a little cavalier, that doesn't take into account Sleepy's uncanny ability to sense a mood, pull together even the most ragged ensemble and fashion as unlikely a medley of hits and obscurities as you are ever going to come across, invariably throwing in a short musical history of rockabilly for good measure. Each set follows a pattern and a logic all its own, but Sleepy presides over it all with a tireless energy, a good-natured and imperiousness and a rocking guitar, which features every note in place and provides all the cues the band is going to get—plus that booming bass voice. It's the voice more than anything else which comes as a surprise, for Sleepy is virtually the only rockabilly that I have heard (unless you want to count Johnny Cash) to sing in anything but a light tenor. It's something of a shock to hear *That's All Right*, *Good Rockin' Tonight*, *Roll Over Beethoven*, *Blue Suede Shoes* done in a rumbling baritone that threatens to shake the room as much as the throaty roar of the diesels. It's almost as if Howlin' Wolf, a blues man whom Sleepy admires and resembles both in stature and in physical presence, had come back to life as a rockabilly singer, though as the evening wears on and Sleepy gets more into the music, he will often be singing in a higher register, stalking the stage, flinging himself into each song with ferocity, even on occasion cutting loose with one of his blood-curdling screams ("You don't want to get too wild," he says apologetically.).

Who is Sleepy La Beef, and how did he arrive at this particular stage in life? Well, he was born on July 20, 1935, out in the country in Smackover, Arkansas, and nicknamed at an early age, on his first day of school as a matter of fact, because—here he pulls out a frayed picture showing a six-year-old with his heavy-lidded eyes practically glued shut. Unlike most rockabilly singers—Elvis, Jerry Lee, Carl Perkins among others—he does not cite black music as being a particularly powerful influence, though he did pick up a lot of his feeling for black music when he and his father sold watermelons in the black section of town. He feels strongly, however, that rock 'n roll, black and white, came primarily from the church, and indeed that is both where he started out singing (United Pentecostal) and



“
The only kind of music that
I care about is the kind of
music that makes the goose
bumps come out of your skin.
”

where he lists his strongest influences. Jerry Lee Lewis, he is positive, derived his piano style from Sister Rosetta Tharpe's guitar, and there's no doubt in his mind that "when you get down to where the real feeling is, it all comes from the feeling of southern gospel music."

Sleepy left Arkansas at 18 ("Around the time it started to happen in Memphis I headed west, I guess") and ended up in Houston where he worked as a civil engineer while singing gospel on the Houston Jamboree and other "family shows" where unreconstructed rockabillyies like Elvis and Jerry Lee made their first public appearances. In 1956 Sleepy switched over and started making records for Pappy Daily (of George Jones fame) both under his own name and under various pseudonyms for border stations like XERF in Del Rio.

These latter records were copies of popular tunes which he cut, for the most part, with a friend named Fuzzy Hal Harris and which Wolfman Jack sold over the air in bargain collections. To hear him talk, it sounds as if he cut hundreds of these songs, and this may well be part of the basis for his enormous repertoire, along

with the ability to get a tune down stone cold—words and all—after no more than two listens on the jukebox. It's hard to imagine Sleepy fooling anyone today with that booming bass voice, but he swears that his "covers" were virtually identical to the originals, and, after hearing some of his frenzied early singles, his astonishing hiccupping *Baby*, *Let's Play House* and his uncanny ability even now to lighten his voice to the point that you could swear a young Elvis Presley had walked in to the room, I can only surmise that Sleepy is a master of as many voices as he is of styles. He signed, in any case, with Columbia Records in 1964, moved to Nashville shortly thereafter, went with Shelby Singleton in 1968 and has been on the road ever since—with the one exception of six months he spent playing the part of a swamp monster in *The Exotic Ones*, an Ormand Organization production.

Talking with Sleepy LaBeef is a real education, and his conversation is studded with references to the great and near-great, the almost weres and never wases—Charlie Rich at Houston's Sidewalk Cafe; Elvis at the Magnolia Garden; Willie Nelson clerking at a record store in Pasadena, Texas; Johnny Spain and French D.; Rocky Bill Ford; Bobby Lee Trammell; and Charlie Busby, the guitarist from Red Shoot, Louisiana, who taught James Burton how to play. "I think if they'd gotten the breaks," says Sleepy ruminatively of these last, "they could have been just as great as the ones who made it."

I'm beginning to think so, too. During the time that I spent doing this story, I gave Sleepy *The Rolling Stone Illustrated History of Rock 'n Roll*. Sleepy found the book interesting, as I thought he would, recognizing many old friends and supplying a good number of anecdotes. In the chapter I wrote on rockabilly, though, I had included his name in a list of obscure artists I had thought as forgotten as Frenchy D. and Johnny Spain. "They cultivated," I had written, "the look, the stance, the sound of their more celebrated colleagues. All they lacked was the talent." Had I, Sleepy asked me, puzzled and a little hurt, really meant what I wrote? No, I tried to apologize, not about *him* anyway, since I had never really had the opportunity to hear him except on a stray cut or two. "I don't know," he said with characteristic imperturbability. "I guess you could still think that."

Well, I don't. Not after seeing him and the effect he has on his audience. When you see the way that people respond to his music, you wonder why, and if, rockabilly ever went away. Sleepy has a theory on that ("I didn't ever see it change. The people were still digging it, and the musicians liked playing it, but the big companies figured it was a fad and they took it away from the kids"), but in any case it isn't any exercise in nostalgia for the people who come out to see Sleepy LaBeef

(Continued on page 64)

COUNTRY MUSIC

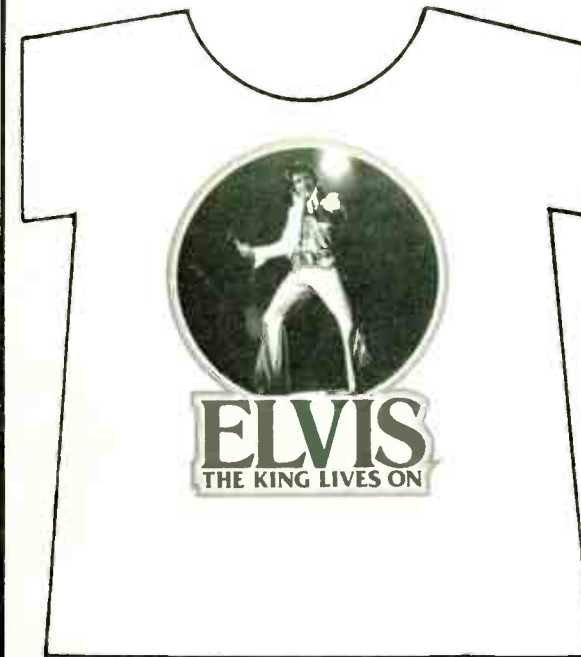
STAR OF THE MONTH



DONNA FARGO



OFFICIAL ELVIS T-SHIRTS

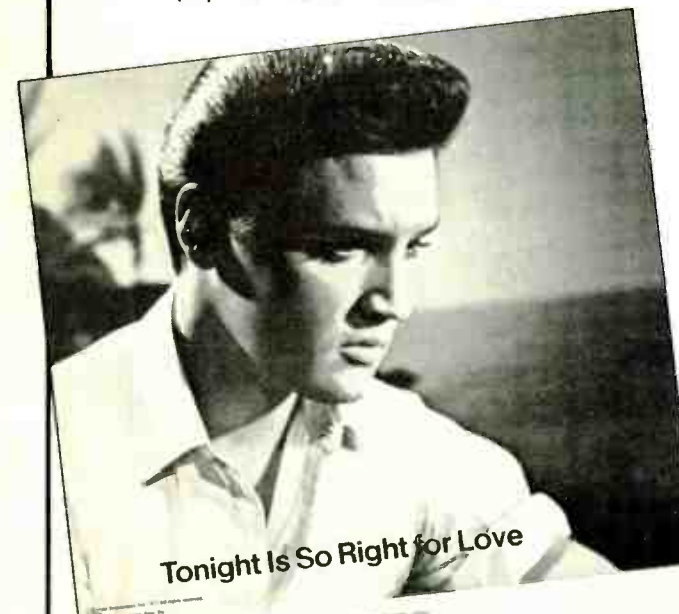


(A) THE KING LIVES ON



(B) THE KING OF ROCK & ROLL

Adult Sizes Only
S M L XL
ONLY \$4.98 EA.



Tonight Is So Right for Love

1979

JULY							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7				1	2	3	4
8	9	10	11	12	13	14	5	6	7	8	9	10	11
15	16	17	18	19	20	21	12	13	14	15	16	17	18
22	23	24	25	26	27	28	19	20	21	22	23	24	25
29	30	31					26	27	28	29	30	31	

The Official 1978-1979 ELVIS PRESLEY CALENDAR

IT'S BRAND NEW. IT'S FULL COLOR WITH 14 GREAT ELVIS PHOTOS. IT'S THE NEW OFFICIAL COMMEMORATIVE ELVIS CALENDAR THAT NO FAN SHOULD BE WITHOUT—A BIG 23" X 13".

Only \$3.95

SEND TO: Country Music Magazine, Dept. ETC
475 Park Avenue South
New York, N.Y. 10016 MO28

Name.....
Street.....
City.....State.....Zip.....

I HAVE CHECKED MY CHOICES BELOW:
 The King Lives On T-Shirt @ \$5.78 (\$4.98 plus \$.80 postage & handling.) Circle Size: S M L XL (adults)
 The King Of Rock & Roll T-Shirt @ \$5.78 (\$4.98 plus \$.80 postage & handling.) Circle Size: S M L XL (adult sizes only)
 The Official Elvis Calendar @ \$4.75 (\$3.95 plus \$.80 postage & handling.)
 NYS residents add sales tax. No foreign orders accepted.



James and son Rueben James

great literary epics, *The Grapes Of Wrath*, was written not by a dust-bowl Okie, but by a professional novelist. Or that two of the great pseudo-folk songs of our times, *Dark As A Dungeon* and *Sixteen Tons*, were written by Merle Travis on an assignment, *under a deadline*, for an album Capitol put out in 1947 called *Folk Songs Of The Hills*. Steinbeck, Travis and yes, even James Talley, eloquently refute Hank Williams' old saying "You have to have smelled a lot of mule manure to sing like a hillbilly."

Talley is well aware of the inherent paradox of his position, and approaches the problem with typical social workers' determination to raise consciousness: "I've often said that you don't have to write a song about a miner with black lung for a miner with black lung, because he knows what it's all about, you know? I don't think the working man would have any problem identifying with my songs, but that's not who needs to hear them. Who needs to hear them are the young college kids and the FM market who are going to be the young doctors and lawyers and politicians of tomorrow. Those are the people whose values you need to affect, because they're the people who are going to be in control."

And affecting people is the basis of James Talley's music. He makes, in fact, no pretense that his music is anything more than the vehicle for his message: "From my point of view the lyrics are what's more important. And what you want to do with the music, it's like a frame on a painting: the music should be something to bring out what's in the painting. The music should be a frame around whatever picture you're painting with the lyrics so that it makes them more beautiful. But if all of a sudden the frame gets more ornate than the painting, then you lose sight of the painting because you've got this ungodly elegant frame around it, and then you've weakened the painting. Well, (it's) the same way with a song."

And nowhere did it mean more to him

to present his message than in Washington D.C., on January 20, where he was invited by the Carters to play at their Inauguration; where the new First Lady proclaimed his albums her favorites; where the new First Family took the time to stop and talk with him after his performance on one of the busiest nights of the year. "It's very reassuring. It gives you a great feeling of hope to know that what I am saying is being heard by the President of the United States. Because it is the kind of music that's going to make you stop and make you think. And I think that's good. I really have a great faith in Carter. I think that his philosophy was pretty much already where my music was when he heard it. That's probably why they liked it as much as they did."

He has even learned to cope with the more than effusive praise from the popular music press, the delineation of his music as folk poetry mixed with educated sensibility they long to find in country music. Lauding his vivid imagery and poetic sense—as well they might, for it is genuinely striking and effective—as well as his social consciousness, they seek to create him as their vision of what country music should be. Again, James Talley is flattered by the praise and accepts it; but with that dogged, worldly-wise smile he accepts only so much, gaining reinforcement while avoiding having his head turned: "In a way it's very gratifying, because in a business of awards constantly given to big record sellers, it's your only reward. There are no Pulitzer prizes, no Nobel prizes. The music business is based totally on the aesthetic merit of the work. So in one sense that press does mean a lot, because it sort of certifies you, certifies that in your work you haven't wasted the last ten years of your life."

Today James Talley has the up and coming musician blues: the two-year-old car he bought for his wife is running badly and it's got to be fixed; an agent is trying to convince him to play a prestigious New York club date at a price he couldn't afford to hire a single musician for, much less a band; he's trying to figure out how to tell Uncle Sam how his out-of-pocket expenses were some \$12,000 more than his 1976 income; he's between tours and between records and between bands.

Still, his new album, *Blackjack Choir*, has just come out, again a concept album, dealing this time with specific scenes of Southerners and the South, dedicated to them "for their history and their heritage, their laughter, their blues, their spirit and their love and for giving me my stories to tell."

And though with much on his mind, Talley's far-reaching intelligence and gift for words—and because he is a slow, soft, careful speaker who is refreshingly difficult to interrupt—make him eminently quotable on the wide variety of subjects which come up before him:

On his place in history: "All your music

is just a step. Like I'm standing on the shoulders of Woody Guthrie who came before me, you know, who stood on the shoulders of Jimmie Rodgers who went before him, who stood on the shoulders of some old black guitar player in Meridian, Mississippi. And somebody else will stand on my shoulders. It's the cumulative effects of all that."

On the nature of change he hopes to bring about with his music: "It's the kind of a thing where it's going to take generations, and it's going to be a very slow evolutionary change. It's not going to be a revolution, it's going to be an evolution. And that's the only kind of change that's really worthwhile. Revolutions never accomplished a thing; they just put somebody else in the driver's seat for a while."

On concept albums: "When I go into a studio and make an album, I try to go in and sit down and play songs that have a flow to them, some way that they'll go together, musically and lyrically."

On the excesses of the Nashville Sound: "It's amazing what they're doing to George Jones. It's amazing what they've done to George Jones. What's really amazing is that he's been able to do as well as he has. It's worse what they did to Charlie Rich—look how they ruined him. There's one of the most soulful cats in the world, and they tried to produce his records like milk toast. They were trying to appeal to the housewives. Here's a guy who writes a tune like *Don't Put No Tombstone On My Grave*, and they try and turn him into a matinee idol. . . . What works for Tammy Wynette don't work for everybody."

On the difficulty of doing three albums in three years, having done none for ten: "I'm just lucky I *had* been doing it for ten years before I got a chance. I've still got plenty of things I want to record and I just haven't had the opportunity to go in and record yet."

James Talley is indeed a song painter and a poet, a self-conscious modern-day Woody Guthrie, a man with the ear of a poet, the eye of a painter and the earnest seriousness of a social worker. He is more than willing to let the critics help him spread his message. On the other hand, despite the flattery, the allusions to greatness, to art and to the voice of an age (although if it is of any age it is the earnestly naive 1960s), Talley remains remarkably level-headed, answering the puffery just as he should in the persona of worldly-wise Okie songwriter:

"I'm not a converter or a preacher. I'm not a prophet. I'm just a story teller. I don't go around writing protest songs. I like to paint the picture and cause people to think for themselves and make their own decision based on human rights and human morality. I mean I'm not a missionary. I'm just someone that tells stories about our culture and tries to put them together in a craftsmanlike fashion. And that's all."

HEY: COUNTRY'S ANGRY YOUNG MAN

James Talley looks mad. Not full of sullen defiance like Elvis. Not full of righteous indignation like Johnny Cash. No, the way James Talley looks mad—that mass of ferocious black hair and beard forming a halo around those big, hurt-looking eyes—is not the way a guy looks when he's just taken enough; it's the look of a guy who has taken a lot and knows he's going to take a lot more. And his world-weary smile tells you, too, that whatever he looks mad about is not likely to improve a whole lot, at least, not in his lifetime.

Yet on the surface there's little to be mad about: he's been widely touted as the First Lady's—that's right, Rosalynn Carter's—favorite singer; he played the Inaugural; he's the toast of the nation's music critics and if his albums aren't huge commercial successes, at least Capitol has put him in the enviable position of having free rein in producing and recording three full albums of original material.

But James Talley has a social worker's consciousness, a strong, somehow naive sense of injustice that can only be righted through the enlightenment of the unenlightened. It is, in a sense, a 1960s consciousness, or, going further back, a Woody Guthrie consciousness, and it may well be that James Talley will always look mad, for the wrongs he sings about with such eloquence will likely never be righted. Which does put him in the company of many others he genuinely admires: Woody Guthrie, James Agee and John Steinbeck.

Despite his celebrated Okie image, James Talley—although born in Oklahoma in 1944—was raised in New Mexico, where he became interested in music, writing and art. Despite a degree in fine arts and graduate work at UCLA and the University of New Mexico, he went into social work after college. Intensely inspired by Woody Guthrie's books *Born To Win* and *Bound For Glory*, he reached deeply into their semi-mythical past as well as Agee's *Let Us Now Praise Famous Men* and Steinbeck's *The Grapes Of Wrath*, and into his own present as a social worker among California Chicanos, to create his first major work: a long series of songs, a concept album if you will, called *The Road To Torreon*, a musical epic dealing in vignettes in the lives of Mexican-American migrant workers.

The Road To Torreon is as yet unrecorded. Of it Talley says "It will come out at some point. It's the kind of thing that's such an artistic project that before you can really thrust that upon a record company, you have to have some commercial success in front of you. I mean, it would be tremendously acclaimed by the critics—I would hope—but probably wouldn't be very commercial."

The act of writing the epic, however, fired Talley with the urge to become a songwriter, a visionary folk-poet not unlike Guthrie. So he packed his belongings in a 1949 Willys station wagon and rolled into Nashville in 1968, where he spent several years trying to get companies and labels (Columbia nibbled, Atlantic bit and put out one unsuccessful single)

interested in his songs while working as—you guessed it—a social worker, and later for the city's rat control program.

He drifted into carpentry and the story—now assuming a legendary cast—goes that he helped build a studio in return for studio time, where he first recorded *Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love*. He then had a thousand copies pressed up, sent them and a bio around to radio stations, where the response to his thoughtful, evocative songs with their simple melodies was quite good.

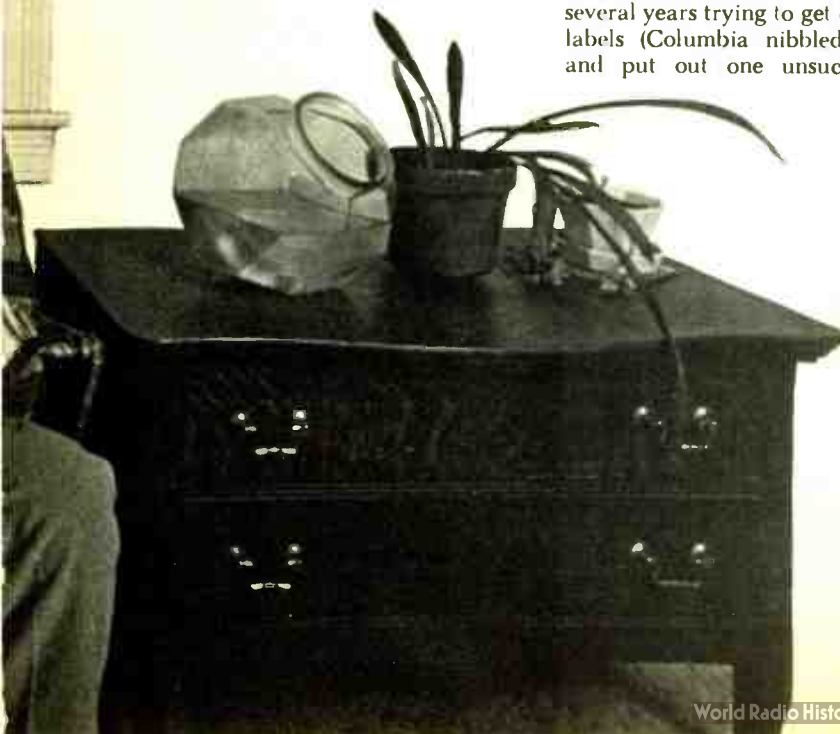
But still no record deal.

That is, until he did some carpentry for Capitol Records' Frank Jones, who had recently moved to Nashville from the Capitol Tower in Hollywood. Talley agreed to wield the hammer and nails if Jones would give the album a listen. Jones in turn was eager to give Capitol a more youthful, progressive image (he was later to sign Linda Hargrove and Asleep At The Wheel), and was even more receptive to the music than Talley might have hoped. Capitol released *Got No Bread...* and, while the sales broke no records, the critical response was overwhelming, reaching a crescendo with his second album, a tribute to the workin' man called *Tryin' Like The Devil*.

Suddenly critics in all the right places—in all the most prestigious papers and magazines—began falling all over themselves to proclaim him the folk poet they felt country music needed, the socially conscious singer they had hoped Merle Haggard or Johnny Cash would be; the singer Woody Guthrie was.

The comparison with Guthrie is frequent and inevitable. It is a comparison which genuinely flatters and awes Talley ("I should be so lucky and so fortunate to have people forty years from now speak of me the way they speak of Guthrie"), but it is one he accepts as well. Both sang songs of social inequality and both believed strongly in them. Both used their non-descript voices as vehicles for the message their lyrics contained: their singing style is no style, simply a straightforward presentation of the literary values of the song itself. Both used the medium of simple, earthy country music to best put their message across.

And if it seems a bit coy, a bit condescending for a social worker with a Master's Degree to sing songs about the plight of the workin' man, as some critics have found it, consider that one of our



CROSSING OVER FROM CANAAN

The Oak Ridge Boys Go Country

Look out world, the Oak Ridge Boys are headed your way at about ninety miles an hour, minimum—and they're just getting revved up. The usual reaction to the Oaks is 'they're that gospel group, right?'

Well, not exactly. While the Oaks have been singing gospel for over ten years, they've long been considered the mavericks of the field—the first to wear longer hair, flashy stage apparel and to do non-gospel songs on stage. Sometimes that stage was even in Las Vegas or Tahoe. And if you aren't aware of it yet, you probably will be soon—the Oaks have officially moved from gospel to country, and that's just the beginning of their plans.

Sitting poolside at a Nashville motel talking to the lead singer Bill Golden, the first thing that becomes apparent is this group is ready to explode, and they're totally confident that it's going to happen. (The other members are in Philadelphia to attend a baseball game. They'll arrive later for more recording sessions.) Nobody can say the Oaks don't believe they'll make their presence felt in country music. Some might call it being cocky, but it's usually those people who stand right up and tell you what they're going to do and how they've planned it who jump in and get the job done.

"I would like to think that we might have an effect on helping to revolutionize some of the southern music to a degree. That may sound crazy, but I think it's a goal that we can work toward," says Golden. "It would be a combination of all

by BOB ANDERSON

the things we are, our different backgrounds and influences. Duane Allen (lead) is from Texas, Joe Bonsall (tenor) is from Philadelphia, Richard Sterban (bass) comes from New Jersey and I'm from south Alabama, so it's a good mixture. Counting our band, we're from eight different states. But our music base is the country. I don't necessarily want to have a label put on us because then you get categorized in the public's mind. What I'd like to do is have our music categorize us, but at this point I don't think there's a label for all our elements. I think that would be the key to our big success, the fact that we are totally different from anything else that's happening right now."

If you think that he sounds cocky, consider that at the time of this interview, the Oaks first country single, *You'll Come Back Saloon*, had just been released. Within weeks, the song had climbed to a top five on all the charts—a sterling accomplishment for what was essentially a new act to many country listeners. The group went on to be named *Record World's* Top New Vocal Group, Singles, and *Billboard's* Crossover of the Year distinction. That's in addition to their three Grammy Awards and fourteen gospel Dove Awards the Oaks had already copped for their gospel music.

The Oak Ridge Boys' move toward music other than gospel wasn't an overnight change. It really began when they were fronting Johnny Cash in Las Vegas and Tahoe four years ago. After playing there with Roy Clark several more times, the Oaks headlined their own show and put together a country act for the first time. The country show went so well that they incorporated portions into their act and began to use it more and more when they toured. In keeping with their updated show, the Oaks began adding a little country, a pop medley for certain shows like the Russian tour, in addition to the reworking of the gospel standards to their own style. The change was gradual, over a period of three years. Last year, as a matter of fact, the vast bulk of their income was derived from country music. The Oaks did one gospel show last year and two the year before.

"Even when we were doing the gospel circuit we weren't preaching, we were there to entertain. That's what we are. There's too many good preachers around. We were there concentrating on our singing and musicianship. We were fortunate to be successful in that business, headlining the shows doing contemporary gospel material with traces of traditional gospel mixed in," explains Golden. At this point in the conversation Bill gave the best reason that the Oaks are moving on to other musical ventures—new mountains to conquer.

When the Oaks began, they had only

Presenting The First Official Deluxe

COUNTRY MUSIC MAGAZINE

FAN FAIR PACKAGE

June 7-11, 1978



Beginning Wednesday, June 7th, Upon Registration
At Your Hotel And Ending Sunday, June 11th At 1:00 PM.

HERE IS ALL YOU GET

- Deluxe Hotel Accomodations ● Fan Fair Registration
- Reserved Grand Ole Opry Tickets ● Opryland U.S.A.
- Over 20 Hours Of Live Stage Shows ● Group Photo Which Will Be Published In COUNTRY MUSIC MAGAZINE ● Luggage Tags

THAT'S NOT ALL

- Tour Kits & Special COUNTRY MUSIC MAGAZINE Name Tags ● Poolside Party ● A Special 3 Hour Guided Tour Of: The Music Row Area; The Homes Of The Stars, Including: Minnie Pearl, Porter Wagoner, Ronnie Milsap, Eddy Arnold & Dottie West; Also The Country Music Hall Of Fame

ALL THIS FOR ONLY...

- \$219.00 – Two Persons Per Room
 - \$240.00 – One Person Per Room
 - \$205.00 – Family Of 3 Or More Per Room
- (Prices Quoted Are For Each Person In Room)

WE PROVIDE TRANSPORTATION AND TICKETS TO:

- Music Row Area
- Country Music Hall Of Fame
- Homes Of The Stars

YOU PROVIDE TRANSPORTATION AND WE PROVIDE TICKETS ONLY:

- Grand Ole Opry
- Opryland U.S.A.
- Poolside Party
- Ryman Auditorium
- Municipal Auditorium

5 ACTION-PACKED DAYS & 4 FUN-FILLED, EXCITING NIGHTS.

MEET & TALK WITH ALL THE GANG WHO BRING YOU "COUNTRY MUSIC MAGAZINE."

SEND TO: Country Music Magazine, 50 Music Square West, Suite 907, Nashville, TN. 37203

Name.....
 Street.....
 City.....State.....Zip.....
 Telephone.(.....)

Enclosed is my deposit (check or m.o.) for \$..... made payable to COUNTRY MUSIC MAGAZINE. Please make the following reservations:

- \$219.00 – Two Persons Per Room
- \$240.00 – One Person Per Room
- \$205.00 – Family Of 3 Or More Per Room

A deposit of \$60.00 for each person for reservations must be enclosed to cover registration and accomodations.

..... I prefer to pay the full amount now. Enclosed is my check or m.o. for \$.....

() Since transportation to all events included in this package is NOT provided, I would be interested in information on other transportation that may be available to:

- Opryland
- Municipal Auditorium
- Grand Ole Opry

* I understand this package includes only those items mentioned above. My deposit will be refunded in full through March 15, 1978. After March 15, 1978, but before May 15, 1978, 50% of my deposit will be refunded if I cancel. After May 15, 1978, no refund will be made.

“If we ever hit a show where we cannot get to that audience, really rattle them loose from their seats, then the whole bunch gets depressed. We can’t settle for just being mediocre.”



The Oak Ridge Boys in the studio working out a vocal arrangement—four-part gospel harmony carries the day.

one thing in mind—an exciting show that would bring them success. As Duane Allen puts it, “My whole training (a music degree) was to prepare me to go into a simple form of music like gospel. Not classical. I saw pop and country music growing. And I saw gospel as being stale and needing a breath of fresh air. So we got our thing working as a group and it took us right to the top. That ‘thing’ is an exciting, entertaining show that had a good message and was wholesome. We’re still doing the same thing. Having a hit record has just made it possible to sing to full houses.”

In gospel music the Oaks always seemed to stand out, just a bit above—and apart from, depending on your orientation—the others. In their own separate category almost. Among other things, they were first to hire a full band and spend the money to carry a good sound system to stage the music as close to recording quality as possible.

To tell the truth, the controversy they caused helped them—all that talk about their appearance, having a band, playing louder than the others. But the big difference in the Oaks was their motive—pure uplifting entertainment. “A lot of people have it turned around. They preach love and brotherhood and then they’ve got their hand out,” says Allen. “We were a victim of that because we grew up in it. The testimonials and spiritual talks were pretty much expected, but we never were in the carnival type of approach. We sold our records, but tried to make it distin-

guished from the show. I’m not trying to put others down, because I respect them. Now I get paid for my music and include gospel music because I love it instead of singing gospel because I have to as my business. The ‘business’ of gospel stopped booking us before we ever sang a country song because we did Las Vegas. So we had to look elsewhere to make it. Nashville has had a strong influence on us—we’ve been looking to cross over for the last five years, and it’s just now happened.”

The Oaks also sang all types of gospel; sacred, hymns, convention and all-night concert songs. Instead of locking into one style like the others, the Oaks did a little of it all. And that created talk too.

Their change to country was influenced by more than seeing their ambitions fulfilled as the best gospel group—the business side of the situation was quite important. Once you’ve reached the top of your profession, it’s natural to try to stay there. When the Oaks continued to be on top, it was only natural for them to look around for other mountains to scale. Especially when they had reached the saturation point in record and ticket sales to a purely gospel audience. “The feeling within the group now is that we wish we’d made the move five years ago,” explains Allen. “Our market was limited. We didn’t leave because of the message but because of the business. And we have retained our fans regardless. In gospel there’s a misconception about what’s heard on the stage versus what you really

hear backstage. Onstage it’s the ministry and backstage they look for who’s going to pay them their check. We’ve always accepted it as a business, and I feel less hypocritical about it now because we’re not having to make a living in the ministry. I’ve always been in the business of music and the people I’m around now all feel that way too. We still care a lot for the people in gospel music, but we were always different. We just didn’t conform. If the other gospel groups really knew how much they could gain by expanding into other markets, they’d do it too.”

“When you get to as high as you can go,” Golden says, “there’s no where to go but down. We’ve won every major award you could possibly win, some of them several times, so we decided to keep progressing as entertainers as far as our talent would take us. I really don’t think there is a limit as to what can be done because I know the talent that’s in this group.”

When a well established group like the Oaks does make a change in their style, repercussions are likely from both the industry and the public. Not so surprisingly, the problem was not the public acceptance but within the gospel industry itself. “Probably one reason was that we’d been so big and set a lot of trends. I don’t know what the reason was, but there seemed to be more chatter among the industry than the fans,” recalls Golden. “Most of our fans have all been country and pop music fans anyhow. We didn’t necessarily appeal to the hard-core fanatic type of gospel enthusiast.”

“I would like to think that we might have an effect on helping to revolutionize some of the southern music to a degree. That may sound crazy, but I think it’s a goal that we can work toward.”

The Oaks made their first moves away from making straight gospel records when they signed with CBS Records in 1974: It didn't happen for them there. Sales for the Oaks albums, Golden remembers, plummeted, to put it mildly. "I think we learned a lot, and I think they learned a lot, but I don't believe it was necessarily anybody's fault. They caught us in a crossover situation in our careers so they didn't exactly know what to do with us, and we didn't know what to tell them to do as a label. We didn't have that big hit record that we were hoping for, but some of that could have been our fault. The year we signed with them we were selling a quarter-million pieces of gospel product. That dropped down to about thirty thousand units with CBS. We figured they could sell three or four times as much as our previous label was selling." That's one of the marvels of the record business today—the number of albums that gospel artists sell, without the advertising campaigns and computerized distribution systems used by the big record companies. There's no where near the promotion and sales force in gospel as in other music. Yet the results are there—hundreds of thousands of albums sold.

The Oaks can tell of concerts when they sold over five thousand dollars worth of records. If they ever sold a thousand dollars worth, they considered it a bad night. Now they are sacrificing the short range rewards in hopes of garnering success with a long-term relationship with their new label, ABC/DOT. But when the Oaks were out there alone pitching their own wares, they don't mind telling that they were the best at it, in a business you shouldn't assume to be genteel. "Gospel music is one of the most dog-eat-dog businesses of all," Golden explains. "It's highly competitive. We were young and having to compete with the established people when we started, and we really had to put on a good show and learn to do it right. There are so few record companies and major groups are so competitive for places on the show. Then they're pitching through the show, so it gets to become a thing of selling. And there's an art to that. You have to learn when to hit them to survive. Not only did we learn how to do it, at one point we were the best there was at that, without getting into preaching. Just with music and showmanship. Your livelihood depended more on the communication with the audience than


what you did in the studio. We had to develop to take advantage of all our assets. If we ever hit a show where we cannot get to that audience, really rattle them loose from their seats, then the whole bunch gets depressed. We can't settle for just being mediocre."

If there's one thing you can be sure of, it's that the Oaks are out to put on an exciting performance. And get the maximum exposure in doing so whenever possible. Country artists are now beginning to use television in a big way and television is finding their appeal to be quite far reaching. While the group will be doing their usual 200-plus days on the road, they'll also be appearing on as many television shows as possible. As Duane Allen puts it, "They're a big boost for us. Last week we taped *Hee Haw* and yesterday we did Mike Douglas, and as the records begin to happen we'll be doing more, like the *Tonight Show* (which they recently did). We were on the Grammy Awards show this year and have done the *Country Music Hit Parade*. The response is tremendous."

At the sessions at Woodland studios, enthusiasm is at a peak as the group listens to the playback of a couple of the songs being worked on. Producer Ron Chancey, who had never worked with any kind of gospel group before, is smiling and clapping his hands to the rhythm like he was their most fervent fan watching one of their live performances. The Oaks bound around the studio, genuinely excited by what they were hearing. "I think we're being more honest now by expanding into other types of music," says tenor Joe Bousall. "We've got a different sound on this album," adds Rich Sterban. "It doesn't have the standard gospel quartet arrangement with the lead singer mixed out front of the other singers."

"We're psyched up for this," says Golden, "more so than we've ever been. The timing is right within the group—the attitudes and feelings are all harmonious."

Remember I told you at the beginning of the story that the Oaks were headed your way at ninety miles an hour? Believe it as you listen to Bill Golden tell of their ambitions within country music: "I've never told anybody this before, but we want to be the first *group* ever to win the CMA Entertainer of the Year award. It never has happened before and I want us to be the first. I think it can be done and I think we can do it, and I'm willing to work hard and be patient until we do it. We hopefully have a shot at 'Group of the Year' this year. That's what I'd like, to win the entertainer award. If they'll be fair, it could happen in a couple of years." Save me a seat on the bus fellas. No matter how fast it's going, it should be a helluva ride. ■



The Official ELVIS Commemorative Belt Buckle

- ★ Personally approved by Colonel Tom Parker.
- ★ Original hand-sculptured design by world-famous Arnold Bergier.
- ★ Comes with Certificate of Authenticity attesting that each buckle has been cast from the same mold. (Includes a brief history of buckle, creator, and Elvis himself.)
- ★ Packed in handsome see-through display gift case with delicate velvetine backing and Elvis' initials imprinted in gold in corner of case.
- ★ Thousands being sold at \$9.95, now only \$7.98.

ONLY \$7.98

MO28

SEND TO: Country Music Magazine
475 Park Avenue South
New York, New York 10016

Name.....

Street.....

City.....State.....Zip.....

Send me ... Elvis Commemorative Belt Buckle(s) @ the special low price of just \$8.48 each (\$7.98 plus \$.50 postage and handling.)

NYS residents add sales tax. Canadian orders add an extra \$1.50. No other foreign orders accepted.

GRAB BAG NO. 1

4 NEW COUNTRY RECORD ALBUMS
(OUR CHOICE)

\$5.00 ★

SPECIAL RECORD ALBUM SALE

GRAB BAG NO. 2

10 NEW COUNTRY RECORD ALBUMS
(OUR CHOICE)

\$10.00 ★



LIMITED QUANTITIES
ON ALL ITEMS

GRAB BAG NO. 3

23 NEW COUNTRY RECORD ALBUMS (OUR CHOICE)

\$20.00 ★

INCREASE YOUR RECORD COLLECTION AT A PRICE YOU CAN AFFORD, AND AT THESE LOW PRICES, MAYBE YOU CAN EARN EXTRA MONEY IF YOU CAN SELL RECORDS TO YOUR FRIENDS.

◆ ◆ ◆ FACTS: OUR BUYER DID AN EXCELLENT JOB OF BUYING RECORDS – AND WE NEED MORE WAREHOUSE SPACE. THAT IS EXACTLY WHY UNCLE JIM O'NEAL IS PASSING ON THIS BIG MONEY SAVING SPECIAL TO YOU. EACH GRAB BAG CONTAINS – BRAND NEW RECORDS – THAT ARE UP TO \$5.98 IN VALUE FOR EACH RECORD. RECORDS ARE BY ——— FAVORITE ARTISTS – ALL PACKAGES OF RECORDS ARE UNCLE JIM'S CHOICE OF RELEASES. THIS IS A VERY LIMITED SPECIAL – GOOD ONLY IN U.S.A. –

ADD \$1.00 To The Total Amount Of Your Order For Handling - And We Pay The Postage. – Rush Check Or Money Order - (No C.O.D's) To UNCLE JIM O'NEAL, BOX AGB, ARCADIA, CALIF. 91006

If Dried Red Ants Are The Answer, Then What Is The Question?

by NELSON ALLEN

BUZZARD'S BREATH CHILI

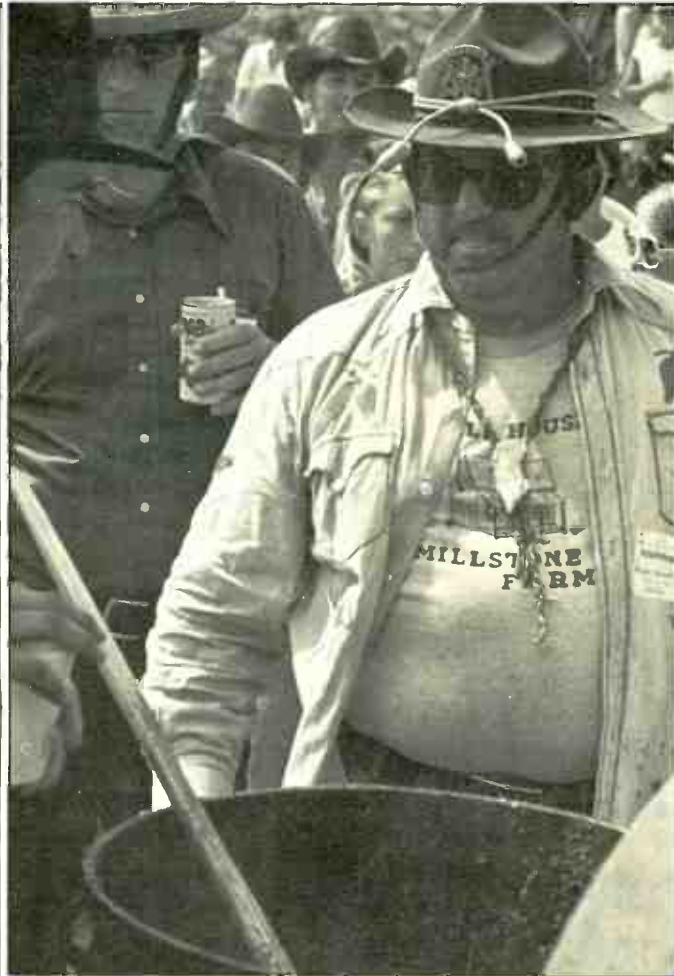
Ingredients:

8 lbs. dead cow meat
3 small cans tomato sauce
2 large onions - chopped
5 cloves garlic - minced
chili powder - lots
cuminos - to taste
oregano - easy
salt - to taste
dried red ants - to taste
masa or corn meal
cigar ashes

Procedure:

Take 8 lbs of chuck (round bone) from a dead cow (best if seasoned in hot sun for 2 or 3 days) chop or chili grind, removing gristle. Brown in an iron skillet (about 2 lbs at a time), place in large chili pot, adding tomato sauce and equal amounts of water. Add chopped onion, garlic and chili powder. Simmer for 20 minutes, then add ground cumin, oregano, salt and dried red ants to taste. Mexican parsley may be added for additional effect if desired. Simmer covered for 30 minutes to one hour, adding masa or corn meal and cigar ash to achieve desired thickness. Cook 10 additional minutes, correct seasoning to taste and serve.

A typical week in Texas. Warren G. Harding had just been appointed state treasurer replacing the late Jesse James, who had held the post for some 30 years. A rodeo was being held at the state prison in Huntsville, and various other rodeos, turkey trots, and festivals were going on around the state. But the biggest event by far was the 11th Annual World Championship Chili Cook-Off, this year en-



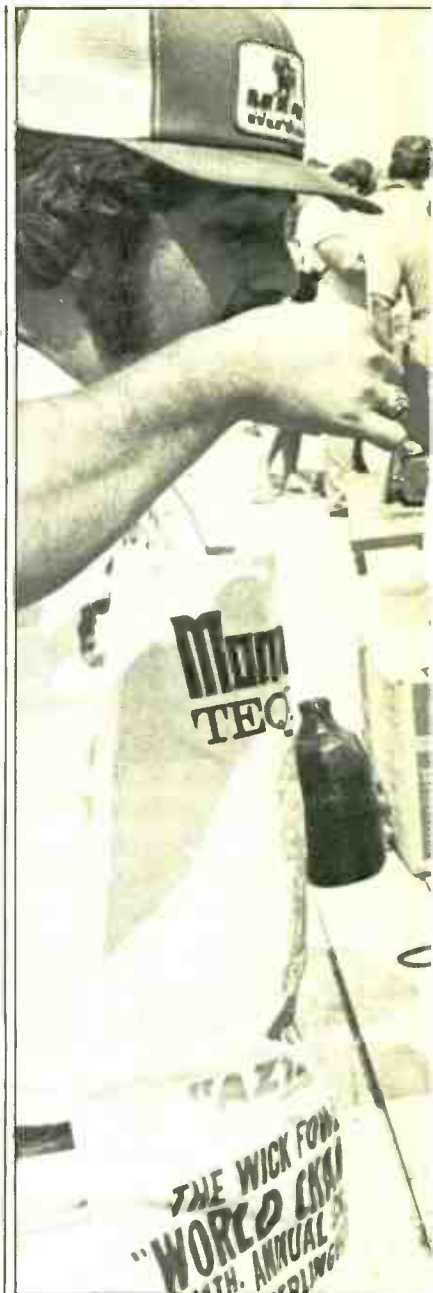
titled Arriba Terlingua, hosted in the ghost town of Terlingua in the wilds of southwest Texas.

Terlingua was built in the 1890's to serve the needs of those who worked in the surrounding quicksilver mines. At one time the mines in and around Terlingua produced one quarter of all the world's mercury. Terlingua is located in the Big Bend region of Texas, truly the badlands of that state, defined by rugged mountainous/desert country. Long before the chili worshipers descended, Big Bend was host to Apaches, Comanches and armies of outlaws from the Comancheros to

Pancho Villa's revolutionary band. A cavalry unit was briefly stationed at Terlingua during the time Villa was acting up (his headquarters were not far away at Lajitas on the Rio Grande). The nearest town of any size is 90 miles away, (Marfa, named for the heroine of a Russian novel, and the scene for James Dean's last film, *Giant*). To the south across from the small but ancient village of Presidio—home of the nation's hottest temperatures—lies Ojinaga, a primitive Mexican border town

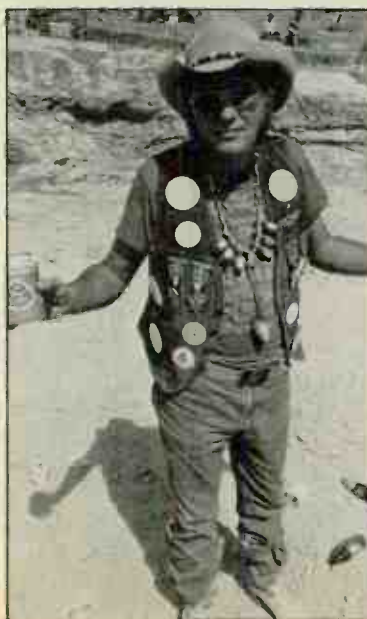
with no tourist market but with gypsies camped on the outskirts; it is said they burned a witch in Ojinaga as late as 1957. Since the boom days Terlingua has fallen on hard times and was abandoned in the 20s when many of the mines played out. Its adobe buildings, including an old hotel and a mansion which once belonged to a mining company president, remain as ghostly reminders of another time.

Clearly being the most ridiculous choice, Terlingua was naturally chosen as the site for the World Championship Chili Cook-Off, first invented by a group of





Chili contestants get down to business (upper left and right) while the wet t-shirt contest (above) was the biggest crowd pleaser.



Chili aficionado and country songwriter Darrell Staedler (left) and an unidentified chili freak, complete with mask.

journalists over 10 years ago. Since then chili cook-offs have become a common event across the state, and Terlingua still remains the largest of them all. Last year found some 10,000 people making their way through the dust and heat to attend the event, and this year contestants came from Georgia, California and Connecticut. Terlingua, which boasts few permanent residents, has its own landing strip.

What's a chili cook-off?

Ostensibly it's where chili cooks gather to prepare their chili and submit it to a panel of judges who determine a champion chili cook. But, of course, that's not really what it is at all. "It's just an excuse to have a party," one grizzled oldtimer informed me. Said Tom Tierney, this year's

co-emcee, along with Johnny Rodriguez's ex-manager Happy Shahaan, "the people of Texas take time to live, not just exist."

Officially the theme for this year's contest was Arriba Terlingua (the cook-off was moved about 4 miles from the original site) but by far and away the most popular event was the wet t-shirt contest. About a dozen young ladies entered and submitted their breasts to cold beer (there was a lack of water in the region, but no lack of beer) while the crowd voted by hooting and cheering. The winner this year was Kathy Brooks from Alpine, Texas. "My ancestry is German," smiled Kathy who may have a career ahead of her in country music if Dolly Parton ever retires. There was also a martini-mixing

contest and a Mr. Terlingua contest, won by a young man in cut-offs and cowboy boots who mooned the crowd. Through it all country and western music blared across the desert where some couples danced amid the dust, rocks and beer cans.

Most of the music was provided by Kent Finlay and the High Cotton Express. Kent is a songwriter and a good one, the composer of such classics as *Plastic Girl*. He's also done some more sensitive stuff and is beginning to stir up some interest in Nashville. During the chili cook-off Kent won a good conduct medal, because he, as one of his songs laments, has the misfortune of being a country singer who's never been in jail.

A Texas chili cook-off is not a mild event. A dance was held that night (and there was also one in Lajitas with a conjunto band) and the party lasted all night. But a party is all it was. County deputies and a few Texas Rangers observed the craziness from a discreet distance and only ventured into the crowds to ward off trouble. "I had to take a gun off one fellow dancing last night," stated the sheriff of Brewster County, "but I took mine off first and then got him to give his up and there hasn't been any real trouble." Law officers from this part of the country are not strangers to *real* trouble, since the smuggling of everything from illegal drugs to illegal people is a constant headache for them.

How was the chili? Not so good according to Texas Senator John Tower who felt this year's chili cooks could not compare with those of past years. "Some of it tasted like minestrone soup," he said. But the beer was all right with the Senator who announced he was going to send "a case of Pearl and a case of Lone Star" to President Carter, whom Tower assumed might be suffering from too much "yankee beer". The winner this year was Tom Griffen, a stockbroker from Houston, whose Buzzard's Breath Chili took all the honors. In the past, chili recipes have included such exotic ingredients as rattlesnake and armadillo meat, and Tom insists his recipe was greatly aided by his own secret ingredient—dried red ants. "We won," Tom said while trying to look both serious and sober, "because of hard work, attention to details, having a good time and sending a good bowl of chili up to the judges." Tom also admitted, that although he likes chili, he's never eaten any.

A few nights later the moon shone across the mountains and basins of Big Bend. Somewhere a coyote howled and a puma paused to sniff the wind. A loose shutter banged from a darkened window at the old hotel in Terlingua. For thousands of years men have been coming—to explore, to search for gold, to hide from the law, to drag their booty to and from Mexico, even to hold crazy celebrations in the desert. The men come, but the men never stay. ■



There are those who claim a string can suffer when it's coiled for packaging. Not true. The core of a Martin string is designed specifically to be flexible. If it couldn't be coiled it sure couldn't take the strain of being played.

As we coil the string, it gives us another opportunity for inspection—and the coiling is all done by hand.

We have to be extra careful with our string making. After all, these are the strings that are used on Martin guitars.

Martin Strings
Nazareth, Pennsylvania

Now, while limited supply lasts — **SPECIAL EDITIONS OF MEMPHIS NEWSPAPERS** that tell the whole story of the tragic week when we lost

ELVIS

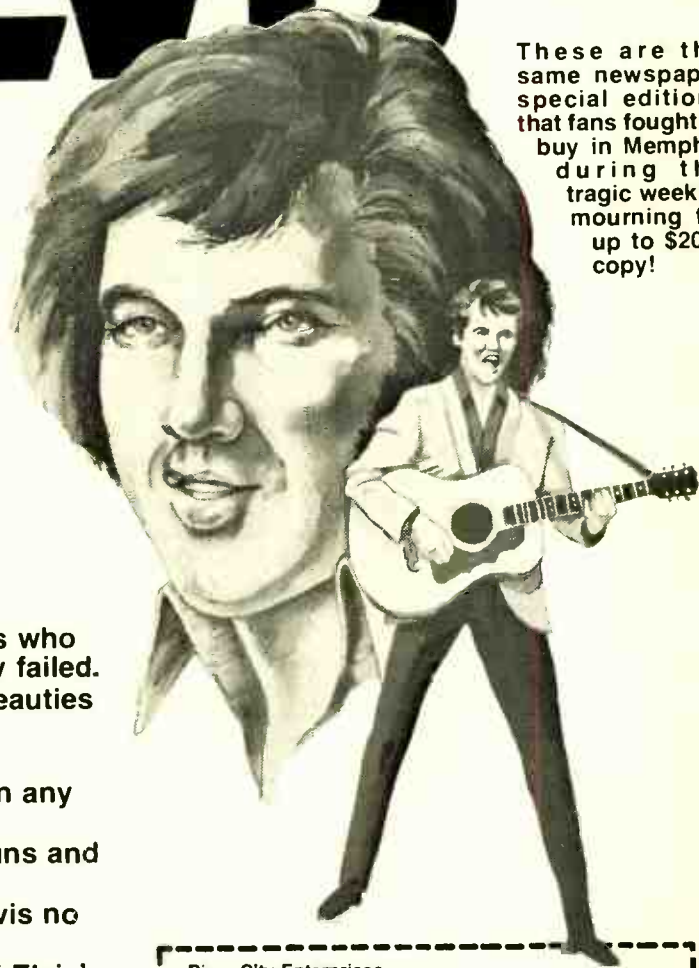
ONLY
\$1.95

It's Elvis's history unlike any other — packed with insiders' stories told by the Memphis people who knew him best. You can own this scarce **COLLECTOR'S ITEM** containing both the **Memphis Press-Scimitar** and the **Commercial Appeal's** memorial issues that contain **more than 60 articles about Elvis — and more than 100 photographs, many in full color!**

Contains no advertising.

The set of special editions reveals:

- **First-hand accounts of Elvis' last moments alive told by the medics who tried to save him — and why they failed.**
- **Linda and Ginger — two sultry beauties who both planned to marry Elvis.**
- **A report of Elvis' use of drugs.**
- **The woman Elvis loved more than any other.**
- **Elvis' strange fascination with guns and with death.**
- **The many illnesses that made Elvis no stranger to Memphis hospitals.**
- **All the romantic leading ladies of Elvis' films — with many photos.**
- **The fate of the incredible Presley fortune.**
- **Hometown details about the career and private life of Elvis.**
- **Intimate personal details from the "Memphis Mafia" bodyguards who shielded Elvis from the outside world.**
- **How Elvis felt imprisoned by fame behind the walls of the huge Graceland estate.**
- **The Elvis toys: motorcycles, luxury cars, pinball machines and gadgets.**
- **All this and much, much more!**



These are the same newspaper special editions that fans fought to buy in Memphis during the tragic week of mourning for up to \$20 a copy!

River City Enterprises
P.O. Box 28352, Memphis, Tennessee 38128

Please send _____ copies of the Elvis special editions of the **Memphis Press-Scimitar** and **Commercial Appeal**. I enclose a money order for \$1.95 for each set of two editions, postage included. If I am not completely satisfied, I can return these collector's items within 10 days and the purchase price, less postage and handling, will be promptly refunded. Please send no cash and allow five to six weeks for delivery. If sold out, your money order will be immediately returned to you.

Please print clearly

Name _____
Address _____ State _____
City _____ & Zip _____

The Memphis Publishing Company, publisher of the **Press-Scimitar** and the **Commercial Appeal**, is not a party to this offer

Order today — the supply is limited and this offer cannot be repeated!
There are no more copies of this special edition available from the publisher.

River City Enterprises
P.O. Box 28352, Memphis, Tennessee 38128

JANIE FRICKE

Up From The Doo-Wahs

What happens when Nashville's hottest back-up singer finally decides to step out on her own? Why, everything, of course.

by DOUGLAS B. GREEN

There is a universal litany intoned by country singers about their childhood that goes something like this: "Night after night I listened to the Grand Ole Opry, imagining myself singing there. Lots of times my folks would find me clutching a broom handle (or cornstalk, or shovel), pretending it was a microphone, and I was singing my heart out to the audience."

It's so much a common denominator that we tend to take it for granted. Almost every country singer started off with those cornstalk daydreams and with the talent and ambition directed to make them come true. The thrill of being on stage, the goal of being on that stage—those bonds link the lives of all country singers.

Except Janie Fricke. Her background has been so different, so alien, to this common denominator that it has made her career one of the most curious and contradictory in Nashville. With a hesitancy that bordered on total unwillingness, she stepped from recording session backup singer to CBS recording star; her first record, *What Are You Doing Tonight?* climbed as high as number 14; her first producer, Billy Sherrill. It was the kind of opportunity for which many an up and coming country singer would scale tall buildings with their teeth. But not Janie, who almost gave the impression that, thank you, but all the same I'd rather not.

* * *

Janie Fricke does not photograph well. She is a tall athletic woman who appears mannish in photos, though she is quite feminine in person. Not sultry feminine or simpering feminine, but with the guileless, outdoorsy girl-next-door femininity of an Indiana farm girl, which is, of

course, exactly what she is. She grew up on a farm in South Whitley, about thirty miles from Fort Wayne, where she was encouraged by musical parents to sing in church and in high school. While attending Indiana University she discovered she could make a pretty good living singing folk music around town.

Through a chance encounter while singing at the Bloomington Holiday Inn, she landed a job in Memphis with the William B. Tanner Company, singing radio identification jingles—those lush *double-you-wah-ooh-waa's* you hear every so often. "It was really strange," she recalls, "because we punched a time clock and sang radio identification jingles six hours a day, five days a week. But it gave me tremendous experience in reading, in blending and with a microphone. When people ask me how to get into studio work, I always refer them to Tanner. You can get years of experience in a few months."

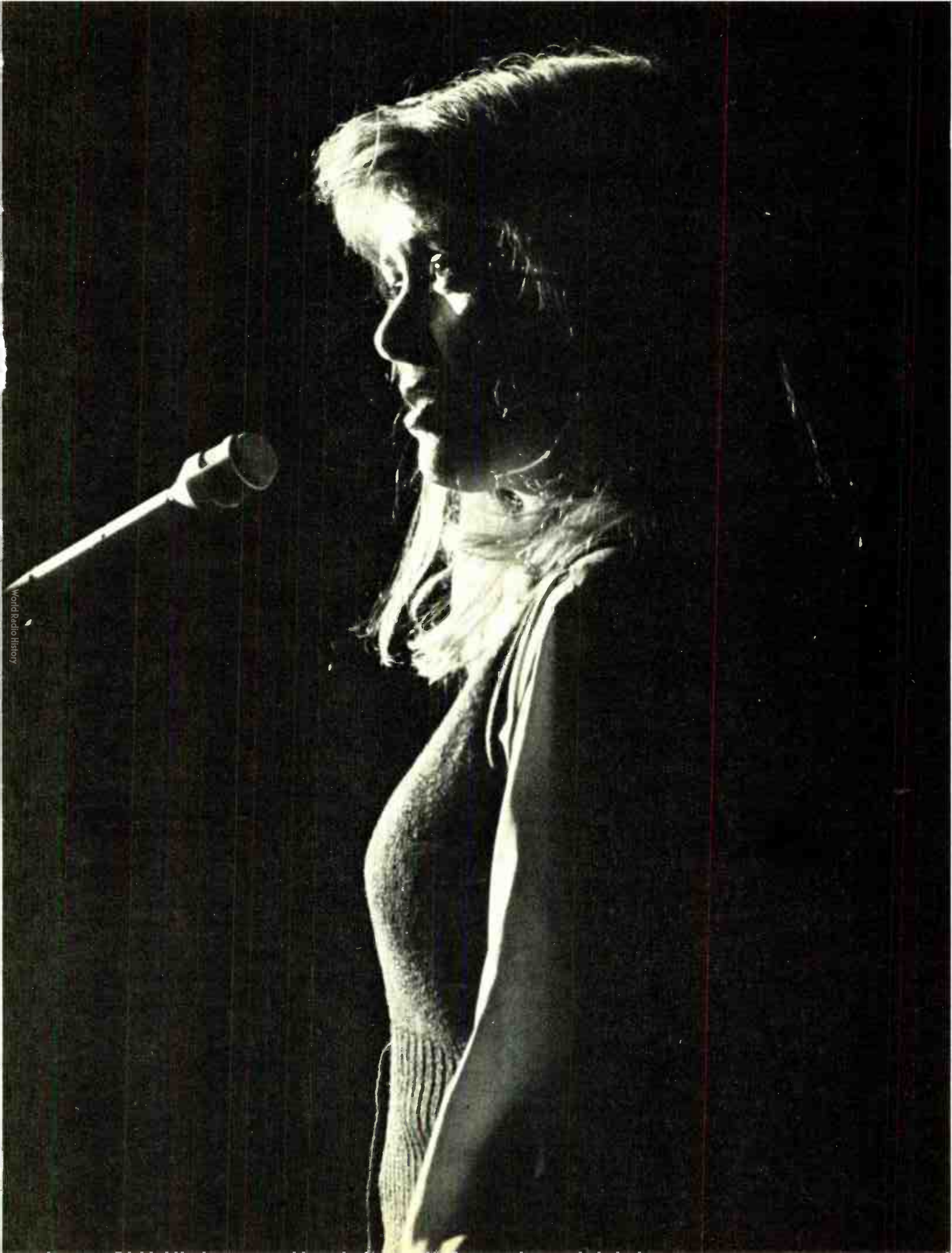
After a year, Janie returned for a quick semester to Indiana University to pursue her degree in Elementary Education, then on to Dallas for more jingle singing. Finding Texas folks not as friendly as she thought she might, Janie returned to I.U. once more to complete her twice-postponed degree. Upon graduation she became qualified to teach elementary school, so, typically, she immediately boarded a California-bound jet: "I wanted to try to get into the L.A. studios. As it turned out I only worked about once a month, and had to sing weekends in a restaurant and substitute teach during the day."

She did, however, win one of those legendary amateur nights at the Palomino, and there she met Nashville producer

Tom Collins, (who produces Ronnie Mil-sap, among others). He encouraged her to move to Nashville, but Janie balked: "I was afraid to move here at first, but I got a couple of jingles, then started to do some sessions with the Nashville Edition and not too long afterward joined the Lea Jane Singers."

She also began to pick up solo singing for commercials with amazing rapidity, largely because of her vocal flexibility and remarkable ability to assimilate different styles. "Lea Jane frequently teases me," she says lightly of her unusual talent. "She asks, 'Which of the sixteen voices of Janie Fricke are you going to be tonight?'" Although she shrugs it off as "just a gift, I guess," she speaks of her voices in a detached, objective—again, coolly professional manner. This unique vocal gift to sound pretty much any way she wants to has, as she herself recognizes, made her an unusual and highly valued commodity. "Most backup singers come from a church choir background, not a solo singing background, and while their technical knowledge of music is great, I know of several who would be scared to death to face an audience and sing a solo. Plus, they have worked for years to get their voices to blend right, and so a unique voice, a different voice, doesn't fit in at all. In a way their voices limit them to a certain kind of work; they haven't trained themselves to sound differently, too. I've been lucky enough to be able to do that kind of blending, yet be able to come up with different solo styles for different artists' records or, of course, for the commercials."

This kind of flexibility began to pay off soon after she moved to Nashville. You



My Life With ELVIS

The Fond Memories Of A Fan
Who Became Elvis' Secretary

Becky Yancey was lucky enough to find one of the dream jobs—private secretary to the legendary Elvis. From the time of her nearly disastrous interview with Elvis on a roller coaster, through the fascinating years as his assistant, she was in a perfect position to observe the goings on at the infamous Graceland. She saw Elvis with his father through good times and bad. She tells of the Elvis women, documents Elvis' fabulous generosity, sifts truth from myth, and with the help of veteran reporter Cliff Linedecker shows that the reality of life with Elvis was no less amazing than the legend. You may have read the critical portrait painted in "Elvis What Happened?", now read the true picture as painted by the woman who may have known him best. Order now and get a special free bonus!



**ONLY
\$8.95**

**Free
Bonus!**

Order this great book now and we'll also send you our December ELVIS MEMORIAL ISSUE while our limited supply lasts. This special collector's edition is now a \$2.00 value—YOURS FREE!

SEND TO: Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State..... Zip.....

Send me copy(s) of the new "My Life With Elvis" plus FREE "Elvis Issue @ only \$9.95 each (\$8.95 plus \$1 post. & hand.) NYS residents add sales tax. No foreign orders accepted

MO28

may hear her singing for United Airlines, RC Cola (the softball commercial), Schlitz Malt Liquor, Pizza Hut, Coors Beer and Ortega Tacos, and she is the voice, though not the face, of Tammy the Timeless Teller.

It was on a recording date with the Lea Jane Singers that a well-traveled, hard-luck Columbia singer named Johnny Duncan asked her to sing four lines of a song called *Jo and the Cowboy*, and the results were so pleasing that she was asked to do the same thing on a new song he cut a few months later. That song was *Stranger*, and her seductive "shut out the light and lead me..." helped the record shoot to number one, transforming Duncan's career.

She was offered co-billing on *Stranger*, but didn't accept, a mind-boggling thought to folks who grew up thinking that their name on a Columbia record would be tantamount to paradise sublime. Typically, her decision was a careful one, coolly made: "I was afraid I'd get into that duet singer mold, since so many who get established as duets find it hard to be successful in a career of their own." For a while she remained the mystery voice on that record to the listening public, while going her own way, doing sessions with others (Tommy Cash's *The Cowboy and the Lady*, with her, ah, memorable line "I like your leather;" and Vern Gosden's *Til The End* and *Mother Country Music*, to name three), cutting commercials and jingles and working with the Lea Jane Singers.

Finally, the inevitable occurred. She signed a solo recording contract, and, typically, she entered into it with utmost caution. In fact, it took a remarkably long time to convince her to do it. The problem, basically, is most record companies expect you to do your best to promote your record, and that traditionally has meant getting out on the road and singing your songs in schools, auditorium, honky-tonks, fairs, night clubs and rodeos all over the country.

And Janie hadn't worked at her craft for ten years to become one of Nashville's top studio singers only to cast that aside, round up a band and go play honky tonks and rodeos. "It's not that I don't like to perform, or that I don't want to help Columbia promote my record," she explains with wide-eyed urgency; "It's just that I don't want to be tied to that alone. What I want to do is keep my career in the studios, keep doing my sessions during the week and play shows on the weekends. I don't want to give up my long-term career for a bunch of road shows. I love the studio work first and foremost, but I also love live audiences and meeting those people too. If I can do both, I won't miss either one."

With her ultra-commercial West-Coast-sound record a hit, and with five more Sherrill-produced sides still unreleased, she is looking forward to a long career of making records as a solo singer, working

weekend shows, and still maintaining her career as both a premier session and commercial/jingle singer.

Still, her career is filled with these astonishing contradictions. She is a young woman who, against all that is holy in country music lore, is far more interested in her career than in stardom for its own sake.

The recent surge in her career is as surprising and exciting to her as to anyone—in a sense the familiar, though often bizarre, world of country music is new to her. Her background, despite its rural framework, is dramatically different from the boys and girls who listened to the Opry faithfully and sang earnestly to broomhandles. She came out of the world of background singers, where the ability to blend is of paramount importance; out of the world of jingle singers, where the facile ability to sing as the occasion demands is paramount. Hard-hitting, gut-wrenching country songs and dreams of the Opry stage have little relevance to that world.

And it is important to realize here that Janie Fricke is not just another pop singer come to country. Her talent is extremely diffuse, therefore hard to get a grip on. Yet that is at the basis of her success: her lack of a distinctive single vocal persona makes her seem almost bland. We want our country singers to have suffered; that way we convince ourselves that the pain they articulate for we less articulate is as real as our own—country music is the ultimate music of empathy. Yet Janie's ability to sing whatever she is called upon to sing is versatility masked as blandness, consummate professionalism disguised by the lack of a single vocal personality.

Her viewpoint is on a whole different plane, both musically and professionally: her emotional release from music comes not from thousands of adoring fans in the seats of a crowded auditorium, nor from the pulse of thousands of hands applauding. With Janie Fricke it comes from a job well done, a record improved by her presence, an assignment given and carried out effectively and expertly.

Janie has not built an image behind which to retreat, neither building on the hardships of a past as does a certain coal miner's daughter, nor compensating for the hardships of a similar past by overindulging in blatant glamour stereotypes as does Dolly Parton. Janie Fricke is a professional who takes her job seriously and does it well, questioning neither the gift that makes it possible nor the motivation that makes it a reality.

Janie Fricke is a singer. Period. That's all she ever wanted to do. "I have no doubts about my career or my future," she says flatly, but only after being pressed a little past the bounds of courtesy. "I never even think of it, or the future. I love doing what I'm doing, and I can't imagine doing anything else. It's my life. I don't know what else to say." ■

CB TALK

Multi-Channel Madness

CBers who want to upgrade their equipment will have lots of opportunity this year. You'll find lower prices on better, and sometimes fancier, gear. A combination of oversupply of CB transceivers and of the use of new technology is putting excitement back into CB shopping.

Stores across the country are offering some real bargains in most quality brands of 40-channel CBs, including top-of-the-line models with digital readout and hide-away mikes. Too many manufacturers turned out too many radios, and the warehouses must be cleared out, a situation which lets you profit.

Use of the new technology from several fields is bringing many advantages to the new equipment. It's smaller and has fewer parts, adding reliability and making models easier to service when needed. Integrated circuits and microprocessors, which are miniature computers on a tiny silicon chip, also add convenience and performance benefits to the new generation of two-way radios. Some of the features you'll find are keyboard entry for channel selection, scanning control of channels, more controls in the microphone unit, automatic locking on busy or clear channels, even digital clocks.

The new methods eventually will bring CBs that are 60 to 70 percent smaller than the present transceivers, so that a full performance radio can be easily mounted in any car, even in the glove compartment. They'll be easier to use, perform better and may cost no more than earlier versions.

Some of these developments still are on the drawing boards, but many advanced features are showing up on recent models and others will be available later this year. With the **Texas Instruments** mobiles and base stations (both with SSB) coming soon, you'll have selective calling. That's a first for CB although it's widely used in professional land mobile systems.

Selective calling lets you call any other TI model by punching a "phone number" (a pre-determined 5-digit code) into the microphone unit. Your receiver can

monitor a communications channel, but remain silent until a call specifically intended for it comes in. The audio output is set to recognize a special tone or combination of tones that will turn it on.

More of the new CB models will be in combinations with AM/FM radios that fit all of the equipment into the dashboard. This kind of installation is designed to reduce clutter in the car and to help prevent theft. Many have all the controls, even digital readouts, on a detachable mike so that there's no indication of a CB in an unattended car. Scanners and digital clocks are other features to look for on some of the combinations.

Typical of the combinations is **Craig's** newest, **Model L630** which has 40-channel CB, 8-track tape player and AM/FM multiplex with all of the controls in the mike. **J.L.L., Pace, Hy-Gain, Pioneer Electronics**, and other brands also offer combination models, some with cassette players, push-button station selectors, stereo indicator lights and a full array of CB features that can include illuminated S/R/F meters, CB override switch, emergency channel monitoring and PA.

Pioneer Electronics recently lopped \$100 off the price of two of its in-dash CB/AM/FM combinations. One with preset tuning now has a suggested tag of \$200, and the manually tuned unit is \$20 less.

"**Out of Sight**" is the name **Kraco** is using for its latest 40-channel remote control model. It comes packed with a 16-foot coaxial cable that allows playback through any existing car stereo. Other features are stand-by and automatic monitoring of emergency calls.

Handic's new **Model 199** is an example of the use of digital techniques to put all of the controls in your hand. The mike contains volume, squelch, channel switches "Up" and "Down", LED channel indicator and PTT knob with separate mic and speaker elements. It also comes with a universal mounting kit for placement out of sight, PLL synthesis, automatic monitoring scans for busy channels, noise

blanker system and a selective call option.

Base stations also are getting a new look, one that is more compatible with home decor. They have advanced features similar to their mobile companions but have wood-grain cases and styling more like hi-fi components. **Handic** used Swedish design in its base/mobile **3605**, which has a new type of noise limiter system designed to give good reception even with inferior conditions. **Sparkomatic's** **CB-5100** has a solid teak cabinet, and the **SBE Trinidad III** comes in a walnut veneer enclosure with a front panel layout of all controls and meters. Other high-styled models include the **Hy-Gain VIII** with a blackout face and the **President Dwight D** with a separate communications speaker.

The handheld CBs are becoming lighter and more compact for even easily portability. Among the newest in this group are four from **Royce**. Depending upon your need, the choice ranges from a 20-ounce model (**No. 402**) with two watts of power and three channels to the more expensive **408** that weighs two and one-quarter pounds but allows the user to choose two or five watts of power on six channels.

Today's scanners no longer require crystals, and the latest like the **Electra Bearcat** can be programmed for automatic following of the action you want to hear.

Developments in antennas are improving reception as well as making your vehicle less distinguishable as a target for CB theft, and accessories of varied types are on the market to add to the utility and enjoyment of your CB. New speakers like those from **AFS** and **Jensen** are designed particularly to enhance voice communication and microphones are offered in a variety of styles for special applications.

What kinds of CB equipment news interest you most? Drop a line to **Country Music's** **CB Column** to let us know what you'd like to read about in future issues.

KATHLEEN LANDER

Records

Townes Van Zandt

Live at The Old Quarter,
Houston, Texas
Tomato TOM-2-7001
(Not available through Country
Music Magazine)

Star Rating: ★ ★ ★ ★

Townes Van Zandt has a new double record album out. Well, it's not exactly new and, anyway, you may have never heard of Townes Van Zandt. For years now Townes has been recognized by certain musicians and a cult of fans from Texas to Colorado to California as one of the most original singer/songwriters in the country. Coming out of the same early Houston scene that produced Guy Clark and Jerry Jeff Walker, Townes has been compared to everyone from Merle Haggard to Bob Dylan and was something of an inspiration to others like Mickey

Newbury and Billy Joe Shaver. Unfortunately, too few people discovered the man.

Now, things are looking up for Townes. He's "got him a good woman" and has moved to a small cabin outside Nashville. He's acquired a new manager, John Lomax, who seems dedicated to getting Townes' music heard. Emmylou Harris had a hit with his bitter-sweet ballad, *Pancho and Lefty*, and this new LP of his own has been released on another small label. *Live at The Old Quarter, Houston, Texas* was recorded *live* in



1973. It's not as polished as the Poppy LPs but it makes up for that with a pleasing laid-back approach and a stunning array of some of his best songs. Much of the best stuff that appeared on the now impossible to find Poppy LPs is presented here along with seven songs that have never been recorded before. Songs like *Pancho and Lefty*, *Mr. Mudd and Mr. Gold*, *Brand New Companion*, *For The Sake Of The Song*, and the haunting *Tecumseh Valley* are included here. Among the heretofore unreleased tunes, *White Freight Liner Blues* invokes the lonely essence of the highway as never before.

Townes' songs are gentle, moving, sad, poetic. They're not like a lotta songs being written up on Printer's Alley these days. And this album is a good way to discover him.

NELSON ALLEN

David Allen Coe

Tattoo
Columbia PC 34870 \$4.98
PCA 34870 (tape) \$5.98
Star Rating: ★ ★ ★ ★

Okay David, just like I promised you, I'm reviewing your new album, *Tattoo*. And I'll even agree with you right off—it is something different. Like you say on the dust cover, The Mysterious Rhinestone Cowboy Is Dead, and I guess this album is his eulogy.

As fitting the career of the Rhinestone Cowboy, *Tattoo* is a sadly bitter album; an album that even on its high points seems totally diffused with pain. But don't get me wrong, David, *Tattoo* is sad without being maudlin; painful without the too easy self pity that has dogged the footsteps of David Allen Coe. The songs are about faded loves and homes that never seem to fully materialize; mysteries that steadfastly refuse to be solved.

There is, as there has been through much of your music, an almost feminine sensibility that belies the Mysterious Rhinestone macho chest-beating that has surrounded you for so long. The fact is,

David Allen Coe, that you have an almost unique understanding of what it means to hurt and be hurt, such as in *Hey Gypsy* or *Play Me A Sad Song*, and when you so choose, you can come pretty close to making me cry.

I like *Tattoo*, David, but in a way I'm sorry you had to make



an album like this. I've always appreciated the sense of insanity that you brought to country music, and I've always appreciated the talent behind the Mysterious Rhinestone claptrap. The talent's readily apparent on *Tattoo*, but I kind of miss the craziness. It's been my observation, though, that somehow, some way, sad songs always make the world a little better place.

MICHAEL BANE



Connie Smith



Connie Smith

Pure Connie Smith
Monument MG 7609 \$4.98
(List \$6.98)
M6T 7609 (Tape) \$5.98 (List
\$7.98)

Star Rating: ★ ★ ★ ★

There are more than a few singers—including some of country's best—who, for whatever reason, fall into the habit of relying on the vocal mannerisms which helped make them distinctive, rather than simply singing as best they can. Buck Owens is a perfect example—for a while, in fact, he was sounding like a parody of himself—and it's true of Stonewall Jackson and Jimmy Martin and even the great George Jones at times. And for a while it seemed true of Connie Smith, too, for even though many of her recent records have been very good, her mannered vocalizing was ultimately distracting.

Pure Connie Smith marks a distinct change in this trend, and it is as welcome as a cool breeze on a summer day. Whether it's her new record label, her producer or simply a new awareness on her part, it really doesn't matter. She simply sings, and oh my can she sing. Free from affectation, her voice is marvelous, full of power and full of feeling. She seems to have risen to her potential, and that potential has always been great.

As for the album, the material is pretty run of the mill—except for *Scrapbook*, a song which is a little over-dramatic but very, very touching—and the production tends to be over-lush. But it is a treat to hear Connie Smith.

DOUGLAS B. GREEN

Porter Wagoner

Porter
RCA APL1-2432 \$4.98 (List
\$6.98)
APS1-2432 (Tape) \$5.98
(List \$7.98)

Star Rating: ★ ★ ★ ★ ★

Whoever your favorite country singer is, I'll bet it isn't Porter Wagoner, at least not anymore. That's nothing against Porter, either, just



acknowledgement of the fact that in the last few years, Porter's star has sort of gone into eclipse. First he was a bit old-fashioned, then he was the guy who sang with Dolly Parton and then nobody heard from him for a long time.

This album, his first in what must be a couple of years, should sure change all that. It may not be flashy, it may not be a radical departure, but it is the one thing

Barbara Fairchild

Free and Easy
Columbia PC 34868 \$4.98
(List \$6.98)
PCA 34868 (Tape) \$5.98
(List \$7.98)

Star Rating: ★ ★ ★ ½

Barbara Fairchild has been one of country music's best young singers for almost a decade now, a remarkable feat, really, considering she's still only 27. Her voice is sweet without being cloying, is marvelously affective and evokes



that good country music should be: deeply satisfying. Unlike many younger singers (who would probably be the first to admit it), Porter's whole presentation breathes years of experience, a factor that can add a dimension of reality to a song that might otherwise sound corny or overwrought. Add to that a firm understanding of today's production techniques and a sure hand at arranging, and you have a fine, fine record.

Probably the outstanding cut is *I Haven't Learned A Thing*, the story of a singer's rise and fall, with Merle Haggard bringing the story in and out of focus by speaking some of the verse. Several of the tunes feature the relaxed, loping sound that some con-

nect with Don Williams, notably *Don't This Road Look Rough and Rocky* and *Hand Me Down My Walking Cane*, while touches of bluegrass and other earlier forms of country music mingle in old (*Crumbs From Another Man's Table*) and new (*The Funky Grass Band*) songs.

Not all of the songwriting here is top-notch, perhaps, but the quiet, understated subtlety of Porter's approach is bound to win you over. It's clear that he's had some serious thoughts about his career and its direction, and it knocks me out that he's come up with something this good. Porter is back—go on out to your record store and make him welcome!

ED WARD

tenderness. She sounds hurt without being overbearing about it, and her touch of hoarseness is suggestive of sleepless nights spent crying.

It's ironic that her producer, Billy Sherrill, is the man who made famous the maxim that it's the song, not the singer, that sells records—because on this, her eighth album, Barbara runs pleasantly through ten good but uninspired songs, pretty indistinguishable from the average product of the

Nashville song mill.

She has proven that with the right material—for example, *The Teddy Bear Song*, her #1 hit of a couple years back—she can make hit records. And she has the voice to make the kind of great non-hit records that become underground classics. On *Free and Easy*, however, the songs are well crafted enough, but tend to the cute or to the glib, and it seems like a shameful waste.

DOUGLAS B. GREEN

How We Rate The Albums: 5 Stars...Album of The Month 4 Stars...
Excellent 3 Stars...Very Good 2 Stars...Good 1 Star...Fair 0 Stars...Poor

Various Artists

Redneck Mothers
RCA APL1-2438 \$4.98 (List \$6.98)

APS1-2438 (tape) \$5.98 (List \$7.98)

Star Rating: ★ ★ ★

Think we music critics have it easy with all the free records, press parties and other amenities? Not really. Those long hours of pounding a typewriter can really wear you down. But I've found a new career where I can meet interesting people, drink and raise hell to my heart's content: I've become a *Certified Redneck!* And I owe it all to the *Luckenbach Redneck Institute!* Yes, in a day when Billy Carter commands thousands of bucks just by showing up at conventions, and western duds turn up in chic fashion magazines, it's obvious that Rednecking is a growth industry. And you, too, may be redneck material. To find out, just take this simple

quiz. You can get the answers from *Redneck Mothers*, LRI's unique audio brochure.

1. *Fill in the missing word:* Rednecks, _____ Socks And Blue Ribbon Beer. (a) argyle (b) white (c) mildewed.

2. *What does Gary Stewart caution you not to drink?* (a)



Back Sliders Wine (b) any beer that ain't Lone Star (c) insecticide

3. *What do the people in Willie Nelson's I Gotta Get Drunk want to see him do?*

(a) spend his money (b) move back to Nashville (c) throw up

4. *The Tennessee Pulleybone are* (a) rednecks disguised as hippies (b) hippies disguised as rednecks (c) boring (d) all of the above

5. *Finish this stanza of Vernon Oxford's Redneck!: I'm a redneck, I'm a _____* (a) media hype (b) college kid who's slumming (c) six-pack king (d) all of the above

If you find you've correctly answered three out of five questions, LRI has a place for you. You'll learn pickup truck driving, barmaid hassling, advanced beer chugging, redneck phraseology, jukebox technology and varsity pinball. And when your required work's complete, LRI will find a honkytonk that needs your skills. So don't delay! Take the quiz, check *Redneck Mothers* and apply now. Remember, LRI is VA-approved!

RICH KIENZLE

Dolly Parton

Here You Come Again
RCA APL1-2544 \$4.98 (List \$6.98)

APS1-2544 (Tape) \$5.98 (List \$7.98)

Star Rating: ★ ★

The most memorable impression I carried home from this year's DJ Convention in Nashville came from the Society pages of the morning *Tennessean*. One particular story, a review of the CMA's banquet, marveled that for all the tuxes and formal gowns, the event was more like a Hollywood awards ceremony than a country music function. Judging from the article, Nashville suffers from an inferiority complex known as Big City Lust—in this particular instance, Music City seems to want to trade its rustic characteristics in for some Southern Cal chic. It isn't all that bad, really. Every American citizen deserves a Manhattan deli, a

Triple I Records Brings Together
4 of Nashville's Greatest Songwriters
Singing
8 Of Their BIGGEST HITS
Plus
4 Songs They Chose
Especially For This Album

Ever wonder how a songwriter sings his songs?
Then this album is for you!

Harlan Howard, John Schweers, Allen Reynolds and Danny Dill are not only four of Nashville's greatest songwriters, (Heartaches By The Number, Daydreams About Night Things, Dreaming My Dreams With You, and Long Black Veil), but are also four of Nashville's greatest singers! Hear them all in one great album! This album is a treasure which should be in the library of every serious country music fan. DRDER TODAY!

NOT AVAILABLE IN RETAIL STORES

SEND TO: Triple I Records, Inc.
P.O. Box 23503, Dept. CM-1
Nashville, TN. 37202

Please accept my order for copy(s) of "Nashville's Master Songwriters" @ \$5.98 each plus \$.75 postage handling.

Enclosed is my check/m.o. in the amount of \$.....

Name.....

Street.....

City.....State.....Zip.....

Allow 4-6 weeks for delivery. Tennessee residents add appropriate sales tax. Non-U.S. residents add an additional \$2.50 postage & handling.

10-DAY MONEY BACK GUARANTEE CM-1

A New First For Country Music Fans!



Only
\$5.98

BRAND NEW

● Lyric Sheet With First 1,000 Albums ●

Records



Mel Tillis

Loves Troubled Waters
MCA-2288 \$4.98 (List \$6.98)
MCA-2288 (Tape) \$5.98
(List \$7.98)

Star Rating: ★ ★ ★

There's Mel Tillis stooped over on a lake shore somewhere carving love letters in the sand. That's the cover shot for Mel's latest long-playing record album, *Loves Troubled Waters*. Most of the songs are about love's ins and outs, ups and downs, and heartaches. None of the songs are about water.

Despite his credentials as a songwriter (over 1000 songs), Mel didn't write any of the tunes on *Loves Troubled Waters*. Perhaps Mel's been spending too much time on *Match Game* and *Hollywood Squares*, or, this album wasn't meant to be a classic, but rather something to fill the record company's demand for more product.

The production falls somewhere between Moe Bandy and Eddy Arnold. Mel is one of the better Nashville singers; he is least impressive on something like *Tonkin'* (which might be dynamite in the hands of

someone like fellow-Floridian Gary Stewart) and does best on the ballad-like *Legend In My Mind* and the hit single *I Got the Hoss*. *Hoss* is one of those country songs, fraught with sexual innuendo, that seems to linger on the airwaves forever, and it's also the kind of song, fortunately or unfortunately,



that you either like or dislike upon first hearing. If you like Mel Tillis' brand of urban country music, and if your love life has never been exactly perfect, then *Loves Troubled Waters* will probably fit right into your record collection. Somewhere between Moe Bandy and Eddy Arnold.

NELSON ALLEN

pallid imitation of yesterday. *Me and Little Andy*, a kiddie weeper in the tradition of *Teddy Bear* and *Roses For Mama*, merely tugs at the heart instead of breaking it in two. *God's Coloring Book*, though a universally appealing theme, never gets on the track, because of its uninspired delivery. While suburbanites and the hoity-toity are sure to discover Parton with albums like this, it comes at the expense of her old hard core supporters in Georgia and Oklahoma. It's a long long way from the Bargain Store to the Ritz, but Dolly appears determined to make the trek.

JOE NICK PATOSKI



Las Vegas floorshow and an LA shopping center. But when this Lust begins to influence Nashville's most precious natural resource—The Music Bidness—so thoroughly that even C&W giants express willingness to compromise their talents in the quest for a larger pop audience, the line needs to be drawn.

Dolly Parton, one of the most ballyhooed artists to be recently smitten with Big City Lust, is a classic example. Here *You Come Again*, her first report card in a year, contains a few incompletes, but clearly aims her towards the middle of the road mass audience. Taken as a piece of pop, it places Parton on equal footing with such new contemporaries as Helen Reddy and Olivia Newton-John. *Baby Come Out Tonight* unveils a light, seductive Dolly in the finest Julie London mold; *Lovin' You*, with its synthesized lushness, befits Emmylou Harris and *As Soon As I Touched Him* proves Dolly can belt out a number with the chesty gusto of Linda Ronstadt. The only crucial ingredient missing in the new version of Parton is her once-vaunted songwriting talents. The best pop selections are from other writers. Dolly's own material seems to be a

Over 30% Off Most Lp & 8Tk's

MO28

Order Blank

LP's & TAPES FEATURED IN THIS RECORD REVIEW ARE FOR SALE WITH THIS COUPON.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

ARTIST	TITLE	LP/8TK No.	LP	8TK	PRICE

MAIL TO: COUNTRY MUSIC MAGAZINE

DEPT. RR

475 Park Ave. South

New York, N.Y. 10016

TOTAL

ADD .50/Item (Post.&Hand.)

Enclosed Check for

Here come the hits! 11 tapes

- 276428 JAMES TAYLOR
JT
- 277756 KARLA BONOFF
SOMEONE TO TANGLE DOWN
BEHIND ME
- 276089 JOHNNY CASH
THE RAMBLER
- 278226 PHOEBE SNOW
Never Letting Go
- 262501 JOHNNY RODRIGUEZ
LOVE PUT A SONG
IN MY HEART
- 275404 BARBARA MANORELL
LOVERS, FRIENDS
AND STRANGERS
- 266560 CAT STEVENS
GREATEST HITS
- 263491 WILLIE NELSON
The Sound in
Your Mind
- 267518 CRYSTAL GAYLE
"CRYSTAL"
- 269050 AL STEWART
Year Of The Cat
- 271759 LORETTA LYNN
WHEN THE TINGLE
BECOMES A CHEL
- 272021 MERLE HAGGARD
THE ROOTS
OF MY HAPPINESS
- 271924 CONWAY TWITTY
GREATEST HITS VOL. II
- 252932 THE BEST OF THE BEST OF
MERLE HAGGARD
- 277129 THIN LIZZY
Bad Reputations
- 246868 JIM CROCE
PHOTOGRAPHS & MEMORIES
HIS GREATEST HITS
- 268235 BARBIE BENTON
SOMETHING NEW
- 255562 DONNY & MARIE
OSMOND
Make The World Go Away
- 257667 THE BEST OF
THE STATLER BROS.
- 251447 MELISSA MANCHESTER
MIDNITE BAD
- 260638 CHICAGO IX
CHICAGO'S GREATEST HITS
- 224758 LYNN ANDERSON'S
GREATEST HITS
- 252387 THE BEST OF
NAT KING COLE
- 272120 MOE BANDY
I'M SORRY FOR YOU,
MY FRIEND
- 269933 JANIS IAN
AFTERTONES
- 269522 CHARLIE DANIELS BAND
HIGH LONESOME
- 259184 PAUL SIMON
STILL CRAZY AFTER
ALL THESE YEARS
- 249953 TANYA TUCKER'S
GREATEST HITS
- 207324 ORIGINAL CAST
GODSPELL
- 260836 C. W. McCALL
BLACK BEAR ROAD

- 277509 TANYA TUCKER
LIVIN' AND LEARNIN'
- 277442 Bobby Goldsboro
GOLDSBORO
- 277311 RUSH
A Farewell To Kings
- 275743 BARBRA STREISAND
Streisand Superman
- 277103 LARRY GATLIN
LOVE IS
JUST A GAME
- 271361 ZZ TOP
TEJAS
- 276832 KENNY ROGERS
Daytime Friends
- 219477 SIMON & GARFUNKEL'S
GREATEST HITS
- 254102 FREDDY FENDER
BEFORE THE
NEXT TEAR DROP
- 267195 NEIL DIAMOND
BEAUTIFUL NOISE
- 272338 BOB SEGER
Beautiful Loser
- 275859 MICKEY GILLEY
FIRST CLASS
- 276881 MARILYN MCCOO
BILLY DAVIS, JR.
THE TWO OF US
- 269407 Electric Light Orch.
A New World Record
- 277111 Billy "Crash" Craddock
LIVE
- 259895 BARRY MANILOW
TRYIN' TO GET
THE FEELING
- 258970 TOM T. HALL
GREATEST HITS VOL. II
- 271916 MARY MACGREGOR
Tom Between Two Lovers
- 259689 ART GARFUNKEL
BREAKAWAY
- 268383 GEORGE BENSON
GOOD KING BAD
- 271643 DON WILLIAMS
VISIONS
- 274522 JOE STAMPLEY
SAT. NITE DANCE
- 222406 MAC DAVIS
BABY DON'T GET
HOOKED ON ME
- 110262 THE PLATTERS
Encore of Golden Hits
- 249912 BILLY SWAN
I CAN HELP
- 263731 DONNY & MARIE
FEATURING SONGS FROM
THEIR TELEVISION SHOW
- 272112 CHARLIE RICH
TAKE ME
- 268607 JOHNNY RODRIGUEZ
REFLECTING
- 266114 CONWAY TWITTY
LORETTA LYNN
FEELIN'
- 274886 HELEN REDDY
EAR CANDY

- 266915 CONWAY TWITTY
Play, Guitar, Play
- 276741 MECO
STAR WARS AND OTHER
GALACTIC FUNK
- 231084 CHARLIE RICH
Behind Closed Doors
- 249524 BARRY MANILOW II
MANDY
- 271593 THE STATLER BROS.
THE COUNTRY
AMERICA LIVES
- 271932 LORETTA LYNN
Somebody Somewhere
- 274852 CAT STEVENS
IZITSO
- 274845 TOM T. HALL
ABOUT LOVE
- 250316 Billy Crash Craddock's
Greatest Hits
- 263517 CAPTAIN & TENNILLE
SONG OF JOY
- 209868 Johnny Cash Portrait
Greatest Hits II

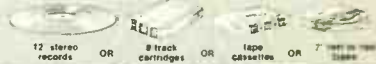
- 27792 KANSAS
POINT OF
RETURN
- 257402 GLEN CAMPBELL
RHINESTONE COWBOY
- 268771 JERRY LEE LEWIS
COUNTRY CLASS
- 272203 BEST OF
DONNA FARGO
- 273912 Kris Kristofferson
SONGS OF
KRISTOFFERSON
- 268763 GEORGE JONES
ALONE AGAIN
- 269803 JEAN SHEPARD'S
GREATEST HITS
- 260606 DAVID ALLAN COE
Longhaired Redneck
- 253674 The Best Of George Jones
A PICTURE OF ME
(WITHOUT YOU)
- 263046 THE BEST OF
BUCK OWENS, Vol. 6

- 277459 GEORGE JONES
I WANTA SING
- 277947 ROBIN TROWER
IN CITY DREAMS
- 267310 MERLE HAGGARD
MY LOVE AFFAIR
WITH TRAINS
- 267849 BARRY MANILOW
This One's For You
- 272211 MAC DAVIS
THUNDER IN
THE AFTERNOON
- 274951 THE BEST OF
MOE BANDY
Volume 1
- 207384 TAMMY WYNETTE
GREATEST HITS
VOL. 2
- 263886 EARL SCRUGGS
REVUE, VOL. II
- 180164 TAMMY WYNETTE'S
GREATEST HITS
B-L-V-E-R-E
- 277525 MEL TILLIS
LOVE REVIVAL



Columbia House

Take your pick



† Not available in cassettes

or records for \$1.00

plus shipping and handling

if you join the Columbia Record & Tape Club now and agree to buy 8 more selections (at regular Club prices) in the next 3 years

278473 The Charlie Daniels Band MIDNIGHT WIND	277905 CHICAGO XI Mississippi Delta	278697 DON WILLIAMS COUNTRY BOY	278648 Captain & Tennille's Greatest Hits	278622 CHARLIE RICH Rollin' With The Flow
277954 STEELY DAN AJA	277285 LYNN ANDERSON I LOVE WHAT LOVE IS DOING TO ME/HI AIN'T YOU	271809 JIM CROCE Time In A Bottle	277426 MOE BANDY COWBOYS AIN'T SUPPOSED TO CRY	276824 Donny Osmond Donald Clark Osmond
27684C Statler Brothers Short Stories	252940 LINDA RONSTADT Heart Like A Wheel	276683 SUPERTRAMP CRIME OF THE CENTURY	270676 ROCKY GONNA FLY NOW	277517 TANYA TUCKER Here's Some Love
269787 KENNY ROGERS LUCILLE	275818 Melissa Manchester SINGIN'...	252379 GLEN CAMPBELL'S GREATEST HITS	264481 TOM T. HALL FASTER HORSES	269605 LOGGINS & MESSINA BEST OF FRIENDS
276071 ERIC CARMEN BOATS AGAINST THE CURRENT	275735 MIRACLES BY ENGELBERT HUMPERDINCK	275107 Steve Miller Band Book Of Dreams	272039 QUINCY JONES ROOTS	277152 DAVID SOUL PLAYING TO AN AUDIENCE OF ONE
27580C CRYSTAL GAYLE WE MUST BELIEVE IN MAGIC	257089 WILLIE NELSON Red Headed Stranger	275586 RONNIE ALDRICH EVERGREEN	263772 MERLE HAGGARD & THE STRANGERS IT'S ALL IN THE MOVIES	254169 TAMMY WYNETTE'S Greatest Hits Vol. III
235580 KRIS KRISTOFFERSON & RITA COOLIDGE FULL MOON	269365 The Best Of The Band THE WEIGHT	272138 JOHNNY DUNCAN	272153 LYNN ANDERSON WRAP YOUR LOVE...	260737 HELEN REDDY'S GREATEST HITS
272096 MARTY ROBBINS ADIOS AMIGO	263400 BOZ SCAGGS SILK DEGREES	240382 PAUL SIMON - IN CONCERT LIVE RHYMIN'	273797 DAN FOGELBERG NETHER LANDS	268623 TAMMY WYNETTE YOU AND ME
267946 GEORGE JONES & TAMMY WYNETTE GOLDEN RING	274423 JOHNNY PAYCHECK SLIDE OFF OF YOUR SATIN SHEETS	270660 ORIGINAL SOUNDTRACK SATURDAY NIGHT LIVE	274977 TAMMY WYNETTE Let's Get Together	275974 HEATWAVE Too Hot To Handle
274811 RITA COOLIDGE Anytime...Anywhere	267393 HANK WILLIAMS, JR. 14 GREATEST HITS	255901 MAC DAVIS BURNIN' THING	266403 CHARLIE RICH'S GREATEST HITS	243642 LORETTA LYNN'S GREATEST HITS Vol. II
270843 THE BEST OF GLEN CAMPBELL	275061 THE BEST OF ROGER MILLER Little Green Apples	253005 JANIS IAN Between The Lines	276030 NANCY WILSON I'VE NEVER BEEN TO ME	265223 AEROSMITH ROCKS
270090 JIM NABORS Town And Country	276980 JOHNNY MATHEIS HOLD ME TIGHT/ME, KISS ME	268615 TOM T. HALL THE MAGNIFICENT MUSIC MACHINE	262055 HANK WILLIAMS JR. & FRIENDS STONED AT THE SUBROX	275305 TED NUGENT Cat Scratch Fever
275734 KISS LOVE GUN	277327 TANYA TUCKER You Are So Beautiful	276923 Roger Williams Evergreen	278088 BARBRA STREISAND'S GREATEST HITS	239855 MAC DAVIS Stop And Smell The Roses
277942 DIANA ROSS BABY IT'S ME	272229 Captain & Tennille SCENE IN FROM THE RAIN	275867 Charlie Daniels Band WHISKEY	235739 MARIE OSMOND PAPER ROSES	273516 GLEN CAMPBELL SOUTHERN NIGHTS
274985 PETER FRAMPTON I'M IN YOU	276251 LORETTA LYNN & CONWAY TWITTY UNITED TALENT	269928 PHOEBE SNOW It Looks Like Snow	254124 The Greatest Hits Of JOHNNY RODRIGUEZ	266049 STEVE MILLER BAND FLY LIKE AN EAGLE
276626 David Allan Coe TATTOO	278481 JANE OLIVOR Chasing Rainbows	274415 GEORGE JONES ALL TIME GREATEST HITS, VOL. 1	256099 THE CAPTAIN & TENNILLE Live Will Keep Us Together	275115 Johnny Rodriguez Practice Makes Perfect
		275727 WILLIE NELSON To Lefty From Willie	263541 JESSI COLTER JESSI	264523 CHARLIE MCCOY Harping The Blues
		274993 CARPENTERS PASSAGE	252445 THE LETTERMEN All Time Greatest Hits	267328 THE BEST OF MEL TILLIS
		274878 PAUL ANKA THE MUSIC MAN	27146C CONWAY TWITTY NOW & THEN	270033 Melissa Manchester Help Is On The Way
		270041 FREDDY FENDER If You're Ever In Texas	274451 SONNY JAMES IN PRISON IN PERSON	274894 THE BEST OF FREDDY FENDER Wanted Gypsies And Wasabi Nights
		273508 MARIE OSMOND THIS IS THE WAY THAT I FEEL	268631 WILLIE NELSON THE TROUBLEMAKER	274506 BURTON CUMMINGS MY OWN WAY TO ROCK
		269274 LYNN ANDERSON GREATEST HITS	272195 JETHRO TULL Songs From The Wood	267021 MICKEY GILLEY'S GREATEST HITS
				266619 CONWAY TWITTY HIGH PRIEST OF COUNTRY MUSIC
				269746 DONNY & MARIE OSMOND NEW SEASON
				270132 BOB SEGER & THE SILVER BULLET BAND NIGHT MOVES
				265983 Charlie Daniels Band Saddle Tramp
				269209 BOSTON More Than A Feeling
				257980 ROY CLARK'S GREATEST HITS
				273151 LOU RAWLS Unmistakably Lou
				275826 JESSI COLTER MIRRIAM

selections with two numbers are 2-record sets or double-length tapes, and count as two selections - write each number in a separate box

Simply mail the application card together with your check or money order for \$1.86 as payment (that's \$1.00 for your first 11 selections, plus 86¢ to cover shipping and handling).

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. (And you'll also have an opportunity to examine the Club's comprehensive annual - "The Year In Music." We'll notify you when it's ready, and if you wish to receive it, do nothing - it will be shipped automatically for 15-day free trial, with no obligation to buy.)

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 records and tapes you order will be mailed and billed at regular Club prices, which currently are \$6.98 or \$7.98 - plus shipping and handling. (Multiple unit sets and Double Selections may be somewhat higher.)

After completing your enrollment agreement (by buying & 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. So don't delay. Act now!



If the application is missing, please write to Columbia Record & Tape Club, Dept. AGE/BC, Terre Haute, Ind. 47811

Presenting the all new

1978

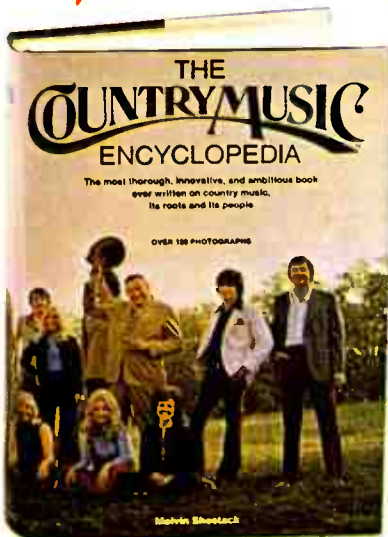
COUNTRY MUSIC CALENDAR

DOLLY PARTON	TANYA TUCKER
LORETTA LYNN	WILLIE NELSON
JOHNNY CASH	OLIVIA NEWTON-JOHN
TAMMY WYNETTE	BARBARA MANDRELL
MERLE HAGGARD	WAYLON JENNINGS
GEORGE JONES	JESSI COLTER

Regularly \$4.95 **NOW \$3.95**



★ Or Get It **FREE** With This Great Book!



The Country Music Encyclopedia

Here's the superbly written volume that tells the whole fascinating country music story through the colorful lives of stars like Jimmie Rodgers, Tex Ritter, Patsy Cline, Loretta Lynn, Charlie Pride, and the rest of the headliners and lesser known stars past and present. The author, Melvin Shestack, has traveled the country music circuit for 25 years, talking to everyone from Spade Cooley to Barbara Mandrell—from Haywire Mac (the first recorded cowboy) to all the contemporary stars. He's watched and talked to them all. Now he's put it all into this one exciting, colorfully illustrated volume. So don't miss it.

Handsomely Bound, Lavishly Illustrated...More Than 450 Pages...250 Exciting Biographies...Over 150 Great Photos...Album Discography On Every Star In Book...Special Entries On Bluegrass, Honky Tonk, Blues, Saga Songs, Grand Ole Opry, Country Music Hall Of Fame

ONLY \$14.95

SEND TO: Country Music Magazine, Dept. FCE
475 Park Avenue South
New York, N.Y. 10016

Name _____
 Street _____
 City _____
 State _____ Zip _____

Send me ___ 1978 Calendar(s) @ only \$4.80 each (\$3.95 plus \$.85 postage and handling.)

Send me ___ copy(s) of the Country Music Encyclopedia plus FREE 1978 Calendar @ only \$15.95 each (\$14.95 plus \$1.00 postage and handling.)

NYS residents add sales tax. Foreign orders add an extra \$2.50.

MO28

by Hans Fantel

AUDIO

Turning The Tables On Turntables

Way back when I was a kid they used to say that children should be seen but not heard. From what I can tell, this no longer applies to youngsters these days. But as far as turntables are concerned, it still goes. The mark of a good turntable is that you can't hear it. It should spin platters without adding any extra sound to the music. Among all the various stereo components, it should be a silent partner.

That isn't easy. Like any rotating machinery—from eggbeaters to airplane engines—turntables tend to vibrate as they go around. And when this vibration is picked up by the phono stylus along with the music, it makes a sound in the loudspeakers like a cross between stomach growl and distant thunder. That's "turntable rumble." You hear it on almost all the cheap, garden-variety record players as soon as you turn up the volume. It's especially hard on the nerves if you're lucky enough to have a pair of speakers with good bass response, for they will bring out all those gurgles and rumblings right along with the music.

Getting rid of rumble has therefore been one of the chief aims in designing component-quality turntables. There are various ways of going about it, and lately there has been lots of talk about the advantages of so-called direct-drive turntables. This kind of design gets rid of all the usual belts and pulleys linking the drive motor to the turntable platter. In fact, the platter in such direct-drive models sits right on the motor shaft. The idea is that by eliminating all those extra moving parts you also eliminate possible sources of vibration and rumble.

In theory, that's fine. It even works in practice. But there's one hitch. To make these direct-drive models do the job right, you have to use accurately machined vibration-free precision motors. And because the motor must turn at exactly the same speed as the turntable platter itself (without benefit of a speed reducing belt transmission) you need a fancy electronic speed control.

The way this works is that a monitor circuit senses the actual turntable speed,



and if the platter runs too fast or too slow—even for a tiny fraction of a second—an electronic feedback circuit immediately corrects the error. In some of the top-rank (and very expensive) models the speed is held steady by the constant oscillations of a quartz crystal, the same way as in a quartz watch. The net result is a rock-steady pitch.

The trouble is that all this fancy engineering runs into money. Even though prices have come down lately (you can get Kenwood's KD-2070 for \$140, and Radio Shack's fully automatic direct-drive Realistic LA5-400 for \$200, including cartridge) most direct-drive turntables cost a lot more.

That's one reason why not all audio designers are sold on the direct-drive approach. They admit that it yields excellent results; but, they claim, it is possible to get performance every bit as good much more cheaply with conventional belt-drive models. And, judging by the current crop of excellent lower-priced models, they have proved their case.

Most of the less expensive turntables get along without the elaborate electronic speed controls described above. They are driven by so-called synchronous motors, working the same way as an electronic clock. Their speed is controlled by the frequency of the AC house current. And unless you happen to live in some far-out rural region where the line voltage of your house current swings up and down a lot, chances are that these cheaper turntables

will prove quite satisfactory. The motors in these models turn much faster than in the direct-drive designs and therefore tend to vibrate more. But the elastic belt connecting the motor pulley to the turntable platter filters out any motor vibration before it reaches the turntable, thereby squelching the rumble.

Puzzled by all the pros and cons about these two kinds of turntable drive, I asked the opinion of a well-known audio engineer who happens to be an old friend. I felt I could rely on him for some straight talk, and I had guessed right. "For all I care," he said, "the turntable can be driven by a bunch of hamsters in a treadmill. It doesn't matter what system you use as long as it gets results."

Fortunately, there are objective ways to measure turntable performance. Rumble, for example, is listed in the specifications as the loudness difference between the rumble and a reference tone recorded on a test record. This difference is expressed as a certain number of decibels (db)—the standard unit for measuring loudness. If the rumble is less than about 55 db than the reference tone (this is marked as -55db in the printed specs) chances are it will never bother you. On the very best turntables rumble is held all the way down to -65 db, or even -70 db, making it just about totally inaudible. As for speed constancy, if you find a flutter and wow rating of 0.1 percent or less, you'll find the pitch of the music quite steady, no matter what kind of drive, motor or speed control is used.

Nearly all quality turntables come equipped with their own tone arms, and most of them have precision bearings allowing the tone arm to move almost without friction. This is important for today's sensitive phono cartridges with their ultralight tracking pressures. Even the least expensive models have cueing devices that make manual models easier to operate. The cueing device holds the arm safely above the record so you can move it to just the band you want to hear without any danger of scratching the disk or damaging the stylus. Only after you touch the cue-

(Continued on page 64)



How Charlie McCoy came to have the hottest lips in the business . . .

PICKERS

by RUSSELL SHAW

The Gut-Wrenching, Heart-Breaking, Mouth Organ Blues

Sometimes it sounds like chimes in a wind tunnel; long, protracted notes oozing down the line. On other occasions, the harmonica can quiver like a locomotive whistle in an earthquake, weep the laments of a deserted lover, be a miniature church-bell with ten holes.

In any of its multiple persona, the mouth harp, mouth organ or harmonica is among the most human of instruments. A good player can make the reed an appendix to the human spirit; can play the thing as if it drew its breath directly from the heart.

There are many exceptional harmonica players, but in the world of country music, Charlie McCoy is universally recognized as *the best*. Some future mathematician may invent a number high enough to tally the amount of sessions he's played on in the 18 years he has lived in Nashville; for now, though, we'll say he's played on countless dates, from Bob Dylan and Tammy Wynette to innumerable hacks now back pumping gas in Texas. Several solo albums also bear his imprint.

How does a former high school, boogie-fried rock musician from Miami, Florida, become the Heifetz of the Hohner?

Charlie's told his story before, but he doesn't mind reciting it again.

"I was born in West Virginia, then my family moved to Miami when I was nine years old. During high school, I got the music bug. I started playing to help my way through school and to have some spending money on the side. At the same time, I was into it from a technical standpoint, studying music theory in high school and later for a while at the University of Miami."

Time between high school and college was spent weighing goals and priorities. Accordingly, Charlie moved to Nashville in the summer of 1959. "Only then, I had it in my mind to make it as a singer. I couldn't get anything happening, so I went back and started college that fall. I moved back to Nashville, though, in April, 1960, with the idea to make it as a musician rather than as a singer."

Fellow Floridian Mel Tillis, already well established as a tunesmith, served as an initial contact for the young McCoy. "Mel introduced me to Jim Denny, his manager. I was unsure at the time about how I'd exactly fit into the scheme of

things; I just wanted to play. Anyhow, Jim started letting me sit in on his demo sessions, and once I got a taste of that, that was the first thing on my mind. I knew right then I'd rather work in the studio than be a touring musician; the road isn't all it's cracked up to be."

Ever since the early sixties, McCoy has been the only significant harp tooter in Nashville. It's been a virtually nonstop whirlwind of three or four dates a day, five days a week, which has led to a spacious home in the northern suburbs of Nashville, recognition and respect from his peers and a comfortable station in life.

Although he could easily afford to play scarce, McCoy still bears the trappings of a workaholic. "Last year, I did between 300 and 350 sessions," estimates the balding virtuoso. "I had done over 400 the previous three years in a row, but the cost of recording has risen a lot and some of the smaller, independent studios have gone out of business."

"No, I'm very successful at fighting boredom," replies Charlie to the inevitable query. Often working in a situation with predestined arrangements, stock lines and little or no apparent room for creativity, McCoy fights the yawns "by getting off on the groove of the rhythm section. I find you can shuffle infinite combinations around and for the groove."

When McCoy reports for duty at a studio, he "most often has never heard the song before. Usually, in a session, either one of two things will happen—they'll go through the arrangement roughly, with the artist singing, or the writer will come in, play it on the piano, and the musicians will work out an arrangement from scratch. When planning my specific attack and notes, I listen to the words. They are the most important thing. If we're recordin'

a tune about somebody dyin' I ain't about to play bluegrass runs. I do know, though, that what I decide to play will be important to the overall feel of the song."

"The harmonica will attract your attention quicker than anything else. If there's one on a record, you'll hear it. There's a unique tone quality that attracts listeners. You can play too much, however. When I'm playing behind the singer, if I can't hear every word, I'm playing too much. For that reason, I often prefer to come in on breaks rather than blow up a storm when someone is trying to deliver the lyrics."

Having been exposed to the studio scene for nearly twenty years, Charlie has "noticed some definite advances in every way thinkable, principally from a technical standpoint."

"When I first started out, we had three track studios. Sounds incredibly primitive, but some great records were cut like that. What they'd do is split the band and put them on two of the tracks and place the singer on the other one. Now, we are making better technical records, but you know something? These newer things with 24 tracks don't seem to sell any better than the ones we did with three. Hell, the consumer can't tell. Those 1961 Brenda Lee records—they sound as good as the current stuff."

An avid scholar of the harmonica, Charlie McCoy is the type of player who loves to listen to other exponents of the harp

"Two of my favorites are Stevie Wonder and Toots Thielmans. Everyone's heard of Stevie, but Toots is a jazz harp man who's absolutely fantastic. I can't really do the things he does. For one thing, he plays a chromatic harp while I play a

(Continued on page 64)

PICKERS

NEW PRODUCTS

Pickin' and pluckin' products from hand-crafted to hand-saws. . .



Alvarez Dreadnought

The new sunburst Alvarez Artist dreadnought, model 5025, has tobacco brown sunburst spruce top with natural mahogany back and sides. The instrument has a rosewood-faced headpiece, plus an adjustable neck rod. From St. Louis Music Supply.



Fender's Stratocaster

Pickers who dig the sound of Fender's Stratocaster electric but aren't into tremelo can now buy that instrument without the tremelo bar. The instrument remains the same as the standard Stratocaster, with three pick-ups and the sharp, biting sound for which the Strat is most famous. Price of the new Strat without tremelo bar will be lower than that of the standard model, which is still available.



Gerhardt's Unicorn

Looking for a hand-crafted mandolin? Consider the Unicorn, crafted by Rolfe Gerhardt of San Antonio, Texas. All Unicorn mandolins feature aged fir top wood, curly or fiddleback maple for sides, back and neck, carved, hand-graduated and tone matched top and back. 15-fret neck, 24-fret fingerboards, adjustable truss rod and improved, Unicorn-style "f" holes, tone bars and body chamber tuning.

Unicorn offers three styles—the standard model mandolin at \$567; the special model mandolin, at \$917, and the master model at \$1117.50.

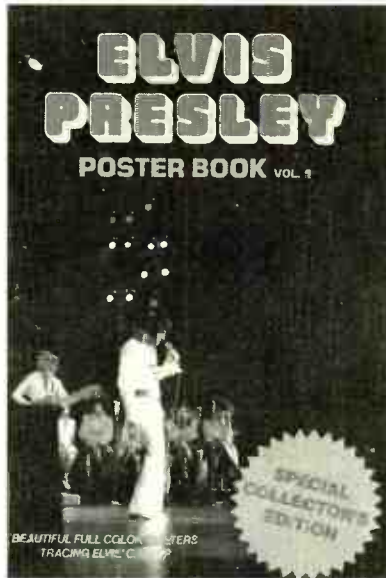
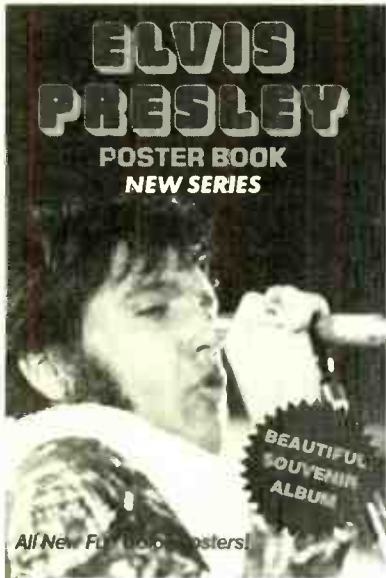
For full details, contact, Unicorn Mandolins, 337 West Josephine, San Antonio, Texas.

Mussehl & Westphal Musical Saw

From the wilds of Fort Atkinson, Wisconsin comes the Mussehl and Westphal professional Musical Saw. The basic saw with special saw bow, mallet (for practice), rosin and instructions is available for \$18.95, plus postage. A carrying case is available for an additional \$2.85. To order, write Mussehl and Westphal, Fort Atkinson, Wisconsin, 53538.

And yes, if you get tired of playing the saw, you can use it to cut lumber.

The Most Spectacular Elvis Photo Books
Ever Release ...WE GUARANTEE IT!



Here are two remarkable poster books that we offered in our January issue, and that most of you neglected to order. We feel these unique books are so good, we are offering them to you again. They're a giant 11" x 16½" with 24 color poster pages of "The King Of Rock & Roll" at his very best. If you loved Elvis, you won't want to be without one or both of these unusual books.

SEND TO: Country Music Magazine
 475 Park Avenue South
 New York, N.Y. 10016

Name.....
 Street.....
 City.....
 State..... Zip.....

I have checked my choices below:

..... ELVIS POSTER BOOK, Vol. 1
 \$8.95 plus \$.85 post. & hand.

..... ELVIS POSTER BOOK, Vol. 2
 \$8.95 plus \$.85 post. & hand.

..... Both Vol. 1 and Vol. 2
 \$15.95 plus \$1.25 post. & hand.

NYS residents add sales tax. No foreign orders accepted on this offer. MO28

ONLY \$8.95 Ea. WE GUARANTEE THAT YOU WILL LOVE THESE BOOKS OR RETURN EITHER OR BOTH FOR A REFUND

Order Both For ONLY \$15.95

"The King's" beloved First Cadillac



A story based on personal memories of Memphis, Tennessee, residents:

Elvis' first: brand new Cadillac! Certainly the first he would have customized just for him. It sat new and shining in the sleek showroom of Southern Motors, the Memphis Cadillac dealer. Its beauty caught the eye and the fancy of the promising up-and-coming 21 year old singer. His career was just beginning its rise, just beginning to make his childhood dreams come true. What better way to feel like a Star?

Upon entering the showroom, Elvis asked a salesman if he could take the shining convertible out for a test drive. The salesman, looking down his nose at the sideburns, the tight jeans and the heavy, hooded dark eyes, looked pained as he refused Elvis' simple request. Bluntly, he asked Elvis to leave the showroom.

Instead of leaving, Elvis wandered around the building, coming upon a young boy who was washing down cars with a hose. Elvis asked him how much money he was making washing cars. The boy answered: "Thirty dollars a week." Elvis promptly took him by the hand, walked back out into the showroom and asked to be taken to the Manager's office. Once inside the office, Elvis made a simple, direct statement: "I want the El Dorado convertible. I'm gonna' take it with me now, and I'm gonna' pay you cash money right now for it. But this young man", he said, pointing to the young car washer, "he gets the commission on the sale!"

Elvis drove off in his Cadillac. He would own many fine, fancy cars in the years to come. As his fame and fortune grew, he would have chauffeurs, friends and bodyguards drive for him. . .

but his fantastic career was just beginning. . . and this was the car he drove himself as he made the steady climb towards stardom. As his income increased, he seemed to lavish a good part of it on his favorite car, as evidenced in the customizing. . . the car was painted purple, the floor covered in mouton fur, dyed purple, and his initials "E.P.", entwined with a guitar and two musical notes inscribed in leather adorned the floormats and overhead. The upholstery boasted a popular 50's style—white roll and pleated leather. Elvis was still driving this Cadillac the first day he drove through the gates of Graceland the mansion he bought for his beloved mother, Gladys — the mansion where he was to die alone in those quiet hours after dawn on August 16th, 1977.

The famous Cadillac is now undergoing complete restoration to its former glory, and will be exhibited all over the country. The parts that could not be used in the restoration and had to be replaced, have been melted down, making small metal pearls which have been mounted into a beautiful heart shaped pewter finished pendant. . . so that you can wear it close to your heart. The old worn ignition key, used for many years, has been duplicated into shining gold replicas for your key chain, charm bracelet or as a necklace. . . and can be used to turn a duplicate of ignition lock on Elvis' Cadillac while it is on display throughout the country.

Fate delivered its untimely blow in mid-August. Elvis is gone from us. The golden voice forever stilled. For those of us who loved him, and will continue to miss him, we now have something of his to keep with us always.

A MUST FOR EVERY ELVIS COLLECTOR

PLUS...FREE!

- HISTORY OF ELVIS' FIRST CADILLAC
- REPRODUCTION OF BILL-OF-SALE, includes Elvis' handwriting and signature.

a MUST for your keepsake collection!

Send Check Or M.O. To: MO28
 Country Music Magazine
 Dept. EPP
 475 Park Avenue South
 New York, N.Y. 10016

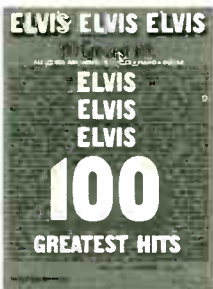
Send me set(s) of Elvis Pendant & Key & Bill Of Sale Reproduction @ \$9.95 plus \$.50 post. & hand. NYS residents add sales tax. No foreign orders accepted.

PLEASE PRINT

Name.....
 Address.....
 City.....
 State..... Zip.....



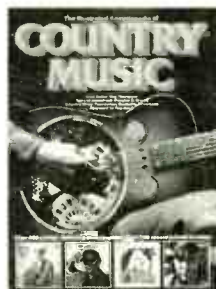
Elvis Elvis Elvis: 100 Greatest Hits— Here in one songbook are one hundred of Elvis' best loved hits, all arranged for voice, piano and guitar. You'll find words and music to: All Shook Up/Blue Suede Shoes/Crying In The Chapel/Don't Be Cruel/G.I. Blues/It's Now Or Never/Heartbreak Hotel/Hound Dog/I Want You, I Need You, I Love You/Love Me Tender/Return To Sender/Cindy, Cindy and 88 more hits! Only \$7.95



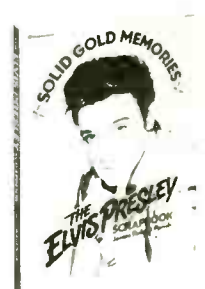
Loretta Lynn's Coal Miner's Daughter—From being nervous and pregnant and poor in Butcher Holler to the queen of country music—this is Loretta's own story. Since she admits she is better at 'talkin' than writin'," she found a writer to put her story on paper. But she warns right off: "You can bet your last scrip penny that I checked out every word..." The result is a book as honest & saucy as the lady on record. List: \$7.95/Now Only \$7.50



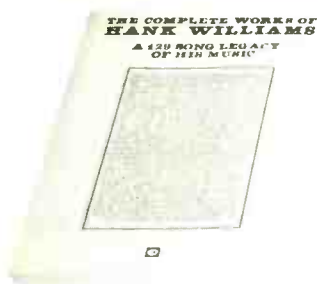
The Illustrated Encyclopedia Of Country Music—It's the most thorough, authoritative and lavishly illustrated answer book ever produced on country music. Here are over 450 exciting biographies of yesterday's pioneers and today's top stars...more than 150 photos...300 full color record jackets...selective discographies...and all in one 9"x12" oversized paperback. Order your copy now and also get our Country Music Handbook. Only \$7.95



The Elvis Presley Scrapbook It's frank and entertaining. It's Elvis at his best, in a totally unique kind of book for everyone who loves the Colonel. This treasure of solid gold memories is presented in a photo-biography as dazzling as the lame suits Elvis sported. Here is the life of Elvis—from truckdriver to international legend—in over 250 photos & a descriptive filmography and discography. Now Save \$1.00! List: \$6.95



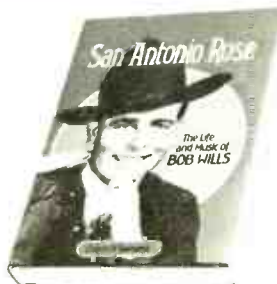
16 GREAT BOOKS FOR



The Complete Works Of Hank Williams—Here's the most complete Hank Williams songbook ever released. You'll find words and music to 129 hits, on 288 big pages. Included are such favorites as: Alabama Waltz/The Angel Of Death/Alone And Forsaken/Country-fied/Cold, Cold Heart/Cajun Baby/Calling You/Dear Brother/You Win Again/There's A Tear In My Beer/Weary Blues From Waitin', and 118 others! List: \$9.95/Now Only: \$8.95



The Life And Death Of Elvis Presley—Now, follow Elvis' teenage years and beginning in music...his big movies, his army life, the trauma of his mother's death...his loves, his costars, his big hit records. But that's not all. You'll also read about the imitators...Elvis' later years...his death, America's final goodbye and his funeral. There is even a chapter on how his musical peers saw him. There are hundreds of photos plus a listing of gold hits. Only \$2.98



San Antonio Rose— For more than 50 years Bob Wills entertained the nation with western swing classics such as his "San Antonio Rose," "Faded Love" and "Steel Guitar Rag." Now, Charles Townsend brings you the story of this country music giant and his music, in a volume that captures all the color and excitement of his dynamic life. The whole story is here, from his birth to his death—with nearly 200 illust.. List: \$12.50/Now: \$11.50



Illustrated Elvis— Here's another unique new volume for Elvis fans. From "Heartbreak Hotel" to his triumphant comeback, it's a dazzling pictorial guide to his life, times, music & films. It contains over 400 photos, many contributed by fans and shown here for the first time. It's an eye-popping photobiography that traces Elvis from his origins thru his rise to world acclaim, lapse into obscurity & reemergence. List: \$4.95



Mail To:
Country Music Magazine
Dept. ABS
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State.....Zip.....

Rush me the following books (allow 4-8 wks. delivery):

- | | |
|--|--|
| <input type="checkbox"/> Elvis Elvis Elvis: 100 Greatest Hits
\$7.95 plus \$.75 post & hand | <input type="checkbox"/> The Illustrated Encyclopedia Of
Country Music & FREE Handbook
\$7.95 plus \$.85 post & hand |
| <input type="checkbox"/> Complete Works Of Hank Williams
\$8.95 plus \$.75 post & hand | <input type="checkbox"/> San Antonio Rose
\$11.50 plus \$.75 post & hand |
| <input type="checkbox"/> Loretta Lynn's Coal Miner's Daughter
\$7.50 plus \$.65 post & hand | <input type="checkbox"/> The Elvis Presley Scrapbook
\$6.95 plus \$.65 post. & hand. |
| <input type="checkbox"/> The Life & Death Of Elvis Presley
\$2.98 plus \$.70 post & hand | <input type="checkbox"/> Illustrated Elvis
\$4.95 plus \$.65 post. & hand. |

NYS residents add sales tax. Non-US residents add an extra \$2.50 postage.

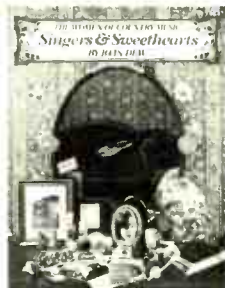


A Time To Dance: American Country Dancing From Hornpipes To Hot Hash—This first complete book on American Country Dances should tell even the absolute novice enough about country dancing to get him on his feet and want to try it. Besides a history of country dance, it's an up-to-date portrait of today's dances, from New Hampshire to California, complete with instructions, photos, and diagrams. It's great fun. Get it! Only \$10.00

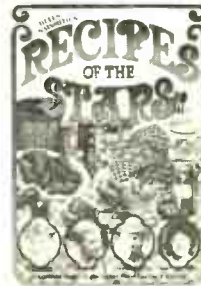
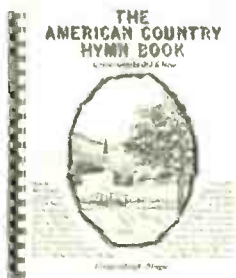
He Walks With Me—Here for the first time in one edition, is the in-depth first-person story of some of the great stars of country music who have found a fuller meaning in life through the Christian Experience. It's Ray Price, Bill Anderson, Barbara Fairchild, Jim Reeves, Larry Gatlin and many more, telling of their new found meaning in life through God. This moving experience is a must book for every country music fan. Order yours! Only \$7.95

Singers & Sweethearts—Here's the picture-filled story of the 5 super ladies of country music. All from poor backgrounds, now millionaires, all firmly planted in their careers as well as home lives, you will see them here as never before. Loretta Lynn, a coal miner's daughter to Queen of Country Music; Tanya Tucker, a superstar long before adulthood; Tammy Wynette; June Carter Cash; and of course Dolly Parton. Get your copy today! Only \$4.95

The Saga Of Jim Reeves—Here is a capsule portrait that answers the question of what makes a musician immortal. You'll see Jim as he really was, a star with humble beginnings, who traded a bushel of pears for his first guitar, tried a career as a baseball player, and became a world renowned country music star by a twist of fate. Call it an American dream come true, and a pocket sized volume no fan should neglect. Only \$2.50



COUNTRY MUSIC FANS



How I Write Songs—Why You Can by Tom T. Hall—It's the perfect book for anyone who writes or wants to write songs. Here are 160 pages of songwriting know-how from one of country music's best. You'll find all the essential songwriting rules, definitions, basic requirements of good lyrics, how to select a song subject & handle rhyming. Plus there's a chapter on publishing a song. **ORDER NOW AND SAVE!** List: \$7.95

The American Country Hymn Book—It's a big 192 pages, packed with the words and music to 100 of your favorite all-time spirituals. You get classics such as: Why Me/Let Me Live/My Tribute/I'll Fly Away/Oh Happy Day/Love Lifted Me/On The Way Home/If That Isn't Love/Great Speckled Bird/Help Me, plus 90 other favorites. It is the biggest and most acclaimed selling gospel songbook of the year. List: \$5.95/Now Only: \$4.95

Music City's Homes Of The Stars—Here is one of the most unique and colorful over-sized paperbacks ever done on the stars of country music. Through beautiful full color pictures you'll visit 23 homes of Nashville's elite—Chet Atkins, Johnny Cash, Loretta Lynn and Tom T. Hall just mention a few. Now you'll see first hand how they really live, plus learn a little about their success from the brief biographies. There's 138 photos in all. Only \$3.25

Recipes Of The Stars—It's your favorite country stars bringing you all their special cookin' favorites. Here is everything from Roy Acuff's Bean Soup to Kitty Wells' Chicken Saute' Continental; from The Conway Twitty Burger to Eggplant A La Tammy Wynette. There are soups, main courses, vegetables, salads, breads and desserts—102 recipes from 86 country stars. Plus there are pictures and biographical sketches on everyone in the book. Get it! Only \$3.25

Send To:
Country Music Magazine
Dept. ABS
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State.....Zip.....

Rush me the following books (allow 4-8 wks. delivery):

MO28

- | | |
|---|---|
| <input type="checkbox"/> A Time To Dance: Country Dancing From Hornpipes To Hot Hash \$10.00 plus \$.75 post & hand | <input type="checkbox"/> Singers & Sweethearts \$4.95 plus \$.70 post & hand |
| <input type="checkbox"/> How I Write Songs—Why You Can \$7.95 plus \$.65 post. & hand. | <input type="checkbox"/> Music City's Home Of The Stars \$3.25 plus \$.50 post & hand |
| <input type="checkbox"/> He Walks With Me \$7.95 plus \$.70 post & hand | <input type="checkbox"/> The Saga Of Jim Reeves \$2.50 plus \$.50 post & hand |
| <input type="checkbox"/> The American Country Hymn Book \$4.95 plus \$.50 post & hand | <input type="checkbox"/> Recipes Of The Stars \$3.25 plus \$.50 post & hand |

NYS residents add sales tax. Non-US residents add an extra \$2.50 postage.



Classified

ALBUMS AND TAPES

POCA RIVER REVIEWS AND SELLS BLUEGRASS AND OLD TIME MUSIC. Charlie Monroe, Stanley Brothers, Jim and Jessie and many more fiddle-banjo, dulcimer LPs. Send 25 cents for listing to: POCA RIVER, Box 267 C, Dayton, Ohio 45420.

"JAZZ GRASS" - Slim Richey's new album featuring Alan Munde, Bill Keith, Sam Bush, others! Birth of a new banjo style! \$5.00 ppd., RECORD REVIVAL, Dept. CM-11, 103 Fonoren, Benbrook, Texas 76126.

FREE CATALOG. Exciting jam packed catalog. Large selection of Country, Easy Listening, Polkas and Pop. Top stars. Eight track and cassettes. No cut-outs. All legal. Low, low prices. Send today, ROYAL, P.O. Box 521, Ithaca, N.Y. 14850.

OLDTIME RADIO Broadcasts, including "Grand Ole Opry," "National Barn Dance," on quality tapes. Free catalogue. Write: Carl Froelich, Route 1, Box 158-F, New Freedom, Penn. 17349.

RECORD AUCTION CW & BLUEGRASS. 8,000 45's from last 20 years, some LPs & 78's. Send for list to: Keith Records, 1735 Woodland Drive, Columbus, Nebraska 68601.

EIGHT YEARS COUNTRY MUSIC MAIL ORDER SALES. Send your want list for new or older records or tapes. Send stamps for our catalogs (specify): Current albums & tapes, discontinued items, Old Fashioned, Bluegrass & Instrumentals. ALLSTAR RECORD SHOP, 2012-24th Ave., Meridian, Ms. 39301.

KAJUN FROLICKS. Acadiana Hoedown LPs, limited quantity. Postpaid shipment. Sample rush \$7.00 to: Kajun Frolicks, 5102 Lowell Road, Tampa, Florida 33615.

AMPEX 8 TRIBUTES CASSETTE—"A TRIBUTE TO HANK WILLIAMS." \$5.00 to: New England, Drawer 520, Stafford, Texas 77477.

SONGWRITERS

POEMS SET TO MUSIC. Songs recorded. Send your best poems for prompt consideration. Nashville Music Productions, Box 40001-CM, Melrose Station, Nashville, Tennessee 37204.

MUSICAL INSTRUMENTS

FREE LESSON. "Learn Chord-ing." Piano, organ, guitar. Simple new system enables anyone to learn. Davidsons, 6727 MC Metcal, Shawnee Mission, Kansas.

INSTRUCTIONS

MUSICAL INSTRUMENT ACCESSORIES. Repair parts many hard to get items. Catalog 25 cents. Stringking CM, Box 5444 Lindenhill, Flushing, NY 11354.

DRUMMERS: for the best deals on heads, sticks, accessories, Ludwig, Gretsch, Slingerland, Pearl, Latin Percussion & much more, write: TERRA TU, 4420 Superior Ave., Cleve., OH., 44103.

"IF YOU'RE NOT USING GHS STRINGS YOU'RE NOT OF SOUND MIND".

GUITAR & BANJO STRINGS. Order direct and save 40%-60%. All major brands. Free Brochure. Mogish String Co., PO Box 493 Dept. J, Chesterland, Ohio 44026.

BUSINESS OPPORTUNITIES

ELVIS MEMORABILIA—dealers wanted. 8TK Tapes, Personality Dollar Bills, Key Chains, T-Shirts, Jewelry, Posters and much more. Contact: Al Bell, c/o B&B Sales, P.O. Box 6140, Shreveport, La. 71106, (318) 869-3381.

\$500 WEEKLY Stuffing Envelopes & Mailing Circulars. FREE details and supplies. Rush REPLY to: REMCO, Box K-CM, Hubbard, OH 44425.

GUARANTEED INCOME mailing circulars. \$50.00 for every hundred envelopes you stuff. FREE details. Try it and see. MIDWEST, P.O. Box 386, Eureka, Ks. 67045.

MISCELLANEOUS

JOIN: ELVIS "Lest we forget memorial club" (World's largest). \$4. Blanks for stamped envelopes. Chaw Mank, Staunton, Ill. 62088.

ELVIS PRESLEY new and unique Elvis bumper stickers - red, black or white. Limited supply so hurry. Send one dollar plus fifty cents for handling and mailing. Cash or money order, no checks please. Glenn Weaver, R. 1 Box 107, Belle Ville, Arkansas 72824.

"ELVIS - LONG LIVE THE KING" vinyl bumper stickers. \$1.25 each postpaid. Mail to: H&H Enterprises, Box 445, Maryville, Illinois 62062.

COLLEGE DEGREES BY MAIL. Get Bachelors, Masters, Ph.D.'s... the easy way, at low cost, without attending any classes at all! Free revealing details. Counseling, Box CM2, Tustin, California 92680.

ELVIS CATALOG FREE! Elvis books, shirts, photos, souvenirs, fabulous items you'll treasure. Thurston Moore Country, P.O. Box 1829-CM, Montrose, Co. 81401.

DOLLY PARTON WRISTWATCH - \$22. - Elvis, others. Color snapshots: Dolly, Olivia, Elvis, others. Sample - \$2. - Barr, B101, 5807 Topanga, Woodland Hills, Ca. 91367.

NOTICE: RECORD RATERS WANTED. No experience required. Each month we ship you NATIONAL LPs to rate. "You keep LP's." We pay postage. In return for your opinion, you can build your LP collection. A small membership fee is required. "First come basis." Send no money. For application write: EARS, DEPT. MC, Box 10245, 5521 Center, Milwaukee, WI 53210.

"BACK PAIN - OLD INJURY?" I've bested mine for 20 years. Booklet - details \$6.95. C. Bennet, Box 17265, Dallas, TX. 75217.

COUNTRY LIVING NEEDS: Pea shellers, grist mills, corn cutters, coffee mills, kettles, kraut cutters, pumps, windmills, hardware, tools, buggles, harness, etc. All new goods in endless variety for man and beast. 255 page Illustrated Catalogue \$3.00. Cumberland General Store, Dept. CMJ, Rt. 3, Crossville, TN 38555.

ATTENTION: We Have Slashed Our Classified Prices From \$.75 A Word To \$.50 A Word!!!

Mail your ad today to: Country Music Classified, 475 Park Ave. So., New York, N.Y. 10016

PLEASE NOTE: A minimum of 20 words is required, PO Box & Telephone numbers count as 2 words, Abbreviations & zip codes count as 1 word. Cash or check must accompany your order and we do not accept "Personals." Closing dates for our classified section are the 15th of the 3rd month preceding our cover date. Cash in on our 920,000 readers now!

THE OFFICIAL ELVIS PRESLEY POSTER

IT COMES IN GLOWING FULL COLOR ... A BIG 20" X 28"
... PERFECT FOR HANGING ON ANY WALL

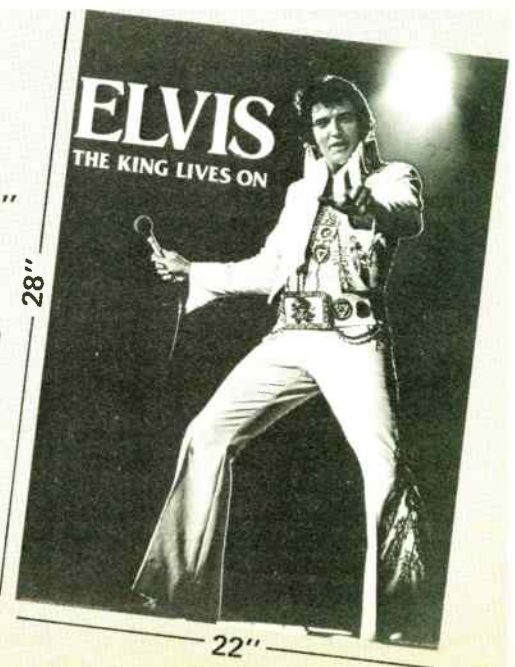
ONLY \$1.98

SEND TO: Country Music Magazine, Dept. EP
475 Park Avenue South MO28
New York, N.Y. 10016

Name _____
Street _____
City _____ State _____ Zip _____

Send me official Elvis Poster(s) @ only \$2.73 each (\$1.98 plus
\$.75 postage and handling.)

NYS residents add sales tax. No foreign orders accepted.



THE VOICE

(Continued from page 20)

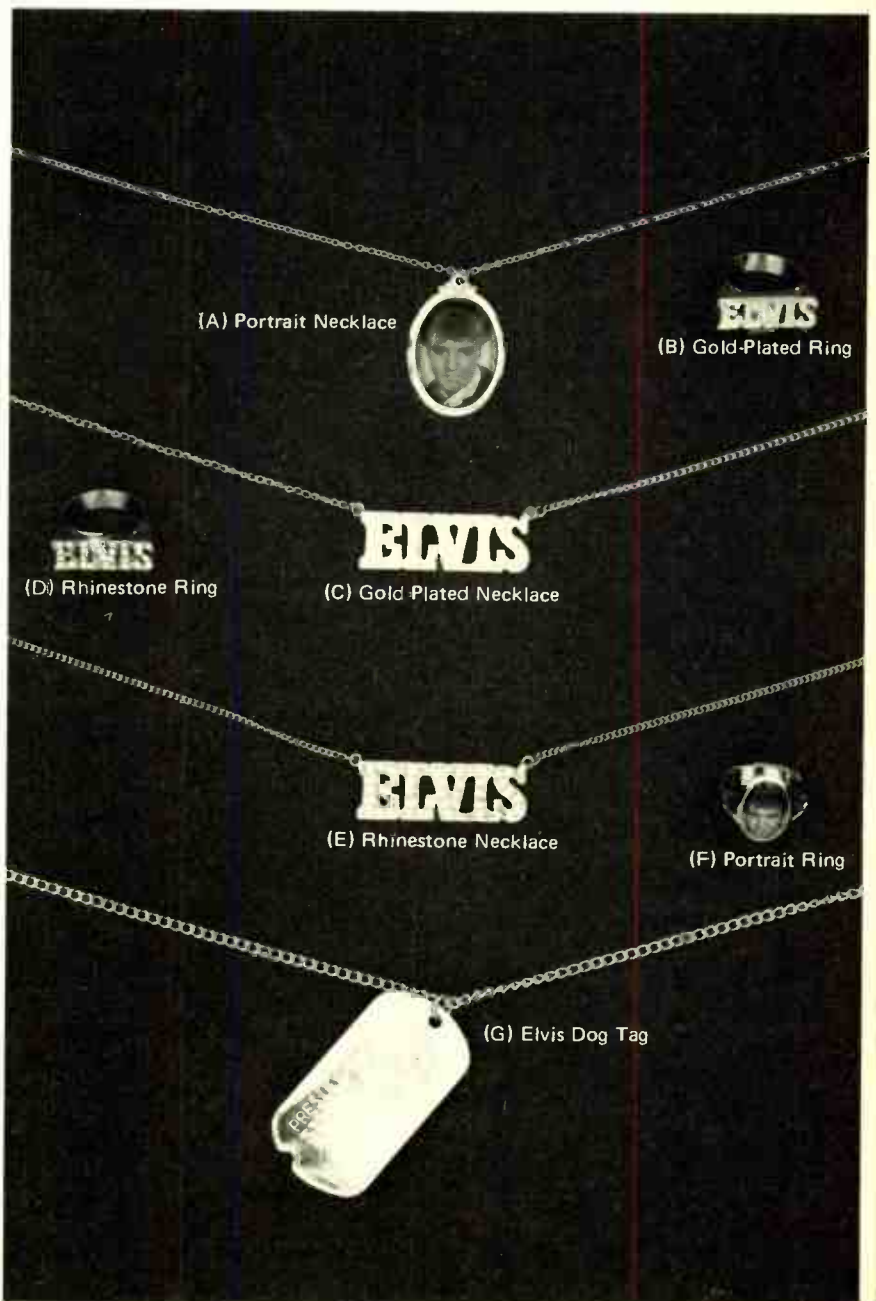
If The Voice makes a comeback, his old fans will rest easy when they again view their idol. The Havoline-drenched pompadour is long gone, replaced by the dry look from Gillette. Other than that, everything is the same. Roy has not gone freak, outlaw or redneck. He looks hardly a day older or a pound heavier. The mystique may not be quite as strong as before, but it was always somewhat overblown to begin with. The dark glasses, for instance. Roy has always needed glasses for farsightedness. Once, piloting a plane to a show, he put on dark glasses to reduce the glare. At the theater that night, discovering he had left his regular glasses back on the plane, he wore the weird-looking black wrap-arounds onstage. To his surprise there was such an uproar over them by the fans and press that he decided to keep them for the next few shows. Several nights later a fan asked if he could see the glasses for a moment. Roy obliged, the fan traced the outline of them, and soon began marketing Genuine Roy Orbison Glasses, and how is a guy going to go back to his regular old specs after all *that*? Roy has never been blind, a morphine addict, trying to ape Ray Charles or any of the other "explanations" that have circulated from time to time. And so it has been with all other Orbison innovations; there is usually a simple, totally unrelated reason for any of his actions. No publicity stunts, no high-powered press agents, no show-biz gimmicks. Just unleash The Voice and let it, alone, take him wherever it will. Which has, understandably, been quite a ways from his native west Texas oil fields.

And now The Voice, back home after a decade-long hiatus, is ready to be exalted again in all its majesty. And once more the questions and rumors and stories will fly fast and furious, and through it all, it is safe to say, no one will ever completely know who Roy Orbison is.

His fans will see him simply stand there singing his songs with no movement, little banter between numbers, maybe not as mysterious as before, but still a *strange* figure in all his black finery. They will see him leave town with nary a radio station appearance, an interview in the local paper, a cocktail party showing, nothing, vanished into the sunset like some singing Lone Ranger. And no one will ever find out the little personal things, such as how intelligent Orbison is (one quick example: at North Texas he was majoring not in music, but in geology), or how open and frank, in his own way, or even how spooky it is to hear The Voice speak in a conversational hoarse croak.

They will simply be left with the memory of his performance, the memory of that unearthly Voice engulfing them in wondrous disbelief. And that, now as always, will be more than enough for everyone. ■

ELVIS PRESLEY JEWELRY



Send To: Country Music Magazine
475 Park Avenue So.
New York, N.Y. 10016

Name.....
Street.....
City.....
State..... Zip.....

NYS residents add sales tax. Canadian orders add an extra \$1.50 postage and handling. No other foreign orders accepted.

MO28

CIRCLE your choices below (add \$.50 for postage and handling):

- | | Qty. |
|--|-------|
| A) Portrait Necklace
ONLY \$2.95 each | |
| B) Adjustable Gold-Plated Ring
ONLY \$2.95 each | |
| C) Gold-Plated Elvis Necklace
ONLY \$2.95 each | |
| D) Adjustable Rhinestone Ring
ONLY \$4.95 each | |
| E) Rhinestone Elvis Necklace
ONLY \$4.95 each | |
| F) Adjustable Portrait Ring
ONLY \$2.95 each | |
| G) Gold-Plated Elvis Dog Tag
ONLY \$3.95 each | |

SONGWRITER SERVICE

Send for FREE INFORMATION

today

Richard Wolfe's Musical Barn

Dept. 30 Pt. Pleasant, Pa. 18950

**P.M.I. '77**

est. 1939

FREE MUSICAL INSTRUMENT CATALOG

America's most complete source of major brand instruments and accessories at Low, Low prices. Write: P.M.I. Dept. CM P.O. Box 827, Union City, N.J. 07087.

**Songwriters**

SONGS and POEMS needed for immediate recording and publication. We guarantee PUBLISHING CONTRACT on all accepted material. Send NOW to:

BLUE CHEK MUSIC, INC.

Dept. CM, P.O. Box 74, Ardsley, N.Y. 10502

POEMS SET TO MUSIC

Let our staff of professional songwriters turn your words into a song. Send your best poems for prompt consideration. **FREE EXAMINATION**

Songs recorded—phonograph records made.
NASHVILLE MUSIC PRODUCTIONS
Box 40001, Studio P, Nash., Tn. 37204

**NOTICE:
Record Raters
Wanted**

(No experience required) Each month you will receive nationally released albums to rate. **There is no extra charge for the LP's you receive** — all you pay is a small membership fee which covers all costs of the LP's including postage and handling. In return for your opinion you will build a substantial album collection — "first come basis." For application write:

E.A.R.S. INC.

Box 10245 Dept. MC-D
5521 Center St. Milwaukee, WI 53210
"Guaranteed"

**N.Y.'S DISCOUNT
MUSIC DEPT STORE
JUST A FREE CALL AWAY!**

800-645-3518

SAM ASH MUSIC STORES

301 Peninsula Blvd
Hempstead, NY 11550

WANTED!!

**Left Handers to Join
International Left Handers Society**

Membership Includes:

- Discounts on Travel and Left Hand Products
- Left Handers Wall Plaque
- Left Handers News Letter
- List of Famous Left Handers
- Left Handers Membership Card

Send \$10.00 Membership**INTERNATIONAL LEFT****HANDERS SOCIETY**

Dept. MC Box 10198
5521 Center St. Milwaukee, WI 53210

© 1977

CHANGE OF ADDRESS

Send present mailing label with NEW address on separate sheet of paper. Include zip code. Allow 4 weeks processing time. Send to: Country Music Magazine
PO Box 2560
Boulder, Colo. 80302

LaBeef

(Continued from page 30)

at Alan's Fifth Wheel Lounge; they couldn't care less that it was John Lee Hooker who originated *In the Mood* or Scotty Moore whose licks Sleepy duplicates note for note on *Milkcow Blues Boogie*. His records may not do him justice, but Sleepy knows how good he can be. All he needs is the right production, sympathetic musicians, suitable material and an atmosphere designed to recreate the peculiar fervor of his live performance, and "I could get it—no problem." I don't know if it's likely to come from Shelby Singleton, who hasn't seen Sleepy perform since the Louisiana Hayride in 1957, but one of these days it's bound to happen—on a song like *What Am I Living For?* or *Faded Love* or his maniacal Bo Diddley/Bob Wills medley. Hopefully it will come before Sleepy returns to the church, and event which he fully expects to take place before too long. "I'm not a hypocrite. I don't live it. But I know it's the best thing." Here, too, Sleepy is a man of strong conviction, for despite his many years on the road he drinks no liquor, eschews bad language and has lost more than one band member to his moral strictures.

"The only kind of music that I care about," says Sleepy LaBeef, "is the kind of music that makes the goose bumps come out on your skin." That's just the kind of music that Sleepy LaBeef plays. ■

PHOTO CREDITS

- P. 13 *Billy Carter* - Larry Dixon
P. 13 *Tiny Tim* - H. Powell/True Rec.
P. 13 *Dottie West* - Charlyn Zlotnik
P. 14 *Johnny Paycheck* - Courtesy CBS/Clark Thomas
P. 14 *Olivia & Bill* - Courtesy MCA
P. 16 *Crafts Show* - Courtesy Opryland
P. 16 *Pickers* - Dan Loftin
P. 19 *Illustration* - Doug Jamieson
P. 22/24 *Merle Haggard* - Leonard Kamsler
P. 28/30 *Sleepy LaBeef* - Leonard Kamsler
P. 32/33 *Donna Fargo* - Ed Thrasher/Warner Bros.
P. 34/36 *Oak Ridge Boys* - Leonard Kamsler
P. 40 *Chili Cook-Off* - Nelson Allen
P. 45 *Janie Fricke* - Clark Thomas
P. 48 *Townes Van Zandt* - E. Roberts
P. 48 *David Allen Coe* - Courtesy CBS
P. 49 *Porter Wagoner* - Alanna Nash
P. 51 *Dolly Parton* - Richard E. Aaron
P. 56 *Charlie McCoy* - Leonard Kamsler

PICKERS

(Continued from page 57)

ten-hole diatonic. They are almost two separate instruments—like an acoustic and electric piano.

"There are many other players I like. I think Little Walter was the best ever on blues harp. Of course there are others, like the late Blind Al Wilson with the rock group Canned Heat, Mickey Raphael with Willie Nelson Lee Oskar with War, and let's not forget James Cotton. He's in the Little Walter style, and the last time he worked in Nashville, I was in the front row cheering him on."

For an active studio figure such as Charlie McCoy, touring would cut down on session derived income. Some players for hire are virtual hermits.

"The road does three basic things for me. Playing at a live gig helps your technique. There is a real audience out there, living judges. Another reason I like the road is for the sheer change of scenery. However, I don't think you could come up with a more central justification than the fact that working in front of people, you can see what musical things happen and what won't. We can sit in the studio and think we have come up with the answer, yet sometimes we've not."

It may be a stacked deck, but through adaptability and sheer talent, Charlie McCoy is definitely one man who has beaten the odds. ■

AUDIO

(Continued from page 55)

ing lever does the arm gently lower itself onto the record. Of course, for a little extra money—usually about \$25-40 more than a comparable "manual" model—you can get an automatic single-play turntable, which automatically starts playing the record at the touch of a button and stops at the end of the play, returning the tone arm to its resting position. And, in case you like to stack up a pile of records to play on a changer in automatic sequence, you have a choice of several excellent changers that just about match the single-play turntables in technical performance.

Starting in the lowest price bracket for quality equipment, you'll get excellent dollar-value from such single-play models as JVC's Model JL-20 (\$100), the Pioneer PL-115D (\$125) and the Technics SL-23 (\$130). They all have automatic stop and tone-arm return at the end of the record, but you have to cue in the start manually. If you want both automatic start and stop, check out the Pioneer PL117D (\$175), Radio Shack's Realistic LAB-300 (\$160), or the Kenwood KD-3055 (\$180), all being standouts in their class. And if you're hankering for an automatic changer, the B.I.C. 940 (\$110) and the Dual 1237 (\$135) do a fine job at low cost. ■



Where is it written that direct drive has to cost an arm and a leg?

Nowhere.

Which is why the new Kenwood KD-2070, with the superior direct drive performance, sells for the reasonable price of \$140*.

The KD-2070's specs are impressive. Wow and flutter is less than 0.04% (WRMS). Rumble is better than -65 dB (DIN weighted).

As for its features, we designed a new S-shaped low-friction tone arm to give

you superb tonal quality, and built in a stroboscope with variable speed adjust.

As for its styling, you provide the adjectives.

The high-performance Kenwood KD-2070. The direct drive turntable that won't cost you an arm and a leg.

Only an arm.

*Nationally advertised value. Actual prices are established by Kenwood dealers. Cartridge optional.



KENWOOD

For the Kenwood Dealer nearest you, see your yellow pages, or write Kenwood, 75 Seaview Drive, Secaucus, NJ 07094

LIGHTS 12 mg. "tar", 0.9 mg. nicotine
av. per cigarette by FTC method
NIGHT 100's 14 mg. "tar", 1.0 mg. nicotine
av. per cigarette by FTC method

I want low tar. But taste is a must.

I wanted less tar. But not less taste.
I found Winston Lights. I get the low tar numbers
I want, and the taste I like. If it wasn't for
Winston Lights, I wouldn't smoke.



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

Winston Lights. Winston Light 100's.