

Special  
Records P.31

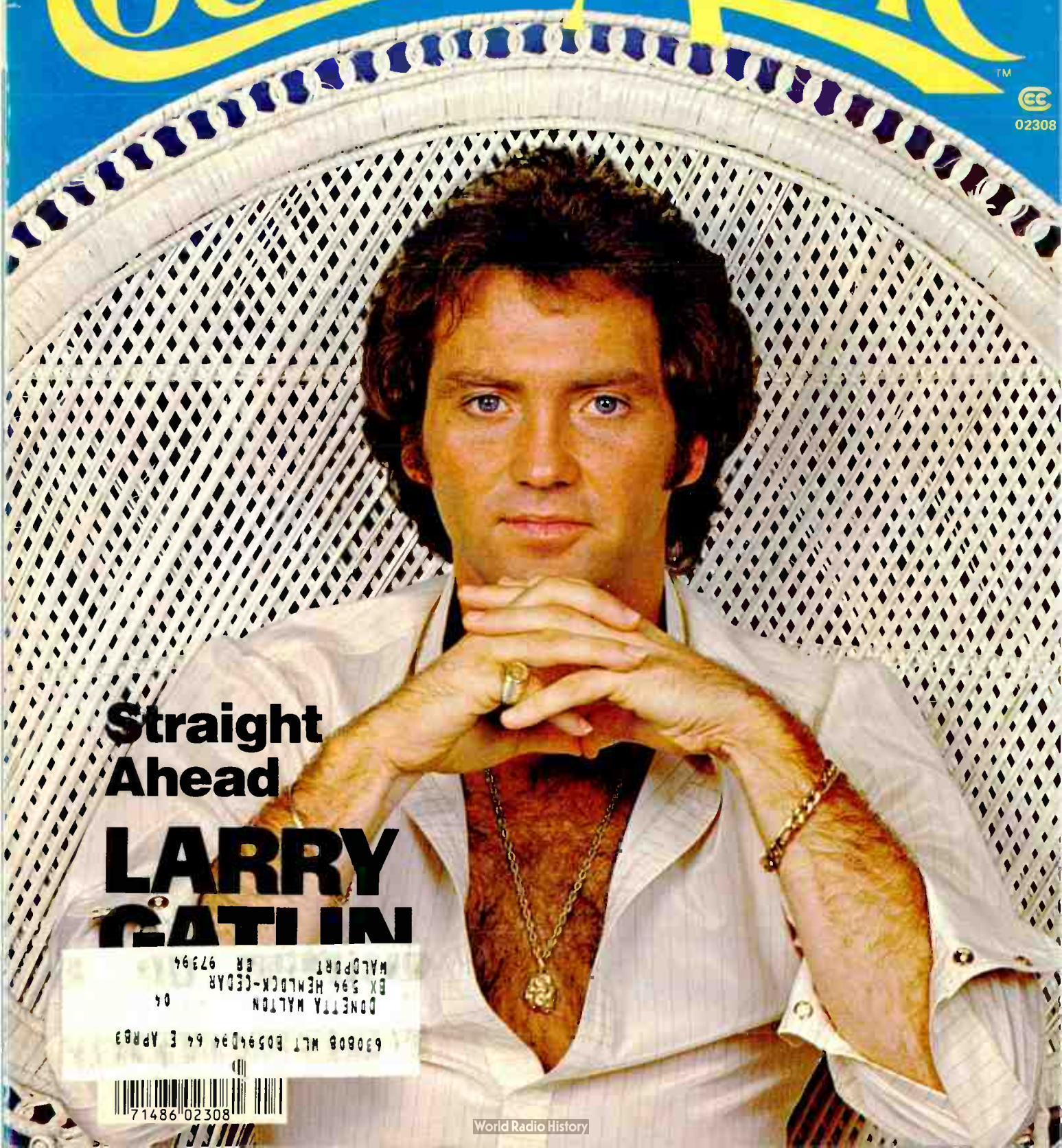
DOUBLE PLATINUM CHARLIE DANIELS  
RAY PRICE/GAIL DAVIES/JOHN HARTFORD

AMERICA'S NUMBER ONE COUNTRY PUBLICATION

APRIL, 1980 — \$1.25

# COUNTRY MUSIC

TM  
CC  
02308



**Straight  
Ahead**

**LARRY  
GATLIN**

630808 MLT E0596D96 64 E APR83  
DONETTA MALTON  
BX 594 HEMLOCK-CEGAR  
MALDENPORT BR 97396







mance high fidelity in the "purist" sense. Sparkomatic equipment, like the High Power Series SR 3400 Digital Cassette AM/FM Stereo with Clock, has one thing in common—uncommonly spectacular specs. Sensitivity, separation and a distortion-free (less than 1% THD) 40 watts of power. Effortless feather-touch instrumentation. And the epitome in tape deck sophistication.

Speakers like the SK 6922T three-way deck-mount and SK 600 ultra-thin coaxial door-mount for limited space installations give you the most advanced audio technology available.

They handle enormous power with the utmost efficiency.

Visit a Sparkomatic dealer for a demonstration of first class all the way. Better hurry—surf's up!

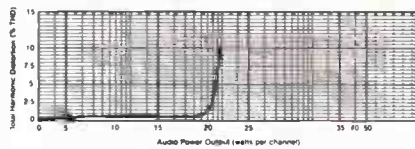


**SPARKOMATIC**  
For the Travelin' Man...and Woman.

Gear's all packed—you're headed for good times. All that stands in your way is that 120 mile stretch of highway. But the company is special, the road's open and the sound is Sparkomatic. So even the going is going to be great.

Taking The Sparkomatic Sound along for the ride is a smart start. Because these car sound systems are high perfor-

Power vs Distortion. High Power High Fidelity Radios.



## THE SPARKOMATIC SOUND. FOR AMERICA'S TRAVELIN' MAN WHO PLAYS BY EAR.



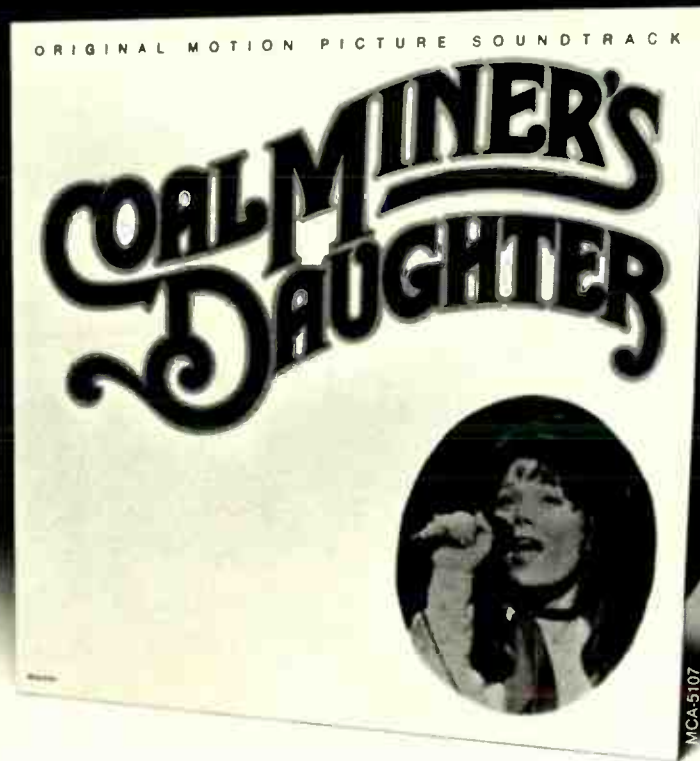
SK 600  
Coaxial Door Mount  
Stereo Speaker Set

SK 6922T  
Deck Mount  
3 Way Stereo  
Speaker Set

SR 3400  
High Power Digital Cassette  
AM/FM Stereo with Clock

For our free Car Sound catalog write: "For The Travelin' Man, Dept. CM, Sparkomatic Corporation, Milford, PA 18337

# THE ORIGINAL SOUNDTRACK ALBUM



“The music that created the legend”

...As performed by  
**SISSY SPACEK**  
**BEVERLY D'ANGELO and LEVON HELM**  
Produced by **OWEN BRADLEY**

©MCA RECORDS

O N M C A R E O R D S A N D T A P E S

SISSY SPACEK · TOMMY LEE JONES  
“COAL MINER'S DAUGHTER”

also starring BEVERLY D'ANGELO · LEVON HELM · Screenplay by TOM RICKMAN

Based on the autobiography by LORETTA LYNN with GEORGE VECSEY

Executive Producer BOB LARSON · Produced by BERNARD SCHWARTZ

Directed by MICHAEL APTED A BERNARD SCHWARTZ PRODUCTION A UNIVERSAL PICTURE

Original Soundtrack On MCA Records and Tapes

Read the Warner Book.

©1980 UNIVERSAL CITY STUDIOS INC ALL RIGHTS RESERVED

# COUNTRY MUSIC<sup>TM</sup>

---

## DEPARTMENTS

---

- 4 Letters**
- 10 Nashville Insider** DOLLY CARLISLE
- 13 Country Scene**  
Roping On Broadway, Cowboy Art, Charley Pride sings Hank Williams,  
The Flying Burrito Bros., & more.
- 31 Country Music Record & Book Buying Bonanza**
- 56 Everyday People** JOHN PUGH
- 57 Record Reviews**  
Mel Tillis, Brenda Lee, George Hamilton IV, Robert Gordon, Bill Anderson, Chet Atkins,  
Roy Clark, Gail Davies, Johnny Cash, Rafe Van Hoy, Con Hunley, Gene Autry & Tom T. Hall  
reviews George Burns.

---

## FEATURES

---

- 20 Larry Gatlin** DOLLY CARLISLE  
He only sings the songs he writes and considers his music a gift from God, a gift that he and his brothers  
want to share.
- 26 Gail Davies** DOLLY CARLISLE  
Her record company calls her the next Dolly Parton, as she writes and records her magic music.
- 28 Charlie Daniels** BOB ALLEN  
Charlie insists he "ain't no star," but with a double platinum album and three CMA awards in 1979  
including *Instrumentalist of the Year*, *Best Single of the Year* and *Instrumental Group of the Year*, you'd  
be hard put to call Charlie anything else.
- 44 Ray Price** JOHN MORTHLAND  
After a seven year lay-off, "and keeping a low profile," Ray's busy again touring and cutting albums  
alone and with none other than his former band member Willie Nelson.
- 48 John Hartford** PETER STAMPFEL  
Rollin' On The River



# COUNTRY MUSIC

Published by:  
Country Music Magazine, Inc.  
475 Park Avenue South, 16th Floor  
New York, New York, 10016  
(212) 685-8200

Chairman & Publisher  
**Wesley Wood**  
Vice President Finance  
**Sal Nastro**

Editor:  
**Russell D. Barnard**  
Managing Editor  
**Rochelle Friedman**

Nashville Editor  
**Dolly Carlisle**  
Art Director &  
Production Manager  
**Richard Erlanger**

Designers:  
**Gail Einert**  
**Jessica Falstein**  
Editorial Assistant:  
**Suzan Crane**

Contributing Editors  
**Bob Allen, Michael Bane, Gail Buchaiter,**  
**Patrick Carr, Douglas B. Green, Peter Guralnick,**  
**Leonard Kamsler, Rich Kienzle, Mary Ellen Moore,**  
**John Morthland, Nick Tosches.**

Assistant to the Publisher:  
**Deborah E. White**

Advertising Director  
**Paul B. Confrey**

Direct Response Marketing  
**Anthony Bunting**

Circulation Manager  
**Henson Lacon**

Director: Special Projects  
**Stephanie L. Volpe**

Accounting Manager  
**George Mankes**

New York  
**Paul B. Confrey**  
475 Park Avenue So.  
New York, N.Y. 10016  
(212) 685-8200

Advertising  
Nashville Operations  
50 Music Square West  
Nashville, Tenn. 37203

**Jim Chapman**  
Associate Publisher  
(615) 329-0860  
West Coast  
Director of West Coast Advertising

**Len Mendelson**  
**The Leonard Company**  
6355 Topanga Canyon Blvd., 307  
Woodland Hills, Calif. 91364  
(213) 340-1270

South/Southwest  
**Newt Collinson**  
**Collinson & Company**  
4419 Cowan Road  
Tucker, Georgia 30084  
(404) 939-8391

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

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.



# 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 3½ 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.



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 \_\_\_\_\_ Age \_\_\_\_\_  
(Please Print)

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

A National Home Study Council Accredited School

1163-040

# Letters

## "The King"

We have just received our Jan/Feb 1980 issue of your wonderful magazine. Thank you for this beautiful tribute to Elvis. We appreciate this more than you can know, for we are devoted fans of his and shall always be. There are so many terrific performers today, and you always have the best articles about all of them. We enjoy your magazine always.

MRS. D.J. CHASE  
CONCORD, CALIF.

I was very impressed with your January/February issue, especially the article on the Million Dollar Quartet.

I met Carl Perkins on his recent stop in Minneapolis and he shared some stories about those early days at Sun Records. Sam Phillips had only three tracks back then and that was about it. Carl said that Sam would put a cardboard box over an amplifier, cut a small hole on one side and point it towards the wall. The resulting sound was Sun Records' "echo chamber". He would also have the singers face the wall and sing towards a board propped up again giving him that echo effect. Carl remembered Sam saying: "See there, that has a little different sound to it." They didn't have overdubbing in those days either.

Sam Phillips was indeed an innovative genius and could easily be considered the silent member of that "Million Dollar Quintet"

TOM WATSON  
MINNEAPOLIS, MINN.

Just want to say how much I enjoyed the Jan/Feb issue of your magazine. The articles on Elvis were great. Was really happy to see you devote an issue to the "King." I especially enjoyed the article by Peter Guralnick. It was the best I've read in a long time and expressed a lot of my feelings for Elvis. Thanks again for a great issue. Also enjoyed the article about Eddie Rabbitt and am looking forward to his "special." He's a great performer.

P. LUST  
LOUISVILLE, KY.

Your comprehensive coverage of Elvis Presley in your Special 1980 Collector's Edition was superb. I thought I had read all there is to know about this legendary performer, but the various articles about his life and times brought to light many facets that I had not before encountered.

I saw him perform only one time and consider myself fortunate to have shared a few hours of his past, as the futures shall always be filled with just his memory. As long as magazines such as yours continue to keep his image alive then he will not be forgotten for generations to come. As a poet wrote. "You give much, and know not that you give at all"—that was Elvis. He gave and gave, never realizing the impact that his music would have on the world.

CHARLES G. GESSNER  
BEAN STATION, TENN.

## Jim Reeves

I enjoyed the article about Jim Reeves very much and found it excellent and highly interesting.

I would like to make a few remarks about the article: First, the birthdate as on the plaque in the Hall Of Fame shows the year 1924, while in the Reeves' family Bible it's 1923, I've been told by Jim's cousin, the singer JOHN REX REEVES who lives in Humble, Texas.

There are 4 Jim Reeves fan clubs or appreciation societies. I run the NEW DUTCH REEVES FAN CLUB since 1974. At the moment we have over 150 members and have issues in the Dutch and English language respectively. We have members all over the globe. Other fanclubs/appreciation clubs are in Germany (over 200 members), in Sweden and a recent one in England (approximately 200 members). Two years ago, one fan club, which once had 2000 members, was folded. It was founded 11 years earlier by Mary Reeves and was run by Dr. David Bussey who did an excellent job.

It is extremely difficult to supply members with interesting articles and pictures, after all, Jim Reeves is dead for over 15 years! That's one of the reasons the former British fan club folded up, another is that Mary Reeves gives little or no support to the fan clubs. I've been writing to her for over 5 years, in all she replied to perhaps 10% of my letters and I have not heard from her since Christmas 1977!

However, I am not having problems with supply of pictures and articles because I go out and discover them myself. I have been to South Africa and discovered an unknown source of excellent color and black & white pictures taken by the pilot who flew the airplane in which Jim Reeves, Chet Atkins and Floyd Cramer carried during the 1962 RCA tour in South Africa! I interview former colleagues of

Jim as well, like Ginny Wright, Floyd Cramer, Jimmy Day, etc. One thing is made clear during those interviews, people are reluctant to tell certain sides of Jim Reeves, in order not to wreck the "GENTLEMAN JIM" image. For myself, I admire Jim Reeves the singer only, but some do worship Jim. In England there is a woman who thinks she has a spiritual relation with Jim, she named her only son after Jim, believing her husband acted as an in between . . . and there are more cases like that one.

Like the real Hank Williams has come to light after his former wife died, it is my belief that the real life story will be published perhaps over 25 years. Nevertheless, Mary did the right thing by releasing unreleased tracks slowly. Although I might be called a purist, I do like some of the overdubbed songs. It is amazing how many young people are fans of the music of Jim Reeves. Thanks for your nice article!

ARIE DEN DULK  
RIJSWIJK, HOLLAND

## Mickey Gilley

I really enjoyed your Jan/Feb 1980 issue . . . the articles on Elvis were very good.

I want to thank Art Maher for this review of Mickey Gilley's new album, **Mickey Gilley**. I love the album and the artist . . . and think the review was very good.

All of Mickey's fans here in Texas are looking forward to reading an article about Mickey in one of your future issues.

Thank again for writing about Mickey in your magazine.

I think *Country Music* is one of the very finest country magazines around.

RITA MORA, TEX. REP.  
MICKEY GILLEY FAN CLUB  
HOUSTON, TEXAS

*We are happy that you enjoyed the review. A story about Mickey and his club is in the works. Ed*

## Songwriters

I've been reading *Country Music* for about a year now and I wanted to compliment you and your staff for an outstanding job. I enjoy reading about the country music artists. But most of all I really enjoy reading about the songwriters, the people behind the artist. After all they are the backbone of country music.

Being a songwriter myself, I appreciated the stories about Ed Bruce "The Tennessean" in the Sept. 79 issue and Ran-



dy Goodrum in the July/Aug. 79 issue. Who knows maybe someday you'll run a story on me. All I have to do is get some of my songs published.

BILLY GLEN SINOR  
STOCKTON, CA.

### Rita Coolidge

I am one of the biggest fans of both your magazine and of singer Rita Coolidge, but I was disappointed to see the review of her latest album, *Satisfied* in your November issue. First of all, *Satisfied* is by no means a country album and I'm sure it was not intended to "satisfy" the typical country music listeners. Secondly, Mr. Maher was very narrowminded and unfair in his review of the album. He implies that Dave Loggins, Randy Goodrum, Gerry Goffin and Carole King are poor songwriters, that Booker T. Jones and Mike Utley are even worse arrangers and musicians, and that Rita herself is "weak in the vocal area." Evidently Mr. Maher does not have an ear for a clear voice or an instinctive emotional delivery or for that matter, musical talent at all. Rita's experience and credentials have established her as an identifiable and incredibly flexible artist. And the material and arrangements on her album are certainly not as "routine" or "hardly noteworthy" as suggested. I'm wondering how well Mr. Maher even listened to *Satisfied* since he didn't even get the number of songs on the album right.

RON HARMAN  
TIONESTA, PA.

### Bill Anderson

I'm writing to thank you for your article about Bill Anderson in the November 1979 issue of your magazine. I've been a reader of your magazine for several years now, and always look forward to each issue, especially when I find an article about Bill Anderson.

Since the late sixties I've been following the career of Bill Anderson, and was interested in reading your interpretation of his career changes, and how he has been able to change with the times.

I feel that one of the best changes he has made has been reorganizing his band in 1976. The Po Folks are a fantastic and versatile group of musicians. I still haven't come to understand why they have not, as yet, won any awards as a group, either as instrumentalists or as vocal group. Maybe this will come with time. They are all so multi-talented. It's hard to conceive what this world will be like in ten years, but I wish Bill the best of luck in attaining his goals. Along with performing the Nevada nightclub circuit, I hope he doesn't forget the places like Waukesha, Taylorville, Galesburg, Cedar Rapids. I hope he continues to come to these places, though maybe less frequently. When Bill speaks of his performing and recording receding at the end of ten years, I hope he doesn't

mean to completely abstain from these aspects of his career. I've traveled many a mile, taken many a picture, recorded many a show, and made many lasting friendships through following the career of Bill. This makes it very hard for me to envision a time when Bill does choose to lessen his personal appearances in the smaller, but more easily accessible parts of the United States.

Thanks again for publishing this very informative article on Bill Anderson. Bill, I wish the best of luck to you in your dreams, but please don't forget those of us who dream of going to Waukesha, Taylorville, Galesburg, and Cedar Rapids, to see your dynamic show. With the ever improving changes you make with your show now, are you going to deny us the treat of seeing you perform in the heart of America, in the midwest in ten years? You know, I, for one, certainly hope not.

MARYANN KEMPF  
IOWA CITY, IA.

I read in your November issue where Bill Anderson's mother was very upset over the suggestive lyrics in his song, *I Can't Wait Any Longer*. They must be really shocked over his newest, *More Than A Bedroom Thing*. I know I am. Why are our singers turning to songs like these. Is it the only way to stay popular? It's getting so bad we can hardly listen to the radio any more. Let's keep country decent.

LYNN HENDERSON  
NEW BRUNSWICK, CANADA

P.S. Print a letter from Canada for a change.

### Johnny Paycheck

I had the occasion to attend a Johnny Paycheck concert at the Sunrise Theatre in Ft. Lauderdale, Florida that was unforgettable for me. It was a moving experience that I feel the need to share with you.

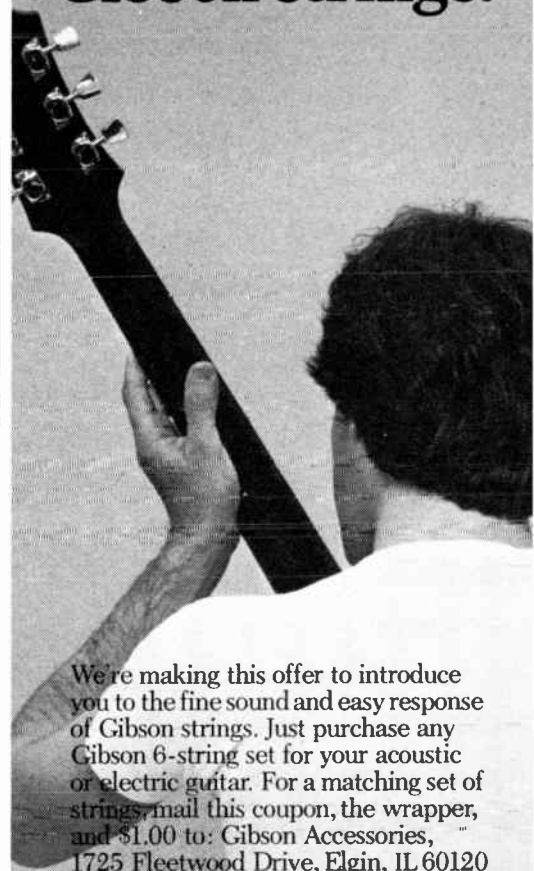
Johnny Paycheck is a very kind and warm hearted man. His band is very understanding also. They care more about their fans than you can imagine.

Johnny Paycheck let me sit on the stage about five feet away from him, he just smiled and said not a word. After about five minutes his security guard asked me to move, so I stood on the stairs by the drummer. The drummer smiled and talked to me, and after the show, he gave me a drum stick that he used during the concert. We talked about Johnny Paycheck and the band and he kissed me before leaving.

This is a Top Star and band who really cares for the people they are entertaining. In today's world of music, this is an unusual phenomenon. Johnny Paycheck and his band deserve credit for being so giving of themselves and caring so much for their fans and the people they entertain.

CAROL MOBLEY  
HOMESTEAD, FLA.

# Pick up on genuine Gibson strings.



We're making this offer to introduce you to the fine sound and easy response of Gibson strings. Just purchase any Gibson 6-string set for your acoustic or electric guitar. For a matching set of strings, mail this coupon, the wrapper, and \$1.00 to: Gibson Accessories, 1725 Fleetwood Drive, Elgin, IL 60120

## Get your next set for a buck.

Please print clearly.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Offer expires June 30, 1980  
Limit one per person

Gibson Accessories  
A Division of Norlin Industries

CM 0480



## Barbara Mandrell

After reading your delightful story about Barbara Mandrell in your November issue, I felt I had to write to tell you of my first-hand experience with her unselfishness and consideration toward others.

I was traveling from Washington D.C. to Nashville with my four month old twin daughters, Laura and Jennifer, to visit their grandparents for the first time. While waiting for the plane I was surprised to see that Barbara Mandrell was checking in at the same gate and was shocked when she immediately came over and began talking to me and to the babies. When she found

out that I was alone, she not only offered to hold one of the babies during the trip but she even thought to suggest that I cancel my ticket—(infants not held by an adult have to be ticketed.)

Barbara's husband helped me carry the diaper bag, infant seat, etc. and one of the babies flew first class. Barbara held her, fed her, and yes, even changed her diaper.

Barbara is definitely a winner! I would like to publicly thank her for making my trip such a memorable one. (And the look on my Dad's face when she handed him his granddaughter was worth a million dollars.)

SANDRA FERON  
SPRINGFIELD, VA

## Doug Kershaw

I have been subscribing to your magazine for several years. It was about time you printed an article on my favorite performer Doug Kershaw! (November 1979 issue).

I have had the pleasure of attending three of his concerts and talking with him in person. I have also visited the great state of Louisiana several times. Doug is truly a wonderful guy onstage and off. He deserves much more recognition than he has received in the past and I believe he is on his way. I've been a Kershaw fan for 10 years.

MARIE O'DELL  
ILLINOIS

## Janie Fricke

I agree with Florence Jackson of Willcox, Arizona in the new edition of Country Music. Janie Fricke deserves a front page cover. The past two award shows, Janie has been nominated for awards—everybody said—"Who is Janie Fricke." I've watched Janie for three years and she definitely will be a super star.

So let's have an article on a fabulous talent. Keep up the great magazine.

LARRY ROBBINS  
LOUISVILLE, KY. 40218

*Check next issue. An article on Janie is in the works. Ed.*

## Willie Nelson

I enjoy your magazine every month and the articles about all the stars who I also enjoy on records and tapes.

Last year I caught a *Rockford Files* on TV. On this particular segment, Willie Nelson did the music. He sang a song entitled *Heartaches of a Fool*. I have looked everywhere in this area for a record or tape with this song on it. If you could help me find a recording of this song, I would be very grateful. I am a loyal Willie Nelson fan, and am constantly amazed at his range of talent. Since I'm in the over 30 group, I especially enjoyed *Stardust*. But so did my teenage daughter, good music has no age barriers.

If there is any way you could find out if he has recorded this song and where I could find it I would be very happy to hear from you.

PAULINE R. WOFFORD  
FOREMAN, ARK.

*If any of our readers out there knows about this recording, please send us the information and we'll forward it to Ms. Wofford. Ed.*

## Kenny Rogers

Thank you! Thank you! for the pictures and article on my favorite singer Kenny



**THE MARTIN ELECTRICS**  
**A New Energy Source**

E-series Martin solid body electric guitars and bass are quality handcrafted instruments incorporating custom electronics and hardware as factory installed standard equipment. The one piece select mahogany necks with rosewood fingerboards are mortised to a balanced contoured body of hard maple and walnut. From the distinctive old-world Martin headstock design to the latest in electronics and hardware, the E-series by Martin offers the ultimate in workmanship and custom electronic innovation.

Models EM-18 E-18 and EB-18. Send for free color literature and the Martin dealers who have these instruments.

THE C.F. MARTIN ORGANISATION  
NAZARETH PENNSYLVANIA 18064



Rogers. I was just about ready to cancel my subscription because you haven't had a feature article on him since I have been a subscriber to your magazine. I don't like many country singers, but I do love Kenny Rogers. He can sing anything, and you can be sure this is one magazine I am going to keep.

I have had the pleasure of attending two of Kenny's concerts. He puts on a great show. Sure hope he will come back to Birmingham soon.

JOYCE STEWART  
OHATCHEE, AL.

### Buddy Ray

Thank you so much for honoring disc jockey Buddy Ray of WWVA, Wheeling, W.Va. He truly is a great country music fan and a fine D.J. and I always enjoy him as MC of the Jamboree.

Also, thank you for the article on Barbara Mandrell. She truly is a talented lady and a fine entertainer and it is so good to hear her say that she is going to stay "country." You have my thanks.

I enjoy your magazine from cover to cover and thanks for the issue on Elvis.

ADA E. KING  
FRAZEYSBURG, OHIO

### Country Fans

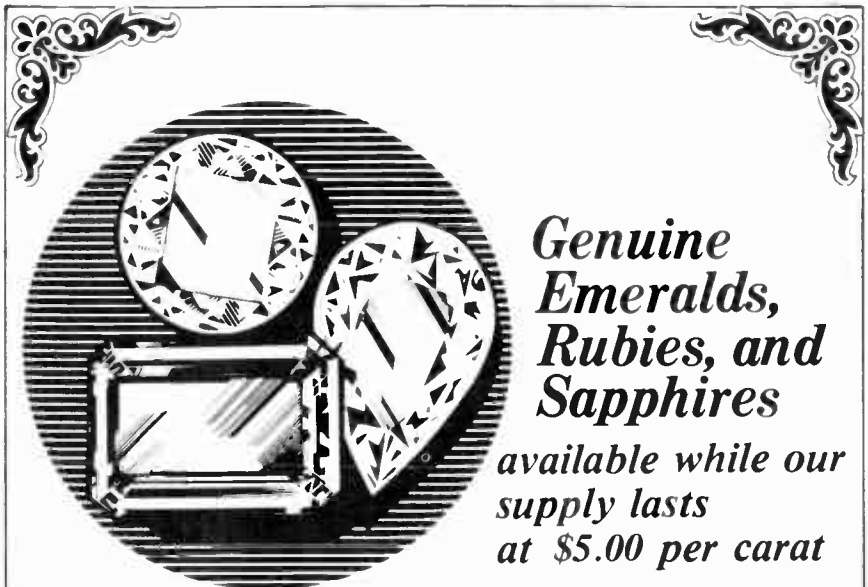
I am a country music fan. I've belonged to your *Country Music Magazine* for about a year and a half now, and just subscribed for 2 more years. I find your magazine very pleasurable. I've gotten seven of my friends interested in your magazine also. I've lent out my copies and my friends are starting their subscriptions. I enjoy your full stories on country stars. Ever since I've joined your magazine, I've become more involved with country music.

JANET GAMBETTI  
MCNAUGHTON, WISC.

### Eddie Rabbitt

Just had to sit down and write to you after I received my most recent edition of *Country Music*. I have never been much of an Elvis fan, but you made a great choice, when you put an Eddie Rabbitt article in the same issue. All my family loves Eddie. I have heard it mentioned, at his concerts, that he has much charisma, and will soon take the place of Elvis in the hearts of many fans. Eddie is so genuine when you meet him, and you really captured that in the article. I am glad you will soon be doing a cover story on him. I can hardly wait each month to get my issue of your magazine. I think it is the best on the market. Keep up the good work.

OPAL STEVENS  
LEWISTOWN, OHIO



**Genuine  
Emeralds,  
Rubies, and  
Sapphires**  
available while our  
supply lasts  
at \$5.00 per carat

**TRIPLE-YOUR-MONEY-BACK GUARANTEE**

We hereby affirm and attest that if after competent professional appraisal by any recognized licensed gemologist of your choice it is proved that the Emerald, Ruby, or Sapphire you have selected to receive from International Gem Finders Society is not absolutely genuine and authentic as stated—we will pay to you at once by certified check TRIPLE the amount of your purchase price.

*Richard A. Haden* (Signed) Director  
Sworn before me this 30th day August 1979  
*Robert C. Klein* (Signed)

We are a leading gem importer buying direct from mine sources throughout the world

Right Now—we're using our huge buying power to prove that you don't have to be rich to own magnificent Emeralds, Rubies, and Sapphires

Stop and think what is being offered to you for as little as \$5.00

**GENUINE EMERALDS**—The gleaming favorite of Cleopatra, symbol of immortality and faith. Rarest and most highly prized of all gems.

**GENUINE RUBIES**—The lord of gems—ancients believed it could melt wax—even kindle flame! Often more prized than diamonds.

**GENUINE SAPPHIRES**—The gem of the soul—believed in ancient times to attract divine favor. Mysterious in its depth of color and glittering in its history.

How can we offer these precious gems at an incredible \$5.00 per carat? Because we eliminate the middlemen regular jewelers must go through! And our savings are passed on to you! Remember, these are not man-made imitations. These fully faceted Emeralds, Rubies, and Sapphires are certified authentic by a famous international gem expert and leading fully licensed gemologist.

So order whatever you wish now—while our supply lasts—from 1 to 4 carats in size. Then transform them into an exclusively personal jewelry collection. Your jeweler can easily mount them into any setting you desire—rings, pendants, earrings! (These gems set in jewelry sell for over \$100.) Or buy our gems as valuable collector's items. Shop and compare! You'll discover what a truly fantastic value these genuine Emeralds, Rubies, and Sapphires are at only \$5.00 per carat.

Drawings enlarged to show detail. © 1980 International Gem Finders Society

#### A COMPANY YOU CAN RELY ON. HERE ARE OUR CREDENTIALS!

International Gem Finders Society is a division of Stuart McGuire Company, Inc., a respected long-established public company in business over 75 years with an AAA rating.

It is a member of  
American Management Association  
Direct Mail Marketing Association

Bank references:  
First National Bank in Dallas, Dallas, Texas  
First and Merchants National Bank, Richmond, Virginia  
First National City Bank, New York, New York

**INTERNATIONAL GEM FINDERS SOCIETY**  
Dept. 679-G, 115 Broad Road  
Salem, Virginia 24156

Please send me the following fully-faceted and polished genuine Emeralds, Rubies and Sapphires only \$5.00 per carat. I understand that if I am not 100% delighted with my acquisition, I may return it for a refund of my purchase price anytime within 90 days. Enclose a FREE Certificate of Authenticity with my order.

Size	Specify Quantity			Total Quantity	Total Price
	Emerald	Ruby	Sapphire		
1 carat \$ 5 ea.					
2 carats \$10 ea.					
3 carats \$15 ea.					
4 carats \$20 ea.					

Total \$ \_\_\_\_\_  
Add applicable sales tax \$ \_\_\_\_\_  
Add shipping & handling \$ \_\_\_\_\_

Shipping, Packaging & Handling:  
Up to \$5.00, add 75¢; \$5.01 to \$10.00, add \$1.50  
\$10.01 to \$15.00, add \$1.90; \$15.01 to \$20.00, add \$2.20  
Over \$20.00, add \$3.20

Enclosed is  check or  money order for total \$ \_\_\_\_\_  
(Sorry, no C.O.D.s.)

Charge to my  Master Charge  VISA

Interbank # \_\_\_\_\_ EXP. DATE \_\_\_\_\_  
(Located Above Your Name)

ACCOUNT \_\_\_\_\_

PRINT NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_ APT. \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

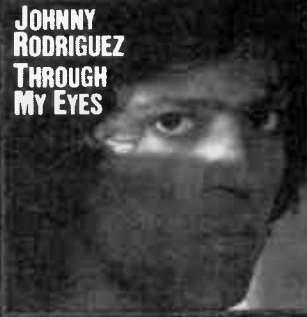


# THE PEOPLES CHOICE

## Great American Music in '80

Choose from the greatest voices and songs in the country! On Columbia, Epic and Starflite Records and Tapes.

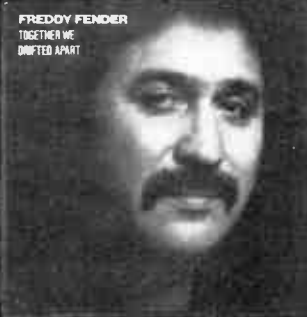
JOHNNY RODRIGUEZ  
THROUGH MY EYES



COMPASS POINT



FREDDY FENDER  
TOGETHER WE  
DRIFTED APART



Johnny Paycheck  
Everybody's  
got a family  
Most mine



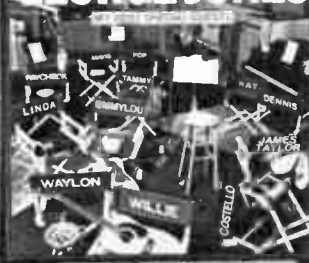
Ronnie McDowell



LARRY GATLIN  
AND THE  
GATLIN BROTHERS BAND  
STRAIGHT AHEAD



GEORGE JONES



THE CHARLIE DANIELS BAND  
MILLION MILE REFLECTIONS

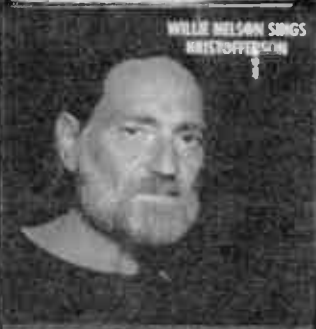
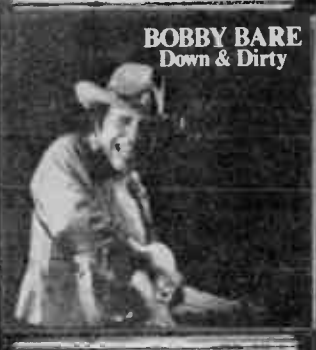
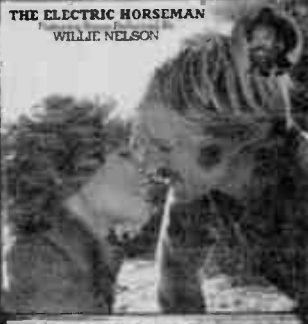


GO FOR THE NIGHT



Buy it once. Enjoy it a lifetime.  
Recorded music is your best entertainment value.  
Starflite Records is distributed by CBS Records.  
"Columbia," "Epic" are trademarks of CBS Inc. © 1980 CBS Inc.





# Nashville Insider

I could have danced all night was probably how Barbara Mandrell felt recently when she made a guest appearance on the *Lawrence Welk Show*. Her invitation to appear on the ever popular show was an unusual one. She was reportedly the fifth "outsider" ever to appear on his show. What did she sing? Why *Country Roads*, of course.

We haven't heard much from **Ray Stevens** lately. Not since his hilariously funny *Help Me Please, Barry Manilow*. But he doesn't stay quiet for long, he's recently signed a new recording contract with friend **Jerry Reed's** label, RCA and promptly went to the studio and recorded the single, *Shriner's Convention*. The song, you see, is about this shriner who gets into big trouble at the annual Shriner's Convention. It seems he gets involved with too many women, drinks too much booze and tries to take his Harley motorcycle to one too many places. The reason for the song's popularity? "We can all relate to that song," commented one disc jockey.

**Charlie Daniels'** wife has fired her husband as a farm hand. Now how did all this come about? Well, Charlie almost cut his hand off when he got his right sleeve tangled in his post-hole digging machine while working on his Mt. Juliet (near Nashville) farm a few weeks ago. Reportedly, there was no permanent damage done to his ever important right

arm. But he did break the limb in three places plus he broke two of his fingers. Now that you know the story, can you blame her?

**Rex Allen Jr.** and his wife, **Judy Maude** are anxiously awaiting the arrival of their first child, due sometime this spring. But they're also waiting for the reaction to his new concept album **Oklahoma Rose**. The album is a little different for ole Rex. But he anticipates a wave of changes in the music industry in the next decade and he wants to be ahead of the game. "Each song stands on its own, but together they tell a story," he commented. He and Judy got the idea over a year ago and have been trying to find or write the songs ever since. They got the idea for the baby many years ago. But as Judy explained, "We had to wait until we were a little more settled."

**Johnny Cash** showed a new face recently. Long known for his support of prison inmates and those with criminal records like himself, Johnny headlined a benefit performance in Nashville for the families of policemen and firefighters who lost their lives in the line of duty. **June Carter Cash** was there along with a host of other country music names including **Waylon Jennings**, **George Jones** and **Tammy Wynette**. They raised \$30,000 for the 100 Club of Nashville. Maybe Johnny should change his image from the man in black to the saint in white?

Is **Loretta Lynn** pregnant again? No, but it is the name of her new single from MCA. *I'm Pregnant Again* only reflects sentiments that she must have felt in earlier days.

The roster for the upcoming movie *Smokey and the Bandit Have A Baby* not only includes **Jerry Reed**, **Burt Reynolds**, **Sally Field** and **Jackie Gleason**, but **Brenda Lee** is also going to make an appearance. We hear she's going to portray a country music singer. Now isn't that appropriate.

The ole possum came through again. Just when everyone thought **George Jones** had sung his last song, he hounced back better than ever. After spending a month in an Alabama hospital, recuperating from exhaustion, as they say, George showed up in Nashville recently with all sorts of good news.



George & Tammy

First, he has signed a new contract with the Halsey Co. out of Tulsa, Oklahoma. Then he sat beside **Tammy Wynette**, his former wife and singing partner, to announce their professional reunion. Now ain't that sweet?

As Tammy's current and fifth husband, **George Richey**, explained, "We called up George at midnight the other night and asked him if he wanted to record a duet. He said sure. So Tammy got up and wrote the hit *Two Story House* and they recorded it the next day."

Well, nothing could be better for both careers than for them to put their sweet voices back together. Neither has been doing much lately in the record sales department. But George and Tammy also announced they'd be making a few concert appearances together. Now can you imagine George Richey, George Jones and Tammy Wynette on a tour bus together. I mean, what would they talk about?

Do you think **Dolly Parton's** sexy? Does the moon shine in the sky? Both questions seem about as ridiculous. But it seems that when our lovely Dolly showed up in a tee-shirt (and that's all) for a scene in her upcoming movie *Nine to Five* (also starring **Jane Fonda** and **Lily Tomlin**) there was some question on the set, if she was sexy enough. Now come on, Dolly Carlisle ■



Jerry & Burt



# fact: the "Shure Sound" can help you make it!

Eddie Rabbitt

Marilyn McCoo and Billy Davis, Jr.

Buddy Rich

Mick Jagger

## Take it from Professionals Who Wouldn't Settle for Less

From rock to country, jazz to rhythm and blues, pop to gospel, professional entertainers are finding a Shure microphone that perfectly complements their way of making music. Performers from every corner of the musical world are adding their special sound to the list of great "Shure sounds." And, the Shure mike is giving them everything they put into it.

When the Rolling Stones go on tour, the stage becomes a dramatic scene, filled with equipment, musicians, singing, and strutting. Above all, there is the presence of a superstar, a professional performer who knows exactly how to get his special sound across to the audience: the dynamic Mick Jagger, who does it with a Shure microphone.

Eddie Rabbitt uses Shure for a country performance that's second to none.

Shure is on stage with jazz great Buddy Rich.

And Shure microphones are a critical part of the sensational, sensual performances of Marilyn McCoo and Billy Davis, Jr.

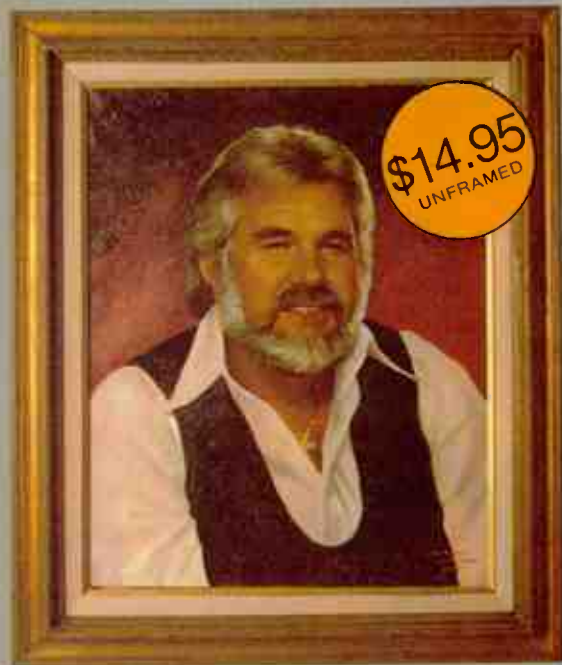
Take a lesson from each of these performers and hear what the sound of the professionals can do for *your* act. If you have questions about which Shure microphone is best for your specialty, ask your dealer, or call the professional microphone specialist at Shure.

**professional microphones & sound systems**



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited  
Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor.  
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

# From KENNY ROGERS To You



**KENNY ROGERS PORTRAIT**  
16" x 20" oil portrait  
reproduced on artists  
canvas \$14.95—framed \$29.50



With this  
cast-metal  
buckle in  
Gold-Tone  
finish \$7.00

**PENDANT LOGO**  
Gold Plated. \$25.00  
With Chain. \$30.00

**GAMBLER  
KEYCHAIN**—Cast  
Metal Medallion  
in Gold-Tone. \$6.00

**MAK  
Kenny  
Soft c**



**TOUR JACKET**  
Nylon jacket with lining,  
knit collar & cuffs.  
Logo on back.  
Powder Blue/White trim.  
\$25.00

**KENNY BASEBALL  
CAP**, Adjustable.  
Red or Blue. \$6.00

**GAMBLER T-Shirt**  
Tan or Blue. \$6.00

**KENNY Nite Shirt**  
Tan or Blue \$8.00

**KE  
T-S  
sle  
only**

## SEND ME THE FOLLOWING:

## Join the "FRIENDS OF KENNY ROGERS"

Qty	Please allow 2-4 weeks for delivery	Shirts Jacket available in sizes S M L & XL		Postage
	<b>KENNY Baseball Cap</b> \$6.00	Blue	Red	75¢
	<b>KENNY Portrait</b> \$14.95 Unframed — \$29.95 Framed	Unframed	Framed	\$3.00
	<b>THE GAMBLER T-Shirt</b> \$6.00	Size	Color	75¢
	<b>KENNY Nite Shirt</b> \$8.00	Size	Color	75¢
	<b>KENNY Tour Jacket</b> \$25.00	Size		75¢
	<b>KENNY ROGERS T-Shirt</b> \$7.00	Size		75¢
	<b>"MAKING IT WITH MUSIC"</b> Soft cover \$5.95—Hard \$12.95	Soft	Hard	75¢
	<b>BELT BUCKLE</b> \$7.00			75¢
	<b>KEY CHAIN</b> \$6.00			75¢
	<b>PENDANT</b> \$25.00 With Chain \$30.00	No Chain	Chain	75¢

SubTotal \_\_\_\_\_ Postage \_\_\_\_\_  
 Calif. Residents add 6% Sales Tax \_\_\_\_\_  
 Total Amount Enclosed \_\_\_\_\_

**Mail To: MAKE Company**  
**P. O. Box 4088**  
**Beverly Hills, CA 90213**

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

World Radio History

**And have the opportunity to be first  
 in line for Front Row Seats!**

As a member you will receive:  
**Notification of all Kenny Rogers  
 appearances with the opportunity to  
 be in advance of the general public.**  
 An 8 by 10 inch color photo autograph  
 A zippered denim bag containing a photo  
 case and a Kenny Rogers button.  
 A copy of the Kenny Rogers newsletter  
 including a complete itinerary and news  
 A Black and White 8 by 10 inch photo of  
 first Grammy Award.  
 A Black and White 8 by 10 inch photo of  
 Rogers on their wedding day.  
 A complete Biography of Kenny.  
 Your own personal membership card.

**To Join:  
 Send \$9.00 & Coupon To:  
 The Friends of Kenny Rogers  
 5219 Alhama Drive  
 Woodland Hills, CA 91364**

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_



# Country Scene

## Roping On Broadway



Harry Groener, who plays Will Parker in the new version of "Oklahoma" on Broadway had to learn how to use a lariat for one of the dance numbers in the show.

Though he doesn't consider himself a cowboy, he's never gone to a rodeo and he's got no intention to rope cattle. "There's a lot of Will in me," said Harry Groener who plays Will Parker in Broadway's hit of the year. *Oklahoma*. "We both can dance, we're both in love and now we can both rope, but that took some doing."

Handsome, six foot Harry, born in Germany where no one ropes, had to learn how to dance with a lariat for Oklahoma's foot stomping dance number *Kansas City*. So Broadway bigwigs called in the best roper they knew—Montie Montana. After teaching the basic principles, which took just a week of lessons, Montana claimed Harry was "his best student." Harry still practices daily, although it's hard to find room in New York City and he is always learning new tricks. When the show was in Detroit, the viola player in the orchestra, Harold Smith taught Harry the "Shooting the Moon" routine. "The best roping stunt I've seen yet," said Harry, "was when Montie roped a moving car on opening night in Los Angeles."

"It came sort of naturally to me," said Harry. And when you watch him swing his 10 foot rope over his head; in front, in back and around his body; under his legs; you name it . . . you know he's not fibbing.

"One of the problems with roping on

stage is that when it works, people think it's a fake rope. But, when I cap the number by actually roping a cowboy and the audience sees the rope get loose so they think it's real—they are more surprised than entertained. The rope, or is it me, doesn't always work though. In California, when my whole family was in the audience and I dropped the rope—flunk on the floor, I picked it up and continued to the end (even though I went past my music cue), just to show my mother—an opera singer and my father—a pianist that I could rope. They were impressed. The funniest blooper was when I got totally tangled in the rope. All the actors on stage were whooping and hollering and I was in the spotlight, fighting my way out of the rope. But, when an audience sees you're in trouble they're for you. Maybe I should screw up on purpose."

Harry has a 10 foot and a 22 foot rope. He uses the 10 foot one on stage and is still trying to master the other. Before the show opened, the prop man bought Harry roping ropes from a horse specialty store, but they are not good for twirling. "You can't buy that kind, it's got to be custom-made because it requires a special weave. It can't be too loose but it needs some stiffness."

"To twirl a rope, you need coordination, rhythm and strong arms. There's a lot to remember. As you twirl the rope,

you have to twirl it in your hand or the rope will kink up. Don't watch the rope or you'll lose your balance. If you are thinking of learning—find an old cowboy with plenty of time, a lot of patience and good stories to teach you."

"Twirling a rope is really a trick," said Harry, who always seems to be doing it on stage. "But he can't walk from one end of the apartment to the other without knocking into some furniture," his wife, Dawn, lovingly teased. When he played in *Dutchess of Malfi*, he had to throw a real knife and in *Brigadoon*, he had to jump down 15 feet to simulate a suicide. In fact, when he married Dawn, a reputed actress in her own right, they took wedding pictures of them hanging by their toes from a saloon door, because he had to do that every night for a play he was in and she wanted to prove she could keep up with him. The play was *Robber's Bridegroom*, which was Harry's first taste of bluegrass, which to this day he savors. Now, Harry is going to teach Dawn to twirl a rope. "Maybe I'll just get a bullwhip and we'll do an act," he quipped.

What are Harry's other future plans? "I want to become an even more versatile actor, I want to get a cowboy hat, I want to listen to more Patsy Cline and get to a real hoe-down. Like I said, I'm just like Ol' Will."

NANCY TRACTENBERG

# Country Scene

## New Heights For The Flying Burrito Brothers

The Flying Burrito Brothers were greeted by a typically enthusiastic crowd at New York's premier honky tonk. But I suspect all the hooting and howling at The Lone Star Cafe was more a diversion than a reaction to the veteran country-rockers on stage. Which is not to say that the Burritos didn't perform an amply energetic set—interpolating renditions of Merle Haggard's *White Line Fever*, Bob Dylan's *You Ain't Going Nowhere* and the Rolling Stones classic *Wild Horses* into their repertoire of Burrito favorites, including *Hot Burrito #2*, *Christine's Tune* and a new number entitled *Middle of Midnight*.

I wondered, though, how much of this urban audience really *knew* who The Flying Burrito Brothers were . . . that their's is an epithet synonymous with a musical revolution, that they were "The original Bad Boys of Country Rock" responsible for injecting the electronic rock 'n roll of the late 60's with a dose of down home country.

Led in 1968 by a Georgian visionary, ex-Byrd Gram Parsons, The Flying Burrito Brothers pioneered the genesis of a new musical era that wed traditional country rhythms with a contemporary rock sensibility. Instead of the typical "cry in your beer" odes to love and infidelity, their often cynical lyrics depicted subjects of social concern virtually untouched by country balladeers, thus alienating the Burritos from a mainstream country audience.

The band originated as a drummerless quartet consisting of Parsons with Chris Hillman, another former Byrd, pedal steel player Sneaky Pete Kleinow and bassist Chris Ethridge. They used session drummers to record the debut album, *Gilded Palace of Sin*, which revealed their potentially successful formula for hybrid country rock, showcasing Parsons' classic compositions and bitter-sweet vocals. A third Byrds refugee, Michael Clarke, signed on as drummer shortly after the LP's release.



*This early shot of the band was taken when Greg Harris (far left) and Eddie Ponder (far right) were joined by Pete Kleinow and Gib Gibeau. (Not shown is drummer Micky McGee.)*

The Burritos were not entirely alone in their experimentation with a country-rock fusion. While Dylan and the Beatles had dabbled in the country sound, a small fraternity of artists in southern California were seriously exploring it. Two clubs in Los Angeles were at the hub of the scene—Snoopy's Opera House and the Prelude, where musicians the likes of Bonnie & Delaney, J.J. Cale and Leon Russell hung out and jammed, and exchanged their thoughts and their music.

Encouraged by this, Parsons pursued the country angle with magnum force and catapulted the Burritos into the forefront of this burgeoning movement. But in spite of his pivotal influence on their music, Parsons plunged ever deeper into a drug-dominated lifestyle. He left the band as a result in 1970, and released two commercially unsuccessful solo efforts backed by Emmylou Harris, fiddler Byron Berline and three members of

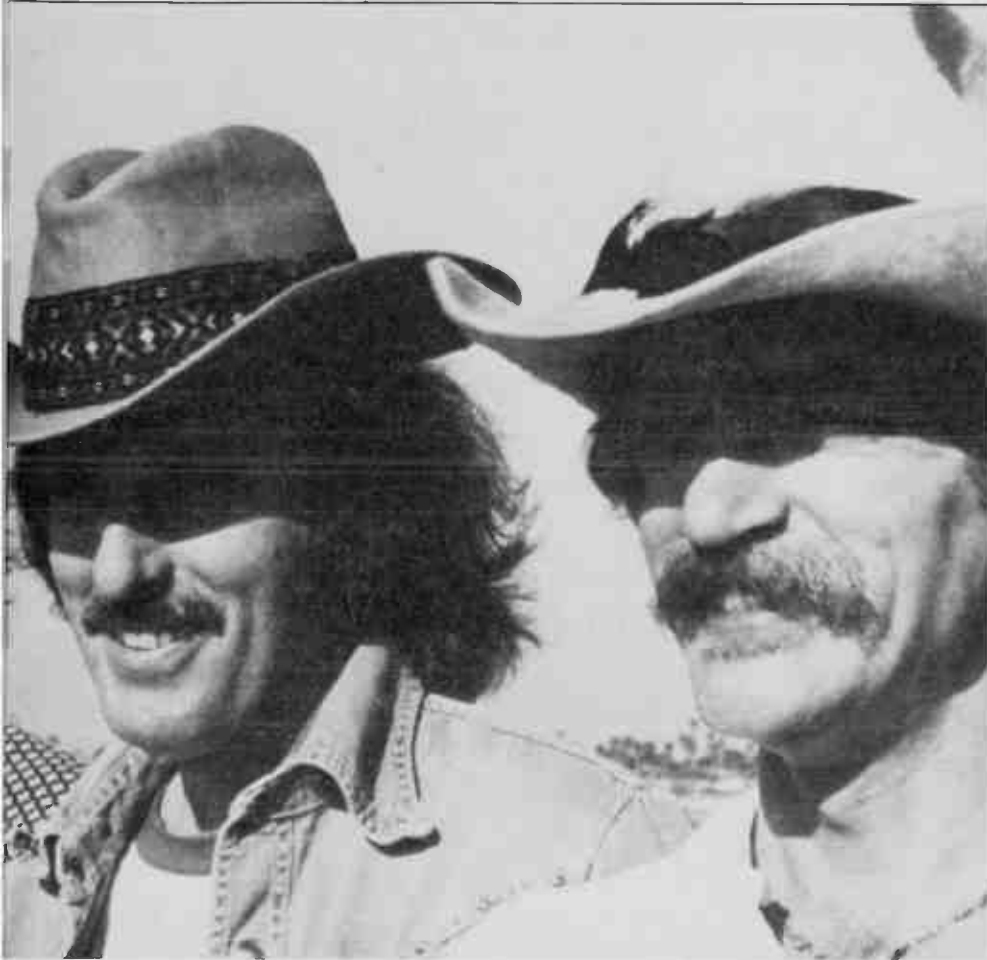
Elvis Presley's troupe. Parsons died in 1973 . . . The Uncrowned Prince of Country-Rock. It was only later that his songs, now hailed as classics, were made popular via the talents of his protégé Emmylou Harris.

The first two years of their career signified the beginning of a tumultuous decade for the Flying Burrito Brothers. They have since exhausted some of the great names in music, featuring in various incarnations, the euphonius singing of Rick Roberts, Bernie Leadon's cool guitar style and the fiery blue-grass fiddling of Byron Berline.

Never-the-less, the Burritos are still able to attract some top musicians to their ranks, as the present line-up suggests. With original member Sneaky Pete the group's one link to the past, the newest roster boasts ex-New Rider of The Purple Sage, Skip Battin on bass; and two Linda Ronstadt veterans,



# Country Scene



right) were still with the group. The other members pictured are Skip Battin, Sneaky

fiddler-guitarist Gib Gilbeau and drummer Mick McGee.

After 12 years (with a temporary disbandment from 1972 to 1974), the Burritos transcend all prevailing definitions of the word 'band'. They are, rather, a "tradition" characterized by a metamorphic "family" of artists who have once been part of and contributed to the Burrito legacy. But the Father of Country Rock bands has so extensively bred and cross-bred that the outfit endures as little more than a faceless conglomeration of musical influences and styles: having spawned in the interim a litter of more commercially prosperous offspring, including the Eagles (formed by ex-Burrito Bernie Leadon) and Poco (with former Byrd & Burrito Chris Hillman). Not one of the nine albums released under the Flying Burrito Brother umbrella achieved more than nominal sales success, nor have they ever

had a hit record on country or rock charts. Unfortunately, the eclectic elements which worked uniquely in the band's favor simultaneously hindered their ability to produce a homogeneous, identifiable sound.

Undoubtedly, the diversified backgrounds of the present members will again influence the Burrito motif. And as creative artists they want to expand their musical scope, but feel locked into a standard formula defined by audience expectations.

Regarding commercial success drummer Micky McGee says, "Sure we want a hit record. The money has nothing to do with the musical integrity, but it's a realistic thing—you need money to tour."

An undisputed fact. Without the support of a major record label (the band is currently on their own Regency Records), touring expenses end up com-

ing out of the musicians' own pockets. But the Burritos are and always have been a "working" band. Touring is their mainstay and ultimately their best publicity. On the road a total of six months a year, they play the club and college circuit (they're not a big enough draw for major halls) to a small, but a loyal legion of fans.

Ironically, it is in Europe that the Burritos have savored their only real taste of fame. "I have a feeling that they think we're a valid representation of American country music," theorizes bass-player Battin. But their honest, no-frills sound has never really caught on in the United States. "We haven't crossed into pure country and don't do the Nashville circuit. Our sound isn't slick enough," Sneaky Pete explains. Nor is it glossy enough to highball them into the rock 'n roll spotlight. A frustrating dilemma.

It appears that their attitude toward Nashville may be changing, though. Citing Charlie Daniels' virgin romance with country stardom, McGee hints that the Burritos' next album may be more in that vein.

The renewed interest in country is already evident in the media. In addition to the flood of specials on TV, the motion picture industry has heartily invested in film extravaganzas such as *Coal Miner's Daughter* and *The Electric Horseman* and will be, according to McGee, "dumping \$80 million on spaghetti westerns this year," thus garnering the need for sound-track music. With offers already in hand, this opens some new doors for the band.

It is obvious that the Burritos are not just a band of the past. Born in the 1960's, they have survived the 70's and clearly intend to forge ahead into the '80's with renewed energy and optimism.

Since last summer, they have intermittently been in the studio, recording what will be their first album of this new decade. Producing it themselves, they are taking this project at a decidedly leisurely pace, with the date of release yet to be determined. In fact, suggests Battin, of the seven tracks already completed, it is likely that none will appear on the LP.

Actually, McGee says philosophically, "All a recording is, is a piece of tape that captures a space of time." And what is time to a band that has been around as long as the Flying Burrito Brothers?

SUZAN CRANE

# Country Scene

## Cowboy Art—More Valuable Than Oil

If you were collecting country art all the time you were listening to country music, you would be rich by now. Whether you call it cowboy art, western art or western Americana—the price of American art of the west-portraying cowboys, Indians and their animals, at work, play and war (and inspirational landscapes) is rising faster than oil.

“Demand has been growing by leaps and bounds since the 50’s but especially in the last two years,” said Gerold Wunderlich, one of the owners of Kennedy Galleries in New York City which specializes in Western Art. “My biggest problem is finding enough good work. It’s a question of supply and demand. Western Americana can only come from the American West so it’s obviously a somewhat limited supply.”

“It’s emotional too. It taps the romantic aspect of the Western Frontier. People love that. Every kid grew up with Roy Rogers shooting up Indians,” said Wunderlich whose grandfather established the gallery in 1874.

“Americans aren’t the only ones who see cowboys and Indians on television or in the movies . . . the whole world does. The resurgence of interest in western art is worldwide. Europeans are eager to add it to their collections because they know it’s going to rise in value even more,” said Ronald Quinn who is involved in purchasing and sales at the Hammer Gallery that now has a special exhibition of western art. “The old frontier is their fantasy. To them it only exists in movies which increases its appeal.”

“Only recently has western art been considered a significant artform,” said Quinn. “Serious patrons never call it ‘cowboy art.’ “Oh that’s cowboy art,” used to be a put down—a derogatory statement. Until recently it was considered too unsophisticated for the East. But, as long as it’s done with good taste and is definitely not hokey—it’s a legitimate work of art.”

Another reason why western art is scaling the popularity peaks is that “contemporary artists are returning to a

more figurative and realistic style of painting. Young painters are painting apples that look like apples,” said Quinn, “which is a real departure from the accepted vogue of abstract expressionism in which often times you can’t tell apples from oranges. Western art is distinctly realistic.” Western artists were inspired by Impressionist painters and some of it looks very impressionistic and romantic.

“People seem to favor action paintings with horses moving. Some war scenes sell well but not if they are too gorey. If there’s a lot of blood around it’s usually hard to sell. The reason few of them have cowboys sitting around and playing music is because the point of western art is to portray the dynamic side of life,” said Wunderlich. “Western paintings don’t portray Indians as dumb. In fact, they show Indians as individuals with a very spiritual side.”

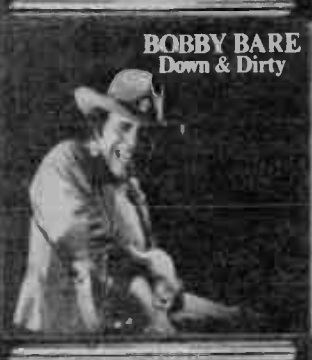
George Catlin is credited as the first to paint Indians on their own turf. He started in the 1830’s. The most popular

*(Continued on page 54)*

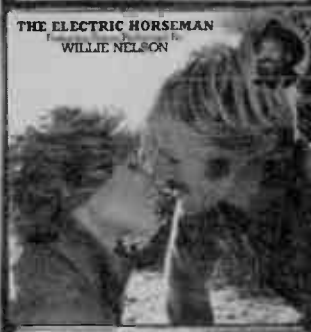


At the Kennedy Galleries in New York Frederic Remington's 'Turn Him Loose, Bill' is one of the featured works of art in the Western Americana series.





JOHNNY  
CASH  
SILVER



# Nashville Insider

I could have danced all night was probably how Barbara Mandrell felt recently when she made a guest appearance on the *Lawrence Welk Show*. Her invitation to appear on the ever popular show was an unusual one. She was reportedly the fifth "outsider" ever to appear on his show. What did she sing? Why *Country Roads*, of course.

We haven't heard much from **Ray Stevens** lately. Not since his hilariously funny *Help Me Please, Barry Manilow*. But he doesn't stay quiet for long, he's recently signed a new recording contract with friend **Jerry Reed's** label, RCA and promptly went to the studio and recorded the single, *Shriner's Convention*. The song, you see, is about this shriner who gets into big trouble at the annual Shriner's Convention. It seems he gets involved with too many women, drinks too much booze and tries to take his Harley motorcycle to one too many places. The reason for the song's popularity? "We can all relate to that song," commented one disc jockey.

**Charlie Daniels'** wife has fired her husband as a farm hand. Now how did all this come about? Well, Charlie almost cut his hand off when he got his right sleeve tangled in his post-hole digging machine while working on his Mt. Juliet (near Nashville) farm a few weeks ago. Reportedly, there was no permanent damage done to his ever important right

arm. But he did break the limb in three places plus he broke two of his fingers. Now that you know the story, can you blame her?

**Rex Allen Jr.** and his wife, **Judy Maude** are anxiously awaiting the arrival of their first child, due sometime this spring. But they're also waiting for the reaction to his new concept album *Oklahoma Rose*. The album is a little different for ole Rex. But he anticipates a wave of changes in the music industry in the next decade and he wants to be ahead of the game. "Each song stands on its own, but together they tell a story," he commented. He and Judy got the idea over a year ago and have been trying to find or write the songs ever since. They got the idea for the baby many years ago. But as Judy explained, "We had to wait until we were a little more settled."

**Johnny Cash** showed a new face recently. Long known for his support of prison inmates and those with criminal records like himself, Johnny headlined a benefit performance in Nashville for the families of policemen and firefighters who lost their lives in the line of duty. **June Carter Cash** was there along with a host of other country music names including **Waylon Jennings**, **George Jones** and **Tammy Wynette**. They raised \$30,000 for the 100 Club of Nashville. Maybe Johnny should change his image from the man in black to the saint in white?

Is **Loretta Lynn** pregnant again? No, but it is the name of her new single from MCA. *I'm Pregnant Again* only reflects sentiments that she must have felt in earlier days.

The roster for the upcoming movie *Smokey and the Bandit Have A Baby* not only includes **Jerry Reed**, **Burt Reynolds**, **Sally Field** and **Jackie Gleason**, but **Brenda Lee** is also going to make an appearance. We hear she's going to portray a country music singer. Now isn't that appropriate.

The ole possum came through again. Just when everyone thought **George Jones** had sung his last song, he bounced back better than ever. After spending a month in an Alabama hospital, recuperating from exhaustion, as they say, George showed up in Nashville recently with all sorts of good news.



George & Tammy

First, he has signed a new contract with the Halsey Co. out of Tulsa, Oklahoma. Then he sat beside **Tammy Wynette**, his former wife and singing partner, to announce their professional reunion. Now ain't that sweet?

As Tammy's current and fifth husband, **George Richey**, explained, "We called up George at midnight the other night and asked him if he wanted to record a duet. He said sure. So Tammy got up and wrote the hit *Two Story House* and they recorded it the next day."

Well, nothing could be better for both careers than for them to put their sweet voices back together. Neither has been doing much lately in the record sales department. But George and Tammy also announced they'd be making a few concert appearances together. Now can you imagine George Richey, George Jones and Tammy Wynette on a tour bus together. I mean, what would they talk about?

Do you think **Dolly Parton's** sexy? Does the moon shine in the sky? Both questions seem about as ridiculous. But it seems that when our lovely Dolly showed up in a tee-shirt (and that's all) for a scene in her upcoming movie *Nine to Five* (also starring **Jane Fonda** and **Lily Tomlin**) there was some question on the set, if she was sexy enough. Now come on.

Dolly Carlisle ■



Jerry & Burt





**fact:**  
the "Shure Sound"  
can help you  
make it!

Eddie Rabbitt

Marilyn McCoo and Billy Davis, Jr.

Buddy Rich

Mick Jagger

### Take it from Professionals Who Wouldn't Settle for Less

From rock to country, jazz to rhythm and blues, pop to gospel, professional entertainers are finding a Shure microphone that perfectly complements their way of making music. Performers from every corner of the musical world are adding their special sound to the list of great "Shure sounds." And, the Shure mike is giving them everything they put into it.

When the Rolling Stones go on tour, the stage becomes a dramatic scene, filled with equipment, musicians, singing, and strutting. Above all, there is the presence of a superstar, a professional performer who knows exactly how to get his special sound across to the audience: the dynamic Mick Jagger, who does it with a Shure microphone.

Eddie Rabbitt uses Shure for a country performance that's second to none.

Shure is on stage with jazz great Buddy Rich.

And Shure microphones are a critical part of the sensational, sensual performances of Marilyn McCoo and Billy Davis, Jr.

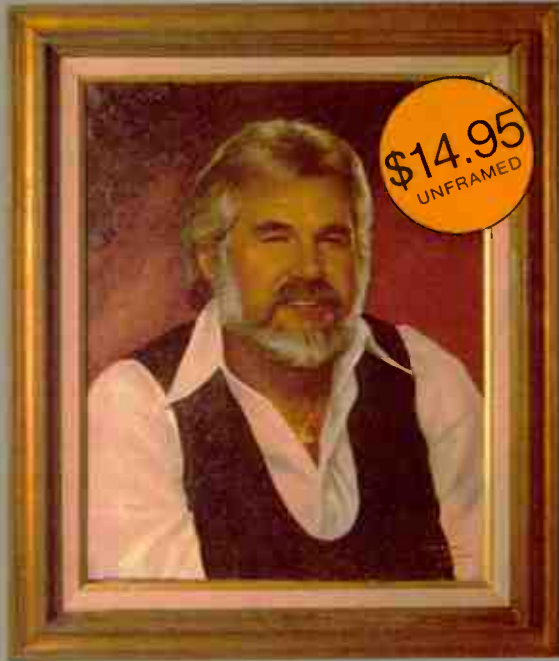
Take a lesson from each of these performers and hear what the sound of the professionals can do for *your* act. If you have questions about which Shure microphone is best for your specialty, ask your dealer, or call the professional microphone specialist at Shure.

professional microphones & sound systems



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204. In Canada: A. C. Simmonds & Sons Limited  
Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor.  
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

# From KENNY ROGERS To You

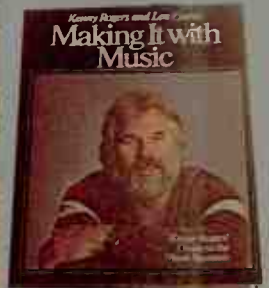


KENNY ROGERS PORTRAIT  
16" x 20" oil portrait  
reproduced on artists  
canvas \$14.95—framed \$29.50



PENDANT LOGO  
Gold Plated \$25.00  
With Chain \$30.00

GAMBLER  
KEYCHAIN—Cast  
Metal Medallion  
in Gold-Tone \$6.00



MAKING IT WITH MUSIC  
Kenny tells how it's done  
Soft cover \$5.95 Hard \$12.95



TOUR JACKET  
Nylon jacket with lining,  
knit collar & cuffs  
Logo on back  
Powder Blue/White trim  
\$25.00

KENNY BASEBALL  
CAP Adjustable  
Red or Blue \$6.00

GAMBLER T-Shirt  
Tan or Blue \$6.00

KENNY Nite Shirt  
Tan or Blue \$8.00

KENNY ROGERS  
T-Shirt with 3/4 length  
sleeve Blue/White  
only \$7.00

## SEND ME THE FOLLOWING:

## Join the "FRIENDS OF KENNY ROGERS"

Qty.	Please allow 2-4 weeks for delivery	Shirts, Jacket available in sizes S M L & XL		Postage
	KENNY Baseball Cap \$6.00	Blue	Red	75¢
	KENNY Portrait \$14.95 Unframed — \$29.95 Framed	Unframed	Framed	\$3.00
	THE GAMBLER T-Shirt \$6.00	Size	Color	75¢
	KENNY Nite Shirt \$8.00	Size	Color	75¢
	KENNY Tour Jacket \$25.00	Size		75¢
	KENNY ROGERS T-Shirt \$7.00	Size		75¢
	"MAKING IT WITH MUSIC" Soft cover \$5.95—Hard \$12.95	Soft	Hard	75¢
	BELT BUCKLE \$7.00			75¢
	KEY CHAIN \$6.00			75¢
	PENDANT \$25.00 With Chain \$30.00	No Chain	Chain	75¢

Sub Total \_\_\_\_\_ Postage \_\_\_\_\_  
Calif. Residents add 6% Sales Tax \_\_\_\_\_

Total Amount Enclosed \_\_\_\_\_

Mail To: **MAKe Company**  
P.O. Box 4088  
Beverly Hills, CA 90213

And have the opportunity to be first  
in line for Front Row Seats!

As a member you will receive:

**Notification of all Kenny Rogers personal appearances with the opportunity to purchase tickets in advance of the general public.**

- An 8 by 10 inch color photo autographed by Kenny
- A zippered denim bag containing a pocket mirror in its own case and a Kenny Rogers button.
- A copy of the Kenny Rogers newsletter every 3 months including a complete itinerary and news of his TV appearances.
- A Black and White 8 by 10 inch photo of Kenny receiving his first Grammy Award.
- A Black and White 8 by 10 inch photo of Kenny and Marianne Rogers on their wedding day.
- A complete Biography of Kenny.
- Your own personal membership card

**To Join:**  
**Send \$9.00 & Coupon To:**  
**The Friends of Kenny Rogers**  
5219 Alhama Drive  
Woodland Hills, CA 91364

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



# Country Scene

## Roping On Broadway



Harry Groener, who plays Will Parker in the new version of "Oklahoma" on Broadway had to learn how to use a lariat for one of the dance numbers in the show.

Though he doesn't consider himself a cowboy, he's never gone to a rodeo and he's got no intention to rope cattle. "There's a lot of Will in me," said Harry Groener who plays Will Parker in Broadway's hit of the year. *Oklahoma*. "We both can dance, we're both in love and now we can both rope, but that took some doing."

Handsome, six foot Harry, born in Germany where no one ropes, had to learn how to dance with a lariat for *Oklahoma*'s foot stomping dance number *Kansas City*. So Broadway bigwigs called in the best roper they knew—Montie Montana. After teaching the basic principles, which took just a week of lessons, Montana claimed Harry was "his best student." Harry still practices daily, although it's hard to find room in New York City and he is always learning new tricks. When the show was in Detroit, the viola player in the orchestra, Harold Smith taught Harry the "Shooting the Moon" routine. "The best roping stunt I've seen yet," said Harry, "was when Montie roped a moving car on opening night in Los Angeles."

"It came sort of naturally to me," said Harry. And when you watch him swing his 10 foot rope over his head; in front, in back and around his body; under his legs; you name it . . . you know he's not fibbing.

"One of the problems with roping on

stage is that when it works, people think it's a fake rope. But, when I cap the number by actually roping a cowboy and the audience sees the rope get loose so they think it's real—they are more surprised than entertained. The rope, or is it me, doesn't always work though. In California, when my whole family was in the audience and I dropped the rope—flunk on the floor, I picked it up and continued to the end (even though I went past my music cue), just to show my mother—an opera singer and my father—a pianist that I could rope. They were impressed. The funniest blooper was when I got totally tangled in the rope. All the actors on stage were whooping and hollering and I was in the spotlight, fighting my way out of the rope. But, when an audience sees you're in trouble they're for you. Maybe I should screw up on purpose."

Harry has a 10 foot and a 22 foot rope. He uses the 10 foot one on stage and is still trying to master the other. Before the show opened, the prop man bought Harry roping ropes from a horse specialty store, but they are not good for twirling. "You can't buy that kind, it's got to be custom-made because it requires a special weave. It can't be too loose but it needs some stiffness."

"To twirl a rope, you need coordination, rhythm and strong arms. There's a lot to remember. As you twirl the rope,

you have to twirl it in your hand or the rope will kink up. Don't watch the rope or you'll lose your balance. If you are thinking of learning—find an old cowboy with plenty of time, a lot of patience and good stories to teach you."

"Twirling a rope is really a trick," said Harry, who always seems to be doing it on stage. "But he can't walk from one end of the apartment to the other without knocking into some furniture," his wife, Dawn, lovingly teased. When he played in *Dutchess of Malfi*, he had to throw a real knife and in *Brigadoon*, he had to jump down 15 feet to simulate a suicide. In fact, when he married Dawn, a reputed actress in her own right, they took wedding pictures of them hanging by their toes from a saloon door, because he had to do that every night for a play he was in and she wanted to prove she could keep up with him. The play was *Robber's Bridegroom*, which was Harry's first taste of bluegrass, which to this day he savors. Now, Harry is going to teach Dawn to twirl a rope. "Maybe I'll just get a bullwhip and we'll do an act," he quipped.

What are Harry's other future plans? "I want to become an even more versatile actor, I want to get a cowboy hat, I want to listen to more Patsy Cline and get to a real hoe-down. Like I said, I'm just like Ol' Will."

NANCY TRACTENBERG

# Country Scene

## New Heights For The Flying Burrito Brothers

The Flying Burrito Brothers were greeted by a typically enthusiastic crowd at New York's premier honky tonk. But I suspect all the hooting and howling at The Lone Star Cafe was more a diversion than a reaction to the veteran country-rockers on stage. Which is not to say that the Burritos didn't perform an amply energetic set—interpolating renditions of Merle Haggard's *White Line Fever*, Bob Dylan's *You Ain't Going Nowhere* and the Rolling Stones classic *Wild Horses* into their repertoire of Burrito favorites, including *Hot Burrito #2*, *Christine's Tune* and a new number entitled *Middle of Midnight*.

I wondered, though, how much of this urban audience really *knew* who The Flying Burrito Brothers were . . . that their's is an epithet synonymous with a musical revolution, that they were "The original Bad Boys of Country Rock" responsible for injecting the electronic rock 'n roll of the late 60's with a dose of down home country.

Led in 1968 by a Georgian visionary, ex-Byrd Gram Parsons, The Flying Burrito Brothers pioneered the genesis of a new musical era that wed traditional country rhythms with a contemporary rock sensibility. Instead of the typical "cry in your beer" odes to love and infidelity, their often cynical lyrics depicted subjects of social concern virtually untouched by country balladeers, thus alienating the Burritos from a mainstream country audience.

The band originated as a drummerless quartet consisting of Parsons with Chris Hillman, another former Byrd, pedal steel player Sneaky Pete Kleinow and bassist Chris Ethridge. They used session drummers to record the debut album, *Gilded Palace of Sin*, which revealed their potentially successful formula for hybrid country rock, showcasing Parsons' classic compositions and bitter-sweet vocals. A third Byrds refugee, Michael Clarke, signed on as drummer shortly after the LP's release.



*This early shot of the band was taken when Greg Harris (far left) and Eddie Ponder (far right) were joined by Pete Kleinow and Gib Gibeau. (Not shown is drummer Micky McGee.)*

The Burritos were not entirely alone in their experimentation with a country-rock fusion. While Dylan and the Beatles had dabbled in the country sound, a small fraternity of artists in southern California were seriously exploring it. Two clubs in Los Angeles were at the hub of the scene—Snoopy's Opera House and the Prelude, where musicians the likes of Bonnie & Delaney, J.J. Cale and Leon Russell hung out and jammed, and exchanged their thoughts and their music.

Encouraged by this, Parsons pursued the country angle with magnum force and catapulted the Burritos into the forefront of this burgeoning movement. But in spite of his pivotal influence on their music, Parsons plunged ever deeper into a drug-dominated lifestyle. He left the band as a result in 1970, and released two commercially unsuccessful solo efforts backed by Emmylou Harris, fiddler Byron Berline and three members of

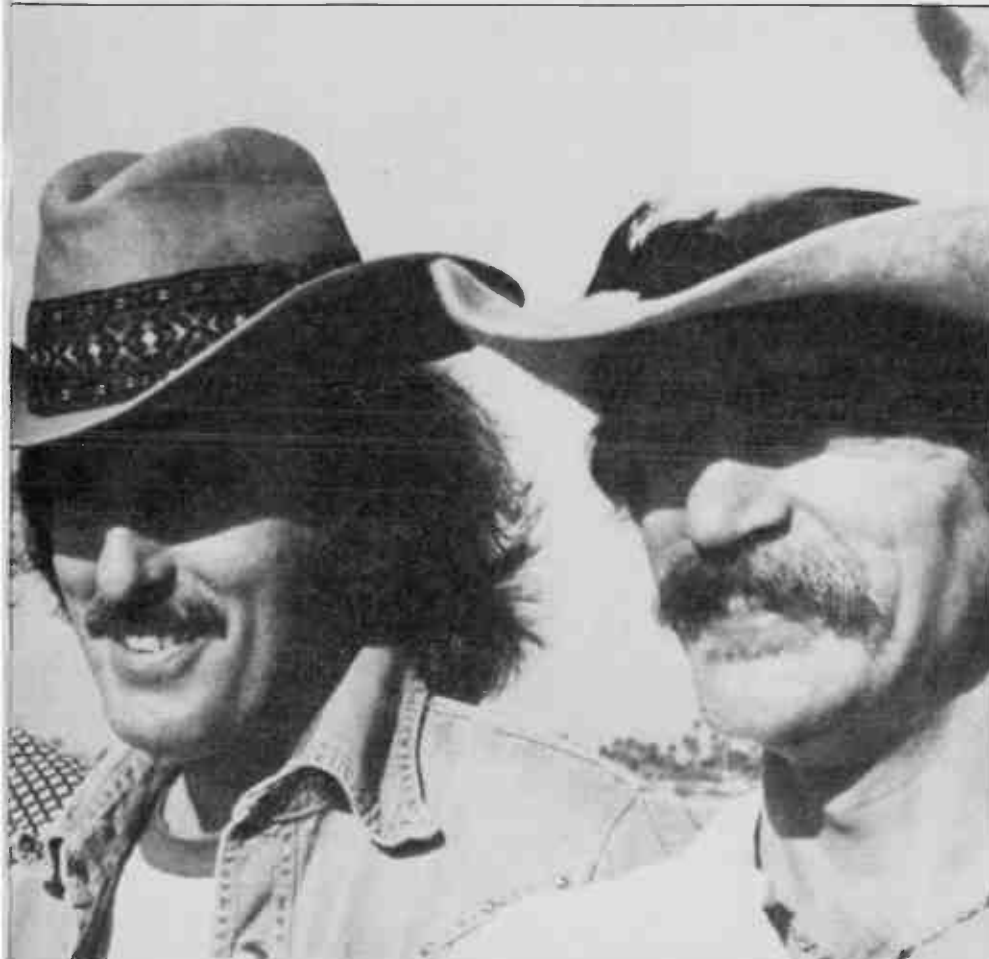
Elvis Presley's troupe. Parsons died in 1973 . . . The Uncrowned Prince of Country-Rock. It was only later that his songs, now hailed as classics, were made popular via the talents of his protégé Emmylou Harris.

The first two years of their career signified the beginning of a tumultuous decade for the Flying Burrito Brothers. They have since exhausted some of the great names in music, featuring in various incarnations, the euphonius singing of Rick Roberts, Bernie Leadon's cool guitar style and the fiery blue-grass fiddling of Byron Berline.

Never-the-less, the Burritos are still able to attract some top musicians to their ranks, as the present line-up suggests. With original member Sneaky Pete the group's one link to the past, the newest roster boasts ex-New Rider of The Purple Sage, Skip Battin on bass; and two Linda Ronstadt veterans,



# Country Scene



right) were still with the group. The other members pictured are Skip Battin, Sneaky

fiddler-guitarist Gib Gilbeau and drummer Mick McGee.

After 12 years (with a temporary disbandment from 1972 to 1974), the Burritos transcend all prevailing definitions of the word 'band'. They are, rather, a "tradition" characterized by a metamorphic "family" of artists who have once been part of and contributed to the Burrito legacy. But the Father of Country Rock bands has so extensively bred and cross-bred that the outfit endures as little more than a faceless conglomeration of musical influences and styles; having spawned in the interim a litter of more commercially prosperous offspring, including the Eagles (formed by ex-Burrito Bernie Leadon) and Poco (with former Byrd & Burrito Chris Hillman). Not one of the nine albums released under the Flying Burrito Brother umbrella achieved more than nominal sales success, nor have they ever

had a hit record on country or rock charts. Unfortunately, the eclectic elements which worked uniquely in the band's favor simultaneously hindered their ability to produce a homogeneous, identifiable sound.

Undoubtedly, the diversified backgrounds of the present members will again influence the Burrito motif. And as creative artists they want to expand their musical scope, but feel locked into a standard formula defined by audience expectations.

Regarding commercial success drummer Micky McGee says, "Sure we want a hit record. The money has nothing to do with the musical integrity, but it's a realistic thing—you need money to tour."

An undisputed fact. Without the support of a major record label (the band is currently on their own Regency Records), touring expenses end up com-

ing out of the musicians' own pockets. But the Burritos are and always have been a "working" band. Touring is their mainstay and ultimately their best publicity. On the road a total of six months a year, they play the club and college circuit (they're not a big enough draw for major halls) to a small, but a loyal legion of fans.

Ironically, it is in Europe that the Burritos have savored their only real taste of fame. "I have a feeling that they think we're a valid representation of American country music," theorizes bass-player Battin. But their honest, no-frills sound has never really caught on in the United States. "We haven't crossed into pure country and don't do the Nashville circuit. Our sound isn't slick enough," Sneaky Pete explains. Nor is it glossy enough to highball them into the rock 'n roll spotlight. A frustrating dilemma.

It appears that their attitude toward Nashville may be changing, though. Citing Charlie Daniels' virgin romance with country stardom, McGee hints that the Burritos' next album may be more in that vein.

The renewed interest in country is already evident in the media. In addition to the flood of specials on TV, the motion picture industry has heartily invested in film extravaganzas such as *Coal Miner's Daughter* and *The Electric Horseman* and will be, according to McGee, "dumping \$80 million on spaghetti westerns this year," thus garnering the need for sound-track music. With offers already in hand, this opens some new doors for the band.

It is obvious that the Burritos are not just a band of the past. Born in the 1960's, they have survived the 70's and clearly intend to forge ahead into the '80's with renewed energy and optimism.

Since last summer, they have intermittently been in the studio, recording what will be their first album of this new decade. Producing it themselves, they are taking this project at a decidedly leisurely pace, with the date of release yet to be determined. In fact, suggests Battin, of the seven tracks already completed, it is likely that none will appear on the LP.

Actually, McGee says philosophically, "All a recording is, is a piece of tape that captures a space of time." And what is time to a band that has been around as long as the Flying Burrito Brothers?

SUZAN CRANE

# Country Scene

## Cowboy Art—More Valuable Than Oil

If you were collecting country art all the time you were listening to country music, you would be rich by now. Whether you call it cowboy art, western art or western Americana—the price of American art of the west—portraying cowboys, Indians and their animals, at work, play and war (and inspirational landscapes) is rising faster than oil.

“Demand has been growing by leaps and bounds since the 50’s but especially in the last two years,” said Gerold Wunderlich, one of the owners of Kennedy Galleries in New York City which specializes in Western Art. “My biggest problem is finding enough good work. It’s a question of supply and demand. Western Americana can only come from the American West so it’s obviously a somewhat limited supply.”

“It’s emotional too. It taps the romantic aspect of the Western Frontier. People love that. Every kid grew up with Roy Rogers shooting up Indians,” said Wunderlich whose grandfather established the gallery in 1874.

“Americans aren’t the only ones who see cowboys and Indians on television or in the movies . . . the whole world does. The resurgence of interest in western art is worldwide. Europeans are eager to add it to their collections because they know it’s going to rise in value even more,” said Ronald Quinn who is involved in purchasing and sales at the Hammer Gallery that now has a special exhibition of western art. “The old frontier is their fantasy. To them it only exists in movies which increases its appeal.”

“Only recently has western art been considered a significant artform,” said Quinn. “Serious patrons never call it ‘cowboy art.’ ‘Oh that’s cowboy art,’ used to be a put down—a derogatory statement. Until recently it was considered too unsophisticated for the East. But, as long as it’s done with good taste and is definitely not hokey—it’s a legitimate work of art.”

Another reason why western art is scaling the popularity peaks is that “contemporary artists are returning to a

more figurative and realistic style of painting. Young painters are painting apples that look like apples,” said Quinn, “which is a real departure from the accepted vogue of abstract expressionism in which often times you can’t tell apples from oranges. Western art is distinctly realistic.” Western artists were inspired by Impressionist painters and some of it looks very impressionistic and romantic.

“People seem to favor action paintings with horses moving. Some war scenes sell well but not if they are too gorey. If there’s a lot of blood around it’s usually hard to sell. The reason few of them have cowboys sitting around and playing music is because the point of western art is to portray the dynamic side of life,” said Wunderlich. “Western paintings don’t portray Indians as dumb. In fact, they show Indians as individuals with a very spiritual side.”

George Catlin is credited as the first to paint Indians on their own turf. He started in the 1830’s. The most popular

*(Continued on page 54)*



At the Kennedy Galleries in New York Frederic Remington's 'Turn Him Loose, Bill' is one of the featured works of art in the Western Americana series.



Everybody's talking about

# COUNTRYMUSIC™

SEND FOR YOUR  
FREE COPY TODAY

and find out why!



**Tammy Wynette writes:**

"I like it because it's country."

**Johnny Cash advises:**

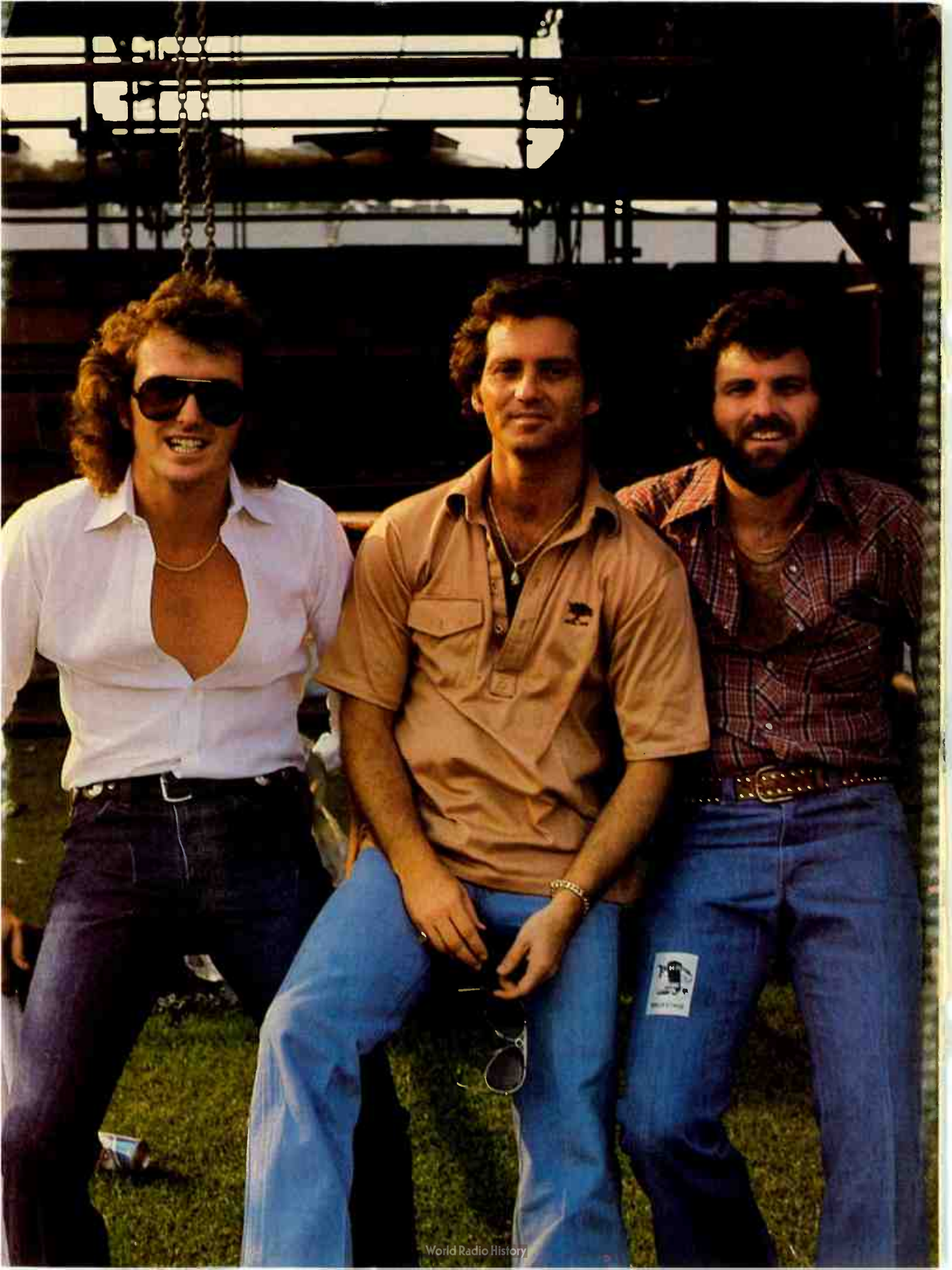
"I read it, and if you want to know what's going on in country music, you should, too."

**Martin McGeachey reports:**

"I read it and immediately decided on a subscription."



If you're a Country Music fan, today's the day to get in on the good times . . . all you have to do is complete and mail the postage paid order card to save you even more money.





# LARRY GATLIN

## Straight Ahead

by Dolly Carlisle

It is mid-winter in Atlanta, Georgia. The dark misty evening is rainy and warm. The wet streets glimmer in the glow of the city's nightlights. It is a quiet Monday night and most Atlantans are home, watching Monday Night Football, wishing Howard Cosell would get laryngitis, doing typically what most Americans do on Monday night—nothing much of anything.

But at Alex Cooley's Capri Ballroom in northeast Atlanta, a curious mixture of people have converged. They have come to see firsthand, Larry Gatlin and the Gatlin Brothers Band.

Most entertainers, whether they be rock, pop, jazz, or country have a predictable standardized following. But tonight, people from every walk of life had come.

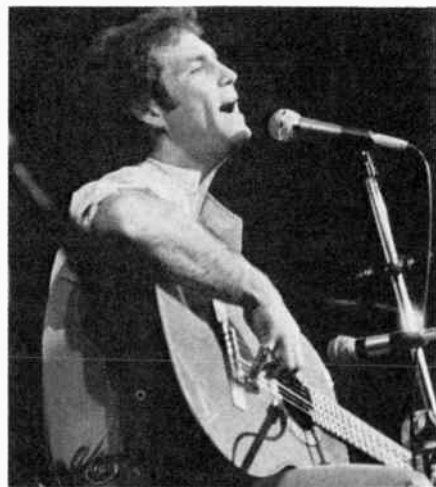
"He's the only singer I'd like to be a groupie to," says a lady lawyer without the slightest hint of a smile. "I play his songs over and over. I listen to them in a very personal way," the thirty-ish woman dressed in fadish black fringed jacket and matching suede boots added.

"He is God's man," noted one snaggle-tooth 78 year old woman. "We drove 40 miles to see him," she added gesturing to include her 87 year old aunt and two daughters. "God takes care of Christians like Larry" pitched in the tiny, wrinkled, white-haired aunt.

"Why, Larry's the only singer the whole family listens to," explains one smartly dressed attractive middle aged woman. "My two teen-age daughters just went to a Earth, Wind, and Fire concert two nights ago, so I didn't think they'd want to come with me tonight, but they did." "I really like his music," coos the sixteen year old daughter, nodding her head up and down.

"We first heard Larry when he started getting heavy play singing for Southern Bell about twelve years ago," says a telephone worker, clad in a miss-matched jacket and pea colored slacks with white socks and workshoes. "From the first time we heard him, we thought he was fantastic," agreed his wife, wearing a snug-fitting Larry Gatlin t-shirt over her ample chest.

Larry Gatlin is different things to different people. He is an



arrogant young smartass to some, a prophetic truthseeker to others. A goodlooking, sexual fantasy to one, yet a fine young Christian man to another. But to everyone he is a writer and singer of heartrending, enduring songs. While some may not agree with his tactics, methods, philosophy, or style, he is undoubtedly one of the most talented songwriters who can now sing on the American musical frontier.

He did not come by this distinction easily. Texas bred, he and his brothers grew up singing gospel music. When he left for college, he had his sights set on becoming a lawyer. But after country-music singer Dottie West read a few of his songs, she sent him a one-way ticket to Nashville, and his life has never been the same.

He put aside the legal jargon and replaced those words with phrases about loving, living and caring. His goals have transcended the materialistic and the assured success he would have had as a lawyer (he has all the ingredients to be a successful lawyer—intelligence, good looks, quick wit and driving ambition). He has now directed his attention to the issues of his time—the age of mediocrity, man's misplaced values and a growing lack of concern for our fellow human being.

At first, he began alone. Eventually, his brothers Rudy and Steve joined him. But only recently with the switch to a new record label (Columbia) has Larry Gatlin become *Larry Gatlin and the Gatlin Brothers Band*. "We'd been singing together for 25 years," explains Larry. "It was the most natural thing in the world. But I was six years older than them. So while they were in school, I was already out of school, married and writing tunes. Then for a long time, we didn't know what direction it (the singing career) was going to take."

"I think we are much stronger as the triangle. We are three equal parts—an equilateral triangle. I'm the strongest of the three—outgoing, personality-wise. That's just because I'm the oldest, and I always was the master of ceremonies and the talker. It's the order of the universe. Steve is the strongest when it comes to the business. I'm a prissy when it comes to

business . . . I let people run over me. Money doesn't mean anything to me. It's just what I pay the bills with. It's not the gauge by which I judge anything. Rudy is our social director. He is the one for keeping it all a little light. We all have a job to do within the group. We all know what it is, and we don't have to explain it to the other."

It seems to be understood among the three that Larry is the leader. He is surely the most gifted. For it is Larry who writes the songs.

He began back in 1973 with *Sweet Becky Walker*. It stayed on the charts 13 weeks but only topped out at about the fortieth position. The next year, he wrote and released *The Bigger They Are, The Harder They Fall* and *Delta Dirt*. The latter reached the fourteenth position on the charts, and Nashville began to talk about the young man named Larry Gatlin who hung around the studios of WSM television.

In 1975, Larry cut his most successful record of his career, *Broken Lady*. But real success still eluded him. *Statues Without Heart* zoomed to a fifth position on the charts in 1976. *Anything But Leavin', I Don't Wanna Cry, Love Is Just A Game* and *I Just Wish You Were Someone I Loved* followed in 1977. 1978 brought *Night Time Magic, Do It Again Tonight, I've Done Enough Dyin' Today, and Oh Brother*. In the latter part of 1978, Larry Gatlin had arrived, and he had concrete assurance that his singing career might succeed.

The first year or so was kinda rough," Larry admits. "I'd see someone in the business making it, and I'd think, my God, I'm better than they are. I have more ability than they have. I can sing better. I can write better. The natural tendency is to let that eat on you. And I question why I was shackled with a record company for seven years that couldn't sell a wood stove to an eskimo. But the simple fact is it just wasn't my time. I had to grow and learn. It was a learning experience, and, although I have now parted with that record company, I am thankful for Fred Foster for sticking

---

**"The first year or so was kinda rough. I'd see someone in the business making it, and I'd think, my God, I'm better than they are . . . But the simple fact is it just wasn't my time."**

---

by me and for Tex Davis for teaching me the record business.

On an individual basis, I felt like quitting and kept asking myself, what the hell am I doing this for. I was depriving myself of time with my wife and kids. But those years were my Camp Pendleton, my time of boot training, learning to be whatever it is that I am."

His latest album—*Straight Ahead*—a phrase that was indicative of his and his brothers' attitudes contains the most

successful single of their career, *California Gold*, which rocketed to the number one spot on the charts.

But the last cut of the album *The Midnight Choir* caused an amazing degree of controversy. Radio listeners called their dee-jays and requested that they not play the record. Larry was bombarded with mail that asked him what a nice young man was doing singing a tacky song like that. The commotion surprised Gatlin. "I wrote it because it's the truth, and it's probably the most positive song I'll ever write in my life," he says.

It was not long until the tune written and sung from the perspective of the men who hang out at Nashville's Union Mission, was released as a single. Apparently there were more who liked it than who were insulted by it because *The Midnight Choir* zoomed to the top of the charts.

"The reaction to the song has been incredible on stage," notes Larry. "It tears the house down every night. I explain it, the audience gets into it, and it does good. I really believe ninety-nine percent of the people who hear the explanation will understand. It is too idealistic of me to expect for somebody, at home, to listen to the song from front to back and understand exactly what I am trying to say. But for those who hear it the second or third time and still think they have the right to call to attention my spirituality, then they are the ones who need to hear it most. They are the ones who are completely cold toward their fellow man. They have no compassion, and it doesn't matter to them that





people are freezing and starving to death in Nashville. If it outrages them, if it calls up their righteous indignation, well let it be. That's between them and God. It's not my problem."

Although Gatlin has been sued by the Nashville Union Mission, the Atlanta Mission reported to him that the song had brought new attention to the plight of those who exist at their quarters. "It has brought positive results," continues Larry. "As a result of the song, the Mission down there started a campaign, and they started getting money, clothes and donations. So it's really helped."

Larry Gatlin is a man of contradictions. While he wants commercial success, he does not write songs for commercial appeal. "I could read the phone book, and if you put that with the right strings and arrangements and got Billy Sherrill to produce it, that would have a good chance of being a hit. I don't try to write hit records. What a shallow existence that (trying to write hit records) would be. I try to write good songs. Hit records take care of themselves.

His attitude toward writing flows over into what he sings. Gatlin refuses to sing songs other than his own. "Two years ago, I did the Noon Show (a local Nashville television show) the day after Freddie Prinze killed himself. I told the host that I wished Freddie Prinze had heard this song, *Penny Annie* before he committed suicide. I said it might not have helped at all, but it might have. You never know. That night I did the Opry with Tex Davis, and he came

up and told me a story about a lady who got up, heard that Freddie Prinze had committed suicide. He was one of her favorites. She was really despondent, went to work, and her boss handed her a pink slip telling her she was fired. So on her way home she filled a prescription for quaaludes and decided to commit suicide. She said to herself, if Freddie Prinze can't make it, who am I when he had everything, and I have nothing. Her roommate had left on the TV and she heard me sing on the Noon Show. After she heard the song, she went and flushed the quaaludes down the toilet. That's a true story. I'm responsible for a life. I didn't do it. It's the ability God gave me to write a song that saved somebody's life. Not me. But I've been given some ability. And I try to use it. That's why when someone hollers out to sing *Your Cheatin' Heart*, I say no thank you. It's a great song, but it doesn't have anything to do with me. I love Hank Williams, and I wish I had written it. But he doesn't have a place in what I do. Just think for a minute what would have happened if instead of *Penny Annie* I had sung *Rocky Top*. I think the music is important. I think it is a gift. It is a gift I want to share with people, but I will only share it on my terms. If the audience will accept those terms, we will share it. But since the gift has been given to me on God's terms, when I share it then it needs to be done in the right way. So I say sit down, shut up, and listen."

Gatlin is close to his God. He talks of praying daily and acknowledges that his music and talents are a gift from his

Creator. But ironically, he speaks about spiritual goals with what many consider to be the vilest of words:

"There are some Christians whose lives are so pure and so clean, and they are so religious instead of being Christlike, that they wouldn't say 'shit' if they had a mouth full of it. I was in a park in Toronto with my drummer, and we saw this wino puking. He was going to die on his own puke. And all these people were walking by—a daddy with his little children just walked by and looked the other way talking about what a beautiful park it was. Everybody was just going to let him die because they were too sanctimonious to get their hands dirty. So me and Phillip rolled him over. It doesn't mean we are good guys. It just means I would want someone to roll me over if I was dying in my own vomit. I ain't too good to get my hands dirty. I've had

---

**"I think the music is important. I think it is a gift. It is a gift I want to share with people, but I will only share it on my terms. If the audience will accept those terms, we will share it."**

---

them dirty with my own puke. Puke is puke. It don't matter if it is your puke or my puke. I don't want to be so pure that I lose the ability to be human. If that ever happens to me, then nail down the lid on



my box and shovel the dirt on me.”

Gatlin is an entertainer, but not in the classic sense. He wants people to come to his performance to hear his music. His show does not feature bright, flashing neon lights, sexual wiggling on stage or flashy costumes. Rather, his show is simple, straight forward with no gimmicks. He and his two brothers simply sing. But there can be no question that they sing to the best of their ability. “I love to make music with my brothers. That is the most fulfilling thing this side of making love to my wife and playing with my kids,” Larry says. “When I walk off the stage I want people in no uncertain terms to say that little son of a bitch gave every bit he had. That’s where lies all the trouble I’ve had with the press and with the fans. I’m uncompromising. Whatever it takes to do my job, and do it well, that’s what I do. If that means not giving autographs, not fraternizing with everybody after the show, sitting on my butt and being quiet for a while,

**“I don’t want to be so pure that I lose the ability to be human. If that ever happens to me, then nail the lid on my box and shovel the dirt on me.”**

that is exactly what I’m going to do. Because I’ve got people coming in for a second show at midnight that deserve the same great show I did at eight o’clock.

Without a doubt, Gatlin could have achieved fame and fortune much earlier in his career if he had compromised the way he thought singing and recording should be done. But Gatlin has never viewed his music as a means to an end. He believes each song is a special message, each performance a gift from he and his brothers. And fame and fortune have never been the reason for their singing. “A couple of years ago, I was asked to sing on the Dean Martin Christmas Special. It is always the highest rated Christmas Show with something like 50 million viewers. The Dean Martin and Bob Hope Christmas Shows are like the Super Bowls of Christmas entertainment. But I didn’t do it. They wanted me without my brothers, and they wanted me to lip sync the songs. But I told them that they didn’t want me. I said my brothers are good enough to sing with me in Texas, then they are good enough to sing with me on Dean Martin’s Christmas Show. They said lip syncing was necessary because of camera angles. But I said screw your camera angles. Lip syncing is for people who can’t sing. It was as simple as that. The musical integrity of what we do is uncompromising.”

“I want success to happen because I just want more people to be hooked to the music. I’d like to be able to pay my guys a little better. I’d like to work fewer days



and make a little more money so I could stay at home and enjoy my wife, my kids and all the other things we’ve been blessed with. But right now I’m feeding 31 people, counting all the guys, their wives and their kids. That’s a lot of folks. To take care of all those people, I have to work harder than I want to. I really don’t care about the adulation. My brothers and I are not just interested in a career in the entertainment business. It means so much more to us than that.”

The Gatlin Brothers are a rare breed in the showbiz world. They seem cocky and very sure of themselves. But they appear that way because they are. They have maintained an understanding of why they are singing and have refused to let the bright lights of stardom blind their view. They have avoided drugs, still attend church when they are in town and are happy to introduce their wives and children from the stage. (Several entertainers refuse to acknowledge their wives and families because they fear it will diminish their sex appeal.) Their strength comes not from the praise and adoration, but from each other and from their homelife. And because of where they have placed their values, the Gatlin Brothers may survive. Unlike so many of their entertainment cohorts, the Gatlin Brothers may have a chance to grow old without the destructive scars of stardom. “People want a god. But there’s one up there already who’s doing a good job. Why don’t we let him be God and let people just be human. But I guess that’s idealism. If we didn’t build up entertainers into gods, it would screw up the entertainment business.”

“Actually, I’m very simple,” he says, “I’m very ordinary, but I do have opinions, and I do have either the stupidity or the balls to say what I think. If *Larry Gatlin* precludes me from being Larry Gatlin the human being, who’s conscious of the world in which he lives and who cares about his fellow man and who cares what I’m leaving my boy Josh and my daughter Christy and their friends when

**“I love to make music with my brothers. . . . I really don’t care about the adulation. My brothers and I are not just interested in a career in the entertainment business. It means so much more to us than that.”**

I’m gone then it’s wrong. I have opinions and I refuse to sit and fabricate answers to questions just because I think it is what John and Mary out there want to hear. If John and Mary like my music and have any respect for my music and for what I am trying to do, then please, I ask them to at least give me the chance to be a human being.”



# The Gatlin Brothers

## STEVE

Back in the fall of 1971, Steve Gatlin was attending college in Texas "flunking courses I didn't want to take and up to my butt in studies I didn't enjoy," he reminisces. "I called Larry on the phone angry and upset. But he said to hold on and to give everything time to work out. He was already in Nashville trying to get established as a singer. I knew he was right. I didn't know when it was going to work out. But my brothers and I always knew that we'd end up singing together professionally."

Twenty-eight year old Steve finally did graduate with a pre-dental degree. "I was going to school knowing I'd never pull a tooth," but I wanted that degree."

His convictions were so strong about entering the country music business with his two brothers that on his first date with his wife, Cynthia, he told her not to fall in love with him unless she wanted to be an entertainer's wife.



Steve came to Nashville by way of Tammy Wynette. "Rudy and my sister, Donna, were part of Tammy Wynette's show. We were the ones singing the oohs and ahs. It was our way of getting a foot in the door and learning about the business. That experience made it a little easier when we were able to start singing with Larry. But then I'd already spent the time in the Holiday Inns of the world. I knew what the life was like."

It wasn't until the brothers had decided to form a band that Steve learned to play the bass guitar. "We like to say that we don't know enough music to let it get in our way of singing and playing." Steve says with a laugh. "We never took piano lessons or any kind of private lessons. But we don't have to know how to read music. We use our throats as our primary musical instruments. I learned to play bass because when we first started we didn't have enough money to hire a bass player. Larry said I had to learn. I sat down and learned *Broken Lady* by rote and then went on to memorize where all my fingers went for the rest of the songs. I remember the first night I was on stage playing bass. I was scared to death. I pressed my hand so hard against the

guitar that my hand cramped. I had learned to play by looking where my fingers were going. Then that night on stage I realized that when you're not sitting down, you can't look at your hands. I prayed that I was going to get through that night."

Steve, his wife and three year old daughter Ashley live in a sprawling brick house in Brentwood, Tennessee, just around the corner from the Larry Gatlin crew. It is Steve's responsibility to take care of the business aspects of Larry Gatlin and the Gatlin Brothers Band. "I take the business problems on my shoulder. Larry gets emotionally torn up because a lady doesn't like *Midnight Choir*. But I grew into the financial aspect because I like it. The finances are what I get concerned about. Right now, things are good, but there was a time when I had to decide who got paid when there wasn't enough money to go around. It was usually me and my two brothers that came up on the short end."

Steve's immediate ambitions are to "sing Larry's songs" and to produce the best records ("Rudy and I did all the production work on the last album *Straight Ahead*, he said") and shows possible. His long-term plans were more ambiguous. "I know that I want to be associated with the music business in some way all my life. In what area, I don't know. All I'm concerned about now is spreading myself too thin. I know that eventually I have to settle down to one course, but right now I'm dabbling in as much as I can."

## RUDY

Twenty-seven year old Rudy Gatlin is the youngest of the three Gatlin brothers and said to be the most carefree. The tall, bespeckled, tousled-haired singer is the only one of the three unmarried. It is a status that his brother Larry teases him about frequently on stage. "And girls, this one's free," Larry often proclaims to the audience, smiling as the girls start squealing.

"Yeah, I get tired of all that," Rudy said sad-faced, then abruptly asked, "By the way, what are *you* doing later?"

After a few more cute remarks, Rudy finally settled down to a more serious conversation. "Our singing together really started with Larry," he started reminiscing. "He was the oldest and could talk and all that. One day my aunts said hey, why don't you have the boys join you. So we did."

Rudy went to college and majored in business administration and finance. "It was too late in my life to start a major in music. My ability to sing and play was a God given talent. I never took piano and

couldn't sight read. Basically, I learned by listening.

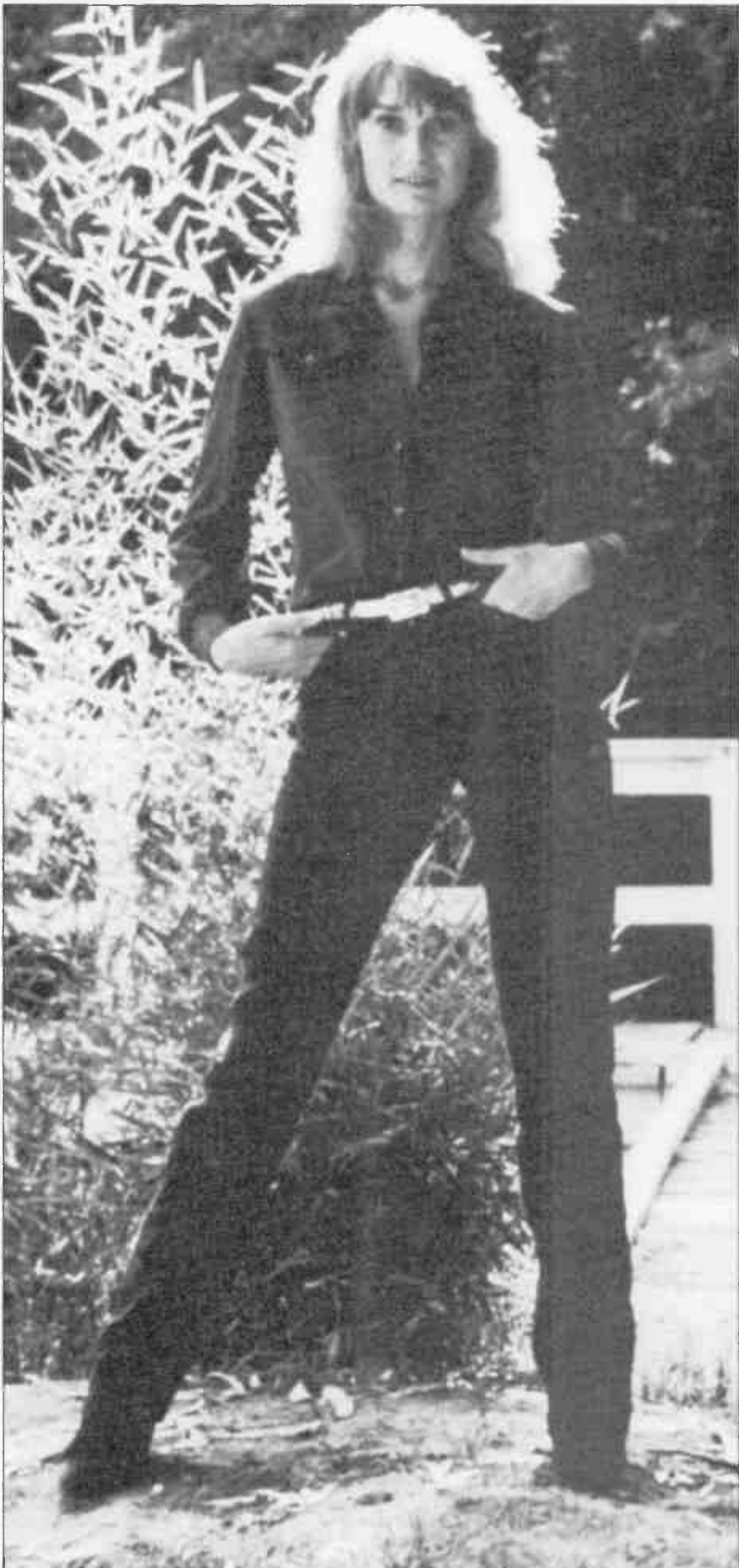
As with brother Steve, there was never any doubt in Rudy's mind that he would eventually join Larry to become a singing group. "We were put here on this good earth to do exactly what we're doing. We believe in divine guidance. We believe that the good Lord does, has and will continue to have his hand on us. It was meant to happen exactly like it's happening, or it wouldn't be happening."

Although Rudy now lives across town from his two brothers, he has recently purchased a large farm very near where Larry and Steve live. "It's weird the way that worked out. People say, oh isn't that nice that you live so close together. But I didn't buy that piece of property to be down the street from Larry and Steve," he explained. "I looked for six months for some good farm land. It just ended up that what I was looking for was next door to them."

Rudy sat on the couch in the office of the Gatlin Brothers Enterprises, clowning one minute and then the next talking about his spiritual life. His actions and his conversation seemed to epitomize the style of the Gatlin Brothers on stage, a serious moment followed by a joke. "I think we have a calling," he continued, after making yet another sly comment about his supposed wild dating life. "Some people are called to work in the peace corps, some are called to be Sunday School teachers. But we don't say okay let's hit the crowd with a couple of good numbers, then drop the religious number on them. We are entertainers. We're not perfect Christians, we're not angels. And I don't want anybody to get the idea that we think we are. I didn't make it out of bed last Sunday to go to church, but I turned it on TV."

His plans for the future are vague. He is the sort that lives each day to the fullest and lets the future take care of itself. "I'd like to lay back, exhausted and satisfied and have no regrets. I guess when I'm old I'd like to think that we will have accomplished what we'd set out to do—to do some good and help a few people along the way."





# GAIL DAVIES

## Magic Music

by Dolly Carlisle

It is customary for promotional representatives to pump reporters full of dramatized hype about their artists. Hype is usually ignored, passed off as a necessary annoyance of the entertainment business. But the superlatives used to describe Warner Brothers new artist Gail Davies may not be overly exaggerated.

"She's one of the biggest talents to come along since Dolly Parton," proclaimed Bonnie Rasmussen, publicity director for the record label. "She writes her own lyrics, her own music, she does the arranging and she produced her new album. "Other than Dolly Parton, I don't know of any other female country artist who is capable of doing all those things. She's gonna be big."

A label executive would relish the thought of developing another Dolly Parton (speaking musically, and not physically, of course). And such professional heights may be ambitious wishing for Gail Davies. But the musical talents are definitely there as already exhibited in her new album *The Game*. The rest will depend on Gail's own drive and her particular goals.

She is a slender, almost frail looking woman at first meeting. She's tall enough, about 5'5", but her svelte frame carries no excess weight. Thin as a rail might be an appropriate description.

A man's medium blue shirt made of coarse cotton material hung from her slim shoulders the Saturday afternoon we met. Her loose fitting bluejeans couldn't have been more than a size seven. The ill-fitting clothing exaggerated her slight stature.

As a book cannot be wisely judged by its cover, Gail Davies' physical leanness does not accurately depict her inner character. For beneath that finespun body is a dynamo.

She invited me into her pleasant West Nashville brick home with great enthusiasm. I was yet another person with whom she could share a dream come true.

"This is the first place I've really ever



had to call my own," she explained, directing me from one disheveled room into another. The place was a wreck except for one small corner of the living room where Richard, her husband of three years, sat totally engrossed in a Saturday afternoon football game.

I was soon to learn that Gail Davies didn't see the house the way it was—exposed ceiling beams waiting to be stained, ripped out walls awaiting new wallpaper, wood floors in need of being stripped and waxed. She visualized it as it would be. "I tore this out so there would be more open space," she sputtered. We're going to put a skylight in the bedroom so we can look up at the stars at night. This wallpaper will go in here . . ." and on and on she chattered, skipping from room to room becoming overwhelmed by her own enthusiasm. "Won't it be beautiful?" she questioned with great glee.

I was soon to discover that the way in which she decorated her house was indicative of her approach to life and music. She does not limit herself to what is, but visualizes what can be and strives to make the dream reality. "I used to think that an optimist was somebody who thinks things are going to work out and I do think things are going to work out. But you make your own magic. I think luck is where preparation meets with opportunity."

She reflects that she was not ready to take advantage of several opportunities in the past, but now thinks her time has come. Her latest single *Blue Heartache* off her new album *The Game* is a clue of what will be. It meteorized to the top of the charts almost immediately after its release in January.

Gail Davies was the second child and only daughter of musically inclined Oklahoman parents. She grew up materially poor ("When I was in grade school, we got a pair of shoes a year," she recalls. "When I was in junior high school, I can remember the soles were coming off the bottoms of my shoes in the middle of the school year. They would flop when I would walk down the halls and make this funny sound. The kids would laugh at me. . . My mother would go to the Salvation Army, buy an old dress, take all the yardage out of the full skirt and make a new dress for me.") but spiritually and musically rich.

"My dad was a guitar player, my mom sang a little," she reminisced, "and my brother wrote his first song when he was in the first grade. All my brothers sang. I have two younger brothers although one died and an older brother Ron. He is an incredible writer" (Ron's music has been recorded by such giants as Helen Reddy and Three Dog Night). "He writes beautiful songs. So Ron and Jim and I grew up singing. I was singing when I was three years old. By five, I could carry a tune and sing harmony. While we were still

little kids, we started singing together. My mom's got tapes today where the blend is so tight that we can't tell if it's me or Ron."

Gail grew up listening to the sounds of Patsy Cline, Ray Price, Hank Snow and Webb Pierce. As a teenager, she was drawn to the musical heroes of her peers—The Beatles and Jefferson Airplane. Her musical spectrum continued to expand when she married a jazz musician and became ensconced in a world dominated by the singing of Ella Fitzgerald and Billy Holiday. "I think the more I listened to those people (jazz personalities) the more respect I had for Patsy Cline," observes Gail. "Patsy Cline and Billy Holiday were not that far apart as singers."

Gail's musical career ("I never had any other aspiration than to be a singer," she has said,) began as a rock and roll singer. It was a form of music that reflected her lifestyle. "I was pretty crazy at one time," she admits. "My brother died (he was killed when the car he was driving was struck by a drunk driver) and my husband walked out on me the same day. I was twenty-three years old. I couldn't understand my brother's death. Some people said it was God's will and I didn't believe it. I became an atheist for a long time."

But when she was 27 (five years ago), she lost her voice. "I got real bad nodes on my vocal cords and the doctor told me to quit singing for about six months," she explained.

Her seemingly ill-fated sabbatical from singing resulted in her first efforts at writing. "My brother was a songwriter and my dad wrote songs, so I thought it was maybe somewhat hereditary," she said. "So I took up writing."

The introspective writing efforts sparked a general metamorphic rejuvenation. She eventually re-established her belief in God and returned to her musical roots—country. While many Nashville artists were packing up their bags for the glamour of the west coast, Gail Davies decided to

---

**"I write songs for the same reason I talk . . . because I want to tell something. There's a story behind every song. I can't make up something that never happened."**

---

move from Los Angeles to Nashville.

Today she's a Bible student. "I try to study as much as I can," she reflects. "I felt like there was something in the Bible that would make life easier and there is. It makes logical sense."

She is a woman sure of herself, confident of her abilities and forceful with her ideas. The hazel eyes seem to view the world with a look of detached amusement

—as though she knows and understands the illusions and pitfalls that await her on the climb upward. "Happiness comes with resolving in your mind to be happy with what you have," she contends. "Happiness is a state of mind, not a state of finances. Some people think if you reach a certain state of fame and success, then you'll be happy. That's not true. Most times, the more fame and success you have, the less happy you are because the more demands you have on your personal life, privacy and values."

Her wisdom, she says has come as a result "of being kicked around alot." And she is attempting to share as much of that knowledge and insight as possible in her music. "I write songs for the same reason I talk," she adds, "because I want to tell something."

The result is a poetic, intimate personal style of music. "There's a story behind every song," she says. "I can't make up something that never happened and write about it."

Some of her songs are about people who have been important in her life. Gail wrote about her grandmother with the words "I loved her so and oh she was a special one. A lovely lady and a gentle old soul and she taught me to sing an old folk song" in a tune appropriately titled *Grandma's Song*. She reminisced about her step-father in the song *Soft Spoken Man*—"We were little and had no say about the man my mom was bringin' home that day. Now I'm a woman and plainly see that if I chose my dad, he'd be the one for me." And she was thinking of her husband, Richard, when she penned *Never Seen A Man Like You*. The words go "And I thought I knew what love was about, but in this case it just ain't true. And I don't seem to know what to do 'cause I ain't never seen a man like you."

But Gail Davies also shares her thoughts on living in her songs as she did in *Someone is Looking For Someone Like You*. She wrote the song while feeling depressed, blue and lonely, then realizing that she was not alone in her mood, reflected "Somewhere a man's got no woman to turn to. Somewhere a woman is lonely and blue. Somewhere a child's got no mamma to hold her. . . Think of all the time you waste complaining. Think of all the good that could be done. . . Think of all the friends you could be gaining, if you lift your hand to help someone."

*The Game* is Gail's second album (she recorded her first about a year ago under a now defunct label "LifeSong") and her first self-produced. "I hope people just like the album and enjoy it," she said with a sigh, "and don't pick at it. It was my first production and the next one I will produce better. You don't do it perfect the first time. But I'm getting the hang of it."

I could only think how lucky we'd all be if our first efforts were as rich, vibrant and enjoyable as Gail Davies' had been. ■

# Charlie Daniels

*"I come from a laboring class of people, people who have to worry about scraping up the money to pay the light bill or for their next meal. Them's my people. That's where my heart's at. That's the people I want to communicate with and relate to. Them snobs can go to hell!"*

*. . . Charlie Daniels*

## Double Platinum Fiddle Player

by Bob Allen

From 20 rows back in a large concert hall, Charlie Daniels, at center stage, looks meaner than a grizzly bear with his paw stuck in a hornet's nest. At 6 foot, two inches and 265 pounds, he commands the stage with all the subtlety of a Brahma Bull. He chords his guitar with a vengefulness and seems to glare out threateningly from underneath his huge hat, thick beard, and dark glasses.

The hard-driving, country-flavored Southern rock music that Daniels and his band play often comes across the same way. They sing hard-driving, tough, and free-wheeling songs about "stayin' up late and drinkin' too damn much whiskey," and "The South's gonna rise again," and long-haired country boys and rednecks gettin' "whipped" on, and whuppin' on each other (*Uneasy Rider*). They're songs about hard living and hard playing that generally reflect a sort of "devil-may-care, but you better-leave-this-long-haired-country-boy-alone, keep-outa-my-way-and-I'll-keep-outa-yours" attitude.

In fact, if there is a word or phrase that describes the form and philosophy of Charlie Daniels' music and lifestyle, it would be "DON'T TREAD ON ME!" He is a self-made man and a highly principled man, as full of compassion as he is of opinions. And as far as his opinions go, he

will seldom volunteer them unless asked, but once asked, he will often expound upon them at length.

"I ain't no star," Daniels insists with a polite bluntness that is characteristic of the man. "I don't want to act like one, and I don't care about being one. I'm a big, loud, boisterous old cowboy. I sing loud, talk loud, and enjoy being drunk once in a while."

But somehow, when Daniels makes statements like that to writers, they seem to come out in the harsh black and white of the printed word, sounding much nastier and hard-headed than they sound when he actually says them directly to you.

Don't get me wrong. At times, Charlie Daniels may be all of these things—hard-headed, loud, boisterous. . . There was the time, for instance, that some guy in New York City wouldn't shut up about Charlie's hat, and ended up getting pushed through a door (a closed one).

But beneath all that, there is the more essential Charlie Daniels: the man who's been married to the same woman for sixteen years ("I have the opportunity, but not the inclination for groupies," he says. "I've got too much goin' at home."); the man who would much rather spend a quiet Saturday night at home, lying on his sofa than he would in a bar, dodging beer

bottles. The essential Charlie Daniels is a man who, by instinct, more than anything else, seems to have found a formula for living that suits him; and if he at times sounds impatient with those who question his music or lifestyle too closely, it's because Charlie himself doesn't see the need for any lengthy analysis. He is a man who seems to have a much stronger sense of his own time and place than do most of his contemporaries. One whose strong sense of social responsibility leads him to do everything from lending hours of his time toward putting those he considers the right men in office, right down to small things like keeping his home thermostat at a chilly 65 degrees. He's the man who helped set up a memorial fund for their children, when his friends in the Lynyrd Skynyrd band were killed in a plane crash. He is the one who once gave a private concert in the hospital room of an 18-year-old Ohio boy who lost both hands and was badly burned when he fell on a transformer, trying to sneak into one of his concerts.

But still, there is that other Charlie Daniels that when put upon unjustly, will only show restraint for so long. Though he admits that he's only been in a couple of fights in his entire adult life, there have been those few times he's been tread on to the point where he had to pull his weight.







Like the time in New York and the guy who wouldn't shut up about his hat.

"He said somethin' like, 'That hat looks funny in New York,'" Charlie recalls with barely concealed disdain. "I told him, 'I paid quite a bit of money for this hat, and I don't think it looks funny at all.'" But he kept on and on, and I made the mistake of standin' there and tryin' to argue with him," Charlie grimaces.

"I finally ended up callin' him a belligerent sonofabitch and grabbed him by the lapels of his suit. He was a pretty good-sized fellah. He wasn't no shrinkin' violet or nothin'," Charlie emphasized. "I picked him up and slung him through a bathroom door. I think he was kinda surprised about it.

"He still didn't shut up, but I finally left. Later, one of the boys cuffed him up pretty good, and the last time, I saw him, he was standin' in the hall, holdin' a wet rag up to his eye.

"Later, I was ashamed of myself though," Charlie shakes his head regretfully, "because I usually can walk away from situations like that. I usually have a bunch of people with me, and if I lose my cool, they lose theirs, and someone could get seriously hurt. The next guy that tells me

---

**"I ain't no star. I don't want to act like one, and I don't care about being one. I'm a big, loud, boisterous old cowboy. I sing loud, talk loud, and enjoy being drunk once in a while."**

---

that I have a funny hat, I'll just agree and walk away."

When Charlie is mellowed out at home, though, he seems a world away from the strain and irritation of such minor incidents. Home for him is a 75-acre farm about a 45-minute drive to the east of Nashville where he lives with his wife, Hazel, and their 14-year-old son, Charlie Jr. It's not in any kind of fancy neighborhood, mind you. In fact, it's practically in the middle of nowhere. The long, gravel driveway winds off of an isolated side road, past horse stables, a large garden and a bass pond, almost a mile, to a two-story log home that sits high atop a hill. And of course, there are signs of the old "DON'T TREAD ON ME": There's two or three big "Beware of Dog, No Trespassing" warnings posted, and there are two locked gates between the house and the public road. To Charlie, privacy, like family and country, is sacred.

Inside his big log house, Charlie is sprawled comfortably on a sofa in his club basement. Dressed in Levis, suspenders, a thermal underwear top, a red bandana, with matching red socks on his shoeless feet, he looks like anything but a loud,

boisterous cowboy. In fact, without his hat, it's amazing how life-sized he actually looks. Yawning contentedly, he leans forward just enough to spit a wad of spent chewing tobacco into a copper spittoon.

"This place is a perfect balance to bein' on the road," he explains as he stretched luxuriously and leans back again. "I can come home, lock two gates, and I'm here. You've either gotta bust a fence down or walk a good ways to get to me. I'm away so much that when I do get home, I'm so glad to be here that I could stay on this place and not go past the property line for a week, and it wouldn't bother me at all. I've got my horses and my cows, and I've got enough work to keep me busy for five years. I like to plant stuff and see it grow, and raise my own eggs—when the chickens are layin'. I'm gonna buy me a milk cow eventually. I like this kind of life."

Here on the farm, Charlie's usually in bed early and up at the crack of dawn. Out here, the high-decibel strains of his music fall away from his ears for a while as he becomes more preoccupied with matters like the broken chainsaw and the firewood that needs to be cut, the deep-freeze full of home-grown vegetables that is on the blink, and the appointment that must be made with the county agent to figure out how to get the chemical balance in his bass pond straightened out. And in the morning, he'll be up at daybreak to see about getting these things taken care of.

"My life would bore the hell out of a lot of people," he insists. "I don't care anything about goin' to clubs anymore. I did that for 12 years. When I'm home, I like to stay here."

The fact is, though, Charlie's not been home all that much in the past year. In

*(Continued on page 39)*





# COUNTRY MUSIC

PRESENTS GREAT

## RECORDS • TAPES • BOOKS

### BONUS #1

Records On Pages 31 Thru 35 - \$4.98 Ea.  
... But Order 3 Or More For Only \$3.98 Ea.  
Tapes On Pages 31 Thru 35 - \$5.98 Ea.  
... But Order 3 Or More For Only \$4.98 Ea.

### BONUS #2

Order Any 3 LPs Or 8TKs From Pages 36  
Thru 37 And You'll Also Get Another  
FREE LP Or 8TK Worth From \$6.98 To  
\$9.98!

### BONUS #3

Order Any Two Books From Page 38 Of  
This Special Listing And You'll Also Get  
A Very Unique Country Music Surprise  
Gift With A Value Of \$3.95 Or More!

**RED  
HOT**

# RECORD RELEASES



#### Billy Crash Craddock

16 Favorite: Your Love Is/Learning To Live Without You/I Love You, 13 more!  
LP No. SD-3005  
8TK No. SDT-13005



#### Red Sovine

16 Favorites: Giddy-up Go/6 White Horses/Girl On The Billboard, many more!  
LP No. SD-3010  
8TK No. SDT-13010



#### Chuck Berry

Best Of: Johnny B. Goode/School Days/Maybelline/Roll Over Beethoven, more!  
LP No. GT-0004  
8TK No. GT8-0004



#### Ben Colder

Golden Hits: Sunday Morning Fallin' Down/Almost Persuaded/10 Little Bottles, more!  
LP No. GT-0051  
8TK No. GT8-0051



#### Mac Wiseman

Golden Classics: 18 Wheels A Humming/Barbara Allen/I Saw Your Face, more!  
LP No. GT-0049  
8TK No. GT8-0049



#### Mal Tillis

The Great: Stateside/Ode To The Little Brown Shack Out Back/Wine, more!  
LP No. GT-0047  
8TK No. GT8-0047



#### Lulu Belle & Scotty

Sweethearts Of: Have I Told You Lately (I Love You)/Remember Me, 12 more!  
LP No. SLP-206  
8TK No. SLPT-1206



#### Trucker Special

40 Miles Of Bad Road: Duane Eddy - Billy Walker - Sovine - Phantom 309, more!  
LP No. GT-0056  
8TK No. GT8-0056



#### Trucker Special

How Fast Them Trucks Can Go: Cowboy Copas - Wiseman - Sovine, and more!  
LP No. GT-0055  
8TK No. GT8-0055



#### Trucker Special

Roadrunner: Minnie Pearl - Sovine - Dudley - Stanley Bros. - White Knight, more!  
LP No. GT-0053  
8TK No. GT8-0053



#### Trucker Special

Truckin' On: George Jones/Red Sovine/Del Reeves, others - Giddyup Go, and more!  
LP No. GT-0054  
8TK No. GT8-0054



#### Trucker Special

Super Slab Hits: Dudley - Sovine, others - Teddy Bear/6 Days On The Road, more!  
LP No. GT-0052  
8TK No. GT8-0052



#### Super Hits Of The 40's

G. Morgan: Candy Kisses/C. Copas: Fillipino Baby/Rose Maddox, and much more!  
LP No. GT-0006  
8TK No. GT8-0006



#### Super Hits Of The 50's

G. Jones: Why Baby Why/S. Davls: I Forget More Than You'll Ever Know, 8 more!  
LP No. GT-0007  
8TK No. GT8-0007



#### Super Hits Of The 60's

F. Husky: Just For You/L. Irving: Pinball Machine/Del Reeves/B. Walker, more!  
LP No. GT-0008  
8TK No. GT8-0008



#### Super Hits Of The 70's

D. Houston: She's All Woman/G. Morgan: Lilacs & Fire/Kendalls: Jet Plane, more!  
LP No. GT-0009  
8TK No. GT8-0009



#### Dorsey Burnette

Golden Hits Of  
LP No. GT-0050  
8TK No. GT8-0050



#### Larry Sparks

Ramblin' Bluegrass: Darl Hallow/Brand New Broken Heart/Faded Love, more!  
LP No. GT-0010  
8TK No. GT8-0010





# RECORDS-\$4<sup>98</sup>/Order 3 or more for ONLY \$3<sup>98</sup> ea.

### Ernie Ashworth

His Greatest Hits: I Take The Chance/I Love To Dance With Annie/A Week In The Country/Each Moment/I Wish, more!  
LP No. SD-964  
8 TK No. SDT-1964

### Blue Sky Boys

Together Again: Just Between/In The Pines/Kentucky/Why Not Confess/A Satisfied Mind/The Little Paper Boy, much more!  
LP No. SLP-257  
8 TK No. SLPT-1257

### Johnny Bond

Johnny Bond-Best Of: I Wonder Where You Are Tonight/Hot Rod Lincoln/Sick Sober & Sorry/I 0 Little Bottles, more! Starday  
LP No. SLP-954  
8 TK No. SLPT-1954

### Hylo Brown

Hylo Brown-Meets The Lonesome Pine Fiddlers: Little Footprints In The Snow/Little Georgia Rose/T For Texas, more! Starday  
LP No. SLP-220  
8 TK No. SLPT-1220

### Brown's Ferry Four

Brown's Ferry Four-16 Greatest Hits: The Arm Of God/Over In The Gloryland/Bound For The Shore/Rock Of Ages, much more!  
LP No. SD-3017  
8 TK No. SDT-13017

### Johnny Bush

Johnny Bush-Sings His Greatest Hits: What A Way To Live/Jim, Jack & Rose/I'll Be There/City Lights/My Joy, 6 more! Power Pak  
LP No. PO-282  
8 TK No. PO-1282

### Archie Campbell

Archie Campbell-Ole Opry's Good Humor Man: 3 Little Pigs/The Swimm'n' Hole/Who Does All The Work/Woman, more! Starday  
LP No. SLP-377  
8 TK No. SLPT-1377

### Wilf Carter

Wilf Carter-"Montana Slim": 2 Little Girls In Blue/Daddy And Home/Put My Little Shoes Away/Hey Hey Mr. DJ, more! Starday  
LP No. SLP-300  
8 TK No. SLPT-1300

### Johnny Cash

Johnny Cash-Original Golden Hits, Vol. 1: I Walk The Line/Folsom Prison Blues/Cry, Cry Cry/Next In Line/Hey Porter, more! Sun  
LP No. S-100  
8 TK No. ST-100

### Johnny Cash

Original Golden Hits Vol. 2: Ballad Of A Teen-Age Queen/Big River/The Ways Of A Woman In Love/Just About Time, more!  
LP No. S-101  
8 TK No. ST-101

### Johnny Cash

Original Golden Hits, Vol. 3: Country Boy/Rock Island Line/The Wreck Of The Old 97/Oh Lonesome Me/Do-In' My Time, more!  
LP No. S-127  
8 TK No. ST-127

### Johnny Cash

Country Gold: Cry, Cry, Cry/Katy Too/ Born To Lose/Next In Line/Sugartime/I Forgot To Remember To Forget, more!  
LP No. PO-246  
8 TK No. PO-1246

### Johnny Cash

Johnny Cash-Get Rhythm: Two Timin' Woman/Luther's Boogie/New Mexico/Country Boy/You Win Again, much more! Sun  
LP No. S-105  
8 TK No. ST-105

### Cash/Lewis/Rich

Greatest Hits, Vol. 1: I Walk The Line/Sittin' & Thinkin'/Great Balls Of Fire/Folsom Prison Blues/Lonely Weekends, more!  
LP No. PO-248  
8 TK No. PO-1248

### Cash/Lewis/Rich

Greatest Hits, Vol. 2: There Won't Be Any more/Guess Things Happen That Way/Drinkin' Wine Spo-De-O-De, more!  
LP No. PO-249  
8 TK No. PO-1249

### Lew Childers

Old Time Get Together: Wreck Of The Old 97/Hog Callin' Blues/This Train/Alabama Bound/Sister Lucy Lee, more!  
LP No. SLP-153  
8 TK No. SLPT-1153

### Bill Clifton

Mountain Folk Songs: Walkin' In My Sleep/Mary Dear/Wake Up Susan/Livin' The Right Life/Another Broken Heart, much more!  
LP No. SLP-111  
8 TK No. SLPT-1111

### Tommy Collins

Callin': Okie From Muskogee/You Gotta Have A License/Hot Rod Guitar/I Could Sing All Night/Cigarette Millner, more!  
LP No. SLP-474  
8 TK No. SLPT-1474

### The Cook Brothers

Opry Old Timers: Rag Time Annie/Roll On Buddy/Hung Down My Head And Cried/Will The Circle Be Unbroken, more!  
LP No. SLP-182  
8 TK No. SLPT-1182

### Cowboy Copes

16 Greatest Hits: Flat Top Guitar/Alabama/ Signed, Sealed Delivered/ I Dreamed Of A Hillbilly Heaven/Beyond The Sunset, more!  
LP No. SD-3012  
8 TK No. SDT-13012

### C. Copas & H. Hawkins

In Memory: Lonesome 7-7203/Sunny Side Of The Mountain/If I Ever Get Rich Mom/Slow Poke After All, more! Starday  
LP No. KLP-835  
8 TK No. KLPT-1835

### J.D. Crowe

J.D. Crowe And The New South: You Can Have Her/Devil In Disguise/God's Own Singer/Ten Degrees And Getting Colder, more!  
LP No. SLP-489  
8 TK No. SLPT-1489

### S. Posey & S. Davis

The Best Of: Born A Woman/Single Girl/I Take It Back/My Last Date With You/He Says The Same Things To Me, more!  
LP No. GT-0005  
8 TK No. GT8-0005

### Skooter Davis

Best Of The Best: The End Of The World/I Forgot More Than You'll Ever Know/I'm A Lover (Not A Fighter), more!  
LP No. GT-0014  
8 TK No. GT8-0014

### The Delmore Brothers

Delmore Bros.-Best Of: Blues Stay Away From Me/Barnyard Boogie/I'll Be There/Tennessee Choo-Choo/Hillbilly Boogie, more!  
LP No. SLP-962  
8 TK No. SLPT-1962

### Nashville Guitars

Music To Park By: Let It Be/Blue Hawaii/ For The Good Times/ We've Only Just Begun, many more!  
LP No. PO-253  
8 TK No. PO-1253

### Little Jimmy Dickens

The Best Of The Best Of: Take An Old Cold Tater And Wait/ I'm Little But I'm Loud/Hillbilly Fever/ Country Boy, more!  
LP No. GT-0041  
8 TK No. GT8-0041

### Ronnie Dove

Ronnie Dove-Greatest Hits: Right Or Wrong/ Let's Start All Over Again/Happy Summer Days/One Kiss For Old Time Sake, more!  
LP No. PO-286  
8 TK No. PO-1286

### Narvel Felts

Narvel Felts-Live: The End Of My World Is Near/Maybelline/Me & Bobby McGee/Swinging Doors, and 6 more hits! Power Pak  
LP No. PO-237  
8 TK No. PO-1-1027

### Freddy Fender

Freddy Fender-Inside Louisiana State Prison: Our Pledge Of Love/ Hello Loneliness/The Village Queen/Carmela, more! Power Pak  
LP No. PO-280  
8 TK No. PO-1280

### Lester Flatt

Rollin': Drink That Mash & Talk That Trash/Daddy Sang Bass/Yonder Stands Little Maggie/Show Me Around, more!  
LP No. PO-293  
8 TK No. PO-1293

### Flatt & Scruggs

Flatt & Scruggs-Golden Hits Of: Foggy Mountain Breakdown/Salty Dog Blues/Roll In My Sweet Baby's Arms, and 7 more!  
LP No. PO-297  
8 TK No. PO-1297

### Wally Fowler

Wally Fowler-Greatest 16 Hits: Turn On The Radio/I'm In His Care/Farther Along/Closer Walk With Thee/Little Talk With Jesus, more!  
LP No. SD-3020  
8 TK No. SDT-13020

### Smitty Gatlin Trio

Sings The Best Of Albert Brumley: Campin' In Cannan Land/I'll Fly Away/Jesus Hold My Hand/He Set Me Free, much more!  
LP No. SD-986  
8 TK No. SDT-1986

### The Grass Roots

14 Greats: Sooner Or Later/Heaven Knows/Walking Through The Country/The River Is Wide/Let's Live Together, many more!  
LP No. GT-0044  
8 TK No. GT8-0044

### Hawshaw Hawkins

16 Greatest Hits: I'm Slowly Dying Of A Broken Heart/I Love You A 1000 Ways/ Slow Poke/Lonesome 7-7203, more!  
LP No. SD-3013  
8 TK No. SDT-13013

### RATED X COMEDY

Buyers Discretion Advised - These Four Albums Are For Mature Audiences ONLY!!!

### Redd Foxx

Matinee Idol: The St Bernard Dog/Throw Up In A Cab/Dirty Words, and more!  
LP No. KLP-1135  
8 TK No. KLPT-1135

Bare Facts: Recorded Live At The Redd Foxx Club-Hollywood California.  
LP No. KLP-1072  
8 TK No. KLPT-11072

Pass The Apple: Recorded Live At The Redd Foxx Club, Hollywood, Cal.  
LP No. KLP-1073  
8 TK No. KLPT-11073

In A Nutshell: Recorded Live At The Redd Foxx Club, Hollywood, Cal.  
LP No. KLP-1074  
8 TK No. KLPT-11074

### B. Gallion & P. Powell

Greatest Hits: Wall To Wall Love/One Way Street/You Take The Table, I'll Take The Chair/Sweet Honey Lies/Yearning, more!  
LP No. SD-996  
8 TK No. SDT-1996

### Bobby Helms

Bobby Helms-Greatest Hits: Fraulein/Work Things Out With Annie/The Midnight Of My Mind/You Are My Special Angel, more!  
LP No. PO-283  
8 TK No. PO-1283

### David Houston

The Best Of: It Started All Over Again/So Many Ways/It's All Over/She's All Woman/Where Could I Go (But To Her), more!  
LP No. GT-0012  
8 TK No. GT8-0012

### Ferlin Husky

Greatest Hits Of: Just For You/Fallen Star/Walkin' & Hummin'/ Money Grains/Wheels/The Wings Of A Dove/Timber, more!  
LP No. SD-3018  
8 TK No. SDT-13018

### George Jones

George Jones-Crown Prince Of Country Music: I Is A Lonely Number/One Woman Man/Heart Broken Me, 9 more! Power Pak  
LP No. PO-271  
8 TK No. PO-1271

### George Jones

George Jones-Golden Hits: Why, Baby, Why/ Color Of The Blues/I Gotta Talk To Your Albus/Just One More, 7 more! Starday  
LP No. SLP-440  
8 TK No. SLPT-1440

### George Jones

George Jones-Greatest Hits: It's Okay/Boat Of Life/Still Hurting/ Taggin' Along/Ragged But Right/Hold Everything, more! Starday  
LP No. SLP-150  
8 TK No. SLPT-1150

### George Jones

16 Greatest Hits: One Is A Lonely Number/ Just One More/Uh Uh, No/If I Don't Love You/Color Of The Blues, more! King  
LP No. SD-3021  
8 TK No. SDT-13021

### George Jones

Good Old Bible: Will The Circle Be Unbroken/We'll Understand It/Jesus Wants Me/Boat Of Life/The Title Song, more!  
LP No. GT-0043  
8 TK No. GT8-0043

### Inducted Into The Country Music Hall Of Fame - 1978

#### Grandpa Jones

16 Greatest Hits: I'm My Own Grandpa/Uncle Eff's Got The Coon, much more!  
LP No. SD-3008  
8 TK No. SDT-13008

#### Grandpa Jones

15 Cents Is All I've Got: Title Song/Here Rattler Here/That Memphis Train, more!  
LP No. PO-301  
8 TK No. PO-1301

#### Grandpa Jones

16 Sacred Songs: The Arm Of God/Come & Dine/144,000 Were There, much more!  
LP No. KLP-822  
8 TK No. KLPT-1822

#### Grandpa Jones

Grandpa Jones-24 Big Country Hits: Darby's Ram/I'm Tying The Leaves/My Little Nagging Wife/Going Down Town, more! Starday  
LP No. KLP-967  
8 TK No. KLPT-1967

#### Grandpa Jones

Grandpa Jones-Other Side Of: My Darling's Not My Darling Any more/You'll Miss Me When I'm Gone/Trouble, more! Starday  
LP No. KLP-888  
8 TK No. KLPT-1888





# RECORDS-\$4.98/Order 3 or more for ONLY \$3.98 ea.

**1978 Grammy Award The Kendalls**  
Featuring: Leaving On A Jet Plane/We'll Be Gone/Love Love Love/Bobby, much more!  
LP No. GT-0001  
8 TK No. GT8-0001

**P.W. King & R. Stewart**  
The Best Of: Bonapartes Retreat/You Belong To Me/I Got A Wife/Tenn. Waltz/7 Lonely Days/Deck Of Cards, more!  
LP No. SD-965  
8 TK No. SDT-1965

**W. Lee & S. Cooper**  
Wilma Lee & Stony Cooper-Walking My Lord Up Calvary Hill/Title Song/Tramp On The Street/Great Speckled Bird, more!  
LP No. PO-242  
8 TK No. PO-1242

**Carter Family Tribute W. Lee & S. Cooper**  
Featuring: Picture On The Wall/Worried Man Blues/Little Darling Pal Of Mine, more!  
LP No. SD-980  
8 TK No. SDT-1980

**Jerry Lee Lewis**  
Monsters: Don't Be Cruel/Your Cheating Heart/Save The Last Dance For Me/Be Bop A Lula/Pink Pedal Pushers, more!  
LP No. S-124  
8 TK No. ST-124

**Jerry Lee Lewis**  
From The Vaults Of Sun: Hound Dog/The Wild Side Of Life/Rock & Roll Ruby/Feel So Good/Sick & Tired, much more!  
LP No. PO-247  
8 TK No. PO-1247

**Jerry Lee Lewis**  
Jerry Lee Lewis-Golden Hits Vol. 1: Great Balls Of Fire/It'll Be Me/Breathless/Whole Lotta Shakin' Goin' On, 6 more! Sun  
LP No. S-102  
8 TK No. ST-102

**Jerry Lee Lewis**  
Jerry Lee Lewis-Golden Hits Vol. 2: Save The Last Dance For Me/Fools Like Me/I'll Sail My Ship Alone/Money, 7 more! Sun  
LP No. S-103  
8 TK No. ST-103

**Jerry Lee Lewis**  
Original Golden Hits, Vol. 3: One Minute Past Eternity/Lovin' Up A Storm/Sweet Little Sixteen/Love On Broadway, more!  
LP No. S-128  
8 TK No. ST-128

**Lonesome Pine Fiddlers**  
Play 14 Mountain Songs: Eatin' Out Of Your Hand/Lonesome Pine/Kentucky Hill Special/Two Timin' Baby, more! Starday  
LP No. SLP-155  
8 TK No. SLPT-1155

**Lulu Belle & Scotty**  
Lulu Belle & Scotty-Sweethearts Still: I'll Be All Smiles Tonight/Between You & Me/I Told Them All About You, more! Starday  
LP No. SLP-351  
8 TK No. SLPT-1351

**Warner Mack**  
The Best Of The Best Of: Is It Wrong/Sittin' On A Rock/The Bridge Washed Out/Drifting Apart/Talkin' To The Wall, more!  
LP No. GT-0042  
8 TK No. GT8-0042

**Mainer's Mountaineers**  
Mainer's Mountaineers-Good Ole' Mountain Music: The Lonely Train/The Forks Of The Road/Run Mountain/John Henry, more!  
LP No. KLP-666  
8 TK No. KLPT-1666

**Benny Martin**  
Benny Martin-Greatest Hits: Me & My Fiddle/Crackin' County Corn/Sinful Cinderella/If I Could Stay Away Long Enough, many more!  
LP No. PO-223  
8 TK No. PO-1-1013

**Jimmy Martin**  
Great Bluegrass Hits: Widow Maker/White Dove/Uncle Pen/Big Country/Taylor Made Sally Good/Goodbye Old Pal, more!  
LP No. GT-0003  
8 TK No. GT8-0003

**Curtis McPhee**  
Dueling Banjos: Title Song/Home Sweet Home/Brassy Bluegrass/Old Joe Clark/Doodlin' Banjos/Red Dress, much more!  
LP No. PO-236  
8 TK No. PO-1-1026

**Roger Miller**  
Roger Miller-Painted Poetry: Under The Spell Again/Poor Little John/Play Boy/I Ain't Never/Country Girl/Pillow, more!  
LP No. SD-3011  
8 TK No. SDT-13011

**Charlie Monroe**  
Charlie Monroe-Tally Ho: Lazy Day/Penitentiary Blues/Hard To Believe/Willow Garden/Time Clock/I'm Going Away, more!  
LP No. SLP-484  
8 TK No. SLPT-1484

**C. Moore & B. Napier**  
The Best Of: I'm Just Your Stepping Stone/Chain Gang/No One As Sweet As You/I've Got Over You/Down South, more!  
LP No. SLP-963  
8 TK No. SLPT-1963

**C. Moore & B. Napier**  
Lonesome Truck Drivers: Long White Line/This Truck And Me/Long Old Road/Pinball Blues/Coming Home To You, more!  
LP No. KLP-936  
8 TK No. KLPT-1936

**Moore & Napier**  
Gospel And Sacred Songs: Don't Wait To Long/The Stranger In The Tavern/Shout & Sing/Will The Circle Be Unbroken, more!  
LP No. KLP-1017  
8 TK No. KLPT-11017

**George Morgan**  
George Morgan-Best Of: You're The Only Good Thing/Room Full Of Roses/I'll Sail My Ship Alone/Candy Kisses, more! Starday  
LP No. SLP-957  
8 TK No. SLPT-1957

**George Morgan**  
George Morgan-Steal Away: Beyond The Sunset/Beautiful Isle Of Somewhere/Softly & Tenderly/Precious Memories, more!  
LP No. SLP-413  
8 TK No. SLPT-1413

**Moen Mullican**  
Moon Mullican-Greatest Hits: I'll Sail My Ship Alone/Louisiana/Mona Lisa/Bottom Of The Glass/Jole Blon/Farewell, many more!  
LP No. SLP-398  
8 TK No. SLPT-1398

**Nashville Harmonica**  
Nashville Harmonica: I'm So Lonesome I Could Cry/Satin Sheets/Orange Blossom Special/Me And Bobby McGee, more!  
LP No. PO-219  
8 TK No. PO-1-1009

**Nashville Harmonica**  
Plays Today's Hits: Riss An Angel Good Morning/Bad Bad Leroy Brown/Why Me Lord/Delta Dawn/Alabama Bound, more!  
LP No. PO-257  
8 TK No. PO-1-1057

**Nashville Harmonica**  
Plays The Hits Of 1975: Before The Next Teardrop Falls/Third Rate Romance/Rhinestone Cowboy/Sundown, more!  
LP No. PO-289  
8 TK No. PO-1-1289

**Nashville Sax**  
Plays Yakety Sax And Other Hits: You And Your Precious Love/I Can Help/Rhinestone Cowboy/Bad, Bad Leroy Brown, more!  
LP No. PO-314  
8 TK No. PO-1314

**New Grass Revival**  
New Grass Revival-Today's Bluegrass: Cold Sallor/Pennies In My Pocket/Great Ball Of Fire/Lonesome Fiddle Blues, much more!  
LP No. SLP-482  
8 TK No. SLPT-1482

**The Oak Ridge Boys**  
Featuring: I Am A Pilgrim/Shine Shine Down On Me/Golden Hills Ahead/There's A Light Guiding Me/Angel Band, more!  
LP No. SLP-356  
8 TK No. SLPT-1356

**The Oak Ridge Boys**  
Featuring: I Wouldn't Take Nothing/Hide Thou Me/The Christian Way/I Asked The Lord/One Of These Mornings, more!  
LP No. PG-716  
8 TK No. PG-1716

**Oak Ridge Quartet**  
Sing & Shout: At The Roll Call/Behind Your Tears/Do You Know Jesus/My All I Give/Keep Me, many more!  
LP No. SD-984  
8 TK No. SDT-1984

**Roy Orbison**  
Roy Orbison-Original Sound: You're Gonna Cry/Ooby, Dooby/It's Too Late/I Never Knew/Rock House/Devil Doll, more! Sun  
LP No. S-113  
8 TK No. ST-113

**Brother Oswald**  
Bashful Brother Oswald: Southern Moon/Weary Weary Blues/I Like Mountain Music/Columbus Stockade Blues, more! Starday  
LP No. SLP-192  
8 TK No. SLPT-1192

**Johnny Paycheck**  
Johnny Paycheck-At His Best: Who Needs Your Love/Forever Ended Yesterday/Julie I'm Remembering, much more! Power Pak  
LP No. PO-284  
8 TK No. PO-1-1284

**Carl Perkins**  
Carl Perkins-Blue Suede Shoes: All Mama's Children/Movie Magg/Glad All Over/Gone, Gone, Gone/Forever Yours, more! Sun  
LP No. S-112  
8 TK No. ST-112

**Carl Perkins**  
Carl Perkins-Golden Hits: Matchbox/Blue Suede Shoes/Dixie Fried/Right String/But The Wrong Yo Yo/Only You, more! Sun  
LP No. S-111  
8 TK No. ST-111

**Del Reeves**  
Greatest Hits: Girl On The Billboard/There Wouldn't Be A Lonely Heart In Town/Be Glad/Dime At A Time, and many more!  
LP No. SD-998  
8 TK No. SDT-1998

**Don Reno**  
Don Reno-Fastest Five String Alive: Remint On Ride/Double Banjo Blues/Interstate 81/Banjo Riff/Old Kentucky Home, more!  
LP No. KLP-1065  
8 TK No. KLPT-11065

**D. Reno & R. Smiley**  
Country Singing And Instrumentals: Wall Around Your Heart/Follow The Leader/I Wouldn't Change You If I Could, more!  
LP No. KLP-776  
8 TK No. KLPT-1776

**D. Reno & R. Smiley**  
Last Time Together: Are You Waiting Just For Me/Row My Boat/Yes Sir, That's My Baby/Family Bible/Holiday Religion, and!  
LP No. SLP-485  
8 TK No. SLPT-1485

**D. Reno & R. Smiley**  
The Best Of: I'm The Talk Of Town/8 More Miles To Louisville/I Wouldn't Change You If I Could/Money, Marbles, Chak, more!  
LP No. SLP-961  
8 TK No. SLPT-1961

**D. Reno & R. Smiley**  
D. Reno & R. Smiley-World's Best 5 String Banjo: My Old Kentucky Home/Green Mountain Hop/Bill Bailey, more!  
LP No. KLP-861  
8 TK No. KLPT-1861

**D. Reno & R. Smiley**  
D. Reno & R. Smiley-Country Songs: Blue And Lonesome/Dark As A Dungeon/Don't Let Your Sweet Love Die, more! Starday  
LP No. KLP-701  
8 TK No. KLPT-1701

**Reno & Smiley**  
16 Greatest Hits: I'm The Talk Of The Town/I Know You're Married/All I Have Is Just A Memory/Trail Of Sorrow, more!  
LP No. SD-3001  
8 TK No. SDT-13001

**Reno & Smiley**  
Hymns, Sacred Gospel Songs: In The Garden/He Will Set Your Fields On Fire/The Arm Of God/Mother's Only Sleeping, more!  
LP No. KLP-693  
8 TK No. KLPT-1693

**Reno & Smiley**  
The World's Greatest Hymns: I Need The Prayers/Old Rugged Cross/Amazing Grace/Rock Of Ages/Sweet Bye & Bye, more!  
LP No. KLP-853  
8 TK No. KLPT-853

**Reno & Smiley**  
16 Greatest Gospel Hits: He Will Set Your Fields On Fire/The New Jerusalem/Jesus Is Waiting/Tree Of Life, many more!  
LP No. GT-0015  
8 TK No. GT8-0015

**Charlie Rich**  
Sun's Golden Treasures: Apple Blossom Time/Everything I Do (Is Wrong)/Gonna Be Waiting/Time And Again, much more!  
LP No. S-134  
8 TK No. ST-134

**Charlie Rich**  
Lonely Weekends: The Title Song/That's How Much I Love You/I Need Your Love/C.C. Rider/Big Man, more! Sun  
LP No. S-110  
8 TK No. ST-110

**Charlie Rich**  
Charlie Rich-The Early Years: Easy Money/Big Man/Philadelphia Baby/My Heart Cries/I've Lost My Heart, more! Sun  
LP No. S-132  
8 TK No. ST-132

**Charlie Rich**  
The Memphis Sound: C.C. Rider/Finally Found Out/I Need Your Love/It's Too Late/Little Bit Sweet/Stay, more! Sun  
LP No. S-133  
8 TK No. ST-133

**Charlie Rich**  
A Time For Tears: Gentle As A Lamb/The Wedding's Over/You're Gonna Be Waiting/My Baby Done Left Me, more!  
LP No. S-123  
8 TK No. ST-123

**Charlie Rich**  
Arkansas Traveler: Unchained Melody/Time And Again/Ballad Of Billy Joe/Who Will The Next Fool Be/Stop/Rebound, more!  
LP No. PO-245  
8 TK No. PO-1-245





# RECORDS-\$4.98/Order 3 or more for ONLY \$3.98 ea.

### Jeannie C. Riley

Country Gold: Games People Play/Help Me Make It Through The Night/Oakie From Muskogee/That's A No No, more!  
LP No. PO-250  
8TK No. PO-1250

### Jeannie C. Riley

Country Gold: Games People Play/Help Me Make It Through The Night/Oakie From Muskogee/That's A No No, more!  
LP No. PO-250  
8TK No. PO-1250

### Jeannie C. Riley

Jeannie C. Riley-Harper Valley P.T.A.: The Little Town Square/Harper Valley/Widow Jones/Run Jeannie Run, much more!  
LP No. PLP-1  
8TK No. PLT-1

### Kenny Roberts

Kenny Roberts-Indian Love Call: Maybe I'll Cry Over You/Listen To The Mockingbird/Tavern Town/Chime Bells, more!  
LP No. SLP-336  
8TK No. SLPT-1336

### T. Scott & C. Moody

We've Played Everywhere More Than Once: Curly Headed Baby/Come On Gimme Some/Sugar Time/Free Again, more!  
LP No. SD-999  
8TK No. SDT-1999

### Jean Shepard

Jean Shepard-Best Of: Many Happy Haneovers To You/Haul Off And Love Me/Satisfied Mind/2 Little Boys, 6 more!  
LP No. PO-278  
8TK No. PO-1278

### Jimmie Skinner

Jimmie Skinner-No. 1 Bluegrass: Everybody Ought To Have A Song/It's Blowin' Away/This Old Road/Whoopie Liza, more!  
LP No. SD-988  
8TK No. SDT-1988

### Jimmy Skinner

Original Greatest Hits: I Found My Girl In The Good Old USA/Jimmy's Ramblin' Blues/Wrong Side Of The Tracks, more!  
LP No. PO-259  
8TK No. PO-1259

### Arthur Smith

Mister Guitar: Guitlar Boogie/Blue Boogie/Fingers On Fire/Rubber Doll Rag/Pickin' & Playin'/Napoleon's Retreat, much more!  
LP No. SLP-173  
8TK No. SLPT-1173

### Red Sovine

16 New Gospel Songs: Cheyenne/I'm Singing Hallelujah/Except The Lord/Lay Your Hands On Me, many more!  
LP No. GT-0013  
8TK No. GT8-0013

### Red Sovine

Red Sovine-Woodrow Wilson Sovine: You Left Your Door Wide Open/Daddy's Girl/I'll Come Back/Little Joe, more!  
LP No. SD-970 X  
8TK No. SDT-1970 X

### Red Sovine

Sunday With Sovine: Brighten The Corner/If Jesus Came To Your House/Just A Closer Walk With Thee, much more!  
LP No. SLP-427  
8TK No. SLPT-1427

### Red Sovine

Red Sovine- Best Of: Giddy Up Go/I Know You're Married/One Is A Lonely Number/I Didn't Jump The Fence, more!  
LP No. SLP-952  
8TK No. SLPT-1952

### Red Sovine

Red Sovine-Phantom 309: In Your Heart/That's Me/Bummin' Around/Some Old Situation/Phantom 309, more!  
LP No. PO-270  
8TK No. PO-1270

### Red Sovine

16 All Time Favorites: Satisfied Mind/6 White Horses/I'm Only 17/The Gearjammer & The Hobo/I'm Gonna Move, more!  
LP No. SD-3010  
8TK No. SDT-13010

### Red Sovine

16 Greatest Hits: In Your Heart/Class Of '49/Little Rosa/Teddy Bear/Giddyup Go/It'll Come Back/Daddy, more!  
LP No. SD-991 X  
8TK No. SDT-1991 X

### Red Sovine

Classic Narrations: A Dear John Letter/I Think I Can Sleep Tonight/Giddyup Go/Viet Nam Deck Of Cards/21, more!  
LP No. SLP-436  
8TK No. SLPT-1436

### Ralph Stanley

Hills Of Home: Title Song/Darling Brown Eyes/The Kitten And The Cat/I Only Exist/Medicine Springs/California, more!  
LP No. KLP-1069  
8TK No. KLPT-11069

### The Stanley Brothers

Folk Song Festival: Still Trying To Get To Little Rock/The Drunken Driver/Daybreak In Dixie/There Is A Trap, more!  
LP No. SLP-791  
8TK No. SLPT-1791

### The Stanley Brothers

Good Old Camp Meeting Songs: Who Will Sing For Me/We Are Drinking From The Fountain/I'll Fly Away/Leaning, more!  
LP No. KLP-805  
8TK No. KLPT-1805

### The Stanley Brothers

Folk Concert: Lips That Lie/Just Because/My Brother's Bride/He Went To Sleep/No Letter Today/Hills Of Roan County, more!  
LP No. KLP-834  
8TK No. KLPT-1834

### The Stanley Brothers

16 Greatest Hits: I'm A Man Of Constant Sorrow/Train 45/Old Love Letters/There Is A Tramp, much more!  
LP No. SD-3003  
8TK No. SDT-13003

### The Stanley Brothers

Banjo In The Hills: 5 String Drag/Train 45/Rang Tang/Red River Valley/Snow Deer/Lonesome Traveler/Stoney Creek, more!  
LP No. KLP-872  
8TK No. KLPT-1872

### The Stanley Brothers

Featuring: Seemed So Near/How Mountain Girls Can Love/She's More To Be Pitied/Your Selfish Heart/Train 45, more!  
LP No. KLP-615  
8TK No. KLPT-1615

### The Stanley Brothers

Stanley Bros.-Best Of: Rank Strangers/How Far To Little Rock/The Master's Bouquet/A Few More Seasons, more!  
LP No. SLP-953  
8TK No. SLPT-1953

### The Stanley Brothers

In Person: Let Me Love You One More Time/Swannee River Hoe Down/Let Me Rest/Sweet Thing, more!  
LP No. PO-273  
8TK No. PO-1273

### The Stanley Brothers

Sing The Songs They Like Best: Wild Side Of Life/The Window Up Above/The Story Of The Lawson Family/Jenny Lynn, more!  
LP No. KLP-772  
8TK No. KLPT-1772

### Stanley Brothers

Hymns Of The Cross: John, Three Sixteen/I Just Dropped By/A Crown He Wore/He's Passing This Way/Oh, Death, many more!  
LP No. KLP-918  
8TK No. KLPT-1918

### Stanley Brothers

For The Good People: Four Books In The Bible/I'll Not Be A Stranger/Pass Me Not/Jacob's Vision/Jordan, many more!  
LP No. KLP-698  
8TK No. KLPT-1698

### Stanley Brothers

16 Greatest Gospel Hits: White Dove/I'll Fly Away/Who Will Sing For Me/Rank Strangers/Over In The Glory Land, more!  
LP No. GT-0016  
8TK No. GT8-0016

### Carl Story

Get Religion: I Feel Like Travelling On/We Shall Meet Someday/Give Me The Roses/Unclouded Day/Just One Way, more!  
LP No. PO-272  
8TK No. PO-1272

### Carl Story

Carl Story-16 Greatest Hits: Daddy Sang Bass/Family Reunion/Mighty Close To Heaven/Sweeter Than The Flowers, much more!  
LP No. SD-3004  
8TK No. SDT-13004

### Carl Story

Carl Story-Songs 'O' Life: Glory Hallelujah/Now I'm Satisfied/The Old Country Preacher/Dear Willow, more!  
LP No. SLP-315  
8TK No. SLPT-1315

### Carl Story

Carl Story-Gospel Revival: Light At The River/Be Kind To Mother/Ship That's Sailing Down/Family Reunion, more!  
LP No. SLP-127  
8TK No. SLPT-1127

### Stringbean

Stringbean-Salute To Uncle Dave Macon: Tennessee Farmer/I'm The Man Who Rode Around The World, 10 more!  
LP No. SLP-215  
8TK No. SLPT-1215

### Joe Tex

Another Woman's Man: Title Song/She's Mine/Come In This House/Get Way Back/Right Back To My Arms, more!  
LP No. PO-305  
8TK No. PO-1305

### B.J. Thomas

B.J. Thomas-Best Of: Raindrops Keep Fallin' On My Head/Most Of All/Mighty Clouds Of Joy/Rock & Roll Lullaby, many more!  
LP No. SD-992  
8TK No. SDT-1992

### Mel Tillis

Mel Tillis & Friend: Stateside/Mr. Dropout/Wine/Honey Hungry/Faded Love/I'm Gonna Move, much more!  
LP No. PO-295  
8TK No. PO-1295

### Carl Tipton

The Carl Tipton Show: Banks Of The Ohio/It Won't Be Very Long/Hills Of Tennessee/Death Is Only A Dream, much more!  
LP No. SD-987  
8TK No. SDT-1987

### Trucker Special

Radar Blues: Title Song/Truck Driver's Queen/Interstate 81-Hawshaw Hawkins/Grandpa Jones; Red Sovine, much more!  
LP No. KLP-1050  
8TK No. KLPT-11050

### Trucker Special

16 Greatest Truck Driver Hits: Convoy/How Fast Them Trucks Can Go-Red Sovine/Benny Martin/Pete Drake, more!  
LP No. SD-3024  
8TK No. SDT-13024

### Trucker Special

Truck Driver Songs: 6 Days On The Road/Truck Drivin' Man/Passin' Zone-Moore & Napier; Bob Newman, and more!  
LP No. KLP-866  
8TK No. KLPT-1866

### Trucker Special

Overloaded Diesel: I'm Movin' On/18 Wheels A Humming, Home Seet Home/Truck Driver's Blues, more ... Various Artists.  
LP No. PO-222  
8TK No. POI-1012

### Trucker Special

Heavy Haulers: Red Sovine; Johnny Bond; Willis Bros. ... Giddyup - Go/Long Lonesome Road/The Last Mile/Gears, more!  
LP No. PO-290  
8TK No. PO-1290

### Trucker Special

16 Greatest Truck Driver Hits: Red Sovine; Stanley Bros.; Del Reeves ... Girl On The Billboard/Big Footed Dan/Convoy, more!  
LP No. SD-3024  
8TK No. SDT-13024

### Trucker Special

Diesel Smoke, Dangerous Curves: 6 Days On The Road/Pinball Machine-Willis Bros.; Red Sovine; Lonnie Irving, much more!  
LP No. SLP-250  
8TK No. SLPT-1250

### Top Trucker Artists

Man Behind The Wheel: G. Morgan/R. Sovine/M. Pearl/Willis Bros...Phantom 309/Title Song/The Hijacker, much more!  
LP No. SLP-404  
8TK No. SLPT-1404

### Leroy Van Dyke

Leroy Van Dyke-The World's Famous Auctioneer: Black Cloud/Be A Good Girl/Dim Dark Corner/Walk On By, more!  
LP No. S-131  
8TK No. ST-131

### Various Artists

Various Artists-Copas, Hawkins, Cline/Gone But Not Forgotten: I Suppose/Love Sick Blues/Deck Of Cards, much more!  
LP No. SLP-346  
8TK No. SLPT-1346

### Various Artists

Various Artists-Famous Duets: Sovine & Shepard/Lulu Belle & Scotty/Jones & Hicks/Tillis & York/Carl & Pearl Butler, more!  
LP No. PO-307  
8TK No. PO-1307

### Various Artists

The Bluegrass Hall Of Fame: R. Allen/Flatt & Scruggs/Stringbean/J.E. Mainers Mountaineers/Carl Story/G. Jones, more!  
LP No. SLP-181  
8TK No. SLPT-1181

### Billy Walker

The Best Of The Best Of: Cross The Brazos At Waco/She Goes Walking Through My Mind/Smoky Places/El Paso, much more!  
LP No. GT-0040  
8TK No. GT8-0040

### Dottie West

Dottie West-Country Singing Sensation: Big John/Walking In The Dark/I Should Start Running/Crazy, many more!  
LP No. PO-274  
8TK No. PO-1274

### Roy Wiggins

Memory Time: Bouquet Of Roses/One Kiss To Many/Molly Darling/It's A Sin/I Walk Alone, many more!  
LP No. PO-226  
8TK No. PO-1016









# Special Album Sets

## PLUS AN EXTRA FREE ALBUM

SPECIAL - OVER 30% OFF!



**SURF & DRAG** Jan & Dean: Surf City; Little Old Lady From Pasadena/Beach Boys: Surf-in' Safari; Surf-in' Girl; Surf-in' U.S.A./Surfaris: Wipe Out/Hondells: Little Honda/Ronnie And The Daytonas: Little GTO/Chantays: Pipeline/Rip Chords: Hey Little Cobra; 3 Window Coupe/Lonnie Mack: Memphis/Jan & Dean: Ride The Wild Surf/Ventures: Walk Don't Run, more!  
LP No. R1R  
8TK No. T1S  
LP-\$4.98/8TK-\$5.98



**ELVIS PRESLEY DOUBLE DYNAMITE** — 2-Record Set: Burning Love/I'll Be There/Fools Fall In Love/Old Shep/Yellow Rose Of Texas/Follow That Dream/You'll Never Walk Alone/Flaming Star/Mama/Rubberneckin'/U.S. Male/Frankie And Johnny/Easy Come, Easy Go/If You Think I Need You/Separate Ways/Peace In The Valley/Bio Boss Man/It's A Matter Of Time, more!  
LP No. R6Z  
8TK No. T7A  
LP-\$5.50/8TK-\$6.25



**THE BEST OF RED JOYNE** — 2-Record Set: Teddy Bear/Daddy's Girl/Lay Down Sally/Truck Drivin' Son Of A Gun/Giddy-Up-Go! Didn't Jump The Fence/It'll Come Back/Roses For Mama/Little Rosa/13 Wheels A Hummin' Home Sweet Home/Phantom 309/Little Joe/Anything Leaving Town Today/Woman Behind The Man Behind The Wheel, and more!  
LP No. R6P  
8TK No. T6Q  
LP-\$7.97/8TK-\$7.97



**GOLDEN DREAM OF HANK WILLIAMS** — 2-Record Set: Cold, Cold Heart/Settin' The Woods On Fire/Take These Chains From My Heart/Half As Much/Wedding Bells/Hey, Good Lookin'/My Buckets Got A Hole In It/You Win A Goin'/I'm So Lonesome I Could Cry/I Saw The Light/Lovesick Blues/I Can't Help It/Mansion Of The Hill/There'll Be No Teardrops Tonight/Your Cheating Heart/Jambalaya. 22 in all!  
LP No. R1X  
8TK No. T1Y  
LP-\$6.98/8TK-\$9.98



**ENGELBERT 20 GREATEST HITS** — 2-Record Set: After The Lovin'/Another Time, Another Place/This Is What You Mean To Me/And I Love You So/Last Of The Romantics/Too Beautiful To Last/What I Did For Love/Just The Way You Are/First Time I Ever Saw Your Face/Love Me Tender, plus many more great hits by the one and only Englebert Humperdink!  
LP No. R5A  
8TK No. T5B  
LP-\$8.98/8TK-\$9.98



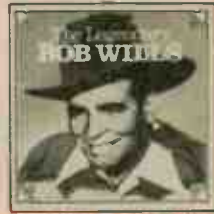
**ENGELBERT HUMPERDINK** — 2-Record Set: Release Me/A Man Without Love/I'm A Better Man/A Place In The Sun/Spanish Eyes/A Time For Us/Those Were The Days/Funny Familiar Forgotten Feelings/There Goes My Everything/The Last Waltz/Am I That Easy To Forget/The Way It Used To Be/What A Wonderful World/Can't Take My Eyes Off Of You/Quando, Quando, Quando/Cafe, more!  
LP No. R8B  
8TK No. T8C  
LP-\$7.98/8TK-\$9.98



**GEORGE & TAMMY** — 20 Classics On One Album: George Jones: Once You've Had The Best; Grand Tour; Her Name Is; I'm All She's Got; What My Woman Can't Do; The Door/Tammy Wynette: Bedtime Story; Reach Out Your Hand; D-I-V-O-R-C-E; Stand By Your Man; Woman To Woman/George & Tammy: We Loved It Away; The Ceremony; We're Not The Jet Set; Golden Ring, and much more!  
LP No. R1T  
8TK No. T1U  
LP-\$6.98/8TK-\$8.98



**ERNEST TUBB THE LEGEND AND THE LEGACY** — 2-Record Set: Ernest performing with Willie, Waylon, Loretta, Merle and the other top country names ... Featuring: Waltz Across Texas/Answer The Phone/Journey's End/Walkin' The Floor Over You/Set Up Two Glasses/Joe/Filipino Baby/It's Been So Long, Darling/Jimmy Rodgers Last Blue Yodel/Blue Eyed Elaine/You Nearly Lose Your Mind, 20 in all!  
LP No. R7B  
8TK No. T7C  
LP-\$9.98/8TK-\$11.98



**BEST OF BOB WILLIS** — 2-Record Set: Spanish Two Step/White Heat/Mexicali Rose/Corrinna, Corrinna/My Confession/Steel Guitar Rag/Stay A Little Longer/That's What I Like About The South/Texas Playboy Rag/Let's Ride With Bob/Faded Love/Time Changes Everything/Big Beaver/Take Me To Tulsa/New San Antonio Rose/I Knew The Moment I Lost You/Silver Bells/Roly Poly, and much more!  
LP No. R1V  
8TK No. T1W  
LP-\$6.98/8TK-\$7.98



**SHARLY PRIDE FAVORITES** — 2-Record Set: Kiss An Angel Good Morning/A Shoulder To Cry On/Let The Chips Fall/Crystal Chandeliers/Tennessee Girl/The Easy Part's Over/I'd Rather Love You/I'm So Afraid Of Losing You Again/Just Between You And Me/She's Too Good To Be True/Lovesick Blues/Green, Green Grass Of Home/The Snakes Crawl At Night, much more!  
LP No. R7F  
8TK No. T7G  
LP-\$7.98/8TK-\$9.98



**GREATEST HITS OF SHEB WOOLEY & BEN COLDER** — 2-Record Set: Purple People Eater/That's My Pal/I Walk The Line/Runnin' Bear/15 Beers Ago/Detroit City/Harper Valley PTA/Later The Same Day/Don't Go Near The Eskimos/Little Green Apples/Hello Walls 2/Rollin' In My Sweet Baby's Arms/Little Brown Shack/Sunday Morning Fallin' Down, more!  
LP No. R6T  
8TK No. T6U  
LP-\$7.97/8TK-\$7.97



**BEST OF LORETTA LYNN** — 2-Record Set: Rated X/Legend In My Mind/To Make A Man/Take Me Home Country Roads/I Am Again/Just A Closer Walk With Thee/Here I Am Again/Satin Sheets/Blueberry Hill/I Walk Alone/Once A Day/If Teardrops Were Pennies/Woman Of The World/I Wanna Be Free/Delta Dawn/Manhattan, Kansas/Why Me Lord/Legend In My Mind, more!  
LP No. R3P  
8TK No. T3Q  
LP-\$6.98/8TK-\$7.98



**LORETTA AND CONWAY SING GREAT COUNTRY HITS** Conway...Today I Started Loving You Again/Back Street Affair/Green, Green Grass Of Home/She Needs Someone To Hold Her; Loretta...Rated X/Don't Come Home A Drinkin'/Delta Dawn/Woman Of The World; Both...After The Fire Is Gone, more!  
LP No. R7P  
8TK No. T7Q  
LP-\$5.98/8TK-\$7.98



**GENE ASTRY** — 2-Record Set: A Gay Ranchero/Back In The Saddle Again/Down In The Valley/El Rancho Grande/Mexicali Rose/Vaya Con Dios/Missouri Waltz/In A Little Spanish Town/Don't Bite The Hand That Feeds You/When Day Is Done/It Happened In Old Monterey/A Boy From Texas, A Girl From Tennessee, more!  
LP No. R7N  
No Tape Available  
LP-\$7.98



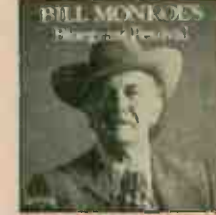
**THE LEGENDARY JIMMIE RODGERS** — 2-Record Set: Blue Yodel No. 1/OUT" For Texas/Roll Along Kentucky Moon/Walking For A Train/Away Out On The Mountain/Frankie & Johnny/My Carolina Sunshine/My Blue Eyed Jane/My Rough And Rowdy Days/Queen Of My Heart, more!  
LP No. R10A  
No Tape Available  
LP-\$4.98



**50% OFF! GOLDEN GREASE** — 20 Original Hits On One Album: Freddy Cannon: Way Down Yonder In New Orleans/Duane Eddy: Rebel Rouser/Coasters: Charlie Brown/Lloyd Price: Stagger Lee, and much more!  
LP No. R6V  
8TK No. T6W  
LP-\$3.99/8TK-\$4.49



**NONNIE MILSAP** — 2-Record Set: Never Had It So Good/Denver/Mr. Mailman/I Can't Tell A Lie/Need To Belong/If You Go Away/Maybe/1000 Miles From Nowhere/I Just Don't Maybe/Kentucky Woman/What's Your Game/Traces/Love Will Never Pass Us By/House Of The Rising Sun, plus many more hits!  
LP No. R7H  
8TK No. T7I  
LP-\$6.98/8TK-\$8.98



**THE BILL MONROE BLUEGRASS FESTIVAL** — 2-Record Set: Mule Skinner Blues/Uncle Pen/Blue Moon Of Kentucky/Preclous Memories/I Am A Pilgrim/Nine Pound Hammer/Old Joe Clark/Time Changes Everything/Banks Of The Ohio/Peach Pickin' Time In Georgia/Kentucky Waltz, more!  
LP No. R5F  
No Tape Available  
LP-\$4.98



# At Super Low Prices



## WHEN YOU ORDER ANY 3 BELOW

BIG NEW BOOK BONANZA ON THE FOLLOWING PAGE!



**ROAD MUSIC** — 2-Record Set: Red Sovine: Go; Little Joe/Dave Dudley: Six Days On The Road; Truck Drivin' Son Of A Gun/Minnie Pearl: Giddyup Go Answer/Del Reeves: Girl On The Billboard; Looking At The World Through A Windshield/Tommy Hill Music Festival: Convoy; White Knight/The Willis Bros.: Give Me Forty Acres To Turn This Rig Around/Jimmy Martin: Wldowmaker, more!  
LP No. R1P  
8TK No. T1Q  
LP-\$7.97/8TK-\$7.97



**20 NO. 1 HITS** — 2-Record Set: I See The Want In Your Eyes/I've Already Loved You In My Mind/Linda On My Mind/I'm Not Through Loving You Yet/It's Only Make Believe/I'll Try/Play Guitar Play/Don't Cry Joni/15 Years Ago/To See My Angel Cry/I Can't See Me Without You/The Games Daddies Play/Hello Darlin'/Touch The Hand/Baby's Gone, much more!  
LP No. R7T  
8TK No. T7U  
LP-\$7.98/8TK-\$9.98



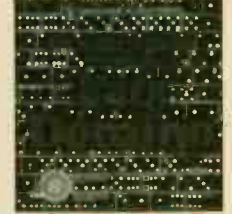
**30 FIDDLER'S GREATEST HITS** — 2-Record Set: Bob Willis: Beaumont Rag/Benny Martin: Sparta Waltz; Big Tiger Special/Joel Red Hayes: Sweet Nellie, Texas Quick Step/Curly Fox: Black Mountain Rag; Whistlewood/Chubby Wise: Opry Fiddler's Blues; Peacock Rag/Arthur Smith: Tulsa Hop; Louise/Lonesome Pine Fiddlers: Kentucky Fiddler, and more!  
LP No. R4M  
8TK No. T4N  
LP-\$7.98/8TK-\$8.98



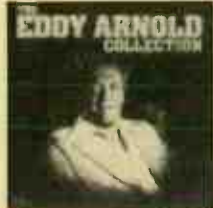
**THE MAC WISEMAN STORY** — 2-Record Set: Love Letter In The Sand/Little Blossom/I've Got No Use For The Women/Dark Hollow/The Wreck Of The 97/The Ballad Of The Lawson Family/ May I Sleep In Your Barn Tonight, Mister/Bringing Mary Home/The Girl In The Blue Velvet Band/I'll Be All Smiles Tonight/5 More Miles/Little Box Of Pine, many more!  
LP No. R10G  
8TK No. T10H  
LP-\$9.98/8TK-\$9.98



**BUCK OWENS, HIS 20 GREATEST HITS** — 2-Record Set: Act Naturally/My Heart Skips A Beat/I Don't Care/Big In Vegas/Buckaroo/Think Of Me/Where Does The Good Times Go/Great Expectations/Who's Gonna Mow Your Grass/Tall Dark Stranger/Love's Gonna Live Here/Together Again/I've Got A Tiger By The Tail/Cryin' Time/Johnny B. Goode/Made In Japan/Open Your Heart, and more!  
LP No. R7Z  
8TK No. T8A  
LP-\$7.98/8TK-\$8.98



**MILLION DOLLAR MAGIC OF FATS DOMINO** — 17 Hits On One Album: Blueberry Hill/I'm Walking/Ain't That A Shame/Whole Lot Of Loving/I Hear You Knocking/Walking My Baby Back Home/Be My Girl/When My Dreamboat Comes Home/Let The Four Winds Blow/Valley Of Tears/My Blue Heaven/You I Love/I Am Ready, and more!  
LP No. R10E  
8TK No. T10F  
LP-\$7.98/8TK-\$8.98



**THE EDDY ARNOLD COLLECTION** — 2-Record Set: Bouquet Of Roses/Make The World Go Away/I'll Hold You In My Heart/Cattle Call/Turn The World Around/What's He Doing In My World/The Last Word In Lonesome Is Me/Release Me (And Let Me Love Again)/Anytime, many more!  
LP No. R5C  
No Tape Available  
LP-\$7.98



**BEST OF BRENDA LEE** — 2-Record Set: I'm Sorry/I Want To Be Wanted/That's All You Gotta Do/Pool No. One/You Can Depend On Me/Is It True/All Alone Am I/Heart In Hand/As Usual/Too Many Rivers/Coming On Strong/My Whole World Is Falling Down/Emotions, many more!  
LP No. R4Y  
8TK No. T4Z  
LP-\$7.98/8TK-\$8.98



**THE PATSY CLINE STORY** — 2-Record Set: South Of The Border/Heartaches/Walking After Midnight/I Fall To Pieces/San Antonio Rose/Sweet Dreams/A Poor Man's Rose/Your Cheatin' Heart/Crazy/I Love You So Much It Hurts/The Wayward Wind/Tra Le La La Triangle, many more!  
LP No. R7R  
8TK No. T7S  
LP-\$9.98/8TK-\$10.98



**FRANKIE YANKOVIC - SUPER POLKA** — 2-Record Set: Beer Barrel Polka/Julayda Polka/Everybody Polka/Just Another Polka/Liechtensteiner Polka/Have A Happy Polka/You Are My Sunshine/Tick Tock Polka/Blue Skirt Waltz/Champagne Taste Beer Bankroll/Ciarinet Polka, many more!  
LP No. R4O  
8TK No. T4P  
LP-\$7.98/8TK-\$8.98

**SPECIAL FREE RECORD-TAPE OFFER!**

Simply order 3 albums or tapes and we will also send you an additional album or tape, a \$6.98 to \$8.98 value, as a special FREE GIFT!

**MAIL NO-RISK COUPON TODAY!** 0480-2

Send to: Country Music Magazine  
Box 4071  
Huntington Station, New York  
11746

Name.....  
Street.....  
City.....  
State..... Zip.....  
Phone Number (.....).....

**I WANT TO CHARGE MY:**  
 Master Charge  
 Visa

Card Number.....  
Expiration Date.....  
Signature.....

**IMPORTANT: Only use this coupon for ordering from page 36 and 37.**

Artist/Title	Check One	LP/8TK LP/8TK Number	Price

Send my FREE ... LP (R10B); ... 8TK (T10C)  
I have ordered 3 or more albums above.

POSTAGE & HANDLING	No Foreign Orders Accepted!	Item Total
Up to \$10.00 —ADD \$1.25		
\$10.01 to \$20.00 —ADD \$1.75		
\$20.01 to \$30.00 —ADD \$2.50		
Over \$30.00 —ADD \$3.00		

NYS residents add sales tax  
Add postage/handling from chart  
Enclosed is my check/money order for

THIS OFFER EXPIRES ON JULY 31, 1980!





(Continued from page 30)

fact, in the entire eight years since he formed the Charlie Daniels Band, 1979 has been one of the busiest.

First of all in 1979, there was his *Million Mile Reflections* LP, which he and the band spent nearly three months rehearsing for, and recording. (This is a departure in Nashville where it is more common for even top-selling albums to be routinely knocked out in two or three weeks worth of tightly scheduled studio sessions.)

*Million Mile Reflections* (the title of which is based on the distance that Charlie estimates he and the band have logged over the past eight years) was the Charlie Daniels Band's first collaboration with producer John Boylan, who produced the rock group, Boston's first album, as well as early Linda Ronstadt LP's. As it turned out, the extra weeks spent in writing,

weeks in Houston where he filmed a cameo appearance in *The Urban Cowboy*, an up-and-coming motion picture in which he performs and lip-synchs the words of *The Devil Went Down to Georgia* during a John Travolta dance scene.

Charlie barely finished the movie production chores in Houston to hop a plane for Nashville and the annual Country Music Association Awards Show where he and the band really cleaned up this year. The CDB walked away with the trophies for *Single of the Year* and *Instrumental Group Of The Year*. On his own, Charlie won in the *Instrumentalist of the Year* category. The only other nominee to score with three separate awards this year was Kenny Rogers.

Shortly after that, Charlie and the band were off for a whirlwind promotional tour of Europe and England. Then after a little

his share. Born 43 years ago in Wilmington, North Carolina, he first learned a few chords on the guitar at age 15, and he's been playing music for a living ever since.

His assent to his present professional stature, though, was, admittedly, a long time coming. At age 34, after more than a decade and a half of playing beerjoints, he was still at the point where "the cupboard was bare a lot of the time, and I still didn't know if I was ever going to make it big."

The son of a lumber dealer, Charlie grew up in a relatively isolated rural setting, listening to bluegrass and square dance music. From playing square dances in his teens, he later graduated to local taverns. "I started out in 1956, in Jacksonville, North Carolina, where the Camp Lejeune Marine base is, and I spread out from there."



During a dance scene in the up-coming motion picture, *The Urban Cowboy* starring John Travolta, Charlie performs his hit, *The Devil Went Down To Georgia*, filmed at Gilley's in Houston.

rehearsing and production paid off; *Reflections* has become Daniels' first million-selling (platinum) LP, and is now well on its way to double platinum status. A single off the album, *The Devil Went Down To Georgia* has also sold in excess of a million copies. It is the Charlie Daniels Band's first big pop hit since the ballad of the *Uneasy Rider* in 1972. *The Devil Went Down To Georgia* not only hit the top of the charts in the U.S.A., but in such far-flung places as Italy and Israel as well.

This past summer, Charlie spent two

bit of time off for Christmas, they were off and running again. After a couple of weeks of pre-studio rehearsals for their next album, they left for a tour of Australia and New Zealand. "Circumstances have been such that we have not been able to take much leisure time this year," he admits. "But there's still a lot more mountains left for us to climb." More than likely, Charlie Daniels—out of nature and habit, if nothing else—will probably climb every mountain that's ever put in front of him—and more. Even so, he's already climbed

In 1959, Charlie had a band together and was passing through Texas to test out the waters in California. Through a friend in Texas, he met Bob Johnston, who in later years, would move to Nashville and produce artists like Johnny Cash and Bob Dylan. But when he met Johnston, Charlie was working in a helicopter factory by day and cutting records at night.

"He said, 'Let's cut a record,' and we did a thing called *Jaguar*," Charlie recalls. "That was my first record, and ironically enough, it was on Epic (his current label). I

quickly renamed my group the Jaguars—after the record came out!” he laughs.

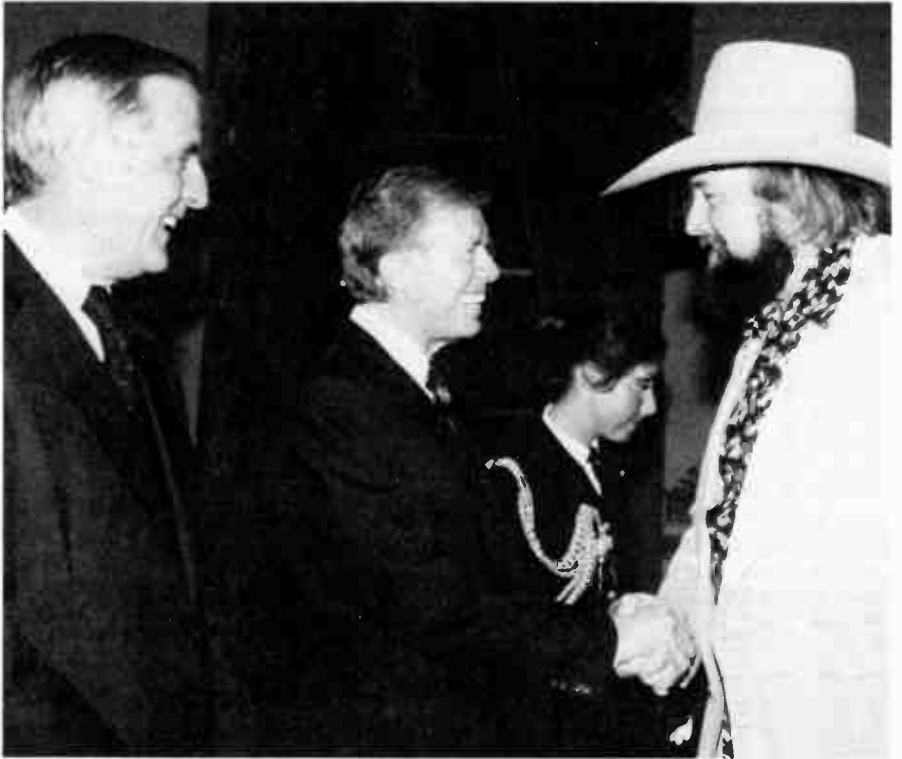
But Daniels was still years away from his first hit record, and when *Jaguar* failed to make the charts, the band merely

**“I played my heart out and impressed Dylan so much, he told them to pay the other guitarist to stay home so I could play the rest of the sessions.”**

changed their names again and went on about their business. But Charlie and Bob Johnston became friends, and they stayed in touch over the next eight years, as Charlie continued to work the Southern club circuit in top 40 “copy” bands.

By 1967, Johnston had settled in Nashville, and he let Charlie know that if he came up there, he would at least find him *some* studio work. Working with Johnston, he did sessions with artists like Marty Robbins, Flatt and Scruggs, Claude King and Ringo Starr. Still, on weekends, he was forced to make ends meet by playing clubs in Kentucky.

“It would have been very difficult for me



*“Without Charlie Daniels I might not be President today,” remarked Mr. Carter after the 1976 election campaign.*



*Charlie with his wife Hazel and son Charlie in front of their new log home in Mt. Juliet, Tennessee.*



to get into studio work without Bob," says Charlie. "I have never really been a *noted* Nashville musician. I never played the same style of music. I've always played a lot of rhythm and blues, and a lot of blues licks kept creepin' into my country. Plus, I never was really accepted by the studio crowd. I never was one of the boys. Maybe I wasn't good enough, or maybe they didn't like me personally," he shrugs. "I don't know. It don't make any difference now anyway."

But Bob Johnston looked after Charlie. He kept him in work and put him on a small salary with his production company. His association with Johnston also led him into some production work, and he produced several albums on the West Coast for the Youngbloods, a rock group that has since gone the way of the 40-cent gallon of gas.

Charlie's career got a significant boost when he got to play on a Nashville recording session with Bob Dylan. Johnston was producing the session, and Charlie got the job by default when the scheduled guitarist couldn't make it. "I knew that was my big break, and I played like a tiger," he recalls. "I played my heart out and impressed Dylan so much, he told them to pay the other guitarist to stay home so I could play the rest of the sessions."

Daniels finally landed a recording contract with Capitol Records to do two albums, but, "I did one, and then they gave me half the album budget not to do the other. They just didn't believe in me, and I guess I didn't give them a reason to."

But by this time, Charlie's confidence was back up to the point where this turned out to be nothing more than a temporary set-back. He was tiring of studio work and once again longed for the excitement of playing for live audiences. So in 1971, he put together the group that evolved into the present Charlie Daniels Band. Today's line-up includes Tom Crain (guitar and vocals); Joe "Taz" DeGregorio (keyboard and vocals); Charlie Hayward (bass); and Jim Marshall and Fred Edwards (percussion).

The band recorded for Kama Sutra, and really began to hit paydirt in 1972 with the hit single, *Uneasy Rider*, a comical narrative about a guy with long hair who is harrassed by rednecks while driving through the South, and by a strange turn of events, manages to turn the tables on them. Their *Fire on the Mountain* LP from this period, achieved gold status (500,000 copies sold), and later, when the group switched over to Epic Records, it was re-released on that label, and went gold a second time. Today, eight albums later, the Charlie Daniels Band is still gaining momentum—and gaining it faster than ever. They long ago broke out of their limited status as a regionally successful Southern rock band, and have now made themselves a force on the national scene.

Part of this increased recognition has

been achieved by way of the Volunteer Jam, an annual musical event which Charlie initiated almost by accident, six years ago. In 1974, the band was working on an album, and decided to include some live cuts. So they booked themselves into Nashville's War Memorial auditorium for a show and proceeded to invite a few of their friends to come down and sing and play with them. The Marshall Tucker Band, the Allman Brothers and Willie Nelson were just a few of the people that showed up. The Volunteer Jam has since become a yearly event that draws a guest list that is nothing less than a "Who's Who" of country and Southern rock music. Out of the Jam, over the years, there has come a feature film, several television specials and at least two record albums. Practically all of the proceeds

have gone for charity, and all the musicians—including Charlie and the boys—work for free. "I love it," says Charlie. "The Jam has gotten to be a very special night in our lives."

More than likely, Charlie Daniels may be gearing up for yet another public involvement now that we approach the 1980 Presidential elections. In the 1976 election campaign, he lent hours of his time toward helping Jimmy Carter get elected. In fact, his activities were so extensive that Carter has since remarked that, "Without Charlie Daniels, I might not be President today."

Once he was in office, Carter did not forget Daniels. By special Presidential request, he performed at the 1976 Inauguration Ball in Washington D.C., and he's since been invited back for dinner at the White House several times.



*The Charlie Daniels Band in Holland. First row from left, Charlie, keyboardist Taz DiGregorio; drummer Fred Edwards. Second row from left, bassist Charlie Hayward; guitarist Tom Crain; and drummer Jim Marshall.*

During Jimmy Carter's ups and downs of the last three and a half years, Charlie has not shifted his sentiments for the man one bit. "I think he's the best man to ever hold the office in my lifetime," he says flatly. "I think he's a genuine person. What a lot of people see as bein' a weakness or a flaw in the man, I see as a strength. Just because he don't use tough language and get up and rave and carry on, doesn't mean he isn't a strong leader. He's a peace maker. He knows that this is not the day and time to be pushin' people around or jumpin' into anything too fast.

"I'm not sayin' he don't make mistakes," Charlie adds, "but I think one hundred percent of his mistakes are honestly made. I don't know of any other person in the world I want to see as my President for the next four years."

The tremendous success of the Charlie Daniels Band has afforded Charlie the opportunity to put his not inconsiderable influence to work toward the changes in the world that he sees as necessary. But he emphasized that the extent of his political involvement is lending his music to fund-raising efforts, and that he is not about to get on a soapbox . . . not for *anybody*.

"I wouldn't have even brought it up tonight if you hadn't asked me about it," he says. "I don't use my place in the entertainment business as a platform to talk about politics unless somebody asks me for my opinion. And then I give it from the standpoint of a private citizen."

The most important thing for Charlie Daniels, in fact, seems to be this maintaining of this distinction between the private person and the public entertainer. What success has most enabled him to do is to cling to the kind of relatively simple style of very private, back-to-the-earth country living. When he comes home off the road, he can easily unwind with the fundamental pleasures of getting his hands dirty tending his garden or cutting his own firewood. Out here on his farm, he's got his quarter horses and his cattle and all his other outdoor pursuits to keep him happy. And out here, he seems to have found something that many other music celebrities in their gilded mansions and tailored clothes, have not been able to find. No matter how many times Charlie Daniels rents a tux and has dinner at the White House, and no matter how much he rubs shoulders with movie stars and politicians, it's not going to rub off on him one little bit. The essential Charlie Daniels, complete with cowboy hat, suspenders, red socks and mouthful of chewing tobacco, will remain rooted firmly on that piece of ground in Tennessee that he calls home.

"This is my world out here," he smiles. "This is my personal life. When we moved here, it was home from the first night. I try to spend as much time here as I can. I'm gonna put me in a swimming pool and a tennis court and build me a big horse barn

eventually," he adds, "because I want to surround myself here with all the things I like to do.

"You know, when the real estate agent called us to come look at this place, I almost didn't go, because I was so disgusted at lookin' at different places and not findin' anything I wanted. But I come

out here the first time, and walked up to the top of this hill, and once I saw it was flat enough to build a house on, I knew I wanted it."

Charlie leans back, stretches, and yawns again. Then he spits another generous glob of tobacco into the spittoon. "And I intend to stay on this hill the rest of my life." ■



*Charlie gives his all performing at the Volunteer Jam, an annual event that has special meaning for Charlie. With his hat off, Charlie says "Thank you and good night."*



STILL THERE IS ONLY ONE UNCLE JIM O'NEAL - OFTEN IMITATED - BUT NEVER EQUALLED

# 2 Record Album Set - Limited Special \$6<sup>00</sup> ea. Set - Outside U.S.A. \$7<sup>00</sup>

Send Check or Money Order — No C.O.D.'s. Add 50¢ to Total Amount for Handling and we pay postage — FREE CATALOG INCLUDED. Uncle Jim O'Neal, Box AE2CM Arcadia, California 91006

## LYNN ANDERSON - CG133636 2 RECORD SET SPECIAL PRICE \$6.00

Rose Garden; For The Good Times; Another Lonely Night; I Don't Want To Play House; Snowbird; Your Sweet Love Lifted Me; Sunday Morning Coming Down; I Still Belong To You; I Wish I Was A Little Boy Again; It's Only Make Believe; Nothing Between Us; How Can I Unlove You; Don't Say Things You Don't Mean; You've Got A Friend; Easy Lovin'; Here I Go Again; What's Made Milwaukee Famous; Take Me Home, Country Roads; There's Never Been Anyone Like You; All Day Sucker; That's What Loving You Has Meant To Me; Simple Words.

## BILL BOYD'S COWBOY RAMBLERS - AMX2-5503 2 RECORD SET SPECIAL PRICE \$6.00

RARE COUNTRY AND WESTERN RECORDINGS FROM 1934-1938. I'm Gonna Hop Off The Train; The Rambler's Rag; The Strawberry Roan; The Windswept Desert; Going Back To My Texas Home; Mama Don't Like No Music; Under The Double Eagle; Barn Dance Rag; I Can't Tame Wild Women; Wah Hoo; River Blues; Goofus; Saturday Night Rag; Fan It; Way Out There; You Shall Be Free Monah; Guess Who's In Town; Beaumont Rag; What's The Use; I've Got Those Oklahoma Blues; New Spanish Two-Step; New Fort Worth Rag; Lone Star Rag; La Golondrina; Singing And Swinging For Me.

## ROY CLARK - SABB-11264 2 RECORD SET SPECIAL PRICE \$6.00

Take Me As I Am; Silver Threads And Golden Needles; Happy To Be Unhappy; We Could; I'll Sail My Ship Alone; I Miss You Already; When The Wind Blows; Sweet Violets; Faded Love; Sally Was A Good Old Girl; St. Louis Blues; Turkey In The Straw; Overdue Blues; Caravan; The Drifter's Polka; South; Just A Closer Walk With Thee; Finger Lickin'; Malogueno; Twelfth Street Rag.

## THE PATSY CLINE STORY - MCA2-4038 2 RECORD SET SPECIAL PRICE \$6.00

Heartaches; She's Got You; Walking After Midnight; Strange; Leavin' On Our Mind; South Of The Border; Back In Baby's Arms; Crazy; You're Stranger Than Me; Seven Lonely Days; Sweet Dreams; Your Cheatin' Heart; Fadin' Around; I Fall To Pieces; A Poor Man's Roses; Tra Le La La Triangle; True Love; Imagine That; San Antonio Rose; Why Can't He Be You; The Wayward Wind; So Wrong; I Love You So Much It Hurts; You Belong To Me.

## JIMMIE DAVIS - MCA-2-4085 2 RECORD SET SPECIAL PRICE \$6.00

Someone To Care; Taller Than Trees; Supper Time; I Wouldn't Take Nothin' For My Journey Now; Highway To Heaven; Where No One Stands Alone; How Great Thou Art; The Three Nails; Sheltered In The Arms Of God; One More Valley; If I Could Hear My Mother Pray Again; In The Garden; Forgive Me Santa; No One To Welcome Me Home; God's Last Altar Call; You Are My Sunshine; Bury Me Beneath The Willow; It Makes No Difference Now; There's A New Moon Over My Shoulder; Nobody's Darlin' But Mine.

## FLATT & SCRUGGS - 20 GREATS - CG-30 2 RECORD SET SPECIAL PRICE \$6.00

Foggy Mountain Breakdown; Jackson; Kansas City; Wabash Cannonball; Cripple Creek; I Still Miss Some One; Sally Ann; The Soldier's Return; Detroit City; Coal Miner's Blues; Sally Dog Blues; Petticoat Junction; Memphis; When Papa Played The Dobro; Lonesome Road Blues; You're Gonna Miss Me When I'm Gone; Dig A Hole In The Meadow; The Ballad Of Jed Clampett; 99 Years Is Almost For Life; John Henry.

## THE RED FOLEY STORY - MCA-2-4057 2 RECORD SET SPECIAL PRICE \$6.00

He'll Understand And Say Well Done; Blues In My Heart; God Walks These Hills With Me; Tennessee Saturday Night; Beyond The Sunset; Should You Go First; Jesus Loves Me; Just A Closer Walk With Thee; Old Shep; Hominy Grits; Take My Hand Precious Lord; A Satisfied Mind; Nobody; Chattanooga's Shoe Shine Boy; My God Is Real; Midnight; Mississippi; Old Pappy's New Banjo; Steal Away; Sally Dog Rag; I'll Be A Sunbeam; Peace In The Valley; Tennessee Border; Tennessee Polka; Hearts Of Stone.

## TENNESSEE ERNIE FORD - SVBB-11325 2 RECORD SET SPECIAL PRICE \$6.00

Mule Train; I'll Never Be Free; Bright Lights And Blond-Haired Women; Shot Gun Boogie; The River Of No Return; The Ballad Of Davey Crockett; First Born; I Gotta Have My Baby Back; Nine Pound Hammer; Everything Is Beautiful, Release Me; Rainy Night In Georgia; Don't Let The Good Life Pass You By; Mr. Word And Music; Daddy Frank; Farther Down The River; Colorado Country Morning; Daddy Usta Say; Printers Alley Stars.

## JOHNNY HORTON - CG-30884 2 RECORD SET SPECIAL PRICE \$6.00

The Battle Of New Orleans; Sink The Bismarck; North To Alaska; The Golden Racket; Rock Island Line; Johnny Pah; The Sinking Of Reuben James; I'm Ready; If You're Willing; When It's Springtime In Alaska; Honky-Tonk Man; I'm Coming Home; Got The Bull By The Horns; Whispering Pines; All For The Love Of A Girl; Johnny Freedom; The First Train Heading South; Last Highway; The Battle Of Bull Run; John Paul Jones; Young Abe Lincoln.

## BURL IVES - MCA-2-4089 2 RECORD SET SPECIAL PRICE \$6.00

A Little Bitty Tear; Call Me Mr. In-Between; Royal Telephone; The Long Black Veil; Lonesome 7-7203; Cool Waters; Mary Ann Regrets; Busted; Funny Way Of Laughin'; Poor Little Jimmie; Green, Green Grass Of Home; I'm The Boss; Pearly Shells (Popo O' Ewal); This Is All I Ask; My Gal Sal; I Walk The Line; The Same Old Hurt; The Almighty Dollar Bill; The Blizzard; Forty Hour Week.

## THE BEST OF THE INK SPOTS - MCA-2-4005 2 RECORD SET SPECIAL PRICE \$6.00

If I Didn't Care; We Three; My Prayer; Whispering Grass; It's Funny To Everyone But Me; I Don't Want To Set The World On Fire; To Each His Own; Do I Worry?; Address Unknown; Someone's Rockin' My Dreamboat; Street Of Dreams; Don't Get Around Much Anymore; The Gypsy; Maybe; When The Swallows Come Back To Capistrano; Please Take A Letter Miss Brown; Until The Real Thing Comes Along; Time Out For Tears; I Cover The Waterfront; We'll Meet Again; Java Jive; No Orchids For My Baby; I'll Never Smile Again; It's No Secret.

## JIM AND JESSIE - BG-33746 2 RECORD SET SPECIAL PRICE \$6.00

I Like Trains; Streamlined Cannon Ball; Wabash Cannon Ball; Pan American; Tennessee Central (Number 9); The Golden Rocket; A Freight Train In My Mind; Yonder Comes A Freight Train; Fire Ball Mail; (I Hear That) Lonesome Whistle; Diesel On My Tail; Sam's Place; Ballad Of Thunder Road; Lovin' Machine; Hot Rod Race; Truck Drivin' Man; Girl On The Billboard; Give Me Forty Acres; Tijuana Taxi.

## STONEWALL JACKSON - CG-31411 2 RECORD SET SPECIAL PRICE \$6.00

Me And A Dog Named Boo; Waterloo; Don't Be Angry; I Washed My Hands In Muddy Water; "Never More" Quote The Raven; Mary Don't You Weep; A Wound Time Can't Erase; B. J. the D. J.; Blue Field; Help Stamp Out Loneliness; If This House Could Talk; Blues Plus Boogie; Life Is GI; Old Showboat; Leona; Promises And Hearts; Why I'm Walking; Greener Pasture; Smoke Along The Tracks; That's All This World Needs; Angry Words; A Little Guy Called Joe.

## WAYNE KING - VPM-6084 RCA 2 RECORD SET SPECIAL PRICE \$6.00

The Waltz You Saved For Me; Lullaby For Latins. Poem; Why Do I Love You; Good Night Sweetheart; Amor; Tennessee Waltz; The Night Is Young And You're So Beautiful; None But The Lonely Heart; Poem-Along; Song Of The Islands; All Alone; Josephine; I'm Forever Blowing Bubbles; Tales From The Vienna Woods Poem-I Love You; Wabash Moon; Poor Butterfly; Goofus; Villa; Because You Love Me; Poem-Meditation; Intermezzo; Always; Beautiful Lady In Blue.

## THE BEST OF THE MILLS BROTHERS - MCA2-4039 2 RECORD SET SPECIAL PRICE \$6.00

Paper Doll; Till Then; You Tell Me Your Dreams And I'll Tell You Mine; Across The Alley From The Alamo; Basin Street Blues; You Always Hurt The One You Love; The Glow Worm; Gloria; If I Had My Way; Dream Of You; Queen Of The Senior Prom; The Window Washer Man; I Yi Yi Yi Amigo; You're Nobody Till Somebody Loves You; She Was Five And He Was Ten; How Blue?; Say Si Si; Snack Dab In The Middle; Be My Life's Companion; Daddy's Little Girl; I'll Be Around; Someday (You'll Want Me To Want You); Opus, One; Jones Boy.

## BILL MONROE - MCA2-4090 2 RECORD SET SPECIAL PRICE \$6.00

The Gold Rush; Blue Moon Of Kentucky; Close By; Memories Of Mother And Dad; Is The Blue Moon Still Shining; Kentucky Mandolin; I'm Going Back To Old Kentucky; Footprints In The Snow; The Little Girl And The Dreadful Snake; Highway Of Sorrow; Uncle Pen; Let Me Rest At The End Of My Journey; Blue Grass Twist; It's Mighty Dark To Travel; Roane County Prison; Pretty Fair Maiden In The Garden; The First Whippoorwill; I Love In The Past; Come Back To Me In My Dreams; Put My Little Shoes Away.

★ THE MONROE BROTHERS - CHARLIE & BILL ★ AXM2-5510 2 RECORD SET - 32 SONGS SPECIAL \$6.00. Great original recordings of '36 - '37 - '38 My Long Journey Home; What Is A Home Without Love; What Would You Give In Exchange?; Little Red Shoes; Nine-Pound Hammer; Is Too Heavy. On Some Foggy Mountain Top; Drifting Too Far From Shore; In My Dear Old Southern Home; New River Train; Watermelon Hanging On The Vine; On The Banks Of The Ohio; God Holds The Future In His Hands; Darling Corey; Will The Circle Be Unbroken?; The Saints Go Marching In; Roll In My Sweet Baby's Arms; Where Is My Sailor Boy?; Some Glad Day; Katy Kline; Roll On Buddy; Weeping Willow Tree; On That Old Gospel Ship; All The Good Times Are Passed And Gone; He Will Set Your Fields On Fire; Sinner You Better Get Ready; Have A Feast Here Tonight; Goodbye Maggie; Rollin' On; Little Joe; A Beautiful Life; Pearly Gates; When Our Lord Shall Come Again.

## WEBB PRICE - MCA-2-4087 2 RECORD SET SPECIAL PRICE \$6.00

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

## RAY PRICE - CG-33633 2 RECORD SET SPECIAL PRICE \$6.00

For The Good Times; Gonna Burn Some Bridges; Crazy Arms; I'll Go To A Stranger; Black And White Lies; Crazin' In Greener Pastures; Help Me Make It Through The Night; Lonely World; You Can't Take It With You; A Cold Day In July; Heartaches By The Number; I Won't Mention It Again; Kiss The World Goodbye; Sunday Morning Comin' Down; The Burden Of Freedom; Forgive Me Heart; I'd Rather Be Sorry; Loving Her Was Easier; Bridge Over Troubled Water; When I Loved Her; Sweet Memories; Jess Younger.

## JIMMIE RODGERS - VSP-6091 RCA 2 RECORD SET SPECIAL PRICE \$6.00

Any Old Time; Away Out On The Mountain; Blue Yodel #1; #4; Blue Yodel #8; (Mule Skinner Blues); Brakeman's Blues; Daddy And Home; Dear Old Sunny South By The Sea; Frankie And Johnny; In The Jailhouse Now; My Carolina Sunshine Girl; My Old Pal; My Rough And Rowdy Ways; Never No Mo' Blues; Peach Pickin' Time Down In Georgia; Treasures Untold; Waiting For A Train; Pistol Packin' Papa.

## MARTY ROBBINS - CG-33630 2 RECORD SET SPECIAL PRICE \$6.00

Big Iron; Cool Water; Billy The Kid; 160 Acres; They Are Hanging Me Tonight; Strawberry Roan; El Paso; In The Valley; Masters Call; Running From Utah Carol; Little Green Valley; My Woman, My Woman, My Wife; I've Got A Woman's Love; 3 Little Fords; Maria; Masters Touch; My Happy Heart; Without You To Love; Very Special Way; Martha Ellen Jenkins.

## THE ERNEST TUBB STORY - MCA2-4040 2 RECORD SET SPECIAL PRICE \$6.00

I'll Get Along Somehow; Slippin' Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely; Here's A Little Bit of Everything; In Texas; Walkin' The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello; Careless Darlin'; Don't Rob Another Man's Castle; I Wonder Why You Said Goodbye; Last Night I Dreamed; Letters Have No Arms; Though The Days Were Only Seven; I Love You Because; You Nearly Lose Your Mind; I'll Miss You When You Go; It's Been So Long Darling; Tomorrow Never Comes; Blue Christmas.

## THE KITTY WELLS STORY - MCA2-4031 2 RECORD SET SPECIAL PRICE \$6.00

It Wasn't God Who Made Honky Tonk Angels; I Heard The Juke Box Playing; A Wedding Ring Ago; Paying For That Back Street Affair; I Don't Claim To Be An Angel; Whose Shoulder Will You Cry On; I Gave My Wedding Dress Away; Release Me; After Dark; Lonely Side Of Town; Making Believe; Searching; Repenting; Your Wild Life's Gonna Get You Down; Three Ways; She's No Angel; Touch And Go Heart; Jealousy; I Can't Help Wandering; Mommy For A Day; Amigo's Guitar; All The Time; The Other Cheek; Left To Right.

## BOB WILLS ANTHOLOGY - CG-32416 2 RECORD SET SPECIAL PRICE \$6.00

Asage Stamp; Spanish Step; Maiden's Prayer; Mexicali Rose; Old Fashioned Love; Sittin' On Top Of The World; Corrina Corrina; Big Beaver; Honey What You Gonna Do; I Found A Dream; Take Me Back To Tulsa; Steel Guitar Rag; Blue Yodel No. 1; Silver Bell; That's What I Like About The South; I'll See You In My Dreams; The Waltz You Saved For Me; New San Antonio Rose; I Knew The Moment I Last You; Twin Guitar Special; Mississippi Delta Blues; Roly Poly; Brain Cloudy Blues.

## TAMMY WYNETTE - BG-33773 2 RECORD SET SPECIAL PRICE \$6.00

Stand By Your Man; It's My Way; Forever Yours; I Stayed Long Enough; It Keeps Slipping My Mind; My Arms Stayed Open Late; I've Learned; Cry, Cry Again; Joey; If I Were A Little Girl; Don't Make Me Go To School; Bedtime Story; That's When I Feel It; Take Me Home And Love Me; If This Is Our Last Time; Tonight By Baby's Coming Home; Love's The Answer; I'm Gonna Keep On Loving You; I Got Me A Man; Your Love's Been A Long Time Coming; Reach Out Your Hand

## OSBORN BROTHERS - MCA-2-4086 2 RECORD SET SPECIAL PRICE \$6.00

Rocky Top; Beneath Still Waters; The Kind Of Woman I Got; My Favorite Memory; Siempera; Tennessee Hound Dog; Making Plans; Son Of A Sawmill Man; Gal; You Got A Job To Do; This Heart Of Mine (Can Never Say Goodbye); Ruby, Are You Mad; Listening To The Rain, Kentucky; Georgia Down; Memories; Roll Muddy River; You Win Again;

# RAY PRICE

## Back On The Road

by John Morthland

It is a motel room like any other chain motel room: the double beds with nightstand between them, the long dresser facing them, the static-filled television, the dull pastel colors of the rugs and walls, the mass-produced landscape paintings that pass for decoration. In a career closing in on thirty years, Ray Price has undoubtedly seen hundreds just like it.

In fact, Price, back on the road about 18 months now after a seven-year layoff, blends right in. Stretched out on one of the beds, dressed in a white pullover sweater, casual blue slacks and reddish brown penny loafers, he could be a businessman trying to relax between important meetings. Instead, later this evening he will change into a three-piece pinstripe suit and silk shirt with red and blue tie and he will croon before a 16-piece orchestra at a sold-out Tulsa supper club where even the plastic plants have been painted silver and purple. It will be the sort of slick orchestral sound that gave hard country fans apoplexy when Price first unveiled it twelve years ago, though it will be what the crowd tonight paid to hear.

And then in two days, Ray Price will begin rehearsing with something new that he calls the Cherokee Cowboys Plus Eight—consisting of two guitars, a piano, a Fender Rhodes piano, a stand-up bass, an electric bass, drums, the legendary Buddy Emmons back on steel, and eight fiddles. “We’ll put a western swing band on ‘em like they’ve never heard in their life,” Price vows between sips of room service tea on a chilly November afternoon.

That’s not all, he adds. Soon, he will go into the studio with Willie Nelson, his former employee, to cut an album of duets that will be released later this year, at which time he and Willie will tour together for about 30 dates. For another 25 or so dates, Price will spurn the supper clubs and concert halls to play the honky tonks where he started. So in some respects, things have come full circle for Price, at least temporarily.

“I’m gonna come out in the open; I’ve been keeping a low profile and I’m out now,” he grins, and suddenly Ray Price stands out a little more in this bland motel room than he did a few minutes earlier.

The Willie connection goes back to the early Sixties. Price, then at the top of the country field for a decade, gave Willie a

place in his Cherokee Cowboys, the seminal band that also spawned Roger Miller, Johnny Paycheck, Johnny Bush, and Buddy Emmons. (“I feel so like a dad, really,” Price says, a little wistfully, “and I’m not all that much older than those cats.”) Willie also wrote songs for Ray’s Pamper Music, and Price gave him his



After recording an album of duets with Willie Nelson, his former employee, Ray and Willie will tour together for about thirty dates.



first big hit in 1963 when he cut Willie's *Night Life*.

"And you know, I've talked about Willie during my shows ever since then," Price points out. "Because there was so many I had in that band at one time or another, but Willie was someone that was closer than most of them to me. Willie used to come around, and we'd hang out together all the time.

"Let's face it, Willie worked like hell. He took a lot of abuse from a lot of people. He made it the same way I did. He didn't wanna be tied to that scene. Like, I'm not ashamed of Nashville; I like Nashville. But I don't wanna be in the Nashville scene. I don't wanna be a Nashville-based act because I have so many other things I wanna do."

Price himself left Nashville in 1968, for a variety of reasons. He was taking a lot of heat from industry purists for having cut *Danny Boy* with a 47-piece orchestra the year before. His marriage was in trouble and ultimately ended in divorce. (He remarried in 1971; his wife Janie Mae runs his office in Dallas.) His father was near death in Texas. So he went back home and retrenched.

Not long after setting up shop in Dallas,

he quit touring. He has recorded throughout the last decade, though, and if he is no longer a consistent Top Ten artist, his work still sells. He bought a ranch in Perryville, about 100 miles from Dallas, where he mainly raised thoroughbreds; in 1978-79, he gave them all to Texas A&M. Around that time, he also decided to hit the road again. It was not, he says, because his career had dwindled down to nearly nothing; rather, he had come to miss "the whole thing: the applause, the people, gettin' out, bein' active again, you know. It's a challenge to me again."

Meanwhile, he had watched his former protege Willie Nelson bring country music to people who had previously considered it beneath contempt. Since Price had sought to do the same years earlier, it's hardly surprising that their paths should cross again. In 1978, when Willie was playing Lake Tahoe and Ray was working in Reno, they got together for a little golf and conversation. That's when they first discussed the album and tour.

"Willie said to me, 'Don't you see, Ray, what I've done? I've worked my whole show a lot like you used to. I got that from you.' When Willie worked with me, there was never a set policy, but the minute a

song ended a new one began. And you get 'em up and shake 'em real hard and then you drop 'em with a soft pretty song. And after you get 'em in a certain frame, then you lift 'em up again. Willie works that perfectly."

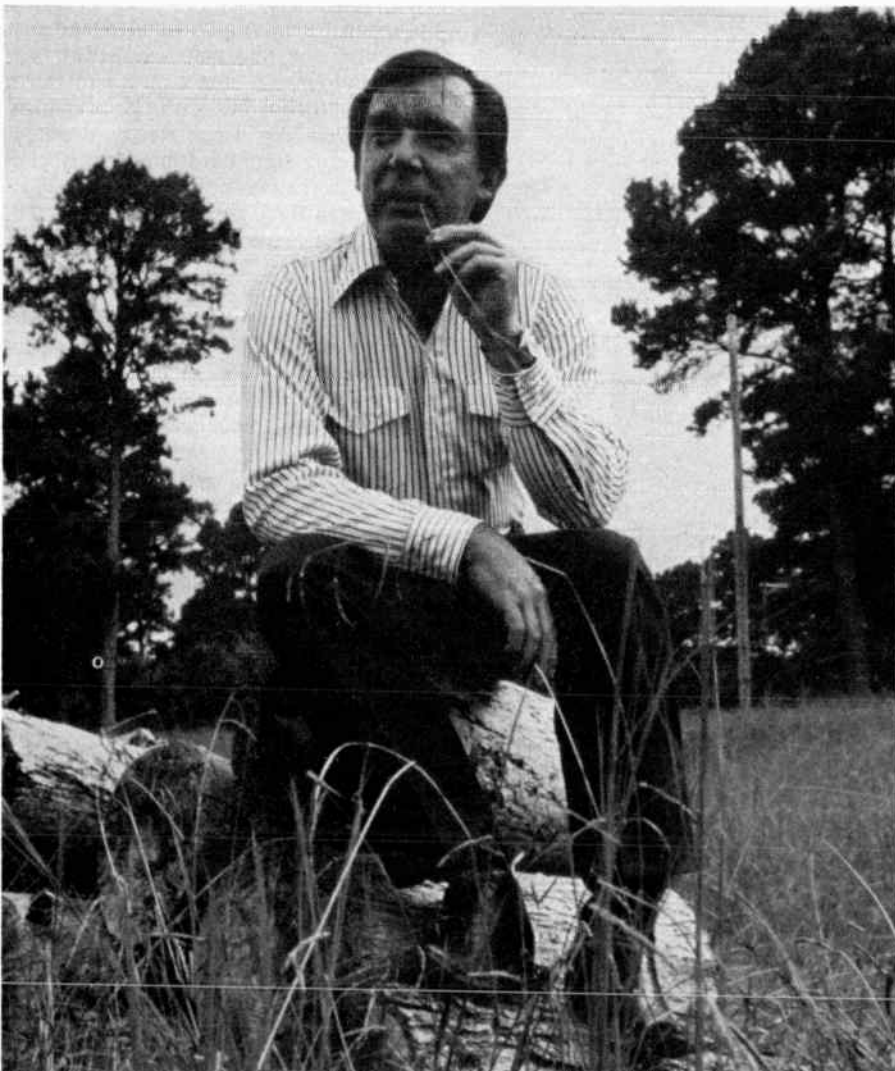
There is at least one other thing I suspect Willie learned from Price. Ray has this amazing ability to look you right in the eye, answer all questions and follow the line of conversation, while still giving the distinct impression that he's a thousand miles away. It's hard to pin down just *what* leaves that impression, but it definitely comes in handy if you're a basically private man who, because you're in the public eye, must constantly be polite towards fans, deejays, writers and others who all want a little piece of you for themselves. The only other country star I've ever seen who's able to actually pull off that kind of Zen-like composure is . . . Willie Nelson. But before I can think of a tactful way of composing a question along those lines, Price has already picked the conversation back up.

"Then, see, I've learned a lot back from Willie, especially these last few weeks. He invited me to come have a part in the concert scene of that movie *Honeysuckle Rose* they're shootin' down in Austin right now. I went, but the day they were supposed to shoot the scene the wind was blowing so hard they never got what they wanted. We ran out of time, and I didn't get to be in on it. But we sang together for the folks there anyhow, and I got to see this whole new crowd he's attracted. They want their country music without the razzle dazzle, and he's going to be kind enough to expose me to that crowd. And I'll expose him to a lot of people in my audience.

"Now on the album, he's already cut a whole album of my songs, so we won't be doin' too many of them. Hank Cochran's helpin' us get the material together. And what'll happen, I'm gonna tell you how this album will go: We'll walk into the studio and one of us'll say to the other, 'What do you think about So-and-So?' 'Yeah, let's try that one.' And then we'll start and the band'll play. And that's how this album will come about. We'll just do it as we go, because both of us are straightforward-thinkin' cats and kinda set in our ways."

Ray Price may be due for some major changes this year, but remember also these two things. One, he is not forsaking the orchestrated ballads that may sound overly lush and sweet to you and me, because that's still the kind of music he likes best, and he's got a whole flock of fans out there who concur. Rather, he is merely taking on some new and different projects in addition to that. Two, Price is no stranger to change, or controversy.

The first instance was in 1956, when Price had been singing four years and already had a respectable string of country hits under his belt. He was in the studio



trying to get tracks down on an odd song called *Crazy Arms*, and at first it just wasn't going right. So he improvised.

"The sound they had going at the time in country was a 2-4 sound and a double stop fiddle. I added drums to it, which had been done before, but not much, and a 4-4 bass and shuffle rhythm and the single string fiddle. We came up with it right there on the session, I don't know why or where from; that's just what I wanted. You know, that's the way things happen, on the spur of the moment. Everybody at the session thought it was the funniest thing they ever heard. The new sound, and just the words: 'Crazy arms that long to hold somebody new. . .' They just thought it was strange. It was—and it was on the charts for 45 weeks.

It also redefined the basic country sound for years to come. Price himself stuck to it for a shorter period of time, then moved on to other things. In 1957, he used the Anita Kerr Singers and seventeen violins to

record a religious album called *Faith*. It did much better than religious albums are supposed to.

"That got me on a track that people liked strings, so I began adding strings down through the years to certain songs. I was experimenting, until I did *Danny Boy*. That's when I went all out, and that's when it all hit the fan."

*Danny Boy* was released in 1967. It made the Top Ten, as did a few subsequent releases, but any number of Nashville artists accused Price of selling out country music, and more than a few deejays simply refused to play his records in the new style. Ray insists that it's "all forgotten now," but it must be significant that more than a decade later, he still remembers the names of the deejays. It wasn't until 1970 and his version of Kristofferson's *For The Good Times*—still far and away his most credible effort in this style—that he was vindicated. The song went to Number One.

But the question of country's

relationship to pop had been kicking around in Price's head for years; ironically, it was inspired by the greatest pure country singer of them all, Hank Williams. When he first came to Nashville in 1951, Price roomed with Hank, who got him a spot on the Opry. When Hank then died, his band, the Drifting Cowboys, went to work for Ray. So Price saw up close Hank's elation when his own songs were made into pop hits by singers like Tony Bennett, Jo Stafford and Rosemary Clooney. And as far as Ray could see, selling out country music by making it pop was simply not an issue with Hank. Even back then, understandably enough, crossing over was the name of the game. It was just a harder thing to do in that era: Hank's songs could make it, but he himself couldn't.

"He was thrilled to death. How could you be anything other than thrilled by that?" Ray asks. "If he resented never crossing over himself, he never said anything to me about it. No, he may have resented it in a way, but Hank couldn't cope with the success he was having on just the country side of the spectrum. So he was just proud those songs were makin' it.

"But it burned *me* up to see it happening like that; I used to resent it. I didn't resent those pop artists, don't misunderstand me. I resented the line that was called pop music and country music, and I resented that a country boy just wasn't good enough to cross that line. There was no doubt it was discrimination. But I'm gonna tell you what, from the Hank Williams I knew. If he had lived three more years, he'da been doin' it, he'da been right in the forefront of that crossin' over."

Price gets up and walks across the room to pour himself another cup of tea. He is getting restless, clearly thinking ahead to the show now only a couple hours away, and then to the five-hour drive home afterwards. But a final question, thrown in almost as an afterthought, brings his most outwardly emotional response of the afternoon, and also seems to provide vital clues as to just what makes the man tick through all his ups and downs, retirements and semi-retirements and comebacks, changes in music and roles. Does the move back to the honky tonks and dancehalls mean he'll be taking those classic old rhinestone western suits out of mothballs? He laughs his only big, full laugh of the afternoon.

"I'd just as soon go out in a G-string," he declares smirking now. "It served its purpose, it got attention. The first week I wore one of 'em I got a full page in color in Life Magazine. So it did what I wanted it to do. But it's too much bother, and it's just not me anyhow, even if it was my idea." Ray Price takes one last sip of tea and stares straight ahead. "I'll tell ya, anything that has happened to me, it was my idea. I can't blame anybody for anything in my life, because I caused everything that ever happened to me." ■



"If he had lived three more years, he'da been right in the forefront of that crossin' over," says Ray of Hank Williams his friend and inspiration.



From being nervous and pregnant and poor in Butcher Holler to living with wealth and fame as the queen of country music—this is Loretta's own story...

# Loretta Lynn

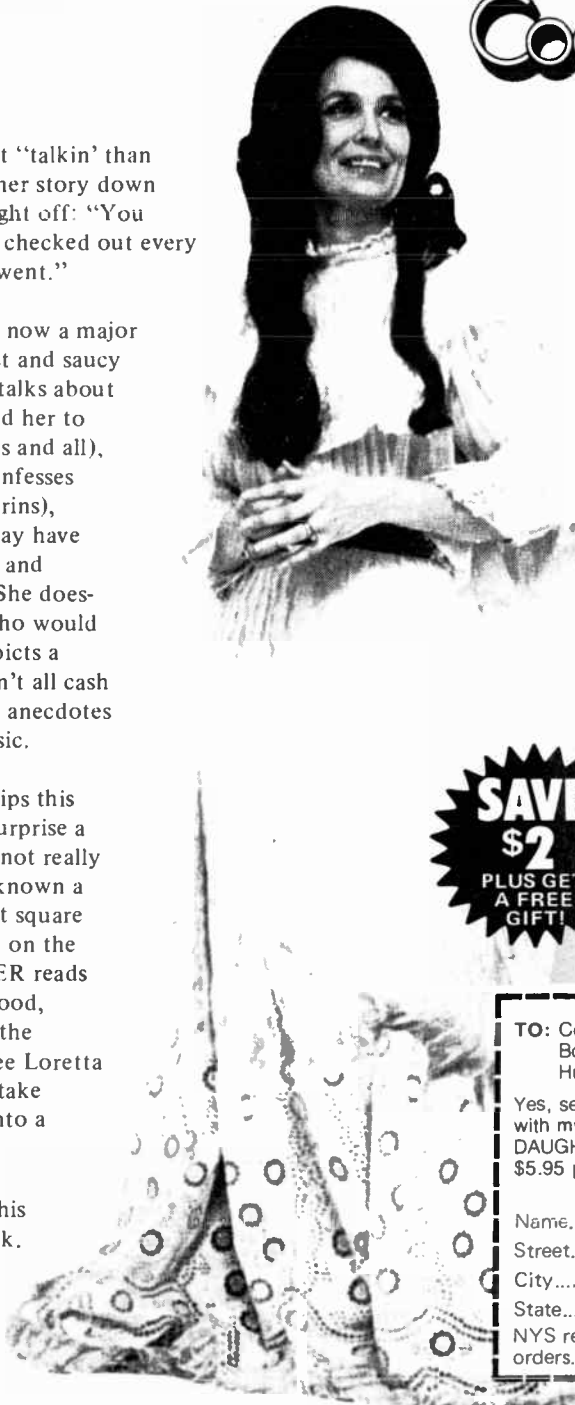
## Cool Miner's Daughter

Since Loretta admits she is better at "talkin' than writin'," she found a writer to put her story down on paper for her. But she warned right off: "You can bet your last scrip penny that I checked out every word...and if I didn't like it, out it went."

The result is the national bestseller, now a major hit movie, that sounds just as honest and saucy as the lady on the records. Loretta talks about her 25-year marriage to Doo (he told her to tell the total truth about him—faults and all), about her medical problems (she confesses she was ruining her health with aspirins), about the gossip that she and Conway have something going besides friendship, and about Nashville behind the scenes. She doesn't spare a poke or two at people who would have held her back, but she also depicts a warmer side of Nashville life that isn't all cash and competition, and tells scores of anecdotes about the big names in country music.

Every reader will gasp at the hardships this lady has known, and Loretta may surprise a few of her fans when she says "I'm not really as happy-go-lucky as I appear. I've known a lot of sad times in my life that don't square with that lady you saw clowning up on the stage." COAL MINER'S DAUGHTER reads like a classic novel—deprived childhood, sudden riches, the temptations and the mistakes—but above all, we really see Loretta Lynn as she sees herself—willing to take the good with the bad and turn it into a song.

We have only a limited number of this hardcover collector's edition in stock. Reserve your copy while they are sale priced with our added FREE GIFT offer.



You've seen today's hit movie—now read the bestselling book!

- Hardcover
  - 16 Pages Of Photographs
- Regularly \$7.95  
NOW ONLY \$5.95



**SAVE \$2 PLUS GET A FREE GIFT!**

Mail No Risk Coupon Today!

TO: Country Music Magazine 0480-5  
Box 4071  
Huntington Station, New York 11746

Yes, send my FREE BONUS GIFT along with my copy of COAL MINER'S DAUGHTER for the reduced price of \$5.95 plus \$1.25 post. & hand. (B10J/G101)

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

NYS residents add sales tax. No foreign orders. THIS OFFER EXPIRES 7/31/80!

# John Hartford

## Rollin' On The River

by Peter Stampfel

**Country Music:** I heard you're involved in a projected version of Mark Twain's *Life on the Mississippi* that somehow involves Kurt Vonnegut.

John Hartford: The show will be on television sometime in 1980, there'll be two one-hour segments. I see Kurt Vonnegut's name all over the place, but I never did get to meet him. He never showed up while I was there, but I think it's going to be a good show. If they got on film the way the sets looked, it's going to have a really good flavor to it. They completely made the same boat over twice so it'll look like two different boats, the *Paul Jones* and the *Alex Scott*. But you've got to take into consideration that all the boats that Samuel Clemmens was on—he called himself Samuel Clemmens then, not Mark Twain—were sidewheelers. In the days when they had a lot of sidewheelers and sternwheelers, you were either a sidewheeler pilot or a sternwheeler pilot. A few virtuosos were able to pilot both. If you got used to a sidewheeler, you would have trouble with a sternwheeler, and vice versa, because you're thinking differently in terms of wheels and rudders.

**Country Music:** You're in your early forties, and you have a body that would make a twenty year old envious. Do you exercise? Fiddling, dancing, and singing at the same time is pretty hard work.

John Hartford: It becomes exercise of its own. There's two ways to approach exercise. Arnold Schwarzenegger says when you can't do anymore, then you make yourself do one or two more anyway—that's when you gain it; and I'm sure that's what makes your muscles bigger. But there's another way to look at exercise—like the classical guitarists teach in the books I've read and the people I've talked to about technique say, when you start to strain, you should stop, so that it's always relaxed and easy. So in learning to dance and play the fiddle, I approached it that way. So I'm not approaching it as an exercise, but as a music technique. It seems like when you do it from an athletic standpoint, you do that last extra pushup or whatever it is that hurts in order to gain the few extra feet on your throw or whatever it is. But musically, you stay back within that. I notice that when the orientals teach yoga they tell you never to strain yourself, just like the musical approach. I do yoga very sporadically, and I considered taking



ballet dancing at one time, I was fascinated by that. In fact I got some books and looked at some of the poses. I do them around the house. It really makes me feel good. I like to take a real hot bath so that I feel my muscles are going to melt right off, and then I try to make myself taller and wider and longer.

**Country Music:** I heard you went to Japan lately. How did you like it?

John Hartford: I loved Japan. We were there last year. I was impressed by the fact that they didn't have any crime. I'm not sure that I would like us to be the way we would have to be in order not to have any crime the way they do in Japan, but nevertheless...

I was very impressed with their transportation. Boy, their rail system is probably the best in the world. I was very impressed with their media. Their television is fantastic, and so are their publications and graphics. Beautiful. Particularly in the field of bluegrass music. And their use of space. The density of life and commerce in Tokyo is amazing. It makes New York look like an empty room. All those thousands of little streets and little stores the size of closets with inventory stuck in every conceivable corner. And in Japan, of course, they're able to display everything on the street because nobody steals. Everything's clean, with incredible use of space. And I love the food. We went over to work with Robert Tanaka, the first night he took us to a steak house and ordered us a steak which was probably one of the best I've ever had in my life. After he sat us down at a table—Marie and I and Keith and Penny—and

got us all served, he and his secretary and his promotion man jumped up on a little stage and put on cowboy hats, and grabbed a dobro, a guitar, and a bass, and started singing old Roy Acuff songs—vintage 1930! It was great, we sat and ate our steaks and listened to *The Great Atomic Flower*, and, well, no, that wasn't it. What did they sing?

**Country Music:** Precious Jewel?

John Hartford: *Precious Jewel*.

**Country Music:** Wabash Cannonball?

John Hartford: Well, no, it was like an esoteric Bill Monroe concert where you do everything but *Uncle Penn*—like when people do bluegrass for other bluegrass people, they don't do *Orange Blossom Special*. I don't remember the other songs they did. Oh, yeah, *Little Pal*. (Sings) "Please come back, little pal. . ." That era of Roy Acuff. He doesn't do that stuff in the Opry anymore.

**Country Music:** In the Second World War, Japanese soldiers used to yell, "To hell with Roy Acuff," to get our soldiers mad. Speaking of Japan, about 1960 when I was in California, I heard that a Japanese banjo player came to America with one of those Vega "Earl Scruggs model" banjos that was finished like a rhinestone studded toilet bowl, and which Scruggs never played. His plan was to go to Nashville and have Scruggs teach him how to play. He wanted to be the first Japanese Scruggs picker. But when he got to California, he discovered that there were so many Scruggs pickers there he didn't have to go to Nashville to learn.

John Hartford: He's the guy who went to the Opry and played there with Earl? I think there's a picture of him in an old Flatt and Scruggs song book.

**Country Music:** I think that's him.

John Hartford: He's the brother of the guy who promoted me in Japan, he's Robert Tanaka's brother. He's now a Japanese business man. I think that's the same guy.

**Country Music:** Twenty years ago I was just finding out how full of bluegrass fans the world is.

John Hartford: Did you read that interview in the new *Frets* magazine of Ravi Shankar? Towards the end of the interview, they asked him what other kinds of music he admires, and he said he liked bluegrass. He liked American country pickin', fiddle and banjo music.

**Country Music:** What are the audiences



like in Japan?

John Hartford: Good, real good. They do the audience participation things more accurately than American audiences. And the level of comprehension is real good. All the while I was over there, I had this banjo from a friend that I had this big idea about selling. I carried it around with me, and when I'd be cleaning up my instruments and when people would come up for autographs and stuff, I'd have the banjo right there with the case open so anyone could try it out. These kids kept coming by and playing my solos, note perfect. I mean, I heard the banjo break from *Don't Leave Your Records in the Sun* played two or three different times by different people in different parts of Japan, and sung by kids who couldn't speak any English.

**Country Music:** Have you read the book, *Country*, by Nick Tosches, about country music?

John Hartford: Yeah, I sure did. It's the one with all the inside stuff—scandals and what have you.

**Country Music:** It's the best book about country music I've ever read.

John Hartford: Yeah.

**Country Music:** A book about country music that is as broad as its subject. The only thing I didn't like was that he put down a novel about country music called *Ruby Red*.

John Hartford: By William Price Fox.

**Country Music:** I thought it was a good book.

John Hartford: Yeah. William Price Fox is a fine writer. They were supposed to make a movie of it, but it never came out.

**Country Music:** By the way, is *Slumberin' on the Cumberland* your latest record on Flying Fish?

John Hartford: Yeah, it came out last summer.

**Country Music:** And *Going Down to the Mystery Below* was the one before that.

John Hartford: Right.

**Country Music:** I'm glad you're making more than one album a year.

John Hartford: I kinda make 'em sporadically. I put them to bed, and turn around one day, and there's a stack of new songs on the coffee table.

**Country Music:** Do you have any plans for your next record? A specific theme or anything?

John Hartford: It's real hard to talk about that when I'm in the process of actually making decisions, 'cause then I think, "Oh gee, I already said I was going to . . ." so what I do is, I never talk about it until it's wrapped up.

**Country Music:** Is there anything special you'd like to talk about? Something that's made a difference in your life?

John Hartford: Well, did I tell you about 3 x 5 index cards?

**Country Music:** Go ahead.

John Hartford: I keep everything written down and organized on 3 inch by 5 inch in-

dex cards, held vertically, like playing cards. I hold them in my hand like a deck. Easier to write on when you're standing up that way. I'm right handed, so I hold them in my left hand, and I can write while I'm walking, standing, waiting in line, or riding in a jiggling car. If you hold your elbows away from your body, it absorbs the jiggle. Also, each card is replaceable, so you can keep it current with everywhere you have to go, with phone numbers and what have you. Also, when you get song ideas while you're on the move, you can write them down real quick. When you're driving, you can just hold the steering wheel with your knee, and write it down. It's organized and predicated on the fact of the old card trick. No matter how many times you cut the deck, it's still in the same order. You can always put what you're working on right on top, and never get it out of order.

**Country Music:** Writing things down can make the difference between success and lack of success. Are you still playing the Barcus-Berry five string fiddle?

John Hartford: Yes, I am.

**Country Music:** How do you think it compares with an amplified acoustic fiddle?

John Hartford: Obviously, a real good violin has a better tone, but the argument is between tone, and the fifth string, and a well balanced electrical setup. Taking all those things into consideration, it's a real

good piece of equipment.

**Country Music:** They make five string violins in Europe. Have for years. (There have the combined range of a violin and a viola.)

John Hartford: Real fine ones?

**Country Music:** Yeah.

John Hartford: Boy, I'd like to get a hold of one.

**Country Music:** What kind of strings do you use?

John Hartford: I used to use another brand until Vassar Clements turned me on to Doctor Thomastics with a flat wound "E" string. I use the blue tips. They come in red, blue, and green.

**Country Music:** To close things off, I was wondering, what were some of your favorite songs in the last year?

John Hartford: Mine or other people's?

**Country Music:** Either.

John Hartford: I'll tell you a performance of a song I really love that I've just gotten into in the last few days. It's Ricky Scaggs and the Boone Creek singers, doing *Daniel Prayed*. Have you heard that one?

**Country Music:** No.

John Hartford: Look for Boone Creek. I think the album's called *One Way*, it's the only one of their albums with that song on it. It's an old Stanley Brothers tune, and they do the best version I ever heard. No offense to ol' Carter Stanley. ■

**EUREKA®**  
THE BEAUTIFUL QUALITY LOG HOME

Order your large Full Color Catalog of Beautiful Log Homes, Commercial Buildings with Mini-Blueprints, a complete Construction Chapter and Dealership Information.

SEND TODAY Only \$9.95 FOR YOUR CATALOG

DEALERS NATIONALLY

EUREKA® LOG HOMES, INC.  
DEPT. CM  
BERRYVILLE, ARK. 72616





**A SUPER BARGAIN  
—ABOUT 67% LESS THAN  
EVEN DISCOUNT PRICES!**

### All Your Favorite "Country Hall of Fame" Songs are Here!

"Little Green Apples" • "Take Me Home, Country Roads" • "My Special Angel" • "Your Cheating Heart" • "It's Only Make Believe" • "Help Me Make It Through The Night" • "Welcome To My World" • "King Of The Road" • "Make The World Go Away" • "Walk On By" • "Green, Green Grass Of Home" • "I Can't Stop Loving You" • "For the Good Times" • "Honey" • "Secret Love" • "You'll Never Walk Alone" • "Crazy" • "Memphis, Tennessee" • "500 Miles (Away From Home)" • "I'd Be A Legend In My Time" • "City Lights" • "Lonely Weekends" • "Moments to Remember" • "Oh, Lonesome Me" • "Release Me" • "Heartaches By The Number" • "Sunday Morning Coming Down" • "Amazing Grace" • "Scarlet Ribbons" • "Peace In The Valley" • "I Believe" • "If I Were a Carpenter" • "Please Help Me, I'm Falling" • "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" • "You Are My Sunshine" • "Me And Bobby McGee" • "Husbands And Wives" • "Sweet Dreams" • "Convoy" • "I Love" • "By The Time I Get To Phoenix" • "Four Walls" • "All I Have To Do Is Dream" • "There Goes My Everything" • "Crying Time" • "You Gave Me A Mountain" • "Before The Next Teardrop Falls" • "Rose Garden" • "Almost Persuaded" • "Behind Closed Doors" ... and many, many more! Hundreds Upon Hundreds of Priceless Recordings in all!

### Find Your Favorites— For 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 • Eddy Arnold • George Jones • Ricky Nelson • The Browns • Dolly Parton • Jim Reeves • Johnny Cash • Ray Price • Tom T. Hall • Chet Atkins • Glen Campbell • Hank Williams, Jr. • Sonny James • Tennessee Ernie Ford • Floyd Cramer • June Carter Cash • Legendary Carter Family • Johnny Horton • Bobby Bare • Statler Bros. • Donna Fargo • Bobby Helms • Jimmie Rodgers • Jerry Reed • Skeeter Davis • Mel Tillis • Jim Ed Brown • Freddie Fender • G. W. McCall • Willie Nelson • Pat Boone • Lynn Anderson • George and Tammy • Ronnie Milsap • Linda Ronstadt • Kenny Rogers • Loretta Lynn ... and many, many more!

### **PLUS** You get the exclusive HANK WILLIAMS STORY!

The AMAZING GOLDEN DREAM OF HANK WILLIAMS! Discover the man behind the legend. How did Hank Williams compose so many great songs? Why did Hank record under a different name? Find out for yourself why HANK's popularity has grown BIGGER every year since 1953. Was he destined to die at the age of 29?

You'll find out when you hear what's in store for you in the greatest country collection of all time!





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! The  
greatest home music value in the history of recording!

Only Candlelite Music, Inc. could produce this vast and remarkable country  
music collection that captures the very heart, soul and history of Country Music  
in America!

### ORIGINAL ARTISTS! ORIGINAL HITS!

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

### IT'S A ONCE-IN-A-LIFETIME COLLECTOR'S EDITION!

A complete home music library of America's most popular kind of music ... a treasury  
not available in any store at any price! No record collection can possibly be  
complete without this fantastic cross section of Americana!

Let your emotions take flight with the sentimentality of "Take Me Home—  
Country Roads" ... the haunting refrains 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 greatest 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 just a  
few of more than 60 artists!

### The Authentic Golden Treasury Library Series!

Each volume of The Country Music Cavalcade features a different theme:  
*Heart of Country ... Midnight in Memphis ... Kings and Queens of Country  
Music ... Legendary Guitars and Piano Sounds ...* 15 great volumes in all! Your  
choice of three records or two 8-track tapes cradled in deluxe handsome gold-lettered  
presentation cases that lock out dust and dirt. Choose the handsome blue-denim look, or the  
deluxe collector's edition in a hand-crafted leather look for just \$1 a volume more! Each  
edition an heirloom to be passed on to your children and grandchildren.

Listen to each volume FREE for 10 days!

To sample the flavor, the magnificent artists in this one-of-a-kind musical library, simply  
complete and return the FREE Volume Certificate. You will receive Volume One, NASHVILLE  
GRAFFITTI as a FREE gift! Future volumes will then be sent you on approval to keep or

return as you wish. You always have 10 days to audition each  
volume before deciding. NO MINIMUM PURCHASE is required  
and Volume One is yours to keep FREE in any case.

This fabulous collector's edition home music library is yours only  
through invitation ... so please return the FREE VOLUME  
CERTIFICATE today as this invitation may be withdrawn without  
notice!

## Free Volume Certificate



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

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 subscrip-  
tion 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 6 weeks  
after that, 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 other  
month, at the low price of just \$8.98<sup>1</sup> for three records, \$9.98  
for two double-length 8-track 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  
Limit one subscription per household. All applications subject to review  
and we reserve the right to reject any application. Copyright 1976 - CMI  
Sales Expiration Date: 10/80  
\$1 more for leather-look edition 147-A

## YOUR FREE GIFT

—Volume One! Three Superb  
Records ... Two Deluxe 8-Track Tapes!

UP TO \$9.98  
VALUE—FREE

Your FREE gift just for sampling the wonders of the  
Country Music Cavalcade is the world's finest collection of  
ballads, rock and down-home country songs that have  
rolled out of Nashville and into your hearts.

**NASHVILLE GRAFFITTI**—relive 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 Sports Coat And A Pink  
Carnation" Johnny Cash's "Guess Things Happen That  
Way", the collector's gem that made Cash a "teen idol"! It's  
all yours FREE ... no obligation to buy anything at all!

Just look at these songs—

Ring Of Fire • My Special Angel • Rawhide • Guess  
Things Happen That Way • Oh, Lonesome Me • Singing  
The Blues • Don't Worry • Blue Birds Over The Mountain  
• Baby Sittin' Boogie • Hush, Hush Sweet Charlotte •  
Gotta Travel On • Release Me • Flowers On The Wall •  
Just Walkin' In The Rain • North To Alaska • The Battle Of  
New Orleans • Make The World Go Away • Heartaches By  
The Number • Wolverton Mountain • Don't Take Your  
Guns To Town • Roses Are Red • Devil Women • Blue  
Suede Shoes • A White Sport Coat • Waterloo • Big Bad  
John • Since I Met You Baby and, many, many more!



World Radio History

# Country Scene

(Continued from page 16)

western artists are Frederic Remington from New York and Charles Russell from Missouri. "Their paintings bring in well over six figures," said Wunderlich who knows of many that were sold for a million dollars. Other important artists of their period include Albert Bierstadt and Thomas Moran who were both born in Europe.

The second period of western art—from 1900-1950's was called "Taosist." The painters of their period were more academic than their predecessors and were often schooled in Europe. They portrayed everyday life and often had an air of serenity. They concentrated more on Indians than on cowboys. The most prominent painters of this movement were Olaf Seltzer and Eanger I. Couse.

There are over 100 modern western Americana painters. "Most are mediocre or bad. The hottest living western painter is Michael Coleman from Utah. He's way ahead of everyone else though Gordon Phillips from Maryland, John Clymer from Wyoming and Tom Lovell of New Mexico are important too. Most are painting historical scenes which are in demand. They fill a gap. Technically they are quite good," said Wunderlich.

Western sculptures, which are almost all cast in bronze though some are silver are also skyrocketing in value. Remington and Russell are the big

names here too. Recently *Coming Through the Rue*, a 27" high and three foot wide sculpture by Remington was sold for \$400,000. Harry Jackson, a modern sculptor that gets about \$75,000 a work is "head and shoulders above everyone else in the field," said Wunderlich. "In other words," said Quinn. "an artist doesn't have to be dead to be good."

If you want to start a collection begin by learning about it. There are several magazines about it. *Portraits of the Old West* by Harold MacCracken is a good general survey of western art. To see the masterpieces go to the Thomas Gilcrease Museum in Tulsa Oklahoma; the National Cowboy Hall of Fame in Oklahoma City, Oklahoma, the Buffalo Bill Historical Center in Cody, Wyoming; the Amon Carter Museum in Fort Worth, Texas or The Rockwell-Corning Museum in Corning, New York. Then go to reputable art dealers and see what they recommend. But beware, for under \$1000 you can't get an oil painting but, you may consider a watercolor illustration. The largest western art collection in New York City is the Kennedy Gallery. Presently there is a special exhibit at the Hammer Gallery featuring Truman Bolinger, a sculptor from Sheridan, Wyoming. The salesmen here will be glad to help you.

Is there a correlation between country



music and western art? "The virtues of both are similar. They both have deep roots in our history and they are both simple. Both are sometimes plaintive. It's how they get to the point. It can be like a soap opera—Twang, Twang, Wang, Wang or very profound like Willie Nelson."

The point is—western art is up and coming. Whether it be for enjoyment or investment—it's worth checking out real soon!!!

NANCY TRACHTENBERG

## Charley Pride Sings Hank Williams



*"Well Hank I never met you, but I sure heard you sing. As a little bitty boy down in Mississippi, you filled my heart with dreams. I got an old guitar that I learned how to sing as you did the lovesick blues. So Hank if you're listening, this one's just for you."*

From "A Little Bit of Hank In Me"

Charlie Pride sat in the private lounge area of American Airlines airport in Nashville awaiting the plane that would whisk him off to his home town of Dallas. He was his usual impatient self, tapping his foot, flipping through a magazine, nervously awaiting to get on with his life, to move closer to the next project on his busy agenda.

He had been in Nashville for a week, recording and conducting short interviews about his new record, *There's A Little Bit Of Hank In Me*. Ralph Emery (country music's perennial disc jockey) told me that of all the people he had heard do Hank Williams, he felt that I





**BILLY JACK**  
The Joanie Waco Show

uses

**Super-Sensitive<sup>®</sup>**  
**Old Fiddler Line<sup>™</sup>**  
STAINLESS FIDDLE STRINGS

- Better for Country/Western and Bluegrass Music!
- Available for Fiddle with Plain E or Flat-wound E



In better music stores or write for literature to:  
**SUPER-SENSITIVE MUSICAL STRING CO.**  
Porter Rd., R.R. 4, Box 30-V  
Sarasota, Florida 33582

**RECORDS & TAPES**

Save time and money ordering the records and tapes you want. Popular, country, folk and specialty — current hits and all-time favorites. Special discounts all labels, satisfaction and safe delivery positively guaranteed. Send 25 cents mailing for latest catalogs. Write SUPERSOUND, Box 1738-A2, Blaine, Wa 98230.

**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



**Austin-Hall**  
GENUINE  
HANDMADE BOOTS

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

chief

Free Catalog

**Austin-Hall Boot Co.**

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

complimented his songs more than anybody he'd heard. That made me feel real good, coming from a guy that's been in the business as long as he."

"Do you want to hear the new album?" Charlie asked with a huge grin on his face. So, he pulled out a cassette tape from his briefcase and dropped the cassette into a player. "I really enjoyed doing this one," he uttered, closing his eyes, and muttering the words along with the cassette. "We tried to pick songs that hadn't been done over and over again." The words of *My Son Calls Another Man Daddy*, *Moaning the Blues*, *Loveless Mansion on the Hill* filled the room.

"I never met the man, but I've always tried to figure out what he was trying to say," continued Charlie after a few songs had played. "I feel like music is a product that you try to sell. So I'm singing Hank's music trying to sell the thoughts that I think are behind the words. I get all these feelings when I hear *I'm so Lonesome I Could Cry*. I think the man is great even with all his sadness and drinking. He had a brilliant mind. I also think that wherever we're trying to get that he's already there. Cause in a sense, he's still around. When you hear his songs and listen to them, especially the way I have tried to put them across, I think you understand how his life went, why it ended. He may have been trying to say to everyone, don't do it my way even though this is what I've done."

"Hank wasn't my only hero, of course," continued Charlie. "He's just a part of that whole spectrum of people like Eddie Arnold, Roy Acuff, Ernest Tubb and Bill Monroe. We used to listen to them at noon when we'd come out of fields. But alot of my fans have told me they thought I did Hank Williams so nicely that why didn't I do an album. I've always said maybe sometime. Well that time has come."

DOLLY CARLISLE

**Photo Credits**

Cover & inside Larry Gatlin color - Courtesy CBS Records.

P. 10 Jerry & Burt - Courtesy U.A.; Tammy & George - Courtesy CBS; P. 13 Harry Groener - Courtesy Nancy Trachtenberg; P. 14/15 Burritos - Courtesy Christa Melzer; P. 16 Western Art - Courtesy Kennedy Galleries; P. 21 Larry Gatlin - John Reggero; P. 22 Larry Gatlin - Fran Pelzman/Ebet Roberts; P. 23 Larry Gatlin - John Reggero; P. 24/25 Larry Gatlin - John Lee; P. 26 Gail Davies - Courtesy CBS; P. 28-30 Charlie Daniels - Courtesy Sound 70; P. 39-42 Charlie Daniels - Courtesy Sound 70; P. 44 Ray Price/Willie Nelson - Joseph Kaszynski; P. 45 Ray Price - Courtesy Ray Price Ent; P. 48 John Hartford - Michelle Kingsley; P. 54 Charley Price - Courtesy RCA; P. 54 Western Art - Courtesy Kennedy Galleries.

**LYRICIST**

**Three Time A.S.F. Finalist  
With Top Notch Country And  
Crossover Material  
Looking For Successful  
Composer For Musical**

**WRITE:**

T. Passanesi  
23 Hallowell Lane  
Coram, New York 11727

**MEET HEE HAW'S  
Prime Minister  
of Humor**



For Grady Nutt, Hee Haw's Prime Minister of Humor, life has been SO GOOD, SO FAR...! In this "progress report," Grady unshells in candid and witty ways, his life and the very special people who have made it what it is—FUN!

**SO GOOD, SO FAR...**  
by GRADY NUTT From IMPACT BOOKS

Please send me \_\_\_\_\_ copies of Grady Nutt's SO GOOD, SO FAR...M0510 at \$5.95 per book. Include 50c postage per book ordered. 29-04-01

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: The Benson Company, 365 Great Circle Road/Nashville, TN 37228

# Everyday People

by John Pugh

## Goodbye Young Lovers

All names in the following narrative are fictitious to protect the privacy of the individuals involved.

Wesley Payne has had only indifferent success peddling his songs, but that doesn't matter to him nearly so much as the writing, itself. In the timeless tradition of country songwriters, Wesley writes mostly to purge himself of remorse, guilt, bittersweet memory. Writing alleviates the heartbreak, the emptiness, the soul-searching. It passes the long, lonely hours when he sits alone and thinks of Diane. With his pencil and paper he can say the words he wished he'd said so long ago; with his guitar he can pick out a melody that expresses his unquenchable love. And if none of his songs ever makes the top ten, at least they mean that something worthwhile has come from all the remembrances.

"Her name was Diane Johnson," Wesley began. "I met her in college in a seminar class. She sat across the table from me every week and I used to just stare at her. She was beautiful, with blue eyes, blonde hair, like an early Cybil Shepherd. I used to think, 'I could never be that lucky. I wonder who is the man in her life.' Then one day we had a break in class and I was sitting outside under a tree, soaking in a nice spring day, kind of lost in thought. Suddenly I looked up and she was standing there with a cup of water. She handed it to me and said, 'Why do you hate me?'"

"I said, 'I don't hate you.'"

She said, "Then why do you stare at me in class?"

"I said, 'Because you're so beautiful I can't take my eyes off you.'"

"She sat with me, we talked awhile, then went back to class. Then I *really* couldn't take my eyes off her. When class was over I said, 'Let's go for a ride.' We went for a drive in the country and the chemistry just flowed. We came back to my apartment and went to bed. It was the greatest thing that had ever happened to me in my whole

life. We just lay in bed staring at each other for the longest time. I was almost afraid to touch her, she was so perfect looking. I don't believe in reincarnation, but the first time I kissed her I felt as if I were connecting with someone I had loved in another life. We were both in love from that moment on."

*Everybody's reaching out for someone  
Everybody's knocking on some door  
Long before I ever found you*

*You're the one that I was reaching for'*

"Then one day she told me that Butch, her former boyfriend, had called and was coming back to school. Butch was one of those blond, blue-eyed surfer types, a typical pleasure-seeking, dope-smoking dropout of the early '70's. He had dropped out of school and split for Florida for a while. He wasn't interested in a relationship with Diane like I was. But that didn't seem to matter to her; when he got back she started dividing her time between us. Then one afternoon we went to bed and I realized she had just come to my bed from his. It was like an explosion in my head; the shock of it almost killed me. I said, 'How could you come to me like this?' She said she loved us both. I told her right then to choose one or the other of us. She chose him. She dropped out of school, married him, got pregnant, and was divorced before the child was even born."

*I thought I'd make her happy if I stepped aside*

*But I knew her love would never set me free*

*And even on the day that she became another's bride*

*I said they'll never ever take her love from me'*

"Looking back on it, I don't think she was trying to hurt me. She was only 18 or 19 and just didn't know what she wanted. The hell of it all was that she ended up with an illegitimate child and neither one of us for a father. I once asked her whose child it was. She said it was Butch's. I said, 'How

do you know?' She said, 'A woman just knows such things.' After she had Butch's son, I just couldn't be his father. I went through a lot of guilt about that. I realize now I should have said, 'I don't care whose child it is. I love you. Please marry me.'

"After that I came to Nashville to be a songwriter. I have thought that she knew that was my dream and that, as a struggling songwriter, I couldn't be encumbered with a wife and child, but that she had to have a name for her son. I saw her and the boy some years later and I couldn't tell physically which one of us was the father, but I was immediately struck by how intelligent the boy was and I knew he couldn't have gotten that from Butch. Sometimes I'll pass a schoolyard and see the kids at play and I'll think, 'Somewhere I have a son just about their same age.'

*Now she lives a quiet life and is the mother of a little girl*

*And every time I pass her house, my thoughts go back into another world*

*For there I see a little girl, her nose is pressed against the window pane*

*And she knows I'm a lonely man who wants to come inside out of the rain'*

"I've thought about it a lot. Even after all these years she's always on my mind to some extent. Mostly I remember a beautiful love affair with a beautiful girl that netted me a lot of great memories—and a lot of songs. For a long time she was my only inspiration. I've had others, but she's still the main one. At least one time in my life I had love. If one ever comes again like she did then, I won't care where she's been, what she's done, how many lovers she's had. I'll just say, 'I don't care. I love you.'"

<sup>1</sup>. *Everybody's Reaching Out For Someone* Written by Dicky Lee

<sup>2</sup>. *They'll Never Take Her Love From Me* Written by Hank Williams

<sup>3</sup>. *Days Of Sand And Shovels* Written by Bud Reneau.



# Record Reviews

## Tom T. Hall Disqualifies Himself As Critic, Then Reviews George Burn's New Record

George Burns  
*I Wish I Was Eighteen Again*  
Mercury SRMI-5025

Well, we know right off that George Burns did not wear them jeans, eat them beans, and pick and grin with us. I've never done an album review, and George has never done a country album. Two of my own songs are in this album (*Old Dogs and Children and Watermelon Wine*, and *One of The Mysteries of Life*). That alone should disqualify me as a critic, but I found out that we get free albums. I grabbed this grand opportunity because I admire anyone who has lived as long as George Burns: almost three times as long as Hank Williams or Jimmie Rodgers. George's credentials are as long as a trip to the Opry in a Volkswagon.

This is a super good album. The decision to release *I Wish I Was Eighteen Again* was exactly the right thing to do. I hummed it for three days after I first heard it.

Jerry Kennedy, an old friend, worked with me in the studio for ten years and we never had a disagreement. We have none here. George Burns has been allowed to be the great showman that he is. There are no fancy support licks or embarrassing embellishments. He is even allowed to drift over into his vaudeville, soft shoe, routine once in a while; a thing he obviously enjoys.

I think the thing that makes this venture so entertaining is the obvious ease with which George has handled the material. I was also overjoyed to find that the album cover did not have a bale of hay on it.



My favorite songs are. *I Wish I Was Eighteen Again*, *Arizona Whiz*, *The Only Way to Go* and *A Real Good Cigar*—should I mention my own songs? (*Editor's Note: You already did, Hall.*)

There's something about George Burns that makes a person feel good when listening to him. It must be talent. When I put this album on the stereo I was taken back to a thousand wonderful places where this gentleman must have performed, the millions of miles he

must have traveled, the hits, the flops, the heartaches, the laughter, and of course the joy he has brought. Jerry Kennedy and the folks at Mercury-Phonogram are to be congratulated.

George Burns is not going to buy a bus, hire a band and have a picnic in California every Fourth of July. He is not going to buy a honkytonk in Nashville and work the Opry when he is not busy. He is not going to do a duet with a pretty girl from some small town in the

midwest who will not let him smoke cigars and eat beans on his bus. He will probably keep on doing what he does, which is O.K. with almost everybody.

As a critic I do not have a rating system (you know) ten stars, four stars, etc., etc., and so, on a scale of one hundred I would give this album a ninety-nine. George Burns is a great entertainer, but after all, he didn't eat them beans, wear them jeans and pick and grin with us.

TOM T. HALL

# Record Reviews

## Gail Davies

### The Game

Warner Bros., BSK 3395

Whether it's live, or on an album like **The Game** (her first for Warner Bros.) it's always a pleasure to hear Gail Davies sing. There is something pure and unadulterated about her, unaffected up-country vocal style; and her maturity of delivery and theme is downright soothing. Something about it hints of wintery nights, roaring fireplaces and homemade strawberry wine—all symbols of some quiet peace of mind that too many of us yearn for.

Often, Gail Davies' singing is vaguely reminiscent of that of Anne Murray; yet as a singer, Davies is perhaps even a bit more nimble and subtle than the *Snowbird* lady herself.

With the exception of two songs (including the spirited *Blue Heartache*, a 1972 title from the catalogue of the illustrious Paul Craft), Ms. Davies did all the writing on



**The Game** herself. In theme, she has, in fact, drifted away from the sort of autobiographical material that stood out on her debut CBS album a year or so ago. Her preoccupation on **The Game**

seems to be with more seasoned examinations of love—love gone right and love gone wrong. The songs are not all gems, but some of them, like the title song and *Love Is Living Around Us*, are.

Ms. Gail Davies also handled the producing and arranging on **The Game**, and her instincts have served her well in this capacity. The arrangements are, for the most part, austere; they stick close to the basics of electric and acoustic guitar, drums and bass, with occasional tasteful flourishes of fiddle, steel guitar and keyboards. At no time do they draw attention away from Ms. Davies' excellent vocals, which are really what **The Game** is all about. Occasionally, the vocals are enhanced still more as she sings various accompaniments along with herself, through the skillful use of multitracking.

**The Game** offers a welcome relief from much of the slick, cutesy, calculated music that we seem to be getting from most of the female vocalists who dominate the charts today. On that basis alone—its understated excellence notwithstanding—this album deserves to be heard.

BOB ALLEN



## Con Hunley

### I Don't Want To Lose You

Warner Brothers BSK 3378

Con Hunley's latest album displays a curious duality of approach. With slightly more than half the songs he proves himself to be one of country music's finest late-night rainy-evening ballad singers, while on the rest he displays verve and ability as a fine white bluesman, loping with the aggressive beat and singing nearly as mushmouthed as Rickie Lee Jones.

It is a little unsettling because the quality of the voices as well as the feel of the music is so different depending on approach. It is doubtless a tribute to his talent that both

approaches succeed—some, of course, better than others.

The quality of both the ballads and the blues material in this album is remarkably high, though there is a sag or two. Generally the songs are memorable and are delivered with believability. Among the ballads *I Don't Want To Lose You* is the most affecting, while *Rhythm and Blues* is the cream of the funky set.

Perhaps this noticeable duality is simply versatility; it is striking and a touch uncomfortable at the same time. Still, though he attempts to perform in two very different styles at the same time, Con Hunley's effort is all the more remarkable in his ability to pull it off.

DOUGLAS B. GREEN



# Record Reviews



## Johnny Cash A Believer Sings The Truth

Cachet Records CL-3-9001 (0998)

This double record set is called *A Believer Sings the Truth*. Johnny Cash is the Believer. He surely has one of the most believable voices in the world. Remember his Pepsi ad? When he sang, "You've got a lot to live and Pepsi's got a lot to give", it not only seemed to mean something, it seemed to mean something important. What I mean is we don't know if Johnny really believes in Pepsi, but we know he really believes in Jesus.

There are twenty songs here. Three are in the black gospel tradition. Two, *Don't Take Everybody For Your Friend* and *There Are Strange Things Happening Every Day* are by Sister Rosetta Tharpe. The third is Dorothy Love Coats' *That's Enough*. Two songs, *Go Where I Send Thee* and *This Train Is Bound For Glory* go back far enough to be the Grand-daddys of the other songs on the record. There's also a white gospel classic,

*Angel Band*, with harmony assistance from the whole Carter Family, who also lend individual harmonies to several songs here. Sounds like a lot of gospel styles, but there's more. *Gospel Boogie (Wonderful Time Up There)* is done in a credible Sun Label rockabilly style, and a few cuts have a dollup of dixieland horns. It all works. There's not a matchstick of dead wood here. In the liner notes Johnny calls this "my proudest work". There's good reason.

A high point is the remarkably beautiful song, *Lay Me Down In Dixie*. This song pays to the south the love and respect the other songs here pay to heaven. There are religious references here, but the emphasis is on Dixie. The result is a piece of heaven brought to earth. Cindy Cash adds a harmony of heartbreakingly gentle beauty.

Finally there are eight songs that Johnny wrote himself. They all stand tall and proud as the rest of the songs, fitting pieces in an album that's an immediate classic.

PETER STAMPFEL

## Robert Gordon

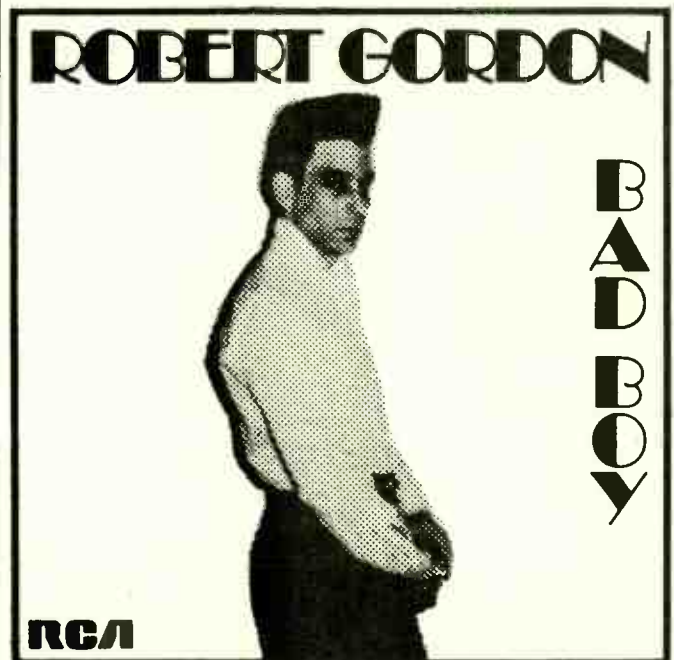
### Bad Boy

RCA AFL1-3523

You could have called Robert Gordon's first album a rout. It made mincemeat of all those small label entrepreneurs who thought all it took to recapture the spirit of Memphis, 1954 were a few musicians in a crummy studio, a few slaps on a bass fiddle and plenty of echo. Gordon and his partner, fifties rock guitar god Link Wray recorded in a good studio and came up with a wild, uninhibited LP of rockabilly classics that equalled, and in some cases even cut the originals.

Then Gordon screwed up his second album by relying on rockabilly cliches, a trend that became even more ominous on his next one where only one

downward. As before, only one song, *Is It Wrong* survives, for in spite of his past triumphs, Gordon's adopted a by-the-numbers approach to a music that can be a lot of things, but never cut and dried. Why, for example do we need musical xeroxes of rockabilly staples like Jimmy Lee and Johnny Mathis's *Sweet Love On My Mind* and Bill Haley's *Crazy Man Crazy* that reenact, note for note, the originals without adding a thing (the originals win out)? It's as bad as the folksingers who'd copy old field recordings so closely they'd even learn the sour notes. The other songs simply string together more cliches ranging from *Nervous*, a tune dominated by loud, tasteless guitar to *Born To Lose* (not the country standard) which com-



song managed to show any of that febrile spirit. Indeed, most of the musical high points came from his new partner, British rock guitarist Chris Spedding. I was sure Gordon would pull out of his tailspin on the fourth LP; he *had* to.

'Fraid not, friends. *Bad Boys* is just one more step

bines a disco beat, Tex-Mex music and a roller rink organ with ludicrous results.

Gordon's more than an Elvis clone or a Sha-Na-Na satirist. but he better knock off this *Get The Sun Sound in Three Easy Lessons* stuff if he wants to avoid that kind of typecasting.

RICH KIENZLE

# Record Reviews

## Rafe Van Hoy Prisoner Of The Sky MCA-3207

Though he's only 24 years old—and looks even younger—Rafe Van Hoy has already distinguished himself as one of Nashville's first-string songwriters. He's turned out dozens of enduring hits for top artists, including Tammy Wynette and George Jones (*Golden Ring*), The Oak Ridge Boys (*Cryin' Again*), Anne Murray (*Let's Keep It That Way*), and Barbara Mandrell (*Tonight*), just to mention a few.

*Prisoner Of The Sky* is Van Hoy's debut album, and as such, it not only showcases his exceptional songwriting skills on new songs like *Keep Me Hangin' On* and *Silver Saxophone*, but it also demonstrates, on songs like *Love Crazy Love* (a great track!), that he can handle the vocal chores with as much flair and conviction as all those big name-artists he's been writing for.

Despite all the neo-country standards that Van Hoy has written in the past few years, *Prisoner Of The Sky* shows that his real musical sensibilities run more toward the mellow rock and pop vein of artists like

Jackson Browne, Gene Cotton and Jerry Rafferty. This is demonstrated not only by the choice of original material on *Prisoner Of The Sky* (All of the songs were either written by Rafe or co-written with other distinguished writers from the stable of Tree International, his publishing company,) but also by his overall vocal interpretations and the choice of arrangement made by coproducers Don Gant and Ron Chancey.

*Prisoner Of The Sky* has its weak spots—as do most debut albums. As a singer, Van Hoy lacks a certain confidence, but that will surely come with time. And there is, perhaps, one too many laments to indifferent love included herein. (I counted four.) But the best songs on *Prisoner Of The Sky* give every indication that Rafe is going to have a long, full career ahead of him as a recording artist—most likely in the pop charts.

So three or four LP's from now, when Rafe Van Hoy has his own band together and is laying siege to the top 40 charts, just remember way back in 1980, I'm the one who told you just what everyone has been trying to tell me for the past year or so: This kid is *really* good.

BOB ALLEN

## Chet Atkins The Best of Chet On The Road . . . Live RCA A HL 1-5315

No single album can present the essential Chet Atkins. There are just too many facets to his genius. But this LP makes a hell of a good try. It is awesomely good. Listen to it once, and you say, "Wow." Listen to it again, and you realize that "wow" was an understatement.

The cuts were recorded during concerts in Nashville and Paris. So along with Chet's virtuosity on the guitar, you get a sense of his reserved, yet amiable and droll stage personality.

Delightful plusses abound—fine licks by the backup musicians, some excellent duets by Chet and Paul Yandell, a duet with French virtuoso Marcel Daddi. Also, Chet does some surprisingly good singing, and shows a nice sense of timing as here and there he throws out a comic line or word.

But the overriding strength of the disc is, of course, Chet's playing on both electric and classical guitar. In *Dance With Me*, he is smooth, sweet and lively. In a brief modern chord

solo of Elizabeth Cotton's *Freight Train* he sounds like the chord-solo master himself, George Van Eps. In a spirited acoustic rendition of *Stars And Stripes Forever*, Chet dazzles you with simultaneous melody, counterpoint and bass line, interspersed with some impressive riffs. *When You Wish Upon A Star* is filled with as good a rendering of artificial harmonics as you're likely to hear. Like few other musicians, Chet can take a simple, hackneyed old piece and pull out music you didn't know was there. In case that statement leaves you cold, it puts him in the kind of league that is peopled by violinist Fritz Kreisler and conductor Arturo Toscanini.

And while we're on a classical note, a high point of this album is a fine performance of the bittersweet tremelo masterpiece, *Recuerdo de la Hembra*. Chet does it with exquisite poignancy.

There's more on this album I could praise, but a reviewer who says too many nice things automatically loses his union card.

Chet, you may regret this album. It'll be a hard act to follow.

ART MAHER

## Bill Anderson Nashville Mirrors MCA-2082

Few people in show biz are as good as Bill Anderson at reading trends, then providing what the market wants in a straightforward, professional manner. Some reviewers scoff at that kind of ability, labeling it "sheer commercialism". But the only time commercialism is bad is when it gets in the way of all the other values a performance must have. In this album, the commercialism does not get in the way.

Lately, Bill has been respon-

ding to the market for sexy lyrics full of double entendres. After hearing this album, I think someone had better douse him with cold water before he burns up not only himself, but Music Square as well.

In the well-done *I Want That Feeling Again*, Bill and the backup singers say things like, "I want it. I want it." What do they mean by "it"? Can anyone tell me? Anyway, those lines are heard against an instrumental arrangement that builds from a simple opening to—you should pardon the expression—a climax.

In *She Made Me Remember*,

Bill seeks a woman's lips, bed and presumably a few other things. His purpose? To forget a lost love. But, alas. The aforementioned lips, bed, etc., bring not forgetfulness, but reinforced memories of the lost love.

*More Than A Bedroom Thing* says that while his favorite room is the bedroom, his love for the woman he's singing to transcends mere sexuality. And, indeed, all is not sex in this album. The title cut is an intriguing set of vignettes depicting country music characters—a striver, a reluctant victim of a stage father and

an award-winning outlaw.

There's also (*Her Wedding Ring's A*) *One Man Band*, a clever tapestry of song titles like *Wild Side Of Life*, *Back Street Affair*, and *Stand By Your Man*—all woven into the message, "Stay away from my woman, 'cause she won't bother with you anyway." Then, there's *I'm Used To The Rain*, which offers a strong shoulder for a woman to cry on.

In all, I'd call this a highly successful effort by a real pro in company with fine musicians, co-writers, backup singers and production people.

ART MAHER



# Record Reviews

GEORGE HAMILTON IV



George Hamilton IV  
Forever Young  
MCA-3206

Strange how certain American artists wind up as popular-or more so-across the pond than here. It happened to Jim Reeves in Europe and Africa, and his influence there is still huge. But if anyone replaced Reeves after his death, it's been George Hamilton IV, so much so that he really hasn't been a major force over here in recent years; one could almost say he's been overlooked. Not surprising for one who avoids odes to Lone Star, Outlaw anthems or Vegas country-politan pap in favor of quiet, restrained folk-based music relying heavily on understatement. Sounds a lot like Don Williams, eh?

No wonder. In one of the best moves ever, George made the most of his new label by connecting with Williams former producer, Allen Reynolds and engineer Garth Fundis to create an album that fuses his music perfectly with the same intimate, acoustic-based sound that works so well for Williams: straightforward, and devoid of frills.

One thing that hasn't changed much is his material, which still draws from the best contemporary folk composers like Gordon Lightfoot and Billy Edd Wheeler as well as country song-smiths. Every song here was perfectly matched to him, though his best efforts can't save the Bob Dylan-penned title

track, a silly, pretentious number by anyone's standards. Songs like Towns Van Zandt's *I'll Be Here In The Morning*, the traditional *Wild Mountain Thyme*, Gordon Lightfoot's *Spin Spin*, Catfish Bates, and Alex Harvey epic, and Gail

Davies' *Someone Is Looking For Someone Like You* all work beautifully in the hands of Hamilton-Reynolds-Fundis, who give each note their attention without killing its spontaneity.

In an era when great per-

formers are all too often stuck with the wrong producer, with disastrous results, it is gratifying to see an exception to the rule. I expect more gems from this crew. They make it seem so damn easy.

RICH KIENZLE

## BURIED TREASURES

by Rich Kienzle

I've said it before and I'll say it again: most country import LPs are bargains, even though many are priced above the \$6.98-\$7.98 list price of domestic albums and they're rarely found in the average record store. The material within many is not only good listening, but the sort well-heeled collectors pay big bucks for in its original form.

Some of the best recent imports are Japanese reissues of RCA LPs released here in the fifties and sixties. The covers are identical to the originals, though you'll need an interpreter for everything except the song titles and album title. Two of the most important are Homer & Jethro's *Playing It Straight* (RCA 5038) and *It Ain't Necessarily Square* (RCA 5043), both of which had much to do with inspiring the "jazzgrass" movement in today's acoustic music. Here, the legendary "song butchers" leave their instruments up front and show off their jazz abilities on swing and pop instrumentals. Jethro Burns's mandolin, driven by the jazzy rhythm guitar of the late Homer Haynes, shows the same inventiveness that dominates his current work, particularly on *If Dreams Come True* and *Nanner Puddin'* (*Playing It Straight*) and *Take The 'A' Train* (*Necessarily Square*) though the latter album suffers from occasional overproduction.

Ernest Tubb's *The Legend And The Legacy* tribute LP has done much to revive interest in his earlier music (if indeed it needed reviving . . .). But finding the earliest Tubb classics on Decca has been about as easy as finding 25c a gallon gas. Those MCA *Greatest Hits* LPs actually contain later re-recordings not originals. Happily, British MCA's new *Country Hall of Fame* series has taken a valuable first step with *Ernest Tubb* (CDLM 8078). Beginning with the original 1941 version of *Walkin' The Floor Over You*, featuring Tubb alone with only electric guitar backing, follows his career through 16 of his finest songs to 1973. There's *Let's Say Goodbye Like We Said Hello* along with a 1953 Hank Williams tribute, a stomping cover version of Chuck Berry's *Thirty Days* and duets with Red Foley, the Wilburn Brothers and Loretta Lynn, as well as *The Texas Troubadour*, one of his final MCA singles. With fine liner notes and rare photos, this collection not only underscores Tubb's momentous contributions, but makes one wonder why MCA, dropped him a few years ago.

Also in the new MCA series is *Patsy Cline* (CDL 8077), a 16 song retrospective beginning with *Walkin' After Midnight*, her first big hit from 1957 and proceeding through *Crazy*, *Leavin' On Your Mind* and later, posthumous hits like *Faded Love*. If you have Loretta Lynn's *I Remember Patsy*

LP, this is a perfect companion.

Not long ago, a German label reissued Waylon's A & M sides. Now, British MCA has done even better with *The Early Years* (CDL 8501). This 14 song set combines some of the rarest Waylon material, including *Rave On* and *Jole Blon*, cut with Buddy Holly And The Crickets (and King Curtis on sax) in 1958, his first recording. Filling out the album are the legendary sides he and his original Waylors cut in 1964 for the Bat label in Phoenix. What these 12 songs show is a Waylon in many ways not that different from today's model (though he's only recognizable in the photos by his leather-veneered guitar), particularly on *Lorena*, *Burning Memories* and *Don't Think Twice, It's All Right*. An essential album.

Britain's highly successful *CBS Rockabilly* series continues with *Volume 3* (CBS 83911). Two 1958 treasures by Mel Tillis (*Teenage Wedding*) and Billy "Crash" Craddock (*Ah, Poor Little Baby*) are included as well as Ersel Hickey's classic *Bluebirds Over The Mountain*, *Hurricane*, a hot Joe Maphis/Larry Collins guitar duet and 16 more rockabilly and rocking country tracks.

All these albums are available from Down Home Music, 10341 San Pablo Avenue, El Cerrito CA 94530. The Waylon is 7.98 plus \$2.00 postage. Write for prices on the others, and ask for their current newsletter. It's free.

# Record Reviews

**Brenda Lee**  
**Even Better**  
 MCA-3211

The liner notes remind us that this is definitely not a "comeback" for Brenda Lee because she never left us. That's true, and what's amazing is that after twenty some odd years of making records, she's only thirty-four. It has been a while since she broke into the top ten, and she marks the occasion by including *Tell Me What It's Like* in this album.

Unfortunately, there is not nearly enough outstanding material here to build a revitalized momentum for Brenda. Two of the strongest ballads are *I Wish That I Could Hurt That Way Again* and *The Cowgirl and the Dandy*, both of which have turned up repeatedly on other artists' albums lately. What she needs is a lot of strong fresh new material.

Many of the ballads on side one seem a bit sluggish. Tunes such as *Keeping Me Warm for You*, *Love Ain't Seen the Last of Me*, and *Goodbye Love*, lend themselves to interpretation of melody, but not much more. In her greatest moments, Brenda Lee has shown an ability to almost transmit sadness through such powerful songs as *I Want to Be Wanted*, *Fool #1*, and, especially *All Alone Am I*. With the right material, which is missing from this album, she could still create and build a feeling.

On the plus side, there are two notable selections which could become contemporary chart hits. One is *Do You Wanna Spend the Night*, not for its lyrical content, but for its catchy feel. *You Only Broke My Heart*, is as close to a Brenda Lee ballad as the album offers, and it's, well, O.K. What is a Brenda Lee ballad? Listen to her sing *At the*



*Moonlight*, and picture yourself at a drive-in movie in the six-

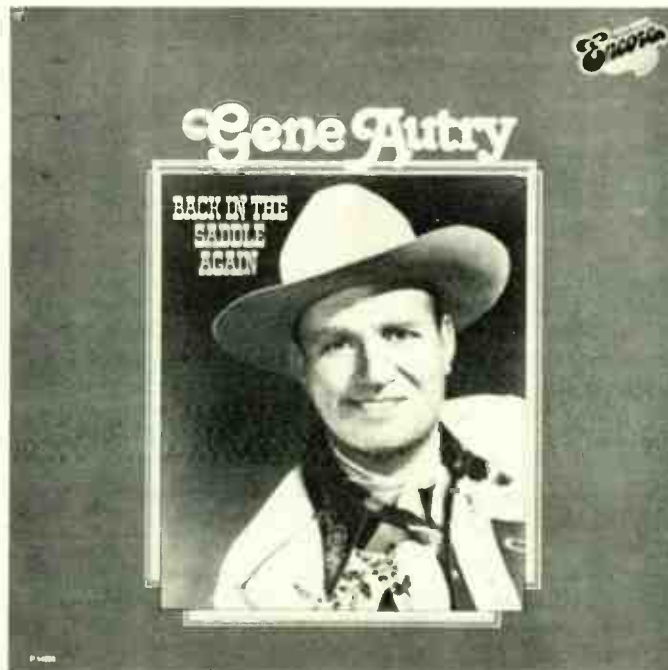
ties. Then you'll remember.

BILL OAKEY

**Gene Autry**  
**Back In The Saddle Again**  
 Encore (CBS) P 14380

It is extraordinarily difficult to sum up the career of one of the four or five most important figures in country music with twelve representative songs, particularly the career of Gene Autry, which is not only of tremendous length (50 years) but which has been characterized by a steady flow of hit records in a dazzling variety of styles: Jimmie Rodgers-style blues, sentimental country songs, traditional western, modern western, country love songs, pop love songs, Latin-flavored songs, and children's songs.

*Back In The Saddle Again's* obvious flaw is that it presents too few of these many styles: there is quite a bit of early Jimmie Rodgers flavored material,



a bit of the sentimental country, western, but nothing else. On the other hand, it and a healthy dose of the

presents several rare and extremely illuminating recordings which are available nowhere else, and in doing so does a great service to all of us who better wish to understand Gene Autry's fascinating and extremely important career.

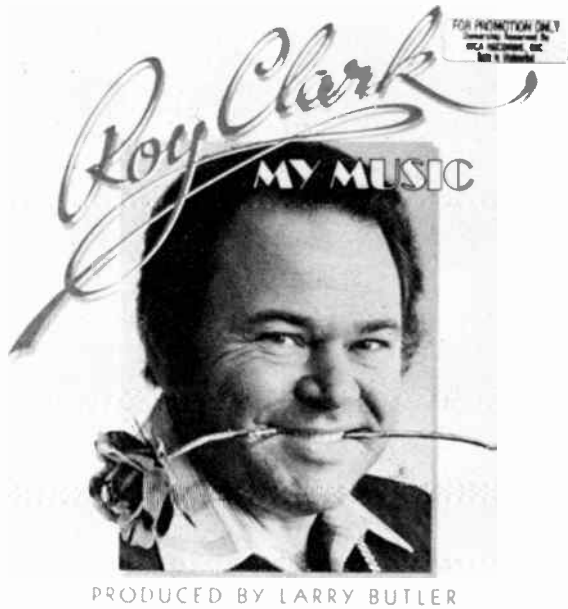
In short, this album does not present a balanced and representative view of Autry's career—and is not aided by a vapid set of liner notes, always crucial on historical reissues. It does however, provide a potpourri on excellent, exciting cuts from Gene Autry's formative years (and a couple from his successive years). It is a joyful, fascinating, absolutely necessary album for anyone with the least interest in western music, and the music of Gene Autry, which in ways far too profound to enumerate here had much to do with the shaping of country music of the past and even of the present.

DOUGLAS B. GREEN





# Record Reviews



**Roy Clark**  
**My Music**  
 MCA-3189

Like the superstar he is, Roy Clark gives every performance his best shot. This album is no exception. Roy sings with intensity and great feeling, being interpretive as well as musically correct. But in too many places, the production becomes overpowering. Melodramatic crescendos climb to the heavens behind Roy's voice, the strings flow too sweetly, or the instrumentation gets too intricate.

Most of the material is first-rate, with sophisticated lyrics that only occasionally become too slick or catchy. And in some places, as in *Chain Gang Of Love* and *If There Were*

*Only Time For Love*, the vocals and instrumentals move along nicely, letting the lyrics get their point across in a simple and direct fashion. The last cut on side two is a change of pace — Roy singing Leon Payne's, *No They Will Never Take Her Love Away From Me* with nothing more to back him up than acoustic guitar arpeggios. It's an effective approach completely different from the one Hank Williams used away back when, and completely different from the rest of the album. More simplicity of this type would have been welcome.

Many fans of contemporary middle-of-the-road country will dig this album, and there is much to recommend it. But it does suffer from overproduction.

ART MAHER

THIS OFFER EXPIRES ON JUNE 30, 1980!

LP'S & TAPES FEATURED IN THIS RECORD  
 REVIEW ARE FOR SALE WITH THIS COUPON  
 ALL RECORDS \$7.98, ALL 8 TRACK TAPES \$8.98

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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

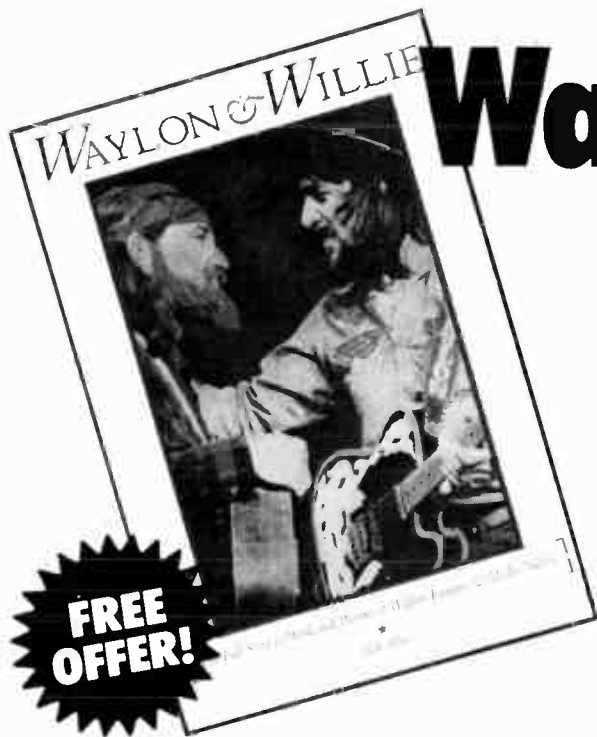
MAIL TO: MUSIC CITY WAREHOUSE  
 P.O. Box 100905  
 Nashville, Tenn. 37210

TOTAL \_\_\_\_\_  
 Add \$1.50/Item (Post. & Hand) \_\_\_\_\_  
 Enclosed Check for \_\_\_\_\_



COUNTRY MUSIC MAGAZINE PROUDLY PRESENTS

# Waylon & Willie



The story of the outlaws as they really are—in the most talked-about NEW book of the year.

Few singers have struck as responsive a chord with millions of people as Waylon Jennings and Willie Nelson. Hardly overnight successes, they have traveled a few more roads than most, sometimes alone, and like fine wine, they are getting better all the time. Their songs are many times autobiographical and between them they have changed the sound of American music with their own brand of progressive country. Here for the first time is their full story, told on 128 exciting pages, with 87 rare photographs and a 12 page discography that even includes lyrics. Thanks to author Bob Allen, one time editor of Country Music Magazine, you'll get a first hand look at the Outlaws rise through the ranks of country music, from relative obscurity to the height of national success. To an extent, it is a story of broken marriages, drug problems, disillusionment, and emotional burnouts. But more than anything, it is the story of an unceasing struggle to bring us the unique kind of country music that is loved by millions of fans the world over. No fan should be without this brand new edition.

Item No. B10D **ONLY \$4.95**

## Or choose from these other great country music biographies



### Hank Williams

This life story evokes not only the man, but a feeling of his era — the late 40s and early 50s in the South. From Alabama farmtown to the Grand Ole Opry and his subsequent plunge from the heights of glory, this privileged biography draws on eyewitness testimony from friends and associates, laying bare more than has ever been told of Hank Williams' personal and professional life — his upbringing, marriages, artistry, tortured soul. It is must reading.

Item No. B8P **ONLY \$10.95**

### The Buddy Holly Story

Millions have rediscovered the magic of Buddy Holly in the recent film about his life and music. Author John Goldrosen's vivid, loving, meticulously researched portrait (the book on which the hit movie was based) presents the whole story of the legend; his life on tour as a 50s rock star; and the industry in which he worked—a business of complex financial game-playing in the years before the payola scandals. It's 292 must-reading pages.

Item No. B8L **ONLY \$7.95**



### Olivia Newton-John

Now, fans will delight in reading about the simple country girl who has taken the music world by storm. It's all here: her Australian upbringing, her continent hopping as a performer during her teen years, and her entrance into the American pop scene, when she won her first Grammy Award for "Let Me Be There." Also included are 67 rare photos.

Item No. B8S **ONLY \$4.95**



### Kris Kristofferson

It's the perfect volume for all fans of Kris Kristofferson. With photos, interviews, lyrics and interpretations, it follows Kris through his early years; his life at Oxford as a Rhodes scholar; his career as an army captain; his dramatic move to Nashville where he worked as a janitor hoping to sell his songs; his long climb to stardom. It's truly a fascinating illustrated story.

Item No. B1H **ONLY \$4.95**

## SPECIAL SALE—OVER 25% OFF!



### The Elvis Presley Scrapbook

This treasury of solid gold memories is presented in a photobiography as dazzling as the famous lamé suits Elvis sported. Perhaps the most popular book ever released on the "king", here is Elvis' story — from truckdriver to international legend — in over 250 photos and a descriptive filmography. "Don't Be Cruel" ... "Heartbreak Hotel" ... "Burning Love" ... they are all here to make it a blast from the past for every fan. Order now and SAVE OVER 25%!

Item No. B5K  
Regularly \$6.95 **NOW \$5.20**

**MAIL NO RISK COUPON TODAY!**  
**FREE BONUS:** Act now and you will also get a special bonus worth \$1.95 or more as a FREE GIFT!

YES! Send me my FREE GIFT along with the following book(s) I've selected below (G10I):

- ...Waylon-Willie(B10B)-\$4.95
- ...Olivia Newton-John(B8S)-\$4.95
- ...Hank Williams(B8P)-\$10.95
- ...Kris Kristofferson(B1H)-\$4.95
- ...Buddy Holly(B8L)-\$7.95
- ...Elvis Scrapbook(B5K)-\$5.20

Enclosed is my check/m.o. for \$..... (Add \$1.25 p+h)  
NYS residents add sales tax. No foreign order accepted.

Send to: Country Music, Box 4071, Huntington Station, New York 11746

Name.....

Street.....

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

0480-4

# Classified

**YOUR BEST ADVERTISING BET FOR THE DOLLAR!**

TOTAL READERSHIP: 1,400,000  
NEW CLASSIFIED RATE \$1.25 Per Word  
MAIL TO: COUNTRY MUSIC MAGAZINE  
Dept. CMC  
475 Park Ave. South  
New York, N.Y. 10016

## RECORDS AND TAPES

TALK ABOUT COWBOYS! Loy Cline's folk-country album classic "Grand Canyon Sweet," \$6.95 (Awarotvi), Box 1103-C, Grand Canyon, Az. 86023.

ORIGINAL SONS OF THE PIONEERS, 20 recordings, rare, collector's item, SASE, Down Home Enterprises, Box 157, Dept CM, Jenks, OK, 74037.

AMOS N' ANDY: THE BEST LOVED SHOWS — 3-Record Collector's Set. Their crazy, hilarious, heart-warming antics come alive on this rare collection of 6 shows (1946-1953), with Kingfish and the rest of the gang. It's 3 full hours of old-time radio. A \$15.00 value, now only \$11.98 plus \$1.25 p/h. Write: Great Radio Shows, Dept. CM-1, 18 East 23rd Street, NY, NY. 10010.

FREE POLKA CATALOG. Now includes Square Dance LP's and tapes. Also Folk, Bluegrass, Clogging. 1000 Polka albums. Write: POLKA SOURCE, 4045 Radford, Studio City, Ca. 91604.

UNIQUE OPPORTUNITY. Australia has country music artists who have sold over 60 gold records between them, names like Slim Dusty, Reg Lindsay, Chad Morgan, Johnny Chester & others. Send U.S. \$20.00 for 3 cassettes (over 30 songs) of these various artists & a catalogue of over 300 of their records/cassettes. Mostly Australian material, no cutouts. LP's \$4.50 freight extra. to: COUNTRY MUSIC CENTRE OF W.A., 12 Stafford St. Midland W.A. 6056. AUSTRALIA.

C & W RECORDS FOR SALE by auction. Many rare offerings will be listed. Please note your collecting interests: 78s, 45s, or LPs. J. Mills, Box 1962, San Pedro, CA 90733.

ROCKABILLY, COUNTRY AND WESTERN SWING. Mail order service for hard to find records including hundreds of imports. Two 15 cent stamps for our newsletters or \$1 for our comprehensive vintage rock 'n' roll catalogue. DOWN HOME MUSIC (CM), 10341 San Pablo Ave., El Cerrito, Ca. 94530.

FORTY ORIGINAL COUNTRY HITS FOR \$4.98! Featuring George Jones, Tammy Wynette, Loretta Lynn, on 3 albums. No tapes. Add \$1.25 for postage & handling. Write: Country Music Magazine, Dept. Album Clearance, 475 Park Ave. So., New York, N.Y. 10016.

## INSTRUCTIONS

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

**SPECIAL CLASSIFIED NOTE:** A minimum of 20 words per ad is required in the classified section. PO Boxes and Telephone Numbers count as 2 words. Abbreviations and Zip Codes count as 1 word. There are no frequency or agency discounts allowed.

20 NASHVILLE "HOT LICKS" for Guitar. Anyone can learn from famous Tablature System-Cassette and Instructions. Volume one or two \$12.00. Both \$19.95. Beaverwood Studios, 133 Walton Ferry, Hendersonville, Tenn. 37075.

## SONGWriters

POEMS WANTED. New songs recorded. FREE Radio-TV Publishing. Broadway Music Productions, Box 7438-CM, Sarasota, FL. 33578.

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

IMPROVE YOUR POEM WRITING ABILITY and enhance your popularity too. Ten proven rules and ten exciting poems for your use. Send \$2.50. R. Mingee, 906 A. Georgian Drive, Danville, Illinois 61832.

HOW TO GET YOUR SONGS HEARD by major singers. Amazing facts free. Act now. JAF, Box 385-A, Hobbs, NM. 88240.

OVER \$80,000 IN PRIZES! Songwriters, Lyricists, Vocalists, Guitar, and Piano Players, enter the Music City Song Festival. For more information, write: MUSIC CITY SONG FESTIVAL, Dept CM-C P.O. Box 17999, Nashville, Tennessee, 37217.

## FOR SALE

FOR SALE: BEAUTIFUL SILVER CUSTOM COACH 1964 Almond color with brown stripe, aluminum wheels, 2 restrooms. Large front lounge, color TV, music system, ice box, trash drop, drapes, 2 bunks; state room with color TV, music, 3 telephone intercoms, 2 closets. Beautiful brown interior. Great for motor coach or entertainer. Only \$51,000. Arnie 501-423-6424.

## BUSINESS OPPORTUNITIES

AS PART OF THE EXCITING WORLD OF BROADCASTING YOU'LL MEET THE STARS & EARN BIG MONEY! If you have the desire to be a D.J. this guide will open the door! Only \$5.00. Professional Broadcasters, Rt. 1-Box 450, Orange, Texas 77630.

MAIL 1000 ENVELOPES — EARN \$500. Free supplies, rush stamped, addressed envelope, Westfall Enterprises, Dept. 10-A, 501 W. Market St., Orrville, Ohio 44667.

## INSTRUMENTS

MUSICAL INSTRUMENT ACCESSORIES. Repair parts. Instruction books. Many hard to get items. Catalog 25 cents. Stringing CM, Rifton, N.Y. 12471.

## FAN CLUBS

OFFICIAL EDDIE RABBITT FAN CLUB. Posters, Pictures, Pillowcases, Shirts, Keychains, etc. Number 1 club, number 1 star! Box 125 C, Lewistown, Oh. 43333.

## MISCELLANEOUS

LIMITED TIME SALE OF LEFT-OVER GRAND OLE OPRY METAL BELT BUCKLE. Heavy duty. It features the old Ryman Auditorium. It accommodates any standard size belt. We have only a limited number of these handsome buckles left over from an old offer, so act right away. Send \$5 to: Country Music, Dept. CMC-B, 475 Park Ave. So., New York, N.Y. 10016.

OATMEAL PIE, EXTRA DELICIOUS! Recipe \$1.25. Send to: Mrs. Becky Davis, Box 489 Rt. 5 Gatlin Rd., Cleveland, Tenn. 37311.

ELVIS PRESLEY, remembered. Marble from his original tomb, mounted on walnut plaque, each piece numbered and issued with notarized certificate of authenticity and title. Write C & C Classics of Marble, Dept. C, 2178 Central Avenue, Memphis, Tennessee 38104.

PEARL SNAP FASTENERS — 145 Colors and Styles. Sewing Supplies. Free Catalog. The Bee Lee Company, Box 20558M, Dallas, Texas 75220.

NEVER REFUSED, RUMPTIOUS, MARBLE CAKE RECIPE. \$2.00 & S.A.S.E. To: A.H. Adams, 216 W. Belle, Rantoul, Il. 61866.

RARE CANDID COLORPHOTOS — Dolly, Linda, Elvis (100's more). Sample \$1.00. Dolly Wristwatch — \$22. Dolly Posters: Portrait \$3 — Haystack \$3. S.A.S.E. BARR, 1850 N. Whitley, Hollywood, CA. 90028.

**DOESN'T YOUR CLASSIFIED AD BELONG HERE? We think so! At just \$1.25 a word the Country Music Magazine Classified could be your best buy today. Our readers, all 1,400,000 of them, have money to buy any item you have to sell. And they read our classified, as proven by our 63% repeat advertising rate. So try an inexpensive test with us, we require only a 20 word minimum. Send your ad with check to: Country Music Magazine, Dept. CMC, 475 Park Ave. So., New York, N.Y. 10016.**

FREE SAMPLES, PRODUCT TESTING, CATALOGUES, AND SPECIAL OFFERS. \$2.00 puts your name on dozens of legitimate mailing lists, no porno. John Leslie Enterprises, Box 45, Rexford, New York 12148.

UNIQUE GIFT: Songs professionally written and recorded for birthdays, anniversaries, etc. Free information. Send self addressed stamped envelope. (Sample cassette, enclose \$2.50) MUSICAL MESSAGES, 1285 Euna Vista Ct., Holland, MI 49423.

THE DOVE. Inspirational Messages. Ideal for Shut-in and Book Markers. Donation: 2 Cards for \$1.00. 305 Cascade Drive, Houma, Louisiana 70360.

END MONEY WORRIES forever. Unique method guarantees results. No work. No investment. Send SASE for free details to: Goodlife, 1275 Kinooole St., Hilo, Hawaii 96720.

LEARN THE SPIRITUAL MEANING OF COLORS AND NUMBERS WITH BIBLE REFERENCES. Learn about your healing energies as administered through the Holy Spirit. I am believer of brotherhood and divine love and ordained minister based upon 1 Corinthians 12th Chapter. Let's preach, teach, and learn more. Help bring the world together. \$5.00 charge for materials handling please. Write — R. — P.O. Box 1074, 170 N.E. 2nd Street, Boca Raton, Florida 33432.

POCKET BIBLE - King James Version New Testament & Psalms - Red Letter Edition. Imitation leather black/red edges or white/blue edges. Gift boxed, \$4.95 Underwood Specialty Company, Box 563, Vienna, Virginia, 22180.

5 TIMES A-WARD WINNING, "Grand Champion" Recipe, \$2.00 to: P.O. Box 105, Bellevue, Ohio 44811.

MAP OF MUSIC CITY - coming to Nashville/Music Row: a must for C/M fans: Attractions and places to go. Send \$2.00 to: W.R.H. Gifts 7700 Indian Springs Dr., Nashville, Tn. 37221.

FREE LIST OF BIBLE VERSES about DIVERS in the NEW TESTAMENT. Send self-addressed stamped envelope. MSCH-1, Box 992, Tyler, Texas 75701.

NEW MOTHERS! FREE full color babyland catalog. Cedar Products, Dept. CMC, 323 Franklin Bl., South S. 804-C46, Chicago, Ill. 60606.

GRANDPA JONES FAMOUS COUNTRY BISCUIT RECIPE, Picture and Autograph Silk Screened on 1/2" Luan Mahogany Cutting Board 10" x 14" Shaped Like An Apron. \$8.00 each. Check or money order. Steinmetz Enterprises, P.O. Box 778, Oviedo, Fla. 32765.

WHOLE SOME, hearty, low cost soups and casseroles. Send \$3.98 plus S.A.S.E. to P. Nunn, Rt. 1, Dent, MN. 56528.

**Starting With Our June Issue The Cost Of Our Classified Section Will Go Up To \$1.50 A Word. Reserve Your Space At The Old Rate While You Still Have Time.**



# Country Shopper

## 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

## RECORD & TAPE CLOSEOUT SPECIAL

**3 Albums For Only \$3.00!**  
**3 Tapes For Only \$3.00!**  
Add \$1.10 For Post. & Hand.

We choose from our leftover country and pop inventory. All are full length albums.

Write: Country Music Magazine, Dept Record Clearance Dept., 475 Park Ave So., New York, N.Y. 10016

## Relive The Golden Age Of Radio



## GENE AUTRY

IN THREE COMPLETE SHOWS OF  
**MELODY RANCH**

### SPECIAL CLOSEOUT PRICE

Mail No Risk Coupon Today!

TO: Country Music Magazine 0480-6  
Box 4071  
Huntington Station, New York 11746

Send me ... Melody Ranch LP(s) for only \$4.95 each plus \$1 for post. & hand. (R10 M) NYS residents add sales tax. No foreign orders. OFFER EXPIRES 6/30/80!

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

**NOW ONLY \$4<sup>95</sup>**

No Tape Available



February 1980

COUNTRY MUSIC

**CALENDAR**

# 20% OFF!

**PLUS GET  
LAST YEAR'S  
PHOTO CALENDAR  
F-R-E-E!**

## WHEN YOU ORDER THE NEW 1980 COUNTRY MUSIC CALENDAR

Johnny Cash, Red Sovine, Lynn Anderson, Willie Nelson, Crystal Gayle, Tammy Wynette, Dave & Sugar, Larry Gatlin, Barbara Mandrell, Conway Twitty, Oak Ridge Boys, Joe Stampley And Moe Bandy, they are all here in glowing full color. Plus, it contains the birthdays of your favorite stars, and has ample room for your personal memos. Save \$1 now, and you will also get our 1979 calendar FREE—12 additional full color photos of your favorite stars. Get yours now!

Mail No Risk Coupon Today!

TO: Country Music Magazine,  
Box 4071, Huntington Station, New York 11746

Yes, I want to save. Send me ... set(s) of the new 1980 color calendar and 1979 color calendar for only \$3.95 per set plus \$1 for post. & hand. (G60/G1B).

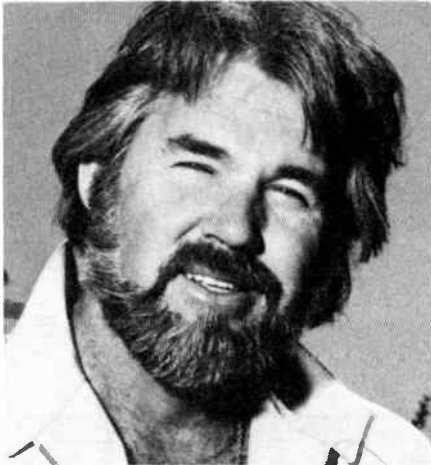
Name.....  
Street.....  
City..... State..... Zip.....

0480-7

NYS residents add sales tax. Canadian orders add \$1 more. No other foreign orders. This Offer Expires 9/30/80!

# Top 50 Albums

## Number 1



## Number 2



## Number 3



- Kenny**  
*Kenny Rogers*
- What Goes Around Comes Around**  
*Waylon Jennings*
- Greatest Hits**  
*Waylon Jennings*
- The Gambler**  
*Kenny Rogers*
- Miss The Mississippi**  
*Crystal Gayle*
- Willie Nelson Sings Kristofferson**  
*Willie Nelson*
- I'll Always Love You**  
*Anne Murray*
- Classic Crystal**  
*Crystal Gayle*
- Straight Ahead**  
*Larry Gatlin And  
The Gatlin Brothers Band*
- Whiskey Bent And Hell Bound**  
*Hank Williams Jr.*
- Ten Years Of Gold**  
*Kenny Rogers*
- The Best Of The Statler Brothers  
Rides Again, Vol. II**
- The Best Of Eddie Rabbitt**
- Portrait**  
*Don Williams*
- The Oak Ridge Boys Have Arrived**
- The Electric Horseman**  
*Soundtrack featuring Willie Nelson*
- Just For The Record**  
*Barbara Mandrell*
- The Best Of Don Williams, Vol. II**  
*Don Williams*
- 3/4 Lonely**  
*T.G. Sheppard*
- Stardust**  
*Willie Nelson*
- The Best Of The Statler Brothers**
- Family Tradition**  
*Hank Williams Jr.*
- Just Good Ol' Boys**  
*Moe Bandy & Joe Stampley*
- Classics**  
*Kenny Rogers & Dottie West*
- Million Mile Reflections**  
*Charlie Daniels Band*
- Don't Let Me Cross Over**  
*Jim Reeves*
- Heart Of The Matter**  
*The Kendalls*
- Willie And Family Live**  
*Willie Nelson*
- Diamond Duet**  
*Conway Twitty & Loretta Lynn*
- A Rusty Old Halo**  
*Hoyt Axton*
- You're My Jamaica**  
*Charley Pride*
- New Kind Of Feeling**  
*Anne Murray*
- My Very Special Guests**  
*George Jones*
- Forever**  
*John Conlee*
- Encore!**  
*Jeanne Pruett*
- I Don't Want To Lose You**  
*Con Hunley*
- Blue Kentucky Girl**  
*Emmylou Harris*
- Should I Come Home**  
*Gene Watson*
- Loveline**  
*Eddie Rabbitt*
- Everybody's Got A Family—  
Meet Mine**  
*Johnny Paycheck*
- Greatest Hits**  
*Mac Davis*
- Images**  
*Ronnie Milsap*
- Simple Little Words**  
*Cristy Lane*
- A Believer Sings The Truth**  
*Johnny Cash*
- The Game**  
*Gail Davies*
- M-M-Mel Live**  
*Mel Tillis*
- Me & Pepper**  
*Mel Tillis*
- The Legend And The Legacy, Vol. I**  
*Ernest Tubb*
- One For The Road**  
*Willie Nelson and Leon Russell*
- Ol' T's In Town**  
*Tom T. Hall*



# The mobile amusement park.



Wouldn't it be grand for a change to be able to take your fun with you, instead of having to go where it already is?

Oh sure, you could tie down a canoe on the top of the car, put dirt bikes on a carrier, or fill the trunk and back seat with all kinds of camping gear. But that gets a bit tiresome. And can you really take the old 4-door along the rough, secret "road" to Hidden Vista Point?

Consider instead, a very practical and delightfully liberating alternative: a GMC pickup.

## Trucks are what we're all about.

They're incredibly sensible. Built strong and tough. And range from half-ton to one-ton models. They can be equipped to tow up to 12,000 pounds. So boats, outboards, bikes and lots of coolers become routine cargo. Plus, the available 4-wheel drive helps you wander off the all-too-well-beaten path.

To help fight rust, some steel parts have been specially pre-coated and treated with zinc-rich compounds. (All GMC's are covered by a 3-Year Perforation from Corrosion Limited Warranty. Exhaust systems are not included. Ask your GMC dealer for details on other limitations.)

Lots of comforting options are available, too. Like power assists. Air conditioning. AM/FM stereo. And more.

If you like the idea of mobile amusement, we think you'll like the idea of a GMC pickup. Talk to your GMC dealer about buying or leasing one soon. You might be in for a good time.

1980 GMC Pickup	EPA Est. MPG	Est. Driving Range With Optional Auxiliary Fuel Tank
	18	576 Miles

**Remember:** Compare the estimated MPG to the "estimated MPG" of other vehicles. Your mileage and range will depend on your speed, weather and trip length. The range estimate is obtained by multiplying the EPA estimate by the 32-gallon fuel tank capacity. This includes the standard 16-gallon fuel tank plus the optional 16-gallon auxiliary fuel tank for a total of 32 gallons. Estimates lower in California.



GMC is  
a Division of  
General  
Motors.





# When your taste grows up, Winston out-tastes them all.

Only Winston's Sun-Rich™ Blend  
of the choicest, richest tobaccos  
tastes this full and satisfying.

**Winston after Winston.**

BOX: 19 mg. "tar", 1.3 mg. nicotine, KING; 20 mg. "tar",  
1.3 mg. nicotine, av. per cigarette, FTC Report MAY '78.

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

