

Tom T. Hall—Stories About The Storyteller
Tanya Tucker—Country's Youngest Superstar

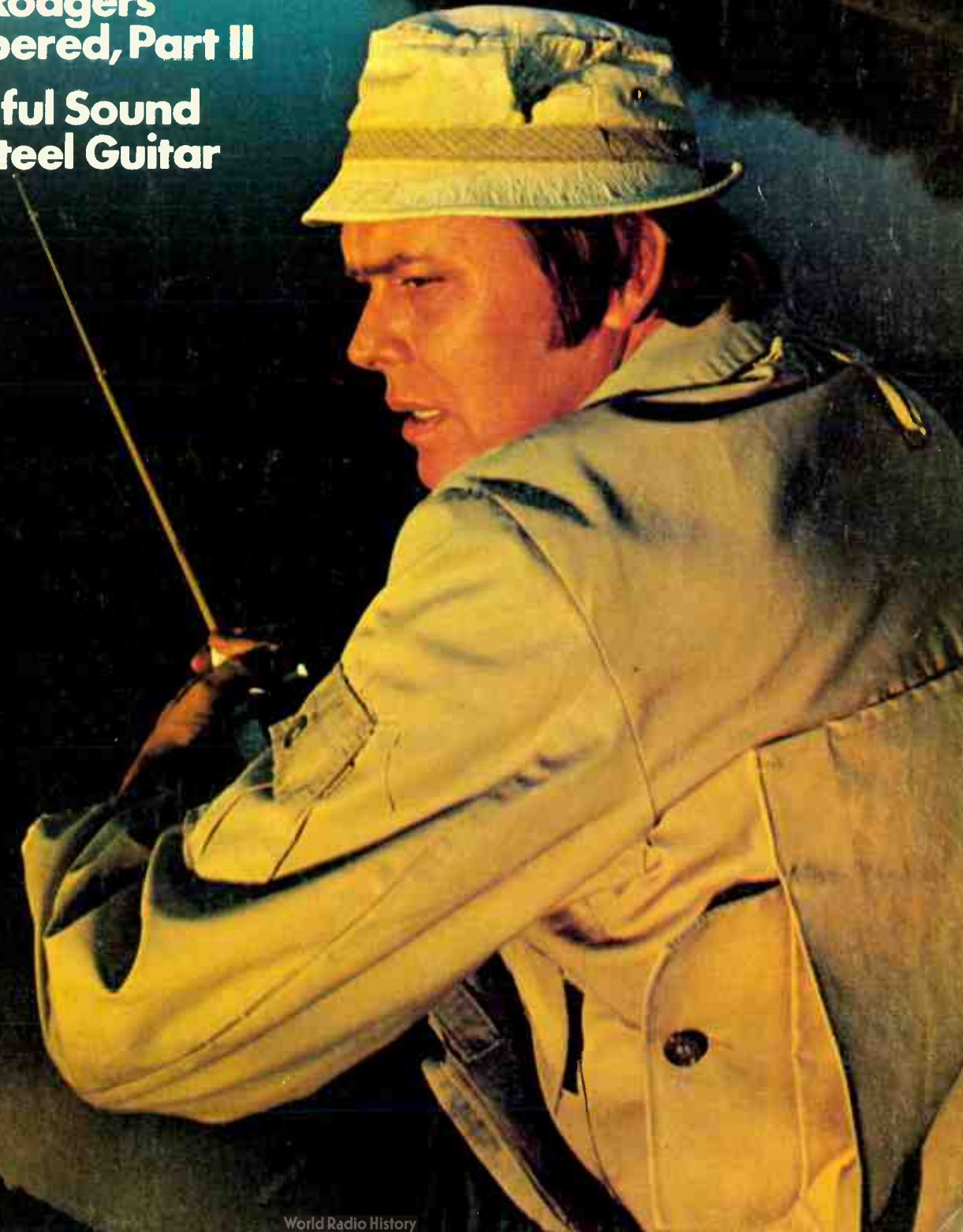
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COUNTRY MUSIC

**Jimmie Rodgers
Remembered, Part II**

**The Soulful Sound
Of The Steel Guitar**



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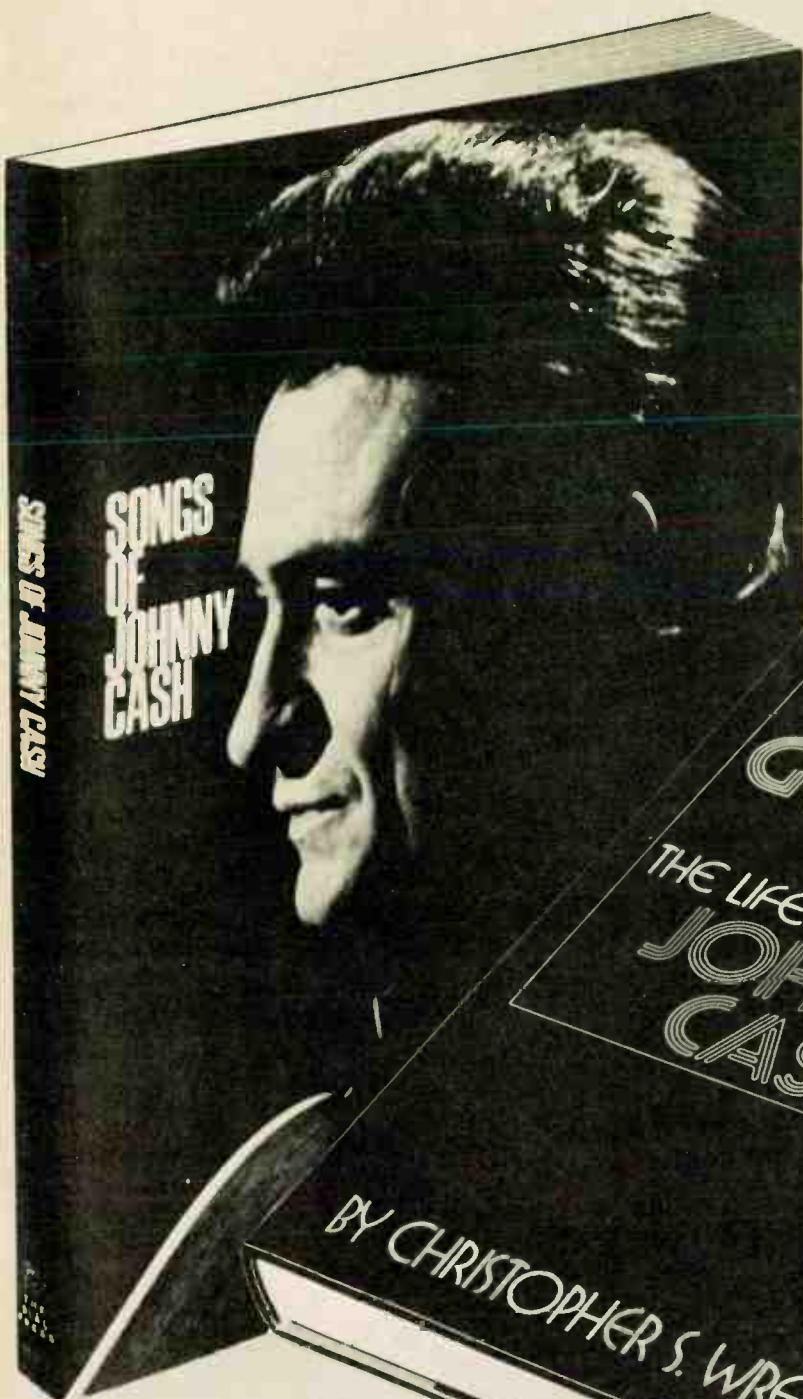
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Letters

Enjoyed your magazine very much and read it from cover to cover. In your article "White Lightnin'" you mentioned several people who recorded Rocky Top, but failed to mention the group that made the song a hit. The Osborne Brothers!

Also, as a member of the Gospel Music Association, a great big thanks for the nice article on The Oaks. They are a fine bunch of young men and great entertainers!

GLORIA L. WHITE
ALLENDALE, ILLINOIS

In our January issue, Melvin Shestack, a contributing editor to COUNTRY MUSIC, wrote that it was a Mr. Vern Young who had advised him to go and listen to a Hank Williams performance some 25 years ago. Shestack did, interviewed Hank, and had his interview and the story of that interview published in COUNTRY MUSIC 25 years later. A few days before press we received this letter.

Dear Melvin,

Writing a letter is difficult enough for me when writing to a relative or long time friend. But to try and express my feelings of sincerity to a person with the gift of writing, such as you have, makes me feel very inadequate. But I shall try.

While visiting a friend at a radio station I was told that I had been mentioned in an article in a nationwide magazine. I quickly informed this fellow that he must have me mistaken for someone else. To my great surprise and with a feeling of elation I was shown the article. With a feeling of pride, I read the story of the Hank Williams interview where you so kindly remembered Vern and Ann Young.

Perhaps you would like to know, briefly, what has taken place since that time, so long ago. Anne and I sold the record shop, gave up the lease on the country music park that we started near Batavia and we headed for Nashville. To make a long story short, Anne was killed in an auto accident some time later.

Not knowing the RIGHT people, as one must in the country music field, I have not fared as well as I should have. I migrated west to Utah and there I became a radio announcer or as they are called these days a disc jockey on a fine country and western station in Salt Lake City, KSOP. I was Master of Ceremony for many a Grand Ole Opry show around Salt Lake and Ogden, meeting many of my old friends in the business. But in this world of dog eat dog, no one cared to help a nobody get a start.

Today I live in York, Pennsylvania. I buy and sell a few antiques, pick the guitar when anyone asks, and as of this writing I am trying to book some of the local firemen's carnivals and picnics this season. But this is getting long so I will just say to you my friend, thanks so very much for remembering. And as Hank told you, I too can verify, "Buddy, life gets tougher all the time."

VERN YOUNG
DOVER, PENNSYLVANIA

I have been reading your fine magazine avidly every month since my teenage son saw it on one of our local newsstands in October, and thought I might like to purchase it since it had a very good article about my favorite country and western singer, Charley Pride.

I have passed my magazine on to others that like country music and given the coupon out of mine to different ones who wanted to subscribe to it. Thanks so much for the two free records I received with my subscription and the prompt delivery every month. I have discovered that I missed the very first issue and that it had stories on Johnny Cash and Elvis Presley. I would love to have a copy of it, as I have read many other stories on them, but would like to read yours, as your writers are so very thorough. I also really enjoy Dixie Hall's column as much as I enjoy her husband's songs.

They are really a talented family! Again thanks for such a wonderful magazine!

MRS. COSIA RAU
CAPE GIRARDEAU, MISSOURI

I just purchased the March '73 issue of COUNTRY MUSIC and I must say that it is great. What especially interested me in this issue was the comprehensive story that Jeff Young wrote on Buck Owens and his music empire in Bakersfield. I have read many articles on Buck Owens as he is my favorite country artist and this article stands out above others. Also, the photos were unbelievable. Thanks for such an interesting and factual article. I hope to see lots more on Buck Owens in future issues.

SUE LUCEY
SAN FRANCISCO, CALIFORNIA

In the 1920s and 1930s I was a member of an old Barber Shop Quartet.

Here of recent, I am undertaking the compiling of the songs we sang, and while this type of music is not exactly "down your alley," I thought you could help me locate the music houses I could count on getting those old songs.

I have in mind the songs of World War I, such as "Oh How I Hate To Get Up In The Morning," "Goodbye Maw, Goodbye Paw, Goodbye Mule With The Old Hee-Haw," "Oo-la-la, Oui Oui," and so on. Then I want "Oceana Roll," "Cheyenne," "Pony Boy," and the like.

Can you give me any light as to the proper source of getting this? I'm a reader of your magazine, which leads me to believe we are in the same family.

OCIE HUNT
FERROEQUINOLOGIST
SWEETWATER, TEXAS


Ed. If anyone can assist Mr. Hunt, please write him c/o COUNTRY MUSIC magazine.

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1972's Instrumentalist of the Year brings his harmonica back into the spotlight with this new Monument recording. Including such traditional favorites as "John Henry" and "Shenandoah," the album comes complete with a 7-inch bonus disc interview with Charlie!

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 You Never Really Wanted Me



Once again, the incomparable Charlie Rich shows why he's known as one of the greatest performers on the Country scene. "Behind Closed Doors" is just one cut on an album that's filled with great music—and the album is just one cut above everything else around.

BOB LUMAN
NEITHER ONE OF US
 Including:
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 A Good Love Is Like A Good Song
 A Picture Of Me (Without You)
 Tonight Your Baby's Coming Home
 Anything But Lonesome

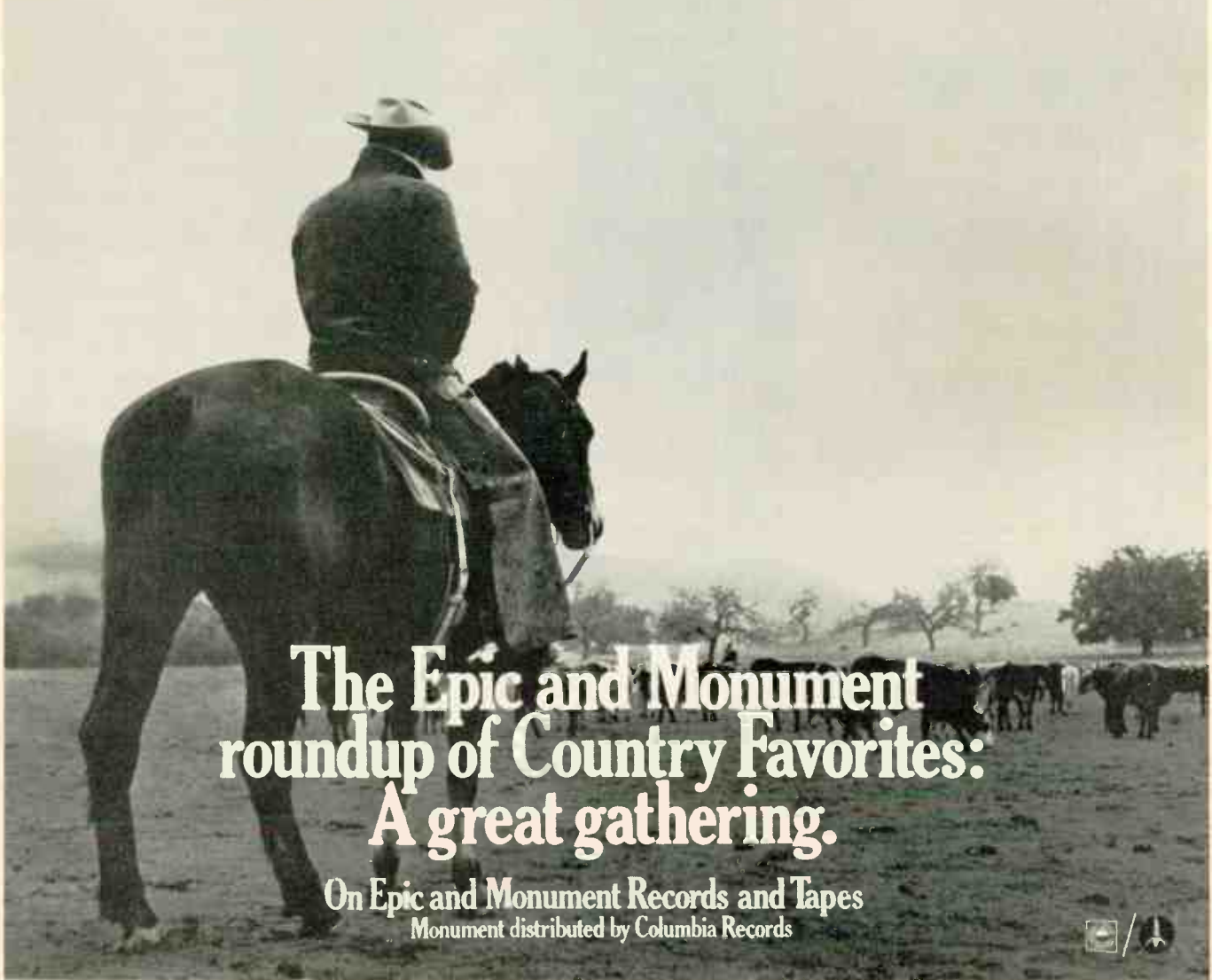


Bob Luman has been one of the most energetic and exciting performers in Country music for years—and the reason for his long-standing popularity is superbly demonstrated on this new album, which includes the title song and ten more great numbers.

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Kids Say The Darndest Things
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A Letter from the Publisher

From all indications it seems that *Country Music* magazine is well on its way to becoming a smash success. We estimate that well over 500,000 people read *Country Music* every month; country music performers tell us they like our magazine because our editors and writers tell it like it is; and now *Time* magazine has recognized our existence with an article in its Press section.

All of this growth has been possible because you, our readers, reacted strongly to *Country Music*. You wrote to our editors, told us the kind of articles you wanted to read, bought products offered for sale in these pages, and generally encouraged us into producing the best magazine possible.

This month Nashville hosts the second annual country music Fan Fair from June 6 to June 10. We will be there and we hope you will too. If you do make it to Nashville, stop by our booth to meet with us. We'd like to thank you personally.

JACK KILLION, PUBLISHER

About This Issue

The two stars most prominently featured in this issue have each made a great impact with the records they have released this year. Both performers have been widely praised in reviews; both show promise of even greater achievement. One of these artists is in his mid-thirties, the other is a 14-year-old high school girl. That, in itself, says something about the diversity of country music.

Our Tom T. Hall and Tanya Tucker features both make fascinating reading, the former because it offers so many intimate and varied portraits of Tom, the latter because it is the story of a family's struggle to launch a very young girl on the career she has chosen. Both writers have appeared before in these pages. J. R. Young, who wrote the story on Tanya Tucker, was the author of our Buck Owens cover story last March, and Patrick Carr is an associate editor of *Country Music*, whose first major story for the magazine was last April's feature on Waylon Jennings.



Patrick Carr

In a sense Patrick Carr is right. This story "turns the tables" on the Storyteller. In doing so, we came up with some wonderful, rich detail about Tom T., things we might not have obtained from him directly, because he is by nature reserved.

But as Patrick Carr would be first to point out, it wasn't an easy story to write (even though the finished item should really carry nine by-lines). Phoning around the country, asking people to tell stories about a friend, could give even the hardest writer "telephone ear."

This issue we continue our tribute to Jimmie Rodgers. We were surprised when so many readers admitted that they knew very little about the life of the "Father Of Country Music." We have followed up last issue's conversation with Jimmie Rodgers' daughter, Anita, with a simple tribute, outlining Jimmie's extraordinary career.

Your letters continue to suggest many story ideas; we realize that there are still many major performers we haven't written about. We get requests for a much greater spread of subjects than we could possibly cover. However, we can guarantee a few things in advance, one in particular. If you're a Tex Ritter fan, don't miss our next issue!

Peter McCabe

PETER MCCABE, EDITOR

COUNTRY MUSIC

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Country News (Anne Murray Knows What Country's All "About")	15
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<p>Tom T. Hall is regarded in Nashville as something of a wonderman. Not only has he carved out a special area for himself with his "story" songs, he has made that uneasy transition from songwriter to artist and come out stronger than ever with his reputation for honesty and humility intact. As an artist his worth is now proven; as a writer, his colleagues compare him to Hank Williams, Jimmie Rodgers, even Shakespeare. We have given his friends and acquaintances a chance to tell <i>their</i> stories about <i>the</i> Storyteller.</p>	
Tanya Tucker: Country's Youngest Superstar	J. R. YOUNG 32
<p>"Delta Dawn" propelled the young lady right out of high school into stardom. Now she is a country phenomenon, perhaps the greatest young singing talent of the decade. How does a 14-year-old girl become a star, and how does she cope with it? The answers lie in a modest mobile home twenty miles from the glitter of Las Vegas.</p>	
Jimmie Rodgers Remembered, Part II	JOHN P. MORGAN 38
<p>It is a tragic irony that Jimmie Rodgers, the creator of contemporary country music, was forced to become an entertainer because he was too infirm to continue working in the railyards. John P. Morgan, a professor at the University of Rochester, N.Y., and a country music historian, traces the Singing Brakeman's career from the beginning.</p>	
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 Tex Ritter Interview . . . Singing Cowboys . . .
 Kristofferson in Mexico . . . Hank Williams, Jr.

Down Home and Around

by Dixie Hall

Barbara Fairchild keeps mighty strange house pets . . .
Marty Robbins won't quit racing . . .
and Mother Maybelle has been working on a solo album.

Now that the monsoon season appears to be finally over, Music City country folk are scraping the mud from their Tony Lama boots and are trying to avoid stepping on snakes, which seem to be numerous this year, both in and out of the music business.

Johnny Rodriguez and Mercury promo man, Frank Mull returned from a Texas tour similarly clad—in snakeskin boots of the boa family, which did not please Barbara Fairchild of "Teddy Bear" fame. She, with husband Mike and the assortment of slitherers they keep as house pets, has made the move to Music City from St. Louis, Missouri.

Jerry Clower recently headed up the 25th annual rattlesnake roundup in Sweetwater, Texas, which according to the Yazoo City storyteller was no joke. Cajun singing star, Jimmy C. Newman and wife, Mae are making construction plans for their new house on a site where last summer they exterminated 37 rattlesnakes. Seems like they could select some place a little less noisy than a rattlesnake hangout.

Jacky Ward (whose "Big Blue Diamond" sales have now exceeded 150,000) recently worked a show date after which he was pressured into staying at the home of two of his fans. As he conducted Jacky to his sleeping quarters in the loft, the host called up to the Mega singing star, "Don't mind the coons." Next morning Jacky woke eye to eye with a 45 pound racoon. Although he swears his furry friend did not spook him any, Jacky could be heard for miles, beating on the trap door and hollering to be let down "to use the bathroom."

Teenage Tanya Tucker was singing as she was riding along in the car. She was told by her father to "shut up." Just can't stand to see all that money going to waste, ex-

claimed Dad to another fellow passenger.

Marty Robbins says he's going to continue his racing activities when he's not too busy with recording and performing. He had some second thoughts after he wrecked his car in the Daytona 500 but decided not to quit. Marty was on his 46th lap when he lost control of his Dodge. He was unhurt in the accident.

The Carter family, no longer tour-

ing with John and June Cash, worked to tumultuous applause in Richmond, Virginia. Making up the traditional foursome with Maybelle, Helen and Anita these days is Anita's lovely, young daughter, Lorrie. Maybelle, who has now been in the recording business 43 years, has been working on a Columbia album which ought to sell two copies per customer—one to enjoy and one to place in the vault as an investment.



Mother Maybelle has recorded her own solo album. Buy two, if you're really wise, and keep one in the vault.

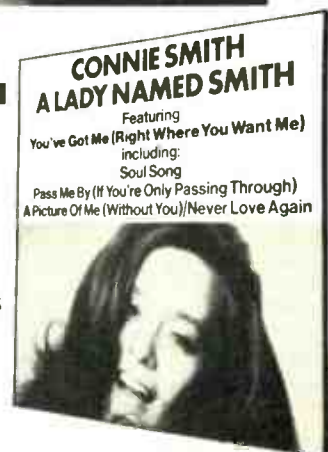
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(Flowers on the Wall)
JIM REEVES
(Missing You)
GEORGE JONES
(A Day in the Life of a Fool)
DOTTIE WEST
(I'm Only a Woman)
DICKEY LEE
(Ashes of Love)

It's finger
poppin' good!

RCA Records and Tapes



PHOTO: BOB SCHANZ STUDIO

The Clark clan and friends less Pappy Hester. He was entertainin' the ladyfolk.

and guitar man for the group. He was taking a lot of kidding about being the big talker, but actually said very little that morning. Hester's brothers, Dudley and Paul, play mandolin and fiddle respectively, joined by Dudley's son Kenneth on bass and banjo picker Bob Schodt, an engineer originally from Pennsylvania who learned to play country music when his job took him to the Clark's home area around Meherrin, Virginia. "I'm not a Clark," Bob said, "but I'm not worried about this recording—I

figure five Clarks and myself is pretty equal."

Roy sat between takes—during every slight delay in the activity—and peeled off guitar licks, audio doodling of a sort, kinda the way a great artist sketches his environment even when he's away from the easel.

The joking spared no one, least of all Roy. Dudley said of his famous nephew: "Actually, I think I'm a little bit better than he is, but he's known and I'm not."

BILL LITTLETON

The Rat Killing by Jerry Clower

The main thing we did to entertain ourselves when I was a young 'un was work. Everybody worked hard. When we had the crops laid by, we'd rabbit hunt with sticks (always had a big pack of hounds). We'd go coon hunting, have peanut boilings, and invite folks over on Saturday to have rat killings. If I'm lying, I'm dying.

One day me and my brother, Sonny was up in the corn crib killing rats. Sonny caught the hugest rat I ever did see. It was such a fine rat he wanted to show it to Mama. Now Sonny didn't know that Rev. Brock, the Baptist preacher was in the house visiting with Mama. He done rushed into the living room and said, "Looka here at what a rat. I done whupped him over the head with an ear of corn; I done jobbed him with a hay fork; I done stripped all the hide

off his tail; I done stomped him three or four times..." Then Sonny saw the preacher. He hugged that rat up to his chest and stroked it and cried saying, "and the good Lord done called the poor thing home."



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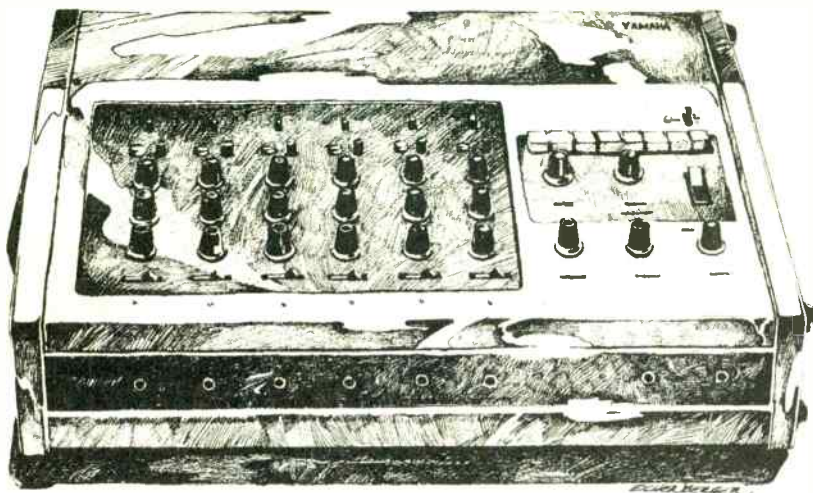
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(For complete contest information, ask your dealer or write to Yamaha c/o Mixer Sweepstakes, Box 6600, Buena Park, California 90620.

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Country News

Canada's Anne Murray once planned to become a physical education teacher. When she was 20, she had her tonsils removed. That changed her voice—and her career plans.

Anne Murray Knows What Country's All "About."

by Rich Wiseman

Anne Murray, the "All-Canadian Girl" could just as easily be the "All-American Girl" except that she pronounces the word "about" like "aboot," and smokes Cravens, a Canadian cigaret. She has a smile that has adorned a thousand billboards, but when you meet her, her large, hazel eyes seem primed to grab you at a moment's notice. In Los Angeles recently to host NBC's "Midnight Special," she dazzled the stagehands. "We were working on a set until midnight one night and we came back at seven in the morning," said a husky audio setup man. "When Anne came in she brightened up the day. She's dynamite! A lady with a lot of class. I wish there were more people like her in the business."

Anne should have been cranky. Four days earlier she had flown in from Toronto to tape the "Tonight" show. She had returned the next day to perform in Toronto, only to fly back again to tape the special. She had been rehearsing six hours and would have to tape until midnight. But there she sat on her dressing room couch looking as refreshed as if she had just jumped out of a cold shower. Her shag-style, blonde hair was softly in place. Her voice, pleasantly mellow, sounded strong.

These are "up" days for Anne. Her "Danny's Song" has climbed the charts, her first hit since "Snowbird" introduced her to the country music community. "I know I'm gonna eat for two more years now," she joked. She has established her own Toronto-based management

company, Balmur Investments, an investment in her own future "because I don't want to sing forever."

The previous year had been less enjoyable. "I toured the United States going from New York to Los Angeles," she said. "It seemed that every place I went there were at least three critics in the audience. You don't enjoy yourself much

when you know people are saying 'show us what you can do,' rather than 'we're here to have a good time.'"

Under the rush of recording an album, hosting a television special, ironing out Balmur's details and planning a European tour, Anne had begun to wilt. "It hit me right between the eyes that I had all these responsibilities," she



PHOTOS: BARRY BROWN



said. "I have a great knack of holding these things inside. I went away to Europe and by the time I returned I had a whole different attitude. I've been fine ever since."

Her change of attitude led her to arrange a 10-outpost tour of Canada's Northwest Territories, which is roughly similar to Dolly Parton playing the Louisiana swamps. But Anne is well-stocked in wool mittens. "I thought, 'hey, they never get any entertainment up there,'" she said. "There was not much money involved, but we just wanted to go and have a good time and not worry about anything. I wanted to see if I could get that good feeling I once had when I was playing in little clubs in Canada."

Anne was born 27 years ago in Springhill, Nova Scotia, a coal-mining town of 6,000. She is an extrovert and would-be physical education teacher. Life in Springhill never bored her. She was the only girl among five brothers. "My father was no better than them, so my mother was fighting six of them." Anne grew up on scrub baseball, football and hockey rather than on doll houses and tea parties.

Three mining disasters that occurred when Anne was 11, 12, and 13 blacken her memories of Springhill. Close to 200 men were killed in the explosions. Six were fathers of Anne's friends. Her father, a doctor, patched up many others.

When she was 15, she began taking voice lessons. "A voice teacher had moved into the area and my aunt said I'd never get this kind of opportunity again. So every Saturday for two years I traveled 50 miles on a bus at 7:30 a.m. for my voice lesson."

By the time Anne turned 17 she had decided to major in physical education at the University of New Brunswick, but within a year she found herself making use of her vocal training by auditioning for a Halifax-produced music show called "Sing-Along Jubilee," one of the Canadian Broadcasting Corporation's summer replacement television shows. Enter Bill Langstroth, the show's producer. He didn't have room in the cast for her at the time but he was impressed. "She was just outstanding," he recalled. "She had a feel for the music, and I kept her name on file."

When Anne was 20 she decided on a course of action that lowered her voice to its present level—she had her tonsils removed. "I had been singing through my nose and I had a sore throat a lot of the time," she said. "One day I told my father, 'Look, I want my tonsils out. I can't be bothered by all these infections.' He told me it might change my voice. I said, 'I don't care.'"

"So I'm in the recovery room. First thing I do is go 'hmmm, hmmm,' trying to hum a tune. I didn't sing through my nose anymore. It made all the difference in the world. That's when I started to take my singing more seriously."

Soon after that Bill Langstroth called. "I said, 'I don't think I want to audition,' because my pride was a little hurt the first time. but he said he could pretty well assure me a place in the cast if I went through the motions of auditioning. I said, 'okay' and I got on the show."

She appeared for two summers on "Sing-Out Jubilee," but her breakthrough came with an appearance on "Sound 68," a coast-to-coast, 15-minute, TV variety show that followed the news every night at 7:15. She recorded an album for a small Canadian label in 1969, but it was a former CBS music director, Brian Ahern who brought her to Capitol Records.

"Snowbird" was featured on that first album. Anne had heard its author, Gene MacLellan, a small, shy Canadian, perform it on "Sing-Along Jubilee," and she knew instantly she wanted to record it. It sold more than one million copies in Canada and the United States. The biggest surprise for Anne was seeing it top the *country* music charts. "I had no idea it was a country tune," she said.

In retrospect, Anne realized she had been drifting to country music in the last year. She attributed this to her association with "Sing Out Jubilee."

"There was a blind guitar player on the show—Freddie McKenna. He really turned me on to the country stuff. Before that I had no time for country music. I had sung Italian arias for my voice teacher. I had taken six years of classical piano. When I heard him I said, 'Wow, this is country music?' I thought country music was just a

bunch of people hangin' onto their noses and singing!"

The popularity of country music in Canada also influenced Anne's musical tastes. Canadians have their own stars—Stompin' Tom Connors, Myrna Lorrie and the Mercy Brothers. Like the United States, Canada has its own country music belts. "There's a part of Nova Scotia called Cape Breton Island—it's very Scottish," Anne said. "Everybody there plays fiddles and guitars and stomps their feet. The Acadians claim parts of Nova Scotia for their Cajun music. Ontario's Ottawa Valley is another den of country music."

By the time Anne made her first United States appearance on the "Glen Campbell Goodtime Hour" in 1971, her music had taken on a subtle, yet pervasive, country flavor. She was Glen's guest star when he headlined at Las Vegas' International Hotel for four weeks, and later when he played Hollywood's Greek Theatre for a week.

"Glen is like my sixth brother," Anne said. "I loved working with him. He's just like you see him on television. He's one of the best musicians in the world and one of the best singers."

With all the acclaim in the last two years, Anne has had to make adjustments in her personal life.

"I would like to take up tennis, but there's no way I'm going to a public tennis court in Toronto because everyone knows me," she said. "It's like going into a restaurant. I'm really uncomfortable when people are staring at me eating."

But the bachelorette still enjoys simple things like swimming in her pool in the backyard of her brick and stone English Tudor-style home in Toronto, which she bought for "aesthetic reasons." "And I still enjoy staying up all night watching Charlie Chan movies," she says.

"People often get a blown-up idea of themselves when they get 'important.' The year I taught school I thought of nothing but the kids. When I got into show business the focus completely changed—it was on me. I was getting paid for something I used to do for the hell of it. It was a hard adjustment to make. But I don't think I've changed. The only important thing in the world is people. And

I don't mean people in huge groups, I mean people one-to-one. That's what life is all about."

Master of the Steel Guitar: Pete Drake by Gail Buchalter

Pete Drake, renowned steel guitar player, creates his own brand of down home friendliness over a cup of coffee at the Holiday Inn's Pancake Man off Music Row in Nashville. There, he plays unofficial host to a sizeable portion of the Nashville music industry between the hours of 1:00 a.m. and 4:00 a.m., amidst a mass of pancakes and a haze of cigarette smoke. He greets music business executives and impoverished songwriters alike: "Hey hoss, howya doin'?"

It's only in the early hours of the morning that Pete Drake has any spare time. As a leading Nashville sideman, he is usually to be found playing steel guitar behind artists that could range from George Jones to Bob Dylan; otherwise he may be producing David Rogers or Melba Montgomery. If he's not in the studio, most likely he's overseeing his publishing companies. In spite of all this, he's even found time to open his own recording studio, a homely mellow place that looks like an old time living room with its split cedar shingles and a pot bellied stove faintly reminiscent of Pete's own frontage. Don Gibson and Joe Stampley recorded there before the studio had been operating for two

months, and so many other artists have begun booking time that Pete complains of having to make an appointment to get into his own studio.

"I learned something about a studio when I was in England working with George Harrison," says Drake. "The musicians really get in close together like they were sitting at home and playing. When you're separated from the other pickers, or if one is sitting all the way over on the other side of the room, you lose the main ingredient of the record—which is the feel."

Harrison's introduction to Pete Drake occurred in Bob Dylan's New York house. Dylan was playing some of the tapes he had made in Nashville. Harrison asked who the steel player was, and if it would be possible to get him to London to record.

Pete Drake was more than willing to go to England. He worked on the *All Things Must Pass* album, and at the same time made arrangements to produce an album for Ringo Starr in Nashville. *Beaucoups of Blues*, however, did not establish Ringo as a country artist.

Pete Drake started performing in Georgia. He moved to Nashville in 1959 when the steel guitar was being all but ignored in the studios. Pete didn't want to starve to death, so he kept some money in his pocket by using the steel to imitate the sounds of other string instruments. The first session on which he was permitted to sound



PHOTO: MARSHALL FALLWELL

Pete Drake plays the steel guitar behind some of Nashville's best.

like a steel player was a shot in the fingertips for all other steel players. Pete was featured on Roy Drusky's "I Don't Believe You Want Me Anymore." The song went to number one.

Other producers turned to him and he leaped into the session lime-light. For a while he was also a solo artist for Starday Records. "For Pete's Sake," the theme for the Grand Ole Opry for the past 13 years, was written and recorded by Pete on his first session and has been his biggest money-making record to date.

Pete Drake has worked hard to bridge the gap between country and pop since he believes there are only two types of music—good and bad.

"A few years ago the steel guitar was strictly a country instrument and a pop artist wouldn't use it. I had cut with Elvis, Buffy Sainte Marie, Ian & Sylvia and artists like that, but the steel still wasn't accepted by the kids. Then Dylan used it. When he did it, it made it all right and when George Harrison used it, it cinched it. Now I'm trying to bring a lot of rock acts in here to do country."

Two years ago Pete Drake was telling New York record executives that pop music would not only move toward country, but would carry over to western swing. He was ignored, and along came acts such as Doug Sahm, Commander Cody and The Blue Mountain Rangers to prove him correct. Pete leans comfortably back and smiles a huge smile touched with a bit of the I-told-you-so in it. He constantly refers to himself as "just a plain ol' hillbilly," but he now delights in telling the "big city boys" what the future holds.

"I'll tell you something else I knew was fixin' to happen in country music and it already is—hard country. They're going back to the earthy type of songs like the things that Tom T. Hall, Mel Street and Johnny Rodriguez are doing. They're getting rid of the strings and big orchestras and returning to the small bands. And they're also getting away from the I-love-you-type of songs and I'm glad. I like songs that are true, ones you can relate to. Let's face it, there's always going to be a little cheatin' going on."

Pete has finally finished another

album of his own. All it lacks now is a title but he seems to be leaning towards the name "Deadly Weapon," a suggestion made by Shel Silverstein, writer of "A Boy Named Sue." For as Shel said, "The steel guitar is the most soulful of all instruments and if you don't want to get hurt, don't listen to it."

Bob Wills and the Texas Playboys Reunited

by Townsend Miller

History was re-lived on March 6th (Bob Wills' birthday) when the Country Music Hall-of-Famer was reunited with seven of his famous Texas Playboys for an emotion-packed performance at San Antonio's Municipal Auditorium. It was the first time the musicians of Wills' original 1935-38 recording sessions had played together in 35 years, and a capacity crowd of fans both young and old rose to their feet repeatedly to cheer the man and the musicians who created one of country music's all-time great sounds—Western Swing.

The event was a tribute and benefit for Bob Wills, seriously paralyzed by a stroke four years ago. Andy Jackson of San Antonio radio station KBUC organized the program, co-sponsored by KBUC and Bobbie Barker of the Farmer's Daughter Club, where the old Playboys often performed.

Among other featured performers on the show were Tex Ritter (who, like Wills, is a veteran member of the Hall of Fame and a fellow Texan), Tompall and the Glaser Brothers, and the bright new star Johnny Rodriguez, just turned 21 years old.

Leon McAuliff, who was instrumental in introducing the steel guitar to country music in the early 1930s and was its first master performer, headed the Playboys—Jesse Ashlock, fiddle; Sleepy Johnson, guitar; Bob's brother Johnnie Lee Wills, banjo; Smokey Dacus, drums; Al Stricklin, piano, and Joe Ferguson, bass—and led efforts to reunite them for the show. His "Steel Guitar Rag"—which he wrote when he was only nineteen—was the first big hit for the Playboys; it became a country classic, and was featured in the show.

Seven members of the Texas

Playboys in later years—Laura Lee McBride, vocalist; Keith Coleman, fiddle and vocalist; Glenn Rhees, saxophone; Jack Stidham, fiddle; Leon Rauch, vocalist; Joe Andrews, bass, and Hoyle Nix—were also on hand, and Bob's wife Betty accompanied Wills for the journey from their Fort Worth home.

Bob watched and listened from his wheelchair at the side of the stage. He was obviously delighted and moved by the music, but no more so than the audience: when the band finally played "San Antonio Rose"—well, the wildest imagination couldn't possibly picture the reaction of the fans. After all, what more appropriate place to hold this historic reunion than in San Antonio?

The honors poured in: San Antonio Mayor John Gatti named Wills "Alcalde" or Honorary Mayor; "Uncle" Art Satherly, (the Country Music Hall-of-Famer who produced "San Antonio Rose" for Columbia Records those long years ago), Merle Haggard, Dolph Briscoe (Governor of Texas) and U.S. Senator John Tower all sent telegrams; radio station KBUC announced they were paying all expenses for the benefit to insure that Wills would receive the entire gate receipts and that they were presenting Bob with a check for \$12,150. Billy Bray and the Cowtowners, Darrell McCall and the Tennessee Volunteers, Joe Nichols and the Four Pennies, John Reeves, and Kenny Serrat all donated their talents without compensation.

Bob had been eagerly awaiting the show for weeks, his wife Betty said. He even ordered a new hat just for the occasion: white, with a four-inch brim and "Bob Wills" crease, naturally. When Bob and the family arrived at the San Antonio Quality Inn, they knew they had the right place—"Welcome Bob Wills and the Texas Playboys" was on the marquee.

An appropriate ending could be Bob's legendary cry, "Ah-ha-ha—take it away, Leon, take it away!" The event is probably the last time we will be privileged to see and hear Bob Wills and his Texas Playboys: it's over now, but the Western Swing they invented together has no real ending in the history of country music. Its influence will live forever.



PHOTO: DON WOLF

Bob Wills and the Texas Playboys. Seated, left to right, Laura Lee McBride, Bob Wills, Joe Andrews, Jesse Ashlock. Standing, Al Stricklin, Glenn Rhees, Sleepy Johnson, Joe Ferguson, Smokey Dacus, Leon McAuliff, Andy Jackson of radio KBUC, Leon Rauch, Keith Coleman, and Johnnie Lee Wills.

Up and Coming by Bill Littleton

Perry Como in Nashville, a bigger bite of Nashville into movie madness, and a Porter Wagoner song without words.

"He's gonna be recording all along, all year, so we oughta get quite a few nice things." These words of typical optimism from Chet Atkins referred to the inimitable "Mister C" and were spoken during a brief break in activity at RCA Studio A.

The Como session was typical of what one would expect, especially in view of the published comments Perry has aired on the general subject of recording. "Relaxed" is a frequent adjective in discussions of Nashville recording sessions, but this one was *super-relaxed*.

The voices of Charley Pride and Tom T. Hall are invading movie houses, via soundtrack performances. Actually, this is the second such venture for each artist (you know that Charley sang "All His Children" in "Sometimes A Great Notion.") This time around Charley sings "River Song" in "Tom Saw-

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yer," a Reader's Digest film presentation produced by APJAC Productions and released by United Artists. The song was written by Richard and Robert Sherman of "Mary Poppins" fame and may surprise some country fans.

Tom T. is also aiding the cause of family-type film entertainment, but entertainment that is certainly not void of thought-provoking implications. At this writing the working title is "Run Wild" and the song will either be called that or "The Shadow of the Saddle." The film was shot on location in Colo-



Charley sings in the film "Tom Sawyer."

rado and features Lloyd Bridges along with the real live Wildhorse Annie, but the real stars are honest-to-goodness wild mustangs.

The Porter Wagoner composition is a new instrumental release by Buck Trent entitled "Mystery Mountain." The tune extends the continuity of instrumental exploration that Buck has been into for a good while. Producer Wagoner got pretty way-out, but not so much that the listener loses track of what's happening.

Additional singles that should be staring at you in one-eyed expectation from the rack of your local record shop include records by Hank Locklin, Bobby G. Rice, George Hamilton IV, Jacky Ward, and Price Mitchell. You may have heard Kenny Price's "Thirty California Women" but probably not as much as you will; the same situation could easily apply to "Could She Ever Learn To Love Again," a debut recording on Fifty States by Tommy Winslow (also a first record for writer Alice Leach, a Toledo housewife whose son brought the song to Nashville). Tommy worked as a horse trainer in New York State for a number of years, but the singing is a natural outgrowth of his North Carolina childhood.

Writer James ("Jimmy Fox") Headrick's "Thunderclouds Of Love" is going to be an interesting record to watch. Certain DJs seem to pride themselves on not playing bluegrass records, but I wonder if

they're prepared to use that excuse for not playing this one. It's as bluegrass as anything I've heard, but the singer—Patsy Sledd—is a girl, and that may make a difference.

And the flow of music from Nashville continues: MCA alone had three sessions each on Lenny Dee, Conway Twitty and Loretta Lynn, Conway solo, two sessions on Jeanie Pruett, and one each on Kitty Wells and Jeannie Seely—all in one recent week. There's more to come.

Dueling Banjos, Feuding Banjoists

by Jerry Leichtling

Talk about unlikely hit songs! This one didn't even start out as a single. In order to promote the movie "Deliverance," Warner Brothers sent out a batch of five hundred copies of an excerpt from the original soundtrack to members of the trade. Up in Minneapolis, Minnesota a local disc jockey by the name of Howard Vikem played it a few times on WCCO; before you could say "Eric Weissberg," calls started coming in. Where could the record be bought? So Mr. Vikem got on the phone to Warner Brothers, saying "Is this record gonna be released as a single or what?" The rest, as the saying goes, is history.

By mid-March of this year, "Dueling Banjos" by Eric Weissberg and Steve Mandel had sold more than one million, two hundred thousand copies as a single and more than nine hundred thousand copies in album form. That was just domestic sales, and the record was only beginning to take off in Europe and elsewhere. How did it come about?

Eric Weissberg got a phone call. Had he ever heard a song called "Dueling Banjos" and could he play it? Once he had answered "yes" to the first part of the question, the answer to the second part followed as the night trails the day. When it comes to country music, Eric can play virtually anything.

For a good number of years Eric has been one of the most successful session musicians in New York. He's been heard on dozens of commercials and jingles: he's accompanied Barbra Streisand, John Denver, Judy Collins, and the Four

Tammy Wynette Quiz Results Winners

The quiz in our April issue brought in hundreds of responses. These were the first ten winners. Each will receive a set of six Tammy Wynette albums.

Mary Ellen Santucci
Waterbury, Connecticut

Helen Little
Amarillo, Texas

Alan Gipson
Farmers Branch, Texas

Thomas D. Wright
Vandalia, Illinois

Sandy Debenham
Sublette, Kansas

Blanche Aylworth
Byron Center, Michigan

Kenny Pugh
Amanda, Ohio

PV2 Ida M. Hepler
Ft. Sam Houston, Texas

Rhonda White
Seabrook, Maryland

Delma Mason
Newport, Kentucky

Answers

1. Due to a technicality, we allowed two possible answers: *My Man* and *First Songs of the First Lady*. *First Songs of the First Lady* was actually the most recent release, though it was a re-issue of earlier material.
2. "Your Good Girl's Gonna Go Bad"
3. Beautician or Hairdresser
4. Three
5. Mississippi
6. Epic
7. False
8. Jerry Chestnut
9. Lakeland, Florida
10. False

Seasons, to name but a few. He and friend Steve Mandel recorded the song for the soundtrack of the film. Nobody expected the song's success.

But is "Dueling Banjos" in fact an old standard? The song is listed on the record as a traditional song copyrighted with a new arrangement by Weissberg. Arthur "Guitar Boogie" Smith, a name familiar to country music fans, claims he wrote the song. There's big money involved. Not only has the song sold well, but it has garnered an extraordinary amount of radio airplay. The writer of a song collects money each time the record is played on the air, and in the case of "Dueling Banjos" these "broadcast rights"—plus royalties due to the songwriter from actual record sales—may approach a quarter of a million dollars.

Arthur Smith made his first record for RCA Victor in 1936 when he was only sixteen years old and still in high school. Two dozen albums and over a hundred singles for RCA, King-Starday, and MGM Records followed. In 1955 he released a recorded version of a song called "Feudin' Banjos" on MGM. Smith played four-string tenor banjo and Don Reno, of Reno and Smiley, played five-string. The song was a moderate hit on the country charts. He recently made a new album on Monument Records called "Feudin' Banjos" featuring the fantastic Bobby Thompson on five-string. Thompson should know how to play the song because he was the banjo player on Carl Story's version called "Mocking Banjos."

So we've got "Dueling Banjos," "Feuding Banjos" and "Mocking Banjos." There are now over thirty cover versions of the song on record. Eric Weissberg can't remember where or when he first heard the song, only that he's known it for many years. He in no way claims to have written anything other than a new arrangement of a traditional song.

In early April, Eric Weissberg was up in New York still playing recording sessions and preparing to go on the road with his new band. Arthur Smith was down home in Charlotte, North Carolina taping his television shows and writing new songs like "Battling Banjo Polka." And somewhere, no

doubt, there was a symphony orchestra or a marching band rehearsing the song with massed tubas or French horns doing the banjo part.

Bill Anderson Finds A New Gal Singer by Bill Littleton

Cinderella might have had a good thing back on the fairy tale circuit, but Mary Lou Turner, a Wheeling Jamboree USA member since 1965 and a country singer since childhood, has fitted the glass slipper to her foot.

When Jan Howard left the Bill Anderson show at the end of '72 to pursue a solo career, Bill began a comprehensive, open-to-all-possibilities search for a replacement. An article about Mary Lou and her Jamboree activities spurred an inquiry to Jamboree officials, who sent him some recordings of her singing. Increasingly impressed, he

followed that up by using her on a trial basis on some shows. The eventual decision was that Mary Lou was perfectly suited to the mood of the Anderson show.

The quiet, unpretentious brunette singer is a native of Kentucky, but has lived most of her life near Dayton, Ohio. She and pianist husband, David Byrd (a former Bob Luman front man) and two children have recently moved to Old Hickory, Tennessee—near Nashville and not too far from her new boss (and also personal manager) Anderson.

Audience response was enthusiastic when she made her first appearance on the Grand Ole Opry as a member of the Bill Anderson group and she later told friends that it seemed as though her father (the late Tommy Turner, who was heavily involved in the Dayton country music scene) was standing beside her saying in a stage whisper, "When you get an encore on the Opry, Mary Lou, you know you've made it."



Mary Lou Turner: audience response has been enthusiastic, naturally.

Club Spotlight: The Earl of Old Town

by Glenda Sampson and
Warren Leming

The Earl of Old Town at 1615 North Wells Street, Chicago is a small, 130-seat club with a correspondingly small budget. For these reasons, you won't hear Merle Haggard or Tammy Wynette there (there is no single Chicago club, in fact, that hosts big name stars; they are more likely to make concert appearances in big halls like the Auditorium), but the Earl of Old Town deserves billing as the best country music club in town because it's a magnet for young singers and guitar and banjo-pickers who might someday be as well known as Merle or Tammy. Earl J.J. Pionke, owner of the club, believes in discovering and promoting local talent, and he has a *very* good ear.

One of his discoveries who has recently made it big nationally is Steve Goodman. His composition, "City of New Orleans," has become a country standard. Kris Kristofferson has produced Goodman's first album, but not too long ago, when he first came to the Earl, Steve was looking for part-time work.

"The place is still a kind of home for me, and I think it always will be," says Goodman, who met his wife Nancy when she worked as a waitress there. "Earl is a prince—I mean it—and he's really taken care of a lot of people. Like last November. I was booked at the Bitter End in New York, and I was broke, right? So Earl lent me \$150 to get there. And then he shows up on opening night, and he'd brought Nancy along. That's the kind of guy he is. And then he gave me a gig so I could pay him back."

Musicians just starting out, or down on their luck, have often been able to get a free meal from Pionke. He also provides a quiet place to practice during the day, or a place to sleep. John Prine was taking a snooze over a table at the Earl when Steve Goodman brought Kristofferson and Paul Anka in to meet him one morning at 4 a.m. Prine shook himself awake and did a few songs on the spot. "Kristofferson was sold on the guy immediately," Pionke recalls.

Pay for performers at the Earl

ranges from \$35 a night to \$600 a week, so after Pionke's discoveries start running the concert circuit, they don't do long gigs there. "But we're open until 4 a.m.," says Pionke, "and a lot of times they come around after they've finished a concert and just mess around here until we close."

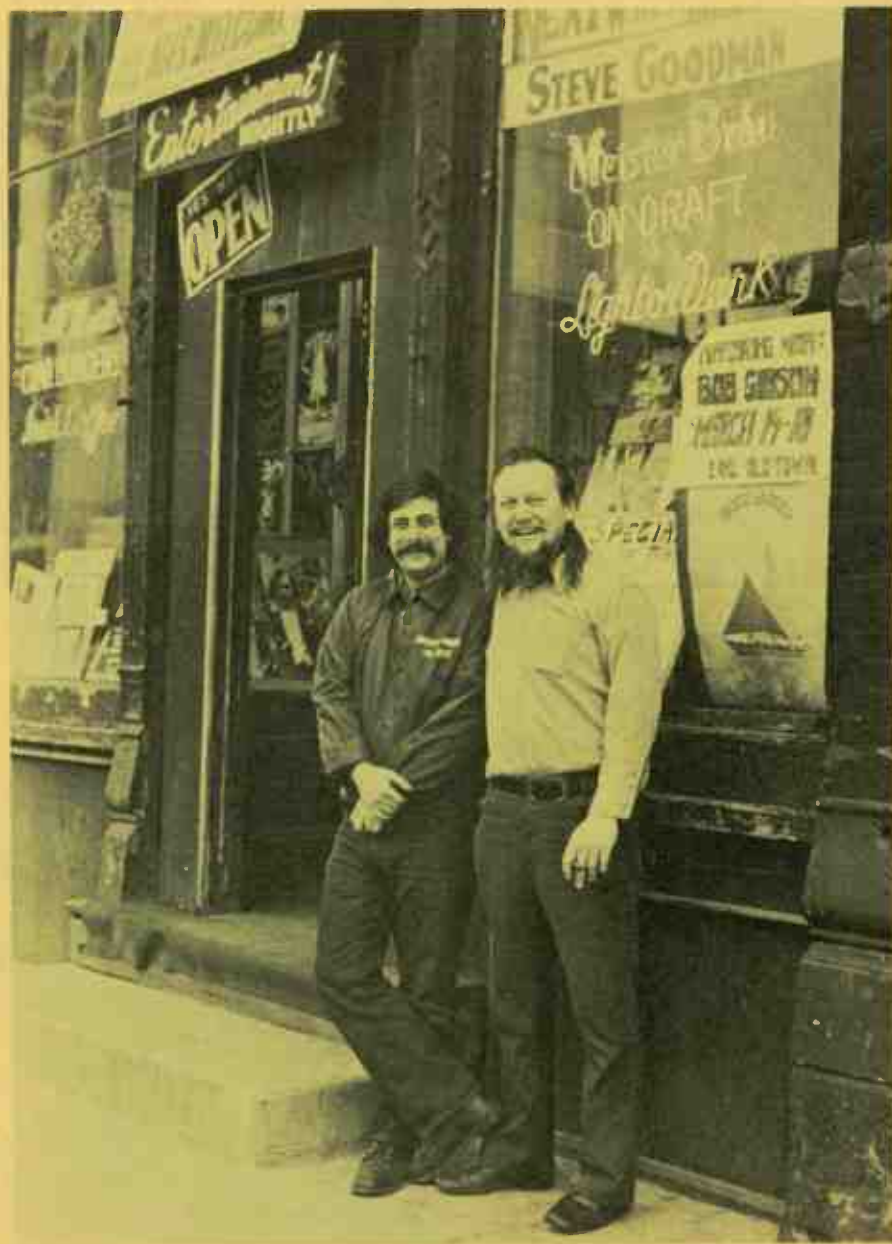
On a single night a couple of months ago, a handful of old regulars did just that. "It was fantastic," Pionke beams. "There on the same stage, at the same time, were John Denver ("Country Road" and "Rocky Mountain High"), Bob Gibson, Fred and Ed Holstein (Chicago folk-song veterans who were the first to sing John Prine songs in public) and Prine and Goodman."

Performers from the Earl you may not have heard of yet, but

should watch out for, include:

U. "Utah" Phillips, a talking, rambling blues and country singer in the style of Jack Elliott; two first-class bluegrass bands called Monroe Doctrine and the New Grass Revival and one solo bluegrass guitarist named Dwain Story; Gamble Rogers, a talker and good guitar frailer from St. Augustine, Florida, and Bryan Bowers, an autoharp player who makes Pop Stoneman sound like a beginner—well, almost.

There's a cover charge at the Earl of Old Town—varying from \$1 to \$2 depending on the entertainment—and beer is a dollar, but the price is worth it for the quality of entertainment and the relaxed atmosphere. "We run the loosest tight ship possible," says the owner.



Earl Pionke, right, ready for visitors at his downtown Chicago club.

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COUNTRYMUSIC

Stories About The Storyteller – Tom T. Hall

compiled by Patrick Carr



Tom T. Hall—the Storyteller—is a puzzling figure. He seems quiet, reserved, distant almost, and yet he is one of the most popular members of the country music community. He doesn't talk much about himself, preferring to concern himself with the stories and the problems of the people around him, but almost without exception his songs are drawn from his own experience, with names changed and situations altered to convey more than a simple story.

Tom has jumped a lot of fences in his time. He has been a disc jockey, a songwriter, and is now a full-fledged performing artist writing and singing his own

Mae Curtis

Mrs. Mae Curtis lives in Olive Hill, Kentucky, where Tom T. Hall was born, raised, and schooled. Tom joined the late Mr. Curtis' band as a 14-year-old high school student—an association which lasted until Tom left Olive Hill to serve in the Army. For Mr. and Mrs. Curtis Tom was more than just one of the boys who liked to be around the band. Tom's mother had died, after a long illness, when he was eleven, and Tom found family security in the Curtis household. Now he calls Mae Curtis his adopted Aunt, and he has just written a song called "This Song Is For You, Uncle Curt," dedicated to the memory of her late husband.

"It was some twenty years ago that Uncle Curt from the hills of Eastern Kentucky formed a hill-billy band, 'The Kentucky Travelers.' They made many appearances and Tom, being the leader, was made Master of Ceremonies. He didn't like that. He just wanted to pick and sing and write his own songs.

"His first TV appearance was when Flatt & Scruggs invited the band to do a couple of numbers on a Saturday night show. Tom, being the M.C., was asked to introduce the other boys. The poor little guy was so nervous and scared that he forgot the boys' names and the instruments they played. He would always return from a show saying, 'Aunt Mae I can't do it.' I'd always answer with 'Yes you can.' Tom finally whipped his stage fright after locking himself in the bathroom to practice while watching himself in the mirror. We would occasionally hear him pound the wall with his fists, screaming 'I just can't do it!'

"As we all know he *has* done it. His audience doesn't scare him anymore; he wants the crowds and draws them. Tom is loved by all

material. But if a label must be pinned upon him, it should be that of a writer, for his mastery of technique and his eye for subject matter are unsurpassed.

We have turned the tables on the Storyteller. We have talked to people who know him well, and asked *them* to tell stories about *him*. We gave them the chance to say whatever they wanted about Tom T. Hall—and not one of them had anything bad to say. Their tributes are often not included in these stories—there would not have been room for anything else if they had been—but the impression of a well-loved and *very* highly respected man remains.



Disc jockey Tom sorts through entries in a pig give-away contest.

because he tells it like it is today. His home town has designated July 4th as Tom T. Hall Day, and on that day he likes to come back home for a day with his friends.

"Yes, Tom's come a long way. We are proud of him."

Jack Robinson

Jack Robinson now owns a television service center in Connersville, Indiana, but back when Tom T. Hall was in town after his Army service, Jack was the drummer in Tom's band. They were paid ten or twenty dollars a night each in the local clubs, and now and again they would raise a little hell, as young men do. Mr. Herbert Mitchell, in whose house Tom lived while he was in Connersville, and who

first directed him to the Bar and Grill (the scene of "Connersville"), remembers that Tom and the boys never had to be brought home, but that may have been because Mr. Robinson—a non-drinker at first—used to do all the driving. Tom recalls that his drummer would sit in the car while the rest of the band spent time in the local bars.

"Tom used to get the hiccups. Often he'd get them on stage in the middle of our act. There was one night at the 520 Club when he got them real bad. The only way he could get rid of them was to get a sudden shock that would scare them out of him. So this particular night, he left the stage and ran out back of the club. There was a policeman there outside the door,



Tom (second from left) with his Army band in Darmstadt, Germany, 1959.

and to cure his hiccups, Tom hit that policeman right in the face and took off flying.

"He came back into the club and said, 'You seen any policemen?' I said, 'What are you talkin' about?'"

"'I just hit one,' he said, 'and he's lookin' for me!'"

"I asked him why he'd done it, and he said, 'I was just tryin' to get a little excited to cure these hiccups—and it worked.'"

"They used to drink, you see. I didn't drink. I drove the car. The police used to stop us and ask us questions, and we'd say we played music. Then the next night we'd be in another car and they'd stop us again. Finally they got tired of it and they didn't stop us anymore. They'd just say, 'There go them musicians again.'"

Margaret Patterson

One day in Connorsville, Tom suddenly asked Mr. Mitchell to take him home to Kentucky. They hadn't had a falling-out or anything like that: it was just that

Tom knew there were bigger things waiting for him elsewhere. He wanted to be a disc jockey, and he became one. One of the stations at which he worked was WBLU in Salem, Virginia. It was there he met Margaret Patterson, a divorced lady living with her teenage children in the nearby town of Roanoke. Tom found family companionship there.

Margaret Patterson is now the president of his fan club, just like he promised her she would be back in the days when she took him around and introduced him to the country music community, both in Virginia and Nashville. WBLU was Tom's last stop on the road to Music City.

"Tom and I didn't especially hit it off at first—we're both kind of abrupt—but after he came to Salem, we began to get along just fine. He was one of the best disc jockeys I ever heard. They used to have to stop him once in a while because of his ad libbing that the manager didn't approve of, but he

was so interesting that though I only like country music, I'd listen to his pop show too.

"He used to come out to my house all the time. He'd drink coffee and eat green beans—he loved them with a passion, and he said I cooked them old-fashioned—and we'd go to all the country music shows together. He said that I kind of filled a void when he was away from his family. He would call me at maybe three o'clock in the morning and say, 'Margaret, I've just finished a song. You want to hear it?' Then he'd play his guitar and sing the song over the telephone.

"We'd go to these little old shows like they have for mobile home sales and things like that. Nobody realized that Tom could sing like he does, so I'd say, 'Let Tom sing,' and he'd get up on stage and steal the show.

"When he was here, he got an interview for a job in Nashville, but he had to take a test on the last writing course he was taking at Roanoke College the same day.

They said that if he didn't take the test, he'd fail the course. So he went to Nashville and got an 'F' on his course. He said it didn't matter—he still had all the knowledge from the course anyway.

"I just missed him so much when he left. I cried and cried like crazy. He didn't know it of course, because I'm kind of proud. Then a year ago last April he called me up one Tuesday night and said, 'Can you be down here in two weeks at Fan Fair to start my fan club?' Just like that. I had kind of faded out of the picture, so I was real surprised. But I went, and he made a little speech at the booth. He said I cooked the best green beans he ever saw, that I loved him, and that I might resent it, but he would like to say that I mothered him. I didn't resent it: I thought it was a great honor."

Ralph Emery

Ralph Emery has known Tom T. Hall since the mid-Sixties, when Tom first came to Nashville. "Tom had trouble finishing his songs in those days," says Ralph. "There was the germ of a great songwriter, but he just couldn't write good conclusions. But he could listen to any song on a jukebox and say who wrote it, and he was particularly interested in the songs of Willie Nelson, Hank Cochran and Harlan Howard, the top songwriters of the day."

Like a few of Tom's other close friends, Ralph Emery has been told the real stories behind the Storyteller's songs.

"You know, some of the best Tom T. Hall stories are the ones he tells about himself, like the one he calls 'You Can't Cheat An Honest Man.'

"Dave Dudley—he's a good friend of Tom's—was playing a club in Louisville one night when Tom just happened to be passing through. Tom decided to go see Dave. There was a man at the club who was a big Dave Dudley fan, and there was a bowling machine there—one of those things you put money in and slide the little thing that looks like a hockey puck down it.

"Tom got into a discussion with this guy about the bowling machine, and the guy said, 'I'll bet you \$50 that Dave Dudley can beat you.' Tom said, 'I'll take that bet. Dave can't beat me.'

"Then he went into another room with Dave, and told him, 'Dave, we're going to bowl. No matter what you do, don't beat me.' They started the game, and Tom would roll that thing down there and he might get a spare. Dave would roll it, and he would get a strike. Tom rolled again, and he got eight. Dave rolled it down the side—right into the gutter—and he still got a strike. Naturally, Dave won the game and Tom lost his \$50.

"So later on Tom came through the club—he didn't know what had happened—and he saw this guy sitting there. The guy pulled this little thing out of his pocket: it was an electronic device with which he could make the machine strike whenever he wanted just by pressing the button. Tom had tried to cheat that guy by doing a deal with Dave Dudley, and the guy turned right around and cheated him out of his \$50. And that's the story Tom calls 'You Can't Cheat An Honest Man.'"

Jimmy Newman

Jimmy Newman was the first performer to record one of Tom T. Hall's songs, "D.J. For A Day." One day a stranger came into his office in Nashville and presented one of Tom's songs, and when he found that the writer was not signed to a publishing house, Jimmy signed him up as a songwriter and persuaded him to move to Nashville.

"Many times on the road before Tom became an artist he'd travel with me. We'd share a motel room,

and in the morning while I went down to get breakfast, he'd stay up in the room, have coffee sent up—lots of coffee—and he'd have one or two really good songs written by the time I got back. He tells me that early morning's the best time for him to write, when it's a new day and everything is fresh.

"I've seen him write a song while I was entertaining. He'd be off to the side of the stage watching us work, and he'd be writing at the same time. And not only would he write the song, but I'd call him up on stage as a guest, he'd introduce himself and tell the audience that he'd just written this song—and then he'd sing it. He's got a photostatic mind. He'd sing that song he'd just written word for word and note perfect, as often as not without even writing it down on a piece of paper."

Bill Anderson

Before Margaret Patterson met Tom T. Hall, her favorite country artist and friend was Bill Anderson. Now she places them both on the same pedestal. She told Bill about Tom before Tom's first trip to Music City, and said that he was going to be a big star. "You know how you hear these things every day and then file them in the back of your head or forget about them?" says Bill. "Well, that's what happened." He admits now that he should have listened harder.

"I have a very dear friend in Miami who called me recently and said he would give anything in the



PHOTO: WENDI LOMBARDI



world to meet Tom T. Hall when he came down there. So I told him, 'You go to his bus,' and I gave him the whole routine about how to meet him. Then I called Tom and told him about this friend of mine, and gave him his address. Tom said, 'Does he have a telephone? Give me the number and I'll call him up.' And he did.

"Now this was nothing but a friend of mine: he wasn't in the business and Tom didn't stand to gain anything from being nice. But he called anyway and said he was a friend of Bill Anderson

and he was looking forward to meeting him. He gained a fan for life, and he did *me* a favor. That's the kind of guy I've always found him to be.

"Another thing. I recently had a Number One country hit called 'The Lord Knows I'm Drinkin',' which was a very different kind of song for me to write. One of the first people who came up to me about that song said, 'Boy, have you heard that new song Tom T. wrote?'

"'Yeah, boy, it's *fantastic*,' I said. 'Tom T. wrote that song?'



PHOTOS: WENDI LOMBARDI

Performing as a major artist has not, as Tom feared, impaired his songwriting abilities one whit.

“Well, I guess he did,’ said the guy. ‘It sure does sound like one of his!’ So I waited a minute, and then I said, ‘Well, I hate to tell you, but you’re talkin’ to the man that wrote that song!’

“Now, I didn’t intend for the song to sound like one of Tom’s, but the thing is, when a writer like Tom T. Hall comes into town, it inspires us *all* to write better, try a little harder, and apply ourselves a little more. It fires you up, you know?”

Jerry Kennedy

Tom T. Hall's first recording as an artist was "I Washed My Face In The Early Morning Dew," a song about tolerance like many of his others. Jerry Kennedy has been his producer from the start (in fact, he cut a number of Tom's songs with other artists before he even realized that they were Tom's songs), and the two have a close working relationship. In the studio Tom contributes a great deal apart from his songs and his voice, but Jerry Kennedy remembers a time when a different arrangement was the order of the day.

“When Tom was just a songwriter, he’d come in, say this was his song, and leave. Never a hello or goodbye. He was a walking demo. Even after I had signed him as an artist, he still had that quiet shy manner. I’d say, ‘What do you think of this?’ and he’d reply, ‘Fine, anything you say.’ There was never any conversation at all.

“Then one night we had a ten p.m. session—the third or fourth I’d done with him—and we did the song ‘Weekend In A Country Jail.’ One of the musicians asked him about that incident—it was a real thing, it actually happened to him—and we sent out and got him a beer. While the tape was rolling, he just stopped, opened up and told the whole story. It was fantastic. I’d never heard him talk so much, and he talked for a full fifteen minutes. We couldn’t believe it.

“I guess another weird thing was when he came into the studio recently, straight off an airplane. He had ‘Old Dogs, Children, and Watermelon Wine’ written on the back of a sickbag from the airplane.

“Tom’s very knowledgeable—

about politics, anything. He has views and he expresses them. Most people in this business, they tiptoe around issues like that, but Tom’s a free thinker and he lets you know. He doesn’t talk much about himself or about his past, and I never dig into where a song has come from. Sometimes, though, I’ll throw a question and catch him off guard, and he’ll say, ‘No, it was really like *this*, but I had to write it that way.’

“Like he has this song on his new album about sitting in a motel room writing songs while everyone else is out doing something else. In the song he says, ‘I don’t know what I’m doing here, I should be someplace else.’ I said, ‘What’s so horrible about Seattle?’ (That’s where he wrote the song.) He said, ‘Man. it was cold—it was so cold I didn’t even want to go down to the restaurant.’ And that’s why he wrote that song.

“He has six songs written for his next album already—and we just shipped the new one. That’s professionalism. Most of the time you see writers who become artists, and gradually their writing ceases.

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But it looks like becoming an artist has been an inspiration for Tom: the more he entertains, the more songs he comes up with."

Harlan Howard

Tom spends a good portion of his time before the public these days, applauded and respected wherever he goes. That kind of constant boost to the ego can do strange things to a man, warp his character in unexpected ways, and often drive him on a path towards false self-glorification or its companion, self-destruction. But Tom T. Hall is obviously a strong individual who can see the traps that might catch him out. Harlan Howard—one of country's most successful songwriters whose style Tom studied when he was edging into the Nashville songwriting scene—tells a story that illustrates the extent of the Storyteller's self-awareness.

"Being fellow songwriters, Tom and I can talk about ways to keep writing, ways to break out of

slumps, and ways to keep mentally in shape to write songs that people can relate to. Tom told me that all songwriters, and especially country songwriters, should always keep their humility and not get above the people they're writing to, no matter how successful they are.

"He has little tricks he'll use to keep his feet on the ground, even with all those hits of his going all over the place. Like out on the road, he'll get into a motel room, put a tennis shoe on his head, and stand in front of a mirror.

"He says, 'Any sumbitch that can look at himself in a mirror with a tennis shoe on his head, and not be himself, is out of it!'

"That destroyed me because it's true, you know. Just imagine doing that yourself. Tom's a very intelligent person, and he uses all kinds of psychology on himself to keep himself right where he wants to be—he wants to stay that country boy and working man that he was all those years."

Dixie Hall

And who else should have the last word on the Storyteller but the Storyteller's wife?

"I met Tom at a BMI song awards dinner. I was getting an award for a song I had written with Ray King—"Truck Drivin' Son Of A Gun" which Dave Dudley recorded. My chaperone that evening was Maybelle Carter. Tom had written the B side of the record, a song called 'I Got Lost,' but we had never met. Somebody there—I forget who it was—introduced us during dinner.

"Tom looked at me and said, 'Do you like potatoes?'

"I said, 'Yes, I do. Why?'

"I guess that accounts for you being so fat,' he replied. Maybelle nearly choked on her soup.

"Later that evening I asked him why he'd been so rude with that first remark.

"'Oh,' he said, 'Don't worry about that. I was just trying to get your attention.'"



PHOTO: WENDEL LOMBARDI

The Storyteller broke a lot of ground when he played the historic Carnegie Hall: New York loved him.

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Tanya Tucker:

Country's Youngest Superstar

Henderson, Nevada is the home of a 14-year-old, blonde-haired beauty with the voice and poise of a mature woman. This is the story of Tanya's—and the Tucker household's—long road to success.

by J.R. Young

The flat, arid roadside of Route 66 leading into Las Vegas is as bright and loud as the Great Neon Strip itself—a continuous series of gaudy and beguiling signs proclaiming this week's Greatest Great. The furious Day-glo brain grabbers ranging from “New York Pastrami!” to “Campers Welcome!” crowd up against the four-lane black top like so many lithesome and long-legged lady hitchhikers, each with its own private and promising smile. Five miles south of the high rise Vegas Strip however, an obscure, and almost forgotten, exit veers right and heads east. A simple road sign reads “Henderson-Boulder Dam,” and the back road gradually eases up into the low hills skirting the Vegas sideshow below. After a calm, ten mile stretch it runs dead into Henderson.

This town is a small dot on the map. It is as far removed from the fever of the Vegas nightlife as is any town in North Dakota, except for the everpresent slot machines in every bar, every restaurant, and even every supermarket in the state, so it seems. Henderson's main features are a long, black, smoke-belching chemical plant and as many mobile homes as land-locked houses.

In one of the larger mobile home tracts on the edge of Henderson is a modest, double-width mobile home, complete with a green, metal canopy for a garage and a small plot of desert grass out front. Here, country songstress Tanya Tucker lives with her mother and father and a growing collection of stray dogs. Right here in Henderson. It isn't exactly where you'd expect

to find a lovely nominee for two Grammy Awards (one nomination for her Number One best seller, “Delta Dawn,” and one for Female Country Singer of the Year). After all, her competition includes Loretta Lynn, who *owns* a whole town, and Tammy Wynette who had staked out a huge chunk of Florida real estate until she and

George Jones moved back to Nashville.

The slender, ash-blonde, 14-year-old beauty who opened the aluminum screen door late one afternoon seemed a far cry from all the glitter and trappings of stardom that one expects these days. Tanya Tucker's wide-eyed innocence and quick friendly smile as we headed



into the comfortable family room was like any other 14 year-old's. But then, Tanya Tucker is still an impish, and always disarming, teenager. She just *happens* to also be one of the newest and brightest stars in country music.

Tanya is a most ordinary and most extraordinary young lady at the same time. One minute she is giggling and blushing behind her flashing blue eyes, and the next minute—by just the tilt of her head or the hint of a smile—she is calm and serious in the manner of a woman twice her age. The story of Tanya Tucker isn't so much the story of Tanya herself, as it is the story of the entire Tucker family, again a most ordinary and extraordinary household that deserves the collective credit for the success of its youngest daughter. Music has always been a part of the Tucker clan; Tanya's older sister, LaCosta, started singing before Tanya did.

"We all thought LaCosta was great. And she is," Bo Tucker, Tanya's father drawled as he leaned back in his easy chair in the

panelled room of the trailer.

"I guess Tanya got tired of listening to LaCosta all the time," Bo Tucker continued. "She came up to me one day and said, 'Daddy,

... Bo is a heavy equipment operator in the construction industry. There have been good times, financially, and bad times for the Tuckers, and the elder Tuck-

"... 'Daddy, you want to hear me sing a song?' Tanya asked. 'Sweetheart, you couldn't sing your way out of a paper sack,' I said..."

you want to hear me sing a song.' I said, 'Sweetheart, you couldn't sing your way out of a paper sack.'" Tanya giggled as her father smiled. "Well, she backed up a couple of steps and sang a song. And I said, 'Boy, that sounds pretty good. Sing another one.' So she did, and I seen real soon that she was going to be a singer."

Tanya was eight at the time, but Bo claims to know a country voice when he hears one. And that's what he heard—a real good country voice as anyone who has heard Tanya singing "Delta Dawn," "James-town Ferry" or "What's Your Mama's Name?" will testify.

"She said to me, 'Daddy, I want you to hear me sing "Your Cheatin' Heart,"' and I said, 'Now don't start that. There never has been a girl who could sing Hank Williams numbers.' I've heard them try, but never any who could really do it. But Tanya proved me wrong again." And by the time Bo asked his "Your Cheatin' Heart" girl what she wanted to be, he figured he knew the answer. "A country singer," little Tanya answered, with all the gusto only an eight year-old could muster. And with all the confidence that perhaps only a father could muster, Bo Tucker decided to help Tanya become just that.

He became at once Tanya's singing coach, chauffeur, promoter, and whatever else he had to be to get his daughter's career going. He didn't know anything about the country music business, but he was willing to learn.

Jesse "Bo" Tucker was born in Colgate, Oklahoma, "a long time ago," he says, and Juanita Tucker ("the Mrs.") was born in Abilene, Texas. They both grew up in Denver City, Texas, and, as Mrs. Tucker admits with a shy smile, "I didn't like him much until he got out of the army." Soon after she got to liking him, they got married and began moving around the Southwest. Tanya's *official* biography

er's work forced them to move frequently." But it was really much more complicated than that.

Tanya, the youngest of the three Tucker children, was born in 1958 in the small, dusty west Texas town of Seminole. She did most of her growing up in Wilcox, Arizona, where her family moved shortly after she was born. Bo Tucker was always a great country music fan.

"The closest I ever got to singing myself, though," Bo recalls, "was in the car as me and my buddies would drive around. You know how that is. I did a pretty good imitation of Ernest Tubb, but that was about it. But I always had a good ear for music."

The only radio station in Wilcox at that time was a country

"... I don't like rock and roll... there are some things I like, but nothing like country..."

music station, and between her Daddy's records and the one radio station, Tanya fell easily into that good ol' country sound. "Me and my sister would sing around the house for as far back as I can remember, and it was always country music. The first song I remember is "Sad Movies" by the Lennon Sisters. Country music was all there was, and that's the only thing I've known.

"I don't like rock and roll," Tanya says rather bluntly and matter of factly, but catching herself sounding a little severe, she cocks her head a bit and tempers the answer. "Oh, there are some things I like, but nothing like country. Rock may be good to dance to for the kids, but I still like the country dances."

When Tanya was ten, she began entering talent shows soon after the family moved to Phoenix in 1969. She never won any. But Bo Tucker still knew he heard "something in her voice that sounded right," and he set out to get people





to hear it. On a trip to Nashville, Bo got producer Danny Davis to listen to some homemade tapes. Danny said, "Well, I think she'll be a whiz," but that's as far as it got. The next time Bo saw Danny Davis was when Tanya walked on stage at the Grand Ole Opry to sing "Delta Dawn."

Bo took Tanya to Nashville another time to try and get someone with the right connections to listen to her, but the musical doors of Nashville seemed steadfastly closed. He finally took some of the homemade tapes to a prominent Nashville record store owner for any kind of an opinion. The owner listened a few minutes and then looked over at his secretary and said, "If you just got \$50,000 in the mail today, would you put one penny in this girl's singing career?"

"Nope," the secretary announced coolly.

"Does that answer your question?"

"Yessir," said Bo.

"I'd try and get people to listen to her, but they'd say 'Who is she?' 'Well,' I'd say, 'my daughter.' And that ruined it." Bo smiled with the confidence of three plus years distance from those trying days. "Yeh, I've got a daughter, too!" they'd say."

In the meantime, Tanya had sung a couple of songs on a local variety show in Phoenix, and as a result of that appearance, she became a regular on the "Lew King Show," a kids' talent show. In August, 1970 the Tuckers again had to move, this time following the construction crew to St. George, Utah, a small town in the southwest corner of the state. The job was a good one, almost \$9 an hour. St. George wasn't exactly the place for Tanya to break into show business, but it was at this time that she received her first real break.

Judy Lynn was going to play the Arizona State Fair. Incredible as it may seem, the day before the fair opened Bo and Tanya jumped in the family car and drove almost 300 miles to Phoenix on the chance that they might be able to get Tanya on that show. There, they met Tanya's brother who just walked backstage to Miss Lynn's trailer and said his little sister was out front and wanted to be on the show.

"He must have been persuasive



The Tuckers have sacrificed a lot for the sake of their daughter, Tanya. Now they're beginning to see some rewards.

or something," Tanya laughed, "because they said they'd listen to me. I came backstage and sang something and then they talked it over. Finally they said yes. I heard later that Judy herself didn't think it was such a hot idea because then a lot of other kids would want to be on the show. And sure enough, the

"... I've quit some awful good jobs to go help her," Bo Tucker drawled ...

next day eight other kids came in and auditioned after I was on the show." When the show ended, however, Bo and Tanya got right back in the car and drove back to St. George and, as Tanya puts it, "goofed off for more than a year before really trying to get started again."

If that singular drive to Phoenix seems rather incredible, then the permanent move to Henderson in the fall of 1971 was even more mind-boggling. "My family didn't move to Henderson because we wanted to move here," Tanya says with a characteristic frankness. "We moved here because of me. My life's goal was still to be a country singer. Las Vegas was a good place to get started."

"I've quit some awful good jobs to go help her," Bo Tucker drawled. "I automatically quit them to try

and take her future on to where I knew it should be."

Bo had met some music agents from Las Vegas who talked a good game, and who said they could help Tanya get the break she needed if she moved to Las Vegas. That initial contact fell through, but since the mobile home was already purchased and installed up on the hill in Henderson, they stayed on and began looking elsewhere in the neon city. Bo chanced upon the name of Dolores Fuller, one-time agent for Johnny Rivers, a songwriter and a woman who just might have the contacts they needed.

"When we heard about her," Bo said, "we just looked her up in the phone book one day." At that time, Tanya had six demo tapes that she had made one afternoon at United Recordings in Las Vegas with the help of musicians recruited off the street. They were rather ragged musically, and the songs rather standard ("For The Good Times," "Put Your Hand In The Hand," etc.), but Dolores Fuller liked the tapes; she wanted the famed executive A&R producer of Epic Records' Nashville office, Billy Sherrill, to hear them. In Nashville, Billy Sherrill listened to the tapes and liked what he heard. That in itself is compliment enough. Sherrill has one of the best track records in the

business, and is the guiding hand behind Tammy Wynette's career.

Sherrill flew to Las Vegas to talk personally with Bo and Tanya. After hearing Tanya sing in person, he signed her on the spot. A month later, Tanya found herself standing in Studio C at the Columbia studios in Nashville with the city's finest pickers playing behind her.

Billy felt he had found exactly the right record for Tanya's first single, and presented it to her when she arrived in Nashville. The song, of course, was Alex Harvey's "Delta Dawn."

"He could tell I could sing it right away," Tanya says delightedly. "But when Billy heard my demo tapes, he heard *my sound*. Everybody says I sound older and look older than I really am, but I think being only 14 was really an advantage. People hear my records and then see me. It's hard for them to believe."

In the eight months that Tanya has been making personal appearances, she's been as far from home as Florida, Illinois, the Grand Ole Opry, most of the western states, and has made a major tour of Texas with Johnny Rodriguez. Most of the time, however, she's at home in Henderson, where she is a ninth grader in basic high school. Her ambition, no longer a dream but a reality, has brought certain changes in her life.

"The biggest change is that I'm a lot more busy than I used to be. I've always thought of my music as a serious thing," she says quite matter of factly, "even when I was nine. Right now I'm taking 'Careers' in high school, and the class is kind of boring to me because it is to encourage kids to get a job, to do the job they want to do, and to enjoy it. It's boring to me because I already know what I want to do, and what I'm going to do."

Most of Tanya's friends at school are "real excited" about her career, and always want to know what she's doing next, where she's going and who she has met. It isn't often that high school kids have the opportunity to sit in the same English classroom and study "A Tale Of Two Cities" with an outright star and see that she has the same problems with Charles Dickens that they do.

As for boyfriends, Tanya laughs and looks over at her Mom and

Dad. Tanya admits she has boy friends but, "no, not a steady."

The obvious question is whether Tanya thinks she is growing up faster than kids her own age, and she has given that question some serious consideration. "Yes, I imagine so." She paused a moment and pushed her long blonde hair over her shoulder. "Because the entertainment world is an adult world. I'm around adults all the time, and the only time I'm with kids is in school or at a show. I imagine I'm growing up faster, and seeing things from a more adult point of view before most kids do." She laughed a second, her eyes twinkling. "I'm aging."

When Tanya isn't on the road or in school, she can usually be found in Morgan Hill, just south of San Jose, on a ranch owned by some close friends. "They're a cowboy family with this beautiful ranch, and they have cutting horses." Suddenly it isn't the poised and

reflective Tanya speaking, but Tanya the teenager, bubbling over as she talks a mile a minute in a high voice, and talking almost as much with her eyes and arms.

"The second time I went down there to play a date, Daddy and I stayed at the ranch, and one of the fellas said, 'let's go out and get some of those cows and see if you can ride a cuttin' horse.' I said I didn't think I could do that, but he convinced me to try. The cowboy told me what to do, and I did it. They were really surprised, and so was I. Everybody said, 'Hey, you ride pretty good. Let's go to a cuttin' Sunday!' So I did—and won third prize. Boy, was I excited, and right then, it was in my blood. I just had to have a cuttin' horse after that, and now I have two, both in Morgan Hill."

One of the horses wouldn't by any chance be called?

"You guessed it," Tanya grinned. "Delta Dawn. My first horse."

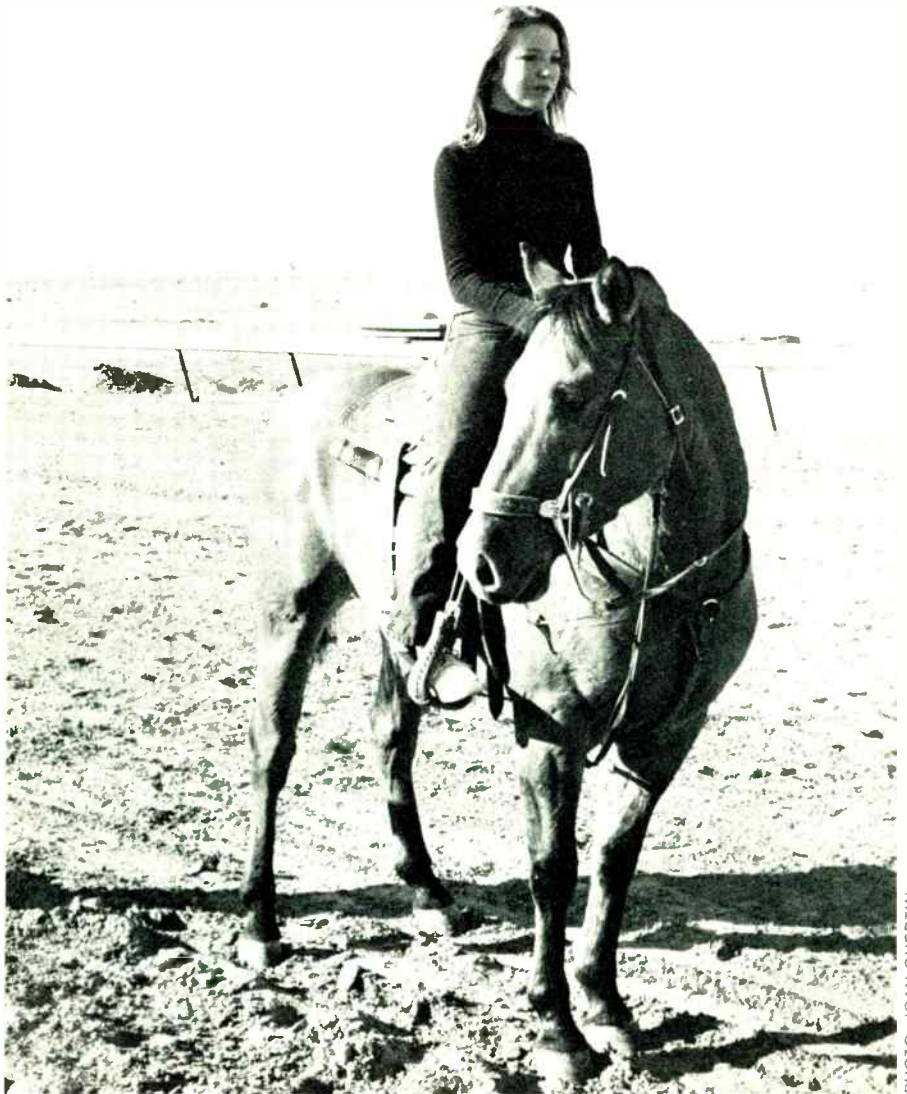


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Jimmie Rodgers Remembered, Part II

On August 4, 1927, a new singer, who would later be called "The Singing Brakeman" recorded in a third-floor hotel room in Bristol, Tennessee. The equipment was primitive, but the voice was confident, even though it belonged to a sickly, down-and-out, former railroad drifter. Jimmie Rodgers had practically stumbled into producer Ralph Peer's hotel room and demanded to be recorded. Peer was reluctant, but finally agreed to two songs only. That first recording was to mark the beginning of a career which was to change American music.

by John P. Morgan

Forty years after Jimmie Rodgers' death, his imitators—conscious and unconscious—constitute a music industry. And yet although 30,000 people attended a 20-year memorial celebration in 1953 at Meridian, Mississippi, most Americans have little idea of his identity. Every one of his eight re-issue RCA Victor albums sold over 30,000 copies within a year of release, but catalogues of country and western records still mix his record listings indiscriminately with those of another Jimmie Rodgers ("Honeycomb" and "Bim-bombey").

Jimmie (James Charles) Rodgers was born September 8, 1897, in Meridian, Mississippi. His father, a section foreman on the Gulf, Mobile and Ohio railroad, raised him alone after his mother died when he was four years old. The rootless life of a section boss prevented much formal education for Rodgers; he had his last encounter with school at age 14, then began work on the railroad as a water boy in the Meridian yards. He began to learn songs and song fragments from black railroad workers, who may also have taught him to play banjo and guitar. Young Jimmie sang alone, picking up the steady tempo that helped keep the workmen together as they labored. During work breaks he sat and listened, while the crew gossiped, laughed, joked and relaxed. Often the

whole crew would break into a song that everybody knew, and Jimmie would sing along too. These early railroad songs and stories would serve Jimmie well in later life, for he never forgot them.

Jimmie Rodgers had almost no formal education. Instead of learning stories he was living them, as an assistant section foreman, a full-time railroad employee. During the



Jimmie Rodgers in bow tie as usual. Ill health forced him into the music world.

next 14 years, until tuberculosis forced his retirement, Rodgers worked as a flagman and brakeman throughout the Southwest, mainly on the Meridian-to-New Orleans run.

In 1925, having experienced one nearly fatal pulmonary hemorrhage, he sought other work, although he later made one or two other attempts to hold railroad jobs. In those days music was an occupation for men too infirm for hard labor; Rodgers qualified. He began touring a medicine show circuit playing guitar and banjo with a repertoire of popular music—the waltzes, dance tunes and sentimental songs of the time.

From Meridian he moved to Asheville, North Carolina, seeking a climate more suited to his health and hoping to find work as a musician—alone at first, but later with his wife, Carrie and daughter Anita. (Another daughter had died six months after she was born in 1923. Rodgers was in New Orleans at the time looking for work. When he heard the news several weeks later, he was so broke he had to pawn his banjo to get home.) In Asheville, he worked as a city detective until 1927 when he landed a job on WWNC. It was only when he was desperate that he turned to singing. He worked with a small string band (his "hillbilly ork") for only a few weeks before the



Jimmie Rodgers (in spectacles) with his "Jimmie Rodgers Entertainers."

"Jimmie Rodgers Entertainers" were canned from the airwaves. Despite this snub, he and his band continued playing in and around Asheville.

In July and August of 1927 Rodgers made a trip to Bristol, Tennessee, on the Tennessee-Virginia border. There, within the space of a few days, Ralph Peer of the Victor Talking Machine Company made the first recordings of both Jimmie Rodgers and the Carter Family in a third-floor hotel room. Peer was a smart man. He had arranged for the Stoneman Family to accompany him and had convinced the local newspaper editor that his and the Stonemans' presence was news. What probably attracted Rodgers and the Carters was a half column on the front page of the Bristol News Bulletin that began by stating:

"Mountain Songs Recorded Here by Victor Company"

"Notable Performers of this Section at Work at Station, This City"

Ralph Peer, the Victor representative, later became Rodgers' manager and the first to suggest that Rodgers bring some of his own

songs to record. More important in country music history, however, is the fact that Peer was responsible for the first commercial recording of a "hillbilly" performer. (In 1923 in Atlanta, Peer and Polk Brockman, both then working for Okeh Records, had recorded Fiddlin' John Carson doing "Little Log Cabin in the Lane" and "The Old Hen She Cackled and the Rooster's Gonna Crow." There is some argument, but this is generally accepted as the beginning of recorded country music.)

Rodgers contacted Peer and made the necessary arrangements for the audition. But the other band members were apparently jealous of Jimmie's personal success. They struck out on their own, changed their name to The Tenneva Ramblers, and convinced Peer to record them without Jimmie. When Jimmie found out, he was shaken. He had thought they were all loyal. But the next day Jimmie talked with Peer, who was reluctant to record him. Peer finally agreed to let him record only two songs. The date agreed was August 4, 1927.

Jimmie Rodgers had only two chances. His choice of songs had to display every bit of musical talent he had. Of all the songs he had ever performed, he picked a lullaby, and a sentimental ballad he'd written about a friend who died in the First World War: "Soldier's Sweetheart."

Essentially, Rodgers staked his future on an old-time lullaby, and an outdated war ballad, pathetic in its very simplicity—when he had a daring novelty like "T For Texas," with its blue yodels those city people at the mountain resort raved about. Carrie pleaded with Peer to let Jimmie record "T For Texas," but Peer stood firm: only one test record. The conversation was cut short when Jimmie suffered a mild coughing spasm.

Before they left, the man from New York did two things that astonished both Jimmie and Carrie. First Peer thrust his hand into his pocket and gave Jimmie a twenty dollar bill, then a contract. Jimmie Rodgers was now a recording artist for the Victor Company, under contract. The same day Peer recorded Jimmie Rodgers, he recorded a hillbilly group from Virginia, the Carter Family.

Ralph Peer was, above all, a businessman. His generous gesture was to bring him rich rewards. Several months later, Rodgers received his first royalty check for \$27 and his career was under way. His next recording session, also directed by Peer, was at Camden, New Jersey. Following Peer's suggestions, he brought songs authored by himself and his sister, Elsie McWilliams. At this session, he recorded the first of the twelve blue yodels, "T For Texas." Phrased in the now familiar 12-bar blues pattern, the song ended each three-line stanza with the high-pitched, quavering yodel, which became his trademark.

Strangely enough, the following six-year period before his death is hardly as well documented as this first recording session. He rapidly became the most widely known, commercial country entertainer, recording a total of 111 songs, more than half of which are available on the RCA re-issue albums. These included the twelve blue yodels and other identically formed blues, a variety of sentimental songs (many of which began as popular



A successful Rodgers takes a hunting break from his musical activities.

city tunes) about mother, daddy, and home, songs of cowboys and the lonesome prairie in which he personified the Western image, adopting Texas as his home state (though unlike many who followed him, he seldom affected Western

dress on stage). He continued, and made more visible, the country tradition of train songs, often mixed with tales of the hobo, and in the blue yodels and other songs he lamented love gone bad. Finally he wrote and sang about the disease that killed him in "The TB Blues," and "Whippin' That Old TB."

During those brief six years, Jimmie worked a variety of tent show and vaudeville circuits mostly in the Southwest, with co-acts including repertory players, Will Rogers, Ben Turpin and even a fan dancer called Holly Desmond. Although the plans were often made, he never toured north of the Mason-Dixon line. He built a lavish home near Kerrville, Texas, which he eventually had to leave—fancy living and medical bills were too costly. He moved to San Antonio until near the end of his life and worked twice weekly on KMAC radio out of the Blue Bonnet Hotel.

May of 1933 found him recording in New York City, where Dwight Butcher, who became one of his earlier imitators, recalls visiting him. He says that Rodgers was so weak, a cot was provided in the studio so he could rest between takes.

Jimmie Rodgers died May 26 at the Taft Hotel in the company of a recently hired private nurse. On the death train that took him home to Mississippi, engineer Homer Jenkins pulled his whistle to a low moan as the train entered Meridian, a final tribute from fellow trainmen to the "Singing Brakeman."

Simply in terms of record sales, Jimmie Rodgers' impact was astonishing. In a career co-existent with the Depression, he sold more than 5 million 78 RPM records (although probably not the popularly quoted 20 million) at one dollar each. These sales were almost entirely to impoverished rural Southerners at a time when national phonograph record sales were declining precipitously. During those hard years, only the Carter Family approached his popularity.

Singers like Ernest Tubb and Hank Snow consciously modeled their careers after him; Gene Autry, Bradley Kincaid, Lefty Frizzell, and even the Australian Hawking Brothers recorded Jimmie Rodgers tributes or memorial albums; Merle Haggard recently recorded an extremely well done tribute album, *Same Train, Different Time*. But this impact goes even deeper than sincere imitation, for Rodgers introduced elements which now, forty years after his death, are regarded as conservative and unchanging aspects of country music.

Rodgers' wide use of styles, his emphasis on non-traditional material, and his eminence as a recording star lead many academic students of folk music to totally ignore him. The city "folk" revivalists of the Sixties thrilled over performers like Frank Proffit, Doc Watson, and Flatt and Scruggs, but completely ignored Jimmie Rodgers. Paul Siebel, a contemporary city performer who plays country music, tells how he completely emptied a Greenwich Village, New York, coffee house by singing and yodeling a Jimmie Rodgers song.

Rodgers also solidified the use of country music for its "reassurance" function, seeming almost to catalog the memories and wishes and experiences of small-town and rural America. His songs mourned for the mother and dad and home left behind, expressed sentimental feelings for love gained and lost,

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romanticized the plight of the hobo and railroad workers. He didn't single-handedly establish these as the predominant value material of country music, but he certainly was one of the first to

state them so explicitly.

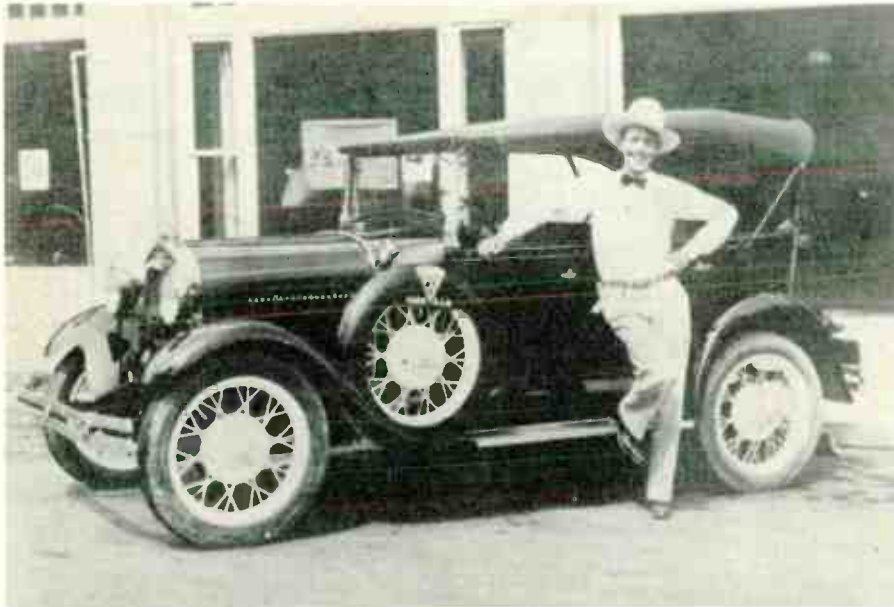
He also probably introduced Hawaiian bands and styles to country music. The steel, dobro, and pedal steel guitar styles used today were probably originated by

musicians like Jimmy Tarleton and Cliff Carlisle, who heard Rodgers perform with such groups as Lani McIntyre and his Hawaiians.

Rodgers was not the first to yodel on record, but his yodeling style became one of his principal characteristics and that of future country music. His yodeling may have derived from touring Swiss musicians, but he modified and used it almost as a structured white expression of emotionalism equivalent to the moaning and wailing styles of black singers.

Rodgers was not merely a co-user of the blues, he also had much to do with fixing the form. Although generally neglected by historians of the blues, his adherence to the 12-bar, three-phrase form helped promote and sustain this as the most common blues vehicle and made country music say, "Blues, How Do You Do?"

His election as the first member of the Country Music Hall of Fame was singularly appropriate because, even 40 years later, he is country music.



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The Jimmie Rodgers memorial in Meridian, Mississippi, his home town.

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The Country Guitar

Part III: The Mysterious Pedal Steel

by Jean-Charles Costa

Just a few years ago it was called the “Hawaiian” guitar—an exotic, mysterious instrument that accompanied the South Seas hula dancers. Soon, those romantic sounds were distinctively North American, supporting nearly every country artist. Then it was called the “steel” guitar. Today, the “pedal steel” guitar is sliding its sweet sounds into rock, country, and nearly every other popular musical style. As popular as it has become, the pedal steel guitar still *seems* as exotic

as its predecessors.

It is an instrument of incredible potential and impressive mystique, leading players and enthusiasts to compare it with the standard six-string “Spanish” electric guitar in the kind of terms used to compare a motorcycle with its four-wheeled cousin the automobile—and while in its most exalted versions it offers complexity well worthy of its most distinguished players, modern manufacturers produce a wealth of less complicated, relatively inexpensive models upon which the beginner can explore the pedal steel technique.

In recent years, because of the international popularity of country music and the fact that people are beginning to wake up to the awesome scope of the pedal steel beyond the limits of “country,” the steel player has started to get the credit he so rightfully deserves. Names like Pete Drake, Weldon Myrick, Curley Chalker, Maurice Anderson, Jay Dee Manes, Ralph Mooney, Lloyd Green, Hal Rugg, Tom Brumley, Buddy Emmons, and—from the country-rock field—Jerry Garcia and Rusty Young, have come to stand for the special artistry that sets the pedal steel player apart from everyone else in the band.

The pedal steel story started about 4,000 years ago in India with an instrument called the “swarabat sitar”—literally translated as the plectrum guitar. This instru-

ment was plucked with a quill and barred with a hardwood roller bar.

When the Bihari race of Eastern Bengal migrated to the islands of the Pacific, the stage was set for the earliest forms of the “Hawaiian” steel guitar. Many of the Polynesians would reproduce the sounds created by visiting German and Dutch sailors who played their standard guitars by dragging a penknife across the strings, creating a “slide” effect. The actual invention of the “steel” guitar is credited to a Samoan named Joseph Kekuku. As the story goes, Joseph was studying guitar theory in Honolulu in the early 1890s. One day as he was walking along a railroad track, he dropped his guitar on the rails and it produced the eerie sound that has since become such an integral part of country music.

He developed his own technique built around this distinctive steel sound, and had great success on tour in America with a Hawaiian revue known as “Bird Of Paradise,” establishing the precedent for the “Hawaiian” steel guitar which was the first internationally popular version of the instrument. Older readers may remember it from its commercial exposure to Americans in the form of hula girls, “Sweet Leilani,” Arthur Godfrey, and Dorothy Lamour movie soundtracks. A year before Kekuku’s death in 1932, the American Rickenbacker company of California was already starting work on an “electric” version of the steel guitar.

Most of the early “electric” guitars were really electrified “Hawaiian” steel instruments played across



PHOTOS: COURTESY OF JULIUS BELLSON

The Gibson EH-150, one of the first non-pedal electric steel guitars.

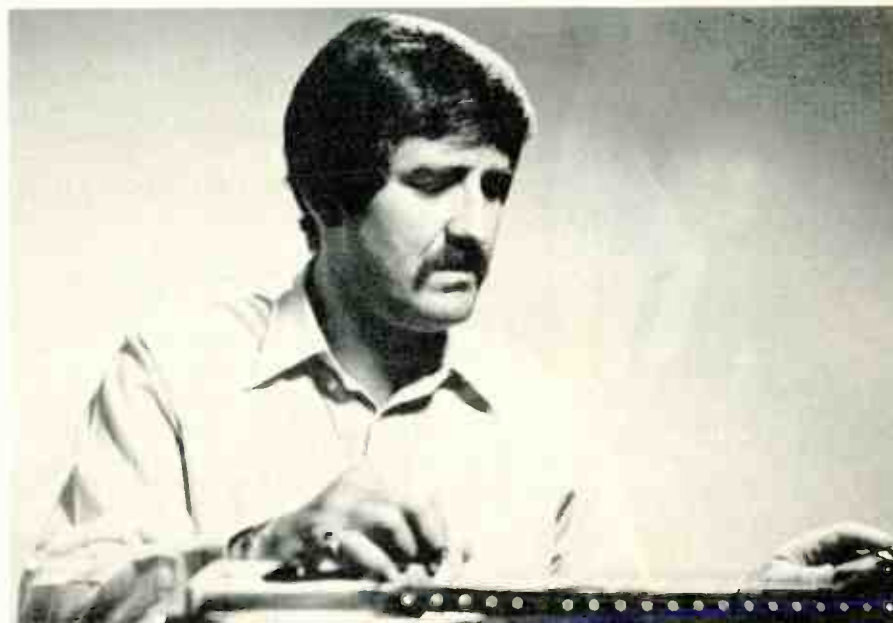
the lap and chorded with a smooth metal bar. (The electric “Spanish” guitar, which we have come to know as the standard electric guitar with normal fingering, didn’t come along until later.) They were made of solid aluminum and had six strings, stumpy little bodies, primitive controls and one electric pickup—but they also had a purity of tone and a sound range unheard of in those days. Rickenbacker, Fender, and Gibson (with its EH-150 Electric Hawaiian) led the way in the early commercial development and popularization of this instrument.

Later the steel guitar was expanded by adding pedals and additional strings and necks, causing the original electric steels to fade in popularity. Ironically, the original “primitive” version is once again finding favor with young steel players because of its classic tone and relative ease of playability.

In the 1940s John Moore, an amateur steel player and machinist, developed an ingenious system for raising or lowering the pitch of the strings by using foot pedals. This enabled the instrument to achieve more harmony in all keys and positions. Joining Gibson, he pooled his efforts with their staff engineers, and the result was the Gibson “Electraharp,” the first commercial “pedal” steel guitar. Although it was relatively primitive in comparison with today’s double-necked brutes, it quickly led to Gibson’s “Console Grande Electric Hawaiian Guitar,” a double-necked beauty with one seven-string and one eight-string neck. These trailblazers in the field opened the way for large-scale production and increased popularity of the instrument which reached an early pinnacle in the South during the 1950s.

By then many companies had followed Gibson’s lead and were producing increasingly sophisticated versions of the pedal steel. Many of the leading steel players were usually a few steps ahead of the companies and some of these men decided to build on existing models, adding their own particular refinements in their search for the ideal instrument.

In the mid-Fifties, Bud Isaacs introduced the pedal steel guitar to country music. He played a Bigsby guitar (after the death of Paul Bigsby, the company went out of business)—complete with pedals—



Curley Chalker (above) playing a ten-pedal MSA “double-ten” model. Buddy Emmons (below) founded the Sho-Bud company with “Shot” Jackson.

PHOTOS: COURTESY OF GUITAR PLAYER MAGAZINE



Sho-Bud's double-necked "Professional" (left) offers all the top player needs (note the knee pedals). The Fender Pedal 800 (right) is an intermediate model. Both companies, along with Rickenbacker and MSA, offer a full range of guitars.

but almost simultaneously with his activity, pedal steels were also being made by Gibson and the Harlan brothers. The Sho-Bud company, which was founded by "Shot" Jackson and Buddy Emmons in 1957,

followed shortly thereafter. In fact, it was Bud Isaacs playing on Webb Pierce's "Slowly" which inspired them to enter the field.

Basically, the modern pedal steel guitar consists of a cabinet trimmed in aluminum and standing on four legs like a small table. It may have one or two necks containing eight, ten or twelve strings mounted over coil pickups. The strings are picked with the right hand—using the index, middle finger and thumb. (Some players also use the ring finger for more versatility.) The left hand pushes the smooth metal bar along the strings.

While all of this is going on, the steel player is pushing the foot and knee pedals built into the cabinet, to raise and lower the pitch. The volume or "swell" of the instrument is controlled by a volume pedal under the right foot.

The standard Nashville or "country" tuning is the E9, but men like Curley Chalker have developed individual styles built on the 6th tuning which is considered a jazzier "pop" tuning. Each player has his own method of picking and using the pedals, producing particular licks and accents that become his signature.

Steel guitar manufacturers like the MSA (Maurice S. Anderson) company of Dallas, Texas have developed innovations to meet the increasing demand for sophisticated

instruments, while the originals like Rickenbacker, Fender, and Sho-Bud refine their models with each passing year.

Over recent years, the pedal steel guitar has been reaching into more and more areas. Pete Drake has been the figurehead of its entry into rock music—it was he, the pioneer of such steel guitar special effects as string section, horn, organ, and voice duplication, who introduced two of the Beatles to the instrument and thus stirred up interest which continues to grow at an ever-increasing pace. Rockers are beginning to realize what the country boys have known all along—that the pedal steel guitar is not a creature of unfathomable mysteries.

What began as an occasional Hollywood South Seas soundtrack instrument may well go on from its present growing popularity to become one of the most influential instruments available to players with a love for electrified strings. And though the pedal steel guitarist may always be one of a breed apart as he sits onstage quietly creating magic with any combination of hands, feet, and knees, all the signs point to a future in which he will have plenty of like-minded company.

This article concludes our series on the guitar. Next month we shall continue our musical instruments series with an article on the banjo.

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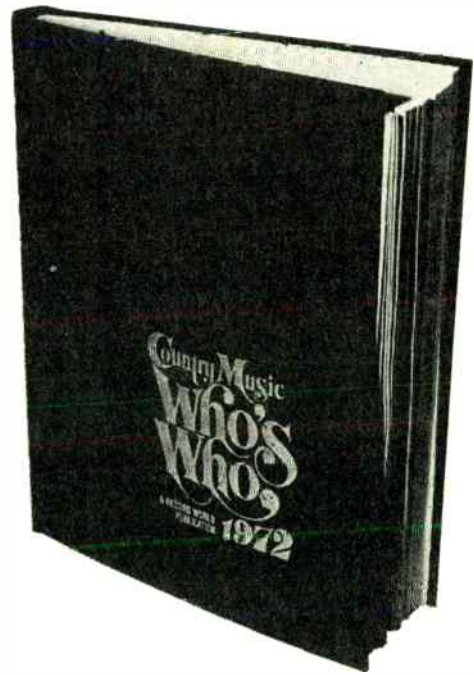


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Over the last year, Country Music Magazine has received many letters from readers asking if we can supply them with records which they have been unable to obtain. We decided to help, so we've produced our own catalogue that will be appearing in the magazine from time to time, and we hope that you will feel free to use it. If you have any suggestions regarding this selection of artists or titles, please let us hear from you, and, if available, we will include them in our next listing.

Jack Killion, publisher

This listing consists of 516 of the greatest albums and tapes released prior to 1970 with many dating back to 1929. These immortal recordings are generally difficult to find. The catalogue is arranged by artists, listed in alphabetical order. Under the artist is listed the title of the albums and the manufacturer's number. If an 8-track tape is also available we have listed that number alongside (See next three pages).

The price of each LP is the manufacturer's price listed beside the album number. ALL 8-TRACK TAPES THAT ARE AVAILABLE ARE PRICED AT \$6.95. Use the coupon at the bottom of this page to order your records. ORDER BY TITLE AND MANUFACTURER'S NUMBER. Allow four weeks for fulfilling your order. We will try to speed this time and in most cases will be able to do so.

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	Best	Cap.	DT-1870	5.98	
	Great Train Songs	Hick.	S-125	5.98	
	Greatest Hits	Col.	CS-1034	4.98	
	King Of Country Music	Hick.	109	5.98	8049-109V
	Living Legend	Hick.	S-145	5.98	
	Sings Hank Williams	Hick.	S-134	5.98	
	That Glory Bound Train	Har.	7294	5.98	

ARNOLD, EDDY	All-Time Favorites	Vic.	LSP-1223	5.98	
	Anytime	Vic.	LSP-1224	5.98	
	Best	Vic.	LSP-3565	5.98	P8S-1185
	Best, Vol. 2	Vic.	LSP-4320	5.98	P8S-1556
	Cattle Call	Vic.	LSP-2578	5.98	P8S-1363
	Dozen Hits	Vic.	LSP-1293	5.98	
	Last Word In Lonesome	Vic.	LSP-322	5.98	P8S-1157
	Lonely Again	Vic.	LSP-3753	5.98	P8S-1229
	Love And Guitars	Vic.	LSP-4304	5.98	P8S-1548
	My World	Vic.	LSP-3466	5.98	P8S-1088
	Somebody Like Me	Vic.	LSP-3715	5.98	P8S-1206
	Turn The World Around	Vic.	LSP-3869	5.98	P8S-1270
Wanderin'	Vic.	LSP-1111	5.98		
Warmth	Vic.	LSP-4231	5.98	P8S-1499	

ATKINS, CHET	Stringin' Along With Chet Atkins	RCA	LSP-1236(e)	5.98	
	Finger-Style Guitar	RCA	LSP-1383(e)	5.98	
	Down Home	RCA	LSP-2450	5.98	P8S-5056
	Chet Atkins Plays Back Home Hymns	RCA	LSP-2601	5.98	
	Guitar Country	RCA	LSP-2783	5.98	P8S-1047
	The Best Of Chet Atkins	RCA	LSP-2887(e)	5.98	P8S-1562
	Reminiscing	RCA	LSP-2952	5.98	P8S-2001
	Chet Atkins Picks On The Beatles	RCA	LSP-3531	5.98	P8S-1103
	The Best Of Chet Atkins, Vol. 2	RCA	LSP-3558	5.98	P8S-2000
	It's A Guitar World	RCA	LSP-3728	5.98	P8S-1230
	Chet Atkins Picks The Best	RCA	LSP-3818	5.98	P8S-1261
	Class Guitar	RCA	LSP-3885	5.98	P8S-5056
	Solid Gold '68	RCA	LSP-4061	5.98	P8S-1399
	Lover's Guitar	RCA	LSP-4135	5.98	P8S-1434
	Solid Gold '69	RCA	LSP-4244	5.98	P8S-1509
	C.B. Atkins and C.E. Snow By Special Request	RCA	LSP-4254	5.98	P8S-1524
	Yestergroovin'	RCA	LSP-4331	5.98	P8S-1570
	The Early Years Of Chet Atkins And His Guitar	RCA	CAS-659(e)	5.98	C8S-1148
	The Guitar Genius	RCA	CAS-753	5.98	
	Music From Nashville, My Home Town	RCA	CAS-981	5.98	C8S-1131
	Chet	RCA	CAS-2182	5.98	C8S-1047
	Relaxin' With Chet	RCA	CAS-2296	5.98	C8S-1143
	Mr. Atkins - Guitar Picker	RCA	CAS-2464(e)	5.98	C8S-1114

AUTRY, GENE	Country Music Hall Of Fame	Col.	CS-1035	4.98	
	Golden Hits	Vic.	LSP-2623	5.98	
	Greatest Hits	Col.	CL-1575	4.98	

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	Lonesome Pine Special	RCA	CAL-2473	5.98	
	More Golden Gems From The Original Carter Family	RCA	CAS-2554(e)	5.98	
	Mid The Green Fields of Virginia	RCA	LPM-2772	5.98	P8S-2003

	At Folsom Prison	Col.	CS-9639	4.98	18100404
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	Greatest Hits	Col.	CS-9804	4.98	18100642
	He Walks With Me	Col.	CS-8880	4.98	
	Move Up To Heaven	Col.	CS-9567	4.98	
	Revival Time	Col.	CS-9673	4.98	18100486
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	Everlovin' Soul	Dot	25972	4.98	
	Yesterday, When I Was Young	Dot	25953	4.98	

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	Best, Vol. 2	Vic.	LSP-4091	5.98	P8S-1410
	Big Ones, Vol. 2	Vic.	LSP-4312	5.98	P8S-1557
	Class Of '65	Vic.	LSP-3405	5.98	P8S-1070
	Class Of '66	Vic.	LSP-3650	5.98	P8S-1168
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	Highway To Heaven	Dec.	74432	4.98	6-4432
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	Big Ones	Col.	CS-9338	4.98	
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	Jimmy Dean's Hour Of Prayer	Col.	CS-9424	4.98	
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	Foggy Mt. Banjo	Col.	CS-8364	4.98	
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	Nashville Airplane	Col.	CS-9741	4.98	18100534
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	Songs Of The Famous Carter Family With Mother Carter & Foggy Mountain Boys	Col.	CS-8464	4.98	
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	Golden Favorites	Dec.	74107	4.98	6-4107
	Golden Favorites With Kitty Wells	Dec.	74109	4.98	6-4109
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	Old Master	Dec.	75154	4.98	
	Songs Everybody Knows	Dec.	74603	4.98	
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	Let Me Walk With Thee	Cap.	ST-2296	5.98	
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	Already It's Heaven	Epic	BN-26391	4.98	N1810126
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	12 Great Hits	Epic	BN-26156	4.98	
	Where Love Used To Live/My Woman's Good To Me	Epic	BN-26432	4.98	N1810162
	Wonders Of The Wine	Epic	E-30108	4.98	
	You Mean The World To Me	Epic	BN-26338	4.98	

JAMES, SONNY	Astrodome Presents In Person	Cap.	ST-320	5.98	8XT-320
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	Best	Vic.	LSP-4341	5.98	P8S-1577
	Country-Folk	Vic.	LSP-4180	5.98	P8S-1487
	Folk-Country	Vic.	LSP-3523	5.98	
	Hangin' On	Vic.	LSP-3918	5.98	
	Love Of The Common People	Vic.	LSP-3825	5.98	P8S-1299
	Nashville Rebel	Vic.	LSP-3736	5.98	
Waylon	Vic.	LSP-4260	5.98	P8S-1517	

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
LEWIS, JERRY LEE	All Country	Smash	67071	4.98	SC8-67071		How Great Thou Art	RCA	LSP-3758	5.98	P8S-5052
	At The International, Las Vegas	Mer.	61278	4.98			His Hand In Mine	RCA	LSP-2328	5.98	P8S-5052
	Another Place, Another Time	Smash	67104	4.98	SC8-67104		He Touched Me	RCA	LSP-4690	5.98	P8S-1923
	Best	Smash	67131	4.98	SC-8-67131		Separate Ways	RCA	CAS-2611	5.98	C8S-1227
	By Request: More Of The Greatest Live Show On Earth	Smash	67086	4.98			Burning Love	RCA	CAS-2595	5.98	C8S-1216
	Vol. 2	Smash	67118	4.98	SC8-67118		Let's Be Friends	RCA	CAS-2408	5.98	C8S-5050
	Golden Hits	Smash	67040	4.98	SC8-67040	PRICE, RAY	Flaming Star	RCA	CAS-2304	5.98	C8S-5050
	Greatest Live Show On Earth	Smash	67056	4.98			Danny Boy	Col.	CS-9477	4.98	18100260
	Original Golden Hits, Vol. 1	Sun	102	4.98	Sun-T102		For The Good Times	Col.	C-30106	4.98	
	Vol. 2	Sun	103	4.98	Sun-T103		Greatest Hits	Col.	CS-8866	4.98	18-100094
	She Even Woke Me Up To Say Goodbye	Smash	67128	4.98	SC8-67128		Love Life	Col.	CS-8989	4.98	
	She Still Comes Around	Smash	67112	4.98	SC8-67112		More Greatest Hits	Col.	CS-9470	4.98	18-100318
	Together	Smash	67126	4.98	SC8-67126		Night Life	Col.	CS-8771	4.98	
							Other Woman	Col.	CS-9182	4.98	
LYNN, LORETTA	Blue Kentucky Girl	Dec.	74665	4.98	6-4665		San Antonio Rose	Col.	CS-8556	4.98	
	Don't Come Home a Drinkin'	Dec.	74842	4.98	6-4842		She Wears My Ring	Col.	CS-9733	4.98	18-100540
	Fist City	Dec.	74997	4.98	6-4997	PRIDE, CHARLEY	Country Charley Pride	RCA	LSP-3645	5.98	P8S-1318
	Greatest Hits	Dec.	75000	4.98	6-5000		Pride Of Country Music	RCA	LSP-3775	5.98	P8S-1278
	Hymns	Dec.	74695	4.98	6-4695		The Country Way	RCA	LSP-3895	5.98	P8S-1308
	Writes 'Em And Sings 'Em	Dec.	75198	4.98	6-5198		Make Mine Country	RCA	LSP-3952	5.98	P8S-1338
	You Ain't Woman Enough	Dec.	74783	4.98	6-4783		Songs Of Pride . . . Charley That Is	RCA	LSP-4041	5.98	P8S-1373
	Your Squaw Is On The Warpath	Dec.	75084	4.98	6-5084		Charley Pride In Person	RCA	LSP-4094	5.98	P8S-1401
MILLER, ROGER	Golden Hits	Smash	67073	4.98	SC8-67073		The Sensational Charley Pride	RCA	LSP-4153	5.98	P8S-1452
	Walkin' In The Sunshine	Smash	67092	4.98	SC8-67092		The Best Of Charley Pride	RCA	LSP-4223	5.98	P8S-1505
	Words & Music	Smash	67075	4.98	SC8-67075		Just Plain Charley	RCA	LSP-4290	5.98	P8S-1536
MONROE, BILL	Bluegrass Instrumentals	Dec.	74601	4.98			Charley Pride's 10th Album	RCA	LSP-4367	5.98	P8S-1593
	Bluegrass Ramble	Dec.	74266	4.98			From Me To You	RCA	LSP-4468	5.98	P8S-1662
	Bluegrass Special	Dec.	74382	4.98			Did You Think To Pray	RCA	LSP-4513	5.98	P8S-1723
	Bluegrass Time	Dec.	74896	4.98	6-4896		I'm Just Me	RCA	LSP-4560	5.98	P8S-1772
	Greatest Hits	Dec.	75010	4.98	6-5010		The Incomparable Charley Pride	RCA	CAS-2584	5.98	C8S-1208
	I Saw The Light	Dec.	78769	4.98	6-8769	REEVES, JIM	Jim Reeves	RCA	LPM-1576	5.98	
	Kentucky Blue Grass	Dec.	75213	4.98	6-5213		God Be With You	RCA	LSP-1950	5.98	P8S-1856
	Voice From On High	Dec.	75135	4.98	6-5135		Songs To Warm The Heart	RCA	LSP-2001	5.98	P8S-2042
OSBORNE BROTHERS	Modern Sounds Of Bluegrass Music	Dec.	74903	4.98	6-4903		The Intimate Jim Reeves	RCA	LSP-2216	5.98	P8S-2014
	Ru-Be-Eee	Dec.	75204	4.98	6-5204		He'll Have To Go	RCA	LSP-2223(e)	5.98	P8S-2041
	Up This Hill & Down	Dec.	74767	4.98	6-4767		Tall Tales And Short Tempers	RCA	LSP-2284	5.98	P8S-2040
	Up To Date & Down To Earth	Dec.	75128	4.98	6-5128		Talkin' To Your Heart	RCA	LSP-2339	5.98	P8S-2037
	Voices In Bluegrass	Dec.	74602	4.98	6-4602		A Touch Of Velvet	RCA	LSP-2487	5.98	P8S-5018
	Yesterday, Today	Dec.	74993	4.98	6-4993		We Thank Thee	RCA	LSP-2552	5.98	P8S-1857
OWENS, BUCK	Best	Cap.	ST-2105	5.98	8XT-2105		Gentleman Jim	RCA	LSP-2605	5.98	P8S-5053
	Best, Vol. 2	Cap.	ST-2897	5.98	8XT-2897		The International Jim Reeves	RCA	LSP-2704	5.98	
	Best, Vol. 3	Cap.	SKAO-145	5.98	8XT-145		Moonlight and Roses	RCA	LSP-2854	5.98	P8S-1020
	Great White Horse	Cap.	ST-558	5.98	8XT-558		The Best Of Jim Reeves	RCA	LSP-2890	5.98	P8S-1175
	Tall Dark Stranger	Cap.	ST-212	5.98	8XT-212		The Jim Reeves Way	RCA	LSP-2968	5.98	P8S-1058
PARTON, DOLLY	Fairest Of Them All	Vic.	LSP-4288	5.98	P8S-1535		Jim Reeves Up Through The Years	RCA	LSP-3427(e)	5.98	P8S-2038
	In The Good Old Days	Vic.	LSP-4099	5.98	P8S-1455		The Best Of Jim Reeves, Vol. 2	RCA	LSP-3482(e)	5.98	P8S-1521
	My Blue Ridge Mountain Boy	Vic.	LSP-4188	5.98	P8S-1483		Distant Drums	RCA	LSP-3542	5.98	P8S-1158
	Real Live	Vic.	LSP-4387	5.98	P8S-1601		Blue Side of Lonesome	RCA	LSP-3793	5.98	P8S-1242
PRESLEY, ELVIS	Elvis	RCA	LSP-4776	5.98	P8S-2054		My Cathedral	RCA	LSP-3903	5.98	P8S-1300
	Elvis Now	RCA	LSP-4671	5.98	P8S-1898		A Touch of Sadness	RCA	LSP-3987	5.98	P8S-1339
	The Wonderful World Of Christmas	RCA	LSP-4579	5.98	P8S-1809		The Best Of Jim Reeves, Vol. III	RCA	LSP-4187	5.98	P8S-1551
	Love Letters From Elvis	RCA	LSP-4530	5.98	P8S-1748		Jim Reeves Writes You A Record	RCA	LSP-4475	5.98	P8S-1675
	Worldwide 50 Gold Award Hits, Vol. 1	RCA	LPM-6401	5.98	P8S-6401		Something Special	RCA	LSP-4528	5.98	P8S-1746
	Worldwide 50 Gold Award Hits, Vol. 2	RCA	LPM-6402	5.98			My Friend	RCA	LSP-4646	5.98	P8S-1880
	Elvis Country	RCA	LSP-4460	5.98	P8S-1655		According To My Heart	RCA	CAS-583(e)	5.98	C8S-1147
	Elvis, Elvis	RCA	LSP-4445	5.98	P8S-1652		The Country Side of Jim Reeves	RCA	CAS-686	5.98	C8S-1042
	Elvis Back In Memphis	RCA	LSP-4429	5.98	P8S-1632		Good 'n' Country	RCA	CAS-784	5.98	C8S-1151
	Elvis In Person	RCA	LSP-4428	5.98	P8S-1634		Have I Told You Lately That I Love You	RCA	CAS-842(e)	5.98	C8S-1133
	On Stage	RCA	LSP-4362	5.98	P8S-1594		Young and Country	RCA	CAS-2532	5.98	C8S-1180
	Elvis Back In Memphis, Elvis In Person	RCA	LSP-6020	5.98	P8S-5076		Jim Reeves	RCA	CXS-9001(e)	5.98	
	Elvis In Memphis	RCA	LSP-4155	5.98	P8S-1456	RITTER, TEX	Best	Cap.	DT-2595	5.98	
	Elvis	RCA	LPM-4088	5.98	P8S-1391		Chuck Wagon Days	Cap.	ST-213	5.98	8XT-213
	Elvis Speedway	RCA	LSP-3989	5.98	P8S-1335		Hillbilly Heaven	Cap.	ST-1623	5.98	
	Elvis' Gold Records, Vol. 4	RCA	LSP-3921	5.98	P8S-1297	ROBBINS, MARTY	By The Time I Get To Phoenix	Col.	CS-9617	4.98	18100428
	Paradise, Hawaiian Style	RCA	LSP-3643	5.98	P8S-1165		Devil Woman	Col.	CS-8718	4.98	
	Elvis For Everyone	RCA	LSP-3450	5.98	P8S-1078		Drifter	Col.	CS-9327	4.98	
	Girl Happy	RCA	LSP-3338	5.98	P8S-1018		I Walk Alone	Col.	CS-9725	4.98	18-100546
	Roustabout	RCA	LSP-2999	5.98	P8S-1143		It's A Sin	Col.	CS-9811	4.98	
	Kissin' Cousins	RCA	LSP-2894	5.98	P8S-1142		Marty Robbins	Col.	CL-1189	4.98	
	Elvis Golden Records, Vol. 3	RCA	LSP-2765	5.98	P8S-1057		Marty's Greatest Hits	Col.	CS-8639	4.98	18100096
	Fun In Acapulco	RCA	LSP-2756	5.98	P8S-1141		More Greatest Hits	Col.	CS-8435	4.98	
	Girls! Girls! Girls!	RCA	LSP-2621	5.98	P8S-1139		My Kind Of Country	Col.	CS-9445	4.98	
	Pot Luck	RCA	LSP-2523	5.98	P8S-1138		My Woman	Col.	CS-9978	4.98	
	Blue Hawaii	RCA	LSP-2426	5.98	P8S-1019		The Song Of Robbins	Col.	CS-9421	4.98	
	Something For Everybody	RCA	LSP-2370	5.98	P8S-1137		Tonight Carmen	Col.	CS-9525	4.98	18100284
	G.I. Blues	RCA	LSP-2286	5.98	P8S-1169		What God Has Done	Col.	CS-9248	4.98	
	Elvis Is Back!	RCA	LSP-2231	5.98	P8S-1135	RODGERS, JIMMIE	Never No Mo' Blues	RCA	LPM-1232	5.98	
	50,000,000 Elvis Fans Can't Be Wrong	RCA	LSP-2075(e)	5.98	P8S-2093		Train Whistle Blues	RCA	LPM-1640	5.98	
	Elvis' Golden Records	RCA	LSP-1707(e)	5.98	P8S-1244		My Rough and Rowdy Ways	RCA	LPM-2112	5.98	
							Jimmie the Kid	RCA	LPM-2213	5.98	
							Country Music: Hall of Fame	RCA	LPM-2531	5.98	
							The Short But Brilliant Life of Jimmie Rodgers	RCA	LPM-2634	5.98	



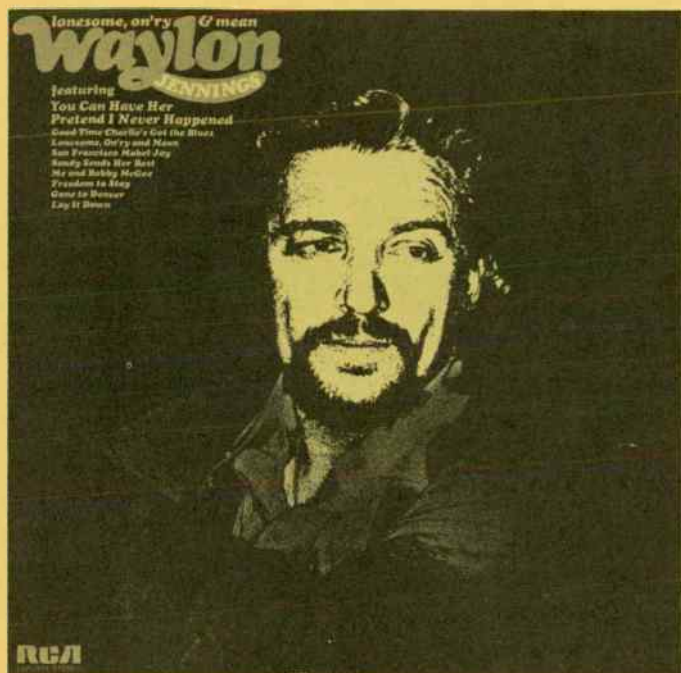
Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	
JIMMIE RODGERS (cont.)						WAGONER, PORTER						
	My Time Ain't Long	RCA	LPM-2865	5.98			Always, Always	Vic.	LSP-4186	5.98	P8S-1481	
	The Best of the Legendary Jimmie Rodgers	RCA	LSP-3315(e)	5.98			Best	Vic.	LSP-3560	5.98	P8S-1567	
	This Is Jimmie Rodgers	RCA	VPS-6091(e)	5.98	P8S-5145		Best, Vol. 2	Vic.	LSP-4321	5.98	P8S-1587	
SHEA, GEORGE BEVERLY							Bottom Of The Bottle	Vic.	LSP-3968	5.98		
	Inspirational Songs	RCA	LSP-1187(e)	5.98	P8S-1268		Cold Hard Facts Of Life	Vic.	LSP-3797	5.98	P8S-1404	
	The Best of George Beverly Shea	RCA	LSP-2932	5.98	P8S-1061		Duets With Skeeter Davis	Vic.	LSP-2529	5.98		
	Crusade Soloist George Beverly Shea	RCA	LSP-3346	5.98			In Gospel Country	Vic.	LSP-4034	5.98		
	Sings Billy Graham's Favorites	RCA	LSP-3440	5.98			Just Between You & Me	Vic.	LSP-3926	5.98	P8S-1304	
	George Beverly Shea Sings Southland Favorites	RCA	LSP-3522	5.98			Just The Two Of Us	Vic.	LSP-4039	5.98	P8S-1375	
	George Beverly Shea Sings Fireside Hymns	RCA	LSP-3864	5.98			Me & My Boys	Vic.	LSP-4181	5.98	P8S-1471	
	Surely Goodness and Mercy	RCA	LSP-4042	5.98	P8S-1614		On The Road	Vic.	LSP-3509	5.98		
	Whispering Hope	RCA	LSP-4120	5.98			The Porter Wagoner TV Show	Vic.	LSP-2650	5.98		
	How Great Thou Art	RCA	LSP-4208	5.98			Slice Of Life	Vic.	LSP-2447	5.98		
	I Believe	RCA	LSP-4308	5.98			Soul Of A Convict	Vic.	LSP-3683	5.98		
	These Are The Things That Matter	RCA	LSP-4402	5.98	P8S-1713		W. Dolly Rebecca	Vic.	LSP-4305	5.98	P8S-1550	
	There Is More To Life	RCA	LSP-4512	5.98	P8S-1732		Y'All Come	Vic.	LSP-2706	5.98		
	Amazing Grace	RCA	LSP-4597	5.98	P8S-1821	WELLS, KITTY						
	I'd Rather Have Jesus	RCA	LSP-3904	5.98	P8S-1331		Greatest Hits	Dec.	75001	4.98	6-5001	
	The Best of George Beverly Shea, Vol. 2	RCA	CAS-568(e)	5.98			Seasons Of My Heart	Dec.	74075	4.98		
	George Beverly Shea	RCA	CAS-653(e)	5.98			Together Again	Dec.	75026	4.98		
	Tenderly He Watches	RCA	CAS-718	5.98		WILLIAMS, HANK						
	The Lord Is My Shepherd	RCA	CAS-2174(e)	5.98			The Unforgettable Hank Williams	MGM	E3733	5.98		
	Ivory Palaces	RCA	CAS-2281(e)	5.98	C8S-1065		Wait For The Light to Shine	MGM	E3850	5.98		
	Take My Hand, Precious Lord	RCA	CAS-2349(e)	5.98			Hank Williams' Great Hits	MGM	SE3918	5.98	M83918	
	Evening Prayer	RCA	CAS-2445	5.98	C8S-1111		Let Me Sing a Blue Song	MGM	SE3924	5.98		
	I Am Not Alone	RCA	CAS-2515	5.98	C8S-1170		Wanderin' Around	MGM	SE3925	5.98		
	May The Good Lord Bless And Keep You	RCA	LSP-2285	5.98			I'm Blue Inside	MGM	SE3926	5.98		
SNOW, HANK							First Last And Always	MGM	SE3928	5.98		
	Hank Snow Souvenirs	RCA	LSP-2580	5.98			The Spirit Of Hank Williams	MGM	SE3955	5.98		
	Together Again	RCA	LSP-2675	5.98	P8S-1207		14 More Of Hank Williams' Great Hits	MGM	SE4040	5.98		
	I've Been Everywhere	RCA	LSP-2901	5.98			On Stage—Vol. 2	MGM	SE4109	5.98		
	Songs of Tragedy	RCA	LSP-2952	5.98	P8S-2001		The Very Best Of Hank Williams	MGM	SE4168	5.98		
	Reminiscing	RCA	LSP-3317	5.98	P8S-1041		The Very Best of Hank Williams—Vol. 2	MGM	SE4227	5.98		
	Hank Snow Sings Your Favorite Country Hits	RCA	LSP-3478(e)	5.98	P8S-2006		The Startling Realism of Hank Williams Sr. & Hank Williams, Jr.	MGM	SE4267	5.98		
	The Best Of Hank Snow	RCA	LSP-3965	5.98	P8S-1337		Life to Legend	MGM	SE4680	5.98		
	Hits, Hits and More Hits!	RCA	LSP-4166	5.98	P8S-1488		24 of Hank Williams' Greatest Hits	MGM	SE4755-2	5.98		
	Hits Covered By Snow	RCA	LSP-4306	5.98	P8S-1565	WILLS, BOB						
	C. B. Atkins and C. E. Snow By Special Request	RCA	LSP-4379	5.98	P8S-1609		And His Texas Playboys	Dec.	78727	4.98		
	Hank Snow Sings In Memory Of Jimmie Rodgers	RCA	LSP-4501	5.98	P8S-1708		King Of Swing	Kapp	3523	4.98	K8-3523	
	Cure For The Blues	RCA	CAS-514(e)	5.98			Living Legend	Kapp	3587	4.98	K8-3587	
	Tracks and Trains	RCA	CAS-722(e)	5.98	C8S-1167		Mr. Words & Mr. Music w. Duncan	Lib.	7194	4.98		
	The Singing Ranger	RCA	CAS-836(e)	5.98			Time Changes Everything	Kapp	3569	4.98	K8-3569	
	The One and Only Hank Snow	RCA	CAS-910(e)	5.98			Together! w. Duncan	Sun.	5108	4.98		
	The Old and Great Songs by Hank Snow	RCA	CAS-964(e)	5.98			Together Again w. Duncan	Lib.	7173	4.98		
	The Highest Bidder and Other Favorites	RCA	CAS-2160(e)	5.98		YOUNG, FARON						
	Travelin' Blues	RCA	CAS-2257(e)	5.98			Best	Mer.	61267	4.98	MC8-61267	
	My Early Country Favorites	RCA	CAS-2348(e)	5.98			Greatest Hits	Mer.	61047	4.98		
	My Nova Scotia Home and Other Early Hank Snow Favorites	RCA	CAS-2443(e)	5.98			Here's	Mer.	61174	4.98	MC8-61174	
	I Went To Your Wedding	RCA	CAS-2513	5.98	C8S-1168		Occasional Wife	Mer.	61275	4.98	MC8-61275	
	Memories Are Made Of This Lonesome Whistle	RCA	CAS-2560	5.98			Wine Me Up	Mer.	61241	4.98	MC8-61241	
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	The Wreck of the Old 97	RCA	LSP-3476	5.98		USING THIS COUPON						
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	Best	Vic.	LSP-3714	5.98	P8S-1279	<div style="border: 1px dashed black; padding: 10px;"> <p>suggestions _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> </div>						
	Campfire Favorites	Vic.	LSP-2118	5.98	P8S-1062							
	Cool Water	Vic.	LSP-2957	5.98								
	Down Memory Trail	Vic.	LPM-1130	5.98								
	Favorite Cowboy Songs	Vic.	LSP-3351	5.98								
	Legends Of The West	Vic.	LSP-2356	5.98								
	Lure Of The West	Vic.	LSP-2456	5.98								
	Tumbleweed Trail	Vic.	LSP-3476	5.98								
THOMPSON, HANK												
	Best	Cap.	DT-1878	5.98	8XT-1478							
	Gold Standards	Dot	25864	4.98								
	Salutes Oklahoma	Dot	25971	4.98								
	Smoky The Bar	Dot	25932	4.98								
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	Family Bible	Dec.	74397	4.98								
	Greatest Hits	Dec.	75006	4.98	6-5006							
TWITTY, CONWAY												
	Conway Twitty Country	MGM	GAS-110	4.98								
	Greatest Hits	Dec.	74913	4.98	6-4913							
	Hello Darlin'	MGM	S-3849	4.98								
	I Love You More	Dec.	75209	4.98	6-5209							
	Today	Dec.	75131	4.98	6-5131							
	Next In Line	Dec.	75062	4.98	6-5062							
	Sings	Dec.	74724	4.98	6-4724							
	To See My Angel Cry	Dec.	75172	4.98	6-5172							
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Reviews

Waylon Jennings . . . Dick Curless . . . George Jones & Tammy Wynette



Waylon Jennings
Lonesome On'ry and Mean
RCA LSP-4854 (record)
P8S-2136 (8-track tape)

It's about time we stopped being amazed that Waylon Jennings can sing both pop and country songs. Listening to his new album, it's more obvious than ever that there is a special place between pop and country that is called Waylon Jennings. He doesn't interpret material; he possesses it.

Too many of Waylon's previous albums have the feeling of being collections of singles, some of them obviously recorded years apart, but listening to an album you need a little space to breathe, a more relaxed format which hopefully gives you some of the loose laid-back energy that characterizes Waylon's performances. This new album has just that, along with the usual unerring selection of material,

made absolutely Waylon's.

If, for instance, you think you never want to hear "Me and Bobby McGee" again, listen to the version on the album. It's another one of Waylon's definitive versions of Kristofferson—a loose arrangement with a long instrumental tag that really cooks. Somehow Jennings can take Kristofferson's material and purge all the self-pity other artists find there, leaving the bare, tough song. He does much the same with Danny O'Keefe's "Good Time Charlie's Got the Blues." The title song—"Lonesome, On'ry, and Mean,"—Billy Reynolds' "Sandy Sends Her Best," and especially Willie Nelson's "Pretend I Never Happened," are first rate Jennings' material but the real sleeper of the album is Gene Thomas' "Lay It Down," a beautiful song so well fitted to Jennings' style that it's hard to imagine anyone else singing it.

This is an album about leaving places, about going places, about being in between, being caught between the country and the city and not pretending to be one or the other. Go into any city honky tonk and you'll find the people Waylon Jennings music is for—those lonesome cowboys who have left the country, who will never go back and will never be anything but country. There are a lot of us around.

DAVE HICKEY



Dick Curless
Live at the Wheeling Truck Drivers Jamboree
Capitol ST 11119 (record)
8XT-11119 (8-track tape)

When the record jacket said "Live" it really meant it. Most albums just give you the music; this one delivers the man himself.

Curless has one of the deepest voices since Tex Williams first rumbled "Smoke, Smoke, Smoke . . ." Although he is basically country, and considers himself country, he can sing anything from old rhythm 'n' blues to funky blues to soulful ballads to . . . well, anything.

He starts off with a bouncy novelty, "Chick Inspector" which has some of the neatest phrasing and vocal glissandos I've heard in a long time. (The steel fills on this first cut show you why

Curley Chalker is a legend—and his magic never lets up. During a remarkably bluesy version of "I'm Gonna Move to the Outskirts of Town," Curless gets so carried away by Chalker's steel work that he loses the beat and has to start over. "I got to diggin' Curley so much I forgot where I was," he confesses sheepishly.)

As might be expected, there are a lot of truckers' songs here, including a powerhouse version of "Big Wheel Cannonball" that justifies the gimmicky lyrics Vaughn Horton grafted onto the Acuff standard. "I've Come Awful Close" is nice, not dazzling—but both the slow and mournful "The Lonesome Road" (visions of "Old Man River") and the sprightly "15 Gears and 14 Wheels" are outstanding, especially the latter, which has the sound of a standard-to-be.

"Sixty Minute Man" is a real surprise on the album. Curless pays his dues in the funky old R&B song, yet makes it country. The blockbuster performance of them all, though, is "Evil-Hearted Me," wherein Curless growls out some lines that are so gritty they make you jump.

DAVE HILL

George Jones And Tammy Wynette
Let's Build A World Together
Epic KE 32113 (record)
EA 32113 (8-track tape)

George Jones and Tammy Wynette are back for their fourth duet album, one that opens and closes with "together" songs. The title track starts things off with a lovers' question-and-answer ballad in tune with the spirit of folk songs like "I Gave My Love A Cherry," while the

Dolly Parton . . . Johnny Rodriguez . . . Donna Fargo



gether sums up as George and Tammy's best duet album yet. **ROBERT MITCHELL**

Dolly Parton

My Tennessee Mountain Home
RCA APL 1-0033 (record)
APS 1-0033 (8-track tape)

sentimental "This Growing Old Together Love We Share" wraps it all up in gold paper and love ribbons. Between them nine cuts fill out a total-dimension view of togetherness both happy and sad. You don't have to be in love with your singing partner to talk about these things, but George & Tammy prove that it sure helps a lot.

A song first introduced (and co-written) by Red Lane, "The World Needs A Melody," gets a bouncy treatment embroidered with snippets of gospel songs like "Down By The Riverside" and "That Old Time Religion." "Your Shining Face" also shows a gospel influence, but only in the lyrics; the modern melody line is the best offered on this package, and the song is one of the most haunting things they've ever done together. Lyrically, the most interesting song is "Our Way Of Life." It's a song about a husband who works by night, and a wife who labors by day so that between the two of them they can take care of the kids and make ends meet.

Producer Billy Sherrill has not done anything new with the pair, but he's obviously far from bored with the relationship. His style puts the two voices up front where typically they alternate solos on the verses and join in harmony of the choruses. Behind them are a select number of studio musicians who every now and again step forward one at a time for brief, but very effective solos.

The material is less gossamer, more realistic than their previous offerings together: it's down-to-earth, and that is the main reason why *Let's Build A World To-*

If I had to select five albums to give a foreigner who wanted to understand the best about modern country music, Dolly Parton's new album would be one of them. As a theme album, only Willie Nelson's *Yesterday's Wine* compares with it. And as a group of autobiographical songs, only Merle Haggard's are in the same league.

The intention of the album, like the songs themselves, is simple and straightforward: it is an evocation of Dolly Parton's Tennessee Mountain home and of the people she left there when she came to Nashville. Each song captures one attitude clearly and



concisely, but the songs contradict themselves, the happiness and sadness, the good times and bad, the longing to leave and the longing to return, so that the total effect of the album is surprisingly rich and complex.

She not only has an ear and a voice, but a poet's eye for the concrete detail of everyday life, the way things look and smell and taste, the flowers that grew and the things around the house: her father's working boots, her mother's black kettle, June bugs, possum grapes and muscadine, straight-back chairs, home-made toys, morning glory vines . . .

The songs are up to and past Dolly Parton's usual standards. Her ability to fit

complicated musical rhythms with complicated verbal lines without strain is really unnerving and somehow she has the ability to write what I call instant-classics which seem to have been around for a hundred years. The title song of the album is this kind of song, as is "The Wrong Direction Home." There is also a new version of "In The Good Old Days (When Times Were Bad)" and you don't mind hearing it again.

We don't usually ask of our singers and songwriters the kind of things we expect from our poets and novelists, but when we get it we ought to be thankful. **DAVE HICKEY**



Johnny Rodriguez

Introducing Johnny Rodriguez
Mercury SR-61378 (record)
MC8-61378 (8-track tape)

Johnny Rodriguez' debut album is without question the best LP from a new singer released this year, and it has to rank as one of the best LP's from anyone in a long, long time.

There are many reasons for this kind of enthusiasm. Firstly, there's his songwriting capabilities (he had a hand in the composition of six of the eleven tunes here, penning four of them with Tom T. Hall). Unlike many of the songs Tom has written for himself, these are not stories in the specific sense. They are old-line love and heartache numbers whose lyrical twists and immediate melodies impel you to learn them, so you can hum or sing any you choose for weeks on end.

Johnny's voice, both in English and Spanish, has

both the plaintive qualities of a George Jones and the gruff-and-tumble impact of a Conway Twitty. He doesn't always sing bi-lingually, but when he does, the transition is so easy and natural, you could swear he switched gears in mid-sentence.

With all this going for him, we still must marvel at the way producers Jerry Kennedy and Roy Dea have put it all together. The sound is a full one, but in reality, there is a very select group of musicians doing all the work.

Most of the cuts are put across in the same spirit as Johnny's landmark first single, "Pass Me By." The mid-tempo ballad form is never allowed to sit still—if Rodriguez' voice isn't pulling or pushing from both ends, then the drums of Jerry Carrigan and Buddy Harman are.

The only vocals here are Johnny's. He, too, can fill any empty space you care to point at with a command of country music that's not often heard on a fifth, let alone a first LP. Nobody is going to be passing this man by. **ROBERT MITCHELL**



Donna Fargo

My Second Album
DOT DOS 26006 (record)
GRT8150-26006 (8-track tape)

The difference between a pop artist who does country material and a country artist who has popular success are usually pretty obvious, but in Donna Fargo's case it is a very delicate distinction. Donna Fargo finds herself in the position of being a very promising young country artist, and a very successful and accomplished popular

"Dueling Banjos" . . . John Wayne

artist in the Rosemary Clooney tradition. Her situation is surprisingly similar to Roger Miller's a number of years ago, and I hope that her popular success doesn't prejudice her country audience, since, from the evidence of *My Second Album*, she wants very much to be a country artist.

The first thing that strikes you about the album is the care and good taste that has gone into every aspect of the production. In the language of the trade this is a beautiful product, and there are none of the lapses you come to expect in the albums of younger singers. This record has been thought out; everything from cover art to sound production to song selection has obviously been considered very carefully. Although nine of the eleven songs are Miss Fargo's, there is plenty of variety and the pacing and sequence are first-rate. My only criticism of the record is that it is almost *too* carefully done. There are no ragged edges, no muffs—no dropped notes or a bad mix.

It would be easy to attribute all this to some slick promo man if Miss Fargo's songs and performances didn't reflect the same kind of care and precision, and it's a pretty good measure of just how good she is that she could make an album this satisfying which takes so few chances.

She has a good strong voice (kind of suburban Loretta Lynn) and she can sing nearly everything, from her own wordy, up-temp, "Hot Diggity Dog," to Wanda Jackson's weeper, "Don't Be Angry," to Jim Croce's "Don't Mess Around With Jim"—a full-on Jerry-Reed Dixie-Greaser rhythm song. Probably the only song on the record that doesn't come off is Lobo's "I'd Love You to Want Me." It's one of those even-tempoed chug-along songs and neither Miss Fargo nor the rhythm section belts it hard enough to keep it moving.

Donna's new single "Superman" is on the record too, but for my money the best song is "Have Yourself a

Time"—just plain good writing and good singing. It's not hard to see why an artist like Miss Fargo would have popular success. Her songs have all the feeling and vitality of country music without its innocence.

DAVE HICKEY



"Dueling Banjos" The Original Soundtrack of Deliverance

Eric Weissberg and Steve Mandel
Warners BS-2683 (record)
M8-2683 (8-track tape)

On their monumentally successful "Dueling Banjos" single, Eric Weissberg and Steve Mandel have taken a standard bluegrass instrumental and given it a treatment that has made it uniquely their own. Just like two guys off somewhere by themselves picking just for the hell of it—like it ought to be in reality, but never really is when it gets done up. Note for note, they lead each other on. Riff for riff, they follow one another, then lead again, cat-and-mouse-like.

Unfortunately, this association is short-lived. The remainder of the album is lifted from an older recording by Weissberg with Marshall Brickman (and Gordon Terry and Clarence White) called *New Dimensions In Banjo And Bluegrass*. This material never gets off the ground. "New Dimensions" means that the bluegrass in the banjo—Scruggs-style picking—has been monkeyed with. The scholarly and informative liner notes on the original Elektra album (too bad they were left off the "Deliverance" jacket) explain that Weissberg and Brickman are try-

ing something new that will allow them a "freer melodic style."

What they are doing has come to be known as "chromatic banjo." This means that every note played is part of the melody itself, whereas Scruggs style has the melody worked in with the rhythm. There is some good chromatic banjo picking; some of it may be found here. But for the most part, this effort has died on its feet. It lacks the free, uninhibited, earthy vitality of most good country and bluegrass banjo. Compare "Shucking The Corn," "Rawhide," "Bugle Call Rag," and "Earl's Breakdown" on this album to the originals, or even to many of the good covers. This material falls far short.

This album will outsell most bluegrass or country banjo/guitar albums. It is living-room banjo, played with propriety and decorum. One good thing, though, is that it seems to have brought back interest in the banjo, and maybe it will help boost existing good banjo material out of its currently limited circulation. ALAN WHITMAN

John Wayne

America, Why I Love Her
RCA LSP-4828 (record)
P8S-2112 (8-track tape)

America Why I Love Her is a good album for Americans. But for a few notable exceptions John Wayne fans should

Continued on page 54

Other Recent Album Releases

Bob Luman	Neither One Of Us	Columbia KE 32192
Barbara Fairchild	A Sweeter Love	Columbia KC 31720
Ray Price	All The Greatest Hits	Columbia G 31364
Brush Arbor	Brush Arbor	Capitol ST 11158
Jeannie C. Riley	When Love Has Gone Away	MGM SE-4891
Burl Ives	Payin' My Dues Again	MCA-318
The Osborne Brothers	Midnight Flyer	MCA-311
Don Gibson and Sue Thompson	The 2 of Us Together	Hickory LPS 168
Johnny Bush	Whiskey River/There Stands the Glass	RCA LSP 4817
Chet Atkins	Alone	RCA APL1-0159
The Original Carter Family	My Old Cottage Home	RCA Camden ACL1-0047 (e)
Mickey Newbury	Heaven Help the Child	Elektra EKS 75055
Asleep At The Wheel	Comin' Right At Ya	United Artists LAO38-F

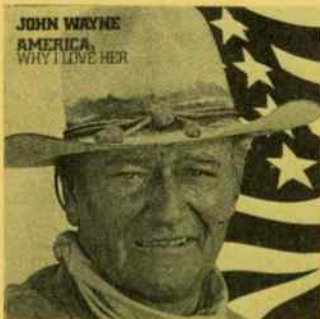
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Bill Monroe and James Monroe . . . Tompall & the Glaser Brothers . . . Marty Robbins

be more than satisfied.

First, the bad points. With all the material (except for "The Pledge of Allegiance") written especially for Wayne, it's too bad that some of the selections weren't better suited to his image and natural speaking style. For instance, the opening track "Why I Love Her" has Wayne reciting a long list of America's natural wonders—both large and small—that inspire his love for our country. Too stilted, they sound like Julie Andrews listing some of her favorite things in "The Sound of Music."



But Wayne's at his best when he tells a story like the growing-up tale of "An American Boy" or the too-short but interesting "Taps," because that's what has made him the hero he is—telling us war stories or cowboy stories in films.

It's John Wayne in a relaxed, conversational tone and you want to pull your chair closer, or settle nearer to the campfire, ready to hear a good story. And a good story it is. You believe that that's why Wayne loves America.

JACK PARKS

Bill Monroe and James Monroe

Father and Son
MCA Records MCA-310
(record) MCAT-310 (8-track tape)

At nineteen, James Monroe started helping his father—traveling on the road, driving the bus, selling records and books, and watching what was happening onstage—and as he watched, an awareness of music as a way of life for himself finally

developed. Though he could hardly hear a chord change when he started working with the Bluegrass Boys, James taught himself to play bass and guitar, learning by working on numbers like "Rawhide" and "Uncle Pen." Now he has a group of his own, the Midnight Ramblers; whether or not talent is inherited, as James believes it is, he has come a long way in the last few years.



The idea of doing a father/son album stemmed from personal appearances, when Bill and James do a couple of songs together on each other's show. The material they selected includes Bill's "Mother's Only Sleeping" and "Walls Of Time" (a great blues number) and Damon Black's fine songs "I Haven't Seen Mary In Years" and "Tall Pines." The mix of slower ballads like "Banks Of The Ohio" and up-tempo, driving bluegrass like "Foggy Mountain Top," is superb: the album moves from cut to cut with freshness and variety.

James' strong, confident voice sounds very much like his father's did on earlier recordings, and though Bill's high tenor is unmistakable, you have to pay attention to determine who is singing lead. The close harmony that has always characterized Bill Monroe's sound is maintained with near perfection, and the Bluegrass Boys, who worked on all the songs, perform with the ease and perfection of the seasoned musicians they are.

Like a good book, *Father and Son* renews itself every time you go through it. Perfectionist that he is, Bill Monroe does nothing but his

best and it's said that he is pleased with this album. Need we say more?

ALAN WHITMAN

Tompall & The Glaser Brothers

Great Hits From Two Decades
MGM SE-4888 (record)
GRT 8130-4888 (8-track tape)

A glance at the record charts today does not show many groups in their own spotlight. An exception is the trio of Glaser Brothers who have put Tompall Glaser in a spotlight without detracting from their total image. They are songwriters and guitar-playing vocalists who also like to give credit to their Nashville Studio Band, a trio of drums, bass and steel.

The combined sound of the six is dominated by Tompall's Marty Robbins-type tenor, but the bass and drums are also pointedly set in the foreground. Tompall Glaser himself is regarded as a musician's musician by the country music community, and he's as much praised as a tunesmith as Charlie McCoy is as an instrumentalist.



This is a particularly fine album for those who are unfamiliar with the group because it is truly an impressive selection of best album cuts from their seven-year-old association with MGM. Most are tunes penned by writers outside the group, but two are fine examples of Glaser songwriting ability, the better known being "Woman, Woman."

Like The Statler Brothers, The Glasers are very much a harmony group. Never pushy or mushy, their sound is recognizable in a matter of

seconds, and yet there's enough variation on the theme to keep your interest running high. The album should convince more people that these favorites of the music world deserve wider public acclaim.

ROBERT MITCHELL



Marty Robbins

Bound For Old Mexico
(Great Hits From South Of The Border)
Columbia KC31341 (record)
CA 31341 (8-track tape)

Marty Robbins has always been one to keep the "western" in country-western music. But he doesn't stop at the Rio Grande, at least not in spirit. Ever since his huge hit, "El Paso," there's been a Mexican flavor to many of the things he's done. Now we have an entire album of Latin-flavored Robbins, and it's one of the more successful concept LPs we've heard in a long time.

Many of the songs come directly from Mexico, or are identified with Spanish culture on a broad, folk-art level. "La Paloma" ("The Dove") is perhaps the best known of these. The close harmonies used here are a longstanding Robbins trademark. "Amor" and "Maria Elena" are two more well-known Latin hits which he treats to a fine country setting, still maintaining the Spanish backdrop. The Spanish guitar on "Camelia" is the instrumental highpoint of the album. He wrote it himself, and like the three others here which fit into the same category, it shows how successfully the interpreter of Latin musical culture can become a creator himself.

ROBERT MITCHELL

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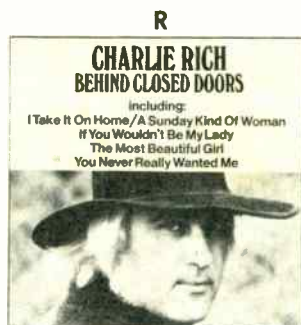
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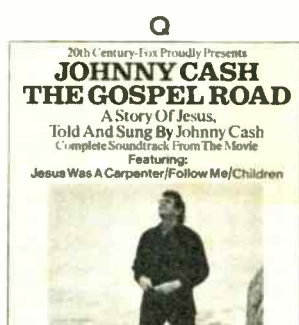
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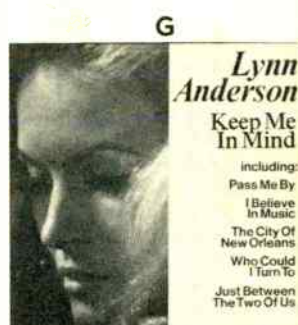
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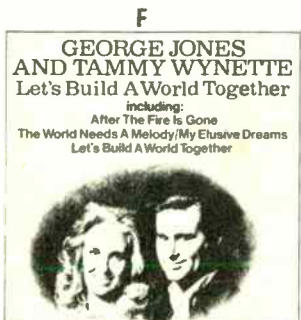
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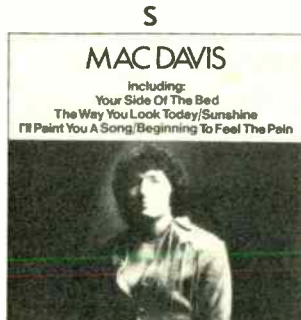
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California Country: Where The Twang Meets The Deep Blue Sea

by Tom Szollosi

Southern Californians come from everywhere in search of their own brand of California Dream, sometimes finding it and sometimes not. They form a jigsaw puzzle of subcultures, crazy-quilt enough to send most sociologists scurrying for cover. The Los Angeles area is called a Metropolis of Tomorrow, with the implication that it can't possibly be understood today. The trick is to break it down, because it comes in pieces that do not necessarily fit together: one of them is a growing country music scene.

The number of country music nightclubs in a given area is a direct measuring stick of just how popular the music is. Southern California has at least seventy—probably more. These are some of the best:

The Palomino Club on the otherwise largely anonymous Lankersheim Boulevard in North Hollywood is without doubt the top country club of the area. The Pal is big, loaded with atmosphere, and reasonably priced—\$1.50 on Saturdays, (occasionally higher depending on who performs), with no cover or minimum. Soft or hard drinks are \$1, and food is very good and sanely priced in the "Steak and Stein" room. Recent appearances have been made by Tommy Overstreet, Tex Williams and the Tony Booth Band. Doug Kershaw shows up occasionally, and Linda Ronstadt is a regular. Over the years Johnny Cash, Buck Owens (then young and struggling), Merle Haggard, and even Roy Rogers have played there. Its walls have housed the very best.

Far away in Buena Park is Knott's Berry Farm. Though out-moned by Disneyland as an amuse-

ment park, few country attractions can beat it for versatility. West-ternalia abounds, and it offers shoot-outs, stage-coach rides, western train rides, live daily entertainment at the "Wagon Camp" amphitheater, and, most of all, the big, new John Wayne Theatre. Huge and modern in every way, the Wayne theatre is uniquely California country. You can stage a Broadway show here, or conduct a lavish awards ceremony as the Academy of Country and Western Music does.

Johnny and Jonie Mosby, fiddling Tokyo Matsu and many more. It's a club of consistently high musical quality.

Next must be the Troubadour, on Santa Monica Boulevard in the heart of Hollywood. Its location makes it predictable that much of its business is rock, both soft and hard, but the club also presents acts like the Earl Scruggs Revue, Hoyt Axton, and Linda Ronstadt. Admission ranges from \$3 to \$3.50 and there is a two-drink minimum at \$1.25 to \$1.50 per drink. The



The Palomino Club in North Hollywood. Its walls have housed the best.

Way over in San Bernardino, at the northeast end of things, is the Brandin' Iron. When guest stars appear they charge \$1 admission. Food is served from six until eleven, and drinks are \$1, with cover or minimum. The artists who've appeared here recently are an impressive lot: Johnny Bond with Jae Judy Kay, Red Steagall, Patsy Montana, Billy Mize, Stoney Edwards,

food isn't bad, but the main idea is the entertainment; it's good and you pay for it.

These are the top-ranking clubs, but there are many others worthy of mention: There's the Parrish House on Prairie Avenue, the Foot-hill Cafe Night Club in Long Beach, the Mustang Club on Alvarado in Los Angeles, and Walt's Club in South Gate.

PHOTOS: ANTHONY KORODY

Nightclubs today, even at best, suffer from lack of glamour. You go in, have drinks, perhaps dinner. But the excitement in these clubs is on stage. Country is great live music, and there's plenty in Southern California.

When folks in Los Angeles can't get their country music live, they've got at least three major radio stations to choose from. Highest rated of the three is KLAC (5th rated of all stations on Los Angeles radio). Broadcasting at the 570 spot on the dial 24 hours a day, KLAC stays away from pop country or rock. "There's too much good country to be aired first," says a spokesman. Folks who don't go for any razzle-dazzle or fancy footwork can find a secure and satisfied feeling at KLAC.

Dick Haynes is probably KLAC's leading disc jockey personality. A long-time veteran of every conceiva-

ble form of radio (most of it right here in the Los Angeles Basin), Haynes comes across with a cast of off-beat characterization. He's an intentional cornball and people like it. They also like the subtler wit of Jay Lawrence, another veteran of several local outlets. Lawrence favors the machine-gun approach of many rock disc jockeys, reasoning that if one line gets by you, you'll catch the next one or the one after that. He also covers local stock car racing events, bringing in more than the station's usual country listeners at those times.

The other big country station is KFOX, in Long Beach. It's the oldest Los Angeles country station, and plays a mixture of country styles.

Country music merchandise is booming in Southern California: Instruments—especially guitars—sell like never before and record

sales in the country category continue to rise.

Pomona's "Guitar Store" has made a point of seeking country customers in publications and advertising. They'll sell you a guitar or rent you one, teach you how to play it or repair it when something goes wrong. They are one of the best equipped outlets in Southern California. Similar is Los Angeles' "Guitar Center."

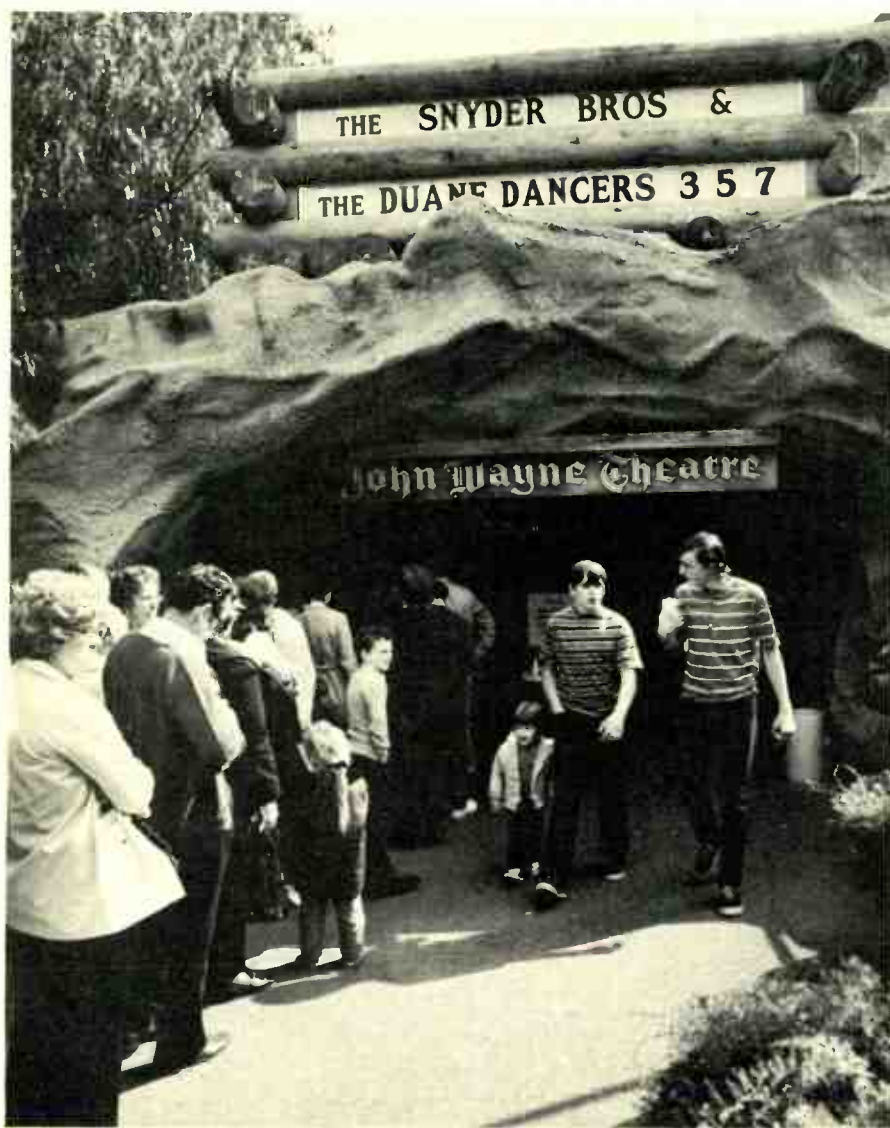
On Sunset Boulevard in Hollywood is "Whalin's Sound City," which claims to be "Headquarters for America's Country Musicians." While this may be a mild exaggeration, they *do* provide everything the customer might require in services and advice.

Since most radio stations in America play country records, it makes sense that plenty of people would buy them, yet there is an amazing lack of "strictly" country music record stores. So somebody in the city of Paramount, California had an inspired idea, and there, at 1512 Garfield Boulevard, he put up a record shop that sells only country albums, singles and tapes. If you live too far away to drop in, Country Music Headquarters, Nashville Country Records will mail you a free brochure, so you can order by mail.

Some record stores not specializing in country *do* have fairly good selections. Best of these is Wallich's Music City, a chain of record and instrument stores with what is probably the most complete record selection of any outlet in Southern California. Next in the general category is the Warehouse, another chain operation. Nearly as big as Wallich's now, the bulk of their business is in rock, but other fields are well covered.

On Lankersheim in North Hollywood, not far from the Palomino Club, is one of Southern California's true oddities. The inimitable Nudie sells no records, no guitars, no huge amplifiers or tape decks—just clothes like nobody else's. You should drop by his shop if you're in the area. Maybe you'll see Nudie himself driving around in his genuine silver-dollar-studded Caddy.

California is a haven for country artists. Gene Autry's been here in Orange County for years, near his Anaheim Stadium where the California Angels, whom he owns, play.



Knott's Berry Farm's huge, modern John Wayne Theatre is pure California country.

The Everly Brothers live in Hollywood. Newer faces like the Hagers are here, as are Tony Booth and Roy Rogers, who lives near his Apple Valley Inn. But the most impressive concentration resides north of Los Angeles itself, in the much smaller city of Bakersfield. Buck Owens lives there, and runs his studio and business operations.

Susan Raye and Kenni Huskey add a touch of sweetness to the local sound; the Bakersfield Brass, led by Dave Gray, give Danny Davis something to think about; Tony Booth, house band leader at the Palomino back in North Hollywood, does his business through Buck's operation, and superstar Freddie Hart is the ace in the hole. While he may record in Nashville, Freddie's fiscal Hart is back in Bakersfield.

Also in Bakersfield is Merle Haggard. Independent, surrounded by an air of mystery, Haggard remains the silent partner in this town, but his mere presence qualifies the place as a bona fide center of country music. One Buck Owens makes it important, but add a Merle Haggard and it's much more.

The bulk of country music's star community still lives and works in Nashville, but Southern California can claim quite a chunk of it. They've got country roads in Free-way City.



Down-home havens in the California sun: KLAC's Dick Haynes (above) is Los Angeles' top country disc jockey, while only country music crosses the counters of Paramount city's Country Music Headquarters (right). Nudie (above right) is of course in a class of his own, and his store is well worth the trip.



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An Alternative to Gingham

Hollywood discovered and glamorized the singing cowboy back in the early thirties. Country music performers, who were synthesizing their own brand of bluegrass and folk music, didn't necessarily sing like him, but they sure liked his looks. The western get-up soon became part of their show.

Today, many country stars are shedding traditional western dress and the flashy outfits of the 1950s, adopting simpler contemporary styles. But for the fans who flock to the Grand Ole Opry, the western tradition lives on. Nashville's visitors, many with sequin-studded visions of Porter Wagoner and rodeo star Loretta Lynn, immediately hunt down western clothes. And find them—boots, pants, hats and accessories at all prices.

The cowboy as a fashion influence is, of course, old history by now. His jeans, devised by Eli Levi for the goldminers in the 1850's, have become the fashionable uniform of the Beautiful People from Paris to New York. So have his suede vests, fringed jackets and neckerchiefs, which were a symbol of sartorial savvy for men in the late sixties.

Like most fashion, the western garments were initially conceived for a purpose. The 10 gallon hat, descendant of the Mexican sombrero, brought shade on a treeless prairie. The hat served as a water container, personal safe, horse-whip and fan. It was also a badge of identity: the way a man wore his hat signalled his home territory. High crown meant Texas; flat crown was Kansas.

The traditional vests were worn over long johns. They kept the cowboy warm while leaving his arms free. The neckerchief was worn behind the neck so it could be pulled up quickly to protect the face from the weather or, sometimes, from recognition. And, as every serious rider knows, those pointed-toed boots are easy to slip in and out of the stirrups.

What appealed to the hillbilly singers about the look was the glamorous alternative it offered to the rural image. Gene Autry was perhaps the first to symbolize the meeting of southeast and

southwest. Even today, he reportedly has some 250 western costumes, each worth about \$275, and 75 pairs of boots.

Many performers came by the western uniform naturally, or almost. Jimmie Rodgers, who wore the denim "brakeman's suit," was something of an honorary Texan, having performed there so much.

Texans Eck Robertson, Carl T. Sprague and Vernon Dalbert were among the first to record country music. There was Goebel Reeves, the "Texas hobo," who made his mark on country music. Then there was Rex Allen, the "Arizona cowboy," who wore an old cattle brand on his belt and boots, not to mention the giant-sized sequined Indian embroidered on his jacket, now on display at the Country Music Hall of Fame. More recently, there has been Tex Ritter, who moved to Nashville from California.

True, styles are changing—but there are still plenty of pointed-toed boots tapping at the Opry on Saturday night and enough cowboy hats to supply a rodeo.

For their custom-made clothes, many performers turn to Nudie, the well-known north Hollywood tailor, associated with the rhinestoned, flashy costumes. He's more versatile, however. He makes discreetly conservative clothes for Tex Ritter as well as elegant, colorful embroidered suits for Porter Wagoner. A Nudie garment may cost \$200 to \$300 or \$1500 with embellishments. It was Nudie, of course, who created the famous gold lame suit for Elvis Presley and spoofed himself with the costume for the movie "Bye Bye Birdie."

Nashville is not without its own tailors. At the House of Kershaw, Mrs. Doug (Elsie) Kershaw and her assistant Ann Woodward turn out colorful, stylized clothes. Among their patrons is Conway Twitty, who ordered 23 suits early this year.

Faye Sloan, now wardrobe director for Opryland, ran her own custom tailoring shop for several years, specializing in lame and fur trim. Now she moonlights for such old and special friends as Jeannie Seeley and Jack Greene.

A Western

Boots

When it comes to boots, performers and fans alike continue to look for color and drama. The Adams Dixon Boot Company of Wichita Falls, Texas has long been a favorite source of custom made boots. Ernest Tubb is one of many celebrities who are steady clients here; his favorite boot has gold eagles on the top. Dolly Parton designed her own boots, made for her by Adams. Orders are generally made in person at the store, located at 1110 E. Scott St., though mail orders are sometimes possible.

But wherever you buy your boots, men can expect to see more rounded toes and lower heels; the traditional pointed toes and high heels (though still popular for riding) are definitely on the way out. The pointed styles are still big sellers in women's boots, however. Decorative top stitching, of course, is still *in*.

Today's westerner may wear a lower-priced "rough-out" boot for everyday, but when it comes time to dress up, he still wants the very best in western gear. And that means Tony Lama and Justin, still the most venerated western boot makers. The prices (starting at about \$50) apparently aren't scaring anybody away. The hottest boots on the market now are made of lizard, snakeskin, sharkskin—leather being too expensive a material. A dyed sharkskin with a polka dot effect, retails from both companies at about \$75.

If the prices sound too rich for your blood, don't despair. Acme (the largest manufacturer of western boots), Dan Post and Wrangler all have attractive lines of moderately priced western boots in the \$15 to \$40 range.

Even if you prefer a blunt toed boot (usually popular with city folk) they have them, too—but not

in as many styles. Frye Boots, with a large line of blunt toed, plainer styles, range in price from \$30 to \$50.



Fashion Shopping Guide

by Jackie White and Carol Offen

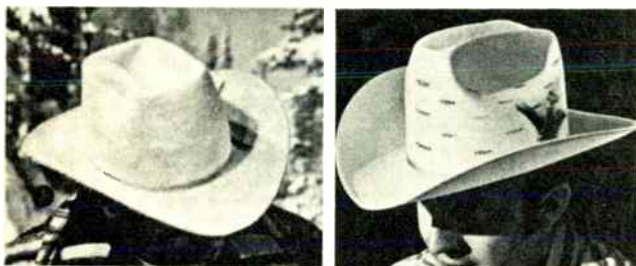
Hats

Higher brims, deeper colors and synthetic furs are the latest styles in western hats. Today's trend is toward a seven inch crown and three-and-one-half inch to four inch brim. Many singers are now wearing a \$20 Resistol Cartwright "High 7" style, so named for the Cartwrights of television fame. Real cowboys, however, still prefer to wear their hats with a crease to indicate their home state—a high crown is actually a Texas trademark, low crown is Kansas, for example.

Resistol has a large selection of moderately priced felt hats in several styles and colors. Men are beginning to follow women's fashion lead toward color in western hats. Most companies now feature colors like moss green, navy blue, nutmeg brown, even deep red.

For a different look in a higher-priced dress hat, Bailey and Stetson are both showing "grisly hats," made from a synthetic long furry hair—for about \$75. Rolled brim hats are also big as dress hats; some run as high as \$75, but most are available at about \$25.

Straw hats—light-weight and weather-resistant—are also gaining in popularity. They come in several styles and usually sell for around \$10.



"Resistol Chute" fur felt hat

High crown straw hat

Loretta Lynn's Western Store

When performers buy off-the-rack for their off-stage lives, they're likely to shop at Loretta Lynn's Western Store, the largest source of such clothes in the Nashville area. There are three stores, but the flagship of the chain is the six-year-old Hendersonville branch (at 709 W. Main St.), a 20 minute drive from Nashville. It's in the middle of the riding and saddle clubs area, and on the fringe of the lake neighborhoods.

The western apparel market was a natural spin-off for Loretta Lynn Enterprises, what with her rodeo a going thing. Regular customers here include Carl Perkins and the Statler Brothers. Tammy Wynette bought George Jones leather pants here for Christmas.

But Loretta Lynn's is a favorite for us plain folk, too—even though some prices at the tourist spot may run higher than at local shops. Jeans are still a popular item. Brands here include Lee, Wrangler and California Ranchwear; prices from \$8 to \$15. The most popular styles have a gentle flare over the boot, but serious riders reject wide bells. There are stretch jeans for both sexes at \$9.60.

There's a large selection of western pants with the yoke across the back, many in polyester double knit. For the women, they come in bright lavender, pale green, even gold lame for rodeos. Prices: from \$14 to \$21 for the lame. Men's slacks average about \$18 here.

You'll also find shirts with snap closures and yokes, in permanent press fabrics, from \$7.95 to \$14.95. Women's blouses may have ruffles for a fancy touch.

A western Sunday dress suit? That's here, too, in double knit. You'll know it by its high yoke across the back and welt seaming. Prices run in the \$79 neighborhood. Add a cowboy-like bolo string tie—from \$1.25 to \$3.50—and you're all set.

Women can find western style pantsuits here in polyester knits. The stock includes the pink outfit with flared pants Loretta wore in a recent movie.

Mail Order Catalogs

If you're shopping by mail for western wear, Miller Stockman's spring/summer 1973 catalog is a must. It's packed with everything from jeans to saddle gear (13 pages on riding equipment alone). You'll find a wide selection of brand name western clothes—including children's wear—in all prices. The catalog lists 64 boot styles, for example, ranging in price from \$21 to \$105. You can pay by check or money order, even by BankAmericard or Master Charge. Available free from Miller Stockman, 8500 Zuni Street, Post Office Box 5407, Denver, Colorado 80217.

Sears, Roebuck & Co. has a special Western Catalog featuring its own moderately-priced fashions. It has a good selection of all types of western clothes, plus eight pages of saddles, veterinary products and grooming aids. To order a catalog, contact a Sears unit in your area.

Tandy Leather Company's spring/summer 1973 catalog is a huge (94 page) booklet filled with craft kits and tools to make any-

thing from handbags to holsters. You'll find all you need to help you fashion your own belt buckles, inscribed belts (they provide belt blanks), mocassins, all leather accessories. The catalog also features garment leathers, dyes and finishes for leather, plus three pages of instruction books and teaching aids. For free catalog, write to Tandy Leather Co., 330 Fifth Avenue, New York, New York 10001. Items can also be purchased directly at any of Tandy's 200 stores nationwide.

Sheplers' Inc., the world's largest western store, also has a mail order catalog. Write to Sheplers of Wichita, Post Office Box 9021, Wichita, Kansas 67209.

Miller's western wear catalog is available for \$1 (refundable on first order) by writing to: Dep't WH-1, 131 Varick St., New York, N.Y. 10013.

H. Kaufman & Sons "Illustrated Guide #97A" can be obtained by writing to Dep't WH, 141 East 24th Street, New York, N.Y. 10010. Send 50¢ for postage and handling.



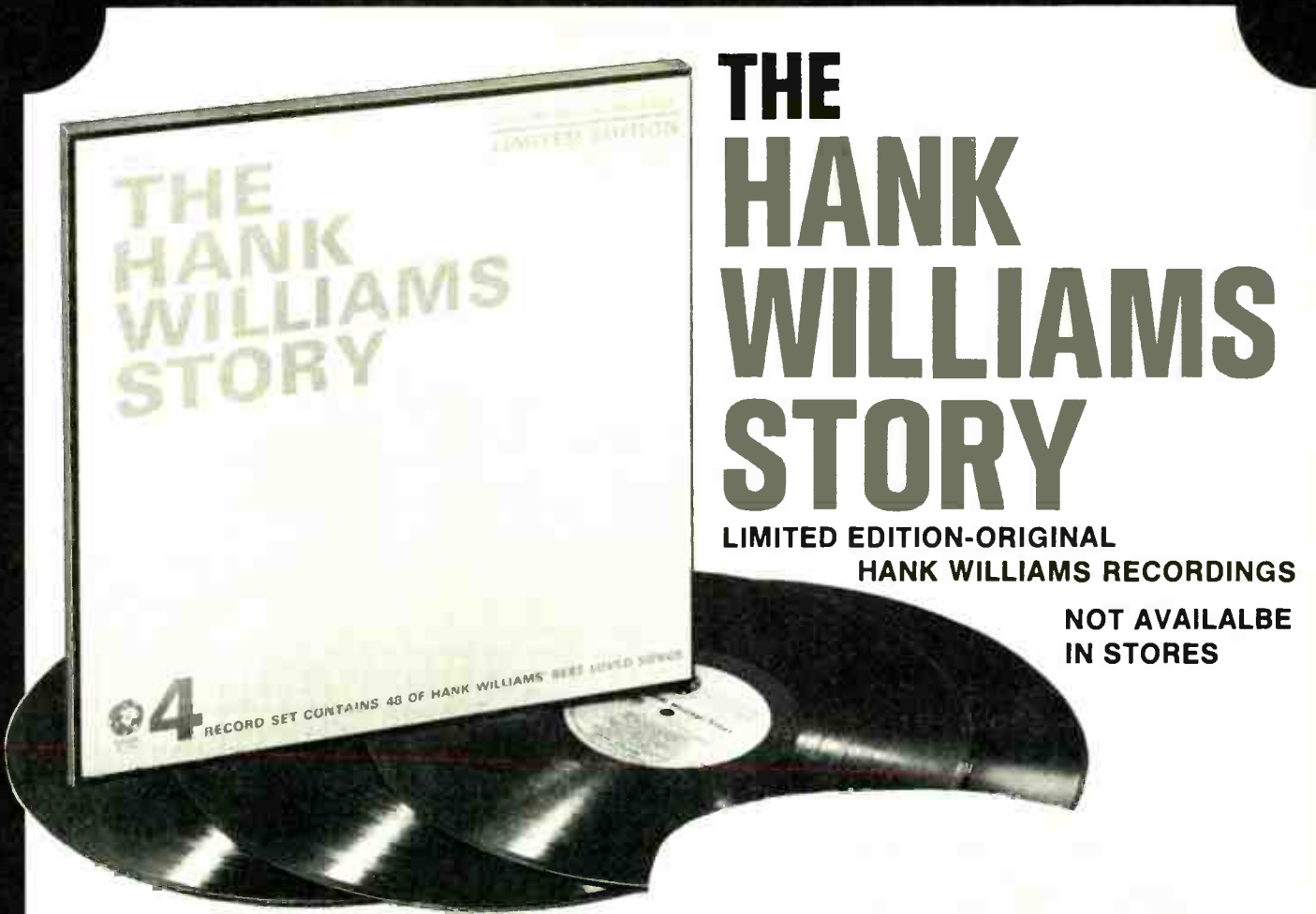
Accessories

Western belt buckles are hotter than ever—and even more ornate. More workmanship goes into them and they can run as high as \$30, depending on how much silver or gold is used. Most styles are available at under \$10. Scroll work is still popular. You can have your name or initials—anything—lettered on the buckle. We've seen "Dixie," "Mom," even "Kansas State Penitentiary," on a few.

Other fashionable accessories include string ties in many styles, plus wide dress ties with a western motif print. Ladies western style leather shoulder bags—often with matching boots—are also popular items. Handbags with tooling can cost up to \$45.

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(If I'm Still In Love With You)
YOU WIN AGAIN
TAKE THESE CHAINS FROM
MY HEART
I'M SO LONESOME I COULD CRY
HALF AS MUCH
THERE'LL BE NO TEAR DROPS
TONIGHT
I COULD NEVER BE ASHAMED
OF YOU
MAY YOU NEVER BE ALONE
MANSION OF THE HILL
MY HEART WOULD KNOW
MOVE IT OVER
SETTIN' THE WOODS ON FIRE

WHY DON'T YOU LOVE ME
HONKY TONKIN'
HOWLIN' AT THE MOON
JAMBALAYA (On The Bayou)
MIND YOUR OWN BUSINESS
KAW-LIGA
NOBODY'S LONESOME FOR ME
ROOTIE TOOTIE
I'LL NEVER GET OUT OF THIS
WORLD ALIVE
MY BUCKET'S GOT A HOLE IN IT
HONKY TONK BLUES
LONG GONE LONESOME BLUES
WEDDING BELLS
RAMBLIN' MAN
LOVESICK BLUES
LONESOME WHISTLE
MOANIN' THE BLUES
HEY, GOOD LOOKIN'

THE BLUES COME AROUND
LOST HIGHWAY
LOW DOWN BLUES
WEARY BLUES FROM WAITIN'
I CAN'T ESCAPE FROM YOU
YOU'RE GONNA CHANGE
I'VE JUST TOLD MAMA GOODBYE
WHY SHOULD WE TRY
ANYMORE
I'M SORRY FOR YOU, MY FRIEND
I HEARD YOU CRYING IN YOUR
SLEEP
A HOUSE WITHOUT LOVE
MY SON CALLS
MY SWEET LOVE AIN'T AROUND
I'M A LONG GONE DADDY
I WON'T BE HOME NO MORE
BABY, WE'RE REALLY IN LOVE

Hank Williams died in 1953; he was only 30 years old. He had not even reached the peak of his career, yet he was recognized as "the king of country and western music. His death was a tragedy. It meant that America had lost one of its greatest artists, for Hank Williams had brought joy and pleasure to millions . . . had truly interpreted "country and western music" so greatly that his influence is evident in many country and western artists popular today.

In memory of this unsurpassed artist, here is a wonderful memorial Album produced by Metro-Goldwyn-Mayer, for whom Hank Williams recorded exclusively. Hear Hank Williams sing—as only he could—such haunting hits as *Cold, Cold Heart*; *Your Cheatin' Heart*; *Move it on Over*; *Hey, Good Lookin'*; *Jambalaya*; *Honky Tonkin'*; *Howlin' At The Moon*; *Lonesome Whistle*; *You're Gonna Change (Or I'm Gonna Leave)*; *A House Without Love*; and dozens more!

Truly a fitting memorial to Hank Williams are these four 12-inch LP records containing 48 hits! Faithfully reproducing every note and nuance of his homey, haunting delivery, these records will thrill and delight you as only Hank Williams' voice and music can.

And best of all, you can hear these records in your own home for 10 days at no risk! You can sit in the comfort of your own living room while you listen to the hit songs previously mentioned *plus I'm So Lonesome I could Cry*; *There'll Be No Teardrops Tonight*; *Rootie Tootie*; *Lovesick Blues*; and still more—most of which were Hank's own compositions.

Yes, play these fabulous records in your own home over and over, to your heart's content! Then, if for any reason you decide you don't want to keep them, return them in 10 days for a full refund of your purchase price . . . no questions asked.

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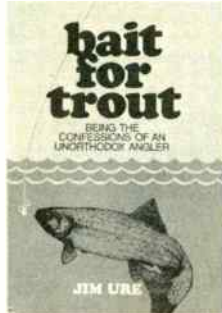
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PHOTO OF HANK WILLIAMS
(suitable for framing)



Books



Bait For Trout
by Jim Ure
Regnery, \$5.95

"My old man could (and still can) make me fairly dance with excitement when he got going on the good old days and his outdoor experiences, and by the time World War II adjourned he had turned me into a fishing nut. Thus it was that we joined friends for a vacation in Yellowstone in July 1946. To hell with bears and moose and geysers. I was going to Yellowstone to catch trout."

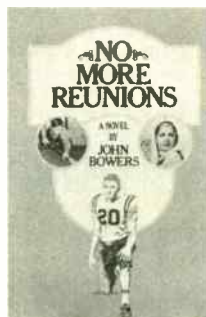
If that opening doesn't hook you, you might not get reeled in by this delightful book. But Jim Ure's chatty good-humored style makes such enjoyable reading that even if he were writing *Ten Ways To Lace Up A Boot*, I would read it. In other words, you don't have to be a "fishing nut" to appreciate this book. On the other hand, if you are an expert trouterman, here's an opportunity to share the tales and know-how of a soul mate.

Bait For Trout is packed with practical information on catching trout wherever and however trout are to be caught. Tending to favor Nature's ways over man's, Mr. Ure, a live bait fan, describes all manner of live bait—earthworms, grasshoppers, aquatic nymphs, moths—and suggests the best ways to come by them and how and when to use them. He smiles on frogs and frowns upon mice. But there's no use in turning up your nose at mag-

gots—they, too, can be effective at times.

A true fisherman can't afford to be squeamish or rigid—a bait box must be adaptable. There's a time and place for everything: including marshmallows, canned corn and Velveeta cheese spread, according to Mr. Ure.

When the day's fishing is done, there's still another adventure awaiting the fisherman: a hearty trout dinner. Mr. Ure obliges with several tantalizing recipes for the catch. SUSAN WITTY



No More Reunions
by John Bowers
E.P. Dutton & Co., \$6.50

The South has produced more than its share of America's best writers and John Bowers is certainly a southern writer to watch. His first novel, "The Colony," was greeted with deservedly glowing reviews and made me look forward to his next book.

"No More Reunions" more than keeps its promise. It tells the story of two boys growing up in East Tennessee during the still innocent 1940s. Boney has his troubles with both girls and sports. His buddy Pancho is a boy to be admired: he's a genius with a pool cue, the most talented athlete in school and the girls seem to chase him with mattresses on their backs. The journey—not always pleasant—of these two friends into manhood makes the core of this

fascinating book.

Bowers concocts his novel with the very same, strong ingredients that make the best country songs: poignancy, excitement, unvarnished truth, sex, nostalgia, and a strong feeling for the land. "No More Reunions" seems destined for the best seller lists.

M.B. SHESTACK



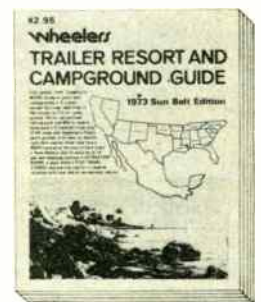
HST
A Pictorial Biography
Text by David S. Thomson
Grosset & Dunlap, \$2.95

This pictorial "Story of Harry S. Truman, 33rd President of the United States" is not for students of history. It's for people who were wild about Harry, and want to remember him. Published very shortly after Truman's death at the age of 88, the book offers a wholeheartedly favorable portrait of a man-from-the-people President. Through an enthusiastic text peppered with salty Trumanisms, frequent news photos and an occasional peek into the family album we see Harry giving 'em hell when they needed to be given hell and getting the country through a complicated maze of tough times.

The years of Truman's presidency—1945-1953—were difficult ones for the United States: FDR's death, Communist expansion, crippling post war strikes, the atom bomb, spy scares, and suddenly another war in Korea. The text glosses over some politically sensitive rough

spots: Truman's relationship with his original sponsor, political boss Pendergast, is not probed; it is hinted that Truman may have been aware the Japanese were close to surrendering before the bomb was dropped on Hiroshima, but the evidence is not cited; the Alger Hiss case (forerunner of the McCarthy era investigations) is mentioned, but there is no allusion to Richard Nixon's central role in the affair.

Despite its tendency to eulogize Truman rather than analyze his performance, the book serves to jog our memories. No startling revelations are made. But for a scrapbook of recent history, a reminder of where we've come from, it does very nicely. SUSAN WITTY



Wheeler's Trailer Resort And Campground Guides
Adventour Marketing Ltd.,
\$2.95 each

If you have the wheels to get you rolling this summer—a car, a micro-bus, a trailer, a motor home—you might find the good ol' U.S.A. is one of the best vacation buys this year. *Wheeler's Trailer Resort And Campground Guides* can be helpful traveling companions.

No matter which direction you're pointed in, the guides, with lists and descriptions of the nation's public and private parks and campgrounds, have your route covered. There are three editions: The *Sun Belt*, devoted to the southern states and Mexico;

Continued on page 68

Hi-Fi Corner

Double Your Pleasure With 4-Channel Sound (Part 1)

If you've been around hi-fi stores or some of the bigger record stores lately, you've probably come across terms like *4-channel stereo*, *quadraphonic* or *quadrasonic* sound. If you've asked for an explanation you might well be more confused than you were before you asked.

The original goal of hi-fi systems was to let you hear music in your own home, just the way it sounded when it was performed live, whether it was in the Opry, a road house, or a recording studio. The first monophonic (one-channel) hi-fi systems concentrated on simple, good-quality sound, reproducing a wide range of high notes and low notes with equal clarity, and the full range of loudness that occurs in live music. Stereo (two-channel sound) gave hi-fi the ability to not only reproduce the proper sound quality, but to spread the music across a wall, so singers and musicians sound as if they're on a wide stage, not all coming at you through a small window.

For a long time it seems that a stereo was the best there was, but it was still missing a very important part of the live music effect. When you are listening to live music, some of the sound goes right from the stage to your ears, and the rest of the sound follows an indirect route—going over your head and bouncing off the back of the room before it comes to your ears. Naturally, a hi-fi system with two speakers in front of the listener can't produce sounds coming from behind the listener, so quadraphonic (four-channel sound) was born. Instead of just having a left speaker and a right speaker in front of you, you now have a left and right in front, plus two more left and right behind you.

Just adding two more speakers, however, is not enough for a full 4-channel effect. When a recording is made for 4-channel, microphones are placed in the rear of the room to pick up the bounced ("reverberant") sounds. These sounds are kept separate from the up-front sounds while the master recording

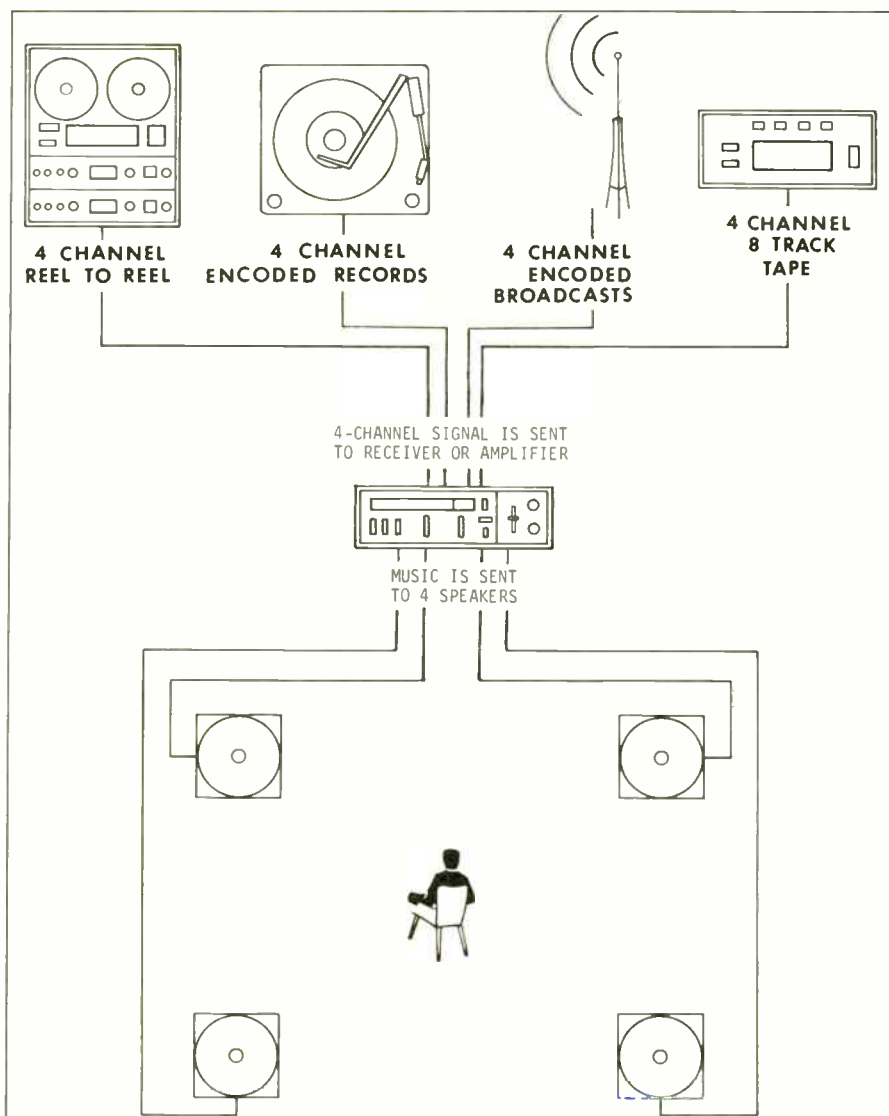
is being made. They are then put separately on special 4-channel records and tapes, which need special equipment on which to be played. (This is the part that gets complicated, and we're putting it off until next month.)

Once the recording studios, the record companies and hi-fi equipment makers were set up for 4-channel, a number of producers found that it was a waste just to use those rear channels to carry

reverberation. They took the rear-channel microphones out of the rear and put them on stage to pick up sound from the musicians. When played back through a 4-channel sound system, the lead singer and his guitar could then be heard from the front right, a banjo, say, from the left; and from the back of the room came the drummer and the back-up singers.

Today you can buy hundreds of

Continued on page 68



In a 4-channel hi-fi system, quadraphonic musical signals are amplified by a 4-channel receiver or amplifier, and then fed to four speakers that surround the listener.

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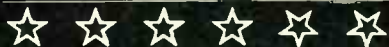
FESTIVAL

APPEARING IN CONCERT

- | | |
|-----------------------------------|-----------|
| EARL SCRUGGS REVUE | 3, 4 |
| NEW RIDERS OF PURPLE SAGE | 4 |
| DOC & MERLE WATSON | 2, 3, 4 |
| GOOSE CREEK SYMPHONY | 30/1 |
| GRANDPA JONES | 4 |
| JOHN HARTFORD | 1 |
| DOUG KERSHAW | 1 |
| RALPH STANLEY | 2, 3 |
| WAYLON JENNINGS | 1 |
| TRACY NELSON - MOTHER
EARTH | 1, 2
3 |
| THE STONEMANS | 30/1 |
| DEL REEVES EXPERIENCE | 30 |
| JONATHAN EDWARDS -
ORPHAN | 3, 4 |
| WILMA LEE & STONEY
COOPER | 30/1 |
| RED ALLEN & ALLEN BROS. | 30/1 |
| COUNTRY GAZETTE | 1, 2, 3 |
| BRUSH ARBOR | 1, 2, 3 |
| OLD & IN THE WAY | 4 |
| JERRY GARCIA (Grateful Dead) | 4 |
| PETER ROWAN (Seabrain) | 4 |
| JOHN PRINE - STEVE
GOODMAN | 3, 4 |
| DAVID BROMBERG | 30/1 |
| CHARLIE MOORE | 29-4 |
| NEW GRASS REVIVAL | 4 |
| STAR SPANGLED WASH-
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Books Continued

The *Westerner*, covering the United States and Canada west of the Rockies, plus Mexico; and *The Four Seasons*, giving listings for the United States and Canada east of the Rockies and north from Kansas and Virginia.

The books are divided into states. Each section starts off with a state road map, then comes a listing of parks by town. Descriptions of campgrounds and trailer parks include: how to get there; number and type of camping sites; activities (from fishing to shuffle board); facilities (like showers and laundry); opening and closing dates; and mailing addresses. Private parks are distinguished from public parks and are rated.

The guides also offer general advice on road travel, regional tourist attractions, and lists of LP gas stations and dumping locations (where you can empty your sewerage holding tank and refill your water holding tank).

No fees are quoted because prices vary from park to park and often change each year; but the guides suggest rates will range from \$2.50 to \$8.00 a night, averaging \$3.50 nightly.

SUSAN WITTY

Hi-Fi Corner Continued

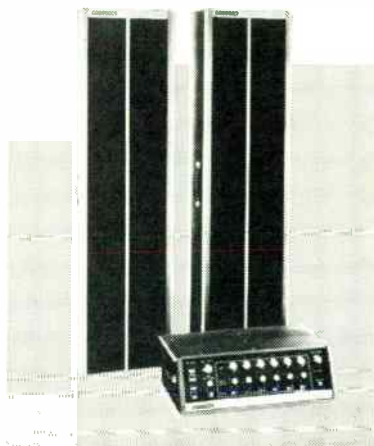
different 4-channel records and tapes, to spread music all around your living room. A sample of the country records available in 4-channel includes Ray Price's *For The Good Times*, Lynn Anderson's *Rose Garden*, Johnny Cash's *Johnny Cash At San Quentin*, Floyd Cramer's *Super Country Hits* and Nat Stuckey's *Take Time To Love Her*. Instead of being back in the audience, you can be up on the stage with Johnny Cash or Dolly Parton; you can be completely encircled by Danny Davis and the Nashville Brass. Next month we will talk about the different kinds of quadraphonic records and tapes, and what you need to listen to them.

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

Hi-Fi Corner
COUNTRY MUSIC
500 Fifth Ave., Suite 1102
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