

JERRY CLOWER: WILL ROGERS OF THE NEW SOUTH

June 1975, 75¢

COUNTRY MUSIC

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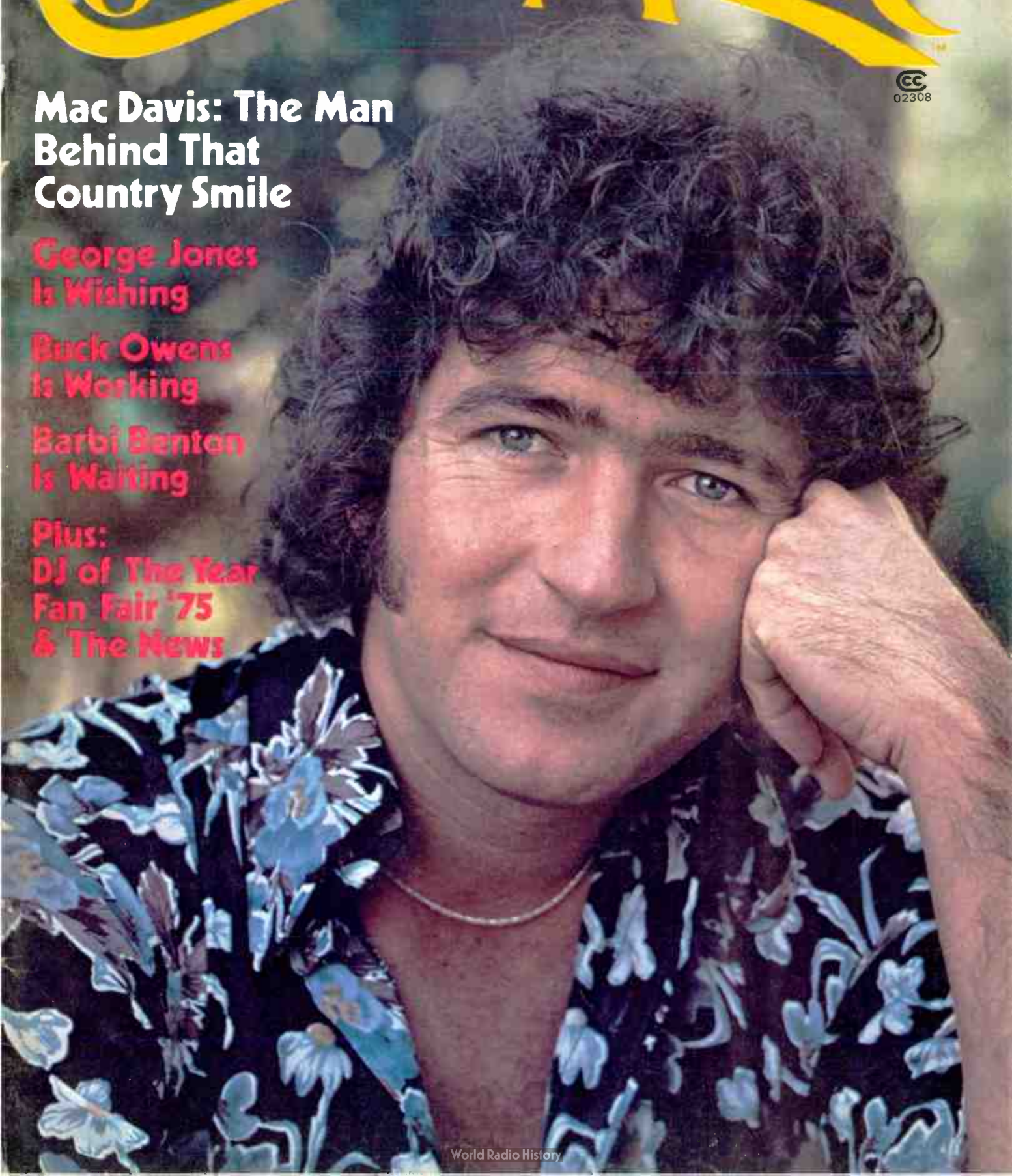
**Mac Davis: The Man
Behind That
Country Smile**

**George Jones
Is Wishing**

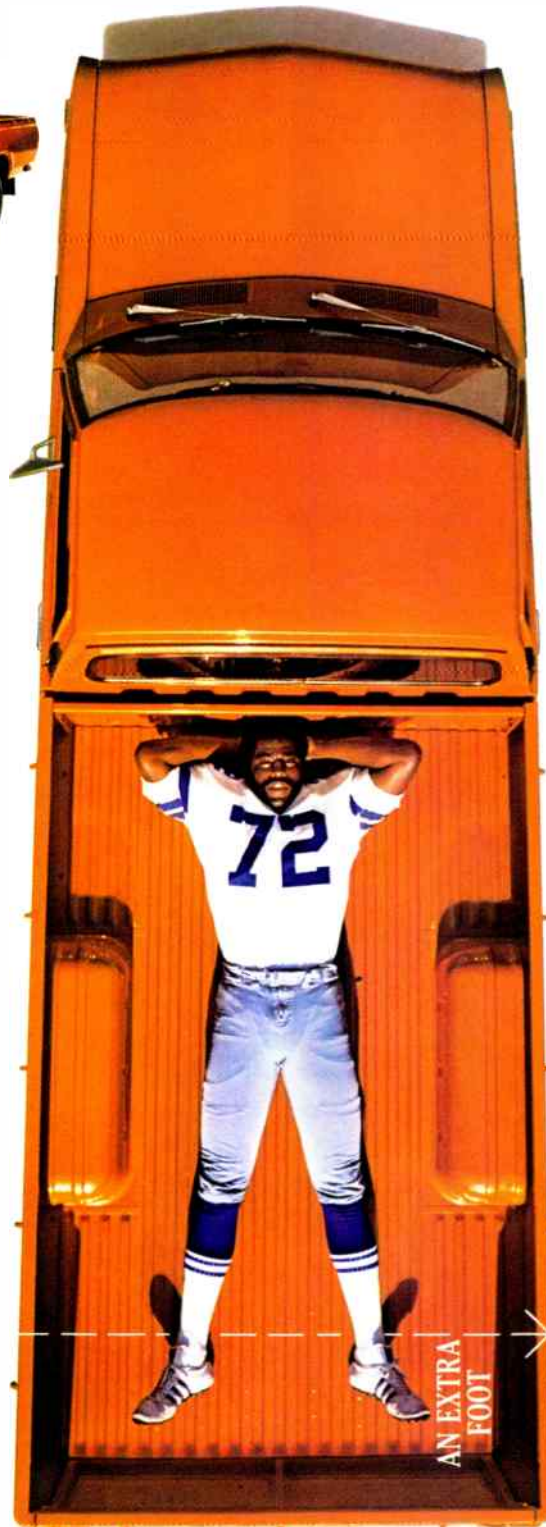
**Buck Owens
Is Working**

**Barbi Benton
Is Waiting**

**Plus:
DJ of The Year
Fan Fair '75
& The News**



We found a bed long enough for Too Tall Jones.



Introducing Datsun's 7 ft. Li'l Hustler Stretch.

Now you have a choice of two Datsun Pickups: one with the standard six foot bed, and this new Li'l Hustler Stretch with the extra long seven foot bed that gives you more room for business, sport and camping.

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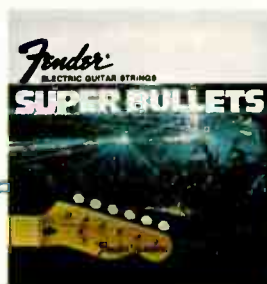
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Volume Three, Number Nine, June 1975

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COVER PHOTO EMERSON-LOEW

Letters

I just wanted to thank you for the great article on Anne Murray in your April 1975 Issue. Usually, male vocalists are the only ones whose music is approached that seriously. So many interviews with women in the music industry seem to cover just the physical person, inferring that they are not deeply into their music like Anne Murray.

The lady, in addition to having a great versatile talent, has a good attitude towards country music that hopefully will become more accepted. Singers like Anne and Olivia Newton-John are turning young folk on to country music—money-spending young folk at that.

OLIVE KUNTREE
PHILADELPHIA, PA.

“Hard” country fans take heart! There is hope for us yet! True, the CMA Awards are won by the likes of ex-rock & roller Charlie Rich and a “shucks, y’all” gal from the great Australia, and Charley Pride is singing with Perry Como—but! Have you checked your bargain bins lately? Albums that you used to have to send to Nashville for at great expense are now being offered at 99¢ to \$1.99!! If you want to build a library of the finest honest country music (with a capital C), try a bargain counter. You see, nobody wants those old, no-sell, make-room-for-the-modern-stuff albums anymore. Nobody but you and me, that is!

LESLIE HANEY
MCKEESPORT, PA.

Jazz drummer Buddy Rich’s recent comments about country music struck me as springing out of his bitterness towards time and trends. Buddy owns a jazz club in Manhattan. Its success does not come near that of the Bottom Line, New York’s showcase for fine country music. Buddy himself is on the way out. The trend seems to be, as it was for myself, switching from the

jazz scene to the more mellow, earthy country sound.

Country, as Rich must think, is made up entirely of Barbara Fairchilds singing about teddy bears and Bobby Bare harmonizing with his son, singing children’s songs. He is greatly mistaken. Country music has a multitude of talent. Bob Wills’ brand of “Texas Swing” was a forerunner of the Big Band era which introduced Rich to his world of glory. Where would the likes of Rich and Gerry Mulligan be without Wills? Maybe playing glitter rock? Rich should re-examine where he comes from and learn to appreciate a time-worn culture.

ROBERT WEISBURD
HUNTINGTON STATION, N.Y.

I just read the April issue of your *fine* publication. Everything was great, until I got to page 30. Now, those good old boys in the Sons Of The Pioneers are liable to get a little bit upset, ’cause the names were a little wrong. According to the signed picture I have from the big reunion they had here in L.A. April 18th, 1972, they are—top row: Luther Nallie, Dale Warren; bottom row: Billy Armstrong, Lloyd Perryman, and Roy Langham.

DICK DIMMICK
SANTA SUSANA, CA.

Sorry about that, everybody. We had so many different pictures of the group in all its various combinations that we must have got our wires crossed—Ed.

I just finished reading the latest copy of your magazine, and I wanted to tell you how much I enjoyed it. You had a short story in there this month (April, 1975 Issue) called “What’s A Hillbilly?” I haven’t noticed anything like it before. Is this something new you’re adding? I hope so.

L. BRODERICK

Yes, it is something new. It’s part of a whole new concept for the “Country News” section of the magazine, and we hope you’ll continue to enjoy it.—Ed.

I was happily surprised to come across an article on DeFord Bailey in your March Issue. It is good to know that he is still alive and well, and that he has not lost his amazing virtuosity on the harmonica. Two of his recordings have been re-issued on the Roots label in England (*The Great Harmonica Players, Volume 1, RL-320*). The songs are “Ice Water Blues” and “Davidson County Blues.” These re-issues, along with your article, comprise a welcome but overdue tribute to a great musician.

JOE LAROSE
AKRON, OHIO

At the present time, I am serving time in one of California’s Penal Institutions. About 18 months ago, I put in a subscription for one of the other country music magazines, and somehow my subscription got switched and I ended up with COUNTRY MUSIC Magazine instead. Well, I can tell you one thing—that was about the best mistake they have ever made, because until then I had never seen a copy of COUNTRY MUSIC. This is the finest magazine I have seen that has dealt with stories about the different performers. I know that there are quite a few inmates here that get your magazine, and they like it as much as I do. Your articles in the March 1975 Issue on Hank Williams were great.

One more thing. If there are any country music fans out there who would like to write someone in prison, I would really enjoy hearing from them. Keep up the good work.

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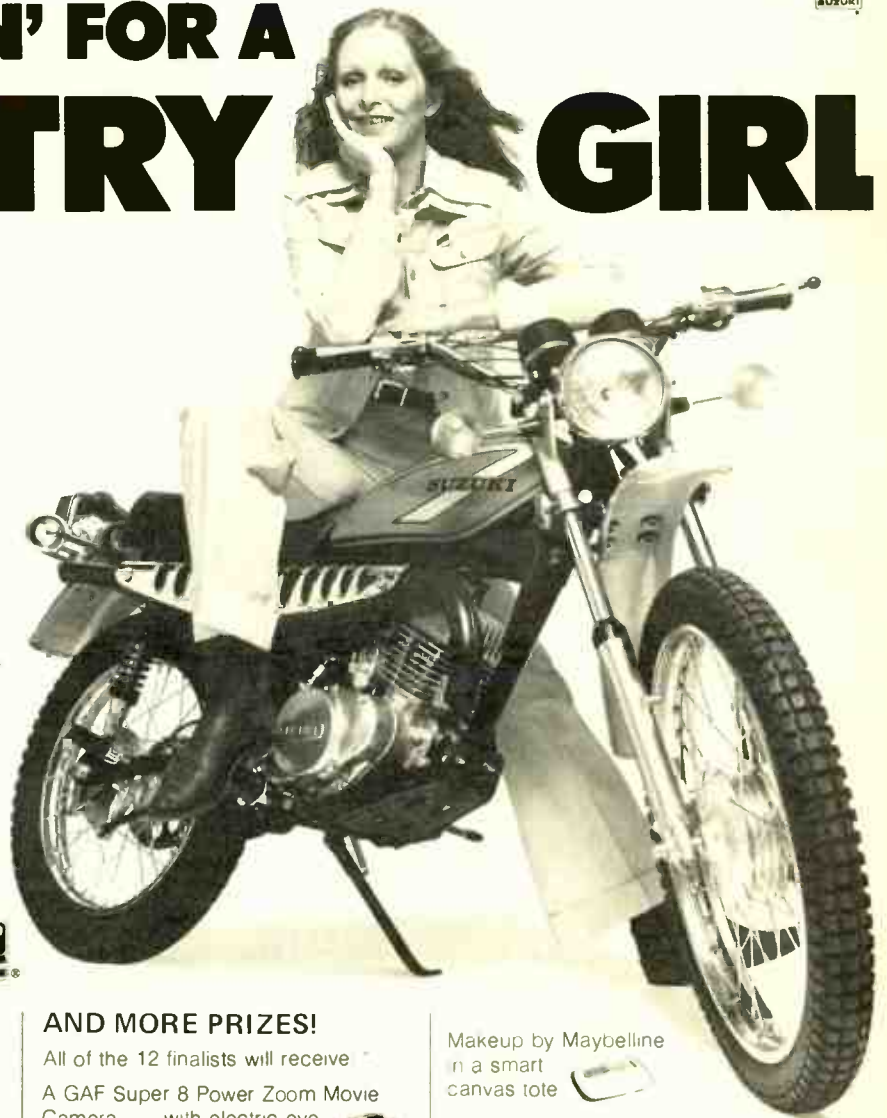
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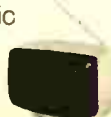
Grand Prize Winner gets an Open Road Mini Motor Home . . . a spacious Chevy van that sleeps 4. Complete with kitchen, insulated fiberglass top, colorful decor, wall-to-wall carpeting. "The one vehicle to serve all your needs."



1st Runner-Up gets a Panasonic 4-Channel Stereo . . . with FM/AM/FM stereo radio, CD-4 record changer, 8-track tape player, handsome wood cabinet, many other unique features.



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STILL MORE PRIZES!

60 regional winners (from which the 12 finalists will be chosen) will win

A Samsonite Swag Bag . . . the velvety corduroy status tote from the finest name in luggage



A Collection of Waylon Jennings Albums from RCA Records . . . the best of country music.

Look for entry blanks and complete contest rules at your local Suzuki dealers (Guys don't forget to pick up an entry blank for your country girl when you visit your Suzuki dealer!) And be sure to listen to the Country Music Magazine of the Air radio specials brought to you by Suzuki Motorcycles Void where prohibited by law.

People on the Scene

George Jones Wishes It Hadn't Happened
The French Invade Music City
Johnny Cash Goes In Disguise

by AUDREY WINTERS

Well, it's just about over. Country music's most celebrated marriage has ended in divorce, and **George Jones** and **Tammy Wynette** are once again single. As we went to press this month, George and Tammy were still engaged in disputes over property after Tammy filed for divorce against George (on the grounds of mental cruelty) and George reciprocated with the same.

Whatever the details of the final settlement, Tammy is keeping the George Jones/Tammy Wynette Show band (after re-christening them "The Tennessee Gentlemen"), buying out George's share in their business property, and keeping the mansion on Franklin Road. For his part, George has the couple's houseboat and their mansion on Tyne Boulevard in Nashville. George has put together his own band (**Jimmy Pepper** fronting on guitar, **Reggie Allie** on lead, **Gary Boggs** on steel, **Harry Wade** on bass, **Zeke Dawson** on fiddle, **Walt Cunningham** on alto sax, and **Ralph Land** on drums), formed his own publishing company under the name "Uncanny Music," and moved into the club business, "George Jones' Possum Holler Club" in Nashville's Printer's Alley.

Just a week or so after Tammy's divorce action was announced, **COUNTRY MUSIC's** John Gabree, in Nashville to do a cover story on George, spoke to him. "Everybody wants to know about me and Tammy," said George. "Well, I'm still hoping that we can work it out. I love her and I know she still loves me. There's gotta be some way to compromise . . .

They're wishful words, but it's not going to be that way. After six years of marriage with every failing magnified by the stardom of the



Johnny "the French Elvis" Hallyday: turning heads in Music City.

couple, George and Tammy are finally parted. (For Tammy's side of the affair, see page 30.)

On a lighter note, a lot of heads were turned in Nashville recently by the appearance of French pop singer **Johnny Hallyday**, often called "the French Elvis." Hallyday and his entourage spent their time recording two albums' worth of country songs (translated into French by Johnny's lyricist/interpreter) at Shelby Singleton Studios, going on shopping sprees (a bubble gum machine, six old Western saddles, numerous shirts, belt buckles, boots, jackets, and a \$1000 1926-model Martin guitar), and meeting

people. Hallyday was particularly delighted to run into **Dolly Parton** and **Barbi Benton**. Dolly thought he was a "beautiful man." Now, Hallyday—who is married to **Sylvie Vartan**, France's top female pop singer—wants to buy a house in Nashville and do a tour of the United States.

Meanwhile, also on the "wied but wonderful" country-pop front, two more non-country performers have jumped on the bandwagon. First there's **Carol Channing**, best known for her title role in Broadway's "Hello, Dolly." Ms. Channing has lent her diamond-studded talents to a country song called "Think Twice Before You Get Yourself In A Love" on the GRT label. Pop singer **Melanie** is the other entry into the field with "Sweet Misery," on the Arista label . . . Also, the brilliant blues singer **Bobby "Blue" Bland** has completed an album of country songs for ABC Records.

Remember "Pretty" Miss **Norma Jean**? She is back on the music scene now and trying for a hit record. **Dave Kirby**, writer of "Sidewalks Of Chicago" and other songs, will manage and produce her. Norma Jean has been retired from show business after she married and left the Porter Wagoner Show. She had one request about her session . . . that **Buck Trent** play on it . . . **Brenda Lee** said recently that she wants to be treated just like any ordinary citizen in her neighborhood. She is now Mrs. Shacklett, wife of a Nashville contractor. "Ronnie and I just recently learned how to live, and are happier than we ever have been," said Brenda. "We decided to sell the big house on Franklin Road and buy one next to

NOW YOU'RE FREE TO GET HEARD, GET RAUNCHY, STAY LOOSE, AND SLEEP TIGHT. WITH THE NEW YAMAHA AMPS.

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Amps that let you hear every note you play, even in a complex chord. That's the difference that Yamaha's FET technology makes in the music. Translated: Your instrument cuts through the sound of your band without increasing amp volume or resorting to cheap tricks like aiming your speaker toward the ceiling. (An added bonus: A guitar sounds like a guitar and a piano sounds like a—you guessed it—piano. Not some strange electronic invention.)

(GET RAUNCHY)

Amps that sound as hot and nasty as the next guy. Probably even nastier. With Yamaha's distortion, you dial in how heavy you want to sound. (Other popular amps *start* with nasty and stay that way, which is OK if that's the only kind of music you'll ever play. Yamaha prefers to let you control the distortion you want for a particular number.)

(STAY LOOSE)

Versatility you won't believe in a shelf load of models. There's a 100-watt series and a 50-watt series. In each series, the difference between models is speaker configuration, not quality. The same basic power, equalization, and features are used on all the models. (Some have extra goodies like pre-set volume controls and dual channels.)

(SLEEP TIGHT)

Yamaha amps let you rest easy. They're all built to take the bumps and grinds and jostles

that are a part of a musician's career. Outside, the cabinet is built for heavy road use and is reinforced by special chrome corners that are screwed on. Inside, you find the power amp in a single block, easily removed for service by two screws. (Just about 90% of all amp problems happen in the power amp stage. With Yamaha's modular construction, any problem can be fixed in a few minutes.) Each amp was designed to be highly serviceable, because we know what kind of knocking around they get.

(TRUE GRIT)

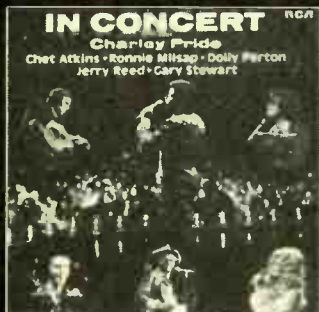
It comes down to this: Yamaha makes professional performance amplifiers for people who depend on their music to pay their bills. Our design objective was to combine a superior tonal quality with the ultimate versatility and reliability. Plug into one at your Yamaha dealer's.



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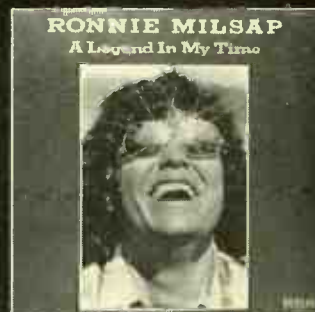
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World Radio History

RCA

Ronnie's parents', and live off his salary—and save the money I earned and enjoy being a family. I only work when I want to, and enjoy being and doing the things that count" . . . There's a new female member of the **Merle Haggard Show**. She is RCA recording artist **Leona Williams**, who replaces **Louise Mandrell** (sister of **Barbara Mandrell**).

Johnny Cash pulled a fast one on his friends **The Oak Ridge Boys** recently. The Oaks were finishing up a concert in Waverly, Tennessee, when they were surprised by a commotion from four hecklers who ran up to the stage. The biggest heckler, dressed in an old coat and sporting curly brown hair and horn-rimmed glasses, started shouting, "Hey, Duane, come here. Come here!" at **Duane Allen**, the Oaks' lead singer. It wasn't until he'd shouted it four times that Duane recognized his tormentor, at which point they greeted him, pulled off the wig and glasses, and the audience went wild. The inimitable Mr. Cash was accompanied by a lady with long white hair and a green turban hat. Fortunately, she turned out to be his wife **June Carter**.

Marty Robbins was honored by the citizens of El Paso, Texas recently. He was presented with the keys to the city, among other gifts, in recognition of his song, "El Paso," re-



David Allen Coe: what an act!

corded in 1959. Marty was also involved in a nine-car pileup in Daytona. He wasn't hurt, and the accident has not changed his mind about race car driving . . . **Little Jimmy Dickens** is back on the Grand Ole Opry roster . . . **Roy Acuff** and **The Smokey Mountain Boys** are back on the trail again, the first time for four years . . . **Freddy Weller** has left Columbia Records to join the ABC



Donny King: gearing up for stardom

Records roster of talent . . . **Jerry Clower** has been retained by the Ditch Witch underground construction equipment company.

Bill Monroe and **Tompall Glaser** are producing records on Bill and the **Bluegrass Boys**. It sounds like they're getting a new, fresh Bluegrass sound. All is not well in the Glaser world, though, because **Chuck Glaser** had a bad stroke recently. Though not in danger of his life anymore, Chuck is partially paralyzed by the stroke.

Donny King is a name you should be hearing more about soon. **Doug Kershaw** taught him how to pick guitar in Jennings, Louisiana, where they grew up. Donny fronts the Outlaws, the band that backs **Fiddlin' Frenchie Bourque** of "Big Mamou" fame. They are super-hot around the Houston area . . . **Jerry Lee Lewis** nearly got in trouble recently. His private aircraft was searched by customs officials on its way back into the States from Canada, and some cocaine and pills were found on board. The Customs men concluded that the drugs could not be linked to the Killer, and let the plane go . . . **David Allen Coe** has himself a pretty outrageous show these days. Not only does he have the only all-girl backup band in country music (they're pretty, too!), but he is the proud owner of over 300 tattoos—done with his own hand while in prison. He strips to the waist and reveals them during the last part of his show. ■

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A KAMAN COMPANY

The Country Hearth

by ELLIS NASSOUR



Jerry Reed — he's not at home much, but he loves that home cookin'.

"I'm sure he'd agree," Priscilla Reed said about her husband, Jerry Reed, "that when you're hot you're hot. He's got great rhythm and is a terrific singer, but in the kitchen he's just nowhere!"

Priscilla and Jerry recently completed remodeling their "new old home," a beautifully furnished 12-room Georgian Colonial house set on 4½ acres in Nashville's posh Oak Hill section. It was Jerry's 16th anniversary gift to Priscilla.

"Now, if Jerry could only find some time to spend in it!" Priscilla said. "He is constantly on the go. I think he's on planes more than he's home." Mrs. Reed admitted under pressure that Jerry could make a mean sandwich—"if you put everything out in front of him. He's also very good at opening a can of pork 'n' beans."

The Reeds have two children—Lottie, 4, and Seibina, 14—in addition to Toby, a Great Dane, and a Chow puppy. (With Jerry away and

her hands full with the kids and the house, Priscilla found she did not have time for her own career. As Priscilla Mitchell she recorded for Mercury until 1969 and replaced Anita Kerr in the Anita Kerr Singers when Ms. Kerr moved to Los Angeles.)

"Since he is on the go so much, one of the joys of being here for Jerry is a home-cooked meal," she said. "His first day home he wants his favorite—my meat loaf—and good and greasy onion fried potatoes. He loves country cured ham and biscuits smothered in gravy. Another favorite is fried okra. As far as sweets are concerned he devours strawberry short cake and pound cake, which he likes sliced, buttered, and toasted."

PRISCILLA REED'S MEAT LOAF

2 lbs. ground beef or sirloin
1 chopped Bell pepper

1 1/2 large onions, finely diced
1 1/2 cups instant rice
1 1/2 cups crushed corn flakes
1 egg
1 small can tomato sauce

With your hands, take all the ingredients and mix together thoroughly. Place in a baking dish and mold to desired shape. Bake at 350° in a pre-heated oven for 40 minutes. Serves approximately eight. Great with buttered or gravied biscuits.

TENNESSEE FRIED OKRA

Take two packages of frozen okra (thawed almost completely) and stir in 2 cups of corn meal. Mix until okra is well coated. Place in frying pan with generous amount of hot cooking oil. Salt and pepper to taste. Cover. Stir occasionally until desired crispness is reached.

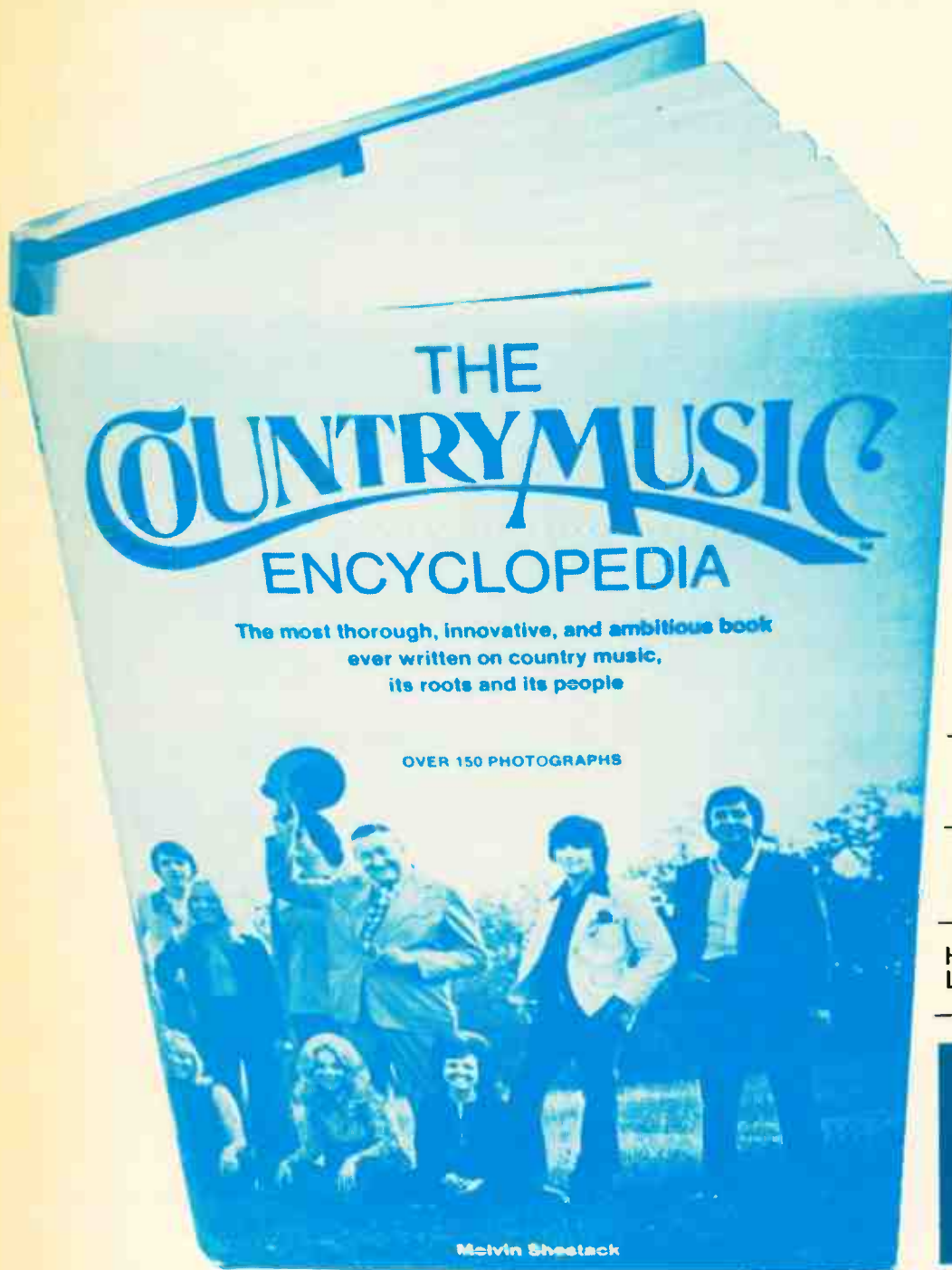
ORANGE POUND CAKE LOAF

2 cups sifted cake flour
1 1/4 cups sugar
1 1/2 tsps. baking powder
1 tsp. salt
1/2 cup butter (or margarine)
1/2 cup orange juice (prepared)
2 eggs
1/2 orange rind, grated (optional)

Place all ingredients into a bowl, with the exception of the eggs, and beat at medium speed for about two minutes. Then add eggs and beat an additional two minutes. Bake in well-greased loaf pan in 350° pre-heated oven for about an hour. To take this recipe one supreme step further: When cake cools frost with orange butter icing. For a light breakfast snack, slice unfrosted cake as you would loaf of bread and place in toaster, then butter.

(The unique recipes above are also dollar stretchers and are recommended for budget conscious housewives). ■

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and Gentlemen, the Big Contest! On the left, Champ Kris "Krissover" Kristofferson, a patient fellow, keeps his cool and prays hard while Contender W. Jennings taunts him mercilessly. W. Nelson, ex-Treasurer of the Guatemala Country Club, just hopes the boys will fight clean, and tells the Contender that perhaps a new haircut

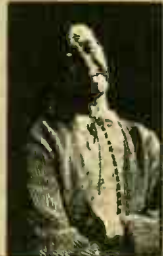
and beard would help.....Now, this is important material for the archives. That's why our man in the middle is taping everything. But wait! What's this? Another contender? No, it's just Commander Cody and the boys figuring out how to get to Mars on 15 cases of Lone Star, and hoping to pick up some good advice.....

Photos: Stanley W. Farrar & Warner Bros. Records.

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COUNTRY NEWS

Fan Fair Registration Up This Year; Officials Expect Record Attendance

Advance registration for Fan Fair is running beyond everyone's expectations this year and a record crowd is expected. Rooms in Nashville's motels and hotels are already in short supply and visitors are urged to make reservations as soon as possible.

Fan Fair officially runs from June 11-14, but things really start June 9 with the first of two days of celebrity softball matches. There'll be free albums and autographed softballs will be given away.

Registration begins June 11 in Nashville's Municipal Auditorium and continues over the next few days. There'll be a noontime star-

studded bluegrass concert at the Opry on the 11th also. The same evening there'll be the International Fan Clubs dinner and show.

June 12 marks the start of free concerts featuring top acts from various record companies. Plans call for four shows each day, from Thursday to Saturday.

Many artists from the record companies are also on hand to sign autographs and meet fans.

Last year's names included Charlie Pride, Porter Wagoner, Dolly Parton, Charlie McCoy, Jeannie C. Riley, Barbara Mandrell, David Houston, George Jones, Tammy Wynette, Lynn Anderson, Johnny Rodriguez, Danny

Davis, Minnie Pearl, Archie Campbell, Roy Acuff, Ernest Tubb, Conway Twitty and Loretta Lynn, Bill Anderson, Tanya Tucker, Waylon Jennings, Johnny Russell, Lester Flatt, Bill Monroe and Jerry Reed, among others.

One of the highlights of Fan Fair is the annual reunion show, featuring many of country music's great veteran performers. That's held Saturday afternoon and completes the official Fan Fair schedule.

For those who can stay another day there is an open air Grand Master Fiddling Contest Sunday at Opryland Park, noon to 6 p.m.

That's entertainment!

Black Diamond Scholarships Named After Country Stars

The National Musical String Company of New Brunswick, N.J., manufacturers of Black Diamond guitar strings, have established two scholarship awards with the Eastman School of Music's summer session.

The scholarships have been named after two country stars, Tom T. Hall and Johnny Rodriguez. The Eastman School, located in Rochester, N.Y., will pick the scholarship winners.

The Eastman School is highly regarded for its academic program among music majors. The Black Diamond Scholarships are specifically being awarded to participants in the school's Summer Session of Guitar Music.



NEW YORK—Paul Williams counts the cash—\$129,776—that will be awarded to the winners of this year's American Song Festival. Entries close in May and winners will be chosen this fall.

More Stations Are Joining Grand Ole Opry Talent Search

Nearly 400 radio stations in the United States and Canada are now participating in the Grand Ole Opry's talent search and more are joining the project every day.

Each of the stations will hold local and regional contests throughout the spring and summer. Finals will be held in Nashville to determine the national winner. Prizes so far include a recording contract with Opryland Records, appearances on syndicated television shows and an appearance on the Grand Ole Opry.

Eventually, Opry officials expect that more than 500 stations will take part in the search—the most ambitious talent hunt in the Opry's 50-year history.



Merle Haggard, left, plays the part of The Duke in the ABC Television Network Special adaptation of Mark Twain's classic "Huckleberry Finn." Ron Howard, center, plays Huck, and Jack Elam plays The King. Elam and Haggard portray con artists who try to bamboozle young Huck.

Anne Murray, Ronnie Milsap, Elvis, Doc and Merle Take Grammy Awards

Hargus Robbins Named
Musician Of The Year

By NARAS In Nashville

Canadian-born Anne Murray and Ronnie Milsap won top honors in the country field for best vocal performances at the 17th annual Grammy Awards hosted by the National Academy of Recording Arts and Sciences.

Ms. Murray won for her performance on "Love Song," and Milsap won for his "Please Don't Tell Me How The Story Ends."

Chet Atkins and Merle Travis garnered top prize for Best Country Instrumental Performance for their album, "The Atkins-Travis Traveling Show." It was Travis' first Grammy award. Atkins won the title twice before, once with Jerry Reed (*Me And Jerry*) and once for his version of the song, "Snowbird," which Anne Murray later turned into a vocal hit.

Surprisingly enough, the award for Best Country Vocal Performance By A Duo Or Group went to The Pointer Sisters for their song,

"Fairy Tale." Loretta Lynn and Conway Twitty and The Statler Brothers have been past recipients of that award.

Best Country Song honors went to producer-songwriters Billy Sherrill and Norro Wilson for "A Very Special Love Song."

This was the second major award for Milsap, who also won the top male vocalist award at last October's Country Music Association show. Pop singer Olivia Newton-John was voted Best Female Vocalist by the CMA at the same time and the selection of two relative newcomers with strong pop influences came as a jolt to some of Nashville's traditional stars.

Miss Newton-John also won a Grammy this time around, but not in the country category. She was named Best Female Pop Vocalist.

Elvis Presley won a Grammy for Best Inspirational Performance for his album, *How Great Thou Art*. The Oak Ridge Boys took the prize for Best Gospel Performance for *The Baptism of Jesse Taylor*.

Doc Watson and his son, Merle, won a Grammy for Best Ethnic Or

Traditional Recording for their album, *Two Days In November*.

Country music also figured in the award for Best Album Notes, which resulted in a tie featuring Charles R. Townsend's notes for the Bob Wills album, *For The Last Time*, and a pop album called *The Hawk Flies*.

Grammy nominees are selected by a vote of the membership of The National Academy, composed of artists, producers, musicians and executives of the recording industry.

While the Grammy Awards represent the Recording Academy's national tribute to artists, writers and producers, the local Nashville chapter of NARAS handed out its own awards—700 of them, in fact. These are primarily in recognition of the contribution made by Nashville's sessionmen, the backbone of the recording process.

The Nashville chapter's awards were given to those musicians who played on a Number One song. There were 41 different tunes to hit that spot during 1974 and Hargus
(Continued on page 20)

Fellow Writers Pick Don Wayne And Billy Swan for NSA Prize

Don Wayne, whose song, "Country Bumpkin," won top honors at the Country Music Association's annual awards, was named "Songwriter of the Year" by the Nashville Songwriters Association.

(Wayne's song also won dual honors for best song and best single of the year at the Academy of Country Music awards. The only major award he didn't win, in fact, was a Grammy.)

Runner-up for the Nashville Songwriters' award was Billy Swan, for his big hit "I Can Help." The NSA awards were considered highly indicative of the new winds that are blowing throughout Music City these days. Winners are determined by popular votes cast among fellow songwriters and the trend was distinctly away from the older, more established writers who have been churning out

Nashville's top tunes for years.

This year awards went to John Denver, Kris Kristofferson, Harlan Howard, Ray Stevens, Shel Silverstein, Wayne Carson, Dolly Parton, Betty Jean Robinson, Mac Davis, Doodle Owens and Whitey Shafer, and Dave Loggins, among others.

Many of those names are not new to Music Row, but missing were stalwarts such as Don Gibson, Tom T. Hall, Noro Wilson, Dallas Frazier, Ben Peters, Hank Cochran and the team of Jerry Foster and Bill Rice. (Wilson and producer Billy Sherrill did, however, cop a Grammy for "A Very Special Love Song," dubbed "Best Country Song" by the National Academy of Recording Arts and Sciences, which sponsors the Grammy Awards.)

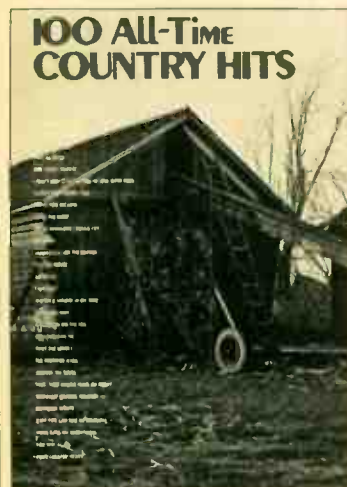
Another interesting twist to the

NSA awards was the guest speaker, Bill Gaither, acknowledged as a master writer of gospel songs rather than pop or country tunes.

Gaither, addressing the award winners and their guests at a banquet in Nashville, spoke of the need for proper motivation when one approaches the art of writing songs—or writing anything creative, for that matter. "There has to be a reason for writing," he stressed, preferably one that comes from within. "Something comes from inside for any song that has meaning," he said. The road to success is a rough one, Gaither acknowledged, but if one's goals were honorable he made it clear that the journey would be worthwhile.

A new slate of officers for the NSA were announced at the banquet. Mary Reeves Davis, Jim Reeves' widow, was named president. Others elected were Ron Peterson, vice president; Sharon Rucker, secretary; John Denney, sergeant-at-arms; and Dick Glaser, parliamentarian.

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Barbara Comes Home



Barbara Fairchild also recently returned to her hometown, Knobel, Arkansas, where she was honored at a reception in the school library, given a bouquet of red roses and a plaque commemorating "The Second Annual Barbara Fairchild Day."

Barbara's friends came from surrounding towns to visit and her fan club set up a booth in the library and signed up a whole bunch of new Barbara Fairchild fans.

Later that evening Barbara and her new band did a complete show for her friends and neighbors and received a standing ovation. It just goes to show "there's no place like home."



DJ of the YEAR

Charlie Parker

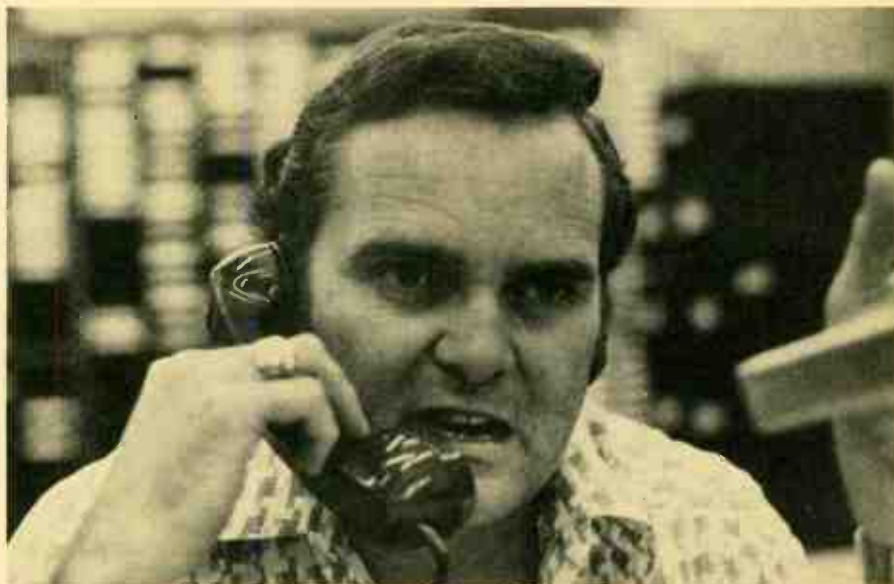
Several country stars, including Waylon Jennings and Bill Anderson, began their show business careers behind a microphone in a dimly lit broadcast studio, spinning records for an unseen audience. But it's doubtful whether many of them would forsake their current stardom to return to that life. Billy Parker is an exception.

He had some qualms about forsaking his career as a country musician, but the decision paid off. Parker was voted Disk Jockey Of The Year last October by the Country Music Association. Since then he's also signed a recording contract with Sunshine Country Records of Arlington, Texas, so he'll soon be able to use all his talents.

Parker, host of Tulsa, Oklahoma's "All-Night Big Rigger Show," on station KVOO left his mike and headphones in 1968 to lead Ernest Tubb's band for two years. But he prefers the quiet of his studio to the bright lights of the stage. His brief career as band leader and singer took him to more than 500 one-night stands in 49 states.

"I was recording for Decca then and a lot of people told me I was on my way," Parker recalls. "But I wouldn't go back on the road for anything. I know people don't believe that. I've heard them say I came to radio again because I couldn't cut it in the big time. But the truth about that is older than original. I had a wife and a little boy at home, and another child was on the way. I couldn't take being away. I thought a lot before I quit Ernest. It was the hardest thing I ever did. He had me working the Grand Ole Opry and everything. But I did quit and here's where I'll stay."

KVOO is a powerful, clear channel 50,000 watt station that launch-



Charlie Parker: He gave up a stage career with Ernest Tubb.

ed the careers of Gene Autry, Bob Wills and newscaster Paul Harvey. Parker's show goes on the air at midnight Monday through Friday and most anywhere in the country — from Maine to Hawaii, in fact — you might just twist your radio dial around to 1170 AM and wait for the static to be cut by the blast of a diesel horn. That's Parker's opening theme.

The harsh lights within the small studio highlight the pallor on Parker's face. His creative chatter, small talk and jests are beamed to an invisible audience. He's never sure how he's being taken until the ratings come in after the show.

"I just don't get into much sunlight, working from midnight to 5 a.m. I can't leave my microphone. Whenever I do, I'm camouflaged against the white walls and my engineer thinks I've left early," he joked.

His past career as a performer has helped boost the popularity of his show in more ways than one. He can always count on a telephone interview, or a personal appearance, from stars like Charley Pride, Loretta Lynn, Charlie McCoy, Tommy Overstreet, Donna Fargo, Mel Tillis, Charlie Louvin, Cal Smith, Tex Williams and others.

"Some people think disk jockeys are just frustrated singers," Parker notes. "I sing and work a few personal appearances, but there is nothing in the world I'd rather be doing. I wouldn't leave this job for

a Number One cross-over hit.

"I love the business and think I'm doing more for it here than I could anywhere."

Parker tosses off comments about his profession between records and incessant telephone calls. Although he has an assistant, the 14-year broadcast veteran takes many calls himself. Half of the 250 nightly calls are long distance and many of them are from truckers seeking information about road and weather conditions or simply travel directions. He's been featured in *Overdrive* magazine, and truckers know how to reach him.

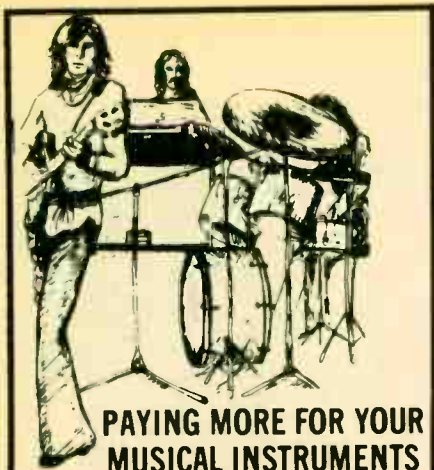
Recently a driver called from New England to identify the voice of Hank Snow in a listener contest. He told Parker he'd drop by to pick up his prize, a record album, in a couple of days. Parker didn't believe him.

"There was all kinds of bad weather that night and I just didn't think we were transmitting that far," he recalls. "And the guy sounded kinda suspicious. I thought it was a prank and told him he couldn't be calling from that far north.

"But three days later he came through Tulsa and showed up at the station. He had motel receipts to prove where he'd been. He was a real big hoss and said he came for his record.

"I think I gave him two or three," Parker laughed.

TOM CARTER



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Grammy

(Continued from page 17)

"Pig" Robbins, a nearly legendary blind pianist, played on 22 of them.

Robbins was named "Musician of the Year" for his accomplishments and selected for the honorary "Superpicker Band," comprised of other high-scoring winners. This included background singers.

With all the high pressure hoopla and television coverage, it was nice to know that Music City's "unsung" but not-so-silent majority of studio musicians were also given some kind of credit for making country music so successful. Here's a tip of our ten gallon hat to "Pig" Robbins and all the other people behind the scenes!

Jimmy Dickens Back On Opry

When Little Jimmy Dickens stepped up to the familiar "WSM Grand Ole Opry" microphones and joined Hank Snow in a moving rendition of "The Family Reunion," it was as perfect a piece of show business as the Opry has ever seen.

Dickens was welcomed back to the Opry cast by Snow, a 25-year Opry vet, and manager Hal Durham after an absence of 19 years, not counting occasional guest appearances. It was the last chapter in a story that began in 1956, when a former Opry manager named Jim Denny split the weekly WSM show, taking several acts with him. Most all of them have since returned.

Denny formed his own booking agency, an outgrowth of his Opry duties, and booked the artists on the Philip Morris Road Show. The Opry's network portion was being sponsored by the rival R.J. Reynolds Tobacco Co. at the time. It was one of the few divisive moments in the Opry's 50-year history.

During the late 1940s and early 1950s Little Jimmy Dickens was a leading Opry star. Since his departure he's earned a reputation as being one of the most well-traveled acts in country music, circling the globe with his own show.

Hag, Loretta Take Honors On The Coast

Merle Haggard and Loretta Lynn were voted Male and Female vocalists of the Year and Mac Davis won the title of Entertainer of the Year at the annual awards ceremony of the Academy of Country and Western Music, held Feb. 27 at Hollywood's Aquarius Theater.

A large number of celebrities were on hand for the event, which was later televised Mar. 5 via the ABC network. Roger Miller emceed the televised portion.

Other awards went to Loretta Lynn and Conway Twitty for Top Vocal Group or Duo; Mickey Gilley, Most Promising Male Vocalist; Linda Ronstadt, Most Promising Female Vocalist; Cal Smith, Single of the Year Award for "Country Bumpkin;" John Denver, Album of the Year, "Back Home Again." Merle Haggard's band, The Strangers, won Band of the Year (touring); The Palomino Riders won non-touring band honors. Country Music Night Club of the Year was won by Hollywood's Palomino Club, and Larry Scott and his station, KLAC, took awards as Radio Personality and Radio Station of the Year, respectively.

The Jim Reeves Memorial Award was presented to TV personality Merv Griffin for his recognition of country artists on his syndicated TV show. Pioneer Tribute Awards were voted for Merle Travis, Johnny Bond and Tennessee Ernie Ford.

Country Quote

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—Tammy Wynette

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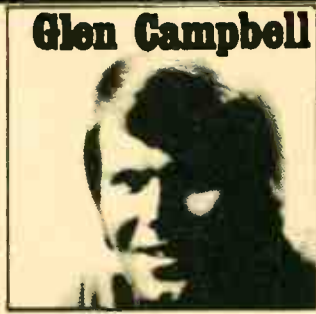
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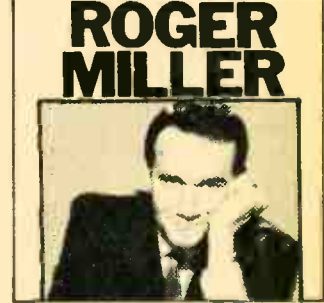
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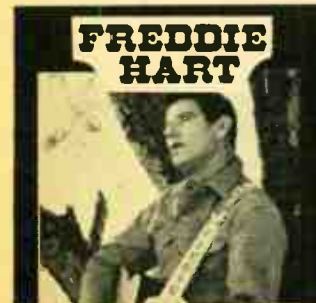
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Watch This Face

The "Tale Of The Whale" ain't no fightin' and dancin' roughhouse on the backside of Dallas. No, sir! It's right on one of the fanciest blocks on Chicago's Michigan Avenue, smack opposite the *Playboy* building, and you don't hear too many rebel yells in this nightspot. They don't hang Confederate flags here, or serve up country fried steak, but their main dish every Tuesday to Saturday evening is a singer called Don Drumm, who sits behind a piano and plays as mellow country ballads as you're ever likely to hear.

Which is maybe why, when he cut his first record on Chart Records a few months back (a good solid cheatin' song called "In At Eight, Out At Ten") the country record buying public was smart enough to take note of what they heard on the airwaves and hoist Don Drumm firmly into the country charts, which is where he rightly belongs. Country fans know a good thing when they hear one, and they never did care much whether a boy hails from the right side of the Mason-Dixon line. And Drumm certainly doesn't, though he did his share of cutting tobacco back in Westfield, Massachusetts where he grew up. "It's like Tom T. Hall said," he declared between sets after a round of applause from some admirers who may have been hearing live country for the first time, "country's in your heart, and your mind."

"What's your ambition?" I asked. He stroked a full black beard and thought for a minute. "To have Waylon Jennings buy my albums," he said simply. Then a big grin, parting his whiskers. "He ain't gettin' no freebees, that's for sure."

It's the kind of comment one might expect from a musician who's learned to be patient. Drumm has been trying for 17 years for a record contract. He's 36 now, and in those 17 years he's played as an intermission pianist in between such acts as Duke El-



DON DRUMM

lington and Peggy Lee in New York, played the tuxedo, tails and pomp circuit in Palm Beach, played in Canada, played in Gary, Indiana, played in Denver—you name it, he's played it.

He says he's had two big breaks, the first meeting Henri Eschmann, who booked him into the "Tale of the Whale" where he's acquired something of a cult following, and the success of Charlie Rich, who placed mellow, laid-back, rolling piano and a mournful, soulful voice back in favor with country fans.

Drumm's paid his share of dues. Now it's beginning to happen for him. Cashbox made him Country Artist of the Week in January and by the time this story reaches print, his new single, as yet untitled, should be climbing the charts. When he hits the road, watch out, because Don Drumm isn't just any overnight flash, still wet behind the ears. You learn a lot in 17 years.

PETER McCABE

250,000 ATTEND WWVA JAMBOREE

More than 250,000 people came to Wheeling, West Virginia, during 1974 to attend live performances of the popular "Jamboree U.S.A." radio show, broadcast regularly over Wheeling's WWVA.

The first Wheeling Jamboree broadcast was made on Jan. 7, 1933, and the show has been aired live from the city ever since. WWVA also had one of the earliest country shows catering to truckers. Throughout the years it's been responsible for beaming country music into the Northeast states.

Last year marked another first for the Jamboree show. A touring package was put together, reminiscent of the Grand Ole Opry touring shows so popular in the 1930s and 1940s, proving that live entertainment isn't going to fade away in the silvery glow of network television "specials."

Go To Catskills Country Fans

Eastern States Country Music Inc., a group devoted to the spread of country music throughout the Northeast, held their annual convention at Kutshers Country Club in the heart of the Catskill (N.Y.) Mountains, April 10-13.

The convention began with a golf tourney on the afternoon of the 10th and a program of country artists from the area later that evening. A general membership meeting and election of officers followed the next day, along with an instrument workshop. The most promising new country artists of the Northeast region performed that night.

The weekend featured another instrument workshop, a meeting with country radio personnel from the area, a cocktail party and awards banquet. A country concert was staged Sunday at the nearby Monticello Raceway.

For more information regarding ESCMI, write: Eastern States Country Music Inc., P.O. Box 205, White Lake, N.Y. 12786.

When Roy's not pickin' and grinning he likes to read **COUNTRY MUSIC** (and grin)

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Photo: Emerson-Loew

LAI D BACK MAC ?

by JOAN DEW

The sign on the dressing room door at NBC Burbank read "Do Not Disturb," followed by a notation in smaller print: "Knocking Is Disturbing." There was no name on the door, and no star.

"It's for Mac's protection," a member of the Mac Davis Show production staff explained. "It's always hectic on taping night and everybody wants to stop in and shoot the bull with him. There's no time for that."

Backstage there was an atmosphere of controlled frenzy as 300 people were led to their seats, cameras were rolled into place, prop men scurried about with equipment, and production staffers exchanged hurried notes and whispered instructions.

Meanwhile, behind the door with no name on it, Mac Davis was trying to concentrate. He ran long, sturdy fingers through his soft, curly hair as he mulled over a dozen songtitles that had been selected from hundreds submitted by the audience just moments before. Nearby, his pretty young wife, Sarah, glanced at her reflection in the make-up mirror. She leaned forward to examine an imagined blemish on her clear, poreless complexion, aware that her husband was watching her out of the corner of his eye. Mac enjoys looking at his wife, but right now he really needed to concentrate on the songtitles.

The songwriting segment of his show, a favorite with viewers, is a gimmick Mac thought up by himself. On the air it appears that he wanders casually through the audience, picking at random those who will challenge him to write a song to fit their title. But it's actually more involved than that. The producers read over every songtitle just before showtime. Then the best of them are turned over to Mac, who has about ten minutes to go over them before the taping. The people who submitted the chosen titles are placed strategically

in the audience so that Mac knows where they are seated. He does not know which people wrote what titles, so he has no way of knowing which he'll choose. The spontaneity of the act is thereby retained, and everyone is understandably impressed with Mac's ability to create rhyming couplets in a matter of seconds. It's the part of the show Mac hates the most and loves the most.

"That's where I really sweat," he admits. "I have to come backstage and throw away my shirt after that segment. On the outside I may look relaxed, but inside I'm a veritable forest fire. The only reason I get to see the titles first is because if I didn't, some weirdo would stand up sure as hell and blurt out something nasty. They don't realize that every time we have to stop those cameras during a taping, it costs a thousand bucks."

When the five-minute call comes, Sarah leaves the dressing room to stand behind the cameras with the producers. Mac has the last few moments before showtime alone. He psychs himself up like a professional athlete about to face a formidable opponent. When he walks on stage minutes later to enthusiastic applause, the audience sees a warm, open, easy-going, "country boy," who appears to be as uncomplicated as his music.

But as anyone in the music business knows, the simplest songs are often written by the most complex men, and with Mac Davis, the "veritable forest fire" beneath the calm exterior is no exception.

A few days before, at the Hollywood hills home he shares with Sarah and a lovable, shaggy sheepdog, Mac had talked about stardom and the long road getting there.

"I've always gone in steps in my career," he explained. "I never have goals. When I reach a certain plateau I say, 'Well, I've gotten this far. Let's see if I can get a little farther.' Like now. I'm not aiming to be a movie star or anything like that. I want to take it easy and ride with it. I

never envisioned myself becoming a big TV star when I first started singing. In fact, I don't even like the word 'star.' I hate it. When I hear someone on the set say, 'Get the star a cup of coffee,' or something like that, I say, 'Hey, you don't see any star on my door. *Star spelled backwards is RATS. And superstar spelled backwards is R-A-T-S REPUS.*' And if that's not a repulsive word, I don't know what is."

Sarah sat across from Mac on the sofa in their cozy, antique-filled living room, listening as though she were hearing all this for the first time. They met when she was 16 and he was 25. She had moved from Kansas with her mother and sister after the death of her father, and Mac was her neighbor in a Hollywood apartment building.

"I saw her down by the pool with her sister," he remembers. "They were both good-looking. I waved, and Sarah was the one who waved back."

They waited two years to get married—until she was 18—and have since enjoyed five years of wedded bliss. Theirs appears to be the romantic old-fashioned kind of relationship where the wife enjoys her dependancy and the husband needs it. He calls her "baby" and Sarah plays the "little girl" role easily.

When he was a boy in Lubbock, Texas, Mac never dreamed the future held so much—wealth, fame, love. In fact, at one time he felt his future was headed downhill from nowhere, and the obvious solution was to leave town.

"The only thing I knew for certain was that I wanted a college education," he says. "Only one person in my family had ever had one—an uncle—and he was also the only one who had money. So I figured college was the first step toward gettin' rich."

"I'd had some trouble in Lubbock, and I knew if I hung around there I'd only get in deeper. I think it started because in the ninth grade all of a sudden my friends were different and I didn't belong anymore. I had started school at five, and skipped a

Mac Davis and Sarah, his wife: an "old-fashioned relationship."

couple of grades, so I was always two or three years younger than the other kids in my class. That was O.K. until puberty. Then my buddies started filling out, getting hair and deep voices, and I was still a skinny, hairless soprano. I was too small for sports, so the only way I could get attention was by becoming a punk. I fancied myself a tough guy. I was the only gringo boxing in that part of Texas. I got into the gang scene and we stole hubcaps and did a little bootlegging—all kinds of things that I'm not proud of.

"After graduation I decided to head back to Georgia where I'd lived for a year when I was nine, after my folks split up. I was only 15, but since my Mom had relatives in Atlanta, she knew I'd be alright. I enrolled in Emory University, where they remember me so well they don't even have records that I was ever a student. I majored in beer, which was not cool at that school. After nine months I ran out of money, so I dropped out and went to work for the State Board of Probation, working with juveniles during the day and later playing with a rock 'n roll band at night."



Prior to the move to Atlanta, Mac's interest in music had been limited to listening to the radio. Then, on one of his "hoodlum runs" to Mexico, he picked up a pair of bongos and taught himself to play them in the privacy of his bedroom. He had forgotten about them until he wandered into the Misty Waters Roller Rink and

Amusement Center in Decatur (a suburb of Atlanta) and found the pool lifeguard playing bongos to an enraptured audience of bikini-clad young ladies.

"I thought, 'Well now,' and I went home and got my bongos and came back and sat down beside him and showed him up. Pretty soon all those

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Turner is finding a home in the warm sounds of country. RCA recording artist-writer Dickey Lee found the smooth, crisp response he wanted in the new Turner TC-20. Now the TC-20 mike is as much a part of Dickey Lee's stage performance as his guitar.

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girls were around me and I suddenly figured, 'there's something to this music thing I oughta look into.'"

Mac and the displaced bongo player (who also played piano) started a group called The Zots that was soon drawing 2000 kids to the Misty Water Pavillion every Friday night. It was the era of Elvis, Fats Domino, Bill Haley and the Comets, and the kids in Decatur thought The Zots were as good as any of them.

"On weekends the crowds got so carried away we had to work behind chicken wire to protect us from flying bottles and enthusiastic fans. Lord, I might still be there, except that after a few years this feeling that I had to get out came over me just like the one I'd had when I left Lubbock. I didn't want to end up a 37-year-old rock 'n roller. I had a pregnant wife and I knew I had to get into something with a better future."

Mac will not discuss his first marriage. He also will not discuss his parents' divorce, his homelife as a kid, or his 11-year-old son, Scotty. He won't even name the state Scotty lives in. "I have to protect him," he states flatly, but he doesn't say from what. "Suffice it to say we have a good relationship," is all he offers.

It's only when one tries to steer the conversation away from his career that Mac reveals he is not the open, relaxed man he appears to be before audiences. He gets uptight easily, and he doesn't conceal it well. It shows on his face and in the tone of his voice, although his words remain polite. ("I hope you won't be offended," he repeats whenever he stops a question with, "I don't want to get into that.")

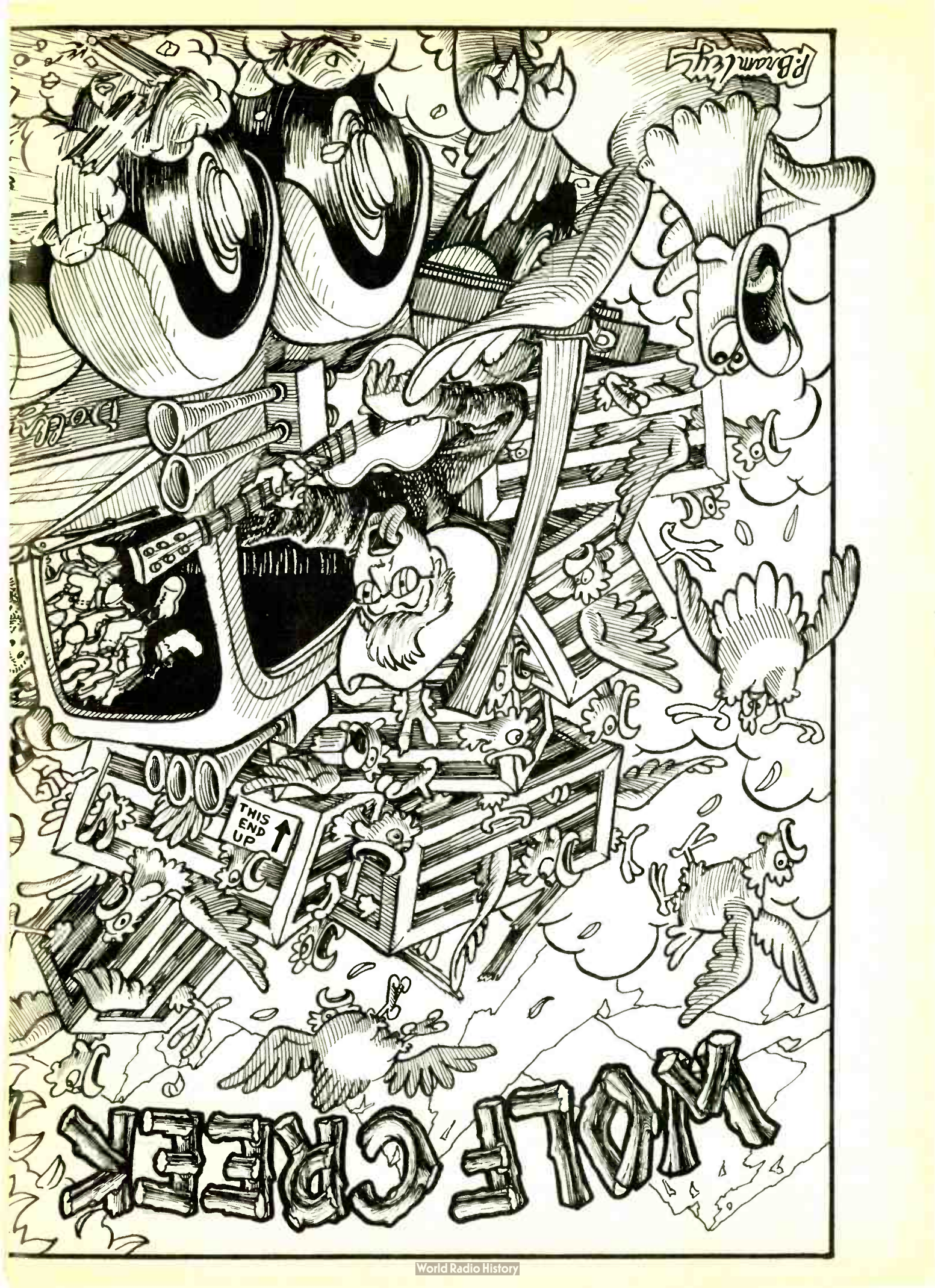
Perhaps his attitude is a result of the fact that he hasn't had a great deal of experience doing press interviews. Perhaps no one has told him that it's wiser to be open, *then* request that confidences not be revealed—a code professional journalists can't afford to break. Or perhaps he feels a man's private life is nobody's business. (But why then did he choose such a public profession?) Or *perhaps* he has something to hide, which is the first conclusion his attitude suggests. More likely the explanation is much simpler. Mac just doesn't warm up easily to human contact. When female fans in his TV studio audience become insistent about touching or kissing him between camera shots, he speaks sharply. "Not now. Not

(Continued on page 62)



Mac the performer in action: Being a star, he doesn't need the chicken wire.

Photo: Mike O'Mahony



P. Brunley

THIS END UP ↑

WOLF CREEK



Me an' Earl was haulin' chickens
 On a flat-bed outa Wiggins,
 An' we'd spent all night on the up-hill side
 Of thirty-seven miles a' Hell called Wolf Creek Pass
 (Which is up on th' Great Divide).

We's settin' there suckin' toothpicks
 Drinkin' ne-his an' onion soup mix
 'nen I sez "Earl, let's mail a card t' Mother
 'Nen haul them chickens on down . . . th' other side."
 ("Yeah, les give 'em a ride.")

Well Earl put down 'is bottle
 Mashed 'is foot down on th' throttle
 'nen a coupla boobs with a thousand cubes
 An' a nineteen-forty-eight Peterbilt . . . screamed t' life.
 (We woke up th' chickens.)

We roared up off'a that shoulder,
 Sprayin' pine-cones, rocks an' boulders
 N' put four hundred head a' them Rhode Island Reds
 An' a coupla burnt-out roosters . . . on th' line.
 (Look out below, 'cause here we go.)

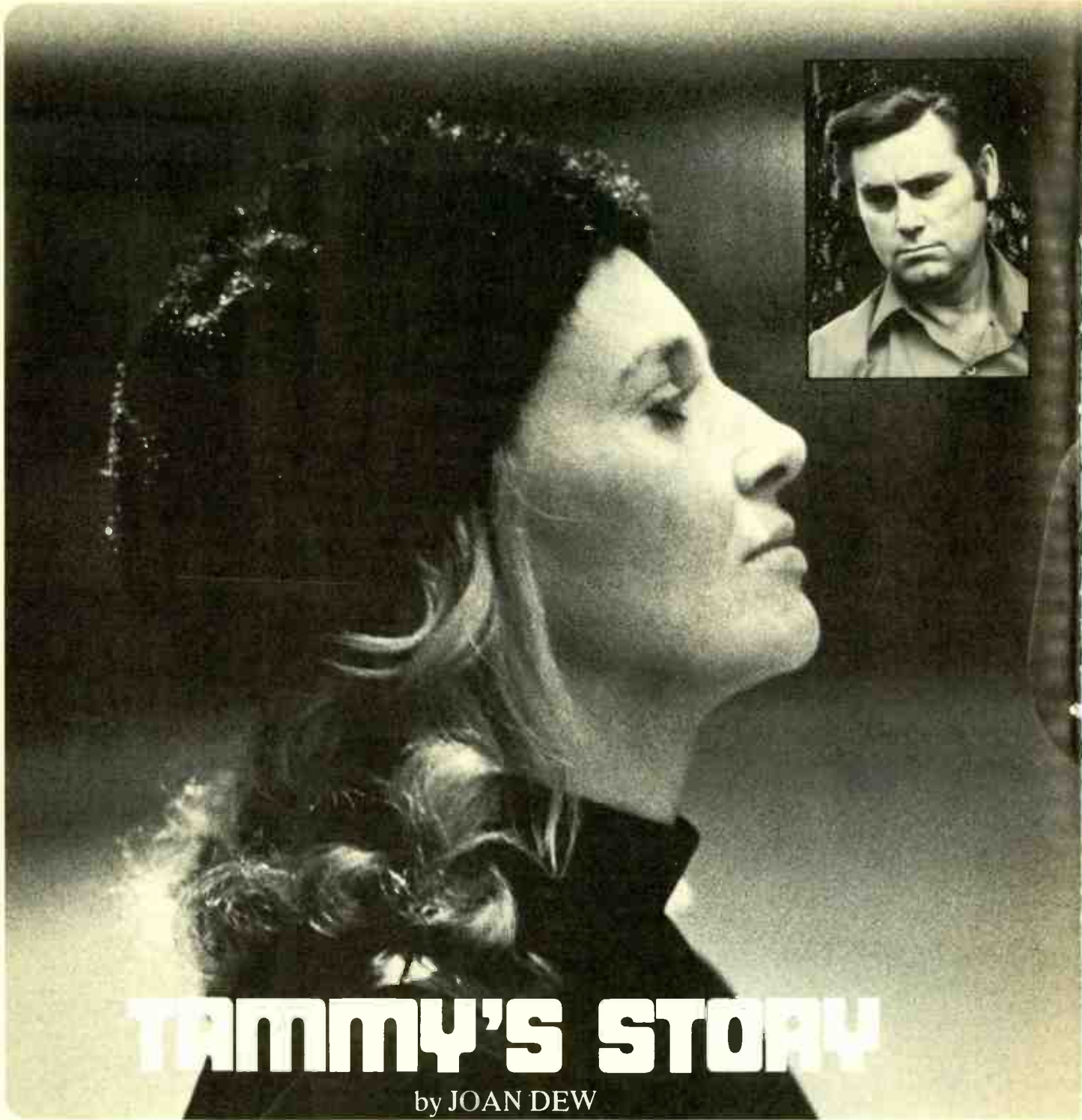
Well we com-menced t' truckin'
 An' them hens commenced t' cluckin', 'nen Earl
 Took out a match an' scratched 'is pants an'
 Lit up the unused half of a dollar ci-gar
 (N' took a puff, sez "Ain't this purty up here?")
 I sez "Earl, this hill can spill us. Y'better
 Slow down 'er you gonna kill us. Jus' make
 One mistake an' it's the Pearly Gates fer them
 Eighty-five crates a U.S.D.A. a-proved
 Cluckers . . . You wanna hit second?"

Well Earl grabbed on to th' gear shifter an' 'e
 Stabbed it inta' fifth-gear an' 'nen th'
 Chrom-i-um-plated, fully-ill-uminated
 Genuine-all-eccsory-shift knob came off in 'is hand.
 (I sez "You wanna screw that back on, Earl?")

He's tryna thread it on there
 When th' fire off 'is ci-gar
 Dropped on down—sorta rolled around, an' then
 Lit in th' cuffa Earl's pants 'n burnt a hole in 'is sock.
 (Yeah, sorta set 'im on fire.)

I sorta looked out th' window an' I
 Started countin' phone-poles goin'
 By at the rate of four t' th' seventh power . . .
 Well I put two an' two together, added twelve an'
 Carried five—'n come up with
 Twenty-two thousand telephone poles an hour.
 I looked at Earl an' 'is laig was fried . . . an' 'is
 Hands was froze to th' wheel like a tongue to a
 Sled in th' middle of a blizzard . . . I sez
 "Earl, I'm not th' type to com-plain, but th'
 Time has come fer me to explain, that if
 You don't apply some brake pedal real soon, they gonna
 Hafta pick us up with a stick an' a spoon" . . . Well
 Earl rared back an' 'e cocked his laig . . . an' 'e
 Stepped down hard as 'e could on th' brake . . . an th'
 Pedal went clear t' th' floor an' stayed. 'E sez "It's
 Sorta like steppin' on a plum" . . . Well from
 There on down . . . it jes wasn't pritty . . . It was
 Hair-pin County . . . an Switch-back City . . .
 One of 'em looked like a can-fulla-worms an'
 Another one looked like malaria germs . . . An'
 Right in the middle of th' whole damn show . . . was a
 Real nice tunnel . . . Now wouldntcha know,
 Sign sez 'Clearance to th' twelve-foot line' . . . but th'
 Chickens was stacked . . . t' thirteen-nine . . . Well we
 Shot that tunnel at a hundred an' ten . . . like
 Gas through a funnel . . . an' eggs through a hen . . . an' we
 Took that top row a chickens off slicker'n scum
 Off a Loosiana swamp.
 Went down an' around . . . an' around an' down . . . an' we
 Run outa ground at th' edge of town,
 An' bashed in th' side of a seed store . . .
 In downtown Pagosa Springs.

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TAMMY'S STORY

by JOAN DEW

The audience in Dothan, Ala. let Tammy Wynette get through four songs before someone in the second row blurted out what they all wanted to know.

"Where's George?" the man belted.

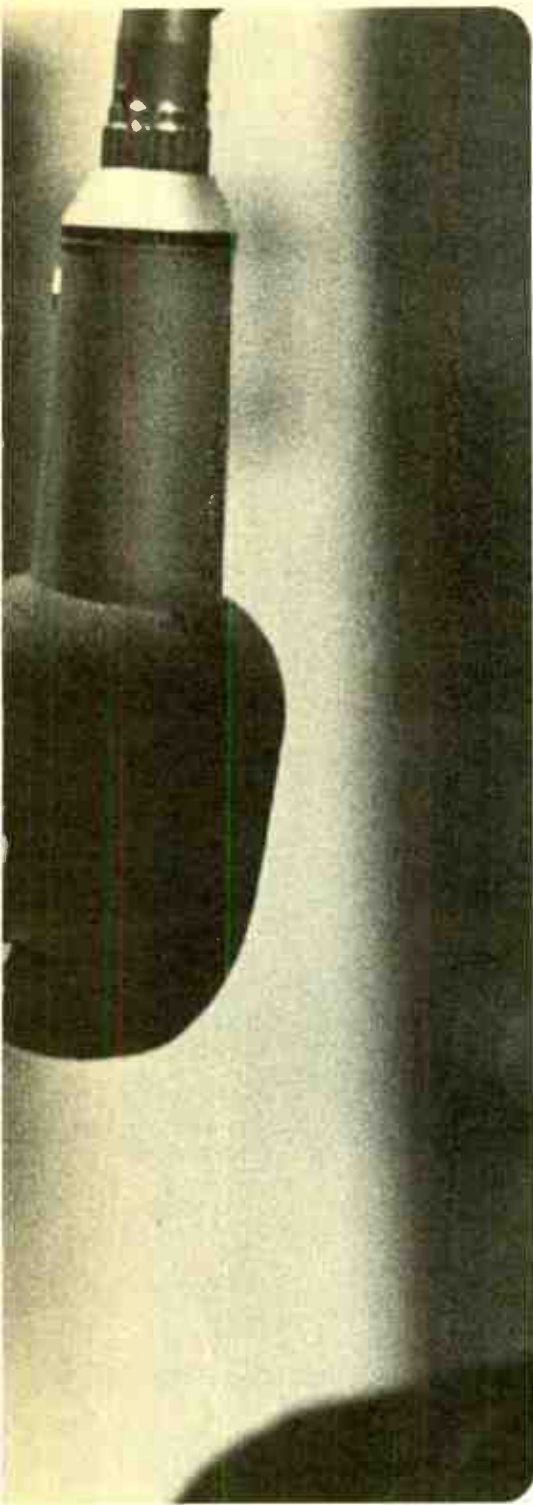
"I don't know," Tammy answered honestly.

She could have added that not knowing the whereabouts of George Jones was not a new experience for her, that even during the best times

of their six-year marriage she had often awakened in the middle of the night and reached out to find her husband gone—no note, no explanation, no reason. Days, sometimes weeks, would pass with no word. Then someone would call to say they'd found him. They'd bring him home—sick, ashamed, pitiful, half dead from drinking—and Tammy would nurse him back to life again.

But the Dothan audience wouldn't hear any of this. Tammy has too much

pride and too much respect for George's talent—as well as an old-fashioned sense of decency and decorum—to make public the details leading up to their divorce. Yet the fans want answers. The towns change but the audiences don't. A few nights before, in Macon, Ga., they'd hit her with questions as soon as she'd walked onstage. "Are you divorcing George?" "Where is he?" So she tries to keep it light, to act comfortable in a most uncomfortable situation.



"You'll never hear me say anything bad about George Jones," she tells her audiences. "I still think he's the greatest country singer alive," (applause) "but I just can't live with him."

Later, when she introduces her backup group, formerly the Jones Boys, Tammy says, "Meet the Tennessee Gentlemen. We changed their names for obvious reasons. We divided up the property and I got custody of them."

"No," one of her musicians shouts back. "We got custody of *you!*" The tension is broken. Tammy goes on with the show, and temporarily, the audience is satisfied.

The worst time comes during intermission when she signs autographs on programs and albums. The questions become more intimate then, more explicit.

"Has old George got himself another woman?"

"Think you'll get married again, Tammy?"

"How's your little girl taking this?"

Afterwards, Tammy collapses in the bedroom of her bus, lights a cigarette and sips a canned soda. One woman's questions were especially irritating, and Tammy tries to shake off the anger she feels building.

"Sometimes I wish I could say, 'It's none of your damned business,' but I know I can't. I know how they feel. They've lived through it all with me and George, through our music and what they've read, and they shared our joy when Georgette was born, so they feel they have a right to know about this, too.

"It's a strange time for me. On the one hand I feel more relaxed inside than I have in years. The tension is out of my life and I wake up every morning knowing, no matter what happens that day, it won't depend on whether or not George is drinking. On the other hand, I can't help but still worry about him. He's letting his problem kill him."

George's problem is, of course, alcohol. It's a problem he had for years before he met Tammy, and one he readily admits has caused him suffering all his adult life. A few years ago his attorney and his doctor convinced Tammy that George had but a short time to live if he did not stop drinking. They persuaded her to file for divorce, believing the action would shock him into going on the wagon. It did, for 11 months. But when he fell off, he stayed off.

Tammy remembers the times George did not leave home for his drinking sprees as more devastating than the times when he did. He admits he sometimes "goes crazy" when he drinks, and anyone who's seen him in that state doesn't soon forget it.

"Every time we survived another trauma," Tammy says. "I'd tell him 'George if you don't stop doing this you're gonna kill my feeling for you.' He'd say, 'Aw, hon, that can't happen.

We love each other too much.'"

But it did happen, just as it's happened in countless other marriages where broken promises and repetition of ugly scenes wear away at love until it crumbles. And for Tammy, the loss of love, the emptiness left when the feeling goes, has been harder to bear than the worst fights she and George ever had.

"Thank God for my music," she says passionately. "Now, when I can't sleep I just go to the piano and start writing. I wrote George's new single and the way he sings it breaks my heart... These days I barely get by," she breaks into song, emphasizing the words plaintively. "I wanna give up, lay down and die... turn around before you see me cry... Oh, these days I barely get by..."

"It's funny, George and I have lived our life in our music. It's all there—'The Grand Tour,' 'The Door,' the closing of the door: 'We Loved It Away'... the fans don't have to ask. All they have to do is listen. Like the song I wrote right after George and I split up. It tells it all." And she begins to sing again, with that tear in her voice that makes every listener remember their own heartbreaks.

"They said you were a loser when I met you.

Never stayed with anyone for very long.

They said I'd never hold you,

And I guess I knew

There'd be something else beside you all night long.

I loved you for a four-year-old

Who's such a gift.

Two little arms around your neck so tight,

But a four ounce glass of whiskey

Gave a better lift.

And a bottle by your pillow made your night.

I thought that I could make a better man of you

But changes just don't happen overnight.

You asked of us so many things we couldn't do

And you never let that bottle out of sight.

There's not a thing on earth that we can do

To make you stay.

But I know every time you touch the bottle

You'll hear my voice and see her face.

Every single time you open up a bottle." ■

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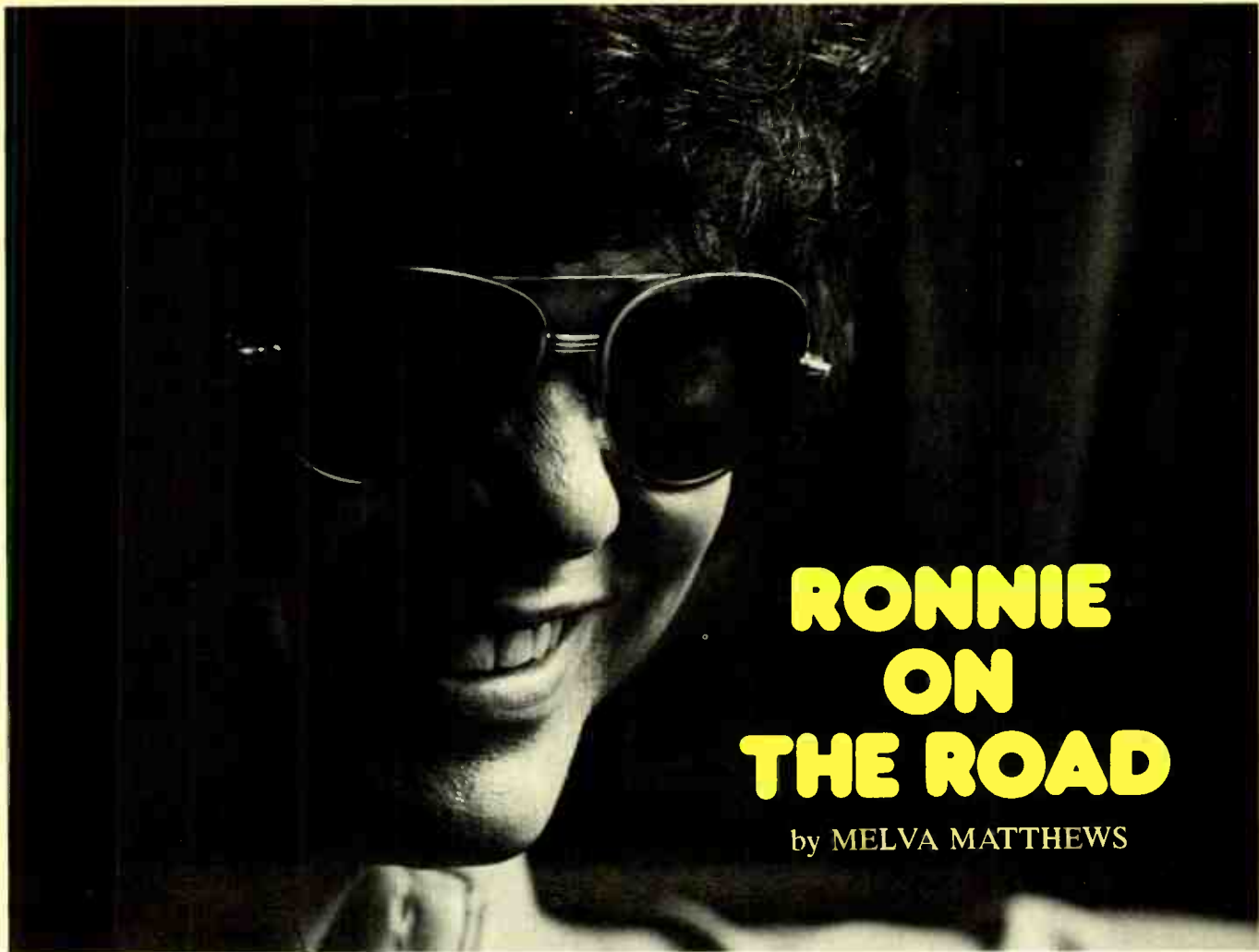
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RONNIE ON THE ROAD

by MELVA MATTHEWS

Photo: Marshall Fallwell

We've been sitting on the runway at LaGuardia for 15 minutes when the intercom crackles and the pilot says, "They don't have our gate ready, so we'll use Gate 3, but it doesn't have a jetway." The crowd in the jammed first-class cabin responds with the usual moans, groans, and "Welcome to New York" jokes. Ronnie Milsap just laughs and puts his hand on Steve Holt's shoulder. "Lead me to it, son, I just want off."

The airlines can be solicitous sometimes, and as we walk into the terminal the hostess notices that Ronnie is blind.

"Welcome to New York. Do you need a wheelchair?"

"Oh yes, thank you, we do," Steve says, jumping into the wheelchair, and then to Ronnie. "Take me to my luggage."

Ronnie, so to speak, never blinks an eye, but pushes Steve through the crowded terminal, people moving out of the way and murmuring words of sympathy for poor Steve. It's not

unusual to see someone in dark glasses in New York at night, so no one guesses the joke. Steve can say a soft "left" or "right" to Ron and Ron responds. The wheelchair maneuvering is apple pie—Ron has driven cars with the same signals.

These little games keep life on the road bearable. "The road" is hard enough for any entertainer, but Ron's case, of course, is special. People ask him, "What's it like being blind and traveling all the time? How do you do it?" He does it quite well.

Of course, he has Steve's help. Ronnie calls him "The Hawk." He is Ronnie's drummer and has been with him about five years. Steve is also Ronnie's eyes. And he is *smoooooth*. Nothing ruffles The Hawk. Ronnie can do almost anything himself; what he can't do, he trusts Steve with.

RCA has a limousine waiting, complete with Frank Mancini,

an RCA vice-president. The luggage is sent on and we all pile into the limo for the ride to midtown Manhattan and the Plaza Hotel. (A chronic New Yorker once said to me *vis-a-vis* a very well-known country singer, "It's just *wrong* for hillbillies to be at the *Plaza*.")

Five minutes to freshen up, then it's out to dinner with the RCAers. George, our chauffeur, is a gas. He points out the sights and Ronnie responds with, "Hey, that's nice. I've never seen this part of New York before." He means it, too. He sees through listening to other people's comments and the *feel* of the place.

Dinner is a study in psychology. The people there who haven't been around Ronnie that much, including myself, watch him surreptitiously, then we watch each other to see if anyone notices you are watching. If Ronnie is aware, which he probably is, he gives no sign, and as a matter of course, puts



*Sincerely,
Brenda Lee*

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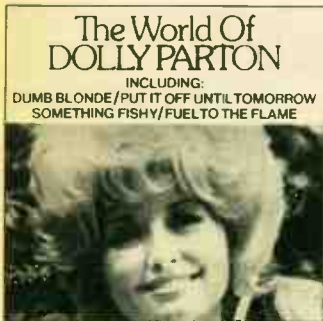
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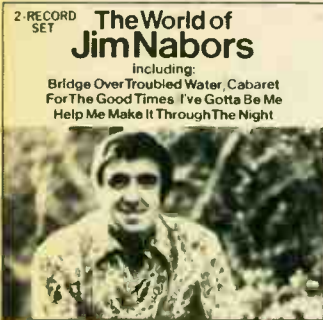
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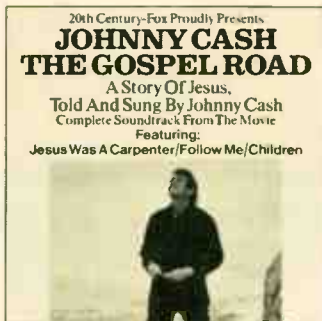
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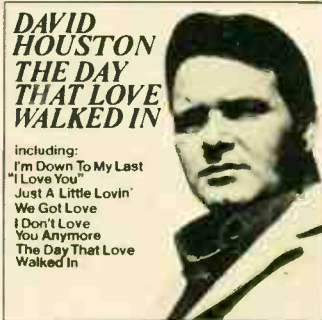
DOLLY PARTON/The World of Dolly Parton KZG 31913



JIM NABORS/The World of Jim Nabors KG 31973



JOHNNY CASH/The Gospel Road KG 32253



DAVID HOUSTON/The Day That Love Walked In KE 31385

	STEREO LP	8TK TAPE	CASSETTE
THE FIRST SONGS OF THE FIRST LADY — Tammy Wynette	KEG 30358	EGT 30358	EGA 30358
ALL-TIME GREATEST HITS — Marty Robbins	KG 31361	GA 31361	GT 31361
ALL-TIME GREATEST HITS — Ray Price	KG 31364	GA 31364	GT 31364
THE DAY THAT LOVE WALKED IN — David Houston	KE 31385	EA 31385	
THE WORLD OF STONEWALL JACKSON —	KG 31411	GA 31411	
ALL-TIME GREATEST HITS — Roy Orbison	KZG 31484	ZGA 31484	
THE WORLD OF DOLLY PARTON	KZG 31913	ZGA 31913	
THE WORLD OF JIM NABORS	KG 31973	GA 31973	GT 31973
THE WORLD OF FLATT & SCRUGGS	KG 31964	GA 31964	
THE WORLD OF THE STATLER BROTHERS	KG 31557	GA 31557	GT 31557
THE GREAT LOVE SONGS — Jim Nabors	KG 31591	GA 31591	GT 31591
COUNTRY LOVE, VOL. 2 — Various	KG 32010	GA 32010	
THE GOSPEL ROAD — Johnny Cash	KG 32253	GAX 32253	GT X 32253
THE BOB WILLS ANTHOLOGY — Bob Wills	KG 32416		



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**On Epic and Monument
Records and Tapes**
MONUMENT distributed by Columbia Records

regular listing

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
ACUFF, ROY	Greatest Hits	COL	CS 1034	5.98		
	Roy Acuff & Smoky Mountain Boys	CAP	DT-1870	6.98		
	Back In The Country	HIC	HR-4507	6.98	88-4507	7.98


ANDERSON, BILL	Still	MCA	MCA-100	6.98	MCAT-100	7.98*
	I Love You Drops	MCA	MCA-109	6.98	MCAT-109	7.98*
	Greatest Hits	MCA	MCA-13	6.98	MCAT-13	7.98*
Always Remember Greatest Hits, Vol. 2		MCA	MCA-29	6.98	MCAT-29	7.98*
		MCA	MCA-40	6.98	MCAT-40	7.98*
All The Lonely Women In The World		MCA	MCA-48	6.98	MCAT-48	7.98*
		MCA	MCA-59	6.98	MCAT-59	7.98*
Don't She Look Good The Bill Anderson Story		MCA	MCA2-4001	7.98	MCAT2-4001	9.98*
	Bill	MCA	MCA-320	6.98	MCAT-320	7.98*
For Loving You (with Jan Howard)		MCA	MCA-265	6.98	MCAT-265	7.98*
Singing His Praise (with Jan Howard)		MCA	MCA-143	6.98	MCAT-143	7.98*
The Rich Sound of Bill Anderson's Po' Boys		MCA	MCA-337	6.98	MCAT-337	7.98

ANDERSON, LYNN	Cry	COL	KC 31316	5.98	CA 31316	6.98*
	Greatest Hits	COL	KC 31641	5.98	CA 31641	5.98*
	How Can I Unlove You	COL	C 30925	5.98	CA 30925	6.98*
	Keep Me in Mind	COL	KC 32078	5.98	CA 32078	6.98*
	Listen to a Country Song	COL	KC 31647	5.98	CA 31647	6.98*
	Rose Garden	COL	C 30411	5.98	CA 30411	6.98*
	The World of Lynn Anderson	COL	G 30902	5.98	GA 30902	7.98*
	You're My Man	COL	C 30793	5.98	CA 30793	6.98*
	Top of the World	COL	KC 32429	5.98	CA 32429	6.98*

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	
ARNOLD, EDDY		Cattle Call	RCA	LSP-2578	6.98	P8S-1363	7.95
		She's Got Everything I Need	MGM	SE-4912	6.98	M8-4912	7.98*

My World The Best of Eddy Arnold The Best of Eddy Arnold, Vol. II Welcome to My World The Best of Eddy Arnold, Vol. III This is Eddy Arnold The World of Eddy Arnold	RCA	LSP-3466	6.98	P8S-1088	7.95
	RCA	LSP-3565	6.98	P8S-1185	7.95*
	RCA	LSP-4320	6.98	P8S-1566	7.95*
	RCA	LSP-4570	6.98	P8S-1787	7.95*
	RCA	LSP-4844	6.98	P8S-2127	7.95
	RCA	VPS-6032	7.98	P8S-5087	9.95*
	RCA	APL1-0239	6.98	APS1-0239	7.95*

ASLEEP AT THE WHEEL Comin' Right At Ya	UA	UALA038	6.98
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ATKINS, CHET		The Best of Chet Atkins	RCA	LSP-2887(e)	6.98	P8S-1562	7.95*
		The Best of Chet Atkins, Vol. 2	RCA	LSP-3558	6.98	P8S-2000	7.95*

*Indicates Cassette available; see coupon.

Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Artist	Title	Label	LP No.	LP Price	8-Track	Tape
						Price							Price
Me and Jerry (with Jerry Reed)		RCA	LSP-4396	6.98	P8S-1610	7.95	"I Hate Goodbyes"/ "Ride Me Down Easy"	RCA	APL1-0040	6.98	APS1-0040	7.95	
"For the Good Times" & Other Country Moods		RCA	LSP-4464	6.98	P8S-1663	7.95*	This is Bobby Bare	RCA	VPS-6090	7.98			
Pickin' My Way		RCA	LSP-4585	6.98	P8S-1802	7.95*	This is Bare Country	MER	CPL-20290	6.98	MC8-61290	7.95*	
Me and Chet (with Jerry Reed)		RCA	LSP-4707	6.98	P8S-1942	7.95*	Bobby Bare Sings Lullabys, Legends, and Lies	RCA	CPL-2-0290	7.98			
Chet Atkins Picks on the Hits Alone		RCA	LSP-4754	6.98	P8S-2018	7.95*							
This Is Chet Atkins		RCA	APL1-0159	6.98	APS1-0159	7.95*							
Chet Atkins — Now and Then — Special Anniversary issue		RCA	VPSX-6030	7.98	P8S-5084	9.95*							
Chet Picks on the Pops													
Fiedler, Boston Pops		RCA	LSC-3104	6.98									
Superpickers		RCA	APL1-0329	6.98	APS1-0329	7.95*							

AUTRY, GENE



Country
Music
Hall of
Fame
Album

COL CS 1035 5.98

BARE, BOBBY



Singin' In
The Kitchen

RCA APL1-0700 6.98 APS1-0700 7.98

BOOTH, TONY

Key's In The Mailbox
Lonesome, 7-7203
This Is Tony Booth
When A Man Loves A Woman

CAP ST-11076 6.98 8XT-11076 7.98*
CAP ST-11126 6.98 8XT-11126 7.98*
CAP ST 11210 6.98 8XT 11210 7.98*
CAP ST 11160 6.98 8XT-11160 7.98*

BRITT, ELTON



16 Great
Country
Performances

ABC 5-744 6.98 M8744 7.95*

BROWN, JIM ED

Barrooms and Pop-A-Tops
Best of Jim Ed Brown

RCA APL1-0172 6.98 APS1-0172 7.95
RCA APL1-0324 6.98 APS1-0324 7.95

BRUSH ARBOR

Brush Arbor

CAP ST 11209 6.98 8XT-11209 7.98

BUCKAROOS

Buck Owens And Buckaroos
(3 records)

CAP STCL 574 11.98

BURNETTE, DORSEY

Dorsey Burnette

CAP ST 11219 6.98 8XT-11219 7.98

BUSH, JOHNNY

Here Comes The World Again

RCA ALP 1-0216 6.98 APS 1-0216 7.98

*Indicates Cassette available; see coupon.

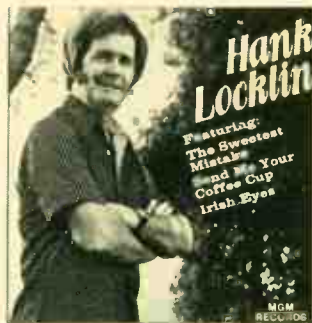
regular listing

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
	Texas Dance Hall Girl	RCA	APL1-0369	6.98	APS1-0369	7.98	CASH, JOHNNY						
CAMPBELL, GLEN							Blood, Sweat and Tears	COL	CS 8730		5.98		
Wichita Lineman	CAP	ST-103		6.98	8XT-103	7.98*	Carryin' On with J. Cash						
Galveston	CAP	ST-210		6.98	8XT-210	7.98*	& June Carter	COL	CS 9528		5.98		
Glen Campbell "Live"	CAP	STBO-268		6.98			Everybody Loves a Nut	COL	CS 9292		5.98		
Try A Little Kindness	CAP	SW-389		6.98	8XT-389	7.98*	The Gospel Road	COL	KG 32253		6.98	GAX 32253	8.98*
Oh Happy Day	CAP	SW-443		6.98			Greatest Hits, Vol. 1	COL	CS 9478		5.98	18 10 0264	6.98*
The Glen Campbell Goodtime Album	CAP	SW-493		6.98	8XW-493	7.98*	Greatest Hits, Vol. 2	COL	KC 30887		5.98	CA 30887	6.98*
The Last Time I Saw Her	CAP	SW-733		6.98	8XT-733	7.98*							
Glen Campbell's Greatest Hits	CAP	SW-752		6.98	8XW-752	7.98*	America/A 200-Year Salute	COL	KC 31645		5.98	CA 31645	6.98*
Anne Murray/Glen Campbell	CAP	SW-869		6.98	8XW-869		Any Old Wind that Blows	COL	KC 32091		5.98	CA 32091	6.98*
Gentle On My Mind	CAP	ST-2809		6.98	8XT-2809	7.98*	At Folson Prison	COL	CS 9639		5.98	10 0404	6.98*
Time I Get To Phoenix	CAP	ST-2851		6.98	8XT-2851	7.98*	At San Quentin	COL	CS 9827		5.98	18 10 0674	6.98*
Glen Travis Campbell	CAP	SW-11117		6.98	8XT-11117	7.98*							
I Knew Jesus (Before He Was A Star)	CAP	SW-11185		6.98	8XT-11185	7.98*	Ballads of the True West	COL	C2S 838		9.98		
I Remember Hank Williams	CAP	SW11253		6.98			The Holy Land	COL	CS 9726		5.98	16 10 0532	6.98*
Reunion	CAP	ST-11336		6.98	8XT-11336	7.98	Hymns by Johnny Cash	COL	CS 8125		5.98		
							Hymns From the Heart	COL	CS 8522		5.98		
CARGILL, HENSON							Mean as Hell/Ballads from the True West	COL	CS 9246		5.98		
Coming On Strong	COL	SLP 18103		5.98			Orange Blossom Special	COL	CS 9109		5.98	HC727	6.98
The Uncomplicated Henson Cargill	COL	SLP 18137		5.98			Ride This Train	COL	CS 8255		5.98		
							Ring of Fire	COL	CS 8853		5.98	18 10 0070	6.98*
CARTER FAMILY, THE							A Thing Called Love	COL	KC 31332		5.98		
The Best of The Carter Family	COL	CS 9119		5.98			The World of Johnny Cash	COL	GP 29		5.98	18 80 0906	7.98*
Travelin' Minstrel Band	COL	KC 31454		5.98	CA 31454	6.98*	Johnny Cash and His Woman	COL	KC 32443		5.98	CA 32443	6.98*
Mother Maybelle Carter (2 records)	COL	KG 32436		6.98	GA 32436	7.98	Sunday Morning Coming Down	COL	C 32240		5.98		
							I Walk the Line	COL	CS 8990		5.98		
CARVER, JOHNNY													
Tie A Yellow Ribbon Around The Old Oak Tree	ABC	ABCX-792		6.98	8022-792M	7.98	CASH, TOMMY						
Double Exposure	ABC	812		6.98			The Best of Tommy Cash, Vol. I	EPIC	KE 31995		5.98	EA 31995	6.98*



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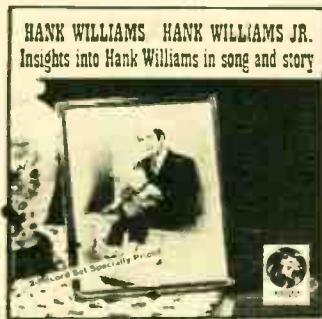
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M3G 4986



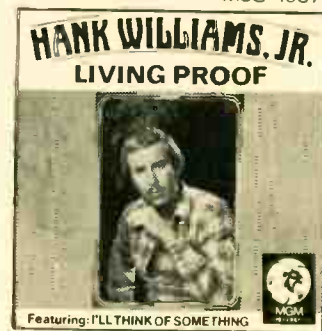
M3G 4987



M3-HB 4975



M3G 4989



M3G 4971

regular listing


Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Price
					LP No.		
CHUCK WAGON GANG							
Chuck Wagon Gang		COL	KC 32414	5.98	CA 32414		
Revival Time		COL	CS 9673	5.98	18 10 0486	6.98	
Thank the Lord		COL	CS 9993	5.98			
That Old Time Religion		COL	CS 9018	5.98			
Standing on the Rock		COL	CS 9881	5.98	18 10 0708	6.98	
Down The Sawdust Trail		COL	C 31043	5.98	CA 31043	6.98	
Joy Bells Ringing in My Soul		COL	CS 9231	5.98			
(Let's) All Praise the Lord		COL	CS 8137	5.98			
The Lord Said It		COL	C 30208	5.98			
Move Up to Heaven		COL	CS 9567	5.98			
Oh What a Happy Day		COL	KC 32197	5.98	CA 32197	6.98*	

CLARK, ROY

Urban Suburban/The Fantastic		DOT	DLP 25863	6.98	25863M	7.98	
Guitar of Roy Clark		DOT	DLP 25953	6.98	Para 81048	7.98*	
Yesterday, When I Was Young							
The Everlovin' Soul of Roy		DOT	DLP 25972	6.98			
Clark		DOT	DLP 25977	6.98			
The Other Side of Roy Clark		DOT	DLP 25980	6.98			
I Never Picked Cotton		DOT	DOS 25986	6.98	25986M	7.98*	
The Best Of Roy Clark		DOT	DOS 25990	6.98	25990M	7.98	
The Incredible Roy Clark		DOT	DOS 25993	6.98			
Magnificent Sanctuary Band		DOT	DOS 25997	6.98	25997M	7.98*	
Roy Clark Country		DOT	DOS 26005	6.98	26005M	7.98*	
Roy Clark Live!		DOT	DOS 26008	6.98	26008M	7.98*	
Superpicker		DOT	DOS 26008	6.98	26008M	7.98*	
Roy Clark's Greatest!		CAP	SKAO-369	6.98	8XT-369	7.98	
Lightning Fingers of Roy							
Clark		CAP	ST-1780	6.98			
Roy Clark Guitar Spectacular		CAP	ST-2425	6.98			
Come Live With Me		DOT	DOS-26010	6.98	26010M	7.98*	
Roy Clark Family Album		DOT	DOS 26018	6.98			
Entertainer of the Year		CAP	SABB 11264	7.98			

CLAYTON, LEE

Lee Clayton		MCA	MCA-365	6.98	MCAT-365	7.98	
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Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Price
					LP No.		
CLINE, PATSY							
							
Greatest Hits		MCA	MCA-12	6.98	6-4854	7.98*	
Patsy Cline Showcase		MCA	MCA-87	6.98	MCAT-87	7.98*	
Sentimentally Yours		MCA	MCA-90	6.98	MCAT-90	7.98*	
A Portrait of Patsy Cline		MCA	MCA-224	6.98	MCAT-224	7.98*	

CLOWER, JERRY

Yazoo City, Mississippi Talkin'		MCA	MCA-33	6.98			
Mouth of the Mississippi		MCA	MCA-47	6.98			
Clower Power		MCA	MCA-317	6.98	MCAT-317	7.98*	

COLDER, BEN

Warming Up To Colder		MGM	4807	6.98	4807M	7.95	
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COLLINS, BRIAN

This Is Brian Collins		DOT	DOS 26017	6.98			
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COUNTRY GAZETTE

Don't Give Up Your Day Job		UA	UA-LA090F	6.98	UA-EA090G	7.98	
Traitor In Our Midst		UA			U8432	7.98	

COUNTRY GENTLEMEN, THE

Country Gentlemen		VAN	VSD 79331	6.98	M89331	7.98*	
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*Indicates Cassette available; see coupon.

Artist Title Label LP No. LP Price 8-Track Tape No. Tape Price

DAVIS, SKEETER

Best of Skeeter Davis, Vol. II
I Can't Believe That It's All
Over RCA APL1-0190 APS1-0190 7.98
RCA APL1-0322 6.98 APS1-0322 7.98

DEAN, JIMMY



Greatest Hits COL CS 9285 6.98 18 10 0662 7.98
Sounds of
Sunday RCA LSP-4500 6.98 P8S-1709 7.98

FAIRCHILD, BARBARA

Kid Stuff COL KC-32711 5.98 CA-32711 6.98*
A Sweeter Love COL KC 31720 5.98 CA 31720 6.98

FARGO, DONNA

The Happiest Girl In The
Whole U S A DOT DOS 26000 6.98 26000M 7.98*
My Second Album DOT DOS 26006 6.98 26006M 7.98*
All About a Feeling DOT DOS 26019 6.98 26019M 7.98*

FELTS, NARVEL

Drift Away CIN CIN5000 6.98

FLATT, LESTER

Foggy Mountain Breakdown RCA LSP-4789 6.98 P8S-2080 7.98
Country Boy featuring
"Feudin' Banjos" RCA APL1-0131 6.98 APS1-0131 7.98
Before You Go RCA APL1-0470 6.98 APS1-0470 7.98

FLATT, LESTER and EARL SCRUGGS

Lester Flatt and Earl Scruggs COL C 32244 5.98
At Carnegie Hall COL CS 8845 5.98
Changin' Times COL CS 9596 5.98
The Fabulous Sound of
Flatt and Scruggs COL CS 9055 5.98
Greatest Hits COL CS 9370 5.98 18 10 0254 6.98
Hard Travelin' COL CS 8751 5.98
The Story of Bonnie and Clyde COL CS 9649 5.98
20 All-Time Great Recordings COL GP 30 5.98 18 BO 0900 7.98*
When the Saints Go Marching In COL CS 9313 5.98
The World of Flatt and Scruggs COL KG 31964 6.98 GA 31964 7.98

FLATT, LESTER and MAC WISEMAN

Over the Hills to the Poorhouse RCA APL1-0309 6.98 APS1-0309 7.98

FOLEY, RED

Songs of Devotion MCA MCA-86 6.98 MCAT-86 7.98*
Beyond the Sunset MCA MCA-147 6.98 MCAT-147 7.98*
The Red Foley Story MCA MCA-2-4053 6.98 MCAT-2-4053 7.98

FORD, TENNESSEE ERNIE



Holy, Holy, Holy CAP ST-334 6.98
Tennessee
Ernie
Ford CAP STBB-506 6.98 8XFF-506 7.98
Abide With
Me CAP ST-730 6.98 8XT-730 7.98

25th Anniversary Yesterday-
Today (2 records) CAP ST-11325 6.98 8XT-11325 7.98
Tennessee Ernie Ford Hymns CAP ST-756 6.98
Tennessee Ernie Ford Spirituals CAP ST-818 6.98 8XT-818 7.98

*Indicates Cassette available; see coupon.

regular listing

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
The Rhymer and Other Five And Dimers		MER	SRM 1-668	6.98	MC8-1668	7.98 *
For The People In The Last Hard Town		MER	SRM 1 687	6.98	MC8-1687	7.98 *
HAMILTON, GEORGE IV Greatest Hits		RCA	APL1 0455	6.98	APS10455	7.98 *
16 Greatest Hits		ABC	8022-750V	6.98	M8750	7.98 *

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
HART, FREDDIE Country Heart 'N Soul		CAP	ST-11353	6.98	8XT-11353	7.98
Trip To Heaven		CAP	ST 11197	6.98	8XT 11197	7.98 *
The World of Freddie Hart		COL	G 31550	5.98	GA-31550	6.98
California Grapevine		CAP	ST-593	6.98	8XT-593	7.98
Easy Loving		CAP	ST-838	6.98	8XT-838	7.98 **
My Hang-up Is You		CAP	ST-11014	6.98	8XT-11014	7.98 *
Bless Your Heart		CAP	ST-11073	6.98	8XT-11073	7.98 **
Super Kind Of Woman		CAP	ST-11156	6.98	8XT-11156	7.98 **
Got The All Overs For You		CAP	ST-11107	6.98		
Greatest Hits		MCA	MCA-67	6.98	MCAT-67	7.98

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
HORTON, JOHNNY Greatest Hits		COL	CS 8396	5.98	18 10 0106	6.98*
Honky-Tonk Man		COL	CS 8779	5.98		
Johnny Horton Makes History		COL	CS 8269	5.98		
On Stage		COL	CS 9366	5.98		
The Spectacular Johnny Horton		COL	CS 8167	5.98		
The World of Johnny Horton		COL	G 30884	5.98	GA 30884	6.98

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
HOUSTON, DAVID The Day That Love Walked In		EPI	KE 31385	5.98	EA 31385	6.98
Good Things		EPI	KE 32189	5.98	EA 32189	6.98*
Greatest Hits		COL	BN 26342	5.98	N18 10086	6.98*

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
HOWARD, JAN For Loving You (with Bill Anderson)		MCA	MCA-265	6.98	MCAT-265	7.98*
Singing His Praise (with Bill Anderson)		MCA	MCA-143	6.98	MCAT 143	7.98
HUSKY, FERLIN Best of Ferlin Husky		CAP	SKAO-143	6.98	8XT-143	7.98
True True Lover		ABC	X-776	6.98	8022-776M	7.98*
Sweet Honky Tonk		ABC	ABCX-803	6.98	8022-803M	7.98*

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
IVES, BURL Payin' My Dues Again		MCA	MCA-318	6.98	MCAT-318	7.95*
Greatest Hits		MCA	MCA-114	6.98	MCA-114	7.95*
The Best of Burl Ives		MCA	MCA-2-4034	7.98	MCAT 2-4034	9.95*
Sons of the West		MCA	MCA-196	6.98	MCAT 196	
Burl Ives Sings Pearly Shells		MCA	MCA-102	6.98	MCAT-102	7.95*



Payin' My
Dues
Again
Greatest
Hits
The Best of
Burl Ives
Sons of the
West

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
JACKSON, STONEWALL Greatest Hits		COL	CS 9177	5.98	18 10 0280	6.98
Recorded Live at the Grand Ole Opry		COL	C 30469	5.98		
The World of Stonewall Jackson		COL	KG 31411	6.98	GA 31411	7.98

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
JAMES, SONNY The Greatest Country Hits of 1972		COL	KC 32028	5.98	CA 32028	6.98
When the Snow is on the Roses		COL	KC 31646	5.98	CA 31646	6.98

*Indicates Cassette available; see coupon.

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Sonny James	Sings #1 Country Hits	CAP	ST-629	6.98	8XT-629	7.98	KERSHAW, DOUG	Devil's Elbow	WAR	2649	6.98	M82649	7.98*
	The Biggest Hits of Sonny James	CAP	ST-11013	6.98	8XT-11013	7.98*		Douglas James Kershaw	WAR	2725	6.98	M82725	7.98*
	Traces	CAP	ST-11108	6.98	8XT-11108	7.98*		Swamp Grass	WAR	BS-2581	6.98	M82581	7.98*
	Young Love	CAP	ST-11196	6.98	8XT-11196	7.98*		Cajun Way	WAR	5-1820	6.98	M81820	7.98*
	The Gentleman From the South	CAP	ST-11144	6.98	8XT-11144	7.98*		Doug Kershaw	WAR	W-1906	6.98	M81906	7.98*
	If She Just Helps Me	COL	KC 32291	5.98	CA 32291	7.98*		Spanish Moss	WAR	51861	6.98	M51861	7.98*
	Singer of Sad Songs	RCA	LSP-4418	6.98	P8S-1625	7.98	KRISTOFFERSON, KRIS	Border Lord	MON	KZ 31302	6.98	31302M	7.98 *
JENNINGS, WAYLON	Good Hearted Woman	RCA	LSP-4647	6.98	P8S-1886	7.98 *		Jesus Was a Capricorn	MON	KZ 31909	6.98	31909M	7.98 *
	Ladies Love Outlaws	RCA	LSP-4751	6.98	P8S-2016	7.98 *		Full Moon (w/ Rita Coolidge)	A&M	4403	6.98	8T-4403	7.98 *
	Lonesome, On'ry and Mean	RCA	LSP-4854	6.98	P8S-2136	7.98 *	LEE, BRENDA	10 Golden Years	MCA	MCA 107	6.98	MCAT 107	7.95*
	Honky Tonk Heroes	RCA	APL1-0240	6.98	APSI-0240	7.98 *		Brenda	MCA	MCA-305	6.98	MCAT-305	7.98*
	Only the Greatest	RCA			P8S-1362	7.98 *		The Brenda Lee Story/Her Greatest Hits	MCA	MCA2-4012	7.98	MCAT2-4012	9.98
JOHNSON, LOIS	Send Me Some Lovin'/Whole Lotta Loving (with Hank Williams, Jr.)	MGM	4857	6.98				New Sunrise	MCA	MCA 373	6.98	MCAT 373	7.98*
JONES, GEORGE	Let's Build a World Together (with Tammy Wynette)	EPI	KE 32113	5.98			LEE, DICKEY	Sparklin' Brown Eyes	RCA	APL1-0311	6.98	APSI-0311	7.98
	Me and the First Lady (with Tammy Wynette)	EPI	KE 31554	5.98	EA 31554	6.98*	LEWIS, JERRY LEE	The "Killer" Rocks On	MER	SRM 1-637	6.98	MC8-1-637	7.95*
	A Picture of Me (Without You)	EPI	KE 31718	5.98	EA 31718	6.98*		Southern Roots	MER	SRM1-690	6.98	MC81-690	7.98 *
	We Go Together (with Tammy Wynette)	EPI	KE 30802	5.98	EA 30802	6.98*		Sometimes a Memory Ain't Enough	MER	SRM 1 677	6.98	MC8-1-677	7.95*
	We Love to Sing About Jesus (with Tammy Wynette)	EPI	KE 31719	5.98	EA 31719	6.98*	LOCKLIN, HANK	The Best of Hank Locklin	RCA	LSP-3559(e)	6.98	P8S-2005	7.98 *
	Nothing Ever Hurt Me (Half As Bad As Losing You)	EPI	KE 32412	5.98	EA 32412	6.98*		Hank Locklin and Danny Davis and the Nashville Brass	RCA	LSP-4318	6.98	P8S-1563	7.98 *
	The Best of George Jones	RCA	APL1-0316	6.98	APSI-0316	7.98		Bless Her Heart . . . I Love Her	RCA	LSP-4392	6.98	P8S-1639	7.98
	You Gotta Be My Baby	RCA	APL1-0486	6.98	APSI-0486	7.98		The First Fifteen Years	RCA	LSP-4604	6.98	P8S-1831	7.98
JONES, GRANDPA	Everybody's Grandpa	COL	SLP 18083	5.98			LUMAN, BOB	Greatest Hits	EPI	KE 32759	5.98	EA-32759	6.98*
	Hits from "Hee Haw"	COL	SLP 18131	5.98				Lonely Women Make Good Lovers	EPI	KE 31746	5.98	EA 31746	6.98

*Indicates Cassette available; see coupon.

FINGER PICKIN' GOOD!

MOE BANDY



I JUST STARTED HATIN'
CHEATIN' SONGS TODAY
GA-10005



IT WAS ALWAYS SO EASY
(TO FIND
AN UNHAPPY WOMAN)
GA-10007

RED WHITE & BLUE (GRASS)



VERY POPULAR GA-5002



PICKIN' UP! GA-10003

FROM GRC COUNTRY

AVAILABLE ON GRC



RECORDS AND TAPES

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Neither One of Us When You Say Love		EPI	KE 32192	5.98	EA 32192	6.98*
		EPI	KE 31375	5.98		

LYNN, LORETTA



Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Lynn, Loretta	Blue Kentucky Girl	MCA	MCA-80	6.98	MCAT-80	7.95*
	Hymns You Ain't Woman Enough	MCA	MCA-6	6.98	MCAT-6	7.95*
	Don't Come Home A-Drinkin' Who Says God Is Dead	MCA	MCA-113	6.98	MCAT-113	7.95*
	Fast City	MCA	MCA-7	6.98	MCAT-7	7.95*
	Greatest Hits	MCA	MCA-272	6.98	MCAT 272	7.95*
	Your Squaw Is On The Warpath	MCA	MCA-1	6.98	MCAT-1	7.95*
	Woman Of The World — To Make A Man	MCA	MCA-126	6.98	MCAT 126	7.95*
	Loretta Writes 'Em & Sings 'Em	MCA	MCA-280	6.98	MCAT 280	7.95*
	Coal Miner's Daughter	MCA	MCA-133	6.98	MCAT-133	7.95*
	I Wanna Be Free	MCA	MCA-10	6.98	6-5253	7.95*
	You're Lookin' At Country	MCA	DL 7-5282	6.98	6-5282	7.95*
	One's On The Way	MCA	DL 7-5310	6.98	6-5310	7.95*
	God Bless America Again	MCA	DL 7-5334	6.98	6-5334	7.95*
Here I Am Again	MCA	DL 7-5351	6.98	6-5351	7.95*	
Entertainer Of The Year	MCA	DL 7-5381	6.98	6-5381	7.95*	
The Ernest Tubb/Loretta Lynn Story	MCA	MCA-300	6.98	MCAT-300	7.98*	
Only Make Believe (with Conway Twitty)	MCA	MCA2-4000	7.98	MCAT2-4000	9.98	
Lead Me On (with Conway Twitty)	MCA	DL 7-5251	6.98			
Louisiana Woman — Mississippi Man	MCA	DL 7-5326	6.98	6-5326	7.95*	
Love Is The Foundation	MCA	MC-335	6.98	MCAT-335	7.98*	
Greatest Hits Vol. 2	MCA	MCA-355	6.98	MCAT-355	7.98*	
		MCA	MCA-420	6.98	MCAT-420	7.98

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
MANDRELL, BARBARA	The Midnight Oil	COL	KC 32743	5.98	CA32743	6.98*

MANDRELL, BARBARA

MANDRELL, BARBARA	The Midnight Oil	COL	KC 32743	5.98	CA32743	6.98*
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MARTIN, JIMMY

MARTIN, JIMMY	Good 'N Country	MCA	MCA-81	6.98		
	Country Music Time	MCA	MCA-91	6.98		
	This World Is Not My Home	MCA	MCA-96	6.98		
	Jimmy Martin & The Sunny Mountain Boys	MCA	MCA 101	6.98	MCAT-101	7.95
	Sunny Side of the Mountain	MCA	MCA 79	6.98		
	Big & Country Instrumentals	MCA	MCA 115	6.98	MCAT 115	7.95
	I'd Like To Be Sixteen Again	MCA	MCA 114	6.98	MCAT-114	7.95*
	Singing All Day And Dinner					
	On The Ground	MCA	MCA-137	6.98	MCAT-137	7.98

McCLINTON, O.B.

McCLINTON, O.B.	Obie From Senatobia	ENT	ENS 1029	6.98		
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MC COY, CHARLIE

MC COY, CHARLIE	Charlie McCoy	COL	KZ 31910	5.98	ZA 31910	6.98
	Good Time Charlie	COL	KZ 32215	5.98	ZA 32215	6.98*
	The Real McCoy	COL	Z 31329	5.98	SA 31329	6.98*
	The Fastest Harp In The South	COL	KZ 32749	5.98	ZA32749	6.98*

MILLER, JODY

MILLER, JODY	The Best of Jody Miller	CAP	ST-11169	6.98	8XT-11169	7.98
	Good News!	EPIC	KE-32386	5.98	EA-32386	6.98
	House Of The Rising Sun	COL	KE 32569	5.98	EA32569	6.98*

MILLER, ROGER

MILLER, ROGER	Golden Hits	SMA	SRS 67073	6.98	SC 8-67073	7.98*
	Dear Folks	COL	KC 32449	5.98	CA 32449	6.98*


MILSAP, RONNIE

MILSAP, RONNIE	Where My Heart Is	RCA	APL1-0338	6.98	APSI-0338	7.98
	Pure Love	RCA	APL1-0500	6.98	APSI-0500	7.98

MONROE, BILL

MONROE, BILL	Bluegrass Instrumentals	MCA	MCA-104	6.98		
	The High Lonesome Sound	MCA	MCA-110	6.98		

*Indicates Cassette available; see coupon.

Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Price	Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Price
Bluegrass Time		MCA	MCA-116	6.98	MCAT-116	7.95		NELSON, WILLIE		RCA	LSP-4489	6.98			
Greatest Hits		MCA	MCA-17	6.98	MCAT-17	7.95*		Willie Nelson & Family		RCA	LSP-4568	6.98			
Bill & Charlie Monroe		MCA	MCA-124	6.98				Yesterday's Wine		RCA	LSP-4653	6.98	PBS-1892	7.98	
	Bluegrass							The Words Don't Fit the Picture		RCA	LSP-4760	6.98			
	Ramble	MCA	MCA-88	6.98				The Willie Way		ATL	SD 7262	6.98	TP 7262	7.97*	
	Bluegrass							Shotgun Willie		UA	UA-LA 086-F	6.98	UA-EA086-6-6	7.98*	
	Special	MCA	MCA-97	6.98				The Best Of		ATL	SD 7291	5.98	TP 7291	7.97	
	I'll Meet							Phases And Stages							
	You In							NEWBURY, MICKEY							
	Church							Heaven Help the Child		ELK	EKS 75055	6.98	ET-85055	7.98*	
	Sunday							Live At Montezuma Hall/		ELE	TE-2007	7.98	T82007	9.98*	
	Morning	MCA	MCA-226	6.98	MCAT-226	7.95		Looks Like Rain		ELK	EKS 75080	6.98	ET 85080	7.98*	
								I Came To Hear The Music							
		MCA	MCA-131	6.98	MCAT-131	7.95*		NEWTON, WAYNE							
	A Voice From On High							Can't You Hear The Song?		CHE	1003	6.98	P8CE 1003	7.98*	
	Kentucky Bluegrass	MCA	MCA-136	6.98	MCAT-136	7.95*		Pour Me A Little More Wine		CHE	BCL1-0367	6.98	BCS1-0367	7.98*	
	Country Music Hall Of Fame	MCA	MCA-140	6.98	MCAT-140	7.98*		While We're Still Young		CHE	1006	6.98	P8CE-1006	7.98*	
	Uncle Pen	MCA	MCA-500	6.98	MCAT-500	7.98*		NEWTON-JOHN, OLIVIA							
	I Saw The Light	MCA	MCA-527	6.98	MCAT-527	7.95		Let Me Be There		MCA	MCA-389	6.98	MCAT-389	7.98	
	Father & Son (with James							If You Love Me (Let Me Know)		MCA	MCA-411	6.98	MCAT-411	7.98	
	Monroe)	MCA	MCA-310	6.98	MCAT-310	7.98*		NITTY GRITTY DIRT BAND							
	Bill Monroe	MCA	MCA-426	6.98	MCAT-426	7.98		All the Good Times		UA	5553	6.98	U 8333	7.98*	
	Bean Blossom	MCA	MCA-2-8002	7.98	MCATZ-8002	9.98		Uncle Charlie & Teddy		LB	LST-7642	6.98	9084	7.98*	
								Will the Circle Be Unbroken		UA	9801	11.98	U 9801	15.95*	
								In Concert		UA	LA 184J2	7.98	EA-184J	9.98	
MONTGOMERY, MELBA								ORBISON, ROY							
Melba Montgomery		ELK	EKS 75069	6.98	ET-85069	7.98*		All-Time Greatest Hits		COL	KZG 31484	5.98	ZGA-31484	6.98	
No Charge		ELK	EKS-7507	6.98	ET-85079	7.98*		Greatest Hits		COL	SLP 18000	5.98	SL8 18000	6.98	
MURRAY, ANNE								More Greatest Hits		COL	SLP 18024	5.98	SL8 18024	6.98	
Snowbird		CAP	ST-579	6.98	8XT-579	7.98 *		The Very Best of Roy Orbison		COL	SLP 18045	5.98	SL8 18045	6.98	
Annie		CAP	ST-11024	6.98	8XT-11024	7.98 *		OSBORNE BROTHERS, THE							
Danny's Song		CAP	ST-11172	6.98	8XT-11172	7.98 *		Voices In Bluegrass		MCA	MCA-105	6.98	MCAT 105	7.98	
Anne Murray/Glen Campbell		CAP	SW-869	6.98	*XW-869	7.98 *		Up This Hill And Down		MCA	MCA-108	6.98	MCAT 108	7.95*	
Love Song		CAP	ST-11266	6.98	8XT-11266	7.98		Modern Sounds of Bluegrass		MCA	MCA-117	6.98	MCAT 117	7.98*	
NEELY, SAM								Yesterday, Today & The							
Route 2		CAP	SMAS-11143	6.98	8XT-11143	7.98		Osborne Brothers		MCA	MCA-119	6.98	MCAT-119	7.95*	
								Favorite Hymns		MCA	MCA-125	6.98	MCAT-125	7.95*	
NELSON, RICK								Up To Date & Down To Earth		MCA	MCA-129	6.98	MCAT 129	7.98*	
Garden Party		MCA	MCA 62	6.98	MCAT-62	7.98*		Ru-Beeeee		MCA	MCA-135	6.98	MCAT 135	7.98*	
Rick Nelson In Concert		MCA	MCA-3	6.98	MCAT-3	7.98		The Osborne Brothers		MCA	MCA-138	6.98	MCAT 138	7.98*	
Rick Nelson Country		MCA	MCA2-4004	7.98	MCAT2-4004	9.98*		Country Roads		MCA	MCA 141	6.98	MCAT 141	7.98*	

*Indicates Cassette available; see coupon.

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Fastest Grass Alive		MCA	MCA-374	6.98	MCAT-374	7.98
Bobby & Sonny		MCA	MCA-502	6.98	MCAT-502	7.98*
Midnight Flyer		MCA	MCA-311	6.98	MCAT-311	7.98*
Osborne Brothers		MGM	140	6.98		

OSMOND, MARIE

Paper Roses	MGM	SE 4910	6.98	4910M	7.95
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OVERSTREET, TOMMY

Tommy Overstreet	DOT	DOS 25992	6.98		
This Is Tommy Overstreet	DOT	DOS 25994	6.98	25994M	7.98*
Heaven Is My Woman's Love	DOT	DOS 26003	6.98	26003M	7.98*
My Friends Call Me T.O.	DOT	DOS 26012	6.98	26012M	7.98*
Woman Your Name Is My Song	DOT	DOS 26021N	6.98	150-26021	7.98*

OWENS, BUCK

Best of Buck Owens, Vol. 3	CAP	SKAO-145	6.98	8XT-145	7.98*
Tall Dark Stranger	CAP	ST-212	6.98		
We're Gonna Get Together	CAP	ST-448	6.98	8XT-448	7.98*
Buck Owens	CAP	STBB-532	6.98	8XFF-532	7.98*
Great White Horse (with Susan Raye)	CAP	ST-558	6.98	8XT-558	7.98
Buck Owens And Buckaroos (3 records)	CAP	STCL-574	11.98		
Buck Owens' Ruby	CAP	ST-795	6.98	8XT-795	7.98*
Bakersfield, Nashville West (w/ Susan Raye & others)	CAP	ST-11238	6.98	8XT-11238	7.98*
The Best of Buck Owens	CAP	ST-2105	6.98	8XT-2105	7.98*
The Best of Buck Owens, Vol. 2	CAP	ST-2897	6.98	8XT-2897	7.98*
Live At The Nugget	CAP	SMAS-11039	6.98	8XT-11039	7.98*
Buck Owens "Live" at the White House	CAP	ST-11105	6.98	8XT-11105	7.98*
In Palm Of Your Hand	CAP	ST-11136	6.98	8XT-11136	7.98*
Ain't It Amazing Gracie	CAP	SMAS-11180	6.98	8XT-11180	7.98*
Arms Full of Empty	CAP	ST 111222	6.98	8XT 111222	7.98
(It's A) Monsters' Holiday	CAP	ST-11332	6.98	8XT-11332	7.98

OWENS, BUCK and SUSAN RAYE

The Good Old Days	CAP	ST 11204	6.98	8XT 11204	7.98*
Best of	CAP	ST 11084	6.98	8XT 11084	7.98*

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
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PARTON, DOLLY



Jolene	RCA	APL1-0473N	6.98	APS1-0473	7.98
Just the Two of Us (with Porter Wagoner)	RCA	LSP-4039	6.98	P8S-1375	7.98
Always, Always (with Porter Wagoner)	RCA	LSP-4186	6.98	P8S-1481	7.98
Porter Wayne and Dolly Rebecca (with Porter Wagoner)	RCA	LSP-4305	6.98	P8S-1550	7.98
A Real Live Dolly	RCA	LSP-4387	6.98	P8S-1601	7.98
Once More (with Porter Wagoner)	RCA	LSP-4388	6.98	P8S-1603	7.98
Golden Streets of Glory	RCA	LSP-4398	6.98	P8S-1615	7.98
The Best of Dolly Parton	RCA	LSP-4449	6.98	P8S-1645	7.98
Two of a Kind (with Porter Wagoner)	RCA	LSP-4490	6.98	P8S-1696	7.98
Joshua	RCA	LSP-4507	6.98	P8S-1715	7.98
The Best of Porter Wagoner and Dolly Parton	RCA	LSP-4556	6.98	P8S-1770	7.98
Coat of Many Colors	RCA	LSP-4603	6.98	P8S-1826	7.98
The Right Combination/ Burning the Midnight Oil (with Porter Wagoner)	RCA	LSP-4628	6.98	P8S-1863	7.98
Touch Your Woman	RCA	LSP-4686	6.98	P8S-1915	7.98
Dolly Parton Songs "My Favorite Songwriter, Porter Wagoner"	RCA	LSP-4752	6.98	P8S-2017	7.98
Together Always (with Porter Wagoner)	RCA	LSP-4761	6.98	P8S-2024	7.98

*Indicates Cassette available; see coupon.

regular listing

Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Artist	Title	Label	LP No.	LP Price	8-Track	Tape
						Price							Price
We Found It (with Porter Wagoner)		RCA	LSP-4841	6.98	P8S-2124		Elvis is Back!		RCA	LSP-2231	6.98	P8S-1135	7.98
My Tennessee Mountain Home		RCA	APL1-0033	6.98	APS1-0033	7.98*	G.I. Blues		RCA	LSP-2256	6.98	P8S-1169	7.98
Love and Music (with Porter Wagoner)		RCA	APL1-0248	6.98	APS1-0248	7.98*	His Hand in Mine		RCA	LSP-2328	6.98	P8S-1136	7.98*
Bubblin' Over		RCA	APL1-0286	6.98	APS1-0286	7.98*	Something for Everybody		RCA	LSP-2370	6.98	P8S-1137	7.98*
PAYCHECK, JOHNNY							Blue Hawaii		RCA	LSP-2426	6.98	P8S-1019	7.98*
She's All I Got		COL	E 31141	5.98	EA 31141	6.98	Pot Luck		RCA	LSP-2523	6.98	P8S-1138	7.98
Somebody Loves Me		EPI	KE 31707	5.98	EA 31707	6.98*	Girls! Girls! Girls!		RCA	LSP-2621	6.98	P8S-1139	7.98
Someone to Give My Love To		EPI	KE 31449	5.98	EA 31449	6.98*	"Fun in Acapulco"		RCA	LSP-2756	6.98	P8S-1141	7.98
Mr. Lovemaker		EPI	KE 32387	5.98	EA 32387	6.98	Elvis' Golden Records, Vol. 3		RCA	LSP-2765	6.98	P8S-1057	7.98*
Song and Dance Man		COL	KE 32570	5.98	EA32570	6.98*	"Kissin' Cousins"		RCA	LSP-2894	6.98	P8S-1142	7.98
PERKINS, CARL							Roustabout		RCA	LSP-2999	6.98	P8S-1143	7.98
My Kind of Country		MER	SRM 1 691	6.98	MC8-1 691	7.95	Girl Happy		RCA	LSP-3338	6.98	P8S-1018	7.98*
PIERCE, WEBB							Elvis For Everyone!		RCA	LSP-3450	6.98	P8S-1078	7.98*
Greatest Hits		MCA	MCA-120	6.98	MCAT-120	7.95*	Paradise, Hawaiian Style		RCA	LSP-3643	6.98	P8S-1165	7.98*
I'm Gonna Be A Swinger		MCA	MCA-513	6.98	MCAT-513	7.98*	How Great Thou Art		RCA	LSP-3758	6.98	P8S-1218	7.98*
PRESLEY, ELVIS							Elvis Gold Records, Vol. 4		RCA	LSP-3921	6.98	P8S-1297	7.98*
Elvis Presley		RCA	LSP-1254(e)	6.98			Speedway		RCA	LSP-3989	6.98	P8S-1335	7.98*
Elvis Loving You		RCA	LSP-1382(e)	6.98			Elvis - TV Special		RCA	LPM-4088	6.98	P8S-1391	7.98*
Elvis' Golden Records		RCA	LSP-1515(e)	6.98			From Elvis in Memphis		RCA	LSP-4155	6.98	P8S-1456	7.98*
King Creole		RCA	LSP-1707(e)	6.98	P8S-1244	7.98*	On Stage (February, 1970)		RCA	LSP-4362	6.98	P8S-1594	7.98*
For LP Fans Only		RCA	LSP-1884(e)	6.98			Elvis in Person at the International Hotel Las Vegas Nevada		RCA	LSP-4428	6.98	P8S-1634	7.98*
A Date with Elvis		RCA	LSP-1990(e)	6.98			Elvis Back in Memphis		RCA	LSP-4429	6.98	P8S-1632	7.98*
50,000,000 Elvis Fans Can't Be Wrong - Elvis' Gold Records, Vol. 2		RCA	LSP-2011(e)	6.98			Elvis - That's the Way It Is		RCA	LSP-4445	6.98	P8S-1652	7.98*
Elvis Volume 1, A Legendary Performer		RCA	LSP-2075(e)	6.98	P8S-2093	7.98	Elvis Country		RCA	LSP-4460	6.98	P8S-1655	7.98*
		RCA	CPI-0341	7.98	CPS1-0341	8.95*	Love Letters From Elvis		RCA	LSP-4530	6.98	P8S-1748	7.98*
							Elvis Now		RCA	LSP-4671	6.98	P8S-1898	7.98*
							He Touched Me		RCA	LSP-4690	6.98	P8S-1923	7.98*
							Elvis As Recorded Live at Madison Square Garden		RCA	LSP-4776	6.98	P8S-2054	7.98*
							Elvis From Memphis to Vegas/From Vegas to Memphis		RCA	APL1-02883	6.98	APS1-0283	7.98
							Vegas to Memphis		RCA	LSP-6020	11.98		
							Elvis' Worldwide 50 Gold Award Hits, Vol. 1		RCA	LPM-6401	24.98		
							Elvis - Aloha from Hawaii Via Satellite		RCA	VPSX-6089	7.98	P8S-5144	9.95*
							It Happened at the World's Fair Spinout		RCA			P8S-1140	7.98
							Good Times		RCA			P8S-1201	7.98
									RCA	CPL1-0475	7.98	CPS1-0475	8.95*



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Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Double Trouble		RCA			P8S-1246	7.98	Make Mine Country		RCA	LSP-3952	6.98	P8S-1338	7.98 *
Elvis Presley		RCA	APL1-0388	6.98	AP8S1-0388	7.98 *	Songs of Pride . . . Charley That Is		RCA	LSP-4041	6.98	P8S-1373	7.98 *
PRICE, KENNY							Charley Pride — In Person		RCA	LSP-4094	6.98	P8S-1401	7.98 *
Northeast Arkansas Mississippi							The Sensational Charley Pride		RCA	LSP-4153	6.98	P8S-1452	7.98 *
County Bootlegger		RCA	LSP-4373	6.98			The Best of Charley Pride		RCA	LSP-4223	6.98	P8S-1505	7.98 *
A Red Foley Songbook		RCA	LSP-4469	6.98			Just Plain Charley		RCA	LSP-4290	6.98	P8S-1536	7.98 *
Charlotte Fever		RCA	LSP-4605	6.98	P8S-1829	7.98	Charley Pride's 10th Album		RCA	LSP-4367	6.98	P8S-1593	7.98 *
Supersideman		RCA	LSP-4681	6.98	P8S-1912	7.98	From Me To You		RCA	LSP-4468	6.98	P8S-1662	7.98 *
You Almost Slipped My Mind		RCA	LSP-4763	6.98	P8S-2026	7.98	Did You Think to Pray		RCA	LSP-4513	6.98	P8S-1723	7.98 *
"Sea of Heartbreak"/Don't Tell Me Your Troubles" and Other							I'm Just Me		RCA	LSP-4560	6.98	P8S-1772	7.98 *
Don Gibson Hits		RCA	LSP-4839	6.98	P8S-2122	7.98	Charley Pride Sings Heart Songs		RCA	LSP-4617	6.98	P8S-1848	7.98 *
30 California Women		RCA	APL1-0208	6.98	AP8S1-0208	7.98	The Best of Charley Pride, Vol. II		RCA	LSP-4682	6.98	P8S-1913	7.98 *
Turn On Your Light And Let It Shine		RCA	APL1-0435	6.98	AP8S1-0435	7.98	A Sunshiny Day with Charley Pride		RCA	LSP-4742	6.98	P8S-1997	7.98 *
PRICE, RAY							Songs of Love by Charley Pride		RCA	LSP-4837	6.98	P8S-2120	7.98 *
All-Time Greatest Hits		COL	KG 31364	6.98	GA 31364	7.98 *	Sweet Country		RCA	APL1-0217	6.98	AP8S1-0217	7.98 *
Burning Memories		COL	CS 9089	5.98	18 10 0918	6.98	Amazing Love		RCA	APL1-0397	6.98	AP8S1-0397	7.98 *
Danny Boy		COL	CS 9477	5.98	18 10 0260	6.98							
For the Good Times		COL	C 30106	5.98	CA 30106	6.98 *	PRIDESMEN, THE						
Greatest Hits		COL	CS 8866	5.98	18 10 0094	6.98 *	The Pridemen		RCA	APL1-0315	6.98	AP8S1-0315	7.98
Greatest Hits, Vol. 2		COL	CS 9470	5.98	18 10 0318	6.98 *							
I Won't Mention It Again		COL	C 30510	5.98	CA 30510	6.98 *	PRUETT, JEANNE						
You're the Best Thing That Ever Happened To Me		COL	KC 32777	5.98	CA32777	6.98 *	Love Me		MCA	MCA-503	6.98	MCAT 503	7.98 *
She's Got to Be a Saint		COL	KC 32033	5.98	CA 32033	6.98 *	Satin Sheets		MCA	MCA-338	6.98	MCAT-338	7.98 *
Take Me As I Am		COL	CS 9606	5.98			Jeanne Pruett		MCA	MCA-388	6.98	MCAT-388	7.98
Touch My Heart		COL	CS 9406	5.98	18 10 0238	6.98	RANDOLPH, BOOTS						
Welcome to My World		COL	G 30878	5.98	GT 30878	7.98 *	Boots and Stockings		COL	SLP 18127	5.98		
The World of Ray Price		COL	GP 28	6.98	18 BO 0902	7.98 *	Boots Randolph with Voices and Strings (with Knights- bridge Strings)		COL	SLP 18082	5.98	SL8 18082	6.98
You Wouldn't Know Love		COL	CS 9918	5.98			Boots with Brass		COL	SLP 18147	5.98	SL8 18147	6.98
PRIDE, CHARLEY							Boots with Strings		COL	SLP 18066	5.98	SL8 18066	6.98
Pride Of America		RCA	APL1-0757	6.98	AP8S1-0757	7.98	The Fantastic Boots Randolph		COL	SLP 18042	5.98	SL8 18042	6.98
(Country) Charley Pride		RCA	LSP-3645	6.98	P8S-1318	7.98 *	The Greatest Hits of Today		COL	KZ 31908	5.98		
Pride of Country Music		RCA	LSP-3775	6.98	P8S-1278	7.98 *	Hip Boots!		COL	SLP 18015	5.98	SL8 18015	6.98
The Country Way		RCA	LSP-3895	6.98	P8S-1308	7.98 *	Hit Boots 1970		COL	SLP 18144	5.98	SL8 18144	6.98

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Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Homer Louis Randolph, III		COL	Z 30678	5.98	SA 30678	6.98*	Jerry Reed		RCA	LSP-4750	6.98	P8S-2015	7.98
More Yakety Sax!		COL	SLP 18037	5.98	SL8 18037	6.98	Hot A' Mighty!		RCA	LSP-4838	6.98	P8S-2121	7.98
Sax Sational!		COL	SLP 18079	5.98	SL8 18079	6.98	Lord, Mr. Ford		RCA	APL1-0238	6.98	APSI-0238	7.98*
Sentimental Journey		COL	KZ 32292	5.98	ZA 32292	6.98*	The Uptown Poker Club		RCA	APL-1 0356	6.98	APSI-0356	7.98*
The Sound of Boots		COL	SLP 18099	5.98	SL8 18099	6.98							
Sunday Sax		COL	SLP 18092	5.98									
With Love		COL	SLP18111	5.98	SL8 18111	6.98	REEVES, JIM						
The World of Boots Randolph		COL	ZG 30963	5.98	ZGA 30963	7.98	God Be With You		RCA	LSP-1950	6.98	P8S-1856	7.98
Yakety Revisited		COL	SLP 18128	5.98	SL8 18128	6.98	Songs to Warm the Heart		RCA	LSP-2001	6.98	P8S-2042	7.98
Yakety Sax!		COL	SLP 18002	5.98	SL8 18002	6.98	He'll Have to Go		RCA	LSP-2223(e)	6.98	P8S-2041	7.98
							Tall Tales and Short Tempers		RCA	LSP-2284	6.98	P8S-2040	7.98
RAYE, SUSAN							Talkin' to Your Heart		RCA	LSP-2339	6.98	P8S-2037	7.98
One Night Stand		CAP	ST-543	6.98			A Touch of Velvet		RCA	LSP-2487	6.98		
Great White Horse (with Buck Owens)		CAP	ST-558	6.98	8XT-558	7.98	We Thank Thee		RCA	LSP-2552	6.98	P8S-1857	7.98
Pitty, Pitty, Patter		CAP	ST-807	6.98	8XT-807	7.98	Gentleman Jim		RCA	LSP-2605	6.98		
(I've Got A) Happy Heart		CAP	ST-875	6.98	8XT-875	7.98*							
Best of Buck Owens & Susan Raye		CAP	ST-11084	6.98	8XT-11084	7.98*	Moonlight and Roses		RCA	LSP-2854	6.98	P8S-1020	7.98
Wheel of Fortune		CAP	ST 11106	6.98	8XT-11106	7.98	The Best of Jim Reeves		RCA	LSP-2890	6.98	P8S-1175	7.98
Love Sure Feels Good		CAP	ST-11135	6.98	8XT-11135	7.98	The Jim Reeves Way		RCA	LSP-2968	6.98	P8S-1078	7.98
Cheating Game		CAP	ST-11179	6.98	8XT-11179	7.98	Distant Drums		RCA	LSP-3542	6.98	P8S-1158	7.98
Plastic Trains, Paper Planes		CAP	ST 11223	6.98	8XT 11223	7.98*	Blue Side of Lonesome		RCA	LSP 3793	6.98	P8S-1242	7.98
Hymns By		CAP	ST 11255	6.98	8XT-11255	7.98	My Cathedral		RCA	LSP 3903	6.98	P8S-1300	7.98
REED, JERRY							A Touch of Sadness		RCA	LSP-3987	6.98	P8S-1339	7.98
The Unbelievable Guitar and Voice of Jerry Reed		RCA	LSP-3756	6.98	P8S-1728	7.98	The Best of Jim Reeves, Vol III		RCA	LSP-4187	6.98	P8S-1551	7.98
Nashville Underground		RCA	LSP-3978	6.98	P8S-1727	7.98	Jim Reeves Writes You A Record		RCA	LSP 4475	6.98	P8S-1675	7.98
							Something Special		RCA	LSP-4528	6.98	P8S-1746	7.98
Better Things in Life		RCA	LSP-4147	6.98	P8S-1725	7.98	My Friend		RCA	LSP 4646	6.98	P8S-1880	7.98
Jerry Reed Explores Guitar Country		RCA	LSP-4204	6.98	P8S-1726	7.98	Missing You		RCA	LSP-4749	6.98	P8S-2013	7.98
Cookin'		RCA	LSP-4293	6.98	P8S-1584	7.98	Am I That Easy to Forget		RCA	APL1-0039	6.98	APSI-0039	7.98
Georgia Sunshine		RCA	LSP-4391	6.98	P8S-1629	7.98	Jim Reeves on Stage		RCA			P8S 1383	7.98
Me and Jerry (with Chet Atkins)		RCA	LSP-4396	6.98	P8S-1610	7.98	Great Moments In Country Music		RCA	APL1 0330	6.98	APSI-0330	7.98*
When You're Hot, You're Hot		RCA	LSP-4506	6.98	P8S-1712	7.98	RICH, CHARLIE						
Ko-Ko Joe		RCA	LSP-4596	6.98	P8S-1820	7.98	She Called Me Baby		RCA	APL1-10686	6.98	APSI-10686	7.98
Smell the Flowers		RCA	LSP-4660	6.98	P8S-1891	7.98	Behind Closed Doors		EPI	KE 32247	5.98	EA 32247	6.98*
Me and Chet (with Chet Atkins)		RCA	LSP-4707	6.98	P8S-1942	7.98	The Best of Charlie Rich		EPI	KE 31933	5.98	EA 31933	6.98*
The Best of Jerry Reed		RCA	LSP-4729	6.98	P8S-1971	7.98	Tomorrow Night		RCA	APL-1 0258	6.98	APSI 0258	7.98
							There Won't Be Anymore		RCA	APL-1 04	6.98	APSI-0433	7.98*
							Very Special Love Songs		EPI	KE 32531	5.98	EA 32531	6.98*
							The Silver Fox		COL	PE 33250	5.98		

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Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
RILEY, JEANNIE C.													
	Give Myself A Party	MGM	4805	6.98	4805M	7.95		The World of Marty Robbins	COL	G 30881	5.98	GA 30881	7.98
	Down To Earth	MGM	4849	6.98	4849M	7.95		Marty Robbins	MCA	MCA-342	6.98	MCAT-342	7.98*
	When Love Has Gone Away	MGM	SE-4891	6.98	4891M	7.95							
	Just Jeannie	MGM	SE 4909	6.98	M8-4909	7.98*							
RITTER, TEX							ROBINSON, BETTY JEAN						
	Fall Away	CAP	ST-11351	6.98	8XT-11351	7.98		When My Baby Sings His Song (with Carl Belew)	MCA	DL 7-5337	6.98	6-5337	7.98*
	Hillbilly Heaven	CAP	ST-1623	6.98			RODGERS, JIMMIE						
	The Best of Tex Ritter	CAP	DT-2595	6.98				Never No Mo' Blues	RCA	LPM-1232	6.98		
	Supercountrylegendary	CAP	ST-11037	6.98				Train					
	An American Legend	CAP	SA11241	9.98	8V3K11241	11.98		Whistle Blues	RCA	LPM-1640	6.98		
ROBBINS, MARTY								My Rough and Rowdy Ways	RCA	LPM-2112	6.98		
	This Much A Man All-Time Greatest Hits	MCA	MCA-342	6.98	MCAT-342	7.98		Jimmie the Kid	RCA	LPM-2213	6.98		
	Bound For Old Mexico	COL	KC 31341	5.98	CA 31341	6.98*		Country Music Hall of Fame	RCA	LPM-2531	6.98		
	Devil Woman	COL	CS 8718	5.98				The Short But Brilliant Life of Jimmie Rodgers	RCA	LPM-2634	6.98		
	The Drifter	COL	CS 9327	5.98	18 10 0096	6.98*		My Time Ain't Long	RCA	LPM-2865	6.98		
	Greatest Hits	COL	CS 8639	5.98	CA 30571	6.98*		The Best of the Legendary Jimmie Rodgers	RCA	LSP-3315(e)	6.98		
	Greatest Hits, Vol. 3	COL	C 30571	5.98	CA 30571	6.98*		This is Jimmie Rodgers	RCA	VPS-6091(e)	7.98	P8S-5145	9.95
	Gunfighter Ballads and Trail Songs	COL	CS 8158	5.98	18 10 0116	6.98		Child of Clay	A&M		8T-4130	7.98**	
	I've Got a Woman's Love	COL	KC 31628	5.98	CA 31628	6.98*		RODRIGUEZ, JOHNNY					
	Marty's Country More Greatest Hits	COL	GP 15	5.98	18 80 0782	7.98		All I Ever Meant To Do					
	More Gunfighter Ballads and Trail Songs	COL	CS 8435	5.98				Was Sing	MER	SRM 1 686	6.98	MC8-1 686	7.95*
	My Woman, My Woman, My Wife	COL	CS 8272	5.98				Introducing Johnny Rodriguez	MER	SR 61378	6.98	MC8-61378	7.95*
	Return of the Gunfighter	COL	CS 9978	5.98	18 10 0864	6.98		ROGERS, DAVID					
	The Song of Robbins	COL	CS 8872	5.98				Farewell to the Ryman	ATL	SD 7283	6.98	TP 7283	7.98*
	Tonight Carmen	COL	CS 9421	5.98									
	What God Has Done	COL	CS 9525	5.98									
		COL	CS 9248	5.98									

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Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
ROGERS, ROY	A Man From Duck Run	CAP	ST-785	6.98			SHAVER, BILLY JOE	Old Five and Dimers	MON	KZ 32293	6.98	ZA-32293	7.98
	Bible Tells Me So (with Dale Evans)	CAP	ST-1745	6.98			SHEA, GEORGE B.	Ten Favorites	RCA	APL1-0358	6.98	APS1-0358	7.98
	Take A Little Love	CAP	ST-11020	6.98			SHEPARD, JEAN	Slippin' Away	UA	UA-LA144F	6.98	UA-EA144G	7.98
RONSTADT, LINDA	Different Drummer	CAP	ST 11269	6.98	8XT-11269	7.98*	SIMPSON, RED	I'm A Truck	CAP	ST-881	6.98	8XT-881	7.98
	Don't Cry Now	ASL	SD 5064	6.98	TP5064	7.98*		The Very Real Red Simpson	CAP	ST-11093	6.98		
ROY AND DALE	In The Sweet By and By	WOR	WST-8589	6.98			SMITH, ARTHUR	Battling Banjos	MON	KZ 32259	6.98	ZA 32259	7.98
RUSSELL, JOHNNY	Catfish John/Chained Rednecks. White Socks and Blue Ribbon Beer	RCA	LSP-4851	6.98	P8S-2133	7.98	SMITH, CAL	The Best of Cal Smith	MCA	MCA-70	6.98	MCAT-70	7.98*
		RCA	APL1-0345	6.98	APS1-0345	7.98		I've Found Someone of My Own	MCA	MCA-56	6.98	MCAT-344	7.98
SCRUGGS, EARL	Earl Scruggs Revue	COL	KC 32426	5.98	CA 32426	6.98		Cal Smith	MCA	MCA-344	6.98	MCAT-344	7.98
	Dueling Banjos	COL	C 32268	5.98	CA 32268	6.98		Country Bumpkin	MCA	MCA-424	6.98	MCAT-424	7.98
	His Family and Friends (with Baez, Dylan, Byrds, &c)	COL	C 30584	5.98	CT 30584	6.98	SMITH, CONNIE	Connie Smith Sings Great Sacred Songs	RCA	LSP-3589	6.98		
	I Saw the Light (Linda Ronstadt, &c)	COL	KC 31354	5.98	CA 31354	6.98*		The Best of Connie Smith	RCA	LSP-3848	6.98	P8S-1314	7.98
	Live at Kansas State	COL	KC 31758	5.98	CA 31758	6.98*		Sunday Morning with Nat Stuckey and Connie Smith	RCA	LSP-4300	6.98		
	Nashville's Rock	COL	CS 1007	5.98	CA 32806	6.98*		The Best of Connie Smith Vol. II	RCA	LSP-4324	6.98	P8S-1574	7.98
	Where The Lilies Bloom	COL	KC 32806	6.98	CA 32806	6.98*		Just One Time	RCA	LSP-4534	6.98	P8S-1750	7.98
SEALS, TROY	Now Presenting Troy Seals	ATL	SD 7281	6.98	TP 7281	7.97*		Come Along and Walk With Me	RCA	LSP-4598	6.98	P8S-1822	7.98
SEELY, JEANNIE	Can I Sleep In Your Arms/ Lucky Ladies	MCA	MCA 385	6.98	MCAT 385	7.98*		Ain't We havin' Us a Good Time	RCA	LSP-4694	6.98	P8S-1925	7.98
	Jack Greene & Jeannie Seely	MCA	MCA-288	6.98	MCAT-288	7.98*		"If It Ain't Love" and Other Great Dallas Frazier Songs	RCA	LSP-4748	6.98	P8S-2012	7.98
	Two For The Show	MCA	MCA-77	6.98	MCAT-77	7.98*		Love Is the Look You're Looking For	RCA	LSP-4840	6.98	P8S-2123	7.98*
	Greatest Hits	MON	KZ 31911	5.98	ZA 31911	6.98		Dream Painter	RCA	APL1-0188	6.98	APS1-0188	7.98*
	Little Things	MON	SLP 18104	5.98	844-18104	6.98*		God Is Abundant	COL	KC 32492	5.98	CA 32492	6.98*

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	A Lady Named Smith Greatest Hits, Volume 1	COL RCA	KC 32185 APL1-0275	5.98 6.98	CA 32185 APS1-0275	6.98* 7.98*
SMITH, SAMMI	The Toast Of '45	MEG	M31-1021	6.98		
SNOW, HANK						
	Hello Love	RCA	APL1-0441	6.98	APS1 0441	7.98*
	Reminiscing (And Chet Atkins)	RCA	LSP-2952	6.98		
	Hank Snow Sings Your Favorite Country Hits	RCA	LSP-3317	6.98	P8S-1041	7.98*
	The Best of Hank Snow	RCA	LSP-3478(e)	6.98	P8S-2006	7.98*
	Hank Snow Sings in Memory of Jimmie Rodgers (America's Blue Yodeler)	RCA	LSP-4306	6.98	P8S-1565	7.98
	Award Winners The Jimmie Rodgers Story featuring Albert Fullam	RCA	LSP-4601	6.98	P8S-1827	7.98
	The Best of Hank Snow, Vol. II	RCA	LSP-4708	6.98	P8S-1943	7.98
	This Is My Story	RCA	LSP-4798	6.98	P8S-2081	7.98
	Hank Snow Sings Grand Ole Opry Favorites	RCA	LSP-6014(e)	11.98		
		RCA	APL1-0162	6.98	APS1-0162	7.98
SONS OF THE PIONEERS						
	Cool Water	RCA	LSP-2118	6.98	P8S-1062	7.98
	The Best of the Sons of the Pioneers	RCA	LSP-3476(e)	6.98	P8S-2007	7.98*
	The Sons of the Pioneers Sing Campfire Favorites	RCA	LSP-3714	6.98	P8S-1279	7.98
	Tumbling Tumbleweeds	RCA	LSP-4119	6.98		
	Riders in the Sky	RCA	ADL2-0336(e)	6.98		
SOUTH, JOE	Look Inside	CAP	ST-11074	6.98	8XT-11074	7.98*
STAFFORD, TERRY	Say, Has Anybody Seen My Sweet Gypsy Rose	ATL	SD 7282	6.98	TP 7282	7.97*

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
STAMPLEY, JOE						
	If You Touch Me (You've Got To Love Me)	DOT	DOS 26002	6.98	26002M	7.98
	Soul Song	DOT	DOS 26007	6.98	26002M	7.98*
	I'm Still Loving You	DOT	DOS-26020	6.98	26020M	7.98*
STATLER BROTHERS, THE						
	Carry Me Back	MER	SRM 1 676	6.98	MC8-1 676	7.98*
	The Big Hits	COL	CS 9519	5.98		
	Flowers on the Wall	COL	CS 9249	5.98		
	The World of the Statler Brothers	COL	KG 31557	6.98	GA 31557	7.98*
	Bed of Rose's Pictures of Moments	MER	SR 61317	6.98	MC8-61317	7.95*
	To Remember	MER	SR 61349	6.98	MC8-61349	7.95*
	Innerview	MER	SR 61358	6.98	MC8-61358	7.95*
	Country Music Then And Now	MER	SR 61367	6.98	MC8-61367	7.95*
	The Statler Brothers Sing Country Symphonies in E Major	MER	SR 61374	6.98	MC8-61367	7.95*
STEGALL, RED						
	Somewhere My Love	CAP	ST-11162	6.98	8XT-11162	7.98*
	If You've Got the Time	CAP	ST 11228	6.98	8XT 11228	7.98
STONEMANS, THE	The Stonemans	MGM	124	6.98		
STRUNK, JUD	Daisy A Day	MGM	SE 4898	6.98	4898M	7.95*
STUCKEY, NAT						
	Sunday Morning With Nat Stuckey and Connie Smith	RCA	LSP 4300	6.98	P8S-1547	7.98
	Country Fever	RCA	LSP-4389	6.98		
	Only A Woman Like You	RCA	LSP-4559	6.98	P8S-1777	7.98
	Forgive Me for Calling You Darling	RCA	LSP-4635	6.98	P8S-1869	7.98*
	Is It Any Wonder That I Love You	RCA	LSP-4743	6.98	P8S-1998	7.98*

*Indicates Cassette available; see coupon.

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
	Take Time to Love Her/I Used It All On You	RCA	APD1-0080	6.98	APS1-0080	7.98*	TOMPALL AND THE GLASER BROTHERS						
SWAN, BILLY							Now Country	MGM	4620		6.98		
I Can Help	COL	KZ 33279		5.98			The Award Winners	MGM	4775		6.98		
THOMPSON, HANK							Tompall & The Glaser Brothers Sing Great Hits From 2 Decades	MGM	4888		6.98	4888M	7.95
Hank Thompson Sings The Gold Standards	DOT	DLP 25864		6.98	PAR-1098M	7.98	TONI AND TERRY						
On Tap, In The Can, Or In The Bottle	DOT	DLP 25894		6.98			Cross-Country	CAP	ST-11137		6.98	8XT-11137	7.98
Hank Thompson Salutes The Countryman Sound of Hank Thompson	DOT	DLP 25978		6.98	25978M	7.98	TRASK, DIANA						
Next Time I Fall In Love	DOT	DOS 25991		6.98			Miss Country Soul	DOT	DLP 25920		6.98		
Hank Thompson's Greatest Hits	DOT	DOS 26004		6.98	26004M	7.98*	From The Heart	DOT	DLP 25957		6.98		
The Hank Thompson 25th Anniversary Album	DOT	DOS 2-2000		6.98			Diana's Country	DOT	DOS 25989		6.98		
Cab Driver — A Salute To The Mills Brothers	DOT	DOS 25996		6.98			Diana Trask Sings About Loving	DOT	DOS 25999		6.98	25999M	7.98*
The Best of Hank Thompson	CAP	DT-1878		6.98	8XT-1878	7.98	It's A Man's World	DOT	DOS 26016		6.98	26016	7.98
Kindly Keep It Country	DOT	DOS 26015		6.98	26015M	7.98	TUBB, ERNEST						
MEL TILLIS & THE STATESIDERS							Golden Favorites	MCA	MCA-84		6.98	MCAT-84	7.95*
Mel Tillis & The Statesiders							Just Call Me Lonesome	MCA	MCA-209		6.98		
On Stage — At The Birmingham Municipal Auditorium	MGM	4889		6.98			Greatest Hits	MCA	MCA-16		6.98	MCAT-16	7.95*
I Ain't Never/Neon Rose	MGM	4870		6.98			Greatest Hits, Vol. 2	MCA	MCA-24		6.98	MCAT-24	7.95*
Would You Want The World To End	MGM	4841		6.98	4841M	7.95	One Sweet Hello	MCA	MCA-294		6.98	MCAT-294	7.95*
Living And Learning/Take My Hand (with Sherry Bryce)	MGM	4800		6.98			Say Something Sweet to Sarah	MCA	MCA-229		6.98	MCAT-299	7.95*
Live At The Sam Houston Coliseum	MGM	4788		6.98	4788M	7.98	Baby It's So Hard To Be Good	MCA	MCA-512		6.98		
One More Time	MGM	4681		6.98	4681M	7.95	The Ernest Tubb Story	MCA	MCA2-4040		7.98		
Mel Tillis' Greatest Hits	MCA	MCA-66		6.98	MCAT-66	7.98*	The Ernest Tubb/Loretta Lynn Story	MCA	MCA2-4000		7.98	MCAT2-4000C	9.98
Mel Tillis & Bob Wills "In Person"	MCA	MCA-550		6.98			I've Got All The Heartaches I Can Handle	MCA	MCA-341		6.98	MCAT-341	7.98
Sawmill	MGM	SE 4907		6.98	4907M	7.95	TUCKER, TANYA						
Let's Go All The Way Tonight	MGM	SE-4937		6.98	M8-4937	7.98*	Delta Dawn	COL	KC 31742		5.98	CA 31742	6.98*
							What's Your Mama's Name	COL	KC 32272		5.98	CA 32272	6.98*
							Would You Lay With Me	COL	KC 32744		5.98	CA 32744	6.98*
							TWITTY, CONWAY						
							I Love You More Today	MCA	MCA-130		6.98	MCAT-130	7.95*
							To See My Angel Cry/That's When She —	MCA	MCA-18		6.98	MCAT-18	7.95*
							Hello Darling	MCA	MCA-19		6.98	MCAT-19	7.95*
							Fifteen Years Ago	MCA	MCA-22		6.98	MCAT-22	7.95*
							How Much More Can She Stand	MCA	MCA-30		6.98	MCAT-30	7.95*
							I Wonder What She'll Think About Me Leaving	MCA	MCA-34		6.98	MCAT-34	7.95*

*Indicates Cassette available; see coupon.

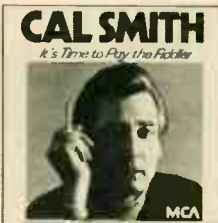
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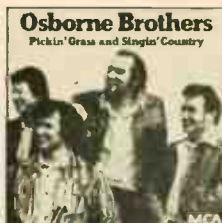
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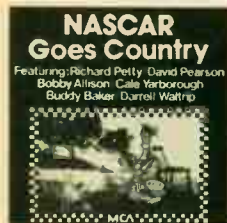
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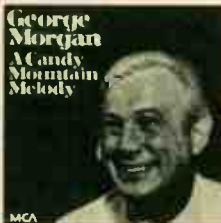
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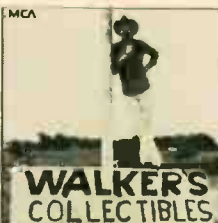
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MCA-461



MCA-450



MCA-469



MCA-441



MCA-454



MCA-435



MCA-444



MCA-433



SR-2132



MCA-426



MCA-424

MCA RECORDS

regular listing

Artist	Title	Label	LP No.	LP Price	8-Track	Tape	Artist	Title	Label	LP No.	LP Price	8-Track	Tape
					Tape No.	Price							Price
Donway Twitty	Country	MCA	MCA-260	6.98	MCAT-260	7.95*							
Next In Line		MCA	MCA-123	6.98	MCAT-123	7.95*							
Darling, You Know I							The Billy Walker Show (with		MGM	4863	6.98	4863M	7.95
Wouldn't Lie		MCA	MCA-128	6.98	MCAT-128	7.95*	The Mike Curb Congregation)						
I Can't See Me Without You		MCA	MCA-46	6.98	MCAT-46	7.95*	I'm Gonna Keep On Lovin' You/ Too Many Memories		MGM	SE 4938	6.98	M8-4938	7.98*
Greatest Hits, Vol. 1		MCA	MCA-52	6.98	MCAT-52	7.95*	WALKER, CHARLIE						
I Can't Stop Loving You/Lost							Break Out the Bottle—Bring on the Music		RCA	APL1-0181	6.98	APS1-0181	7.98
Her Love On Our First Date		MCA	MCA-53	6.98	MCAT-53	7.95*							
She Needs Someone to Hold Her		MCA	MCA-303	6.98	MCAT-303	7.98*	WALLACE, JERRY						
Only Make Believe (with							This is Jerry Wallace		MCA	MCA-2	6.98	MCAT-2	7.98*
Loretta Lynn)		MCA	MCA-8	6.98			To Get To You		MCA	MCA-50	6.98	MCAT-50	7.98*
Lead Me On (with Loretta							Do You Know What It's Like						
Lynn)		MCA	MCA-9	6.98	MCAT-9	7.95*	To Be Lonesome		MCA	MCA-301	6.98	MCAT-301	7.98*
Louisiana Woman—Mississippi							Primrose Lane		MCA	MCA-366	6.98	MCAT-366	7.98*
Man		MCA	MC-335	6.98	MCAT-335	7.98*	For Wives And Lovers		MCA	MCA-408	6.98	MCAT-408	7.98*
Clinging To A Saving Hand/ Sneal Away							WATSON, DOC & MERLE						
You've Never Been This Far		MCA	MCA 376	6.98	MCAT 376	7.98*	Then and Now		POP	PP-La022-F	6.98	PP-EA022-G	7.95
Before/Baby's Gone													
Only Make Believe		MCA	MCA-8	6.98	MCAT-8	7.98	WAYNE, JOHN						
Honky Tonk Angel		MCA	MCA-406	6.98	MCAT-406	7.98	America, Why I Love Her		RCA	LSP-4828	6.98	P8S-2112	7.98
VAN DYKE, CONNY							WELLER, FREDDY						
Conny Van Dyke		BAR	BR-15005	6.98			Too Much Monkey Business		COL	KC 32218	5.98	CA 32218	6.98*
WAGONER, PORTER							WEST, DOTTIE						
The Carroll County Accident		RCA	LSP-4116	6.98	P8S-1433	7.98*	The Best of Dottie West		RCA	LSP-4811	6.98	P8S-2098	7.98
The Best of Porter Wagoner, Vol. II							If It's All Right With You/ Just What I've Been Looking For						
Simple As I Am		RCA	LSP-4321	6.98	P8S-1587	7.98*	Country Sunshine		RCA	APD1-0151	6.98	APS1-0151	7.98
The Best of Porter Wagoner and Dolly Parton									RCA	APL1-0344	6.98	APS1-0344	7.98
Tore Down		RCA	LSP-4556	6.98	P8S-1714	7.98*							
I'll Keep On Lovin' You							WILBURN BROTHERS, THE						
Love and Music (with Dolly Parton)		RCA	LSP-4556	6.98	P8S-1770	7.98*	Take Up Thy Cross		MCA	MCA-217	6.98		
The Farmer							A Portrait		MCA	MCA2-4011	7.98	MCAT2-4011	9.98
WALKER, BILLY		RCA	APL1-0496	6.98	APS1-0496	7.98*							
Billy Walker's All Time Greatest Hits							WILLIAMS, HANK						
							Insights Into Hank Williams In Song And Story		MGM	M3HB 4975	6.98		
							14 More of Hank Williams' Greatest Hits. Vol. 3						
		MGM	4887	6.98	4887M	7.95			MGM	4140	6.98	4140M	7.98*

*Indicates Cassette available; see coupon.

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
The Very Best of Hank Williams		MGM	4168	6.98	4168M	7.98*	Again		MGM	4378	6.98		
The Very Best of Hank Williams, Vol. 2		MGM	4227	6.98	4227M	7.98	The Best Of Hank Williams, Jr. A Time To Sing		MGM	4513	6.98	4513M	7.98*
Lost Highway And Other Folk Ballads		MGM	4254	6.98			Luke The Drifter Jr. Hank Williams, Jr.'s Greatest Hits		MGM	4540 ST 4559	6.98 6.98		
Hank Williams Sings Kaw-Liga I Saw The Light		MGM	3331	6.98	3331M	7.98	Removing The Shadow (with Lois Johnson)		MGM	4656 4721	6.98 6.98	4656M 4721M	7.98* 7.95
The Unforgettable Hank Williams		MGM	3955	6.98			All For The Love Of Sunshine (with The Mike Curb Congregation)		MGM	4750	6.98		
The Spirit of Hank Williams		MGM	3733	6.98			I've Got A Right To Cry/They All Used To Belong To Me		MGM	4774	6.98		
On Stage		MGM	3999	6.98	3999M	7.95	Sweet Dreams (with The Mike Curb Congregation)		MGM	4798	6.98		
14 More of Hank Williams' Great Hits, Vol. 2		MGM	4040	6.98	4040M	7.98*	Hank Williams, Jr.'s Greatest Hits—Vol. 2		MGM	4822	6.98	4822M	7.98*
And Other Humorous Songs		MGM	4300	6.98			Eleven Roses		MGM	4843	6.98	4843M	7.95*
The Legend Lives Anew		MGM	4377	6.98			Send Me Some Lovin'/Whole Lotta Loving (with Lois Johnson)		MGM	4857	6.98	4857M	7.95*
Again		MGM	4378	6.98			Hank Williams/Hank Williams, Jr.—The Legend Of Hank Williams In Song And Story		MGM	2-SES-4865 SE 4936	7.98 6.98	4865M	9.95*
Luke The Drifter		MGM	4380	6.98			The Last Love Song						
I Won't Be Home No More		MGM	4481	6.98	4481M	7.95							
Hank Williams & Strings, Vol. III		MGM	4529	6.98									
In The Beginning		MGM	4576	6.98	4576M	7.95							
The Essential Hank Williams		MGM	4651	6.98	4651M	7.95							
Life To Legend		MGM	4680	6.98	4680M	7.98*							
24 of Hank Williams' Greatest Hits		MGM	4755-2	7.98	4755M	9.98							
Hank Williams/Hank Williams, Jr.—The Legend of Hank Williams In Song And Story		MGM	2-SES-4865	7.98	4865M	9.95*							
							WILLIAMS, HANK, JR. and THE CHEATIN' HEARTS						
							Just Pickin'—No Singin'		MGM	SE 4906	6.98	4906M	7.95
							BOB WILLS & THE TEXAS PLAYBOYS						
							Greatest String Band Hits		MCA	MCA-152	6.98	MCAT-152	7.98*
							The Best of Bob Wills		MCA	MCA-153	6.98		
							Bob Wills and His Texas Playboys		MCA	MCA 526	6.98		
							King of Western Swing		MCA	MCA-543	6.98	MCAT 543	7.98*
							Time Changes Everything		MCA	MCA 545	6.98	MCAT 545	7.98*
							The Living Legend		MCA	MCA 546	6.98	MCAT 546	7.98*
							Bob Wills And The Texas Playboys UA			LA216J2	9.98	EA-216J	9.98

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Songs of Hank Williams
Hank Williams' Life Story—
Music From The Motion
Picture "Your Cheatin' Heart"

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Crystal Gayle



SUNDAY SHARPE/I'm
Having Your Baby



JEAN SHEPPARD/Poor
Sweet Baby



DAVE DUDLEY/Special
Delivery



JEAN SHEPPARD/Slippin'
Away



DICK FELLER Wrote...



ASLEEP AT THE WHEEL/
Comin' Right At Ya



BILLIE JO SPEARS/Blanket
on the Ground




DEL REEVES/With
Strings and Things



BOB WILLS AND HIS
TEXAS PLAYBOYS/
For The Last Time

ALL ON UA RECORDS AND TAPES 

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
Mel Tillis & Bob Wills	"In Person"	MCA		6 98			Woman To Woman	COL	KE 33246		5.98		
WISEMAN, MAC	Concert Favorites	RCA			P8S-2128	7.98	Take Me to Your World	COL	BN 26353		5.98	N18 10084	6.98*
WOOLEY SHEB	The Very Best of Sheb Wooley	MGM	4275	6 98			Tammy's Touch	COL	BN 26549		5.98	N18 10264	6.98*
WRIGHT, JOHNNY	Heart-Warming Gospel Songs (with Kitty Wells)	MCA	MCA-142	6.98	MCAT-142	7.98*	The Ways to Love a Man	COL	BN 26519		5.98	N18 10252	6.98*
WYNETTE, TAMMY	Bedtime Story	EPI	KE 31285	5.98	EA 31285	6.98*	We Go Together (with George Jones)	EPI	KE 30802		5.98	EA 30802	6.98*
	Christmas with Tammy	COL	E 30343	5.98	EA 30343	6.98*	We Love to Sing About Jesus (with George Jones)	EPI	KE 31719		5.98		
	Divorce	COL	BN 26392	5.98	N18 10124	6.98*	We Sure Can Love Each Other	COL	E 30658		5.98	EA 30658	6.98*
	The First Songs of First Lady	COL	KEG 30358	6.98	EGA 30358	7.98	The World of Tammy Wynette	COL	EGP 503		6.98	NB8 10270	7.98*
	Greatest Hits	COL	BN 26486	5.98	N18 10230	6.98*	Your Good Girl's Gonna Go Bad	COL	BN 26305		5.98	N18 10042	6.98*
	Greatest Hits, Vol. 2	COL	E 30733	5.98	EA 30733	6.98*	We're Gonna Hold On (with George Jones)	EPI	KE 32757		5.98	EA32757	6.98*
	Inspiration	COL	BN 26423	5.98	N18 10156	6.98*	YOUNG, FARON						
	Kids Say the Darndest Things	EPI	KE 31937	5.98	EA 31937	6.98*	The Best of Faron Young	MER	SR 61267		6.98	MC8-61267	7.95*
	Let's Build a World Together (with George Jones)	EPI	KE 32113	5.98			Step Aside	MER	SR 61337		6.98	MC8-61337	7.95*
	Me and the First Lady (with George Jones)	EPI	KE 31554	5.98	EA 31554	6.98*	Faron Young Sings "Leavin' And Sayin' Goodbye"	MER	SR 61354		6.98	MC8-61354	7.95*
	My Man	EPI	KE 31717	5.98	EA 31717	6.98*	It's Four In The Morning With Faron Young	MER	SR 61359		6.98	MC8-61359	7.95*
	Stand By Your Man	COL	BN 26451	5.98	N18 10178	6.98*	Faron Young sings "This Little Girl of Mine"	MER	SR 61364		6.98	MC8-61364	7.95*
	Woman To Woman	COL	KE 33246	5.98			This Time The Hurlin's On Me	MER	SR 61376		6.98	MC8-61376	7.95*
							Just What I Had In Mind	MER	SRM 1 674		6.98	MC8-1 674	7.95*
							Some Kind Of A Woman	MER	SRM-1-698		6.98	MC8-1-698	7.95*

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A perfect case to keep your record albums in easy-to-get order and good condition. Covered in your choice of brown or green leatherette and lined. Designed to give you full view of every album cover. Holds 75 records. Rubber liners prevent album from slipping. Suede bottom protects your furniture.

J-BB
 12¾" wide
 13½" deep
 6½" high
Each \$8.50
3 for \$22.00



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Decorative and sturdily constructed, Cassette Storage Cases are just what you've been looking for—the ideal solution to keeping your cassettes neatly stored for easy use.

- Individual storage slots for 60 cassettes.
- 13½" high, 12¾" deep, 5½" wide.
- Storage slots are tilted back slightly to prevent cartridges from falling out.
- Handsome outer case elegantly embossed in gold in your choice of three popular decorator colors—black, brown and green.
- Pressure sensitive labels included FREE of charge to identify your own blank tape dubbings as well as the occasionally unmarked pre-recorded tape.

This all new Cassette Storage Case with its handsome leatherette covering is truly the answer to the cassette storage problem. It lends itself readily to the decor of any room and serves to store an unusually large number of cassettes (60) compactly, so that they take up very little room on your bookshelf.

60-unit Cassette Storage Cases are **\$16.95 each** 3 for **\$48.00**
 Item #JC-60

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30-unit Cassette Storage Cases are **\$11.95 each** 3 for **\$33.00**
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For those of you faced with similar storage problems for your 8-track cartridges, this attractive unit is your solution. It measures 13¾" high, 6½" deep, 4½" wide, has individual storage slots for 12 cartridges and is of the same sturdy construction and decorative appearance as the Cassette Case.

8-track Cartridge Storage Cases are **\$8.50 each** 3 for **\$23.50** Item #8T12

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Both cases are the same height and depth as the 12 cartridge capacity case.

#J-8T24 8½" wide (holds 24 cartridges) **Each \$10.95**
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Item No.	Article	Color (if choice)	Quantity	Unit Price	Total

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everyone at ease. Steve says to him, in an aside, "your glass is to your right." That's all the help he needs, other than having the menu read to him.

The boys in the band refer to Ron and he refers to himself, as "Blind Baby," which is a line from an old Cheech and Chong routine.

Toronto: another airport, another customs check, another limo, another expressway through the outskirts of a large town; another Holiday Inn. But we're here to do the Ian Tyson Show, and Ian and his group are great. At any tv show there is interminable time spent just sitting around waiting for cameras and lights to be adjusted plus a million other delays where no one seems to know who is waiting for what. Actually, on Ian's show they are kept to a minimum, so we spend the time sitting around doing "Thank You" jokes. "Thank You" jokes are another device of Ronnie's and Steve's to eliminate some of the tedium of the

life that performers have to live on the road.

"Hey," you'll say, "that guitar player is good."

"Thank you. I'm glad you like him."

"This coffee is terrible."

"Thank You."

We hit the Toronto airport on the way out with three suitcases, two Val-packs, an amplifier, numerous pieces of hand luggage, and a cactus plant. There are no sky-caps. The ticket counter is a mile away. It takes several trips, but we make it. Check-in, and then Steve and I tote all the stuff back to the customs desk. The customs agent is gruff, brusque, and suspicious. What were we here for? What did we buy? Where did we get that amplifier? Did we buy it in Canada? Are we going to sell it in the U.S.? How many are in your party?

"Three."

"There are only two of you. Where is the other one?"

We point to the ticket counter, where Ronnie is standing. The Customs agent stands on

his tiptoes and makes a motioning sign to Ronnie. He does this about three times, adding "Hey, You!" to the last one.

Finally, I lean over to him and say, "He's blind."

"Oh." Long pause. "Well, bring him over here."

Steve brings Ronnie over, and as they walk up, this Customs agent starts talking to Ronnie a mile a minute. Same questions. Of course, he had not prefaced it with any particular comment to Ronnie, so naturally, Ronnie has no idea he is talking to *him*. The guy rambles on for about two minutes before it occurs to him that Ronnie isn't hearing him.

He turns and says, "Is he deaf too?"

Ronnie and Steve and I all break up laughing.

"Yea," Steve says, "He's blind and he's deaf and he can't talk. But he's a *hell* of a musician." ■

Melva Matthews works for Jack Johnson, Ronnie Milsap's manager ("I'm his assistant"), and goes on the road with the Milsap tour when needed.



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Barbi

THE SUPERBUNNY BIDES HER TIME

by STEPHEN A. RANDALL

Contrary to current mythology, there was nothing illegal on the coffee table at Hugh Hefner's mansion in Holmby Hills, California. In fact, there was nothing more decadent than hundreds of chocolate M&Ms for the taking and other accoutrements of the Playboy lifestyle—exotic birds and monkeys roaming unleashed over the five-acre Tudor-style estate and two scenic lakes, one for the Japanese carp and the other heated and purified for guests of HMH and his companion, Barbi Benton.

Barbi is probably the most frequently photographed item at the Southern California pleasure palace, and only occasionally does Hefner allow her to pose centerfold-style. At one time, casting agents thought of Barbi as the girl next door, suitable for a Certs commercial. But all that changed when she met Hefner on the set of his now-departed television series, *Playboy After Dark*, and became touted as the most celebrated mistress since Maria Callas. Few individuals achieve so much notoriety with so little an accomplishment.

Barbi's present lifestyle is a far cry from her days at the UCLA dorm where she was living when Hefner first asked her out. As an all-American girl, she balked at first. "I've never gone out with anyone over 24," she originally told him. "That's all right," he reportedly answered, "Neither have I."

The Playboy mansion has a staff of 30 and is much more like a private Disneyland than the oft-cited San Simeon. To use a popular term, the whole place is "plastic"—far too perfect to be real. Barbi blends in naturally, but is already tired of her riches and the beautiful people. She wants to grow from being the centerfold-in-residence to being a country star—a singer in a field known for nothing if not down-to-earthness. And she is very, very serious.

Five years ago, Barbi was a lesson freak. She took lessons in everything: acting, singing, tap dancing, piano, organ, guitar, ice skating and tennis. Today, at the age of 25, her guitar and voice are regulars on the *Hee-Haw* television series and at various nightspots around the country. She recently took off for Europe to be Charley Pride's opening act.

"At this point in time, I am only Hugh Hefner's girlfriend and I would like to be recognized as Barbi Benton the singer...or as Barbi Benton who can do *something*," she explained. "All I want is my own identity, and at this stage I don't have one."

Barbi is, after all, entitled to some pride. She demonstrates the same type of spunk Doris Day used to in those old movies about a young girl determined to become a success despite the fact that her only talents are being cute and perky. So Barby keeps plugging away, trying to make

(Continued on page 61)

The Funniest 'Billy In The World

JERRY CLOWER

by JOHN PUGH

A new folk hero has emerged in America, and all across the land people are wonderously recounting his past exploits while eagerly awaiting word of his latest perpetrations. They recall how he took a lightweight McCullough chain saw and single-handedly cleaned out and took over a beer joint, how he dropped out of school on his 16th birthday—neglecting to finish the fourth grade—and how he instigated the most infamous coon hunt in south Mississippi history. If this is not the stuff of which folk heroes are normally made, Americans could care less. They are too busy laughing—and roaring for more. Who is this unwitting jester who has so incongruously captured the imagination of his countrymen?

He is none other than Marcel Ledbetter, and he is fast becoming immortalized as America's newest addition to the ranks of folk humorists.

Jerry Clower has been called, variously, a clean Dave Gardner, a white Flip Wilson, a fat Andy Griffith, and has even elicited favorable comparison to the twin deities of homespun humor: yes, even Mark Twain and Will Rogers. Perhaps Clower could most be likened to Minnie Pearl. Both he and Minnie make themselves the butt of most of their stories, both conjure up characters and events out of their childhood and adolescence, and both deal heavily in Southern nostalgia. But whereas Minnie makes up all her stories, Clower's recollections are all true. He really *did* know Marcel Ledbetter (although not by that name), he really *did* grow up at Route Four, Liberty, Miss., he really *did* attend East Fork Consolidated

High School, and, yes, on that never-to-be-forgotten night in the Amite County swamps, while John Eubanks wrestled with the lynx up in the boughs of the sweet gum tree, the assembled coon hunters stood below in wild anticipation and really *did* sound the cry that now resounds throughout the land: "*Knock 'im out, Jo-o-o-o-hn.*"

For those who knew Clower's way of life with its rat killings, its listening to the Grand Ole Opry on battery radios, its peanut boilings, grist mills, and swimming holes, who knew all the many pleasures and hardships of the old rural South, he brings back fond memories. For those who never knew such a life, he evokes a wistful curiosity bordering on fascination. And as Madison Avenue plays daily on these longings for a "simple, less complicated time," or "a time when things were more natural" or whatever phrase it uses when trying to sell the latest whole grain cereal (complete with the sun's slowly rising over the old homestead), it almost seems as if Clower were pre-destined for this time and place.

He was born September 18, 1926 (Clower is a stickler for exact dates, exact names, exact places, exact *everything*) and, as he recalls, told his first story while still on the delivery table. After serving with the Navy in World War II and graduating from Mississippi State, he became a fertilizer salesman for the Mississippi Chemical Co. in Yazoo City. On the strength of his unprecedented sales, which largely resulted from his regaling customers with his stories and

humor, he eventually rose to a position where he supervised 33 other salesmen. Still and all, there was a vague stirring that some higher calling awaited him.

"At one time I thought I had been called to preach," he said. "I'd be sittin' in church with preacher goin' on and on, and I'd say to myself, 'Will you please git down and let me git up there and say what you been tryin' to say for the last 20 minutes? Man, I coulda done said what you sayin' and had us all home eatin' Sunday dinner now. Come on, cut down on it! Shuck the corn! SAY IT!' Then I thought maybe I was meant to write a book. I worked up a manuscript about my experiences as a Christian fertilizer salesman, included some of my stories, and sent it to some publishers. I got a few feelers, nothin' definite, so I threw it in the drawer and forgot about it.

"Then in 1971 a friend of mine, a Mr. Roy Hatten, said to me, 'Jerry, why don't you make a record?' I said, 'Shoot, man, who'd buy a record of me? What would I do?' He said, 'You just tell some of your stories at your next speech, I'll tape it, and press it onto record.' So we recorded some of my stories on the Lemon label, and evva'whur I'd go, at the end of my talks I'd say, 'Now, if any of y'all would like a record of some of my Miss'ippi coon-huntin' stories, just send five dollars to Box 2122, Lubbock, Texas.' I made that pitch so many times I got to thinkin' I was Dr. Brinkley from Del Rio. But we sold about 8000 copies by mail order. Then my partner sent the record to some deejays, and one night Mr.





Mr. Clower shows what he can do with that body on the Opry stage.

Grant Turner of WSM Radio, Nashville, Tenn. played 'A Coon-Huntin' Story' and, man, the record just took off. *A-Whap!* We couldn't handle all the orders. People said to me, 'Jerry what are you gawn do?' I'd say, 'I ain't gawn do nothin'. If anybody wants me, they'll find me.'

"D'reckly I got a call from MCA Records in New York. *'Mistah Clowah, we've hud yoah wuhk* (Clower takes equal delight—and is equally adept—at mimicing New York sophisticates as he does his Mississippi coon-hunting cronies) *and we'd like to sign you for ouah label. The next time yoah in New Yuhk, could you please drop by?*"

"I said, 'I ain't never gawn be in New York. Man, when you live in Yazoo City, Miss., you just don't 'drop by' New York City.' So they said, *'Very well, we shall send one of our men to negotiate with you.'* They sent a man in from Hollywood to see me sump'um like I ain't never seen before. He had one of those big Afro haircuts. And he was a white man! But after I saw all that money he had brought with him, I got to likin' those haircuts a whole lot more. We set down with my lawyers and they said, 'Well, if it ain't sump'um about cotton or peas or soybeans, we don't know nothin' about it. We jus' li'l ole country lawyers.' What that means is that man from MCA didn't take a dime of that money back to Hollywood with him."

It also means that Jerry Clower, after 14 years of convulsing audiences

strictly for laughs and applause, was now going to do it for big money. "I prob'ly gave away several fortunes in my lifetime," he said, recalling the days when he spoke for his supper. "But I don't have any regrets. I feel like I served an apprenticeship. I'm just lucky that I backed into show business. I still can't believe how it's all happened so quickly."

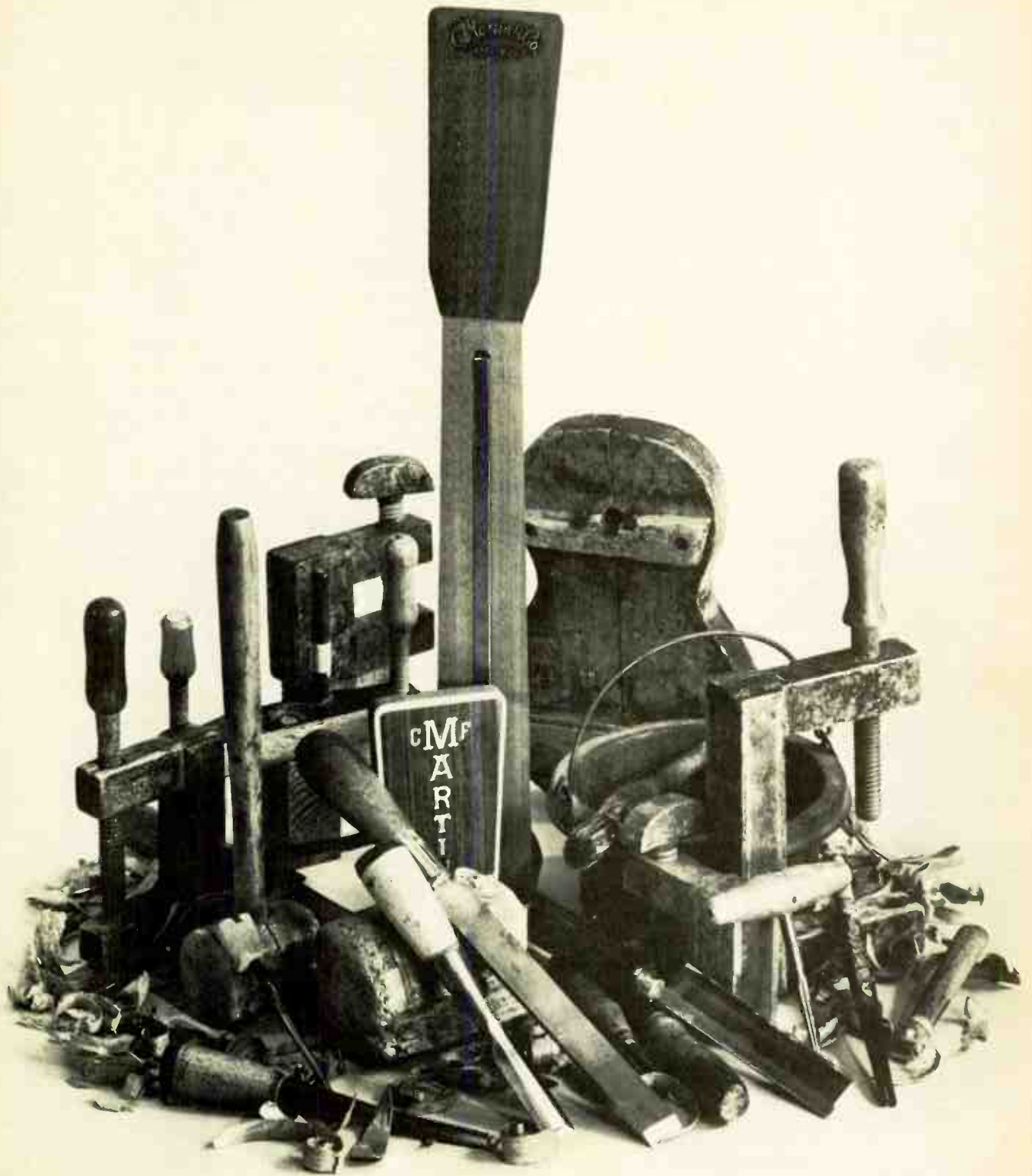
In just three years he has made up for all that lost time with the swiftness and impact of a Presidential pardon. He has sold nearly one million records for MCA, had the only talking record by a country artist ever to make *Billboard's* Top Ten, and had all four of his albums in the top ten sales listings (at the same time) of Knox record distributors, one of the biggest distributors in the country—facts made even more impressive when one realizes that Clower releases only one album a year. He has become a member of the same Grand Ole Opry he used to listen to so faithfully, appeared on numerous TV shows, and been the subject of a Walter Cronkite newscast. He makes some 200 appearances a year before countless thousands. He is interviewed, filmed, besieged and bedazzled nearly everywhere he goes. And he loves every minute of it.

Today, in Nashville, he is waiting in his motel room for the night's double performances—a sales banquet and, later, an Opry spot—while partaking of his three favorite pastimes: talking, eating and watching football. "To-

night I'm gawn be the first talkin' artist ever to host a segment of the Opry," he informs a visitor. "Man, I wish it was right now! I can't wait to git up there and git at 'em. Someone ast me if I thought I could compete up North with big name comedians. I said, 'You fill Madison Square Garden and get a laugh meter and git the biggest names you can find and put 'em on. Then when they're all done, you just let ole Jerry have ten minutes with 'em.' This is what I love, this is what I was put here to do. Even when I was a kid, I'd go into a country store where there was a crowd of people and I couldn't wait to have 'em all laughin'. I've had some audiences I thought I could have done a little better with, but I ain't never had an audience I couldn't get to laughin' if I had enough time with 'em."

Clower draws laughter in a variety of ways—all of them particularly singular, many of them totally unorthodox. He points out that he is a humorist rather than a comedian and, to use his favorite reiteration, "I don't tell funny stories. I tell stories funny." Many times a listener, while breaking up at one of his stories, will wonder where the punch line came in—until he realizes that there was none. Clower himself was the sole source of the "joke," having employed any number of ingenious devices.

He has employed his peculiar brand of Mississippi-style English, saying "what" for "that" ("I am the man what runs with the ball"), using double and even triple comparisons ("most hughestest rat") and regularly coming out with such south Mississippi expressions as "a cold Nehi Bellywasher." Much of it is natural and much of it is used for effect, and much of his attraction is that it is often difficult to tell which is which at any given moment. In order to break up a listener, he has merely to tell room service not to send him a bun with "those see-same seeds," but saying it with just enough conviction so that one can't be certain he wouldn't give the same order at the Waldorf. "I've never played England, but I've got my first line ready when I do," he said. "*I knowed when y'all heard how much I improved the English language, y'all'd send for me right away.*" But perhaps he has furthered the mother tongue more than he realizes: an English professor at Auburn regularly includes Clower's records in his courses, citing him as a master of colloquialism and dialect.



The Martin Guitar still handmade

Clower is as much a visual act as a vocal one, and has only to parody himself strutting across campus seeking the football coach: chest swelled out, stomach sucked in, red in the face from the effort, listing right and left like a bowlegged man walking on a trampoline, or better yet, emulating a "Brammer" bull: neck and shoulders scrooched up, face pinched tight, resembling a Brobdingnagian Hunchback of Notre Dame, and kicking, pawing and pirouetting as if doing a tipsy, slow-motion Charleston; he has only to do any one of his many 15-second pantomimes to leave an audience trembling with laughter. The appropriate facial expression accompanies almost every line, and the ease and rapidity with which he changes them make it seem as if his features are mounted on rollers.

And, if all this weren't enough, his use of sound effects is pure genius, rivaled only by those of Jonathan Winters and Victor Borge. Watching him bring down the house by such a simple act as peering through the darkness at the treed coon, one realizes that Clower has underrated himself. He is *both* a humorist and a comedian.

He has employed his corpulence. His weight is Clower's biggest sore spot and worst problem, and he bemoans it constantly. "I don't drink, smoke, curse, hate anybody or love but one woman," he said. "But I'm a hawg. I'm wantin' sump'um to eat right now." He points to a baseball coach on the TV set, "Alex Grammas—I used to eat with him at the trainin' table at Miss'ippi State. He didn't do like ole Jerry, though. Look at how he kept himself in shape. Look at that flat belly. Oh, how I hate him." But a sleek and slim Jerry Clower would simply not draw the laughs that the 275-lb. Clower does. When he spreads his arms to show the size of that "gret big sweet gum tree," for instance, and his mammoth stomach rides up under his shirt, getting one of the biggest laughs of the night, it is apparent to anyone—even to Clower—what part his size and shape play in his performance.

And he has employed his enthusiasm, his personality, his love of people. When the occasion demands, Clower can be deadly serious, even to the point of solemnity. But his normal *modus operandi* is simply to roll and rollick his way through life, attracting people to him like a lodestone, laying his Mississippi talking

on them, causing them to break up even as they wonder what was so funny, thumping their knee or squeezing their arm when he feels he has gotten off an especially good tale, slapping his stomach in moments of both gastric delight and distress, and reminding anyone and everyone that the only place where there isn't any laughter is in Hell, so let's all get on with living, loving, laughing and being happy.

A girl rushes up to him in a motel lobby, plants a kiss on him and exclaims, "I haven't seen you in a week," as if it has been a year.

"Dahlin', when you *do* see me, you really know how to fling a cravin' on me," he rejoices.

He produces his latest MCA promotion poster, a full-color, three-foot-high, real-life Daisy Mae, and to everyone's surprise, Deep Water Baptist Clower is not disgusted or indignant, but faintly amused. "She just dressed like she's ready to go pickin' peas," he nods in guarded approval. "Of course, she *could* use a little counsln' from ole Jayree 'bout the way she's got things arranged."

And, as always, his remarks and actions, though not necessarily funny in themselves, but springing merely from his ebullient desire to make people happy, evoke an almost knee-jerk laughter. It is the same on stage. Waving goodbye to the Opry crowd, he repeatedly glances up in trepidation as the curtain is slowly lowered. As it descends perilously closer, he ducks, bends and squats lower and lower, still waving farewell, until finally, suddenly, with the curtain's already resting on his back, he flings himself prone with only his head and hand protruding and continues to wave to the now-delirious audience. It could only be done by a man who would do anything for a laugh.

But think not that Clower is all clowning and buffoonery. Like most comedians who throw off on themselves, he fabricates and exaggerates many shortcomings. In his college football-playing days, for example, to hear him tell it, he played his position of defensive tackle with the approximate skill of a hippopotamus on ice skates. In reality he was a first-rate athlete who made several All-Opponent Teams and even received two invitations for tryouts from pro teams.

He never comes out and says it, except maybe talking about the time he flunked chemistry, but he never-

theless gives the impression that he is the archetype dumb ole country boy. Nothing could be further from the truth. He achieved a decent scholastic record which could have won him honors had he not been so busy playing around and goofing off. His most telling point (which he mentions only when joking about his high school) is that he earned a degree in agriculture from Mississippi State, with his only preparation being dear old East Fork, with its graduating class of eight seniors, and two years at Southwest Mississippi Junior College.

Many of his attitudes and opinions—while not particularly deep or even necessarily novel—still, in some vague way, give pause for thought.

Though in many ways grateful for his past way of life and ever mindful that it has indirectly made him a rich man, he has no desire to resurrect a single aspect of it. In fact, one of his stories concerns the Hollywood big shots with their homes in the country "*tryin'* to live like I was *forced* to live back in the Depression." The plain fact, as he makes it abundantly clear, is that for anyone who went through it, particularly in Clower's stark poverty, the present glorification of the simple life is a mindless absurdity.

He holds surprisingly liberal views on almost every current social issue: be it young people, whom he sees as fine and upstanding; women, whom he thinks should have equal pay for equal work; and even marijuana and hard drugs, which he thinks should be put to popular vote, and legalized if so voted.

His most controversial opinions, however, are reserved for the racial issue—the *only* real issue in Mississippi. Once, in those dim, dark, pre-civil rights days Clower confesses to having been a bigot himself, but gradually changing after such incidents as witnessing a thirsting Negro baby's being denied a drink of water in a department store, supervising a Negro salesman "who had more sense than I did," all the while his deeply held religious convictions ceaselessly pricking his conscience, and finally culminating in the James Meredith episode where "it took 35,000 troops, \$16,000,000 and two deaths to get one man placed in a university where he'd already been admitted."

Thus, Clower became a racial liberal and in the early 1970's was one of the leaders in the fight to integrate Yazoo City schools, a fight which he says was not so much for integration

or busing or equal education or any of that, but simply to preserve the public school system. Many of his colleagues' actions strike him with a bitter amusement, such as some of his church members who hadn't been to church in 15 years turning out to vote against an appearance by a 94-member choir which had one Negro singer. "The only time those people ever came to church was to keep somebody else from comin'," he said ruefully.

But he is most chagrined by the all-white private schools, which he says were built on hate. "It's not private schools I'm opposed to," he explained, "but the *all-white* private schools which were started just to keep blacks out. And then they even call themselves the Such-and-Such 'Christian' Academy." And, raising the ire of nearly all Mississippians, he constantly reminds them that they brought their present dilemma on themselves by not granting even the most minor, basic concessions. "Wouldn't give a eench!" he exclaims in amazement. "Wouldn't give 'em a drink of water, wouldn't let 'em use a restroom, wouldn't give 'em a decent job. Just wouldn't give a eench!"

And yet Clower has his own pet peeves. He is far more opposed to an unqualified Negro's being forced on an employer than he is to a qualified one's being excluded. And nothing—absolutely nothing—arouses his blood rage more than pseudo-liberal, paternalistic Northerners coming down to tell Southerners how to run their affairs. "A lady from Boston came down to make sure we 'integrated peacefully,'" he related. "I said, 'Lady, why don't you git on back home and set things right in your own state? There's not a school in Missippi that can't git Federal aid or a

school in Boston that *can* git it. You've got more problems in Massachusetts than we ever dreamed about down here."

Though he has an almost pathological dread of being alone, he does have his private, introspective, even brooding, moments—especially when discussing his father. "My parents separated when I was a boy because of strong drink and the sins that go with it," he began. "We moved in with my grandparents and my mother took a job with the WPA. Later my mother met and married Mr. Ray Elliott Moore and he became my father. He provided for me, educated me, taught me the value of honest work and gave me a good Christian example to live by. I've always resented hearin' somebody say, 'treated like a stepchild.' I was a stepchild and no one could have treated me any better than my stepfather. I had always hated my natural father until I was a sophomore in college. Then I got to thinkin' about my Christian convictions, so I went to St. Louis and looked him up and we were reunited. The last 20 years of his life he licked strong drink, and I always looked forward to takin' the grandkids to see him."

An action-packed play on television brings him out of reverie. "*Th'ow 'at flag, son. th'ow the thing,*" he yells at an official, erupting off his bed and hurling his handkerchief onto the floor. "He grounded that thing. Ole Jerry seen it. Wha'd I teh ya?"

Watching a football game, Clower is almost as big a spectacle as he is when performing. He roots not so much for a certain team, but rather for each team's defenses, particularly its defensive tackles, constantly exhorting them to "stick him." "That

boy ain't been stuck right yet," he observes. "If he's stuck good, he'll pee that ball right up." If it were somehow possible to derive a living from it, Clower would be a full-time spectator. "I actually get mad at half-time of the Orange Bowl, thinkin' there ain't gawn be no more football for eight months," he moaned.

It is now time for Clower to head for his performance. He drives to the banquet in his pick-up truck plastered with Clower Power bumper stickers, chats with Tennessee Ernie Ford, who is also on the program, devastates the buffet table and then rises to address the meeting. "I'd like to tell y'all what happened to me and Marcel Ledbetter . . ." he begins, the mere mention of Marcel's name bringing *ohs* and *ahs* of recognition.

Most of these men have heard Clower's stories before. They themselves could probably repeat almost verbatim the accounts of the coon hunts, and Marcel, and Yew-Gene, and Uncle Versie, and being trampled by Travis Tidwell, what was the great running back at Auburn—and *any* of his stories. But still, yes, still, though they know what is coming next, know exactly how the story will turn out, and the one after that, and the one after *that*, still they are spellbound, mesmerized by the Falstaffian figure before them as he gestures, contorts, mimics, hollers, flails, kicks, *lives* his stories for them live and in the flesh, until finally they are left slumped over their tables, too weak even to sit up, unable to stop laughing as they have never laughed before at this incredible non-stop harlequin who has descended among them. And once again, here at the Martha White sales banquet in Nashville, Tenn., once again, Marcel Ledbetter has been assured of immortality. ■



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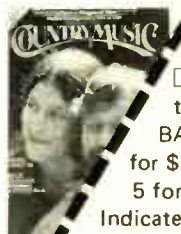
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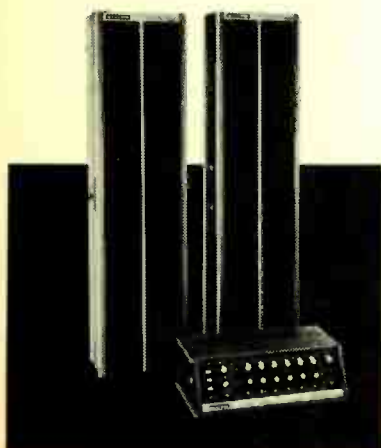
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Records

AN EXTRAORDINARY FIDDLER SURFACES TO PRODUCE TWO EXTRAORDINARY ALBUMS

Vassar Clements

Vassar Clements
Mercury SRM-1-1022 6.98
(no tape available)

Now that country, blues and bluegrass have become integral parts of popular music, Vassar Clements is being recognized. In his musical prime, he is a legend, a pickers' picker and without doubt the most creative fiddler working today.

Through the years the artists he has toured or recorded with reads like a Who's Who of contemporary music: Bill Monroe, Jim and Jesse McReynolds, Faron Young, The Earl Scruggs Review, John Hartford, The Nitty Gritty Dirt Band, Norman Blake, The Byrds, Doc Watson, Linda Ronstadt, The Grateful Dead, The Boston Pops, Kris Kristofferson, Richard Betts and the list goes on and on.

Vassar was pickin' on some recent Paul McCartney sessions in Nashville when expicker-now-businessman Buddy Killen decided that Vassar should do some solo re-



Recording of his own. In a matter of a few months he signed with Mercury Records with Killen as producer.

The record, simply titled

Vassar Clements, is by far his most impressive recording effort to date. The playing is first rate and many long time friends and fellow session men were used. Included were Jimmy Colvard, Grant Boatwright, Charlie Daniels, John Hartford, Doug Jernigan, Bobby Wood, John McEuen and many others.

"In The Pines," "Good Woman's Love" and "Night Train" are all different styles of blues tunes with "In The Pines" being particularly haunting with the help of Doug Jernigan's steel parts. "Sweet & Sassy," "Long Way Around," "Vassillie," "The Kissimee Kid" and "Lonesome Fiddle Blues" are all up-tempo Clements originals written and played around his own rather incredible fiddle style. The material in general gives some good insights to how versatile Vassar Clements really is.

There are perhaps only two minor shortcomings to this otherwise superb album. "Listen To The Mockingbird" is an impressive, novelty fiddle piece when seen live, but somehow seems out of place on record since it can only be heard and not seen. It was also a little disappointing to hear the electric fiddle used throughout the album since one of the really remarkable aspects of Vassar's style and genius is the unmatched tone he gets.

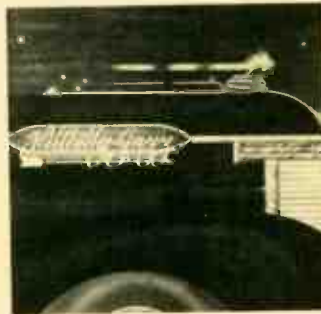
All in all the album is a unique collection of some of the smoothest, hottest and exciting picking and fiddling available. The title tune could easily have been "Sweet & Sassy."

THE GREASE BROS.

Hillbilly Jazz

featuring Vassar Clements & David Bromberg
Flying Fish 101 7.98
(no tape available)

If one were to pick two names that have racked-up more back-up credit in live performances or on a wider variety of pop albums, Vassar Clements and David Bromberg would probably head the list. Clements, the "fiddler extraordinaire," has worked with the best of the



Nashville mainliners (Earl Scruggs) as well as the cream of the all-out rock and rollers (Grateful Dead). Bromberg has played guitar, dobro and mandolin for folks ranging from Bob Dylan to Chubby Checker.

Clements, a mainstream Southern country musician, spurred on a whole new breed of country performers by incorporating into the music he knew best the massively popular youth culture medium. Bromberg, a New York boy with a contemporary sound, gave birth to a new country-jazz fusion that was based in western swing, but applied the instrumental improvisations of modern jazz and a rock and roll beat.

Bob Wills would have loved them both.

On *Hillbilly Jazz*, Clements and Bromberg join forces with the likes of D.J. Fontana, Doug Jernigan, Benny Kennerson (to name just a few) in an impressive two-album set that draws from the repertoires and compositions of Wills, Benny Goodman, Alton Delmore, and from their own ranks. Call it hillbilly jazz, or country swing, or whatever else—the music on these two discs is overwhelming.

Listen to "Take Me Back To Tulsa," "Brown's Ferry Blues," "Vassar's Boogie" or "C Jam Blues" and see if you can resist tapping your feet or pulling that old fiddle or guitar out of the attic.

(If you can't find the album in your local store, write to: Flying Fish, 3320 North Halstead, Chicago, Ill. 60657.)

IRA MAYER

Moe Bandy

It Was Always So Easy (To Find An Unhappy Woman)
GRC GA-10007 6.98

If I were to choose one artist whom I'd most like to see pilot the course of country music in the near future, that artist would be Moe Bandy. Unlike most country singers to hit the scene in the past couple of years, Moe Bandy's music is a thing of rawness instead of polish: it is anti-corn, anti-schmaltz and pro-grit. And with three hit singles and one hit lp under his belt, it's now fairly obvious that there is just as much a market for hard country today as there was twenty years ago. Not that Moe's music is old-fashioned, mind you. It's eternal, like a drunken kiss or the hood ornament

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8TK-MCAT-471 - \$7.98



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LP-DOSD-2015 - \$6.98
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Del Reeves - Strings & Things - including: Pour It All on Me/ Puttin' in Overtime/At Home/ Everybody Wants To Sing a Good-Time Song/Homemade Love, and many more!
LP-UA-LA364G - \$6.98
8TK-UA-EA364G - \$7.98



Mel Tillis & The State-siders - including: Best Way I Know How/Dear Love/ The Woman in the Back of my Mind/Moanin' the Blues, and others!
LP-M3G-4987 - \$6.98
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Jean Sheppard - Slippin' Away - featuring: Slippin' Away/The Teddy Bear Song/The Last Thing On My Mind/Till I Get It Right/ Funny Face/Come On Phone/ It's Not Love, and many more!
LP-UA-LA144F - \$6.98
8TK-UA-EA144F - \$7.98



Vassar Clements - featuring: In the Pines/Sweet and Sassy (Breakdown)/Long Way Around/Good Woman's Love/ Night Train/Mockingbird, and many others!
LP-SRM-1-1022 - \$6.98
8TK-MC8-1-1022 - \$7.98



Connie Smith - I Got A Lot of Hurtin' Done Today - including: Why Don't You Love Me/I Got A Lot of Hurtin' Done Today/Praying Hands, and many more!
LP COL KC-33375 - \$6.98
8TK-COL CA-33375 - \$7.98



Crystal Gayle - includes: Wrong Road Again/Beyond You/When I Dream/Counterfeit Love/Your Hands/This Is the Year for Mexico/Loving You So Long Now, others!
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Artist	Title	Record or Tape No.	LP/BTK	Price

of a '62 El Dorado.

This, Bandy's second album collection, is an assurance of his integrity: there are still no assembly line wisps of poignancy, still no



orchestral frills—just the beautifully raw pulsebeat of East Texas honky-tonk.

As we have come to expect from Moe, the material here is strong. There are no fluffcuts, no throwaways, and on-

ly one song which I would even dare describe as weak (the usually masterful Dallas Frazier's "Don't Anyone Make Love At Home Anymore," which rings a little too cutesy; oddly enough, GRC has just released it as a single). There's the title tune (Moe's most recent hit), a great version of the old standard "Home In San Antonio," which Fred Rose—don't let the author's credit fool you—wrote under the pseudonym of Floyd Jenkins, and such fresh winners as "I'm Looking For A New Way To Love You" (a joint composition from Moe and Whitey Shafer), and "One Thing Leads To Another," my own favorite. Yup, Moe Bandy is here to stay now, and the sun shines a little warmer on country music.

NICK TOSCHES

back to the heart of childhood. The arrangements are quite simple: back to the basics of the Tennessee Three plus here and there a little sweetening.

Some of the songs are ballads, story songs about people like "Nasty Dan" (by J. Moss) and "Old Shep" (C. Foley) and "Tiger Whitehead" and "The Timber Man." Some of the songs are edu-

Mac Davis

All The Love In The World
Columbia PC 32927 6.98

The standing lament of Mac Davis is that he's too pop to be country, and too country to be pop. His latest album suffers artistically from being set in this no man's land, but it'll probably be a big seller, and I hope it is. I like Mac Davis. I like him best when he's country, but there are thousands of others who like him best when he's not. That's his dilemma, and if success is any indication, you'd have to say he's handled it well. At least he is getting the best and not the worst of both worlds.

About half of this album is really good, I think. There are some tender treatments of the subject of love, looking at it hard from a lot of different angles. The title song, "All The Love In The World," sets a kind of optimistic, up-beat tone ("If you add all the love in the world, take away all the hate and the pain, there'd still be some love left over, and that's what gives us hope.") There is a quality of unabashed caring in the song, and it shows itself in several other places—especially in two children's songs on Side Two. The first is called "Emily Suzanne," written by Davis about a father's love for his baby daughter. The second

The Johnny Cash Children's Album



cational and warm at the same time, like "One and One Makes Two" also by J. Moss.

Johnny has a knack with the sort of lovely nonsense song that Woody Guthrie handled so well with "Little Green Fountain" and "Little Magic Glasses" which tells of a pair of glasses that look into the future. One of the highlights of the record is "I Got A Boy And His Name Is John" which Johnny sings with wife June Carter. The song communicates a sweet sense of wonder at life. One of the disappointments of the record is the inclusion of "Tiger Whitehead" which, although an entertaining narrative, is the story of an old man who killed 99 bears before he died, and now his ghost is searching for number 100. Personally, I think the times for children to idolize big game hunters are over. The bear is an endangered species, but then again, so are children's songs.

But the *Children's Album* is very competent and entertaining and a good gift for the kids or anyone else. Johnny Cash is like a force of nature, too good and too strong to ever turn out really bad records.

JERRY LIECHTLING

CASH SINGS FOR GOD & KIDS

Johnny Cash

Johnny Cash Sings Precious Memories

Columbia C 33087 6.98

The Johnny Cash Children's Album

Columbia C 32898 6.98

Johnny Cash is sort of the Babe Ruth of country music, a bigger, larger than life folk hero. He sings with such authority that it sometimes sounds as if Jesus were to return he'd head immediately to John's farm where they would walk through the fields together telling stories, stopping perhaps to marvel at a tree or look at a calf. "Nice work," John would say, and the Lord would return the compliment by asking for a little bit of "I Still Miss Someone." It's obvious that Johnny's a sincere and beautiful man, and on "Precious Memories" he tries to give a sincere testament to his faith. He's chosen some of the finest and most moving traditional spirituals, from the title song to "Have Thine Own Way," including "Rock of Ages," "Amazing Grace," "Farther Along" and others.

But why, I ask you, do the golden trumpets have to sound like The Tijuana Brass in Las Vegas?

The major fault of the album lies in the arrangements. They are almost entirely the same, overwrought with strings and muddled with horns. The true power of Johnny is in his simplicity. He doesn't need all that gilding of the lily. The arrange-



ments have no life to them, although Cash's singing does.

Cash has gone full circle with his children's album. It's for the most part, a very nice album. There are eleven songs and Johnny wrote seven of them, displaying a rare quality of being able to get



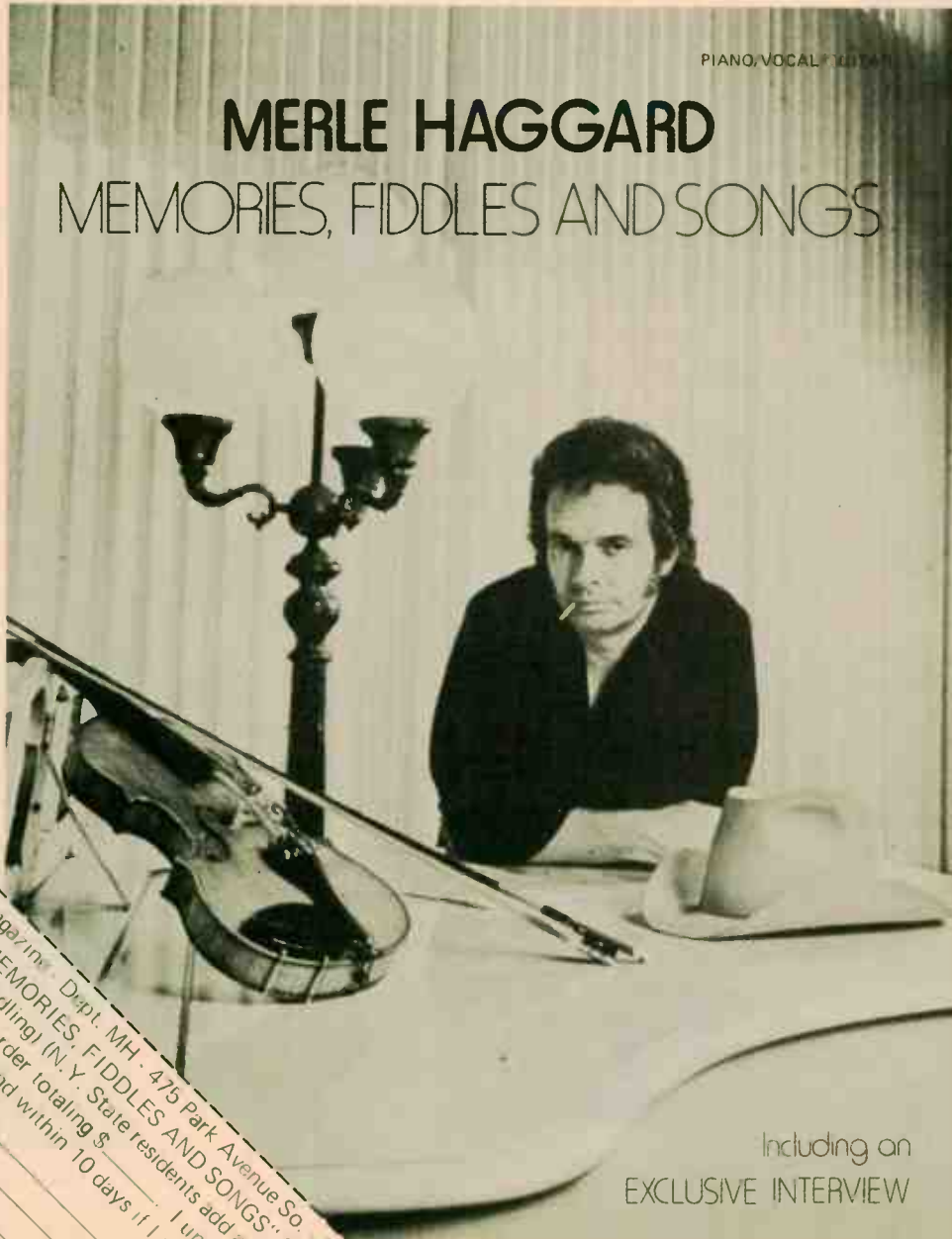
is Dick Feller's touching lament about little boys growing up too quickly. Both are straight from the tradition of country sentimentality, and there isn't any doubt that Davis, for all his occasional sickness, means every word

hag

Merle Haggard is one of the hardest working, best known, well liked entertainers around today. Writer of songs, performer and recording artist, Merle has made quite an impact on the music scene. He's received practically every award available from the Country Music Association both as a recording artist and performer. Known to his many fans as "The Poet of the Common Man", Haggard has earned his place among the giants of the music business. This book goes a long way in reflecting Merle Haggard both professionally and personally.

"MEMORIES, FIDDLES AND SONGS", a 128 page collector's songbook, contains 22 songs, all recorded by Merle. In addition, the book includes

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Records

of it.

The album suffers from a few traces of schizophrenia, some rock and middle-of-the-road songs like "Boogie Woogie Mama" that don't seem to fit. At least I don't think they do. I'm personally impressed by the message of the album's current single, "Rock 'n Roll, I Gave You All The Best Years Of My Life"—an autobiography written by Kevin Johnson, a rock singer who never quite made it. In Johnson's original version, the hero of the song realizes that stardom is out of reach, and simply accepts the fact. In Davis's version, he realizes that rock is not his thing, and turns back to country, where he should have been all along.

I wish Mac Davis would really do that. I think both he and country music would be the better for it. But it's hard to argue with success.

FRYE GAILLARD

**Kris Kristofferson
and Rita Coolidge**
Breakaway
Monument PZ 33278 6.98

One night a few weeks before the release of his latest album with Rita Coolidge, Kris Kristofferson collared a few of his old Nashville buddies and dragged them off to Combine Music to listen to some of the cuts. "You're not gonna believe this one," he mumbled with gruff enthusiasm, fumbling over the tape of a Larry Gatlin song called "Rain." It is a ballad of soft, haunting verses, sandwiched by crescendo choruses and telling the story of a wino's death in such Christian terms that it almost shades over into gospel.

Kristofferson loves the song, and his enthusiasm for it seems to have affected the whole album, giving it, I think, more zest than anything he and Rita have done

in quite a while. There is a lot of good material here. Among the best cuts are



Donna Weiss's compassionate ballad about a crippled street-singer; some rollicking, up-tempo stuff from Billy Swan and several down-home, gut-level love songs from Melba Montgomery and Kristofferson himself.

Rita Coolidge is at her best throughout—and to me, that's saying a lot. I find few things

as mellow as an easy, three-chord country song put to her silky, purified voice. And even Kristofferson's own casual regard for pitch seems somehow less obtrusive in this case, as if he was inspired almost to the point of blowing his image for super laid-back ultra-cool.

Still, there are people who say it's too lush and over-produced in places to really be considered country, and for all I know, they may be right. There are certainly plenty of cuts that don't sound much like Faron Young. But it's a debate I grow weary of rather quickly, for, as far as I'm concerned, it's all a matter of taste and opinion. And that being the case, I'll briefly offer my own: This is a beautiful, moving album, and if country fans can't claim it, that's more our problem than Kristofferson's.

FRYE GAILLARD

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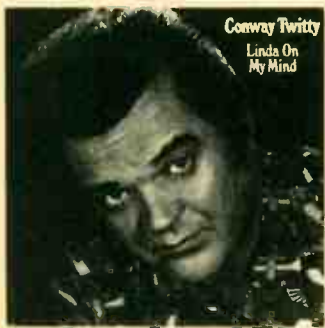
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Conway Twitty

Linda on My Mind
MCA 469 6.98
MCA 469T (tape) 7.98

For some time, Conway Twitty has expressed concern about what some regard as an ecumenical movement in music—that is, the influence of one type music on another, so that eventually all music defies category. His latest album is eleven songs' worth of refreshing effort to inhibit such a trend.

Starting with the title song and hit single, the record is



hard-core Conway—and that's vintage country. His interpretation of Cal Smith's smash, "It's Time to Pay the Fiddler," is incredibly authoritative. One listen tells you the song would have been a monster for Twitty had he recorded it first. The Twitty rendition features more fiddle than the hit version. Musician credits are not listed, but my guess is that Johnny Gimble teamed up with Twitty for an astounding performance of what will stand as a classic country song.

Twitty is only one of the many country singers who have recorded the standard, "Roll In My Sweet Baby's Arms," yet his approach to the tune fills the listener with the same variety of excitement that comes from hearing a great song for the first time. The chemistry of a strong song and artist is felt again when Twitty sings "Why Me?" He performs the number almost all the way through before modulating into a final chorus, and belting the last bars—dynamical-

ly pleading the theme of a soul thanking God for blessings for which it is unworthy.

Other numbers are characterized by technique as old as recorded country music. There's the powerful, voluminous voice; a whining steel guitar; a four-part harmony chorus; background fiddle and steady beat maintained by drums and rhythm guitar. Through masterful production, each sound is clearly heard. Consequently, there is not too much of anything—but just enough of everything.

Twitty is not a particularly innovative artist. But what he lacks in inventiveness, he makes up for in consistency. He has used well-proven methods to turn out regular hit singles, and this time he's done it with another great album.

TOM CARTER

Kinky Friedman

Kinky Friedman
ABC ABCD-829 6.98
GRT 8002-829 (tape) 7.98

Think for a moment: What would you expect from a man whose childhood heroes were Slim Whitman, Hank Williams and Lenny Bruce?

You'd be right on target to expect a frenzied love song cum anthropology course that begins:

*Left barber college
Searchin' for knowledge,
Went to the University—
I must confess, sir,
This lady professor
She turned me on to anthropology.*

You'd also be correct to expect a song on which Waylon Jennings, Willie Nelson and Tompall Glaser can be heard singing background vocals. The title of the song? "They Ain't Makin' Jews Like Jesus Anymore."

Yessir, Richard Friedman is one Texan who defies the molds of classification. In a way, his album *Kinky Friedman* is as American as Twinkies and Roy Acuff. Popeye the Sailor Man, *Leave It To Beaver*, Lone Star beer—these are the images Kinky

uses, and you can't get much more American than that. It is the lyrics which connect such images that give Kinky's songs their weirdness:



isn't country, just remember: Hank Snow thinks Kinky is hell on wheels.

NICK TOSCHES

Bill Anderson

Everytime I Turn the Radio On/Talk to Me Ohio
MCA MCA-454 6.98
MCAT-454 (tape) 7.98

Naming your latest album after your latest single is at best straightforward. Naming your latest album after two singles seems even less innovative. Better judge this LP by its cover—a friendly shot of Bill Anderson—than by its title. Better yet, judge it by what's inside; then you might appreciate why naming this album was a task with no clear-cut solution.

Instead of either recording a random selection of tunes or sticking to one thematic idea and expanding on it, Anderson has given us three different plateaus to think about. All are different levels from the topography of country music's map, and all are

Popeye becomes the symbol of some vaguely noble thing, *Leave It To Beaver* is transformed into a dreamlike state, Lone Star beer is seen as the nectar of a gaudy neo-Spartan culture. But it's not all as artsy-craftsy metaphysical as it sounds on paper—if Kinky's version of Billy Swan's "Lover Please," for instance, doesn't make you get up and shake the lint off your cuffs, nothing will.

And if somehow you get the notion that this stuff

BARBARA FAIRCHILD'S FAVORITES

Barbara Fairchild is the Columbia Records recording artist who had a giant hit a couple of years ago called "Teddy Bear." Barbara never tires of singing the song and she would say it's her favorite, except for "Standing In Your Line," which she wrote herself. One of her favorite songs by another artist is "Haunted House," from a Loretta Lynn album that is no longer available. Barbara wants to record "Haunted House" herself someday.

Here are her favorite albums by other artists:

Larry Gatlin	The Pilgrim	Monument
Connie Smith	God Is Abundant	Columbia
George Jones	Golden Hits	United Artists
Gladys Knight and The Pips	Neither One Of Us	Motown
Merle Haggard	Branded Man	Capitol
Tom T. Hall	The Rhymer & Other Five And Dimers	Mercury
Dolly Parton	Fairest Of The Fair	RCA

Of her own albums, Barbara prefers *Love Is A Gentle Thing*, *A Sweeter Love*, *Kid Stuff* and *Standing In Your Line*.

interrelated: the country spirit of the small town and the rural area; the music's inherent ties to radio; and musical inspiration as it affects songwriters. And as a small-town boy who did some time as a country record spinner and then moved onto tune-smithing, Anderson is ably qualified not only to address each of these areas, but to put them into perspective on one album.

Both his current single, "Talk to Me Ohio," and the



cut entitled "Concrete" deal with comparing country sensibilities to big city life. Bill's first hit, "City Lights" (which Ray Price did back in '58) is the prototype for these two. They are both musically more complex than his first big ballad, but deal with those same anti-metropolitan attitudes which often go far to describe country's virtues in terms of urban flaws.

"Country D. J." relates the humorous plight of the small-town radio announcer as only a man with first-hand knowledge of the subject could. The hit single "Everytime I Turn the Radio On" is also tongue-in-cheek, but deals with the listener on the other side of the microphone, whose life is usually just as mixed up.

Bill's two songs about songs—a very touchy area for most writers, who tend to get much too introspective in the telling—are the high points of the album. Both "The Only Way to Travel" and "You Are My Song" have a folksy enough edge to keep them from being academic, while they also display the sensitivity of a ma-

jour creative force with both the desire and the ability to relate his music to his fans on a direct route.

Everytime I Turn the Radio On/Talk to Me Ohio is a musical mouthful and then some!

ROBERT ADELS

Jimmy Buffett
"A-1-A"

ABC DSD-50183 6.98

Jimmy Buffett's musical approach insures his appeal to young people who were not raised on straight country sounds, and producer Don Gant skillfully alternates between country and rock on the album, leading to some pleasant surprises.

Most of the songs were written by the talented Buffett, who used the beach access road running down the Atlantic Ocean side of his



home state of Florida as the album title. He also uses themes from everyday life there in his songs. In "A Pirate Looks At Forty" he discloses childhood fantasies of sailing under the Jolly Roger. "Trying To Reason With Hurricane Season" speaks with first-hand knowledge of his subject.

When Jimmy starts out with Alex Harvey's "Makin' Music For Money," it's hard to distinguish his sound from soft rock. Then he slides into "Door Number Three," complete with lots of guitar strumming, piano plinking, and harmonica crooning, and you know that's country.

A relaxed mood is reflected in "Life Is Just A Tire Swing," one of his compositions, and anyone who has

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Records

ever swung lazily in an old tire on a sticky summer day can get the feeling he projects. Add to that some other childhood experiences he shares—blackberry pickin', eating fried chicken, eating Easter Sunday dinner with an uncle and aunt—and you get the feeling that Jimmy really *does* know and love country, and is giving his all to his interpretation of its sounds.

A bit irreverent at times—he refers to Miami as “Wrinkle City”—Jimmy Buffett’s sense of humor and identity with the lifestyle of his young contemporaries endear him to them and keep them coming back for more. Add his guitar playing and singing to this, and you come up with a very pleasant package of easy listening.

MAXINE THOMPSON

David Wills

Barrooms to Bedrooms
Epic KE 33353 6.98

David Wills is one of those “a star is born” stories. He was discovered at a talent show by Sy Rosenberg (Charlie Rich’s manager),

who almost immediately took him to ace producer Billy Sherrill, who signed him to a record contract. The rest is history, as they say. His first



single “There’s A Song on the Jukebox” became an immediate hit.

Wills is only 23. Virtually all the songs on the album are about losing and boozing. Wills only co-wrote one of them (the title song) but the effect is disconcerting. He doesn’t sound authentic, but he sounds good. It’s very strange. Charlie Rich produced the album, wrote three of the songs, and he also plays some piano. My impression is that they were trying to manufacture a star. But when Charlie Rich sings about mean drunks and no-good women, well, he’s got all that

etched into his face. David Wills has a *baby* face! Fortunately he’s got a lot of talent and a strong voice that’s warm, fluid and projective, plus an admirable sense of phrasing. On “The Barmaid,” for example, he sings nicely laid back verses, and rises smoothly into an upbeat chorus. On “I Can’t Even Drink It Away” he projects so well that one almost believes that young people *are* drinking much more now and enjoying it much less. Then you look on the album and discover it’s one of Rich’s songs.

In any event this is a well produced and interesting album. Hopefully Wills will soon find his own individual mode of expression, either writing his own songs or choosing material from a wider variety of sources. His advent as the Junior Silver Fox is a big break for him, but he seems talented enough to do much more. I hope he does.

JERRY LEICHTLING

Larry Hosford

AKA Lorenzo
Shelter SR-2132 6.98

There are ten good reasons for you to buy this record and each one of them is a bright new song by a new singer/songwriter name of Larry Hosford, who records for Tulsa-based Shelter Records.

A good country song needs certain essential ingredients, like a memorable title, a catchy chorus, and a hummable melody. The best of Hosford’s tunes have all three, and those songs are pretty damn good. I don’t know where he’s been hiding himself, but you’re probably going to see his name in the writer credits for a lot of hit songs from now on.

“Long Distance Kisses,” which was his first single last winter, is a perfect example of how a creative writer can take a hackneyed old idea and construct an interesting song. There’s a wry humor underlying many of his songs, such as “Taking

Applications,” wherein he provides the details of his ideal female; and in “Wimmin’s Got Me Swimmin’,” he describes a love affair that



ended prematurely: “My love’s so big it’s semi-like a diesel truck, But on the road of heartaches I just got stuck.”

Hosford has a philosophical bent in him, too, as evidenced by “The Easter Song” and “Singers And Dancers,” two of the more reflective songs on this album. He also has a pleasantly resonant singing voice, and the production by Dino Airali is suited to him perfectly. This is a young singer/songwriter with a lot to offer in the way of songs, and he has a debut album to be proud of.

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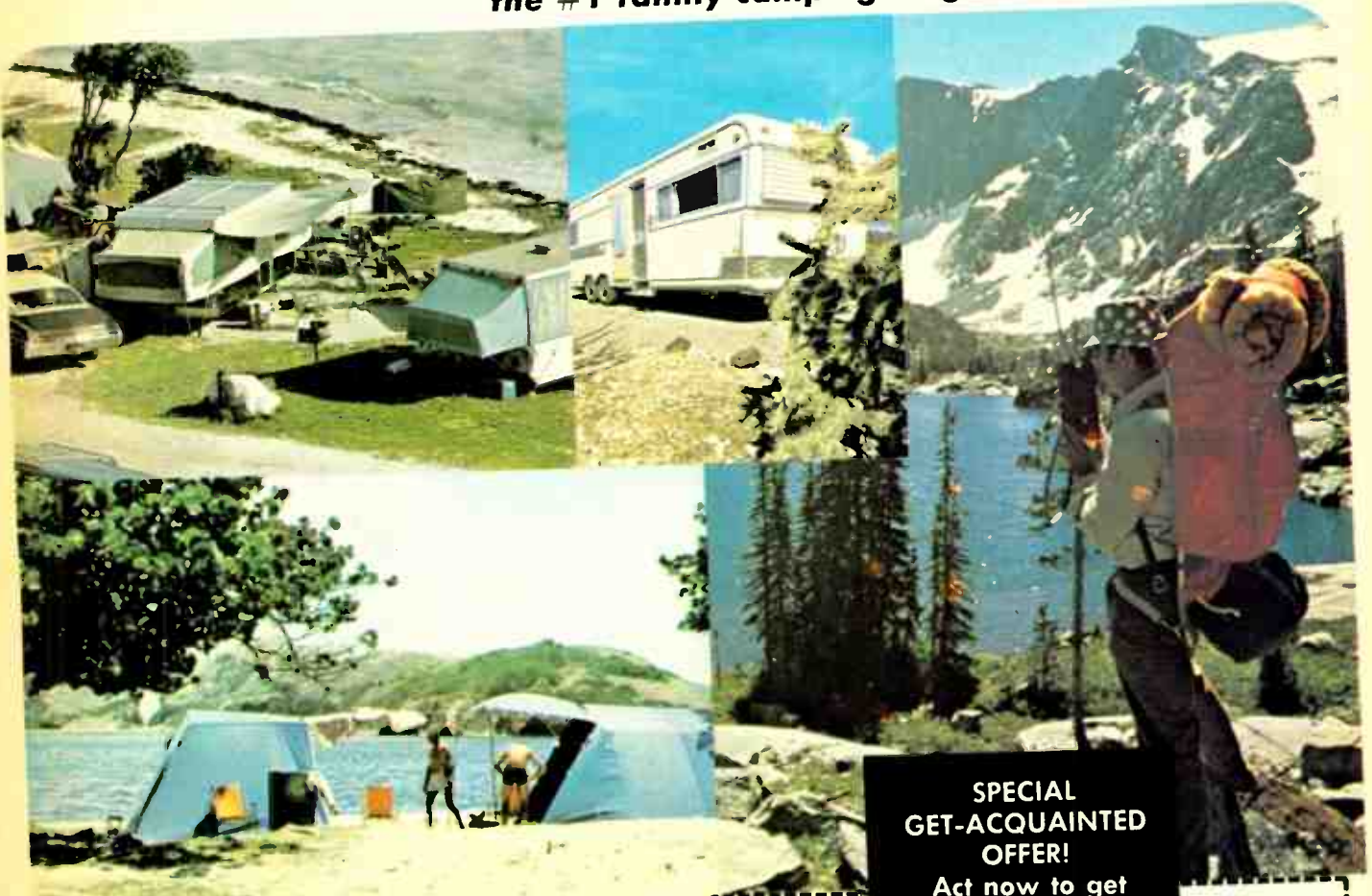
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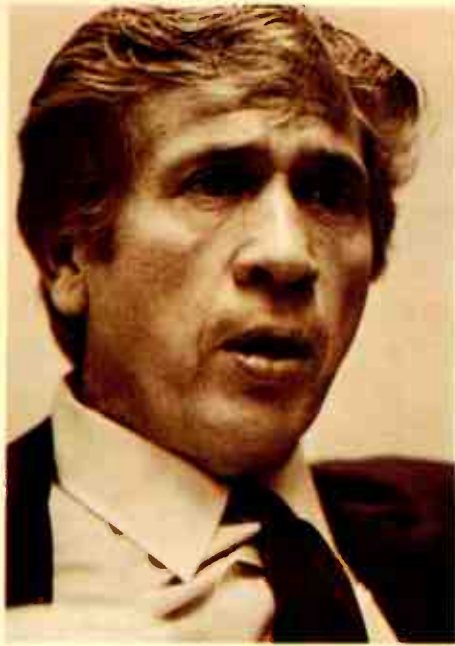
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What now, Buck Owens?

by ELLIS NASSOUR

Buck, your show has changed recently. What's new about it?

I have a new attitude. You know, there are a lot of bad rooms across the country—the lights, sound, acoustics, and the proximity to the audience are not good. But there are no bad audiences, just bad shows. And that's not like us. We work hard to keep the folks happy. Since I have adopted this attitude I have not done a show without standing ovations. Things have been harder since we lost Don (Rich). He was more than a sideman—he was like a brother. He took care of so many things for me. There was a relationship there. It was a heavy loss. But we've added our fiddle champion, Jana Jaye, to the show and the reaction to her here has been fantastic. She gets standing ovations, hoots, and howls. I'm also doing duets with Susan (Raye) again. I've looked for things that will please a mass audience. We've added popular songs by other artists and writers. Whatever it is, it's working.

You've been recording since 1956. What would you say has accounted for your amazing longevity and success with fans?

I'd have to say my honesty and sincerity. That, and I have not sat still. If I felt my songs needed horns, I'd put them in, or if I felt they needed drums, voices, or being recorded at twice the ordinary speed, or whatever—I'd just do it. I've never been bashful about tryin' out new things. You recall the furor I caused when I added drums to "Act Naturally?" But I thought they should be there. Some others must of, too, 'cause they made that my first Number One. I broke a lot of new ground with "Bridge Over Troubled Waters"—quite a bunch of folks will tell you I should have left that one alone, but my audiences loved it—they still ask for it. I do try to please my fans, but not at the expense of stifling myself. You have to grow. I'd like to be able to practice music—pure music—just as a doctor in a clinic endowed by gifts and not dependent on people's money would practice pure medicine. In other words, he doesn't give a sugar pill to the little lady who comes in and says she's got an ache and a pain. He's about bigger things. I want to practice music as near as what I can to pure music, and not make compromises within myself.

How do you express the honesty and sincerity you speak of to your audiences?

I look them in the eye and sing the songs that I feel in my heart. I *do* feel those things. I think that's one reason why fans identify with me. When I get up on stage and say I picked cotton in Texas, they know by the way I say it

that I picked cotton. When I say I dug ditches—that I dug ditches. Audiences today are far more sophisticated than ever before. You're not going to fool these people.

What song of your repertoire gets the most fan reaction?

Not just one, but several. There are two I've written that I think will live the longest and provoke extraordinary reactions from audiences, "Together Again" and "Cryin' Time." You know, putting my records aside, I've really been blessed. Of the nearly 300 songs I've written, some very diverse artists, the Beatles, Elvis, Dean Martin, have recorded them. I guess "Together Again" is my favorite.

What have been some of the worst pressures?

First and foremost would be the fact that I live on a timetable. You meet airplane schedules if you want to make that concert date or tv taping. You live almost constantly by the clock. I don't know what we did before they invented clocks! I *like* that idea! The only thing is that the rest of the world is not ready for it. There're only a few of us. Next would be the demand of the fans. When I played the little lounges and beer joints, I'd go from table to table between sets shaking hands and saying "Hi. I'm Buck Owens. Glad to meet you. Can we do a song for you?" But when I got to the point where the hit songs started rolling in for me—beginning with "Great Expectations"—a lot of folks said "Ole Buck has changed. He ain't the same. He used to come to the table and sit down." Of *course* I've changed, but a lot of things have changed. There is no way possible to do those things now. Where once there were 300 to 400 in a place, there are 3,000 to 4,000 today. There has been a lot of criticism—people saying I don't care. I care. Believe me, I care. Everyone needs fans. Where would I be without my fans? But there's a limit to what I can and will do. Take autographs. I don't sign autographs. Oh, I sign them when people come up to me on the street or in a restaurant, but as far as staying after a show, I don't. And there are two reasons. I'm a health nut. I gotta feel good—have my rest—if I'm to do a whiz-bang job of entertaining folks. Then the auditoriums want you out of the building as soon as the show is over, or you'll keep everyone there all night. So you move it outside—and you're standing there for several hours 'cause once it starts you can't stop without hurting someone's feelings. If the weather's bad, the next thing you know, you've got the flu. Again, I'd be less than honest if I said at this stage of my career I'd stand out in the cold for anyone. Now, people might misconstrue what I'm saying, and I don't want that. It's just that if there's only one of you—and there is—you can only do so much. We really work to put on a fantastic show. As soon as I get through, I go out and take a bow. I seldom do encores—we do 'em all in the show. The old show business adage about always leave 'em wanting more is a great thing.

Have career pressures ever affected your personal life? Did they lead to problems in your marriages?

Pressure affects everything, and I'm sure they did not help my marriages. The first time I got married (to Bonnie) I was 17. Why I got married, I don't know. Now I don't mean that the way it may sound. What the hell, who knows? When you're 17 you don't know anything anyway. I loved Bonnie, but I probably got married because it was the thing to do—everybody was doing it. Anyway, first thing you know I had two sons. And I was

on the go a lot. Next thing you know—divorce. A few years later I married again (to Phyllis). That lasted 17 years—a good one—and we had two more sons, and then another divorce. But I do not regret marrying young 'cause I had the chance to grow up with my sons. I was always there when they needed me and we did things and shared. Now we're fiercely competitive. I'm 45, so I'm not going to sit here and tell you I'm a match for 26-year-old Buddy or 24-year-old Mike or my two football players and wrestlers, Jacky, who's 20, and Johnny, who's 18. But I can beat 'em all at something. Boy, I can still throw them! They try to put me to the test every once in a while. Buddy'll say "Come on, dad. Show us how strong you are!" And I ain't bad. I can give 'em a run for their money.

Yours has been a far-reaching success story. Do you credit this mostly to records or television?

Both, actually. But tv has accounted for the mass appeal, there's no doubt about that. However, it can be a two-edged sword. It is great for someone who is not established. When you come out and play Vegas—that tv exposure is great. People will come see you 'cause they've seen you on tv. They don't listen to country radio. It gives you a bit of an edge, but tv removes some of the mystique. When you become a household word you can suffer, too. The problem then is overexposure. My sales aren't what they were. Every record I put out is not an automatic number one. It hasn't just happened to me: Perry Como, Andy Williams, Glen Campbell, Johnny Cash . . .

Is it harder to find time to write now?

I haven't written a song in a year. And that's something I loved. I wrote over 300 songs. It was an honor to have so many great artists—Streisand, Ray Charles—do my songs. I just don't have time anymore with all the things I've got going. There's only so much room in that ole head. When you move so many things into it, you have to crowd out others. But maybe it's time I started doing other people's songs. I enjoy that, too.

As a record producer, do you really think Bakersfield is Nashville West?

"Music City West" is just another tag people have used. I'm very proud of my recording studio and the setup we have there. Others agree, 'cause we stay busy with recording all year. They come to us from LA and from up in the Northwest, everywhere. But Bakersfield is nothing when you compare it to Nashville. As a matter of fact, you can't compare it. It is not as sophisticated technically. We've had to make changes. Freddie (Hart) has left to record in LA. But there is a lot happening, and we are developing new talent. I like the challenge of producing other artists. You have a chance to watch them grow. And it's an ego thing, especially when you take a guy all the record companies have turned down and come up with a hit. I remember after we made demos with Susan (Raye), the labels told me she sounded like she'd been singin' in honky tonks all her life, that all country needed was another honky tonk singer. It's nice to say "You record executives think you're so smart. You see, you don't know everything." Maybe that's what it is. Also, the stroke of the brush is different—and you're standing back and can see it better. It is a chance to exert that

artistic value you've never had an opportunity to put forth—except in your own behalf. Bakersfield is in an excellent spot to become the West's answer to Nashville—we're right in the heart of the country market. It's cheaper to record there. We need other studios, a major label, publishers, and more qualified musicians. If that happens, Bakersfield could explode. But I don't know if we could call it Music City West. There's a lot happening in Dallas. Are we going to call it Music City Central West? But Bakersfield's not dead—we're alive and kicking!

Have you ever felt stymied because things you wanted to do did not mesh with country tastes?

Certainly. Change comes hard, especially for country fans. I'd have liked to do more innovative things. Listen—when I pulled "Johnny B. Goode" off the Palladium LP, people raised a ruckus. But you *have* got those who like change. I read lots of the letters we get, and fans want me to do songs like "Under Your Spell Again." Well, that was 1960. This is 1975. But when you go out on stage and sing that song, the reaction is nothing like what it is for a more current song. The way I look at it, they seem to want more zing in the zingy songs—more ballad in the ballad songs. Ask me the same question tomorrow, and I might have a different answer.

Are there goals that you wanted to accomplish at the outset of your career that still lie ahead?

I want to see country music really accepted. Now people are coming out and saying "Country is my favorite music." Recently I met opera singer Beverly Sills on a plane, and was amazed that she was so well-versed in country. She knew some of the singers from television talk shows. I'd like to achieve putting country in the correct perspective. It is a part of our American culture. Since '66 I've called my music "American Music." People wrote me "What's the matter? Country's not good enough?" I'd say "No, I love it. It's great, but it's also American music." I want to see some of the stars with universal appeal in the country world become international stars—not just go to England and play the Wembley Festival with 900 other acts. They should go around the world and perform in concert before everyday people. Forget the facade. There needs to be more drive and determination. Vegas is another area. There are three or four acts that play the rooms here, but there are others with the potential if they only got up off their dead rears.

At what point in your life were you the happiest? The time spent climbing and growing—or the time at the top?

The early stages, when the expectation soared beyond anything I ever dreamed of. It's still happening for me, so I'm not unhappy. But the exhilaration, the thrill, the blood pulsating the first time you have a Number One record—is gone. It was a great experience. Now I've come to expect it. I don't get it, maybe, but I expect it. My last Number One was two years ago—"Made In Japan." There've been lots of Top 10 records, but I've been missing that top spot. Maybe the folks don't like the material. I'm not doing as well with my records at this point as I'd like, but things are still fantastic. You know, it all goes in cycles. That right piece of material will come kicking around. Until then I'm going to keep on playing for the kings and queens and anybody else who wants to hear me pick and sing. I'll never retire—'til I drop. ■

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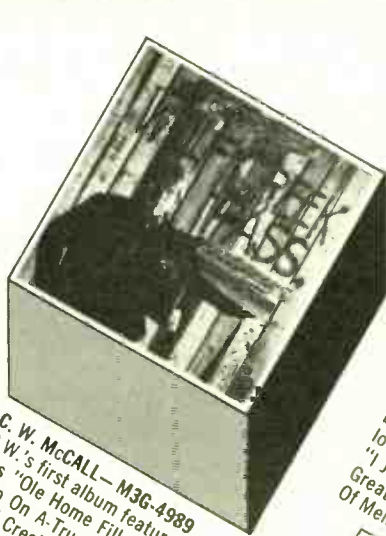
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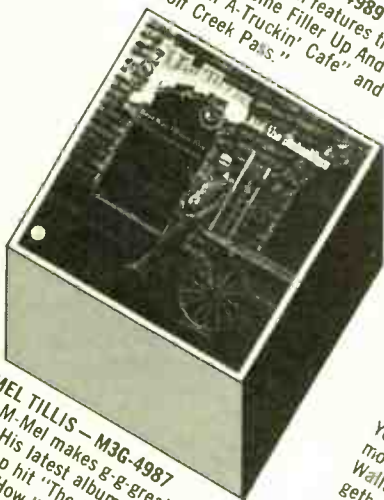
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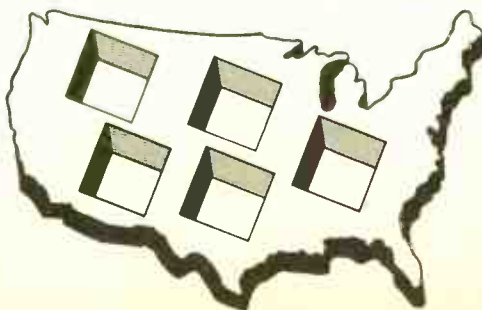


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IN THE COUNTRY



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Barbi:

(Continued from page 37)

a name for herself.

"I put together an act that was very similar to Bette Midler's, but I just wasn't doing it for the right audience. The first place I brought the act was the Playboy Club in Chicago, and I felt uncomfortable doing Jolson songs for people who actually remembered them." It was an embarrassing failure.

"I decided not to work until I could figure out what style I could get into," she recalled. Then, somewhere in the swimming pool, near the heated waterfall, she had a revelation. "I realized that I was most comfortable singing country."

But that, she admits, was not always the case. "I hated country music all my life until I started doing *Hee-Haw*. Back in Sacramento I was very ignorant to it. I thought it was for Okies or for people who didn't have enough intelligence to appreciate rock music."

Barbi likes to point out that her newly-discovered love for country stems from the fact that music is becoming more sophisticated. "The beat has changed," she insists. "It's on a cusp between country and rock. I don't know if I would have liked 'Your Cheatin' Heart' in the old days."

Somewhere on the same five acres of California paradise lives Hugh Hefner, a cosmopolitan type of man who was never genuinely fond of country music.

"When I first started singing lessons, he gave me the advice that I should quit. He really didn't think I could make it as a singer, so I didn't let him hear me for three years." But practice makes perfect. "One day he walked in while I was practicing and he thought I was playing a cassette of somebody else singing," she said with pride and a slight giggle, "and he wondered who the singer was because he liked her."

As Hefner grew to like Barbi's voice, he also grew to like what she was singing. "He likes what I do very much because it isn't hard country... it's more like Olivia Newton-John." Just thinking about Olivia, though, drives Barbi into a fit of exasperation. "That girl is haunting me. Everytime my friends hear her records, they think it's me."

Much of Barbi's time is devoted to her performances, choosing songs and getting her substantial wardrobe in order. Barbi wants to bring a little

Las Vegas glamour to the country stage. "The only thing about country music that hasn't changed is the hairstyles on some of the singers." She refers to the current country fashion in hair fashion as "early waitress."

Barbi likes to talk about country music. "The lyrics are still down to earth. I like the way country lyrics tell a story. If they can incorporate the storytelling aspect with a rock beat and a steel guitar, then they've got something I can really enjoy."

Playboy Records released her first album, *Barbi Doll*, with a big publicity push, and it encountered mild chart success. Until something more dramatic happens with her recording career, however, Barbi waits patiently in the shadow of Hefner's mansion, waiting for her identity as an individual to arrive from Nashville. She is lucky that the mansion is ultra-comfortable, because it's quite possible that she might have a long wait. ■



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LAID BACK MAC ?

(Continued from page 27)

now. We have to get the next shot. This is costing money."

But on subjects other than personal matters, Mac speaks freely and intelligently. It's rare to find a performer with so much knowledge of the music business. After leaving The Zots, he worked for Veejay Records for four-and-a-half years, becoming district manager, traveling 13 Southern states to call on distributors. "That's why I get along so well with the people at Columbia," he says. "They know they can't shuck and jive me about the business." He moved on to Liberty Records, landing in Hollywood to head up their publishing firm, Metric Music.

The irony of this was that Mac was still struggling to get his own songs published and recorded. "I had started writing songs for the rock 'n roll band and I kept it up," he remembers. "On weekends I'd take my tape recorder into the bathroom, where I could get natural echo, and record half a dozen songs and send them off. They'd always send them back and tell me to forget it. This went on for years before I got one recorded, and that came about in a bathroom, too—in the men's room of a restaurant in Nashville. I walked in and there stood Stan Kessler, who was producing Sam the Sham. Under the circumstances he was a captive audience, so I started singing him a song I thought Sam ought to record. It was called 'The Phantom Strikes Again,' and I was surprised as hell when he said they'd do it."

Since then Mac's songs have sold millions of records, both for himself and other artists like Elvis, Glen Campbell, Ray Price, Bobby Goldsboro and Lou Rawls. "I Believe in Music" has been recorded by more than 60 artists and "Baby Don't Get Hooked On Me" is due this Spring for its platinum record, signifying the sale of a million albums or more than six million dollars in retail business.

Most of Mac's songs are inspired by personal experience and philosophy, but "Baby, Don't Get Hooked On Me" was written as a joke. In the business, a "hook song" is one with a repeating refrain, simple words and a catchy melody. Mac was about to record an album in Muscle Shoals, Ala., but his producer, Rick Hall,

wasn't happy with the material because they didn't have a "hook" song—that is, a hit.

"He kept after me—'Write a hook song, write a hook song'—so just to put him on, I sang a line, 'Baby, baby, don't get hooked on me,' and he said 'That's great, now go back to the motel and write it.' We recorded it the next morning, and a year later it was BMI's most-recorded song."

Although his concert audiences (in the past year he's broken attendance records wherever he's played) would indicate he's become a pop artist, Mac still considers himself country.

"I could sing the National Anthem and make it sound country because



of my accent," he says, "so most people think of me as a country singer, and I'm glad they do. Country fans will stay with you when you're down and out, and a rock 'n roller is only as good as his next record. A country singer only needs one hit. Ernie Ashworth has been living off 'Talk Back Trembling Lips' for 15 years. He's got it written all over his shirt in rhinestones, and he can still draw a crowd wherever he performs.

"Country fans were the first to appreciate the *songwriter* as a performer. They knew which singers wrote their own stuff, and they identified

closely with it—even back in the Forties when no pop singers were writing.

“The question I get asked most often is to explain the sudden rise of country music. It hasn’t been sudden at all. This has been going on for years, back when Eddy Arnold was happening. It’s just that the music has slowly gotten more sophisticated. The lyrics, which have always been straightforward and to the point, have reached out a little further, and it’s come at the right time. The general public is ear-weary from hearing so much noise and from trying to figure out lyrics that you can’t hear half the time. And when you *can* hear them, they don’t make sense.”

He continues this theme—a popular one among the many present-day country stars who won their fame in rock & roll, then shifted to country when the going got tough and the fame began to fade. “Country music is so laid-back, it eases in the back door, and when the other trends have come and gone, it’s still there,” he says. “That’s what I want—to be still around when they’ve forgotten the rock & rollers who are heavy right now.”

Mac may very well succeed in that goal. He has reached a certain plane now. He is in the front ranks. He is a star—a *star*. And that status grants him certain privileges.

“I’ve done over a thousand one-nighters in the last four years,” he says. “and I think I’ve paid my dues. I don’t want to sound ungrateful—which I’m not—but it’s just that it can get to the point where you’re working yourself to death and the extra money is going to taxes, agents, managers and other people. So what’s the point? I’d rather play golf.”

In Burbank, the taping had gone smoothly with only a few minor goofs (none caused by Mac, who is a perfectionist in his work), and the prop men were tearing down the sets for another week. Mac was changing while Sarah wondered where they’d go for dinner. When they left, arm-in-arm, the decision still hadn’t been made.

A crewmember with a sense of humor watched them go before tacking a sign on Mac’s dressing room door just above the one reading “Do Not Disturb.” It was printed R-A-T-S in bold, black typeface. But the star never saw it. By the time Mac and Sarah found a restaurant, the sign had already been taken down. ■

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COUNTRY MUSIC MAGAZINE OF THE AIR is an unusual concept. Like the pioneering radio shows of the 1930s, it brings the performers into person-to-person contact with the listeners. The people who make country music come into our Nashville studio with their friends and our staff, and together we make a radio show. As often as not, we talk, pick, and sing right there in the studio. It's a very personal approach. Each show is as unique as the people it is about. There is no "standard" way of producing the COUNTRY MUSIC MAGAZINE OF THE AIR. On the first show, for instance, Bobby Bare came into the studio with his wife and kids and songwriter Harlan Howard, and we ended up with a very loose, informal, down-home kind of show. Their character controls the event.

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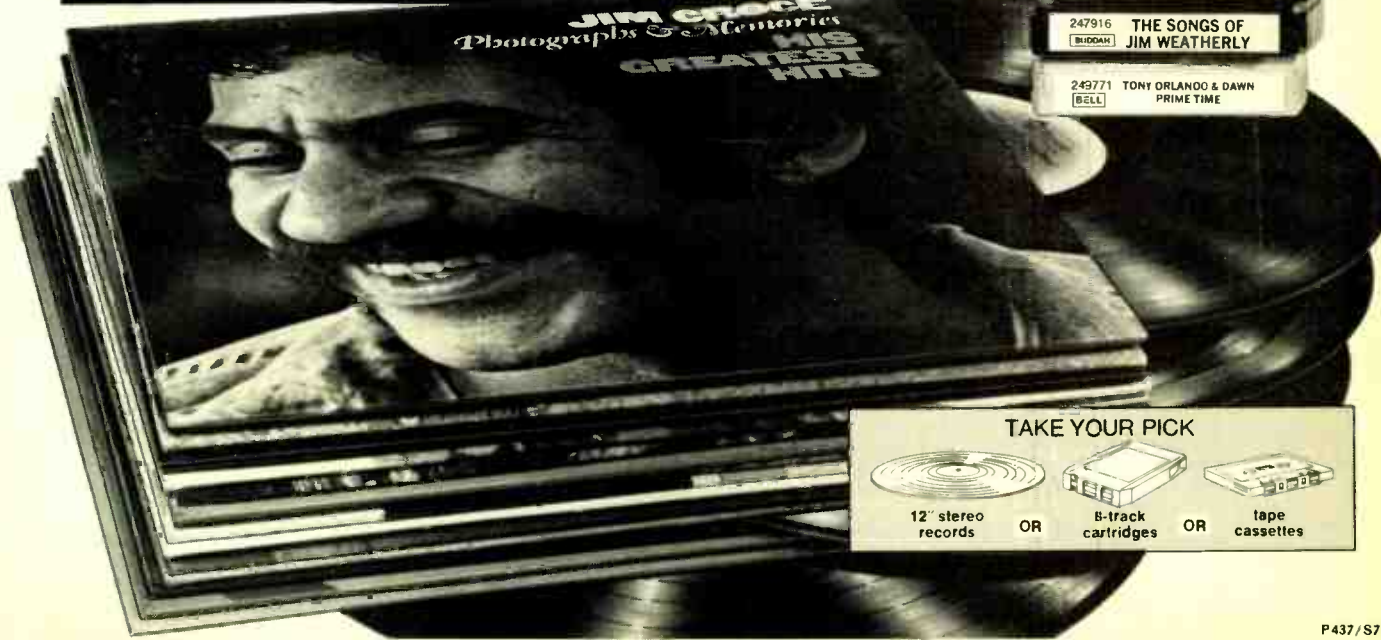


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