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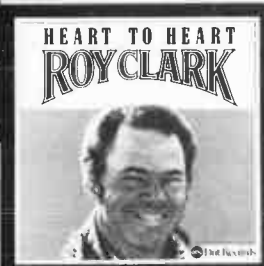
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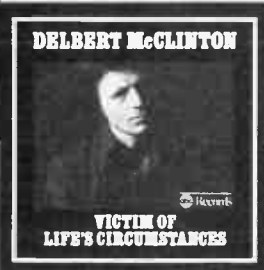
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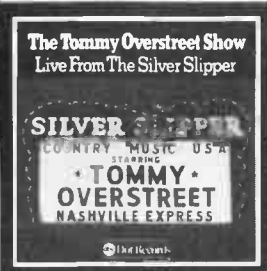
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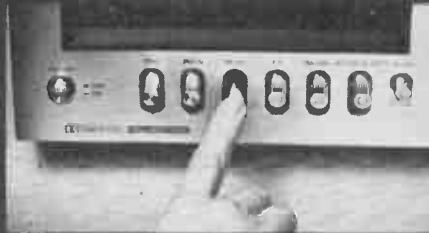
Until now, only higher priced cassette and reel to reel decks provided enough recording capability and features to match a sophisticated high fidelity system. But Pioneer's engineers, in a two-year project, have designed the no-compromise 2121 deck to outperform anything in its under two hundred dollar price class. We are truly proud of its accomplishments.

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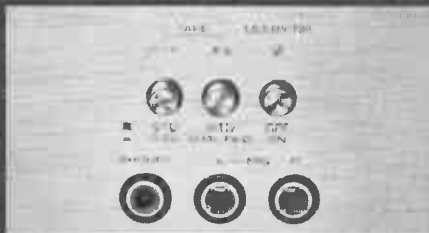
(1) It has built-in Dolby B noise reduction circuitry. Recording signal-to-noise ratio is improved as much as 10dB with standard low-noise tapes — even more with the new CrO<sub>2</sub> formulations.

(2) There are separate bias and equalization switches to bring out the 2121's fullest recording capabilities no matter what kind of cassette tape you use. And a chart is included to show you the right settings for most popular brands of tape.

(3) Operation is easy and unusually flexible. The 2121's six lever-type



Switch from one mode to another, bypassing the Stop lever.



Separate bias and equalization switches for any type of tape.

controls provide fast jam-proof operation. You can even change from one mode to another without going through the Stop position.

(4) The easy-to-see front panel cassette loading compartment is illuminated for instant inside viewing. Inserting or withdrawing a cassette is as easy as snapping your fingers.

(5) A long lasting permalloy-solid record/playback head gives you

clean, wide-range sound. Sound of a quality never before possible in an under two hundred dollar cassette deck.

Add an automatic stop mechanism that functions in any mode to protect both the deck and your tapes, two large, illuminated VU meters and Pioneer's traditionally handsome design, and you can easily see how the 2121's incredible combination of performance and features is comparable with cassette decks costing much, much more.

Pioneer's new CT-F2121 gives new meaning to the word "value" in cassette decks. See it soon at your Pioneer dealer.

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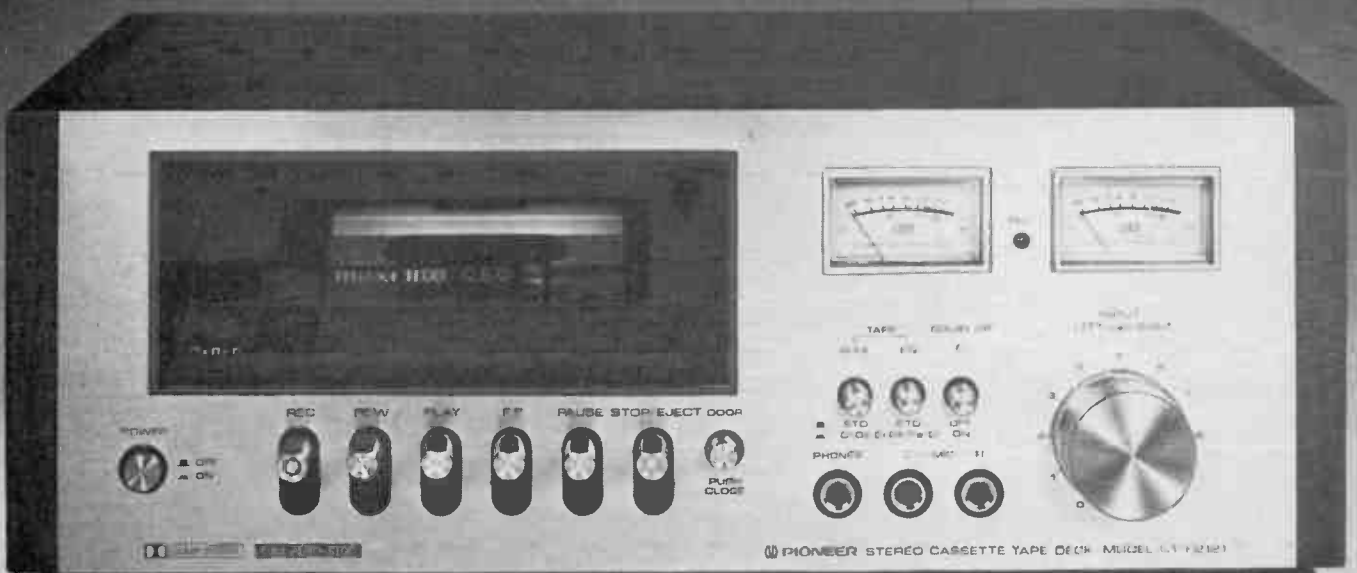
**Signal-to-Noise Ratio (Dolby):** 58dB

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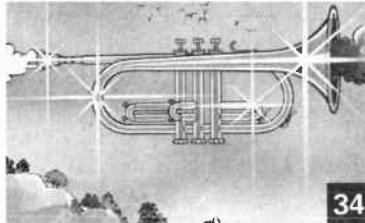
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World Radio History

# COUNTRY MUSIC

Volume Four, Number Four, January 1976

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# Letters

Regarding the review of the *John R. Cash* album in your August issue: Is my naivete showing, or did Nick Tosches read more into the song "Cocaine Carolina" than is really there? I would like to know where in that song does he find any reference to heroin? As far as I am concerned, "Cocaine Carolina" is a girl, and because Johnny is singing the song, I refuse to believe that "she" is anything else!

MARY K. GRAU  
PINE BROOK, N.J.

*The word "skag" used in the song is another word for heroin.—Ed.*

Zowiee!! You all really outdid yourselves with the November issue of COUNTRY MUSIC. Greil Marcus' article, "Elvis and America," was too much. It surpassed anything you have ever printed.

And then, if that were not enough, there was "The Last of Lefty Frizzell." A beautiful tribute to a remarkable man!

COUNTRY MUSIC is what country music is all about.

BERNICE GALLAGHER  
MADISON, TENN.

Is marriage sacred or merely another object of ridicule and outlandish exploitation? I refer to your questionable piece of "journalism," "Astrowedding of a Star," in your October issue.

Seems to me, marriage is a sacrament—probably unheard of in Texas, much less the Astrodome—and a lifelong contract that is to be made with all the seriousness of the responsibilities the institution demands. The procedure is simple enough: If people like Kershaw want marriage, they should exemplify that commitment in a church, not in the supermarket, a zoo, an air balloon or the Astrodome.

RON TROTTER  
WOONSOCKET, R.I.

COUNTRY MUSIC is the finest publication of its kind. I am especially referring to the September issue with the cover story on Johnny Cash and the Novem-

ber issue with the story on Elvis Presley.

John Cash's own story is a documentary on the American Dream. He overcame many hardships and worked hard to become the fantastic performer he is today. His autobiography is well worth reading because John is a man who found meaning in his life and helps give meaning to others.

As for the article on Elvis, little was left unsaid. Elvis is a superstar who has achieved many things in his life and who very definitely has affected American music and life itself for the best. He is an extremely generous person who loves what he's doing as well as the fans that love him. He shares his life with others through his music just as Johnny Cash does.

These are two men that America can be very proud of and this magazine is one which I shall always look forward to reading.

ANN ZANLUNGO  
MANCHESTER, CONN.

I feel sorry for those who automatically turn off when they hear the words "Blue Grass." Recently at a festival in New York, I was lucky enough to see the Lewis Family, the Country Gentlemen and the McLain Family, among others. I was sufficiently impressed!

Charlie Waller, of the Country Gentlemen reminds one of Hank Snow—and indeed does a remarkable impersonation of him. Alice and Ruth McLain sing like birds. I know not how to describe the Lewis Family! Fantastic, incredible, unbelievable! To me, Blue Grass is simply another word for Pure and Pretty.

JIM RECORD  
WEST PARIS, ME.

I have Glen Campbell's "Rhinestone Cowboy" album which you reviewed in your November issue.

I trust your reviewer feels as foolish as her bitter opinions, in the face of the extremely popular acceptance and appreciation by the public for this fine artist's truly entertaining offering.

EDNA SHAPIRO  
JERSEY CITY, N.J.

I've been reading COUNTRY MUSIC for quite a few months now. I don't always get to read the issues as soon as I receive them. But then I get started and can't lay 'em down . . . I read all night and go through them.

I think you have some fantastic writers. My favorite is Dave Hickey. That man sure can pour himself out to a reader uninhibited through his typewriter.

You people keep punchin' out a good publication like CM. You won't have any trouble sellin' it . . . nor growin' in circulation.

DON MCHAN  
BRYSON CITY, N.C.

COUNTRY MUSIC is the finest magazine on our music because of your in-depth, well-written articles. The "People on the Scene" and "Country News" sections keep those of us not "on the scene" aware of what is happening in country music.

WARNER H. HYWER  
SUMNER, IA.

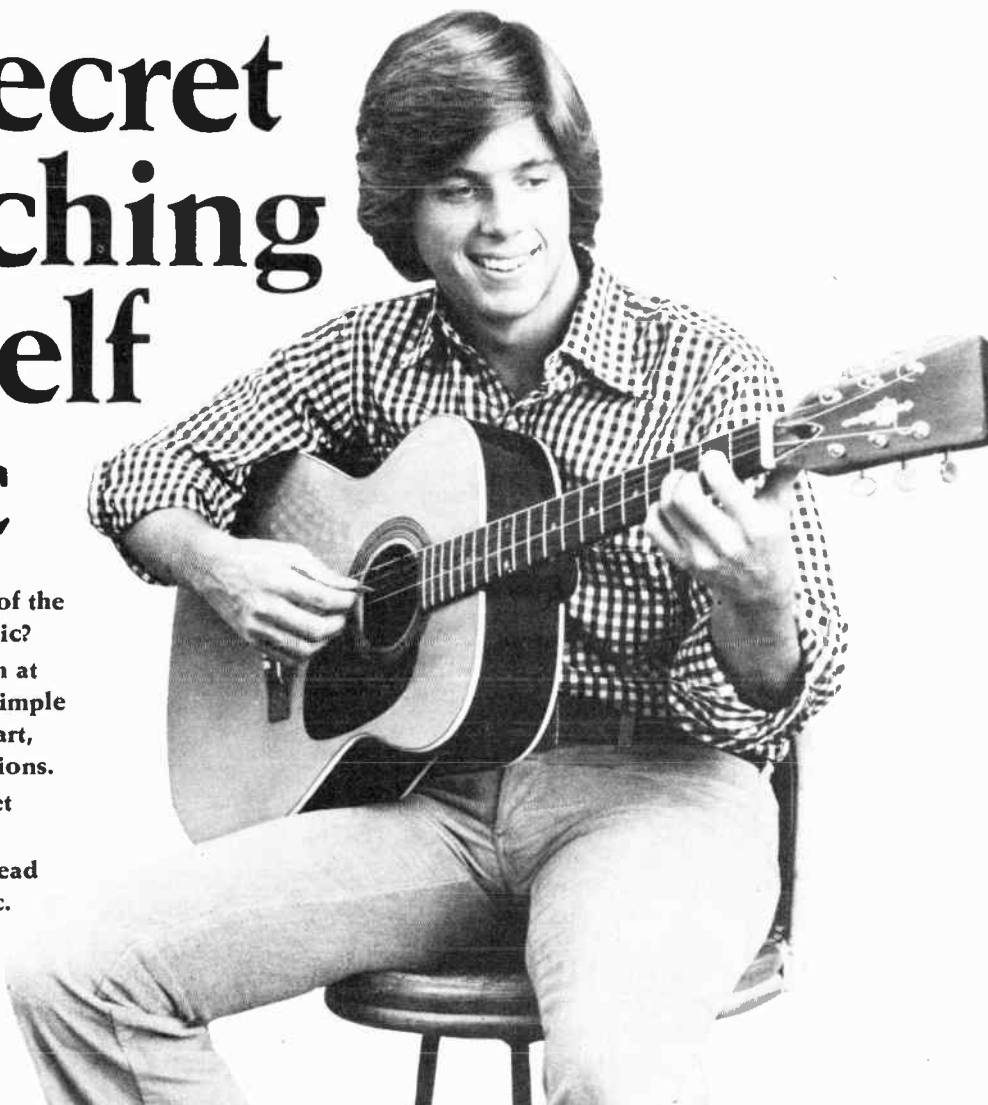
I was looking through one of your magazines and found a story headed "Coe Finds 'Perfect Song.'" In it you invite readers to write a last verse to Coe's "You Never Even Called Me By My Name," using the themes of lost love, Mama, traveling, romance, hard times, good times. Well, here's my last verse:

*I got drunk and ran into the ditch  
alongside the road/A man went by  
and he wrote down the number of the  
pickup that I drove/They hauled me  
in/the judge said drunk/and sent me  
off again to the ole place in hell they  
call P-R-I-S-I-O-N/Well Mama died  
of a broken heart standing in the  
rain/She couldn't hold her head up  
now/Cuz I was leavin on that train.*

V. MCLEOD  
EVERETT, WASH.

*Great try, Mr.? Mrs.? Miss? McLeod.  
Sorry we couldn't even call you by your  
name—but you left it off of your  
letter!—Ed.*

# The secret of teaching yourself music



Why keep depriving yourself of the thrill of making your own music?

Here's a pleasant way to learn at home in spare time. You play simple familiar tunes right from the start, then more advanced compositions.

Choose piano, guitar or spinet organ.

No gimmicks—you learn to read notes, play regular sheet music.

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It may seem odd at first — the idea of teaching yourself music. You might think you need a private teacher at \$4 to \$10 per hour to stand beside you and explain everything you should do — and to tell you when you've made a mistake.

But surprising as it seems, you need no such thing. Thousands of people just like you have taught themselves to play by using the lessons we give by mail. And you can too.

With our lessons, you learn to play the right way — by note from regular sheet music. Without any gadgetry or gimmickry. And all it costs you is just pennies a day.

You don't need any previous musical training. Our lessons start you off "from scratch" with clear word-and-picture instructions. A lot of the songs you practice first are simple tunes you've heard many times. And since you already know how these tunes are supposed to sound, you can tell immediately when you've "got them right."

Then you go on to more advanced pieces. By this time you can tell if your notes and timing are right, even without ever having heard the songs before. Sooner than you might think possible, you'll be able to play whatever kind of music you like. Folk. Popular. Classical. Show and dance tunes. Hymns.

You learn in your spare time, in the privacy and comfort of your own home. There's no one standing over you to make you nervous. And because you teach yourself, you can set your own pace. You're free to spend as much time mastering any lesson as you wish.

It's really a marvelous way to learn. In fact, graduate Mrs. Norman Johanson wrote us, "My daughter has taken lessons for 8 years from a private teacher, and now she asks me questions about some of her lessons. How very proud I feel when she says to friends, 'You've just got to hear my Mom play!'"

Others also enjoy her playing, Mrs. Johanson reports. She plays for herself to relax after a trying day, and for her husband when he's tired. She also plays for friends when she goes to parties. "In a sentence," she says, "it's the most soul-satisfying thing that has ever happened to me."

If you've ever dreamed of being able to play the piano, the guitar, or the spinet organ, why not learn more about our convenient, economical way to learn? Send for our free booklet *Be Your Own Music Teacher*. With it we'll include a free "Note-Finder." There's no obligation. Just mail the coupon to the U.S. SCHOOL OF MUSIC. A Home Study School Since 1898, 417 South Dearborn Street, Chicago, Illinois 60605.

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# People on the Scene

Elvis Talks to Richard Nixon  
The Reverend Snow Talks to the Pope  
John Denver Smokes Grass

by AUDREY WINTERS

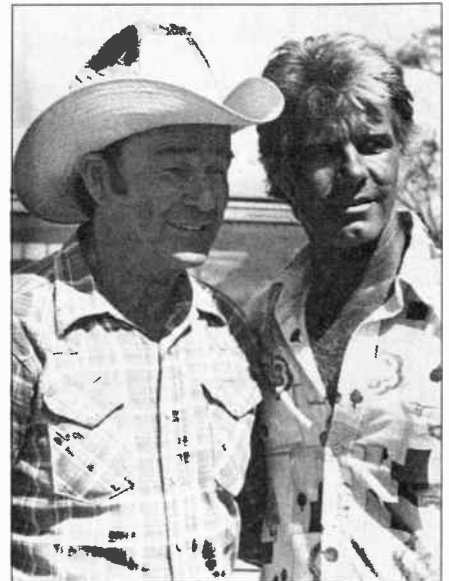
Ever wanted to know what it was that Billie Joe McAllister threw off the Tallahatchie bridge? We all have our theories, of course, but finally, the answer is on its way out. **Bobbie Gentry**, who wrote and sang "Ode To Billie Joe," reports that the whole story of that mysterious hit will be revealed in a movie currently filming in Greenwood, Mississippi, real-life home of the Tallahatchie bridge. Bobbie, who is composing the movie's musical score (but will not actually appear in the film), reports that "It will be authentic . . . It will answer many questions left unanswered by the song." Expect the movie sometime in the middle of 1976.

That's not the only country music/movie activity going on, either. Down in Savannah, Georgia, **Jerry Reed** is filming with **Burt Reynolds** on a movie called *Gator*. It's a sequel to *White Lightning*, and it represents Jerry's second break into the movies. His first was *W. W. And The Dixie Dancekings* (filmed last year in Nashville), which also starred Burt Reynolds. In *Gator*, Jerry plays a corrupt political boss, Bama McCall.

Meanwhile, as Robert Altman's *Nashville* continues to provoke all manner of reactions across the country (where, it seems, it's not the financial success one would expect after all the hype), one **Pierre Oppenheimer** is making a new movie with the country music business as its setting. This one is called *The Girl From Nashville*, and according to Oppenheimer, now shooting in Nashville, it will be "more one man's concept" than *Nashville*. "This movie has a heavier story line, and will offer a more personal point of view, to get to know the characters," Oppenheimer says. The movie will star **Monica Gayle** (last seen in the TV soap opera *Days Of Our Lives* as Jaime, the female lead), **Glen Corbett**, **Roger Davis** (of *Alias Smith and*



Bobbie Gentry



Roy Rogers

Photo: Charlyn Zlotnik

*Jones*) and, in a "special guest star" role, **Johnny Rodriguez**.

Last but certainly not least, **Roy Rogers** is in the process of making his re-entry into the movies. The movie is *McIntosh & T.J.*, filmed in Dickens, Texas. But Roy is not horse-born in this one: He operates out of a pickup truck. **Dolly Parton** is writing the music for the movie. . . . and **Kris Kristofferson** has been signed up to co-star with **Barbra Streisand** in a re-make of *A Star Is Born*.

Still in the world of the moving picture—though in this case it's television, not the movies—**Tom T. Hall** is hoping that he will soon become a talk-show host. The Storyteller has finished one TV pilot show which features recording artists, but he hopes that if the pilot is picked up, he can turn the eventual series into something wider in scope. "I've always thought that there were enough interesting people in Nashville—and not only music people—to do a show like they do out of Philadelphia, New York, and Los Angeles," he said.

"What we're trying to say here is that Nashville is an entertainment center, and we'd like to be able to say that on television."

After sixteen years of marriage, **Glen Campbell**'s wife **Billie Jean** is suing him for divorce. Billie Jean, 36, claims irreconcilable differences, and is asking for custody of the couple's two sons and one daughter. This is Glen's second marriage. . . . But recent gossip about a possible split between **Merle Haggard** and **Bonnie Owens** has been denied by Bonnie. "Merle and I are not getting a divorce as everyone thinks," said Bonnie. "In fact, Merle and I are getting along better now than we ever have. I love working in his office and when I want to take a vacation or go shopping, I just go." Bonnie added that she never intends to work on the road again. . . . And **Tammy Wynette** has been telling friends that she is happier than she has ever been. Now that she's not married anymore, she says that "I can go out and



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do the things I never got to do because I've been married almost all my life." Tammy is a frequent visitor to **George Jones'** Possum Holler Club these days. . . . **Tanya Tucker** is separated, too, but in her case it's professional rather than personal. Tanya has broken with **Snuff Garrett** as her producer, and has announced her intention of having **Beau Tucker**, her father, produce her records in the future. Tanya celebrated her seventeenth birthday recently.

As we went to press this month, we got news of what is probably country music's first audition with the Pope. The man responsible is the **Rev. Jimmy Snow**, who led a congregation of 28 Nashvillians (including **Merle Kilgore** and **Stu Phillips**) on a tour of the Holy Land, stopping off in Rome to see the Pope. "We're not sure whether he'll want us to sing," said Kilgore, "but I'm going to carry my guitar in and whup a little 'Wolverton Mountain' on him if I can." The Rev. Snow also hoped to see Egyptian President **Anwar Sadat** and Jordan's **King Hussein**. Snow, who has made several trips to the Middle East, decided to try for the auditions because "It would really be a gas of a thing to



Tanya Tucker

do," and added that the people of the Middle East are "crazy about country music."

An interesting little sidelight on this year's CMA Awards. . . . It seems that **Bobby Bare** refused to be nominated for the Vocal Group of the Year award. He felt that the award, which nominated

the **Bobby Bare** family, did not really apply because he performs more as a solo act than as a family act. Thus it was that **The Pointer Sisters** made it onto the CMA ballot, as his replacement. . . . **Jerry Lee Lewis** has opened a new night club in Memphis. It's called Jerry's Place, and it's on Adam Street in Memphis. The Killer is now 40 years old. . . . The new management of Nashville's King Of The Road Motor Inn is re-opening the famed Rooftop Lounge, long a hot spot for music business folks. . . . **Faron Young**, who had his ear pierced on a dare not long ago, has replaced the ear-born gold post with a one-karat diamond. . . . **Johnny Rodriguez** is only a few chops away from getting his black belt in karate. Fortunately, he hasn't unleashed his power on any of his over-eager lady fans yet. . . . **Billy Swan** has left **Kris Kristofferson's** band, and formed his own outfit. . . . **Freddy Fender** performed with the Dallas Symphony Orchestra recently. That's some pick-up band. Freddy has just bought a new house in Humble, Texas. He bought a new silver-gray Lincoln Continental the same day he decided to move to Humble. . . . **Rick Nelson** now has a star on Hollywood's

# Turner mikes it

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.

The white TC-20 is just one of the live entertainment mikes you'll find in Turner's New Performance Line. And Turner offers more on-the-road flexibility with interchangeable high and low impedance cables, all pre-wired and ready to move along when you are. So, if you're looking for truer sound, stop in at your music or sound equipment shop and get acquainted with Turner's New Performance Line.

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# Sonny James Country Male Artist of the Decade



Sonny James has brought an unparalleled number of hits to the top of the country charts. In recognition of the high degree of excellence that he gives every performance, *Record World* recently named Sonny James "Country Male Artist of the Decade"—a title Sonny likes so well that he's used it for his latest album.

"Country Male Artist of the Decade" is a new album from Sonny James. It includes his new hit single, "What in the World's Come Over You," that's bulleting up the charts in the great Sonny James tradition.

Congratulations, Sonny!



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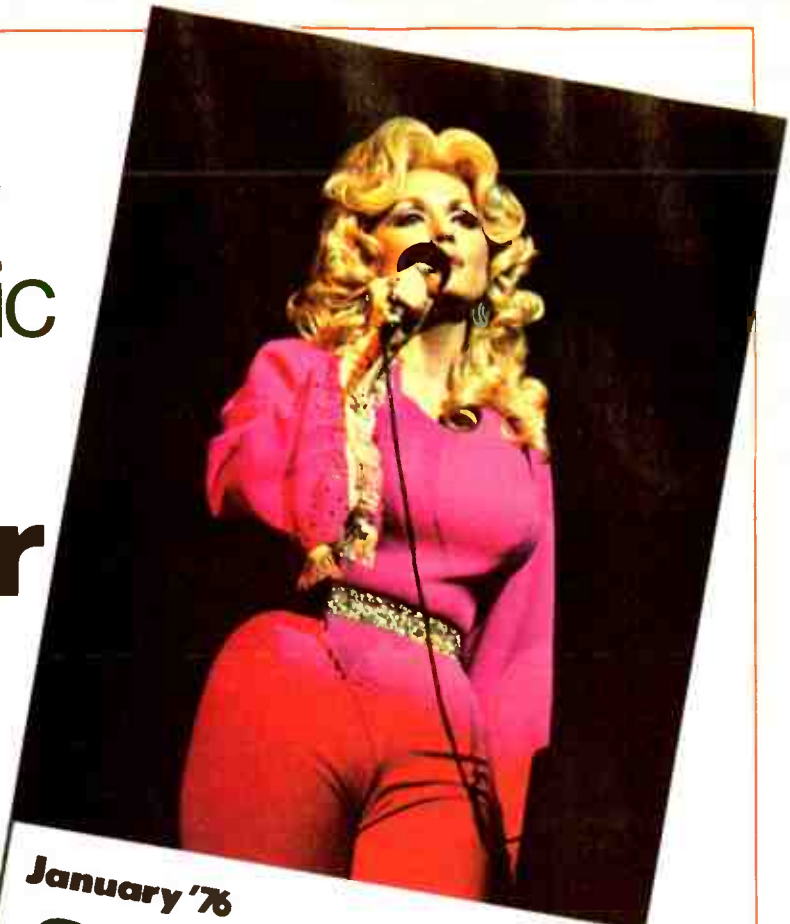
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Elvis Presley

Walk of Fame—right next to Jack Benny. . . . Glen Campbell is now wearing an Afro, which looks real nice with his Rhinestone Cowboy outfit. . . . Elvis Presley has been getting generous with his wheels again. This time, he gave T.G. Sheppard a Silver Eagle touring bus. "I've been knowing Elvis about

twelve years," said T.G., "and now that I'm touring on the road, he gets a kick out of hearing me tell about the experiences I've had on the road because he can identify with it, 'cause he's been there. One day I had a wreck, and he said 'You're going to get killed in that car.' The next day Elvis drove his bus over to my house and gave it to me." Elvis—about whom all kinds of rumors are flying, including the one that says he's on heroin—recently had a telephone conversation with Richard M. Nixon from his hospital bed. Evidently Elvis called Nixon while the ex-President was in the hospital, and Nixon was returning the courtesy. Elvis didn't reveal what they talked about, but we'd sure like to know. . . . and John Denver, while on tour in Australia, admitted that he smokes marijuana, this after repeatedly denying the fact during interviews for *Rolling Stone*.

Earl Scruggs, 51, had a very narrow escape recently. His single-engined Cessna 172 crashed at a Nashville airport when forced to land shortly before midnight on a foggy night, on the way back from Murray, Ky., after an Earl Scruggs Revue concert. When the band members (who had driven home by bus) got home and found that Earl was not there, they went to the airport to search for him. His niece heard him calling through the fog, and he was found on his knees a short distance from the crashed plane. Earl suffered a broken ankle, a broken nose, and multiple head and facial injuries. ■



John Denver: Entertainer of the Year in Australia—misses the green green grass of home?

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# COUNTRY NEWS

## Denver, Parton, Jennings take CMA awards

After last year's flap over the naming of Olivia Newton-John as "Best Female Vocalist," country music insiders were paying close attention to this year's Country Music Association Awards. The general reaction to this year's list of winners seems to have been good, even though country-pop artist John Denver did capture the Entertainer of the Year and Song of the Year awards. Most Nashville insiders felt that "Back Home Again" was a good song—and a country song—and there was little open animosity toward Denver.

More interest was expressed over the case of Waylon Jennings, who won "Top Male Vocalist." Jennings walked out of last year's show when he had a dispute with the producers over the length of the song he was scheduled to perform. Although he has always been classified as a country entertainer, Jennings has been a thorn in the side of the powers-that-be both for his "outlaw" ways and outspoken opinions, and there were rumors in Nashville that he would not appear at the awards show and that he would not accept the award if he won. Both these rumors proved to be untrue.

"I went to the awards show because of my wife, Jessi Colter," said Waylon. "I really thought she'd win something. If I thought it would have done any good, I would not have accepted the award, but that isn't the way to solve anything. There are problems in this industry just like any other business. In order for country music to grow, we who are in the business have to solve our own problems. We will work them out, but that just takes time."

Jennings' award represents the first time since 1970 (when Kris Kristofferson won for "Sunday Mornin' Comin' Down") that a member of country music's "underground" has won a major CMA award. Glen Campbell probably expressed the feelings of many when he said, "All I can say, Waylon, is it's about damn time."



Photo: Yvonne Hammenstein



Photo: Raeanne Rubenstein

**Supersingers Dolly and Waylon. They've been waiting a while for the nod from the CMA.**

The top female vocalist honors were taken by Dolly Parton, who, last year, was one of the charter members of the Association of Country Entertainers (ACE), formed in part as a protest against the award won by Miss Newton-John. Ironically, Miss Parton herself is now being accused of trying to "cross

over" into the pop charts. On the whole, however, the crossover question does not seem to hold as much importance this year as it did last.

Ronnie Milsap, who won top male vocalist last year, checked in this year with best album for *A Legend In My Time*. Denver, Milsap, Jennings and Miss Parton all record for RCA, a label which not only has a large stable of country artists, but reportedly has a large block of votes in the CMA through its many employees who are members. RCA artist Charley Pride was master of ceremonies for the first half of the awards show, Glen Campbell for the second.

Kraft, the sponsor of the show, originally had wanted Johnny Cash to host, but the CMA reportedly objected to the choice on the grounds that Cash was too much of a television personality in his own right and that his presence would dominate the show. After some argument with Kraft, Pride and Campbell were settled upon as a compromise.

Other winners were Conway Twitty and Loretta Lynn, vocal duo; the Statler Brothers, vocal group, for the second year in a row; Buck Trent and Roy Clark, who accepted in a pre-recorded victory speech from Las Vegas, instrumental group; Freddy Fender, best single, for "Before the Next Teardrop Falls"; and Johnny Gimble, instrumentalist. Fiddler Gimble said, "I been waitin' for 30 years and I'm all choked up."

Minnie Pearl was named a member of the Hall of Fame. As Tennessee Ernie Ford began his presentation speech, Mrs. Canon began to cry, but she was all smiles as she accepted the award.

John Denver, whose "Entertainer of the Year" award was announced by a tipsy Charlie Rich, accepted by satellite hook-up from Australia. His comment: "Mom and Dad, I hope you're proud of me!"

MARTHA HUME

# Red River Dave & the Ballad of Patty Hearst

*In the state of California in the year of '74,*

*One of God's beloved daughters heard  
a knock upon the door;*

*Violent men with flaming weapons  
knocked her boyfriend to the floor,*

*And kidnapped Patty Hearst*

*Beat your swords now into plowshares*

*Beat your swords now into plowshares*

*Beat your swords now into plowshares*

*Proclaims the word of God.*

*[used with permission of the author]*

With these stirring words a tall Texan named Red River Dave feels he helped bring the fugitive heiress out of hiding:

"It's full of scripture that will shake the Symbionese Liberation Army to their boots, and I believe that they might free her when they hear my song," was his battle cry until the long-awaited capture occurred. "All along I thought this song would have a psychological impact in the SLA. I hope that it has."

Dave, who had been flooded with calls and letters from newspapers ever since their receipt of his exclamatory press release about the song—he made the front page of the *Charlotte, N.C. News*—quickly wrote a final verse summing up the capture. Such speed is nothing new to him: in 1946 he was chained to a piano for twelve hours over WOAI, and composed 52 songs on the spot.

Help to the FBI or not, "The Ballad of Patty Hearst" (sung to the tune of "The Battle Hymn of the Republic") is just another one of over a thousand songs penned by one of the most colorful and flashy denizens of Music Row.

Actually, Red River Dave (his last name is McEnery) moved to Nashville only a few months ago from San Antonio, taking on Music City at the ripe age of 60. Although he had made his living in the real estate business for the past several years, his career dates back to the early thirties, and includes stints on radio stations all across the country, hundreds of records (mostly for Decca and Continental), and he claims to have been the "world's first TV star," having broadcast a program from the 1939 World's Fair in New York.

But Dave's heart is in the saga or current event song, and he is the carrier of a proud—but dying—tradition



which in large part shaped the evolution of country music itself.

In England men have printed up poems about current events (usually sung to a familiar tune) and hawked them on streetcorners for hundreds of years. Scholars call these broadsides, and many a broadside ballad was brought over to the New World by memory, such as "The Wexford Tragedy" which became "The Knoxville Girl" in its new home.

Early recorded country music was filled with saga songs. Vernon Dalhart's "Wreck of the Southern Old 97," a saga song, was the first country million seller. Gradually, however, the country emphasis came to rest on the love song. While Red River Dave sang his share, his initial mark on the musical world was made in 1939, with his

saga, "Amelia Earhart's Last Flight," now an underground classic.

As the decades rolled on, Dave continued his efforts in this vein, most notable among them four songs on an extended-play "45" dealing with the death of James Dean; "The Ballad of Francis Gary Powers;" the saga of a mob-lynched civil rights worker called "The Ballad of Emmett Till," and "The Flight of Apollo Eleven,"—all before "The Ballad of Patty Hearst" became his cause celebre.

Since his move to Nashville, McEnery has done everything in his power to make his name a household word, including obtaining a plaque in the Country Music Hall of Fame's Walkway of Stars. He drives a Cadillac with "Red River Dave, World's First TV Star" emblazoned across the side, favors a round-top ten-gallon hat, gold boots, and an ever-present lariat at his side. At 60 he is tall, with a commanding bearing, a flowing mane of silver hair, a warm smile, and is, of all things, a newlywed. Billing himself (rather inaccurately) as "The last of the yodeling cowboys," he maintains his strong voice by singing and yodeling a minimum of an hour a day.

But Red River Dave is more than the world's oldest cosmic cowboy; he is one of the last and easily the greatest of the singers and writers of saga songs, and is, in his own way, something of a country music institution. Let us revere him as such.

DOUGLAS B. GREEN

## 48-hour musicfest too much for Atoka

If you were one of the people at "48 Hours in Atoka"—the Labor Day weekend country music marathon that shook up the tiny town of Atoka, Okla., remember it well. It looks like the concert will not be held again. An angry group of ministers, a banker, and the town sheriff—enraged by the noise, nudity, and carousing that went on—stood ready to organize massive demonstrations if plans were made to hold the concert again next year.

"People and children shouldn't have to put up with it," snapped Atoka Sheriff, Cecil Fraser, calling this year's event "a disgrace to humanity." He said he had witnessed nudity and heard reliable

reports of sexual intercourse in public.

Executive producer, Jerry Nix retorted, "It was on private property and the thing was pretty well behaved. All this is coming from those church people, and they weren't even there. They are against beards, long hair and anything else that's fun."

The protesters were spared further trouble, however, when Nix did not renew his contract to hold the event. Nix said the group's complaints had nothing to do with his decision. What about the report that promoters lost \$100,000 on "Atoka"?

"No," he drawled, "I'm just tired."

MADINE SINGER



# PLAYBOYS REUNITE FOR ONE MORE SHOW

Every one of Bob Will's Texas Playboys, with the exception of Johnny Gimble, got together one more time in Austin recently to tape the "Austin City Limits" show for public television. The next night the Playboys did a benefit for themselves (to cover travel expenses) and were joined by neo-Western swingers Asleep at the Wheel and Alvin Crow and His Pleasant Valley Boys, as well as Mrs. Bob Wills. Pictured are Leon Rausch and Keith Coleman, top left; Somkey Dacus, top center; Jesse Ashlock, top right; Al Stricklin, bottom left; and Tommy Allsup, bottom right. The show will air on public television sometime this month.



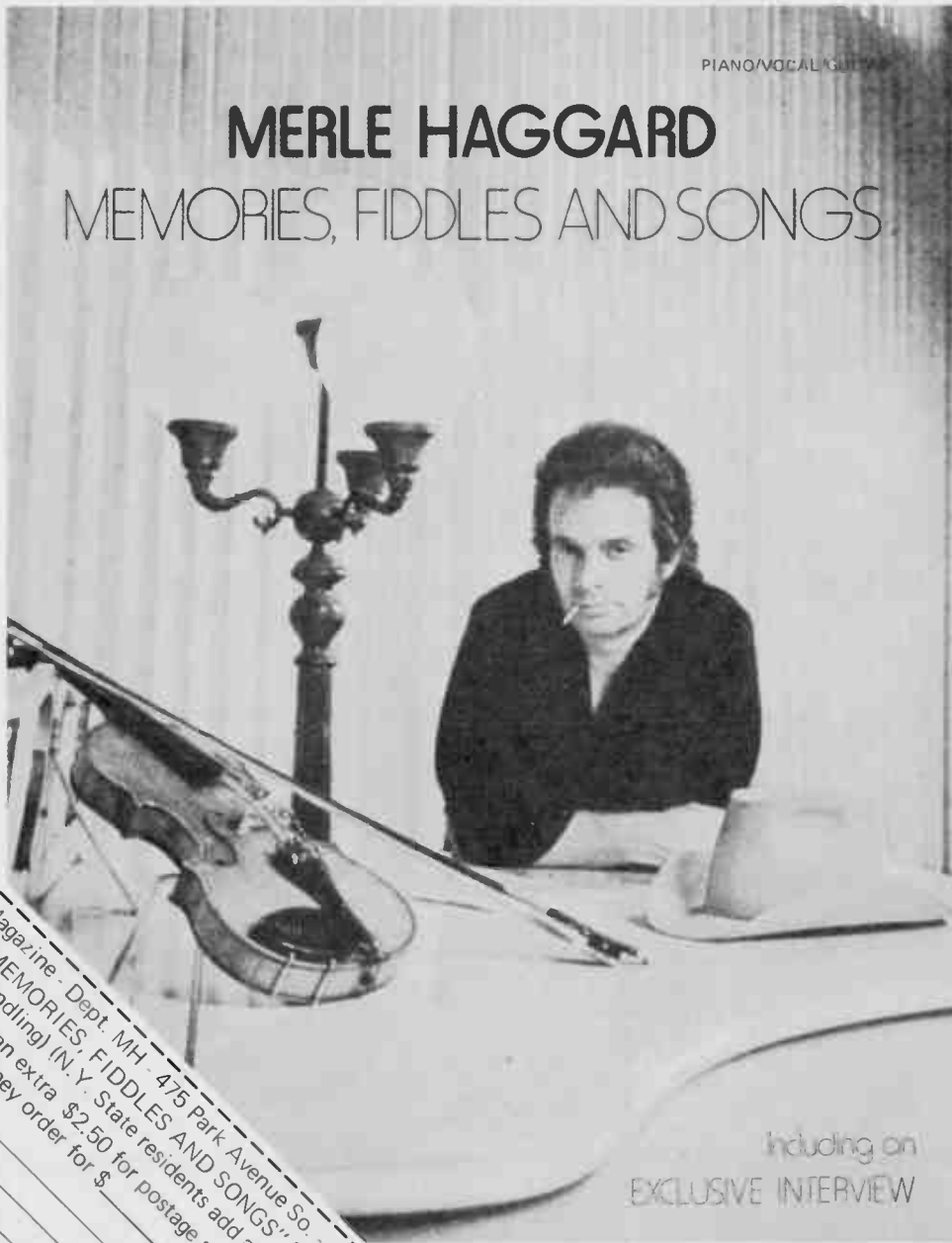
Photos: Charlyn Zlotnik

# hag

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# Everytime I touch you I get fried: Have one on the Silver Fox

Tony Joe White sat down on the immaculately clean curb and waved a half-eaten Charlie Rich hamburger around like so much polk salad.

"Anybody want the rest of this hamburger?" he said to no one in particular, his sonorous voice threatening to drop entirely into some range below human hearing, "I mean, don't get me wrong. It's a pretty good hamburger as these things go. But I didn't mean to get . . . well, so much."

Tony Joe's offer found no takers. After all, hamburgers weren't exactly in short supply.

Nor, for that matter, was Charlie Rich, in Nashville Sept. 12 to celebrate the opening of his latest investment, the Nashville franchise of Wendy's Hamburgers.

The evening was your basic gala hamburger opening, complete with a smattering of formal attire, free hamburgers for all, french fries, chili and enough champagne to float the whole franchise across the street to Mac-Donald's.

All by invitation only, of course.

That invitation list included a host of other luminaries besides the new landlord, including Rich's personal manager, Sy Rosenberg; Epic Records Vice President, Ron Bledsoe; a member of the Nashville City Council, whose name escaped everyone; and Betty Blanton, wife of the governor of Tennessee.

That's not to mention the Nashville press corp, from the daily newspapers to practically the entire staff of the *Music City News*; various hamburger executives; and a host of people who just happened to stop by for a hamburger and couldn't comprehend why they needed an invitation.

The Silver Fox himself arrived in a maroon Rolls Royce limo with a "Pray For America" sticker on the front and busied himself for the rest of the evening signing autographs and looking more like the victim of an impacted wisdom tooth than the proud owner of a new hamburger haven. The Nashville opening was, in fact, a whistle stop between his Memphis headquarters and a European tour scheduled to begin the next week.

With all the inside tables taken, the outside curb—cleaned for the occasion—was downright homey.



Photo: F. Martin Garner

Charlie at the opening of his Nashville burger emporium. It was your basic hamburger gala.

"Can these things really make money?" an aspiring songwriter with an eye on the future asked.

"Hell," Tony Joe said, still clutching his Wendy's Triple—all the way with lettuce and tomato and cheese, three-quarter pounds of ground beef for \$1.75. "You can get rich off one of

these things."

"As if," sighed the songwriter, eyeing Charlie signing autographs, leaning against the Rolls, "the ol' Fox needs to get rich."

"Don't hurt," Tony Joe replied, chunking the burger.

MICHAEL BANE

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# ROSINE MOURNS THE LOSS OF CHARLIE MONROE

*Charlie Monroe, the near-legendary Bluegrass pioneer, died in Reidsville, N.C., Sept. 27 at the age of 72. He was known almost as well for his joviality as for his old-time country/early Bluegrass style of guitar playing, a bass run-dominated thumb and finger technique.*

*Although Monroe had lived in North Carolina for the last three years, he maintained close ties with his hometown of Rosine, Ky., where he had lived before resuming his career. Aware that he was dying of cancer, Monroe returned to his native Ohio County several times this past summer. Six days before his death, he came home to play what he knew would be his last concert.*

\* \* \*

ROSINE, KY.—Someone said that Ernest Tubb had sent flowers, and somebody else nudged a friend to tell him that Wilma Lee and Stoney Cooper were there, but the people of this small country town did not care about that. What mattered was that Charlie Monroe, a man it seems nearly everyone in Rosine considered a good friend, was dead. As those who loved him gathered at the United Methodist Church to pay their last respects on the afternoon of Oct. 2, the sun sparkled through the trees of nearby Jerusalem Ridge, where Charlie and his brothers and perhaps an entire style of uniquely American music was born.

The little white church could not seat the several hundred who had come to mourn Charlie Monroe. Out on the stoop, an old farmer in blue jeans and a red flannel shirt held his cap and bowed his head as the Phipps Family sang "When I Get to Glory, I'm Going to Sing, Sing, Sing." Harold Austin, guitarist with Carl Story and the Rambling Mountaineers, remembered "Mr. Charlie" as a man with "love in his heart for his neighbor and his fellow man, a man always smiling." Then Wendell Allen stepped to the pulpit decorated with flowers arranged in the shapes of hearts and guitars and said that a week ago, Charlie had asked him to sing "I Thank the Friends Who Prayed for Me" at his funeral. Women who had cried softly throughout the service sobbed openly as Allen began to sing and Grady Bullins accompanied him on Charlie's guitar. After Austin's



Photos: Alanna Nash

Bill Monroe and son James, left, at services for brother Charlie. Music was with him to the end.

sermon, some of Charlie's friends filed past the open casket.

Bill Monroe, his son James Birch Monroe, and fiddler Kenny Baker were among the first to arrive at the Rosine Cemetery. Bill, who had been estranged from Charlie for more than 35 years, watched as the pallbearers carried his brother across the graveyard, and then took his seat in the second row of family.

It was a plain and simple service, as some said befitted the man. Then Charlie's widow, Martha, insisted on watching as workmen lowered her husband into the ground. Bill and his Nashville friends walked the length of the cemetery, lingering at the stone of Pendleton Vandiver, the inspiration

for Monroe's "Uncle Pen." A few of the townspeople followed to shake Bill's hand, but the majority left him alone.

The people, especially Wendell Allen, had come for Charlie.

"Charlie was a great man, a friend to me and I think to most everyone he came in contact with," he said, as a young man stopped to clip a rose from a wreath and put it in his pocket. "He was the same every day. He didn't change. He would never have wanted you to have been awed by him. He was a big man, but he was a simple man. The people in the music field may forget him, but not the folks in Rosine. We farmed, hunted, dug coal and went to church with him. He was one of us."

ALANNA NASH

## Songwriters name Hall of Famers

Danny Dill had tears in his eyes as he learned that he had been inducted into the Nashville Songwriters Hall of Fame. "Is it alright for a man to cry?" he asked.

Waylon Jennings wore a tuxedo for his gig as guest speaker. He told the assembled songwriters that they were the most important people in the music business and that they should get involved in what their publishers were doing and stay on top of the business.

Jessi Colter was dressed in a long white gown with a feather boa as she sang the invocation which she wrote.

"Don't give up your day job," was Ray Pennington's advice for the group.

The occasion was the annual banquet and awards show of the Nashville

Songwriters Association, held to kick off the DJ Convention in Nashville. Besides Danny Dill, five writers were inducted into the Songwriters Hall of Fame. They were Bill Anderson, Eddie Miller, Marty Robbins, Wayne P. Walker, and Marijohn Wilkin.

Presenters of the "Manny" (for manuscript) awards were Wilkin, Dill, Willie Nelson, Harlan Howard, Johnny Bond and John Denny. In addition, Mary Reeves Davis, president of NSA presented a President's Award to John Denny and Ron Peterson for helping songwriters during the past year. Other members of the Hall of Fame in attendance were Roger Miller and Floyd Tilman.

HAZEL SMITH

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# Watch This Face:

Photo: Bob Schanz Studio



## TROY SEALS

Seven years ago Troy Seals was an "ex-musician" making his living doing construction work. But today, what with a recording contract with Columbia and a single he hopes is headed up the charts, it looks like he just may be pouring out hits instead of cement soon. And at least part of the thanks must go to Billy Sherrill who produced Seals' first Columbia single, "Easy."

"I respect Billy Sherrill as a producer. But I respect him more as a musician because he really knows his stuff," said the 30-ish, sandy-haired Kentuckian as we relaxed in his office at Quadrafonic Studios. "After my last recording experience [an Atlantic deal which spawned one album which met with critical acclaim, but never caught on, and another one which was never released] I didn't really want to confuse my mind with long, drawn-out affairs. I figured I'd just write and not think about becoming an artist. But then Billy called and said, 'What the heck, let's try it and if we don't find something good,

we'll just turn it back off.' I liked the approach he had."

Although personal success has been long in coming, Seals has been turning out hits for years—but always for other artists. Earlier this year he had seven compositions sprinkled over the country charts. Recently, Troy's been on the charts with writer's credits for Conway & Loretta's "Feelings," Jerry Lee's "Boogie Woogie Country Man" and, of course, his own "Easy." But Troy's accomplishments as a songwriter have drawn attention away from the fact that he's also a fine singer and a hellacious guitar picker.

Seals started out in the late fifties working the pretzel circuit, mostly around the Ohio area, fronting a six-piece band which felt equally at home with country, rock or blues.

Troy says it was Conway Twitty who gave his band their 'first break' by inviting them to record at his Arkansas studio. These sessions led to Troy's contract with Atlantic as an R&B artist, but he says that, "back then, I didn't know anything except 'Let's pick!'"

Troy's band hit the road in the early sixties and in 1962 he met and married Jo Ann Campbell, of "The Girl From Wolverson Mountain" fame. "We were just a bunch of grubby boys on the road but Jo Ann cleaned us up and we started working bigger and better things."

The biggest and the best thing came along in the form of James Brown, the godfather of soul, who changed their name from The Cincinnati Kids to The Blue Flames and took the boys to Vegas with him.

"We cut a couple of hits with James—"I Can't Stand It" and things like that. It was an all-white band but we had some really good pickers."

By 1968, however, the band had split up, Jo Ann was expecting her first baby and Troy Seals was pouring cement for an Indianapolis construction firm. But it wasn't long before Troy started scratching those old familiar itches and in late '69 the Seals family settled in Nashville. He signed a recording contract with Monument Records, and later with Polydor, but neither company released any product. It was back to the cement for Troy Seals.

"On one of those sessions I met David

Briggs and Norbert Putnam, and they heard that I could do construction work. They said, 'We're getting ready to build a studio and we'd like somebody to work and oversee the project.' I was super broke and the offer sounded very good to me. So I came over here to Quad, and stayed with hammer and nails until the project was completed."

"After it was done, they asked me to stay and run their publishing company. But there were no songs in it, so I sat around for months trying to figure out how you write a hit song."

He figured well. Troy's early hits include Sammi Smith's "The Girl From New Orleans," "You Almost Slipped My Mind" by Kenny Price (both co-written with Don Goodman), and "We Had It All" (co-written with Donnie Fritts), which Troy says is his personal favorite. He adds that "Pieces Of My Mind," recently recorded by Johnny Darrell and Elvis Presley, is the most personal song he's ever written.

But songwriting has now taken a back seat to Troy's recording career.

"But whether or not I ever have a hit doesn't mean that much," said Seals. "Well, it means something, and then again it don't. It just might not be fate for me to do it and I don't think it'd be anybody's fault or anything because sometimes it's just not supposed to be that way. But right now, I'm very happy."

ALVIN COOLEY

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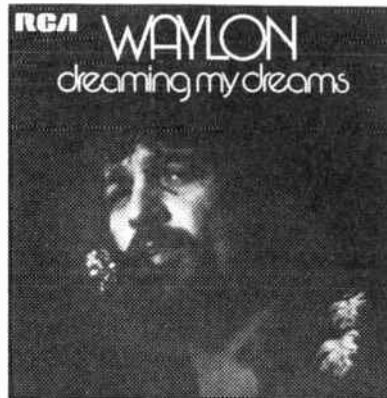
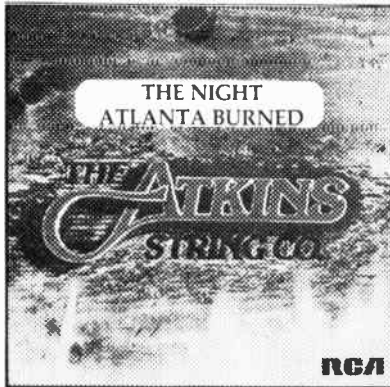
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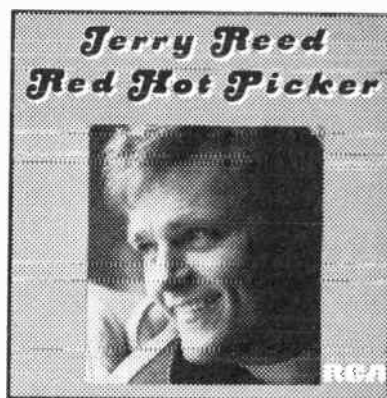


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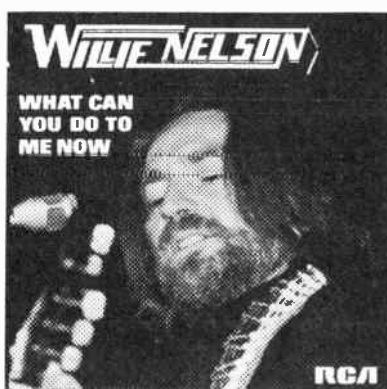
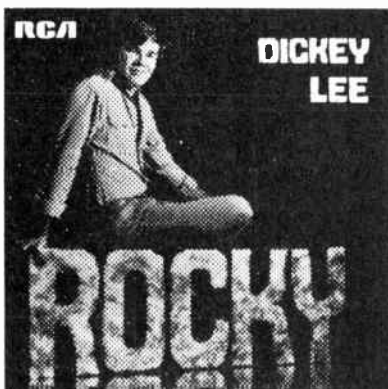


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# RCA

## Records and Tapes





BY PATRICK CARR

# FUN IN CHICO

## JIM STAFFORD GETS IT ON

**I**n the back of the rented Chevy, red-eyed and smoking cigarettes across the northern California flatland to a place called Chico, we are talking television. Al is driving the Chevy, Howard is driving the station wagon with the equipment, and Jim ("My Girl Bill") Stafford is discussing the possible ramifications of changes in the ABC Television corporate hierarchy as they might relate to his chances of becoming a *real* TV star. It would be nice, Jim says, to have what they call a Winner Budget for his next (?) series of variety shows. Not that the last (first) series wasn't OK, of course—it was, Jim thinks—but it didn't have the Winner Budget, which would have helped. Whatever . . . his face is getting known. Back at the Sacramento airport while Al and Howard were getting the rental cars together, Jim was recognized by two soldiers, one sailor, three older women, and two girls who might just have been old enough.

The conversation turns in the direction of Chico, where Jim's third concert since coming out of the TV series lies in wait. Jim confesses to a certain nervousness—there is the fact that he has not quite got his onstage chops back after all that TV studio work, and then there is the realization that everything organizational that was supposed to happen (like transport from Sacramento, for instance) has so far failed to happen quite conspicuously—but then there is also a pretty stiff shot of anticipation going on, too. "I got a feeling this one is going to be, ah, weird," says Jim. "Yeah. This might be good."

Al, who has been concentrating on the road and the radio, perks up. "Man if it's anything like last night . . ."

"Wasn't that somethin'?" says Jim.

"Yeah," says Al. "All of us scored. Me, you, and Howard. That was great, man, that was really great. Mine's gonna come out to Tahoe this weekend . . . Man, she was nice."

For the next hour, driving on to-

wards this junior college football-field engagement in Chico, the events of last night and other nights are discussed with great gusto. We also learn that Jim Stafford was once married, that he now owns his first own home, that he is 31 years old, that he wants to revive American variety television, that he greatly admires "Jaws" because it was *perfectly* commercial, that he has been approached by *Oui* magazine to write a humor article around and about the subject of breaking wind, and that after some research into the matter he has decided that he may just do it. When we arrive in Chico, we go directly into the bar at the Holiday Inn while Al takes care of all the details.

Jim Stafford is really quite a serious person. That is, he is not a clown except for those times at which he is performing. We sit in the darkness of the Holiday Inn bar, drinking Coors and discussing spiritualism, Government suppression of facts about extra-terrestrial life, what it is that made Hank Williams and Lefty Frizzell so great and so sad, and what it was about Jim's teenage years that even now compels him to search out the company of previously un-met women quite as seriously as he does. That information is confidential.

We also discuss the waitress, and Jim has her reserve a table for him and his group after the concert.

Al, a wiry-haired, fortyish fellow blessed with piercing brown eyes and a natty mustache, zips into the bar. It is time to wake up for the concert, and so coffee is ordered. The conversation turns back once again to Jim's problem, and before everybody leaves to shave and change, Al tells both Jim and me that though he really doesn't have any solutions, he does at least know the problem because he used to work for Joe Namath and Tom Jones, and they're like this too.

\*\*\*

Jim Stafford is of the new breed,

which is to say that he ain't country in any known and worn sense of the term, though of course he *is* country in the new scheme of things because he was raised in the country, he began his career seriously in Nashville, his musical roots are half in country and half in rock, and they play his songs on country radio stations. He is country in the way, say, Roger Miller is country.

He comes from Florida, where he grew up listening to Hank Williams, Chet Atkins ("he's my man"), Merle Travis, Johnny Cash (that is, Luther Perkins), Buddy Holly ("they still don't know what a good guitarist he was"), Chuck Berry, Djanjo Reinhardt, Johnny Smith, Tal Farlow, Barney Kessel and other masters of country, rock, and jazz guitar. He slowed 33rpm records down to 16rpm—like most everyone else who didn't have a guitar teacher handy—and learned the licks off the records. When he was a teenager he'd be playing "Johnny B. Goode" in his rock & roll band one night and sitting on the side of the stage watching Glen Voss of the Voss Brothers playing pure country square dances the next. He wanted to be a studio musician.

He checked into Mrs. Mullins' boarding house just down the street from Music Row, left his telephone number at Tootsie's, and occasionally got called. He snuck into an RCA recording session, had his picture taken with Chet Atkins, got it put into plastic and carried it in his wallet. But like he says, "I wasn't really the guitar player that you have to be to compete in Nashville. You just have to be . . . it has to be some kind of gift."

He found the solution: He would be an entertainer. He began writing songs and putting together an act, and realizing that Nashville is the very last place on earth where a struggling young entertainer is going to earn his daily bread through live performances (everybody else has the same idea), he took off to Atlanta, a wide-open town

for an entertainer. There he developed "this little one-man-band situation" which remains with him today. He honed it in Atlanta, then took it on back to Florida, which is perhaps the *best* place on earth for an entertainer to earn his daily bread, especially if he's a "solo." The hotels soak up talent as fast as it arrives. He wrote "Swamp Witch" in Florida, met Lobo, who liked him and his act, and progressed on up the scale to places like Washington's *Cellar Door* and Chicago's *Kelly's*. From there on, with the active assistance of Dick Clark ("he's a really nice guy, y'know") he made his way into television, which is the key to riches and fame far beyond what mere records will get you.

The records, however, were the basis for it all. Stafford's unique ability (actually, it's not quite unique: Roger Miller and Ray Stevens do something similar) lies in the area of the novelty song. With tongue firmly in cheek, he produced songs which couldn't fail as long as they got played on the radio, which they did. "My Girl Bill," for instance, played footsie with the issue of homosexuality cleverly enough to make *anyone* sit up and take notice, and cutely enough (remember the quick-change ending?) to make it comfortable. "Wildwood Weed" (a subtly-changed version of Don Bowman's original, which never got past the unofficial censors of the music biz) brought the Marijuana Issue most pleasantly to country music, since it balanced its unavoidable heresy with (another) surprise ending: Far from being your average UnAmerican doper, the song's hero was actually just like you and me because he was carrying on the great American tradition of Individualism, and sticking it to the man from the Federal Government. Couldn't (and didn't) fail.

"I don't recall any nail-biting," says Jim when asked whether he was nervous about introducing marijuana to country music's ever-growing subject list right after he'd done the same thing for homosexuality. "I was lookin' for fun. I was lookin' for somethin' different and somethin' unusual and somethin' that might create some talk . . . But I never really felt like either song was offensive. Honestly. So I guess that that cleans *my* slate."

These words are said in Jim's living room, a spacious, tasteful affair set in the Hollywood hills and decorated in classic shades of old wood and Victorian furniture. Jim is dapper, well-groomed, and friendly. He demon-

strates guitar styles—Merle Travis, Luther Perkins, Chet Atkins ("he's like Shakespeare")—with a deft hand and great interest. The interview is concluded when Howard arrives in his leathers to help Jim and his one-man-band equipment on their way to some Bicentennial gig in Wyoming—but not before Jim has presented Deborah Allen, whom he found at Opryland and shipped out to the Coast to join him on his television show. Accompanied by Jim on guitar, the lovely Deborah sings a couple of her songs there in the living room.

\*\*\*

In Chico, it is quite obvious that someone has messed up. Out on the



Jim Stafford clowns about for the photographer. Off duty, it's a different story.

bleachers of the California State University Chico campus football field, an audience of pitifully small proportions is assembled and is being attacked by the local mosquitos. They are *all* kids, teenagers. There has not been any advertising. But then, it is informal in a pleasant sort of way. No big deal, and the kids seem to love Jim.

Al has warmed him up with encouraging words in the car, and now he's ready. He takes the stage in an elegant, nicely-tailored green suit, launches into a quick greeting (done in the vocal style of Jonathan Winters, to whom Jim owes quite a few of his performer's mannerisms), and begins the evening with his "One Man Boogie Band" song and his one-man-boogie-band routine. Then he begins the intro to "I've Been Everywhere, Man" with the suggestion

that each member of the audience should remove one piece of clothing every time he or she hears the name of a place they've been to . . . the kids love it. When a girl shouts out a request between numbers, Jim replies: "I'll do all that stuff. I'm here for the night, darlin'. You just keep your motor runnin'. I got me a waterbed at the Holiday Inn an' the high tide is in . . . look out!"

And so it goes, a swift, pat, professional show ranging from some quite pretty picking to Johnny Cash imitations, quick little bits on Watergate and dope and "Jaws" and other items of interest, frequent Winterisms, eye-poppings, hip lips, country quips and invitations to the Holiday Inn. Stafford's humor, as always, falls just short of being nasty. It's cute—sort of comfortably irreverent, semi-radical, semi-dirty, always acceptable, always perceptive enough to be left-field funny. If anyone is looking for a younger, hipper Roy Clark (which, it figures, they should be), then Jim Stafford is it.

As he leaves stage after "Spiders and Snakes," the kids let loose. They're around his car in less time than it takes for him to sprint the short distance from the stage. Quickly, like an old hand at the game, he jumps onto the car roof and begins obliging with an autograph here, a quip there, a kiss there. Al is getting very nervous. Howard is already very nervous. Al is shouting at Jim to get in the car, but Jim's still on the roof and there's this big heavy kid, stoned on something or other, yelling at him for his autograph and a talk back at the Holiday Inn. He looks dangerous, and he's not giving up . . . Al, ever resourceful, employs the college football team to clear the area around the car. They make it without any serious injuries, and the car, doors locked and covered in teenagers, inches forward. As soon as it has pulled away from the main body of the crowd, Jim rolls down the window and clammers half-way out of the door, waving and blowing kisses as the car bounces over the football field. "Jim . . . get back in here," Al shouts. "Jim, that's dangerous. . . . Shit, Jim!"

Jim keeps hanging out the window, blowing kisses. "Bye, honey," he yells, "Bye, honey . . ." until there's nobody left to shout to. Then he gets back into the car. Al is badly shaken. Jim's mood is unreadable.

At the Holiday Inn, the trio springs back into action. The booth has been

(Continued on page 64)



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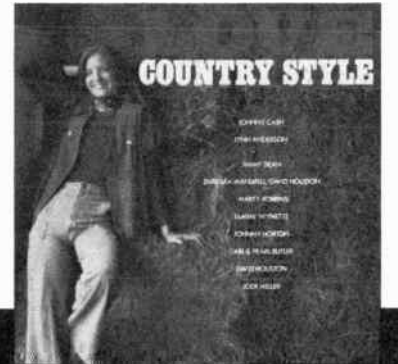
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# The Wrong Way



# The Right Way



Illustration: Peter Bramley

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# THE SONG- WRITER'S GUIDE

DO'S AND DON'TS  
ABOUT TAKING YOUR  
SONGS TO THE MAN

---

The offices of Loretta Lynn Enterprises are set on the second floor of a modern office building just off Nashville's Music Row. Like many of the stars' business offices, this one looks just like what it is—an office. There is a reception area, decorated in greens going to gray. There is a receptionist who is answering a multi-button phone.

"Coal Miners Music, good morning. Loretta Lynn Enterprises, good morning," she answers. Then she stops and puts her hand over the receiver. "Oh no, it's that woman again."

Listening in, one hears the voice of a woman: "But after last ni-ight . . ." she is singing. It's her new song and she wants Loretta to hear it.

"That's real good Jean Ann," says the receptionist. "I really have to go now." Then to the visitor, "That woman calls every day and every day she has a different song."

Jean Ann is just one of the hundreds of songwriters—or would-be songwriters—who populate Nashville. At times, in fact, it seems that every man pumping gas and every woman typing letters is actually a songwriter, bidding his or her time until the song hits.

Away from Nashville, in Columbus and San Francisco and New York, people connected with the music industry hear the same problems. "How can I get started?" "Can you get my song to Charlie Rich?" "Can you help me?" For most of these people the answer is short and discouraging. It's "No."

Songwriting is a particularly difficult field because of the competition and because of the fickle tastes of the public. A song that's a hit this year might not have made it last

year and might not even be considered next year. Most of the songs which get to Nashville are never heard; still fewer are ever recorded.

Nonetheless, people keep trying, and occasionally they are successful—but usually it's a different story. Potential songwriters often give up simply because they don't know what to do with their material once they've written it. They get discouraged by what seems like a solid wall of red tape, and they get ripped off by unscrupulous middlemen who make their living out of the songwriters' hopes and dreams.

Here at COUNTRY MUSIC magazine we see this process. We are deluged with letters asking us to give songs to Conway Twitty, Charlie Rich, Donna Fargo, whoever, and the question always seems to be: just exactly what do I *do* to get my song heard by a legitimate recording artist? With this essential question in mind, we have undertaken this songwriter's guide. It doesn't tell you how to write songs, but it does lay out the basic ground rules for what to do with them once you've written them.

OK. There are three basic stages here. First, you have to make sure that your authorship of the song is not going to be open to question. You do that by *copyrighting* your material. Then you have to work it up into a form in which it is presentable to potential customers. You do that by making a *demo* (or demonstration tape or record) of the song, or by writing up the lyrics and music. Third, you have to get the song listened to. You do that by sending it to a legitimate song-publishing house.

Step one is simple. If you have written a song and want to do something with it, you can protect your right to it by sending a copy of the words and music to yourself by registered mail, and keeping the receipt. If you can't write music, either get someone who can to help you or just copyright the lyrics. For more detailed instructions, contact your post office.

The second stage is a bit more complicated. Most song publishers prefer recorded material to sheet music and lyrics; therefore you should record your songs if you want to get them heard. This is the point at which most amateur songwriters mess up, and lose considerable amounts of money.

What you need is a demonstraton tape, and the essential point here is to

remember that you are selling a *song* not a record. You don't need a band, you don't need an arranger, you don't need a producer, and you especially don't need to answer some ad that offers to record your song for a fee. All you need is the song, a singer, and a musical backing that's as simple as possible—which means, preferably, just you and a guitar—or if you can't sing or play, someone with a guitar. Either you can make a good home recording—which means either buying or borrowing a good-quality reel-to-reel or cassette recorder, and making the cleanest tape you can—or you find a recording studio as near to you as possible, buy studio time, and go in there with voice and guitar. *Don't* get suckered into paying for other instrumentalists or any of the other frills that will probably only obscure the quality of the song. Remember—artists and producers who might listen to your song will want to use their own arrangements, musicians, and production techniques. You are supplying the bare bones—the song—and that's what you should concentrate on. If you need help, get a friend to help you. Don't put yourself into the hands of some shark who'll record your song in half an hour, send you the tape, take your money and leave it at that. You'll see a lot of ads in the musical trade papers, offering recording, song-pushing and publication all in one rather expensive package. Don't answer them. You're better off doing it at home. It's your song. You care about it, and usually *they* don't.

"Most of these people," says one Nashville publisher, "will live up to the letter of their contract. But their contracts are written up so vaguely that they're not hard to live up to. All they have to do is get into the studio with a few musicians or someone on the piano, put it down, and you've got it. You've got that demo."

So, for the beginner, it's best to find a good reel-to-reel, a friend with a guitar and a quiet room. Make the recording as good a one as you can and if you have a good song, it'll sell.

If you have lyrics and no music, some publishers—a very few—will accept your song and have one of their staff writers put it to music. If the publisher offers this service, there should be no charge.

"The people who charge you for putting music to a song," says Steve Singleton, a Nashville publishing executive, "have some guy sitting at a

piano cranking out 50 to 100 melodies a day. You won't write a hit song like that. Because there's no originality."

The third step in the process is to have your songs listened to, and the safest way to do it is to get it to a legitimate song publishing operation, preferably in Nashville.

Here again, you have to avoid the ripoff artists. The point here is that no legitimate song publisher is ever going to ask you to pay a fee for the privilege of submitting material, or ask to buy the material from you outright, or advertise. You should never pay to have your song published, nor should you ever sell your song, nor should you answer any ad for song material. If a publisher tells you that he will publish your song for a price, he is in direct violation of agreements with the three major music licensing agencies, and you can report him if you wish. Just don't do business with him.

Instead of actually selling a song, you send it to a legitimate publisher. If the publisher is interested in the material, he will send you a contract in which you will be asked to assign your copyright to the publishing company. Once the contract is made, the publisher will seek out someone to record the song professionally, and will split any revenue 50-50 with you. No money changes hands at the outset.

But first you have to find a legitimate publisher, and since they are not allowed to advertise by law, this is a little harder than it sounds. But it isn't impossible by any means.

Legitimate publishers are members of one of the three performing rights organizations in the United States. They are Broadcast Music, Inc. (BMI); American Society of Composers Authors and Publishers (ASCAP); and SESAC. These organizations collect fees every time a song is performed on radio, television or anywhere in public for profit and distribute the money to the publishers and writers. These organizations also work to improve copyright law in the United States and to see that the rights of writers and publishers are protected. If you feel that you have been cheated by a publisher, you can report him to the performing rights organization of which he is a member.

For those interested in writing country music, the easiest way to find a song publisher is to get a copy of the Nashville Yellow Pages from your telephone company and look under "music publishers." If you want to be

more sophisticated you can buy a copy of *Billboard Magazine's International Buyer's Guide* for \$20, but for those who are just starting out, the Nashville telephone book is the least expensive and easiest to obtain.

Once you have your listing, start hustling. Don't call the publisher and sing to him and don't corner him in the barbershop. Be professional. Make a demonstration tape of your song on a 7½ speed reel-to-reel recorder. You can do this in your living room, and if you don't know much about the music business, this is probably best. Your tape can be very simple—just the lyrics with guitar accompaniment. A few publishers will accept lyrics without melodies, but it's better if you at least have some chords. Then make a neatly typed, double-spaced copy of the lyrics, keep a copy of the lyrics and the tape for yourself, and mail both to the publisher with a self-addressed, stamped envelope.

If your song is professionally presented, it probably will be listened to. The large publishers will notify you of rejection if you have included the self-addressed stamped envelope (if not, your song may be thrown away). Small publishers may simply throw away the rejects. At any rate, all publishers will let you know if your song is accepted. A phone call will be followed by a contract. When you get the contract, it's a good idea to have a copyright lawyer look it over—you can find a copyright lawyer by checking with the local bar association.

That, simply, is how many songs are broken. You find a publisher, the publisher finds someone to record the song, and you both start collecting one cent for every record sold. From here on out, the process can become as complicated as you like. The songwriter should take an interest in what the publisher is doing and vice versa. If you're lucky, your publisher may even be willing to give you some tips on how to improve your writing.

"I do try to educate the people," says Singleton. "Lots of times people are too hard-headed to accept education. And they think they already know the right way. Those are the types that you don't want to deal with. Somebody who says, 'alright, I believe I have a talent, but I don't know enough about my talent to actually turn it into a profitable profession,' I'll listen to their songs and I'll tell them about construction—maybe their meter is off, maybe the rhyme schemes are totally out of order.

You can work with writers, and tell them more and more about how their songs are constructed and what you think, and what you're looking for."

Other than working with your publisher and with other songwriters, there aren't many ways a hopeful songwriter can educate himself. For the legal aspects of the music business, you can buy *This Business of Music* by Sidney Shemel and M. William Krasilovsky (published by Billboard Publications, Inc, One Astor Plaza, New York, NY 10036, \$15). Otherwise, there are no books specifically designed for the songwriter. The only thing you can do is listen and study.

Listen to as many artists as you can. Learn their styles. You are writing for them, not yourself. (Obviously, if you have a beer drinking song, you aren't going to expect Tammy Wynette to sing it). Also, watch the trends of popular country music. Read the trades: *Billboard*, *Record World* and *Cashbox* all have charts each week of top country hits.

Finally, if worst comes to worst, you can be your own publisher. This, however, puts you back at square one, or maybe even zero. You can be your own publisher by copyrighting your song and getting out and trying to sell it. If you can get someone to perform your song for money, even if it's only at Barney's Bar and Grill, you're a publisher and can become a member of BMI or ASCAP. But you're still faced with the problem of finding someone to record the song, promoting it and pushing it. If you don't know a lot of people in the music business, it's best to keep trying to work with a publisher who does.

A good songwriter will approach songwriting as a profession. Even though you may have another job, you will need to put as much time into your songwriting as you do your regular job, if not more. As with many professions, the more you know, the more you need to know.

But while you're learning, at least, don't pack up the family and move to Nashville. By all means visit Nashville, get to know as many people there as you can and learn how the music business works. Before doing anything drastic, however, make absolutely sure that songwriting is what you want to do, that it is something you *can* do and that you are able to accept the disappointment and frustration that go along with the job. If you can do all this, go to work—and good luck! ■

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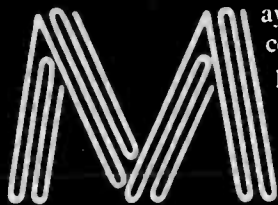
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Maybe if one were going to make a real movie about country music, a true-to-life "Nashville," a good place for the opening scene would be on the Interstate, in one of the big silver buses that carry country music's stars hundreds of thousands of miles across America every year. On major routes, it isn't unusual to encounter two or even three of the big buses, sometimes called "Billy Buses," by cynics.

Inside one of them sits the driver, his eyes on the road, his ears tuned to the ever-present CB radio.

"Roadrunner, roadrunner," blares the radio. "Popeye here and we've got a Smokey headed south at the 186 marker. Hey, roadrunner where you all playin' tonight? Can you get us in?"

Roadrunner's driver acknowledges the message. Says he'll be seein' Popeye's drivers at the show tonight. And turns his attention back to the road, slowing down a little for the Smokey coming up.

Behind him, in the tiny lounge of the bus, men are playing cards, reading, maybe even strumming on a guitar. They're tired. They don't talk much. They've ridden this road a thousand times, to as many shows. For a big part of every year, they live on the food at the truckstops and watch the fields go by. The most frequently heard remark is "Where are we?"

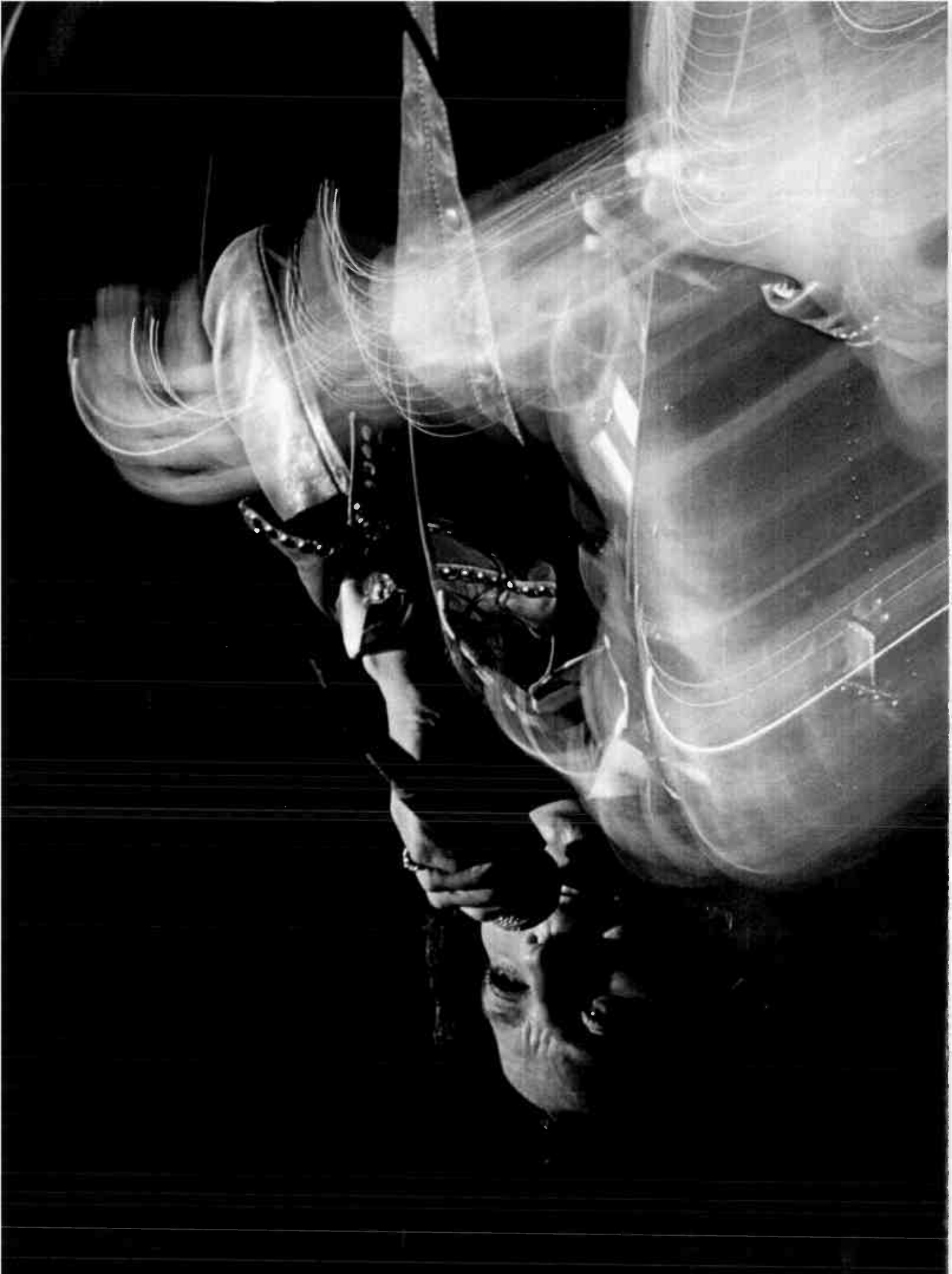
Through the door behind the lounge, there's a narrow hall, lined with compartments which look like shelves. They're bunks, and more men are sleeping there. When the bus stops at a truckstop, they awaken and tumble out for something to eat. In the parking lot, they encounter another "Billy Bus," and a couple of the men from the first bus get aboard to ride for awhile, to talk to some different people and trade stories.

At the truckstop, the men who fill the tanks and wash the windshields try to peer inside, especially at the rear, behind the bunk section, where thick velvet curtains wall off a tiny space from the rest of the bus and from the rest of the world. The star is in there, the one that people pay to see. But the men can't see in, and the star can't see out—or maybe won't see out. The only evidence that someone else is there at all is that the men buy an extra cheeseburger and

# THE STRANGE AND PRIVATE WORLD OF LORETTA LYNN

BY MARTHA HUME





a coke-to-go. The sack disappears into the bus along with the band.

And the movie has changed to real life. That was Loretta Lynn's bus you saw, and Bob Luman's was beside it. Both were heading toward Houston, and the scene could very well have come from a movie, because on a bus, traveling all the time, the real world—the world outside—soon assumes the anonymity of a movie set. Inside Loretta Lynn's room at the back of the bus, the curtains drawn, you're anywhere, you're everywhere; but never somewhere, because everyplace is the same.

Loretta's been in the business for 14 years now and she's "seen it all," as she's fond of saying. Thousands of truckstops; hundreds of voices saying "Hurry Up Loretta, you're on in fifteen minutes!"; packing and unpacking and re-packing several wardrobes; going to sleep night after night to the sound of her own voice singing to herself over the tapedeck. In her movie, country music stardom isn't glamorous. It's excruciatingly hard work. And it's more than a little lonely.

But the loneliness might not be quite so complete, so all-pervasive if there were not danger too. Danger is an element which Loretta's life and Robert Altman's movie share.

"I get threatenin' calls," she says quietly, "I get kidnappin' calls. I get . . . they have to have security with me a lot of the time. Lotta time I don't even know til it's over with that I've been threatened. I had a woman who tried to cut me. She scraped my skin, she got through my slip, dress, and all. It was up in Maine, or Maryland or somewhere. It must have been six or seven years ago. The last three or four years, it's just been really bad. They've had to have security with me just about all the time. I won't know who they are and I won't know that they're there. Sometimes they'll walk up—'cause they know I'm a little scared—and act like they're gettin' my autograph, and they'll flip their badge."

Sure enough, when the bus rolls up to Gilley's Club in Pasadena, Texas, two policemen station themselves at the door of the bus. When it's time for Loretta to go on—there is no dressing room at Gilley's, so she must go straight from her bus to the stage—they flank her and her entourage and march the whole group double time through a crowd of almost 2,000 people gathered in the dark, low-ceilinged room. When the show is over, they march her right back to the bus. Later, we learn that some drunk cowboy has grabbed Loretta by the leg and tried to

pull her off the stage.

The bus is the only safe place. Rolling down the Interstate, curtains drawn, with the previous night a bare memory—a memory of many other nights. They all blend together into one. The bus is so safe and so homey that Loretta sometimes has trouble sleeping when she's at home, without the engine beneath her purple king-sized bed and the sound of her music turned full blast. Perhaps it's the sound more than anything that builds the wall between Loretta and the world.

It's a cold dark night in Nashville as the car pulls up in back of the offices. The bus is lighted up. Inside, and behind the bus, the band members have been waiting for "Mom," which is what they call her, to arrive, to begin the trip south. In the front of the bus, the atmosphere is definitely locker room.

A little Volkswagen drives up and out hops Loretta, dressed in jeans and a number 58 football shirt. It's too big and she looks like a teenager. No matter, she's another woman, and when she boards the bus, the men quiet down and behave, like kids do when their mother comes into the room. Loretta oversees the loading of what seems like piles of clothes, carrying some herself, chattering all the while, telling the gang about her migraine headache of the day before, which was so bad that she had to be knocked out for 17 hours. She's been troubled by the headaches for several years now and the doctors can't do anything but put her to sleep and tell her to get more rest.

The bus gets onto the highway around 1 a.m. and Loretta's day is just beginning. After all the traveling, she's become a night person. Back in her room, she and Pam Faulkner, her traveling companion for this trip, stow clothes and red suitcases in the compartments around the two royal purple couches which fold out to make a bed that covers the width of the bus.

Later, the bus stops at a truckstop near Waverly, where Loretta lives, to pick up 22-year-old Ernest Ray Lynn, Loretta's son, who is traveling with her and opening the shows. Everyone hops out for the first of several cheeseburgers. It's pitch black and cold.

"Come see the twins!" calls Loretta.

I go over to a small Volkswagen and peer inside. In the back seat, sleepy and wrapped in blankets, sit two tow-headed little girls, their big eyes staring suspiciously at the stranger. Loretta explains that her housekeeper had to get the girls out of bed to bring them



Loretta and Mooney Lynn: trouble at home, but they've decided to stick it out.



Loretta and the bus, her private world.

because no one was at the house to stay with them while she dropped off Ernest Ray. It's past two in the morning and Peggy and Patty aren't much in the mood to talk. Their mother kisses them goodbye and the little car drives off into the night. I realize that this could be the longest they've been with their mother during the two days she's been home this trip; she had suffered another of her headaches the day before and had to be in bed. The scene doesn't seem unusual to Loretta.

Back on the bus, we pull out the bed and the three of us pile in. The trip has now assumed the dimensions of a traveling slumber party. As we talk, the door opens and Ernie, looking upset, lurches through the door, swaying even more as the bus moves. He's getting a cold and not feeling well, and he needs to talk to his mother. At 22, Ernie has already served time in the military, gotten married, and been divorced—recently. There's some talk about that, and about a car, and about his father, but Loretta sends him to bed. He isn't making much sense; it's obvious that Ernest is very upset.

Talk drifts back to the twins.

"In fact, let me tell you what my little girl done," says Loretta. "They want me

home so bad and they don't want me to be any different from nobody else and I don't want to be different from nobody. My little girl—one of my twins—went to school and she said . . ."

Pam cautions Loretta to stop.

"I don't care, cause it's funny. I don't care for it bein' printed," Loretta replies, and continues with the story. "She went to school and she said my mommy's in Tulsa, Oklahoma. Dyin'—with cancer. She thought that if she told this that I'd be like anybody else. Cause she don't want her mommy to be a star. She don't want me to be different than any other mommy. So she's heard all the other kids talk about their mommy bein' sick and their mommy bein' home or get taken here or there, she just went to school and said her mommy was in Tulsa dyin' of cancer."

And perhaps that's not such an unusual thing for a child to say, especially if the child has to share its mother, a mother who is fun and charming and vivacious, with thousands of other Loretta Lynn fans. When they go to Mexico for vacation each year, Loretta spends lots of time with the children playing on the beach with them and the Mexican children from the town. They make their own games, says Loretta, and she gets right down and plays with them. But a month or two each year isn't much.

There's also been trouble with Mooney Lynn, Loretta's husband of 25 years. In Nashville, there has been talk of divorce. Loretta admits that there is some truth to this rumor.

"I'd come home and I could care less how many cows he sold. He could care less how many songs I wrote. And we have nothing in common. I would go home and he would be hateful. And it would just kill me. And so one time I came in and I called a lawyer and said I wanted a divorce. And we almost did.

"But we worked it out. I made up my mind that I did love him. I made up my mind that way when we went on vacation—that I would get back with him. He was really happy. He said that he couldn't live without me. This was just being apart—no communication. We never spoke. We've been together so long—all of our lives. I can't see myself without him really. So if I was divorced from him and a problem came up, I would run to him. 'Cause I look up to him, not just as a husband, but as a father. 'Cause he's a little older than I am. We have a lot of years behind us and it would have gone down the

drain." We have our six kids. I couldn't see breaking the family up. And I thought it over very carefully. And I love him. You've just got to try."

Homelife is still troubled, but Loretta Lynn's family has chosen to stick together. There is little other choice. Fourteen years in show business has changed not only Loretta, but the family too. It has affected each member to some degree, has made each one of them different from other people. Life alone would be very difficult. But yet Loretta sometimes longs to be just ordinary.

"I don't want people to put me up here. I want to be right down here with the people. I don't want to be called a star. I don't feel like a star. I don't want people lookin' at me and actin' like I'm a monkey, 'cause I'm a human bein'. We all come into this world alike and we're gonna go out the same way."

There is a hint of desperation in her voice. Because Loretta, though she is a wife, a mother, a woman, *is*, irrevocably, a star. Most of her life belongs to the people who buy her records and come to her shows. Her inner life and emotions can only be lived in her songs: "Fist City," "You're Not Woman Enough To Take My Man," "I Wanna Be Free."

*Look who's cryin' and it ain't me  
I can't hear and I can't half see.  
I wanna be free.\**

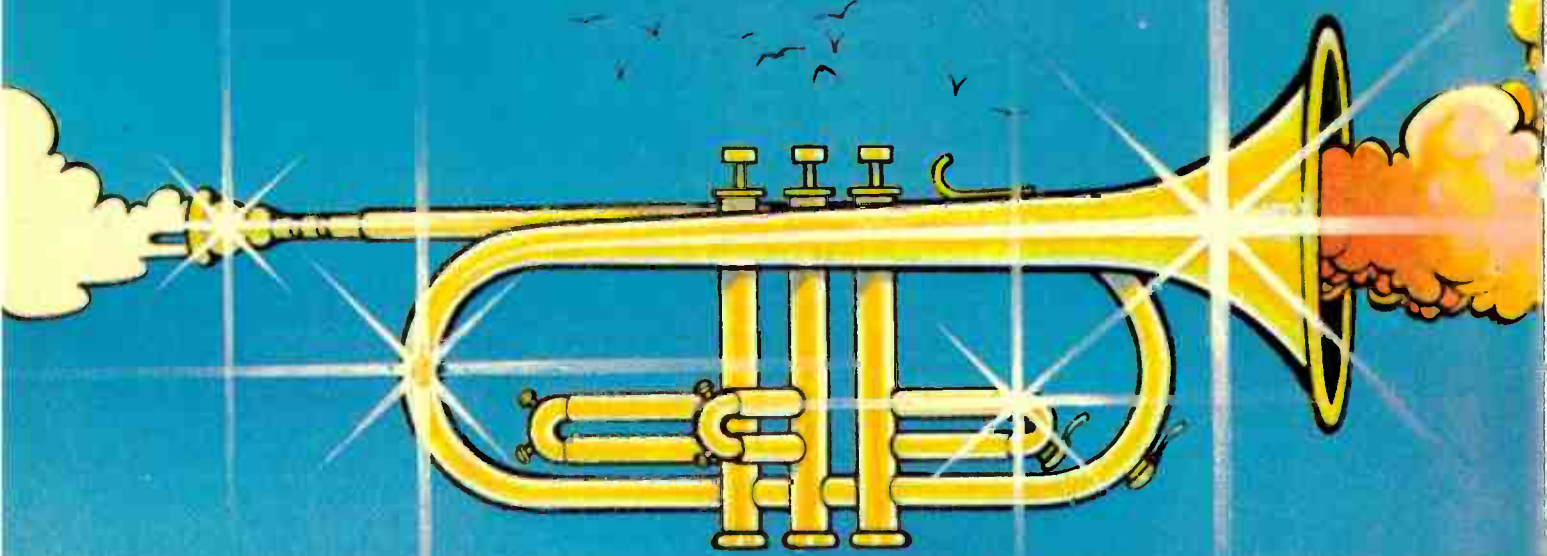
And the bus rolls on. It's almost sunrise and Loretta's beginning to get sleepy, so we turn out the lights, put Loretta's latest tape on the tapedeck and roll on with the music playing over and over and the sound of the engines whirring accompaniment. In front, Chuck Flynn, the bass player and assistant driver, gets ready to hand over the wheel as the morning turns to Mississippi. The men in the band begin to stumble out of their bunks, yawning and stretching, looking for a good truckstop for breakfast.

Loretta and I sit and lie on the bed and the little room is almost eerie in the semi-darkness, as if the darkness is intensified by the bright sun beyond the curtains. The sun and Mississippi seem far away. Loretta wants to talk about her music.

In contrast to her early albums which contained as many as eight self-penned songs, Loretta's recent albums seem to be turning toward a couple of original songs—by other writers—with the remainder being covers of other hits. *Home*, for example, contains four

(Continued on page 54)

# BRASS



HOW DANNY DAVIS MADE COUNTRY MOOD MUSIC AND LIVED TO TELL THE TALE  
by JOAN DEW

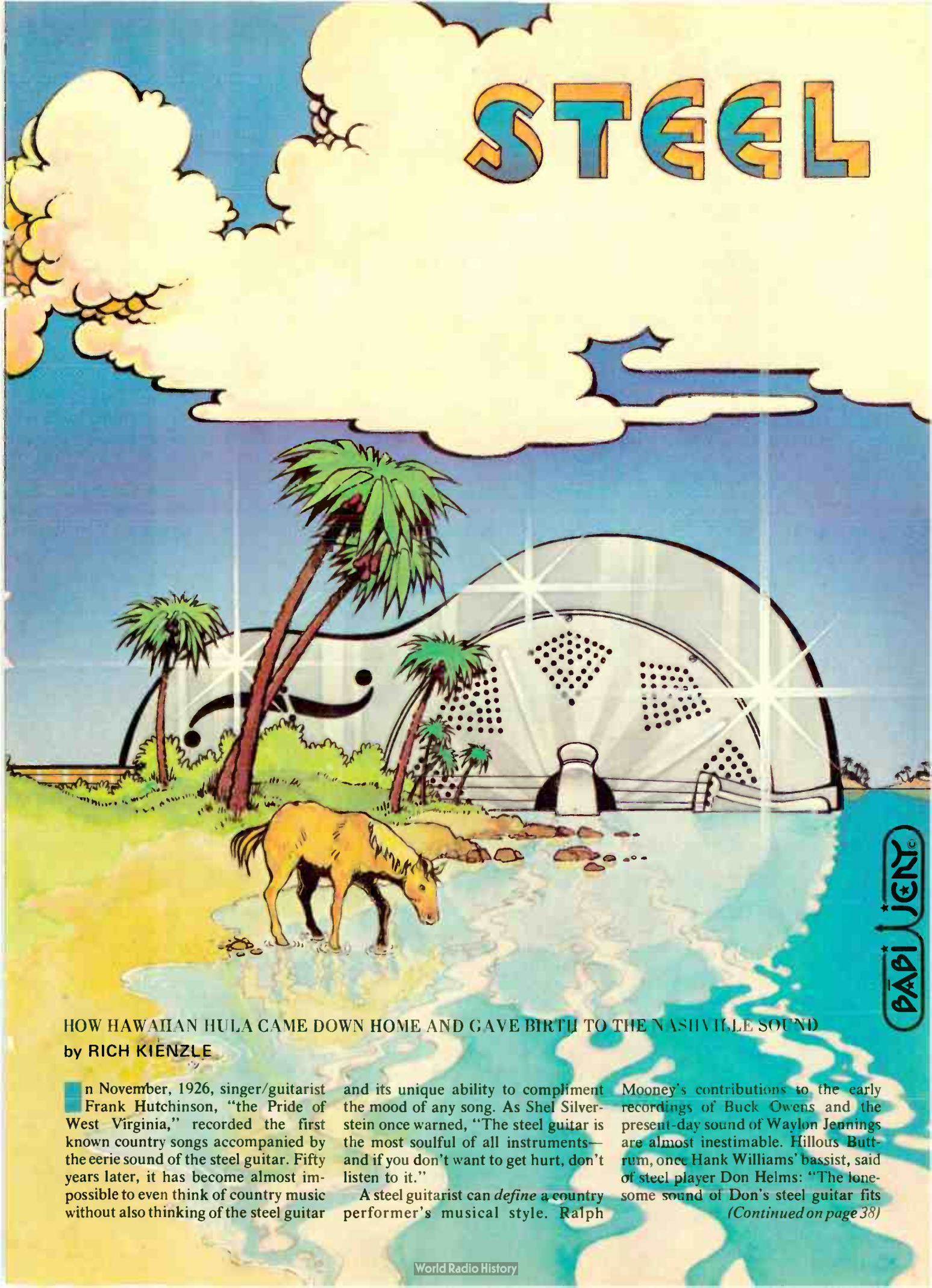
**T**he first Nashville Brass album was released in October, 1968. By November that year, it had reached the "can't-fill" position with the record distributors. Every copy had been sold, and the pressing plant was six weeks behind on fulfilling re-orders. Danny Davis, creator and leader of the Brass,

had finally made it. He had somehow managed to fit straight country songs into an all-brass, big-band format, and scored a huge commercial success. But in doing so, quite predictably, he also scored himself the status of a one-man walking controversy. You don't go turning good ol' country songs into

Lawrence Welk-style mood music hits, win the CMA Instrumental Group of the Year Award regular as clockwork (at the expense of *country* country bands), and expect to get away with it scot-free, now do you?

You also don't quite expect to find a  
(Continued on page 36)

# STEEL



PAPER JENNY

## HOW HAWAIIAN HULA CAME DOWN HOME AND GAVE BIRTH TO THE NASHVILLE SOUND by RICH KIENZLE

In November, 1926, singer/guitarist Frank Hutchinson, “the Pride of West Virginia,” recorded the first known country songs accompanied by the eerie sound of the steel guitar. Fifty years later, it has become almost impossible to even think of country music without also thinking of the steel guitar

and its unique ability to compliment the mood of any song. As Shel Silverstein once warned, “The steel guitar is the most soulful of all instruments—and if you don’t want to get hurt, don’t listen to it.”

A steel guitarist can *define* a country performer’s musical style. Ralph

Mooney’s contributions to the early recordings of Buck Owens and the present-day sound of Waylon Jennings are almost inestimable. Hillous Buttrum, once Hank Williams’ bassist, said of steel player Don Helms: “The lonesome sound of Don’s steel guitar fits  
(Continued on page 38)

# BRASS

(Continued from page 34)

country band leader singing the praises of Mozarella Marinara and Boeuf Bourguignon and vintage wines. That's where we find Danny Davis, doing just that in one of Nashville's very few chic restaurants. Finished with his gourmet meal, Danny speaks (in a thick Boston-Irish accent: his brother is a priest at the Vatican) about how he feels when he hears all these terrible things about himself.

"When people ask me about it—if it hurts, or makes me feel resentful—I've always said, 'No, it's just the way the business is. I understand it,'" he says. "But that's a lie. I do understand it, but it still hurts.

"I've been a booster of country music for twenty years. To me it's the nucleus and pulse beat of American music all over the world. And when you love something, when you *feel* a part of it, then it damn well hurts if people who love the same thing say that you're not one of them—especially if their reason is that you don't play their instrument, or you come from a different background."

Danny's fierce Irish pride and natural optimism make this kind of admission difficult. By nature, he is a man who hides pain and shares pleasure, for he was raised in an atmosphere where negativism was a sacrilege and self-pity

Sammy Kaye and others. The money was OK for a single man, but when he got married he gave up the road life and tried to make it with a more stationary life. Things got very tough.

At one point he had come close to giving up music, when he was offered \$20,000 a year to go to work selling Schrafft's candies. The offer came backstage at a Greenwich Village club. "Anybody who can sell a tune like you can, could sell *anything*," explained the big shot from Schrafft's. Danny went home with one of his father's sayings running through his mind: "It's a poor art that doesn't support its artist." He asked his wife what she thought about his taking the job. She asked only one question: "Will you be happy?"

"No," he replied, quite honestly.

"Then don't take it," she said. He didn't. And there he was in 1952 "with an income of ten per cent of what I could have been making had I taken that job. I felt like a rotten husband and father—a real failure. I questioned my feelings about my music. Was I putting it before my family? It was a *low* time."

But then on the other hand, it did lead to considerable riches in the not-so-long run. As a trumpet player for Freddy Martin's band, Danny had also doubled as the band's lead singer. At that time, MGM had recorded him, and so it figured that they might go for him as a solo act. He put together some musicians, produced a demo record, and MGM bought him. The result was "Object Of My Affection," and it was a hit. MGM began using him more and more as a producer, trying him with various artists . . . and one day, along came one Conchetta Frankinaro. That was Connie Francis, and she and Danny created six number one hits in a row together. Then Danny found an English group—Herman's Hermits—and brought them over to the States. Another string of hits. Danny Davis was a hot producer, and he didn't have to worry about money any more.

Now, at the airport minutes from downtown Nashville, Danny sits in the privacy of his Martin 404 passenger plane, telling stories. Danny has suggested the meeting in the plane because he wants to show it off. Like many men from poor backgrounds, he still can't quite believe his good fortune, and the fact that he transports the Brass to their numerous dates around the country in his own plane still excites him.

"I *stole* this plane," he boasts. "It was the last prop plane TWA bought

(Continued on page 63)



Country Brass fends: The Nashville Brass (above) and leader Danny Davis.

was intolerable: Boston, Mass., on the wrong, shanty-Irish, side of the tracks. A little of that comes through when Danny, now a rich man, takes a quick side-swipe at his Southern detractors.

"Struggle or poverty isn't limited to rural America any more than country music is limited to the South," he says.

Danny's father died when he was five, leaving the widowed Mrs. Davis to raise eight children. "In those days in Boston the police put up signs: Jobs Available. Italians, Irish and Catholics Don't Apply," he says. "My older brothers went through that period. And since we fell into two of the three categories, jobs didn't come easy."

By the time he was a teenager, Danny had worked up enough talent to go on the road with the big bands of the era. He played with the best—Gene Krupa, Bob Crosby, Freddy Martin,

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# STEEL

(Continued from page 35)

right in with the lonesome sound of Hank's voice. Don gave the Drifting Cowboys their sound." If you've heard the records, you know what he means.

The origin of the steel guitar has been traced to late nineteenth-century Hawaii, when native musicians adapted guitars brought to the islands by Mexicans and Portuguese cowboys by tuning them to an open chord and fretting with knives or steel bars. By the early 1920's, Hawaiian string bands had conquered America, appearing at nightclubs, hotels, theatres, and on radio shows. As a result, the sound of the steel guitar was brought to countless Southern musicians of both races. Black bluesmen began fretting guitars with tubing and glass bottlenecks to create the "slide" or "bottleneck" style of blues guitar. Decades later, in the mid fifties, Elmore James, one of the greatest electric slide players, would write and record a "Hawaiian Boogie." Both Ted Daffan and Charles Mitchell, brilliant country steel guitarists and songwriters, launched their careers with Hawaiian music.

White Southern boys pestered their parents to enroll them in mail-order

Hawaiian guitar courses that came complete with a guitar, and the C.F. Martin company's sales figures show a demand for Hawaiian guitars that lasted from 1920 to 1941. Unlike Spanish models, the Hawaiian guitar's strings were raised high off the neck, played with finger picks and fretted with round or flat steel bars—the same technique employed on today's ultra-sophisticated steels.

*Hula Blues* (Rounder 1012) is a collection of vintage recordings by the most influential Hawaiian guitarists, expertly produced and annotated by Boston steel guitar authority Robert Gear. Included are selections by Sol Hoopii, considered to be the greatest Hawaiian guitarist, as well as the Genial Hawaiians, Frank Ferera, Lemuel Turner, Andy Sanella, and O.T. Coffin. Leon McAuliffe credits both Hoopii and the Genial Hawaiians with inspiring him to play steel, and it's not too hard to see why: The roots of McAuliffe's improvisational style are obvious in Hoopii's flashy, melodic "Farewell Blues" and the Genial Hawaiians' "Song of the Range." Two later numbers show the reverse influ-

ence of American styles: Slide guitar can be heard on Lemuel Turner's "Jake Bottle Blues," while O.T. Coffin's 1943 home recording of "Twelfth Street Rag" has heavy Western Swing overtones.

In the days when few Americans had mastered steel guitar, Hawaiian players were often recruited to accompany country singers. Joe Kaipo and Lani McIntyre were two of the various steel men with whom Jimmie Rodgers recorded, and Frank Ferera backed Vernon Dalhart. Gradually, though, homegrown talents like Howard Dixon and Jimmie Tarleton emerged. Though their plaintive styles were derived from the Hawaiians and bluesmen, they added a distinctive country feeling of their own.

In the mid-1920's the Dopera Brothers added a new dimension to the instrument with their all-metal National guitar and their wood-and-metal Dobro (1929), both guitars acoustically amplified by aluminum resonators built into the body of the guitar. The Dobro became a favorite with country pickers, and original models are treasured by collectors today.

Virtuoso performances by the earliest country steel men can be heard on *Steel Guitar Classics* (Old Timey LP-113). Instead of concentrating on instrumentals, editor Chris Strachwitz wisely emphasized steel-accompanied vocals. Jimmie Tarleton's awesome country and blues talents are apparent after one listen to "Country Girl Valley" or "Sweet Sarah Blues." The legendary Cliff Carlisle, brother of Bill Carlisle, is featured tearing up the country standard, "You'll Miss Me When I'm Gone." Two early thirties recordings, "Sewing Machine Blues" and "Red Nightgown Blues," by Jimmie Davis, Louisiana's singing Governor, are raw, double-entendre numbers made all the rauchier by the voiceful slide playing of bluesman Oscar Woods. The sprightly "Steel Guitar Chimes" by Roy Acuff and His Crazy Tennesseans with the late Clell "Cousin Jody" Summey on Dobro can be heard in earlier form as done by the Genial Hawaiians on *Hula Blues*.

The early thirties brought the first experimentation with electrically amplified guitars. In 1931, the first commercial electric "lap" steel was introduced by Rickenbacker. Though the identity of the first country electric steel player is uncertain, in a recent interview, Western Swing bandleader Al Dexter stated that his steel guitarist,

(Continued on page 61)



Photo: Courtesy Guitar Player Magazine



Photo: Marshall Fallwell

Masters of steel: Speedy West (left), a young Leon McAuliffe (top right), and Pete Drake.



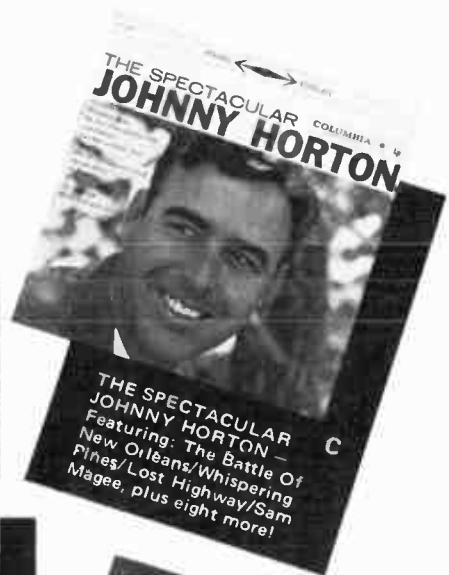
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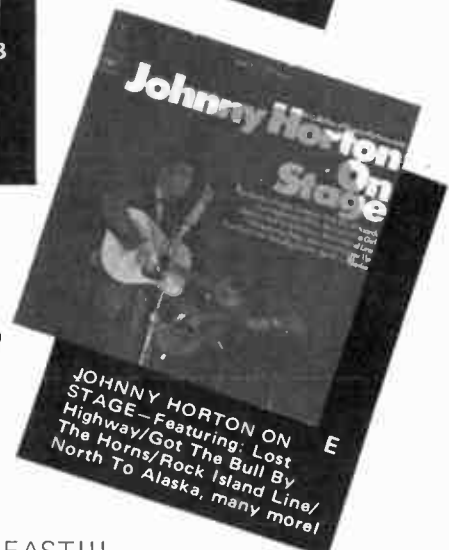
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# Houston Honkytonk

by BOB CLAYPOOL

Bob Wills is dead, and Ray Price is touring the country in his modified tuxedo, crooning love ballads over the syrupy sounds of pickup string sections.

Willie Nelson, bearded and be-jeaned, is still making fine music, and his audiences are now evenly split between short-hairs in double-knits and long-hairs in threadbare denims and wrecked boots.

Michael Murphey (who coined the now-dreaded term, "Cosmic Cowboy" and helped give rise to "Austin progressive-country music") has split for Colorado and AM radio stardom, and Jerry Jeff Walker (as lowdown, musically, as Murphey was mystical) is holding down the Austin fort.

Asleep At the Wheel has brought Western Swing back home to Texas dance halls, and Mickey Gilley has emerged from a sit-down job in those same smokey places to become a national star.

In a nutshell, there is no single country music "scene" in Texas. If anything, there's a smattering of scenes—a bizarre, confusing rush of wildcat trends and mutually-influential cross-currents. Yet, through it all, a burly, 40-year-old vocalist named Johnny Bush is continuing to do what he's always done—playing and singing hardcore "Texas honky-tonk" in the kind of places that gave the music its name.

Dancetown USA ("The Largest Country-Western Ballroom in Houston") is one of those places. It's a vast, low-ceilinged sprawl of a building set on Houston's north side. The dance floor seems to stretch out forever, the smoke hangs thick and low and the customers, decked out in everything from boots and hats to white loafers-white belt combinations, come to *dance* and let off steam to some loud drinkin',

cheatin' and neon lights music.

Watching Bush perform there on a Saturday night is like getting a textbook lesson in post-war Texas C&W. Standing onstage in a suede cowboy hat and soft, flared trousers, Bush begins by leaning into the mike and shouting out, "It's a long, LONG way from Tennessee to Texas," one of his last RCA singles. Halfway through, he shifts to another Texas song which is set in the same tempo, the classic "Drivin' Nails In My Coffin." Hundreds of tables have emptied as people rush to fill the dance floor. Some couples are gliding along gracefully, others are holding on to their Pearl and Lone Star bottles while they do some flat-out stomping to the heavy beat, and some, smiling and energetic, are gripping each other close for some early-evening grinding.

There are very few breaks in the music; Bush finishes a number, keeps the stage patter to a minimum, then roars back into a honky-tonk favorite or slips quietly into a hold-'em-close ballad. He doesn't do any medleys, even though he could, but sprinkles his own hits throughout the set. There are hard-edged tales of alcoholism like "Jim, Jack and Rose," "Muscatel Memories," "Green Snakes On the Ceiling" and the much-requested "Whiskey River," all interspersed with the soaring ballads that are Bush's other speciality, songs like "You Gave Me a Mountain," "My Joy," "Undo the Right" and "Danny Boy."

Finally, he works in a batch of new songs he plans to record in Nashville the following week—a lovely Lonnie Mack number called "Amarillo Depot," another fine Larry Kingston drinking song, "Wino's Prayer," and one of his own compositions, one whose

very title puts a capper on the whole show, the entire environment. It's called "Loud Music and Strong Wine," and by the time Bush finishes it, the crowd is pressed in close to the stage and is applauding thunderously.

Johnny finally slips offstage, greets the crowd of autograph-seekers and well-wishers, and says, "Let's duck out this back door. We can talk in the parking lot where it's quiet."

As a policeman holds the door open for him, a middle-aged man grabs Bush's sleeve and says, "John, you still make it look easy."

Outside in the dark parking lot, Bush takes a deep breath and laughs.

"Sometimes," he says, "It sure don't *feel* easy!"

Johnny Bush has scuffled in the music business since he was a teenager, and he's *still* scuffling. Being a hero in your home state is fine, but Bush, understandably, would like more—especially that big, door-busting hit that would, once and for all, make him a consistently hot national star. There have been times when he was close, but lasting national success has always eluded him.

Born and raised in Houston, Bush moved to San Antonio while still in his teens, played "all the South Side joints," eventually landed a job playing drums and driving the bus for Ray Price, then played bass and fronted the band for lifelong friend (and fellow Cherokee Cowboy alumnus) Willie

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Johnny Bush, king of Texas honky tonk, has had his troubles, but he's still out there eatin' the old white line from Houston to Austin to El Paso and back again. Below, Johnny and steel player Johnny Dutton take some time out for the jackrabbits before playing one more one-night stand.



Nelson, and finally struck a little paydirt on his own when Willie recorded him for their own New Star label in the mid-60s.

A contract with Stop Records followed, and the hits started rolling out—"Undo the Right," "My Joy," "What a Way To Live" and "I'll Be There," among others.

That string led to a contract with RCA in 1972, and his future seemed bright. But, within a year, things had begun to sour. Bush was having disagreements with the company, his self-imposed pace of 27 or 28 one-nighters a month was wringing him out, and, worst of all, he was having voice problems. Most of the time it held up on-stage, but occasionally it would sound choked and strained and sometimes he just couldn't make those high notes. Then, once he did get offstage, Bush found he couldn't talk at all, no matter how well he'd sung. It was a cruel irony that the singer with the big vocal range, the "Country Caruso" himself, couldn't even whisper after a performance. Scores of doctors examined him, found nothing wrong, and told him it was "all in his head." And, finally, in 1974, Bush parted company with RCA. But, even without a record contract and with a voice problem that made his future doubly uncertain, Bush continued to play the honky-tonks.

In the Dancetown parking lot, there's a vivid symbol of how hard things have gotten in the past year—Johnny's sleek touring bus has been replaced by a medium sized camper.

"Yeah, I had to sell it to take care of a tax problem," he says, scuffling the gravel with the toe of his cowboy boot. "But the camper is fine. It's comfortable and we all fit into it pretty good.

"As far as my voice problem is concerned, well, it comes and goes now when I try to talk. Sometimes, like tonight, it's not too bad, but other times it's still pretty rough—not as bad as it was two years ago, though. They still don't know what it is, but one doctor figured out it was muscle spasms caused by a turned vertebrae in my neck. Maybe he's right."

What about the stories that RCA had dropped him, supposedly because his voice problems were making it impossible for him to record? Johnny says it wasn't that way.

"What happened was that I was just having problems with the company. When I first went with RCA, Jerry Bradley was my producer and everything was fine. But then Jerry got

moved upstairs to take over for Chet Atkins. I got a new producer and I just went downhill from there. Finally, I had trouble with them over my last record. I thought 'From Tennessee to Texas' and the other side, 'Toy Telephone,' could have gone a lot higher than they did, but the company didn't push 'em. I heard the record on a jukebox at a truck stop and it was a MONO version! Then, KTEO in San Angelo—where I play a lot—couldn't even get a copy of the record. I finally figured that



If the town has a hall, Johnny has played it.

RCA didn't know much about Texas. It got to be a real rinky-dink deal.

"It makes me mad just to think about it," Bush continued. "See, I believe that it's the artist who makes the label, not the other way around, and it's about time some of those sons-abitches got wise to that! Labels have no identity. Hell, you could put a record out on the Bucket Lid label, and if people liked it, they'd buy it . . .

"Actually, I've been taking Willie's advice about dealing with record com-

panies. In fact, I've thrown all my chips in with Willie. He's done fine since he left Nashville and came back to Texas. He's kept his old audience, but he's also attracted a lot of younger people, and he's done it all without changing his music. Willie may *look* different, but his music hasn't changed . . . I played Willie's picnic the Fourth of July and just loved it. Those kids are a good audience, and it's nice, you know, to have somebody set down and really *listen* to your music for a change.

"So I may lean more toward getting a progressive audience myself in the future, but, like Willie, I'm not gonna change my music. Hell, why should I? Those kids *love* that honky-tonk stuff!"

(Less than a month later, Bush will be playing at the Texas Opry House in Houston, the newest and most ambitious of the city's "progressive" clubs. He will do both shows dressed in bib overalls, and will laugh about it later, saying, "I *never* came on stage dressed *this* comfortable." The young long-haired audience members will receive his performance with whooping-and-hollering enthusiasm, and the music will, as promised, be the same.)

By the time the last set at Dancetown gets underway, the smoke is thick enough to cut with a knife, parts of the dance floor are wet with spilled drinks and the dancers are moving more sluggishly now. More than a few of them are decidedly drunk.

While Bush is singing, a good-looking blonde woman eases to the front of the stage, reaches up and begins rubbing Johnny's leg. He never breaks stride in the song, even though the woman's hand gets higher . . . higher, until finally she's grabbed his crotch. She smiles, winks, and says, "You're better than Tom Jones!" ("You never know what to do with some of those women," Johnny will say later. "You don't know whether to smile or get mad or what, because, in the first place, you don't know who she belongs to, or how big he is, or how mean he is . . .")

The blonde eventually staggers off, and Bush introduces another new song he's going to record. Written by his friend, Larry Kingston, it's called "Sunday Morning," and, while many couples are wandering toward the door, Bush leans back, looks down into the upturned faces of the die-hard listeners, and sings:

"Sunday morning, I wish that I was dead

Sunday morning, and Saturday night is still in my head . . ."

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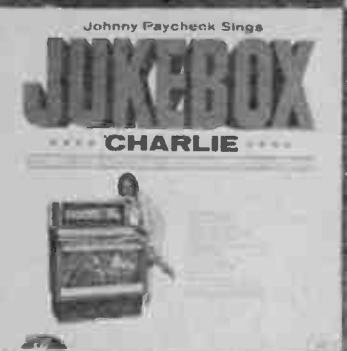
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			Yes Indeed	Dot	25121	Really Country	Imp	12347
<b>BILL ANDERSON</b>			This And That	Dot	25285	In Good Hands	Imp	12380
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Just Plain Bill	Voc	73927	Golden Hits	Dot	25455			
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<b>JUDY ALLEN</b>			Guess Who (Presley)	Dot	25501	<b>JOHNNY CASH</b>		
Especially For You	Stop	1031	Touch Of Your Lips	Dot	25546	Country Gold	Power Pak	246
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Touch Of God's Hand	Coral	20005	Memories	Dot	25748	Get Rhythm	Sun	105
			Wish You Were Here, Buddy	Dot	25764	Show Time	Sun	106
<b>LIZ ANDERSON</b>			Kaiser Bill's Batman	Dot	25805	Sunday Down (with J.L. Lewis)	Sun	119
Friends Are Gonna Be Strangers	Cam	956	Look Ahead	Dot	25876	Singing Storyteller	Sun	115
			<b>DON BOWMAN</b>			Sings Hank Williams		
<b>EDDY ARNOLD</b>			Whispering Country	RCA	4295	(with J.L. Lewis)	Sun	125
I Love How You Love Me	Cam	1-0099				Golden Hits, Vol. 3	Sun	127
Misty Blue	Cam	1-0458	<b>OWEN BRADLEY</b>			Songs Of The Soil	Col	11505
Then You Can Tell Me Goodbye	Cam	2501	Great Hymns	Voc	73834	Fabulous	Col	11506
Wanderin'	RCA	1111				I Walk The Line	Pick	6097
Praise Him, Praise Him	RCA	1733	<b>WALTER BRENNAN</b>			Rock Island Line	Pick	6101
Let's Make Memories	RCA	2337	Old Rivers	Lib	3233	Folsom Prison Blues	Pick	6114
Folk Song Book	RCA	2811	Mama Sang A Song	Lib	3266			
I Want To Go With You	RCA	3507				<b>TOMMY CASH</b>		
Last Word In Lonesome	RCA	3622	<b>ELTON BRITT</b>			Six White Horses	Epic	26535
Somebody Like Me	RCA	3715	Best Of Elton Britt	RCA	4822	Rise And Shine	Epic	30107
Lonely Again	RCA	3753	Jimmie Rodgers Blues	Cam	2295	Cash Country	Epic	30556
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Everlovin' World	RCA	3931	<b>JIM ED BROWN</b>			<b>DON CHERRY</b>		
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<b>CHET ATKINS</b>			Hey Good Lookin'	Cam	1-0197	Everylovin' Soul	Dot	25972
Hum & Strum Along	RCA	2025				<b>PATSY CLINE</b>		
Travelin'	RCA	2678	<b>MAXINE BROWN</b>			Here's Patsy Cline	Voc	73753
Guitar Country	RCA	2783	Sugar Cane Country	Chart	1012	Today, Tomorrow & Forever	Pick	6001
My Favorite Guitar	RCA	3316				Stop The World	Pick	6039
More Guitar Country	RCA	3429	<b>BROWNS</b>			In Care Of The Blues	Pick	6072
Solo Flight	RCA	3922	Sing Big Ones From The Country	Cam	2142	Country Music Hall Of Fame	Pick	6148
Hometown Guitar	RCA	4017	Sing A Harvest Of Country Songs	Cam	2262			
Yestergroovin'	RCA	4331	<b>WILMA BURGESS</b>			<b>BEN COLDER</b>		
Guitar Genius	Cam	753	Misty Blue	Dec	74852	Warming Up To Colder	MGM	4807
Relaxin'	Cam	2296	Tear Time	Dec	74935	Harper Valley PTA	MGM	4614
			Parting Is Sorrow	Dec	75090	Have One On Ben	MGM	4629
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Best Of Bobby Bare	RCA	3479	<b>JOHNNY BUSH</b>			Ben Colder	GAS	139
Bobby Bare's Greatest Hits	Sun	136	Undo The Right	Power Pak	211			
I Need Some Good News Bad	Mer	61342	Bush Country	Power Pak	217	<b>COMPTON BROTHERS</b>		
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Your Husband, My Wife	RCA	4355	You Gave Me A Mountain	Power Pak	214			
Memphis, Tennessee	Cam	1-0150	Whiskey River	RCA	4817	<b>WILMA LEE &amp; STONEY COOPER</b>		
I'm A Long Way From Home	Cam	2465	Greatest Hits	Stop	1028	Walking My Lord Up Calvary Hill	Power Pak	242
<b>JACK BARLOW</b>			<b>CARL BUTLER</b>			<b>COWBOY COPAS</b>		
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						Brokenhearted Melodies	King	720
<b>MOLLY BEE</b>			<b>BUDDY CAGLE</b>			The Country Gentleman	King	817
Swingin' Country	MGM	4423	Boxcar Door	Imp	12374	The Legend (With Hawkins)	King	850
<b>BOB BISHOP</b>			<b>ARCHIE CAMPBELL</b>			<b>COUNTRY GENTLEMEN</b>		
Somewhere In The Country	ABC	667	Have A Laugh On Me	RCA	3504	Bluegrass Country	Pick	6156
			Didn't He Shine	RCA	4582			
<b>BLACKWOOD BROTHERS</b>			Bull Session	Chart	1007	<b>COUNTRY RAMBLERS</b>		
How Big Is God	RCA	3521				Carter Family Songs	Cam	2452
Blackwood Brothers	Cam	544	<b>GLENN CAMPBELL</b>			Snowbird	Cam	2476
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<b>DANNY DAVIS AND THE NASHVILLE BRASS</b>			Gospel Song Festival	King	702	<b>HOMER &amp; JETHRO</b>		
More Nashville Sounds	RCA	4176	Tribute To Mother	Nashwood	100	The Best Of Homer & Jethro	RCA	3474
You Ain't Heard Nothin' Yet	RCA	4334	<b>ROB GALBRATH</b>			Far Out World	RCA	4648
Super Country	RCA	4571	Nashville Dirt	Col	10057	Strike Back	Cam	707
<b>JIMMIE DAVIS</b>			<b>GLENN GARRISON</b>			Humorous Side	Cam	768
In My Father's House	Voc	73878	Country Country	Imp	12346	Playboy Song	Cam	2315
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Skeeter Davis	RCA	2699	<b>BILLY GOLDEN</b>			David Houston	Harmony	11412
Cloudy, With Occasional Tears	RCA	2736	Country Music's Golden Boy	Starday	431	You Mean The World To Me	Col	11522
Closest Thing To Love	RCA	4124	<b>JACK GREENE</b>			David	Epic	26482
Mary Frances	RCA	4200	Last Letter	Voc	73926	Baby, Baby	Epic	26539
Love Takes A Lot Of Time	RCA	4557	I Am Not Alone	Dec	75080	Wonders Of The Wine	Epic	30108
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The Jimmy Dean Show	RCA	3890	Day For Decision	Little Darlin	4002	Heavenly Sunshine	Cap	433
Jimmy Dean Favorites	King	686	<b>JIMMY GRIGGS</b>			Sweet Love Lifted Me	Cap	591
Bumming Around	Pick	6121	Lonely Blue Boy	Gusto	5698	<b>BURL IVES</b>		
<b>JIMMY DEMPSEY</b>			<b>BONNIE GUITAR</b>			Little White Duck	Harmony	14507
Guitar Country	ABC	619	Night Train To Memphis	Cam	2330	Burl's Broadway	Dec	74876
Gospel Guitars	Gospel	708	Two Worlds	Dot	25696	Sweet, Sad & Salty	Dec	75028
<b>SENATOR EVERETT DIRKSEN</b>			Miss Bonnie Guitar	Dot	25737	Songbook	Coral	20029
Giant Men	Cap	2643	I Believe In Love	Dot	25865	Big Rock Candy Mountain	Pick	3393
Man I Not Alone	Cap	2754	Leaves Are Tears Of Autumn	Dot	25892	<b>STONEWALL JACKSON</b>		
<b>JOHNNY DOLLAR</b>			Affair	Dot	25947	Exciting	Harmony	11187
Big Rig Rollin' Man	Chart	1025	<b>HAGERS</b>			I Pawned My Past Today	Harmony	11324
<b>DAVE DUDLEY</b>			The Hagers	Cap	438	Lonesome In Me	Col	9994
Keep On Truckin'	Mer	1-669	<b>MERLE HAGGARD &amp; BONNIE OWENS</b>			The Real Thing	Col	30254
<b>CONNIE EATON</b>			That Makes Two Of Us	Pick	6106	<b>WANDA JACKSON</b>		
Hit The Road, Jack (With Dave Peer)	Chart	1034	<b>GEORGE HAMILTON IV</b>			Wanda Jackson In Person	Cap	345
Something Special	Chart	1049	The Best Of George Hamilton IV	RCA	4265	Country	Cap	434
<b>BOBBY EDWARDS</b>			Back Where It's At	RCA	4342	Woman Lives For Love	Cap	554
You're The Reason	Chart	1033	Down Home In The Country	RCA	4435	Please Help Me I'm Falling	Pick	6058
<b>EVERLY BROTHERS</b>			North Country	RCA	4517	We'll Sing In The Sunshine	Pick	6116
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On The South Bound	RCA	4688	<b>FREDDIE HART</b>			Love To Town	Cam	2608
Flatt Out	Col	1006	Born A Fool	Coral	20011	<b>JOHNNY &amp; JACK</b>		
<b>RED FOLEY</b>			Freddie Hart	Voc	73929	Here's Johnny & Jack	Voc	73832
I'm Bound For The Kingdom	Voc	73745	Freddie Hart	Pick	6117	<b>JOHNSON BOYS</b>		
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			Release Me	Pick	6146	<b>ANTHONY ARMSTRONG JONES</b>		
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Cold Cold Heart	Pick	6108	Gospel	Mer	61318	Calling You Sweetheart	Cam	2310
George Jones	Pick	6133	There Must Be More To Love	Mer	61323			
With Love	Mus	3194	Who's Gonna Play This Ole Piano	Mer	61366	<b>MELBA MONTGOMERY</b>		
Sings Leon Payne	Mus	3204	She Even Woke Me Up			Down Home	UA	3369
The Best Of George Jones, Vol. 1	RCA	4716	To Say Goodbye	Smash	67128			
Poor Man' Riches	RCA	4725	I-40 Country	Mer	1-710	<b>GEORGE MORGAN</b>		
I Made Leaving Easier For You	RCA	4726	Southern Roots	Mer	1-690	Sings Like A Bird	Power Pak	212
Tender Years	RCA	4786	All Country	Smash	67071	The Real George	Power Pak	225
Take Me	RCA	4787	Another Place, Another Time	Smash	67104			
Wrapped Around Her Finger	RCA	4801	She Still Comes Around	Smash	67112			
I Can Still See Him	RCA	4847	Hall Of Fame Hits, Vol. 1	Smash	67117			
Flowers For Mama	Cam	2591	Hall Of Fame Hits, Vol. 2	Smash	67118			
Window Up Above	Nash	2103	Would You Take Another Chance?	Mer	61346			
The Great George Jones	UA	3457	Live At The International	Mer	61278			
Golden Hits	UA	3532				<b>JOHNNY &amp; JONIE MOSBY</b>		
The Young George Jones	UA	3558				Mr. & Mrs. Country Music	Harmony	11389
Golden Hits, Vol. 2	UA	3566				My Happiness	Cap	556
The Best Of George Jones	MUS	3191				Oh, Love Of Mine	Cap	737
			<b>LAWANDA LINDSEY</b>					
<b>GRANDPA JONES</b>			Swingin'	Chart	1015			
Pickin' Time	Coral	20060	We'll Sing In The Sunshine	Chart	1035	<b>NASHVILLE STRING BAND</b>		
						Down Home	RCA	4363
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						<b>WILLIE NELSON</b>		
<b>BILL JUSTIS</b>			<b>HANK LOCKLIN</b>			Country Willie, His Own Songs	RCA	3418
Raunchy	Sun	109	The Best Of Hank Locklin	RCA	3559	My Own Way	RCA	4111
			Lookin' Back	RCA	4191	Laying My Burdens Down	RCA	4404
<b>KENDALLS</b>			Candy Kisses	Cam	2447	Yesterday's Wine	RCA	4568
leavin' On A Jet Plane	Power Pak	212				The Willie Way	RCA	4760
			<b>CHARLIE LOUVIN</b>			Columbus Stockade Blues	Cam	2444
<b>CLAUDE KING</b>			Ten Times Charlie	Cap	555	Country Winners	Cam	1-0326
The Best Of Claude King	Harmony	11300				Spotlight	Cam	1-0705
Friend, Lover, Woman, Wife	Col	1024	<b>BOB LUMAN</b>					
Chip 'n Dale's Place	Col	30804	Gettin' Back To Norma	Epic	26541	<b>JIM NESBITT</b>		
						Runnin' Bare	Chart	1931
<b>PEE WEE KING</b>			<b>LORETTA LYNN</b>			The Best Of Jim Nesbitt	Chart	1044
Biggest Hits	Cam	2460	Squaw Is On The Warpath	Dec	75084			
			Wings Upon Your Horns	Dec	75163	<b>MICKEY NEWBURY</b>		
<b>SLEEPY LA BEEF</b>			Writes 'Em & Sings 'Em	Dec	75198	Sings His Own	RCA	4675
Bull's Night Out	Sun	130	Woman Of The World	Dec	75113			
						<b>JIMMY NEWMAN</b>		
<b>FRANKIE LAINE</b>			<b>JUDY LYNN</b>			The Artificial Rose	Dec	74748
Memories	Harm	7425	Cesar's Palace	Col	9879	The Jimmy Newman Way	Dec	74960
Roving Gambler	Harm	11129				The Jimmy Newman Style	Dec	75136
I'll Take Care	ABC	604	<b>WARNER MACK</b>					
I Wanted Someone To Love	ABC	608	Country Beat	Dec	75092	<b>NORMA JEAN</b>		
You Gave Me A Mountain	ABC	682	I'll Still Be Missing You	Dec	75165	Heaven's Just A Prayer Away	RCA	3910
						Country Giants	RCA	4146
<b>BRENDA LEE</b>			<b>LINDA MARTELL</b>			Best Of Norma Jean	RCA	4227
Johnny One Time	Dec	75111	Color Me Country	Plantation	9	Another Man Loved Me	RCA	4351
Coming On Strong	Dec	74825				It's Time	RCA	4446
			<b>BENNY MARTIN</b>			Norma Jean	RCA	4510
<b>DICKEY LEE</b>			Greatest Hits	Power Pak	223	Norma Jean Sings	RCA	4587
Ashes Of Love	RCA	4715				Thanks For Lovin' Me	RCA	4691
			<b>BOBBI MARTIN</b>			Comes From Being Poor	RCA	4745
<b>BOBBY LEWIS</b>			With Love	UA	6755	Only Way To Hold Your Man	RCA	RCAL1-0170
A World Of Love	UA	6616	For Love Of Him	UA	6700	Heaven Help The Working Girl	Cam	2218
An Ordinary Miracle	UA	6629	Thinking Of You	Sunset	5319	Wasn't God Who Made		
Things For You And I	UA	6717				Honky Tonk Angels	Cam	2511
The Best Of Bobby Lewis	UA	6760	<b>JIMMY MARTIN</b>					
Bobby Lewis	UA	6673	Moonshine Hollow	Coral	20010	<b>ROY ORBISON</b>		
						Original Sound	Sun	113
<b>LEWIS FAMILY</b>			<b>DARRELL MCCALL</b>			Sings Hank Williams	MGM	4683
Gospel In My Soul	Starday	289	Darrell McCall	Wayside	33-000	Roy Orbison Sings	MGM	4835
						Memphis	MGM	4867
<b>LINDA GALE LEWIS</b>			<b>CURTIS MCPENAKE</b>					
Two Sides	Smash	67119	Oueling Banjos	Power Pak	210	<b>OSBORNE BROTHERS</b>		
						Bluegrass Express	Coral	20003
<b>JERRY LEE LEWIS</b>			<b>ROGER MILLER</b>			Osborne Brothers	Dec	75271
From The Vaults Of Sun	Power Pak	247	Roger Miller	Cam	851			
Golden Hits, Vol. 1	Sun	102	One And Only	Cam	903	<b>JIMMY OSBORNE</b>		
Golden Hits, Vol. 2	Sun	103	1970	Smash	67129	Golden Harvest	King	782
Rockin' Rhythm & Blues	Sun	107	King Of The Road	Pick	6109			
Golden Cream Of The Country	Sun	108	Little Green Apples	Pick	6131	<b>BONNIE OWENS</b>		
Taste Of Country	Sun	114				Mother's Favorite Hymns	Cap	557
Sunday Down South (With J. Cash)	Sun	119	<b>GUY MITCHELL</b>					
Old Time Country Music	Sun	121	Traveling Shoes	Starday	412	<b>BUCK OWENS</b>		
			Singin' Up A Storm	Starday	432	If You Ain't Lovin	Pick	6071
						You're For Me	Pick	6078
			<b>BILLY MIZE</b>			Live In Las Vegas	Pick	6128
			This Time & Place	Imp	12441			
						<b>PATTI PAGE</b>		
			<b>BILL MONROE</b>			Tennessee Waltz	Pick	3277
			Sings Country Songs	Voc	73702	Honey Come Back	Col	9999

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Real Live Dolly	RCA	4387				Santa's Boy	UA	3528
Golden Streets Of Glory	RCA	4398	<b>ELVIS PRESLEY</b>			Feed For Chickens	UA	6530
Joshua	RCA	4507	Love Letters	RCA	4530	Friends And Neighbors	UA	6789
Touch Your Woman	RCA	4686	Elvis Now	RCA	4671			
My Favorite Songwriter,			He Touched Me	RCA	4690			
Porter Wagoner	RCA	4752	Elvis	RCA	1-0283			
Just The Way I Am	Cam	2583	Raised On Rock	RCA	1-0388			
			Flaming Star	Cam	2304	<b>JIM REEVES</b>		
<b>DOLLY PARTON &amp; PORTER WAGONER</b>			Let's Be Friends	Cam	2408	My Friend	RCA	4646
Just Between You And Me	RCA	3926	Almost In Love	Cam	2440	Blue Side Of Lonesome	RCA	3793
Always, Always	RCA	4186	You'll Never Walk Alone	Cam	2472	Writes You A Record	RCA	4475
Two Of A Kind	RCA	4490	C'mon Everybody	Cam	2518	Something Special	RCA	4528
Burning Midnight Oil	RCA	4628	I Got Lucky	Cam	2533	Country Side	Cam	686
Together Always	RCA	4761	Hits From His Movies	Cam	2567	Diamonds In The Sand	Cam	1-0123
We Found It	RCA	4841	Burning Love	Cam	2595	According To My Heart	Cam	583
			Separate Ways	Cam	2611	Good In Country	Cam	784
						Have I Told You Lately	Cam	842
<b>JOHNNY PAYCHECK</b>			<b>KENNY PRICE</b>			Young And Country	Cam	2532
At Carnegie Hall	Little Dariin'	4001	Happy Tracks	RCA	4224			
Lovin' Machine	Little Dariin'	4003	The Heavyweight	RCA	4292	<b>JACK RENO</b>		
Jukebox Charlie	Little Dariin'	4006	Sheriff Of Boone County	RCA	4527	I Want One	Dot	25921
Heartbreak, Tenn.	Pick	6124	Charlotte Fever	RCA	4605			
			Super Sideman	RCA	4681	<b>CHARLIE RICH</b>		
<b>MINNIE PEARL</b>			You Almost Slipped My Mind	RCA	4763	She Loved Everybody But Me	Cam	2417
Country Music Story	Starday	397	Sea Of Heartbreak	RCA	4839	Songs For Beautiful Girls	Pick	6149
						Entertainer Of The Year	Pick	6160
<b>CARL PERKINS</b>			<b>CHARLEY PRIDE</b>			There Won't Be Anymore	Pow Pak	241
My Kind Of Country	Mer	1-691	Songs Of Pride	RCA	4041	The Arkansas Traveler	Pow Pak	245
Original Golden Hits	Sun	111	10th Album	RCA	4367	The Silver Fox	Pow Pak	252
Blue Suede Shoes	Sun	112	From Me To You	RCA	4468	Lonely Nights	Sun	110
			Heart Songs	RCA	4617	Time For Tears	Sun	123
<b>BILL PHILLIPS</b>			Songs Of Love	RCA	4837	Early Years	Sun	132
Country Action	Dec	75022	<b>CURLY PUTMAN</b>			Memphis Sound	Sun	133
Little Boy Sad	Dec	75182	Lonesome Country	ABC	618	Golden Treasures	Sun	134
			World Of Country	ABC	686	Best Of Charlie Rich	Sun	135
<b>WEBB PIERCE</b>			<b>JERRY REED</b>			<b>JEANNIE C. RILEY</b>		
Country Favorites	Voc	73911	Georgia Sunshine	RCA	4391	Country Gold	Pow Pak	2505
Country Songs	Voc	73830	Smell The Flowers	RCA	4660	Girl Most Likely	Pic	6098
Fool, Fool, Fool	Dec	74964	<b>LYNDA RASK</b>			Harper Valley PTA	Plantation	1
			Lynda Rask	Stop	1029	Yearbooks And Yesterdays	Plantation	2
<b>RAY PILLOW</b>								
People Music	Plantation	6						
Slippin' Around With Ray Pillow	Mega	1017						

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Country Girl	Plantation	8	Bull Session			Something Old, New	Mega	1011
Generation Gap	Plantation	11	(With Archie Campbell)	Chart	1007	Best Of Sammi Smith	Mega	1019
Greatest Hits	Plantation	13	Best Of Junior Samples	Chart	1045	Toast	Mega	1021
Jeannie	Plantation	16						
<b>TEX RITTER</b>			<b>JEAN SHEPHERD</b>			<b>HANK SNOW</b>		
Love You Big As Texas	Pick	6075	Here And Now	Cap	738	Big Country Hits	RCA	2458
High Noon	Pick	6138				More Souvenirs	RCA	2812
Tex	Pick	6155	<b>RED SIMPSON</b>			Snow In All Seasons	RCA	4122
Green Green Valley	Cap	467	Roll Truck Roll	Pick	6136	Hits Covered By Snow	RCA	4166
						Tracks And Trains	RCA	4501
<b>HARGUS ROBBINS</b>			<b>MARGIE SINGLETON</b>			Award Winners	RCA	4601
One More Time	Chart	1011	Country Music	Ashley	3003	Jimmie Rodgers Story	RCA	4708
						One And Only	Cam	722
<b>MARTY ROBBINS</b>			<b>JIMMY SKINNER</b>			Old And Great Songs	Cam	836
Time I Get To Phoenix	Col	11513	Greatest Hits	Pow Pak	259	I Went To Your Wedding	Cam	2348
Today	Col	30816				Memories Are Made Of This	Cam	2443
			<b>J. DAVID SLOAN</b>			Legend Of Old Doc Brown	Cam	2560
<b>MARTY ROBBINS, JR.</b>			J. David Sloan	Starday	453	Snowbird	Cam	1-0124
Marty Robbins, Jr.	Col	9944				I'm Movin' On	Cam	1-0540
			<b>CARL SMITH</b>					
<b>KENNY ROBERTS</b>			Tribute To Roy Acuff	Col	9870	<b>SONS OF THE PIONEERS</b>		
Country Songs	Voc	73770	Gentleman In Love	Harm	11251	Tumbleweed Trail	Voc	73715
			Take It Like A Man	Harm	11317	San Antonio Rose	Cam	2205
						South Of The Border	RCA	3964
<b>JIMMIE RODGERS</b>			<b>CONNIE SMITH</b>			Wagons West	Cam	413
Country Music '66	Dot	25710	Connie Smith Goes To Nashville	RCA	3520			
			Sings Great Sacred Songs	RCA	3589	<b>RED SOVINE</b>		
<b>DAVID ROGERS</b>			Best Of Connie Smith	RCA	3848	Little Rosa	Nashville	2105
World Called You	Col	1023	Soul Of Country Music	RCA	3889			
She Don't Make Me Cry	Col	30972	Connie's Country	RCA	4132	<b>BILLIE JO SPEARS</b>		
			Back In Baby's Arms	RCA	4229	Just Singin'	Cap	688
<b>ROY ROGERS</b>			Just One Time	RCA	4534			
The Best Of Roy Rogers	Cam	1-0953	Ain't We Havin' A Good Time	RCA	4694	<b>STATESMEN QUARTET</b>		
			If It Ain't Love	RCA	4748	Showers Of Blessing	RCA	3815
<b>LINDA RONSTADT</b>			Love Is The Look	RCA	4840			
Stoney End	Pick	3298	Connie In The Country	Cam	2120	<b>STATLER BROTHERS</b>		
			My Heart Has A Mind Of It's Own	Cam	2495	Carry Me Back	Mer	676
<b>JOHNNY RUSSELL</b>			City Lights	Cam	2550	Alive At Johnny Mack Brown High School (Alias Lester Moran)	Mer	1-708
Catfish John	RCA	4851						
			<b>SAMMI SMITH</b>					
<b>JOHN WESLEY RYLES I</b>			Help Me Make It	Mega	1000			
Kay	Col	9788	Through The Night					

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<b>Hank Snow</b>	When My Blue Moon Turns To Gold Again	Cam	2-0337
<b>Montana Slim</b>	Greatest Hits	Cam	2-0694
<b>Blue Sky Boys</b>	Bluegrass Mt. Music	Cam	2-0694
<b>Hank Snow</b>	Wreck Of The Old '97	Cam	9009
<b>Porter Wagoner</b>	Blue Moon Of Kentucky	Cam	9010
<b>Petsy Cline</b>	The Legend	Pick	2019
<b>Ernie Ford</b>	Hymns	Pick	2050
<b>Roy Clark</b>	Roy Clark	Pick	2043
<b>Roger Miller</b>	King High	Pick	2057
<b>Pat Boone</b>	Greatest Hits	Para	2-1043
<b>Pat Boone</b>	Greatest Hymns	Para	2-1024
<b>Wanda Jackson</b>	Wanda Jackson	Pick	2053
<b>Freddie Hart</b>	Freddie Hart	Pick	2066
<b>Charlie Rich</b>	Charlie Rich	Pick	2068

ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER
<b>RAY STEVENS</b> Unreal Even Stevens	Barnaby Monu	30092 18102	My Hill Billy Baby	Pick	6141	<b>SLIM WHITMAN</b> Slim Whitman Ramblin' Rose	Sunset Sunset	5267 5320
<b>WYNN STEWART</b> Beautiful Day In Love	Cap Cap	561 113	<b>T. TEXAS TYLER</b> T. Texas Tyler His Great Hits	King Pick	664 6042	<b>ROGER WHITTAKER</b> Loose And Fiery	RCA	4652
<b>POP STONEMAN</b> Memorial	MGM	4588	<b>CONWAY TWITTY</b> Used To Loving You	Coral	20000	<b>HANK &amp; LEWIE WICKHAM</b> Hank & Lewie Wickham Little Bit Late	King Starday	1136 462
<b>STONEMANS</b> In All Honesty California Blues	RCA RCA	4343 4431	<b>LEROY VAN DYKE</b> Never Been Loved Golden Hits	Harm Sun	11308 131	<b>ROY WIGGINS</b> Memory Time	Pow Pak	226
<b>JUD STRUNK</b> Jones General Store Daisy A Day	MGM MGM	4790 4898	<b>KENNY VERNON</b> Nashville Union Depot	Chart	1038	<b>WILBURN BROTHERS</b> I Walk The Line That Country Feeling	Voc Voc	73889 73876
<b>CAPTAIN STUBBY</b> Polkas	Harm	11037	<b>PORTER WAGONER</b> Porter Wagoner Show In Person Bottom Of The Bottle Me And My Boys You've Gotta Have A License Skid Row Joe Sings His Own What Ain't To Be, Might Happen Ballads Of Love Experience Satisfied Mind Green Green Grass Of Home Country City Lights I'm Day Dreamin' Tonight Howdy, Neighbor	RCA RCA RCA RCA RCA RCA RCA RCA RCA Cam Cam Cam Cam Cam	2650 2840 3968 4181 4286 4386 4586 4661 4734 4810 769 2191 2478 2588 2116 2409	<b>HARLOW WILCOX</b> Groovy Grubworm Cripple Cricket	Plan Plan	7 12
<b>NAT STUCKEY</b> Only A Woman Like You Forgive Me For Calling You Darling Is It Any Wonder Even The Bad Times Are Good In The Ghetto	RCA RCA RCA Cam Cam	4559 4635 4743 1-0250 1-0780	<b>JIMMY WAKELY</b> Show Me The Way Big Country Songs Blue Shadows	Voc Voc Coral	73855 73904 20033	<b>HANK WILLIAMS, JR.</b> Songs Of Hank Sr. Ballads Of The Hills & Plains My Songs Live At Cobo Hall Greatest Hits Luke The Drifter, Jr. All For The Love Of Sunshine Sweet Dreams Eleven Roses Send Some Lovin' I've Got A Right To Cry Luke The Drifter, Jr. Songs My Father Left Me Removing The Shadow Johnny Cash Songs	MGM MGM MGM MGM MGM MGM MGM MGM MGM MGM MGM MGM MGM MGM MGM	4213 4316 4527 4644 4656 4673 4750 4798 4843 4857 4774 4559 4621 4721 4675
<b>SURRATT &amp; SMITH</b> Country Music Singin' & Pickin'	King King	860 966	<b>BILLY WALKER</b> Big Country Hits When A Man Loves A Woman I'm Gonna Keep On Lovin' Ya Live Billy Walker Show	Harm MGM MGM MGM MGM	11210 4682 4756 4789 4863	<b>HANK WILLIAMS, SR.</b> Legend Lives Anew More Strings	MGM MGM	4377 4429
<b>MONA TAYLOR &amp; DUSTY</b> On The Wings Of The Wind	Stop	10003	<b>CHARLIE WALKER</b> Don't Mind Going Under	RCA	4737	<b>LOIS WILLIAMS</b> A Girl Named Sam	Starday	448
<b>HANK THOMPSON</b> Gold Standards On Tap Dr In The Can Smoky The Bar You Always Hurt The One You Love	Dot Dot Dot Pick	25864 25894 25932 6085	<b>JERRY WALLACE</b> Another Time, World Shutters And Boards	Lib Pick	7564 6125	<b>WILLIS BROTHERS</b> Wild Side Of Life Go To Town Bummin' Around Best Of Willis Brothers Good Time Y'all Come	Starday Starday Starday Starday Starday Nash	369 387 442 466 473 2053
<b>SUE THOMPSON</b> Sweet Memories	MGM	4511	<b>JIM WEATHERLY</b> Jim Weatherly	RCA	4747	<b>BOB WILLIS</b> History Western Swing Along	MGM Voc	4866 73735
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<b>JOHNNY TILLOTSON</b> Talk Back Trembling Lips The Tillotson Touch She Understands Me That's My Style Here I Am	MGM MGM MGM MGM MGM	4188 4224 4270 4302 4452	<b>KITTY WELLS</b> Country Heart Kitty Wells Open Up Your Heart	Voc Voc Pick	73875 73786 6158	<b>JOHNNY WRIGHT</b> Country Favorites	Dec	75019
<b>TOMPALL &amp; GLASER BROTHERS</b> Rings And Things Great Hits From Two Decades	MGM MGM	4812 4888	<b>DOTTIE WEST</b> Feminine Fancy Dottie Sings Eddy Ever Gentle On The Ear I'm Only A Woman Loving You Sound Of Country Legend In My Time I Fall To Pieces	RCA RCA RCA RCA RCA Cam Cam Nash	4095 4154 4276 4704 1-0482 2155 2454 2041	<b>GLEN YARBROUGH</b> Time To Move On It's Gonna Be Fine Lonely Things Yarbrough Country Let Me Choose Life Jubilee	RCA RCA RCA WB WB WB	2836 3472 3539 1817 1832 1876
<b>DIANA TRASK</b> Country Soul	Dot	25920	<b>BILLY EDD WHEELER</b> Love	RCA	4491	<b>YORK BROTHERS</b> 16 Great C&W	King	820
<b>BUCK TRENT</b> Sounds Of Now & Beyond	RCA	4705	<b>WHITE LIGHTNIN'</b> Fresh Air	Polydor	4047	<b>FARON YOUNG</b> Just What I Had In Mind It's Four In The Morning This Little Girl Of Mine This Time The Hurtin' On Me	Mer Mer Mer Mer	1-674 61359 61364 61376
<b>ERNEST TUBB</b> Greatest Hits, Vol. 2 One Sweet Hello Great Country Ernest Tubb & His Texas Troubadours Stand By Me	Dec Dec Voc Voc Voc Voc	75252 75301 73877 73684 73765						

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# LORETTA LYNN

(Continued from page 33)

covers, as well as the hit single, written by Bobby Harden. It turns out that there's a reason for this.

Loretta's songs are published by the Wilburn's Sure Fire Music, with whom she reportedly signed a twenty-year writing contract when she came to Nashville. The Wilburn's booking agency is now suing United Talent, Loretta's booking agency, for \$5 million, claiming she breached her booking agreement with them. There are very few people who would hand over property as valuable as a new Loretta Lynn song to a company which is suing them for millions of dollars. Thus, the pattern of Loretta's recent albums can be explained.

There are rumors among Nashville publishers that Loretta is still writing, that perhaps she even writes songs and assigns the writer's credit to other people, that she wrote "The Pill." Nonetheless, it is hard to imagine how a woman as prolific as Loretta Lynn can keep from writing songs, especially since those songs seem to be one of her major forms of emotional expression. No one can keep her from writing songs for herself, of course, and no one says she isn't. Whatever the case, not many songs written by Loretta Lynn have been released lately. Loretta's voice is dreamy:

"I like to get in a room by myself. I don't want no one trying to hear me make the melodies or writin' the words. When I get an idea about a woman—how women 'do'—maybe I will see a woman going through a bad situation and I will live that woman's life while I'm writing the song. And it's torment. And if my husband walks into the room, I will tell him to—to not stay in the room because I know that, really—even the expressions on my face, I think—I am living that person.

"Because I couldn't hold myself together. But I know if I could look in the mirror and I could see myself while I was writin' a story about a woman that is goin' through torment, I would look like that person. I know I would look like her. Because I would be living every moment of what that woman lives."

And one gets the impression that Loretta means just that—that when she writes about someone, she literally *becomes* that person, that she even physically resembles the person she is

writing about. It is strange. It makes one think of a Rod Serling story where an author, by virtue of writing, creates and releases another character which takes over the author's mind and body. For a minute, one can't tell which is the song and which is Loretta.

The day wears on and the darkness intensifies. We alternately turn on the air conditioning and turn on the heat, talk and listen. No other world exists but this one in the back of the bus. There are no noises even from the front. This is Loretta Lynn's real world most of the time. It has been for 14 years. Solitary confinement for part of every day.

Loretta is extraordinarily sensitive and imaginative. She has the talent—often found in the best actors and writers—to forget herself and become the person to whom she is talking or about whom she is thinking. She is part Irish and part Indian. I too, have Indian blood. What were the lives of our ancestors like? We imagine small dramas: chiefs going off to battle; teepees set in beautiful green hills, children and dogs and bonnets full of feathers. The images begin to take on an uncanny air of reality. Then, laughing, we make silly commercials for Frederick's of Hollywood, put them on the tape recorder and erase them. All pretense of interview is abandoned, and Loretta and I become like the last two girls staying awake at a slumber party. For a while, we're best friends.

"Somebody said you were going to have a facelift, Loretta. Is it true?" This is amazing to her. She asks if I think she needs one, and we go over her face, deciding that while a few tucks could be taken here and there, she doesn't need one yet. Then we do the same for mine, which probably needs it more than hers does. A message for the public:

"You just say that when she needs it, she will have it. Maybe other people thinks she needs it. But she don't. And that she feels when she needs it, she will have it, and that I don't feel that it's none of nobody's business. And you can tell them that I'll start from the toes and go up!"

This is highly amusing and we giggle like teenagers. But Loretta is afraid of doctors. As a matter of fact, she's scared to death of general anesthetic. She had it once and remembers that the doctors put tubes down her throat. There was choking, fear that she couldn't breathe. She won't go to a doctor now unless she can't avoid it.

Do I think Ernest is a good boy? Yes,

as a matter of fact, I do. He's hot-headed, we agree, but he's got talent and a bit of his mother's magnetic personality. Underneath that rebel-without-a-cause facade, he's about as gentle a person as you'd want to meet. His mother agrees. But she is worried about the twins, too. They're growing up. They need their mother. And Loretta only has one day home at a time. Even that isn't peaceful.

Loretta explains that tourists walk right into her house, without knocking, and take pictures. That even on that one day—which she gets every two weeks or every month, she can't be with her babies and her husband.

"But I would rather be hurt than hurt them," she says quietly.

"Wait, Loretta, do you mean that?"

"Yes. I would rather be hurt—anytime—than to hurt anyone else. I would. I sure would. I think if I hurt somebody, it just kills me. But if somebody hurts me, I can crawl off and cry and get over it."

"If you can do that, don't you think that other people can do that too?" I ask. Loretta seems confused by the question. She's uncomfortable, as if she can't even understand the idea.

Gilley's Club is huge. Added to over and over again, like the house that the Pecks built, it now seats 3,000 people with table service. In the bus Loretta puts on her makeup, receives some visitors, answers notes from fans. She's the star again. In control, ready to go.

Inside, Ernest opens the show. He shows promise of becoming a good singer, with work. Women crowd around the stage and grab at his clothes. As he comes off, they assault him, pulling his hair, touching his red satin shirt. He heads for the back of the room and sits at a table, shaken by the attention. Even there, women come up.

Ernest says that people make him nervous. How can you tell who's a friend and who isn't? Who is interested in Ernest Ray Lynn and not his mother? At home, he likes to walk off alone, away from all people.

"I will be your friend," I want to say. "Don't worry."

But I don't say it, because those thick purple curtains are beginning to come between Ernest Ray and the world; and I didn't say it to his mother, when, in the back of that bus I realized that I couldn't really reach the woman with whom I had so suddenly, and so fleetingly, become best friends.

Ernest Ray Lynn, who is very like his mother, wanders off into the crowd. ■



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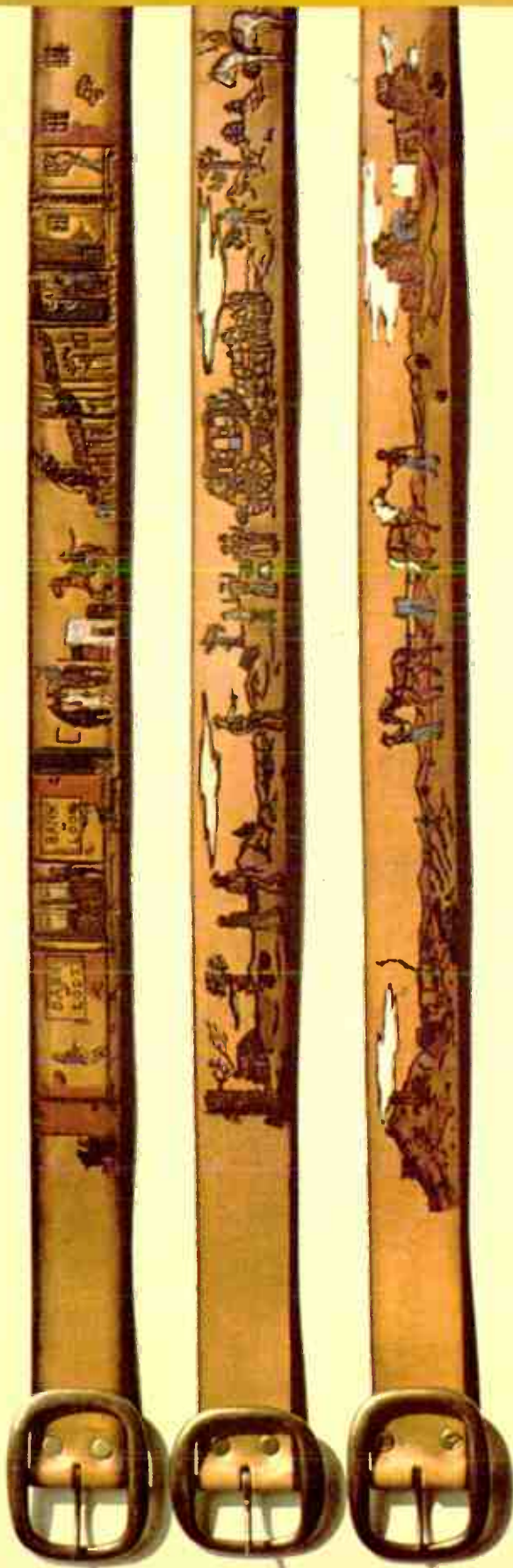
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# Records

## READER'S DISCOUNT

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

### Dolly Parton

Dolly  
RCA APL1-1221 \$6.98  
AP51-1221 (tape) \$7.98

Dolly Parton's voice is ideally suited for singing about love — the marshmallowy kind, which even when it's serious is almost cute—and this album is a collection of her most recent heart throbs. "Because I Love You," "On-



ly the Memory Remains," "I'll Remember You as Mine," "We Used To" are nearly identical, sweet, melodic love tunes sung in that perfectly enunciated, fragile, child-high voice, with not too much to cut the sugar.

Mainly, there are two types of song here: those that celebrate falling in love, and those that mourn the loss of love. In the first category (by far the more resourceful and stronger), the best example is

Dolly's recent hit "The Seeker." Intelligent orchestration overcomes lines like, "I am a seeker, a poor simple-minded creature/ There is none weaker than I am." It has a lilting, irresistible beat, reminiscent of a more exuberant, less love-struck Dolly, and is accented by just the right amount of gospel finesse. Elsewhere Dolly fares less well; the gospel touches overload the saccharine qualities instead of bringing out Dolly's strengths, which, despite some of her sappy lyrics, are a genuinely beguiling sweetness and a terrifically versatile voice.

Overall, the album as a whole is better than its parts. Eventually the voice outstrips all else, and by the second or third listen, the album comes across with the soothing effects of a lullaby.

NANCY NAGLIN

### Billy Swan

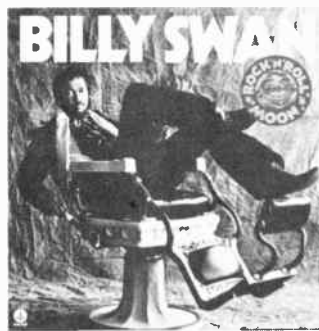
Rock 'n' Roll Moon  
Monument PZ-33805 \$6.98  
PZA-33805 (tape) \$7.98

Billy Swan is still king of cosmic rockabilly. Despite his impressive credentials as a producer, a writer (he penned Clyde McPhatter's classic "Love Please" at the age of sixteen), and a musician, few believed that he would repeat the success of his 1974 sleeper, "I Can Help." Not so. Billy is in his own musical ozone, and there's no one who can write or sing quite like the man himself.

Granted that his guitar riffs have trouble getting

beyond the basics, and his lyrics are occasionally corseted by jubilant choruses. Still, nothing but hallelujahs can be sung of his chunky, charismatic vocals. His is a voice that tries so hard you can only end up falling in love with it.

Producer Chip Young and the Murfreesboro setting



seem perfect for the Rocka-Billy Swan sound. "Everything's the Same (Ain't Nothin' Changed)" works superbly thanks to a tasteful blend of guitars, piano, and the gleam and glitter of a female chorus. As usual with Swan, each song is a bit of personal history. The title cut was written after Billy saw three Elvis flicks at a drive-in. "Home of the Blues," originally recorded by Johnny Cash, is about a very special record store on Beale Street in Memphis. Swan resurrects the 1956 Warren Smith classic, "Ubangi Stomp," his own hands banging Killer-fashion at the keyboard, and the result is two minutes and twenty-two seconds of rockabilly cataclysm.

The only cut that doesn't quite make it is the Kristofferson composition "Strang-

er." Its Sunday-mornin'-comin'-down formula is awkward in the context of Swan's brand of eccentricity, and struggles clumsily with Chip Young's canned Mardi Gras production. A tiny flaw, though, in view of such an album as this. Sail on, Swan, sail on.

DENNIS METRANO

### Roy Acuff

That's Country  
Hickory H3G-4521 \$6.98  
H88-4521 (tape) \$7.98

You're not going to find a more appropriate title for Roy Acuff's music than the one Hickory has affixed to this album. Of course, it's also the title of one of the songs, the Eddy Raven-Edward Futch composition, that did well for Acuff a few months back. This isn't a concept album as such, but it comes close to being one, for



the general theme centers on the virtues of rural and small-town life. The Raven and Futch team contributed three of the songs: the title tune, as well as "Small Country Towns" and "Beaver Creek Dam." All three are nostalgic evocations of rural society, but none is particu-

larly original. "Beaver Creek Dam," for instance, tells the same story as "Green, Green Grass of Home," while the title cut breathes the same spirit as Tom T. Hall's "Country Is."

That's the trouble with this album. The newer songs seem like reworkings of older ideas, and the older songs are in some cases unchanged remakes from earlier albums. "Shut Up in the Mines (at Coal Creek)" and "Zeb Turney's Gal" were recorded in 1963 in the album *American Folk Songs*, and are here reproduced from the original masters. It's always good to hear these songs, and one can understand the decision to bring "Blue Eyes Crying in the Rain" out again, but anyone who's ever heard Roy Acuff in concert knows he has an immense body of material that has never been recorded.

Despite my reservations about the choice of material, I do like the album. And when I hear Roy let loose with that famous full-throated wail of his on "Shut Up in the Mines (at Coal Creek)" or "We Live in Two Different Worlds," I remember why I'll always consider him to be among my four or five favorite country singers of all time. But, Roy, how about recording some of those rare songs that you and Mildred have been collecting and filing away down through the years?

BILL C. MALONE

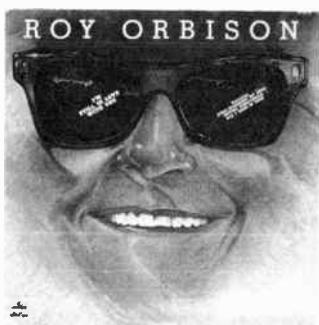
#### Roy Orbison

*I'm Still in Love with You*  
Mercury SRM-1-1045 \$6.95  
MC-8-1045 (tape) \$7.95

For the past decade, Roy Orbison has been a Nashville enigma. Although his career began in Memphis on the legendary Sun label, it wasn't until 1960 (after a stint with RCA), when he put Monument Records on the map with his first Top Ten hit, "Only the Lonely," that Orbison developed the distinctive style which resulted

in a six-year string of masterpiece hits.

Why he left Monument at the height of his success is something they still talk about in bars around Music Row. Yes, there were personal problems between Roy and Monument president Fred Foster; yes, MGM was waving a multi-million-dollar recording and motion picture contract in front of those famed bespectacled eyes; and yes, Roy did what anyone else might have done—he



took the money and ran. MGM's yellow brick road led straight to oblivion. The magic left Orbison's music, and the only film in which he appeared, *The Fastest Guitar in the West*, soon became a drive-in joke.

Now, with the release of *I'm Still in Love with You*, it's obvious that ol' four eyes is back. This is a comeback album if there ever was one, and as such there's a distinct sense of déjà vu to most of the set, especially on "It's Lonely" (one of four tunes cowritten with Joe Melson, the man who coauthored "Only the Lonely," "I'm Hurtin'," "Running Scared," and "Crying") and "Heartache" (cowritten with Bill Dees, who also cowrote "Oh, Pretty Woman" and "It's Over"). Other standouts are the haunting "All I Need Is Time," "Sweet Mamma Blue," and a tasteful arrangement of the rock standard "Pledging My Love." But it's Larry Gatlin's whorling "Circle" that may prove to be the comeback single that Orbison's been waiting for.

It's good to hear Roy singing for the lonely again, and

you can credit producer Jerry Kennedy for adding new punch to an old formula, and successfully bridging the gap between Orbison's Monument heyday and the present.

ALVIN COOLEY

#### Bobby Bland

Get on Down with  
Bobby Bland  
ABC ABCD-895 \$6.98  
ABCD-8-895 (tape) \$7.95

Most people aren't familiar with Bobby Bland, but he's been one of the main men in southern music for twenty years. A Memphis bluesman with a fondness for both gospel music and white pop artists like Tony Bennett, Bland was reportedly a country fan before he hit Beale Street and began forging his own suave style.

Learned ethnomusicologists have documented the many similarities between blues and country music. They're pretty hard to miss actually, especially certain traditional lyrics that pass back and forth across the color line. Bland has here



acknowledged some of those similarities, but mostly he's emphasized the differences. This is an album of country songs, but it's not a country album.

The material is written by the likes of Conway Twitty, Freddie Hart, Billy Sherrill, Kenny O'Dell, Merle Haggard, and Mickey Newbury. But there are no steel guitars, no fiddles. Instead, the songs are done in much the same style Bland has always worked: sophisticated uptown blues, full of piercing

guitar strings and big sassy horn arrangements.

Most of the cuts are in similar tempos, which doesn't help. Still, Bland finds something in nearly every one of them that the original country singer didn't, and his treatments are always sensitive. "I Take It on Home" is a natural for him. (He once covered Charlie Rich's "Who Will the Next Fool Be.") The jaunty band and restrained vocal of "Today I Started Loving You Again" is pure Bland, and "You've Always Got the Blues" sounds as if it jumped off one of Ray Charles' country albums. The sparseness of "Someone To Give My Love To" is as hypnotic as Johnny Paycheck's version, and the expansiveness of "Too Far Gone" seems everything Billy Sherrill has usually sought in his own productions. Finally, Bobby's version of "If Fingerprints Showed Up on Skin" is positively spooky, adding layers of depth and intrigue to the song.

Perhaps the most telling evidence of the similarities between blues and country is how little effort it takes the listener to adjust to the differences. Listen to Bobby Bland, and I think you'll see what I mean.

JOHN MORTHLAND

#### Amazing Rhythm Aces

Stacked Deck  
ABC ABCD-913 \$6.98  
ABCD-8-913 (tape) \$7.95

Everybody says the Amazing Rhythm Aces are amazing. Well, "Third Rate Romance" sure is. I think it might be the most interesting new sound on country radio in quite a while. But then I always did like Doug Sahm, and most of the people I know thought it was Doug when they first heard it. More like the Mystifying Rhythm Aces, I'd say. Mystifying because I don't know what kind of band they are.

A balance of the material has Caribbean or Tex-Mex

feel, something like "Third Rate Romance," but none is so pure as that. There's an element of blues in most of the songs, but this is a toned down, almost soft blues. They do "Who Will the Next Fool Be" softer than Charlie Rich.

There is, in addition, a soft country feel to some materi-



al. Southern soft like Jimmy Buffett, not southern California soft. And a lot of H.R.

Smith's material (he wrote most of the album, including "Third Rate Romance") shows a country-music-like play on words. "You Hit the Nail on the Head," he says to a girl who makes it.

"Life's Railway to Heaven" is bluegrass, not particularly interesting nor different from other bluegrass. Aside from "Third Rate Romance," the most interesting song on the album is probably "Emma-Jean," which concerns an intriguing little brown-skinned Southern lesbian the singer is in love with; but he gets no closer to her than looking through her screen-door as she dances with her girlfriend. I have no idea what it's supposed to mean, but it's pretty unique. H. Russell Smith, as a matter of fact, has a strong narrative sense,

and that's probably the only cohesive element I can find here.

I read somewhere that the band members were all once Memphis studio musicians. If that's true, then it's not surprising they can play a wide range of styles. Knox Phillips calls it Memphis Music in his liner notes. It sure ain't Sam the Sham or Jerry Lee Lewis. It ain't Doug Sahm, either, but, like Doug, it has a wealth of promise, if I, or they, could just figure out what they're doing.

ROXY GORDON

**Utah Phillips**  
El Capitan  
Philo 1016 \$6.98  
No tape available

**R**aised in the Rocky Mountain state whose name he

adopted as his own, Utah Phillips is an artist whose kind has dwindled to an endangered species. His music concerns itself with visions and remembrances of an



America that once was: a land of boundless resources and of a people working to better their common lot. His songs and stories serve not only as entertainment, but also as a way of transmitting legend and folklore that lie at

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the heart of American musical tradition.

On this, his second Philo album, Phillips explains in his long and informative liner notes that he sees his role primarily as a storyteller. But a few listenings show him to be more than just that. Perhaps the best example of his writing and stylistic talents is "Enola Gay," a chilling tale about the plane that dropped the atomic bomb on Hiroshima. The song begins with the plane making test runs over Wendover, Utah, and dipping its wing as a greeting to the schoolchildren below. The scene then shifts to the streets of Hiroshima as the children there run for shelter; then finally to Colonel Paul Tibbetts, Jr., the plane's commander, who, as he sees the big mushroom blooming, hears a voice within remind-

ing him that he had named the B-29 after his dead mother, Enola Gay.

Another outstanding cut among the eighteen included here is "The Goodnight-Loving Trail," a song about men too old for hard riding and ranch work, who become cooks and are left to tend the fire while the younger cowboys head into town for liquor and romance.

*El Capitan* is a touching, provocative album by a performer with a keen awareness of the fragility of the natural and human universes, and who is dedicated to preserving the quality of life in an America that's moving farther and farther down the road of technology. As Phillips himself says, "As events have shown, even upward mobility has its own Pacific Ocean, and the only path left

now is inward. The exploration of ourselves involves traversing a wilderness more awesome than any faced by the pioneers."

BILLY ALTMAN

**Sammi Smith**  
Sunshine  
Mega MLPS-611 \$6.98  
ML8-611 (tape) \$7.98

I saw Sammi Smith in Austin a few years ago, with Willie Nelson, Billy Joe Shaver, and Ray Wylie Hubbard in the audience. They all got up to play. The audience was progressive country, except for at least one white-belted guy who kept slurringly requesting "Stand by Your Man." Either he meant "Help Me Make It Through the Night" or he thought she was Tammy Wynette. She looked pretty good in her

modified barrel racer outfit and short haircut. She sounded good, and smart, and tough.

Carolyn Allen (who spent some time in the Haight Ashbury once, and, before going cowboy-booted and progressive, shared a few fashion and



lifestyle ideas with Janis Joplin), kept saying, "She's a country Janis." All in all, I felt like I was in the presence of somebody going some-



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where, not unlike the way I felt the first time I saw Waylon Jennings.

So I started buying Sammi Smith records—cheaply. In addition to the several cheap-label reissues, Mega seems to have cut-out her records only months after issuing them. They're good enough records, but I can almost see white-belt's point. Each record seems to contain about three genuinely good cuts and a balance of stuff that might well be Tammy Wynette material.

She has a fairly new album out. It comes nowhere near matching what I saw in Austin, nor even what she was at the Bryan Fourth of July Picnic in 1974 (where the cover photo was taken). But, like her last two albums, it's closer. They've all three had a lot more guts than Billy Sherrill and Tammy Wynette would ever dare.

This latest is called *Sunshine*, after the only cut she wrote, and not much of a blockbuster song at that. The real blockbuster is "She's in Love with a Rodeo Man," which she does up with the

right amount of sex and growl. She does a weird version of "Long Black Veil" that has her singing in rounds and a male voice (Willie Nelson's?) reading from the 23rd Psalm. A balance of material was written by Even Stevens, and it's all okay. Maybe the definitive cut is Mickey Newbury's "Don't Wanna Rock," on which Sammi explains she don't.

The current leading-lady contenders for honky-tonk hero stardom are basically rockers—Emmylou Harris and Linda Ronstadt—who play Gram Parsons to Sammi's Waylon. Till some dark-horse like maybe Linda Hargrove gets a lot closer, Sammi's still the only country lady out front. She's good enough, and I'd like to see her records reflect it.

ROXY GORDON

#### Tut Taylor

The Old Post Office  
*Flying Fish FF-008 \$5.98*  
(no tape available)

I doubt that anyone has done as much as Tut Taylor to advance the popularity

of the dobro. He's a stylistic innovator, using a flatpick as opposed to the standard finger and thumbpick combinations favored by Shot Jackson, Buck Graves, and others. He's a collector and, with his Tennessee Dulcimer Works in Nashville, a manufacturer of quality fretted instruments. He's the author of a combined collectors' guide and instruction book that is the Bible of dobrophiles everywhere. And, most important, the man can play dobro like a dream, as anyone who's heard his work on John Hartford's *Aero-Plain* is well aware.

This album is a loose, porch-pickin' set featuring Tut on dobro and mandolin, and Butch Robins on banjo. There's something wrong here, though, and while everyone obviously had a good time and there's not a bum note to be heard, much of *The Old Post Office* simply doesn't hold up. After repeated listening, many of the instrumental jams start to sound like bluegrass Muzak.

But all this talent could never come up with a wholly off album, and four of the cuts shine. "The Old Post Office" and the traditional "Alla Lee" are admirable because Norman adds the most powerful bluegrass instrument of all, the human voice. "Golden Slippers" and "Wayfaring Stranger" are superb mandolin duets that stand above any of the other instrumentals.

Even if this isn't Tut's best, it shows his brilliant musicianship is yet growing.

RICK KIENZLE

#### Canterbury Country Orchestra

Mistwold  
*F&W F74-FW-5 \$5.00*  
(no tape available)

The music of the Canterbury Orchestra is not

country in the popular sense of the term. The many varieties of Southern country music have dominated for so long that few people realize the North has its own breeds of traditional rural music.

In New England, it takes the form of "contra dance" (country dance) music. Descended from the same British roots as Southern string-band music, the New England contra dance is considered the forerunner of the traditional square dance. Whereas the latter is danced to breakdowns played in distinctively Appalachian or Texan styles, contra dance remains much closer to the English reels and jigs that the early colonists brought from the mother country.

Contra dances are usually performed by three- and four piece string bands with accordions, but recordings of contra dance music tend to feature much larger ensembles. On most cuts, *Mistwold* (the title comes from Mistwold Farm in Fremont, New Hampshire) features half a dozen fiddles, two accordions, two flutes or piccolos, and a four-man rhythm section. With these resources, the Canterbury's director and accordionist, Dudley Laufman, fashions a lush, flowing sound that is without parallel in traditional music.

Of course, modern country music has long used string sections to back singers. The interesting thing about the Canterbury is that the orchestral arrangements of English and French-Canadian dance tunes are not for smooth background frills, but to carry the melody upfront. The results are astoundingly danceable, and I defy anyone to sit still during "Prince William II." It's different, enlightening, and irresistible. Check it out, see how the other half lives.

TOMBINGHAM

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# STEEL

(Continued from page 38)

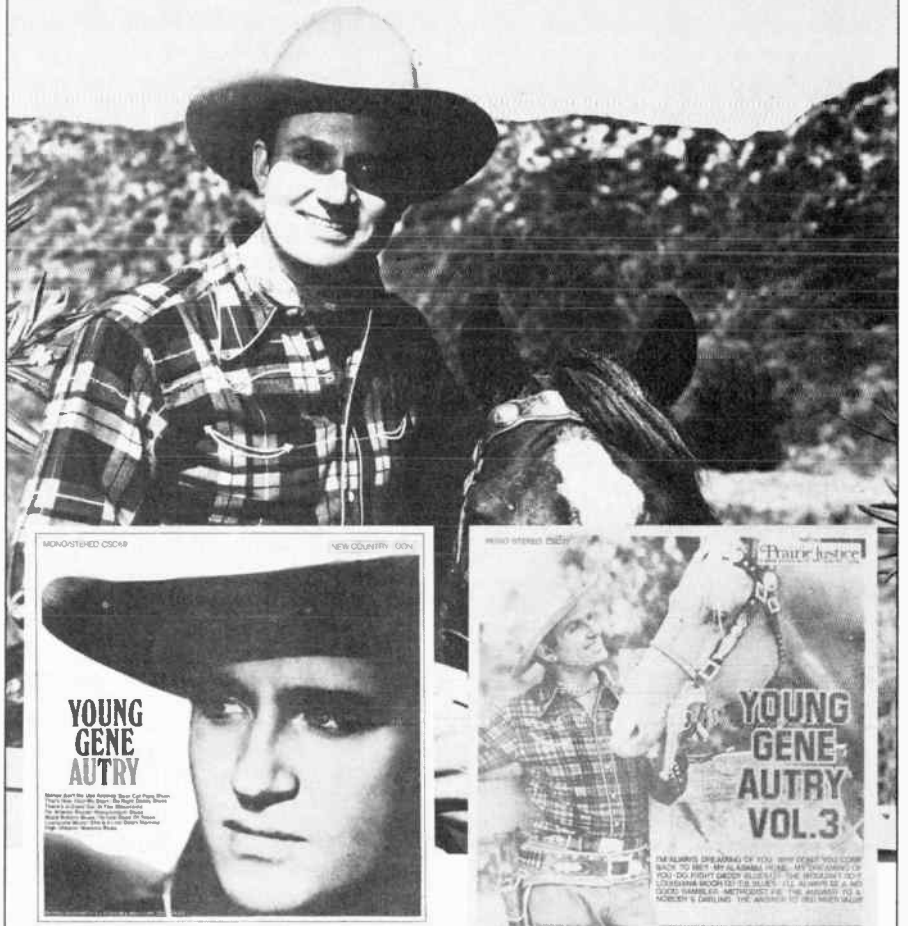
Bobby Simon, was playing an electric steel around 1934, holding it in a Spanish guitar position. Simon may also, then, have been the first country musician to record with an electric steel, on Al Dexter's "Honky-Tonk Blues." In 1935 another electric steel pioneer, Bob Dunn, joined the Texas-based Milton Brown's Musical Brownies. His playing, akin to the sound of a jazz trumpet, flabbergasted the band and meshed beautifully with their hot, swinging sound.

Dunn paved the way for the first electric steel master, Leon McAuliffe of Bob Wills's Texas Playboys, who in 1936 wrote "Steel Guitar Rag," still the anthem of steel players everywhere. After World War II service, he formed his own band and recorded for Columbia, Starday, and currently the Stone way label of Houston. If any one man is responsible for spawning the post-war generation of steel men, it's Leon, with Jerry Byrd, Noel Boggs, and Joaquin Murphy running close behind.

The instruments too were changing. They now stood on legs, had a foot-operated volume control and up to four eight-string necks, each with a different tuning to provide greater musical versatility. Some players would switch necks several times in the course of one song.

An important event took place in the post-war years: The first *pedal* steel guitar was developed. Through an elaborate network of cables, pulleys and rods connected to foot pedals (and later, knee levers), it was now possible to alter the pitch of individual strings to create chords and voicings previously unheard of. It was the creation of inventor John Moore, who in conjunction with the Gibson company designed the first commercial pedal guitar, the "Electraharp." Bigsby introduced one a short time later. The new steels were a challenge to conventional players, the added machinery making them harder to master. Perhaps that's why the pedal steel was slow to catch on with the country acts, though two pickers who adapted quickly were Joaquin Murphy and the popular session man, Speedy West, who in 1948 purchased the first and second Bigsby pedal guitars ever made. In the early fifties, pedal steel was used on countless *pop* recordings. At that time Speedy West cut over 6,000 records with 177 different singers

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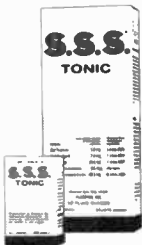
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for every major label within a five-year period.

It took only one recording to establish the pedal steel in Nashville: Webb Pierce's 1954 hit "Slowly," which featured Bud Isaacs playing a pedal-equipped Bigsby steel. The sound shook a lot of country lap steel pickers right down to their fingerpicks. Some made the change by simply buying a pedal guitar, while fledglings like Pete Drake and Lloyd Green added homemade metal mechanisms to their non-pedal guitars (a few, including Jerry Byrd and Roy Wiggins, ignored the change altogether). And though Santo and Johnny hit the top of the pop charts in 1959 with their steel guitar instrumental "Sleep Walk," steel was associated almost exclusively with country music from the mid-1950's on.

*The Steel Guitar Hall of Fame* (Nashville NLP-2055) is an overview of steel guitar and Dobro music from the late fifties to the mid-sixties. From the stunning pedal performances by Pete Drake on "Pleading," Jimmy Day's jazzy "Steel Driver," and Buddy Emmons' ethereal "Singing Strings," to lap steel pieces such as Herb Remington's hot "Nashville Glide," and "Hilo March," the traditional Hawaiian tune by Jerry Byrd (who moves freely between Hawaiian and country music) to Dobroist Shot Jackson's rollicking "Salty Dog" and Oswald's "Beneath the Willow," the unique aspects of each instrument are displayed.

Today's generation of pedal steel men has widened its horizon a bit, due mainly to the pervasive inspiration of artists such as Ralph Mooney, Pete Drake and Buddy Emmons. The new breed of steel pickers have developed distinctive styles that can be heard on countless recordings. The best-known of this new group are Lloyd Green, Jimmy Day, Curley Chalker, Tom Brumley, and Weldon Myrick.

In the late sixties, a new technological world opened to the steel player when rock & roll's musical weirdness came of age. Sophisticated electronic devices that altered tone instead of pitch were developed—fuzztones, wah-wahs, phase shifters, and other creations—and added to the already awesome range of the pedal steel. Country music began to exert a new influence on rock, and it showed in the work of people like Bob Dylan, the Byrds, and the Grateful Dead. Youthful steel guitarists like Rusty Young and Tom Brumley brought their talents to country-rock bands.

A few years ago, record producer John Boylan conceived an album that would showcase the steel guitar outside a strictly country context. He chose Buddy Emmons, Red Rhodes, ex-Buckaroo Jay Dee Maness, Rusty Young of Poco, and Sneaky Pete of the Flying Burrito Brothers. Each picked one song to record, with Boylan selecting the rest and composing what was to become the album's title: *Suite Steel* (Elektra EKS-74072). Released in the Spring of 1970, the album sold poorly. But despite the fact that the musicians don't always escape country-oriented material, the set succeeds both conceptually and musically. Side one is comprised of Top Ten tunes of the period, and outstanding are Emmons' "Down on the Corner," Sneaky Pete's "Blackbird," and Rusty Young's "Everybody's Talkin'." Pete and Rusty's duet on "Sunshine of Your Love" is nowhere near Nashville, and the twang associated with the steel is nowhere to be heard. Boylan's three-movement "Suite Steel" features Buddy Emmons on the first two movements and Rusty Young on the third. Though the second tends to drag, the first and third movements are stunning.

Today, the steel guitar's place in country music is nothing if not secure. Sho-Bud, the steel guitar and Dobro company founded in 1957 by Shot Jackson and Buddy Emmons, sponsors a half-hour show over WSM following Ernest Tubb's Midnite Jamboree, and it focuses on steel players. There's even a back-to-basics movement afoot: the Doperas are building their original Dobro again due to popular demand, and Rusty Young's using a lap steel built into a standard electric guitar body that enables him to move around onstage with Poco. Though the steel guitar originated almost a hundred years ago and thousands of miles away, it rivals the fiddle as the most soulful instrument in country music. Merle Travis said it best in the lyrics he and Cliffie Stone wrote to "Steel Guitar Rag":

*And when they slide that thing  
Along the strings.  
It sounds so doggone heavenly  
You hear the angels sing;  
When you start your feet  
Your heart will beat  
A rhythm to that old steel guitar rag.\**

\*"Steel Guitar Rag": Written by Leon McAuliffe; lyrics by Merle Travis and Cliffie Stone. Copyright © Bourne Company. ASCAP.



# BRASS

(Continued from page 36)

before the jets came in. They used it for six hours. They bought it for three-and-a-half million, and I bought it for \$126,000 . . . When I was a kid I had enough of buses to last me a lifetime. From the time I was 15 until I was 26 I spent three-quarters of my life riding on a Greyhound bus. That was the only way we travelled in the big band era. We used to say that we wished we could bottle the smell in the back of a band bus, so if we ever got homesick for the road we could open it up and take a whiff. Cured instantly! When I formed the Nashville Brass, I promised my guys we'd never travel by bus if it took every dime I earned."

The Nashville Brass idea occurred to Danny when he first brought Connie Francis to Music City. "I was so excited by the musicians and their sound," he recalls. "I went back to New York all enthusiastic about the possibility of combining brass with a Nashville rhythm section. They said I was nuts. 'Country fans hate brass and pop fans hate country,' they decided.

"When I left MGM and signed with RCA, I couldn't wait for the first A&R (Artist and Repertoire) meeting to tell them my brilliant idea. I told them. They laughed. Said the same thing MGM had said. So I went ahead producing Lana Cantrell, Nina Simone and others until they asked me to move to Nashville as Chet Atkins' assistant.

"I didn't exactly rush to get Chet aside and tell him the idea. I'd been turned down so often . . . but when I finally did mention it, he didn't even wait for me to finish my spiel before he said, 'Try it.'"

And so did Chet Atkins (who had also received a number of "impossibles" on the issue of whether his guitar style could fit into country music) make it possible for Danny Davis to prove that while he couldn't be compared with Roy Acuff in a month of Sundays, he certainly is not nuts. He went ahead with the Brass, getting Bill McElhiney to do the arrangements, and came up with that first 400,000 seller.

"They're the best," he says, referring to the musicians who make up the Brass. "In five-and-a-half years there have only been three changes. We have nine musicians, and seven of them have degrees in music. I'm proud they want to stick around, and I'm still astounded by the success of the Brass. I believed in

the idea, but I never dreamed it would be *this* successful."

So what now? "I had this idea," says Danny, not even trying to conceal the excitement he feels, "of an unusual kind of chorus-singing country music. I didn't want a lot of different voice parts, but one big, full sound. I picked eight singers from Opryland—all those kids are super-talented—and I said 'Go in there and sing as though you were doing a solo.' By keeping the harmony down to two parts we got the effect I was looking for." That, in short, is the Danny Davis Singers, whose first album is doing quite nicely, thank you.

"Now, my next step will be to combine the voices with the Brass," Danny continues. "I think we could get one heck of a sound and I *know* it would make a terrific show." Make no mistake about it: Danny Davis' formula is as commercial as Christmas cards. He has won two Grammys, and the Brass has been nominated six times (not counting this year). He has won the *Billboard*, *Record World* and *Cashbox* polls for the last five years. And yet he is still in trouble—obviously, how couldn't he?—when it comes to hanging a label on what he does. Big band musicians think of him as country, and country musicians think of him as big band. Doesn't he feel like a man without a home?

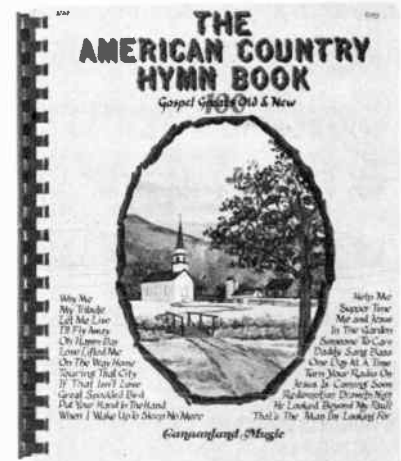
"Yes," he smiles, "but that pleases me. I think the fact that we don't fall into any set category is what makes us unique. When people hear us on the air they know it's the Nashville Brass, not just a new recording by some old big-name band."

And then he goes to the heart of the matter. "I think the big bands sophisticated themselves right out of the business," he says. "People have always loved simple music. Years ago it was the Broadway ballads that told a sincere message with a simple melody . . . If Irving Berlin wrote 'Always' today, it would be called a country song. But those songs have moved away from Broadway now. If you go to see 'Godspell' or 'Grease,' it's very exciting, but you walk away humming the scenery."

"In the business they make fun of Lawrence Welk," he says, making the obvious comparison himself, "but the people love him because he gives them the music that they want to hear. That's the way I feel about the Brass. I get a bigger thrill out of entertaining people any day than I do out of entertaining other musicians." ■

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# CHICO

(Continued from page 24)

reserved by the waitress, and Jim 'n Al 'n Howard settle in for some serious business. The house band has been informed that Jim is in the room, and has been asked to announce the fact, which they do. Jim likes the two women singers. He tells the waitress that he'll give her a tip as large as the bill as long as she takes real good care of his party, which she does.

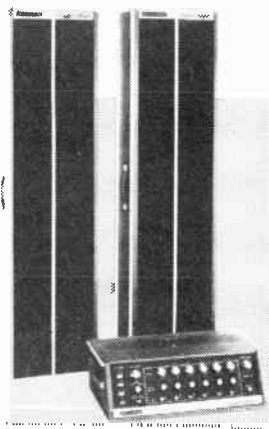
And so, as you might expect in this little town where TV stars visit infrequently, Jim Stafford becomes the center of attention, meaning women. One by one they come to the table, some half-shy, some quite self-confident, and introduce themselves. Jim dances with them, sits them down beside him and hugs them, kisses them, flatters them, asks them who they're with and do they have any friends? And one by one, gradually, they begin to disappear. Jim begins giving out his room number. The big kid from the concert shows up, and can't understand why, since he watches Jim on television all the time, Jim won't invite him to join us. He stumbles down onto Jim's seat, throws a muscular arm around him, slaps him none too gently on the face, and is about to be seriously attacked by Al and Howard and the house dick when, luckily for all concerned, his friend persuades him to give up.

Jim's mood worsens as we think about what that kid might have done while he had Jim in his grasp, and all the talk about what kind of a job Al would have done on him doesn't help. Furthermore, it is almost 2 a.m., and there aren't any unapproached women left in the bar.

The band thunders through its last number. The waitress brings the check, and good to Jim's word, Howard writes in her 100% tip (Jim is upstairs). We hang around for a short while, thinking about something to eat (Jim hasn't eaten at all today, and doesn't want to now, but Howard and I are starving) until Jim comes back. When he arrives, the waitress comes over and tells him, in her sweetest voice (she is truly delighted at her good fortune) that not even Clint Eastwood gave her *that* big a tip. She leaves, and there are pained looks around the table as the Jim Stafford party considers the inevitable question: How did Clint Eastwood make out in Chico? ■



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