

August 1976 One Dollar

COUNTRY MUSIC

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Centerfold

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**Bob Wills
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**Cal Smith
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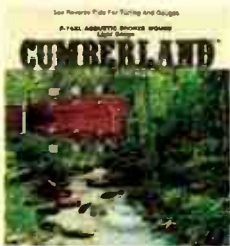
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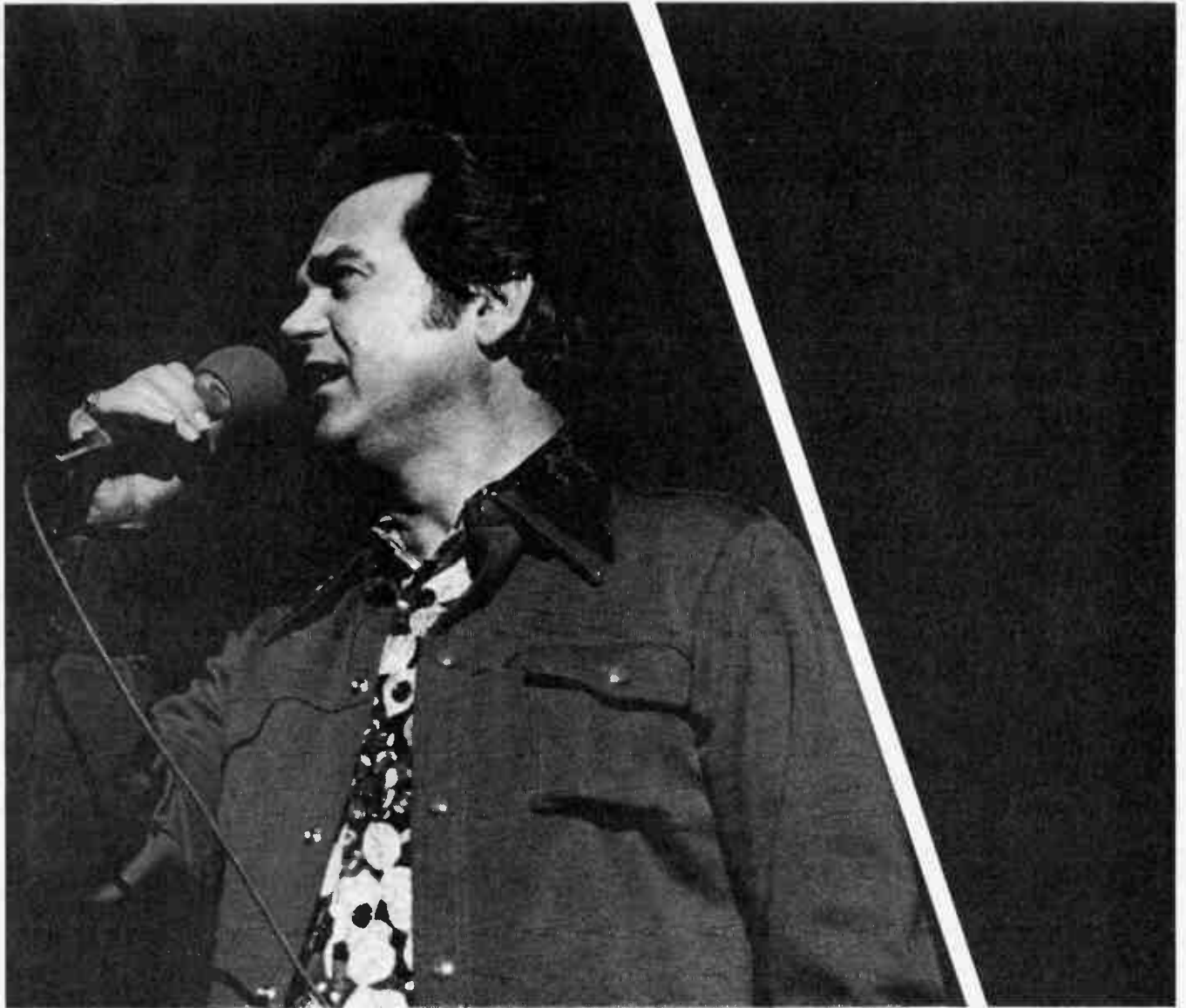
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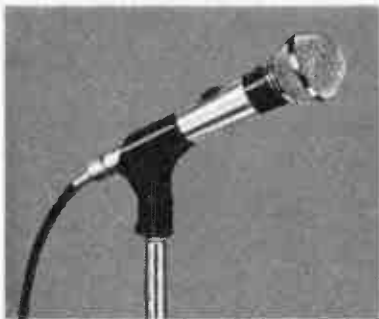
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Madine Singer
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Niok Tosohes

Designer:
Gail Einert
Contributors:
Audrey Winters
J.R. Young
Dave Hickey

Marketing Director:
Steve Goldstein

Circulation Director:
John D. Hall

Circulation Assistant:
Frieda Dazet

Advertising Sales Director:
John Bowen

Advertising Assistant:
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Director: Direct Marketing:
Anthony Bunting

Direct Marketing Assistant:
Eileen Bell

Administrative Manager:
Gloria Thomas

Administrative Assistants:
Rochelle Friedman, Denise Corley

Accounting Manager:
Alma Braver

Executive, Editorial and
Advertising Offices,
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Floor, New York, New York 10016
(212) 685-8200

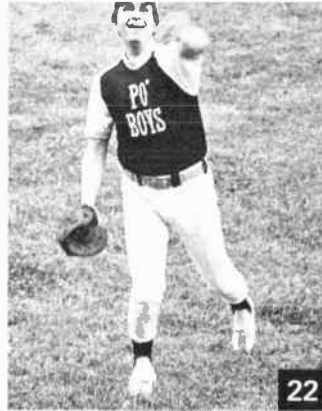
John H. Killion, President
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COUNTRY MUSIC

Volume 4, Number Eleven, August 1976

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COVER PHOTO: LEONARD KAMSLER

Coming Next Month:

Emmylou Harris**Loretta Lynn Centerfold**
Special Section on Texas Music**Texas Music
Hall of Fame**Jerry Reed**Eddie Rabbitt**
Country Hearth with Charley Pride**

Letters

The article on Red Foley (June COUNTRY MUSIC) was very interesting and informative, but I noticed the picture on page 54 (above right) was of Tex Ritter and Pat Boone, and not Gene Autry and Roger Miller.

PAUL SPEARS
HOPE, ARK.

Thanks to Paul and the many other readers who caught our goof.—Ed

In the May issue Hazel Smith in her "Hillbilly Central" refers to Stony Edwards' "Blackbird," and refers to, "two old country niggers on a tobacco farm in North Carolina." I find the racism of Ms. Smith and your magazine offensive.

ALBERT V. NELSON
NEW YORK, NEW YORK

Hazel was quoting directly from Stony Edwards' beautiful song, "Blackbird," which he wrote and recorded. Stony, a black man, was not "offended" by the words of his somewhat autobiographical song, and all Hazel was saying was that the radio stations which banned "Blackbird" were missing the point of the song, which is in no way racist. Our sincere apologies to those readers who were disturbed by Hazel's remark.—Ed.

I wrote you a letter which appeared in the May issue, requesting information on old-time country music stars, Asher and Jimmy Sizemore. My thanks to you for your efforts. The response (from your readers) was most gratifying. COUNTRY MUSIC fills a real need for the millions of people who are C&W fans.

JAMES BOLEN
CLEVELAND, MASS.

Thanks to the many readers who responded to Mr. Bolen's query. We learned Asher Sizemore, who appeared with his son "Little Jimmy" on the Opry back in the thirties, was a native of Manchester, Kentucky. In the sixties he operated a radio station

in DeQueen, Arkansas. A coal miner in eastern Kentucky before he entered the entertainment field, Asher died in Arkansas this year at the age of 69. He recorded such songs as "Little Jimmy's Goodbye," "I Miss My Dear Sweet Mother," "Cowboy's Last Ride," and "Tumbledown Cabin." The following letter sheds considerable light on what became of Little Jimmy.—Ed.

The reason you have lost track of Little Jimmy Sizemore is he has been out of the music field—but you will be seeing him again in the future. He got out of the navy when he was 21 years old, and studied for a law degree at "East Tenn," Wake Forest, N.C., and New York universities. He practiced law for a year, and then came to Wake Forest in 1953 to teach law. In 1968 he was introduced to a new instrument, the dobro, and self taught, he won world championships in 1972 and 1973 playing it.

He is a native of Erwin, Tennessee, and was a member of the Prairie Cowboys in his teen years. He now has his own band, "The High Country Men" and has appeared in local schools. He is still at Wake Forest College.

MARIE BRINGLE
SALISBURY, N.C.

As one Glen Campbell was heard to remark when Waylon Jennings won an award at a recent Nashville award ceremony. "It's about damn time," so it is with your article in your May issue about Bill Monroe.

Here is a man who has been sadly neglected by any magazine or newspaper of any stature for far too long. Let us (my family) herewith pay you and your writer a compliment in how well this story was written. Knowing Bill personally, this story shows him exactly as he is. I don't believe I could have done it better. I know that we will never forget him.

ED RADER
NORWOOD, OHIO

I would like to comment on the growing controversy about what is happening in country music today. Granted, there are songs on the country charts that two or three years ago would have found themselves in "File 13" rather than on the air. People change, as does music. Do we still do the Charleston? Of course not, because new ideas and styles have replaced it. To me, country music is that which expresses honest emotions, sadness and happiness, experiences that touch us all in life at one time or another. There are songs on the charts today which do not contain these characteristics, and these are the ones I call "not country."

JACK HOWARD
ANNOUNCER, KSCS FM
FORT WORTH, TEX.

It is always a pleasure to read about Johnny Rodriguez (May COUNTRY MUSIC). I have no doubt that Johnny's former manager did an awful lot for Johnny, for which we are grateful, but I do believe this incredible talent and versatility had to come forth, no matter who "discovered" him. I feel there is much more to Johnny Rodriguez than screaming girls, and that we'll be seeing some great things from him in the future.

I might not be able to "buy him a hamburger," but I make a great pan of cornbread to go with old pinto beans, and he's welcome.

MRS. LOU REDDOCH
LAKEWOOD, CA.

What a thrill it was to see that Nashville's Hall of Fame (March COUNTRY MUSIC) has on display an exact copy of a record I have, "Time Will Tell" by Lulu Belle & Scotty, a Vogue Picture Record, as shown on page 54.

Among my collection of old '78's, and my larger collection of albums, this Vogue Picture Record is one that brought me many happy memories.

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Hillbilly Central

by HAZEL SMITH



Loretta Lynn and Conway Twitty, Dolly Parton, Willie Nelson and daughter, Lana.

Photo: Charlyn Zlotnik

From Nashville, to wherever you might be, I do hope the Good Lord has bestowed upon you another long hot summer, with lots of love and country music. For myself, I am faring well in both areas, thank you. My door is being knocked upon, and my song "Bad Eye Bill", recorded by **Dr. Hook** is on the record shelves. What else could a country girl want?

Dropped by RCA studios last week, and heard a few of **Bobby Bare's** brand new tunes. Sounded stupendous! Bare hugged me and said, "Hello darlin," but he never offered me a chew of his tobacco.

Jack Routh, RCA recording artist, son-in-law of **Johnny and June Cash** was telling me today that he would be in the studio this week with **Chet Atkins** producing his second single phonograph record. Jack also told me that Johnny and June honored daughter **Cathy** with a birthday party last week at the Cash home on Old Hickory Lake. Following dinner, there was a famed Cash "guitar pulling," when all the guests pass around the six string, and pick and sing. Amongst those present were **Waylon Jennings, Jessi Colter**, Ms. Colter's producer, **Ken Mansfield** and his wife **Terri** from L.A., **Joe South, Guy and Susanna Clark**.

Was out at the Friday night Opry where everyone is concerned about **Roy Acuff**, who had suffered a heart attack. The spirits were up, and the show must go on, however. **Jean Shephard** sang her brand new hit, "Mercy," **Stonewall Jackson's** young son played drums for his

father, **Wilma Lee and Stoney Cooper** announced that they had joined **Bill Monroe's** talent agency, **Jim Ed Brown** looked handsome and sang great as ever. **Lonzo and Oscar** were very funny and sang some beautiful harmony with their new group, and **Del Wood** tickled the ivories. A good time was had by all.

I saw and talked with **Tracy Nelson** in the shopping center in Goodlettsville.

Well, *Country Music* has a brand new editor named **Art Maher**. He ain't had the pleasure of meeting me yet, but we talked via phone. He sure has good taste, cause he likes Hillbilly Central. Isn't **Kinky Friedman** leaving ABC records, and signing with Epic? I heard that. Also heard that Kinky is gonna be on the tour with **Bob Dylan**. Where did I hear this gossip? From **Kinky**, who called me from Florida. Ain't that famous?

Fifteen-year-old **Terry Smith**, whose famous mama is me, takes care of **Bill Monroe's** sixty head of cattle, horses, mules, etc., and would you believe that the King of Bluegrass and his hired hand not only planted a vegetable garden, they also planted a flower garden?

I went to a party last week at the Peking Restaurant and saw **Jeannie Sealey, Jack Greene, Hank Cochran, Tommy Overstreet, Ruby Falls, T.G. Sheppard, Dickey Lee, Ronnie Profett, Bill Walker, Ed Bruce, Kenny Starr**, and a bunch more stars/star gazers/star hoppers. A star is a star, a star gazer is somebody who looks at stars, and a star hopper

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is somebody who comes in with a mediocre star, leaves with a big star, and on the way out meets **Elvis**, and by God follows him.

Understand that **Carlton Haney's** Bluegrass Festival in Camp Springs, N.C. at Easter, broke all previous attendance records with a scorching 25,000 in attendance. This is located on the road where I was born and raised in Caswell County. By the way, in last month's issue of *Country Music* it was written that I was born in Caswell County, Ky. It's Caswell County, N.C. Everybody knows that!!

Everytime I see the Pride & Price commercial on TV for A&P, I wonder why them folks ain't smart enough to use **Charlie** and **Kenny**. Wouldn't that be perfect?

Bill Anderson's newly hired PR person is female and used to work for J. C. Penney in Texas! That's taking it back to the country, ain't it?

Charlie Daniels who lives in Mt. Juliet, Tennessee dislikes Nashville and will tell you so. I like Nashville and I also like Charlie Daniels. After seeing my new frosted hair, **Shel Silverstein** said if I put a raspberry on my head I'd look like an ice cream

sundae.

I got to write something else about **John Cash** 'cause this is good. John called **Waylon** from Germany the day after Waylon had tried to reach him cause Waylon had found a song that was perfect for Cash. . . . got that?? Well, Waylon said, "Hoss who is paying for this call, you or me?" Big John said, "I am." Waylon said, "Well I got a song I want to play for you." Naturally Waylon played it for Cash on the phone with him frocking around in Germany. So, Cash come home and the next week was in his House of Cash studio a fixing to record the song when who walks in but **Merle Haggard**. Being the hillbilly he is, Haggard sang harmony with Cash on the song. Ain't gonna tell you the title, but **Bob McDill** wrote it.

Following his *200 Years of Country Music* lp, **Sonny James** added a banjo player to his group. He's my friend **Jack Hicks** who is a former member of **Bill Monroe's Bluegrass Boys** and **Lester Flatt's Nashville Grass**. Jack doubles on steel.

Ernie Ashworth, who hasn't had a hit record since "Talk Back Trembling Lips" has just re-recorded the tune.

Super songwriters, **Harlan Howard** and **Shel Silverstein** singing their new and old tunes in my office. Loved it!!

Conway Twitty is really shook up with the death of his bass player, **Joe E. Lewis**. He and **Loretta Lynn** were recording at Bradley's Barn when the auto accident occurred. And Conway left the session immediately for the hospital where he stated, "He's been with me for 22 years, he's like a brother, what can I say?"

Talked with **Lana Nelson** last week, who tells me that she will wed in June and papa **Willie** will give her away. The wedding will take place in Austin. "Daddy's gonna sing," says pretty Lana.

And good ole **Marty Robbins** says he's gonna race again. One thing about hillbillies, once they get something in their blood, it sticks, whether it be horses, car racing, fishing or women. . . . mostly women!!

The Bakersfield, California singer of fine songs, **Buck Owens**, in Music City making phonograph records for the Warner Brothers label. The genius of **Shelby Singleton** never ceases to amaze me. Can you imagine, **Webb Pierce** and **Carol Channing** doing duets?? Only Singleton would be clever enough to single out that pair.

Billy Swan on his third European excursion, and of course wife **Marlu** and daughter **Planet** accompanying him. Swan's overnight success after fifteen years has made me very happy. He's a good guy and deserving of any good that can happen.

Dolly Parton's TV show is presently being shot at Opryland, Opry House, and other points of interest. There is a scheduled September showing, and I personally can't wait. You will love the show with **Linda Ronstadt** and **Emmylou Harris** singing together!

My buddy, **Danny "Panama Red" Finley** is recording a phonograph record for your Buddah folks with **Ben Tallent** producing.

Can you believe that I have never been invited to **Elvis Presley's** house!!

Nice people to know . . . **Phyllis Reed**, secretary, friend, Jack of all trades for Peer Southern's Nashville office, and **Les Leverett**, photographer for the Opry for more'n 20 years.

Well, folks, this is the gospel according to Ms. Hazel. And until the next full moon rolls around, remember: Don't do nothing I wouldn't do on a bicycle. ■

Country Thunder



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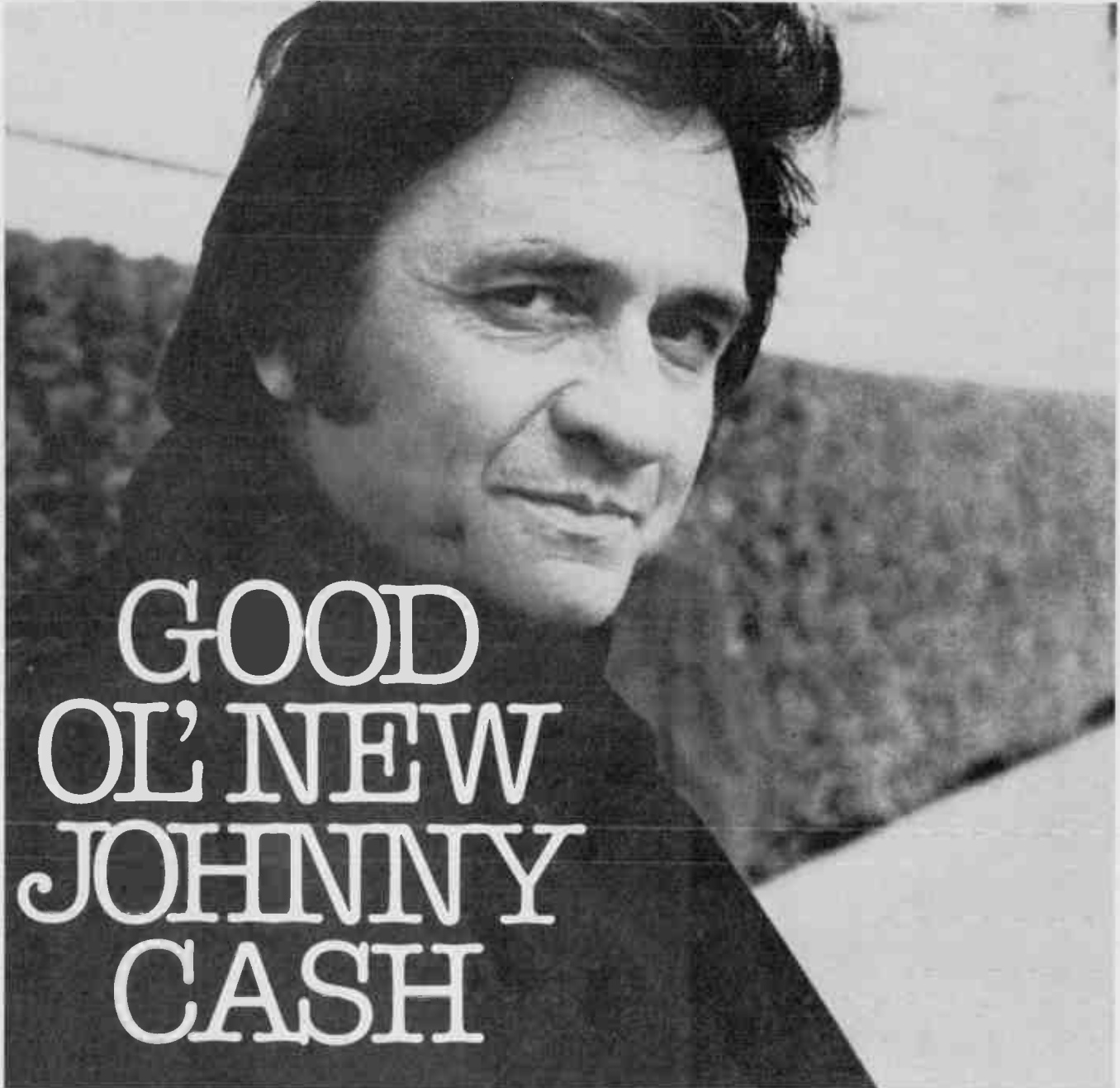
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People

on the scene

by AUDREY WINTERS



Photo: Arthur J. Maher

The Hag and 10-yr.-old Tigar Bell in N.Y.



Photo: Warren Silverman

DJ Lee Arnold (left) and Eddie Rabbit at WHN, N.Y.



The Opry's newest attraction, Don Williams.

Don Williams is the Grand Ole Opry's newest member. Williams, whose "Til the Rivers All Run Dry," was his fifth number one hit in a row, made his first appearance as a "regular" on the Opry with **Billy Walker** and **Jeanne Pruett** . . . Ten-year-old **Tigar Bell** did a concert with Merle Haggard in New York City, and fiddled like a pro . . . **Eddie** ("Drinkin My Baby Off My Mind") **Rabbitt** was also in the Big Apple, and did a stint as a dj on WHN radio.

C.W. McCall heard that First Lady, **Betty Ford** (that's First Mama

in CB lingo) had an interest in CB's and sent her a personalized Midland CB radio. In what might be called a political move, he also included a CB for the President . . . **Johnny Cash** has become a real shutter bug with the camera he got for Christmas. The lady who does his framing reports, "I don't believe we would have made it in our business if it hadn't been for the music people, especially Johnny Cash. She says, as a photographer, he's "quite good." Still in the gift department, **Jeannie C. Riley** is thrilled with the hand-tooled saddle and bridle

she got from husband **Mickey** for her birthday. Jeannie, who's working on a record for Warners, says she gets ideas for songs while she's riding.

Cal Smith returned to his hometown, Gans, Oklahoma, to do a benefit concert to raise funds for a local school. It was the first time he'd been home in 30 years. Cal also got to host a TV show for the first time. "That Good Ole Nashville Music," which he just finished taping, will feature **Crystal Gayle** and **Kenny Starr** as guest stars.

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Another Quality Product from Norlin

on the birth of their new baby girl, **Lisa Lanette**, and to **Susan Raye** and husband **Jerry Wigger** who had a fifth—son, that is, name of **Corey**. Best wishes, too, to recording artist **Marilyn Sellars** on her marriage to **Dr. Peter W. Kuipers** in Edina, Minnesota.

Dottie West's 17-year-old daughter **Shelley** found some time to do some serious thinking while recuperating from an auto accident. Shelley, who's been singing and traveling with Dottie's show for over a year, has decided to take business courses at Nashville State Technical Institute. She will continue to appear with Dottie on the Opry . . . **Lorrie Morgan**, 16, daughter of the late singer, **George Morgan**, is planning a career in show business. She's already singing at some of the big supper clubs in Nashville . . . **Dolly Parton's** brothers and sisters have all left the **Traveling Family Band**: **Randy's** picking at Pee Wee's with cousin **Dwight**; **Floyd** is now with Warner Brothers; **Freida** and husband **Paul Overton** are with Country Soul (the same label **Stella Parton** records for). Dolly's youngest

sister, **Racheal**, still lives with Dolly and husband **Carl**, and is going to school.

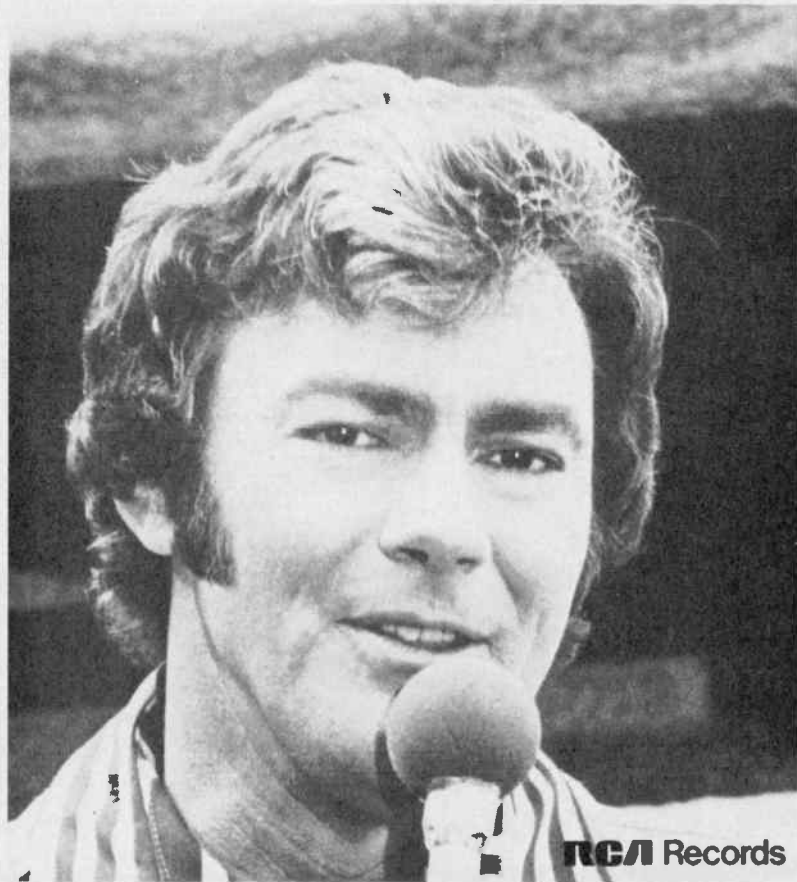
George Jones and **Tammy Wynette** recorded duets at Columbia Studios last week . . . **Buck Trent** was in from Tulsa to record at ABC Dot's Nashville studio . . . **Conway Twitty** and **Loretta Lynn**—who only record together once a year—are doing a duet album at Bradley's Barn in Mt. Juliet, just outside of Nashville. Loretta's hubby, **Mooney Lynn**, is driving a covered wagon from Nashville to Valley Forge, Pennsylvania as part of a project sponsored by the Pennsylvania Bicentennial Commission. Loretta and Mooney provided a team of mules to pull the wagon . . . Opryland's newest tribute to America, "Liberty's Song," a Broadway-styled recap of America's 200 years, is drawing capacity crowds. A troop of cast members even went to Washington to perform at a dinner for the White House Correspondents' Association, honoring President Ford.

Singer/songwriter **Billy Joe Shaver** has signed with Capricorn Records. Billy Joe has written hits for the likes

of **Johnny Rodriguez**, **Waylon Jennings**, **Kris Kristofferson**, and **Tom T. Hall**. **Tom T.**, no mean songwriter himself, has put out his first book. Called *How I Write Songs—Why You Can*. It's published by Chappell Music, in New York City . . . Songwriter **Chris Gantry** went to Key West to write some new songs and found himself a wife, the former **Susan Nadler**, a writer from Pittsburgh, Pennsylvania. Her latest book's *The Butterfly Convention*.

Hank Williams Jr. has been out seeing the great outdoors with new manager, **J.R. Cullman**. The two went deep sea fishing in Panama City, Florida, snake hunting in Bainbridge, Georgia, wild boar snaring in southeast Texas, and they'll soon be off to Alaska in search of the great Kodiak bear.

Freddy Fender, **Mel Tillis**, **Emmylou Harris**, **Donna Fargo**, **Earl Scruggs**, **Tammy Wynette** and **Johnny Paycheck** are a few of many stars to be at the Labor Day weekend's first annual Kutztown arts and music festival, Kutztown, Pa., Sept. 3, 4 and 5, at the Fairgrounds. ■



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Country News

FREDDY FENDER HAS HIS DAY IN SAN BENITO, TEXAS



Freddie and the Mayor of San Benito.



Freddie and Doug Sahm in a rhythm and blues duet.



The native son was besieged by fans.

Freddie Fender had his day, in an all-out celebration staged recently by his home-town, San Benito, Texas. For San Benito—a tiny community in the Rio Grande Valley, 30 miles north of Mexico—it was the event of the year. The press, fans, and Freddie's family—he has over 60 cousins in the town—mobbed El BeBop Kid at the airport, and joined him in a weekend of activities including a visit to nearby Padre Island and a barbecue at the San Benito Chamber of Commerce. The highlight of the weekend was a concert in nearby Mercedes, Texas, with fellow Texas-musicians Tommy McClain, Roy Head, and Doug Sahm.

Freddie, who has returned home in leaner years—after unsuccessful bouts on the road, and following his now-famous marijuana bust—was all smiles:

"If they took it all away from me tomorrow I'd still have enough to get a little ranch and live comfortable," he reflected.

If the size of the crowds at Freddie Fender Day are any indication, Freddie can make that a large ranch—but he probably won't have much time to spend on it.



NELSON ALLEN

Freddie poses with his mother, his wife Angie (right), and his son Danny (front).

PHOTOS: CHARLYN ZLOTNIK

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ROY ACUFF - CS-1034 SPECIAL \$2.98

Night Train To Memphis; I Saw The Light; Were You There When They Crucified My Lord; Mule Skinner Blues; Waiting For My Call To Glory; Great Speckled Bird; Wreck On The Highway; Fire Ball Mail; Tennessee Waltz; Wabash Cannon Ball; Freight Train Blues; Lonesome Old River Blues; It Won't Be Long; The Devil's Train; If I Could Hear My Mother Pray Again.

EDDIE ARNOLD - ANLI-1078 SPECIAL \$2.98

What's He Doing In My World; Bouquet Of Roses; Anytime; I'll Hold You In My Heart; Just A Little Lovin' Will Go A Long Way; Cattle Call; Make The World Go Away; You Don't Know Me; That's How Much I Love You; I Really Don't Want To Know.

GENE AUTRY - CS-1035 ALBUM SPECIAL \$2.98

Mexicali Rose; Boots And Saddle; Have I Told You Lately That I Love You; You Are My Sunshine; South Of The Border; Sioux City Sue; Mule Train; Someday You'll Want Me To Want You; Goodnight Irene; I Love You Because; That Silver Haired Daddy Of Mine; Red River Valley; Buttons And Bows; Back In The Saddle Again.

TERESA BREWER - ANLI-1131 SPECIAL \$2.98

(Put Another Nickel In) Music, Music, Music; Let Me Go, Lover; Jilted; Ricochet; Bo Weevil; A Sweet Old Fashioned Girl; Till I Waltz Again With You; What A Wonderful World; A Tear Fell; Pledging My Love; Empty Arms.

THE BROWNS - ANLI-1083 - SPECIAL \$2.98

The Three Bells (Les tres cloches); You Can't Grow Peaches On A Cherry Tree; The Old Lampighter; I Heard The Bluebirds Sing; Scarlet Ribbons (For Her Hair); Then I'll Stop Loving You; Send Me The Pillow You Dream On; Here Today And Gone Tomorrow; Looking Back To Sea; Shenandoah; I Take The Chance; They Call The Wind Maria.

THE ORIGINAL CARTER FAMILY - ANLI-1107 \$2.98

Keep On The Sunny Side; The Winding Stream; My Cinch Mountain Home; 'Mid The Green Fields Of Virginia; Bury Me Under The Weeping Willow; Over The Garden Wall; Motherless Children; The Evening Bells Are Ringing; The Homestead On The Farm; Cowboy Jack; Longing For Old Virginia; The Foggy Mountain Top; The Poor Orphan Child; This Is Like Heaven To Me; Picture On The Wall; Will You Miss Me When I'm Gone?

JOHNNY CASH - C33087 SPECIAL \$2.98

Precious Memories; Rock Of Ages; Old Rugged Cross; Softly And Tenderly; In The Sweet By And By; Just As I Am; Farther Along; When Hee Roll Is Called Up Yonder; Amazing Grace; At The Cross; Have Thine Own Way Lord.

COUNTRY HITS OF THE '40s - SM 884 \$2.98

Smoked Smoke! Smoke! (That Cigarette) Tex Wil Wakenley; Divorce Me C.O.D. (Merle Travis); There's Liams); Slipping Around (Margaret Whiting/Jimmy A New Moon Over My Shoulder (Tex Ritter); Pistol Packin' Mama (Al Dexter); Mule Train (Tennessee Ernie Ford); You Are My Sunshine (Jimmie Davis); One Has My Name, The Other Has My Heart (Jimmy Wakely); I Love You Because (Leon Payne); Oklahoma Hills (Jack Guthrie).

COUNTRY HITS OF THE '50s - SM 885 \$2.98

Sixteen Tons (Tennessee Ernie Ford); Gone (Ferlin Husky); A Satisfied Mind (Jean Shepard); The Wild Side Of Life (Hank Thompson); Loose Talk (Freddie Hart); Young Love (Sonny James); If You Ain't Lovin' (You Ain't Livin') (Faron Young); A Dea: John Letter (Jean Shepard/Ferlin Husky); You Better Not Do That (Tommy Collins); Don't Let The Stars Get In Your Eyes (Skeets McDonald).

18 KING SIZE COUNTRY HITS - CS-9468 \$2.98

Signed, Sealed And Delivered, Cowboy Copas; I'll Sail My Ship Alone, Moon Mulligan; It's Raining Here This Morning, Grandpa Jones; Rainbow At Midnight, Carlisle Brothers; Seven Lonely Days, Bonnie You; Why Don't You Haul Off And Love Me, Wayne Rainey; Death Of Little Kathy Fiscus, Jimmy Osborne; Blues Stay Away From Me, Delmore Brothers; Slow Poke, Hawkshaw Hawkins; Tennessee Waltz, Cowboy Copas; Sweeter Than The Flowers, Moon Mulligan; Mountain Dew, Grandpa Jones; I'm The Talk Of The Town, Don Reno & Red Smiles; Next Sunday Darling Is My Birthday, Clyde Moody; Lonesome 7-203, Hawkshaw Hawkins; Death Of Hank Williams, Jack Cardwell; How Far To Little Rock, Stanley Brothers; Money, Marbles And Chalk, Pop Eckler.

RAYMOND FAIRCHILD - WORLD'S GREATEST COUNTRY BANJO PICKER - 30 GREAT TUNES - NO VOCALS - RRRF-254 ALBUM SPECIAL PRICE \$2.98. 5 STRING BANJO-FIDDLE-MANDOLIN-DO BRO GUITAR Whoa Mule; Carolina Breakdown; Orange Blossom Special; Turkey In The Straw; Little Darling Pal; McKinley's White House Blues; Blue Grass Bugle; Lonesome Road Blues; False Hearted Love; Nine Pound Hammer; Old Joe Clark; McCormick's Picnic; Red Wing Cripple Creek; Girl I Left Behind Me; Under The Double Eagle; Raymond's Talking Banjo; Cotton Eyed Joe; Banjo Fling; Cumberland Gap; Raymond's Banjo Boogie; Crooked Creek; Bail Them Cabbage Down; Pretty Polly; Leaning On Jesus; Sugar Foot Rag; Train Forty-Five; Earl's Breakdown; Cindy; Red River Valley; John Hardy.

LES PAUL AND MARY FORD - SM 11308 \$2.98

The World Is Still Waiting For The Sunrise; How High The Moon; Whispering; The Best Things In Life Are Free; Lover; Bye Bye Blues; Deep In The Blues; The World Is Waiting For The Sunrise; I Really Don't Want To Know; Walkin' and Whistlin' Blues; How Deep Is The Ocean (How High Is The Sky); I'm Forever Blowing Bubbles; Vaya Con Dios. TENNESSEE ERNIE FORD - SM-2097 SPECIAL \$2.98 Try Me One More Time; No Letter Today; Born To Lose; Don't Rob Another Man's Castle; There'll Be No Tardrops Tonight; Worried Mind; No One Will Ever Know; Funny How Time Slips Away; Sweet Dreams; Tears On My Pillow; May You Never Be Alone.

LEFTY FRIZZELL - CS-9288 - SPECIAL \$2.98

I Love You A Thousand Ways; Saginaw, Michigan; Mam And Dad's Waltz; Release Me; She's Gone, Gone, Gone; Always Late; I Want To Be With You Always; The Long Black Veil; Shine, Shine, Show'er; A Little Unfair; If You've Got The Money, I've Got The Time.

JOHNNY HORTON - CS-8779 SPECIAL \$2.98

Hanky-Tank Man; Goodbye, Lonesome, Hello Baby Doll; I'm Coming Home; I Got A Hole In My Pirogue; She Knows Why; They'll Never Take Her Love From Me; Ole Slow Foot; I'm A One-Woman Man; Sleepy-Eyed John; Everytime I'm Kissin' You; The Wild One; Honky Tonk Hardwood Floor.

JOHNNY HORTON'S HITS - CS-8396 SPECIAL \$2.98

The Battle Of New Orleans; Sink The Bismark; When It's Springtime In Alaska; Whispering Pines; North To Alaska; The Mansion You Stole; I'm Ready If You're Willing; All For The Love Of A Girl; Coann Che (The Brave Horse); Johnny Reb; Jim Bridger; Johnny Freedom.

STONEWALL JACKSON - CS 9177 SPECIAL \$2.98

Don't Be Angry; Life To Go; Waterloo; Smoke Along The Tracks; Second Choice; Why I'm Walkin'; A Wound Time Can't Erase; Leona; Old Showboat; I Washed My Hands In Muddy Water; Lost In The Shuffle.

SPIKE JONES - ANLI-1035 - SPECIAL \$2.98

Cocktails For Two; William Tell Overture; Chloee; Cocktails For Two; William Tell Overture; Chloee; My Old Flame; The Glow Worm; None But The Lonely Heart; Laura; The Man On The Flying Trap-eze; You Always Hurt The One You Love; Der Fueh-er's Face; Dance Of The Hours; Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai).

THE LOUVIN BROTHERS - SM 1061 SPECIAL \$2.98

The Family Who Prays; Born Again; If We Forget God; Satan Lied To Me; God Bless Her ('Cause She's My Mother); Love Thy Neighbor As Thyself); Preach The Gospel; Just Rehearsing; Pray For Me; Satan And The Saint; Swing Low, Sweet Chariot; Make Him A Soldier.

BILL MONROE AND HIS BLUE GRASS BOYS - 16 GREATEST HITS - CS-1065 SPECIAL \$2.98

Rock Road Blues; Blue Moon Of Kentucky; Blue Grass Stamp; My Rose Of Old Kentucky; Blue Grass Break-down; The Girl In The Blue Velvet Band; Footprints In The Snow; Can't You Hear Me Calling; Molly And Tenbrooks; Travelin' This Lonesome Road; It's Mighty Dark To Travel; Wicked Path To Sin; When You Are Lonely; Little Cabin On The Hill; Will You Be Loving Another Man; I Hear A Sweet Voice Calling.

FIDDLIN' MUTT POSTON AND THE FARM HANDS

RRMP-173 ALBUM SPECIAL PRICE \$2.98 OLD TIME COUNTRY - WALTZES-FIDDLE-DO BRO GUITAR-STEEL GUITAR-PIANO-ETC. - NO VOCAL Beautiful Dreamer; In The Pines; Good Night Irene; Blue Moon Of Kentucky; Over The Waves; On Top Of Old Smokey; Birmingham Jail; The Knoxville Girl; Sweet Of Daisies; I'll Be All Smith; The Last Letter; You're The Only Star; Shenandoah Waltz; Kentucky Waltz; Carolina Moon; Vaya Con Dios; Georgia Waltz; The Last Waltz; The Waltz You Saved For Me; Down In The Valley.

FIDDLIN' CLEARENCE "TATER" TATE - FAVORITE COUNTRY WALTZES DO BRO GUITAR - OLD STYLE COUNTRY BAND RRCT-213 ALBUM SPECIAL PRICE \$2.98

Life In The Finland Wood; Blue Mountain Waltz; Virginia Gil Waltz; Blue Bonnet Waltz; Saturday Night Waltz; Our Last Waltz; Anniversary Waltz; Green Valley Waltz; Memories Waltz; Merry Go Round Waltz; Aldora Waltz; The Sunny Waltz; Marian Waltz; Nova Lee Waltz; Irene Waltz; The Golden Fiddle Waltz; Rainbow Waltz; Ring Waltz; Eleanor Waltz; Three O'Clock In The Morning.

ELVIS PRESLEY - ANLI-0971 - SPECIAL \$2.98

Kentucky Rain; Fever; It's Impossible; Jailhouse Rock; Don't Be Cruel; I Got A Woman; All Shook Up; Loving You; In The Ghetto; Love Me Tender.

ELVIS PRESLEY - ANLI-1319 - SPECIAL \$2.98

His Hand In Mine; I'm Gonna Walk Dem Golden Stairs; In My Father's House (Are Many Mansions); Milky White Way; I Believe In The Man In The Sky; Joshua Fit The Battle; He Knows Just What I Need; Swing Down Sweet Chariot; Mansion Over The Hilltop; If We Never Meet Again; Working On The Building; Known Only To Him.

MAC WISEMAN - ANLI-1208 - SPECIAL \$2.98

Eight More Miles To Louisville; Keep On The Sunny Side; It Rains Just The Same In Missouri; Mama, Put My Little Shoes Away; City Of New Orleans; Will The Circle Be Unbroken; Sunny Side Of The Mountain; A Tragic Romance; Catfish John; Let's Til Go Down To The River.

RAY PRICE'S GREATEST HITS - CS-8866 \$2.98

Crazy Arms; You Done Me Wrong; City Lights; Invitation To The Blues; I've Got A New Heartache; Who'll Be The First; Heartaches By The Number; The Same Old Me; Release Me; One More Time; My Shoes Keep Walking Back To You; I'll Be There.

CHARLEY PRIDE - ANLI-0996 - SPECIAL \$2.98

Intro By Bo Powell; The Last Thing On My Mind; Just Between You And Me; I Know One; Dialogue; Lovesick Blues; The Image Of Me; Kaw-Liga; Shutt-ers And Boards; Six Days On The Road; Streets Of Baltimore; Got Leavin' On Her Mind; Crystal Chandeliers; Cotton Fields.

TEX RITTER - SM 1623 - SPECIAL \$2.98

A Dreamed Of A Hillbilly Heaven; Green Grow The Lilacs; Love Me Now; High Noon; The Deck Of Cards; Jealous Heart; Have I Stayed Away Too Long; Ol' Shorty; We Live In Two Different Worlds; There's A New Moon Over My Shoulder; Jingle Jangle Jingle; The Pledge Of Allegiance.

MARTY ROBBIN'S HITS - CS-8639 - SPECIAL \$2.98

A White Sport Coat; The Story Of My Life; Ain't I The Lucky One; The Last Time I Saw My Heart; Long Tail Sally; The Blues Country Style; The Hang-ing Tree; Sittin' In A Tree House; She Was Only Seventeen; Singing The Blues; Knee Deep In The Blues; Aloha-Oe.

MARTY ROBBIN'S HITS - CS-8435 SPECIAL \$2.98

El Paso; Don't Worry; Ballad Of The Alamo; Like All The Other Times; Is There Any Chance; Ride, Cowboy, Ride; A Time And A Place For Everything; Streets Of Laredo; Saddle Tramp; I Told My Heart; Red River Valley; Big Iron.

JIMMIE RODGERS - ANLI-1209 - SPECIAL \$2.98

Jimmie Rodgers; Last Blue Yodel; Mississippi Moon; My Rough And Rowdy Ways; Blue Yodel No. 9; My Blue Eyed Jane; The One Rose; Southern Cannonball; Long Tall Mama Blues; In The Jailhouse Now No. 2; Peach Pickin' Time Down In Georgia; Blue Yodel No. 1; Travelin' Blues; Mule Skinner Blues; My Carolina Sunshine Girl; The Brakeman's Blues; Away Out On The Mountain.

ROY ROGERS AND DALE EVANS - SM-1745 \$2.98

The Bible Tells Me So; Whispering Hope; Just A Closer Walk With Thee; In The Sweet By And By; There'll Be Peace In The Valley; Pass Me Not; It Is No Secret; Amazing Grace; Take My Hand Precious Lord; The Love Of God; I'd Rather Have Jesus; How Great Thou Art.

SONS OF THE PIONEERS - ANLI-1092 - \$2.98

Cool Water; Wind; Cowboy's Dream; The Last Round-Up; Ridin' Home; Twilight On The Trail; Red River Valley; Wagon Wheels; Riders In The Sky; Blue Prairie; Way Out There; Empty Saddles; Tear-drops In My Heart; Blue Shadows On The Trail; Ridin' Down The Canyon; Timber Trail; Tumbling Tumbleweeds; Whoopie-Ti-Yi-Yo.

CARL SMITH - CS 8737 - SPECIAL \$2.98

Hey Joe; The Goes; Old Lonesome Times; Are You Teasing Me; I Feel Like Crying; Doorstep To Heaven; Let Old Mother Nature Have Her Way; The Little Girl In My Hometown; If You Saw Her Through My Eyes; You're Free To Go; Gettin' Even; I Overlooked An Orchid.

KATE SMITH - ANLI-1135 SPECIAL \$2.98

When The Moon Comes Over The Mountain; That's Life; Born Free; The Impossible Dream (The Quest); Climb Ev'ry Mountain; I Left My Heart In San Francisco; You're Nobody Till Somebody Loves You; Medley; Somebody Else Is Taking My Place; That Old Feeling; There Goes That Song Again; Themes From "The Sand Pebbles"; (And We Were Lovers); How Great Thou Art; God Bless America.

KAY STAR - SM 11323 - SPECIAL \$2.98

Banaparte's Retreat; Crazy; Side By Side; Oh, Lonesome Me; The Man Upstairs; Wheel Of Fortune; Neve; Dreamed I Could Love Someone New; Make The World Go Away; Angry; Just For A Thrill.

HANK THOMPSON - SM 1878 SPECIAL \$2.98

Humpy Dumpty Heart; Squawm Along The Yukon; Wild Side Of Life; Six Pack To Go; Oklahoma Hills; Waiting In The Lobby Of Your Heart; Wake Up Irene; Hangover Tavern; Rub-A-Dub-Dub; Whoa Sait-er; Blackboard Of My Heart; New Green Light.

MERLE TRAVIS - SM 2662 - SPECIAL \$2.98

Sweet Temptation; Sixteen Tons; Follow Thru; John Henry; Three Times Seven; Fat Girl; I'm A Natural Born Gambler; Man; Dark As A Dungeon; I'm Sick And Tired Of You Little Da.lin'; Nine Pound Ham-mer; Steel Guitar Rag; I Am A Pilgrim.

DEWAYNE WEAR, CHAMPION FIDDLER - AND THE WEAR FAMILY - RR Fiddle-121 ALBUM SPECIAL PRICE \$2.98. OLD STYLE COUNTRY MUSIC-FIDDLE-MANDOLIN-ETC.

Under The Double Eagle; Hand Me Down My Walk-ing Cane; Snow Deer; Year Of Jubalo; Texas Rag; Durang's Hornpipe; Wilson's Clog; Soap Suds Over The Fence; Little Girl Dressed In Blue; Beaumont Rag; The Irish Jig; Ricketts Hornpipe; My Little Girl; Run Boy Run; I Ain't Loving Nobody; Sailor's Hornpipe; Shamus O'Brian Skip To My Lou; Little Liza Jane; Red Bird Waltz; Cotton Eyed Joe; Irish Wash Woman; Green Corn; Climbing Up The Golden Stairs; Jordan Road; Walk Along John; Sweet Betsy From Pike; Sally Ann.

THE FAN CLUB SCENE: ERNEST TUBB



Ernie Tubb and his bus driver Hoot Borden who doubles as the club's reporter.

Ours is the oldest fan club in the country music field, having celebrated a 31st anniversary this past October. I started the club back in 1944 and have kept it going ever since . . . which is probably some kind of a record in the

fan club world. None of the fan clubs that were in existence at that time are still going. Needless to say, I enjoy working with Ernest Tubb, in this way, and he has been a constant source of encouragement and assis-

tance. This is what makes a good fan club and helps greatly in keeping one alive and active. Ernest cares . . . we care.

We are always open for more members. We issue a monthly Newsletter which keeps the members up-to-date on Ernest's activities. It includes his monthly tour schedule, all late news, and a newsy report from his bus driver, Hoot Borden makes our members feel they're actually a part of the troupe and they love it.

You may get in on the fun by sending \$3 for a one year membership which includes a membership card, badge to wear to the shows, 8x10 of Ernest, and 12 monthly Newsletters, plus membership projects and offers throughout the year. Just write to Norma Barthel, President, Ernest Tubb Fan Club International, P.O. Box 10, Roland, Oklahoma 74954.

NORMA BARTHEL

Roy Clark Has New Diet Line

Roy Clark, no stranger to the battle of the bulge, is now involved in the marketing of a new food line aimed at helping fellow combatants. "Roy Clark's Dieter's Choice" packaged dinners, salad dressings and imitation ketchup, are now being stocked in groceries in California, Arizona, and Nevada. Roy says the dinners, which will soon be distributed nationally, really work. He's lost weight eating only the packaged meals.



COUNTRY RADIO GUIDE—FREE!

If you've traveled cross-country by car, truck, or motorhome, you know what good company a radio can be. No doubt you've also learned how frustrating it can be fiddling the dial, trying to find a good country station in a strange town. Art Vuolo, of Ypsilanti, Michigan knows the feeling and has done something about it. His Country Music Radioguide lists all of the major U.S. country stations.

Art sells his guide to commercial concerns, like the Union Oil company, who distribute them to radio stations, restaurants, supermarkets and the like, as a service to their customers. You can get a guide—free of charge—by sending your name and address (plus \$.25 to cover postage and handling) to Art Vuolo at 2335 Twin Lakes Drive, Suite 2-B, Ypsilanti, Mich. 48197.

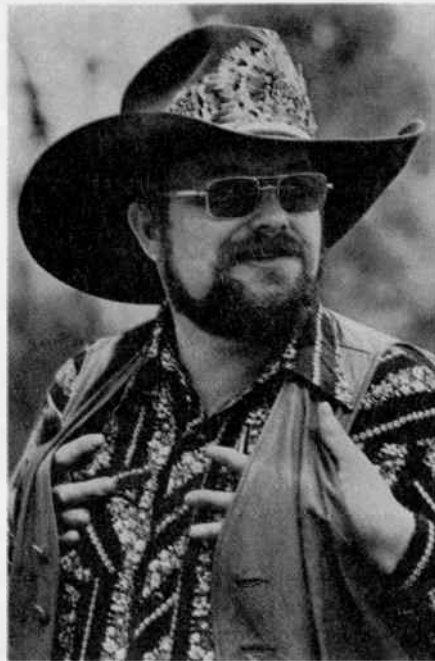


Charlie Daniels Recording in Macon

Since emerging from the total obscurity granted only to sessions' musicians, Charlie Daniels has done his level best to live the myth that forms the basis for his music. He is, by his own definition, a beer drinking, hard living, don't-give-a-damn good old boy, and if you don't happen to like it, you can—to borrow from one of his latest songs—just shove it on down the line. "The kind of people I appeal to don't give a damn," he says.

That appeal isn't limited to any particular group of people, either. Daniels was one of the first rock artists to find wholehearted acceptance in the country music crowd. His concerts in Tennessee echo the demilitarized hippie-redneck gatherings of Willie Nelson fans in Texas. If anything, his popularity is growing by leaps and bounds.

"It's (my music) is downright country, but it's not formula records like they cut in Nashville, you know," says Daniels now in Macon, Georgia to record his uniquely southern blend of rock, country and blues for his new label Epic.



"They've been trying to put a tuxedo on Nashville for the past couple of years, and the cumberbund's squeezing them to death!"

MICHAEL BANE

Scotty Plummer: Prince of the Banjo



Perhaps never before have so many entertainment abilities been invested in a 14-year-old boy.

Yet talent-loaded Scotty Plummer, a virtual double for Tom Sawyer, is as unspoiled as the red apples he munches.

As a banjo player, he's regarded as a second Eddie Peabody, whose banjo he strums. It was the late Peabody, the King of the Banjo, who once called Scotty "The Prince of the Banjo."

Scotty has appeared on the stage with such artists as Eddy Arnold, and he had his own nightly show at Klondike Days in Edmonton, Alberta.

For the last three years, Scotty had been touring the world with Liberace. After a tour of Australia in April, Scotty went out as a single at State Fairs all over the United States. After that, he has several movie contracts.

Scotty's banjo throws off sparks like a pinwheel. He also sings, tap dances, turns handsprings, and plays the marimba, guitar and piano. He has written three songs, and also turns out stories for children.

Since he developed his talents in various fields so rapidly, Scotty's friends think his parents must have pushed him. He denies this.

"My mother has gone with me because I was under age," he said. "She has never pushed me. It's simply that I really enjoy entertaining people, and mother has made it possible for me to give full play to my wishes."

JIM SCOTT



Photo: Charlyn Zlotnik

Austin KOKE DJ Joe Gracey (left) and Moe Bandy, joined in the fun at the Country Music Association's annual board meeting, held in Austin.



The Martin Guitar. Right from the beginning.

You are looking at the beginning of a hand-made Martin Guitar. These giant logs of African Mahogany, Indian Rosewood, and Sitka Spruce are selected individually by Martin representatives who travel the Ivory Coast, the State of Kerala in Southern India, and the Pacific Coast as far as Alaska to find the world's most suitable woods.

The logs are then shipped, often half way around the world, to

our own saw mill in Nazareth, Pennsylvania. Not somebody else's saw mill, but CF Martin's. When you care very much about your product, and your customer's satisfaction, it makes sense to control every step of production. We're one of the few guitar makers in the world who prefer to buy their own wood and cut the logs right where they make their instruments.

But this kind of interest in the product—and your pleasure—is what makes the Martin right,

right from the beginning. Extra work perhaps but the Martins, father and son, don't want it any other way. Their ancestor founded the company in 1833. They want the Martin name on an instrument to mean what it has meant for the past 143 years.

That it's *right* from the beginning.

THE CF MARTIN ORGANISATION

Nazareth, Pennsylvania 18064

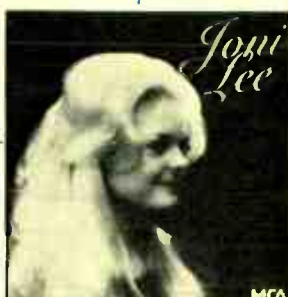


All there country music lover, join the celebration. This year, being America's bicentennial birthday, it makes country music more important to everyone since it was born in our nation. We in the MCA country music family are proud to be a part of America and its music.

MCA RECORDS



Jerry Clower



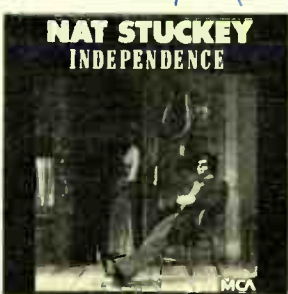
Joni Lee



New Riders Of
The Purple Sage



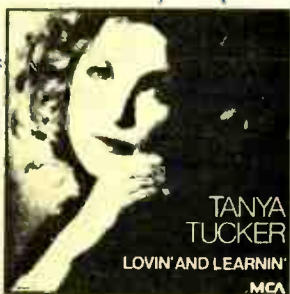
Olivia Newton-John



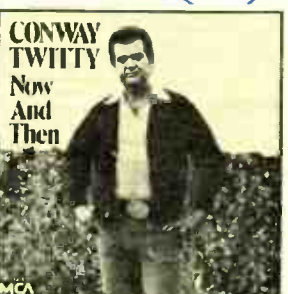
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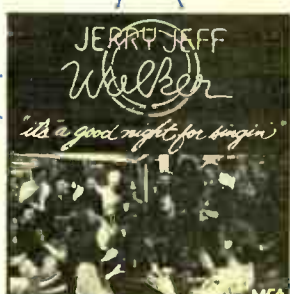
Mel Tillis



Tanya Tucker



Conway Twitty



Jerry Jeff Walker



Bill Anderson and
Mary Lou Turner



Loretta Lynn
Conway Twitty

MCA RECORDS

Autry's Back in the Saddle at Republic

Gene Autry, America's well-loved singing cowboy, is back on the recording scene as head of Republic Records in Nashville. Autry, who starred in numerous movies put out by Republic Studios in the 30's and 40's, intends to bring new life to the company's record division, using it as a showcase for new talent, as well as for those artists presently represented on the label. In line with its "total music" policy, Republic will feature pop as well as country acts. Plans are already underway to release four updated Gene Autry albums.

Autry has come a long way from the tenant farm in Tioga, Texas where he was born. During his early years he was a railroad telegrapher in Sapulpa, Oklahoma, singing just to pass the time. He came to New York to pursue a singing career in 1929 when he—like so many others—lost his job during the Depression. In 1934 he proceeded to Hollywood where he won the hearts and imagination of the American people as the "Nation's Number One Singing Cowboy."



Gene Autry, a cowboy star in days of old, is now a Music City executive.

No stranger to the world of business, Autry, now 69, owns Golden West Broadcasters, a number of hotel chains, and the California Angels baseball club. A prolific songwriter, he is a member of the Nashville Song-

writer's Association's Hall of Fame, and is on the Association's board of directors. He reports he is very happy with the Sonny James version of his theme-song "Back in the Saddle Again."

Calling All Fans

This month, on page 15, we begin regular coverage of country music's many fan clubs. Do you belong to one? If so, we want to hear about it. Send us a letter, preferably from one of your club officers, along with one or two pictures. We like black-and-white snapshots of club members, club functions, club members with their star, and so forth. Please let us hear from you.

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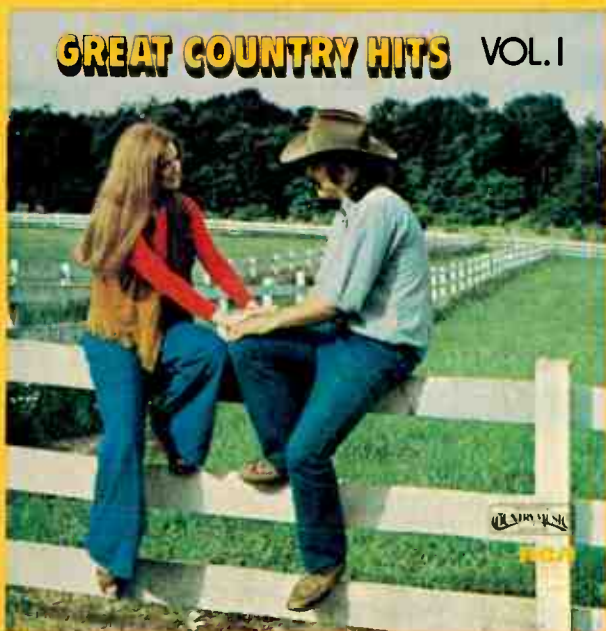
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"Great Country Hits Vol. 1 & 2 contains: The 10 songs mentioned in Vol. 1, plus Wabash Cannonball/Eddy Arnold; Am I That Easy To Forget/Skeeter Davis; Slow Poke/Pee Wee King; Down Yonder/Del Wood; Quicksilver/Elton Britt and Rosalie Allen; I Don't Hurt Anymore/Hank Snow; Poison Love/Johnnie and Jack; I Can't Stop Loving You/Don Gibson; Gotta Git A Goin'/The Davis Sisters; Birmingham Jail/Slim Whitman



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What's Bill Anderson Really Like?

by MICHAEL BANE

The television picture momentarily wiggles like crazed jello, quickly righting itself and stabilizing into the day-to-day heartthrobs of "Mary Hartman, Mary Hartman." Today, celluloid country music star Loretta Haggars has pulled the pin on her fledgling career by defaming "those people who killed our Lord" during her guest spot on Dinah Shore. The papers call the blooper the end of a career, and Loretta is filled with remorse.

Across the expansive den from the television set, real-life country music star Bill Anderson is filled with laughter. "Wait'll you hear the next line," he says, shushing his guests and gesturing toward the television screen. "It'll kill you. This is great stuff."

Whispering Bill is only about six inches away from laughing himself off the couch.

"I am," Bill announces, "definitely a 'Mary Hartman' freak."

A Sony videotape system records "Mary Hartman" in the afternoon and has it ready for Whispering Bill when he gets home. "I also recorded the World Series, but every time I watch the playback, the same team wins."

All of which proves very little except that even in the day-to-day functioning of his television set, Bill Anderson has everything under control. From last year's World Series to the multi-million dollar conglomerate that bears his name, he keeps things moving better than a line drive to left field with all the bases loaded.

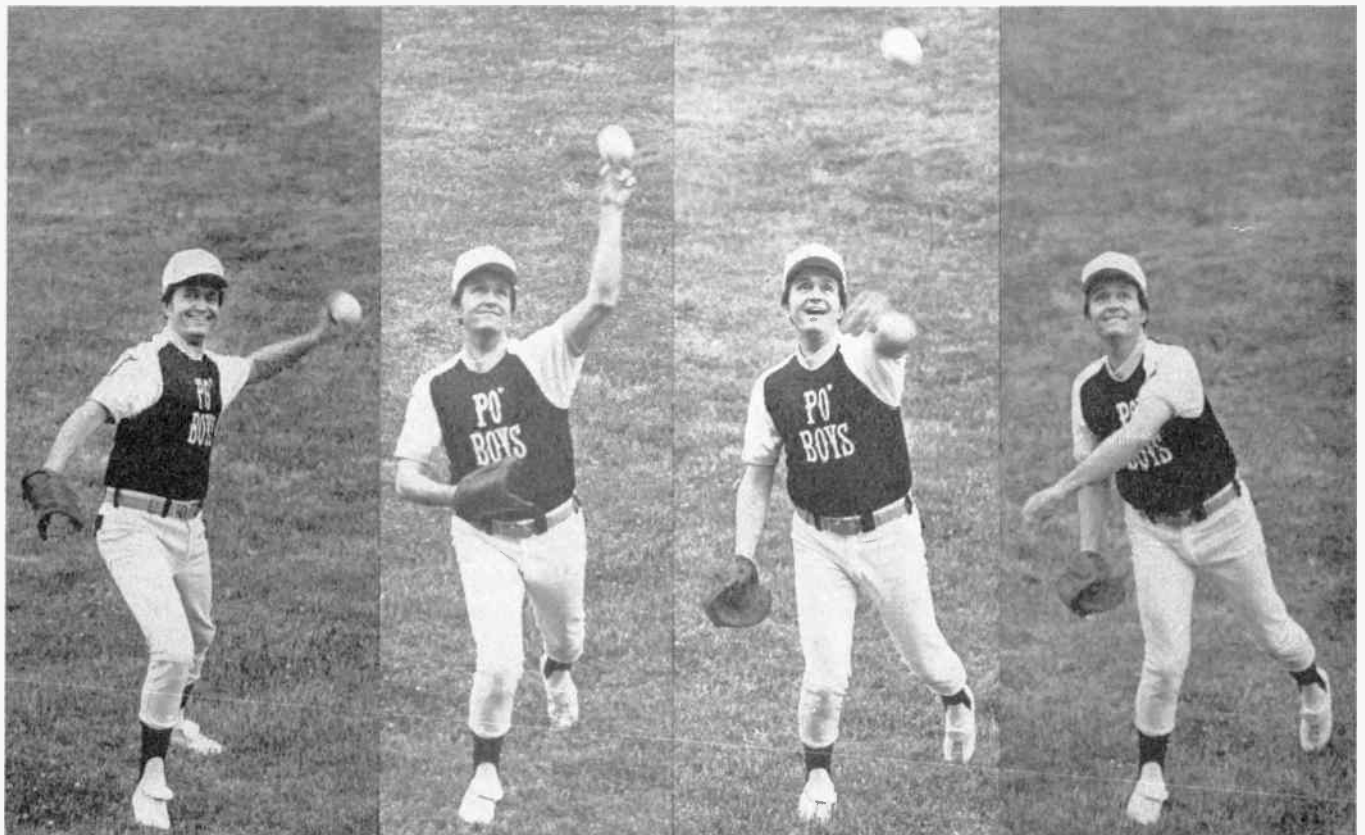
While Nashville suffers through the terminal phases of outlaw fever, lauding and applauding those who dare to be different, Bill Anderson routinely places his songs at the top of the charts by being the same. Not exactly

the same, mind you. That, Bill Anderson would say, is a one-way ticket back to deejaying it back in Commerce, Georgia.

Instead, success, Bill Anderson style, is the ability to adapt and change within the baselines—to be one of the "Po' Folks" in 1961, a "Country DeeJay" last year and a gritty, down-home cheatin' husband six months later and through it all still remain distinctly Bill Anderson. With the magic age of 40—an age that routinely sends lesser men to psychiatrists' couches and other strange mattresses—Bill Anderson is more in control of his life and identity than ever before. He is, he says, downright happy.

Not only that, but his softball team is three and one for the season.

"There are two things that relax me," he says. "Cruising on my houseboat and playing softball." He plays



Photos: Leonard Kamsler



Bill Anderson at home—thoughtful but contented, surrounded by his many songwriting awards.



first base for the Nashville Po' Boys, one of the numerous league teams that haunt Music City sandlots from April to July.

"We play a double header every Wednesday night. From the first week of April to the last week of July, I won't let my booking agent book me anywhere on a Wednesday night or anywhere on a Tuesday or Thursday that I can't get back here or get to after the ballgame."

He's taken quite a few good-natured jibes about his Wednesday night obsession, he says. But better one night a week on the softball diamond than the explosive decompression of a country boy who's come too far too fast.

And that, Bill Anderson would tell you, is really the only other alternative. He'll be the first to say that learning to relax is a darn sight harder than learning to hold a microphone on stage.

* * *

Bill and country music seemed destined for each other. He likes to recall his parents' favorite story about a toddling Bill Anderson twisting the radio dial until he could find "one of those hillbilly stations."

Early on, the Anderson family moved from Columbia, South Carolina—Bill's birthplace—to Avondale, Georgia, a rural suburb of Atlanta, and by high school Bill was already deeply immersed in his three loves—music, writing and baseball. His high school team snatched the state championship, and his first band—the Avondale Playboys—was knocking

them dead down at the Avondale Tavern.

"The first band I ever had in my school, I organized with a guy whose dad was a bigwig with Chevrolet in Atlanta," Bill says between chuckles. "Whatever the year was, he always had a new convertible. And we'd take that car—this particular one was red, just like a fire engine—we'd take that convertible down to the Avondale Tavern on Friday and Saturday nights, set it up in the parking lot and let the top down."

Whispering Bill got his first exposure to crowds while standing up in the back of that red convertible, playing his guitar while the other Playboys joined in with fiddle, mandolin and washtub base.

"We had a couple of cowboy hats and we'd put them on the trunk, you know, bottoms up, and people'd come by and throw quarters or pennies or dimes in the hats."

When college rolled around, though, ideas of a career in music were quickly shelved. Bill headed for the University of Georgia with the idea of grabbing a degree in journalism and maybe, if he was lucky enough, finding his way into professional baseball. The Chicago Cubs had even tried to coax the high school graduate straight into training camp, and when he insisted (at his parents' urgings) on going to college, had agreed to help him along financially.

"I really had every intention of playing baseball," he says. "Every door was open for me to do it. But I got over there and I met a couple of boys

going to school on the GI Bill. Both of them were musicians . . . and they wanted to put a band together and somehow I got connected with them."

That was in January of his freshman year, and by the first of February, Bill Anderson was spinning records at a tiny radio station in Commerce, Georgia, and honing his songwriting talents. "I realized really how much I loved it (music) and how much I really missed being away from it," he says.

To coin a cliché, baseball's loss proved to be country music's gain. With a few stops to indulge in a bit of sportswriting along the way, his career was pretty well set. In 1958 Bill wrote a song called "City Lights" while sitting on the roof of the hotel in Commerce, Georgia—the big joke being,

(Continued on page 60)



Bill Anderson says he's downright happy—and looks it as he stands by his Nashville home (upper most photo). Above, he and wife, Becky, putter in their kitchen.

One of Bill's greatest pleasures is relaxing on his Po' Boat with Becky.

LORETTA HAGGERS



Mary Kay Place Feels Right At Home Playing MARY HARTMAN'S COUNTRY GIRL NEXT DOOR

Honey-haired Mary Kay Place has come a long way since the days when she played a dog on a children's educational TV show. Mary Kay is currently sugar-lipped Loretta Haggars on "Mary Hartman, Mary Hartman,"—the satirical soap opera currently rivaling CB's as the nation's hottest craze. The Oklahoma-born actress feels she was a natural for the part of the country singing housewife with Nashville ambitions.

"I'd reckoned I'd been doing Loretta since I was five," she draws. Born and raised in Tulsa, Mary Kay spent summers with relatives in Rule and Port Arthur, Texas as a child. "It's a good thing I spent so much time in Texas. An Oklahoma accent is *much* thicker."

Mary Kay journeyed west to Los Angeles upon graduation from the University of Tulsa where she majored in radio-television/production and drama. Like many would-be young actresses, she landed a job as a clerk-typist at CBS, where she met Tim Conway, who asked her

to be his secretary. She got to do some acting on Tim's TV show, then did a stint as associate producer at a local TV station. It was there she got her first big acting job, playing Fleegle the Dog, on the station's "ecology-oriented" children's game show. "I made the most money I'd ever made. I think I made something like \$30 a week as associate producer, but by playing the dog I made \$200 a week. I felt rich. Rich!"

After Fleegle was cancelled, Mary went to work for comedian David Steinberg who let her do some comedy on his TV show. Falling prey to Steinberg's funny bug, Mary went on to write scripts for episodes of such top-rated series as "Maude," "Rhoda," "Phyllis," "The Mary Tyler Moore Show," and "MASH." She also put in some time developing pilots for Warner Brothers Television and comedy genius Norman Lear's TAT Communications. When TAT first approached her to audition for "Mary Hartman, Mary Hartman," it was for the part of Mary's forever love-sick younger sister, Cathy. But when she

saw the part of Loretta in the script, she knew she'd come home.

Much of Loretta's dialogue is, in fact, spiked with the down-home expressions that Mary Kay was raised on in Tulsa. "I love them—the cornier they are, the more I love them." As for Loretta's singing—which more than occasionally goes off key: "Essentially my voice and Loretta's voice is the same voice. I've made Loretta sing better since those early shows, and she'll get better as she goes along because it's really a one-time joke for somebody not to be able to sing." On the matter of songwriting, however, Loretta and Mary Kay part company. "Loretta writes bad lyrics. Hopefully Mary Kay Place—when she has the time—can write good lyrics." Mary Kay, whose taste in country music runs from the traditional favorites ("I would've loved to have written Patsy Cline's 'I Fall to Pieces'") to the Outlaws ("Waylon Jennings' song about Hank Williams—*love that song*") has actually written Loretta's TV "hit," "Baby Boy" and co-written several of the other songs she sings on the show.

The youthful actress now divides her time between acting and writing, but acting seems to have a definite edge:

"Writing is just so lonely, in this little room all by yourself. . . acting is just such fun by comparison." Millions of TV fans are glad she feels that way. ■

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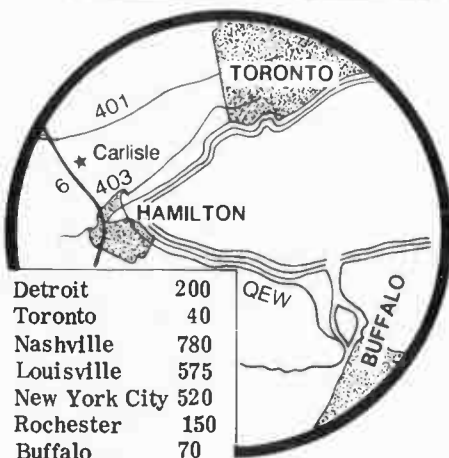
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CAL SMITH: HE AIN'T HAD IT EASY... BUT HE HAS NO REGRETS

by NELLE PHELAN

It's almost midnight when the last bulbs have flashed, the last autograph is signed, and Cal Smith drops down over the edge of the stage. He takes one look in my direction and laughs. "Well, hon, are you beat?"

Beat? After four hours backstage at Hot Springs Convention Auditorium, where fans with flash cameras jammed the wings, leaving the performers (not to mention reporters) standing room only? Earlier it was hot and humid. Now it's cold and humid.

Everyone except Cal looks beat. His silver studded, white suit is still neat and spotless—there's a bounce in his step and he's smiling.

Cal Smith smiles a lot. Even on days like today, which happens to be a Friday the 13th.

He and his band were already running late when they rolled into town—expecting to play a bill with his idol and former boss, Ernest Tubb. They find Tubb is not booked. The Wilburn Bros. and LaCosta are, but Doyle Wilburn is ill and may not be able to work.

When the CB reports the nearest McDonald's restaurant is across town, upstream through Oaklawn race traffic that's just reaching its peak, it's almost the final straw. The smile is definitely wavering.

But after volunteers set out for his food, he smiles again, sinks back into his plush foam seat and lights another cigarette. For the moment, all he has to contend with is this re-

porter sitting across from him.

The timing here could be better. But fortunately, Cal Smith is not put off by much of anything. And that includes the trend to stories about stars as personal and revealing as possible. "Well, I know when I read something," he says, "I like to read it as it is."

So how is it with Cal Smith? Not like it was. There was a time, he says, when, "...I did it all. I'm not proud of everything I've done—but I'm not ashamed of it either." He was up to a fifth a night, but he no longer drinks...or takes pills. He likes his job, Ernest Tubb, and McDonald's quarter-pounders with cheese. An old back injury gives him trouble, he suffers from chronic headaches, has premonitions, and thinks music awards should be abolished.

"I think they should just do away with the whole thing," he says. "Awards put singers in competition—where they shouldn't be. There shouldn't be an award that says one of them is the *best* singer."

Wait a minute. There are inequities, but on the whole, awards are good for the overall business. He considers this, and then decides, "No, I don't think so. All they do is cause a bunch of hassles. Look at all the hassle this year over who's country and who's not..."

There's *never* been a hassle over whether Cal is country. From the rural background right up through the long years of struggle, his cre-

dentials are certified, and the dues have been paid.

"There are more heartaches in this business than rewards, you know." It's a statement of fact, not regret. "Oh, I don't have any regrets, and I wouldn't do anything different. I like my job!"

Actually, it's the only one he's ever been able to keep. "I never could hold a job. I worked in a steel mill. Drove a truck for a while...but I really didn't care whether I got anywhere on time or not...I'd just drive along...singing my songs." He flashes that dynamite smile. "Tried rodeoing for a while. Thought I might like that." And he did. "I *liked* it fine. What I *didn't* like was getting my butt busted."

He's telling about a job he once held for three whole years when his burgers arrive. He thought maybe he had found his calling—as disk jockey for KEEN Radio in San Jose, Cal. It was music. But it wasn't singing.

While he's eating, the smoky air begins to clear, but the temperature drops drastically. "Kenneth, son, you are freezing me to death in here," he tells the tall, good natured guy who chauffeurs his bus. "The high point in his (Cal's) career," Kenneth informs me, "was the day he hired me for a driver."

Ironically, the high point involved awards. Things began to break for him in the late sixties. And finally the hits began—"I've Found Someone of My Own"—"The Lord Knows I'm Drinking." Then came "Country



Here's Cal with a prized possession (left), a shotgun once owned by the late Hawkshaw Hawkins and purchased from his widow. In shot below, Cal chats with (left to right) son, Jimmy Todd, wife, Darlene, and manager, Reggie Mack. At bottom of page, the Country Bumpkin relaxes with a nylon-string guitar.



Photos: Leonard Kamsler

Bumpkin," taking Song of The Year and Record of The Year in 1974. And don't think because he's soured on awards that he took those honors lightly. "That had to be the high point," he says, "but it didn't really hit me until about three months later. I was doing 'Country Bumpkin' in a concert...and then it hit me. I started to cry...had to walk off the stage."

His follow-ups were number one hits—"Time To Pay The Fiddler" and "She Talked A Lot About Texas"—but it was 'Bumpkin' that gave him a lasting identity. And the image suits him just fine.

Relaxing now, in the comfort of his bus, he talks about his early years in Gans, Okla. and later in Oakland, Cal. where his family moved when he was 11. His memories are especially poignant if you happened to grow up during the depression...

"We were poor, but through no fault of my Dad's. We lived like everyone around us. Mother would make biscuits and water gravy for breakfast...or sorghum and biscuits. We kept the sorghum on the back porch and in the winter it would

freeze. You had to cut off a piece and warm it on the stove before it would pour...

"I've probably spoiled my own kids...buying them things. But I remember how it felt to want something. And now...well...I just can't stand to see any want in their eyes."

There was a battery powered radio back then, and the music of Ernest Tubb. That music shaped his dreams and set his course—much in the same way Tubb's admiration for Jimmy Rodgers determined his destiny.

Cal was 15 when, during a visit back to Gans, he discovered a movie starring his hero was showing over in Sallisaw—ten miles away. He walked the ten miles. "Of course, it really was twenty miles. I had to walk back, too." He laughs, a little at himself, I think, but mostly from sheer delight at remembering the experience. "...and coming back I was singing 'Walking The Floor Over You' every step of the way!"

Unlike Tubb, who never met his idol, Cal encountered his, and when the opportunity finally came he was frightened. "I mean, I was shaking

when I walked on that bus. I was so afraid he wouldn't be what I thought he was," he recalls. "But I knew the minute I shook his hand that he was a helluva man!"

He didn't know that Ernest was looking for a front man or that he was being considered. He was hired on a trial basis that soon became permanent, and for the next six years was master of ceremonies and featured singer with the Texas Troubadours.

"I believe your dreams have a lot to do with your fate," says Cal. But succeeding in life takes more than a dream. He gives a lot of credit to Ernest Tubb, and apparently he's fortunate in his choice of a wife. Her name runs in and out of his conversation: "Darlene keeps up with all the clippings and things..." "Darlene ordered these pens for Fan Fair..."

Dennis Digby, leader of the Country Bumpkins, rounds up everyone—drummer, Joe Halterman, lead guitarist Allen Yarborough, 18-year-old steel wizard Johnny Cox—to rehearse with the Wilburns.

(Continued on page 58)

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The Rhinestone Cowboy Is The Real Thing

by **ARTHUR J. MAHER**

It's hard to imagine an easier person to talk to than Glen Campbell. He likes to talk and says a lot that's worth hearing.

I met Glen in his dressing room before a show at Long Island, N.Y.'s Westbury Music Fair, a theater-in-the-round that books big-name acts in virtually all fields of show biz. The Rhinestone Cowboy (that's not his official stage name, by the way) was so easy-going that what started out to be an interview quickly became a chat—at least for me.

Hearing my tape afterward, I decided Glen would have been a superstar in any field. As an insurance salesman he'd sell a million dollars worth of policies a year. In the auto industry he'd make it to the board room of Ford, G.M. or Chrysler. As an Army man he'd doubtless be a general.

A lot to say after only one interview? Maybe. After all, I'm no psychologist. But the impression I got of Glen is that he's a professional first and a superstar second. He has sufficient enthusiasm and respect for his craft to always take it seriously. New ideas will always turn him on, draw

him into trying new techniques, new arrangements, new musical forms.

For example, we talked briefly about Hank Williams, of whom Glen said, "I don't think he was one of the great singers of all time, but I think he was probably the greatest song writer that ever lived. I did an album, 'I remember Hank Williams.' If I ever do a follow-up, I'd probably go to Jamaica, cut the tracks with a reggae band and call it, 'Reggae Country' or something. I think it would be a gas. (sings) 'Cause my bucket's got a hole in it . . . doom chicka chick doom.'"

Being a Hank Williams fan since 1949 or so, I wasn't turned on by thoughts of the great man's music backed up by reggae music—a rock-calypto combination. But consider how different "Rhinestone Cowboy" is from "Wichita Lineman" and "Gentle on My Mind." And "Rhinestone Cowboy" put Glen right back on top after something of a lull in his record sales. So experiment away, Glen. There's no arguing with success.

Somehow we got on the subject of Bob Wills, the legendary Texan who



Glen Campbell is delightful on stage, giving his audiences a mixture of spirited singing and well-paced comedy lines.



Photo: Arthur J. Marler

Glen with bride-to-be Sarah Davis (top) and (left) songwriter Jimmie Webb, who penned a number of big Campbell hits.

is still the king to millions of fans. Glen really warms to this subject. "Super, wasn't he? *Unbelievable*. I think he had the best band of any country group that ever travelled on the road. When I was just a kid in Houston he'd play the Plantation. I went out there and I could *not* believe . . . he ruled with an iron hand. When he pointed that fiddle bow at you, you had to be ready to play your tail off."

Glen used to copy some fast guitar licks from Wills records. "It used to really puzzle me," said Glen, picking on an invisible guitar . . . do dom da do dah. "I'd say 'That cat's really jumpin'.' It took me months to learn the thing. Then I found out it was being played on an electric mandolin."

Being much smaller than a guitar, an electric mandolin lets you play faster, though it's not as versatile as an electric guitar. Anyway, if he was talking about some of the licks I think he was, played by Tiny Moore, it would take quite a guitarist to even approximate, much less copy them.

Speaking of Glen Campbell as a guitarist, he was a superstar in that field before he became a singing star. In fact, he was one of the top recording-session guitarists in Los Angeles, earning into six figures a year, and playing behind such talents as Merle Haggard, Frank Sinatra, Dean Martin, Peggy Lee and old Elvis himself. He also did a lot of vocal

harmonies and played harmonica at some sessions.

Rumor mongers seem to think the Rhinestone Cowboy shines at more than just singing and guitar picking. His love life gets a lot of scrutiny from gossip columnists and tabloid newspapers. When I asked him how he feels about that, he shrugged and said, "Oh, well . . . Those fan magazines. (Columnist's name deleted) asked me about it and I said, 'You lie so much you have to hire somebody to call your dog for you.'"

"I don't like the way it's slanted sometimes. And that new article in 'Midnight' about me and Bobbie Gentry . . . I haven't seen Bobbie Gentry in two years, and yet we're getting married, and we have houses in Vegas. It's just dumb."

Glen, of course, is getting married, not to Bobbie Gentry, but to Sarah Davis.

What does Glen dig the most about his success? "The biggest thrill is going out and doing a good show . . . when I know it's a good show . . . when I know that I sang really well and played really well and didn't get to talking too much—because I like to talk."

Unfortunately, that doesn't always mean the audience feels it was a good show, but Glen points out that sometimes the audience thinks the show was great when he felt it was under par. "So it evens out . . . or I think it evens out."

Speaking of audiences, Glen naturally prefers those in the South. After all, he's an ex-cotton chopper from Arkansas. But he finds the Northeast very receptive to his work. The toughest audiences? Las Vegas. You've got a junket from Atlanta, and a junket from New York, and one from Des Moines. It's such a cross-section of people. I don't think you can compare any audience to a Vegas audience. It's pretty hard to entertain some cat who's just dumped a couple of hundred dollars at the crap tables. Or if some cat's dumped \$5,000 you say, come hear the kid sing. Sure, he's going to sit there and enjoy the show. But you do get some good audiences there."

* * *

Later that evening Glen showed what he could do before an audience. He sang a couple of his biggies like "Wichita Lineman" and "Gentle on My Mind," plus, of course, "Rhinestone Cowboy." He also did some impressive guitar work in a rendition of "Dueling Banjos," with his lead guitarist, Carl Jackson showing dazzling speed on the banjo. So far, everything as smooth and professional as I expected.

Between numbers he acted on his theory that a performer who just gets up and sings isn't giving the audience enough of himself. He admits that sometimes he gets carried away with the talking, but he didn't this time. In

(Continued on page 59)

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Pickers Who Got Down to Business

SOME OF MUSIC CITY'S TOP EXECUTIVES STARTED OUT AS PERFORMERS OR BACKUP MUSICIANS. THEY DON'T SEEM TO MISS THE SPOTLIGHT

by DOUG GREEN

There is an image out there in the hinterlands of a creative, energetic group of youngsters exploding with talent, thwarted at every turn by soulless Nashville businessmen who view music as a product to be sold, not unlike automobiles or underarm deodorant.

Yet a surprising number of Music City executives are themselves ex-



Buddy Killen slapping bass for Jim Reeves.

musicians. Although their performing days are over, they just can't break away, nor do they want to. There is too much excitement in the heady experience of being surrounded by music, musicians, and an energetic and creative industry in motion.

A few, like RCA's Chet Atkins and MCA's Owen Bradley, moved from musician to producer to executive with relative fanfare. But there are others—surprisingly, *many* others—who have also made this step.

Big Joe Talbot worked his way through Vanderbilt Law School playing steel for Hank Snow. That's his little Gibson lap-steel you hear on "I'm Movin' On," "Bluebird Island," and most of the other Snow classics. Joe moved through a number of other jobs—including managing Hank's now-defunct music store in downtown Nashville—before getting involved in

record pressing. He now owns a piece of most, if not all, of the record pressing in town, including Precision Record Pressing, United Record Pressing, Nashville Record Productions and more, and co-owns a building on Music Circle North as well. But when the pressures of the business world get too intense, he's been known more than once to say "Sometimes I wish to hell all I had to do was play that little guitar."

Buddy Killen worked his way up from bassist-about-town (playing sessions, Opry backup, TV and film staff-work) to President of Tree International, one of the largest country music publishers. He began plugging songs for Tree's Jack Stapp in the late 1950s, and kept moving up in the firm until being named President last year.

He played on the road frequently with Ray Price and a host of others, but doesn't even own an instrument now: "Oh, I'll sing a song or two at a party. I guess that satisfies the ham in me."

Don Light had a recurrent fear "of waking up forty years old and traveling 100,000 miles a year in the back seat of a station wagon." The solution to frail-looking Don's fear—despite a growing reputation as a studio drummer—was to begin booking a good many of the gospel acts he'd recorded with. From there he expanded into the burgeoning field of bluegrass, before moving into progressive country acts like Dick Feller, Mac Gayden, and Jimmy Buffett.

Smiley Wilson first came to the Opry in 1948, playing guitar with Lonzo and Oscar, then went west to make



John Sturdivant (kneeling, left) with Charlie McCoy and the Escorts.

some films, and came back to Nashville (and occasional Opry appearances) as half of Smiley and Kitty. The team recorded for MGM and

Capitol, and appeared as musicians in such films as "Square Dance Jubilee," "Frontier Vengeance," "The Back Lash," and "Thundering Trails,"

with people like Lash La Rue, Doug "Red" Barry, Clayton Moore, and Sunset Carson. Smiley's career was halted when poor health put him in bed for nearly six months: "I just nearly went out of my mind that first year!" Unable to continue road work, he went to booking for Wil-Helm, where "we were booking Loretta Lynn for \$75, sometimes as much as \$125 a night!" He and Haze Jones formed Atlas Artist Bureau about eight years ago, and today Smiley books a host of acts including Ernest Tubb, Charlie Louvin, and Kenny Price.

Billy Smith, the Casuals' sturdy-looking drummer with the flat-top hairdo, worked many a show with Little Brenda Lee as she tore up the country with "I'm Sorry" and "Sweet Nothin's." Today he's her booking agent and personal manager: he got friendly with Dub Albritten (Brenda's manager) while with the Casuals, went to work for his outfit, One-Niters, Inc., and took over the reins of the agency upon Albritten's death. He never so much as picks up a drumstick any more: "You lose your wrist."

Shorty Lavender's beautiful dipsy-doodle fiddle was no small part of the old Ray Price sound. He toured and



Grover "Shorty" Lavender fiddles for Ray Price.

recorded with Ray as a Cherokee Cowboy for years. Price traded his sequins for tuxedos; Lavender swapped his for golf outfits, and is now partners in the Lavender-Blake Agency, which handles heavyweights like Tammy Wynette, Ronnie Milsap, Donna Fargo, and Willie Nelson. "Miss it? Hell yeah I do and I don't want *never* to go back!"

Frank Jones went from drummer to bandleader to actor in radio soap operas in Canada before eventually ending up as Don Law's longtime assistant at Columbia Records. He

(Continued on page 64)



Ron Bledsoe and trophy, with runners-up in high school contest.

For Jim Ed Brown, his family comes first

by ELLIS NASSOUR

It's hard to live a warm, successful family life while succeeding in country music. But Jim Ed Brown has maintained a successful career for 25 years while holding on to a very private and fulfilling home life. It's a delicate balance, and if either side is tipping the scales it's his family—which is the way Jim Ed seems to want it.

"Music has never meant everything to me," he says. "Don't get me wrong. I love it. But the more responsibilities you add, the longer you're kept away from home. One year I did over 200 dates and I realized my wife and children were not in the back of the bus with me. It's important to have daddy around the house."

Right now, things are going well for the shy, modest entertainer. His TV show, "Nashville On the Road," is on almost 100 stations, including such country strongholds as Kansas City, Atlanta, Houston, and Long Island. The name of Brown conjures nostalgic memories for country fans and, in a business where longevity is getting hard to come by, Jim Ed has a secure nook. With or without a hit, he'd never go hungry because of the popularity of his road show. A while ago, however, "The fact that Number One records were eluding me finally began to bother me," Brown admits. "I decided that it was time to do something."

Jim Ed went on a diet and lost some 25 pounds, "getting my 6'3" frame into shape. I was 42 but felt like 25. Only problem was that I looked 42. So I made some cosmetic changes." In addition to more casual clothing, Jim Ed is sporting sideburns and longer hair and "a rather hip hair style for me."

He went to Bill Graham, head of Show Biz, Inc., packagers of syndicated country TV shows, to try to revive his series of a few years ago.

"We talked about how country had changed," said Jim Ed. "Bill said a new TV program would have to be innovative and he discussed his idea of taking two country personalities and doing shows from locations all across the nation—flying in guest stars

and crew and all. I had a strong feeling about the show and jumped for the opportunity."



Jim Ed relaxes in the woodlands behind his home with one of his six horses.

"Nashville on the Road," which Jim Ed co-hosts with Jerry Clower, has been on the air since September of last year, and has been doing very well. Integrating "the people"—tourists, townfolk, children—into sequences of the show was Jim Ed's idea and has proven to be an important aspect of its success. The series is videotaped in family-oriented locales, such as Atlanta's Six Flags Over Georgia, Daytona Beach, and the Mississippi Gulf Coast resort of Biloxi. Though the work is hectic and fast-paced, Brown can complete two years worth of programming in little over a month. He is then free to pick up one-nighters, play month-long engagements in Lake Tahoe, and then head home.

To permit time with his family, Brown often flies to and from engagements rather than use his bus. And in the summers and during holidays, Becky and the children hit the road with the Jim Ed Brown Show.

"It's great having them with me," Jim Ed smiles, "but sometimes Becky could kill me. I tend to spoil the kids since I see so little of them—and then

she has to live with it! It's nice having time to take the kids aside and talk with them. I've always believed it was



Jim Ed Brown checks the construction of his sprawling 14-room home.

important for them to know what it was like having a mother and a father.

This tie to family has been an important factor in Jim's life since the beginning. Even though he and his sister Maxine had been playing square dances and appearing on local radio shows since seventh grade, in 1952 he entered Arkansas State Teachers College. "I studied forestry to learn something about dad's mill business. I wanted to make him happy. It didn't

Photos: Ellis Nassour



One big happy family: Buster, Becky, Jim Ed, and Kim Brown.

The Browns (below)—Jim Ed, and sisters, Maxine and Bonnie—were chart-busters in the 50's. Today (right) Jim Ed performs solo, and is still going strong.



take long for him to realize I was miserable and that I'd never follow in his footsteps. He accepted the fact we wanted to be singers. He thought we were crazy, but he accepted it."

In college, Jim entered a "Barnyard Frolic" amateur contest with Maxine on Little Rock's KLRA. He didn't win but the station asked him back. He and Maxine became regulars in 1953, and were heard doing their now fa-

(Continued on page 58)



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Bob Wills Reunion

This year's annual Bob Wills day in Wills' birthplace, Turkey, Texas, was in some respects the most successful ever in the five-year history of that event. But it was also the most tragic in that Clifton "Sleepy" Johnson who joined Wills back in 1931, as one of the Light Crust Doughboys, died of a heart attack on stage.

Sleepy had been in on the Texas Playboys' first recording session. In those days he played guitar and tenor banjo. At this year's reunion he played fiddle and banjo. He died right after the final strains of "We're The Texas Playboys From The Lonestar State." Ironically, that song closed the afternoon show.

Despite Sleepy's death, the other Playboys voted to hold the evening performance, which, in the tradition of the Bob Wills days, was a dance. In fact, there was some feeling that the tragedy did have its appropriate aspects.

Evie, the wife of Jesse Ashlock said, "You know, really, that's the way he (Jesse) wants to go. That's the way they all want to go." —NELSON ALLEN

The Late Sleepy Johnson (right), who joined Bob Wills in 1931, died on stage at this year's reunion of the Texas Playboys. Death struck as last strains of Texas Playboy theme were fading away, at conclusion of afternoon performance.



Billy Jack Wills



Bob's favorite piano pounder, Al Stricklin.



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Bob Wills Monument, Turkey, Tex.



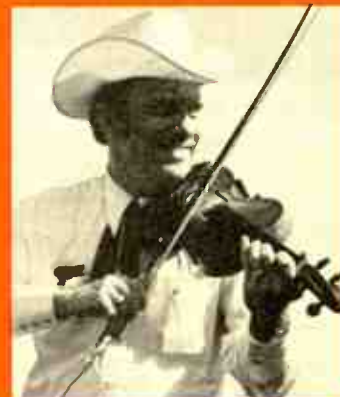
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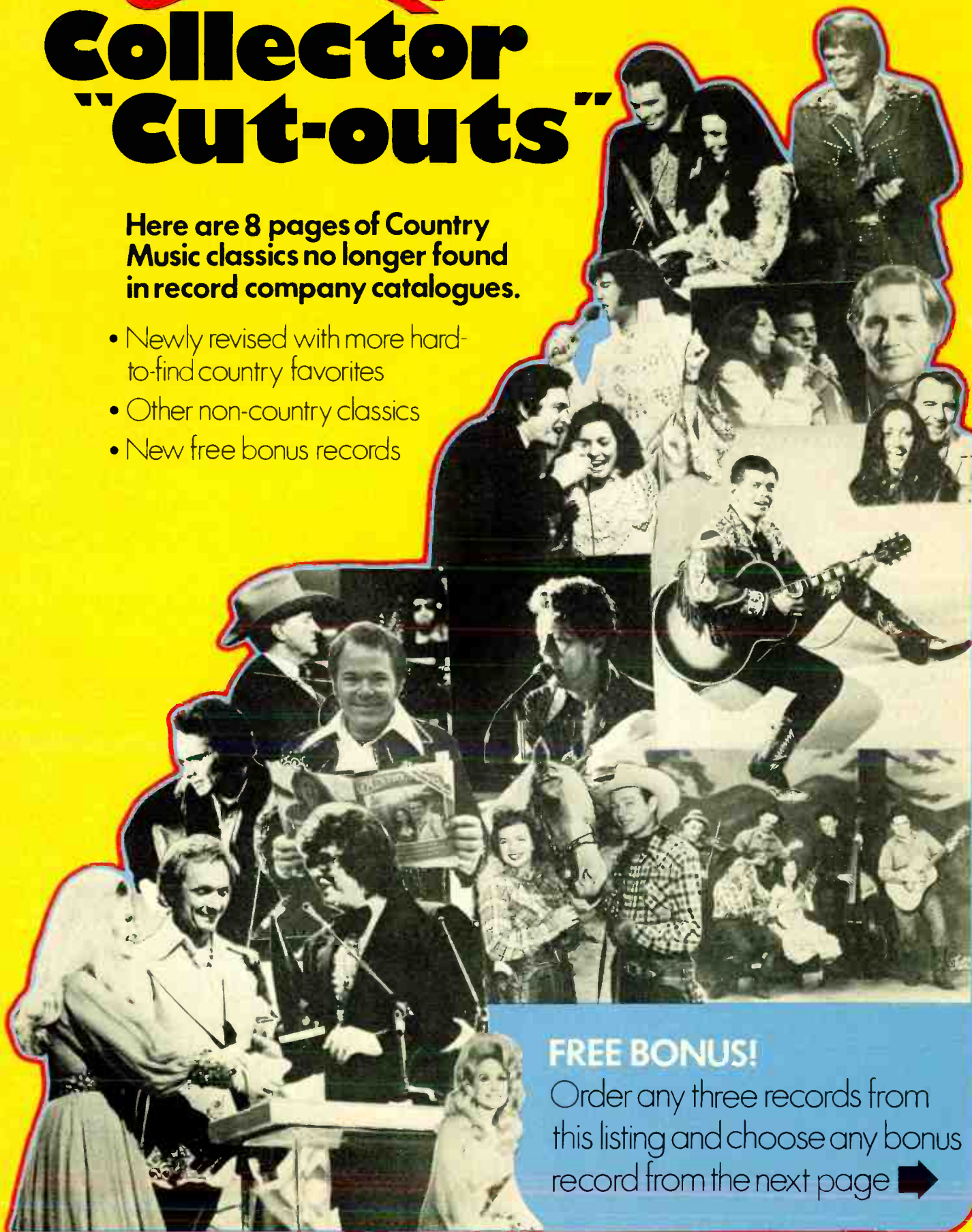


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DAVE DUDLEY Keep on Truckin'	Merc	1-669	BONNIE GUITAR Two Worlds I Believe in Love Affair Miss Bonnie Guitar Leaves Are Tears of Autumn Night Train to Memphis	Dot Dot Dot Dot Dot Cam	25696 25865 25947 25737 25892 2339	STONEWALL JACKSON Lonesome in Me Real Thing	Col Col	9994 30254
JOHNNY DUNCAN Something About a Lady	Epic	30618	TOM T. HALL Rhymer & Dimer	Mer	1-668	WANDA JACKSON In Person Country Please Help Me, I'm Falling We'll Sing in the Sunshine By the Time I Get to Phoenix	Cap Cap Pick Pick Pick	345 434 6058 6116 6123
CONNIE EATON Hit the Road, Jack (with Dave Peel) Something Special	Chart Chart	1034 1049	GEORGE HAMILTON IV Best Back Where It's At Down Home in the Country North Country West Texas Highway Travelin' Light International Ambassador Singin' on the Mountain Rose and a Baby Ruth Early Morning Rain George Hamilton IV	RCA RCA RCA RCA RCA RCA Cam Cam Cam Cam Pick	4265 4342 4435 4517 4609 4772 4826 1-0242 2200 2468 6161	SONNY JAMES It's Just a Matter of Time Young Love Roses are Red	Cap Cam Pick	432 2140 6100
BOBBY EDWARDS You're the Reason	Chart	1033	ARLENE HARDEN Sings Roy Orbison	Col	9939	WAYLON JENNINGS Folk Country Country Folk Cedartown, Georgia Only Daddy That'll Walk Line One and Only Heartaches by the Number Waylon Jennings	RCA RCA RCA Cam Cam Cam Voc	3523 4180 4567 1-0306 2183 2556 73873
STAN FARLOWE Hot Wheels	Argo	3015	BOBBY HARDEN Nashville Sensation	Star	443	JOHNSON FAMILY Shall We Gather at River	Cam	952
NARVEL FELTS Live	Power Pak	237	FREDDIE HART Straight From the Heart Born a Fool Freddie Hart Please Don't Tell Him Release Me	Voc Coral Pick Pick Pick	73929 20011 6117 6132 6146	ANTHONY ARMSTRONG JONES Take a Letter, Maria Sugar in the Flowers	Chart Chart	1027 1036
FREDDY FENDER Louisiana State Prison	Power Pak	280	HARDEN TRIO Great Country Hits	Harm	11396	GEORGE JONES Best, Vol. 1 Poor Man's Riches I Made Leaving Easier Tender Years Take Me Wrapped Around Her Finger I Can Still See Him Flowers For Mama Crown Prince Heartaches by the Number Cold Cold Heart Oh, Lonesome Me Golden Hits The Young George Jones Window Up Above With Love Songs of Leon Payne Old Brush Arbors Best Best of Sacred Music Close Together (with Melba Montgomery)	RCA RCA RCA RCA RCA RCA Cam Cam Power Pak Pick Pick Pick UA UA Nash Mus Mus Mus Mus Mus Mus Mus	4716 4725 4726 4786 4787 4801 4847 2591 271 6092 6108 6133 3532 3558 2103 3194 3204 3061 3191 3203 3109
LESTER FLATT Flatt on Victor Kentucky Ridgerunner On the South Bound (with Mac Wiseman) Country Boy	RCA RCA RCA RCA	4495 4633 4688 1-0131	BOBBY HELMS My Special Angel	Voc	73874	GRANDPA JONES Pickin' Time	Cam Coral	952 20060
RED FOLEY I'm Bound For the Kingdom Red Foley Memories I Believe Church in the Wildwood	Voc Voc Voc Coral Pick	73745 73751 73920 20059 6170	GOLDIE HILL Sings Country Favorites	Voc Epic	73831 26410	LELAND JONES Everybody's Doin' Their Thing	Chart Chart	1027 1036
TENNESSEE ERNIE FORD Standin' in the Need of Prayer Jesus Loves Me Amazing Grace Rock of Ages	Pick Pick Pick Pick	3222 3275 3308 3353	HOMER & JETHRO Best Far Out World Strike Back Humorous Side Playboy Songs Homer & Jethro	RCA RCA Cam Cam Cam King	3474 4648 707 768 2315 639	BILL JUSTIS Raunchy	Chart Chart	1027 1036
ROB GALBREATH Nashville Dirt	Col	1057	BURL IVES Songbook Big Rock Candy Mountain Burl's Broadway Sweet, Sad & Salty Little White Duck	Coral Pick Dec Dec Harm	20029 3393 74876 75028 14507	BILL JUSTIS Raunchy	Sun	109
GLENN GARRISON Country Country	Imp	12346	DAVID HOUSTON You Mean World to Me David Houston Sings David Houston David Baby, Baby	Col Cam Harm Epic Epic	11522 2126 11412 26482 26539	BUNKY KEELS Midnight Moods of Nashville	Power Pak	228

a bonus record from page 46

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ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER
KENDALLS			Woman of the World	Dec	75113	ROY ORBISON		
Leavin' on a Jet Plane	Power Pak	216	Wings Upon Your Horns	Dec	75163	Original Sound	Sun	113
PEE WEE KING			Writes 'Em & Sings 'Em	Dec	75198	Sings Hank Williams	MGM	4683
Biggest Hits	Cam	2460	Here's Loretta Lynn	Coral	20056	Roy Orbison Sings	MGM	4835
SLEEPY LA BEEF			Alone With You	Coral	20064	Memphis	MGM	4867
Bull's Night Out	Sun	130	WARNER MACK			OSBORNE BROS.		
DICKEY LEE			Country Beat	Dec	75092	Bluegrass Express	Coral	20003
Ashes of Love	RCA	4715	ROSE MADDOX			Osborne Bros.	Dec	75271
BOBBY LEWIS			Sing a Song of Heartache	Pick	6163	JIMMIE OSBORNE		
World of Love	UA	6616	BENNY MARTIN			Golden Harvest	King	782
Ordinary Miracle	UA	6629	Greatest Hits	Power Pak	223	BONNIE OWENS		
Bobby Lewis	UA	6673	BOBBI MARTIN			Mother's Favorite Hymns	Cap	557
Things For You and I	UA	6717	For the Love of Him	UA	6700	PATTI PAGE		
Best	UA	6760	With Love	UA	6755	Honey Come Back	Col	9999
LEWIS FAMILY			Thinking of You	Sunset	5319	BUCK OWENS		
Time is Moving On	Star	408	JIMMY MARTIN			If You Ain't Lovin'	Pick	6071
JERRY LEE LEWIS			Moonshine Hollow	Coral	20010	You're For Me	Pick	6078
Golden Hits, Vol. 1	Sun	102	O.B. McCLINTON			Live in Las Vegas	Pick	6128
Golden Hits, Vol. 2	Sun	103	Obie From Senatobia	Enter	1029	DOLLY PARTON		
Rockin' Rhythm & Blues	Sun	107	If You Loved Her That Way	Enter	7506	Real Live Dolly	RCA	4387
Golden Cream of the Country	Sun	108	CURTIS McPEAKE			Golden Streets of Glory	RCA	4398
Taste of Country	Sun	114	Dueling Banjos	Power Pak	210	Joshua	RCA	4507
Sunday Down South	Sun	119	ROGER MILLER			Touch Your Woman	RCA	4686
(with Johnny Cash)			Amazing	Nash	2046	DOLLY PARTON, PORTER WAGONER		
Old Tyme Country Music	Sun	121	1970	Smash	67129	Just Between You & Me	RCA	3926
Monsters	Sun	124	Roger Miller	Cam	851	Always, Always	RCA	4186
Sing Hank Williams	Sun	125	One and Only	Cam	903	Burning Midnight Oil	RCA	4628
(with Johnny Cash)			King of the Road	Pick	6109	We Found It	RCA	4841
Golden Hits, Vol. 3	Sun	128	Little Green Apples	Pick	6131	JOHNNY PAYCHECK		
From the Vaults of Sun	Power Pak	247	Engine, Engine No. 9	Pick	3226	At Carnegie Hall	LD	4001
Roll Over Beethoven	Pick	6110	BILL MIZE			Lowin' Machine	LD	4003
Rural Route #1	Pick	6120	This Time & Place	Imp	12441	Jukebox Charlie	LD	4006
High Heel Sneakers	Pick	3224	BILL MONROE			MINNIE PEARL		
Drinkin' Wine	Pick	3344	Sings Country Songs	Voc	73702	Country Music Story	Star	397
Gospel	Merc	61318	Bluegrass Style	Coral	20077	CARL PERKINS		
There Must Be More to Love	Merc	61323	CHARLIE MONROE			Golden Hits	Sun	111
Would You Take Another Chance	Merc	61346	Calling You Sweetheart	Cam	2310	Blue Suede Shoes	Sun	112
Who's Gonna Play This Ole Piano	Merc	61366	GEORGE MORGAN			BILL PHILLIPS		
Southern Roots	Merc	1-690	The Real George	Power Pak	225	Country Action	Dec	75022
1-40 Country	Merc	1-710	Sings Like A Bird	Stop	10009	Little Boy Sad	Dec	75182
All Country	Smash	67071	NASHVILLE STRING BAND			WEBB PIERCE		
Another Place, Time	Smash	67104	Identified	RCA	4472	Country Songs	Voc	73830
She Still Comes Around	Smash	67112	JIM NESBITT			Country Favorites	Voc	73911
Hall of Fame #1	Smash	67117	Runnin' Bare	Chart	1031	Without You	Coral	20025
Hall of Fame #2	Smash	67118	Best	Chart	1044	Fallen Angel	Pick	6168
She Even Woke Me Up	Smash	67128	MICKY NEWBURY			RAY PILLOW		
LINDA GAIL LEWIS			Sings His Own	RCA	4675	Wonderful Day	Pick	6164
Two Sides	Smash	67119	JIMMY NEWMAN			ELVIS PRESLEY		
LAWANDA LINDSEY			Jimmy Newman Way	Dec	74960	From Elvis Is Memphis	RCA	4155
We'll Sing in the Sunshine	Chart	1035	Jimmy Newman Style	Dec	75136	Back in Memphis	RCA	4429
PEGGY LITTLE			Alligator Man	Pick	6171	Love Letters	RCA	4530
Little Bit	Dot	25948	NORMA JEAN			Elvis Now	RCA	4671
More Than a Little	Dot	25982	Heaven's Just A Prayer Away	RCA	3910	Elvis	RCA	1-0283
HANK LOCKLIN			Best	RCA	4227	Raised on Rock	RCA	1-0388
Best	King	672	Another Man Loved Me	RCA	4351	He Touched Me	RCA	4690
Encores	King	738	It's Time	RCA	4446	KENNY PRICE		
WYN D. LOUDERMILK			Norma Jean	RCA	4510	Happy tracks	RCA	4224
Forree	WB	1922	Norma Jean Sings	RCA	4587	The Heavyweight	RCA	4292
'IN BROS.			Thanks for Lovin' Me	RCA	4691	Charlotte Fever	RCA	4605
Luvin Bros.	Pick	6165	Guess That Comes From Being Poor	RCA	4745	Super Sideman	RCA	4681
'E LOUVIN			Heaven Help the Working Girl	Cam	2218	You Almost Slipped My Mind	RCA	4763
Charlie	Cap	555	It Wasn't God Who Made			Sea of Heartbreak	RCA	4839
Varpath			Honky Tonk Angels	Cam	2502	CHARLIE PRIDE		
						Songs of Pride	RCA	4041

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ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER
10th Album	RCA	4367	Jeannie	Plant.	16	EARL SCRUGGS		
From Me to You	RCA	4468	Country Gold	Power Pak	250	Dueling Banjos	Col	32268
Heart Songs	RCA	4617	Girl Most Likely	Pick	6098			
Songs of Love	RCA	4837	World of Country	Pick	6119	JEAN SHEPHERD		
The Incomparable	Cam	2584				Best	Power Pak	278
CURLY PUTMAN			TEX RITTER			Here and Now	Cap	738
Lonesome Country	ABC	618	Love You Big as Texas	Pick	6075	RED SIMPSON		
World of Country	ABC	686	High Noon	Pick	6138	Roll Truck Roll	Pick	6136
BILLY RANGER			Tex	Pick	6155	MARGIE SINGLETON		
Sound of Country	Wyncote	9180	MARTY ROBBINS			Country Music	Ashley	3003
LYNDA RASK			By The Time I Get To Phoenix	Col	11513	JIMMY SKINNER		
Lynda Rask	Stop	1029	Own Favorites	Col	12416	Greatest Hits	Power Pak	259
JERRY REED			Today	Col	30816	J. DAVID SLOAN		
Georgia Sunshine	RCA	4391	MARTY ROBBINS, JR.			J. David Sloan	Starday	453
Smell the Flowers	RCA	4660	Marty Robbins, Jr.	Col	9944	ARTHUR 'GUITAR BOOGIE' SMITH		
DEL REEVES			KENNY ROBERTS			Singin' on the Mountain	Cam	1-0242
Feed For Chickens	UA	6530	Sings Country Songs	Voc	73770	(with G. Hamilton IV)		
Friends and Neighbors	UA	6789	ROY ROGERS			CAL SMITH		
JIM REEVES			Best	Cam	1-0953	Swinging Doors	Coral	20008
Yours Sincerely	RCA	3709	LINDA RONSTADT			CARL SMITH		
Blue Side of Lonesome	RCA	3793	Stoney End	Pick	3298	Gentleman in Love	Harm	11251
Writes You a Record	RCA	4475	DAVID ROGERS			Tribute to Roy Acuff	Col	9870
Something Special	RCA	4528	A World Called You	Col	1023	SAMMI SMITH		
My Friend	RCA	4646	She Don't Make Me Cry	Col	30972	Lonesome	Mega	1007
Missing You	RCA	4749	Just Thank You	Atl	7266	Something Old, New	Mega	1011
Country Side	Cam	686	Farewell to the Ryman	Atl	7283	Best	Mega	1019
Good 'n Country	Cam	784	Hey There Girl	Atl	7306	Toast	Mega	1021
JACK RENO			JOHN WESLEY RYLES			Help Me Make It		
Good Man in Bad Frame of Mind	Dot	25946	Key	Col	9788	Through The Night	Pick	6167
JEANNIE C. RILEY			JUNIOR SAMPLES			CONNIE SMITH		
Yearbooks and Yesterdays	Plant.	2	Bull Session	Chart	1007	Goes to Nashville	RCA	3520
Things Go Better With Love	Plant.	3	(with Archie Campbell)			Best	RCA	3848
Country Girl	Plant.	8	That's a Hee Haw	Chart	1021			
Generation Gap	Plant.	11	Best	Chart	1045			
Greatest Hits	Plant.	13						

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TONY BENNETT

Just One of Those Things	Harmony	11340
Many Moods	Columbia	2141
Greatest, Vol. 3	Columbia	9173

BROOK BENTON

I Wanna Be With You	Camden	2431
Something	MGM	4874

BROTHERS FOUR

Four Strong Winds	Harmony	11341
Let's Get Together	Columbia	9818

RAY CHARLES

Genius Hits the Road	ABC	335
Greatest Hits	ABC	415
Have a Smile With Me	ABC	495
Together Again	ABC	520
Ray's Moods	ABC	550
Crying Time	ABC	544
Portrait of Ray	ABC	625
I'm All Yours Baby	ABC	675
Doing His Thing	ABC	695
Volcanic Action	ABC	726

NAT KING COLE

Dear Lonely Hearts	Cap	4577
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PERRY COMO

Dream Along With Me	Cam	403
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Love Makes World Go Round	Cam	805
Somebody Like Me	Cam	858
No Other Love	Cam	941
Hello Young Lovers	Cam	2122
Door of Dreams	Cam	2482

JOHN DAVIDSON

Kind of Hush	Col	9534
Goin' Places	Col	9654
John Davidson	Col	9795
Everybody is Beautiful	Col	30098

ARTHUR GODFREY

Golden Hits	Contempo	3900
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JACK JONES

Without Her	RCA	3911
If You Ever Leave Me	RCA	3969
L.A. Breakdown	RCA	4108
A Time For Us	RCA	4209

PEGGY LEE

In The Name Of Love	Cap	4618
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JOHNNY MATHIS

Portrait of Johnny	Col	10003
Warm	Col	11567
Johnny Matthis Sings	Mer	21107
Romatically	Col	11477

GENE PITNEY

Young, Warm & Wonderful	Musidor	2108
Just One Smile	Musidor	2117
Heartbreaker	Musidor	3164

Superstar	Musidor	3193
Big Sixteen, Vol. 3	Musidor	2085

FRANK SINATRA

Come Fly With Me	Cap	4528
Only the Lonely	Cap	4533
Songbook	Repr	5230

BILLY VAUGHN ORCH.

The Sundowners	Dot	25349
As Requested	Dot	25828
Ode to Billy Joe	Dot	25841
Quietly Wild	Dot	25857
Winter World of Love	Dot	25975
Love Story	Para	5032

LAWRENCE WELK ORCH.

Champagne on Broadway	Dot	25688
Golden Hits	Dot	25812
Young World	Dot	25428

Rock & Roll

PAUL ANKA

Goodnight, My Love	RCA	4143
Puppy Love	Pick	3508
Lonely Boy	Pick	3523

BEACH BOYS

Greatest Hits	Scepter	688
The Beach Boys	Pickwick	3221
Good Vibrations	Pickwick	3269

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ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER
Soul of Country Music	RCA	3889	Just Singin'	Cap	688	MEL TILLIS		
Connie's Country	RCA	4132				Walking on New Grass	Voc	73928
Back in Baby's Arms	RCA	4229	STANLEY BROS.			Big n' Country	Coral	20063
Just One Time	RCA	4534	In Parson	Power Pak	273	Night Train to Memphis	Pick	6143
Ain't We Havin' A Good Time	RCA	4694				Detroit City	Pick	6153
If It Ain't Love	RCA	4748	RAY STEVENS			Very Best	MGM	4806
Love is the Look	RCA	4840	Unreal	Barnaby	30092	Would You Want World To End	MGM	4841
Come Along & Walk With Me	RCA	4598	Even Stevens	Monument	18102			
Even Bad Times Are Good (with Nat Stuckey)	Cam	1-0250				JOHNNY TILLDTSON		
Connie in the Country	Cam	2120	WYNN STEWART			Talk Back Trembling Lips	MGM	4188
My Heart Has a Mind of Its Own	Cam	2495	In Love	Cap	113	Tillotson Touch	MGM	4224
City Lights, Country Lights	Cam	2550	Beautiful Day	Cap	561	She Understands Me	MGM	4270
						That's My Style	MGM	4302
HANK SNOW			STDNEMANS			Johnny Tillotson Sings Here I Am	MGM	4328
Big Country Hits	RCA	2458	In All Honesty	RCA	4343			
More Souvenirs	RCA	2812	California Blues	RCA	4431	TOMPALL & GLASER BROS.		
Tales of the Yukon	RCA	4032				Rings & Things	MGM	4812
Snow in All Seasons	RCA	4122	POP STONEMAN			Hits From Two Decades	MGM	4888
Hits Covered By Snow	RCA	4166	Memorial	MGM	4588			
Tracks and Trains	RCA	4501				DIANA TRASK		
Award Winners	RCA	4601	JUD STRUNK			Country Soul	Dot	25920
Jimmy Rodgers Story	RCA	4708	Jones General Store	MGM	4790			
Snowbird	Cam	1-0124	Daisy a Day	MGM	4898	BUCK TRENT		
I'm Movin' On	Cam	1-0540				Sounds of Now & Beyond	RCA	4705
One and Only	Cam	722	SURRATT & SMITH					
Old and Great Songs	Cam	836	Country Music	King	860	ERNEST TUBB		
I Went to Your Wedding	Cam	2348	Singin' & Pickin'	King	966	Greatest Hits, Vol. 2	De	74252
Memories Are Made of This	Cam	2443				One Sweet Hello	De	75301
			MONA TAYLOR & DUSTY			My Hill Billy Baby	Pick	6141
SONS OF THE PIONEERS			On Wings of the Wind	Stop	10003	Ernest Tubb & Texas Troubadours	Voc	73684
South of the Border	RCA	3964				Stand By Me	Voc	73765
Tumbling Tumbleweeds	RCA	4119	NAT STUCKEY			Great Country	Voc	73877
Wagons West	Cam	413	She Wakes Me with a Kiss	RCA	4477			
San Antonio Rose	Cam	2205	Only a Woman Like You	RCA	4559	JERRY TUTTLE		
Tumbleweed Trail	Voc	73715	Forgive Me For Calling You Darling	RCA	4635	Touch of Music Row	Power Pak	229
			Is It Any Wonder	RCA	4743			
RED SOVINE			HANK THOMPSON			CONWAY TWITTY		
Country Way	Voc	73829	Sings Gold Standards	Dot	25864	I'm So Used to Loving You	Coral	20000
Ruby, Don't Take Love to Town	Nash	2083	Smokey the Bar	Dot	25932	CONNY VAN DYKE		
						Conny Van Dyke	Barnaby	15005
BILLIE JO SPEARS								
Help Me Make It Through The Night	Pick	6126						

HARD-TO-FIND CLASSICS

Great Concert	Pickwick	3309	TOMMY JAMES & SHONDELLES			On the Air, Vol. 3	RCA	2769
Surfer Girl	Pickwick	3351	Hanky Panky	Roulette	25336	Blue Moonlight	RCA	3657
CHUCK BERRY			It's Only Love	Roulette	25344	Chesterfield Broadcasts	RCA	3981
Wild Berries	Pickwick	3392	Gettin' Together	Roulette	25357			
Sweet Little Rock 'n' Roller	Pickwick	3345	Cellophane Symphony	Roulette	42030	ARTIE SHAW		
Pipes on Parade	Pickwick	3327				Any Old Time	RCA	1570
BO DIDDLEY			LITTLE RICHARD			Reissued by Request	RCA	1648
Surfin'	Checker	2987	Greatest Hits	Exodus	319	September Song	Camden	908
Hey Good Looking	Checker	2992	Every Hour	Camden	2430	Black Magic	Coral	20035
Another Dimension	Checker	50001	Second Coming	Reprise	2107			
Where It All Began	Checker	50016	The Rill Thing	Reprise	6406	Soundtracks		
London Sessions	Checker	50029	King of Rock & Roll	Reprise	6462	Finian's Rainbow	W.B.	2550
Big Bad Bo	Checker	50047	Greatest Hits—Live	United	7775	Friends	Paramount	6004 (Elton John)
			Wild and Frantic	United	7777	Willy Wonka & Chocolate Factory	Para	6012
FATS DOMINO			Right Now	United	7791	Dr. Doolittle	Para	5101
Fats is Back	Reprise	6304	Swing & Dance			True Grit	Capitol	263 (Glen Campbell)
Blueberry Hill	Pickwick	3111	TOMMY DORSEY			Sweet Charity	Decca	71502
My Blue Heaven	Pickwick	3295	One and Only	Camden	680	The Robe	Decca	79012
			Dance Party	Vocalion	73613	Airport	Decca	79173
EVERLY BROS.			Last Moments of Greatness	Urania	1213	Run, Angel, Run	Epic	26474 (Tammy Wynette)
Stories We Could Tell	RCA	4620				Owl and the Pussycat	Columbia	30401 (Barbra Streisand)
Pass the Chicken	RCA	4781	DUKE ELLINGTON			Five Easy Pieces	Epic	30456 (Tammy Wynette)
			In a Mellotone	RCA	1364	Rosemary's Baby	Dot	25875
GRASSROOTS						Alice's Restaurant	U.A.	5195
Let's Live For Today	Dunhill	50020	WOODY HERMAN			Tom Sawyer	U.A.	057 (Charlie Pride)
Lovin' Things	Dunhill	50052	Woody	Argo	845	Live and Let Die	U.A.	100 (Paul McCartney)
Move Along	Dunhill	50112	1973 Encore	Phillips	200-092			
Lotta Mileage	Dunhill	50137				Original Casts		
			GLENN MILLER			Little Me	RCA	1078
BUDDY HOLLY			This is Glenn Miller	RCA	1190	Milk and Honey	RCA	1065
The Great Buddy Holly	Vocalion	73811				I Had a Ball	Merc	2210

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ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER	ARTIST, TITLE	LABEL	NUMBER
LEROY VAN DYKE			Best of Grand Old Opry by Geo. Morgan, Marty Robbins, etc.	Col	CSM 401	HANK & LEWIE WICKHAM		
Never Been Loved	Harm	11308	Fire on The String by Bob Wills, Pete Drake, etc.	Star	0127	Hank & Lewie Wickham Little Bit Late	King Starday	1136 462
VARIOUS ARTISTS			Country Music Express by Geo. Jones, Melba Montgomery, etc.	Unart	26016	ROY WIGGINS		
Country Girl Sings Country by Connie Smith	Cam	959	Banjo Country by B. Duncan, Montgomery, etc.	Aud Lab	1569	Memory Time	Power Pak	226
Popular Country Songs by P. Wagoner, E. Arnold	Cam	2333	DENNY VERNON			WILBURN BROS.		
Country Girls by Dolly Parton, Connie Smith	Cam	2403	Nashville Union Station	Chart	1038	Country Feeling I Walk the Line	Voc Voc	73876 73889
Country Star, Country Hits by Eddy Arnold, Hank Snow, etc.	Cam	793	PORTER WAGONER			HARLOW WILCOX		
Family Religion by Carter Family, Speer Family & Johnson Family	Cam	816	In Person	RCA	2840	Groovy Grubworm Cripple Cricket	Plant Plant	7 12
Maple on the Hill by Mainer, Macon, etc.	Cam	898	Bottom of the Bottle	RCA	3968	HANK WILLIAMS, SR.		
Bluegrass by Stanley Brothers, Country Gentlemen, etc.	Pick	2069	Me and My Boys	RCA	4181	Soundtrack—Last Picture Show	MGM	33
Bushel of Five String Banjos by Stanley Bros., Carl Story, etc.	Pick	6111	You've Gotta Have a License	RCA	4286	LOIS WILLIAMS		
Six Days on The Road by D. Dudley, J. Dollar, J. Nesbitt	Pick	6134	Skid Row Joe	RCA	4386	Girl Named Sam	Star	448
Bluegrass Banjo by Country Gentlemen, etc.	Pick	6140	Simple As I Am	RCA	4508	WILLIS BROS.		
Bumper Crop by Locklin, Tyler, Husky	King		Sings His Own	RCA	4586	Goin' to Town	Star	387
Sacred Songs by Browns Ferry Four, Delmore Bros., etc.	King	807	What Ain't To Be, Might Happen	RCA	4661	Bob	Star	403
Nashville Band by Bill Carlisle, Merle Travis, etc.	King	847	Ballads of Love	RCA	4734	Hey, Mr. Truck Driver	Star	428
Hootenanny by Stanley Bros., Moore & Napier, etc.	King	862	Experience	RCA	4810	Good Time	Star	473
Great Country & Western Waltzes by Moon Mullican, Clyde Moody, etc.	King	890	I'll Keep on Loving You	RCA	1-0142	Y'all Come	Nash	2053
Sacred & Gospel by Claude Ely, Stanley Bros, etc.	King	965	Day Dreamin' Tonight	Cam	2116	BOB WILLS		
Country Music Laugh Out by Grandpa Jones, Jr. Samples, etc.	Star	452	Satisfied Mind	Cam	769	Western Swing Along History	Voc MGM	73735 4866
Four Kings by B. Owens, George Jones, etc.	Nash	2032	Green Grass of Home	Cam	2191	YORK BROS.		
Top 10 of Country by Archie Campbell, Dave Dudley, etc.	Nash	2048	Howdy Neighbor, Howdy Country	Cam	2409	16 Great C & W	King	820
Five Queens of Country by Patsy Cline, Melba Mont- gomery, etc.	Nash	2057	Country City Lights	Cam	2478 2588	HANK WILLIAMS, JR.		
Gee From Haw by Grandpa Jones, Stringbean, etc.	Nash	2079	JIMMY WAKELY			Songs of	MGM	4213
Four Kings Vol. 4 by George Jones, David Houston, etc.	Nash	2088	Show Me the Way	Voc	73855	Ballads of Hills & Plains	MGM	4316
Making Believe by Dolly Parton, Melba Mont- gomery, etc.	Nash	2090	Big Country Songs	Voc	73904	My Songs	MGM	4527
Swingin' Doors by R. Souvine, Mel Tillis, etc.	Nash	2098	Blue Shadows	Coral	20033	Soundtrack—Time to Sing	MGM	4540
Almost Persuaded by Dolly Parton, Jan Howard, etc.	Nash	2099	BILLY WALKER			Luke the Drifter, Jr.	MGM	4559
Nashville Wives by Rose Maddox, Dolly Parton, etc.	Nash	2104	When a Man Loves a Woman	MGM	4682	Songs My Father Left Me	MGM	4621
			Live	MGM	4789	Luke the Drifter, Jr., Vol. 2	MGM	4632
			Billy Walker Show	MGM	4863	Live at Cobo Hall	MGM	4644
			Billy Walker Way	Monu	18072	Greatest Hits	MGM	4656
			JERRY WALLACE			Johnny Cash Songs	MGM	4675
			Another Time, World	Lib	7564	Removing the Shadow (with Lois Johnson)	MGM	4721
			JAY LEE WEBB			All For the Love of Sunshine	MGM	4750
			She's Lookin' Better	Dec	75121	I've Got a Right to Cry	MGM	4774
			FREDDY WELLER			Sweet Dreams	MGM	4798
			Listen to the Young Folks	Col	1036	Greatest Hits, Vol. 2	MGM	4822
			KITTY WELLS			Send Me Some Lovin' (with Lois Johnson)	MGM	4857
			Kitty Wells	Voc	73786	Eleven Roses	MGM	4843
			Country Heart	Voc	73875	JOHNNY WRIGHT		
			Open Up Your Heart	Pick	6158	Sings Country Favorites	Dec	75019
			DOTTIE WEST			FARON YOUNG		
			Feminine Fancy	RCA	4095	This Little Girl of Mine	Merc	61364
			Dottie Sings Eddy	RCA	4154	This Time the Hurtin's on Me	Merc	61376
			I'm Only a Woman	RCA	4704	Just What I Had in Mind	Merc	1-674
			Loving You	RCA	1-0482	GLENN YARBROUGH		
			Song of Country	Cam	2155	Time to Move On	RCA	2836
			Legend in My Time	Cam	2454	It's Gonna Be Fine	RCA	3472
			Country Singing Sensation	Power Pak	274	Lonely Things	RCA	3539
			BILLY EDD WHEELER			Somehow, Some Way	WB	1782
			Love	RCA	4491	Yarbrough Country	WB	1817
			WHITE LIGHTNIN' (Bluegrass)			Let Me Choose Life	WB	1832
			Fresh Air	Poly	4047	Jubilee	WB	1876

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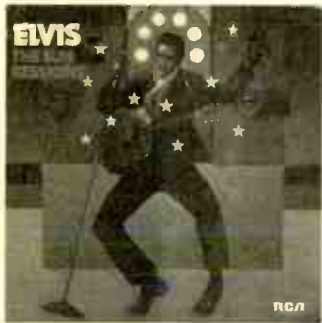
RECORDS

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Elvis Presley

The Sun Sessions
RCA APM 1-1675 \$6.98
CPS-1-1675 (tape) \$7.98

There's a certain magic that surrounds these echoey, primitive rockabilly disks Elvis Presley recorded for Sam Phillips's Sun label in 1954 and 1955. The originals bring up to \$300, and many persons feel that they've never been equalled. Other Memphis country



singers were dabbling with rockabilly, but Elvis provided the voice and the tough, sexy image they lacked, and you know the rest. *The Sun Sessions* brings most of these early performances, purchased along with Elvis's Sun contract in 1955, together as a well-packaged release. They'd previously been scattered over several RCA albums.

All the well-known material is here. "That's All Right (Mama)" and "Blue Moon of Kentucky"—the first songs recorded in the rockabilly style—are included. Elvis sang them in a sweet, inno-

cent voice, but gradually the music took on a harder, more ominous edge, from "Good Rockin' Tonight" to "Baby, Let's Play House" to the explosive "Tryin' To Get to You," all on this album. Two of the ballads Elvis taped before he began to rock, "Blue Moon" and "I Love You Because," show that he really did want to be the next Dean Martin, at least for a while, and it's not hard to visualize Phillips, who wanted Elvis to cut loose, wincing in the Sun control room at the self-conscious crooning.

Country music was never the same after these records. Johnny Cash, Conway Twitty, Johnny Horton, Bob Luman, Gary Stewart and Billy Swan got as much from Elvis as they ever did from anyone. *The Sun Sessions* is no dry historical artifact, but raw, exciting music. Whether it's Elvis's best work is a matter of opinion, but its importance is a matter of record.

RICH KIENZLE

Eddie Rabbitt

Rocky Mountain Music
Elektra 7E-1065-A \$6.98
ET-81-065 (tape) \$7.95

With his versatile, mellow voice, Eddie Rabbitt takes you through a well balanced lineup of country-pop. In "Do You Right Tonight" Eddie's voice is caressing and seductive. In "Rocky Mountain Music" it is in-

tense and haunted. In "Drinking My Baby Off My Mind" (already a hit single) and "Two Dollars in the Jukebox" the voice is full and spirited. Eddie occasionally breaks into a falsetto, which



can be ruinous if overdone, but which Eddie uses with tasteful restraint.

The backup is smooth and professional, sounding at times like progressive country ("Tullahoma Dancing Pizza Man"), neo-honky tonk ("Ain't I Something"), slightly rock ("I Just Got to Have You") or just plain country-pop.

ARTHUR J. MAHER

Moe Bandy

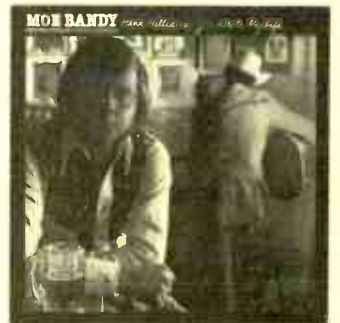
Hank Williams You Wrote My Life
Columbia KC-34091 \$5.98
CA-34091 (tape) \$6.98

If Moe Bandy went to the Mashed-In Jukebox in the Sky tomorrow, I believe Hank Williams would be there to shake his hand.

Every single Moe's had since "I Just Started Hatin' Cheatin' Songs Today" (the

whimsical "Bandy the Rodeo Clown" excepted) has been an unqualified aorta-buster in the faithful footsteps of Williams and George Jones.

The title song knows no peers (how can you deny the line "You wrote 'Your Cheatin' Heart' about a gal like my first ex-wife?") and "I'm the Honky-Tonk on Loser's Avenue" counting off every afternoon TV soap opera, marvelously adds more salt to Moe's wounded predicaments. Yet the latter, like "The Biggest Airport In The World," an appropriately confused ballad about an average Moe impossibly trying to rendezvous in the huge Dallas-Fort



Worth airport, is defanged with too cheery an arrangement for the credible lyrics.

It's when Moe tosses off pop pretensions and assumes a Vidor, Texas vocal stance, hanging on to the end of every line, as in "The Lady's Got Pride," and "I'm Not As Strong As I Used To Be" that his best hurtin' qualities emerge.

In two years he's shot out of nowhere (actually

San Antone) to rise up as the New Voice of Hard Times. Nashville needs Moe Bandy and *Hank Williams You Wrote My Life* fills an obvious vacuum. Moe emerges as the modern country-western honky-tonk interpreter.

JOE NICK PATOSKI

Chet Atkins and Les Paul
Chester & Lester
RCA APL1-1167 \$6.98
CPS-1-1167 (tape) \$7.98

Guitar players, eatcha hearts out. This disk by all-time great pickers Chet Atkins and Les Paul will send you back to the fretboard for some heavy practice. It features such oldies as "It Had to Be You," "Moonglow and the Theme From Picnic," "Caravan" and "Birth of the Blues." The sound is lively in a way



that only happens when musicians groove on each other, which these two obviously did. The feeling runs from ethereal ("Out of Nowhere") to smooth ("Somebody, Sweetheart") to dazzling ("Avalon" and "Lover Come Back"), with Les's spectacular licks weaving in and out of Chet's masterful improvisations. The album is a musical event, really, and a tribute to the artistry of two great musicians.

Thrown in gratis is some verbal clowning between and during songs. Both the clowning and the music are refreshingly spontaneous,

and spontaneity is hard to come by on records these days.

ARTHUR J. MAHER

Jimmy Buffett
Havana Daydreamin'
ABC ABCD-914 \$6.98
ABCD-8-914 (tape) \$7.95

The material on this album is first-rate throughout. The title cut, Buffet's ultimate tropical fantasy, is filled with and strengthened by Jimmy's brand of per-



sonal essaying. Another song, "Cliches" ("a good way to say what you mean"), is a bit more fresh and ultimately more satisfying. The pattern set on Buffet's first three ABC albums is considerably altered here, and probably just in the nick of time. Horns and subtle strings abound, and the pedal steel is replaced by a funky organ. "Kick It in Second Wind" and "Woman Goin' Crazy on California Street" are standouts. Steve Goodman's "This Hotel Room" is the final word on Holiday Inns; "My Head Hurts, My Feet Stink, and I Don't Love Jesus," complete with Jordanaires backup, may be the final word on gospel music. And there's much to be said for Jimmy's recutting "The Captain and the Kid," his classic tale of a boy's love for an ancient mariner, originally on his out-of-print *Down to Earth* album.

ALVIN COOLEY

Al Ferrier & His Boppin' Billies

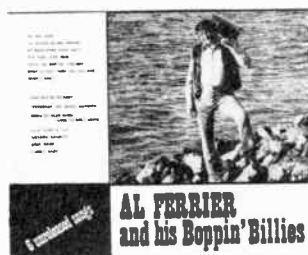
The Birth of Rockabilly
Goldband LP-7769 \$5.98

Al Ferrier was hardly one of rockabilly's stars. It wasn't until the late sixties, when a few rabid European collectors discovered his old Goldband and Excello 45s, that rockabilly fans started to drool at the mere mention of Ferrier's name.

As this collection of ten tracks from 1956, plus four more from 1971 demonstrates, one reason for Ferrier's long obscurity is that his rockabilly style was more hillbilly than rock, closer to straight mid-fifties country music than any of the big-time rock 'n' rollers. Several cuts are pure honky-tonk: "I'll Never Do Any Wrong" is reminiscent of "Crazy Arms," "It's Too Late Now" is influenced by Ernest Tubb.

Even Al's rockers held tight to country. His was one of the few rockabilly bands to feature a fiddler, brother Warren Ferrier, who accompanied Al's vocals

THE BIRTH OF ROCKABILLY



with short rhythmic spurts and soloed with thick, drawn-out chordal phrases. Another brother, lead guitarist Brian Ferrier, was heavily influenced by western swing, as his solo in "My Baby Done Gone Away" indicates. Al's singing—check his falsetto yelp on "No No Baby" and his approach to the hard-rocker "Let's Go Boppin' Tonight"

—is very clearly in the Carl Perkins mold.

Al Ferrier's music stands up surprisingly well after twenty years of shifting musical trends. *The Birth of Rockabilly* is an excellent album for rockin' cats and country purists alike. It is not available through *Country Music*, but write to Goldband Records, P.O. Box 1485, Lake Charles, La. 70601 for ordering information.

TOM BINGHAM

David Allan Coe
Longhaired Redneck
Columbia KC-33916 \$5.98
CA-33916 (tape) \$6.98

The song "Spotlight" on this album should be a single. If you want to understand that unique and very real talent of David Allan Coe, listen to it. This whole



album is, in fact, much closer to the reality of David than any previous. It sounds like his stage act. Its lyrics even predicted fact.

Someone ought to warn him 'fore I knock him off his chair

he says about a heckler in "Longhaired Redneck" and after the song was already released, he did just that in Houston.

David wrote or co-wrote all the songs on the album. He risks a lot and I think he usually succeeds. The only thing I'd question here is the long recitation he does with "Dakota, The Dancing Bear,

Part II." I've heard that a lot in his act before and I never did understand it—I think maybe it's a little too subjective, too personal.

David Allan Coe is a lot more than arguments about his prison career and that *Longhaired Redneck* is a good start at showing it.

ROXY GORDON

James Talley

Tryin' Like the Devil
Capitol ST-11494 \$6.98
8ST-11494 (tape) \$7.98

James Talley's new album is solid, intelligent, country music. Jim has always been genuinely interested in and concerned about working people, and the main part of this material shows it.

"Forty Hours" is about working that many hours a week and not making ends meet. "Are They Gonna Make Us Outlaws Again" is an answer to that particular problem: if you can't do it



with an honest forty hours, do you follow Pretty Boy Boyd? "Tryin' Like the Devil" is the best cut on the album. It ties Jim, in his prison-working-man role, to working-class heroes. He's playing in bars like the devil to just as they're

music falls some-
times category.
often and the

arrangements lean toward swing and sometimes blues-rock.

Like the first Talley album, *Tryin' Like the Devil* was produced by Jim and his bass player and general honcho, Steve Mendell. In a real way, they are building something like the Texas thing in Music City.

ROXY GORDON

Juice Newton and Silver Spur

Juice Newton and Silver Spur
RCA APL-1-1004 \$6.98
APS1-1004 (tape) \$7.98

Juice Newton and Silver Spur (Silver Spur is Otha Young and Tom Kealy; Juice is drawn from Judy Kay) is loaded with talent. Juice's voice is the obvious showpiece. It's country,



with the right amount of tension and power, especially in the low end. However, what really sets this album apart are its ten original songs and the tightness of Bones Howe's production. There isn't a bad track on the album. The up-tempo cuts are right up there with the best country-rock I've heard. A few are of the Eagles/Jackson Browne variety, while others sound more like straightforward foot-stompin' Burrito Brothers (which group Juice and Silver Spur recently upstaged at the Palomino in Los Angeles). The album's most infectious boogie tune

is "Love Is a Word," (also released as a single). Rusty Young's incredibly high-flying pedal-steel work on that song should inspire others to more fully explore the hard-drivin', rock-and-roll potential of that instrument.

In short, this album is a very happy discovery.

B.W. Stevenson

We Be Sailin'
Warner Bros. BS-2901
\$6.98
B8-2901 (tape) \$7.97

Stevenson's massive voice sets the tone for *We Be Sailin'*. It is the voice of a natural music man. The Roy Orbison chestnut "Dream Baby," the lilting "Kokomo," and B.W.'s bottom-of-the-glass "Wastin' Time" are sailed away to a bourbon-and-branch high by his low-key, white soul voice.

While this album does showcase Stevenson's churchy vocals and lost-luck lyrics, it is obvious that B.W. and producer Tommy Lipuma spread the story-



teller too thin in too many styles. Stevenson does his best to wear his Texas tenor to country tunes, rockers, and barroomers.

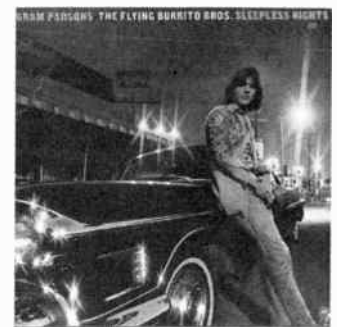
When the fit is right, as with Danny O'Keefe's "Quits" and Stevenson's "East India Company," there are few finer songmen about than B.W. Indeed, his "Jerry's Bar and Grill" may become a classic.

DENNIS METRANO

Gram Parsons/The Flying Burrito Bros.

Sleepless Nights
A&M 4578 \$
8T-4578 (tape) \$7.98

All too often, the creator of a movement recedes into semi-obscurity while his students go on to fame. So it was with the late Gram Parsons, who, more than anyone, introduced gut country to West Coast pop, and thus paved the way for



the likes of Emmylou Harris, Linda Ronstadt, and the Eagles. It's too late for him to enjoy the accolades, but Parsons is finally beginning to get his due as leader of the Flying Burrito Brothers, the only real country-rock group of the sixties. First came a cult following in Europe, then Harris hit the number-one spot on the country charts with her latest LP. Now arrives the best tribute yet, *Sleepless Nights*, a compilation of mostly unreleased Burrito tracks from about 1970, and three cuts from the group's final 1973 *Grievous Angel* sessions.

Though Parsons wrote none of this material, it does nail down Parsons's fine taste with compositions by Felice and Boudleaux Bryant, Buck Owens, and Merle Haggard.

The strength of these recordings is Parsons's voice. On the Burrito cuts, it stands naked, dripping with the burnt edge of cyni-
(Continued on page 56)

(Continued from page 53)
cism while conveying vulnerability at every turn. Even "Honky-Tonk Women" undergoes the treatment, emerging a dirge-like moan. Some duets with Emmylou Harris reveal a professional confidence, the finest hour for both singers.

Trading the commercial polish of current West Coast country-rock for a low-riding greasiness, Parsons brought the first bit of teenage consciousness to C&W since the fifties. Just as Buddy Holly's influence ballooned after his death, so too should Parsons's, for fathering the whole country-pop movement of this decade and for making it not only acceptable but good.

JOE NICK PATOSKI

Red Clay Ramblers

Stolen Love
Flying Fish FF 009
(Not available through
Country Music Magazine)

The Ramblers, originally from Chapel Hill, N.C., may very well be the best

old-time-revival string band around. Unlike too many modern groups trying to recapture the sounds of country music's early history, they don't copy old 78's note-for-note. Instead, they draw from traditional sources, both in and out of country, then adapt whatever appeals to them to their own recognizable style.



Bill Hicks's rugged fiddle (note his unaccompanied solo, "Big Sciota") and Tommy Thompson's frisky banjo keep the front line jumping. Mike Craver's piano, heard on several cuts, gives the rhythm a light, New England-flavored bounce, which works well

even with their most traditional Southern material.

The group is even more eclectic than the original string bands, spicing their repertoire with Irish tunes, old blues, traditional folk ballads (done 20's country style), even a surprisingly well-sung *acappella* shape-note hymn. The band's singing has little of the "fake-hillbilly" syndrome which ruins so many modern old-timey bands. *Stolen Love* is rousing good-time country music in the grand 1920's tradition.

TOM BINGHAM

Michael Hurley, the Unholy Modal Rounders Jeffrey Fredericks & the Clamtones

Have Moicy
Rounder Record No. 3010
(Not available through
Country Music Magazine)

Fiddler/singer Peter Stampfel, formerly half of the infamous Holy Modal Rounders, is currently leader of the Unholy Modal Rounders. Together with

Michael Hurley, Jeffrey Fredericks and The Clamtones, they have in *Have Moicy* put together a kind of sampler of crazed American down-home music. Stampfel, Hurley and Fredericks each provide four songs and perform together on most cuts. What really ties the album together is that the three present their decidedly bent views of the universe using the most basic and traditional American music forms. So while the subject matter may run the gamut from Fredericks's "Gee I Love Robbin' Banks" to Hurley's ode to food, "Slurf Song," (in which he expounds the virtues of potatoes and tortillas), to



Stampfel's account of a week-long party for weirdos ("Hoodoo Bash"), musically all are firmly entrenched in country and bluegrass styles. The net result is toe-tapping, fun music.

Of special note here are Hurley's songs, Fredericks's fine singing duet with Jill Gross, and Stampfel's unique vocal style and fiddle playing. The whole menagerie comes together for a rollicking version of that timeless classic "Midnight in Paris" ("Toojoors Lamoors," as they say). *Have Moicy* rates highly as an album by a group of artists whose devotion to their music is matched by a dedication to that commodity so rare in music today: good, honest fun.

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That old time music is good enough for him

A Chat with Doc Watson

by MICHAEL BANE



PHOTO: ALAN WHITMAN

"I'd say it was more rhythm and blues played at rock and roll levels," says Doc Watson. "I don't care for it. That's my opinion. It's mine. It ain't fair to the bluegrass fans and it's not fair to the rock fans."

The music in question comes largely from the celebrated fiddle of Vassar Clements, whose heavily electric set—including a driving rendition of the Allman Brothers' "Jessica"—has the purists backstage squirming. After all, one picker opines, this gathering is billed as the Carolinas' First Annual Blue Grass Jamboree, and that—he points toward the stage—ain't bluegrass.

But, Doc Watson assures me, once he and his son Merle (named after Merle Travis) get on stage the old time music fans out there just might have something to catch their attention. At that point he couldn't be more certain.

Old time music has been the central focus of his life ever since a younger brother, "Doc"—Watson picked up a banjo—a fretless five-string

carved by his uncle in the summer of 1934.

His first music, of course, was the music closest to home—the traditional folk melodies that drifted like afternoon breezes through hills and valleys around Deep Gap, North Carolina. Other voices and music arrived by radio, including A.P. Carter and his family and the yodeling blues of the Singing Brakeman, Jimmie Rodgers. With each new voice Doc Watson added another dimension to his own music; copying, changing, manipulating and adding to what he'd already come to think of as his style.

Other music filtered through the mountains to Deep Gap, including the country and western sounds of Gid Tanner and the Skillet Lickers. Riley Puckett, the lead singer for the Skillet Lickers, struck a particular nerve with the young Watson. Not only were Puckett and the Skillet Lickers a successful country band, but Puckett, like Doc Watson, was blind.

With the encouragement of his family and the help of a mail-order Sears,

Roebuck guitar—painfully paid for by chopping wood—a 17-year-old Doc Watson made his first public appearance at a fiddler's convention in nearby Boone, North Carolina, playing "Mule Skinner Blues." That set the stage for numerous local dance bands, picking guitar or banjo, and always searching for another bit of music to add to his ever-growing repertoire. With the 1950's came a stint with Jack Williams and the Country Gentlemen, playing country swing on an electric Les Paul guitar, and discovering a whole new breed of country music. There was a place for swing, too, in Doc Watson's style.

But for one of those fortuitous circumstances that keep the music business moving in spite of itself, the music of Doc Watson might have been permanently locked in the North Carolina Blue Ridge Mountains.

"My good friend Ralph Rinzler, when he came down to record the late Clarence Ashley in 1960, they—Clarence and his friends—told him about
(Continued on page 59)

CAL SMITH

(Continued from page 30)

It's still Friday the 13th. The whole show runs behind schedule. Smith finally goes on and his audience thinks he was worth waiting for. You can hear the Tubb influence, but Cal isn't imitative. He says when he picks a song, "I ask myself, 'Can I live this song?' " And that's what you hear. That's what you feel.

The work doesn't end with the last song. The fans are waiting for closer contact and that's fine with him, too, "...it's all part of my job."

He is troubled, though, that the Wilburn boys may have left, but catches up with them, and Doyle finds himself engulfed in a part bear hug, part headlock. And I catch up in time to hear Cal tell him, "...and I want you to take care of yourself. You hear? Because I love you, and I hate to see you sick."

It may embarrass him to read that. Maybe not. He says he likes to read it like it is. And that's the way it is with Cal Smith. ■

Jim Ed Brown

(Continued from page 41)

mous "Looking Back To See," one day by Wayne Rainey. Wayne took them to Dallas for a Columbia audition.

"Columbia wanted the song but not us." Eventually, Wayne helped the Browns get a contract with Fabor Robinson in Hollywood.

"Looking Back to See" made the Top Ten and established the act. In 1954 sister Bonnie made the duo a trio. The next year the Browns won a regular spot on Red Foley's "Ozark Jamboree" series on TV and later appeared on the "Louisiana Hayride."

RCA signed the Browns in 1956 and such hits as "Here Today and Gone Tomorrow" and "I Heard the Bluebirds Sing" followed. In 1957 Jim was drafted. The trio left Foley's program but continued to record. By the time Jim Ed came out of the Army, the Browns' popularity was ebbing and he wondered about the future.

When their RCA contract came to an end in 1959, only one more session was due. Maxine, Bonnie, and Jim Ed

knew it would be their last. To fill out the album someone suggested doing an all but forgotten French folk song which had some popularity here in the 40's. The tune was, of course, "The Three Bells."

"To this day I don't know quite how the song got released as a single," says Jim Ed. "I certainly didn't know about it. I was on a mill delivery several weeks later and stopped for a milkshake. As I was standing at the counter someone went over and played the jukebox. The song came on. Talk about surprises!"

"The Three Bells" took the nation—and the Browns—by storm. It earned a Gold Record, sold bundles in sheet music, was a smash overseas, received an ASCAP Broadcast Award, and firmed ASCAP's position in BMI-oriented Nashville.

The Browns' next single was "Scarlet Ribbons," another across-the-board hit and soon the perfect harmony, vocal sweetness, and smooth style of the trio was an easily recognized part of the country way of life. They joined the Opry in August, 1963; toured with Jim Reeves in 1954 through 1957; and were voted *Cashbox's* Most Programmed Country Group in 1967.

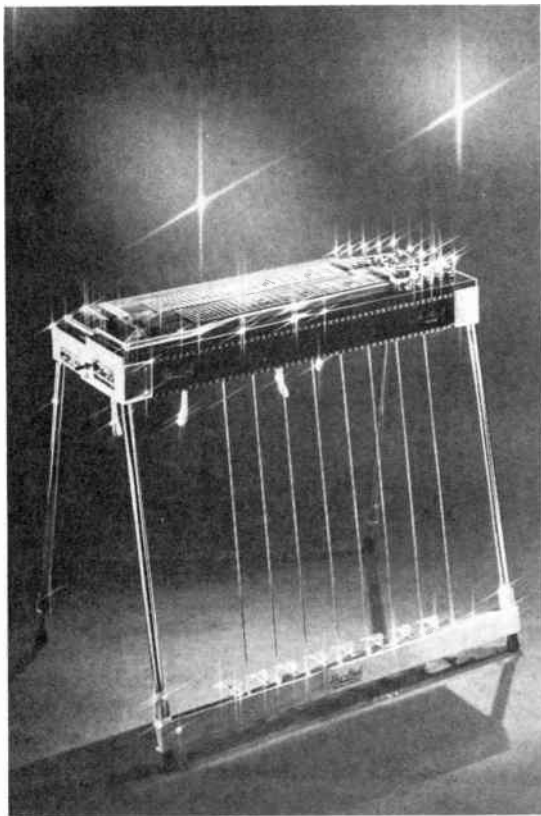
"By 1966 the girls wanted out of the business," Jim said. "All the pressure and traveling had gotten to them. We performed together for the last time as a trio on the 42nd Anniversary Show of the Opry in October, 1967."

Many country fans compare Jim Ed's style to the late Jim Reeves, and Jim Ed freely admits that the year of touring with Reeves taught him a lot.

"People used to tell Reeves all he needed to have a hit was his guitar," recalls Brown. "He'd laugh and say, 'That's a lot of malarkey! There's a lot more to it. A hit song is like a good marriage. It's the simplicity of wedding the words, music, production, and your personality.' That might be the most important thing I learned from Jim Reeves."

If a hit song is like a good marriage, then Jim Ed's marriage is certainly a hit. He and his wife, Becky, live in a comfortable 14-room colonial house in Nashville along with 14-year-old Buster (Jim Ed Jr.) and eight-year-old Kim. Becky teaches Sunday school and taps away happily in their home studio where she teaches ballet, jazz, tap and acrobatic dancing.

"If I have any regrets," Jim Ed says, "it's that I did not meet her sooner. We've been married 14 years, and I only wish it had been longer." ■



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Doc Watson

(Continued from page 57)

me," Doc Watson is saying. "In the course of things Ralph persuaded me, over my better judgment at the time, that I had something to offer in the way of entertainment. So I said, well, we'll get out there and try."

Talking to Doc Watson has its own special dangers—the man could probably charm the strings off his custom-made guitar. There's still a lot of the 11-year-old with his first banjo in the 53-year-old Watson; his fascination with the music—all kinds of music—is untarnished by time. He's more than happy to huddle in the back of an uncomfortable dressing room beneath the thunder of Vassar Clements and talk about that good old music.

There is one little misconception he'd like to clear up, he says with a grin, and that's what really is bluegrass music.

"Bluegrass music was not born or thought of in the true sense of the word in the South until the middle 40's when Bill Monroe, Lester Flatt and Earl Scruggs came together and bluegrass in the true sense of the word was spawned," Watson says, frowning just a little. "Everybody calls all the old time country music 'bluegrass' and it's not. Bluegrass is just an offshoot from it, and that is the gospel, son. That's a fact."

Bluegrass, he adds, reflects the flavor of the old time country music—"You know, the beautiful mountain girl; the strong mountain man and the kind of life they live; the moonshine still—all that kind of stuff is there like it is in the old ballads, except that it's more frantic, musically speaking."

While it was the folk music explosion of the early 1960's that thrust Doc Watson from regional obscurity to the stage of the Newport Folk Festival, only in recent years has anything approaching a grassroots appreciation of old time country music been evident.

"I used to kid around and tell people that the Kingstons along with the Weavers and folks like that and their so-called watered-down versions of the old-timey tunes got people interested," Doc Watson says, fishing his guitar ("made by J.W. Gallagher in War Trace, Tennessee") from its battered case. "It got the contemporary audiences interested."

Popularity, he adds, hasn't changed his music, even though it's kept him on the road for 70 percent of the year.

And working with a group—Michael Coleman on electric bass, Chuck Cochran on piano, Sam Bush on fiddle and son Merle on guitar—has added another dimension to his work.

"We still left the old-timey element in our shows," he says. "There's no use for me to even think about pretending, even though I've played for country swing groups, electric guitar and all the rest of it. I can't desert something, buddy, that was my musical basis or heritage."

Watching Watson pick, whether it's a traditional fiddle turn adapted to the guitar or pure swing, is an almost painful experience. His fingers fly over the strings, forefinger picking out the melody while the thumb searches out a bass line. The total effect is astounding—and quite beautiful. When Merle, himself no slouch, joins in, the effect is of an orchestra of guitars, with everyone going in different directions and still managing to sound exactly right.

"Every country musician I've ever listened to has influenced my style," says Doc—and by country he includes everything from mountain ballads to the Delta blues. "I'd listen to a lot of people and I'd try to copy different people. But I came to the conclusion that I couldn't learn to pick exactly like anybody, so I started playing my own notions into their songs."

"Oh man, I'm a dear lover of the blues," Doc Watson continues. "I've played a few shows with (Delta bluesman) Furry Lewis. Was on the same bill with John Hurt and Skip James. Somehow, I never could get the soul in my guitar picking that they do, I didn't think. I always found a place to criticize my music when I started playing with them boys."

"There's one more thing I might want to add," he says. "The earlier country or mountain music was slower because the times were slower and people weren't in such a hurry," he says. "Music also reflects the foggy-ness of the human mind when you get into some of this modern rock."

"I'm not a fanatic about music of any kind," he adds. But about old time music, he might make an exception. He's glad to see it popular, but one never really knows how things are going to go.

"I think some of the younger people are actually going to keep it alive. I don't know how low it'll go in popularity," he says. "But as long as I live, there'll be somebody around who loves it."

Cowboy

(Continued from page 36)

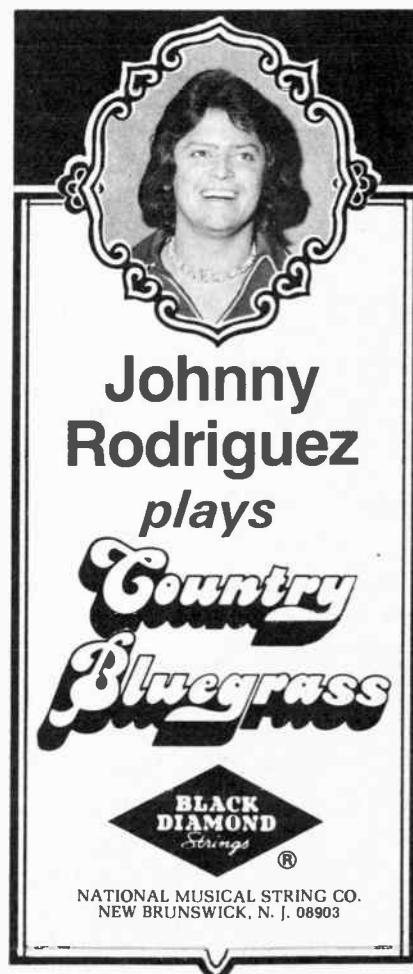
fact, he showed impressive timing in his delivery of fast-paced comic lines.

Speaking to and about the house band: "Of all the bands we've played with, you guys are one of 'em. (Laughter.) But these guys are good. I asked one of 'em before the show, 'You guys good?' He said, 'Hell, yeah, we're good.'" All this, and more, punched out with the skill of a Henny Youngman. Maybe it was those four years on network tv, or maybe it just came naturally. But I could easily imagine Glen Campbell as a stand-up comic instead of a singer.

* * *

Every once in a while a writer walks away from an interview wondering how some nincompoop ever made it so big. Not this time. In fact, I keep thinking of Campbell's response when I asked him the old standby question, "Do you have any advice to aspiring young performers?"

All Glen said was, "Learn your craft." It's obvious that Glen has learned his. ■



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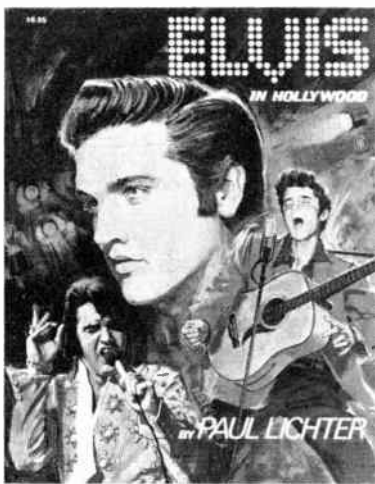
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Bill Anderson

(continued from page 24)

of course, that any city lights he saw twinkling in Commerce were twinkling in his own head. In any case, the song was recorded by Ray Price and went to the top of the charts.

The next year Price's version of Bill's "That's What It's Like To Be Lonely" went to the top ten, with newly signed Decca Records artist Bill Anderson's version following close behind. No more disk jockeying, no more sports writing, no more baseball. The country music career of Bill Anderson was heading for the right field wall.

In many ways Bill Anderson's arrival in Nashville marks a turning point for country music—both because of the temper of the times and the very person of Bill Anderson. Country was ready for a change by the late 1950s, what with rock and roll still shaking the trees and the older, more established country artists finding shriveling audiences wherever they looked.

But Bill Anderson was something new. He arrived in Music City not with his guitar in the requisite tow sack, but with a degree in journalism and an uncanny journalistic ability to turn catchy phrases into catchier songs. He failed to walk around barefooted for even a little while, and he didn't even begin to look and sound like a resident hillbilly. All of which, surprisingly in these more permissive times, weighed heavily on his mind.

"Well, it bugged me in the beginning. I kept thinking in the back of my mind that it would be an asset at some point. But when I first came up here, I did everything but deny the fact that I'd ever been to college, because I didn't want that. . . ."

He pauses for a moment, the latent journalist in him scanning his thoughts.

"I didn't want anybody up there who didn't have the advantages I had to think that I was trying to be smart or thought I was better than them or that I was anything other than what I knew inside I was. But at the same time I always felt in the back of my mind that . . . that somehow I could help convince people that you didn't have to be corny to be country."

He's just turned a phrase, and that draws a smile. Who knows, it might turn up in a song.

Nashville today is an entirely dif-

ferent animal from the one a young Bill Anderson found in 1958. It's prosperous, and that surging prosperity has triggered the slightest worm of worry for Bill Anderson.

"Do you, at some point, begin to lose your creativity and the things that made you what you are?" he asks. "What made Nashville . . . was the laid back, relaxed sort of thing. If you're on this kind of treadmill for too long, you begin to lose that. The reason people liked to come here was because it was so relaxed, and now I'm hearing the same thing from people who're moving to other places."

We're still in the expansive den, the television set now quiet. Becky Anderson—the second Mrs. Anderson—is in the bedroom reading, and Whispering Bill, decked out in jeans and a decidedly unromantic orange tee shirt, is talking quietly. The state of Nashville touches a long buried nerve. He's spent considerable time pondering the failures of success, because Bill Anderson is a thoughtful man and he knows both success and failure take their toll.

There was, for example, the success of his "Where Have All The Heroes Gone," a patriotic epic from Vietnam War days that came down hard on protesting longhairs.

"At this point in my life—and I preface what I'm going to say by saying 'at this point,' because I might change my mind again—I would not write that song. I'm both very proud of it and somewhat ashamed of it. I think maybe I looked at things a little too black and white and without enough areas of grey."

* * *

"You know, the songwriting thing came kind of . . . I hate to use the word easy, but it came natural to me. I really didn't struggle with that," Bill says. "But when I made up my mind to try and be an artist, there was nothing about it that came easily."

There was, of course, his voice. The kindest critics have described it as distinctive; adequate is a fair word. He's not called Whispering Bill for nothing. By careful choice of material, recitations during records and his work with Jan Howard and, more recently, Mary Lou Turner, he's been able to slip around his whisper. There was, of course, a price to be paid.

"If I'd had a voice like Ray Price, I wouldn't have had to work near so hard," he says, laughing. "But I did have to work hard at it, and I guess I got too wrapped up in it for a while."



Bill and Becky enjoy watching television in their expansive den.

He's quiet again, and then retreats to the safety of softball. Did I know he'd gone out for spring training with the Atlanta Braves this spring? It was a lot of fun, he says, something he'd wanted to do for a long time. He hesitates, and begins again.

"I always felt like I had to work hard," he says. By the mid 1960s, with almost a decade of unprecedented success behind him, Bill Anderson himself came to a grinding halt.

"Had an almost complete nervous breakdown," he says. "I spent about 10 days in the hospital, and I made a lot of decisions about then. One of those was that I was going to relax. The music isn't the be all and end all. It's not worth your life."

So Wednesday nights find Whispering Bill on first base, covered with dirt and sweat and loving every minute of it. He recently bought a radio station in Utah, finally getting around to

indulging another one of his loves. It's a dump now, he says, but just give it a few years. His duets with Mary Lou Turner are consistent chart-toppers—which, by the way, has sent many Bill Anderson fans into mild shock. Two cheatin' songs—"Sometimes" and "That's What Makes Me Love You"—in a row—is this the Bill Anderson of old?

"No," says Bill Anderson. "I feel like I can adapt and adjust to anything, and I feel really good about what I'm doing now. It's not a drastic change, but it is a little different.

"I realize there will come a day when I'll be . . . an elder statesman or a senior sex symbol or something," he says, chuckling again. "But it doesn't bother me 'cause there are other things that I like so much. I think I can stay on the periphery of what I have done already and still do things that are a challenge to me."

Hit records are great, he says, but there's more to Bill Anderson's world than hit records. And, he adds, if I'm not busy tonight maybe I'd like to go to a movie with him and Becky. The movie should be great, Whispering Bill says—it's about baseball. ■

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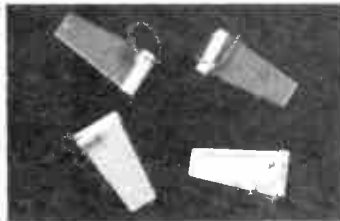
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Pickers

(Continued from page 39)

now is a Vice President of Capitol Records and is General Manager of the Country Division based in Nashville, directing such superstars as Haggard and Hart and Owens as well as up-and-comers like Asleep At The Wheel and Linda Hargrove. Frank formed his own band at sixteen to play resorts in his native Toronto: "I can't remember what we called ourselves. Gosh we were awful!"

John Sturdivant, outgoing, charming, aggressively friendly, seems like the perfect man to be Nashville's managing editor of the music industry trade paper *Record World*. Maybe he is—at any rate he's presided over its phenomenal growth in the past ten years. But he still harks back to the days when he played sax with Charlie McCoy and the Escorts around Nashville in the late 1950s.

Columbia-Epic's Ron Bledsoe comes across as pretty New York down in Nashville, with his big boat and Bentley and all, but it turns out he's an old Nashville boy from way back:

he was a cameraman for WLAC for years. Something of a child prodigy, he won numerous amateur contests in and around Nashville as a kid, played professionally with Johnny Maddox and the Rhythm Masters and was the featured organist at the Tennessee Walking Horse shows for years. The year his gloves and derby were electrified (so his hands and hat would glow in the dark), however, may have convinced him his future lay elsewhere. He is today a Vice-President of CBS Records in charge of the Nashville Division, and heads up all country recording for Columbia and Epic. ■

SOMETIMES PICKERS BECOME WRITERS

Author Doug Green, currently editor of the Country Music Foundation Press in Nashville, and Director of the CMF's Oral History Project, is himself an ex-musician. Back in 1967—at the age of 21—Doug was on stage playing guitar with Bill Monroe, as one of his Bluegrass Boys. In 1969, he played bass with Monroe, and then went on to play bass for Jimmy Martin, as a member of the Sunny Mountain Boys. Doug had his own band for

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Writer, Doug Green (rt.) with Bill Monroe.

a while, but says he "did squat, although I did appear on my own on the Grand Ole Opry—once. Of course, I did many times with Bill and Jimmy—but always as a sideman." Doug still plays around town occasionally ("as time and public taste demand") as a singer and on a wide variety of instruments including electric bass, string bass, rhythm guitar, and tenor banjo. He got into music journalism because of his background in English (B.A. from the University of Michigan, M.A. from Vanderbilt University), and his knowledge of music. Besides considerable freelance writing for such magazines as *Country Music*, Doug has written a book on country music called "Country Roots," published by Hawthorn. ■



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