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July, 1977 - One Dollar

# COUNTRY MUSIC

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WEST**  
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At The  
**WHEEL**

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# COUNTRY MUSIC



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July, 1977

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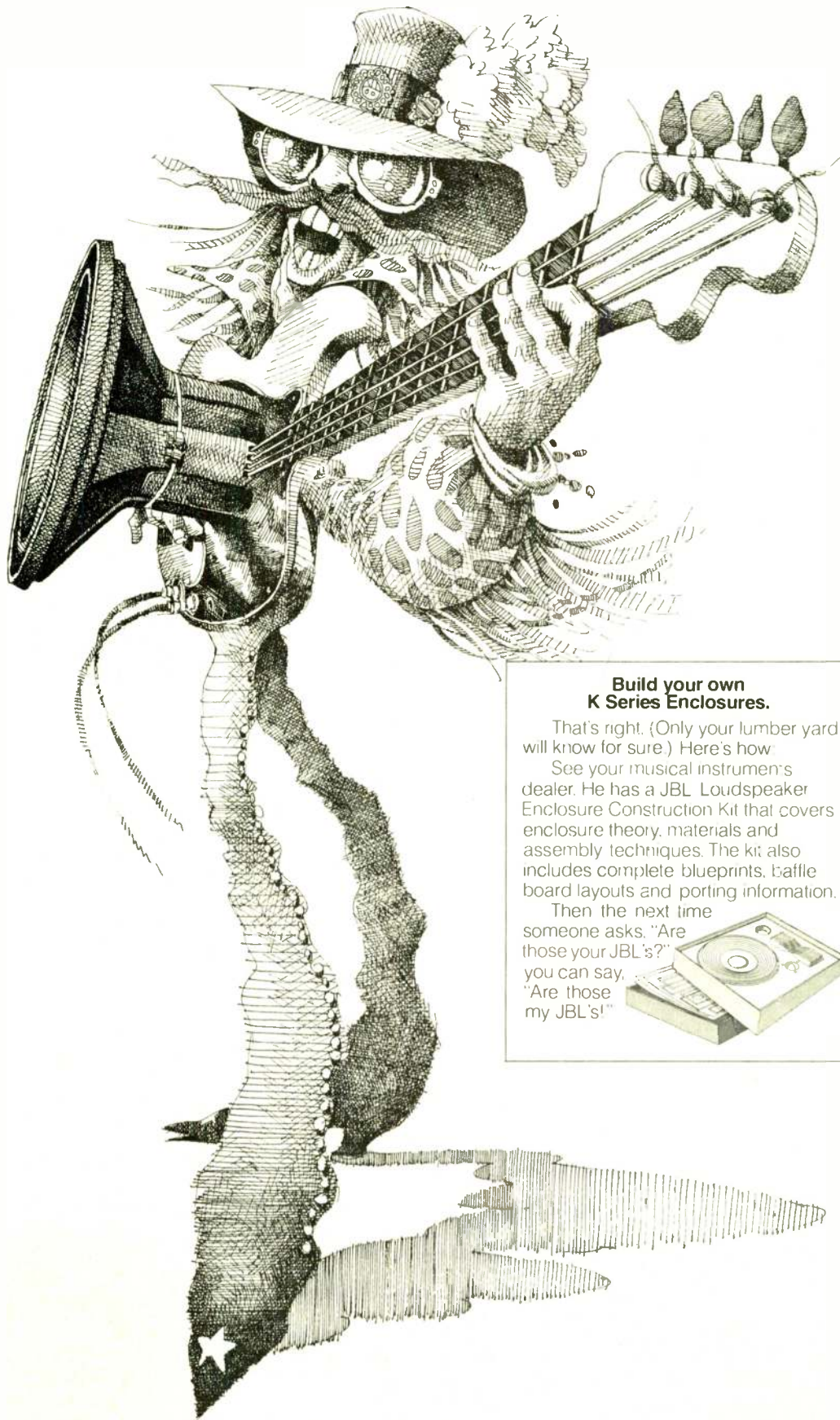
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# Letters

## But . . . But . . . We Like Dolly, Honest

Just read Dolly Stretches Her Wings and felt it was a bit negative.

Dolly is a super lady, a beautiful human being; She is multi-talented, and has never had a chance in the many fields that are now open to her. I can't understand why people put her down, if not for her new direction in music, it's for her clothes or hair.

I've been a fan of Dolly's since 1967 and her new album is one of the best she has ever done. So come on everyone, give Dolly a break. Stick with her; you'll be glad you did. She is a fantastic lady, and one of the most talented around.

CATHY CHESNEK  
PONTIAC, ILL.

*We don't know why some knock Dolly for what she's doing these days. But we don't. We're all for her. Ed.*

After reading the article about Dolly Parton in the last issue, I felt compelled to drop a note to the folks in Nashville . . .

We don't really care what they think in Nashville . . . there aren't many country artists as gifted as Dolly Parton. Anytime she'd like to make a move to Kansas City, all she has to do is say the word. . . . Every KCKN listener will be there to help her pack and join the folks who love her and her music. (Incidentally, her new album is a smash.)

RICH WILLIAMS  
KCKN RADIO  
KANSAS CITY, KS

*You listening, Nashville? Ed.*

## Digs Down-To-Earth Stars

. . . The average fan thinks the stars have always led rich, glamorous lives. The article on Hank Snow (April, '77) showed his poor, humble beginnings, and somehow it makes the artist seem much more human. It is refreshing to learn they have had the same problems as you, and it makes you feel closer to them. Your magazine helps the average fan get a clear picture of what a country & western artist's life is really like, and yet doesn't bring it to the level of a scandal magazine. . . .

VIRGINIA F. GOMEZ  
DES MOINES, IA.

*We try, Virginia. Thanks. Ed.*

## Attention All Future Hanks, Willies & Tammys

I'm writing to tell you of our country music club. We call ourselves the Mid-America Country Music Assn. and we are a non-profit organization. We play for dances, benefits, and go to rest homes for the aged and handicapped. It's a great club with a great bunch of people.

Each year we put on a country music contest and so far it has been a success. Last year over 5,000 people attended the three-day event. This year we're looking for 8,000 or more. It is the largest contest held in this area and it's all clean family fun.

There are six categories to enter, with country singing, guitar pickin', fiddling, country combos, junior and pre-junior talent.

This year it will be held August 19-21 at the Cass County Fairgrounds in Weeping Water, Nebr. If any readers are interested they can contact me.

RON WALTERS  
604 WESTPLAINS ROAD  
GRETNA, NEBR. 68028

## Loves E.T.

What a wonderful job Peter Guralnick did on the Ernest Tubb article in the May issue. I used to sit on my father's lap and listen to the old battery radio to the Ernest Tubb midnight jamboree. In April, 1969, I got to go to the Grand Ole Opry and Ernest Tubb was on the show. . . . As Peter said, there is no other like him. Thanks for the article.

MRS. WALDA CLARK  
KANSAS CITY, MO.

*Like we said, Ms. Clark, Ernest is one of the greatest. Ed.*

## Likes The Old Hank Snow

Just finished reading the April story on Hank Snow and I'd like to let Hank know that here's one of his old fans that is still a fan. In fact I became a fan of his when my tastes went to popular music and not country music. I was in prison in Vacca-ville, Calif. in 1963 when the late Spade Cooley wrote to Hank and asked him to do a show for us. Hank sang for two hours and we all loved it . . . may Hank Snow remain as a reminder as to how country music should sound.

FRANK VEGAZO  
HALEAH, FLA.

*Right on. Ed.*

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# THE CREAM OF THE CROP.

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Kenny Rogers



Crystal Gayle



Billie Jo Spears



Dottie West



Larry Butler

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## The Greatest Country Albums and Artists.

On United Artists Records and Tapes



## Another Ernest Tubb Fan Sounds Off

Congratulations on your great story on the legendary Ernest Tubb. We enjoyed it very much. It would appear that Mr. Guralnick spent considerable time researching his subject's background. The article was so well written that one had the sensation of living through all those years with Ernest. He is, indeed, a man whose perseverance and success is to be greatly admired. Sure loved the story.

However, your coverage of the presidential pre-inaugural balls was far too sparse . . .

DAISY MAE COSTANZA  
ALTOONA, PA.

*TV and other news media covered the pre-inaugural balls in great detail. So we more-or-less passed. Ed.*

## Fast Appreciation For Slowest Texan

Just finished Mary Ellen Moore's article on Johnny Duncan . . . one of the finest stories I've read in quite a while.

One of the most level-headed entertainers, Johnny has been quoted as saying he is "not a star, merely an artist." Merely—Ha! Johnny Duncan is talent personified. He's true country music, he's one of the sexiest men in the business, and he really deserves that #1 spot. If there was just one thing I could say about him (and I can usually find a thousand) it would have to be IT'S ABOUT DAMNED TIME!

Many thanks from all of the Duncan fans.

KIP BATES  
HOUSTON, TEXAS

*Glad to oblige. Ed.*

## Glad Tillis Got What Was Coming To Him

I especially enjoyed your April 1977 issue which had Mel Tillis on the cover. The inside story and pictures were also fantastic. Thank you for giving Mel the recognition he deserves. . . .

DEBBIE BOUNDS  
TEHUACANA, TEX.

## Think Review Stinks

With reference to your one-star rating of the album *A Star Is Born* (Kris Kristofferson & Barbra Streisand, March 1977 issue), we totally disagree.

Since you did not see it your way to rate the album on the whole, just on K.K.'s efforts, we must assume it is because of his definite link to C & W music. Music is music, you either like it or you don't. How can you totally ignore the rest of the album? Why can't K.K. broaden his horizons and delve into something not in his norm? Does he have to stay a cut and dried C & W star and deny those who don't appreciate C & W music his talent? Actually, we don't feel you should have even rated the record since you're only C & W associated.

NINETEEN READERS FROM  
RENO, NEVADA

*Answers in order of question's appearance: (1) It ain't country. (2) He can, is and we're all for him. (3) No. We never said he should. Ed.*

## The Man's Got A Point, There

Reference two of your letters concerning the "filthy" album of Chinga Chavin.

. . . Johnny Cash singing, "I shot a man in Reno, just to watch him die" (*Folsom Prison Blues*) would have much more adverse effect than a "filthy" album by Chavin.

Tell it like it is and let me decide whether or not I like it. At any rate, regardless of what you publish, I certainly won't discontinue my subscription, for your magazine gets better and better with each edition. In fact, I'm sending a gift subscription.

JEFF JEFFERSON  
WATERBURY, CONN.

*Well said, Jeff. For some reason, many who condemn pornography seem to have no ill feelings about violence—which does more actual harm. Ed.*

Due to our great volume of mail, we regret we can't answer all letters individually. We welcome your opinions, and will publish the most representative letters in this column. Let us hear from you.—Ed

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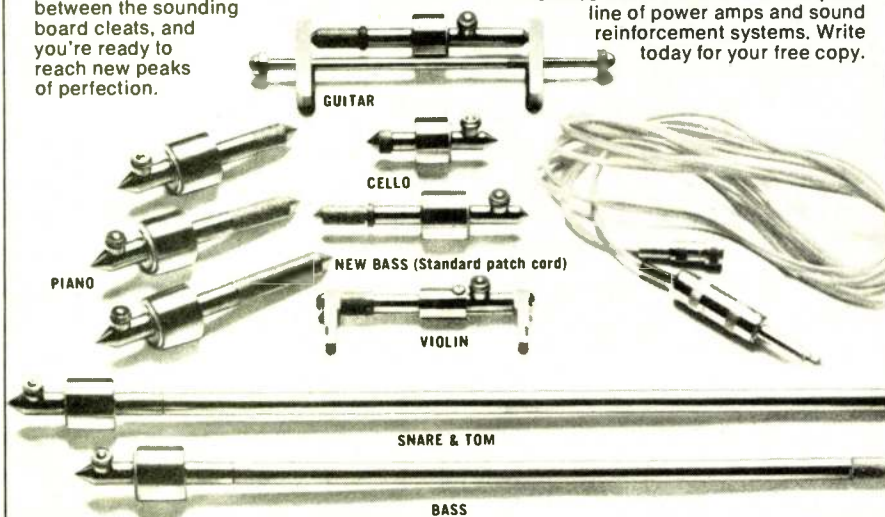
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# Country Scene

## HILLBILLY CENTRAL

by HAZEL SMITH



Barbara Mandrell gets taken for a ride in Saudi Arabia.

It tends for me to have difficulty thinking of Willie Nelson as a grandfather not once, but three times. Recently Willie's daughter, Lana gave birth to her third child, first daughter, named Rachel DeLana. Congratulations from COUNTRY MUSIC to Mr. and Mrs. George Fowler and Rachel DeLana. Now there's something Willie can sing about.

Lovely Loretta in Johnny Rodriguez' office tells me that the Chicano will star in a film titled, *Jesse*.

Spoke with Linda Hargrove, who said, "Hazel, you wouldn't believe how well things are going for me." Amongst the well items mentioned by the singer/songwriter were her new album produced by Pete Drake, her current single titled *Down to My Pride*, taping the *Voice of America*

program to be aired in the Soviet Union via video and audio as well as other European countries, and a performance on the syndicated *Good Day* TV show.

I could not believe the itinerary for Emmylou Harris and Asleep At The Wheel for their European tour. They are appearing everywhere but Windsor Castle, and I bet if the queen is hip, she will have them sing for their fish 'n chips.

Condolences to Wilma Lee Cooper and her daughter, Carol Lee, on the recent death of Stoney Cooper, who suffered a heart attack. The 58-year-old Opry veteran from West Virginia passed away in his sleep at a local hospital. Says Butch Robins, who plays banjo with the Cooper Clinch Mountain Clan, "Stoney Cooper represented to me not only a gentleman,

but a man whose mind was on a higher spiritual plane than most any man I've ever been acquainted with."

Merle Haggard, who has been recording in Music City, will make his first personal appearance here shortly when he joins Brenda Lee and Mickey Newberry for a benefit for Nashville Songwriters Association International. When Merle was recording, his wife, Bonnie Owens who had filed for divorce, was singing backup for him. They got it back together one more time?

Barbara Fairchild is moving to San Antonio, Tex. Why? Her hubby's family resides there. So it's all in the family these days for the "fair child."

COUNTRY MUSIC's Managing Editor, Michael Bane, in Nashville getting info for the forthcoming book titled *The Outlaws*. I understand that Michael will be interviewing famous people like Waylon Jennings, Willie Nelson, Tompall Glaser, Jessi Colter, Hazel Smith . . . oops, that's me. Yep. The lady's guilty by association with those musical critters.

Mr. and Mrs. Bill Brinnm said their "I do's and me too's" recently. The former Cathy Cash is the daughter of Johnny Cash. I understand that following the ceremony June Carter Cash almost fainted and had to leave the festivities at the House of Cash. But all is now well.

The Exit/In is the in place in Nashville Monday nights—what with no cover charge and the new songwriters performing their future hits for people like Dr. Hook's producer, Ron Haffkine, CBS producer, Ben Tallent, Bee Gee's producer, Mentor Williams, and other producer/executives. The cover charge is zero, but the songs rate 9 on a scale of 1 to 10.

Pretty Barbara Mandrell returned from Saudi Arabia expaling as to how she was the first country music female performer to perform in that nation. I mean ladies, according to custom, Barbara had to walk BEHIND her entire band because she is female!

Hillbilly fact of the month . . . When Stonewall Jackson gave his steel guitar player a two-week notice because he didn't mop out the bus . . . you read right . . . he didn't mop out the bus . . . the steel player said, "I steel. I don't mop. I quit." ■

## TEXAS Leon Tours With Playboys, Jerry Jeff Gets Busted

by NELSON ALLEN

KLRN, the public broadcasting T.V. station which produces the Austin City Limits show, sponsored a fund-raising program for themselves recently. Headlining were Grammy winner **Larry Gatlin**, **Delbert McClinton**, **Steve Fromholz**, and **Alex Harvey**. At one point, **Gatlin** was joined on stage by **Johnny Gimble**, who played an eerie-sounding accompaniment to a gospel song by loosening his bowstrings and holding the bow in his fingers as he played. **Gimble** had not appeared with the **Texas Playboys** at the Western Swing Festival held the night before although he was in town and had been invited. Speculation as to why he didn't appear (he had performed with the **Playboys** at a recent Fort Worth reunion) included the rumor that **Gimble's** wife, a religious lady who apparently doesn't approve of drinking, doesn't like him to perform with the **Playboys**, some of whom have been known to drink a little. Hell, some of whom have been known to drink a lot. Having seen **Gimble** perform with the **Playboys** at Kerrville once, I know he likes to take the part of **Bob Wills**, stomping about with a cigar in his mouth with his hat pushed back on his head, pointing out the solos.

**Leon McAuliffe** has been booking himself as **Leon McAuliffe** and the **Texas Playboys** and also likes to lead the band, so perhaps there's some friction there. Despite **Gimble's** love of playing live, he really doesn't need to, since, as the most successful former **Playboy**, he plays fiddle on practically every Nashville session. In any event, the KLRN benefit show came off fine as they prepare to go into their third Austin City Limits season; though, I thought the City Limits show was much better the first year, when **Joe Gracey** was the talent co-ordinator and brought in such outstanding shows as the **Texas Playboys**, **Ry Cooder** and **Flaco Jimenez**, **Clifton Chenier**, as well as **Asleep At The Wheel**, **Alvin Crow**, and **Delbert McClinton**. Although the City Limits shows are still good, they have become predictable and less representative.

The success of **Dale McBride**, locally as well as nationally, is interesting. Coming straight out of central Texas, the stomping ground for country music's outlaws, **Dale** presents simple straight-forward country music. His *Ordinary Man* is a

legitimate protest against the more recent outlaw type of country songs. The song was written by **Jack Ruthven**, a carpenter and country poet from the small town of Blue, Tex.

**Jerry Jeff Walker** has been at it again. **Jacky Jack** was arrested on stage in Chattanooga at a recent appearance with **Willie Nelson** and spent the night in jail.

Country queen **Loretta Lynn** was quoted in Houston as saying, "When you come to Texas, you know for sure you're



Freddy Fender

there because of the boots and hats. I love 'em! I think a man should wear a hat and boots and bluejeans. Jimmy Carter wears 'em."

**Kent Findlay** won a one-way ticket to Buffalo for writing the worst song about mud daubers during Luckenbach's First Annual *When The Swallows Return to Capistrano, The Mud Daubers Return To Luckenbach* Festival, held in Luckenbach March 19 and 20. **Billy Carter** was invited to the festival but failed to show. Residents of Luckenbach said that was just as well since there was more beer for everyone else without **Carter**. My grandfather, in a phone conversation from his small East Texas ranch, said that the fact that they're calling 'em mud daubers, instead of dirt daubers, proves that Yankees are taking over the state.

Billed as a progressive country artist from California, which is just possibly the

last thing Texas needs, **Laurence Hammond** appeared at several clubs around Austin. The first night, opening for **Dan Hicks**, **Laurence** told the crowd, many of whom have been to California and most of whom live in Austin because they want to, that, "I'd like to take you all back to San Francisco with me." **KOKE's Larry Dinger** was in the audience and mulled that one over. "First of all," **Larry** said, "I can't figure out *why* he'd want to take us all back to San Francisco, and, second, what makes him think any of us would want to go?"

Texan **Bob McDill** was honored as Songwriter of the Year by the Nashville Songwriters Association International.

**Roy Clark**, who once missed a tryout with the then St. Louis Browns, now owns part of a baseball team—the Tulsa Drillers, of the Texas League.

The **Texas Playboys** were decked out in new black western-style suits and grey stetsons at their latest gig. They did it so **Leon McAuliffe** would buy a new hat.

For the second year in a row the **Texas Sun**, a local weekly newspaper, sponsored a readers' poll to determine Austin music awards. There has been some question whether the **Sun's** readers are entirely representative of Austin music audiences, but the **Sun** has been increasingly concerned to make it so, and their awards are becoming a true Austin event. The awards were presented at the Boondocks club with **KOKE's Kandy Kicker** and **Marty Manning** emceeing. Winners: Band of the Year—**Paul Ray & The Cobras**, a white blues band who've paid their dues in Austin for several years; Best Country Band—**Asleep At The Wheel**, barely nosing out **Alvin Crow & The Pleasant Valley Boys**; Best Rock Band—**Balcones Fault**, barely nosing out **Doug Sahn & The Texas Tornados**; Best Jazz Band—**The Point**; Best Blues Band—**Paul Ray & The Cobras**; Best Chicano Band—**Flaco Jimenez**; Best New Band—**The Howlers**; Best Male Vocalist—**Willie Nelson**; Best Female Vocalist—**Marcia Ball**; Best Songwriter—**Butch Hancock** (who has four songs on **Joe Ely's** new LP and one on **Jerry Jeff's**); Best Single Act—**Natalie Zoe**; and Best Disc Jockey—**Joe Gracey** (**KOKE-FM** had four DJ's in the top five.)

The **Texas Tequila Association** has named **Denim's** song, *Tequila*, their official tune of 1977.

**Freddy Fender** has just completed his first acting role in a feature film called *Short Eyes*. **Freddy**, by the way, just resigned a production and management contract with longtime compadre **Huey P. Meaux**. Said **Fender**, "In Texas, we don't like to change horses in the middle of the stream."

# JESSE WINCHESTER



## NOTHING BUT A BREEZE

JESSE WINCHESTER WAS BORN ON MAY 17, 1944, in Shreveport, Louisiana. His father, stationed there as an air force major at the time, descended from a prominent Memphis family, related by blood to Robert E. Lee, and to the founders of the city of Memphis. Jesse's great-great-great-great grandfather was responsible for getting Davey Crockett into national politics, while his grandfather gave the eulogy at jazz musician W.C. Handy's funeral.

In 1967, at the height of the Vietnam war, Jesse moved to Canada rather than participate.

In 1970, Jesse was "discovered" by The Band's Robbie Robertson, who produced his now legendary first album *Jesse Winchester* that included such classics as "Yankee Lady" and "Brand New Tennessee Waltz." Since then, those, and songs from his three subsequent albums, have been recorded by

such artists as Joan Baez, Jimmy Buffett, the Everly Brothers, Wilson Pickett, Fairport Convention, Babe Ruth, and Jonathan Edwards.

His own albums have received critical praise throughout the world.

*The Washington Post's* Tom Zito wrote, "...Winchester is the master of the simple lyric, a sentimental view tempered by a sense of humor." Robert Hilburn of the *Los Angeles Times* calls Jesse's style "warmly caressing and personal," while John Swenson in *Rolling Stone* said his songs have "rich, emotional impact."

In 1977, Jesse has recorded a new album, *Nothing But a Breeze*, produced by Brian Ahern. Now a citizen of Canada, Jesse was among those affected by President Carter's pardon, and is doing his first American tour this spring and summer.

Nothing But a Breeze/Jesse Winchester on Bearsville Records & Tapes



## NEWS A Country "Woodstock"; Gatlin Shushes 'Em In New York, Look Out Po' Boys

### WWVA Stages Mammoth Show



Donna Fargo



Ernest Tubb



Johnny Cash



Tammy Wynette

One of the most power-packed, if not *the* most power-packed, line-ups of country stars ever to play on the same bill will be presented July 16 and 17 in the first annual Jamboree In The Hills. The show, presented under the aegis of radio station WWVA, which also presents the weekly Jamboree USA in Wheeling, W. Va., will be aimed at an all-family audience, and is expected to draw at least 40,000 fans.

Site will be the newly built Brush Run Theatrical Presentation Center, located in a 150-acre natural amphitheater 15 miles west of Wheeling in St. Clairsville, O.

The star lineup will include: Johnny Cash, June Carter, The Carter Family, Donna Fargo, Freddy Fender, Mickey Gilley, Merle Haggard, Tom T. Hall, Barbara Mandrell, Charlie Rich, The

Blue Ridge Quartet, Johnny Russel, Ernest Tubb, Tammy Wynette, Asleep at the Wheel, and others yet to be announced.

The show was the brain-child of F. Glenn Reeves, executive producer of Jamboree USA. Producer-coordinator will be Mel Lawrence, who has organized pop and rock music festivals since 1962—notably the legendary Woodstock. While Lawrence is coordinating the entertainment side of the show, by far the most difficult aspect of his job will be the titanic job of providing food, water, rest areas, parking facilities, adequate sanitation and everything else needed by 40,000 people.

A feature of the food preparation will be a giant barbecue pit the size of a room, for turning out spareribs and chicken.

Other food facilities will provide both complete meals and a wide variety of fast foods—hot dogs, cold drinks, etc.

Tickets will cost \$25 each for adults and teens, \$12.50 for children under 12, accompanied by parents or adults. A ticket is good for both days.

Jamboree USA is second only to the Grand Ole Opry in size and importance and has run continuously since 1933. Station WWVA, father of Jamboree USA, celebrated its 50th anniversary last December.

A particularly good aspect of Jamboree In The Hills is the fact that it will take place only a mile off Interstate Highway 70, in Brush Run Park, which is within an easy hour's drive of several thousand motel and hotel rooms. Campsites and areas for mobile homes, motor homes and trailers will be located nearby.

Diplomat Travel Service, Pittsburgh, is offering, in conjunction with Jamboree USA's tour service, a fly-and-drive package for guests. Air service to Pittsburgh and Wheeling is provided by several airlines, and the area is served by major rail and buslines, as well as interstate roads.

A huge new stage has been built especially for Jamboree In The Hills. It's a barn-like structure of dark-red-stained wood with white trim. The sound system will be highly sophisticated.

For tickets and information, write to Jamboree In The Hills, care of Capitol Music Hall, 1015 Main Street, Wheeling, West Va. 26003.

ARTHUR J. MAHER

## Hook Medicates At Telethon

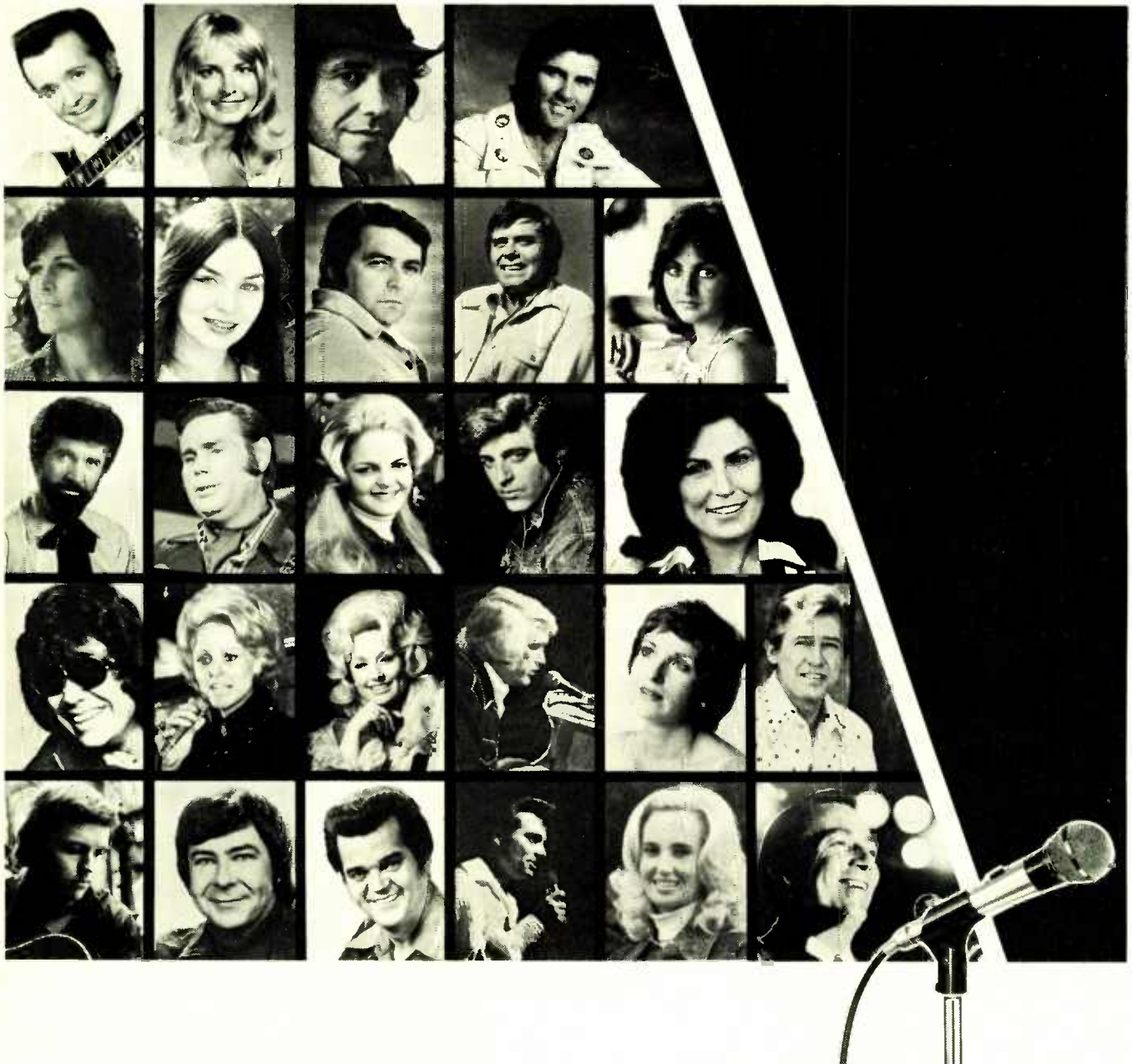
If ever you ever need a medicine man, call on Dr. Hook. That group really turned everyone on at the third annual Johnny Rodriguez Life Enrichment Telethon, held recently in Corpus Christi, Tex.

It was around 10 a.m. when Dr. Hook went onstage so full of life everyone was turning on with songs like *Only Sixteen*, *Everybody's Making It Big But Me*, and *Long Tall Texan*.

Hook had interrupted a recording session in Nashville to fly in for the telethon. In approximately twenty minutes, they brought in about \$3,000.

Worried that they might miss their plane the emcee told Hook vocalist Dennis Locorriere the airport was holding

(Continued on page 12)



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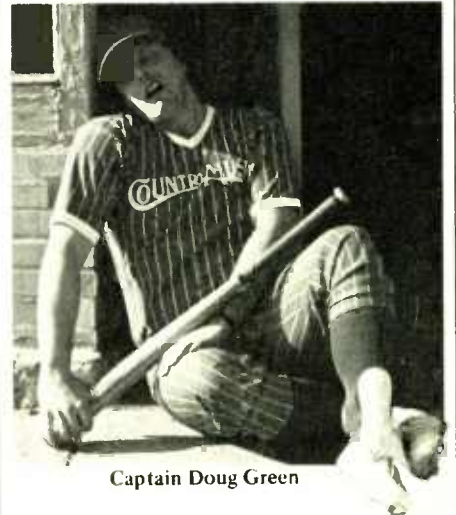
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## Po' Boys, You In Big Trouble



Captain Doug Green

Country music and baseball have gone together hand in hand from the beginning.

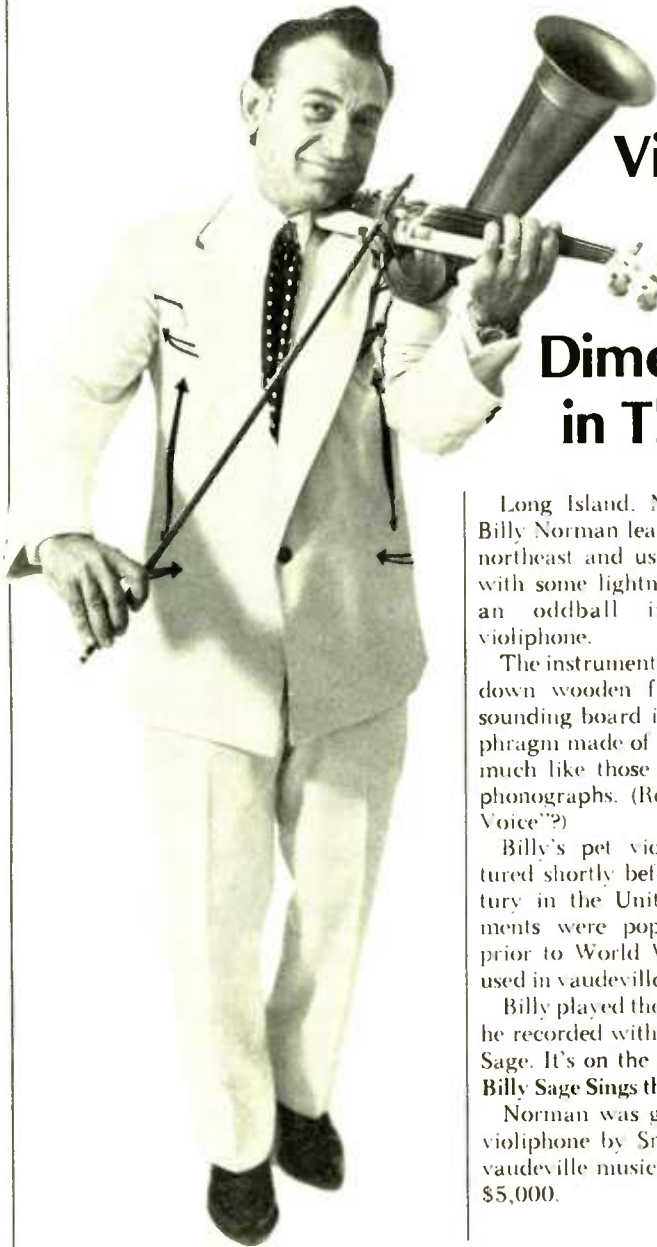
In this great American tradition, COUNTRY MUSIC magazine has formed its own softball team—the Scribes—to compete in the annual Fan Fair Tournament held about the time you read this, against such stalwarts as Bill Anderson, Conway Twitty, and defending champion Ray Griff, among others.

Under the erratic leadership of Country Music Foundation historian and COUNTRY MUSIC contributor Doug Green (right field), the team consists of a group of his cohorts from the Hall of Fame (Kyle Young, Mike Street, Dale Smith) as well as others in and around the music business, such as writer Don Cusic, performers Mickey Salter and Fred O. LaBour, record store employees Mark Germino and Michael Corley, talent manager Richard Taylor and record distributor Mike Rose.

Interviewing Green before the season, we found him standing in front of Tootsie's Orchid Lounge, fondling his bat and chawing an enormous wad of tobacco stuffed firmly in his left cheek. "Well, a lot of us haven't met each other yet," he said. "But with our mixture of youth and experience, I don't see why, even though we're a new team, we can't go all the way this year." It has been rumored that Green's optimism is ill-founded—unless he meant all the way to the bottom. He seemed to want to comment further, but cut the interview short by swallowing his wad of tobacco, turning blue and passing out.

GRANTLAND GROATS

## Listen, Billy, Violiphone Players Go For A Dime A Dozen in This Town



Long Island, N.Y., country musician Billy Norman leads his group around the northeast and usually dazzles audiences with some lightning-fast finger work on an oddball instrument called a violiphone.

The instrument is essentially a slimmed-down wooden fiddle. Attached to the sounding board is a five-inch round diaphragm made of tin, connected to a horn much like those found on old-fashioned phonographs. (Remember "His Master's Voice"?)

Billy's pet violiphone was manufactured shortly before the turn of the century in the United States. Such instruments were popular during the years prior to World War I as an instrument used in vaudeville house pit bands.

Billy played the violiphone on an album he recorded with another musician, Billy Sage. It's on the Kasa label and is called *Billy Sage Sings the Old and the New*.

Norman was given the mint-condition violiphone by Smokey Snyder, a retired vaudeville musician. It's valued at about \$5,000.

BILL KAUFMAN

## TELETHON

(Continued from page 10)

the plane. Dennis replied, "You mean they would hold the plane for a bunch of damn hippies."

Also appearing were Johnny Rodriguez (of course) and the Music City Band, Tom T. Hall and Dolly Parton as well as several local bands.

It was Dr. Hook and Willie Nelson who stole the show. Willie spent the last three hours of the telethon onstage and sang everything from *Whiskey River* to *Will*

*the Circle Be Unbroken?* He auctioned off the feather from his hat, and matched his wife's donation of \$100.00. The crowd went wild over the number one outlaw.

Johnny Rodriguez has put his all into helping victims of cerebral palsy. His efforts in the past two years have built a center named in his honor. This year's 13-hour telethon made over \$100,000.

Anyone wanting to contribute to a very worthy cause can send donations to Johnny Rodriguez Enterprises, P.O. Box 588, Brentwood, Tenn.

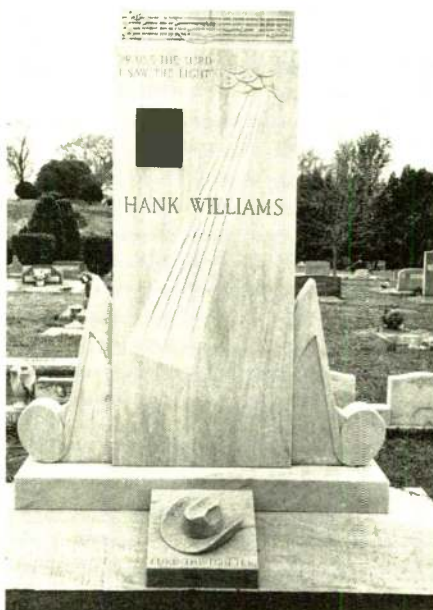
VICKY DAUSSIN

## Why Hank Can't Rest In Peace

Once you find Montgomery, Ala.'s unmarked Oakwood Cemetery Annex and negotiate its narrow, rutted gravel road, you won't have any trouble picking out Hank Williams' grave. It's the one with the 8-foot-tall marble headstone decorated with eighth-notes and the life-size cowboy hat at the base and the poem by his ex-wife Audrey on the back, with the artificially turf-ed visitors' area and... well... you can't miss it.

Every year thousands make their way to the grave or to the city's other modest shrine to its ill-starred son—a cabinetful of wilted Nudie of Hollywood suits at the state archives. Some people want to build a memorial museum, in the form of a 5-story cowboy boot overlooking a guitar-shaped pool and Hank's transplanted remains.

The headstone features the last notes of *I Saw The Light*; a shaft of light penetrating the clouds; a bronze portrait of Hank,



replacing the porcelain original destroyed by vandals' slingshots; and, on the back, *Thank You Darling* by Audrey Williams. Sample lyrics: "And now I say there are no words in the dictionary that can express my love for you. Someday beyond the blue..."

The words seem odd in light of her divorce from Hank and his remarriage. But until her death, the alimony agreement gave her half the royalties accruing to Hank's estate. Leaborne L. Eads, of Henley's Memorial Co., says that although Miss Audrey, as she was universally known, had no legal standing, she was given the space on the back to keep her quiet. He also says he knows people who would like nothing better than to sandblast *Thank You Darling* into oblivion. Audrey, who had flowers delivered to the grave weekly, was buried nearby. "We put the guitar and boots on her, an exact duplicate of Hank's," Eads says of her marble slab.

LEW POWELL

## ELVIS' DORSEY SHOWS

### Elvis Presley

The Dorsey Shows  
Golden Archives 56-GA-100  
Not available through Country  
Music Magazine

Star rating: ★★★★★

Poor Elvis. Financial security aside, he's older, fatter and his albums are as boring and predictable as his film adventures of the sixties. In fact, looking at his current activities, it's easy to lose sight of what made him a legend in the first place. To many of his original fans' teenage offspring, he's a distant figure, regarded much as Elvis's generation regarded Frank Sinatra: "You mean girls screamed for him?"

Well, here's a chance to remember the real Elvis, in the form of a complete collection of TV airshots from early 1956, when, fresh from success on the Deep South C&W circuit and newly signed to RCA-Victor, Elvis went to New York for six appearances in the Dorsey Brothers' *Stage Show*, months before his celebrated Ed Sullivan debut.

But it's worth it, for aside from his Sun and first RCA singles, nothing has better managed to capture the awesome, violent-seeming power of Elvis's early stage shows. You can hear how tight his grip on the audience became with each succeeding performance. Polite applause came in the first show; in the second show the applause was more excited; in the fourth show came the first screams.

The three versions of *Heartbreak Hotel*, then a current record, include one with the full Dorsey band. R&B favorites such as *Tutti Frutti* and



## A Must LP For Everyone

*Shake, Rattle and Roll* take on an almost sweet country flavor. The smoldering violence of *Baby Let's Play House* erupts into full flame here, as Scotty Moore, Bill Black and D.J. Fontana show the primitive polish that made them the definitive rockabilly band.

The Dorsey Shows is an important record, for it is the Presley who made history. Get a copy while you can, because this side of Elvis probably won't be coming back.

RICH KIENZLE

(REPRINTED FROM APRIL '77  
COUNTRY MUSIC MAGAZINE)  
By Permission

## COUNTRY MUSIC MAGAZINE SAID IT

★★★★  
(FOUR STAR RATING)

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

**JOHNNY CASH - CG-33639**  
2 RECORD SET SPECIAL PRICE \$6.00  
Folsom Prison Blues; Dark As The Dungeon; I Still Miss Someone; Cocaine Blues; 25 Minutes To Go; Orange Blossom Special; The Long Black Veil; Send A Picture Of Mother; The Wall; Dirty Old Egg-Sucking Dog; Flushed From The Bathroom Of Your Heart; Jackson (With June Carter); Give My Love To Rose (With June Carter); I Got Stripes; Graystone Chapel; Wanted Man; Wreck Of The Old 97; I Walk The Line; Darling Companion; Starkville City Jail; San Quentin; A Boy Named Sue; (There's Be) Peace In The Valley; Folsom Prison Blues.

**THE PATSY CLINE STORY - MCA2-4038**  
2 RECORD SET SPECIAL PRICE \$6.00  
Heartaches; She's Got You; Walking After Midnight; Strange; Leavin' On Our Mind; South Of The Border; Back In Baby's Arms; Crazy; You're Stronger Than Me; Seven Lonely Days; Sweet Dreams; Your Cheatin' Heart; Foolin' Around; I Fall To Pieces; A Poor Man's Roses; Tra La La La Triangle; True Love; Imagine That; San Antonio Rose; Why Can't He Be You; The Wayward Wind; So Wrong; I Love You So Much It Hurts; You Belong To Me.

**JIMMIE DAVIS - MCA-2-4085**  
2 RECORD SET SPECIAL PRICE \$6.00  
Someone To Care; Taller Than Trees; Supper Time; I Wouldn't Take Nothin' For My Journey Now; Highway To Heaven; Where No One Stands Alone; How Great Thou Art; The Three Nails; Sheltered In The Arms Of God; One More Valley; If I Could Hear My Mother Pray Again; In The Garden; Forgive Me Santa; No One To Welcome Me Home; God's Last Altar Call; You Are My Sunshine; Bury Me Beneath The Willow; It Makes No Difference Now; There's A New Moon Over My Shoulder; Nobody's Darlin' But Mine.

**THE RED FOLEY STORY - MCA-2-4053**  
2 RECORD SET SPECIAL PRICE \$6.00  
He'll Understand And Say Well Done; Blues In My Heart; God Walks These Hills With Me; Tennessee Saturday Night; Beyond The Sunset; Should You Go First; Jesus Loves Me; Just A Closer Walk With Thee; Old Shep; Homin' Grits; Take My Hand Precious Lord; A Sacrificed Mind; Nobody; Chattanooga's Shoe Shine Boy; My God Is Real; Midnight; Mississippi; Old Pappy's New Banjo; Steal Away; Salty Dog Rag; I'll Be A Sunbeam; Peace In The Valley; Tennessee Border; Tennessee Polka; Hearts Of Stone.

**WAYNE KING - VPM-6084 RCA**  
2 RECORD SET SPECIAL PRICE \$6.00  
The Waltz You Saved For Me; Lullaby For Latins; Poem; Why Do I Love You; Good Night Sweetheart; Amor; Tennessee Waltz; The Night Is Young And You're So Beautiful; None But The Lonely Heart; Poem-Along; Song Of The Islands; All Alone; Josephine; I'm Forever Blowing Bubbles; Tales From The Vienna Woods Poem-I Love You; Wabash Moon; Poor Butterfly; Goofus; Villa; Because You Love Me; Poem-Meditation; Intermezzo; Always; Beautiful Lady In Blue.

**JOHNNY HORTON - CG-30884**  
2 RECORD SET SPECIAL PRICE \$6.00  
The Battle Of New Orleans; Sink The Bismarck; North To Alaska; The Golden Racket; Rock Island Line; Johnny Reb; The Sinking Of Reuben James; I'm Ready; If You're Willing; When It's Springtime In Alaska; Honky-Tonk Man; I'm Coming Home; Got The Bull By The Horns; Whispering Pines; All For The Love Of A Girl; Johnny Freedom; The First Train Heading South; Lost Highway; The Battle Of Bull Run; John Paul Jones; Young Abe Lincoln.

**THE BLUE SKY BOYS (BILLY & EARL BOLICK) - 2 RECORD SET - AXM2-5525 - SPECIAL \$6.00**  
I'm Just Here To Get My Baby Out Of Jail; Midnight On The Stormy Sea; Take Up Thy Cross; You Give Me Your Love; Hymns My Mother Sang; Have No Desire To Roam; Beautiful, Beautiful Brown Eyes; The Prisoner's Dream; Little Bessie; I Need The Prayers; My Last Letter; When The Roses Bloom In Dixieland; Only One Step More; Whispering Hope; The Butcher's Boy; Why Not Confess; Since the Angels Took My Mother Far Away; Kneel At The Cross; Dust On The Bible; Kentucky; I'm Glad; Sold Down The River; I'll Take My Saviour By The Hand; Behind These Prison Walls Of Love; The Cross On The Hill; The Sweetest Gift (Another's Smile); Alabama; Paper Boy; When Heaven Comes Down; The Unfinished Rug; There'll Be No Broken Hearts For Me; Where Our Darling Sleeps Tonight.

**THE WORLD OF FLATT & SCRUGGS - CG-31964**  
2 RECORD SET SPECIAL PRICE \$6.00  
The Story Of Bonnie & Clyde; The Ballad Of Jed Clampett; Foggy Mountain Breakdown; Salty Dog Blues; The Martha White Theme; Memphis; Orange Blossom Special; Petticoat Junction; Earl's Breakdown; Wabash Cannonball; Reuben; Flint Hill Special; Jimmy Brown; The Newsboy; Cripple Creek; John Henry; Footprints In The Snow; Take This Hammer; Kansas City; Buddy Don't Roll So Slow; Worried Man's Blues.

**THE BEST OF THE INK SPOTS - MCA-2-4005**  
2 RECORD SET SPECIAL PRICE \$6.00  
If I Didn't Care; We Three; My Prayer; Whispering Grass; It's Funny To Everyone But Me; I Don't Want To Set The World On Fire; To Each His Own; Do I Worry?; Address Unknown; Someone's Rockin' My Dreamboat; Street Of Dreams; Don't Get Around Much Anymore; The Gypsy; Maybe; When The Swallows Come Back To Capistrano; Please Take A Letter Miss Brown; Until The Real Thing Comes Along; Time Out For Tears; I Cover The Waterfront; We'll Meet Again; Java Jive; No Orchids For My Baby; I'll Never Smile Again; It's No Secret.

**STONEWALL JACKSON - CG-31411**  
2 RECORD SET SPECIAL PRICE \$6.00  
Me And A Dog Named Boo; Waterloo; Don't Be Angry; I Washed My Hands In Muddy Water; 'Never More'; Quote The Raven; Mary Don't You Weep; A Wound Time Can't Erase; B. J. The D. J.; Blue Field; Help Stamp Out Loneliness; If This House Could Talk; Blues Plus Booze; Life Is G.I.; Old Showboat; Leona; Promises And Hearts; Why I'm Walking; Greener Pasture; Smoke Along The Tracks; That's All This World Needs; Angry Words; A Little Guy Called Joe.

**THE BEST OF THE MILLS BROTHERS - MCA2-4039**  
2 RECORD SET SPECIAL PRICE \$6.00  
Paper Doll; Till Then; You Tell Me Your Dreams And I'll Tell You Mine; Across The Alley From The Alamo; Basin Street Blues; You Always Hurt The One You Love; The Glow Worm; Gloria; If I Had My Way; Dream Of You; Queen Of The Senior Prom; The Window Washer Man; I Yi Yi Yi Amigo; You're Nobody Till Somebody Loves You; She Was Five And He Was Ten; How Blue?; Say Si Si; Snack Dab In The Middle; Be My Life's Companion; Daddy's Little Girl; I'll Be Around; Someday (You'll Want Me To Want You); Opus, One; Jones Boy.

**BILL MONROE - MCA2-4090**  
2 RECORD SET SPECIAL PRICE \$6.00  
The Gold Rush; Blue Moon Of Kentucky; Close By; Memories Of Mother And Dad; Is The Blue Moon Still Shining; Kentucky Mandolin; I'm Going Back To Old Kentucky; Footprints In The Snow; The Little Girl And The Dreadful Snake; Highway Of Sorrow; Uncle Pen; Let Me Rest At The End Of My Journey; Blue Grass Twist; It's Mighty Dark To Travel; Roane County Prison; Pretty Fair Maiden In The Garden; The First Whippoorwill; I Love In The Past; Come Back To Me In My Dreams; Put My Little Shoes Away.

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**WEBB PRICE - MCA-2-4087**  
2 RECORD SET SPECIAL PRICE \$6.00  
I'm In The Jailhouse Now; Wondering; I'm Walking The Dog; Slowly; More And More; Honky Tonk Song; Backstreet Affair; Love, Love, Love; Missing You; There Stands The Glass; I Ain't Never; Is It Wrong (For Loving You); I'm Tired; Walking The Street; Don't Do It Darlin'; Tupelo County Jail; Alla My Love; That's Me Without You; I Don't Care; It's My Way.

**RAY PRICE - CG-33633**  
2 RECORD SET SPECIAL PRICE \$6.00  
For The Good Times; Gonna Burn Some Bridges; Crazy Arms; I'll Go To A Stranger; Black And White Lies; Craizin' In Greener Pastures; Help Me Make It Through The Night; Lonely World; You Can't Take It With You; A Cold Day In July; Heartaches By The Number; I Won't Mention It Again; Kiss The World Goodbye; Sunday Morning Comin' Down; The Burden Of Freedom; Forgive Me Heart; I'd Rather Be Sorry; Loving Her Was Easier; Bridge Over Troubled Water; When I Loved Her; Sweet Memories; Jess Younger.

**JIMMIE RODGERS - VSP-6091 RCA**  
2 RECORD SET SPECIAL PRICE \$6.00  
Any Old Time; Away Out On The Mountain; Blue Yodel #1; #4; Blue Yodel #8; (Mule Skinner Blues); Brakeman's Blues; Daddy And Home; Dear Old Sunny South By The Sea; Frankie And Johnny; In The Jailhouse Now; My Carolina Sunshine Girl; My Old Pal; My Rough And Rowdy Ways; Never No Mo' Blues; Peach Pickin' Time Down In Georgia; Treasures Untold; Waiting For A Train; Pistol Packin' Papa.

**MARTY ROBBINS - CG-33630**  
2 RECORD SET SPECIAL PRICE \$6.00  
Big Iron; Cool Water; Billy The Kid; 160 Acres; They Are Hanging Me Tonight; Strawberry Roan; El Paso; In The Valley; Masters Call; Running From Utah Carol; Little Green Valley; My Woman, My Woman, My Wife; I've Got A Woman's Love; 3 Little Fords; Maria; Masters Touch; My Happy Heart; Without You To Love; Very Special Way; Martha Ellen Jenkins.

**THE ERNEST TUBB STORY - MCA2-4040**  
2 RECORD SET SPECIAL PRICE \$6.00  
I'll Get Along Somehow; Slippin' Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely; Here's A Little Bit Of Everything; In Texas; Walkin' The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello; Careless Darlin'; Don't Rob Another Man's Castle; I Wonder Why You Said Goodbye; Last Night I Dreamed; Letters Have No Arms; Though The Days Were Only Seven; I Love You Because; You Nearly Lose Your Mind; I'll Miss You When You Go; It's Been So Long Darlin'; Tomorrow Never Comes; Blue Christmas.

**THE KITTY WELLS STORY - MCA2-4031**  
2 RECORD SET SPECIAL PRICE \$6.00  
It Wasn't God Who Made Honky Tonk Angels; I Heard The Juke Box Playing; A Wedding Ring Ago; Paying For That Back Street Affair; I Don't Claim To Be An Angel; Whose Shoulder Will You Cry On; I Gave My Wedding Dress Away; Release Me; After Dark; Lonely Side Of Town; Making Believe; Searching; Repenting; Your Wild Life's Gonna Get You Down; Three Ways; She's No Angel; Touch And Go Heart; Jealousy; I Can't Help Wandering; Mommy For A Day; Amigo's Guitar; All The Time; The Other Cheek; Left To Right.

**BOB WILLIS ANTHOLOGY - CG-32416**  
2 RECORD SET SPECIAL PRICE \$6.00  
Asage Stamp; Spanish Step; Maiden's Prayer; Mexican Rose; Old Fashioned Love; Sittin' On Top Of The World; Corrina Corrina; Big Beaver; Honey What You Gonna Do; I Found A Dream; Take Me Back To Tulsa; Steel Guitar Rag; Blue Yodel No. 1; Silver Bell; That's What I Like About The South; I'll See You In My Dreams; The Waltz You Saved For Me; New San Antonio Rose; I Knew The Moment I Lost You; Twin Guitar Special; Mississippi Delta Blues; Roly Poly; Brain Cloudy Blues.

**24 OF HANK WILLIAMS HITS - SE-4755-2**  
2 RECORD SET SPECIAL PRICE \$6.00  
Your Cheatin' Heart; Move On Over; I'm So Lonesome I Could Cry; Honky Tonk Blues; My Heart Would Know; Kaw-Liga; Cold, Cold Heart; Lovelick Blues; Ramblin' Man; Honky Tonkin'; There'll Be No Teardrops Today; Mind Your Own Business; Jambayala; Wedding Bells; Hey, Good Lookin'; Window Shopping; Settin' The Wood On Fire; I Can't Help It; Half As Much; Why Don't You Love Me; May You Never Be Alone; Baby We're Really In Love; Take These Chains From My Heart.

**★★★ BOB WILLIS and his TEXAS PLAYBOYS - In Concert - Absolutely Great - SKBB-11550**  
2 RECORD SET - SPECIAL PRICE \$6.00  
South; Ida Red; Don't Let The Deal Go Down; San Antonio Rose; Beaumont Rag; Sooner Or Later; From A Jack To A King; La Golondrina; Summit Ridge Drive; Right Or Wrong; Little Star In Heaven; Smith's Reel; Just Friends; St. Louis Blues; Gone Indian.

**THE ANDREW SISTERS - MCA2-4093**  
2 RECORD SET SPECIAL PRICE \$6.00  
Woodpecker Song; Daddy; Elmer's Tune; I Love You Too Much; House Of Blue Lights; A Bushel And A Peck; Rumors Are Flying; When The Midnight Choo Choo Leaves For Alabam'; It Never Entered My Mind; Your Red Wagon; Aurora; Straighten Up And Fly Right; Down In The Valley; Lullaby Of Broadway; Down By The Ohio; Alexander's Ragtime Band; Let A Smile Be Your Umbrella (On A Rainy Day); The Blond Sailor; I Remember Mama; Too Fat Polka (She's Too Fat For Me).

**LAWRENCE WELK - MCA2-4104**  
2 RECORD SET - SPECIAL PRICE \$6.00  
Beer Barrel Polka (Roll Out The Barrel); Helena Polka; Jenny Lind; Hot Pretzels; Chihualla Polka; Clarine Polka; Town And Country Polka; Metro Polka; Friendly Tavern Polka; Raise The Window Down; Champagne Polka; The Jolly Coppermith; Flanena Polka; The Kiss Polka; Chicken Polka; Pennsylvania Polka; Liechtenstein Polka; High Life Polka; Barbara Polka; One Note Polka.



## Shhhhh. Gatlin's Gonna Sing!



Larry Gatlin at New York's Lone Star Cafe.

One of the nastier remarks overheard in Nashville a couple of years ago went something like this: "Larry Gatlin is the only person who ever let failure go to his head."

Too bad, because despite his manner, Gatlin is undoubtedly one of the best balladeers around. He can really write a good story, then do a beautiful job of singing it. Unlike most performers, however, Gatlin comes across better on vinyl than live, simply because the listener doesn't have to put up with his insufferable stage personality.

Like at the Lone Star Cafe, New York City's newest country music honky-tonk, Gatlin and "the boys" were superb—that is, as long as he was singing and not telling the audience to shut up, which he did repeatedly. What was even more remarkable about Gatlin's refusal to play unless he had absolute silence was that for the Lone Star, which usually attracts a foot-stomping, glass-throwing crowd, Gatlin's audience might have been attending church—they were that peaceful.

But Gatlin continued to demand silence. At a few points he demanded applause, which he was getting anyway; he just wanted it louder. And at one point he gave a Bronx cheer to a member of the audience who wasn't paying his proper respect. The audience, for reasons unknown, put up with it for the most part, with a few—perhaps overwhelmed by the strains of silence—leaving.

Gatlin's good enough to not have to resort to such obnoxious tactics. I've seen him still a wilder crowd than that by just pulling up a stool and beginning *Broken Lady*. His presence and voice alone were enough. No shut-ups were needed.

At the Lone Star, Gatlin compounded his offenses with a couple of other gaffes. At one point, he introduced his brothers, Steve and Rudy, who sang *I Just Can't Get*

*Her Off My Mind*. And as Steve started singing, brother Larry—he who had demanded quiet while *he* was singing—started talking to the band. Steve plowed on over Larry's rudeness until Larry finally decided to rejoin the group in song. During another song the steel player hit a wrong note. As the audience applauded anyway, Gatlin said, glaring at the offender, "You're all very kind—that was just awful."

Well, perfectionism has its place, but publicly chastizing a band member who had been doing an excellent job all night certainly is no credit to Gatlin, although after his outburst he did apologize.

If you're a fan of Gatlin's, buy his records—don't let a live show turn you off this performer. On the other hand, maybe with both *Broken Lady* and *Statues Without Hearts* strong hits (a term, by the way, which he bandies about as much as *shut up*), and with a Grammy award to his credit, maybe now Larry can ease up a little.

You're good, Larry. Relax.

MARY ELLEN MOORE

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# Pickers

## Lonnie Mack: Fiery Rock Picker Goes Country

by PETER GURALNICK

"I ain't never been so unhappy in my life. I ain't in it for the money. I'm in it for the fun. That's why I'm leaving, man. I ain't having any fun."

Lonnie Mack, bearded, bearish, the man who made *Memphis* an all-time instrumental hit, possessor of one of the most searing electric guitar styles and spine-chilling gospel screams this side of Bobby Bland or Wilson Pickett, cradles an acoustic Epiphone in his lap, smiles shyly, and shrugs when asked what he's going to do. "Whatever," he says with characteristic, if non-committal, faith in the future. The half dozen people in the room, friends and relatives and fellow Hoosiers, nod agreement. Lonnie, who has just resumed recording after a self-imposed exile of six years and spent the winter in Nashville putting together a band and preparing to tour behind the new album, *Home at Last*, has today announced his intention to head out for Oregon, go back to the woods, leave the sterile urban surroundings and "sterile studio pickers" behind, and reclaim the kind of lifestyle, and happiness, which he has found for the past five years in the hills and hollers of Indiana, where he was born.

Not surprisingly, record company and management express mild surprise, venture disappointment, but never try to remonstrate with Lonnie Mack, whose brooding demeanor, shaggy appearance, massive torso, and sometimes awesome excesses, all bear out the mountain man image which he cultivates. For the five days that I am in Nashville all the talk is of leaving—a house is rented for \$40 a month by phone, plans are excitedly made, recruits are sought to add to the household of nearly ten (brother Billy, eight-months-pregnant wife Gail, Billy's wife Janet, recently divorced cousin Bob Sizemore, children, and roadie Randy Bush) who are prepared to make the great migration west. Lonnie alternately broods and is seized with enthusiasm, throws himself into the process of getting rid of all the possessions, TVs, hi fi, sound equipment, which he has accumulated in his stay in Nashville ("I ain't never had so

much junk. Seems like the times I've been happiest in my life is when I've possessed the least. The best way to do it is to just never own nothing.") and schemes to make it like it was back in Friendship, Ind., where from 1973 to 1976 he operated a combination campground and music park so far back up in the hills you had to ford a creek three times to reach the site and the law never even ventured in at all.

*1950 in a little shack*

*The hobo jungle by the railroad track  
Had a lot of friends there when I was just  
a kid*

*I used to go down and sit a spell  
I played them a song, they'd tell me a tale  
Tell about the places they'd already been.\**

The road to Friendship was neither a direct nor an easy one, although the town is no more than 15 miles from the area around Aurora, across the river from Cincinnati, where he was born Lonnie MacIntosh on July 18, 1941. Named after harmonica player Lonnie Glosson, he comes from a large family to whom music was as natural as breathing. His grandfather played the spoons, his uncles sang Jimmie Rodgers, his father picked the banjo, and his mother taught him guitar. By age six he was chording, and his only good memories of school are of traveling around the district with the music teacher, playing *Silver Bells* and Gene Autry songs for the music classes. Most of his time was spent hanging around the hobo jungle, playing for tips from the railroad workers or dinners at Aurora's Nieman Hotel, or picking up pointers from a blind gospel singer and guitarist named Ralph Trotto who lived near by.

By the time he was 13 he had abandoned school altogether and joined a 60-year-old drummer named Hoot Smith, who played a cymbal "as big as a beer barrel" and whose only qualification as a bandleader was that he could get steady work in the world of honky tonks and beer joints which would serve as Lonnie's

home for the next fifteen years. Tales of those years are legion, and indeed they have taken on a mythology all their own. Lonnie's 24-year-old brother, Billy, can tell you about rough times in Shady Grove, Ky., that took place back in 1955. Lonnie's wife, Gail, who only met him in 1967, can recount stories of some of the rougher joints that he played in the 1950's in the most vivid detail. It all tends to blend in after a while, but eventually Lonnie ended up at the Twilight Inn in Hamilton, where the owner, Frog Childs, dubbed the group Lonnie Mack and the Twilighters.

To get the job, Lonnie beat out another local band led by a singer and Fender bass player named Troy Seals. Seals took a job across the street. But shortly thereafter, when Hoot Smith went back to blacksmithing, and Lonnie's cousin, Harold Sizemore, quit the Twilighters, Troy joined forces with Lonnie in an association that has continued off and on to this day. It was seven nights a week, three matinees plus a dinner dance with bookings scattered all through the tri-state area. It was a rough education, but "my parents never really minded, I guess. They was just old downhome people who was into it themselves. Besides I was making more money playing the joints than my father was working in the factory."

It was working the joints, too, that gave Lonnie the basis for his seemingly limitless repertoire not just of songs but of styles. He started out playing rockabilly and country, added blues sounds off radio station WCIN, worked with local black musicians like guitarist Maurice Gibson and drummer Greg Webster (later one of the founding members of the Ohio Players), and put it all together in a style that emphasized volume and the sheer, naked passion of voice and guitar. Many of the musicians that Lonnie started out with are still playing the honky tonk circuit, and Lonnie might never have escaped it himself if Harry Carlson, who operated a photography studio and record company in Cincinnati, had not recorded his instrumental version of *Memphis* at the tag end of a Troy Seals session for the

\*The Hills of Indiana © Lonnie Mack, Warner Tamerlane Pub. Corp., BMI



# Pickers

Fraternity label in 1963. Lonnie was on the road working in Seals' band when the record was released. They were in Florida backing up JoAnn Campbell at the Peppermint Lounge when a friend reported that *Memphis* was getting a lot of airplay back home. In Minnesota they played on the same bill with the Fendermen, who reported to Lonnie that the record had a 4-star rating in *Billboard*. By the time they got home to Dayton, O., Lonnie Mack was top-billed.

*"I just want to pick, man. I don't have to prove anything. The way I see it, I'd rather get it close a whole bunch of times and back off than go all the way and have nothing else to look forward to. Just so long as I can keep on making albums and leave something behind. That's just the way I feel about it, and every time I get close to ever really making it, to climbing to the top of the mountain, that's when I pull out. I just pull up and run."*

Lonnie never really capitalized fully on *Memphis*. He toured, had some hits in the South, put out a classic album on Fraternity, did studio work for James Brown, and was working Fort Walton Beach, Fla., when Russ Miller caught up with him and signed him to Elektra Records in 1969. The three albums that resulted embodied all of the strengths, and some of the weaknesses, of Lonnie's music. The first, **Glad I'm in the Band**, stands out, with its unique combination of country, blues, and gospel feel, all set off by Lonnie's blazing, thick-textured guitar and a vocal style which assigns less importance to articulation than to pure emotionalism. Both albums represent the best of white soul, straightforward and straight out, but the second, **Whatever's Right**, is marred by careless production techniques, by its being recorded in what Lonnie calls "the world's worst studio," and by the attitude that "once I've recorded it it's out of my hands." By the time he made **The Hills of Indiana**, his third and last album for Elektra, something in Lonnie Mack's life had radically changed. For one thing The Wham of the *Memphis* Man was blunted by the record's primarily acoustic focus; then, too, for the first time Lonnie wrote a number of very personal, almost private songs completely outside of the more extroverted blues and country mainstream to which he had previously restricted himself. The central concern of the album in fact is spiritual, and shortly after it came

out in 1971 Lonnie gave up his A&R job with Elektra and went home to Indiana.

*I seen a lot of changes  
Traveling around the land  
And I've had a lot of bosses  
Putting money in my hand  
Well, I give up a lot of luxury  
Just to gain what I got  
And I'm just glad that I'm home at last.\**

The Friendship campground seems to have marked a watershed in Lonnie Mack's life. He bought it for \$5 down, built a log cabin stage, and for three and a half years put on monthly shows which embodied all the good feeling, the "oneness," which Lonnie Mack had come to seek in music. There were good times and good fellowship, a 275-gallon oil drum for a barbecue pit, roasted hogs and roasted chickens and Van Frazier. That Hog-Eyed Man, who would be insulted if the food wasn't all eaten up, ginseng hunters and Fiddlin' Dick, a junkyard dealer who could fiddle in tongues. Most of all there was music, from sundown to sun-up, and then off and on all through the day. It was the kind of place, Lonnie says, where motorcycle gangs, hippies, and hill country families could all mingle peaceably, and there was never any trouble. "I think I learned to play in all bags from that, or at least to get comfortable enough to enjoy it. That's what I really miss, man, pickers who are loose enough just to play a song through and not really give a crap if they make a mistake or not. At Friendship we'd just pull songs off the top of our head and play them right through, and most of the time they'd come out sounding all right. You see, it don't really matter if you do it right or wrong, sometimes it's better if it's wrong, but you can't find too many people in the business with that attitude. I know, 'cause I was there. But that's what I'm trying to get back to now."

Friendship came to an end in a welter of misunderstanding. Lonnie had a falling out with his partner, and then he was shot by an off-duty policeman in Cincinnati and locked up in the Cincinnati Jail, the basis for biting blues and a lawsuit against the city which, "if I ever win it, you ain't never gonna see me again." In the spring of 1976 he set out for Nashville, leaving a lost Eden behind and resigned to trying for the mountain one more time.

We are sitting in the multi-colored school bus which Lonnie has been fixing up behind his rented house just down from Music

\**Glad That I'm Home* © Lonnie Mack, BMI.

Row. The transmission is out of it now, in preparation for getting back on the road, and Lonnie is whiling away a long afternoon with family and friends, drinking beer and attempting desultorily to dispel his bad feelings about Nashville with his music. All afternoon, Randy, the bearded roadie, has been trying to round up some bluegrass pickers on the phone, but every one is busy or expresses regrets and Lonnie delivers himself of yet another diatribe about people who would rather make music for money than for love. The mood is somnolent, everyone is referred to as either Joey or, if female, Josephine, and the long drawn-out silences are disconcerting to anyone whose sensibility is not strictly country. The talk is of Indiana, mostly—Billy and Janet are thinking of making a run up that night—and of Oregon's soon-to-be-seen Cascade Mountains. Lonnie seems sunk in his depression, but gradually the music starts to get to him, the bass player, Bucky, throws in a harmony on *I Wonder How The Old Folks Are At Home*, and Lonnie's Epiphone gives off a ringing clarity that fills the bus. As Lonnie plays by himself, or with his brother seconding him, the old songs come to life, as do his own compositions, in a way that is not even hinted at on his new album. He plays *Funky Country Living*, one of his best new songs, "the way it should have been recorded (it don't mean nothing on the album)," with a presence and an immediacy and a rhythm riff that are buried in overdubs.

Why didn't he stick to his own musical vision? Lonnie just shrugs. It was just another deal. He made a demo. The demo was overdubbed, and someone bought it for a good price. It's hard to understand his attitude towards the music. The songs, as he plays them on the bus, are like a personal journal of his life. There is none of that on the record. The closest that you come to any sense of personal investment is the back cover painting that Gail has done at Lonnie's direction. In it you see a rocking chair, a Faultless wood stove, and, propped up against the wall, an acoustic guitar and the fabled 1958 Gibson Flying V—all of Lonnie's most cherished possessions. On the bus he plays the music the way it was meant to be recorded, as real, solid, and well-crafted as the objects in the picture. All the Joeyes and Josephines respond as he follows one song with another, throws in tunes that he has been working on or musical ideas that just pop into his head. It is home-made music of the sort that Lonnie has been talking

# Pickers

about all along, and at last after five or six hours it is beginning to take effect.

As I leave, he is speaking animatedly of his uncles, Woodrow and Bill Sizemore ("Uncle Bill was Bob's father, and he was the best fiddle player I ever heard. Dad-gun, it'd tear you up to hear them play."), his father and grandfather. "You ought to get Uncle Bill and Woodrow in the story man, 'cause they're dead, and they was the start of the whole thing." As the memories and music warm up, so do Lonnie's plans for the party that Capitol is planning for him this weekend. "We'll get Fiddlin' Dick down here," says Lonnie excitedly. "We'll get some of them bluegrass pickers from Friendship to come down here and play some of that old holler music." He is answered by responsible whoopa.

\* \* \*

The only person to show up for the party outside of invited industry people is an old friend from Aurora named Thanny Schuck, whose wife, Darleen, is an aspiring country singer for whom Lonnie has produced a single. To Thanny, Lonnie is "the greatest guy in the world"; a person of boundless talent and just as boundless generosity. Thanny, a born-again Christian who neither smokes nor drinks, beams at every song that Lonnie plays, but it is obvious from the first note that something is very wrong. Lonnie is playing his old Flying V, and the band—with Billy on second guitar, Buck on bass, and legendary drummer Bo Dollar, who goes back 15 years with Lonnie—sounds as if it could have been one of the numerous incarnations of the old Twilighters. They have only completed five or six songs, though—at a volume so deafening as to drive most of the small audience out of the room—when Lonnie stomps off the stage.


At his table he is virtually inconsolable. For a few moments he rails against the crowd, inveighs against the sparse turnout and the incompetence of the band—but most of all his disappointment and his anger are directed against himself. "I ain't never played worse in my life," he declares, his great bearded face gray with hurt and mortification. "I'm never going to play another note with this band, and that's the truth. You can put that in your story. I ain't never been so embarrassed in my life." Attempts are made to console him, but Lonnie is insistent on his despair. He is savage in fact in his dismissal of help, and you glimpse for a moment the

raw potential for violence which has never really disappeared from his nature, the kind of destructiveness that has most often taken the form of self-destructiveness, but has without question hurt others as well. The party has already begun to break up, the sound equipment is being dismantled, people have started going home, when Lonnie at last rouses himself and, yielding to the coaxing of friends, takes up his acoustic guitar to begin a second set. For the few people still present it is a rare experience, as he sings the songs that he sang in the bus two days before with all the feeling and all the vulnerability that he seems so reluctant to show the public. It is Lonnie Mack, Folksinger, Lonnie Mack, Granddaddy Hippy, as he likes to think of himself, and he draws everyone around him to join not only in the occasion but in the music. "We're all friends and neighbors, or whatever. I don't want to perform for you, I'm just the one who's doing the singing." And that's all he wants

to be. There is talk of a new band out in California. A friend suggests, "He's just afraid that he can't cut it any more." But really what it comes down to is that Lonnie Mack doesn't want to be who he has been for the last twenty years, he doesn't want to play that kind of music any more, and he doesn't know how to admit it to himself. By the end of the evening his music has once again salvaged his tenuous faith in himself—but just barely—and he says in a puzzled tone of voice, "Rock 'n roll and blues used to get it for me. Now it's just bluegrass that gives me that feeling, and I don't know why. I never even liked bluegrass when I was a kid." In a few weeks he will be heading for Oregon, figuring, like Huckleberry Finn before him, that he'd better "light out for the territory ahead of the rest." Like Huckleberry Finn, Lonnie Mack wants to be neither adopted nor civilized, for, as Huck says, "I can't stand it. I been there before." ■

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# Pickers

## Need Help With Your Ax? Drop Us A Line

by **ARTHUR J. MAHER**

One of the nice things about writing a picker's column is the excuse it gives me to visit people like the Mandolin Brothers. Actually, these two are brothers only in the sense that their vintage instrument business works so smoothly that they might as well be brothers. Their real names are Stanley Jay and Hap Kuffner, and they know one helluva lot about the market for used, new and antique stringed instruments.

Their Staten Island, New York showroom is enough to make a picker lay down and cry—walls full of vintage guitars, mandolins and banjos, all hanging there waiting for the lucky stiffs who have enough dough to walk off with one or two of them. I say lucky stiffs because not everyone is lucky enough to have \$9,000 to plunk down for an old Martin D-45 guitar with abalone inlays around the fingerboard—or \$4,500 for a flat-head top-tension Gibson Mastertone banjo—or \$5,000 for an F-hole Lloyd Loar Gibson mandolin. Those were only a few of the goodies I lusted for to no avail.

In guitars, the Mandolins deal primarily, but not exclusively, in pre-World War II Martins, since that company kept records of models, serial numbers, how many of each model were made, and so

forth. Other old firms have less complete records and less consistent serial numbers, making it harder to determine their instruments' antique values.

Apart from scarcity and musical value, the value of a vintage instrument is largely determined by its condition. The \$9,000 D-45 I saw was in excellent condition. It would have gone for a mere \$3,500 had it been in only average condition. A pre-World War II Gibson J-200 guitar in excellent condition might go for \$1,500—In average condition, only \$900.

Unfortunately, many who own valuable old instruments set about restoring them, only to end up lowering the instruments' values instead of raising them. The most common mistake is to assume that the original finish, which might be scratched or dinged, should be replaced. Refinishing will always lower an instrument's collector's value, and can deaden the tone. Another boo-boo is to try do-it-yourself repairs. Some people can do expert repairs, of course, but damn few. The best thing is to send your ax to the manufacturer, or to a well-known expert repairman. A cabinet maker or violin maker won't do. He should be a man who is expert with your specific instrument.

It does pay to have good restoration

work done on an old instrument, for doing so *will* add to the instrument's value. Roughly speaking, a beat-up instrument can be raised a grade or so in value by this means.

The market for used and vintage instruments can be puzzling. But the Mandolin Brothers have volunteered to help our readers with questions regarding value, repairs, etc. Drop a line to The Mandolin Brothers, Country Music Magazine, 475 Park Avenue South, New York, N.Y. 10016. Please include a stamped, self addressed envelope for your answer. If it's interesting, we'll print the question and answer on this page. If not, you'll be answered by mail.

\* \* \*

So much for Golden Oldies. In new guitars, Ovation has an interesting model called the Viper. It's a solid-body electric with two pickups and a tone somewhere between that of a Fender Strat and a Fender Telly. The bridge pickup is angled from bass to treble, to balance high and low strings, and a capacitor in the tone control keeps the bass from overpowering the treble when you play at low volume.

Pickup height can be adjusted to match string gauge and action, while solid brass bridge saddles (there's one for each string) can be individually adjusted.

The viper sells for \$369 in sunburst, natural, white or nutmeg finish.

There have also been some new developments in strings. D'Addario is offering two guitar string sets designed by fingerpicker and bottleneck slide guitarist Stefan Grossman. Set No. N-120 Bluegrass Style is made very thin, for fingerpicking, but is said to give the volume and sustain of medium gauge strings. Set No. N-110 is primarily for bottleneck playing, and has unwound G, B and high E strings.

Fender has something sort of new in strings. Their Super Bullet strings for acoustic and electric guitars are now available to dealers in kits of 48 different gauges, enabling the picker to get the feel and tone he wants by getting each string in precisely the right gauge.

In each kit, unwound strings come in gauges of .008 to .018, nickel wound gauges are .022 to .050, and bronze wound gauges run from .022 to .060. ■



Stan Jay holds worn Martin.



Ovation Viper

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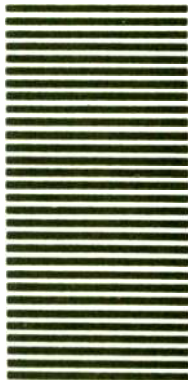
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## Beginner's Guide to Tape Recorders

By Hans Fantel



Kenwood's KX-710 Cassette Deck

If you are about to buy your first tape recorder, chances are you feel like a kid in a candy store: decisions, decisions, decisions. The sheer variety of tape equipment available today can be quite bewildering.

Imagine yourself walking into an audio shop asking simply for a tape recorder. "A tape recorder? Certainly!" the clerk might answer. "Would you like an open-reel deck? Stereo or quadraphonic? A cassette deck? With or without Dolby? An 8-track cartridge model? Something with built-in playback amplifiers? Or maybe a battery-powered portable?" Obviously, you had better narrow down the field.

The various types of recorders were designed for different purposes. Once you sort out the equipment in terms of its intended use, bewilderment vanishes.

You have a choice of three basic types: 1) Open-reel recorders, 2) Cassette recorders, 3) Cartridge recorders.

Open-reel recorders are the kind on which you can see the two tape reels out in the open, spinning side by side. This type of recorder still offers the best fidelity by a small margin. The big advantage of open-reel machines is that they let you edit your tapes after they have been recorded. If you plan to do a lot of "live" recording of actual performances—your own or somebody else's—that's an important factor to consider. Since open-reel recorders are used mostly by professionals, many of them are engineered to studio standards and carry price tags upward of \$400. Still, you can get a few high-quality stereo reel recorders at reasonable cost, such as JVC's Model RD-

1696 (\$250) and Sony's TC-377 (\$400).

By far the most popular kind of recording equipment is a cassette recorder. In terms of dollar value and convenience, it's your best bet. As for sound quality, the better cassette decks come so close to the sound of open-reel tape that you can hardly hear the difference, and they are far easier to use. Just pop in the cassette and push a button.

However, not all cassette machines achieve good musical performance. For instance, most battery-operated portable recorders have wobbly pitch (flutter and wow) and limited frequency response. The same is true of the units built into radio-cassette combinations. They're good for taking to a picnic or for immortalizing the new baby's first gurgles, but they'll make a guitar sound like a banjo and turn a solid rock beat into a soggy mush.

To get top-grade sound from cassettes, you have to use a so-called cassette deck, which plugs into a stereo system as a separate component. Once you have the deck connected into your system, you're instantly ready to tape broadcasts off the air or copy your friend's records, and, of course, you can also make "live" recordings via microphone. Nearly all the better cassette decks have a built-in Dolby noise suppressor, which cuts out the tape hiss and lets the music emerge dramatically against a background of virtual silence.

At the risk of getting slightly technical, let me spell out what I consider minimum standards for a musically competent cassette deck. You don't have to be an engineer to interpret these specifications. All you have to do is compare the figures in the "spec sheet" when you shop for equipment. Frequency response should extend to at least 14,000 Hz (with premium tape), the signal-to-noise ratio should be no less than 50 db, and wow and flutter should not exceed 0.15 percent.

There is a wide choice among current cassette decks that meet or surpass these standards, with list prices (widely discounted) starting around \$200. In that price range you might check out the

Pioneer CT-2121, Kenwood's KX-620, JVC's DC-1770, Akai's SC-34D, Radio Shack's Realistic SCT-11 or Technic's RS-630US, all of which offer reliable performance and excellent dollar value. Throw in another \$50 or \$100, and the same manufacturers will give you a model with even better specifications and extra features, such as a memory device that lets you locate any selection on the tape just by pushing a button or an automatic overload indicator that flashes a warning whenever the recording level is too high and overloads the tape. This price class—about \$300 list—also includes such outstanding designs as the Sansui SC-2000, the Marantz 5200 and the Sony TC-136SD. With decks of this caliber, you can copy records or take music off the air with such lifelike quality that you won't be able to tell it from the original. Of course, the rest of your equipment should measure up to the same high standards. And if you have a cassette player in your car, you can take the cassettes you record at home and play them on the road.

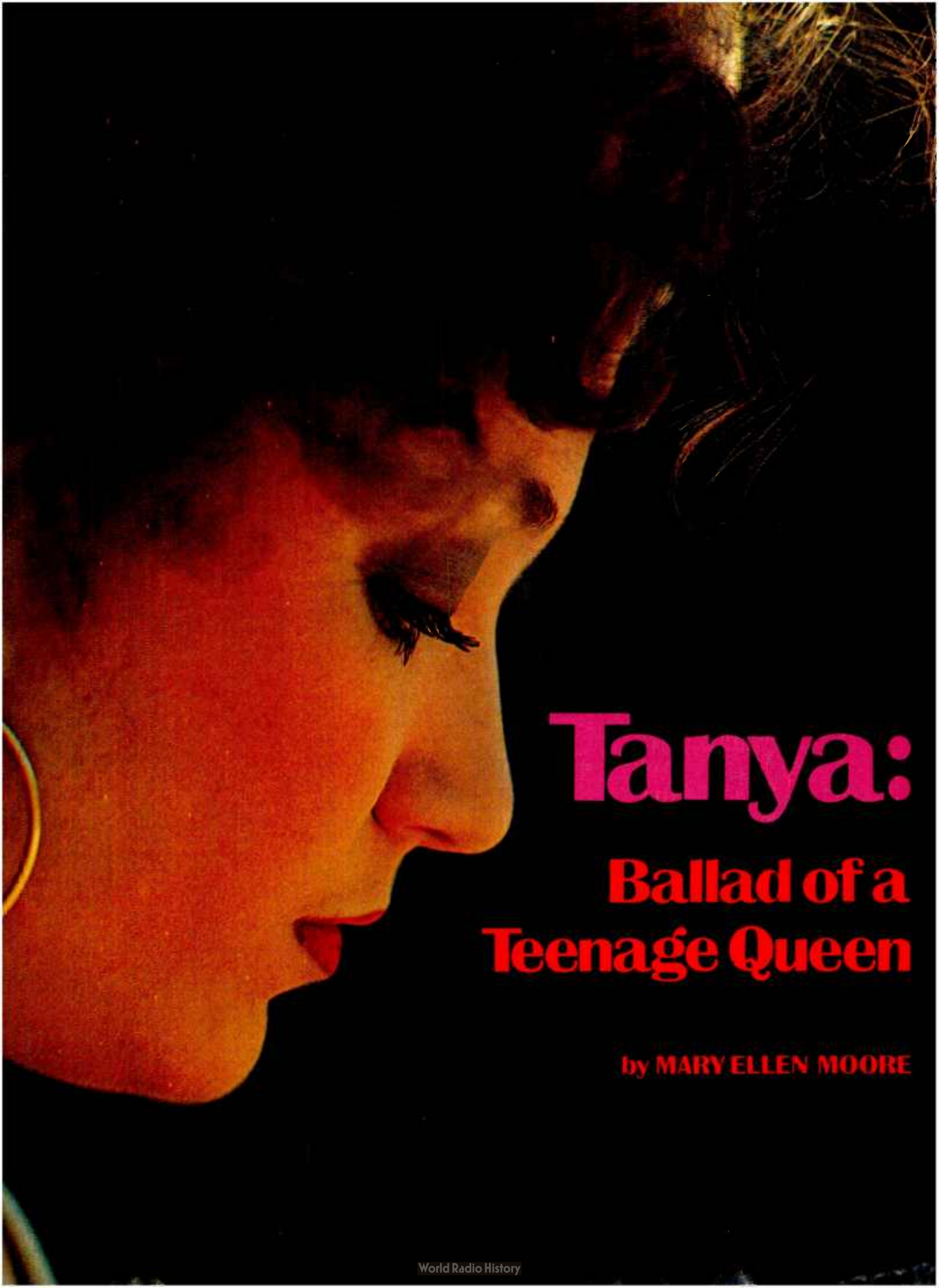
As for the last of the three options, 8-track cartridges, they had been originally designed mainly for car stereo systems, where fidelity is not a main requirement. Despite attempts to improve cartridge performance for home use, some of its inherent limitations (mainly in terms of flutter and wow) have stuck. Some engineers claim that these drawbacks are inherent in the 8-track cartridge itself. So far, at any rate, the sound of 8-track cartridges does not quite measure up to the high-fidelity standards attained by cassettes and in open-reel recorders. Moreover, since these cartridges have four parallel stereo tracks on the same tape, it is often difficult to locate the particular piece of music you want.

In view of all this, it is not surprising that only a few high-quality 8-track recorders were ever designed for home use, among the best being Akai's CR-83D (\$220), Radio Shack's TR-810 (\$150), Toshiba's PE-1150 (\$150), and Super-scope's TDR-820 (\$179.95). Even though they are the pick of the lot, the inherent shortcomings of the cartridge saddle them with twice as much wow and flutter as the cassette recorders mentioned before.

You might want to buy an 8-track cartridge recorder for the home if you already have a cartridge player in your car and want to make your own recordings for playing on the road. But if you're starting from scratch, you're better off sticking with cassettes all the way—both at home and in the car. You'll get better sound for your money and greater convenience of operation. Besides, cassettes are a lot more compact, which is important when you want to stock up music for a long trip in the glove compartment. ■



Superscope's TDR-820 8-Track Deck



# Tanya:

## Ballad of a Teenage Queen

by MARY ELLEN MOORE

**T**he young woman entering the room was no little girl. Tall (in platform shoes), sleek (hair tightly pulled back from her perfectly made-up face) and fashionable (in high-waisted tan slacks, a high-necked white blouse, with a red scarf around her throat), she looked more like she'd stepped out of the pages of *Vogue* than *Seventeen*.

But this woman was Tanya Tucker, who at age 13 could wrap any man or boy around her little finger with a mere lick from *Delta Dawn* or an imperceptible swish of her undeveloped hips. She's 18 now, but that doesn't make her an old lady, and she's still considered a teen-age heart-throb, a little girl in the big-time.

So what's with this young woman bit?

Tanya laughs. It's all very simple, really—she never considered herself that little girl in the first place, and a sex symbol . . . what's that?

"I don't know about being a child...I never thought of myself as a sex symbol, anyway. Because when you're that age y'know, only 13, well, I didn't think nothing about it."

But was she not aware of how she was perceived?

"Yeah," she admits sheepishly, "I guess so many of my movements and the clothes that I was wearing at the time . . ."

As she fades off, we recall that era—form-fitting black pant outfits, hip swivels that rivaled Elvis, innocently seductive smiles and kisses for the little boys in the front row.

She continues quickly. "I've never been really a little girl, though, y'know. I have, but when I was nine, I was more like 14 and so on and so on, because I was taught everything a little earlier. My dad spent a lot of time with me, and when you spend more time with your kids, they tend to learn faster."

Does she relate to the sudden influx of child sex symbols in the movies, like Jody Foster and Tatum O'Neal?

"I haven't really thought about that," she says. "I think both of them are great. My dad thinks Tatum O'Neal is the best actress on the screen . . . I think Ryan's mostly responsible for that."

"I see sometimes about a child star growing up and all of a sudden they're nothing. I never have really worried about that, because I never have felt that I was a *child* star. I don't feel like I ever was. Y'know, when people heard *Delta Dawn*, they thought I was a 30-year-old woman, so it never has been really projected as far as my age. See, now I have a lot of people at a rodeo, friends of mine, and they'll say 'How old are you?' and I'll say 'How old do you think I am?' and they'll say, 'Well, 20 or 25.' Ohhhh, nooooo—it must be the crows feet," Tanya laughs.

A lot of people are saying that Tanya's abandoning her little girl image and moving on to a more mature look and sound

so she can avoid the has-been trap of most child stars; so she'll be prepared for competing as an adult in the music business, lacking the little girl gimmick.

Tanya herself has a different reason for the changes.

She's growing up, moving from adolescence to adulthood. Even without such obvious changes as her move from producer Billy Sherrill at CBS to Jerry Crutchfield at MCA, her change from tight pants to filmy dresses, from hard-hitting songs like *Delta Dawn* to more subtle love songs—even without all these business changes, there's still the personal side of Tanya—and as any teenager can tell you, growing up involves a lot of changes, not all of them easy.

"Really, I don't know if I ever really had an image," says Tanya, her confusion about the transition evident by the careful way she searches for words, trying to make her meaning clear, but not sure what she means herself.

"I mean, I have had an image, but everybody sees me differently . . . uh, because I've changed so much. I've changed from time to time. People come up and say 'Is that you? Is that *really* you?' because I like to be different from day in to day out, y'know?"

"I'm just really kind of trying to find myself, really—as far as my music and as far as my dress on stage. Because I think I'm two different, well, several different people, but basically two different people, because onstage I'm a different person than offstage."

But how does *she* see herself?

"I don't know. I've been asked that several times. They ask me what direction I want to go into as far as music. All I know is that I'd like to have an all-over appeal as far as music, but I can't say I see myself doing this, or I see myself doing that. I can't really explain it . . . I guess I have to find it, it has to be found, y'know?" She's still hesitating, as if talking about it will make it easier to find. "It has to be stumbled onto, and I don't know what that's gonna be. I just hope that whatever it is, it's successful."

"It's part of growing up; it's part of me changing. Everybody changes. If you look back on pictures of you when you were 18, you'd say, 'Oh, how different I look.' And your ideas change about things. It's just a part of growing up, and I've been a victim of growing up in the music business. Victim?—that's not right—just a person who's growing up in the music business, which is a little different, a little abnormal from the normal person."

"As far as my music, I think my music's gonna keep on changing. I think everybody's music does. I think if you don't change as you're growing up, then everybody's gonna leave you behind, you're gonna be left out in the rain."

She's also aware that too much change, too fast, could also result in her being left behind. After all, there is the public.

"The public, it's always a challenge. Like I might like rock and roll, I might like classical music personally. I might be crazy about classical music and want to sing it. But people are buying my country records, so you gotta go with what's selling."

"Take Raquel Welch. For years, she's been a sex symbol, boobs, the whole bit, y'know? Man, everybody just adored her. Now she *hates* that image; she doesn't want that image anymore. But, golly, that's what made her as *big* as she is. That's what bought her her cars and her house and everything."

"And you've gotta decide what you're gonna do—whether you're gonna do what people like or what you like. What's good is if you like what you're doing—that's really great."

Right now, Tanya's doing country. But what about pop? Rock and roll? There's talk that she—along with everybody else—is trying to get into that lucrative market.

"Who wouldn't want to go pop?" she counters. "Loretta Lynn would love to go pop if she could. Why not? I mean, that's more records, more people. I don't thrive on that fact, I really just want to do my own music."

Perhaps partly because of her youth, but mainly because of her sharp business sense (of which she has a lot), Tanya's in no hurry to make a disastrous clamber over to the other side by joining forces on tour, for example, with the Eagles.

"I would if I had a smash pop hit record out. If you go out there and you can please the audience and they say 'Tanya Tucker, I never heard of her, but WOW, I like her a lot, let's go buy her records' and they go buy *Riding Rainbows*, they're not . . . I mean it's gonna be a different thing—it's not a pop record."

"In other words, unless you have something to sell them, I don't think you should go out there in front of them. If you've got two chart crossovers or two million sellers, then they've got something to buy. I don't believe in going out there and trying to sell them something that they're not going to like."

Tanya inherited her business wise ways from her daddy, Beau. "My Beau," she calls him. (It was Tanya who decided on the spelling of his name, since it was classier than just Bo or Boe. Besides, she admits, she has this thing for Beau Bridges.)

Anyway, Tanya works towards goals, making money being the main objective.

"I want money to make money," she says. "It's bred in me. My dad's the same way. He likes to take \$2 and make \$10; \$10 and make \$50. That's what I like to do."

Now that she's 18 and legal, everybody's asking her if she'll make the break from her family. But Tanya at least says she intends to rely on Beau for legal guidance and brother Don for road

“... as far as keeping a real busy schedule like I am now, and having a husband and a kid on the way—*forget it.*”



Tanya enjoying breakfast with Jim Seals and Dash Crofts (Seals & Crofts).

management. For one thing, she's gotten used to it. For another, it's easier on her, especially for a young woman who must deal with men twice her age.

"As far as being a boss, like over my band, I've left that up to my dad. I've tried that every different way. I've tried being a friend, I've tried being a boss, a mean boss, someone who everybody respects. I've tried just about every way and I've decided that I'm just going to be a friend to everybody, and then when I have problems, tell my road manager or tell my dad, that's it. They're the boss, not me. It's just like I'm just another hired hand," she laughs, "and I've decided that that's the best way to do it, because you can't really be a boss without somebody calling you a bitch.

"There's a big rumor going around that I'm hard to get along with. That's so *unreasonable*. Because most of the time people who have said that have asked me to do something that was totally *irrational*, that was not good for my career, and I'd say, 'No. I'm not going to do that.' So if I say that, it's 'Oh, she's spoiled, she's hard to get along with, because she won't do this.'"

Tanya's been stuck with the *spoiled* tag since the beginning. But she does have the satisfaction of knowing that if she goes out and buys a Porsche Turbo Carrera (as she recently did), it's *her* money she's

spending. She earned the money it took to purchase her ranch in Charlotte, Tenn., and the horses she's breeding.

And she's worked hard for that money, for those material things—giving up time that she'd like to devote to other things, such as photography, scuba diving, skiing—and friends.

"I don't belong to any group (in Nashville)," Tanya says. "I'm just kind of a loner, really, I don't hang out with anybody.

"There's always pressure, mainly on you... the more successful you are, the more you worry about what you're gonna do next. Sometimes you have to throw it all away and go off by yourself—which I tend to do too much," she laughed.

Tanya's way of getting away from it all is to hop a plane for Fort Worth "just a hop, skip and a jump" where she does have friends, partying with her cowboy friends, eating good Mexican food and sometimes extending the jaunt to Steamboat Springs, Col., to take in a little skiing.

"I just got back, man. It was fantastic. Me and my girlfriend—I went to see her in Fort Worth; she's married and her husband was going to go out of town for a couple of days, so my boyfriend called and says 'We're in Steamboat Springs, come on down.' So I said 'I don't have any clothes, no ski clothes with me or nothing,

what'll I do?' He told me to have my mother send me some, so we went there and stayed about three days.

"Boy, we had a good time. She'd never skied before. I've skied several times, and my mother and dad were supposed to get me some skis and ski boots and all that for Christmas, so I went to a half-priced sale, really good stuff, the best ski equipment because it's going out of season. Boy, I just bought it all up, and, uh, I'll be a pro the next time I hit the slopes," Tanya laughed.

Tanya's interest in Fort Worth and Steamboat Springs is more than passing. Her ranch, Tuckahoe Farms, had been advertised "For Sale," but when asked about it, Beau said he was ready to take it off the market and buy another farm nearby.

Tanya shrugged it off.

"Yeah, well, I really like this place a lot. I'm in love with it, especially in the spring and the summertime, it's so beautiful here. But I really like Texas. I'd like to move back to Texas and buy a ranch there. Maybe I will sooner or later."

And she's talking about going in with her friends to purchase a place in Steamboat Springs.

"I want a little log cabin up in the hills, close to the slopes, nothing real, real extravagant—just something somewhere to lay your head every time you go

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"LUCKENBACH, TEXAS"  
 "IF YOU SEE ME GETTING SMALLER",  
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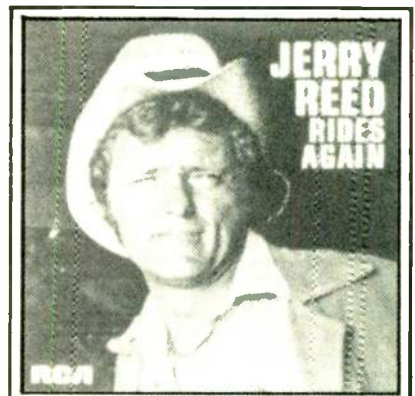
## WILLIE

"I'M A MEMORY",  
 "I'D TRADE ALL OF MY TOMORROWS  
 (For Just One Yesterday)",  
 "SHE'S NOT FOR YOU"  
 APLI-2210



## FLOYD CRAMER

"RHYTHM OF THE RAIN",  
 "THEME FROM MARY HARTMAN",  
 "MAKING OUR DREAMS COME  
 TRUE (Theme From LaVern & Shirley)"  
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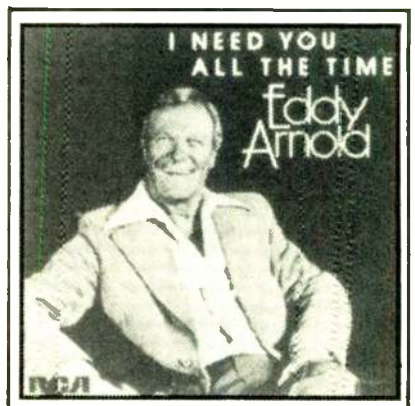
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 "WITH HIS PANTS IN HIS HAND",  
 "THE PHANTOM OF THE OPRY"  
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skiing—two or three bedrooms. Just in the wintertime when I go skiing; rent it out the rest of the year.”

Even when she’s trying to get away from it all, Tanya feels the pressure of being a celebrity. There’s the obvious problem of autograph-seekers and fans constantly approaching her. But there are more subtle problems, too. Like the men who take her out who have ego problems dating a star. Or, even worse to Tanya, the men who take her out just to show her off, like “Hey, look who’s with me—Tanya Tucker.”



Growing up is hard enough, but growing up in a fishbowl has its own special problems.

“Well, I don’t really have a boyfriend. He’s just a good friend, really. He rodeos. I never say anything about him because by the time . . . well, I’ll say something about this guy, then I’ve done forgotten him and like somebody else. It’s not like I’m looking every minute of the day trying to find me a boyfriend, y’know. It’s just that, really, I don’t like that many.”

Stardom also has its advantages. Like the time she had to be dragged home from Fort Worth to attend a party for Robert Redford.

“Robert Redford sure was nice—very nice-looking,” she sighs. “He’s my kind of man, he’s just something else. I’m also a Beau Bridges freak and a Jan Michael Vincent freak.”

And there was the time Steve McQueen and Ali McGraw drove all the way to the Palomino where she was playing. The trio was mobbed by photographers, until McQueen “just went crazy.” Tanya recalls. “Finally he turned around and yelled ‘Get the ---- OUT OF HERE. I want to talk to the girls.’

“Everybody finally got out of there. And I was sitting there (mouth open, shaking my head in disbelief, whispering ‘Wow, I can’t believe it, *Steve McQueen*.’)”

“I’m a fan,” Tanya explains, “but I’m kind of an introvert fan. I have a more communicating level with them. I treat them (other celebrities) like I’d want to be treated.”

One person who Tanya has been publicly ga-ga over for several years—even to the extent of imitating him in her act—is Elvis Presley. When she finally met him, was he as perfect as she’d dreamed?

“He’s not perfect, but I’ll tell you what, he’s close to it,” she laughs. “No, he was everything I thought he’d be. I met him three years ago in Vegas at the Hilton. I went backstage and he came out, sat down and talked about thirty minutes. Me and my sister met him. It was perfect, man. Nobody else was in the room, no girls, nothing. We sat there and talked about jewelry. Somebody said, ‘Hey, man, she does you in her act.’ I said, ‘Well, no, not anymore, I got kind of bored with it.’ And he laughed, he *cracked up*. He was talking about his jewelry and how he had to put bandaids on his hands to keep girls from pulling off his rings.”

Having imitated him, does she—as others have—see herself as a female Elvis?

“I hadn’t really thought about that,” she replies. “If I was Elvis, I’d quit, I’d retire, get out of it, let everybody remember the way he was. You have to get old. I’m growing old, everybody’s

getting old. Every day you get older, and you have a peak. Elvis is still—I was talking to his tour manager the other day and he said Elvis is still the biggest draw in the world—bigger than anybody. But I figure if you can’t go out and do your best for everybody, don’t go out—just get off. I saw him in Vegas and he looked sick, he looked like he was tired. It’s hard, I know, to step down. I think that’s probably one of the hardest things in the world to do, y’know? You asked me if I was worried about it. I can’t afford to worry about it. I might later, you might come back in 20 years and I’ll say, ‘*Yeah*, I’m worried.’”

When she was 15, Tanya told an interviewer that she might consider getting out of the music business when she was 18, maybe get married.

Well, she’s 18. How does she feel about that now?

She laughed loudly. “I think he quoted me a little young. I don’t think I said 18, I think I said about 25. Because 18, my God, life is just beginning, y’know?” But then she admitted, “Probably when I’m 25, you’ll come back and maybe we’ll have an interview again and I’ll say, ‘Well, make it 30.’” She laughed again.

Meanwhile, there are a lot more goals between the Porsche she just bought and settling down as a married lady.

“Yeah, yeah. I think, though, if I was very comfortable, if I had all I wanted . . . I have my nice cars, and my nice ranch, things that I want. That’s really what you work for, you have to have goals, you have to work, you have to say ‘I want a new Porsche tomorrow, I’ve got to work hard. And next year, I want this new \$60,000 stud over in Oklahoma!’

“I always have to have something to work for. Now, I’m working for a beautiful ranch in California or Texas somewhere. I have to have goals to work toward. So I wouldn’t want to give it all up *now*, you have to understand, because I couldn’t stand to give up all this for that stuff now because I’m not ready for it.

“When I get ready to get married, that time, that’s when I’m ready to throw my hands up and say, go on tour for maybe one tour a year, make records—that type of thing. But as far as keeping a real busy schedule like I am now, and having a husband and a kid on the way—*forget it*.”

Until she’s ready, Tanya has her Porsche to help take her away from it all. As she gazes at it gleaming in the sun, she says:

“It’s like you’ve died and gone to heaven when you’re driving that thing. It’s like the car is a part of you. Everybody in Fort Worth is just dying to see it. I’m thinking about taking some time off and driving it up there. I wouldn’t mind driving that 10 hours for nothin’.”

Why not? After all, she’s not a little girl. ■

“I’m just kind of a loner, really, I don’t hang out with anybody.”

# Bill Anderson



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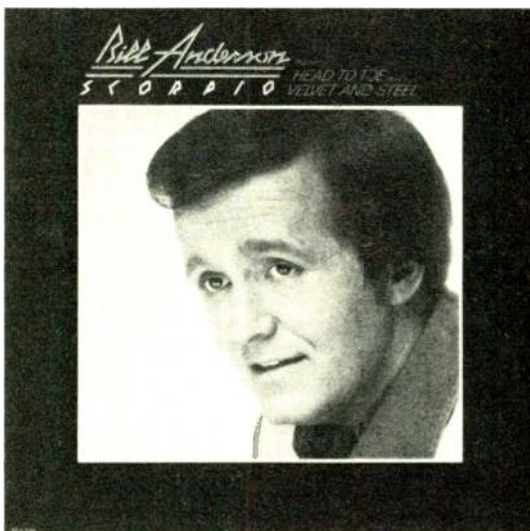
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Asleep At The Wheel: Ray Benson, Floyd Domino, Chris O'Connell, Chris York, Link Davis, Jr., Tony Garnier, Pat Ryan, Bill Marby, (standing) Leroy





Preston, Lucky Oceans and Danny Levin (sitting)

Pianist Floyd Domino pounds out the intro to *Jumpin' At The Woodside* as drummer Chris York and bassist Tony Garnier climb aboard. In the background, fiddlers Bill Mabry and Danny Levin and horn players Pat Ryan and Link Davis Jr. start riffing away. In the foreground, Lucky Oceans is hunched over his pedal steel and 6'-10" lead guitarist Ray Benson is bent over backwards, picking out notes. Rhythm guitarist Leroy Preston pumps at the knees to emphasize the beat, while rhythm guitarist Chris O'Connell beams out over the crowd like a schoolgirl whose dentist just told her she had no cavities. The dancefloor is a sea of bobbing heads.

We're at Jay's, a 75-year-old joint sitting alongside a two-lane road in tiny Canckton, La. Owner Jay Saucier took over the place eight years ago—primarily, he says, so he'd have a venue to hold cock-fights—and originally he booked only

## IF YOU HAD A WESTERN SWING BAND, WOULD YOU CALL IT **ASLEEP AT THE WHEEL?** THESE GUYS DO. & THEY'RE HOT!

by JOHN MORTHLAND

local Cajun acts. For the last five years, he's been bringing in progressive country acts such as Asleep at the Wheel. Jay's is the Louisiana roadhouse of your dreams, a ramshackle building where your reporter (who scales 5'-9" in his Justins) can stand on his tiptoes and touch the ceiling in some parts of the room; the kind of place that serves as a reminder that no matter how big concert halls become, live music was always meant to be heard in smaller clubs; the kind of place where, when a wobbly dancer accidentally pokes his elbow in your eye, you just smile and nod your head that you're okay, so he can get back to the matter at hand.

Capacity is said to be 800, but for the Wheel's appearance, the ticket-taker stopped counting after 1,000. It's one of the band's favorite gigs; Oceans calls it "the last great funky music scene" and O'Connell says playing there is "more like

partying than working." The crowd had exploded when the Wheel launched into the set-opening number, and pretty much stayed at that level the rest of the night as Benson, Preston and O'Connell traded the lead vocals, Davis got a longer-than-usual solo spot for his Cajun tunes, and the instrumentalists took turns strutting their stuff. But in a very real sense, it is the *Jumpin' At The Woodside* scenario that speaks most perfectly to this group's sensibility.

Here was an 11-piece western swing band, most of them Yanks now based in Austin via West Virginia and California, playing an ancient Count Basie jazz tune to a young audience supposedly born too far back in the bayous to appreciate anything except Louisiana music. But to hear fiddler Mabry tell it, there's nothing odd about that. At 45, he is old enough to be the father of almost everyone else in the band. A native of Oklahoma, he first went on the road with a western swing group at age 14. And as he recalls it, his original inspiration for western swing came from a pair of Philadelphia-based jazz musicians, guitarist Eddie Lang and violinist Joe Venuti.

"You always think of that rhythm starting in Texas. But if you listen to those two guys, man, it's amazing how much it sounds like us now. It was jazz, but it was a fiddle jazz that has a feel more like western swing than, say, bop jazz. We didn't hear it on the radio in Oklahoma, but musicians would have records—though it *was* awfully hard to find people with these records," he reflects. "A lot of fiddle players who play our kind of music copped that. To me, to this day—and this is corny, but it applies—there's no bad music, only bad musicians. So if they picked good, I dug it. In Oklahoma, we didn't listen to just big band western swing or big band country. We listened to big band, period."

This is only mildly surprising to Mabry's fiddle partner, Levin, one of three band members from Philly (Benson and Oceans are the others). He remembers swing being popular or Venuti in particular. Anyhow, the Wheel's own background tends to confirm Mabry's notion; we are dealing, after all, with 11 different personalities here, and almost as many musical tastes.

Though several players have since come and gone, Benson, Oceans and Preston started the band around the turn of this decade. Prior to that, Benson and Oceans had played primarily blues and folk; Preston's chief experience came in high school Top 40 bands. Of the other current members, O'Connell had previously sung pop duets with another woman, though she now prefers soul or jazz singers. Domino specialized in boogie woogie, working a couple of pizza houses in a small Montana town. Ryan and Davis have always considered themselves jazz musicians; Link Jr.'s previous exposure to

country-based music came with his father's Cajun band, and he didn't much enjoy playing it then. Garnier had played whatever struck his fancy—blues, bluegrass, pop—on the streets of Berkeley; York had worked exclusively in country bands. Levin was trained as a classical cellist, but first played piano with the Wheel; he left the band for several years and then came back as a fiddler.

The Wheel formed in the era of the acid rock hangover. "But the whole idea behind this band was we were getting together specifically to go somewhere else and do something new. And learn to do it right, just play country music," Preston says. "Somewhere else" turned out to be tiny Paw Paw, W.V., where the band farmed communally and played only on weekends. They started from scratch, and they were so green that Oceans, who worked then with a lap steel, remembers getting his first pedal steel and hooking it up wrong. The pedals didn't work, and he played it that way for six months because there was nowhere he could go to get it fixed.

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## “. . . Wills was a start for understanding just what music was. You gotta learn from somebody . . . ”

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Still, two important things happened in West Virginia. O'Connell joined the group as guitarist and backup singer. She was too self-conscious then to sing leads, but she has since developed to the point where she gets frequent offers to go solo. ("I could never do that; it would freak me out too much. Besides, none of us alone could ever be as big as this band is together.") Second, Preston took up songwriting; he has since become one of the more incisive traditional/progressive writers on the circuit (to say nothing of his slightly skewed sense of humor).

"I was going through this whole Hank Williams identity crisis then; I just listened to his records over and over and didn't think about anything else. I thought Hank was really it," he says a tad self-mockingly one afternoon as the band bus rolls toward Tulsa. "I still do in many ways, but one thing you learn about him after all that's gone by and you just dig him as another artist, is the structure. He wrote from the very basic structures. That Hank Williams *How to Write a Song* book, which I still have, is just verse chorus, verse chorus. You know, the real standard thing—and you'll never be able to wear it out."

West Virginia proved too isolated, and the band soon moved to Oakland, Calif.

At this point, it was still a basic country band, with only a couple of swing tunes in the repertoire, but that started to change when Domino joined.

"Yeah, well, that's the 'official' story," Floyd grins over burgers at a Fort Worth motel coffee shop. "They were already into it some, but I definitely helped it along. Then we went into the studio in Nashville and all the older guys came in to listen and said, 'Oh, you guys are a swing band.' We didn't realize it at the time; we just said, 'Oh, really?'"

"It was a good idea at the time because the big thing then was all the white kids were playing black music; we were playing white music and so we didn't have that thing down at the bottom line of having to prove your legitimacy," he added.

Or, as Chris put it a couple of days later, "It was like we discovered a whole new thing that nobody else was doing!"

Pieces started clicking into place. Like any converts to a new cause, the Wheel pursued western swing with missionary zeal. In the spirit of Bob Wills, they started working up new arrangements to old blues songs, seeking out new material from anywhere and everywhere. They got their first album out in 1973, after building a small-but-diehard cult following in the Bay Area. Between that and the food stamps, they hung on for another year before moving to Austin, where there was a built-in audience for their music, and more opportunities to work.

"I think we'd have broke up if we'd stayed out in California much longer," Benson figures. "The interest was too diffuse, though we did good under the circumstances. The first thing we did when we got down here was play every dance hall in Texas in the first six months, never hardly left the state. You learn how to play dance music; you don't wanna do it forever, but it's sure a good way to learn your stuff. That's the way Wills did it."

"For a lot of us in the band, Wills was a start for understanding just what music was. You gotta learn from somebody . . . what he did, he didn't know what the hell he did, he just went ahead and did it and it happened to be right. If the audience liked it, he did it again. This was the Depression—people'd do anything to make a living and music was one easy way to do it. So Bob was a guy who'd just drive drive drive. He got the fiddle and became an incredible breakdown fiddler—he couldn't play a note of takeoff, no solo or nothing. He hired Jesse Ashlock so he'd have somebody to play jazz. He was just an entertainer and there's nobody to liken him to. He knew what people liked and what they'd dance to; his audience molded him, the dance halls of Texas molded him," Benson continues.

So it was, and still is, with the Wheel. Though they now have five albums and have scored one Top 10 single in *The* (Continued on page 64)

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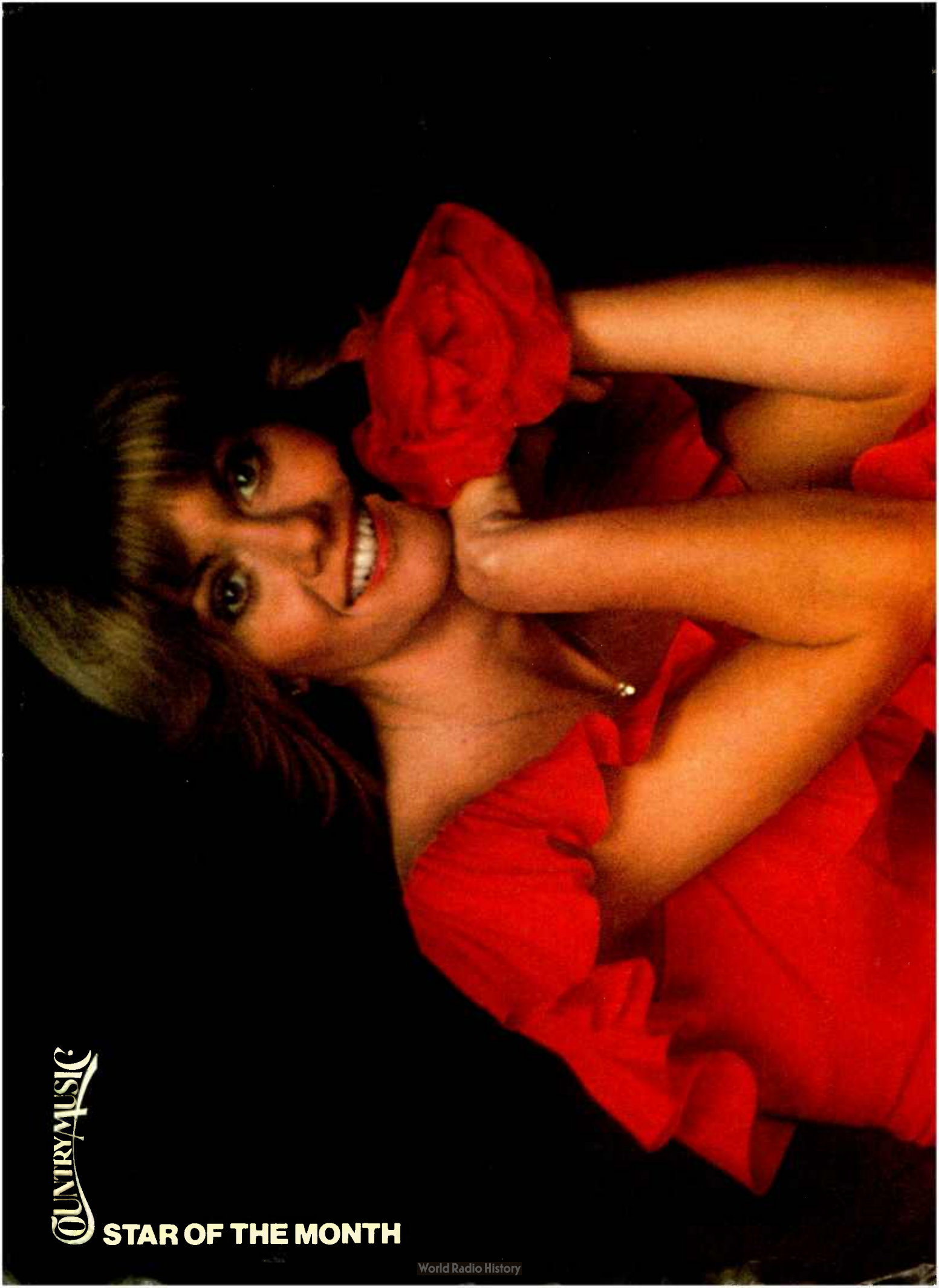
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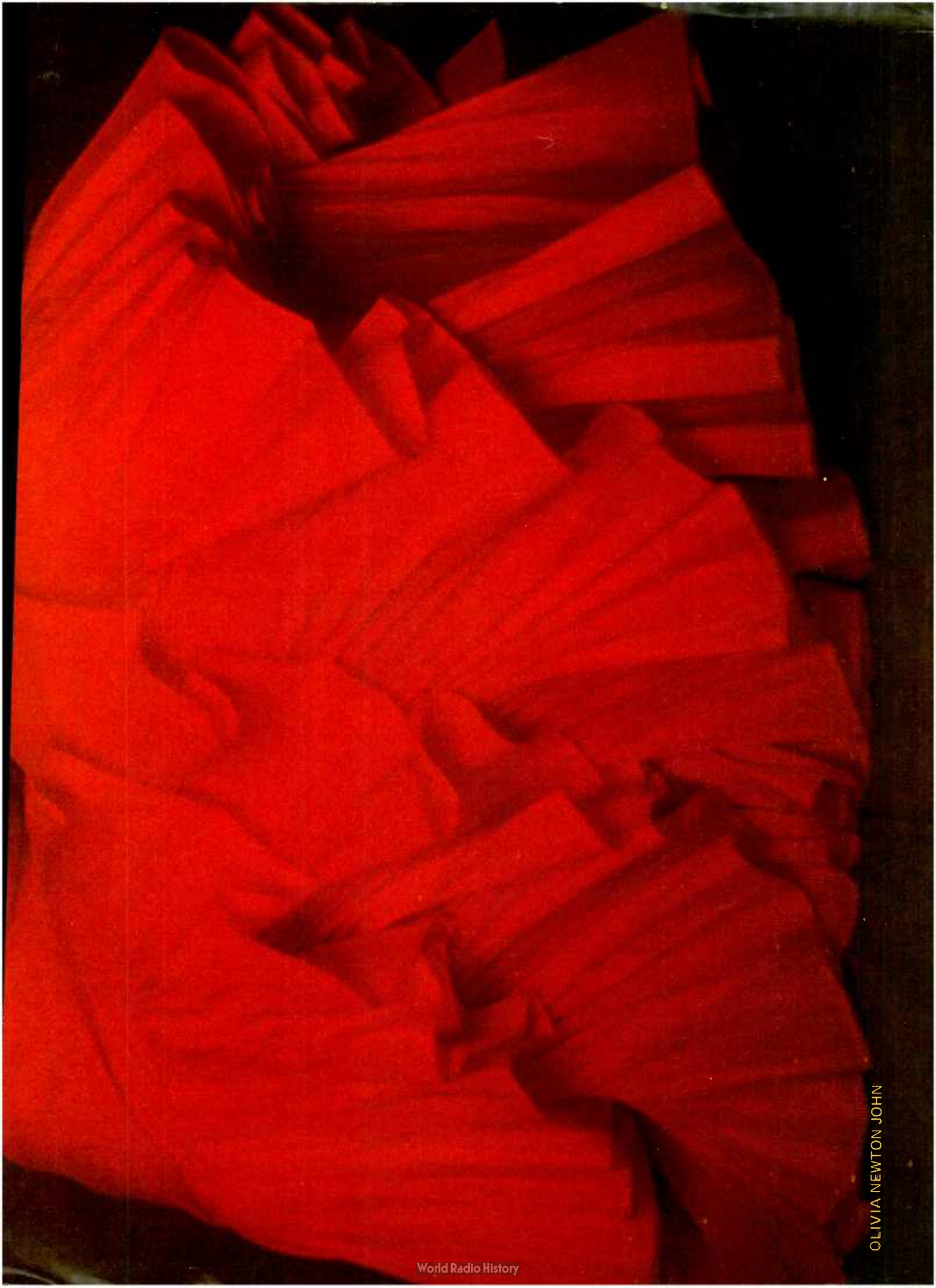
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# When a Country Star Turns

## Murderer



### *The Strange, Tragic Case of* **SPADE COOLEY**

By Rich Kienzle

Spade Cooley revelled in the applause and cheers that swirled around him. Years had passed since he'd felt such adulation, though once it had been a nightly occurrence. He could look ahead now to more of it, for in just a short time the trial and eight years of prison would be behind him. He could start fresh. As the applause finally faded he turned, walked offstage and collapsed. In a short time, the popular western bandleader, radio-TV personality and convicted murderer was dead of a heart attack at the age of 59. It was Sunday, November 23, 1969.

Death came just three months before his scheduled parole. He'd been out of prison on a 72-hour pass to perform at a benefit for the Alameda County Deputy Sheriff's Association in Oakland, Cal.

The irony of his death generated national headlines. They weren't his first headlines of course, he'd had them before: in the early forties when he reigned over Hollywood's country dancehalls, again in 1948 when his pioneer TV variety show became Hollywood's most popular Saturday night diversion, and finally in 1961 when he was convicted of beating to death his wife Ella Mae, a former singer in his band.

In spite of his once legendary status, there was no mass outpouring of sorrow from the California country music community.

Donnell Clyde Cooley was born on a ranch near Grande, Ok. in 1910, and while still in diapers was moved with his family to eastern Oregon. His dad, a hoedown fiddler, wanted his son to pick up the tradition. When young Cooley, a quarter Cherokee, enrolled in Indian school, he studied both classical cello and violin but as he grew older and the Depression worsened, he turned to square dances, hoedowns and hillbilly bands, doing ranch work as well. One night in a poker game he won three straight flush hands, all in spades, and won himself a nickname as well. By 1937 he was married and had a young son. Looking for opportunity, he hopped a fast train to Hollywood.

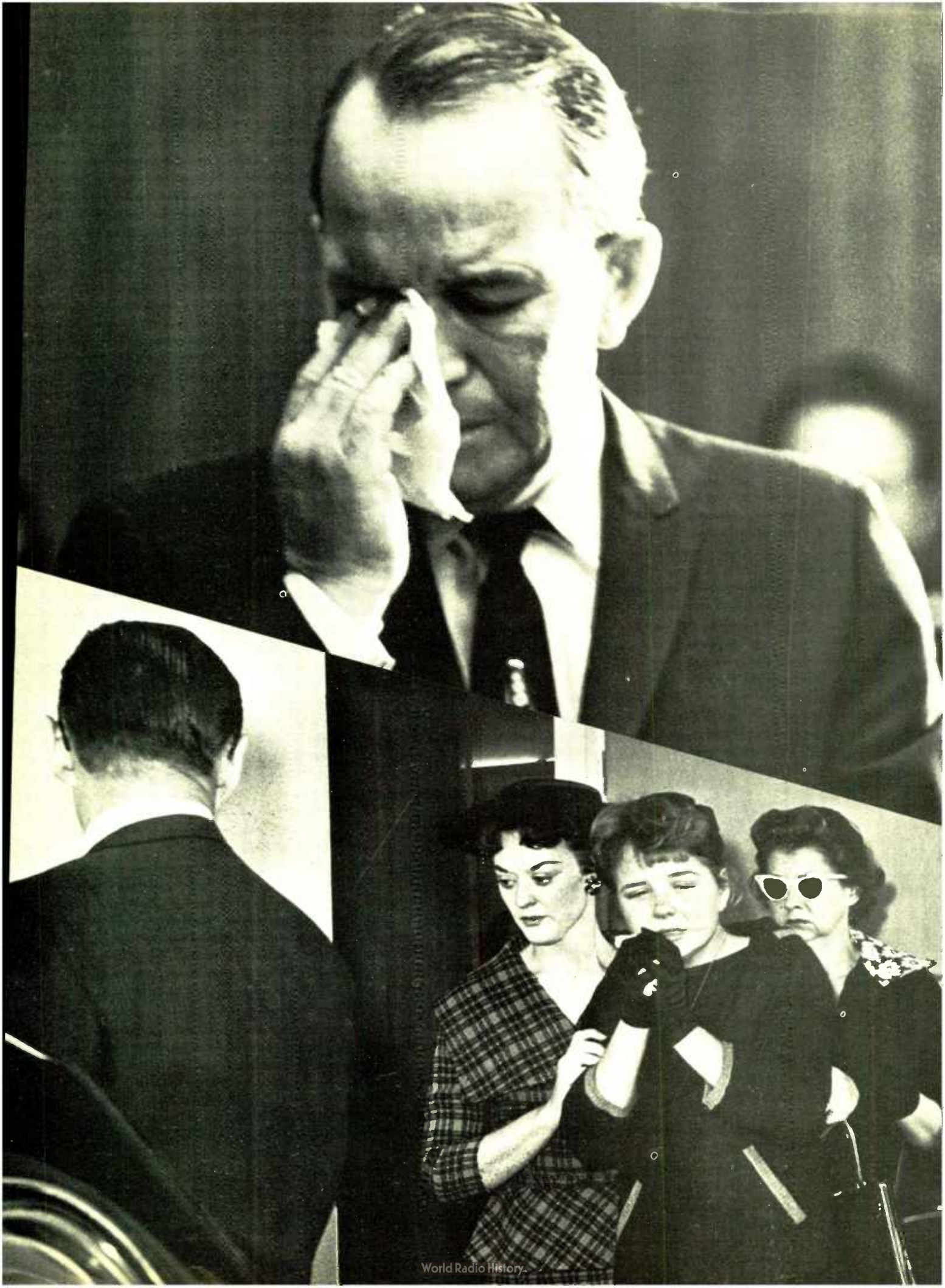
He worked the Los Angeles clubs and taverns with local country acts such as the Rhythm Rangers and a popular new band called the Sons of The Pioneers. One early friend was ex-

Pioneer Roy Rogers, who was heading for his first hit western films. He and Spade at the time looked surprisingly alike, which meant work for Spade as Roy's stand-in and occasional music arranger. He did other movie spots, and as the thirties gave way to the forties, his reputation blossomed since he was now sought after to play recording sessions and to lead backup bands for singers. Smokey Rogers, who worked in the mid-forties Cooley band says, "Spade was the first fiddle player that was called," adding that, "Even with some of the smaller groups he worked with before, he was always a leader. You could call him if you needed a trio, quartet or whatever . . . He could take a mediocre two or three guys and make 'em look like a million dollars."

The country music dancehall scene in L.A. mushroomed during World War II, as Southerners and Okies migrated to the West. California defense plants operated 24 hours, money was abundant and the newcomers sought places to hear country music. Bert "Foreman" Phillips, a local country deejay, gave them one with his County Barn Dances at the Venice Pier ballroom. Many acts he booked were merely vocalists with guitars so in the interest of dancing, he encouraged them to add extra musicians. One such act was the Jimmy Wakely Trio.

"(Foreman) said 'You'll have to get some more pickers,' " recalls former Trio member Johnny Bond. "And we hired Spade Cooley as one of them. And it was at that point that we noticed Spade had the ability to stand out and attract attention, and we noticed it and the crowd noticed it and then of course Foreman Phillips noticed it. We had to leave and when we left, Foreman put Spade Cooley in charge of the band." Spade backed most of the Pier's acts and around 1941 formed a permanent group.

Now able to chart his own musical course, Spade began to use set musical arrangements, written for those who read music, memorized by the non-readers. After a record 18 months at Venice Pier they became noted for their distinctive sound. Needing a business manager, he approached the wife of his pianist, Eddie Bennett. Though Western music never figured in her jazz and classical listening tastes, Bobbie Bennett still remembers the day Spade asked her. "I said, 'Well, I'll think



about it?' He said 'Well, I have \$2000 left and that's all the money I have in the world. What can you do with me?'

One thing she helped them with was a Columbia recording contract. They entered the studios in late 1944 to cut their first sides, among them *Shame On You*, which became Cooley's theme song. Before long, Spade's group was in such demand that he formed subsidiary bands led by Merle Travis and Tex Ritter. In 1945 Cooley did his first radio transcription discs and Johnny Bond recalls their impact on California country and western music.

"It seems like everything we were doing at the time, everything that was being done in country music, there was a sameness involved. . . . We used the same musicians and it pretty much sounded alike—of course I'm speaking of the West Coast. And then one day we learned that Spade was makin' some electrical transcriptions for Standard, and we thought nothing particular about that until they played 'em on the radio. And like overnight everybody's ears perked up with kind of a new sound. His arrangements had taken (country music) a giant step forward."

practiced his onstage choreography in front of a mirror, it still looked spontaneous. Nor did it matter that he was short in size; his glittery, eyeball-blasting wardrobe was ample compensation, featuring sequins, appliqued fiddles, musical notes and spade designs all in the loudest colors. "There was *nobody* dressed as sharp as him," says his long-time friend Hank Penny, "not even Roy Rogers or Gene Autry. Cooley outdressed 'em all." Speedy West, the steel guitar virtuoso who began his musical career with Cooley in 1948 recalls him thusly:

"He was outstanding, I believe as good a showman as I ever saw hit a stage as a bandleader. He was not comical or anything. He had spirit, he had poise. He had lots of enthusiasm, a big smile on his face and he jumped from one side of that stage to the other, constantly wavin' that fiddle bow and then pointin' it at the audience and wavin' it at the band as a baton." Even the bit of amateur boxing he did as a youth helped, for Merle Travis recalls that onstage, "He had the footwork of Muhammad Ali."

By late 1945 he had an NBC radio show and had divorced his first wife, marrying his vocalist Ella Mae Evans. Throughout

Hank Penny remarked that "(Spade's) later releases for Victor were very bad, very ersatz. They weren't country and they weren't pop." "They were strictly mechanical," commented Smokey Rogers.

Those opinions didn't matter to the public, who packed the dancehalls to overflowing for each show. Even such top jazzmen as Maynard Ferguson and Jimmy Guiffre put in stints with Spade. Finally in June of 1948, his name became a household word when *The Spade Cooley Show* debuted live on television from the Santa Monica ballroom over KTLA in Los Angeles. It was an instant success, with help from pioneer TV producer Klaus Landsberg, and featured top-drawer guests like Frank Sinatra, Bob Wills, Jerry Lewis and Sarah Vaughan. "During that era," reflected Hank Penny, who joined the show as a comedian, "I could walk around Hollywood and man, I was a *star!* That show got a 51 percent rating."

Offstage, with fans, Spade was always gracious, always conscientious about autographs and such. "He didn't ever want to displease anyone," said Bobbie Bennett. "No matter what they asked, he



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**“Anybody that came up to Spade and would say ‘You know Spade, I’m really broke, I need a buck,’ why Spade would give it to him. . . . He was a Dr. Jekyll and Mr. Hyde type person.”**

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Spade Cooley poses with his wife, Ella Mae during happier time.

What Spade had done was to add non-country music musical forms to a basic Western Swing sound. Classical themes were the basis of his *Singin' The Blue Danube* and *Bach Boogie*, Arabic music influenced the hot instrumental *Spadella* and when he tackled an oldtime fiddle tune like *Devil's Dream*, it came out as jazz, a streamlined, but still distinctively country style. Though it was slicker than Bob Wills, it still packed a wallop, since he left holes in the arrangements for hot jazz solos. Much of the arranging was done by Spade's accordionist, Larry DePaul, but Spade himself was no slouch. "He was an excellent musician," said Bobbie Bennett. "He could tell if any note was wrong."

By this time, Spade was known as The King of Western Swing, by most accounts the first widespread use of that term, and he played the part to the hilt by selling his band, his music and himself with a level of showmanship unequalled at the time. He *moved* onstage and even though he

1946 his popularity grew but within the band things were changing, Tex Williams and Smokey Rogers were becoming personalities in their own right while other sidemen became unhappy with what they felt was low pay and in some cases with Spade himself. Friction began to build and finally in June Tex and Smokey left, followed by much of the band, to form the highly successful Western Caravan.

Confronted with plenty of work and no organization, Spade regrouped a full size modern dance orchestra complete with full brass and reed sections that ran anywhere from 18 to 23 pieces. Accordingly, the sound became smoother and may have brought pop music fans into the Cooley camp, since only fiddles and steel guitar distinguished it from many other big bands. He signed with RCA Victor and in addition to his own recordings backed everyone from Dinah Shore to Roy Rogers and the Sons of The Pioneers. Some felt that his own discs lost their individuality during this time and even

answered "That's a deal, son!" for age aside, everyone was "son" to him. He could also be compassionate with his musicians. A Cooley fiddler and his wife were involved in an auto wreck that resulted in the amputation of one of her arms. According to an eyewitness, "You would have thought it was Spade's own child. He cried, called the young man into his office, gave him money, tried to comfort him, got some of his staff and told them to take the young man home and help him any way they could." I related this story to Bobbie Bennett, who replied, "This was Spade, and he would overspend the allowance that I would give him. Anybody that came up to Spade and would say 'You know Spade, I'm really broke, I need a buck,' why Spade would give it to him."

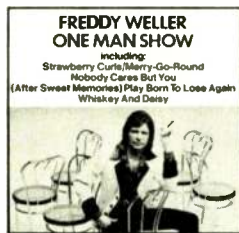
Maybe it was the hectic pressure of balancing dances, television and recording dates, but he had a blacker side as well. His offstage drinking sometimes caused ugly displays of temper when



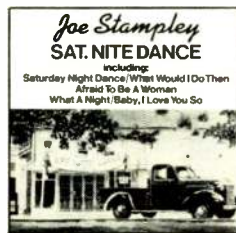
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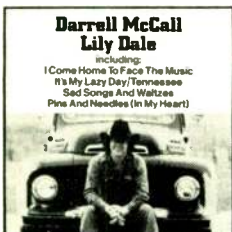
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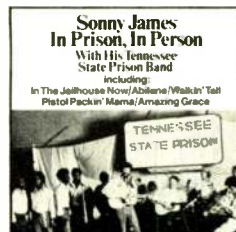
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anything could happen. "Cooley had a tendency of getting mad for no particular reason and maybe fired from six to a dozen people in his band in an hour's time and called 'em back the next day and begged 'em to go back to work for him," said one ex-sideman. "He was a Dr. Jekyll and Mr. Hyde type person," Bobbie Bennett commented.

He rode high into the Fifties with all the trappings of fame: a yacht, palatial home in exclusive Encino and a hefty bank account. He was known as "the Ed Sullivan of the West Coast" in view of their similar variety formats.

The show won Emmy Awards as Los Angeles' top local program in both 1952 and 1953. By 1956, he felt he needed something different and dropped his band in favor of an all-girl unit, which one intimate conceded "wasn't too hot." Both critics and viewers agreed with that opinion and with the growing popularity of Lawrence Welk's KTLA show, Spade's ratings began to slip. After almost a decade at the top, times were changing and within a year he retired from TV to concentrate on other interests. He did some fine records for Decca with a small, fiddle-dominated group that recalled his best work for Columbia and did a film, *Everybody's Dancin'*, during which he'd suffered the first of several serious heart attacks.

At the age of 48, Spade semi-retired from music to become involved in Water Wonderland, an undertaking only someone with his sense of flash and showmanship would attempt: three artificial lakes, an amusement park and huge ballroom all at the edge of the Mojave Desert between Los Angeles and Bakersfield. He built a huge, luxurious ranch at nearby Willow Springs for Ella Mae and their two children and still managed to squeeze in an occasional show date. But he was increasingly troubled. He had still another heart attack and in early 1961 was again hospitalized after a serious fall, and long-hidden problems between he and Ella Mae flared into open warfare. His jealousy was such that, as Bobbie Bennett said, "He virtually kept her a prisoner." Yet his own womanizing reputation was well-known in Hollywood. The fighting became more bitter and in March of 1961 Spade filed for divorce, citing incompatibility. Ella Mae left, but later returned in hopes of a reconciliation.

On the afternoon of April 3, 1961, according to later court testimony, Spade hosted a meeting with some of his Water Wonderland business associates at the ranch, during which he drank heavily. Ella Mae was seen briefly and around 5:45 the meeting abruptly broke up when Spade flared at one of the participants. Sometime after 6:00 Melody, his 14-year old daughter who had been staying with friends, returned home, after being summoned by her father, to find her mother unconscious. She later testified that Spade, his clothes bloody, stomped and beat Ella



His daughter, Melody, gave most damning testimony at Spade's trial. She returned home during fatal beatings.



Cooley is escorted from sheriff's sub-station near Tehachapi, Cal., on way to Bakersfield for booking.

Mae, at one point wielding a rifle. Terrified, she ran for the door as Spade called after her, "If you say anything about this, I'll kill you, too!" Later that night an ambulance was called. The driver testified that when he arrived at the Cooley ranch, Spade was in a daze and said little Ella Mae Cooley was pronounced dead at a local hospital shortly after midnight on April 4.

Doctors found so many suspicious-looking bruises and cuts on her body that they notified the Kern County Sheriff's Office. Investigators questioned Spade, who claimed that though he'd roughed

her up in an argument that night, she had later fallen in the shower stall. Her injuries seemed to indicate more to the lawmen, who also knew of their marital strife and Spade was jailed on suspicion of murder. In the Cooley home, bloodstains were found in several rooms and on some of Spade's clothing. The blood type was Ella Mae's. He was charged, and after a coroner's hearing indicted for first-degree murder and entered a plea of not guilty by reason of insanity. But psychiatrists found him fit to stand trial, set for July 10, in Bakersfield.

Public reaction was swift. "We had thousands of letters from all over the country and most of them felt because of the pleasure he had brought to them and so forth, they didn't feel that he was particularly guilty," Bobbie Bennett recalls. "But I must say as far as the particular entertainers in the field, they were very harsh as far as he was concerned." It indeed seemed he got little support from his fellow western performers, but the reasons vary. One former associate, who wishes to remain anonymous, said "Really I don't think Spade had many friends. I mean *friends*. He had a lot of people who used him and he used them and it's a question of who used who the most." Another contemporary speculated that the sheer brutality of the crime repelled many. Others, however, such as Hank Penny and Smokey Rogers saw elements of a crime of passion.

The trial was highly publicized, becoming even more so as details surfaced. Among the earliest witnesses was the Kern County Coroner, who listed the cause of death as internal bleeding from a ruptured aorta, caused by a punch or kick. He pointed out indications of attempted strangulation. He also described injuries so lurid that Presiding Judge William Bradshaw barred children from the courtroom. The state later introduced evidence of the Cooleys' marital problems and Ella Mae's fear of Spade's temper. Most damning of all was Melody Cooley's eyewitness testimony. Spade himself testified near the trial's end, admitting that he may have struck her over some supposed infidelity but the prosecution easily shot down his rambling, confused narrative. Spade was found guilty and due to his fragile physical and emotional health he was assigned to the California Medical Facility at Vacaville.

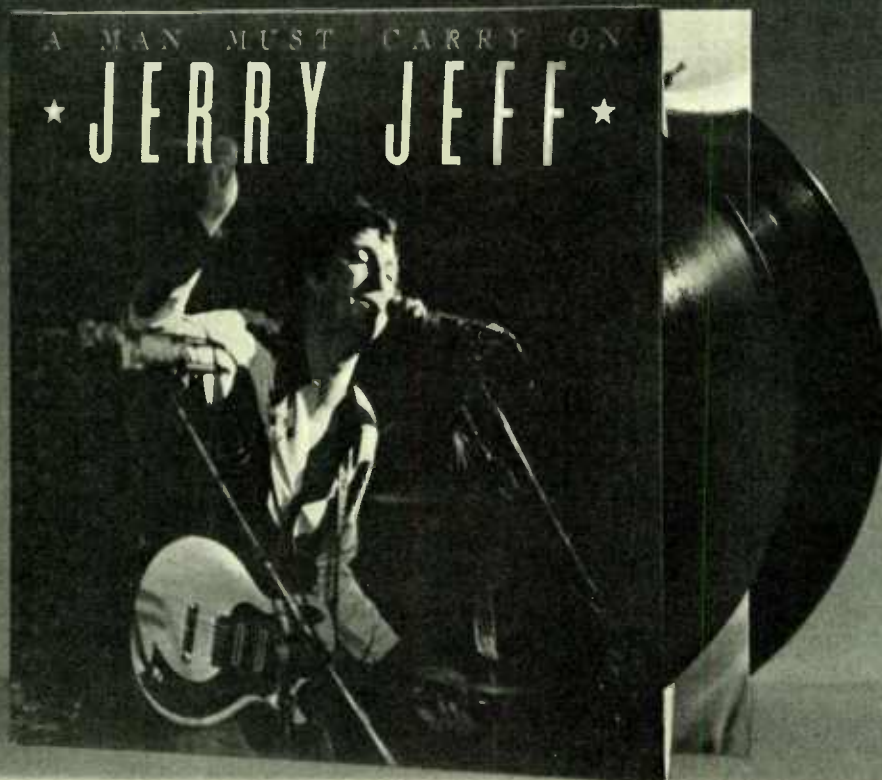
There he made a conscious, positive and by all accounts successful effort to adjust, and was popular with both inmates and staff. Bobbie Bennett donated his gem polishers and tape recorder to the institution and he occupied his time making violins, teaching music and leading an all-inmate band. In August of 1969 he met with the California Adult Authority, who unanimously recommended parole

(Continued on page 64)

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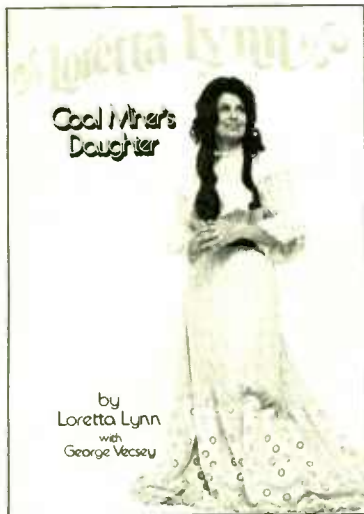
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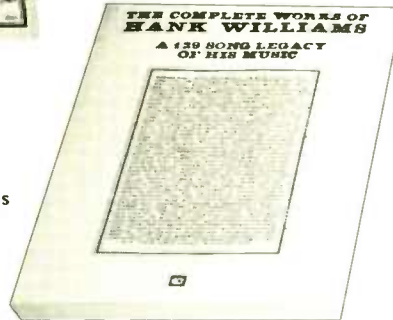
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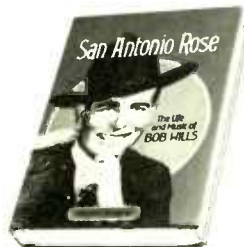


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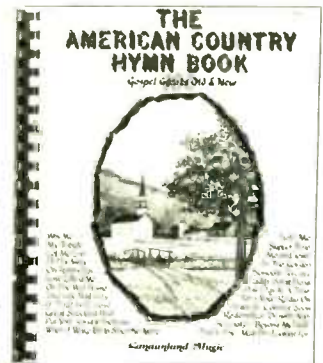
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# HONKY TONK MUSIC

By JOHN MORTHLAND

Sometimes when I look at the Top 10 today and see artists from Olivia Newton-John to Bill Anderson to Merle Haggard to Waylon Jennings to the Eagles to Narvel Felts to Linda Ronstadt, I get the feeling that anything goes today in country music. But another way to put that would be to say that everything has an equal chance, and that anything can come back. In the last couple years, honky tonk, a country form that peaked some 25 years ago, has surprised many by coming back strong, primarily in the persons of Moe Bandy and Gary Stewart.

The big question, though, is to define just what honky tonk is. Ask Ernest Tubb and he'll tell you, "Seems like everybody puts everything in different categories now. When they say honky tonk music or hard country sound... what they mean, going back to the 40's, is just good country music, or country and western music." And there is truth in what he says, for the honky tonk sound is what most people associate with country music, regardless of recent modernizing influences.

Honky tonk was one of the toughest, most pure, forms of country music. It used traditional string instruments—bass, guitars, fiddles, usually steel—but it often added drums and piano to make the music more percussive, with a slightly desperate edge to it. There were seldom vocal choirs, just a single harmony voice providing the "high, lonesome sound" country once thrived on. The sound was smoldering and bluesy, the lyrics were usually about lost love or liquor. This was music tailor-made for drinking and dancing.

Actually, honky tonk never went away entirely. Singers like Merle Haggard, Porter Wagoner and Conway Twitty have routinely included honky tonkers on nearly all their albums. The current music of Willie Nelson and Waylon Jennings doesn't precisely fit the classic honky tonk mold—it's that and a whole lot more—but there's no better place to hear them than in a honky tonk. And it is fair to say that without honky tonk, neither would probably have arrived

at his current musical synthesis. Jerry Lee Lewis might be considered a pure honky tonk singer, except he rightfully demands to be put in a category all by himself. What makes Bandy and Stewart so different is that they are both brand new, and they are the first in more than ten years to build careers around nothing *but* honky tonk.

Ernest Tubb was the first to do so. In the 30's, the formative years for honky tonk though not the golden years, Tubb was striving to perfectly imitate Jimmie Rodgers. But in the next decade, he stepped out on his own, and his milieu was the Texas honky tonk (known in other regions of the country as a jook joint, among other terms).

Honky tonks were one sign of the urbanization of rural America. According to Bill C. Malone's *Country Music USA*, the taverns that came to be known as honky tonks sprang up around the Texas oil boom towns of the 30's, during Prohibition, and soon they could be found nearly anywhere where there were enough people to support one.

In certain respects, that has remained the case. "I started out at a little place called Pleasant Hill Tavern, right outside San Antonio," Moe Bandy recalls. "It was

during the summer, and there was a little patio outside. We would set up in the corner of the patio, and people would dance, drink their beer, and have a good time. Where I was, way out in the country, it was the only place you could go without having to travel too much."

So honky tonks provided a gathering spot, a community center, for people who were not accustomed to living in a community. As such, they provided many a lonesome oil well rigger with a good time. They had a reputation for being dangerous places; musicians referred to the worst of them as "bloodbuckets," or "skull orchards." Men went there to decompress after a hard day at a demanding job: to drink and celebrate, to drink and commiserate, to find a woman, to dance, to swap lies, to get in fights, to cut up in general.

But Ernest Tubb doesn't remember them that way at all. "To be honest with you, they're rougher now than they were then," he insists. "For instance, the place I ran in San Angelo had a bad reputation like that—fights and so forth—but I was there for nine months, and the truth is we only had to call the police once in that whole nine months. Like the liquor control board told me then, a place is usually

however you run it. If you've got good character, your place will have good character. But I'll tell you what... I think some of these stories may be a bit exaggerated, but anyplace where you have alcohol and a crowd of people dancing, you gonna have a little trouble."

"I've played in honky tonks where I counted five fights in one night," Gary Stewart claims. "I've seen knives, I've seen one guy get hit in the head with a monkey wrench. But there's all kinds... every honky deserves the name it has, be it good or bad, because they're just as wild as the people who go in 'em. And I love 'em all!"

Given these circumstances, honky tonks demanded a new kind of music that traditional string bands were ill-equipped to provide. There are no family Bibles in the honky tonk, and while there is a time and place to sing about dear old mom back in the hills, these joints were clearly not appropriate



# The Raw Sound Of Hard Country

for that. Song themes weren't all that was changing, though; the whole sound was.

By the late 30's, the jukebox was an essential fixture in any honky tonk. But these places were so noisy you could hardly hear the records. Tubb began recording with a louder, electric guitar, and other musicians soon followed suit. Live bands had to do the same; further, they had to supply a dance beat. This led to the introduction of the "sock rhythm" style of acoustic guitar. (Think of the chunky sound Hank Williams got on his acoustic, because he had that crude "sock rhythm" down cold.) This served as a beat where there were no drums; drums were added later, however, an innovation honky tonk shares with its close relative, western swing. Honky tonk sounded more brash, more lively, and more forbidding than the country music that preceded it; at its best, it was raucous stuff indeed.

In essence, this is Ernest Tubb's major contribution to the development of country music. But other country stars were not far behind. Urban America first discovered honky tonk in 1943, when Al Dexter sold 1.6 million copies of *Pistol Packin' Mama*. The opening line was, *Drinkin' beer in a cabaret*,\* and it's hard to get more explicit than that in defining what honky tonk was all about. Newsweek denounced the song as "obnoxious," calling it "naive, folksy, and almost completely devoid of meaning." It was banned from the Lucky Strike Hit Parade, the influential radio show of popular music, because the FCC didn't allow such overt references to alcohol. When the lyric was changed to *Singin' songs in a cabaret*, the tune promptly shot to No. 1.

Ted Daffan and His Texans soon went over the million-seller mark with *No Letter Today*. Floyd Tillman was working up a good string of hits. Merle Travis was moving up with *Divorce Me C.O.D.* and *So Round, So Firm, So Fully Packed*. And Little Jimmie Dickens was making his guitar crackle with a new urgency that presaged rockabilly.

While still most popular in Texas, honky tonk was spreading out into the South and West. By the early 50s, when

Hank Williams and Lefty Frizzell were both big on the charts with their own brand of honky tonk, American music was both more diversified, and more interrelated, than ever before. Sociologists claim that this was due to the displacement of people during the war, so that different cultures got mixed up with each other. But country was not only interacting more with blues and pop music to create new styles; it was also broadening from within. Honky tonk flourished, but so did western swing in some areas; there were still plenty of Appalachian-style string bands around, and also another fairly new offshoot called bluegrass.

Honky tonk might be considered both the culmination and the victim of this diversification, because the musical cross-pollination ultimately led to rock 'n' roll, which took over everything. Rock 'n' roll nearly killed country in general, but it hit honky tonk, in particular, a little harder—probably because honky tonk, with its often despairing attitudes, was closest in spirit to the mania unleashed by rockabilly.

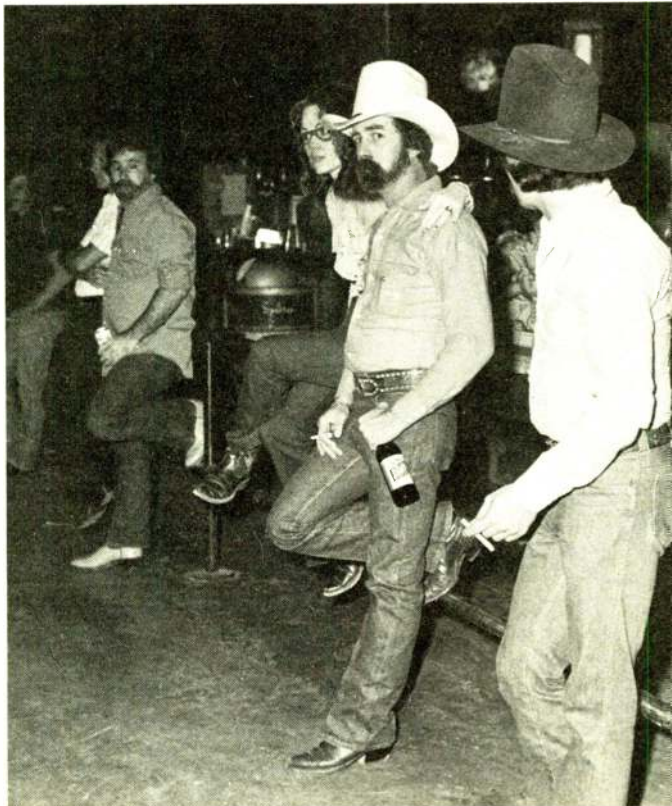
Most of country music chose not to compete with rockabilly, and to forget about the younger portion of the audience. This marked the advent of the

Nashville Sound, with its safer, more middle of the road, music—which valued violins over fiddles, vocal groups instead of harmony voices, and lighter rhythms and slower tempos. There was a good market for this, especially among older fans, but it had little to offer those who preferred their music with a little blood and guts in it. In the early 60's, when Buck Owens introduced the punchy rhythms of the West Coast Sound, honky tonk enjoyed a modest revival similar to the current one. George Jones, who'd been playing the music for nearly ten years, suddenly became the hottest singer in the business. But the Nashville Sound pressed on.

And until recently, it's been that way ever since. The nightclub with red shag carpets and purple fluorescent lights has replaced the roadhouse in many areas. Nostalgia and romanticism aside, it's hard to blame a performer or audience for preferring them. The Haggards and Twittys and Wagoners helped keep the sound alive, but they must know as well as anyone what a tenuous existence honky tonk provides. What's happening now is hardly a full-scale revival; it certainly can't be a key to the future of country music when it's a throwback to begin with. There's not room for too many people, and the big money remains in crossover hits.

So why do people like Bandy and Stewart insist on singing it? "I think honky tonk was the very heart of country music," Bandy explains. "Country music gets off into different areas, but then it comes back. And this type of music is what it originally was. I feel like it will always be popular."

In other words, they sing it because they like it and believe in it themselves, and they have tapped a segment of the country audience that feels the same way, old-fashioned or no. *Honky Tonkin'*, a song Troy Seals and three others cowrote for Stewart's first album, states the case in equally precise terms: "*Honky tonkin'/ Sure makes you feel funkkin'/ Honky tonkin'/ Makes you feel fine.*"\*\*



\**Pistol Packin' Mama* © Peer International & Ernest Tubb Music, Inc., BMI.

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# Jan Howard

by Alanna Nash

## Tragedy and Comeback

She walks quickly from the car across the astro-turfed baseball diamond-turned-football field behind the stadium stage, done up in a smart matching jeans outfit, her head down. A hat and a pair of dark glasses shield her eyes from the sun and quite possibly from anyone meandering around backstage who might ask her a question or two. As she passes on her way to her dugout dressing room, her red hair falls in soft, gentle waves across what little of her face might have been visible in profile.

Those who picked her up at the airport start whispering she is tired, that she was up most of the night and just flew into Louisville from somewhere in Canada, adding that she told them she hates to fly. But to those looking a little closer, measuring the pace of her walk and noticing the way her clothes make her seem isolated within herself, there appears to be something else weighing on Jan Howard besides jet lag and lack of sleep.

Before there's a chance to ask her about it, however, she's climbing back out of the dugout and inquiring if someone might be able to take her to the hotel to grab a nap before her first show at the Kentucky State Fair, where she'll perform after Roy Drusky and before Marty Robbins, the day's headliner. It's one of those unbearable August afternoons that drive characters in southern novels to do things they always regret, and as a state trooper dutifully opens the door of his patrol car for her, a thin Jan Howard looks as if she might wilt and faint in the relentless Kentucky sun. With Jan safely ensconced in the front seat and a local publicity woman in the back, the trooper eases behind the wheel and twirls the patrol car through the stadium gate, the silver and blue state seal and motto, "United we stand, divided we fall," painted on the side of the door.

It doesn't seem like too much time later when Whitey Ford, the Duke of Paducah, finishes telling his corny, but still occasionally funny, jokes. Pee Wee King again fails to draw the turnout he should in his hometown. Roy Drusky mugs it for photographers between songs about monkeys and "manners" and Dixie and hearts. And then Jan Howard is onstage, a vision in a long, white dress that inspires her to

joke. "Somebody said this dress makes me look like a bride. Well, I'm not, but I'm wearing it just in case I get an offer." That gets her a small titter from the audience, which is polite, but is sitting in the broiling sun clearly because Marty Robbins is on next. "Bless your hearts for comin' here and settin' in this 400-degree heat," she adds as Drusky's band again trickles onstage to back her up. "Really, I wore this white dress because it's the coolest thing I have. If it was in parts, I'd start taking it off."

Drusky's band has obviously not had a chance to rehearse with Jan, because with their first bars, she is snapping her fingers and swaying to a beat twice as fast as the one behind her. "Faster, boys," she says, smiling at the audience, which stares back blankly. She is snapping faster now, and the band reluctantly obeys, and she shoots them an "I-mean-it" glance, and tells them "Faster" again. Soon they're

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**"I think I'm  
capable of doing  
whatever  
comes up . . . .  
Things are gonna  
work out . . ."**

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into Jan's 1966 hit, *Evil On Your Mind*, and the majority of what follows sounds impromptu, at best, with Jan having to keep telling the boys what key the song is in. But Jan's voice is strong and bold, and through such songs as *Rollin' in My Sweet Baby's Arms*, it becomes easier to forget about the accompaniment.

Just before leaving the stage, Jan tells her audience, "I sing these fun-type songs, but when I'm serious, I'm serious," and then launches into *America, the Beautiful*. Nobody feels like getting patriotically aroused on a day when bending over to scratch your ankle causes torrents of sweat to stream down your back and legs. Besides, who expected this, even if she is singing in a former sports arena? But there is something going on here. Jan does not mean this song as just another way to get off stage. It is more as if she sang the other songs just so she could get to this one. She is projecting fully and powerfully, singing not just with conviction, but with an intensity that makes me think it must have been more than surface nationalism that made her choose this tune. Suddenly, I wonder where the woman I saw wilting two hours ago got the strength.

But I am also curious as to why she left Bill Anderson in 1973 and what she's been doing since. As we sit on the built-in lockers in the dugout after the second show, Jan, still in her "wedding" dress, lights up a cigarette and starts to explain—cautiously at first, and then fully.

"I was tired," she begins, taking a sip of a large lemonade. "We had seven years together, and I just wanted to cut down on road dates. I wanted to spend time at home with my children, and enjoy the things God gave us, instead of airports and hotels. A lot of people thought Bill and I fell out, but he's a good friend, and he taught me a lot. Still, there comes a time when you have to get your priorities in order."

That's something 44-year-old Jan probably knows a lot about. Since 1968, when she released an album called *Count Your Blessings, Woman*, her life has taken several drastic turns. She and singer-songwriter-publisher Harlan Howard divorced. She'd married at 15 and bore three sons in three years. Real tragedy struck when their eldest son, Jimmy, was killed in Vietnam Oct. 30, 1968. As grieved as his parents must have been (Jan wrote *My Son* in his memory), the boy's younger brother, David, simply could not accept Jimmy's death, and ended his own life on Valentine's Day, 1973. Both boys were 21.

It was with David's death that Jan quit the Anderson show, and was replaced with Mary Lou Turner, of whom Jan says, "Bill couldn't have asked for a sweeter girl." Although previous contractual agreements meant that Jan and Mary Lou ended up working some of the same dates with Anderson, after David's death, Jan felt she "could never sing again."

In the year-and-a-half to two years

before that feeling subsided and Jan felt strong enough to work again, she says sometimes it seemed useless to continue her life, as well. "I thought, 'What is there to live for?'" she remembers in the dim light of the dugout dressing room. "There were times I thought I just couldn't go on, but that's when I picked up the phone and called Bill or June and John Cash (whom she says "pushed me on stage and got me singing again" after each son's death). Connie Smith was another one. She really is such a good and beautiful person, and I used to talk to her for hours on end."

When a phone call wouldn't soothe the dull ache a broken life often brings, Jan says she turned to God. "My sons and I had a deep faith and a close relationship with God, and we always had the philosophy that if God saw fit for me to live through it, then He would help me live with it. A lot of times I'd pray for strength, and I'd get it. My sons were happy people who loved to dance and sing, and I knew they'd be very unhappy if they thought I was destroying myself. My children would not want me to be morbid, and there are so many things to be grateful for." She turns away from her interviewer and stares out into the empty dressing quarters. The smoke from her cigarette and the faint, misty light of the room form something of a veil about her, silhouetting her face in front of me. For what seems a long while, we sit saying nothing.

But Jan Howard is not a sad woman, and as soon as she notices that the pause has lasted too long, she returns to the person across from her. "I sing for my sons," she continues when I ask what finally made her decide to work again. "And because God gave me a voice. The songs I love to sing have feeling; they're inspirational songs like 'America, the Beautiful.' That's a song that comes from your heart. Certain songs like that almost make me cry, because they say what I feel. America is beautiful. I've been around the world, and I know. And I believe in this country. My son died for it, and he believed in it at its worst. It's better than anywhere else in the world. I thank God for it and for this beautiful day, every day. I know there are so many other people less fortunate than I."

Her eyes look as if they're about to overflow with emotion. But before that happens, Jan turns around on herself. "I don't mean to sound like a martyr or a saint," she says quickly and urgently, her eyes now blazing. "'Cause I'm not." She's adamant about that, and in this moment and in several others when she wants to make sure she and her interviewer understand each other on this same point, she is an admirable combination of strength and vulnerability. Above all, it is not pity, but rather a chance to work again that Jan Howard wants.

Unfortunately, her return to show business has not exactly sent sparks flying through the industry. But surely a great deal of that is because after being on the

MCA label for eight years, she is currently not under contract with anyone. That, she says, she'll work out, "Because I want to sing again." If the opinion of her peers plays any part in helping her get that recording contract, she should have no trouble. Says Marty Robbins: "Jan Howard has one of the best-controlled female voices in country music." And John and June Cash think enough of her talents to have recently included her in their personal appearances.

She is proud of having been added to the Cash show, even though it means that she will probably have to work more than the five-day-a-month limit she set for herself when she resumed touring. The Cashes are like family, she says ("Mother Maybelle has always been like a mother to me, and we've all been friends for 20 years"). But she originally set the concert limit, and decided not to form her own band, so she could spend more time with her surviving son, Corky, and his wife and child. "My 17-month-old granddaughter is the light of my life," she glows, pulling a color snapshot of a beautiful family out of her wallet and presenting it for approval. "I'm basically a homebody, and I want to watch my little granddaughter grow up. It seems God always brings something to fill the empty spaces."

But what about the empty spaces in her career?

"I don't know," she says, meaning to douse her third cigarette in a cup of water, but tossing it into her lemonade by mistake. "I think I'm capable of doing whatever comes up. I'd like to do some television, some acting. I feel inside of me there's something else that needs to come out. Things are gonna work out, though. If I'm meant to do something, I'll do it. I feel so much better about working and things in general now than I did a month ago. I just spent nine days in the hospital having tests run. The doctors didn't know what was wrong with me, and I didn't either. That's when I did a turnaround and said, 'This ain't gonna get it.' Then I started looking up instead of down."

Indeed, Jan is looking radiantly happy by the time she changes back into her jeans near the end of our interview. And when I pull out my camera she strikes a pose that most grandmothers can only remember how to do. Looking at her right now, you'd never guess at all the ups and downs that have come her way since her childhood in West Plains, Mo., where at 12, she worked after school in a drug store across the square from where a 17-year-old boy named Porter Wagoner tended a meat market.

Hopefully, most of the downs in Jan Howard's life have passed now. "I just think that pretty soon the Lord's gonna show me what He put me here for," she says as we pack up and walk out into the night air. "I really do," she adds with a smile that reaches all the way across her face. "I can just feel it," she says. "Something good's gonna happen soon." ■

# HANK WILLIAMS

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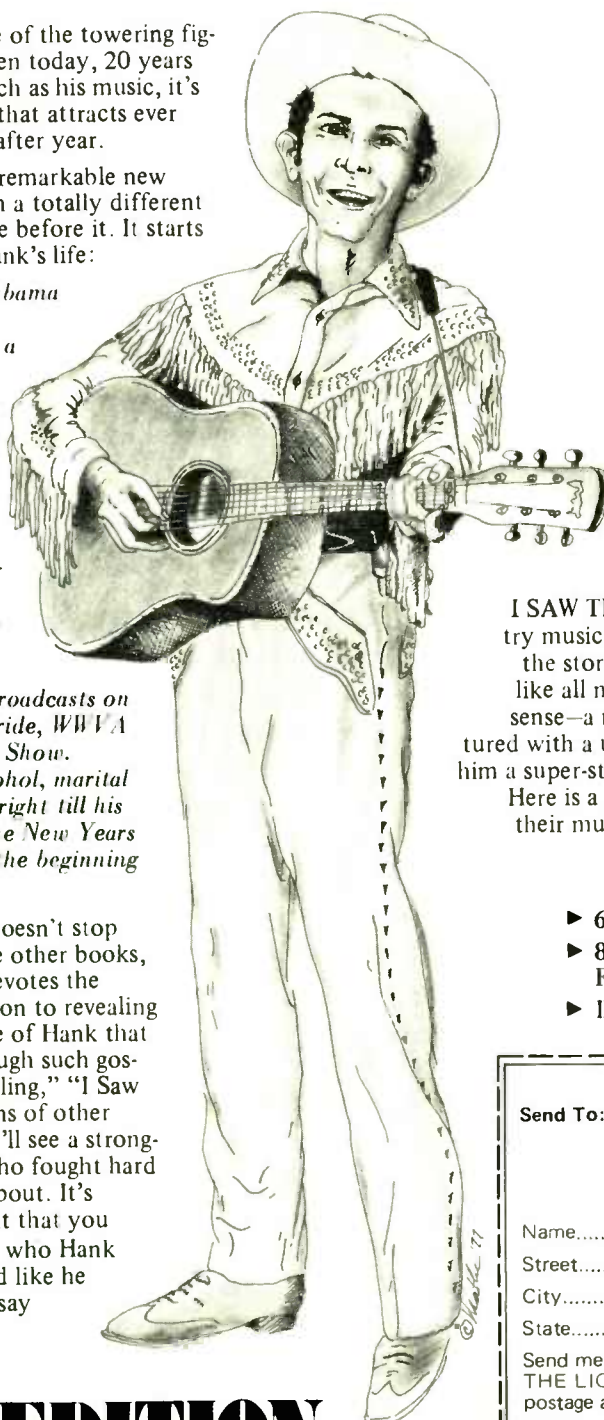
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# Speck Rhodes Still Keeps 'Em Laughing

Alone as an act for the first time since the 1930's, the famed comedian of Porter Wagoner's show proves he has the stuff to make it on his own.

by **EDWARD MORRIS**

"Hello, Sadie . . . This is Speck . . . Yeah, I'm still workin' . . . but I tell you, when that Porter quit the road on me I lost one of the best sidemen I ever had."

Like the lovers on Keat's Grecian urn, Speck Rhodes—"forever panting and forever young"—pursues his Sadie in a never, never land where dandies wear garish suits and derbies and where the height of passion is walking the loved one home from church.

But the real world grind is harsh. In January, 1976, after 43 years in show business, Gilbert "Speck" Rhodes had to face that world for the first time as a single act. It was the upshot of Porter Wagoner's decision to quit the road and disband the Wagonmasters. Speck had been with Porter for 15 years. And before that—dating back to the early 1930's—he had been part of a family act.

On an early spring afternoon in Nashville, Speck shows some guests around Opryland. He'll be playing the Opry tonight with Porter, and thoughts of the recent turn in his life are still fresh in his mind.

"It scared me. I wasn't scared that a single act couldn't make it. But I had been a part of Porter's show for so long that I knew people would say, 'Sure I've seen him with Porter Wagoner, and he's great. But what can he do alone?' They didn't know. Even yet, some of the big package promoters don't realize that I am available."

Top Billing booked him last year. Now, by mutual agreement, he says, he does his own booking.

Speck first blinked at the footlights in his native Arkansas during the darkest days of the Depression. Taking advantage of a school year shortened to allow kids to work in the cotton fields, the Rhodes family opted for music as a way of making a living. At the outset, the traveling string band included Speck, his mother and father, his two brothers, Slim and Dusty, and a younger sister. But the three brothers formed the enduring core of the act.

"We started out in 1932 or '33. Had one of the first Ford station wagons they ever made—the old Model A wooden one. We traveled from coast to coast and up and down the country playing theaters. We got \$75 to \$100 a week, working six and seven days, for the whole crew. Well, that wasn't much money, in a way, but in 1933 a school teacher was getting \$60 a month.

"Our system was pretty much barnstorming. We'd come into Cincinnati, for instance, and go to a theatrical booking agency. In vaudeville days, one agency would write you a recommendation to take to an agency in another city. We'd come into Cincinnati and book the circuit there—maybe the Strand or the Lyric—and we'd work a week or so, get our recommendation, and go on to Chicago or Nashville or Memphis."

Speck stops to get his picture taken at the Folk Music Theater at Opryland, where Porter still does his syndicated television show. The wagonmasters, Speck included, are reconvened for taping, but since as many as five shows are taped in a day, it doesn't amount to a lot of profitable employment.

With Porter, Speck stuck strictly to comedy and a little bass playing. Now he's worked the banjo into his act. He uncases his ancient Kaycraft and strikes a pose. "I bought this banjo from Sonny James' father—in 1942, I believe it was. Gave him ten dollars for it. We were all on the radio in Blytheville (Arkansas) during the war. I've known Sonny since he was 13 years old and all legs. He was a good fiddler."

Speck calls to mind another gangly kid who had show business aspirations. The Rhodes family had moved to Memphis in 1944 and had quickly gone up in the broadcasting world, first in radio and then, after 1947, in television. A local flour company sponsored their noonday series. "The Slim Rhodes Show with the Mother's Best Mountaineers."

"You know how kids are," Speck says. "Every once in a while Elvis would come down to the studio to watch us do our show, and we'd let him sing a song." As a tribute to Elvis, whom he greatly admires, Speck usually ends each of his performances



with a Presley standard, complete with all the right gyrations.

In spite of his long intimacy with some of the biggest stars, Speck still manages to be star-struck: Over meeting Paul McCartney who had dropped by to watch Porter taping. Over Ann-Margret who had come to Opryland to do a special and who afterward posed for a picture with Speck. Even over Henry Ford—Henry, the First, that is—whom he met in Detroit in 1936.

The only reserved dressing room in the new Grand Old Opry House is set aside for Roy Acuff. Speck and his guests go into the dressing room next to Acuff's to get out of the late afternoon chill and to talk. Like most Opry performers, Speck is proud of the new digs, particularly when he reflects on the squeezing-room-only conditions of the old Ryman Auditorium.

"Wilma Lee Cooper knew every color of shorts I had. Her and Stoney would come in there, and I'd say 'Turn your head, Wilma Lee,' and I'd stand behind somebody and finish changing."

Uncramped in the present elegant surroundings, Speck gets into costume for more pictures. He doesn't black out his front teeth—he takes them out. "My secret is shot," he grins toothlessly. On goes the famous green derby and the yellow-and-black checked suit that's so loud he says he's having trouble finding a seamstress to make him another: "They make one suit and it runs them crazy."

Speck was called "Speck" before he

started doing his comic routines around 1939. "When I was a young boy, I was freckled faced—real freckled. They were the size of half-dollars, and they overlapped."

He chose his costume with care—to be the keystone of his act. "I try to look loud enough when I come on the stage that people will laugh immediately. If your costume is in order—if you catch their eye, then you don't have to depend solely on the punchline to make them laugh.

"Country comedians are a breed like the circus clown. Everybody expects to see the clown when they go to the circus, and when they come to the Opry, they expect to see Minnie Pearl or Grandpa Jones or Speck Rhodes. You couldn't put Minnie Pearl in a silk dress. I'm not saying she wouldn't be good, but the people wouldn't be satisfied.

"The other night Minnie was saying how she was embarrassed to keep doing the same old jokes over and over—like the old maid telling the robber 'Search me again, and I'll write you a check'—but I told her these jokes were just like the standard songs everybody expects the stars to sing."

Speck and his wife, Alice, write all his routines, generally in a three-day marathon at their cabin on Center Hill Lake, about 70 miles east of their Nashville home. The writing is mostly a patching together and an updating of older material from jokebooks, humor magazines,

and copies of the radio scripts he used in his Memphis days.

"My dear friend Smiley Burnette used to tell me that an entertainer's job was to 'make 'em laugh, make 'em cry, and scare the hell out of 'em.' I don't know if I could make a crowd cry, but sometimes when I do a routine I think they'd like to cry. It's very simple comedy I do. I don't tell many things that go over their heads."

Disparaging his own jokes allows him sometimes to turn groans to giggles. "If I tell a joke and it don't go over too well—if it's one of my weaker jokes for the week—then I start laughing and say 'Wasn't that awful?,' and then the crowd will laugh and say 'Well, he thought it was awful, too.'"

Still, his comedy was evidently good enough to land him a job when the Chattanooga Medicine Company was auditioning talent for a country-music TV series. This was the early 1960's. The show would ultimately develop into the present Porter Wagoner Show, one of the longest running (16 years to date) and most widely circulated (about 135 stations) programs in the history of television.

Like Sonny James and Elvis Presley, Porter also grew up listening to the Rhodes family on radio. In fact, the Rhodesees had a farm near West Plains, Mo., Porter's hometown.

"I enjoyed working with Porter. I had all the freedom a man would ever want. He and I never had any disagreements. He was very good to me financially and kept up my morale when I was road-weary or tired. Porter Wagoner (in real life) is just like the man you see on TV."

"I don't think entertainment is segregated anymore. Television has educated people to all types. I love what *Hee Haw* has done. What we're doing today is what they were doing in vaudeville when they had all types on the stage—the magicians, the ventriloquists, the dancers, the comedians, and the singers. I don't believe the world is ready yet to give up the country comedian."

. . .

A half hour before the first Opry show is to start, Speck eases his Buick up to the guard post near the backstage entrance and flashes his ID card. You wonder if Porter and Hank Snow have to go through this library-level annoyance and if they do, are their IDs trimmed in sequins.

A guard greets Speck and his guests and tells them Porter is in Dressing Room 14. Speck lugs his string bass into the dressing room and makes all the proper introductions. It's remarkable, but Mack McGaha is actually sitting, not dancing from one foot to the other as TV would lead us to believe is his normal condition. He works at Opryland now and fiddles for Acuff as well as for Porter. Porter is cordial to one and all and despicably well-preserved. He tells Speck that Haggard has been in town recording at his

studio.

Then there's another round of picture-taking, with Porter obligingly draping his arm around Speck's shoulders in that pose so favored by soldiers during World War II who had to incline their heads toward one another in those little booths meant to take single photos.

There won't be time for Speck to do his comedy routine tonight—he'll just wear his Speck costume and thump the bass. For most of the evening, he sits on the lounge backstage and chats with old acquaintances and autograph seekers. Teeth in and derby off, he sits quietly amidst enough stars to stock a fan magazine for a year: Grant Turner and Stonewall Jackson's gargantuan steel player, their chairs firmly in front of the color TV, their eyes riding shotgun with *Star-sky and Hutch* . . . Jan Howard draped beautifully across a sofa, wearing a long-skirted and extravagantly embroidered peasant costume—the kind peasants in Brentwood or Belle Meade might wear . . . Billy Walker sitting beside her, unquestionably the most beautiful presence in the room. (Walker is probably the only man another man could call "gorgeous" without insinuation or insult.) . . . Skeeter Davis flitting around like her namesake, her newly frizzed and bleached hair catching and scattering the light . . . Larry Gatlin, whose perfor-

mance has drawn even the blase Opry veterans to the edge of the curtain to watch, unable to move more than two strides before being absorbed by another cluster of fans . . . Wilma Lee Cooper facing a blank wall and tuning her guitar, looking a million miles away from thoughts of Speck's shorts (When she goes on, she dedicates a song to Stoney who's in the hospital. Three weeks later he will be dead.)

Stonewall Jackson's son, short and compact like his daddy, stops by and greets Speck with the kind of respectful courtesy and deferences you thought had gone the way of the nickel-play jukebox. He's still in high school, but he plays drums in Stonewall's band. He earnestly explains to Speck that he's interested in continuing his education because he thinks he should have something to make a living with if anything should happen to his hands. Suddenly, you wonder if all that PR about the Opry performers being like a family might not just be true.

Two of Speck's four children still live at home and attend David Lipscomb College in Nashville. "Somehow I never encouraged my children to go into show business. Now Dusty, my brother, well his two daughters are backup singers for Paul Anka."

Slim, the oldest of the three Rhodes brothers, died in a fall after Speck joined

Porter's group. Dusty bought a piece of resort property in Arkansas and still performs there. He also books acts, including Speck's.

"I need the money," Speck says, "I've got the two kids in college, and I sent them to private schools here in town. It costs me quite a bit. But I enjoy working, even if I didn't have to. I don't ever want to stop. When I reach 65, if I don't make enough money and have to have my Social Security, why I'll take it. But I'm going to work as much as the government will let me. I feel good. When I hit the stage, I'm a different character.

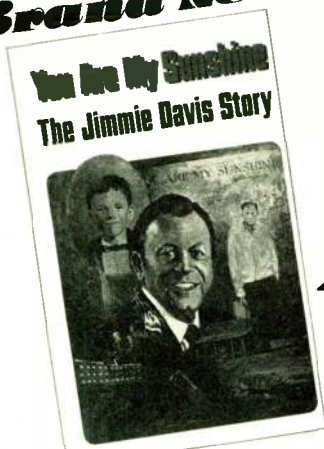
"Last year got off to a slow start, but I just figured up my income tax, and on my own came up just a thousand or two less than what I made my last year with Porter." And with houses in Nashville, Memphis, and at Center Hill Lake, Speck's not exactly poor.

\* \* \*

"I've lived 61 years," said Speck earlier in the day, "and I still feel like I'm one of the kids. Through my eyes, the world is young. But when they look at me, I'm old. I've done the thing I wanted. I've made a living without being depressed about it. I don't ever expect to be in the Hall of Fame. But I don't ever expect to go on stage when I don't get my share of the laughter—with anybody." ■

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# Records

**Amazing Rhythm Aces**  
**Toucan Do It Too**  
 ABC AB-1005 \$6.98  
 8-AB-1005 (tape) \$7.98  
 Star rating: ★ ★ ★ ★

It's always interesting to play the latest Amazing Rhythm Aces album. You can never be sure just what they might serve up next, and that's the spirit of a confident group. Too many out there in Musicland are more than content to remain static. But not the Aces, nosir. They just might record every type of music ever conceived before they're finished. And unless they go off the deep end, whatever they attempt will be superb.

It's obvious that the Aces took more time and worked closer together in making this album than on previous ones. There's more songwriting collaboration, the musicianship is tighter, and the musical form and instrumentation are more varied. The Aces have improved by experimenting more with these songs on the road before going into the studio, yet they haven't lost the loose style that has been there from the start.

Once again you can expect the Aces to cover a broad range of material, from the Wilburn Brother's *I'll Be Setting You Free* to a torch song done in classic fashion, *Never Been Hurt*. Fine stuff abounds this time. *Everybody's Talking* is a slow and menacing tune concerning jealousy that'll give you the shivers, *Just Between You And Me And The Wall*. *You're A Fool* is the stunner—sung by Russell Smith with a fiery vengeance and aided mightily by 'Byrd' Burton's intricate guitar work.

The Aces are a hot band now. They won a Grammy, quite deservedly, for *The End Is Not In Sight*. This record

only solidifies their position as one of the premier country and rock units around. There's something on this one for everybody.

BOB ANDERSON



**Hank Williams Jr.**  
**One Night Stands**  
 Warner Bros. BS-2988 \$6.98  
 B8-2988 (tape) \$7.97  
 Star rating: ★ ★ ★

This may not be the revelation Hank Jr.'s last album

was, but it still rates fairly high. If **Hank Williams Jr. and Friends** gave us a man exorcising his demons on record, **One Night Stands** represents a consolidation as well as another, more tentative, step forward. He is still keeping himself outside the Nashville mainstream in favor of a less easily defined brand of southern music, still testing his musical limits. I, for one, find that an exciting process, and a few cuts per album that don't quite reach me isn't about to dampen my overall enthusiasm.

Side one is unbeatable. This time out, Hank Jr.'s tried his hand at a couple boogie woogie cuts. *Mobile Boogie*, an old Delmore Brothers favorite that serves as a tribute to Hank Jr.'s home state, is powered by a squealing fiddle and a

blistering guitar solo. Merle Kilgore's *I'm Not Responsible* is a serio-comic finger-popper with a great horn arrangement. Hank Jr. swaggers through it in a raunchy whoop that should bring a knowing grin to the lips of



anyone who's ever had an affair. Conversely, Hank Jr. is establishing himself as a true poet of the dark side of night-

life, those bleak, boozy early morning hours when you can't stand to stay out any longer and you don't want to go home either: the title song here ranks right up there with *Stoned at the Jukebox* in that respect. *Angels Get Lonesome Sometimes* and *Building Memories* are also deeply-felt songs.

The second side, unfortunately, is a bit spottier. (*Honey Won't You Call Me* is an effectively morose tune reminiscent of *Montana Song* on the last album. In *Daddy*, Hank Jr. once again manages to invoke the memory of his father whilst maintaining his own, separate, identity. Those two are this side's exceptional songs.)

Hank Jr. clearly remains a man to watch—and a man to watch on his own terms, too.

JOHN MORTILAND



### Elvis Presley

Welcome to My World  
RCA APL1-2274 \$6.98  
8APS1-2274 (tape) \$7.98  
Star rating: ★ ★

What can you say about another album of Elvis' re-releases? Of course, it isn't fair to keep expecting him to live up to the phenomenon he once was. Neither is it fair to continue to release mediocre material.



On *Welcome to My World* nothing is actually awful. *Gentle on my Mind* is the closest thing to bad, with its overpowering background vocals and terribly over-produced instrumentals. And *I Can't Stop Loving You* is the closest thing to great, with traces of the phenomenon that was Elvis—the catch in the voice that could give you heart palpitations, the powerful dives and climbs of his voice that sent girls into screaming fits. In fact, this is the only selection not previously released and—recorded live at Madison Square Garden in 1972—it did indeed earn screams from the faithful.

Elvis's voice will always have depth, but these selections lack the spark that make it worth listening to. Occasionally, a good string arrangement, such as on *I Really Don't Want to Know*, will provide the spark that Elvis is lacking.

For the most part, however, the album's not bad—for a Tom Jones or an Engelbert Humperdinck. But for Elvis... well, what can you say?

SISSY DARBY



**ALBUM OF THE MONTH**

**Bill Monroe**  
Bill Monroe Sings Bluegrass, Body and Soul  
MCA MCA-2251 \$6.98  
MCAT-2251 (tape) \$7.98  
Star rating: ★ ★ ★ ★ ★

After a forty-year recording career, during which he influenced literally thousands of musicians to follow in his footsteps, Bill Monroe could be forgiven if he recorded a sub-par album. However, *Bill Monroe Sings Bluegrass, Body and Soul* easily lives up to the high standards one expects from a Giant.

This doesn't imply that he has been entirely unaffected by age. Monroe's distinctive sharp tenor has lowered somewhat (*Walk Softly On This Heart Of Mine* is the obvious example), taking on a darker hue which

robs him of some of his intense mournfulness. Nevertheless, he can still sing a lonesome ballad like *No Place To Pillow My Head* and *With Body and Soul* with all the insight and sincerity experience brings. And although his falsetto cry may have lost a little of its flexibility, it's still strong enough to snap on the high notes of *My Cabin In Caroline*.

Bill's fingers are as agile as ever, his mandolin breaks always fresh and inventive, though perhaps sticking more closely to the melody these days. Indeed, two of the best cuts are mandolin instrumentals, the sprightly *Milenburg Joy* (an old Jelly Roll Morton—New Orleans Rhythm Kings favorite) and the bittersweet *Monroe's Blues*. The sweet-



toned, smoothly-bowed fiddle ensembles, featuring Kenny Baker with an impressive cast of second and third fiddlers, are clean and elegantly voiced, while banjoist William Holden is a worthy successor to the great pickers who've backed the master in the past.

It's all too easy to take a perennial star like Bill Monroe for granted. Records like this, however, prove that he's still top man at the music he invented.

TOM BINGHAM

**Narvel Felts**  
The Touch Of Felts  
ABC DO-2070 \$5.98  
8-DO-2070 (tape) \$6.98  
Star rating: ★ ★ ★ ★

Narvel Felts doesn't look like a country singer; in fact it's hard to say just what Narvel looks like exactly. No matter. This album is a minor masterpiece and by far the best stuff Narvel has done to date. The album was recorded in Muscle Shoals and somebody turned the Marvel loose. He sings the sauce out of the best selection of songs he's ever recorded.

Narvel sings in the song *Remember* that the latest thing is

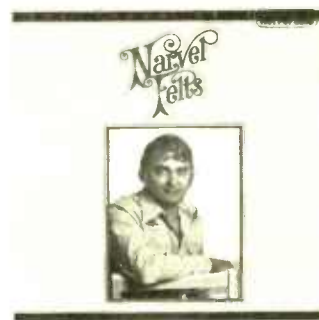
country soul. And he delivers cut after cut dripping with country soul (and, incidentally, making all those past comparisons to Elvis Presley and

Roy Orbison seem a lot less farfetched).

It's hard to pick the best cut on this album but it just might be *Warm And Tender Love* or *Somewhere Between The Laughter And The Tears* or Ben E. King's classic *Stand By Me* or the old Hank Snow hit *I Don't Hurt Anymore* or any one of the others.

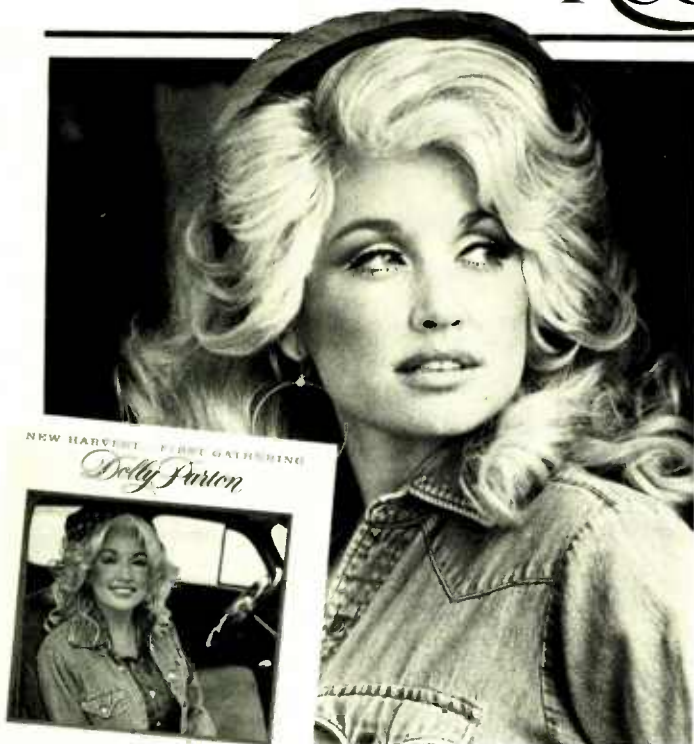
This is the album Narvel's fans have been waiting for and it just might win a whole new audience for him as well. Country soul, indeed. This time out Narvel Felts ain't fooling around.

NELSON ALLEN



**How We Rate The Albums:** 5 Stars...Album of the Month 4 Stars...Excellent  
3 Stars...Very Good 2 Stars...Good 1 Star...Fair 0 Stars...Poor

# Records



## Dolly Parton

**New Harvest—First Gathering**  
RCA APL1-2188 \$6.98

8APS1-2188 (tape) \$7.98

Star rating: ★ ★ ★

**N**ew Harvest—First Gathering marks Dolly Parton's much-heralded change of direction, but I am happy to report that Ms. Parton has hardly made a 90° turn. She's just bent her path a little to the left. All she seems to be doing is writing songs a little longer than usual for a "country" artist, countrifying two soul classics from the early 60s, and, occasionally, swamping herself in a sea of over-production.

It's odd, too, since most of the country artists who have undergone a similar change recently (George Jones and Willie Nelson spring to mind) have tended to simplify, to cut back the size of their bands and omit the strings. Dolly has done just the opposite. Even her touring band, Gypsy Fever, is a huge aggregation, and her on-stage clothing is, if anything, wilder than before. On the basis of this record, it's hard to figure just what Dolly's up to.

Still, there's some wonderful stuff here. Both *My Girl (My Love)* and *Higher And Higher* are done with the sort of enthusiasm Dolly projects so ef-

fortlessly, and her stabs at rock, while hardly more radical than some of Tanya Tucker's recent records, are as infectious as any good rock is. For instance, check out the Latin/disco feel of *Getting In My Way*. But the big production numbers, *Light Of A Clear Blue Morning*, *You Are* and *There* all suffer from being so big that, even though Dolly's voice rises above them effortlessly, it is very nearly overwhelmed by the sheer volume. And, although nearly all the songs are from Dolly's pen, I don't hear many memorable lyrics other than above-average platitudes about sunshine and flowers.

I'll cop to being disappointed, because for my money the best thing Dolly's done in years was breathing feeling into Emmylou Harris' song, *Boulder to Birmingham* on the *All I Can Do* album. I had hoped that this was the direction she was moving in—more introspective, serious, and musically complex. The fact that she has given us something else shouldn't obscure the main point. If the first gathering seems to be just a shade green, I'd be willing to bet that there are some grapes still on the vine that will ripen to unparalleled vintage Parton.

EDWARD

## Johnny Duncan

**Johnny Duncan**  
Columbia KC34442 \$5.98

CA3442 (tape) \$6.98

Star rating: ★ ★ ★ ★

**A**ffairs have long been a staple of country music—sometimes tawdry, frequently meaningless, always hopeless.

Then along comes Johnny Duncan with an album apparently dedicated to the affair, and he turns the tawdriness, the hopelessness into something else again.

Under the gentle caress of his voice, the affairs become sweet and meaningful. You forget the betrayal of the best friend and feel only the pleasure of the woman who's just been told *It Couldn't Have Been Any Better* by her lover.

All this despite the fact that the guy is obviously just no good. Phrases like . . . *we took love for a ride* and *Love is just a game* (both in *Charley is My Name*) give him away, even if his catin' around doesn't. I mean, anyone who's got a *Denver Woman*, an *Atlanta Georgia Stray*, an old flame from the past (*Thinkin' of a Rendezvous*), *Charley*—and

more—and can sing songs equally sexy and convincing to them all . . . well, the guy's obviously got more talent than just his voice.

You can't have an affair without a partner, and Johnny Duncan's voice finds its perfect match in the melting tones of



vocalist Janie Fricke. The strings, instead of overwhelming, help set the mood, especially in that master of an affair song, *Third Rate Romance*.

With many artists and albums, repetition becomes monotonous. With Johnny Duncan, you'll hope the affair(s) never ends.

SISSY DARBY

## Ray Price

**Ray Price & The Cherokee**

**Cowboys Reunited**

ABC/Dot DO-2073 \$5.98

8-DO-2073 (tape) \$6.98

Star rating: ★ ★

**T**his album reunites Ray Price with the Cherokee Cowboys, and these former members of his bands over the



years really weren't that difficult to get together, since most all are the Sterling Studio musicians in Nashville. These are the guys that are responsible for most of the records in Music City, and they're why

the music is at the same time so good and yet so unexciting. All have been playing together for many years on countless hit recordings. They're the tightest studio specialists anywhere in the world, without a doubt. The problem is they're never called on to do much of anything but stick to the formula. This is a great record to play while doing other things around the house. It will keep you company without distracting from the intended task. Should you be looking for the standard Nashville formula in record, I recommend this.

Price is still a smooth vocalist, turning in an album's worth here that's on par with previous recordings. The feat he has accomplished this time is to sail through an entire album without betraying any emotion in his singing whatsoever. That is the sad crux of this album and others of similar ilk. So very competent and so very bland.

BOB ANDERSON

# Records

## Tommy Overstreet

Vintage '77

ABC DO-2071 \$5.98

8-DO-2071 (tape) \$6.98

Star rating: ★ ★

No chances are taken on this album: standard Nashville production and songs with the common themes of love lost and found. Overstreet is a good singer but not a writer and must therefore depend upon the material which he selects or which is selected for him. At his best, as on the earlier *Gwen (Congratulations)*, Overstreet sings with a



forthright and compelling energy. The rest of the time he sounds like any one of a couple dozen other Nashville singers.

It has always amazed me how often wine crops up in country tunes. In almost any honk-tonk across the land you can find people drinking almost anything but wine and listening to some country singer on the jukebox sing about flowing wine. *If Love Was A Bottle Of Wine*, the chartmaker from this album, is a new low in the genre. The wine theme is carried over to the album design which pictures Overstreet on a wine bottle and lists on the back the grape pickers and the wine master. Just about that much thought went into selecting most of the songs which are often ordinary at best. Although there are no future classic songs on this record *Don't Go City Girl On Me* and *Lady Beware* stand out.

Despite the slickness this is a country album; Overstreet is not interested in going pop or rock or any of the other things. And for that, congratulations.

NEILSON ALLEN

## Lonnie Mack

Home At Last

Capitol ST-11619 \$6.98

8XT-11619 (tape) \$7.98

Star rating: ★ ★ ★ ★

When Lonnie Mack went back to Indiana in 1971, ostensibly for good, there was no reason to expect that any more would be heard from him. He'd been through the sock hop/club scene of early 60s rock only to find himself choking on the unrealities that were central to the "new rock" of the psychedelic late 60s and early 70s. He saw no reason to change his style to fit the times and realized the dead end that was coming up fast.

Luckily he came to Nashville last year, a town that could deal with him on his own terms and the result is *Home At Last*, a bit more mellow and less frantic than his original Fraternity discs of 1963 or his Elektra albums of 1968-69, but still the same, basic Lonnie, as straightforward as ever. Producer Norbert Putnam has switched things a bit this time. Instead of the lightning-fast guitar solos that marked the earlier records, he's concentrated on

vocals and the songs themselves in a more acoustic format which serves as a reminder that his crystal-clear voice is every bit as distinctive as his guitar work. The songs themselves have a rural orientation that seems, for once, to be legitimate and not contrived. *The Outskirts of Town* gripes about the loss of rural life without once becoming preachy or moralistic, *Running Wild* heralds the end of a marriage

while *My House* celebrates the beginning of one. *Funky Country Living* recalls the past (and his current live band) with plenty of pounding bass and screaming guitar and *Give Of Your Love* is one of the few brotherhood songs I've heard that sounds honest.

This could have been a dud, but Lonnie's always had direction, based in simplicity, honesty and directness.

RICH KIENZLE



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<b>WANDA JACKSON</b> <b>By The Time I Get To Phoenix:</b> If I Had A Hammer/This Land Is Your Land/Fever/The Keeper Of The Key/Honey Don't/Searchin'/Whole Lot Of Shakin' Going On, more!	JS-6123	P8-259
<b>WAYLON JENNINGS</b> <b>Heartaches By The Number:</b> You're Gonna Wonder About Me/Foolin' 'Round/Busted/Tiger By The Tail/Time To Bum Again/Folsom Prison Blues/Leavin' Town, more!	CAS-2556	C8S-1195
<b>WAYLON JENNINGS</b> <b>Ruby, Don't Take Your Love To Town:</b> Today I Started Loving You Again/Gentle On My Mind/New York City, R.F.D./Just To Satisfy You/Hangin' On/Yours Love, more!	CAS-2608	C8S-1223
<b>WAYLON JENNINGS</b> <b>Only Daddy That'll Walk The Line:</b> California Sunshine/Another Bridge To Burn/Let Me Talk To You/Money Cannot Make The Man/Rings Of Gold/Nashville Bum, more!	ACL-0306	C8S-0306
<b>WAYLON JENNINGS</b> <b>The Dark Side Of Fame:</b> Yes, Virginia/You Beat All I Ever Saw/Born To Love You/Down Came The World/John's Back In Town/Dream Baby/The Dark Side Of Fame, more!	ACL-7019	C8S-7019
<b>FRANKIE LAINE</b> <b>That Lucky Old Sun:</b> Mule Train/Shine/September In The Rain/The Cry Of The Wild Goose/All Of Me/Mam' Selle/On The Sunny Side Of The Street/Music Maestro Please	SPC-3526	P8-1269
<b>JERRY LEE LEWIS</b> <b>Drinkin' Wine Spo-Dee O'Dee:</b> Just Because/Wedding Bells/It's A Hang Up Baby/Corrina, Corrina/Holdin' On/Memphis Beat/Big Boss Man/Dream Baby (How Long Must I)	SPC-3344	P8-1187
<b>JERRY LEE LEWIS</b> <b>Roll Over Beethoven:</b> Breathless/Maybelline/Johnny B. Goode/Herman The Hermit/Green, Green Grass Of Home/I Believe In You/Long Tall Sally/Don't Let Go/Title Song	JS-6110	P8-281
<b>DICKEY LEE</b> <b>Patches:</b> Wolverton Mountain/Miller's Cave/Ballad Of A Teenage Queen/Roses Are Red/A Little Bitty Tear/Travelin' Man/Tell Laura I Love Her/Teen Angel/Patches	JS-6181	P8-337
<b>HANK LOCKLIN</b> <b>Send Me The Pillow You Dream On:</b> Please Help Me, I'm Falling/Bonaparte's Retreat/Lovesick Blues/Release Me/Blue Side Of Lonesome/Signed, Sealed And Delivered, more!	CAS-2562	C8S-1226
<b>THE LOUVIN BROS.</b> <b>I Don't Believe You've Met My Baby:</b> Knoxville Girl/I Love You Best Of All/How's The World Treating You/When I Stop Dreaming/Hoping That You're Hoping, many more!	JS-6165	P8-322
<b>ROGER MILLER</b> <b>King Of The Road:</b> Do-Wack A-Do/The Summer Time/Dear Heart/My Uncle Used To Love Me But She Died/Heartbreak Hotel/I Ain't Comin' Home Tonight/If You Want Me To	JS-6109	P8-255
<b>ROGER MILLER</b> <b>Little Green Apples:</b> Chug-A-Lug/The Twelfth Of Never/Dang Me/Walkin' In The Sunshine/Honey/With Pen In Hand/Ruby, Don't Take Your Love To Town/Title Song, more!	JS-6131	P8-275
<b>RONNIE MILSAP</b> <b>Plain And Simple:</b> Don't Forget About Me/Total Disaster/Not For The Love Of You, Woman/Mary Ann/Lonely Weekends/It Went To Your Head/Wish You Were Here, more!	JS-6179	P8-335
<b>ANNE MURRAY</b> <b>What About Me:</b> Both Sides Now/It's All Over/Paths Of Victory/I Don't Want To Drive You Away/There Goes My Everything/Buffalo In The Park/Last Thing On My Mind, more!	SPC-3350	P8-1193
<b>WILLIE NELSON</b> <b>Country Winners:</b> My Own Peculiar Way/One Day At A Time/Night Life/The Party's Over/I Walk Alone/Hello Walls/Mr. Record Man/Streets Of Laredo/Funny How Time Slips By	ACL-0326	C8S-0326
<b>WILLIE NELSON</b> <b>Spotlight On:</b> Bloody Merry Morning/Today I Started Loving You Again/Wabash Cannon Ball/Everybody's Talkin'/I'm So Lonesome I Could Cry/San Antonio/Yours Love	ACL-0705	C8S-0705
<b>WILLIE NELSON</b> <b>Columbus Stockade Blues:</b> Seasons Of My Heart/I Love You Because/Go On Home/Fraulein/Don't You Ever Get Tired/I'd Trade All Of My Tomorrows/San Antonio Rose, more!	ACL-7018	C8S-7018
<b>BUCK OWENS</b> <b>You're For Me:</b> Under The Influence Of Love/Till Those Dreams Come True/I'll Give My Heart To You/I've Got A Right To Know/Walk The Floor/Think It Over, and more!	JS-6078	P8-266
<b>DOLLY PARTON</b> <b>Just The Way I Am:</b> Little Bird/In The Ghetto/Mama Say A Prayer/Gypsy, Joe And Me/Daddy Come And Get Me/The Carroll County Accident/In The Good Old Days, more!	CAS-2583	C8S-1207

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ARTIST/TITLE/SONGS	LP NO.	8TK NO.
<b>DOLLY PARTON</b> <i>Mine</i> : Chas/More Than Their Share/When Possession Gets Too Strong/Don't Let It Trouble Your Mind/I'm Doing This For Your Sake/Down From Dover/Mama Say A Prayer	ACL-0307	C8S-0307
<b>DOLLY PARTON</b> <i>I Wish I Felt This Way At Home</i> : Just Because I'm A Woman/The Only Way Out/Love And Learn/Your Gonna Be Sorry/We Had All The Good Things Going, and many more!	ACL-7002	C8S-7002
<b>DOLLY PARTON</b> <i>Just Because I'm A Woman</i> : Mule Skinner Blues/D-I-V-O-R-C-E/Try Being Lonely/The Fire's Still Burning/Love Isn't Free/She Never Met A Man She Didn't Like/Daddy, more!	ACL-7017	C8S-7017
<b>ELVIS PRESLEY</b> <i>Frankie &amp; Johnny</i> : What Every Woman Lives For/Please Don't Stop Loving Me/Hard Luck/Down By The Riverside & When The Saints Go Marching In/Come Along/Hard Luck	ACL-7007	C8S-7007
<b>ELVIS PRESLEY</b> <i>Let's Be Friends</i> : Stay Away, Joe/If I'm A Fool (For Loving You)/Let's Forget About The Stars/Mama/I'll Be There/Change Of Habit/Have A Happy/Almost/Let's Be Friends	CAS-2408	C8S-7011
<b>ELVIS PRESLEY</b> <i>Flaming Star</i> : Wonderful World/Night Life/All I Needed Was The Rain/Too Much Monkey Business/Yellow Rose Of Texas/The Eyes Of Texas/She's A Machine/Do The Vega	CAS-2304	C8S-7010
<b>ELVIS PRESLEY</b> <i>Almost In Love</i> : Long Legged Girl (With The Short Dress On)/Edge Of Reality/My Little Friend/A Little Less Conversation/Rubberneckin'/Stay Away/U.S. Male, more!	CAS-2440	C8S-0381
<b>ELVIS PRESLEY</b> <i>C'mon Everybody</i> : Angel/Easy Come, Easy Go/A Whistling Tune/Follow That Dream/King Of The Whole Wide World/I'll Take Love/Today, Tomorrow & Forever, and more!	CAS-2518	C8S-7013
<b>ELVIS PRESLEY</b> <i>I Got Lucky</i> : What A Wonderful Life/I Need Somebody To Lean On/Yoga Is As Yoga Does/Riding The Rainbow/Fools Fall In Love/The Love Machine/You Gotta Stop, more!	CAS-2533	C8S-7014
<b>ELVIS PRESLEY</b> <i>Sings Hits From His Movies (Vol. 1)</i> : Guitar Man/Old MacDonald/Big Boss Man/You Don't Know Me/They Remind Me Too Much Of You/How Would You Like To Be, more!	CAS-2567	C8S-0380
<b>ELVIS PRESLEY</b> <i>Burning Love &amp; Hits From His Movies (Vol. 2)</i> : Tender Feeling/Am I Ready/Tonight Is So Right For Love/Guadalajara/It's A Matter Of Time/No More/Santa Lucia, more!	CAS-2595	C8S-1216
<b>ELVIS PRESLEY</b> <i>Separate Ways</i> : Sentimental Me/I Met Her Today/What Now, What Next, Where To/Always On My Mind/I Slipped, I Stumbled, I Fell/Is It So Strange/Old Shep, and more!	CAS-2611	C8S-1227
<b>CHARLEY PRIDE</b> <i>The Incomparable Charley Pride</i> : Time (You're Not A Friend Of Mine)/I'd Rather Love You/When The Trains Come In/Time Out For Jesus/Piroque Joe/Anywhere, many more!	CAS-2584	C8S-1208
<b>BOOTS RANDOLPH</b> <i>The Yakin' Sax Man</i> : Big Daddy/Teach Me Tonight/So Rare/The Battle Of New Orleans/La Golondrina/Sleep Walk/Bongo Band/Yakety Sax/Sleep/After You've Gone	CAS-825	C8S-1021
<b>JERRY REED</b> <i>Tupelo Mississippi Flash</i> : Bluegrass (With Guts)/Georgia Sunshine/Blue Moon Of Kentucky/U.S. Male/Broken Heart Attack/I'm A Happy Man/Wabash Cannonball/John Henry, more!	ACL-0331	C8S-0331
<b>JERRY REED</b> <i>Alabama Wild Man</i> : Misery Loves Company/You Made My Life A Song/Almost Crazy/You're Young And You'll Forget/500 Miles Away From Home/Sunshine Day, many more!	ACL-7024	C8S-7024
<b>JIM REEVES</b> <i>According To My Heart</i> : If You Were Mine/I've Lived A Lot In My Time/According To My Heart/Poor Little Doll/Don't Tell Me/I Can't Fly/Stand By You Window, plus many more!	CAS-583	C8S-1147
<b>JIM REEVES</b> <i>Good 'N' Country</i> : There's A Heartache Following Me/You Kept Me Awake Last Night/The Talking Walls/Before I Died/Lonely Music/Little Ole Dime/Bottle, Take Effect, more!	CAS-784	C8S-1151
<b>JIM REEVES</b> <i>Have I Told You Lately That I Love You</i> : A Letter To My Heart/I'm Gonna Change Everything/Highway To Nowhere/Your Old Love Letters/Oklahoma Hills/Roly Poly, many more!	CAS-842	C8S-1133
<b>JIM REEVES</b> <i>Young &amp; Country</i> : Wagon Load Of Love/Spanish Violins/Did You Darling/Hillbilly Waltz/I Could Cry/You're The Sweetest Thing/I'll Tell The World I Love You, plus many others!	CAS-2532	C8S-1180
<b>JIM REEVES</b> <i>Songs From "Kimberley Jim"</i> : Diamonds In The Sand/Born To Be Lucky/Dolly With The Dimpled Knees/The Boom Chic Poika/The Search Is Ended/I Grew Up, many more!	ACL-0123	C8S-0123
<b>JIM REEVES</b> <i>The Country Side Of</i> : Blue Side Of Lonesome/A Railroad Burn/Waitin' For A Train/My Lips Are Sealed/When Two Worlds Collide/Yonder Comes A Sucker/A Fallen Star, many more!	ACL-7020	C8S-7020
<b>JEANNIE C. RILEY</b> <i>The World Of Country</i> : We Were Raised On Love/A Change Of Heart/My Man/The Wedding Cake/Thin Ribbon Of Smoke/I Love Him/I Almost Called Your Name, more!	JS-6119	P8-257
<b>JIMMIE RODGERS</b> <i>The Jimmie Rodgers Memorial Album</i> : Blue Yodel (T For Texas)/Desert Blues/I'm Sorry We Met/Blue Yodel No. 3/My Old Pal/Frankie & Johnny/Breakman's Mlue, More!	ACL-7029	C8S-7029
<b>ROY ROGERS</b> <i>The Best Of Roy Rogers</i> : My Chickashay Gal/Blue Shadows On The Trail/That Palomino Pal O' Mine/My Heart Went That Away/Don't Fence Me In/Yellow Rose Of Texas, more!	ACL-0953	C8S-0953
<b>LINDA RONSTADT &amp; THE STONE PONEYS</b> <i>Stoney End</i> : Different Drum/Driftin'/One For One/December Dream/Hobo/Let's Get Together/Some Of Shelly's Blues/Stoney End/Wings	SPC-3298	P8-1292
<b>CONNIE SMITH &amp; NAT STUCKEY</b> <i>Even The Bad Times Are Good</i> : Young Love/Together Alone/Rings Of Gold/Let It Be Me/Two Together/Yours Love/I'll Share The World With You, more!	ACL-0250	C8S-0250
<b>CONNIE SMITH</b> <i>I Overlooked An Orchid</i> : You Ain't Woman Enough/Y'all Come/I'm Little But I'm Loud/My Heart Has A Mind Of It's Own/Ain't Had No Lovin'/Two Empty Arms, and more!	ACL-7026	C8S-7026
<b>SAMMI SMITH</b> <i>Help Me Make It Through The Night</i> : Don't Blow No Smoke On Me/When Michael Calls/Isn't It Sad/He's Everywhere/Saunders Ferry Lane/Then You Walk In/Tony, and more!	JS-6167	P8-323



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ARTIST/TITLE/SONGS	LP NO.	8TK NO.
<b>JOE SOUTH</b> <i>Games People Play</i> : Rose Garden/Birds Of A Feather/Don't It Make You Want To Go Home/These Are Not My People/Mirror Of Your Mind/Walk A Mile In My Shoes, many more!	SPC-3314	P8-1151
<b>HANK SNOW</b> <i>THE HANK SNOW ALBUM</i> : Sunday Mornin' Comin' Down/I Threw Away The Rose/Ribbon Of Darkness/Gypsy Feet/For The Good Times/Just Bidin' My Time, many more!	ACL-7027	C8S-7027
<b>HANK SNOW</b> <i>Snowbird</i> : Mansion On A Hill/Tumbling Tumbleweeds/Address Unknown/Heart Break Trail/Cool Water/I Love You Because/A Legend In My Time/Peach Picking Time In Georgia	ACL-0124	C8S-0124
<b>HANK SNOW</b> <i>I'm Movin' On</i> : With This Ring I Thee Wed/Folsom Prison/Green, Green Grass Of Home/Let Me Go Lover/My Rough & Rowdy Ways/Frankie & Johnny/I'm Movin' In, and more!	ACL-0540	C8S-0540
<b>SONS OF THE PIONEERS</b> <i>San Antonio Rose</i> : Have I Told You Lately That I Love You/When My Blue Moon Turns To Gold Again/Crazy Arms/Columbus Stockade Blues/Green Fields, more!	CAS-2205	
<b>SQUARE DANCES &amp; CALLS</b> (By Jimmy Kish): Chicken Reel-Cacklin' Hen/Listen To The Mockin' Bird/Flop Eared Mule/Rubber Dolly/Ida Red/Whistlin' Rufus/Kingdom Comin', more!	JS-6194	P8-350
<b>BILLIE JO SPEARS</b> <i>Help Me Make It Through The Night</i> : Stand By Your Man/Snowbird/Games People Play/A Thing Of Pleasure/Pittsburgh General/Mr. Walker It's All Over/That Man, and more!	JS-6126	P8-262
<b>HANK SNOW</b> <i>The Highest Bidder</i> : Nobody's Child/Hula Rock/One More Ride/My Arms Are A House/The Next Voice You Hear/Yodeling Cowboy/The Only Rose/Highest Bidder/Moanin', more!	ACL-7044	C8S-7044
<b>MEL TILLIS</b> <i>Night Train To Memphis</i> : Okeechobee Ocean/If I Only Could Start Over/Lonely Girl/Tom Dooley/World What Have I Done/Tormented Heart/Twelve Long Stem Roses, many more!	JS-6143	P8-288
<b>MEL TILLIS</b> <i>Detroit City</i> : My Special Angel/Burning Memories/Daddy Sang Bass/Good Deal Lucille/I Love You Drops/Crazy Arms/Detroit City/Games People Play/Tormented Heart	JS-6153	P8-298
<b>DIANA TRASK</b> <i>Miss Country Soul</i> : Show Me/Keep The One You've Got/Build Your Love (On A A Solid Foundation)/I'll Never Do You Wrong/You Got What It Takes/A Woman, and many more!	JS-6188	P8-344
<b>TRUCKER SPECIALS</b> <i>6 Days On The Road</i> : Dave Dudley: Title Song/Johnny Dollar: Big Rig Rollin' Man; No More Truck Stops/Jimmy Gateley: I Sure Like Your Truck, plus more stars & hits!	JS-6134	P8-278
<b>TRUCKER SPECIALS</b> <i>Big Rig Hits By Country Road</i> : Convoy/White Knight/Me & Ole C.B./A Tombstone Every Mile/Wolf Creek Pass/Roll Big Mama/Movin' On, more plus glossary Of CB terms!	JS-6185	P8-341
<b>TRUCKER SPECIALS</b> <i>Teddy Bear &amp; Great CB Talk &amp; Trucker Songs By Country Road</i> : Truck Drivin' Man/Negatory Romance/Teddy Bear/Convoy/One Piece At A Time/Movin' On, many more!	JS-6197	P8-353
<b>PORTER WAGONER</b> <i>Blue Moon Of Kentucky</i> : An Old Log Cabin For Sale/The Battle Of Little Big Horn/Green, Green Grass Of Home/A Satisfied Mind/I'm Day Dreamin' Tonight, more!	ACL-7046	C8S-7046
<b>KITTY WELLS</b> <i>Open Up Your Heart &amp; Let The Sunshine In</i> : Heartaches By The Number/Cold Cold Heart/Moody River/Oh Lonesome Me/Welcome To My World/Dear Heart/Hello Walis/Divorce	JS-6158	P8-314
<b>DOTTIE WEST</b> <i>Would You Hold It Against Me</i> : Mommy Can I Still Call Him Daddy/The Last Word In Lonesome Is Me/I Love You So Much It Hurts/Make The World Go Away/I'm Scrry, more!	ACL-0125	C8S-0125
<b>DOTTIE WEST</b> <i>A Legend In My Time</i> : Don't You Ever Get Tired (Of Hurting Me)/There Goes My Everything/Happiness Lives Next Door/No Sign Of Living/You're The Only World I Know, more!	ACL-7043	C8S-7043

## RELIGIOUS + INSPIRITIONAL

ARTIST/TITLE/SONGS	LP NO.	8TK NO.
<b>ELVIS PRESLEY</b> <i>You'll Never Walk Alone</i> : Peace In The Valley/We Call On Him/Take My Hand Precious Lord/Who Am I/Let Us Pray/Sing You Children/You'll Never Walk Alone/I Believe, more!	CAS 2472	C8S 7012
<b>ROY ROGERS &amp; DALE EVANS</b> <i>Jesus Loves Me</i> : Did You Stop To Pray This Morning/The Lord Is Counting On You/The Bible Tells Me So/Watch What You Do/I'll Be A Sunbeam, more!	ACL-7021	C8S-7021
<b>ROY ACUFF</b> <i>How Beautiful Heaven Must Be</i> : Jesus Died For Me/Shake My Mother's Hand/Take My Hand Precious Lord/Where The Soul Never Dies/Legend Of The Dogwood Tree, many more!	JS-6028	P8-206
<b>HANK SNOW</b> <i>Sings Sacred Songs</i> : Invisible Hands/I'm Glad I'm On The Inside/The Glory Land March/My Mother/I'm In Love With Jesus/These Things Shall Pass/I'm Movin' On To Glory, more!	ACL-7004	C8S-7004
<b>RED FOLEY</b> <i>Church In The Wildwood</i> : Rock Of Ages/Love Lifted Me/Let The Lower Lights Be Burning/Sweet Bye-And-Bye/Shall We Gather At The River/The Old Rugged Cross, and many more!	JS-6170	P8-326
<b>OAKRIDGE BOYS</b> <i>Less Of Me</i> : I'll Live In Glory/In The Shelter Of His Arms/I'll Shake The Hand Of The Lord/It's A Wonderful Feeling/On The Sunny Banks/Welcome Home, many more!	JS-6191	P8-347
<b>TENNESSEE ERNIE FORD</b> <i>Rock Of Ages</i> : Just A Little Talk With Jesus/He Knows What I Need/God Of Our Fathers/We Gather Together/On The Jericho Road/A Mighty Fortress Is Our God	SPC-3353	P8-1196
<b>TENNESSEE ERNIE FORD</b> <i>Amazing Grace</i> : Sweet Hour Of Prayer/My Jesus, I Love Thee/It Is Well With My Soul/My Faith Looks Up To Thee/Did You Think To Pray/Comin' Home, more!	SPC-3308	P8-1147

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<b>TENNESSEE ERNIE FORD</b> <i>Jesus Loves Me</i> : Onward Christian Soldiers/Oh How I Love Jesus/The Church In The Wildwood/I Love To Tell The Story/Bringing In The Sheaves/Title Song, more!	SPC-3275	P8-1128
<b>TENNESSEE ERNIE FORD</b> <i>Standin' In Need Of Prayer</i> : Old Time Religion/Ain't Gonna Study War No More/Pretty Little Pink/My Grandfather's Clock/Look Down/Twenty One Years, more!	SPC-3222	P8-1129
<b>BLUE RIDGE QUARTET</b> <i>Wings Of A Dove</i> : I Know Who Holds Tomorrow/Child Of The King/When The Saints Go Marching In/Jesus Is His Name/If You Believe/Unto Him/His Hands, and more!	JS-6190	P8-346
<b>THE BLACKWOOD BROS.</b> <i>On Tour</i> : Crossing Chilly Jordan/Because Of Him/When I Stand With God/The Old Country Church/Bell Of Joy Keep Ringing/Happy People/Pablo, many more!	ACL-0428	C8S-0428
<b>THE BLACKWOOD BROS.</b> <i>Amazing Grace</i> : Thy Hand Shall Lead Me/Bridge Over Troubled Water/Put Your Hand In The Hand/What A Friend/Whispering Hope/Sweet Peace, many more!	CAS-2504	C8S-1154
<b>THE BLACKWOOD BROS.</b> <i>Sheltered In The Arms Of God</i> : The Old Rugged Cross/Made The Difference/God Is Just A Prayer Away/Thank God I Am Free/I Have A Friend/Precious Memories	CAS-2446	C8S-1130
<b>THE BLACKWOOD BROS.</b> <i>How Great Thou Art</i> : Way Up In Glory Land/I'm Bound For The City/How Big Is God/How Great Thou Art/Until Then/Undying Love, plus many more favorites!	CAS-2601	C8S-1220
<b>GREAT GOSPEL QUARTETS</b> <i>Let's Make A Joyful Noise</i> : Favorites Like I'm Looking For Jesus & Jesus Is The Reason; Stars Like The Kingsmen/Speer Family/Stamps/Oak Ridge Quartet more	ACL-0573	C8S-0573
<b>MAHALIA JACKSON</b> <i>I Believe</i> : Amazing Grace/It's No Secret/I Have A Friend/No Matter How You Pray/Tired/In My Home Over There/Consider Me/Get Away Jordan/I Believe	SPC-3510	P8-1253
<b>J.D. SUMNER &amp; THE STAMPS</b> <i>Green, Green Grass Of Home</i> : He's Your Father/Build My Mansion/The Three Nails/Sounds Of Love/How Great Thou Art/Going Home/Keep Me, and more!	JS-6193	P8-349
<b>LEFEVRES</b> <i>Whispering Hope</i> : I'm Gonna Fly/Meeting In The Air/Lift Me Jesus/Who Am I/When I Get Alone With Him/Without Him/Give Up/Sing/Whispering Hope	JS-6192	P8-348

## OLDIES BUT GOODIES

<b>CHUCK BERRY</b> <i>Johnny B. Goode</i> : Reelin' & Rocking/Roll Over Beethoven/Memphis, Tennessee/Sweet Little Sixteen/School Days/Maybelline/Rock And Roll Music/Back In The U.S.A.	SPC-3327	P8-1162
<b>CHUCK BERRY</b> <i>Sweet Little Rock And Roller</i> : C.C. Rider/Goodnight/Well It's Time To Go/Oh Baby Doll/Carol/Back To Memphis/Check Me Out/It Hurts Me Too/Bring Another Drink/Title Song	SPC-3345	P8-1188
<b>BEACH BOYS</b> <i>Little Deuce Coupe</i> : Don't Back Down/Little Honda/Drive-In/Cherry, Cherry Coupe/409/This Car Of Mine/Car Crazy Cutie/Our Car Club/Custom Machine/Little Deuce Coupe	SPC-3562	P8-1306
<b>FATS DOMINO</b> <i>Blueberry Hill</i> : Please Don't Leave Me/I'm Gonna Be A Wheel Someday/I'm In The Mood For Love/Let The Four Winds Blow/Whole Lot Of Loving/Blueberry Hill, and many more!	SPC-3111	P8-1136
<b>FATS DOMINO</b> <i>My Blue Heaven</i> : I'm Ready/I'm Walking/Blue Monday/My Blue Heaven/I'm In Love Again/Whole Lotta Loving/I Want To Walk You Home/When The Saints Go Marchin' In	SPC-3295	P8-1176
<b>BILL HALEY &amp; THE COMETS</b> <i>Rockin'</i> : The Saints Rock & Roll/Rock-A-Beatin' Boogie/See You Later Alligator/Ling-Ting-Tong/Skinny Minnie/Shake, Rattle & Roll/Rock The Joint, more!	SPC-3256	P8-1122
<b>JERRY LEE LEWIS</b> <i>High Heel Sneakers</i> : Hound Dog/Hallelujah I Love Her So/Sticks And Stones/Flip, Flop And Fly/Baby, Hold Me Close/Crying Time/Got You On My MyMind, many more!	SPC-3224	P8-1186
<b>THE ORIGINAL 50's</b> <i>Lloyd Price</i> : Stagger Lee/Tommy Roe/Sheila/Danny & The Juniors: At The Hop/Royal Teens. Short Shorts/George Hamilton IV: A Rose & A Baby Ruth, and many more!	SPC-3520	P8-1263
<b>THE ORIGINAL 50's &amp; 60's</b> : The Angels: My Boyfriend's Back/The Penguins. Earth Angel/Del Vikings: A Sunday Kind Of Love/Left Bank: Walk Away Renee/Paul & Paula: Hey Paula, more!	SPC-3535	P8-1278
<b>ROCK 'N' ROLL REVIVAL</b> <i>The Platters</i> : Great Pretender/Bill Haley & Comets: Shake, Rattle & Roll/Bill Haley: Ling-Ting-Tong/Fats Domino: Blueberry Hill/The Champs. Too Much Tequila, more!	SPC-3280	P8-1174
<b>GOLDEN ROCK 'N' ROLLERS</b> <i>Paul Anka</i> : Put Your Head On My Shoulder/Neil Sedaka: Happy Birthday, Sweet Sixteen/Gale Garnett: We'll Sing In The Sunshine/Plus Yakety Sak, Shout, more! more	ACL-7032	C8S-7032

## POP & OTHER

ARTIST/TITLE/SONGS	LP NO.	8TK NO.
<b>ED AMES</b> <i>Try To Remember</i> : Funny Girl/Put A Little Love In Your Heart/This Guy's In Love With You/John Henry/Feeling Good/Sweet, Sweet Reason/Games People Play, many more!	ACL-0467	C8S-0467
<b>BROOK BENTON</b> <i>His Greatest Hits</i> : Just A Matter Of Time/A House Is Not A Home/So Close /The Ties That Bind/God Bless The Children/Hurting Inside/Blues In The Night, many more!	HHP-8005	HP8-8005
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# COOLEY


(Continued from page 38)

effective February 22, 1970. "He had gotten in touch with me," said Bobbie Bennett, "and thought he would like to do something... sort of a Billy Graham type thing, religious and so forth, but he also felt he would like to go back into music." Whether he could have is questionable. "Not long before his death," remembered Hank Penny, "Spade had said to me, 'Son, do you think that I would be able to get out of prison and get back into show business?' I said 'Spade I have no doubt about it... everything would be great... People love you.' Now I was kiddin' just a little bit because I knew that people would give him a hard time and make his life extremely unhappy... I couldn't say that... even though I knew that he knew it." But if Spade had any doubts, he hid them when at that final show in Oakland, he told a reporter in response to a question about his past and future that "I think it's gonna work out for me; I have the feeling that today is the first day of the rest of my life."

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# WHEEL

(Continued from page 30)

Letter That Johnny Walker Read, this is primarily a road band, out 250 days a year, for better or for worse or for both. While they are naturally strongest in those areas that have a western swing heritage, they also go over well with northern rock audiences. But their best dates are those where they get an audience well-mixed between young and old, such as their recent concert in Fort Worth with the re-united Original Texas Playboys. That's when it gets really hot, which is what this music is all about.

"One of our problems is that swing never comes across on record like it does live, very rarely; it's the nature of the music," Domino points out. "That little edge that makes it that much hotter is easier with an audience."

As he was speaking, the band's newest album was in the final mixing stage. Aptly titled *The Wheel*, it's a departure for them in several respects—the first that doesn't utilize sidemen, the first not recorded in Nashville, the first with all original material (but for one fiddle tune). What hasn't changed is the group's staggering diversity; with each new member, the sound has changed a little more, and they are now more jazzy than ever.

"The idea was to represent our live show, the way the band is now. We just came to a juncture," Benson says of the LP. "In the past we tried to represent our musical tastes on albums by doing some tunes by the people we'd learned from—Moon Mullican, Ernest Tubb, Louis Jordan, Bob Wills. We were making a statement: 'This is who we think is great.'"

"Now we've reached a point where we can do all this alone, something that's totally original."

But (45-year-old) Mabry gets the last word: "This band is almost like going back to when I first started—the attitude of the musicians, their personalities... it's a melting pot. That's the reason you've got almost the same music as back then. And it's not there with the other younger country musicians, it's just with this band that I've seen it."

**PHOTO CREDITS**

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# THE RETURN OF THE MARTIN HERRINGBONE. And then some

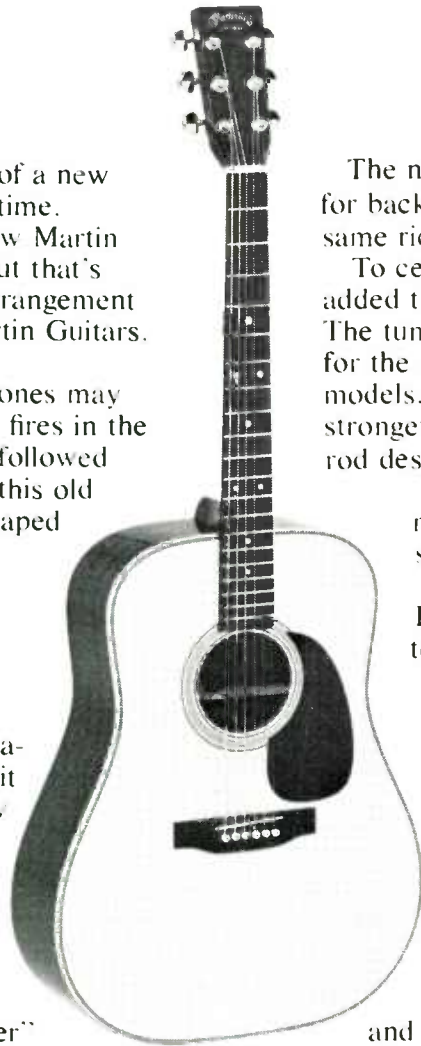
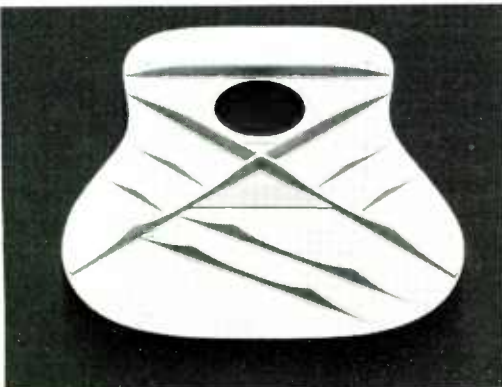
You haven't heard the picking of a new Martin Herringbone for a long time. Because there hasn't been a new Martin Herringbone for a long time. But that's changed for 1977 with a new arrangement of this old favorite style of Martin Guitars. It's called the HD-28.

The earliest Martin Herringbones may have been played around camp fires in the Civil War. Over the years that followed there were a lot of versions of this old favorite. Some had diamond-shaped pearl inlays in the fingerboard; others had the dots we use today. Some had 12-fret necks; in 1934 the much-prized model with the 14-fret neck was first made.

The new HD-28 draws inspiration from the early models but it has an assortment of brand new features that make it preferable for today's player.

The new HD-28 still uses the scalloped bracing system that Martin introduced around 1850. The small maple bridge plate is similar, as is the zig-zag "zipper" back strip.

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When you play the new HD-28 Martin Herringbone, we think you'll find it's an appealing arrangement of the old traditions of the original Herringbone and the values of some new technology and materials.

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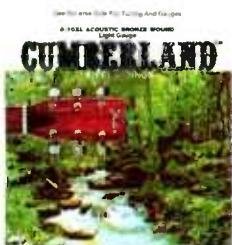
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