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(SEE PAGE 49.)

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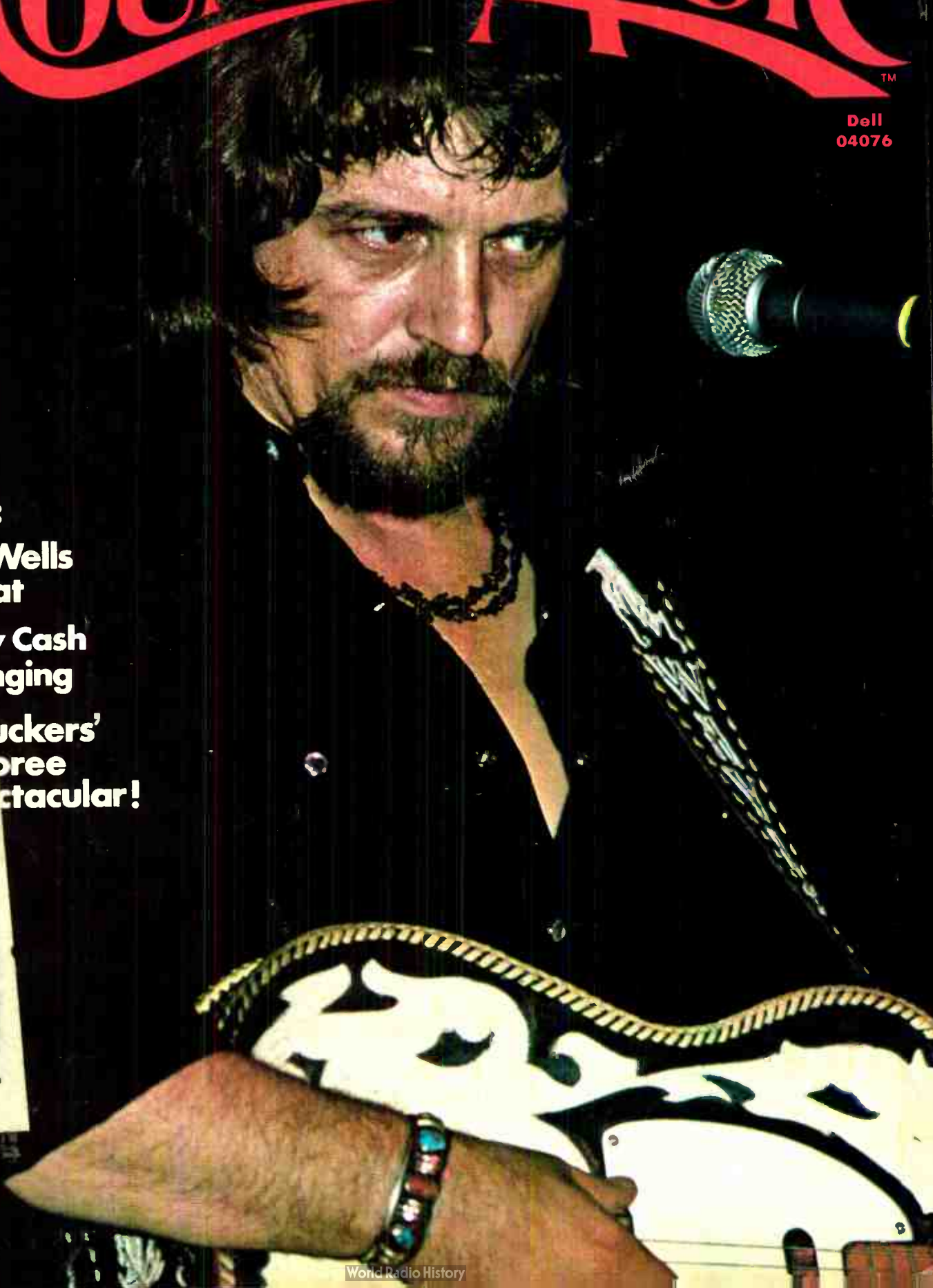
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Chicago, Illinois 60611
(312) 467-6240

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of this publication may be
reproduced in any form without
permission in writing from the
publisher.

Published monthly by KBO
Publishers, Inc., 475 Park Avenue
South, 16th Floor, New York, New
York 10016. Subscription rates
\$6.95 for one year, \$11.95 for two
years. (Additional postage:
Canada, Latin America, Spain,
\$2.00 per year. All other foreign,
\$4.00 per year.) Application to
mail at Second class postage rates
is pending at New York, New York
and at additional mailing offices.

Address all subscription
correspondence to Country Music,
Subscription Dept., P.O. Box 2560,
Boulder, Colorado 80302.

Letters 4

People on the Scene AUDREY WINTERS 6

Country View PAUL HEMPHILL 10

Country News (The American Song Festival) 13

Watch This Face: Larry Gatlin 20

**Waylon: More and Better,
Faster and Stronger** DAVE HICKEY 24

It's like Dave Hickey says—people *train* to go on the road with Waylon Jennings and the Wayouts. Hickey didn't train, but he did get out there with country music's leading outlaws. And he came about as close to the reality of Waylon and his music as anyone is likely to get.

The Wheeling Feeling THE GREASE BROS 34

Every fall, steel and country music come together at Wheeling, West Virginia. It's an annual spectacular of trucks, truckers, and that special breed of entertainer who sings to the men on the highways. Here's what happened this year.

What Now, John Cash? PATRICK CARR 38

Where is Johnny Cash going? It's no secret that for the past two years or so, his music has not been as successful as it could have been. What's he doing about it? John Cash answers these questions.

The Queen of Country Music GEOFF LANE 40

In 1952, Kitty Wells had decided to be a housewife, not a singer. Then came "It Wasn't God Who Made Honky Tonk Angels," and the first true female country singing star was on her way. Kitty reminisces about those days and all that's happened since.

Christmas Record and Tape Offer 49

**Olivia Newton-John, Country Singer.
What?** J R YOUNG 58

What's a nice, beautiful young Anglo-Australian college professor's daughter doing in the country music business? And what's a nice, beautiful young Anglo-Australian country singer *like*?

Record Reviews 64

Hi-Fi Corner MICHAEL MARCUS 68

IN OUR NEXT ISSUE:
Special Christmas features!
Gospel music today and yesterday . . .
Lynn Anderson's Christmas Country Hearth . . .
The Editor's predictions for Country '75

Letters

I have always classified myself as a part of the silent majority. No more! Being a truck driver and a country boy, I am very close to country music. Tonight, something got to me. "The Midnight Special," sick, sick, sick. Leon Russell—what a slob. He looked drunk or high on a national television show. If this is country music let's change the name. I can't believe Waylon Jennings (my favorite tape, *Jewels* by Waylon Jennings). What has happened to this man? He looked like a pig (and I don't mean policeman) and sounded worse. Can it be that pot has crept into country music?

Don't you all see these things are a threat to country music? In the past I have been in some rough places to listen and to dance to country music. As rough as they were, I never saw a man act as much like a pig as Leon Russell did. In your April issue, you had a write up on this creep and Willie Nelson (another creep). I believe you called them "Outlaws." How right you are. "Outlaws Rape and Ruin." They will. They'll rape and ruin country music.

While I am at it, let's not forget Doug Kershaw, another "scuz." I want you to know that in the past I have been very proud to be a country music fan. With

this bunch of misfits being classified as country, I'm not so sure any more. Tommy Overstreet and Marty Robbins have long hair, but they also have talent—so don't get the wrong idea. It's not the long hair, it's the lack of cleanliness and decency that makes me sick. Maybe I can sum it up like this. You insult my family, my country or my country music and you're going to get a fight. The slobs such as Russell, Kershaw, Nelson and Jennings are an insult to all of these. It is my belief therefore, that we don't need them in country music—or country music magazines.

BEN BARNES
ORLANDO, FLORIDA

In Nick Tosches' review in your September issue of the latest Ray Stevens album, *Boogity Boogity*, he states that "The Hollywood Argyles, alas, have gone the way of all flesh." Hardly! This group of "Ally-Oop" fame actually was Gary S. Paxton, long active in music and currently on the country charts with a song he penned with R. Hellard: Roy Clark's "The Great Divide."

MARSHALL WILCOXEN
NEW YORK, NEW YORK

I would like to find a publication which contains basic information about all the major stars (birthplace, birthday, hobbies, perhaps a brief biographical sketch, etc.). Do you plan to publish something along this line? I have a copy of the so-called "Who's Who," but it is lacking in content and accuracy. Please advise if you can lead me to such a publication.

BEN GAROFALO
KLCL RADIO
LAKE CHARLES, LOUISIANA

Glad you asked, Ben. The Publication is called THE COUNTRY MUSIC ENCYCLOPEDIA and you can read all about it on page eleven of this issue.—Ed.

If you attended Fan Fair this year you know that some of the record companies are no longer putting on their shows. I understand they are pulling out because the CMA is charging the fans \$25 to attend and they are getting nothing from this. They put the shows on for free and the CMA collects the money. I feel the \$25 is well spent. Out of it, we get a ticket to Opryland, The Hall of Fame, a tour of the old Opry House and three meals. It's worth the money just for the meals.

If we don't mind paying the \$25, and from this year's attendance I would say a lot of people don't mind, why should the record companies? How about you performers getting together and telling the executives you want to perform? If it wasn't for us fans where would you be today? If the companies keep pulling out, it won't be long until Fan Fair will be a thing of the past.

CHERYL KOHNHORST
WAUSAU, WISCONSIN

Country Music Magazine is simply great, and I'm only sorry that I didn't start my subscription with its first issue. I like the up-to-dateness of the news items and the generous number of illustrations (many of them in beautiful color), but for me, the most exciting feature of your magazine is that the articles are never skimpy, surface studies of the individuals being written about, but are what I would call, "in depth" studies. The writers seem to know what the readers want to know about certain people involved in the country music scene, and they evidently ask the questions we would like to ask if we were able. It all makes good reading—besides being quite informative.

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RCA Records and Tapes

People on the Scene

by Audrey Winters

Sherrif Buford Pusser's last ride . . .
Jeannie C. Riley's wedding is abruptly cancelled . . .
Jeepers! Creepers! Where did Dolly get those cheaters!

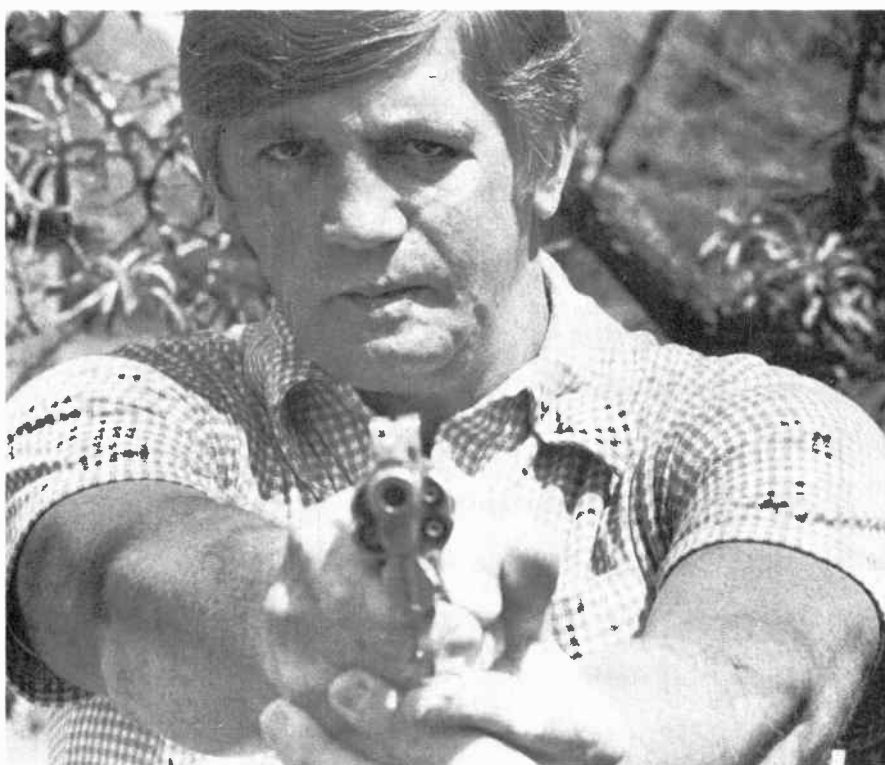


PHOTO: MARSHALL FALLWELL

Buford Pusser's death revived the controversy over which was greater — the man or the myth created about him.

Country music lost a fan and friend when **Buford Pusser** lost his life in an automobile accident August 20. He was returning from the McNairy County Fair to his home in Adamsville, Tennessee, when he lost control of his 1974 sports car and was thrown from the vehicle and killed instantly.

Pusser's life was the subject of the motion picture "Walking Tall," which told of his efforts to clean up corruption in a small town. He was also the subject of a record, "The Ballad Of Buford Pusser." He often visited Nashville, promoting his book and speaking to youth groups. There had been *seven* attempts on Pusser's life during his six-year term as McNairy County sheriff. The worst came when he and his

wife, Pauline, were caught in a hail of bullets along a rural road near their home. Mrs. Pusser was killed and part of Pusser's face was blown away during the attack. The day he died in the accident he had returned from Memphis where he had announced the signing of a contract with Bing Crosby Productions to play himself in a sequel to "Walking Tall." The new film was to be called "Buford."

Last October country music entertainers **Lynn Anderson**, **Johnny Paycheck**, **George Jones** and **Tammy Wynette** did a show in Adamsville which grossed \$30,000. Buford wanted the money used for a park in his hometown, instead of using it to pay off some of the medical bills that piled up from numerous plas-

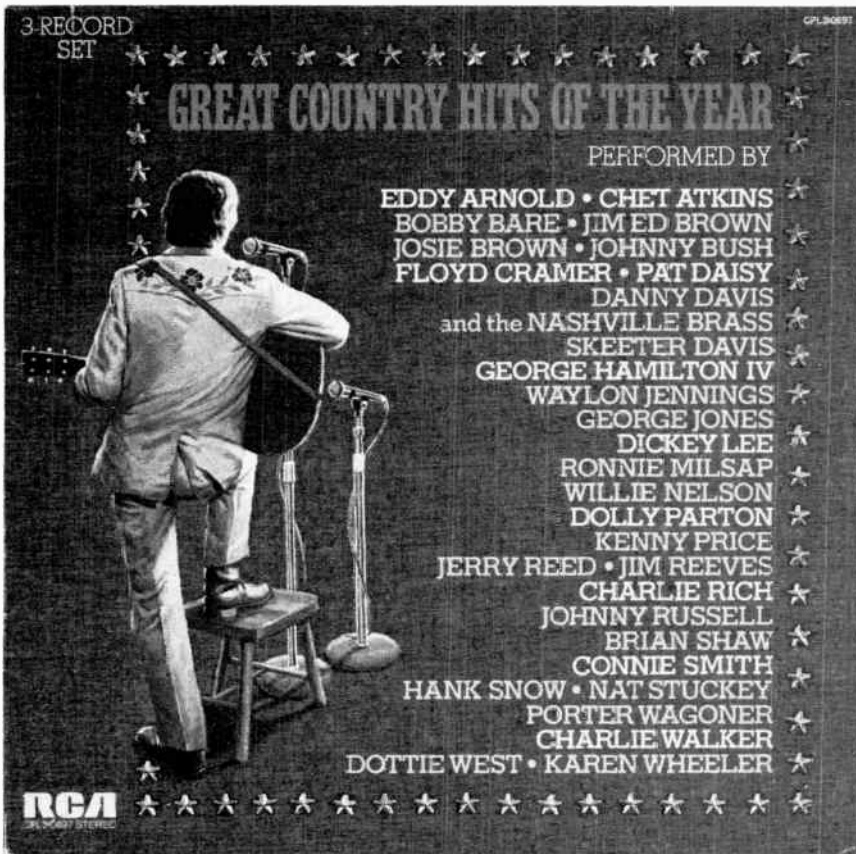
tic surgery operations resulting from the times he was shot and stabbed. Pusser attended many of Nashville's social and show business functions and visited with many of the country music stars in their homes. **Webb Pierce** was a close friend who performed many benefits for Pusser long before "Walking Tall."

More than 5,000 people filed past his casket, flanked with hundreds of floral wreaths, one a guitar covered with hundreds of flowers from **George Jones** and **Tammy Wynette**. **Joe Don Baker**, who played Buford in the movie, was a pallbearer. Sheriff Pusser is survived by his parents and his 13-year old daughter, Dwana, who had witnessed the fatal accident. He was buried, alongside his wife Pauline, in the family graveyard.

Dolly Parton owns a pair of eyeglasses given to her by **Porter Wagoner** that feature 20-karat gold-plated frames decked with 14-karat gold butterflies and a diamond-studded guitar. The cost was about \$1,000. Dolly and her band have been roughing it for a few weeks in a camper or flying to their dates until their new GMC customized bus arrived. The bus came in time for a California tour. It's done in three shades of pink with a black line all around. The inside is pink and gold. Besides two bathrooms, Dolly has a full-length make-up mirror and plenty of closet space for her wigs and stage clothes.

Jeannie C. Riley said she's very excited about the changes in her career. Her first single in six months or more is out on the country charts. Jeannie is wearing her hair very straight these days and she

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George Hamilton IV Countryfied, **Waylon Jennings** You Ask Me To, **George Jones** You Gotta Be My Baby, **Dickey Lee** I Use The Soap, **Ronnie Milsap** Pure Love, **Willie Nelson** Bloody Merry Morning, **Dolly Parton** Jolene, **Kenny Price** Que Pasa, **Jerry Reed** A Good Woman's Love, **Jim Reeves** We Could, **Charlie Rich** There Won't Be Anymore,

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PHOTO: MARSHALL FALLWELL

Jeannie C. Riley chose to remain single.

favors old fashioned, high-necked, long dresses. In last month's column, we reported that Jeannie was marrying **John Rodgers**. At the last moment the wedding was called off. John isn't in town anymore.

Conway Twitty thinks his song, "I See The Want In Your Eyes" is going to be his best seller so far. He went to a lot of trouble to get the song. It's a **Wayne Carson** tune and the only tape copy was at home in Oklahoma City. It was four hours before the session when Conway decided he wanted to record it. A secretary took the song to the Oklahoma City airport, to the first plane heading for Nashville. She went aboard and asked if anyone knew Conway. A woman said she did and would be happy to deliver the song to Nashville. The song was picked up and recorded that night...

George and Tammy were in Beverly Hills looking for a vacation home. While there, Joe Don Baker took the Jones' out on the town, where Tammy met her idol, **Frank Sinatra**. Sinatra told her that he caught their show in Las Vegas and enjoyed it... **Marilyn Sellars**, whose version of Kristofferson's "One Day At A Time" was a hit in both country and pop fields, has been signed to appear on an ABC-TV special this fall, called "Miss Peace International." She'll share the spotlight with Elke Sommers, Jimmy Rodgers, and The Shirelles.

Mrs. Audrey Williams has been working around the clock this summer in order to have her home ready to show to fans who visit Nashville the year around. Most of

the furniture is furniture Hank bought. One entire wing has been built on the house recently to serve as a museum. It will house Hank's stage clothes, musical instruments, and personal belongings, such as his rings and watch. A film of Hank and the original Drifting Cowboys on stage, about eight minutes long, will be shown on a giant screen in the ballroom.

Loretta Lynn said in a recent interview: "I was 14 when I had my first baby. I had no anesthetic. I had six babies, and it don't get no easier: the bones got to break apart each time. I love my kids, but if they had the pill when I was first married, I'd pop them pills like popcorn." An autobiography on Loretta is being written now.

Faron Young, very much the business man in addition to his music, is building a three-story, \$300,000 office building adjoining another of his buildings on Nashville's Pine Street. He is calling the new building the Young Executive Office Building... **David Allen Coe**, Columbia recording artist, purchased a mountain near Sewanee, Tenn., that sits on an 85-acre tract, has a castle, chalet, tenant house, two swimming pools and other extras.

Johnny Darrell is back recording, this time with Capricorn Records.

... **Marty Robbins** just bought a new Cadillac Fleetwood and had it upholstered in black and white fake fur, right down to the gearshift knob. He's taken some kidding about it resembling a skunk. ■



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Country View

by Paul Hemphill

Late one morning some five years ago I sat in his suburban Nashville dining room and conversed with Tex Ritter, when he was very much alive and very much the father-figure of country music. We talked about many things: Vietnam, rock music, Richard Nixon, cowboy movies, political protests, and, at greater length, about a new direction in country music which was worrying him. "One boy in town," he was saying, "wrote a song about the neon lights and the guy gets him a bottle and he's driving around the motel 'cause his wife is in there with another guy. Well—so it happens. So it's realistic. But you see, I don't want country music to fall into all of that. Sing about the back-street affair, naturally, and tell it like it is; get down to a little nitty-gritty. But country music has always been a rather wholesome kind of music, and I would hate to see it go the other way."

How prophetic he was. Since Tex's death, the use of suggestive lyrics in country music has become an open issue in a field where songs of faith, mother and the flag once were staples. The most widely known of late is, of course, "Behind Closed Doors," the general theme of the song being that this fellow's wife is a lady while "in a crowd," but a tiger between sheets. Kris Kristofferson's "Help Me Make It Through The Night" is much more subtle—"Take the ribbons from your hair, shake it loose and let it fall/All I'm asking is your time, help me make it through the night"—but highly sensuous.

However, as the debate heats up, I regard it as a bit silly. Everything, as the man said, is relative. In other places, at other times, surely outrage of the pious sort was expressed when Margaret Whiting and Jimmy Wakely (another "singing cowboy," like Tex Ritter) teamed up to do "Slippin' Around"



("Seems we always have to slip around, to be together, dear/Slippin' around, afraid we might be found"). Surely, out here in what has become known as Middle America, some hearty preaching was done when Hank Thompson came out with "I Didn't Know God Made Honky-Tonk Angels." There must have been those who freaked out when they first learned that the children of America were being serenaded with all of those risqué tunes—about cheating wives, busted marriages, "Apartment Number Nine" and the like—over all of these country radio stations. But while country music was taking this turn, it was downright prudish in comparison to other forms of music.

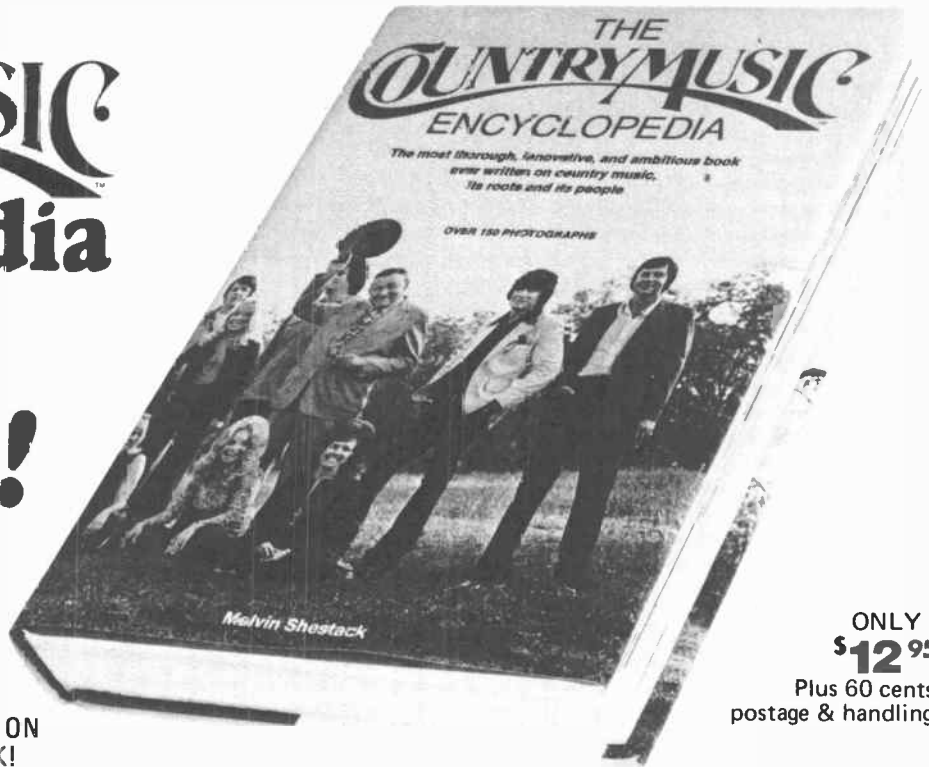
I grew up in Alabama, during the Forties and Fifties. Country music was our background music, so to speak, as we grew up: Lefty Frizzell, Carl Smith, Ernest Tubb, George Morgan and the rest, writing and singing songs like "Candy Kisses (Wrapped In Paper)" and "Always Late (With Your Kisses)." Meanwhile, on the black radio stations, generally forbidden for most of us, we could hear some *really* genuine stuff about the battle of the sexes. I remember an afternoon in 1953 when I was aimlessly painting the outside of my parents' house in Birmingham and, for company, took a portable radio to the

front porch and happened to get a black station on the dial. "It ain't nothin' but nigger music," my old man said, cautioning me against listening to it. To me it was the forbidden fruit. I recall blushing to hear a female singer break into a heavy-beated song that began, "My daddy drives a long—unh—Cadillac/And when he puts it in the—unh—garage..." I could not believe it.

Country music's celebrated recent turn toward "suggestive lyrics," then, seems in retrospect to be vastly overpublicized. "Country" has seldom meant "subtle." The music made its way by being "earthy" and "honest" and "straightforward," with no fooling around. When Jeannie C. Riley recorded "Harper Valley PTA" (Tex was sore about that one, too), the harsh lyrics should not have astounded anyone who had a working knowledge of such country standards as "Almost Persuaded" and "Don't Come Home A-Drinking With Loving On Your Mind." Country, *the Six O'Clock News of the music world*, always went for the jugular vein without passing Go.

What angers me, but by no means surprises me, is that lately, piety has driven so many of the critics wailing and gnashing their teeth over the use of suggestive lyrics (their term) in the latest strains of country music. One long-time star, whose name I will not mention, is a veritable well of cusswords and profanities when you get to know him but, to his public, he's a pious gentleman. Taping his syndicated television show some years back he introduced his lead singer, "who's gonna do his latest song," then went to the restroom and returned in time to hear the closing bars. The song was entitled, "The Longer You're Gone, The Harder It Gets." He fired that singer on the spot. ■

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HANK WILLIAMS "Two months later, in an almost unintelligible scrawl, Hank Williams wrote me: "Don't sweat, buddy. The world's not yet lonesome for me..."

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Country News

Casting one final vote on the
outcome of the American Song Festival
held in Saratoga Springs, New York

American Song Fete: Wait'll Next Year!

by John Gabree

Country music fans have a right to be disappointed at the outcome of the American Song Festival, an affair that turned out to be heavily biased toward the pop and R & B ends of the music spectrum. Several of the country entries were terrific, and the winners in the country category have every right to be proud. But in the big contest on Monday night, they never had a chance.

Thomas A. Hill, a candle-maker from Shoreham, Vermont whose career has included teaching, two books about music and a folk album, was the winner in amateur country. His song, "Rhythm Guitar," is sure to start turning up on albums. The professional country winner was Tom Russell of Austin whose "End Of The Trail" was one of the better songs of the festival. The victors faced stiff competition, however, from the other songs in their categories. "Rhythm Guitar" came up against "Stand By Me Jesus" by Robert Otha Young of Sherman Oaks, California, the only song to be a finalist in two divisions (country and gospel) and "Evils Of Frankenstein" by J.R. Anderson, an advertising executive from Little Rock. Tom Russell's song had to beat "I'd Rather Be Alone With Me" by Alex Beaton and Frank S. Toth of Los Angeles, and "Hot Lips" by George A. Tomsco, whose songs have been recorded by Ray Price and the Smothers Brothers, among others.

Country people also did well in other categories. One of the pop finalists was Bobby Goldsboro,



Wolfman Jack calls in the good news to a lucky semi-finalist. Looking on are Milt Hoffman, the Festival's Vice-President, and lovely singer, Molly Bee.

whose "Kids Are People Too" made a big hit with the audience. Alex Harvey, who wrote "Delta Dawn," came close to victory in R & B, and "Dr. God," by John Lee Christopher (who has written for Elvis Presley and Lynn Anderson, among others) was one of three best gospel tunes. All of the finalists received \$500 and a trip to Saratoga Springs, N.Y., the site of the Festival finale on Labor Day weekend. Hill, Russell, and the winners in the other categories each won \$5,000.

But all of this talent went nowhere on the final night, in a contest that was practically won in advance by the pop and R & B entrants. The professional champ, "Alone Together" by New Yorkers Rod McBrien and Estelle Levitt,

had topped the professional pop category Friday night. Tim Moore's "Charmer," a good commercial song but not much different from a lot of things you've heard on the radio lately, had been the R & B winner on Saturday. It carried away both the best amateur song and "best song of the Festival," securing Moore not only a \$30,500 prize like McBrien and Levitt's, but a grand piano besides. Moore deserved to win as much as anyone, and it is not to denigrate his achievement to suggest that there might be a few things wrong with the festival.

It all began a couple of years ago when a young promoter and talent manager named Larry Goldblatt had a dream of a festival in tribute to America's legion of (literally)

unsung song writers. It was Goldblatt's idea that the event, a giant contest promising both fame and money as rewards, would be free of commercial ties. The watchword would be excellence.

As you might expect, the project was a financial disaster, and so this year the festival was taken over by the Sterling Organization, a high-powered production outfit which put together a safe-as-milk commercial operation. The watchword this year was exposure, to the point where the last night's performance ran until after 5 a.m., ten hours after it began, so that ABC's television cameras could get a suitably slick 90 minutes.

At European and South American festivals, which inspired the American fete, a different artist performs each song in the finals. Often the best performance wins, rather than the best song. In an attempt to prevent that from happening at Saratoga Springs, the festival had the three finalists in each category sung by the same artist. It didn't work. In almost every case, the winning song was the one that the performer gave the best reading. Some songs were bet-

ter suited to a performer's range or style. Sometimes a performer made it clear that he had made a decision already about which was the best song. In a few cases, the singer made it impossible to evaluate the songs at all; there is no one for instance, who can judge the worth of a song on the basis of a performance by Richie Havens.

The audience, perhaps 5,000 in an amphitheatre that routinely handles 30,000 was on hand mostly to hear Loggins and Messina (in fact a large number seemed unaware that the festival was going on until they arrived). The Limerickers were listened to respectfully (Larry Gottlieb's ridiculous chatter was roundly booed), and Havens was cheered in lusty salvos that diminished as his performance wore on. The middle concert break was by Waylon Jennings, obviously an unknown to most of the upstate New York rock fans. His set was nervous and hurried—not one of his best performances—yet he seemed to be winning over large sections of the crowd. Had they not been already worn down by the contest part of the show, Jennings would surely have captured another

big audience for country music.

Professional country was handled in a professional manner by the Hagers, who are no more cute in person than they are on television. Their problem is the reverse of Havens: where he made everything loud and obscure, they made everything bland and boring. In the professional country finals, this may not have made a great deal of difference—in fact, a bland performance may make it easier to judge a song on its own merits—but I suspect that with a better performance, "End Of The Trail" might have come in a lot stronger on the final night when the Hagers were up against much heavier acts. A pleasant surprise was Molly Bee, who is a very promising country vocalist. She put a lot of energy and personality into the amateur country finalists, though I suspect that she, too, took some of the originality out of the songs she sang.

The final night was a disaster. Besides the ten-hour wait, everyone—performers, contestants, audience—were subjected to endless re-takes as the television types tried to get it just right. This is what is meant by a "television special."

One reason the Festival was so sparsely attended, despite major talent on a long weekend in a choice and usually well-attended hall, was the absurdly high price of tickets. It was possible to spend as much as \$90 per person for four days, and it cost \$5 a show—\$20 for the weekend—just to sit out in the rain with the mosquitoes. Even the grand prize piano seemed curiously tied to the appearance on the TV special of Kyoko Kosaka, winner of the 1974 Yamaha (Piano) Popsong Contest. ■

**"Hayride—USA" Debuts;
TV Show Is Planned Next**
by Doug Dixon

By the time you read this, "Hayride USA," the successor to the popular Saturday night "Louisiana Hayride," will have premiered in its spanking new red, white and blue home on Route 3, north of Bossier, Louisiana. The new, air-conditioned, 1500-seat auditorium, surrounded by a 10-acre parking lot accommodating 800 vehicles, open-

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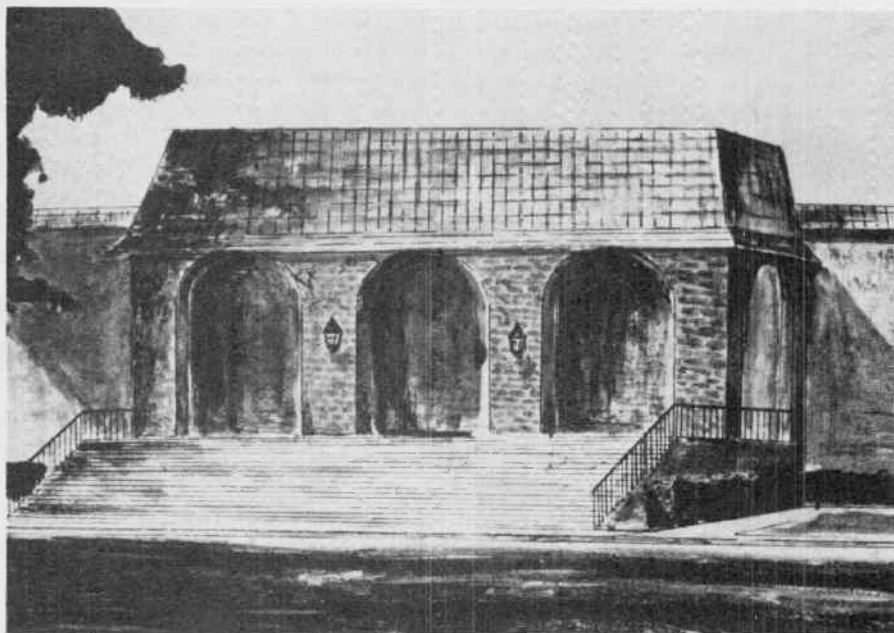


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The "Louisiana Hayride" has a brand new home, a brand new name, but it's still great.

ed August 10, heralding a new era of growth for the show that's known as "The Cradle of the Stars."

"We hope to continue the policy of fostering and finding new talent from this area," said J. O'Neal Robinson, president of the Hayride organization. "We're trying to achieve an outlet for singers not under contract to recording studios and for those who don't have their own shows." The Hayride will continue to feature well-known country stars as well, he added.

The old Hayride show began in Shreveport in 1945, broadcast live every Saturday night over radio station KWKH, covering the South and Southwest. Today the show reaches listeners in 32 states. Plans are also underway for a syndicated television show to be produced, possibly before the end of this year.

The new Hayride's color scheme—white brick, red beams and blue trim—is repeated inside in the red, white and blue seats. In addition, these seats are removable, allowing the traditional Friday night dances to be held. Liquor is available on Friday, but not Saturday for the regular show. A 700-seat restaurant and two cocktail lounges are scheduled to open in December. Frank Page, veteran Hayride master of ceremonies, remains with the show he played such a large part in developing.

The nickname "Cradle of the Stars" was well-earned by the Hayride show. More than any other regional showcase, the Louisiana Hayride discovered and developed

singers who went on to greater recognition in the country and pop fields. It's safe to say that 75 per cent of today's country stars got their start on the "Louisiana Hayride." Such singers as Hank Williams, Jim Reeves, Slim Whitman, Kitty Wells, The Browns, Webb Pierce, George Jones, Faron Young, Skeeter Davis, Bob Luman, David Houston, Floyd Cramer, Jimmy "C" Newman, Melba Montgomery, Nat Stuckey, Johnny Cash, and Elvis Presley are just a few of the many who took their first step toward stardom while working as regulars on the show.

"Louisiana Hayride" was not only a star builder. It encouraged the creation of new sounds from its entertainers so long as the sounds were country-oriented and good. This was something that all other jamboree-type shows strongly condemned, choosing to cling to the more traditional sounds of flattop guitar, fiddle and banjo. These purists shunned anything electrical. Thus it was only natural that in 1954, after being turned down by the Grand Ole Opry, a young singer from Memphis was signed as a regular by "Louisiana Hayride." His name was Elvis Presley, and for the next year he could be heard and seen every Saturday night performing his new kind of country music on the stage of the "Hayride."

Once again, in 1959, the "Hayride" contributed to setting the trend in country music—this time when one of its members, Johnny

Horton, recorded "The Battle Of New Orleans." It was an upbeat folk tune that literally swept the nation. Horton was awarded a gold record and a platinum record for this multi-million seller.

With such a star-studded and productive past, the "Hayride" has truly lived up to the nickname given to it by folks throughout the South—"Cradle of the Stars." ■

The Saga of Bill Lowery: Atlanta's No. 1 Hit Man by Harry Ringel

Mention rockabilly and people always think of Sun records—the Memphis "chicken coop surrounded by Cadillacs," where Sam Phillips took singers off the street and made legends out of them. But mention rockabilly around Atlanta, Georgia, and people think of Bill Lowery—whose own chicken coop once housed Gene Vincent, Sonny James, Joe South, Jerry Reed, Ray Stevens, Tommy Roe, and Freddie Weller.

The Bill Lowery story ended almost before it began. A one-time recording artist himself in the early Fifties, Lowery was doubling as an Atlanta DJ and a willing ear for local talent, which he would manage and farm out to other labels, when cancer forced him to rethink his plans. "No insurance company would take me," Lowery, a jolly, cherubic man whose face seems permanently set in the natural squint of a smile, recalled during a recent interview, so I was looking for something, anything, which would guarantee my family some kind of annuity. One day a friend of mine suggested that I get all the talent I owned together and start my own music company.

"What'll I call it? I asked him. 'Lowery Music, of course,' he said. Well, the cancer didn't get me, and I was in the music business!"

Lowery Music got rolling in 1956. "I got this phone call from a friend up in Norfolk, Virginia. He was crazy about this new boy he'd found, named Gene Vincent. 'Send me the dub,' I told him. So he sent me a song called "Woman Love," with "Be Bop A Lula" as the flip. No way 'Woman Love's' the A-side of this record," I told him." Lowery was right. "Be Bop A Lula" was his first million seller; 13 more gold records have followed.



Bill Lowery: his story is special and so is he.

Lowery's next star might not have made it out of Atlanta at all, without his help. Ric Cartey, a local boy who now runs Lowery's talent office, had co-written with Carol Joyner a syrupy love song called "Young Love" but Cartey's voice couldn't carry the song. Lowery thought Sonny Loden, an obscure Alabama country singer, could. "Sonny hated the song when I first brought it to him," Lowery said. "But I pushed it on him." Sonny Loden became *Sonny James* and "Young Love" shot to the top of the charts that year. Both James and Vincent recorded their songs on the Capitol label, one of several Lowery was supplying with hits.

By 1958, however, a group of investors persuaded Lowery to bring his talent roster together under one label, with Lowery as president. The venture was called National Recording Corporation and offices were established in an abandoned school house in Brookhaven, an Atlanta suburb. Lowery initially brought Joe South, Jerry Reed, and Ray Stevens to the label. Freddie Weller and Tommy Roe were to join later on. The sound was "wild man" rockabilly—a blend of pop, country and personality which was to make stars of them all.

"Jerry, in particular, was ahead of his time," Lowery recalls. "His

appeal was visual, and people went crazy over his personal appearances. But his sound didn't come across on records, so we never did have a hit with Jerry on NRC. In fact, we didn't break with Jerry at all until a few Columbia releases brought him some attention, long after NRC had folded. Then he got the Campbell spot. People saw him, and that was all he needed."

Joe South, whose Grammy-winning "Games People Play" put Lowery Music on top again in 1968, encountered much the same problem at first. "Joe'd play the guitar with his teeth, and people would love it. He even had one big novelty hit ('The Purple People Eater Meets The Witch Doctor'), which got him a spot on American Bandstand in 1959. But then Joe changed. He became introverted—or maybe he'd been introverted all along, and it only started to come out around that time. He began to take more of a behind-the-scenes role—writing lots of songs like Billy Joe Royal's "Down In The Boondocks" (another Lowery million-seller), and backing up people like Bob Dylan (*Blonde On Blonde*). Then his *Introspect* album came out in 1968, with Games People Play. That was the real Joe South."

South could have been a bigger star, Lowery believes, except for

one thing: he doesn't like to perform. But since Joe South virtually *was* Lowery Music for a good part of the Sixties, Lowery has room to forgive. After all, Joe wrote, "Don't It Make You Want To Go Home," "Rose Garden" for Lynn Anderson, and several Freddie Weller hits. Just as prone to write about marijuana as a rose garden, however, Joe South has never fit perfectly into either the pop or country category. This problem haunted NRC from the beginning. Eventually, it played a part in its demise.

"We just couldn't turn out enough hits," Lowery said matter-of-factly. "Back then distributors wouldn't send you checks for your last hit until you sent them another one. Today this wouldn't happen." For that and other reasons Lowery decided to resign from NRC in 1960 and return to his first love, music publishing. NRC folded about four years later.

If the general story sounds like Sun's, the specific one isn't. "Sun was more rhythm and blues," Lowery noted. "They even had Elvis singing black. My philosophy was different. We knew that country could go pop, but what nobody had really tried up to that time was to make pop go country. Our biggest release on NRC was Tony Belus' "Robbin' The Cradle." Where'd it get the most airplay? American Bandstand."

Today, Bill Lowery is still out in Brookhaven, although NRC Records is gone and just about forgotten. ("The schoolhouse is falling on our heads and we plan to move real soon," he said.) He still records new talent, though he no longer plays an active managerial role. He studies the music market as diligently as ever and still encourages talented newcomers like the Atlanta Rhythm Section and singer Sami Jo. And, of course, there are plenty of Joe South songs in circulation.

Lowery believes the music industry has gone anywhere but downhill since the pop/country heyday of the Fifties. "Stars like Kristofferson and Charlie Rich are proving that country artists can still sell records to teen-agers," he believes. "You find a good song, and anybody can sing it. Country, pop, it doesn't make any difference. And it doesn't make any difference whether they sing it in 1953 or 1973." ■

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Ray Griff: From Protege To Professional

by Arlo Fischer

Stories about Ray Griff are all complimentary and consistent, and all vague. Ray Griff, “the explosive performer,” “the hard drivin’, never stoppin’ workaholic.” Ray Griff, “dedicated to the industry to the point of obsession.” I meet Ray and realize all these descriptions are correct—but incomplete. They’re just *descriptions* and nothing more. None of them help explain or flesh-out Ray Griff in any *real* way. Here is obviously a very talented man, an open, down-home charmer you like immediately. So the question becomes—how does the man and the talent come together, what’s his story? After all, one of the first things he tells me is that he’s a romantic.

Ray was born in Vancouver, B.C., Canada. Ray, his older brother and mother left there to move to the lumbering area of Winfield, Alberta, when Ray was three. That’s about the same time Ray’s father left Vancouver, except he wasn’t going to Winfield. He showed up again when Ray was around eleven.

In Winfield, Ray’s mother supported him and his brother by working as a bookkeeper with one of the local lumber companies. Ray was already into music. In fact, he made his first money at the ripe age of seven (maybe eight) with his first group, “The Winfield Amateurs.” Ray was on drums, his brother on banjo, plus sax and piano. They made \$3 for their Winfield debut. At this same time, Ray faced the fact that he stuttered. He was about five or six when he became aware of it. And although that couldn’t have been too long ago (Ray must be in his late twenties) he attributes a lot of the personal pain he underwent to an archaic, unenlightened attitude toward stuttering . . . “anyone who stutters must have something wrong in their head,” and to a glaring lack of clinics and therapists. So when people call Ray “indefatigable” and “driven,” I feel I understand a little better what’s going on.

The next move was from Winfield to Calgary, in western Canada. Ray’s commitment to making it as a songwriter/performer and athlete only intensified. His new group



He’s a dynamic performer, a showman all the way.

was called, “The Blue Echoes.” They played dance halls, worked on a local TV show, managed to stay in school. They were successful. In fact, Ray was the first person to ever perform “live” music in a bar or club in the city of Calgary. He was a local celebrity. In sports as well. One special instance of the recognition of his athletic prowess came in the form of an invitation to participate in The National Olympics. However, there was another invitation . . . from Johnny Horton.

“Horton asked me to go on tour with him about the same time they wanted me to train for the Olympics,” Ray recalls, “and I decided to go with Johnny.”

The decision was a good one. Not only did it enable Ray to get to know and work with one of the all-time great performers and men, but it resulted in one of Ray’s songs being recorded by Horton about a year after the tour. The tune was “Mr. Moonlight.” And Ray Griff was seventeen years old. With Horton’s death, Ray understandably felt like his world had come to an end. But it hadn’t. Far from it.

Not long after, Ray had the opportunity to meet Jim Reeves and have him listen to a song he’d written, “Where Do I Go From Here.” It became Ray’s second release by a major artist. And again, Ray was the protege of one of the greats.

Ray and “The Blue Echoes” went on the road for a while, but the Nashville bug had hit. He arrived in Nashville in January, 1964. Two months later Jim Reeves died. “I was alone, completely alone. I worked at a record pressing plant, as a piano key repairman . . . hell, any-

thing just to survive.”

It hasn’t been easy since then, but Ray’s done what he’s set out to do—become one of the more important contenders for “making it big” both as a songwriter and performer. He’s written about 1500 songs, has had about 450 recorded, 100 in the charts and 30 to 40 hits.

In 1967 he sent a song to Bobby Daren, “who didn’t know me from Adam,” Ray openly admits, “and he wrote back. He liked it.” The song was “After The-Laughter” and it was Wayne Newton’s third biggest hit. Ray’s “Baby” had a similar effect on Wilma Burgess. And you could go on with the list; “Better Move It On Home,” by Porter Wagoner and Dolly Parton, “Who’s Gonna Play This Ole Piano,” by Jerry Lee Lewis.

Ray Griff, the performer, can only be described as something else. You’ve got to understand that Ray Griff is one sexy man. Blond, blue-eyed, great body—put this together with his come-on voice and an act that incorporates everything from karate chops to kissing the female patrons in the audience (which is where his act often originates) and you get some idea of the dynamics of his performance.

His present goals, his unending energies are still marked for that number one spot. His stuttering, he says, has been greatly improved through studying at The Wilkerson Speech Center—where he has been elected to the school’s board of directors.

In one way, Ray has directed all his energies to reversing the obstacles in his way and making them work for him. And believe me, they have. ■

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- 46 I Can't See Me Without You
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COUNTRY MUSIC

Watch This Face: Larry Gatlin

On August 19, 1974, slightly drunk from free drinks and full of exceptional barbecue, I sat in a dark corner of the Exit/In in Nashville, waiting, like a Roman, for the games to begin. By Caesar, I wanted blood.

Ron Bledsoe, President of Columbia Records, Nashville, climbed up on stage, mumbled a few forgettably funny things, and introduced a new artist named Larry Gatlin. The lights came down and there was a film with scenes of Johnny Cash calling Larry "The Pilgrim" and Kris Kristofferson saying how he'd never get on a *bleep* stage with Gatlin because Gatlin was too *bleep* good and so *bleep* forth. You get the picture. This was better than any show in the Roman Coliseum. It was an official major record label's introduction of new talent. *Tah-dah!*

Right at that moment, I felt a hand on my shoulder. A voice said: "You gettin' enough to eat, boy?" And a figure wriggled past me toward the stage. It was Gatlin.

What I am saying is that after all this hoop-la and ceremony and promotional gimmickry, the whole thing finally comes down to a man with a guitar sitting on a stage. Gatlin is just folks—I knew because I'd talked with him some a few days before—so it was a little funny to see him sitting up on that stage after the film. I had never really seen him in concert before, but several people had said I ought to. As a matter of fact, that's how I became interested in doing this piece on him. When lots of people in the music business tell you to listen to someone, you tend to believe them.

Larry is twenty-six, married, has one child, and has been in Nashville for only a few years, looking for the right record deal and pitch-



Larry digs gospel music, football and "Delta Dirt."

ing his songs. Do you remember the guys in high school who were jocks but were really just good old boys, although they tried to make you think they were tough? That's Gatlin. The difference between him and most jocks is that he had a sense of humor. He had to.

"In college, I played split end behind Elmo Wright. Any football fan will tell you who Elmo is. Anyway, I didn't play much—I mostly practiced. Hell, Elmo is so big, he could pull a trailer from here to Chattanooga in two hours. And I was pretty small. But what I lacked in size, I made up for by being slow."

I asked Larry if it had been a bitter disappointment when he didn't become one of the top draft choices in the country. "Yeah, I cried my eyes out." But he had his music—gospel music, to be exact. All throughout his childhood, Larry and his brothers (and later, his sister) sang together. At a concert in Texas, Larry met Dottie West, who told him he looked enough like

Mickey Newbury so that he had to write songs, and would he please send some to her in Nashville? There, Dottie introduced him to Kris and Johnny Cash and anybody else she could button-hole.

Larry quickly became known throughout the business as a comer, somebody to watch for. His first album on Monument (a subsidiary of Columbia) was a surprise only because it was so good. With a fine voice and songs like "Sweet Becky Walker" and "Penny Annie," who could miss? His second album, just released, is even better.

About his songs and the craft of song-writing, Larry has definite ideas. "Harlan Howard once told me that the difference between a brick-layer and a mason is like the difference between good and bad song-writers. A good song-writer is like a mason because every word has a place, and only one place. A bad song-writer doesn't care enough."

Larry's songs are unique. A song on the new album, "Rain," was inspired by the fact that Ira Hayes, the Indian war hero, died in an inch of water. "Those Also Love" knocks down the idea, so common today in magazines and movies, that only beautiful people fall in love. And "Penny Annie," a song about a beautiful little girl who grows up to be a drug addict and prostitute, came to Larry like a bad dream about his own daughter while he was driving in a jeep in Baja, California.

Larry may be a good old boy, but his songs are dead serious. "Delta Dirt" is his current single, and you've probably heard it from time to time on the radio. But it is his albums you should look for—and Larry himself will be doing a whole lot of concerts, so you can see him in person. MARSHALL FALLWELL

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WAYLON: MORE AND BETTER, FASTER AND STRONGER

BY DAVE HICKEY

An article is no way to capture Waylon Jennings on the move these days, because there isn't any old-Waylon-Jennings to compare to a new-Waylon-Jennings. Waylon hasn't found Jesus or Billy Sherrill, or taken up Yoga, or studied guitar with Chet Atkins, or given up dope or cleaned up his act for the *new* country audience. Catch Waylon today at the Country Place in Dallas, or the Bottom Line in New York, or the Cotton Club in Lubbock, or the Palamino in North Hollywood, or (as I recently did) at Richard's in Atlanta, and you will see the same Waylon Jennings—the same one you saw five years ago—singing the same funky music in the same rough-edged style. If you had asked him, then, what he wanted from his life, he would have probably answered as the cowboy answered the preacher:

"Well, Parson, I got *what* I want; all I would like now is more and better, faster and stronger."

And that is all the difference between Waylon then and Waylon now. He is getting more and better and it's coming faster and stronger. You should be there to see it, but the next best thing would be a movie: if I were making one I would start it on Waylon's last night at Richard's in Atlanta, just as he is finishing his first set:

Waylon is doing "T For Texas" as an encore, and he doesn't even have a chance to say "Thank you," before the crowd explodes to its feet with another standing ovation. Even when he finally escapes the stage, nobody leaves, and the crowd coming in for the second set jams into standing room. Everything is right tonight, and everyone can feel it—Waylon in-

cluded. Just look at him and you know how sweet it is. He wades into the crowded dressing room, grinning and laughing, meeting fans, signing napkins, giving interviews, and greeting old friends with a slap on the shoulder:

"Hey! It's good to see you, Hoss!"

Oh, yes, Waylon is right, and so are the Waylors. Ralph Mooney, man of steel, sips his drink from a paper cup and basks in the adulation of several long-haired fans. The Moon is *shining* tonight—with his new trimmed mustache, his new black patent-leather boots, and his new Hawaiian shirt, he looks for all the world like the heavy in a Bogart flick.

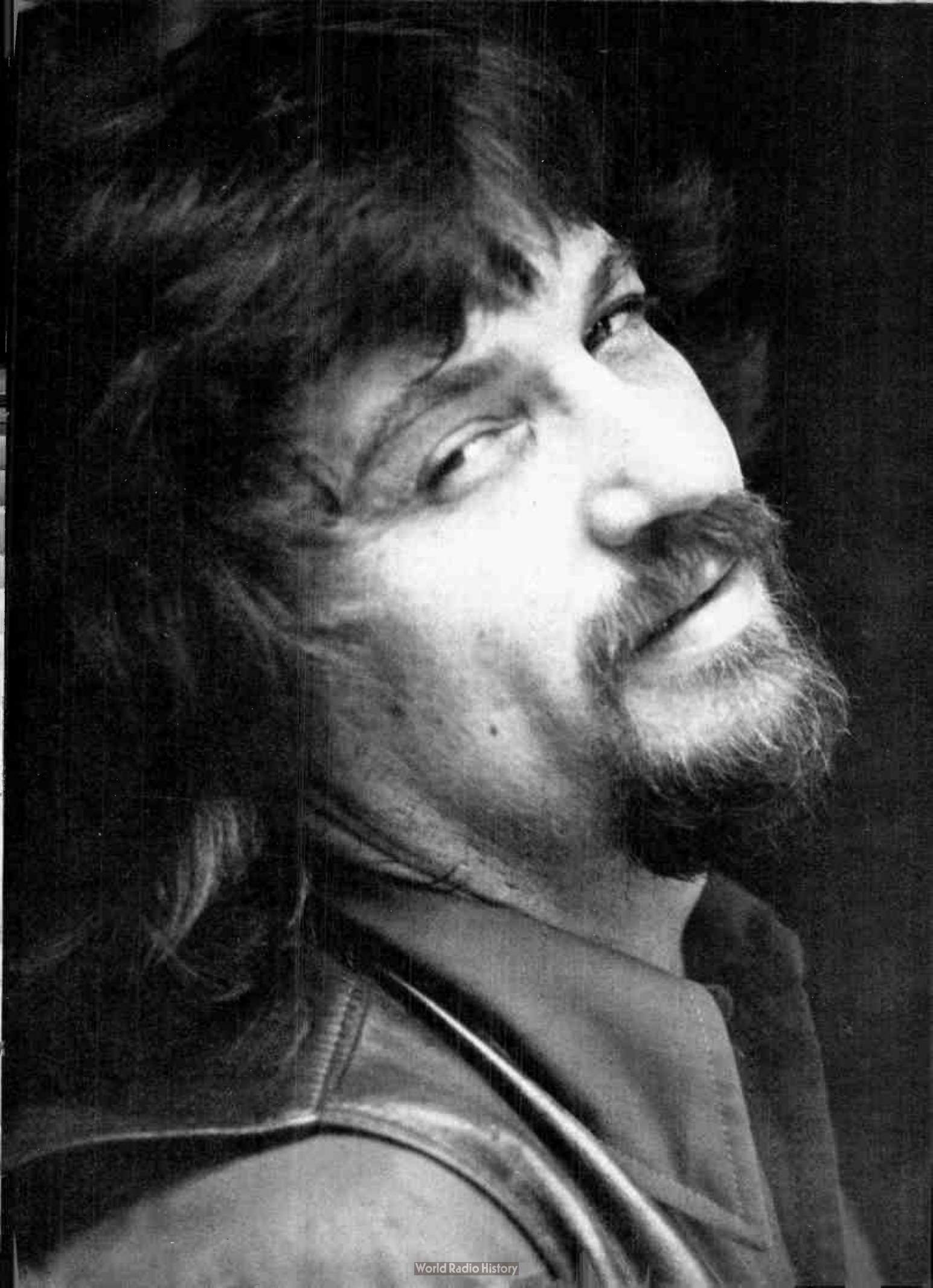
"Hippies love steel," I say, passing by, and the Moon nods benignly as I bump into a seventeen-year-old road angel in skin-tight silver lamé.

"Do you know Waylon?" she asks, looking over my shoulder to where Waylon is casually draped between two record company lovelies, listening attentively to what each one is saying.

"Well, I been in his presence," I say. "Would you like for me to introduce you? I could do that."

The girl turns pale and giggles a little "Oh no," she says, "I wouldn't know what to *say* . . . I mean, I just wanna *look*." She gives me sort of a silly grin and wanders off to get a better view.

On the far side of the room, rhythm guitarist Larry Whitmore starts gleefully rapping out a funky J.J. Cale song on his Ovation twelve-string. Now, Larry came just naturally high-strung from the factory, and at the moment he is wound up like a five-dollar mandolin. If he could tune the tendons in his



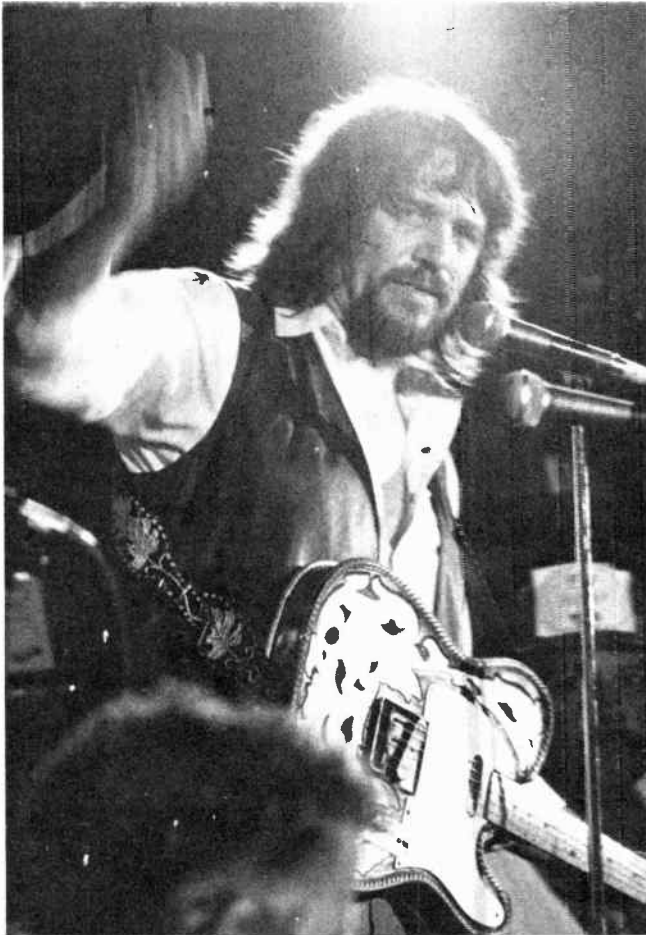


PHOTO: GREASE BROS.

Waylon in action, Texas 1974. The Moon is on steel in the foreground.

neck he wouldn't need a guitar. Just beyond Whitmore, leaning against the wall, Duke Goff, Waylon's bass player, has let the excitement of the moment overcome the inscrutability of his Indian heritage. His lips move slightly into what, for Duke, is a smile of sublime amusement as he looks across the room to where Alan Crabtree, the harp man and youngest Waylon, is wedged on the couch between two substantial Georgia peaches. Alan is doing his best to maintain his ultra-cool Amarillo *Machismo* in the midst of being blissed-out.

As I turn for the door, a young man carrying a paper sack and a tape recorder stops me.

"Excuse me," he says. "Are you from COUNTRY MUSIC MAGAZINE?"

I allow as how I am, and the young man turns out to be a disk jockey for a local progressive FM station. He wants to know if I know Waylon.

"I have been in his presence," I say.

"Well, how would you explain Waylon's effect on the women in the audience?"

"I can only tell you a parable," I say, a little surprised at myself. "Once a lovely girl of eighteen from Slaton, Texas, became engaged to a certain cowboy on the Bandy ranch, who, at forty, had a considerable past and next-to-no future. When asked why she was marrying such a derelict, the girl replied, 'Well, I guess it's because he has done everything bad, and he's never done anything mean.'"

The disk jockey looks a little perplexed, but I have been silent for three days, so I point to the paper sack he is carrying.

"Do you know what that is?"

"A paper sack?"

"In Nashville, sir, that is known as a Waylon Jennings 'briefcase.'"

Unable to respond to this bit of midnight wisdom, the disc jockey asks me why I think Waylon's music is important. I have to think a minute, and then it all comes to me:

"I don't know why his music is important to you. But it's important for me because he is singing the sound-track for my life!"

I plunge toward the door before the disk jockey can close his mouth, and just before I am out of the room, Waylon calls after me:

"Hey, Hoss? You getting your story?"

"Yes, indeed," I say. "In fact I just got the hook."

In the hall leading to the bar, I nearly run into Ritchie Albright, Waylon's longtime drummer and co-conspirator. He is necking with his own wife, who is blond, beautiful and still new. As I squeeze past, Ritchie looks up, grinning.

"You know, Hickey, I left old Waylon once," Ritchie says. "And for three years I led a life of crime. Finally came back though. Missed the excitement."

I know exactly what Ritchie means as I meander, a little unsteadily, into the club, heading in the general direction of the RCA table. The crowd is restless with excitement. Oh yes, indeed, Waylon is right tonight, and the band is right, and the crowd is right, and even the sound, at last, is right. In fact everything is right tonight, except me, and I am exhausted. I feel certain that I died yesterday and my life-support systems are being maintained by four flashlight batteries. Four years! Four years I hustle a story on Waylon, and finally get it with two days notice, no money and less sleep. I mean, people *train* to go on the road with Waylon . . .

I remember the first time I met Waylon, three years ago at the first doomed Dripping Springs reunion outside Austin, Texas. It was a big moment for me since, as I have explained, Waylon is doing the sound-track for my life, but I was a little apprehensive, because you don't have to be around performers very much to know the A rule: *You don't have to be nice to be good*. So I was fully prepared for him to be at least as much a bad-ass as the reputation that preceded him. When I was introduced to him, he and the Waylors had finished a good show for the assembled drunks, hippies and cowboys. They had been paid and were standing around talking to their buddies backstage.

It was at this moment that the first signs of disaster struck the festival. It seems there were a lot more performers waiting to perform than there was cash to pay them, and the audience, which *had* paid, was getting a little restive. In fact, at the moment the promoter was explaining this. One of the mainstays of country music was locked in his bus and refusing to come out until he had cash in hand, and there was no cash at hand.

Then, without it being asked or even implied, Waylon reached into his pocket, pulled out the roll of bills he had been paid, and handed it back to the promoter.

"Here you go," he said. "Give the old fart his mon-



PHOTO: MIKE FLUITT

"He has done everything bad, and he's never done anything mean."

ey. I got no reason not to trust you."

The promoter nearly burst into tears, and when he tried to thank Waylon, Waylon grabbed him by the shoulders and pointed him off toward the "country-music star's" bus.

... Waylon reached into his pocket, pulled out the roll of bills he had been paid and handed it back to the promoter ...

"Hey, you just go pay his highness. We're just people here," he said.

I stood there dumbfounded. I mean, I was ready for a sonofabitch and I'd found a human being. Not only did Waylon give back his pay, but he and the Waylors stayed and did another set *gratis* to fill up an empty place in the schedule.

My reaction was curious. I'd always known that Waylon had the talent to be a star, but now I knew he really *deserved* to be one, but I kept looking for that weakness, for that tendency toward self-pity and self-destructiveness that I had seen ruin so many other talents before him. I just couldn't believe it wasn't there. I had heard the stories ...

Waylon came out blazing with his last set at Richard's. First, "Only Daddy That'll Walk The Line," then "There Ain't No God In Mexico" then "Slow Rolling Low," all three driving numbers, and I was getting that old rock & roll rush. Waylon is the only country performer who can give you that, that almost physical *lift* when the music just takes you up

and for a while you stop worrying about getting laid and getting paid. The crowd was moving, all of it, and it was some crowd: straight Georgia country fans. Dixie rockers, cosmic cowboys, Atlanta swinging singles, double-knit salesmen, all of them were moving, and I was telling myself, *Son, you are not well, you have been up too long. You are too much of a fan. You are deceiving yourself, Waylon can't be this good tonight.* But there it was, that old rock & roll rush—*plus* that old sweet feeling you get when somebody sings you the country truth ...

Then "Slow Rolling Low" got shut down like a faucet and while the crowd was still bawling, Waylon moved into a very slow, very quiet rendition of "Old Five And Dimers," Waylon almost singing in his speaking voice. And he shut them *down*. It's something only the best performers can do, and only *then* when they are in absolute control. He took the crowd right up to the brink of rocking frenzy and then in the space of three bars he cooled them down to the contemplative silence which is required for Billy Shaver's great song.

*"I've spent a lifetime making up my mind to be
More than the measure of what I thought others
could see"*

Then Mooney started into a slow steel break, and it was so *beautiful*; and I was telling myself, *you're tired; your perspective is off; it just can't be this good ...* but then, as if to repudiate my thought, the crowd broke into spontaneous applause in the *middle* of Mooney's solo, as if they couldn't wait, couldn't believe that it might go on that beautifully.

They applauded then, before anything could break the spell. Then Waylon moved right into a driving version of Red Lane's "Mississippi Woman" and the crowd was right back on the brink again. The set went on for nearly two hours, and during his second encore, while he was singing "Midnight Rider" ("If those rock & rollers can do my songs, well I can do theirs") I can remember saying to myself. *Well the sonofabitch has really done it. He's really broke it. He's gonna win. He's really done it. He ain't gonna ruin it, nor change it nor throw it away. He's really gonna do it.*

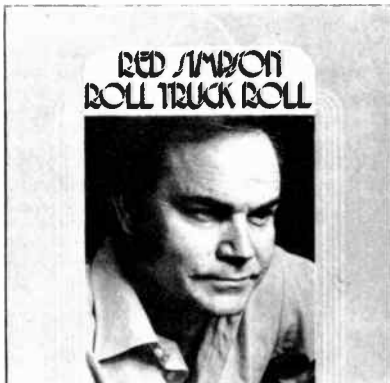
"... I left Waylon once," says Ritchie, "and for three years I led a life of crime. Finally came back though. Missed the excitement..."

I was remembering talking to Captain Midnight, disk jockey and man of principle. We had been talking about Waylon's troubles in Nashville. "You can't imagine what he was put through," Midnight was saying. "Hell, *he* knew he was good, his fans knew he was a star, everybody in town knew he was an artist, except for about four people over at RCA, and they could stop everything. He would go over there and be treated like dirt. You know, the secretaries would let him wait for hours. Until two years ago, all his mail from the record company came addressed *Dear Artist*. I guess the only way he got free was when Willie went to Atlantic, and RCA in New York

decided they had something; you put that in your story, nobody's gonna deny it, and Waylon wouldn't tell you. It ain't his nature to feel sorry for himself..."

I was remembering talking to Waylon's wife, Jessi Colter. "I'll tell you I never doubted for a minute he would break out. He never had a moment's doubt in what he was doing. He knew what his music was about, he knew where it came from and he knew where it was going. I'm an artist myself, and I have to do my own thing, and that wouldn't be possible if Waylon wasn't so absolutely sure and confident about his music. If he weren't right there on top of everything, I would have to worry about hurting him all the time. You know it was really funny, when I married Waylon, I had already been married to Duane Eddy and we had lived in the L.A. music scene, so there wasn't anything you could tell me about the tough part of the business. What I couldn't believe about Nashville was that people would try to hold back a man's music because they were afraid any change in the music would cost them their jobs. I still don't understand that..."

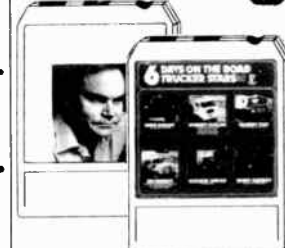
I was remembering talking to Hazel Smith about Waylon's friendship with Tompall Glaser. Hazel was saying, "You know, before Waylon and Tompall got together, they didn't know there was anybody else like them. I think both of them secretly thought they might be crazy. They'd both been going their way alone for so long, it never even entered their minds that someone else might feel the same way about country music and about Nashville. They're



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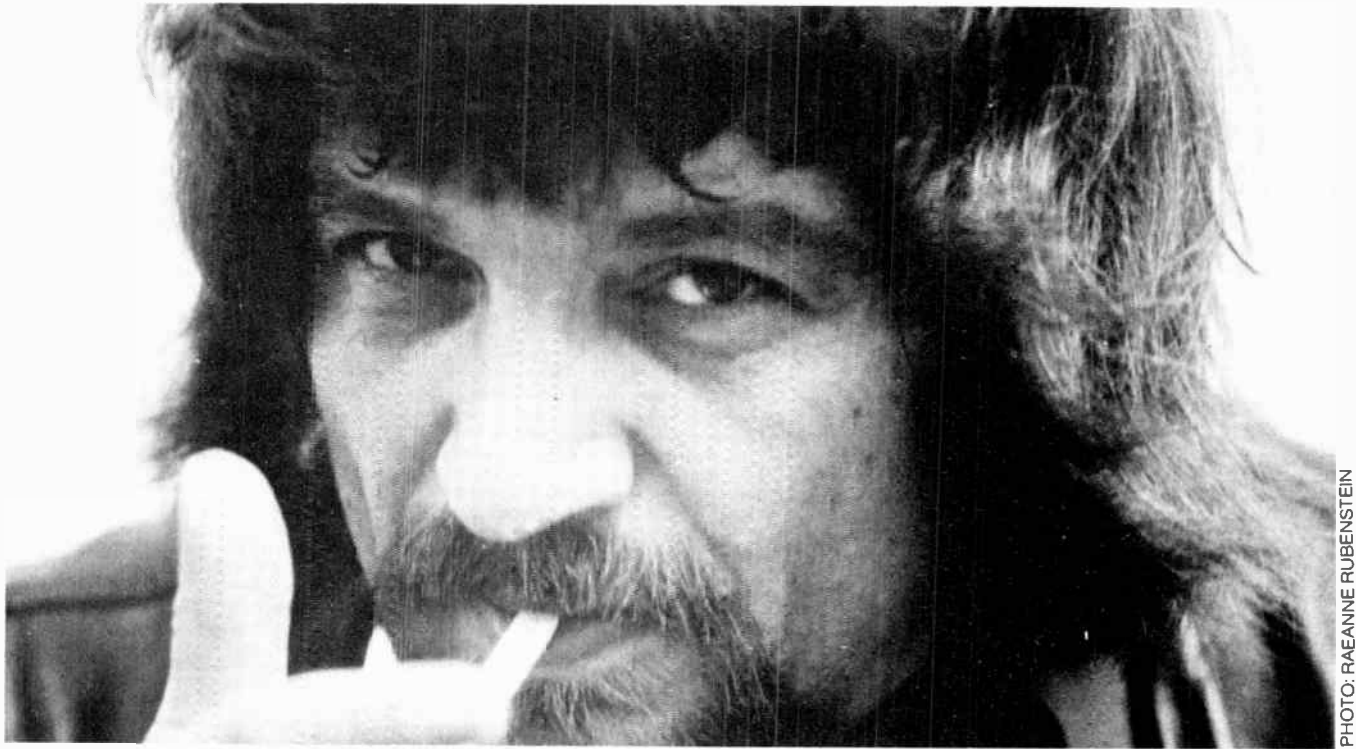


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full-grown men, but still you like to know you're not alone. This studio over here is like a fortress sometimes. I can tell you they've both changed for the better since they got together . . ."

That night at Richard's, when Waylon sang Willie

Nelson's "Me And Paul." he sang it, "Me And Tom-pall." That's no big deal, I guess, but it gives you an idea how close the music and the man are, shows you that the songs aren't just tunes collected from some song-plugger, but pieces of life.

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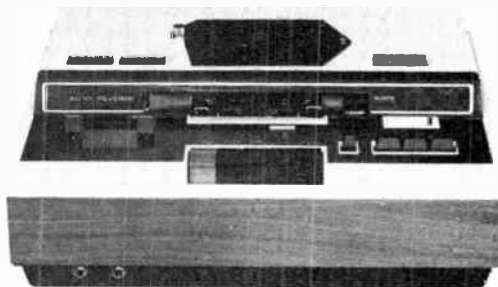


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"Hell, Hoss," says Waylon. "We've won!"

On our first night in Atlanta, Richard Betts, who is lead guitar player for the Allman Brothers and as such probably *the* American rock & roll guitarist, had come down to play with Waylon, and with him he brought Mylon Lefevre, who had moved from the gospel Lefevres into more secular music. Both of them were extremely deferential and adult people, a far cry from the Dixie Greaser stereotype of Southern rock & rollers. After the show we all went to Denny's

... If people said Waylon wasn't country, they were gonna have to revise their definition, because Waylon wasn't going to change ...

for burgers, and it was very strange to see Betts and Lefevre so openly admiring and deferential to Waylon, since at present either one of them has a base audience larger than Waylon's largest audience. But then Lefevre made a really chilling remark. "You know," he said quietly, "I used to be a junkie and a gospel singer. Now I'm not either one." And then Betts told a story about a journalist who had come down to do an interview:

"You know, this guy asked me about the roots of my music, so I played him all these old records. You know, dug them out, and I told him about the South. Hell, I even took him out and showed him the house where my Grandmother lived. 'That's what my music's about,' I said. And you know what? The son-of-a-bitch went back to New York and wrote a story about everybody sitting around snorting cocaine. Man, I showed that guy my grandmother's house."

Then I realized that here were two country musicians who had *had* to become pop musicians to make their music—that they really envied Waylon's irrevocable stance as a country musician, that regardless of what powers in Nashville or program directors for radio stations might say, Waylon regarded himself as a country musician and refused to think of himself as anything else. If people said Waylon wasn't country, well they were gonna have to revise their definition, because Waylon wasn't going to change. It was a matter of principle, and of pride, for it would be easier and *much* more profitable for Waylon to simply declare himself a pop musician.

I couldn't help thinking of a cowhand named Tiny Henderson who had worked most of his life on the ranches between Odessa and Monahans. Tiny was not a violent man, but he was a proud one: it was said that he wouldn't even bend his neck to drink from a stock pond, that Tiny would walk straight into the tank until the water came up to his mouth . . . then he would drink. If the tank was too shallow he'd go thirsty.

All of this is just a way of saying that although I do not understand Waylon Jennings, I do come from West Texas where there are other men whom I do not understand in the same way. I do not, for instance, understand why Waylon chooses to dress like a full-time cattle-rustler and part-time turquoise thief, but I do remember when the only way to get service at Neiman Marcus was to wear your scruffiest Levis, when it was generally assumed that a man who had to dress up to go to a dry-goods store couldn't be much account.

The night Richard Betts played, in fact, he had on a cream Nudie suit with roses stitched on it. When he left, Waylon grinned wistfully, "Lord, them rock & rollers sure are into fancy suits; and us country boys are trying to get out of 'em. I guess Porter could retire just selling suits to rock and roll bands."

That night after the show we all climb on the bus for the run back to Nashville. Waylon immediately retires and so I sit in the front with the band as they gradually drop off. I talk to Mooney for a while, and he can't be sure whether it was seventy-five or eighty hits he played on in Bakersfield with Buck Owens and Merle Haggard.

"But I consider myself a lucky man, being able to travel with Waylon," says Mooney. "I mean, I went on the road as a kid, then I settled down and did studio work with the best, and now my family's all grown up and here I am on the road again with the best. Not many men get to sow their oats twice," he says with a sly grin. "But I'll tell you, there's not a man on this bus couldn't make more money off the road. You only go on the road with someone you believe in, after you reach a certain age."

About this time Duke puts on a tape of Tina Turner's "Country" album. When she goes into her hyped-up soul version of "Good Hearted Woman," Moon puts his hands over his ears . . .

"Arrggh," he says, "rock and roll. Y'all have *run* me off!"

Moon retires to his bunk, and Duke and Larry and Alan and I sit around and talk.

Duke is saying: "I used to be a lead guitar player,

and playing bass with Waylon is really basic. That's the real musical difference between Waylon's sound and most country music. Usually a band is based in the drums or in the rhythm guitars. But Waylon started off a bass player, and that's really more important than that he played with Buddy Holly, because in this band, the bass holds the center. The drums move, the guitars move, but the bass is always right there. It took some time for me to adjust."

Richie Albright has gone back to Austin with his wife, so in his absence there is some discussion as to whether Richie *threw* a drumstick at Larry during the last set, or whether it just slipped. No one changes anybody's mind, although the majority, Duke and Alan and myself, think it slipped, and Larry agrees to disagree.

Finally it is just Alan and I in the front of the bus, and in the midst of telling me how mean his two brothers who work on the Santa Fe are, Alan slips off to sleep. I pull the curtains in the front and find that it is dawn. My body clocks are in total revolt, so I sit and talk to Chuck, the driver, and watch the Interstate as it is sucked up under the bus. Somehow, I am thinking, if you could understand highways, you could understand a lot about America, and to really understand Waylon's music would go a long way (at least in my case) toward understanding highways.

We cross into Tennessee and Chuck is telling me about the time the bus got caught in a truck-stop in the midst of a truckers strike and how Waylon had taken all the equipment out of the bus and put on an hour's show for the truckers. While Chuck is finish-

ing his story, Waylon comes stumbling sleepy-eyed out of the back.

"Chuck was just telling me how you entertained the striking truckers," I say.

Waylon flops down beside me and rubs his eyes. "Hell," he grunts, "if we hadn't we'd probably all been killed." Like any good west Texan, his immediate instinct is to undercut any hint of altruism or romance. I remember his response to Peckinpah's *Billy the Kid* movie. "Billy the Kid wasn't misunderstood. He was an idiot! He was really a half-wit who got attention by killing people." You have to remember that Billy the Kid is buried about a hundred miles away from Littlefield where Waylon

"... I consider myself a lucky man, being able to travel with Waylon," says Mooney. "Not many men get to sow their oats twice ..."

grew up, and it's country where you learn really quick about just how romantic the West really was.

There is a long silence as we watch the highway rushing silently toward us. Then I say:

"You know, Waylon, Tompall told me two years ago that he thought if you all really hung in there, and didn't go crazy, that you'd make those up-tight Nashville types sit up and pay attention. I don't know if I believed him then, but after last night I do. I really think you're gonna win."

Waylon just stretches and grins a grin about as wide as Texas.

"Hell, Hoss," he says. "We've won!" ■

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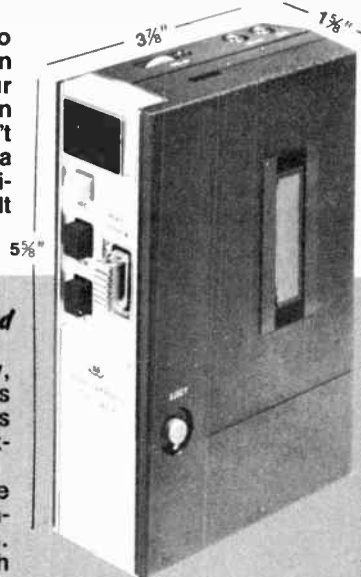
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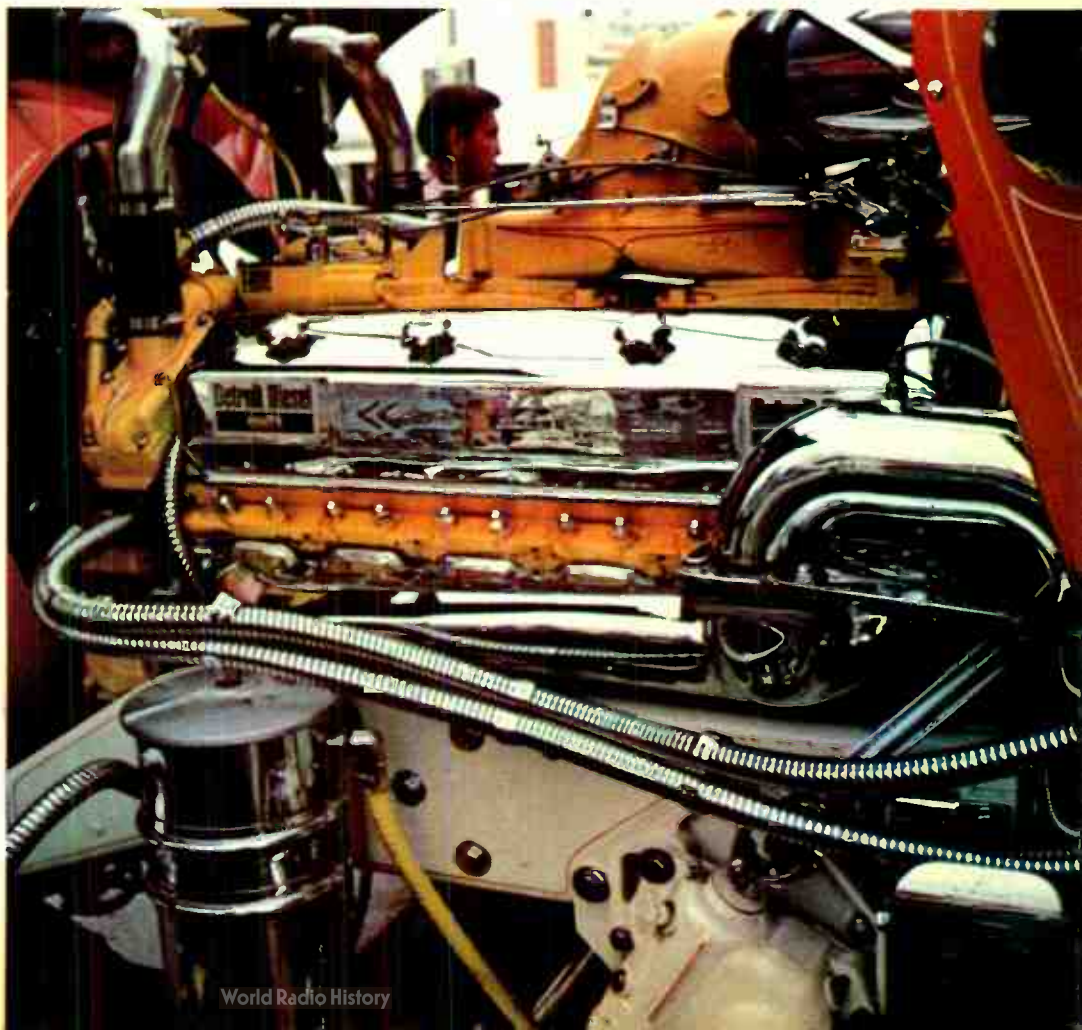
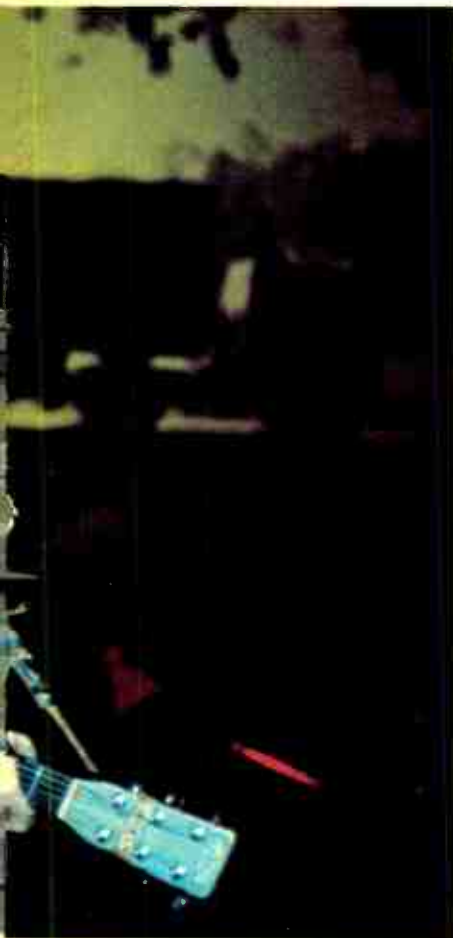
As we roll out of the tunnel into Wheeling, West Virginia, I can't help but think what a perfect introduction to the town this hole in the earth provides. In the few brief moments that you are trapped beneath the West Virginia hillside, the roar of the engines, the smell of the diesel fumes and the familiar sight of the Erector Set-like bridge waiting at the end of the tunnel make you wonder how many trucks have rolled through this hillside.

Wheeling is a hard town filled with hard faces and strong, tight buildings whose many colors have been muted by the embedded coal dust and diesel exhaust that somehow seem to be a natural part of the air.

Steel and music mingle at Wheeling, West Virginia. A spanking new Brockway tractor (top left) was one of the manufacturers' attractions. Below, left to right: Dave Dudley and wife Karen O'Donnal with the "Boss Truck;" Dick Curless performs at the Capitol Theater; and the Boss Truck's engine presents a vision of every trucker's dream.

Perched on the banks of the Ohio River and surrounded by green rolling hills, Wheeling has been a crossroads since the beginning of industrial transportation, and—for forty-two years—the headquarters of radio station WWVA, whose signal reaches out to eighteen states, parts of Canada, and 850,000 truckers who roll within its range on any given night. In 1972, WWVA decided to go even further towards befriending America's truckers, and so it was that Glenn Reeves, WWVA Jamboree Director and a keen promoter, organized the first special Truckers' Jamboree. It was a perfect chance to bring the truckers closer to their kind of music and, at the same time, give the truck manufacturers a chance to show off their new wares.

The first two annual events were so successful that this year the Detroit Diesel Allison division of General Motors, one of the largest engine makers in the world, along with Reeves, put together what has



to be the most ambitious effort ever to bring the trucking industry and country music together.

The first annual "WWVA JAMBOREE POWER PARADE CARAVAN" left Rochester, New York in early August, and in thirty-one days crossed the country twice, stopping at twenty-seven truck stops in twenty-six states and covering some 11,645 miles.

The traveling package was unique. While Detroit Diesel showed off their latest hardware (including a mobile truck information and troubleshooting center), WWVA provided a country music show geared directly to the truckers. There was Dave "Six Days On The Road" Dudley and his wife Karen, Ray Kirkland, The Heckles, The Country Roads, and on three occasions the Buck Owens Show with Susan Raye.

One of the real highlights of the caravan was a trucker's dream-come-true—the "Boss Truck," a spectacular, customized, chrome-plated, leather-lined, screaming diesel rig that cost California promoter Jerry Malone \$100,000 to build. The result would stop any red-blooded trucker in his tracks.

Along with some high-powered country music, spinning tales and glories of the open road, the Boss Truck made for a pretty powerful draw—so powerful, in fact, that after a show at a truckstop outside of Dallas, a trucker shook hands with Dave Dudley, walked across the parking lot, and laid out \$80,000 for two new rigs.

The trip ended over Labor Day weekend with the biggest event of all: A three-day Truckers' Expo held at Wheeling Downs. It was in effect a free WWVA "thank you" party for the caravan crew, the truckers and their families.

Inside the grandstand building there was a live radio broadcast MC'd by Buddy Raye, a witty young D.J. who spends the better part of his working life talking to truckers. There were also some thirty to forty booths that displayed everything from a "Fuzzbuster" radar detector that can spot those smokey devils two miles off, to a tee shirt artist who was getting \$8 a shot to airbrush wide-angle pic-

tures of diesels onto tee shirts. Outside, the truckers, their wives and their kids climbed over, under, and through several dozen colorful new trucks sitting in a row like big, overgrown, shiny toys. And of course there was "Boss Truck" amongst it all, still the center of attention.

The festivities went on for three days, with the Buck Owens and Susan Raye Show, a truckers' dance on Sunday night, and the Melba Montgomery show on Labor Day itself. But the real high point came on Saturday night, when Dave Dudley and the other artists who had traveled with the caravan were joined by Dick Curless and Red Sovine. The setting was Capitol Theater, a fine, richly decorated old theater left over from the Vaudville era. Although both shows were broadcast live, they seemed more like dress rehearsals than radio shows. Jokes were often passed back and forth between the audience and the stage, and the truckers responded with warm, generous applause. It was a refreshing testament to the spontaneous magic that live radio still has in this television-infested age. Dave Dudley summed it up.

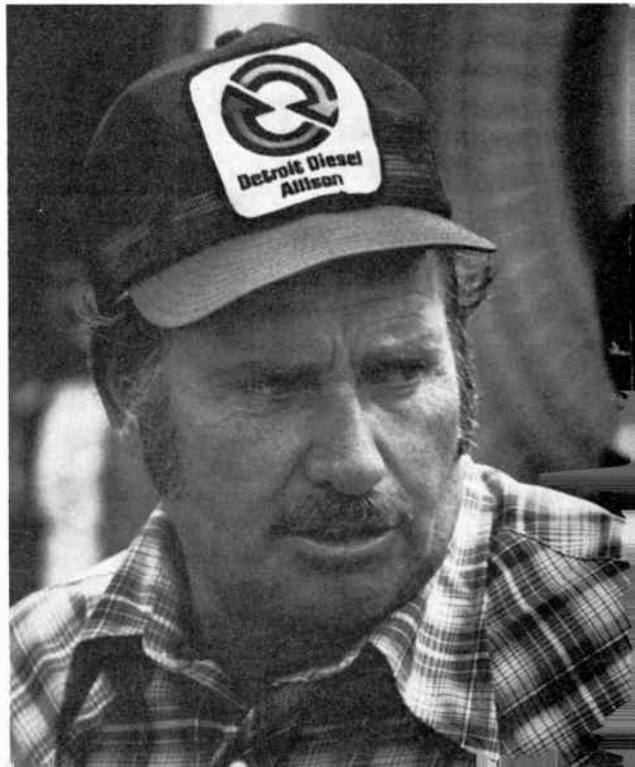
"These people are incredible," he said, in his dressing-room under the stage. "My main reason for going on this thing was to personally thank these drivers. I'd be no place without them."

Dudley, a stocky ex-ball player, ex-disc jockey, ex-truck driver, looks like a man who could be as happy behind the wheel of a truck as on stage. "They keep you honest, these truckers," he explained, as brandy poured magically from a brown paper bag. "The songs have to be honest or they just won't buy it . . . it doesn't matter if it's about drivin' or lovin' or if it's a comedy. It has to be absolutely real." ■

That Wheeling feeling: Below, the Boss Truck draws admirers and owner Jerry Malone takes it all in. Top right, two truckers' landmarks—the Ohio River bridge and Wheeling's Capitol Music Hall. Center right, Red Sovine performs and the "Fuzzbuster" gets interested attention. Bottom right, the Buck Owens show, with Susan Raye persevering despite her injuries.

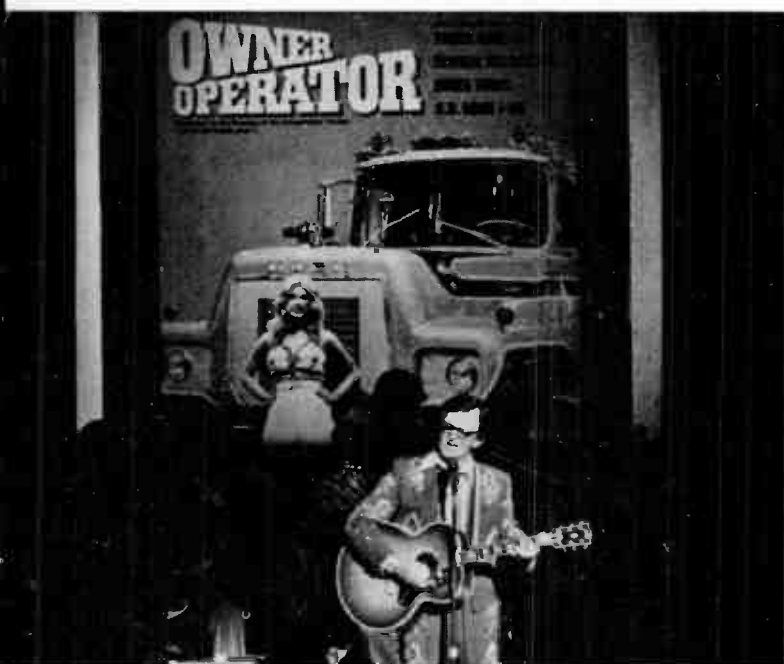


World Radio History



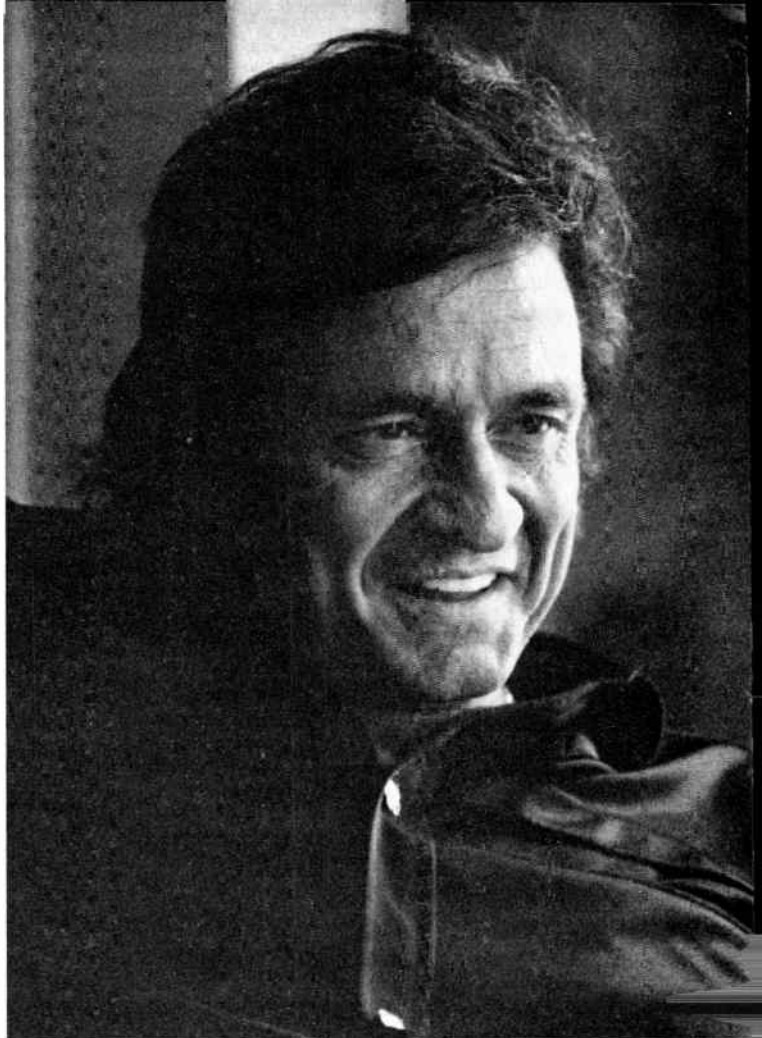


PHOTOS: THE GREASE BROS.



What Now, John Cash?

On Thursday, August 29th, COUNTRY MUSIC Editor Patrick Carr sat down with Johnny Cash in a suite in New York's Plaza Hotel. It was not a good time to talk with Johnny Cash—both June Carter Cash and Carl Perkins had just been summoned home to be with their ailing fathers, leaving Johnny to carry his show virtually alone, and only three days after the interview, John Carter Cash (Johnny's son) was to be seriously hurt in a jeep accident—but the Man In Black talked with complete frankness and hope about the problems that have affected his music recently, and what he plans to do about them. The news is good.



I've been hearing talk to the effect that you're dissatisfied with some of your recent work, musically speaking. Is that true?

Well, I still feel like I'm growing, see. I feel like I'm just starting out in this business. I feel better than I ever did. I'm working harder at it. But I've made a lot of mistakes in the studio in the last two or three years, and now I'm doing two things. I'm going in two directions—which is kind of a strange thing to do at the same time. One is with Jack Clement. He and I are working together on some sessions. We've had one, and I don't know when we're having the next one, but we're not going to release anything out of those sessions until we have something we know is *it*.

Now, as far as going in the old direction—back to the Sun sound—my album, *Ragged Old Flag*, was exactly that. I just had the Tennessee Three, mainly, on that album, and those were all songs that I wrote—the first album I've ever done of all my own songs. I'm not sure how bad the people want to hear the *boom-chicka-boom*. If they want to hear it, that's what we'll give them. So I'm trying a couple of things. Jack Clement and I work very well together sometimes. Sometimes we don't agree on *anything*, and I never know from one minute to the next whether we're going to be able to have a session together and work together for an hour. I don't know which direction his head's going, and he don't know where I'm going, and we're both a little egotistical and temperamental. We're going to have another session, and it may last for three days and nights—or it might last for three minutes. I don't know. But we're going to give it a try. We're going to give it everything we got. We both respect each other

quite a bit. I certainly respect him. If I didn't, I wouldn't work with him.

But it's not that I'm frantically groping around for a hit. I'm not. Everything that I have released, I was proud of it at the time I released it. It was exactly what I thought I should release—but the public has a way of proving you wrong, you know. If they don't want it, they ain't going to buy it, and you don't try to cram it down their throats. You haven't seen a lot of big ads run by Columbia Records or anyone else on my latest product, and maybe they shouldn't have run big ads. Maybe they knew it wasn't what I should put out, and maybe I didn't know. But when I made a mistake I always knew it. I didn't make the same mistake twice. I made a lot of *different* mistakes, which is a good thing to do, because I know not to make *them* any more, see.

So, when the songs come along, if Jack Clement and I are working right together, we're going to get something reminiscent of some of the things we had on Sun, I'm sure. We had a good sound on things like "Ballad Of A Teenage Queen," "Guess Things Happen That Way," "The Ways Of A Woman In Love," things like that. Jack produced "Ring Of Fire." We're going to work together. If we can't work together the next time, we'll set another session, and that time, we probably can.

You mentioned two new directions in which you're working. What's the other one?

Well, back out at House of Cash—or rather, back out at Ray Stevens' studio—I recorded a song called "The Lady Came From Baltimore," written by Tim Hardin. It's a great song, and it'll probably be my new single.



PHOTO: MATTY MILLER

Now, the Columbia Records people in New York requested that I do that song, and they're putting together twelve songs for me to record. The sound is going to be produced somewhere else—I'll put down my voice, and what they're going to do with it I don't know yet. But they have a man producing the music that has produced some fine stuff. I think he knows what he's doing: If he doesn't, I won't fool with him anymore. His name is Gary Klein.

There'll be songs like "The Lady Came From Baltimore," "Reason To Believe," "Bird On The Wire," an Albert Hammond song called "Smokey Factory Blues," a Dylan song, Mac Davis's "Stop and Smell The Roses," and I'm recording "The Night They Drove Old Dixie Down." I'm recording an album of what we feel are some of the greatest songs written over the past five years that didn't really make it big by anybody else. Things that I have a feeling for.

They're also slightly out of the mainstream of country music, aren't they?

Right. But I think they could be called some of country music's best, really. "Stop and Smell The Roses" and "The Night They Drove Old Dixie Down" are classics.

Do you have any contact with Dylan these days?

No, I haven't talked to Bob in quite a while. He's pretty busy. We got a studio full of things recorded together now, but we're not going to release them. I don't have any plans for them.

Why not?

Well, they're things we recorded on his last Nashville

session. He asked me to come in and record a song with him, and I did. That was "Girl From The North Country." And then we just got on a kick. We did about fifteen songs together. He recorded "Big River" and "I Walk The Line" and "Folsom Prison Blues" and "Ring of Fire" and all those, and I recorded a bunch of his songs. Then we started recording old standards like "Careless Love" and singing them together. They're very informal, kind of loose things. Some of them don't have a real beginning or a real ending, and I don't believe they're good enough to release.

What about Kris Kristofferson?

I talked to Kris three days ago. I had talked about recording an album of his songs and he was going to produce it, but then he went off to Mexico and did a picture, and I did another album. So we didn't have enough time to do it. But we're talking about doing it now, maybe after the first of the year. It'll be probably a double album of songs that he writes and I write, and a couple we're going to write together, and he'll probably produce it.

Will you be duetting together?

No, I don't know if we'll *sing* anything together or not. I don't think mine and Kris's voices will, ah, *blend*.

Are you happy with House of Cash?

I sure am. It's the best studio in Nashville. The biggest and the prettiest. But I don't run House of Cash. Reba Hancock does that. I don't go into House of Cash but once every two weeks. No, I don't have that many business interests. I don't even know what's going on at House of Cash. I go in and see monthly reports and that's about it—or they bring them over to the house. I *never* sit behind a desk at House of Cash. Don't ever think I'm an office man. You'll *never* catch me there. I mean, I never sit behind a desk. *Never*. If I'm up in my office and somebody comes to see me, then I get round in front of the desk. I never let myself be a desk man. I don't have *any idea* how much House of Cash music made last year. None whatsoever. And I couldn't care less, because I'm doing what I want to do. I'm doing *exactly* what I want to do, concert-wise and record-wise. I'm doing what I believe in, and I'm proud of all the work I do. I'm going to put it out, and if the public doesn't want it, I'm going to say, "Well, they didn't want *that* song. I'm going to try and figure out what'll be the best thing for them on this next one."

Are you writing much these days?

Yup. The harder I work, the more I write. I just wrote a song called "Down At Dripping Springs" and I think Reba's pitching it to Waylon this week. And I just wrote one called "Committed To Parkview," about the people in my business that have to go to the nervous hospital for various reasons. I think Reba said she's going to pitch that one at Waylon, too. (*Laughs*). I don't know what she's got against Waylon, but she's going to send that one over to Waylon, too.

But I write a lot of songs, and the only time I go into House of Cash it's to put a song down or record.

I've been using my own group to record with me—you know, the ones I use for concerts—but I'm going to use a lot of other people, and try different things, because it's apparent that what I've been doing is not what the people really want to hear. So I'm going to try to do something that they want to hear. ■

The Queen of Country Music

by Geoff Lane



PHOTOS: RAEANNE RUBENSTEIN

Kitty Wells and husband Johnny Wright: From Shreveport to stardom, they've never parted.

In 1952, Kitty Wells had retired from the music business. She wasn't making personal appearances. She had a family to raise, she loved to cook, and she had many pleasant memories of her days on the "Louisiana Hayride." Kitty Wells fully intended to spend the rest of her life as nothing more than a good mother and housewife.

"We had just moved back to Nashville from Shreveport in December of '51," Kitty remembers now. "And Johnny and Jack went to work on the Grand Ole Opry in January of '52. I was just going to stay home."

The Johnny of Johnny and Jack was Kitty's husband, Johnny Wright, and he was one of the two men who changed Kitty's mind. The other was the late Paul Cohen, the man who really put the business of recording country music on a professional basis. And of his many achievements along the way to putting Nashville on the map as Music City USA, perhaps the most fateful was his decision to record Kitty Wells. Webb Pierce, who had listened to Kitty sing on the Louisiana Hayride, tells how it came about.

"Paul had agreed to Johnny Wright's suggestion to record Kitty Wells while he was still a Sears Roebuck employee," says Webb, "and he'd told Johnny, 'Soon as I find the right song for her, I'll record her.' Now, Hank Thompson had a Number One song at the time with 'Wild Side Of Life,' and J.D. Miller brought him the 'answer' song, 'It Wasn't God Who Made Honky Tonk Angels.' He asked Kitty to listen to the song. If she liked it, they'd record it. She did."

Kitty went into a studio in the old Tulane Motel, and cut four songs, one of them "It Wasn't God Who Made Honky Tonk Angels."

That session happened in May of 1952. In July—at which time Kitty didn't even know that any of the songs had been released—her old friend Audry Williams was driving from Montgomery, Alabama to Nashville. As she drove, she kept hearing "It Wasn't God Who Made Honky Tonk Angels" time after time, on every radio station. When Audrey got home, she called Kitty on the phone. "You've got a hit on your hands," she said.

Kitty certainly *did* have a hit on her hands. That record sold



Kitty and Johnny Wright: together from the start.

over half a million copies before the summer was out, and Kitty Wells was the first woman to become a real country music singing star in her own right.

Kitty wasn't the first woman to

"... There'll always be a soft spot in my heart for Gospel songs, because that's how I started singing ..."

sing country music—Patsy Montana had the first million-seller with "I Want To Be A Cowboy's Sweetheart," but that was Western music, a little close to Hollywood. There were women who sang with bands like Roy Acuff's; there were the duet teams like Lulu Belle and Scotty and Joe and Rose Lee Maphis and others, but there was no single woman country sensation before Kitty. It was Wynn Stewart who originated the West Coast Sound that made Buck Owens a millionaire; it was Lefty Frizzell who made Merle Haggard's success possible; it was steel guitarist Ralph Mooney who made Kings out of both Owens and Haggard. But nobody "made" Kitty

Wells the Queen of Country Music. Fred Rose gave her the crown, but Kitty won it by herself.

Remembering how that first huge record happened, Kitty says simply, "I had to go back to work and start traveling again. And I've been working ever since."

For a while, Kitty's hits were women's "answer" songs to male country artists' hits. She sang "I'm Paying For That Back Street Affair" in answer to Webb Pierce. She cut "You're Not That Easy To Forget" in reply to Carl Belew's "Am I That Easy To Forget?" And there were others. Kitty has never written many of her songs, and there have never been many good women songwriters to put the women's point of view. Cindy Walker was the first great lady songwriter, and later, writers like Betty Jean Robinson and Wylene Lewis provided Kitty with real hits—Wylene's "This White Circle" won Kitty a BMI award in 1964, and it remains one of the best songs Kitty has ever recorded. But for a while, after her initial solo success, duets with first Red Foley, then Webb Pierce and Ernest Tubb were important to Kitty's fast-develop-



Johnny and the Queen of Country Music in their Nashville mansion.

became the recording center for country music. Now it's Nashville, but it could have been Springfield.

Kitty cut records in real studios in Springfield, but her earliest recordings were sung directly onto wax, just like the oldtime recordings of mountain music.

"I recorded in '49 on RCA Victor," she remembers. "We were in Shreveport at the time, and we traveled to Atlanta to record. I cut eight Gospel songs. There'll always be a soft spot in my heart for Gospel songs, because that's how I started singing. Then I started singing on some records with Johnny and Jack. We just always worked together. We came to Nashville when World War II started, and Jack went into the Service. I stayed at home and took care of the children. We went back to Knoxville, where Johnny had worked with Eddie Hall on the 'Merry Go Round,' and I started singing again. I guess that was when I really started singing by myself..."

ing career. "One By One," "As Long As I Live," "Make Believe" and "You And Me" were just four of the hits she made with Red Foley, a man whose talents go sadly un-

recognized today.

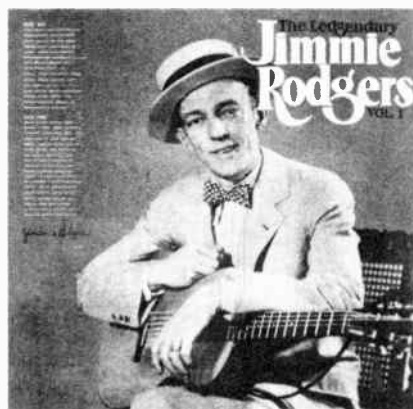
The story should be told in full somewhere, but because of Red Foley and Paul Cohen and Kitty Wells, Springfield, Missouri nearly

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JOHNNY CASH ON JIMMIE RODGERS

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through twenty years of success. Rather, you realize that her voice made her a star, that her basic country values sustained her and protected her from the price many a male country star has paid in full, and that her husband, Johnny Wright, has played a far more important part in her success than most people realize. Then there's one quality, hard to define, which has *really* made her the Queen of Country Music.

It isn't simply sincerity, one of the most over-used words in the field of country music. "Presence" comes a little closer to the mark. Onstage, Kitty holds your attention completely. Kitty doesn't deal in escape from this world we live in: She deals in reality.

And yet, Kitty doesn't seem to make any effort to hold your attention. She moves very little onstage—"I just stand there and pat my foot along with it"—and though her features are by no means wooden, you have to watch closely to catch her changes in expression. Her voice holds no key. It is distinctive—instantly recognizable—but is it distinctive enough to win her that "Queen of Country Music" title? No, the answer is nowhere near so simple.

Kitty is everything that a Southern country woman is and knows. She possesses that knowledge of Southern living and Southern people that she learned from her mother, Mrs. Deason, and from life. Kitty Wells *knows*. She will move around a room in such a way that you don't realize she has moved, and yet she is always just where she should be. If someone enters the room or the conversation, Kitty just happens to be in the right place at the right time. It's a quality hard to put into words, her way of being both at the fringe and the center of whatever is happening. Given all her other talents, this old-time Southern way of "knowing" lies at the root of Kitty's personal appeal. She projects no "image," and yet there is an aura of calm around her that is *very* real.

When Kitty sings, all these factors come together. When she sang "It Wasn't God Who Made Honky Tonk Angels," Southern women heard *their* side of the old cheatin' story for the first time. I wonder how many men bought

that record?

The "Queen" has always traveled with grace. You won't hear Kitty Wells stories in Tootsie's or the Country Corner. For all the "Honky Tonk Angels" and cheatin' songs, Kitty's music is for real, hard-working country people who will flock to see her from school halls in North Carolina to the Houston Astrodome. But you won't see Kitty Wells in any rough Texas roadhouse or any other kind of Loser's Lounge. Wesley Rose, of the Acuff-Rose music publishing house (he was the man responsible for the first Johnny and Jack and Kitty Wells demos back in Shreveport) confirms these home truths, and adds some important observations of his own:

"Back in the early days, the reason girl singers didn't achieve any real success was that females bought most of the records. That's still more or less true. Now, Kitty sang for housewives as a housewife. She related completely to the women who bought the records. She wasn't a sex symbol or anything like that. She was a housewife, and that's why she took off. She took the woman's side, and she never represented any danger—because she was a housewife, the women never felt she was any danger to them with their husbands.

"And it's more than just taking the woman's view, even the housewife's view. Kitty is a totally sincere person and she sings sincerely. She wasn't just singing. She was telling a story. The sincerity was so complete that it wasn't a stage act but a piece of life going on that hit everybody in the audience."

Jean Shepard, a longtime friend and rival of Kitty's, adds her own typically straightforward comments:

"The first time I met her, I thought she was a very conceited person. But I found out that she's not conceited, but very shy and extremely withdrawn. That first time, it nearly broke my heart, I was so excited to meet her. They took me into her dressing-room and introduced me. Kitty just said 'Hello' and kinda turned away. I think I wanted her to be friendly so bad, I couldn't see through the shyness. She is a very shy person, and a very great lady."

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Don Williams (Dot 17516) | WHO LEFT THE DOOR TO HEAVEN OPEN
Hank Thompson (Dot DOA 17512) | 17 |
| 3 | PLEASE DON'T TELL ME HOW THE STORY ENDS
Ronnie Milsap (RCA 0313) | HONKY TONK AMNESIA
Moe Bandy (GRC 2024) | 18 |
| 4 | TALKING TO THE WALLS
Lynn Anderson (Columbia 46056) | RAMBLIN' MAN
Waylon Jennings (RCA 10020) | 19 |
| 5 | I'LL THINK OF SOMETHING
Hank Williams Jr (MGM 17431) | AFTER THE FIRE IS GONE
Willie Nelson & Tracy Nelson | 20 |
| 6 | I NEVER KNEW (WHAT THAT SONG MEANT BEFORE)
Connie Smith (Columbia 46058) | I'M HAVING YOUR BABY
Sunday Sharpe (United Artists 507) | 21 |
| 7 | THIS TIME I ALMOST MADE IT
Barbara Mandrell (Columbia 46054) | MISSISSIPPI COTTON PICKING DELTA TOWN
Charley Pride (RCA 1-0030) | 22 |
| 8 | I LOVE MY FRIEND
Charlie Rich (Epic 8-20006) | LOVE IS A BUTTERFLY
Dolly Parton (RCA Bb-10031) | 23 |
| 9 | (IT'S A) MONSTER'S HOLIDAY
Buck Owens (Capitol 3907) | TROUBLE IN PARADISE
Loretta Lynn (MCA 40283) | 24 |
| 10 | OLD HOME FILLER-UP AN' KEEP ON-A TRUCKIN' CAFE
C. W. McCall (MGM 14738) | THE GREAT DIVIDE
Roy Clark (Dot DOA 17518) | 25 |
| 11 | BETWEEN LUST AND WATCHING TV
Cal Smith (MCA 40265) | LIKE A FIRST TIME THING
Ray Price (Columbia 3-10006) | 26 |
| 12 | WE LOVED IT AWAY
Geo. Jones & Tammy Wynette (Epic 5-11151) | I LOVE YOU, I HONESTLY LOVE YOU
Olivia Newton-John (MCA 40280) | 27 |
| 13 | IT'LL COME BACK
Red Sovine (Chart 5220) | (IF YOU WANNA HOLD ON) HOLD ON TO YOUR MAN
Diana Trask (Dot 17520) | 28 |
| 14 | LET ME MAKE THE BRIGHT LIGHT SHINE FOR YOU
Bob Luman (Epic 5-11138) | WOMAN TO WOMAN
Tammy Wynette (Epic 8-5008) | 29 |
| 15 | HIGHWAY HEADIN' SOUTH
Porter Wagoner (RCA 0328) | TEN COMMANDMENTS OF LOVE
David Houston & Barbara Mandrell (Epic 8-20005) | 30 |

Kitty cut some of her first records in Nashville, to the superbly equipped Barn run by Owen Bradley, where she cut most of her later hits. It's a long way from the automobiles that would carry Kitty and Johnny and Jack and the others, bull-fiddle and all, two or three hundred miles out of Shreveport to perform, and still make it back for the early-morning radio show, to the customized bus that now transports the Kitty Wells and Johnny Wright Family Show around America. And Kitty's career has taken a new turn with her move to Capricorn Records of Macon, Georgia. But before turning to that subject, consider the following.

Kitty: "For ten consecutive years I got the awards, you know. In fact, I guess I'm one of the few artists to receive awards from all

... Maybe one day Melba Montgomery and Dolly Parton will be seen for what they really are—the very best—but Kitty Wells is the best there ever has been . . .

three magazines—Billboard, Cashbox and Record World . . ." Kitty made that statement with a quiet kind of pride that's easy to forgive. She was there first. I suppose that Jean Shepard has been her most consistent rival over the years. Then for a while Patsy Cline added a real pop style to Kitty and Jean's country feeling. Loretta Lynn added a brash, sassy flavor, and Tammy Wynette came in with a beautifully controlled tug at your heart-strings . . . The list goes on. Maybe one day Melba Montgomery and Dolly Parton will be seen for what they really are—the best there is—but Kitty Wells is the best there ever has been.

If today you are able to hear the soul bared by Melba Montgomery singing "Country Written Up And Down Her Face" or "No Charge," and you aren't fooled by more commercial and less honest music, then chances are that you are old enough to have felt the reality of "Cold And Lonely Is The Forecast Tonight," "Making Believe," "This White Circle" and other Kitty Wells songs. You will know why Jimmy Crawford and so many other real steel players played for Kitty, and understand why Wayne

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Manning, songwriter and onetime Tennessee Mountain Boy, once wrote, "I've seen Miss Kitty work when her eyes were dimmed with tears of pain, and still she would not surrender, but went on and performed, supported by her great strength and heart alone."

When you have the strength and sense of purpose with which Kitty Wells is gifted, you should never let yourself be taken for granted. So Kitty Wells has left MCA Records and her lifetime contract with Decca—amicably, she stresses—and gone to Capricorn Records of Macon, Georgia. That's the home of the Allman Brothers Band—again, the best there is, but in a different area of Southern music.

Capricorn has been very clever. Kitty's first song for them was the Bob Dylan song, "Forever Young." Its success—solid, but not sensational—was really due to the facts that it was a Dylan song and that Kitty was on a new label interested in promoting her. It was not what you'd call a Kitty Wells song. But by the time you read this, Kitty's new single and album should be on the market. *They* will be the real Kitty Wells. Whether



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she records in Springfield, Missouri, Nashville, Tennessee, or Macon, Georgia, Kitty Wells remains

the same. She does not change. She is still the best there ever has been. ■



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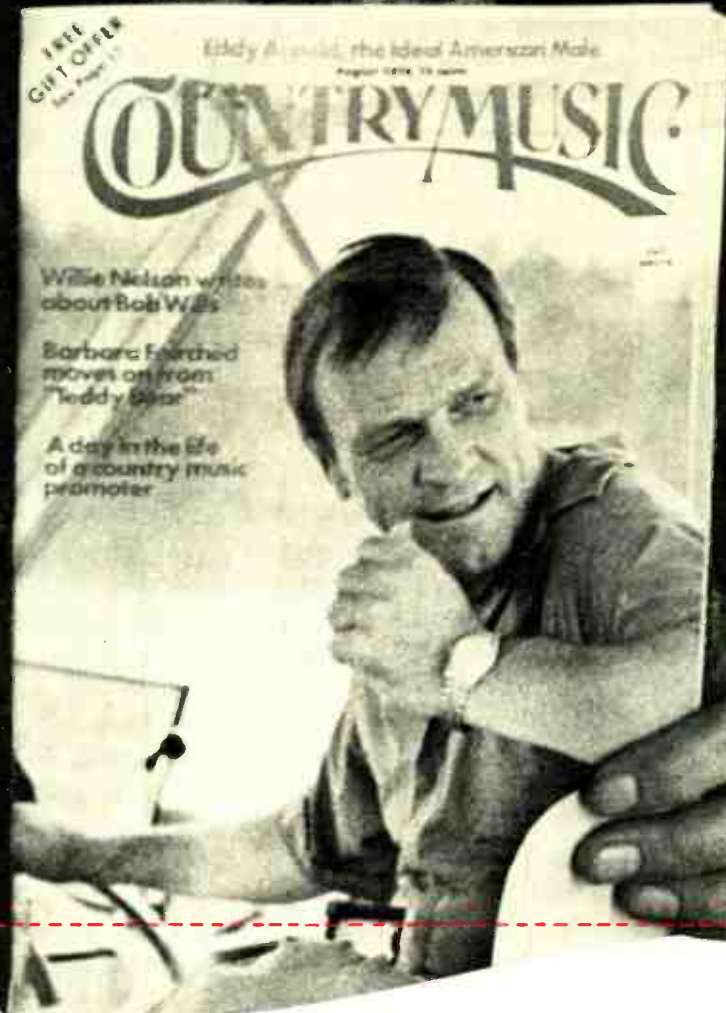
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Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
ANDERSON, BILL Christmas		MCA	MCA 286	6.98	MCAT 286	HAGGARD, MERLE Merle Haggard's Christmas Present		CAP	ST 11230	6.98	8XT 11230
ANDERSON, LYNN Christmas Album		COL	C 30957	5.98	CA 30957	IVES, BURL Have A Holly Jolly Christmas		MCA	MCA 237	6.98	MCAT 247
ARNOLD, EDDIE Christmas With		RCA	LSP 2554	5.98		LEE, BRENDA Merry Christmas From		MCA	MCA 232	6.98	MCAT 232
ATKINS, CHET Christmas With		RCA	LSP 2423	5.98		LYNN, LORETTA Country Christmas		MCA	MCA 248	6.98	MCAT 248
CAMPBELL, GLEN That Christmas Feeling		CAP	ST 2978	6.98	8XT 2978	NEWTON, WAYNE Merry Christmas To You		CAP	STBB 487	6.98	8XT 487
CASH, JOHNNY The Christmas Spirit		COL	CS 8917	5.98	CA 8917	OWENS, BUCK AND RAYE, SUSAN Merry Christmas From		CAP	ST 837	6.98	8XT 837
CHUCK WAGON GANG Christmas With		COL	HS 11155	5.98	CA 11155	PRESLEY, ELVIS "The Wonderful World Of Christmas"		RCA	LSP 4579	5.98	P8S 1809
CRAMER, FLOYD We Wish You A Merry Christmas		RCA	LSP 3828	5.98	P8S 1364	PRIDE, CHARLIE Christmas In My Home Town		RCA	LSP 4406	5.98	P8S 1618
CROSBY, BING Merry Christmas		MCA	MCA 167	6.98	MCAT 167	REEVES, JIM Twelve Songs Of Christmas		RCA	LSP 2758	5.98	P8S 2039
DAVIS, DANNY AND THE NASHVILLE BRASS Christmas With		RCA	LSP 4377	5.98	P8S 1605	SIMPSON, RED Trucker's Christmas		CAP	ST 11231	6.98	8XT 11231
FORD, TENNESSEE ERNIE Christmas		CAP	ST 831	6.98	8XT 831	TUBB, ERNEST Blue Christmas		MCA	MCA225	6.98	MCAT225

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AULDRIDGE, MIKE Blue And Blue Grass		TAK	D 1041	6.98		O'DELL, KENNY Kenny O'Dell		CPO	CPO140	6.98	L80140	
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FAIRCHILD, BARBARA Standing In Your Line		COL	KC 33058	5.98	CA 33058	SELLARS, MARILYN One Day At A Time		MEG	MLPS-602	6.98		
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HALL, TOM T. Country's		MER	SRM-1-1009	6.98	MC8-1-1009	SMITH, CONNIE I Never Knew		COL	KC33055	5.98	CA33055	
JAMES, SONNY A Mi Esposa Con Amor		COL	KC 33056	5.98	CA 33056	SMITH, SAMMI The Rainbow In Daddy's Eyes		MEG	MLPS 601	6.98	MLPS 8601	
JONES, GEORGE The Grand Tour Sings His Songs		EPIC RCA	KE-33083 APL1-0612	5.98 5.98	KE EA-33083 APS1-0612	6.98 6.98	SNOW, HANK That's You And Me		RCA	APL1-0608	5.98	APS1-0608
MANDRELL, BARBARA This Time I Almost Made It		COL	KC 32959	5.98	CA 32959	THOMPSON, HANK A Six Pack To Go (famous twinset)		DOT	PAS2-1041	5.98		
McCLINTON, O.B. If You Loved Her That Way		ENS	7506	6.98		TWITTY, CONWAY I'm Not Through Loving You Yet		MCA	MCA441	6.98	MCAT441	
MCCOY, CHARLIE The Nashville Hitman		MON	KZ 32922	5.98	ZA 32922	WAGONER, PORTER AND PARTON, DOLLY Porter And Dolly		RCA	APL1-0646	5.98	APS1-0646	
MURRAY, ANNE Country		CAP	ST 11324	6.98	8XT 11324							

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regular listing

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 ✓ mark=LP's \$5.98 8-tk's \$6.98

Artist	Title	Label	LP No.	8-Track Tape No.
ACUFF, ROY	Greatest Hits	COL	CS-1034	
✓ King Of Country Music	HIC	H8G-4504	HR-4504	
Back In The Country	HIC	H8G-4507	HR-4507	
Roy Acuff & Smoky Mountain Boys	CAP	DT-1870		
ANDERSON, BILL	Still	MCA	MCA-100	MCAT-100
I Love You Drops	MCA	MCA-109	MCAT-109	
Greatest Hits	MCA	MCA-13	MCAT-13	
Always Remember	MCA	MCA-29	MCAT-29	
Greatest Hits, Vol. 2	MCA	MCA-40	MCAT-40	
All The Lonely Women In The World	MCA	MCA-48	MCAT-48	
Don't She Look Good	MCA	MCA-59	MCAT-59	
The Bill Anderson Story	MCA	MCA2-4001	MCAT2-4001	
Bill	MCA	MCA-320	MCAT-320	
For Loving You (With Jan Howard)	MCA	MCA-265	MCAT-265	
Singing His Praise (With Jan Howard)	MCA	MCA-143	MCAT-143	
The Rich Sound Of Bill Anderson's Po' Boys Whispering	MCA	MCA-337	MCAT-337	
	MCA	MCA-416	MCAT-416	
ANDERSON, LYNN	Cry	COL	KC-31316	CA-31316
Greatest Hits	COL	KC-31641	CA-31641	
How Can I Unlove You	COL	C-30925	CA-30925	
Keep Me In Mind	COL	KC-32078	CA-32078	
Listen To A Country Song	COL	KC-31647	CA-31647	
Rose Garden	COL	C-30411	CA-30411	
The World Of Lynn Anderson	COL	G-30902	GA-30902	
You're My Man	COL	C-30793	CA-30793	
Top Of The World	COL	KC-32429	CA-32429	
Smile For Me	COL	KC-32941	CA-32941	
ARNOLD, EDDY	She's Got Everything I Need	MGM	SE-4912	M8G-4912
So Many Ways	MGM	SE-4878	M8G-4878	
✓ All-Time Favorites	RCA	LSP-1223(e)		
✓ Cattle Call	RCA	LSP-2578	P8S-1363	
✓ Pop Hits From The Country Side	RCA	LSP-2951		
✓ My World	RCA	LSP-3466	P8S-1088	
✓ The Best Of	RCA	LSP-3565	P8S-1185	
✓ The Best Of Eddy Arnold, Vol. 2	RCA	LSP-4320	P8S-1566	
✓ Welcome To My World	RCA	LSP-4570	P8S-1787	
✓ Loving Her Was Easier	RCA	LSP-4625	P8S-1853	
✓ Lonely People	RCA	LSP-4718	P8S-1955	
✓ Eddy Arnold Sings For Housewives And Other Lovers	RCA	LSP-4738	P8S-1994	
✓ The Best Of Eddy Arnold, Vol. 3	RCA	LSP-4844	P8S-2127	
✓ This Is Eddy Arnold	RCA	VPS-6032	P8S-5087	
✓ The World Of Eddy Arnold	RCA	APL1-0239	APS1-0239	
ASLEEP AT THE WHEEL	Comin' Right At Ya	UA	UALA038	
ATKINS, CHET	Chet Atkins Plays Back Home Hymns	RCA	LSP-2601	
✓ Guitar Country	RCA	LSP-2783	P8S-1047	
✓ The Best Of	RCA	LSP-2887(e)	P8S-1562	
✓ Chet Atkins Picks On The Beatles	RCA	LSP-3531	P8S-1103	
✓ The Best Of Chet Atkins, Vol. 2	RCA	LSP-3558	P8S-2000	
BARE, BOBBY	What Am I Gonna Do	MER	SR 61363	MC8-61363
This Is Bare Country	MER	CPL-20290	MC8-61290	
✓ The Best Of	RCA	LSP-3479		
✓ "I Hate Goodbyes"/"Ride Me Down Easy"	RCA	APL1-0040		
✓ This Is Bobby Bare	RCA	VPS-6090		
✓ Bobby Bare Sings Lullabys, Legends, and Lies	RCA	CPL-2-0290		
BROWN, JIM ED	Morning	RCA	LSP-4461	P8S-1676
✓ She's Leavin'	RCA	LSP-4614	P8S-1843	
✓ Evening	RCA	LSP-4713	P8S-1946	
✓ Brown Is Blue	RCA	LSP-4755	P8S-2019	
✓ Barrooms And Pop-A-Tops	RCA	APL1-0172	APS1-0172	
✓ Best Of Jim Ed Brown	RCA	APL1-0324	APS1-0324	
✓ The Three Bells	RCA	ACL1-0618	ACS1-0618	
✓ It's That Time Of Night	RCA	APL1-0572	APS1-0572	
CAMPBELL, GLEN	Wichita Lineman	CAP	ST-103	8XT-103
Galveston	CAP	ST-210	8XT-210	
Glen Campbell "Live"	CAP	STBO-268		
Try A Little Kindness	CAP	SW-389	8XT-389	

Artist	Title	Label	LP No.	8-Track Tape No.
CASH, JOHNNY	✓ Blood, Sweat And Tears	COL	CS-8730	
✓ Carry On With J. Cash & June Carter	COL	CS-9528		
✓ Everybody Loves A Nut	COL	CS-9292		
✓ The Gospel Road	COL	KG-32253	GAX-32253	
✓ Greatest Hits, Vol. 1	COL	CS-9478	18-10-0264	
✓ Greatest Hits, Vol. 2	COL	KC-30887	CA-30887	
✓ America/A 200-year Salute	COL	KC-31645	CA-31645	
✓ Any Old Wind That Blows	COL	KC-32091	CA-32091	
✓ At Folsom Prison	COL	CS-9639	10-0404	
✓ At San Quentin	COL	CS-9827	18-10-0674	
✓ Ballads Of The True West	COL	C2S-838		
✓ The Holy Land	COL	CS-9726	16-10-0532	
✓ Hymns By Johnny Cash	COL	CS-8125		
✓ Hymns From The Heart	COL	CS-8522		
✓ I Walk The Line	COL	CS-8990		
✓ Mean As Hell/Ballads From The True West	COL	CS-9246		
✓ Orange Blossom Special	COL	CS-9109	HC727	
✓ Ride This Train	COL	CS-8255		
✓ Ring Of Fire	COL	CS-8533		
✓ A Thing Called Love	COL	KC-31332		
✓ The World Of Johnny Cash	COL	GP-29	18-BO-0906	
✓ Johnny Cash And His Woman	COL	KC-32443	CA-32443	
✓ Ragged Old Flag	COL	KC-32917	CA-32917	
CHUCK WAGON GANG	✓ Chuck Wagon Gang	COL	KC-32414	CA-32414
✓ Revival Time	COL	CS-9673	18-10-0486	
✓ Thank The Lord	COL	CS-9993		
✓ That Old Time Religion	COL	CS-9018		
✓ Standing On The Rock	COL	CS-9881	18-10-0708	
✓ Down The Sawdust Trail	COL	C31043	CA-31043	
✓ Joy Bells Ringing In My Soul	COL	CS-9231		
✓ (Let's) All Praise The Lord	COL	CS-8137		
✓ The Lord Said It	COL	c-30208		
✓ Move Up To Heaven	COL	CS-9567		
✓ Oh What A Happy Day	COL	KC-32197	CA-32197	
✓ There S Gonna Be Shouting & Singing	COL	KC-32954	CA-32954	
CLARK, ROY	✓ Yesterday When I Was Young	DOT	DLP 25953	Para81048
✓ The Evertovin' Soul Of Roy Clark	DOT	DLP 25972		
✓ The Other Side Of Roy Clark	DOT	DLP 25977		
✓ I Never Picked Cotton	DOT	DLP25980		
✓ The Best Of Roy Clark	DOT	DOS 25986	25986M	
✓ The Incredible Roy Clark	DOT	DOS 25990	25990M	
✓ Magnificent Sanctuary Band	DOT	DOS 25993		
✓ Roy Clark Country	DOT	DOS 25997	25997M	
✓ Roy Clark Live!	DOT	DOS 26005	26005M	
✓ Superpicker	DOT	DOS 26008	26008M	
✓ Come Live With Me	DOT	DOS 26010	26010M	
✓ Roy Clark Family Album	DOT	DOS 26018		
✓ The Entertainer	DOT	DOS1 2001	150-2001	
✓ Roy Clark's Greatest Hits	CAP	SKAO-369	8XT-369	
✓ Lightning Fingers Of Roy Clark	CAP	ST-1780		
✓ Roy Clark Guitar Spectacular	CAP	ST-2425		
✓ Entertainer Of The Year	CAP	SABB 11264		
CLINE, PATSY	Greatest Hits	MCA	MCA-12	MCAT-6-4854
Patsy Cline Showcase	MCA	MCA-87	MCAT-87	
Sentimentally Yours	MCA	MCA-90	MCAT-90	
A Portrait Of Patsy Cline	MCA	MCA-224	MCAT-224	
CLOWER, JERRY	Yazoo City Mississippi Talkin'	MCA	MCA-33	
Mouth Of The Mississippi	MCA	MCA-47	MCAT-317	
Clower Power	MCA	MCA-317		
COE, DAVID ALLAN	✓ The Mysterious Rhinestone Cowboy	COL	KC-32942	CA-32942
COLDER, BEN	Live And Loaded At The Sam Houston Coliseum	MGM	MGM4758	
Warming Up To Colder	MGM	MGM-4807		
The Wacky World Of Ben Colder	MGM	MGM-4876		
Best Of	MGM	SE-4530		
COLLINS, BRIAN	✓ This Is Brian Collins	DOT	DOS 26017	
COUNTRY GAZETTE	Don't Give Up Your Day Job	UA	UA-LA090G	UA-EA090G
Traitor In Our Midst	UA	UAS5596	UA8432	

Artist	Title	Label	LP No.	8-Track Tape No.
CRAMER, FLOYD	Class Of '73	RCA	APL1-0299	APS1-0299
Last Date	RCA	LSP-2350	P8S-1426	
Floyd Cramer Plays Country Classics	RCA	LSP-3935	P8S-1302	
More Country Classics	RCA	LSP-4220	P8S-1502	
The Big Ones, Vol 2	RCA	LSP-4312	P8S-1557	
Sounds Of Sunday	RCA	LSP-4500	P8S-1709	
Class Of '71	RCA	LSP-4590	P8S-1811	
Floyd Cramer Detours	RCA	LSP-4676	P8S-1903	
Class Of '72	RCA	LSP-4773	P8S-2046	
Best Of The Class Of Super Country Hits	RCA	LSP-4676	P8S-2107	
This Is Floyd Cramer In Concert	APD1-0155	APS1-0155		
The Young & Restless	RCA	VPS-6031	P8S-5085	
	RCA	APL1-0661	APSL-0661	
	RCA	APL1-0469	APSI-0469	
CURLESS, DICK	Tombstone Every Mile	CAP	ST-11011	8XT-11011
Stonin' Around	CAP	ST-11087	8XT-11087	
Live At Wheeling Jamboree	CAP	ST-11119	8XT-11119	
The Last Blues Song	CAP	ST-11211	8XT-11211	
DAVIS, DANNY, THE NASHVILLE BRASS	✓ The Nashville Brass Play The Nashville Sound	RCA	LSP-4059	P8S-1439
✓ The Nashville Brass Featuring Danny Davis	RCA	LSP-4176	P8S-1470	
Play More Nashville Sound	RCA	LSP-4232	P8S-1501	
✓ Movin' On	RCA	LSP-4334	P8S-1568	
✓ You Ain't Heard Nothin' Yet	RCA	LSP-4424	P8S-1627	
✓ Down Homers	RCA	LSP-4476	P8S-1692	
✓ Somethin' Else	RCA	LSP-4571	P8S-1859	
✓ Super Country	RCA	LSP-4627	P8S-1859	
✓ Nashville Brass Turns To Gold	RCA	LSP-4720	P8S-1957	
✓ Live--In Person!	RCA	LSP-4803	P8S-2050	
✓ Turn On Some Happy!	RCA	APD1-0034	APS1-0034	
✓ Travelin'	RCA	APL1-0232	APS1-0232	
✓ Caribbean Cruise	RCA	APD1-0565	APS1-0565	
✓ In Blue Grass Country	RCA	APD1-0565	APS1-0565	
DAVIS, JIMMIE	Sweet Hour Of Prayer	MCA	MCA-189	MCAT-95
How Great Thou Art	MCA	MCA-95	MCAT-95	
Highway To Heaven	MCA	MCA-213	MCAT-213	
Singin' The Gospel	MCA	MCA-118		
Greatest Hits	MCA	MCA-269	MCAT-269	
Let Me Walk With Jesus	MCA	MCA-127	MCAT-127	
Songs Of Consolation	MCA	MCA-134	MCAT-134	
Old Baptizing Creek	MCA	MCA-139		
What A Happy Day	MCA	MCA-298	MCAT-298	
You Are My Sunshine	MCA	MCA-526		
Supper Time	MCA	MCA-150	MCAT-150	
Memories Coming Home	MCA	MCA-511	MCAT-511	
God's Last Altar Call	MCA	MCA-323	MCAT-323	
Greatest Hits, Vol. 2	MCA	MCA-423	MCAT-423	
DAVIS, MAC	✓ Baby Don't Get Hooked On Me	COL	KC-31770	CA-31770
✓ I Believe In Music	COL	C-30926	CA-30926	
✓ Mac Davis	COL	KC-32206	CA-32206	
✓ Song Painter	COL	CS-9969	18-10-0914	
✓ Stop & Smell The Roses	COL	KC-32582	CA-32582	
DAVIS, SKEETER	✓ The Best Of	RCA	LSP-3374	P8S-1313
✓ The Hillbilly Singer	RCA	LSP-4818	P8S-2105	
✓ Best Of Skeeter Davis, Vol. 2	RCA	APL1-0190	APS1-0190	
✓ I Can't Believe That It's All Over	RCA	APL1-0322	APS1-0322	
DEAN, JIMMY	✓ Greatest Hits	COL	CS-9285	18-10-0662
DENVER, JOHN	✓ Back Home Again	RCA	CPL1-0548	CPS1-0548
DUNCAN, JOHNNY	✓ Sweet Country Woman	COL	KC-32440	
FAIRCHILD, BARBARA	✓ Kid Stuff	COL	KC-32711	CA-32711
✓ A Sweeter Love	COL	KC-31720	CA-31720	

See Bonus Offer & Ordering Coupon - Page 56.

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 ✓ mark=LP's \$5.98 8-tk's \$6.98

regular listing

Artist	Title	Label	LP No.	8-Track Tape No.
FARGO, DONNA	✓The Happiest Girl In The Whole U.S.A.	DOT	DOS 26000	26000M
	✓My Second Album	DOT	DOS 26006	26006M
	✓All About A Feeling	DOT	DOS 26019	26019M
FELLER, DICK	Dick Feller Wrote	UA	UALA094G	UAEA094G
FERRANTE AND TEICHER	Salute To Nashville	UA	UAS5645	U8453
FLATT, LESTER	✓Flatt On Victor	RCA	LSP-4495	P8S-1704
	✓Kentucky Ridgerunner	RCA	LSP-4633	P8S-1865
	✓Foggy Mountain Breakdown	RCA	LSP-4789	P8S-2080
	✓Country Boy Featuring "Feudin' Banjos"	RCA	APL1-0131	APS1-0131
	✓Before You Go	RCA	APL1-0470	APS1-0470
FLATT, LESTER AND EARL SCRUGGS	✓Lester Flatt And Earl Scruggs	COL	C32244	
	✓At Carnegie Hall	COL	CS-8845	
	✓Changin' Times	COL	CS-9596	
	✓The Fabulous Sound Of Flatt And Scruggs	COL	CS-9055	
	✓Greatest Hits	COL	CS-9370	
	✓Hard Travelin'	COL	CS-8751	
	✓The Story Of Bonnie And Clyde	COL	CS-9649	
	✓20 All-Time Great Recordings	COL	GP-30	18-BO-4900
	✓When The Saints Go Marching In	COL	CS-9313	
	✓The World Of Flatt And Scruggs	COL	KG-31964	GA-31964
FLATT, LESTER AND MAC WISEMAN	✓Over The Hills To The Poorhouse	RCA	APL1-0309	APS1-0309
	✓On The Southbound Lester N' Mac	RCA	LSP-4547	P8S-1921 P8S-1761
FOLEY, RED	Songs Of Devotion	MCA	MCA-86	MCAT-86
	Beyond The Sunset	MCA	MCA-147	MCAT-147
	The Red Foley Story	MCA	MCA-2-4053	MCAT-2-4053
FORD, TENNESSEE ERNIE	Holy, Holy, Holy	CAP	ST-334	
	America The Beautiful	CAP	STAO-412	
	Tennessee Ernie Ford Abide With Me	CAP	STBBS-506	8XFF-506 8XT-730
	Tennessee Ernie Ford Hymns	CAP	ST-756	
	Tennessee Ernie Ford Spirituals	CAP	ST-818	8XT-818
	Near The Cross	CAP	ST-1005	8XT-1005
	A Friend We Have Sixteen Tons	CAP	ST-1272	
	Sing A Hymn With Me	CAP	DT-1380	
	Book Of Favorite Hymns	CAP	ST-1679	
	God Lives!	CAP	ST-1794	
	Tennessee Ernie Ford Deluxe Set	CAP	STCL-2942	
	It's Tennessee Ernie Ford	CAP	ST-11092	8XT-11092
	Country Morning	CAP	ST-11205	8XT-11205
	Make A Joyful Noise	CAP	ST-11290	8XT-11290
FRIZZELL, LEFTY	✓Greatest Hits	COL	CS-9288	
	✓Songs Of Jimmie Rogers	COL	KC-32249	CA-32249
GATLIN, LARRY	✓The Pilgrim	COL	Z-32571	
GIBSON, DON	Touch The Morning	HIC	HR-4501	H8G-4501
	The Best Of Don Gibson	HIC	H3F-4509	H3H-4502 H8G-4509
	Snap Your Fingers	HIC	H3F-4509	
GIBSON, DON AND THOMPSON, SUE	Warm Love	HIC	HR-4503	
GOLDSBORO, BOBBY	Greatest Hits	UA	UAS-5502	U8193
	Come Back Home	UA	UAS-5516	
	Solid Goldsboro	UA	UAS-6561	
	Honey	UA	UAS 6642	U8103
	Brand New Kind Of Love	UA	UALA019G	
		UA	UALA124G	UAEA124G

Artist	Title	Label	LP No.	8-Track Tape No.
GREENE, JACK	There Goes My Everything	MCA	MCA-251	MCAT-251
	Greatest Hits	MCA	MCA-291	MCAT-291
	Greene Country	MCA	MCA-295	MCAT-295
	Jack Greene & Jeannie Seely	MCA	MCA-288	MCAT-288
	Two For The Show (With Jeannie Seely)	MCA	MCA-77	MCAT-77
GREEN, LLOYD	✓Shades Of Steel Bob	COL	KZ-32532	
HAGGARD, MERLE	Sing A Sad Song (2 records)	CAP	STBB-707	8XFF-707
	✓Hag (With The Strangers)	CAP	ST-735	8XT-735
	Many Churches (2 records)	CAP	SWBO-803	8XTB-803
	Someday We'll Look Back	CAP	ST-835	8XT-835
	Let Me Tell You About Song Strangers	CAP	ST-882	8XT-882
	Swinging Doors (With The Strangers)	CAP	ST-2373	8XT-2373
	Pride In What I Am	CAP	ST-2585	8XT-2585
	Same Train, Different Time	CAP	SKAO-168	8XT-168
	A Portrait Of Merle Haggard	CAP	SWBB-223	8XTT-223
	Okie From Muskogee	CAP	ST-319	8XT-319
	Fightin' Side Of Me	CAP	ST-384	8XT-384
	Tribute To Best Fiddle Player	CAP	ST-451	8XT-451
	I'm A Lonesome Fugitive	CAP	ST638	8XT-638
	Branded Man (With The Strangers)	CAP	ST-2702	8XT-2702
	Sing Me Back Home	CAP	ST-2789	8XT-2789
	The Best Of Merle Haggard	CAP	ST-2848	8XT-2848
	Mama Tried	CAP	SKAO-2951	8XT-2951
	Best Of The Best Of Merle Haggard	CAP	ST-2972	8XT-2972
	It's Not Love	CAP	ST-11082	8XT-11082
	Totally Instrumental	CAP	ST-11127	8XT-11127
	I Love Dixie Blues So I Recorded "Live" In New Orleans	CAP	ST-11141	8XT-11141
	If We Make It Through December	CAP	ST-11200	8XT-11200
		CAP	ST-11276	8XT-11276
HALL, TOM T.	The Ballad Of Forty Dollars	MER	SR61211	
	And His Other Great Songs	MER	SR 61247	MC8-61247
	Homecoming	MER	SR 61277	MC8-61277
	I Witness Life	MER	SR 61307	MC8-61307
	Tom T. Hall Sings "One Hundred Children"	MER	SR 61350	MC8-61350
	In Search Of A Song	MER	SR 61362	MC8-61362
	We All Got Together And ...	MER	SR 61368	MC8-61368
	The Storyteller	MER	SR 61369	MC8-61369
	Tom T. Hall's Greatest Hits	MER	SRM 1-668	MC8-1668
	The Rhymer And Other Five And Dimers	MER	SRM 1-687	MC8-1687
	For The People In The Last Hard Town	MER	SRM1-711	MC8-1-711
	Country Is	MER	SRM1-711	MC8-1-711
HAMILTON, GEORGE IV	✓International Ambassador	RCA	LSP-4826	P8S-2110
HART, FREDDIE	Trip To Heaven	CAP	ST-11197	8XT-11197
	California Grapevine	CAP	ST-593	8XT-593
	Easy Loving	CAP	ST-838	8XT-838
	My Hangup Is You	CAP	ST-11014	8XT-11014
	Greatest Hits	MCA	MCA-67	MCAT-67
HORTON, JOHNNY	✓Greatest Hits	COL	CS-8396	18-100106
	✓Honky-Tonk Man	COL	CS-8779	
	✓Johnny Horton Makes History	COL	CS-8269	
	✓On Stage	COL	CS-9366	
	✓The Spectacular Johnny Horton	COL	SC-8167	
	✓The World Of Johnny Horton	COL	KG-30884	GA-30884
HOUSTON, DAVID	✓The Day That Love Walked	EPI	KE-31385	EA-31385
	✓In Good Things	EPI	KE-32189	EA-32189
	✓Greatest Hits	COL	BN-26342	N18-10086
	✓The Best Of David Houston	EPI	KE-321915	EA-32915
	And Barbara Mandrell	EPI	KE-321915	EA-32915
HOWARD, JAN	For Loving You (With Bill Anderson)	MCA	MCA-265	MCAT-265
	Singing His Praise (With Bill Anderson)	MCA	MCA-143	MCAT-143
HUSKY, FERLIN	Best Of Ferlin Husky	CAP	SKAO-143	8XT-143

Artist	Title	Label	LP No.	8-Track Tape No.
IVES, BURL	✓Payin' My Dues Again	MCA	MCA-318	MCAT-318
	Greatest Hits	MCA	MCA-114	MCAT-114
	The Best Of Burl Ives	MCA	MCA-2-4034	MCAT-2-4034
	Songs Of The West	MCA	MCA-196	MCAT-196
	Burl Ives Sings Pearly Shells	MCA	MCA-102	MCAT-102
JACKSON, STONEWALL	✓Greatest Hits	COL	CS-9177	18-10-0280
	✓Recorded Live At The Grand Ole Opry	COL	C30469	
	✓The World Of Stonewall Jackson	COL	KG-31411	GA-31411
JAMES, SONNY	✓The Greatest Country Hits Of 1972	COL	KC-32028	CA-32028
	✓When The Snow Is On The Roses	COL	KC-31646	CA-31646
	✓If She Just Helps Me	COL	KC-32291	CA-32291
	✓Is It Wrong	COL	KC-32805	CA-32805
	✓Astrodome Presents Sonny James	CAP	ST-320	8XT-320
	✓Sonny James Sings #1 Country Hits	CAP	ST-629	8XT-629
	✓The Biggest Hits Of Sonny James	CAP	ST-11013	8XT-11013
	✓Traces	CAP	ST-11108	8XT-11108
	✓Empty Arms	CAP	ST-734	8XT-734
	✓Young Love	CAP	ST-11196	8XT-11196
	✓The Gentleman From The South	CAP	ST-11144	8XT-11144
	✓The Best Of Sonny James	CAP	ST-2615	8XT-2615
	✓That's Why I Love You Like I Do	CAP	ST-11067	8XT-11067
JENNINGS, WAYLON	✓The Best Of	RCA	LSP-4341	P8S-1557
	✓Singer Of Sad Songs	RCA	LSP-4418	P8S-1625
	✓The Taker/Tulsa Cedartown, Georgia	RCA	LSP-4567	P8S-1785
	✓Good Hearted Woman	RCA	LSP-4567	P8S-1886
	✓Ladies Love Outlaws-	RCA	LSP-4751	P8S-2016
	✓Lonesome, On'ry And Mean	RCA	LSP-4854	P8S-2836
	✓Honky Tonk Heroes	RCA	APL1-0240	APS1-0240
	✓Only The Greatest	RCA	APL1-0539	P8S-1362
	✓This Time	RCA	APL1-0539	APS1-0539
JOHNSON, LOIS	Send Me Some Lovin'/ Whole Lot Of Loving (with Hank Williams, Jr.)	MGM	MGM4857	
JOHNSON, WANDA	The Best Of Wanda Johnson	CAP	ST-2883	8XT-2883
	Praise The Lord	CAP	ST-11023	8XT-11023
	Country Keepsakes	CAP	ST-11161	8XT-11161
JONES, GEORGE	✓Let's Build A World Together (With Tammy Wynette)	EPI	KE-32113	
	✓Me And The First Lady (With Tammy Wynette)	EPI	KE-31554	EA-31554
	✓A Picture Of Me (Without You)	EPI	KE-31715	EA-31715
	✓We Go Together (With Tammy Wynette)	EPI	KE-30802	EA-30802
	✓We Love To Sing About Jesus (With Tammy Wynette)	EPI	KE-31719	EA-31719
	✓Nothing Ever Hurt Me (Half As Bad As Losing You)	EPI	KE-32412	EA-32412
	✓In A Gospel Way	EPI	KE-32562	EA-32562
	✓Picture Of Me (Without You)	EPI	KE-31718	
	✓First In The Hearts Of Country Music Lovers	RCA	LSP-4672	P8S-1899
	✓The Best Of George Jones, Vol 1	RCA	LSP-4716	P8S-1952
	✓Poor Man's Riches	RCA	LSP-4725	
	✓I Made Leaving (Easy For You)	RCA	LSP-4726	
	✓Tender Years	RCA	LSP-4786	
	✓Take Me	RCA	LSP-4787	
	✓Wrapped Around Her Finger	RCA	LSP-4801	

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Artist	Title	Label	LP No	8-Track Tape No.	Artist	Title	Label	LP No	8-Track Tape No.	Artist	Title	Label	LP No	8-Track Tape No.		
JONES, GRANDPA ✓Everybody's Grandpa ✓Hits From "Haw Haw"		COL	SLP-18083		MANDRELL, BARBARA ✓The Midnight Oil		COL	KC-32743	CA-32743	NELSON, WILLIE The Best Of Willie Nelson	UA	UA-LA086G	UA-EA086G			
KENNEDY, JERRY And Friends		MER	SRM 1-692	MC8-1-692	MARTIN, JIMMY Good 'N Country Country Music Time This World Is Not My Home! Jimmy Martin & The Sunny Mountain Boys Sunny Side Of The Mountain Big & Country Instrumentals I'd Like To Be Sixteen Again Singing All Day & Dinner On The Ground		MCA	MCA-81 MCA-91 MCA-96		NEWTON-JOHN, OLIVIA Let Me Be There If You Love Me (Let Me Know)	MCA	MCA-389 MCA-411	MCAT-389 MCAT-411			
KERSHAW, DOUG AND RUSTY Louisiana Man		HIC	HR-4506	H8G-4506			MCA	MCA-101 MCA-79 MCA-115 MCA-114	MCAT-101 MCAT-115 MCAT-114	NITTY GRITTY DIRT BAND All The Good Times Uncle Charlie And His Dog Teddy Stars And Stripes Forever	UA	UAS5553	U8333			
KNOX, BUDDY Golden Hits		UA	LST7251		MCCOY, CHARLIE ✓Charlie McCoy ✓Good Time Charlie ✓The Real McCoy ✓The Fastest Harp In The South		COL	KZ-31910 KZ-32215 Z-31329	ZA-31910 ZA-32215 SA-31329	NORMA, JEAN ✓The Best Of ✓The Only Way To Hold Your Men	RCA	LSP-4227	P8S-1514			
LEE, BRENDA 10 Golden Years Brenda The Brenda Lee Story/Her Greatest Hits New Sunrise		MCA	MCA-107	MCAT-107			COL	KZ-32749	ZA-32749	ORBISON, ROY Milestones	MGM	SE-4934				
		MCA	MCA-305	MCAT-305	MILLER, JODY Snowbird Annie Danny's Song Anne Murray/Glen Campbell Love Song Country Take It Over In The Morning Anne Murray		CAP	ST-579 ST-11024 ST-11172	8XT-579 8XT-11024 8XT-11172	OSBORNE BROTHERS, THE Bluegrass Instrumentals	MGM	SE-4090				
		MCA	MCA-2-4012	MCAT-2-4012			CAP	SW-869 1ST-11216 ST-11324	8XW-869 8XT-11216 8XT-11324	OSBORNE BROTHERS, THE Voices In Bluegrass Up This Hill And Down Modern Sounds Of Bluegrass Yesterday, Today & The Osborne Brother. Favorite Hymns Up To Date & Down To Earth Ru-Beeeee The Osborne Brothers Country Roads Bobby & Sonny Fastest Grass Alive Midnight Flyer	MCA	MCA-105 MCA-108 MCA-117	MCAT-105 MCAT-108 MCAT-117			
		MCA	MCA-373	MCAT 373	MILLER, ROGER ✓Dear Folks		COL	KC-32449	CA-32449			MCA	MCA-119 MCA-125 MCA-129 MCA-135 MCA-138 MCA-141 MCA-502 MCA-374 MCA-311	MCAT-119 MCAT-125 MCAT-129 MCAT-135 MCAT-138 MCAT-141 MCAT-502 MCAT-374 MCAT-311		
LEWIS, JERRY LEE Live At The International, Las Vegas Touching Home Would You Take Another Chance On Me The "Killer" Rocks On Who's Gonna Play This Old Piano... (Think About It Darlin') Southern Roots The Session Sometimes A Memory Ain't Enough I-40 Country		MER	SR 61278	MC8-61278	MILSAP, RONNIE ✓Pure Love		RCA	APL1-0500	APS1-0500	OSMOND, MARIE Paper Roses In My Little Corner Of The World	MGM	SE-4910	M8G-4910			
		MER	SR 61343	MC8-61343						OVERSTREET, TOMMY ✓Tommy Overstreet ✓This Is Tommy Overstreet ✓Heaven Is My Woman's Love ✓My Friends Call Me T.O. ✓Woman Your Name Is My Song	DOT	DOS 25992 DOS 25994	25994M			
		MER	SR 61346	MC8-61346	MONROE, BILL Bluegrass Instrumental The High Lonesome Sound Bluegrass Time Greatest Hits Bill & Charlie Monroe Bluegrass Ramble Bluegrass Special I'll Meet You In Church Sunday Morning A Voice From On High Kentucky Bluegrass Country Music Hall Of Fame Uncle Pen I Saw The Light Father & Son (With James Monroe) Bean Blossom Bill Monroe		MCA	MCA-104 MCA-110 MCA-116 MCA-17 MCA-124 MCA-88 MCA-97	MCAT-116 MCAT-17	OWENS, BUCK Best Of Buck Owens, Vol. 3 Tall Dark Stranger We're Gonna Get Together Buck Owens Great White Horse (With Susan Raye) Buck Owens And Buckaroos (3 records) Buck Owens Ruby Bakersfield, Nashville West (W/Susan Raye & Others) The Best Of Buck Owens The Best Of Buck Owens, Vol. 2 Live At The Nugget Buck Owens "Live" At The White House In Palm Of Your Hand Ain't It Amazing Gracie Arms Full Of Empty Bridge Over Troubled Water The Best Of Buck Owens, Vol 4 Too Old To Cut The Mustard? (With B. Alan)	MCA	MCA-105 MCA-108 MCA-117	MCAT-105 MCAT-108 MCAT-117			
		MER	SRM 1-637	MC8-1-637			MCA	MCA-226 MCA-131 MCA-136 MCA-140 MCA-500 MCA-527	MCAT-226 MCAT-131 MCAT-136 MCAT-140 MCAT-500 MCAT-527	OSMUND, MARIE Paper Roses In My Little Corner Of The World	MGM	SE-4910	M8G-4910			
		MER	SRM 1-677	MC8-1-677	MORAN, LESTER AND HIS CADILLAC COWBOYS Alive At The Johnny Mack Brown High School		MER	SRM-1-708	MC8-1-708			MCA	MCA-141 MCA-502 MCA-374 MCA-311	MCAT-141 MCAT-502 MCAT-374 MCAT-311		
		MER	SRM 1-710	MC8-1-710	NELSON, WILLIE ✓Yesterday's Wine ✓The Words Don't Fit The Picture ✓The Willie Way		COL	CS-1065		NEELY, SAM Route 2 Loving You Just Crossed My Mind Sam Neely		MCA	MCA-310 MCA-2-8002 MCA-426	MCAT-310 MCAT-2-8002 MCAT-426		
LIGHTFOOT, GORDON Lightfoot! The Way I Feel Did She Mention My Name Back Here On Earth Sunday Concert Best Of Gordon Lightfoot Best Of Gordon Lightfoot Vol. II Very Best Of Gordon Lightfoot		UA	UAS-6487	U8084						NELSON, RICK Garden Party Rick Nelson In Concert		MCA	MCA-62 MCA-3	MCAT-62 MCAT-3		
		UA	UAS-6587	U8085	NELSON, WILLIE The Best Of Willie Nelson		UA	UA-LA086G	UA-EA086G							
		UA	UAS-6649	U8107												
		UA	UAS-6672	U8143												
		UA	UAS-6714	U8162												
		UA	UAS-6754	U8218												
		UA	UAS-5510	U8272												
		UA	UA-LA243G	UA-EA243G												
LOCKLIN, HANK ✓The Best Of		RCA	LSP-3559(e)	P8S-2005												
LOUVIN BROTHERS The Family Who Prays The Great Gospel Singing Of The Louvin Brothers The Best Of Charles Louvin		CAP	DT-1061													
		CAP	ST-11193	8XT-11193												
		CAP	ST-11112													
LEE, DICKEY ✓Never Ending Song Of Love ✓Ashes Of Love ✓Baby, Bye Bye ✓Crying Over You ✓Sparklin' Brown Eyes		RCA	LSP-4637	P8S-1867												
		RCA	LSP-4715	P8S-1947												
		RCA	LSP-4791	P8S-2069												
		RCA	LSP-4857	P8S-2069												
		RCA	APL1-0311	APS1-0311												
LUMAN, BOB ✓Greatest Hits ✓Lonely Women Make Good Lovers ✓Neither One Of Us ✓When You Say Love		EPI	KE-32759	EA-32759												
		EPI	KE-31746	EA-31746												
		EPI	KE-32192	EA-32192												
		EPI	KE-31375													
LYNN, LORETTA Blue Kentucky Hymns You Ain't Woman Enough Don't Come Home A-Drinkin' Why Says God Is Dead Fist City Greatest Hits Your Squaw Is On The Warpath Woman Of The World-To Make A Man Loretta Writes 'Em & Sings 'Em		MCA	MCA-80	MCAT-80												
		MCA	MCA-5	MCAT-5												
		MCA	MCA-6	MCAT-6												
		MCA	MCA-113	MCAT-113												
		MCA	MCA-7	MCAT-7												
		MCA	MCA-272	MCAT-272												
		MCA	MCA-1	MCAT-1												
		MCA	MCA-126	MCAT-126												
		MCA	MCA-280	MCAT-280												
		MCA	MCA-133	MCAT-133												

Bonus Offer & Ordering Coupon - Page 56.

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regular listing

Artist	Title	Label	LP No.	8-Track Tape No.
OWENS, BUCK AND SUSAN RAYE				
✓	The Good Old Days	CAP	ST-11204	8XT-11204
✓	Best Of	CAP	ST-11804	8XT-11804
✓	We're Gonna Get Together	CAP	ST-448	8XT-448
✓	The Great White Horse	CAP	ST-558	8XT-558
PARTON, DOLLY				
✓	Just The Two Of Us (With Porter Wagoner)	RCA	LSP-4039	P8S-1375
✓	Always, Always (With Porter Wagoner)	RCA	LSP-4186	P8S-1481
✓	My Blue Ridge Mountain Boy	RCA	LSP-4188	P8S-1483
✓	Porter Wayne And Dolly Rebecca (With Porter Wagoner)	RCA	LSP-4305	P8S-1550
✓	A Real Live Dolly	RCA	LSP-4387	P8S-1601
✓	Once More (With Porter Wagoner)	RCA	LSP-4388	P8S-1603
✓	Golden Streets Of Glory	RCA	LSP-4398	P8S-1615
✓	The Best Of	RCA	LSP-4449	P8S-1645
✓	Two Of A Kind (With Porter Wagoner)	RCA	LSP-4490	P8S-1696
✓	Jolene	RCA	APL1-0473M	APSI-0473
✓	Joshua	RCA	LSP-4507	
✓	The Best Of Porter Wagoner And Dolly Parton	RCA	LSP-4556	P8S-1770
✓	Coat Of Many Colors	RCA	LSP-4603	P8S-1826
✓	The Right Combination/ Burning The Midnight Oil (With Porter Wagoner)	RCA	LSP-4628	P8S-1863
✓	Touch Your Woman	RCA	LSP-4686	P8S-1915
✓	Dolly Parton Sings "My Favorite Songwriter, Porter Wagoner"	RCA	LSP-4752	P8S-2017
✓	Together Always (With Porter Wagoner)	RCA	LSP-4761	P8S-2024
✓	We Found It (With Porter Wagoner)	RCA	LSP-4841	P8S-2124
✓	My Tennessee Mountain Home	RCA	APL1-0033	APSI-0033
✓	Love And Music (With Porter Wagoner)	RCA	APL1-0248	APSI-0248
✓	Bubblin' Over	RCA	APL1-0286	APSI-0286
✓	The Carroll County Accident	RCA	LSP-4186	P8S-1433
✓	Always, Always (With Dolly Parton)	RCA	LSP-4305	P8S-1481
✓	Porter Wayne And Dolly Rebecca (With Dolly Parton)	RCA	LSP-4321	P8S-1550
✓	The Best Of Porter Wagoner, Vol. II	RCA	LSP-4386	P8S-1587
✓	Skid Row Joe-Down In The Alley	RCA	LSP-4388	P8S-1638
✓	Once More (With Dolly Parton)	RCA	LSP-4490	P8S-1603
✓	Two Of A Kind (With Dolly Parton)	RCA	LSP-4508	P8S-1696
✓	Simple As I Am	RCA	LSP-4116	P8S-1714
PAYCHECK, JOHNNY				
✓	She's All Got	COL	E31141	EA31141
✓	Somebody Loves Me	EPI	KE-31708	EA-31708
✓	Somebody To Give My Love To	EPI	KE-31449	EA-31449
✓	My Lovemaker	EPI	KE-32387	EA-32387
✓	Song And Dance Man	COL	KE 32570	EA-32570
PERKINS, CARL				
✓	My Kind Of Country	MER	SRM 1-691	MC8-1-691
PIERCE, WEBB				
✓	Greatest Hits	MCA	MCA-120	MCAT-120
✓	I'm Gonna Be A Swinger	MCA	MCA-513	MCAT-513
PRESLEY, ELVIS				
✓	Elvis Presley	RCA	LSP-1254(e)	
✓	Elvis	RCA	LSP-1382(e)	
✓	Loving You	RCA	LSP-1515(e)	
✓	Elvis' Golden Records	RCA	LSP-1707(e)	P8S-1244
✓	King Creole	RCA	LSP-1884(e)	
✓	For LP Fans Only	RCA	LSP-1990(e)	
✓	A Date With Elvis	RCA	LSP-2011(e)	
✓	50,000,000 Elvis Fans Can't Be Wrong-Elvis' Gold Records Volume 2	RCA	LSP-2075(e)	P8S-2093
✓	Elvis Volume 1, A Legendary Performer	RCA	CP1-0341	CPS1-0341
✓	Elvis Is Back!	RCA	LSP-2231	P8S-1135

Artist	Title	Label	LP No.	8-Track Tape No.
PRESLEY, ELVIS				
✓	G.I. Blues	RCA	LSP-2256	P8S-1169
✓	His Hand In Mine	RCA	LSP-2328	P8S-1136
✓	Something For Everybody	RCA	LSP-2370	P8S-1137
✓	Blue Hawaii	RCA	LSP-2426	P8S-1019
✓	Pot Luck	RCA	LSP-2523	P8S-1138
✓	Girls! Girls! Girls!	RCA	LSP-2621	P8S-1139
✓	"Fun In Acapulco"	RCA	LSP-2756	P8S-1141
✓	Elvis Golden Records, Vol 3	RCA	LSP-2765	P8S-1057
✓	"Kissin' Cousins"	RCA	LSP-2894	P8S-1142
✓	Roustabout	RCA	LSP-2999	P8S-1143
✓	Girl Happy	RCA	LSP-3338	P8S-1018
✓	Elvis For Everybody	RCA	LSP-3450	P8S-1078
✓	Paradise, Hawaiian Style	RCA	LSP-3643	P8S-1165
✓	How Great Thou Art	RCA	LSP-3758	P8S-1218
✓	Elvis Gold Records, Vol 4	RCA	LSP-3921	P8S-1297
✓	Speedway	RCA	LSP-3989	P8S-1335
✓	Elvis-TV Special	RCA	LPM-4086	P8S-1391
✓	From Elvis In Memphis	RCA	LSP-4155	P8S-1456
✓	On Stage (February, 1970)	RCA	LSP-4362	P8S-1594
✓	Elvis In Person At The International Hotel, Las Vegas Nevada	RCA	LSP-4428	P8S-1634
✓	Elvis Back In Memphis	RCA	LSP-4429	P8S-1632
✓	Elvis-That's The Way It Is	RCA	LSP-4445	P8S-1652
✓	Elvis Country	RCA	LSP-4460	P8S-1655
✓	Love Letters From Elvis	RCA	LSP-4530	P8S-1748
✓	Elvis Now	RCA	LSP-4671	P8S-1898
✓	He Touched Me	RCA	LSP-4690	P8S-1923
✓	Elvis As Recorded Live At Madison Square Garden	RCA	LSP-4776	P8S-2054
✓	From Memphis To Vegas/ From Vegas To Memphis	RCA	LSP-6020	
✓	Elvis Worldwide 50 Gold Award Hits, Vol 1	RCA	LSM-6401	
✓	Elvis-Aloha From Hawaii Via Satellite	RCA	VPSX-6089	P8S-5144
✓	It Happened At The World's Fair	RCA		P8S-1140
✓	Spinout	RCA		P8S-1201
✓	Good Times	RCA	CPL1-0475	CPS1-0475
✓	Double Trouble	RCA		P8S-1246
✓	Elvis Recorded Live On Stage In Memphis	RCA	CPL1-0606	CPS1-0606
PRICE, KENNY				
✓	"Sea Of Heartbreak"/ "Don't Tell Me Your Troubles" And Other Don Gibson Hits	RCA	LSP-4839	P87-2122
✓	30 California Women	RCA	APL1-0208	APSI-0208
✓	Turn On Your Light And Let It Shine	RCA	APL1-0435	APL-0435
PRICE, RAY				
✓	All Time Greatest Hits	COL	KG 31364	GA-31364
✓	Burning Memories	COL	CS-9089	18-10-0918
✓	Danny Boy	COL	CS-9477	18-10-0260
✓	For The Good Times	COL	C30106	CA-30106
✓	Greatest Hits	COL	CS-8866	18-10-0094
✓	Greatest Hits, Vol 2	COL	CS-9740	18-10-0318
✓	I Won't Mention It Again	COL	C-30510	CA-30510
✓	You're The Best Thing That Ever Happened To Me	COL	KC-32777	CA-32777
✓	She's Got To Be A Saint	COL	KC-32033	CA-32033
✓	Take Me As I Am	COL	CS-9606	
✓	Touch My Heart	COL	CS-9406	18-10-0238
✓	Welcome To My World	COL	G-30878	GT-30878
✓	The World Of Ray Price	COL	GP-28	18-BO-0902
✓	You Wouldn't Know Love	COL	CS-9918	
✓	The Loneliest Lonesome	COL	KC-31546	CA-31546
✓	The Other Woman	COL	CS-9182	
PRIDE, CHARLEY				
✓	(Country) Charley Pride	RCA	LSP-3645	P8S-1318
✓	Pride Of Country Music	RCA	LSP-3375	P8S-1278
✓	The Country Way	RCA	LSP-3895	P8S-1308
✓	Make Mine Country	RCA	LSP-3952	P8S-1338
✓	Songs Of Pride... Charley That Is	RCA	LSP-4041	P8S-1373
✓	Charley Pride... In Person	RCA	LSP-4094	P8S-1401
✓	The Sensational Charley Pride	RCA	LSP-4153	P8S-1452
✓	The Best Of Charley Pride	RCA	LSP-4223	P8S-1505
✓	Just Plain Charley	RCA	LSP-4290	P8S-1536
✓	Charlie's Pride's 10th Album	RCA	LPS-4367	P8S-1593
✓	From Me To You	RCA	LSP-4486	P8S-1662
✓	Did You Think To Pray	RCA	LSP-4513	P8S-1723
✓	I'm Just Me	RCA	LSP-4560	P8S-1772
✓	Charley Pride Sings Heart Songs	RCA	LSP-4617	P8S-1848
✓	The Best Of Charley Pride, Vol. 2	RCA	LSP-4682	P8S-1913
✓	A Sunshine Day With Charley Pride	RCA	LSP-4742	P8S-1997
✓	Sweet Country	RCA	APL1-0217	APSI-0217
✓	Songs Of Love By Charley Pride	RCA	LSP-4837	P8S-2120

Artist	Title	Label	LP No.	8-Track Tape No.
RAYE, SUSAN				
✓	One Night Stand	CAP	ST-543	
✓	Pitty, Pitty, Patter	CAP	ST-807	8XT-807
✓	(I've Got A) Happy Heart	CAP	ST-875	8XT-875
✓	The Best Of	CAP	ST-11282	8XT-11282
✓	My Heart Has A Mind Of Its Own	CAP	ST-1105	8XT-1105
✓	Wally Jones	CAP	ST-736	8XT-736
✓	Wheel Of Fortune	CAP	ST-1106	8XT-1106
✓	Love Sure Feels Good	CAP	ST-1135	8XT-1135
✓	Cheating Game	CAP	ST-11179	8XT-11179
✓	Plastic Trains, Paper Planes	CAP	ST-11223	8XT-11223
✓	Hymns By Susan Raye	CAP	ST-11255	8XT-11255
PRUETT, JEANNE				
✓	Love Me	MCA	MCA-503	MCAT-503
✓	Satin Sheets	MCA	MCA-338	MCAT-338
✓	Jeanne Pruett	MCA	MCA-388	MCAT-388
RANDOLPH, BOOTS				
✓	Boots And Stockings	COL	SLP-18127	
✓	Boots Randolph With Voices And Strings (With Knights Bridge Strings)	COL	SLP-18082	SL8-18082
✓	Boots With Brass	COL	SLP-18147	SL8-18147
✓	Boots With Strings	COL	SLP-18066	SL8-18066
✓	The Fantastic Boots Randolph	COL	SLP-18042	SL8-18042
✓	The Greatest Hits Of Today	COL	KZ-31908	
✓	Hip Boots!	COL	SLP-18015	SL8-18015
✓	Hit Boots 1970	COL	SLP 18144	SL8-18144
✓	Homer Louis Randolph, III	COL	Z 30678	SA-30678
✓	More Yakety Sax!	COL	SLP-18037	SL8-18037
✓	Sax Sational!	COL	SLP-18079	SL8-18079
✓	Sentimental Journey	COL	KZ-32292	ZA-32292
✓	Sunday Sax	COL	SLP-18092	
✓	The Sound Of Boots	COL	SLP-18099	SL8-18099
✓	... With Love	COL	SLP-18111	SL8-18111
✓	The World Of Boots Randolph	COL	ZG-30963	ZGA-30963
✓	Yakety Revisited	COL	SLP-18128	SL8-18128
REED, JERRY				
✓	Jerry Reed Explores Guitar Country	RCA	LSP-4204	P8S-1726
✓	Georgia Sunshine	RCA	LSP-4391	P8S-1629
✓	Me And Jerry (With Chet Atkins)	RCA	LSP-4396	P8S-1610
✓	When You're Hot, You're Hot	RCA	LSP-4506	P8S-1712
✓	Smell The Flowers	RCA	LSP-4660	P8S-1891
✓	Me And Chet (With Chet Atkins)	RCA	LSP-4707	P8S-1942
✓	The Best Of Jerry Reed	RCA	LSP-4729	P8S-1971
✓	Jerry Reed	RCA	LSP-4750	P8S-2015
✓	Hot A' Mighty!	RCA	LSP-4838	P8S-2121
✓	Lord, Mr. Ford	RCA	APL1-0238	APSI-0238
✓	The Uptown Poker Club	RCA	APL1-0356	APSI-0356
✓	Tupelo Mississippi Flash	RCA	ACL1-0331	ACSI-0331
✓	A Good Woman's Love	RCA	APL1-0544	
REEVES, DEL				
✓	The Del Reeves Album	JA	UAS-6820	U8328
✓	Before Goodbye	JA	UAS-6830	U8456
✓	Truckers Paradise	JA	UALA044G	UAEA044G
✓	Live At The Palomino	JA	UALA204G	UAEA204G
✓	The Very Best Of	JA	UALA235G	UAEA235G
REEVES, JIM				
✓	God Be With You	RCA	LSP-1950	P8S-1856
✓	Songs To Warm The Heart	RCA	LSP-2001	P8S-2042
✓	The Intimate Jim Reeves	RCA	LSP-2216	P8S-2014
✓	He'll Have To Go	RCA	LSP-2223(e)	P8S-2041
✓	Tail Tales And Short Tempers	RCA	LSP-2284	P8S-2040
✓	Talkin' To Your Heart	RCA	LSP-2339	P8S-2037
✓	A Touch Of Velvet	RCA	LSP-2487	
✓	We Thank Thee	RCA	LSP-2552	P8S-1857
✓	Gentleman Jim	RCA	LSP-2605	
✓	I'd Fight The World	RCA	APL1-0537	APSI-0537
✓	Moonlight And Roses	RCA	LSP-2854	P8S-1020
✓	The Best Of Jim Reeves	RCA	LSP-2890	P8S-1175
✓	The Jim Reeves Way	RCA	LSP-2968	P8S-1058
✓	Distant Drums	RCA	LSP-3542	P8S-1158
✓	Blue Side Of Lonesome	RCA	LSP-3793	P8S-1242
✓	My Cathedral	RCA	LSP-3903	P8S-1300
✓	A Touch Of Sadness	RCA	LSP-3987	P8S-1339

regular listing

LP's \$6.98 8-tk \$7.98 except where indicated by ✓ mark
 ✓ mark=LP's \$5.98 8-tk's \$6.98

Artist	Title	Label	LP No.	8-Track Tape No.
REEVES, JIM				
✓ The Best Of Jim Reeves, Vol. 3		RCA	LSP-4187	P8S-1551
✓ Jim Reeves Writes You A Record		RCA	LSP-4475	P8S-1675
✓ Something Special		RCA	LSP-4528	P8S-1746
✓ Missing You		RCA	LSP-4749	P8S-2013
✓ My Friend		RCA	LSP-4646	P8S-1880
✓ Am I That Easy To Forget		RCA	APL1-0039	APS1-0039
✓ Jim Reeves On Stage		RCA		P8S-1383
✓ Great Moment In Country Music		RCA	APL1-0330	APS1-0330

RICH, CHARLIE				
✓ Fully Realized		MER	SRM-2-7506	
✓ Tomorrow Night		RCA	APL1-0258	APS1-0258
✓ Behind Closed Doors		EPI	KE-32247	EA-32247
✓ The Best Of Charlie Rich		EPI	KE-31933	EA-31933
✓ Very Special Love Songs		EPI	KE-32531	EA-32531

RILEY, JEANNIE C.				
Down To Earth		MGM	SE-4849	
When Love Has Gone Away		MGM	SE-4891	
Just Jeannie		MGM	SE-4909	M8G-4909

RITTER, TEX				
Hillbilly Heaven		CAP	ST-1623	
The Best Of Tex Ritter		CAP	DT-2595	
Supercountry/Legendary		CAP	ST-11037	
An American Legend		CAP	SA-11241	8V3K-11241

ROBBINS, MARTY				
✓ All-Time Greatest Hits		COL	KG-31361	GA-31361
✓ Bound For Old Mexico		COL	KG-31341	CA-31341
✓ Devil Woman		COL	CS-8718	
✓ The Drifter		COL	CS-9327	
✓ Greatest Hits		COL	CS-8639	18-10-0096
✓ Greatest Hits, Vol. 3		COL	C-30571	CA-30571
✓ Gunfighter Ballads And Trail Songs		COL	CS-8158	18-10-0116
✓ I've Got A Woman's Love		COL	KG-31628	CA-31628
✓ I Walk Alone		COL	CS-9725	18-10-0546
✓ Marty's Country		COL	GP-15	18-BO-0782
✓ More Greatest Hits		COL	CS-8435	
✓ More Gunfighter Ballads Trail Songs		COL	CS-8272	
✓ My Woman, My Woman, My Wife		COL	CS-9978	18-10-0864
✓ Return Of The Gunfighter		COL	CS-8872	
✓ The Song Of Robbins		COL	CS9421	
✓ Tonight Carmen		COL	CS-9525	
✓ What God Has Done		COL	CS-9428	
✓ The World Of Marty Robbins		COL	G-30881	GA-30881
✓ Have I Told You Lately		COL	C-32506	
✓ This Much A Man		MCA	MCA-61	
✓ Marty Robbins		MCA	MCA-342	MCAT-342

RODGERS, JIMMIE				
✓ Never No Mo' Blues		RCA	LPM-1232	
✓ Train Whistle Blues		RCA	LPM-1640	
✓ My Rough And Rowdy Ways		RCA	LPM-2112	
✓ Jimmie The Kid		RCA	LPM-2213	
✓ Country Music Hall Of Fame		RCA	LPM-2531	
✓ The Short But Brilliant Life Of Jimmie Rodgers		RCA	LPM-2634	
✓ My Time Ain't Long		RCA	LPM-2865	
✓ The Best Of The Legendary Jimmie Rodgers		RCA	LSP-3315(e)	
✓ This Is Jimmie Rodgers		RCA	VPS-6091(e)	P8S-5145

RODRIGUEZ, JOHNNY				
✓ AH I Ever Meant To Do Was Sing Introducing Johnny Rodriguez		MER	SRM 1-686	MC8-1-686
✓ My Third Album		MER	SR 61378	MC8-61378
		MER	SRM 1-699	MC8-1-699

ROGERS, ROY				
✓ Bible Tells Me So (With Dale Evans)		CAP	ST-1745	

Artist	Title	Label	LP No.	8-Track Tape No.
RONSTADT, LINDA				
✓ Different Drummer		CAP	ST-11269	8XT-11269
RUSSELL, JOHNNY				
✓ Catfish John/Chained		RCA	LSP-4851	P8S-2133
✓ Rednecks, White Socks And Blue Ribbon Beer		RCA	APL1-0345	APS1-0345
✓ She's In Love With A Rodeo Man		RCA	APL1-0542	

SCRUGGS, EARL				
✓ Earl Scruggs Revue		COL	KC-3246	CA-32426
✓ Dueling Banjos		COL	C-32268	CA-32268
✓ Him Family And Friends (w/ Baez, Dylan, Byrds)		COL	C30584	CT-30584
✓ I Saw The Light (w/Linda Ronstadt)		COL	KC-31354	CA-31354
✓ Live At Kansas State		COL	KC-31758	CA-31758
✓ Nashville's Rock		COL	CS 1007	
✓ Where The Lilies Bloom		COL	KC-32806	EA-32806

SEELY, JEANNIE				
✓ Can I Sleep In Your Arms/ Lucky Ladies		MCA	MCA-385	MCAT-385
✓ Jack Greene & Jeannie Seely		MCA	MCA-288	MCAT-288
✓ Two For The Show		MCA	MCA-77	MCAT-77

SHEA, GEORGE B.				
✓ Ten Favorites		RCA	APL1-0358	APS1-0358

SHEPARD, JEAN				
✓ Slippin' Away		UA	UALA144F	UAEA144G

SIMPSON, RED				
✓ I'm A Truck		CAP	ST-881	8XT-881

SMITH, CAL				
✓ The Best Of Cal Smith		MCA	MCA-70	MCAT-70
✓ I've Found Someone Of My Own		MCA	MCA-56	
✓ Cal Smith		MCA	MCA-344	MCAT-344
✓ Country Bumpkin		MCA	MCA-424	MCAT-424

SMITH, CARL				
✓ Greatest Hits		COL	CS-8737	

SMITH, CONNIE				
✓ Connie Smith Sings Great Sacred Songs		RCA	LSP-3589	
✓ The Best Of		RCA	LSP-3848	P8S-1314
✓ Sunday Morning With Nat Stuckey And Connie Smith		RCA	LSP-4300	
✓ The Best Of Connie Smith, Vol. 2		RCA	LSP-4324	P8S-1574
✓ Come Along And Walk With Me		RCA	LSP-4598	P8S-1822
✓ Ain't We Havin' Us A Good Time		RCA	LSP-4964	P8S-1925
✓ "If It Ain't Love" And Other Great Dallas Frazier Songs		RCA	LSP-4748	P8S-2012
✓ Love Is The Look You're Looking For		RCA	LSP-4840	P8S-2123
✓ Dream Painter		RCA	APL1-0188	APS1-0188
✓ Greatest Hits, Vol. 1		RCA	APL1-0275	APS1-0275

SNOW, HANK				
✓ Now		RCA	APL1-0607	
✓ Hello Love		RCA	APL1-0441	APS1-0441
✓ The Best Of		RCA	LSP-3478(e)	P8S-2006
✓ Award Winners		RCA	LSP-4601	P8S-1827
✓ The Jimmie Rodgers Story		RCA	LSP-4708	P8S-1943
✓ Featuring Albert Hullam		RCA	LSP-4798	P8S-2081
✓ The Best Of Hank Snow, Vol. 2		RCA	LSP-6014(e)	P8S-2081
✓ This Is My Story		RCA	LSP-6014(e)	P8S-2081
✓ Hank Snow Sings Grand Ole Opry Favorites		RCA	APL1-0162	APS1-0162
✓ That's You & Me		RCA	APL1-0608	APS1-0608
✓ I'm Movin' On		RCA	ACL1-0540	ALS1-0540

Artist	Title	Label	LP No.	8-Track Tape No.
SONS OF THE PIONEERS				
✓ Cool Water		RCA	LSP-2118	P8S-1062
✓ The Best Of		RCA	LSP-3476(e)	P8S-2007
✓ The Sons Of The Pioneers Sing Campfire Favorites		RCA	LSP-3714	P8S-1279
✓ Tumbling Tumbleweeds		RCA	LSP-4119	
✓ Riders In The Sky		RCA	ADL2-0336(e)	

SOUTH, JOE				
✓ Look Inside		CAP	ST-11074	8XT-11074
✓ Joe South's Greatest Hits		CAP	ST-450	

STAFFORD, JIM				
✓ Jim Stafford		MGM	SE-4947	M8G-4947

STAMPLEY, JOE				
✓ If You Touch Me (You've Got To Love Me)		DOT	DOS 26002	26002M
✓ Soul Song		DOT	DOS 26007	26007M
✓ I'm Still Loving You		DOT	DOS 26020	26020M

STATLER BROTHERS, THE				
✓ Carry Me Back		MER	SRM-1-676	MC8-1-676
✓ Bed of Rose's		MER	SR 61317	MC8-61317
✓ Pictures Of Moments To Remember		MER	SR 61349	MC8-61349
✓ Interview		MER	SR 61358	MC8-61358
✓ Country Music Then And Now		MER	SR 61367	MC8-61367
✓ The Statler Brothers Sing Country Symphonies In E Major		MER	SR 61374	MC8-61374
✓ Thank You World		MER	SRM1-707	MC81-707
✓ The Big Hits		COL	CS-9519	
✓ Flowers On The Wall		COL	CS-9249	
✓ The World Of The Statler Brothers		COL	KG-31557	GA-31557

STEAGALL, RED				
✓ Somewhere My Love		CAP	ST-11162	8XT-11162
✓ If You've Got The Time		CAP	ST-11228	8XT-11228

STRUNK, JUD				
✓ Daisy A Day		MGM	SE-4898	

STUCKEY, NAT				
✓ Sunday Morning With Nat Stuckey And Connie Smith		RCA	LSP-4300	P8S-1547
✓ Forgive Me For Calling You Darling		RCA	LSP-4635	P8S-1869
✓ Is It Any Wonder I Hat I Love You		RCA	LSP-4743	P8S-1998
✓ Take Time To Love Her/I Used It All On You		RCA	APD1-0080	APS1-0080

THOMPSON, HANK				
✓ Hank Thompson Sings The Gold Standards		DOT	DLP 25864	BAR-1098M
✓ On I ap, In The Can, Or In The Bottle		DOT	DLP 25894	
✓ Hank Thompson Salutes The Countryopolitan Sound Of Hank Thompson		DOT	DLP 25978	25978M
✓ Next Time I Fall In Love		DOT	DOS 25991	
✓ Hank Thompson's Greatest Hits		DOT	DOS 26004	26004M
✓ The Hank Thompson 25th Anniversary Album		DOT	DOS 2-2000	
✓ Cab Driver-A Salute To The Mills Brothers		DOT	DOS 25996	
✓ Kindly Keep It Country		DOT	DOS 26015	26015M
✓ The Best Of Hank Thompson		CAP	DT-1878	8XT-1878

THOMPSON, SUE				
✓ Sweet Memories		HIC	H3F-4511	H8G-4511

MEL TILLIS AND THE STATESIDERS				
✓ Mel Tillis And The Statesiders On Stage-At The Birmingham Municipal Auditorium		MGM	SE-4889	M8G-4889
✓ I Ain't Never/Neon Rose		MGM	SE-4870	M5G-4870

See Bonus Offer & Ordering Coupon - Page 56.

LP's \$6.98 8-tk \$7.98 except where indicated by ✓ mark
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regular listing

Artist	Title	Label	LP No.	8-Track Tape No.
MEL TILLIS & THE STATISIDERS				
	Would You Want The World To End	MGM	SE-4841	
	Living And Learning/Take My Hand (with Sherry Bryce)	MGM	SE-4800	
	Live At The Sam Houston Coliseum	MGM	SE-4788	
	Sawmill	MGM	SE-4907	M8G-4907
	Let's Go All The Way Tonight	MGM	SE-4937	M8G-4937
	Very Best Of	MGM	SE-4806	M8G-4806
	Stomp Them Grapes	MGM	SE-4960	M8H-4960
	Mel Tillis' Greatest Hits	MCA	MCA-66	MCAT-66
	Mel Tillis & Bob Wills "In Person"	MCA	MCA-550	
TONI AND TERRY				
	Cross-Country	CAP	ST-11137	8XT-11137
TOMPALL AND THE GLASER BROTHERS				
	Charlie	MGM	SE-4918	
	Greatest Hits	MGM	SE-4946	M8G-4946
	The Award Winners	MGM	SE-4775	
TRASK, DIANA				
	Miss Country Soul	DOT	DLP 25920	
	From The Heart	DOT	DLP25957	
	Diana's Country	DOT	DOS 25989	
	Diana Trask Sings About Loving	DOT	DOS 25999	25999M
	It's A Man's World	DOT	DOS 26016	26016M
	Lean It All On Me	DOT	ODOS1 26021	26021M
	Diana Trask Sings About Loving	DOT	DOS 25999	25999M
	It's A Man's World	DOT	DOS 26016	26016M
	Lean It All On Me	DOT	DOS 26021	26021M
TUBB, ERNEST				
	Golden Favorites	MCA	MCA-84	MCAT-84
	Just Call Me Lonesome	MCA	MCA-209	
	Greatest Hits	MCA	MCA-16	MCAT-16
	Greatest Hits-Vol. 2	MCA	MCA-24	MCAT-24
	One Sweet Hello	MCA	MCA-294	MCAT-294
	Say Something Sweet To Sarah	MCA	MCA-229	MCAT-299
	Baby It's So Hard To Be Good	MCA	MCA-512	
	The Ernest Tubb Story	MCA	MCA2-4040	
	The Ernest Tubb/Loretta Lynn Story	MCA	MCA2-4000	MCAT2-4000
	I've Got All The Heartaches I Can Handle	MCA	MCA-341	MCAT-341
TUCKER, TANYA				
	Delta Dawn	COL	KC-31742	CA-31742
	What's Your Mama's Name	COL	KC-32272	CA-32272
	Would You Lay With Me?	COL	KC-32744	CA-32744
TWITTY, CONWAY				
	Greatest Hits	MGM	SE-3849	M8G-3849
	I Love You More Today	MCA	MCA-130	MCAT-130
	To See My Angel Cry/That's When She—	MCA	MCA-18	MCAT-18
	Hello Darling	MCA	MCA-19	MCAT-19
	Fifteen Years Ago	MCA	MCA-22	MCAT-22
	How Much More Can She Stand	MCA	MCA-30	MCAT-30
	I Wonder What She'll Think About Me Leaving	MCA	MCA-34	MCAT-34
	Look Into My Teardrops	MCA	MCA-112	MCAT-112
	Conway Twitty Country	MCA	MCA-260	MCAT-260
	Next In Line	MCA	MCA-123	MCAT-123
	Darling, You Know I Wouldn't Lie	MCA	MCA-128	MCAT-128
	I Can't See Me Without You	MCA	MCA-46	MCAT-46
	Greatest Hits, Vol. 1	MCA	MCA-52	MCAT-52
	I Can't Stop Loving You/Lost Her Love On Our First Date	MCA	MCA-53	MCAT-53
	She Needs Someone To Hold Her	MCA	MCA-303	MCAT-303
	Only Make Believe (With Loretta Lynn)	MCA	MCA-8	MCAT-8
	Lead Me On	MCA	MCA-9	MCAT-9
	Louisiana Woman—Mississippi Man (With Loretta Lynn)	MCA	MCA-335	MCAT-335

Artist	Title	Label	LP No.	8-Track Tape No.
TWITTY, CONWAY				
	Clinging To A Saving Hand/Steal Away	MCA	MCA-376	MCAT-376
	You've Never Been This Far Before/Baby's Gone	MCA	MCA-359	MCAT-359
	Honky Tonk Angel	MCA	MCA-406	MCAT-406
	Only Make Believe (With Loretta Lynn)	MCA	MCA-8	MCAT-8
WAGONER, PORTER				
	The Grand Old Gospel (And The Blackwood Brothers Quartet)	RCA	LSP 3488	P8S-1117
	The Best Of Porter Wagoner	RCA	LSP-3560(e)	P8S-1567
	Just Between You And Me (Dolly Parton)	RCA	LSP-3926	P8S-1304
	Porter Wagoner And The Blackwood Brothers Quartet In Gospel Country	RCA	LSP-4034	
	Just The Two Of Us (With Dolly Parton)	RCA	LSP-4039	P8S-1375
	The Best Of Porter Wagoner	RCA	LSP-4556	P8S-1770
	And Dolly Parton	RCA	LSP-4586	P8S-1801
	Porter Wagoner Sings His Own	RCA	LSP-4628	P8S-1863
	The Right Combination/Burning The Midnight Oil (With Dolly Parton)	RCA	LSP-4734	P8S-1975
	Ballads Of Love	RCA	APL1-0496	APS1-0496
	Torn Down	RCA	LSP-4761	P8S-2024
	Together Always (With Dolly Parton)	RCA	LSP-4811	P8S-2097
	Experience	RCA	LSP-4841	P8S-2124
	We Found It (With Dolly Parton)	RCA	APL1-0142	APS1-0142
	I'll Keep On Lovin' You	RCA	APL1-0248	APS1-0248
	Love And Music (With Dolly Parton)	RCA	APL1-0346	APS1-0346
	The Farmer	RCA	APL1-0646	APS1-0646
	Porter "N" Dolly	RCA	APL1-0646	APS1-0646
WALKER, BILLY				
	All Time Greatest Hits	MGM	SE-4887	M8G-4887
	The Billy Walker Show (with The Mike Curb Congregation)	MGM	SE-4863	
	Too Many Memories	MGM	SE-4938	M8G-4938
	The Hand Of Love	MGM	SE-4908	
WALKER, CHARLIE				
	Don't Mind Goin' Under (If It'll Get Me Over You)	RCA	LSP-4737	P8S-1993
	Break Out The Bottle—Bring On The Music	RCA	APL1-0181	APS1-0181
WALKER, JERRY JEFF				
	Viva Terlingua	MCA	MCA-382	MCAT-382
WALLACE, JERRY				
	This Is Jerry Wallace	MCA	MCA-2	MCAT-2
	To Get To You	MCA	MCA-50	MCAT-50
	Do You Know What It's Like To Be Lonesome	MCA	MCA-301	MCAT-301
	Primrose Lane	MCA	MCA-366	MCAT-366
	For Wives & Lovers	MCA	MCA-408	MCAT-408
WATSON, DOC				
	Elementary, Dr. Watson	UA	PSY-5703	11103
	Then And Now	UA	PP-LA022G	PP-EA022G
	Two Days In November	UA	PP-LA210G	PP-EA210G
WAYNE, JOHN				
	America, Why I Love Her	RCA	LSP-4828	P8S-2112
WELLER, FREDDY				
	Too Much Monkey Business	COL	KC-32218	CA-32218
	The Roadmaster	COL	KC-31769	CA-31769
	Sexy Lady	COL	KC-32958	CA-32958
WELLS, KITTY				
	Greatest Hits	MCA	MCA-121	MCAT-121
	Pledging My Love	MCA	MCA-296	MCAT-296
	Heart-Warming Gospel (With Johnny Wright) Songs	MCA	MCA-142	MCAT-142

Artist	Title	Label	LP No.	8-Track Tape No.
WELLS, KITTY				
	Sincerely	MCA	MCA-501	MCAT-501
	Dust On The Bible	MCA	MCA-149	MCAT-149
	Kitty Wells Story	MCA	MCA-4031	MCAT2-4031
	I've Got Yesterday	MCA	MCA-509	MCAT-509
	Yours Truly	MCA	MCA-330	MCAT-330
WEST, DOTTIE				
	I'm Only A Woman	RCA	LSP-4704	P8S-1934
	The Best Of Dottie West	RCA	LSP-4811	P8S-2098
	If It's All Right With You/Just What I've Been Looking For	RCA	APD1-0151	APS1-0151
	Country Sunshine	RCA	APL1-0344	APS1-0344
	House Of Love	RCA	APL1-0543	APS1-0543
WHITMAN, SLIM				
	I'll Walk With God	UA	LP-12032	
	Country Hits, Vol. II	UA	LP-12100	
	Song Of The Old Waterwheel	UA	LP-12102	
	Yodeling	UA	LP-12235	
	Irish Songs	UA	LP-12245	
	Love Song Of The Waterfall	UA	LP-12277	
	15th Anniversary Album	UA	LP-12342	
	It's A Sin To Tell A Lie	UA	UAS-6819	U8327
	Best Of Slim Whitman Vol. II	UA	UAS-6832	U8458
	I'll See You When The Very Best Of	UA	UALA245G	UAEA046G UAEA245G
WILBURN BROTHERS, THE				
	Take Up Thy Cross	MCA	MCA-217	
	A Portrait	MCA	MCA2-4011	MCAT2-4011
WILLIAMS, HANK				
	14 More Of Hank Williams' Greatest Hits, Vol. 3	MGM	SE-4140	
	The Very Best Of Hank Williams	MGM	SE-4168	M8G-4168
	The Very Best, Vol. 2	MGM	SE-4227	
	Lost Highway And Other Folk Ballads	MGM	SE-4254	
	Hank Williams Sings Kaw-Liga I Saw The Light	MGM	SE-3331	
	The Unforgettable Hank Williams	MGM	SE-3733	
	On Stage	MGM	SE-3999	
	14 More Of Hank Williams' Greatest Hits, Vol. 2	MGM	SE-4040	M8G-4040
	The Legend Lives Anew	MGM	SE-4377	
	Again	MGM	SE-4378	
	Luke The Drifter	MGM	SE-4380	
	I Won't Be Home No More	MGM	SE-4481	
	The Essential Hank Williams	MGM	SE-4651	
	Life To Legend	MGM	SE-4680	M8G-4680
	24 Of Hank Williams Greatest Hits	MGM	SE-4755-2	M8G-4755
	Hank Williams/Hank Williams, Jr. The Legend Of Hank Williams In Song And Story	MGM	2SES-4865	
	Hank Williams Greatest Hits	MGM	SE-3918	M8G-3918
	The Spirit Of Hank Williams	MGM	SE-3955	
WILLIAMS, HANK JR.				
	Hank Williams Life Story—Music From The Motion Picture "Your Cheatin' Heart"	MGM	SE-4260	
	The Best Of Hank Williams Jr.	MGM	SE-4513	
	A Time To Sing	MGM	SE-4540	
	Hank Williams Jr.'s Greatest Hits	MGM	SE-4656	M8G-4656
	Hank Williams Jr.'s Greatest Hits Vol II	MGM	SE-4822	
	Eleven Roses	MGM	SE-4843	M8G-4843
	Send Me Some Lovin'/Whole Lot Of Loving (with Lois Johnson)	MGM	SE-4857	M8G-4857
	The Last Love Song	MGM	SE-4936	M8G-4936
	After You	MGM	SE-4862	
	Archetypes	MGM	M3F-4954	M8G-4954
WILLIAMS, HANK, JR. AND THE CHEATIN' HEARTS				
	Just Pickin'-No Singin'	MGM	SE-4906	
BOB WILLS & THE TEXAS PLAYBOYS				
	Anthology (2 records)	COL	KG-32416	
	The History Of Bob Wills And The Texas Playboys	MGM	SE-4866	M8G-4866

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Artist	Title	Label	LP No.	8-Track Tape No
BOB WILLS & THE TEXAS PLAYBOYS				
Greatest String Band Hits		MCA	MCA-152	MCAT-152
The Best Of Bob Wills		MCA	MCA-153	MCAT-153
Bob Wills And His Texas Playboys		MCA	MCA-526	
King Of Western Swing		MCA	MCA-543	MCAT-543
Time Changes Everything		MCA	MCA-545	MCAT-545
The Living Legend		MCA	MCA-546	MCAT-546
Mel Tillis & Bob Wills "In Person"		MCA	MCA-550	

WILLIAMS, MENTOR		MCA	MCA-404	MCAT-404
Feelings				

WILLS, BOB		UA	LST-7303	
Sings And Plays For The Last Time		UA	UALA216J2	UAEA 216J2

WILLS, BOB AND DUNCAN, TOMMY				
Together Again		UA	LST-7173	
A Living Legend		UA	LST-7182	
Mr. Words And Music		UA	LST-7194	
Hall Of Fame		UA	UAS-9962	04032

Artist	Title	Label	LP No.	8-Track Tape No
WILSON, JUSTIN				
I Gawr-On-Tee		CAP	DT-5008	
Wilsonville U.S. And A.		CAP	DT-5509	
The "Wondermus" Humor Of Justin Wilson		CAP	DT-5010	
Just Wilson Says, "Me, I Got A Friend!"		CAP	DT-5011	
Whooooo Boy		CAP	DT-5039	
How Ya'll Are		CAP	ST-5090	
Across The U.S. & A. Humorous World Of Justin Wilson		CAP	ST-5179	
			ST-5183	

WYNETTE, TAMMY				
<input checked="" type="checkbox"/> Bedtime Story		EPI	KE 31285	EA-31285
<input checked="" type="checkbox"/> Divorce		COL	BN 26392	N18-10124
<input checked="" type="checkbox"/> The First Songs Of First Lady		COL	KEG-30358	EGA-30358
<input checked="" type="checkbox"/> Greatest Hits		COL	BN-26846	N18-10230
<input checked="" type="checkbox"/> Greatest Hits Vol 2		COL	E-30733	EA-30733
<input checked="" type="checkbox"/> Inspiration		COL	BN-26423	N18-10156
<input checked="" type="checkbox"/> Kids Say The Darndest Things		EPI	KE-31937	EA-31937
<input checked="" type="checkbox"/> Let's Build A World Together (With George Jones)		EPI	KE-32113	
<input checked="" type="checkbox"/> Me And The First Lady (With George Jones)		EPI	KE-31554	EA-31544
<input checked="" type="checkbox"/> My Man		EPI	KE-31717	EA-31717
<input checked="" type="checkbox"/> Stand By Your Man		COL	BN-26451	N18-01718

Artist	Title	Label	LP No.	8 Track Tape No
<input checked="" type="checkbox"/> We Go Together (With George Jones)		EPI	KE-30802	EA-30802
<input checked="" type="checkbox"/> We Love To Sing About Jesus (With George Jones)		EPI	KE-31719	
<input checked="" type="checkbox"/> The World Of Tammy Wynette		COL	EGP-503	NB8-10270
<input checked="" type="checkbox"/> Your Good Girl's Gonna Go Bad		COL	BN-26305	N18-10042
<input checked="" type="checkbox"/> We're Gonna Hold On (With George Jones)		EPI	KE-32757	EA-32757
<input checked="" type="checkbox"/> Another Lonely Song		EPI	KE-32745	EA-32745

WRIGHT, JOHNNY				
Heart Warming Gospel Songs (With Kitty Wells)		MCA	MCA-142	MCAT-142

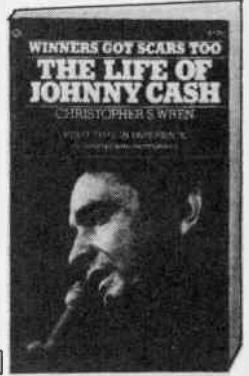
YOUNG, FARON				
The Best Of Faron Young		MER	SR 61267	MC8-61267
Step Aside		MER	SR 61337	MC8-61337
And Sayin' Goodbye		MER	SR 61354	MC8-61354
It's Four In The Morning		MER	SR 61359	MC8-61359
This Little Girl Of Mine		MER	SR 61364	MC8-61364
This Time The Hurtin's On Me		MER	SR 61376	MC8-61376
Just What I Had In Mind		MER	SRM-1-674	MC8-1-674
Some Kind Of Woman		MER	SRM-1-698	MC8-1-698

VARIOUS ARTISTS				
Country Hits Of The 40's		CAP	ST-884	
Country Hits Of The 50's		CAP	ST-885	
Country Hits Of The 60's		CAP	ST-886	

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Olivia Newton-John, Country Singer.

What?

by J.R.Young

What is a stunning young lady born in London, raised in Australia, the grand-daughter of a Nobel Prize winning physicist, daughter of a college president, and former songstress of an aging English jazz set doing as this year's Number One Female Country Vocalist? It's a tough one to answer all right, especially if you're Olivia Newton-John, newly arrived in the Americas and still trying to figure out what makes this country tick. Frankly, she doesn't have the vaguest idea why *we*—Americans—picked her, except to say: "It's fairly incredible." For example:

Item: Three weeks before Olivia arrived in L.A., I flew to Las Vegas to see Charlie Rich's opening at the International Hilton, and it was like nothing I've ever seen before. Charlie Rich. This year's main man in country circles. The Silver Fox. Mr. Mellow, stretching his country origins to include his jazz, rock, R & B, and classical background in a vaguely country set-up. Sure, Charlie wore his customary country outfit of black boots and vest, he told a few awful jokes he had memorized, he sang his hits, but beyond that...*did I hear*

someone say this is country? Hardly. Charlie crooned and mooned over a football field-sized stage under a phalanx of dazzling lights with a full orchestra and a loud blaring brass section behind him, and sometimes he even sat down at the maxi-grand piano to tickle the ivories. But not often enough. Sit-

... She made no pretense about country music. She just got up there and did what she does best. No categories...

ting in Las Vegas is against the basic order of things. Action is the name of the game, and action it was. For the finale, a bevy of heavy-bosomed Las Vegas beauties painted tan from top to bottom and wearing skimpy silver lamé outfits topped by neon neckerchiefs from Paris and ill-fitting cowboy hats, stormed on stage to dance in the finest Vegas tradition, with Charlie awkwardly in tow (sometimes twisting... or was it boogalooing?) and trying to sing. Later, Charlie's manager took us aside and explained how he was reshaping the

scope of country music, making it "accessible to more people, taking it away from hay bales and that cornball stuff. Giving it some class."

Midway through the show, Charlie interrupted his extravaganza and, with a warm welcome, introduced his co-star, Olivia Newton-John. She swirled out on stage, radiant in a long white gown, and proceeded to enrapture the capacity audience with a tightly programmed show of semi-country/continental pop music, including an English dancehall routine. She was super. She did her hits, did the obligatory jokes ("When I checked in, they had two rooms assigned for me. One for Newton, and one for John. That can be expensive, believe me, but here's a song that helps pay for it all") and pleased everybody in the house. And why not? She, at least, looked quite at home. She made no pretense about country music. She just got up there and did what she does best. No categories. No labels. She just sings. She took the Charlie Rich Show out of its lush doldrums, and saved it.

Item: Two weeks later, Olivia

PHOTOS: COURTESY MCA RECORDS





Her face is soft, innocent and open. Her smile is . . . devastating.

PHOTO: COURTESY MCA RECORDS

arrived in Los Angeles for a two-week stint at the Greek Theatre. She had second billing again, except that this time it was with the Smothers Brothers, the bad boys of mid-60's television.

And Olivia? Well, Olivia did the same show that she did in Las Vegas. Virtually song for song, joke for joke ("When I checked into the hotel, they had given me two rooms. One for Newton. One for . . .," and again she was smashing. In fact, she was more than smashing, because the night was cool, there was plenty of leg space, and the sound system of the Greek Theatre was infinitely better than the Hilton's. The Greek showed off Olivia's voice at its best. Strong. Vibrant. Very pretty. The audience loved her. This time there wasn't a cowboy boot (patent leather or otherwise) in the place. They were all out at the Palomino watching Dick Curless.

Item: In the *Music City News*, it was reported that Olivia had received some Hank Williams albums from a friend, and after listening to them and being duly impressed, "expressed an interest in meeting him."

Item: I met Olivia during her Los Angeles stint with the Smothers Brothers. She was a very busy lady that week. She had rehearsals in the afternoon and a taping for the *Tonight Show* in addition to the other such professional activities during the week, and she was nursing the fear that her voice was going "out," just as she had feared it would in Las Vegas. It didn't, so she was also doing interviews, and the list of those who wanted "time" was fairly incredible. The press who wanted in on the whys, whats, and wherefores of Ms. Newton-John included, among others, *Time* (the people), *Newsday* (East coast élan), *Los Angeles Free Press* (the underground), *16* (teeny boppers), *AP* (wire service), and of course, yours truly, *Country Music Magazine* (us). Talk about covering all bases. There isn't another artist around whose appeal is as broad, unless it's David Carradine.

Item: A capsule biography. Olivia was born in London in 1949, and moved shortly after that to Melbourne, Australia, where her father headed up Ormand College. She had no musical training, but

used to entertain herself and her friends by fooling around on the family piano and making up songs. When she was twelve she entered a Hayley Mills lookalike contest, and lost. Her favorite singers during her teens were the usual fave raves of the times: Petula Clark, Cilla Black, Marianne Faithful. All English pop. She was a member of a girl quartet, but disbanded it when she was 19, and went solo into the coffee houses of Melbourne. She entered a singing contest on

... There isn't another artist around whose appeal is as broad, unless it's David Carradine ...

the TV show of Australia's singing sensation, Johnny O'Keefe, and this time Olivia won. Her prize was a trip to swinging London, but she put it off because of school. Impatience, however, cut her schooling short, and she was off to England, where she soon met another Australian girl with whom she formed a duet and sang in jazz nightclubs, "stuff like 'September In The Rain' and Beatle medleys. Strictly pop. The audience was mostly older people. We also played military bases." When the other girl's visa ran out, Olivia went solo again, appeared on television and cut some records. Nothing happened, however, until she met yet another Australian, John Farrar. He became her manager and producer, and had her record the Bob Dylan classic, "If Not For You." It became an international hit, but an album of the same name bombed. Then, in 1973, John, a country music fan, had Olivia record "Let Me Be There," and he tossed in some tasty country licks. That's when things started happening. Not in England, but in the United States. On *country stations*.

"Let Me Be There" was a monster hit, and country music suddenly had its most promising new female vocalist since Tanya Tucker.

Item: I, frankly, was quite taken the first time I laid eyes on a picture of Olivia. The face was soft, innocent, and as open as the two buttons on her denim shirt. I cut the picture out of the magazine, thumb-tacked it to the wall, and had daydreams about night things in the middle of the afternoon. On the afternoon of my "time" with

her, I happened to ride up the elevator of the MCA building at the same time she did. At first, I wasn't sure it was her. She wore fashionably faded brushed denim overalls with cute embroidered flowers on the behind, and a tailored red check shirt. The art of *dressing down* impeccably done. That, however, isn't what struck me. The confusion in my mind was that the softness I'd expected wasn't there: Olivia had rather angular features.

"Hello," Olivia said to the girl at the reception desk. The girl looked up from her typewriter and smiled broadly.

"Oh, hello. You're right on time." And then she looked at me standing shoulder to shoulder with Olivia. "Can I help you?"

"I believe I've come to talk with her," and I nodded oh-so casually at Olivia. For the first time she looked over at me, uttered a short

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"I want to appeal to everyone," she says.

oh, and bang, flashed that smile . . . sharp, but still devastating. So . . . who needed pictures, anyway?

Olivia sat down in the office and eyed me carefully as I plugged in my trusty Sony recorder and made casual conversation.

"Don't you find it strange that your music covers such a broad spectrum of people? That you're being interviewed by everything from the underground to *Time*?"

"That's rare, is it?" she asked in a light accent, and cocked a finger at her chin. "In England, the press

is just the press. There's no distinction between the markets. I've done interviews from *Tinkerbell* to *Vogue* to the *Observer*. But the music I sing is pretty general. I don't try and classify myself. I want to appeal to everyone. I don't want to be in one . . ." and she paused, looking for the right word, settling on "... bag. I really hate that word, but you know. I'd like to think my music appeals to everyone of all ages."

When I finally settled in a chair and honed in on the question of Olivia and her real country music

connections, she answered with thoughtful hesitation, but at times with a certain disinterest. I got the impression that the country music tag had been resolved, and there was really no need to go into it.

"In England, where my career has been up until the last six months, there is no such thing as country music," she continued. "So if you do a country song, it's got to be commercially done. I had a hit with 'The Banks Of The Ohio' and 'Country Girl,' and I was the only person doing that easygoing, country-tilted style thing. My songs always take about four months to get into the charts in England, because people there aren't used to that sound, and it takes them lots of hearings. That's why we made 'Let Me Be There' as commercial as possible. Funny, it did nothing in England. But here, it was incredible. The country stations went on it first, and then it crossed over. I didn't even know what crossover meant until I came to the States. Then, when we went for a follow-up, we didn't want to lose the country audience, because I was lucky to get them. Now that I've been accepted, I think they'll accept almost anything I do. For instance, if Barbra Streisand did a song, a country person could record the same song in almost the same way, and the country stations would then play only that version. Not Barbra's, because she's not accepted as a country singer. But since I'm accepted as a country singer, I can now do just about anything. So I'm lucky. I think I'm accepted by country people, but I don't think people think of me as strictly country. Not now, anyway." Olivia must have noticed my eyebrows rise over the Streisand statement because she kind of laughed. "Well, you know what I mean."

I wasn't exactly sure exactly what she meant, but I moved on anyway. I thought it might be interesting to know who her country music favorites were, or who her influences are.

"I enjoy country music," she offered, "but I don't know much about it. I like Tammy Wynette, but I've only heard her on the radio. When you travel around, it's just hard to sit down and listen to albums. Some of country music is just too heavy for me. But I

like the soft stuff, like Charlie Rich. That kind of country. Maria Muldaur. She's great, and she's sort of countryish. *Hokey*, if that's what you call it. I love all kinds of music."

What about your most basic peer, Tanya Tucker? "I've only heard her do 'Let Me Be There' because I wanted to hear someone else do it. It was nice."

What did you think of Nashville? "I haven't been there. I'd like to go for a few dates or a convention, but dates always clash. But I'd really like to meet all those people and go to some sessions and watch them work. I've met Roger Miller and people like that who are really well into it, but I still haven't been able to actually make it to Nashville. It isn't that I don't want to... but..."

Country night clubs? "I haven't been to any except the Troubadour in Los Angeles, and I guess it's not really country, is it? But I saw Waylon Jennings there, and really loved him."

Las Vegas and Charley Rich? "I was happy with the billing and I loved Charley. He's great, and he's doing what I'm doing. The cross-over thing. But Las Vegas." She laughed, and shook her head. "The hotels are a dream world. It's all gambling and money. It's fun, but I think you'd go berserk if you had to stay around it long."

Rock and roll? "Heavy rock," she moaned. "I don't understand it. It gives me a headache."

The answers were getting shorter, and I knew that there was an avowed feminist from the underground press out in the hall waiting to get at Olivia, so I decided to wrap it up. Olivia seemed glad, and suddenly she relaxed deep in her chair.

"Any last thing you'd like to say to *them* out there?" I asked.

"Well," she smiled, wrinkling her nose perkily, "I'd just like to thank them for all their support. And to keep it up!"

That was it, other than for a little mischievous and coy eye contact, but still, on my way out, I knew there was something... some intangible thing that wasn't *right*, but still wasn't *wrong*. Just *missing*. Something that Olivia just didn't know about the country music she could easily love. Something not only about the people

who make it, but more importantly about the people out there who buy it and listen to it. But she's only been in the country about six months, and even at that, she's

"... Some of country music is just too heavy for me. But I like the soft stuff, like Charlie Rich..."

been on the road every waking moment of that time, one Holiday Inn after another. And with no real

country history, what can you expect? *Now* (I was thinking as I was driving down the Ventura Freeway) *what she needs is a night on the town... out at the Palomino... with maybe Johnny Paycheck on the bandstand and the double-knit honkytonkers going crazy for the love of the sound... and let her know that in the name of Hank, Jim, and Patsy, Country Music is primarily fun... laughing, singing, pickin' and grinnin' fun.* ■

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Dolly Parton

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Is there a new Dolly? Some people remarked that they thought the total sound and concept of this album's title tune was a great departure for the buxom but oh-so-tender country lass. Of course, her first big hit record, "Dumb Blond," never caught on as a nickname. Dolly's always been credited, and deservedly so, with intelligence—her songwriting skill proves that beyond the shadow of a doubt. However, turning her voice into a veritable music box seemed to be something else entirely.

Well, "Butterfly" flew onto the charts the way all Dolly's singles do, putting everyone's mind at ease. People took it as a sign that she could, when she put her mind to it, sound like anything that makes musical sense. In addition to her sensitive approach to songwriting (in an often stark, dark world

of country musical themes) Dolly is also a wellspring of fresh new ideas.

Take "Getting Happy" for example. The opening drum beat hardly suggests the Dolly we'd come to know and love. Instead of taking hard times with a philosophical outlook, this tune shows Dolly kicking up 'her heels in joyful abandon. Following it up with a song called "You're The One Who Taught Me How To Swing" is a masterstroke. You can't contain this woman's talents.

Nor can you type-cast the role of producer Bob Ferguson. Utilizing a relatively new back-up group on the Nashville scene—The Lea Jane Singers—to create moods vastly different from anything the Jordanares or The Nashville Edition have been doing so well for so long, he helps Dolly off on as many tangents as she cares to take. And while there are sweetly profound thoughts leaping up at you all the time ("a Southern girl can't live on snow and ice" from

"Highway Headin' South"), Dolly can launch herself into vocal acrobatics as well.

Never has Dolly done so much with voice and lyrics as on this new album.

ROBERT ADELS

George Jones

The Grand Tour
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For some unknown reason, George Jones' last album, *Nothing Ever Hurt Me (Half as Bad as Losing You)*, went in one ear and came out the other without leaving any lasting impression on me. That was several months ago, and since then the idea came over me that King George had somehow turned soft. It was a stupid idea, of course; a single listen to this new lp caused me to go back to that last album, and I could hardly find a flaw. Relieved, I returned to *The Grand Tour*, content with the knowledge that the pride and joy of

and far between.

Accordingly, *The Grand Tour* is an almost perfect album. In addition to the title cut (Jones' latest hit at this writing), there are renditions of Johnny Paycheck's awesome "Once You've Had the Best," Ray Griff's "Darlin'," and "Pass Me By (If You're Only Passing Through)," the composition that Johnny Rodriguez drove to the top (written, incidentally, by Tom T. Hall's brother Hillman). There's also an extra treat in "Our Private Life," a sharp jab at overly nosy fans authored by George and Tammy.

Yessir, George is still King. If you have any doubts about it, check out *The Grand Tour*.

NICK TOSCHES

Hank Thompson

A Six Pack To Go
Famous Twinset (Dot)
PAS 2-1041 5.98

No tape information available

Hank Thompson's easy-going style and approach always makes his recordings a special delight. This Dot two-record set has another built-in delight: A budget price. The package's 20 selections come from five Thompson hit lps: *Kindly Keep It Country; On Tap, In The Can, Or In The Bottle; Next Time I Fall In Love (I Won't); Hank Thompson Salutes Oklahoma* and *Hank Thompson Sings The Gold Standards*.

Included are Thompson's own hit songs, many of which



Saratoga, Texas, is as impressive a force today as he ever was.

In the two decades since Jones first hit the country charts with his "Why Baby Why," he has released more albums than a man of average strength could lift off the floor with a single heave (one dedicated fan I know has more than one hundred Jones albums in his collection). What is indeed amazing about that great mass of plastic is that duds are few



he wrote; but the majority of the songs are renditions of old standards: "Take Me Back To Tulsa" by Hank Thompson idol Bob Wills; the Tex Williams smash, "Smoke, Smoke, Smoke (That Cigarette)"; George Jones' "She Thinks I Still Care" by Dickey Lee; the Buck Owens hit, "Together Again;" Floyd Tillman's "Slipping Around;" and Hank Williams' "Cold, Cold Heart."

Thompson's excellent guitar work is prominent throughout, especially on the cantina-flavored "Guthrie." Thompson's original "Six Pack" is the standout selection here, with Ernest Tubb's "Walking The Floor Over You" and Hank's own "The Big One That Got Away" and "No. 1

On The Hurt Parade" vying for close seconds.

What makes this album such a treasure to own, however, is the combination of Thompson's solid country voice riding over the Brazos Valley Boys' homogenized blend of Texas swing and country cream, and it all bouncing together with the kind of joy Hank and the Boys dispensed for years at those rural Friday night dances where they earned their musical chops. Hell, this is the sort of album you put on loud, send out for a dozen six packs to go, and then invite the friends and neighbors over for some dancing and belly-bumping. When was the last time you tried that? ELLIS NASSOUR



Sonny James
A Mi Esposa Con Amor
Columbia KC 33056 5.98
CA 33056 (tape) 6.98

Sonny James himself doesn't know how many albums he's recorded in his lifetime. Neither do I, but I'm glad I've got this one. *A Mi Esposa Con Amor*, written by Sonny and Carole Smith, means "to my wife with love," and if you've ever been around Sonny and his wife, Doris, you know he means it.

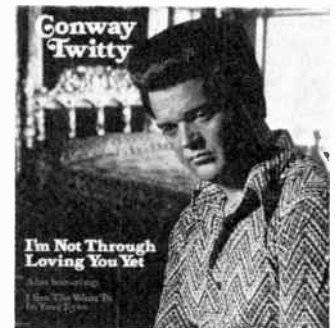
More than that, the song and the sentiment are the keynotes for the rest of the album. If anybody else, with few exceptions, had done these songs, they would have been termed schmaltzy, a little *too* much. Just about every song on the album is a tear-jerker, but legitimate. What's wrong with tears?

Sonny is an open, genuine balladeer. Even with the earliest song of his that I can remember, "Young Love," Sonny James's records were ones you danced to, slowly. Songs for lovers: "Home Style Lovin'," "I Can't Find A Way Into Your Heart," "A Poor Man's Gold," "Ever Since I Fell For You." And so on. One of my particular favorites, besides the title song, is "Whoever Finds This, I Love You."

MARSHALL FALLWELL

Michael White and Tommy Markham working with you, you can't throw out too many clunkers.

The thing that always amazes me about Conway's records is the strength behind everything he does—the arrangements, the feel, the material, and especially his voice. Conway's voice doesn't get out of the way for anything. I know that's what attracted Loretta Lynn to him as an artist. She's the same way. That magnificent voice of his isn't built for gentle sentiments or subtleties.



For instance, two of the songs on this album are drinking songs: "I Come Here To Let Her Memory Wander Through My Mind" and "That's Asking Too Much Of The Wine." Three more hint at physical passions: "I'm Not Through Loving You Yet," "We've Already Tasted Love," and "She Fights That Lovin' Feelin'," in which the singer vows to "love the fight right out of her." With the exception of "Pure Love" and "Before Your Time," the remaining songs are about thwarted love. MARSHALL FALLWELL

Porter Wagoner and Dolly Parton

Porter 'n' Dolly
RCA APL1-0646 5.98
APS1-0646 (tape) 6.98

Dolly Parton had been making hit country records for about a year before teaming up with Porter Wagoner in 1968. She soon became known as his singing partner almost exclusively, although she continued to cut solo records. But their series of highly successful duets, and the musical courtship and metaphorical marriage that the

CHARLIE LOUVIN'S FAVORITES

Charlie Louvin has been a member of the Grand Ole Opry for more than 20 years. He and his brother Ira were the top duet team in the nation with the close harmony songs they sang. Most of them were written by Ira and Charlie.

Charlie said his favorite artists of all time are Elvis Presley and Ray Charles. He said he likes anything by George Jones and Marty Robbins. His favorite group singers are the Osborne Brothers.

Here are some of his favorite albums:

George Jones	My Country	Musicor
Marty Robbins	Gunfighter Ballads	Columbia
Roy Acuff	Back In The Country	Hickory
Porter Wagoner and The Blackwood Brothers	Porter Wagoner and The Blackwood Brothers	RCA
Jim & Jessie	Tribute To The Louvin Brothers	(not available)
Louvin Brothers	Great Gospel Singing	Capitol
Bob Luman	Still Loving You	Epic
Loretta Lynn	Love Is The Foundation	MCA
Melba Montgomery	No Charge	Epic
Osborne Brothers	Best Of The Osborne Brothers	MCA
Charlie Louvin	It Almost Felt Like Love	United Artist
George Jones & Tammy Wynette	Let's Build A World Together	Epic

Conway Twitty

I'm Not Through Loving You Yet
MCA 441 6.98
MCAT 441 (tape) 7.98

Corn may not be doing so well in Iowa this year, but Conway Twitty has himself a bumper crop of singles with this album. There isn't a bad song here. Of course, when you've got co-writers like L.E. White, Joe Lewis, Mi-



couple went through left a distinct impression with the public that Porter and Dolly were a team. Dolly never toured independently, in fact (like Susan Raye does), until just recently. Despite her solo success, it was always *Porter n' Dolly* in the public's mind.

So, it does seem strange that their tenth album together is the first to bear that specific title. On the other hand, it reaffirms the fact that despite Dolly's departure from Porter's show, she's still proud of their relationship. Although now they only sing together inside a studio, their singing still reflects the warmth, humor and closeness born of their long association.

"Please Don't Stop Loving Me" became a hit and the nine other selections bear witness to the couple's natural affinity for each other. Dolly's done the lion's share of the songwriting, but Porter also contributes. The tunes are either *personal* or they're *personality* pieces like "We'd Have To Be Crazy," a slap-happy, off-the-cuff ditty that works perfectly, even bringing to the fore that warmth and understanding Porter and Dolly share. The personal (read serious) ballads include "Sounds Of Nature" (which could be Euell Gibbons' theme song if he wanted one). And there are tunes where both categories mingle, like on the grammar lesson called "Two" where the words *to* and *too* come at you in rapid fire novelty procession to form a highly sophisticated love song.

When you find material like this, superior material, performed in country style, when the singers are Porter

'n' Dolly it's doubly delightful. **ROBERT ADELS**

Hank Snow
That's You And Me
RCA APL1-0608 5.98
APS1-0608 (tape) 6.98

After more than three decades of making records, Hank Snow pretty well knows what he is doing. Of the dozens of albums that Hank has made over the years, I can't think of one that was less than competent, and some of them have been masterpieces. Any performer's career has its ups and downs, but in all these years Hank has never



dropped very far from stardom (the way, for instance, his contemporary and equal Lefty Frizzell has). Lately he has started having really big hits again, no mean feat at an age when most performers have retired.

Hank's formula is simple and timeless. He chooses songs equally divided between standards and originals and approaches each tune with true respect and authority. I suppose integrity covers what I mean: He tries to honor the intentions of a song's author while rendering it his own way.

That's You And Me follows the familiar pattern and is one of Hank's better efforts. Besides the title tune (the follow up single to "Hello Love"), Hank includes familiar classics like "MamaTried" and "Paper Roses," along with lesser known songs by Ruby Moody, Boudleaux Bryant and himself. And as if to prove that his power to surprise is undiminished, he winds up one side with the old pop-jazz tune, "The Birth of the Blues."

I wonder if Hank Snow knows, really knows deep down inside, how much pleas-

ure he has caused over the years. He seems like a happy enough man, and who wouldn't be if they had been able to make music all their lives? But does he know that he has probably brought as much joy to this battered planet as anyone alive on it today? There is no reward that could adequately pay him, but I hope at least he knows that we care.

JOHN GABREE

Tom T. Hall
Country Is
Mercury SRM-1-1009 6.98
MC8-1-1009 (tape) 7.98

All the evidence on Tom T. Hall isn't in yet, and won't be for years, but his newest effort, *Country Is*, has little of that sharp-eyed—and sharp-eared—description that made Tom T. Hall the most exciting songwriter of the last decade. It's true his two recent hits, "I Love" and "That Song Is Driving Me Crazy"—cliches cloyingly rendered—are the worst things he's ever done, but there is only one song on this new LP, "The Loneliest Girl In The Crowd," that is as good as his best work.

There's talk around Nashville (acknowledged by Hall in "Gone To Hell In A Basket") that Tom T. isn't getting on very well with his muse, that he no longer cares about writing and can't do it anymore anyway. That's hard



to believe. For one thing, Hall has proven himself in the past to be one of the sharpest people in Music City, and there is no reason *not* to think that he could be as calculating about his music as he has been about his image. Most of his writing lately has been re-working country cliches, and that could be because he has de-

cidied that's what people want. Performers' careers have a natural shape, and it may be that Tom T. Hall would have had hits with his last few singles no matter what they were; but more of the same may begin to lose him his audience. It is equally possible that songs like "I Love" (which Tom's lyrical genius kept from being a complete loss) is just what people want to hear nowadays.

Anyway, there's another side of Tom T.'s new persona as the country Eric Hoffer. His recent material has led him to a gentler and more assured style of performing. It used to be sometimes that you would have to overlook a tight, nervous performance to get at those dynamite Tom T. songs. Now the dynamite is missing, for the most part, but Tom's singing is a wonder of warmth and feeling.

One thing that never changes is the superb production job Jerry Kennedy performs on Tom's off-beat compositions.

If you don't own Hall's first four albums, you should get them before you buy this one. If you have them all, you're probably too far gone to avoid this one, nor will you come up completely empty-handed. "The Loneliest Girl In The Crowd" is one of Hall's most carefully observed profiles, and there are good moments on "Who Needs A Baby," "You Love Everybody But You" and "God Came Through Bellville, Georgia."

Most likely Tom T. is just lying fallow for a season or two while he decides what to do next. All we can do is stay tuned. **JOHN GABREE**

Mel Tillis
Stomp Them Grapes
MGM M3G-4960 6.98
(8-track unavailable)

Something weird happened on the last few Mel Tillis records. Even though he is an old hand, a thorough professional who knows everything there is to know about entertaining, his recent albums have been haphazard and uninspired, as if his mind was on something else. Al-



though I had enjoyed "Stomp Them Grapes" every time I heard it on the radio, I didn't look forward to reviewing this album. For an old Mel Tillis fan, the prospect of admitting in print that he was getting boring was distressing.

So it is a pleasure to report that not only is the album *Stomp Them Grapes* as good as the single, most of it is better. Mel seems to be having a good time throughout, even when he is wallowing in good old country self-pity. His band, the Statesiders, are a funky bunch, capable of following him equally through weepy ballads and foot-stomping bar songs. When they get to rollicking on "Somebody Gave Lucy A Drink" (by "Stomp Them Grapes" composer Ronal McCown), you'd swear you can smell the booze on their breaths. Other highlights of this excellent collection include two Jerry House tunes, "Midnight, Me and the Blues" and "The Last Time," and Bob McDill's "Amanda."

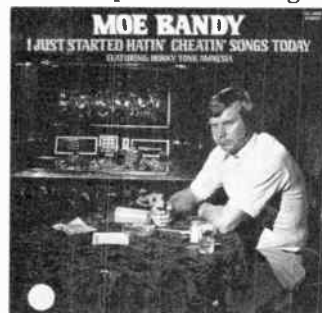
There used to be a term among rock fans to describe a particular kind of music: *Ravers* were raunchy, hard-hitting tunes best heard live or, if on record, at full volume. They were for drinking and dancing and they always made you feel good. If there are country ravers, Mel Tillis is one of them. He doesn't have the most beautiful voice in the world, but when he throws himself into a song about lyin' and cheatin' and hard livin', there isn't a full glass or dry eye in the house. On *Stomp Them Grapes* he is back in the groove with satisfying results, especially for anyone who wants to hear the best of the country ravers.

JOHN GABREE

Moe Bandy

I Just Started Hatin' Cheatin' Songs Today
GRC GA-10005 6.98
8T-G-10005 (tape) 7.98

One staple of the record industry is the myth of the overnight success. So-and-so records one song and instantly a star is born. Trouble is, when you examine these Horatio Alger stories you always find that the poor guy has put half his life into trying to sell a few hundred thousand singles. The latest wonderkind is named Moe Bandy, a Texas sheet-metal worker who has put the last eight



years of his life into becoming "an overnight success." With the success of "I Just Started Hatin' Cheatin' Songs Today" and "Honky Tonk Amnesia," his two hit singles from this album, his dues are beginning to pay off.

This is a terrific album, especially for a first effort. Bandy has the flash and feeling of the Texas roadhouse in every note, for my money the best sound in country music. And Bandy is clearly high on what he's doing, giving more of himself than a lot of more established stars who sometimes sound like singing is just another job. Producer Ray Baker has assembled a first-rate back-up group and has taken a great deal of care with the sound.

Best of all, Baker and Bandy have found songs that are equal to Bandy's soulful country baritone. Even the bad songs are good, so it's hard to select particular ones for comment. The above-mentioned single picks are just great, of course, and so are "Cowboys and Playboys," "Get All Your Love Together," and "Smoke Filled Bars."

Records such as this are the best argument there is

for small labels. It's difficult to imagine a major company releasing this album. If he was signed at all, Bandy would probably find himself being turned into a night club singer or MOR crooner. A mass market producer wouldn't allow him to cut a straight, country LP.

Country music isn't fragile; it can stand a lot of messing with. But Nashville's tendency to coat everything in saccharine strings and choirs can easily sink songs as simple and direct as those found on this album. Hooray for whoever made the decision that Moe Bandy is too good to be hoked up. And hooray for Moe Bandy, "Overnight Success." JOHN GABREE

Connie Cato

Super Connie Cato
Capitol ST-11312 6.98
8XT-11312 (tape) 7.98

It may be premature to say so after only one album and one single, but it looks as if country music has a new star. The name may still be unfamiliar, but by now there probably isn't a country fan



anywhere who doesn't know Connie Cato's voice. Her single "Superskirt," is the kind of bouncy, tuneful song that is infinitely listenable.

Unfortunately, her producers have decided to package her like a pop star. Her album provides her fans no information about her, giving the feeling that what is being offered is a product not different from a hundred others, not a special person with a message of her own. They have also short-changed the record's buyers by programming only ten songs—the longest side runs only 13 minutes and 30 seconds—on the cynical and probably ac-

curate assumption that the album would sell because of the single.

Despite her producers, Connie Cato is probably here to stay. She is capable of the lascivious innocence of her near-contemporary, Tanya Tucker, and the world-weariness of older stars. For radio programmers, this album should be a gold mine. For the rest of us, it is like a musical version of a popular novel, a good listen.

JOHN GABREE

OTHER RECENT ALBUM RELEASES

Mike Aldridge
Blues & Blue Grass
Takoma D1041 6.98

Carter Family
Three Generations
Columbia KC33084 5.98
CA33084 (tape) 6.98

Barbara Fairchild
Standing In Your Line
Columbia KC33058 5.98
CA33058 (tape) 6.98

Barbara Mandrell
This Time I Almost
Made It
Columbia KC32959 5.98
CA32959 (tape) 6.98

O.B. McClinton
If You Loved Her
That Way
Enterprise ENS7506 6.98

Charlie McCoy
The Nashville Hitman
Monument KZ32922 5.98
ZA32933 (tape) 6.98

Anne Murray
Country
Capitol ST11324 6.98
XT11324 (tape) 7.98

Kenny O'Dell
Kenny O'Dell
Capricorn CPO140 6.98
L80140 (tape) 7.98

Charlie Rich
Best Of Charlie Rich
Epic EQ31933 6.98
EAQ31933 (tape) 7.98

Connie Smith
I Never Knew What
That Song Meant Before
Columbia KC33055 5.98
CA33055 (tape) 6.98

Bobby Bare
and family
RCA APL1-0700 5.98
APS1-0700 (tape) 6.98

Marilyn Sellars
One Day At A Time
Mega MLPS-602 6.98
8602 (tape) 7.98

Larry Trider
Country Soul Man
Ranwood R-8129 5.98

Hi-Fi Corner

What's New In Tape?

by Michael Marcus

If you've had any experience with the new 4-channel, 8-track cartridges, you've probably noticed a slot molded into one corner of the plastic housing that you don't find on stereo tapes. The slot "tells" a tape player that it is playing a 4-channel tape, so that half of the tracks feed into the rear speakers.

That's all well and good, but what do you do when you want to record your own 4-channel tapes? Technics and Akai make some pretty fine 8-track channel recorders, but if you use normal blank 8-tracks, they won't trigger the special "finger" that tells tape players to play 4-channel, and you'll lose half the music on playback. Some 4-channel tape players have manual switches you can use, but a lot of them don't, and with those that do, it's easy to forget.

Columbia Magnetics—the blank tape side of Columbia Records—has come up with the right solution. Their new **ConvertaQuad** 8-track tape comes with the switching slot, but there's a little plastic slug in the slot. Leave the slug in, and you have normal stereo. Just pull it out for 4-channel. And if you want to re-record several times, you can switch from stereo to 4-channel and back whenever you want. Just don't lose the slug.

ConvertaQuad is available in the usual 40 and 80 minute lengths, plus Columbia's not-so-usual 50 and 100 minute sizes. Apart from the 4-channel feature, the tapes are quite advanced both as to sound quality and physical design. A unique 3-point slippery "Delrin" suspension and "collapsible" center hub make them damn near jam-proof.

While I've always maintained that 8-track cartridges are more of a pain than they're worth when it comes to home recording (because of the tricky timing necessary to fit the music between the track



The RS-858DUS 8-track deck from Panasonic works in stereo or 4-channel and features a noise suppressor, four level meters and much more.

shift points when you lose all sound for a couple of seconds), I can't ignore the advances in the field.

3-M Wollensak, which has traditionally made the finest 8-track equipment, recently introduced the first 8-track recorder with "Dolby" noise reduction to eliminate the high frequency tape hiss that plagues low-speed recording. Besides Dolby, the machine has an indexing system to help you find a specific section on the tape, a fast forward, and a switch to match the deck to various kinds of tapes.

In 8-track for cars, the big news is the in-dash tape machine. It fits in the slot where your radio used to be, instead of hanging under the dash where it's so easy to steal. This Fall, you will find a wide variety of in-dash machines, some quite sophisticated and surprisingly compact. I've been using the **Panasonic CQ-979** for the past few months, and I recommend it highly. It has the usual 8-track player, plus AM and FM stereo with automatic push-button tuning, front-rear fader control, and lots of other good stuff squeezed into an attractive box not much bigger than a simple radio.

If you don't want to bother with an in-dash, **Pioneer** has a new line of "hang below" units with particu-

larly unusual styling. They look more like home stereo receivers than car units, with wide tuning dials and other nice touches. This new "800" series consists of three models: tape only, tape and FM stereo, and tape with FM stereo and AM, I recommend it highly.

Over in the cassette department, the trend is to more complex and more expensive models, with several units available or on the way in the \$1000 range. Just a few years ago it was hard to find an open-reel recorder over \$400, but now there are many cassette decks in that lofty price range. The best units—from **Nakamichi**, **Teac**, **Sony** and **Tandberg**—have sound quality that is almost indistinguishable from the sound of professional open reel decks, and have Dolby noise reduction, remote control, meters, lights, timers, and all kinds of automatic goodies.

I can remember when the **Advent 201** cassette deck was the most expensive model you could buy. Now, while it's certainly not the cheapest, it has to be regarded as a real bargain. It's one of the best-sounding, most reliable, and—perhaps more important—it's one of the easiest decks to use.

We'll talk more about tape in a couple of months. ■



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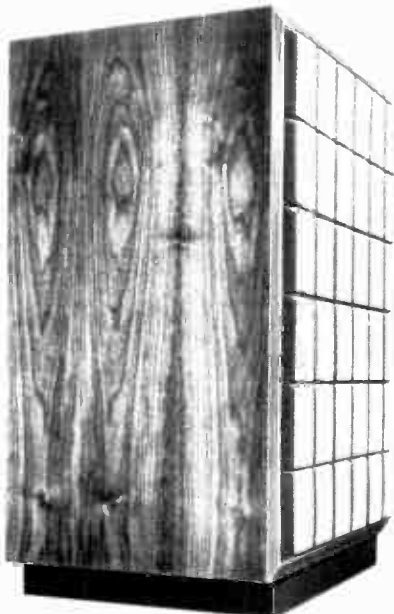
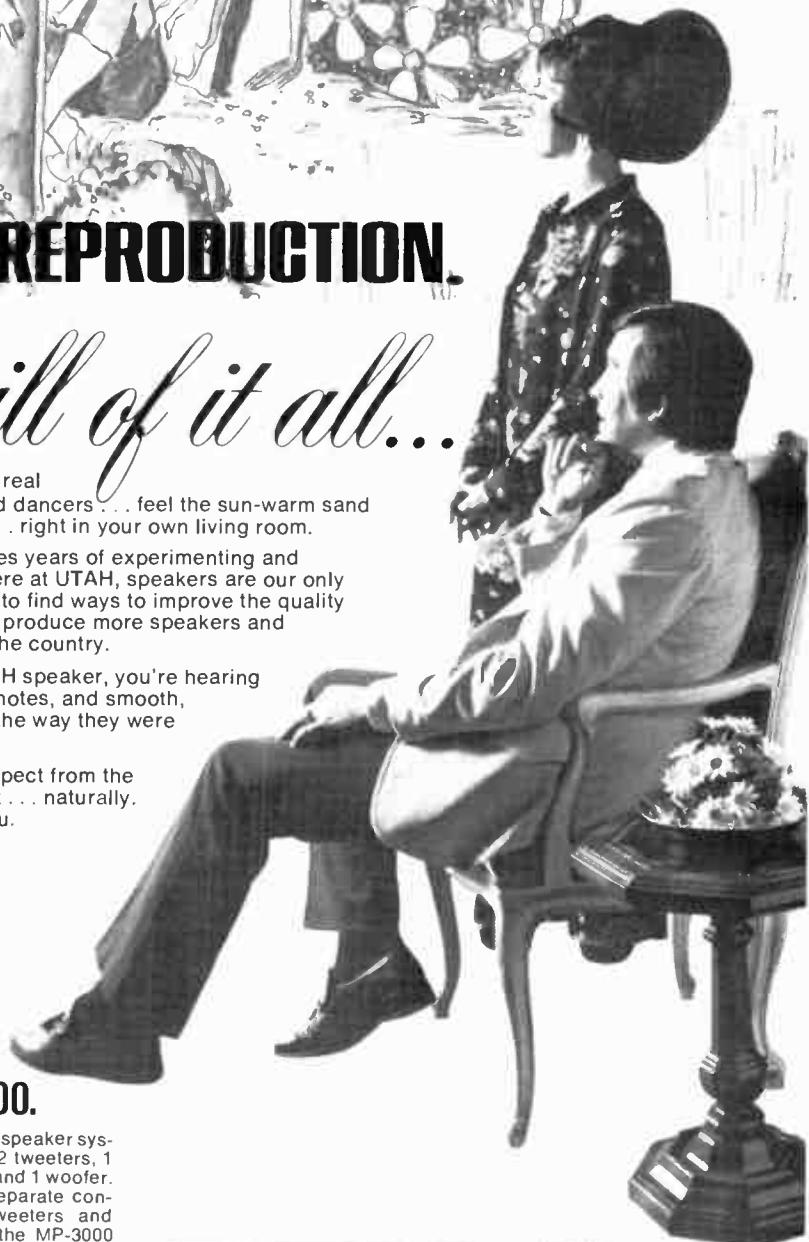
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