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# COUNTRY MUSIC

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In order to conform to practices in distributing magazines on newsstands we have been required to change the cover date on this issue from October, 1974 to November, 1974. In all other respects our publishing schedule remains the same and you will continue to receive your subscription copies once a month for the full length of your subscription.

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**IN OUR NEXT ISSUE:**

**Waylon Jennings and the guts of country music . . .  
Trucks and music in Wheeling, W. Virginia . . .  
A new lease on life for Kitty Wells . . .**

# Letters

Here is a letter I dare you to print. If you do, and if the country recording artists read your wonderful magazine like they say they do, perhaps they will realize how their fans feel on this matter. This pertains to all the country music traveling shows, not only in our New England area—but all over the country. I just came back from the Jeannie C. Riley show that was in Agawam, Mass., at the Riverside Park. I'm so angry I could spit nails. I've been a country music follower since 1948. Back in those days if you wanted to see or hear country music and the artists, you either turned the radio on or traveled to Wheeling, West Virginia or to Nashville, Tennessee. There was no such traveling country shows like there are today. Today they come to the fans but they might have stayed where they were for all

the good they're doing. I've paid good money for tickets, I've traveled up to 100 miles to see them, I've lost time from week nights instead of weekends.

These stars come on stage and sing a few songs, they tell us how grateful they are to have us here for the show, they thank us for buying their records and tapes, sing a few more songs—then vanish into their bus, lock the doors, surrounded by "police" to keep their fans away from them. This is what the gripe is about. Why can't they stay out longer and meet their fans and sign a few autographs? What are we, just dollar signs and money to them? I am not the only one complaining, you should hear the comments of their fans.

I'm sorry to be so blunt in this letter, but perhaps a few of these High Class Stars might have their eyes opened as to how their fans feel when these stars run out on them.

BERNARD A. BATURA

A very special thank you for Richard Nusser's tremendous article on Eddy Arnold. The warmth and attention to detail with which the story was written has raised the prestige of your magazine, which is already quite high, in my opinion. I've waited since your first issue for an article on Eddy and this one was certainly worth waiting for—including the photos.

Although this issue will be difficult to surpass, I know you will continue the good work. You're making a very important contribution to the country music field.

MRS. J. MARTAINE  
NEW HUDSON, MICHIGAN

It seems that there is a very real rift in country music and it's getting wider. It's not a new rift; there have been "renegade" and

"respectable" factions in country music from the beginning, reflecting the pronounced dichotomy between belief and behavior that is a feature of the Bible belt from which it sprang. But the polarizations, not only in the performers but in the audiences, seem more visible and pronounced today.

One of the things that has been most attractive about Country Music Magazine has been the even-handedness with which you have dealt with this polarization.

Although I am sure your readers comments are as varied as their tastes, and the printing of (Mrs. Jack Calder's, August) letter does not necessarily imply agreement with its contents, nevertheless, I seriously question whether you would have printed such a letter had it dealt with one of the more "respectable" and less controversial figures in country music. I sadly believe that you would *not* have, and I am deeply, deeply disappointed.

MRS. ANITA LAY  
SCHENECTADY, NEW YORK

*Mrs. Calder's letter criticized Kris Kristofferson's behavior at a concert in Corpus Christi. We chose the letter in an even-handed manner.—Ed.*

I'd like to hear from country music stars and other people. I'm very lonely. I have one kidney. My right one was removed for cancer.

JAMES MONTGOMERY  
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I have just read with much delight Willie Nelson's story about Bob Wills in the August issue. Such a fine tribute to the great Bob Wills could only be written by someone of Willie Nelson's caliber who knew Mr. Wills personally.

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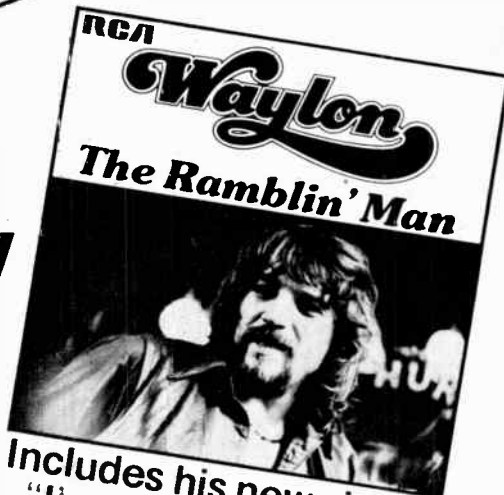
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# People on the Scene

by Audrey Winters

The music industry mourns the passing of Don Rich . . .  
The Statler Brothers sing on Capitol Hill . . .  
Porter's new partner is Barbara Lea . . .

The music industry was shocked and saddened by the death of **Don Rich**, 33, who was killed July 17 when his motorcycle hit a road divider near Morro Bay, California. He was to join his wife Marlene and sons Vic and Vance for a fishing trip. Don worked with **Buck Owens** for 16 years. He was leader of the Buckaroos and a top-notch musician—playing lead guitar, fiddle and singing close harmony with Buck. He was in Nashville for “Hee-Haw” earlier this month. Don was from Olympia, Washington, and his family name was Ulrich. Buck and the Buckaroos served as pallbearers at the funeral in Bakersfield, California . . . **Waylon Jennings** said, “I was in the studio about to record when the secretary told me of Don’s death. You can imagine what my session went like after I heard this. All I can think of is what a waste!” **Doyle Holly**, a former Buckaroo who traveled many miles with Don, couldn’t get a flight out of Nashville for the funeral.

Buck consoled himself by saying, “I guess God needed him more than we did.”

**The Statler Brothers** received an invitation to perform at a testimonial reception honoring retiring Congressman Kenneth J. Gray, an Illinois Democrat. The group landed in Washington in the midst of the impeachment hearings. The merry-making law-makers almost drowned out the Statler Brothers opening tunes, but the quartet’s impeccable harmonies and stage presence soon brought smiles of recognition and applause from the legislators. Representative Gray had specifically requested the Brothers, his long-time favorite group. One of Gray’s colleagues,



Don Rich: “I guess God needed him more than we did.”

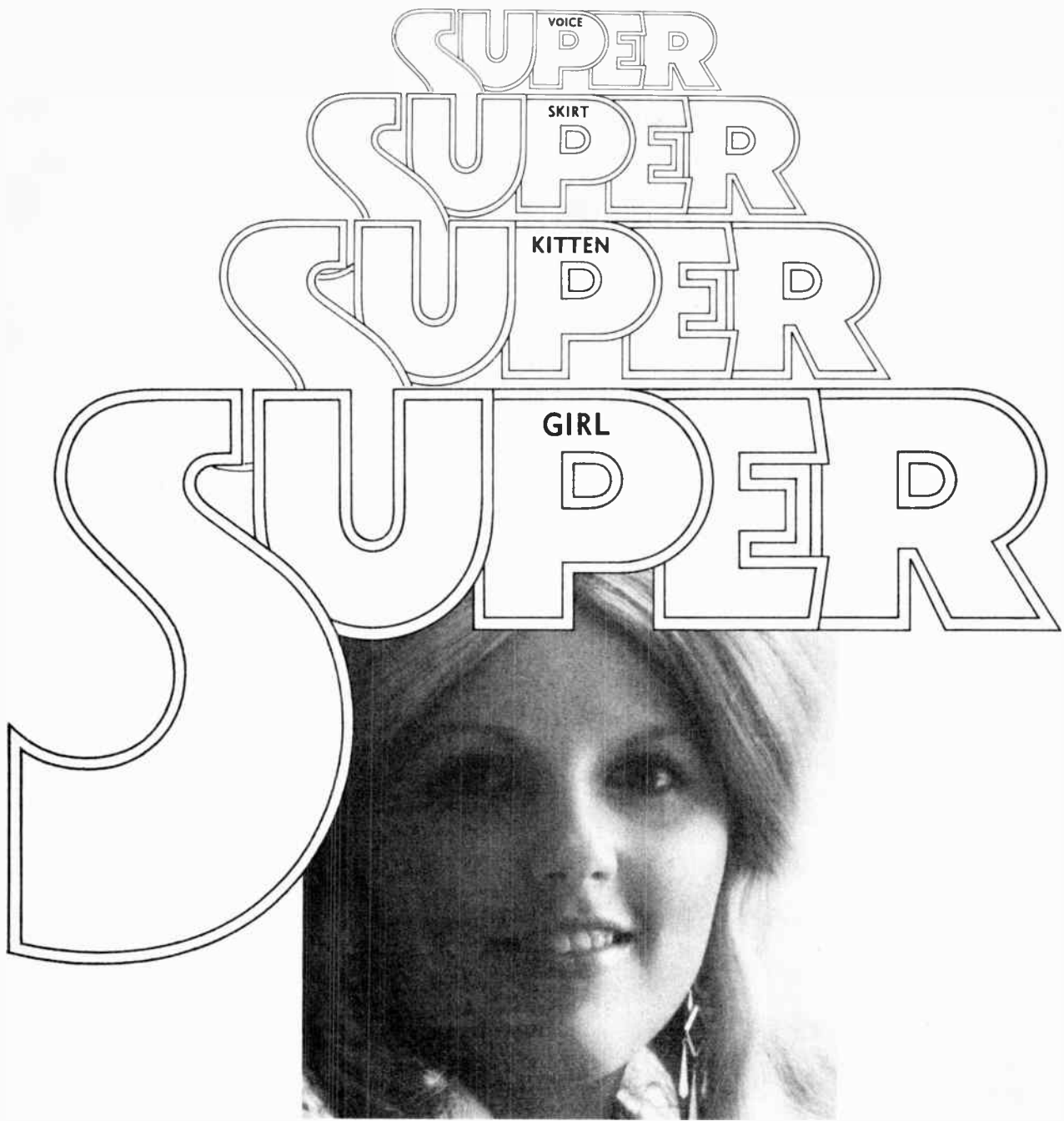
weary of the endless hearings going on in the nation’s capitol, said: “They’re the best thing to happen to Caucus Room 345 since my last bill was passed.”

**Barbara Mandrell** and **David Houston**’s recent single, “The Ten Commandments Of Love,” was a rhythm and blues hit in 1957, and was more recently recycled as a shampoo commercial . . . Jingle making, one of Nashville’s most lucrative sidelines for musicians, has become even more lucrative now that candidates for public office are making use of them. **Tam-**

**my Wynette** and producer **Billy Sherill** just cut a jingle for a Tennessee politician based on her song, “Stand By Your Man” . . . **Roy Acuff** was an honorary pallbearer at former sportscaster and baseball great **Dizzy Dean**’s funeral. Dean is credited with dubbing Acuff “The King Of Country Music” . . . Plans are underway in Montgomery, Alabama, to build a **Hank Williams** Memorial Museum there. The proposed museum would feature a multi-media show outlining Hank’s career . . . **Norro Wilson** has produced the latest album for **Asleep At The Wheel**, a group of

PHOTO: COURTESY BUCK OWENS





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youngsters who play Texas swing in the **Bob Wills** tradition. The group records for Epic.

**Maxine, Bonnie** and **Jim Ed Brown** were reunited briefly for one performance at Clarksville, Tennessee. But they're not expected to get together as a group again. Jim Ed prefers working as a solo act... **Carlene Smith**, daughter of **Carl Smith** and **Jane Carter Cash**, married songwriter **Jack Routh** in Nashville. This was her second marriage. She has a child by a previous one... **Danny Davis** appeared in his native state of Massachusetts and was given a set of cut glass tumblers bearing the official city seal of Boston by the Mayor... **Johnny Cash** wrapped up a week's engagement in Las Vegas at the International Hilton. He was backed up by the **Oak Ridge Boys** and the **Cash and Carter** family... **Dolly Parton** describes her new bus: "It is three shades of pink. Not 'sissy' pink... I wouldn't do that to my band"... **Bill Monroe** is going to participate in Japan's first International Bluegrass Festival, scheduled for December in Tokyo... Playboy Records hosted parties in Nashville and New York to toast the success of **Mickey Gilley's** hit, "Room Full Of Roses," and to celebrate the recording debut of **Barbi Benton**, the Hee-Haw regular who counts Playboy publisher, **Hugh Hefner**, as her "best" boyfriend.

Singer-songwriter **Barbara Lea**, chosen by **Porter Wagoner** to be **Dolly Parton's** replacement in the Porter Wagoner Show, has signed an exclusive recording contract with RCA Records, the label Porter and Dolly are both associated with. Barbara formerly recorded under her real name of **Barbara Jean Steakley** when she cut several singles for the Souncot label. She is a native of Tennessee who had recently quit an office job to concentrate on her songwriting. "I grew up singing in the church," she told a reporter recently. "My parents always encouraged me to sing. I don't read music, my singing is just natural." Folks have remarked that Barbara reminds them more of Dolly's predecessor, **Norma Jean**, than of Dolly herself. Fayetteville, West Virginia (Population 1,700), greeted their native son **Charlie McCoy** for his annual



Barbara Lea takes the prize.

homecoming show. The town swelled to almost double the population. Over 3,000 paid to see Charlie, who was joined by **Mel Street** and **Jimmy Nall**. The proceeds will go toward playground equipment and charitable groups in Fayetteville... **Tanya Tucker** has a new ten-speed bicycle. She has been on a record-breaking tour. In Parkers Lake, Kentucky, she received seven standing ovations... **Roy Clark** and wife **Barbara** are shopping for a home in Nashville. The Clarks have been living in Williamsburg, Maryland.

**Loretta Lynn** has gained weight and now weighs 109 lbs. While playing a show to a packed house in Lavonia, Georgia, Loretta's bus got stuck in mud, so she signed autographs for three hours... **Tommy Cash** and his wife are expecting their third child... **Freddy Weller** highlighted his latest tour by serving as judge for the Miss Nude World contest held in Naked City, Indiana. Freddy was slightly embarrassed when he was shuttled from the airport in a pink limousine with "Miss Nude World" written on the car.

**Dottie West** and husband **Byron Metcalf** spent a week's vacation in Texas sailing on the Gulf of Mexico. They also visited Byron's mother in Phoenix, Arizona. Dottie said, "I've never had a vacation in my life and this was fun. You know me, I hunted a country music club and visited it while **Melba Montgomery** was appearing there and I got up and sang a song or two." ■

# IF YOU WERE THIS MAN'S WIFE, YOU'D BE DARN PROUD.



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And that's a lot to be proud of.

**"A MI ESPOSA CON AMOR," BY SONNY JAMES. ON COLUMBIA RECORDS**

# Country View

by Paul Hemphill



Merle Haggard

It has been only five years since Johnny Cash fired himself into such an orbit that, to people in places like New York and San Francisco, he seemed to be the only country singer in the world. Bearing a ragged face and singing about prisons and women and raising hell in an equally ragged voice, his image as the quintessential bad man being carefully preened by a promoter out of Toronto, Cash suddenly had it all: a clean sweep of the Country Music Association's annual awards, a White House performance, well over \$1-million in yearly earnings, gold records, interviews in the *New York Times*, television documentaries on his life, even his own prime-time network television show. I was at Harvard on a fellowship at the time, and when I would tell students that Cash had never really been to prison they refused to believe it. America, at a point in history when there seemed to be no heroes in sight, wanted desperately to believe the legend of Johnny Cash.

Exactly when or why Cash's balloon began to deflate, no one can say for certain. Some say he turned the public off when he too passionately talked in the open about his personal rededication to God. Others say he ruined himself with the long-hairs when he "sold himself out" by cutting commercials. Everywhere, there was Cash on the

radio, every week Cash singing in his same flat voice of railroads and hard times on network television. Then, too, the message finally got across that he was not the ex-convict his manager had led us to believe. When Merle Haggard said during the taping of the Cash show that he had been an inmate when he first saw Cash perform, at San Quentin, the producers nervously scissored the remark. At any rate, whatever the reasons, Johnny Cash is but a shadow of the superstar he was a couple of years ago; replaced now, ironically, by Haggard.

Charisma, a word popularized during the brief time of John Kennedy, is as elusive to define as it is to maintain. "You put the brains of Einstein and the courage of Churchill and the compassion of Roosevelt in a body like mine and go on TV against a pretty-boy like Ronald Reagan, you'll get wiped out," says a hulking Lebanese bartender friend of mine.

For the country performer, though, the sword is double-edged. Because the country music fan's devotion to his stars and to his music runs so deep, the country singer wishing to make it as a true superstar and to maintain that position forever must not only have a style that is distinctive but he is also expected to be for real. Popular music fans don't concern themselves with the background or backstage image-building of, say, Frank Sinatra; they only care whether he can sing. But in the world of country music, phonies are ultimately discovered. If you are going to sing about poor folks, you had better have been poor. If you are going to wail about broken hearts, you had best have one in your background. If you are going to praise truck drivers, it helps to have been one. Because they were true to their roots, writing and singing about their own lives without any pretensions, Jimmie Rodgers and then Hank



Johnny Cash

Williams have been able to maintain their positions as superstars long after their deaths.

Next to join Rodgers and Williams, I would hazard to say, will be Merle Haggard. The son of an Okie family which migrated to California during the Thirties, a truant teenager who wound up doing three years in prison, Haggard has succeeded in remaining true to his roots better than anyone I can think of: singing of his own life, shunning television shows in which he would feel out of place, experimenting with authentic musical forms, hanging around with his old boyhood cronies around Bakersfield rather than lolly-gagging with the show-biz crowd. He could have become a millionaire overnight had he not refused to follow up "Okie from Muskogee" and "Fightin' Side of Me" with a string of other politically conservative hits ("I'm a singer, not a politician"). Instead of hiring a high-powered entrepreneur to handle his personal management, as Cash did, Haggard continues to be represented by a good old boy from Bakersfield who gave him his first chance when he got out of prison. Haggard has no plans, in fact, to capitalize on his very real prison record. "I thought about it some," he once told me. "But then I figured it'd look like I was copying John." Besides, he doesn't even look like an ex-convict. ■

# Country Slickers.



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*Just Bidin' My Time*  
*Put Your Hand In The Hand*  
*Break My Mind*



Capitol

# Country News

The Country Music Association  
takes the lead in the war against tape pirates,  
and finds that Captain Kidd was a piker in comparison

## Battling Tape Pirates Who Plunder High C's

by Arlo Fischer

Call this a progress report on the "tape piracy" issue. And fortunately, there's *progress* to report. Gains have been made on all kinds of fronts—legislative, criminal litigation, criminal indictment and conviction. By now, we're all fairly familiar with the question of tape duplicating and piracy, as it's popularly called. How piracy translates into legal terms goes something like this. If an unauthorized source duplicates a legitimate recording and puts it on their *own* label and jacket—rather than the original recording company's—and if these unauthorized copies are sold in states where this is prohibited by law, you've got it—PIRACY.

Now piracy has been going on for a long time. But with the recent advent of relatively inexpensive, electronic recording equipment, the whole thing of duplicating and selling legitimate recordings has grown into a million dollar business. The pirates are making millions, that is. The music industry is probably losing close to \$300 million a year because of it. The situation has gotten so out of control these past few years, that concerned parties in the music industry have initiated an all-out effort to stop the monster.

One of the most active anti-piracy exponents is Mrs. Jo Walker. Everyone knows the relentless determination with which she applies herself to her job of promoting and publicizing country music as the executive director of Country Music Association. Well, she's been putting that same indefatigable energy source to work on the pirate



The real reel is on the left. Bogus tape, right, carries no manufacturer's trademark.

PHOTO: COURTESY CMA

problem—and her efforts are beginning to pay-off.

When she and the CMA originally went to work on the piracy issue, she conceived of her job as mainly one of getting the state legislatures to pass anti-piracy statutes. It was budgeted out for \$2,000 because she felt it would be "primarily a postage and mailing expense." What evolved, however, looked more like an in-person state-by-state campaign. Mrs. Walker says that she has spent close to \$10,000 already, and "the year's not over yet." But efforts have not gone unrewarded. Due largely to the dedication of the Jo Walkers in the music industry, today there are 26 states with anti-piracy statutes—and more are being added all the time.

Legislatively, a lot of bright prospects are on the horizon. At the moment, there is federal legislation

protecting material recorded after February 15, 1972. Only in states which have passed legislation, (the anti-piracy statutes the CMA and others have been so valiantly fighting for) is material recorded prior to '72 protected. Probably the most important reason why there *isn't* federal legislation on this is because the 1909 Federal Copyright Act is undergoing a major overhaul. In fact, the Bill passed in late 1971 (which went into effect February, 1972) was an emergency act to protect the legitimate music industry until the overall act can be revised. There is also a bill introduced by Senator Brock from Tennessee that would cover the areas of interstate and foreign commerce in terms of "counterfeit recordings." In the event this passes—and all looks well for it—individual State legislation may not be necessary.

There is another dimension to the piracy problem that is *not* as optimistic. For one thing, there are a few pirates big enough to wheel and deal with the state legislators. Sometimes this is called buying off.

Those allegations not only mean they're nervy, but also that they're powerful enough to believe it's true. There's an interesting, if not ironic story to go with these pirate's illusions of grandeur. Autry Inman, a self-professed pirate, who has been in the music industry in and around Tennessee for about 20 years, and who has made "several million" on "tape duplicating" as he calls it, recently and publicly proposed a solution to the situation. In a newspaper article which appeared in Hendersonville, Tennessee, Inman stated that "if the record companies could work with the tape duplicators, unsold product could move much faster. I feel a deal could be made whereby the record companies could lease us songs one release back. In other words, while the artist's new song is on the market, we could be selling his earlier release under license.

There's no doubt it would work and everyone would profit. The record companies can't fight something as big as the duplicators. People from Lieutenant Governors on down own duplicating plants."

By the way, Autry Inman ran for sheriff of Sumner County. He lost —badly. ■

### The People Behind The Sound Of Strings by Kathleen Gallagher

A bearded black jazz pianist in a dashiki, a psychologist wearing white socks, and a female music professor in a tailored skirt and pearls are unlikely candidates for session musicians on Nashville's Music Row. But they are part of an 11-member classical string ensemble increasingly in demand to back up everything from the rough 'n' tumble sound of Waylon Jennings' "Honky-Tonk Heroes" to the gentle purring of Barbara Mandrell. "Almost everybody here has been on the concert stage," said violinist Dr. Martin Katahn, who in addition to his classical studies also

happens to be chairman of the psychology department at Vanderbilt University. "So this stuff is like whistling in the bathtub."

Unlike some other studio musicians in Nashville, all the classical musicians in this group read music, perform their pieces directly from the sheet music at first glance, and never rehearse songs in advance.

Sheldon Kurland, a former concert violinist who has taught at Cornell University and George Peabody College, contracts the work for about 15 classical musicians. As he introduced some of the musicians during a recent Nashville session, it sounded like he was presenting a distinguished faculty rather than a bunch of sidemen. There were cellist Martha McCrory, professor and director of the summer music seminar at the University of the South; Brenton Banks, who has taught at Tennessee State University in addition to performing in jazz and classical ensembles; Steve Smith, with a degree from Julliard, who recently performed a Hayden violin solo in Nashville; and Byron Bach, with a double major in music and chem-

# Presenting Joanne Glasscock's first time behind a mike.

Joanne is a Texas girl who sang just for herself and a few neighbors until Dr. Hook's producer Ron Haffkine heard her.

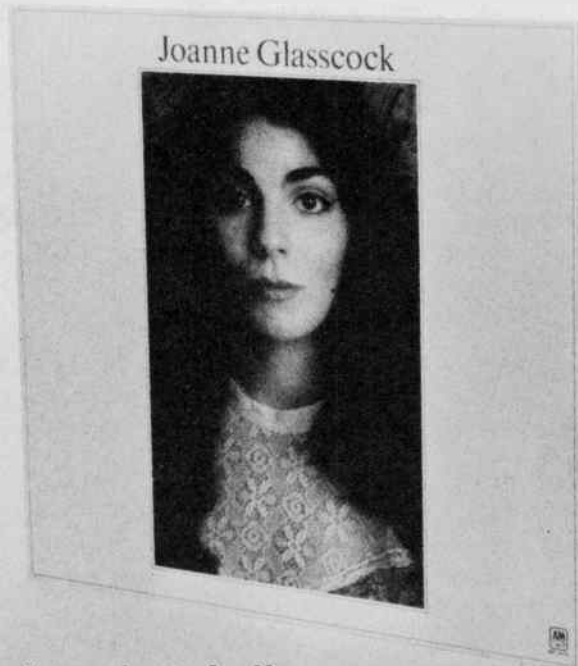
She didn't want to go into the studio at first, but Ron convinced her to record a demo of Shel Silverstein tunes. Some of them were so good they've been included on her first album. And one of them, "Here I Am Again," was where Loretta Lynn first heard the song before recording it herself.

When Joanne went back into the studio to finish her album, she had some new songs, written for her by Shel, along with the instrumental support of musicians like Chet Atkins, Tommy Jones, and Little Willie Rainsford.

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"Didn't anybody here learn by the seat of their pants, like I did?" quipped arranger Bill McElhiney. "I went to Tulane for three months and slept through a few chemistry lectures." Educated or not, McElhiney has somehow picked up the skill it takes to arrange hits like "Behind Closed Doors."

Meanwhile the "orchestra," after one dry run, glided its way through the background for a future Barbara Mandrell hit. "That's purty," commented producer Billy Sherrill from the sound booth.

"Well, how do you like it so far?" Kurland asked me as the group took a break.

"It's more fun than a symphony," I said.

"So is the black hole of Calcutta," he deadpanned, and the other violinists broke up.

There is more than a little truth in his words. Most of the classical string players in this group are refugees from one symphony orchestra or another. Although they keep in practice with local chamber music societies, by and large they have fled the world of long rehearsals, scarce and stingy teaching jobs and temperamental conductors. "If we didn't really enjoy it, we wouldn't do it," Bach commented. "I came to Nashville 18 years ago to manage an insecticide company."

"This is the first time I ever played music when people actually wanted to listen to it," Kurland added.

"If you're going to play on country sessions, at least Nashville is

the best in the world of country music," said violinist Stephanie Woolfe, who lacks only a dissertation to complete her doctorate. ■

### Ginny Wright Wants To Make A Come Back

by Don Rhodes

"If I were to tell people around here that I used to be a big artist with number one records and thousands of fans, they just wouldn't believe me. They don't think a woman with six kids living in a small town could ever know Elvis Presley. So, why should I tell them? Once, I did tell a girl who works with me in the Aiken, S.C., Hospital that I used to work shows with Elvis, and she just looked at me funny and laughed. But, I bet if I walked right up to him, Elvis would remember me."

With her six children, ranging in ages from 3 to 18, Ginny Wright Josey lives in a nice, ranch-style brick home on the border of a rolling golf course between Augusta, Georgia, and Aiken, South Carolina. She is currently employed as a Certified Operating Room Technician in the Aiken County Hospital.

As "Ginny Wright," she was one of the top stars of the Louisiana Hayride Show, with two Number One country hit records in the nation. On her living room wall hangs a large plaque that reads: "The Cash Box (Magazine) Award to Ginny Wright. Voted the Most Promising Up and Coming Country Female Vocalist in the National Cash Box Disk Jockey Poll, 1954."

Ginny and Dottie West were the only two female artists to record major hits with the late Jim Reeves, and she played a big part in the success of Opry Star Jim Ed Brown. Her close friends included entertainers like Freddie Hart, Faron Young, Webb Pierce, Jean Shepard and others.

What happened? As Ginny puts it, "My mother used to say, 'Ginny, you wouldn't give up your show business for anybody.' But I did." The star treatment ended in 1955 when Ginny married Windom Josey, who today has a successful wig business in Augusta. He didn't like her traveling to shows, so she gradually faded from the recording and performing scene. Now she's divorced, with a scrapbook full of memories of the life that used to be. And she is struggling against big odds, to try to get back into the record business.

"I used to go to my mail box at the Louisiana Hayride after being gone all week doing shows, and there would generally be 100 or more letters waiting on me... What hurts now is to see artists like Jean Shepard and Dottie West—people I used to work with—still making it big in the business."

Being forgotten is what hurts. Recently, Ginny tried to go see her long-time friend, Jean Shepard, at a show at Augusta's Bell Auditorium, but a guard refused to let her go backstage... the same stage where Ginny appeared many times as the star of various shows.

She was born in the south Georgia town of Twin City, near Swainsboro, and graduated from the Emanuel County Institute. "Sometimes a tent show would come to Twin City where records of people like Tex Ritter would be played, and movies would be shown. Across the street from the tent show in one store was a machine that made records. When I was 12, I and a girlfriend decided to cut a record I'd written called "Golden Moon." I did the harmony and she did the lead. I did one by myself on the backside called "Paper Doll"... you know... 'I'm gonna have a paper doll I can call my own...' That was my introduction to recording."

At 16, she moved to Cleveland, Ohio, to live with a sister. There, she took guitar and voice lessons, and there, she was heard by a disc

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jockey named Jack Gale, who had Ginny cut Faron Young's "Going Steady" and Ray Price's "You're Under Arrest" for the Triple-A label.

Fabor Robinson, owner of Fabor and Abbott Records, happened to hear Ginny, and signed her to a contract. About that time, Fabor had just signed Jim Reeves and had released Reeves' recording of "Mexican Joe" on Abbott Records. The Reeves record went to Number One on the charts in a matter of weeks.

About two months after Fabor signed Ginny to a contract, Fabor had Ginny and Reeves cut a duet in Shreveport, Louisiana, called "I Love You." In the fall of 1953, the record reached the Number One spot on the national charts and stayed there for 23 weeks. "At that same session, Jim cut 'Bimbo' which also later went to Number One," Ginny recalled.

Following that successful duet, Ginny went to California for a promotional tour. When she returned to Louisiana, she joined the Hayride as a major star, joining Slim Whitman, Johnny Horton, Maddox Brothers and Rose, Mitchell Torok, and, of course, Jim Reeves.

"Fabor Robinson often let me listen to demos sent to him. One day I found a demo of a record called "Looking Back To See" by Jim Ed Brown and his sister, Maxine. I heard it, liked it and put it to one side. Fabor wanted me to cut the record with a singer named Tom Tall, but I told Fabor instead that I thought the Browns should cut the song. That's how the Browns got discovered." Ginny said she did not think, to this day, that Jim Ed Brown knows that story.

After her hit with Jim Reeves, Ginny cut a duet with Tom Tall called "Are You Mine." That song also went to Number One, and stayed there 26 weeks. Other hits for Ginny followed, including "I've Got Somebody New;" "I Want You To Want Me" (with Tom Tall) and "I'm In Heaven" (with Tom Bear-den).

She remembers when Elvis Presley was just a new face on the Hayride show. "I used to go out on stage ahead of him, and I used to talk to him in the wings. He always wore a pink shirt and black pants, and only had two band members

with him. He asked me how I could be so calm. He said he knew of my records before he came to the Hayride. His first night on the Hayride, he sang "That's All Right Mama."

"The first night he was on the Hayride, he told me he wanted me to have a photo of him. It was a publicity photo, but it wasn't even a glossy one. He signed it, 'To Ginny—Elvis Presley.' We were on the Hayride about a month or so together, then I left to go on a tour. In the meantime, he had signed with RCA, and went off just like a bomb. He was wanted not



Ginny Wright . . . circa 1954.



Ginny Wright . . . today.

just on the Hayride, but everywhere. And, when I did a show some place, everyone wanted me to talk about what Elvis was like."

Ginny's career was soaring by the mid-50's, and she was a star of many top country music shows. Her records sold very well. Her fans numbered in the thousands. Magazines at the time described Ginny as "the voice Hank Williams would have had if he'd been a girl."

In June, 1955, Ginny married Windom Josey—who she had met on one of her visits home to Twin City. She made the decision, at

his insistence, to drop out of the business. Four years ago the marriage broke up.

"I last saw Jim (Reeves) at Bell Auditorium in Augusta a few months before his plane crash. We talked about old times. He had a big touring bus, and he told me, 'Ginny, why don't you hitch your Buick to our bus and go with us?' Ginny sighed. "I need my butt kicked for getting married," she said.

As our interview was nearly over, Ginny asked if her address might be printed so that people who remembered her could write to her. The address is:

Mrs. Ginny Josey  
116 Midland Valley Dr.  
Graniteville, S.C. 29829

### Modern Mountaineers Put A Kick In Country

by Scott Cohen

It's not unusual for a band to go into seclusion for one reason or another, but the Ozark Mountain Daredevils are practically hermits. What's more unusual is that although they hardly ever leave Springfield, Missouri, their first record has shot into the Top Fifty.

John Dillon, perhaps the most versatile member of the band (guitar, fiddle, mouthbow, mandolin, national string guitar and vocals) is the only Daredevil not originally from the Springfield area. He grew

Now, all the mountaineers live on farms right near each other, forming a thirty-to-forty mile perimeter around Springfield. The only time they left the area was when they went to England to cut their album.

Each member of the Daredevils contributes to the writing of each song, which explains the diversity of their music and audience. Their songs are a patchwork of country and rock and roll. "I don't think we'd want to play the Grand Ole Opry because we don't do straight country or straight bluegrass," says John, who's sort of a purist in that way and would feel out of place somewhere as traditional as the Opry.

It's difficult for John to draw the line between country and rock. "I think it would be a difference in intensity. It doesn't necessarily have anything to do with beat. It's the feeling that matters. Rock,

PHOTO: COURTESY A&M RECORDS



The Daredevils at home. They commune with nature.

a lot of the time, is supercharged-intensity, but it's not as controlled as country. Even though all the licks can be perfect, it isn't as controlled as someone like Waylon.

Like anyone who has played or sung anything resembling country music, regardless of training, The

Ozark Mountain Daredevils are influenced by Hank Williams. The first song John can remember ever hearing was "Jump Alive" by Hank, and then some Ernest Tubb, of whom his mother was a big fan. Because of their age, which ranges from 25 to 28, they have also been

influenced by other music popular at the time they were growing up—like Chuck Berry, Bo Diddly and the Beatles. But perhaps the biggest influence of all was mountain music, folks like the Carter Family, the Fitts Family and Rosco Holcum, whom John considers the best interpreter of mountain music in the world. This is not to say the Monroe Brothers, the Stanley Brothers, Bob Wills and Hank Thompson didn't also leave their mark. They did. The Daredevils base their roots in *early* country.

The Ozark Mountain Daredevils' second album, soon to be released, was for the most part recorded by a mobile unit up at the Ruedi Valley Ranch, the main base for the group. It is a huge house that sits on almost four hundred wooded acres near Springfield. Built in 1847, it looks like an old plantation house complete with wild dogs, whippoorwills, a windmill that provides electricity and a garden which provides vegetables. This is where the band works and plays, often playing to an audience of trees and rocks that surround the mountain home they never wish to leave. ■

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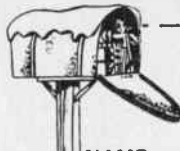


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## Watch This Face: Chip Taylor

Chip Taylor has shaved his beard and lost some weight since I last saw him, making the resemblance to his actor brother, Jon Voight, even more pronounced. As usual, he is speaking very softly, so much so that the murmur of our conversation is occasionally drowned out by the clatter of Manhattan, fifteen floors below. He is talking about his latest country album for Warner Brothers, *Some Of Us*.

"This one was the hardest thing I've ever done in my life. On the last one I was completely organized and completely together. But this album is made out of songs which arose from the aftermath of the *Last Chance* album (his first Warner Brothers' album) and the feelings in them are still fresh. The songs are finished and I was ready to make the album, but emotionally I was still so close to the songs—there wasn't any distance."

At first, it might seem strange that a boy from Westchester County, who lives on the East Side of New York City, who was one of the most influential pop songwriters of the Sixties ("Wild Thing," "Angel Of The Morning"), would be spending so much time and investing so much emotional capital into becoming a country performer. For all intents and purposes, after all, Chip had it made before he was thirty. "Wild Thing" is in the pop charts again, in fact. For the *third* time. Yet this success seems vaguely embarrassing to Chip.

You have to remember that Chip Taylor is a man of basic values. His conversation never strays too far from basics—his parents, his family, his music—and the pleasures and obligations they bring. You also have to understand that Chip is a gambler. Not a winner who always bets against them, but a risk-lover who is always trying to even the odds... a handicapper



at the track, on the golf course and particularly on the record charts.

He loves the subtle interplay of luck and skill. Compared to most musicians he has extraordinary social advantages, skills and luck, yet he always seems to be giving away points—of playing those games where his natural advantages are neutralized. I mean, where could it be tougher for a pop songwriter from New York, than in the country music business?

In retrospect, it seems he balanced the odds perfectly with his first album: Psychologically speaking, Chip Taylor's *Last Chance* broke even. It was critically acclaimed by nearly everyone as one of the best new country albums of the year, but it was bought by very few people—partially because Chip was a new name, and partially because at that time Warner Brothers had not established itself in country marketing. A lot of people didn't hear the album. A lot of those who did couldn't find it in their record stores. The vinyl crisis gave the odds a negative shove. So with the exception of Austin, his cross-country tour resulted in a lot of happy concert patrons but not a lot of record buyers. Chip commemorates this on his new album with a song called "I'd Rather Be In Austin."

When I first went up to Chip's place for this interview, I was concerned because I honestly didn't see how he could make another record as good as *Last Chance*. As he played the tracks one by one on the new album, I was relieved and surprised. *Some Of Us* is as good, but it is different. It is not as smart as the other album, but it's much wiser. It helped me realize that country music doesn't really come from the country, but from the confrontation of the country with the city; from the confrontation of country values of honor, trust and family, with the city values of risk, speed and gamblers' nerves—grace under pressure.

"When I was making *Last Chance*, somebody could make a joke in the studio, or blow a cut—things like that always happen—and it didn't hurt. I had the songs under control. This time it hurt. Add that to studio problems, the loss of my father whom I was very close to, and the general trauma of having a family, and you have a pretty heavy situation."

Then he looks up and grins. "I'm breaking your heart, ain't I? I don't want to give you the impression it was all that heavy. We did, between complexities, have a lot of fun. Hell, there's even a barbershop quartet on this album. Third best in the nation. I met them on a plane, they were back singing in the bar and I thought, *Hey!*, you know, and the little light bulb goes off in your head. So I just walked up and asked them if they'd like to sing on a country album. How long since you heard barbershop harmony on a country song?"

"Anyway, here's the first cut from the album..." He punches the key to his tape recorder.

"Don't sing me no funny songs  
Sad songs are better..." ■

DAVE HICKEY

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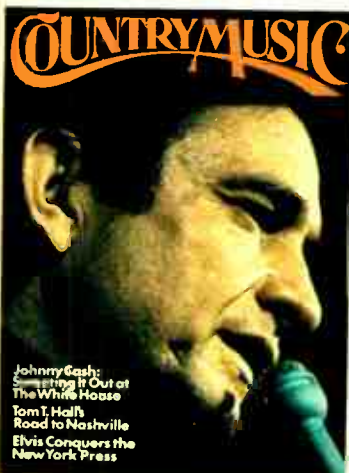
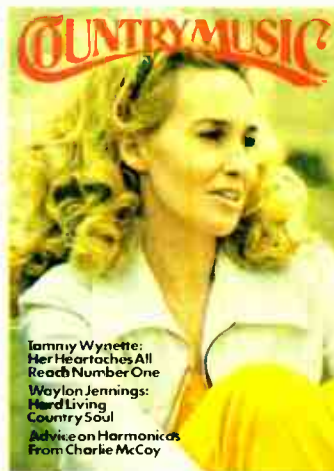
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# The Glenn Campbell Interview

by Scott Cohen

*You're from out West, aren't you?*

Nope, down South. I'm from Delight, Arkansas.

*Does the town live up to its name?*

Yes, it does, in a sense. I'm actually from the suburbs, six miles out. It doesn't have a red light in it. It has the old places where the service stations used to be, it has the old ce-ment one-room jail, one saw mill, though it's not operating anymore. There's small grocery stores. It's got an ice cream shop and a hardware store. There was about 280 people there when I left and about 380 now. Almost double.

*Did you really spend the early part of your life "looking at the north end of a southbound mule?"*

Yep, and it didn't take long to figure out that a guitar was a lot lighter than a plow handle.

*Which are your favorite animals?*

Horses and cows. Chickens were never my favorite.

*When did you leave Delight?*

In 1952. I went to New Mexico for the summer to live with some friends of mom and dad's when I guess I was fourteen years old. From there I went to Houston, Texas, because mom and dad had moved from Arkansas to Houston in that period.

*When you went to Hollywood were you able to retain the part of you that was raised in the country?*

Oh, sure. I don't think you ever lose that. I used growing up in the country as an advantage. People would ask me questions about it because I would really put on the Arkansas drawl. It was kinda like the "Beverly Hillbillies" show. People are really curious when you got an accent. Especially in New York. The first time I went there people looked at me like, "Wow, that cat's really from the hills." But the musicians I worked with when I first got to California were all country guys. Then I started doing studio work. Musicians don't care where you're from or what color your skin is. They judge you by your talent.

*When did you get your first guitar?*

Actually, the first guitar I played was the family guitar. When I was four I got a \$5 Sears and Roebuck

guitar. It's on the album cover of *I Remember Hank Williams*. I was kinda self-taught, because mom and dad, they all played, my older brothers and sisters played and sang, but actually I guess it was my Uncle Boo who taught me. He's also on the cover of the *I Remember Hank Williams* album. He taught me technique. I also listened to Django Reinhardt and Barney Kessel. Actually I listened to some clarinet and sax players to get licks and applied them to the guitar, because I didn't read music.

*What kind of guitar do you play now?*

An Ovation.

*You have a small American flag on it, don't you?*

It's a pick holder. It's got a little magnet on the back. It's called "Stick-A-Pick."

*Who were your boyhood idols?*

I had a bunch. Of course, Hank Williams, Frank Sinatra, Ernest Tubb, Hank Thompson, Jimmy Rogers.

*Who have you added?*

Barbra Streisand, Ray Charles, Tammy Wynette, Aretha Franklin.

*Who are your favorite actors?*

I don't have any favorites, Ah . . . Steve McQueen and John Wayne of course I'd put at the top of the list.

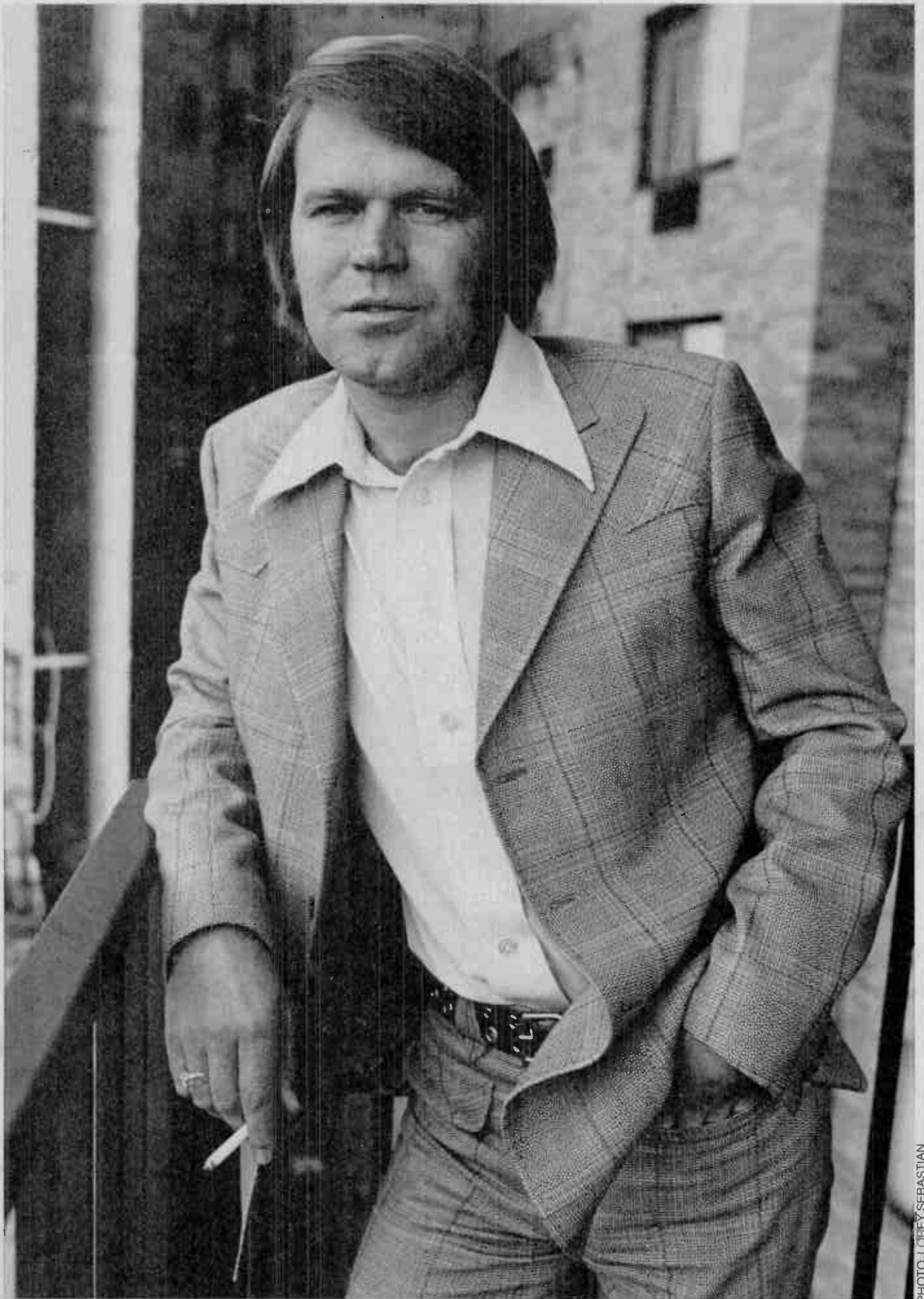
*It must have been a big thrill to have co-starred with John Wayne in "True Grit."*

It really was. It really, really was. That's my claim to fame. I was so bad in "True Grit," that I made John Wayne look so good he won his first Oscar.

*Weren't you in a group called The Champs that sang "Tequila?"*

Yep. I started with them. Actually the group was a studio group. There was myself, Jimmy Seals, Dash Croft, Jerry Cole. We did "Tequila," "Too Much Tequila," "Train To Nowhere" and "Limbo Rock." They were the band of country musicians I first played with when I went to California. Croft played drums and Jimmy Seals played sax.







Jimmy Webb tickles the ivories while Glenn croons.

*You also replaced Brian Wilson in the Beach Boys, right?*

For six months. I did most of their sessions as a guitarist, but never sang on their records. I sang Brian's part at concerts, which raised my voice another tone and a half. When the Beach Boys asked me to go with the group permanently I said I'd take a fifth straight down the middle, and they kinda balked at that. I kinda wanted to go my own way anyway. So I went back to doing studio work. Actually, that's when I went on my own.

*Who else did you do session work for?*

Sinatra, Dean Martin, Johnny Cash, Elvis Presley, The Mamas and the Pappas, I guess everyone at one time or another. . . . Rick Nelson, Nat King Cole, the Association . . . they were all a gas to work with. They never caused anybody static. The lowest I ever went (to earn a living) was pickin' cotton, back in Delight. You really got to get pretty low to pick cotton. You do it on your knees.

*Is there anyone you couldn't work with?*

No, the money was too good. When you're struggling and you're getting 65 bucks for a three hour gig, you go in there and do it.

*Did you ever surf?*

I tried until I was blue in the face.

*Would you like to do a Broadway show?*

Well, if the right one came along, maybe "Most Happy Fellow," but that's a lot of work. If the right story came along, I'd do it, because I'm a story buff. I love good stories.

*Do you think the world is a stage or an island?*

I would think it was more or less an island, because

you can't get off. Most of the people in my business would relate to the world as a stage. "So let's rob it," as Jessie James said. But most people would call it an island. As Ray Charles once told me, there are more lonely people in the world than happy people. That's why songs end up being sad, not happy songs.

*In your mind, which of your records made you a star?*  
"Gentle On My Mind," followed by "By The Time I Get To Phoenix."

*How many gold records do you have?*

Let's see. Two from Australia, two from England and two from someplace else. I have sixteen.

*How many of those are actually yours? Alice Cooper played one of his gold records and it was really a Frank Sinatra record.*

That's wild. You know, I never really played one, but I will, as soon as I get home.

*Do you write many of your songs?*

I really don't write much. I change a song around to the way I like it. Like with the Jimmy Webb stuff, I changed "Phoenix" and "Galveston." I don't have the patience to write. I wrote one good song I'm proud of and that's called "Less Of Me." When I was with the Beach Boys I went up to a radio station in Camden, Ohio, and there was a sign on the wall that said "Think a little more of others and a little less of yourself."

*How do you feel when you hear one of your songs in an elevator, or supermarket, turned into Muzak?*

It makes me feel good to know that my songs appeal to the person on the street. I don't like labels. I don't like being called a country singer, I don't like to be called a pop singer. If they're going to call me a singer, call me a singer.

# September Songs

**A hot country  
release from  
the top  
country label.**

**Loretta Lynn**



**They Don't Make 'Em Like My Daddy**  
MCA-444

**Conway Twitty**



**I'm Not Through Loving You Yet**  
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**Jimmy Martin**



**Fly Me To Frisco**  
MCA-435

**Little  
David Wilkins**



**Little David Wilkins**  
MCA-445

**MCA RECORDS**



"Can you do birdcalls?" "No, but I can play bagpipes."

*Who buys your records?*

Just everyday people, from nine to ninety.

*Who are you the biggest fan of?*

I'm a very big fan of Dean Martin and I'm a very good friend and fan of Barbra Streisand. I'm a hall of a big fan of Merle Haggard. I love him . . . (sings) "If we make it through December, we'll dance in a warmer place come summertime . . ." We're going to cut an album together someday. He's a heck of a nice guy, and he's probably the best country artist in the business. Roy Clark is probably the best or one of the best performers on stage, because he's funny and he's good. He's a good singer and a good musician, but Haggard's got something that's charismatic, the sound of his voice. He just knocks me out.

*What's the difference between country music and pop?*

Country music is actually the only art form of music that we came up with in America. Way back in the 1800's all they had was a banjo, a guitar and a fiddle. And that was the music and music grew from that. So basically there's not a hell of a difference between country and pop. Country songs always relate to love-life and people, which almost all the pop songs relate to, too. I really don't think there's a lot of difference in the music. It's the difference in how it's played. All it is, is a style. The difference in country and pop is the same damn difference between a Ford and a Chevy. It's got a brand on it.

*What's the difference between studio musicians and other musicians?*

Studio musicians, they usually are better musicians because they have to be able to cut everything. You got to play in tune, play with feeling, and you got to get it on tape. And you got to do it in a short period

of time. There's no time for sitting around and learning it. When I was doing studio work I'd do work for Merle Haggard in the afternoon and I'd work for Frank Sinatra at night. Or you'd be doing a sound track for a movie.

*Do you like stereo or monaural?*

I like stereo, I love it. I like the new quad sound, it's really nice.

*How did you manage to keep your clean-cut look through the long psychedelic period?*

You got me.

*Do you think you missed out on anything during those years?*

Nope. I'm an individual and I look at everybody else as an individual. When I was with the Beach Boys in 1965 I had hair down to the back of my neck. I looked like Prince Valiant and I cut it off because it was tickling the back of my neck.

*What kind of hair tonic do you use?*

I actually don't use any.

*When you played the White House, what song did former President Nixon request?*

"By The Time I Get To Phoenix" . . . (Sings) "By the time I get to the White House . . ."

*You also played for Queen Elizabeth?*

Yeah. She requested "Gentle On My Mind." It was a show for wildlife conservation.

*Can you do birdcalls?*

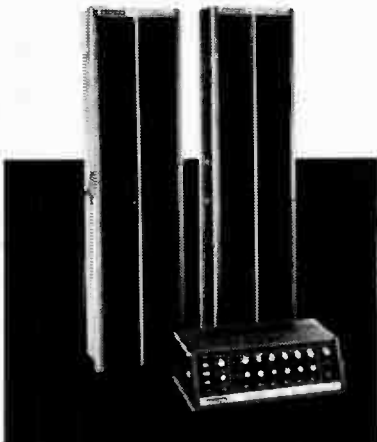
No, but I can play the bagpipes. (Does a bagpipe imitation.)

*How old are you?*

Thirty-eight.



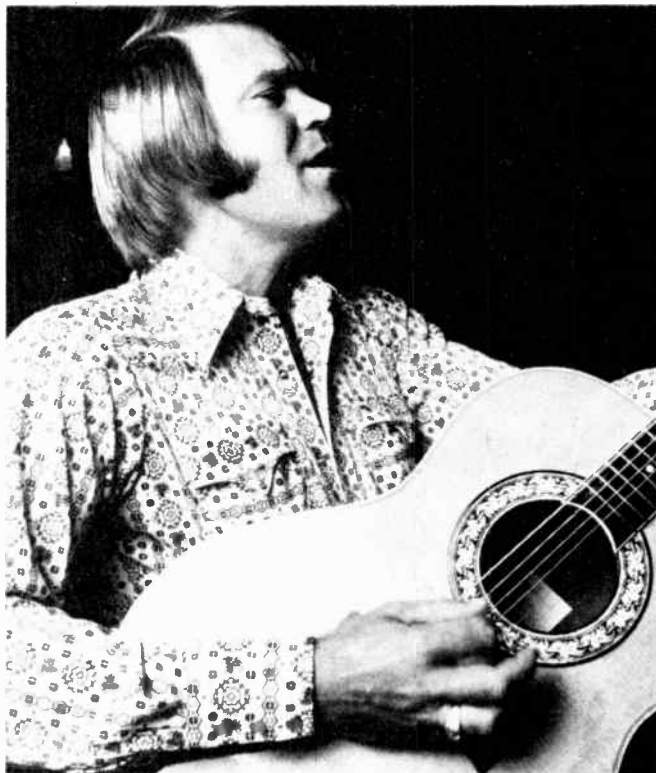
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**"The difference in country and pop is the same damn difference between a Ford and a Chevy. It's got a brand on it."**

*Do you prefer small towns to big ones?*

Yeah. I also prefer to play a 3,000 seat theater to a 15,000 seat theater.

*Is there a Mrs. Wonderful in your life?*

A Mrs. Wonderful?

*Are you married?*

Oh sure. I'm married to a gal named Billie, a super lady.

*Where did you meet?*

In a club called the Hitching Post in Albuquerque.

*Where do you live?*

In the suburbs of Los Angeles. We bought the property about five years ago. All seven acres. We have a country-modern ranch with this view of the entire San Fernando Valley, West L.A. and all three airports.

*Swimming pool?*

Swimming pool.

*What kind of car do you drive?*

A '57 T-Bird painted shiny pearl brown (twelve layers) with a 350-cubic-inch Chevy engine, Porsche bucket seats and a console in the middle. When you're driving someplace, cassettes are the best for learning anything. You flip that cassette on, because you're locked in the car for 20 minutes and you can hear a song four or five times.

*Any pets?*

A dog named Gucci.

*What do you think of wife swapping?*

I think that's bull. There's got to be some kinda morals.

*Have you ever met a man you didn't like?*

I met some who were kinda squirrely, but I wouldn't

say I didn't like them. I'd say I felt kinda sorry for them.

*Do you like to mix with your audiences?*

Yeh, after the show. Not during the show because it can get out of hand. I'd spend maybe 30 minutes shaking hands and signing autographs at the end of a show.

*Who do you mix with socially?*

The same people I mixed with when I first went to California. Of course I met new friends since then. I play golf with the same people—Jimmy Bowen, who's now my producer, even once in a while with Dean Martin. Most of the people, though, are people you've never heard of.

*What's it like in Las Vegas?*

If you can entertain in Vegas you can entertain anywhere. They see it all in Vegas. They see the best acts. You got a real cross-section of folks. You got a junket from Atlanta one night, a junket from New York the next, then Miami, London, from all over.

*Do you think Nashville has changed in the last five years since it has become "hip?"*

No. The reason it's got hip is because a lot of country pickers came in there and gave them a lot of good country sayings. (Laughter.) The really talented cats, they're really hip, they know what's happening in just about every facet of everything. But the city itself is only getting a lot bigger, that's all.

*Do you have a conflict between spending time on the golf course and spending time in the public's eye?*

When you're on the course you're in the public's eye. What you do is hit the ball and sign autographs all day. The golf course is where I sign autographs mostly.

*Where's your favorite golf course?*

The Riviera Country Club in Los Angeles.

*What's your favorite iron?*

The seven and eight irons.

*Isn't there an Open in your name?*

Yeah, the Glen Campbell Los Angeles Open.

*And isn't there a Borough of Glen Campbell in Pennsylvania?*

Yep. It's a little town of maybe 400 people and it's really wild. I didn't know my name was on the map. It was established in 1889 by Charles Campbell, and because it's kinda in a valley, and glen means valley, they call it the Borough of Glen Campbell. I kept getting cards from Glen Campbell, Pa., and at first I thought it was a fan who had a stamp, but then I got two bills, a \$5 and a \$20 bill, and it says on them "The Bank Of Glen Campbell."

*Does it bother you or flatter you to be referred to as the All-American Boy?*

It flatters me, but I don't consider myself a Pat Boone-type. I'm a country boy because that's where I was born and raised, but I don't think a person should stay one thing. I know the country ways. I'd rather talk with people from the country than with people that's never lived in the country or on a farm, because I say a lot of things they don't understand, that they don't know about.

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Glen — that's Glen Campbell of Glen Campbell Los Angeles Open fame — pursues one of his favorite pastimes in Australia, 1972.

*What is your current favorite album?*  
 "Behind Closed Doors."

*Do you like Frankie Lane's "Rawhide?"*  
 Yep, a great song.

*You were voted into the Cowboy Hall Of Fame, weren't you?*  
 Yep.

*And your star was added to Hollywood's "Walk of Fame?"*

Yep.

*What is the "Wichita Lineman" about?*

It's about a lineman for the county and he drives the main roads, working in the middle of nowhere. He's looking for overloads, but he's really thinking about his girl. "I know I need a small vacation/But it don't look like rain." You see, if it rains, he can't work.

*What's your next record about?*

Houston.

*Did you ever think about who you were in previous incarnations?*

Yeah. I was a jack rabbit in West Texas . . . That's a joke.

*What would you like to be in the future?*

Be a scratch golfer.

*Did you belong to a fraternity?*

No, I never finished high school. They didn't have a music department set up where I went to school. I went to the tenth grade and heck, there was only three of us in the tenth grade.

*Do you believe in eternity?*

Well, you can go to the remotest parts of the world and you'll find some belief in eternity. I think cannibalism started out that way. If you're eaten by your own people you'll come back as one. If you're eaten by a lion you might come back as a lion. Of course this isn't something I dwell on.

*Do you think truckers are modern day cowboys?*

Yeah, you can call them that. But you have to like to travel. The romance of the road.

*Do you have a favorite truck stop?*

There's one in East Central Albuquerque that I used to stop at every morning on the way back from the club and have a burger. Really good burgers. You usually get the best food at truck stops. Burgers, chops, steaks, fried chicken . . .

*What do you like most for breakfast?*

I'd take pancakes with a side of bacon and sausage, a couple of poached eggs and a little bowl of oats. I'm a big breakfast eater. To me, if you're gonna take a long trip you should fill up on gas first.

*Do you prefer blonds?*

I'm partial to blonds and married a brunette. Billie's partial to brunettes and married a blond.

*How much money are you worth?*

I have no idea.

*Whenever I ask that, unless the person's poor, nobody has any idea.*

I count my blessings instead.

*Well, was it worth it?*

Yes. The most pleasure I got out of my success was retiring my mother and father. Buying my Mom and Dad a house, renting a new car every two years and buying them a pick-up to throw the boat in, to go fishing, was real, real swell. ■





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<b>CLARK, ROY</b>	Roy Clark's Greatest Hits	CAP	SKAO-369	6.98	8XT-369	7.98		That's Why I Love You Like I Do	CAP	ST-11067	6.98	8XT-11067	7.98*
	Lightning Fingers Of Roy Clark	CAP	ST-1780	6.98			<b>JOHNSON, WANDA</b>	The Best Of Wanda Johnson	CAP	ST-2883	6.98	8XT-2883	7.98
	Roy Clark Guitar Spectacular	CAP	ST-2425	6.98				Praise The Lord	CAP	ST-11023	6.98	8XT-11023	7.98
	Entertainer Of The Year	CAP	SABB 11264	7.98				Country Keepsakes	CAP	ST-11161	6.98	8XT-11161	7.98
<b>FORD, TENNESSEE ERNIE</b>	Holy, Holy, Holy	CAP	ST-334	6.98			<b>OWENS, BUCK</b>	Best Of Buck Owens, Vol. 3	CAP	SKAO-145	6.98	8XT-145	7.98*
	America The Beautiful	CAP	STAO-412	6.98				Tall Dark Stranger	CAP	ST-212	6.98		
	Tennessee Ernie Ford	CAP	STBB-506	6.98	8XFF-506	7.98		We're Gonna Get Together	CAP	ST-448	6.98	8XT-448	7.98*
	Abide With Me	CAP	ST-730	6.98	8XT-730	7.98		Buck Owens	CAP	STBB-532	6.98	8XFF-532	7.98*
	Tennessee Ernie Ford Hymns	CAP	ST-756	6.98				Great White Horse (With Susan Raye)	CAP	ST-558	6.98	8XT-558	7.98*
	Tennessee Ernie Ford Spirituals	CAP	ST-818	6.98	8XT-818	7.98		Buck Owens And Buckaroos (3 records)	CAP	STCL-574	17.94		
	Near The Cross	CAP	ST-1005	6.98	8XT-1005	7.98		Buck Owens Ruby	CAP	ST-795	6.98	8XT-795	7.98*
	A Friend We Have	CAP	ST-1272	6.98				Bakersfield, Nashville West (W/Susan Raye & Others)	CAP	ST-11238	6.98	8XT-11238	7.98*
	Sixteen Tons	CAP	DT-1380	6.98				The Best Of Buck Owens	CAP	ST-2105	6.98	8XT-2105	7.98*
	Sing A Hymn With Me	CAP	ST-1679	6.98				The Best Of Buck Owens, Vol. 2	CAP	ST-2897	6.98	8XT-2897	7.98*
	Book Of Favorite Hymns	CAP	ST-1794	6.98				Live At The Nugget	CAP	SMAS-11039	6.98	8XT-11039	7.98*
	God Lives!	CAP	ST-2618	6.98				Buck Owens "Live" At The White House	CAP	ST-11105	6.98	8XT-11105	7.98*
	Tennessee Ernie Ford Deluxe Set	CAP	STCL-2942	11.98				In Palm Of Your Hand	CAP	ST-11136	6.98	8XT-11136	7.98*
	It's Tennessee Ernie Ford	CAP	ST-11092	6.98	8XT-11092	7.98*		Ain't It Amazing Gracie	CAP	SMAS-11180	6.98	8XT-11180	7.98*
	Country Morning	CAP	ST-11205	6.98	8XT-11205	7.98		Arms Full Of Empty	CAP	ST-11222	6.98	8XT-11222	7.98*
	Make A Joyful Noise	CAP	ST-11290	6.98	8XT-11290	7.98		Bridge Over Troubled Water	CAP	ST-685	6.98	8XT-6.85	7.98
<b>HAGGARD, MERLE</b>	Sing A Sad Song (2 records)	CAP	STBB-707	7.98	8XFF-707	8.98*		The Best Of Buck Owens, Vol 4	CAP	ST-830	6.98	8XT-830	7.98*
	Hag (With The Strangers)	CAP	ST-735	6.98	8XT-735	7.98*		Too Old To Cut The Mustard? (With B. Alan)	CAP	ST-874	6.98	8XT-874	7.98
	Many Churches (2 records)	CAP	SWBO-803	11.98	8XTB-803	13.98*	<b>RAYE, SUSAN</b>	One Night Stand	CAP	ST-543	6.98		
	Someday We'll Look Back	CAP	ST-835	6.98	8XT-835	7.98*		Pity, Pity, Patter	CAP	ST-807	6.98	8XT-807	7.98*
	Let Me Tell You About Song Strangers	CAP	ST-882	6.98	8XT-882	7.98*		(I've Got A) Happy Heart	CAP	ST-875	6.98	8XT-875	7.98*
	Swinging Doors (With The Strangers)	CAP	ST-2373	6.98	8XT-2373	7.98		The Best Of	CAP	ST-11282	6.98	8XT-11282	7.98
	Pride In What I Am	CAP	ST-2585	6.98	8XT-2585	7.98		My Heart Has A Mind Of Its Own	CAP	ST-11105	6.98	8XT-11105	7.98
	Same Train, Different Time	CAP	SKAO-168	6.98	8XT-168	7.98		Wally Jones	CAP	ST-736	6.98	8XT-736	7.98
	A Portrait Of Merle Haggard	CAP	SWBB-223	6.98	8XTT-223	7.98		Wheel Of Fortune	CAP	ST-1106	6.98	8XT-1106	7.98
	Okie From Muskogee	CAP	ST-319	6.98	8XT-319	7.98		Love Sure Feels Good	CAP	ST-1135	6.98	8XT-1135	7.98
	Fightin' Side Of Me	CAP	ST-384	6.98	8XT-384	7.98*		Cheating Game	CAP	ST-11179	6.98	8XT-11179	7.98
	Tribute To Best Fiddle Player	CAP	ST-451	6.98	8XT-451	7.98*		Plastic Trains, Paper Planes	CAP	ST-11223	6.98	8XT-11223	7.98*
	I'm A Lonesome Fugitive	CAP	ST-638	6.98	8XT-638	7.98*		Hymns By Susan Raye	CAP	ST-11255	6.98	8XT-11255	7.98*
	Branded Man (With The Strangers)	CAP	ST-2702	6.98	8XT-2702	7.98		<b>RITTER, TEX</b>					
	Sing Me Back Home	CAP	ST-2789	6.98	8XT-2789	7.98		Hillbilly Heaven	CAP	ST-1623	6.98		
	I Love Dixie Blues So I Recorded "Live" In New Orleans	CAP	ST-2848	6.98	8XT-2848	7.98		The Best Of Tex Ritter	CAP	DT-2595	6.98		
	If We Make It Through December	CAP	ST-11200	6.98	8XT-11200	7.98*		Supercountry/Legendary	CAP	ST-11037	6.98		
		CAP	ST-11276	6.98	8XT-11276	7.98*		An American Legend	CAP	ST-11241	9.98	8V3K-11241	11.98

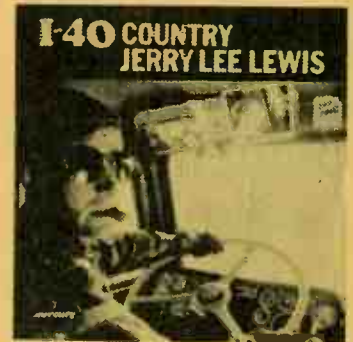
\*Indicates Cassette available; see coupon.

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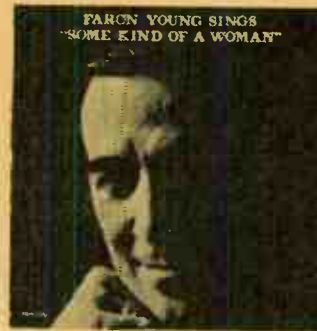
# COUNTRY IS BIG WITH MERCURY



The Statler Brothers "THANK YOU WORLD" ...



Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Price
<b>BARE, BOBBY</b>	What Am I Gonna Do	MER	SR 61363	6.98	MC8-61363	7.95*
	This Is Bare Country	MER	CPL-20290	6.98	MC8-61290	7.95*
<b>HALL, TOM T.</b>	The Ballad Of Forty Dollars And His Other Great Songs	MER	SR61211	6.98		
	Homecoming	MER	SR 61247	6.98	MC8-61247	7.95*
	I Witness Life	MER	SR 51277	6.98	MC8-61277	7.95*
	Tom T. Hall Sings "One Hundred Children"	MER	SR 61307	6.98	MC8-61307	7.95*
	In Search Of A Song	MER	SR 61350	6.98	MC8-61350	7.95*
	We All Got Together And ... The Storyteller	MER	SR 61362	6.98	MC8-61362	7.95*
	Tom T. Hall's Greatest Hits	MER	SR 61368	6.98	MC8-61368	7.95*
	The Rhymers And Other Five And Dimers	MER	SRM 1-668	6.98	MC8-1668	7.95*
	For The People In The Last Hard Town	MER	SRM 1-687	6.98	MC8-1587	7.95*
	Country Is	MER	SRM1-711	6.98	MC8-1-711	7.95*
	<b>KENNEDY, JERRY</b> And Friends	MER	SRM 1-692	6.98	MC8-1-692	7.95*
<b>LEWIS, JERRY LEE</b>	Live At The International, Las Vegas	MER	SR 61278	6.98	MC8-61278	7.95*
	Touching Home	MER	SR 61343	6.98	MC8-61343	7.95*
	Would You Take Another Chance On Me	MER	SR 61346	6.98	MC8-61346	7.95*
	The "Killer" Rocks On	MER	SRM 1-637	6.98	MC8-1-637	7.95*
	Who's Gonna Play This Old Piano ... (Think About It Darlin')	MER	SR 61366	6.98	MC8-61366	7.95*
	Southern Roots	MER	SRM1-690	6.98	MC81-690	7.98*
	The Session	MER	SRM-2-803	7.98	MCT82-803	9.95*
	Sometimes A Memory Ain't Enough	MER	SRM 1-677	6.98	MC8-1-677	7.95*
	I-40 Country	MER	SRM 1-710	6.98	MC8-1-710	7.95*
	<b>MORAN, LESTER AND HIS CADILLAC COWBOYS</b>	Alive At The Johnny Mack Brown High School	MER	SRM-1-708	6.98	MC8-1-708
<b>PERKINS, CARL</b>	My Kind Of Country	MER	SRM 1-691	6.98	MC8-1-691	7.95*
<b>RICH, CHARLIE</b>	Fully Realized	MER	SRM-2-7506	7.98*		
<b>RODRIGUEZ, JOHNNY</b>	All I Ever Meant To Do Was Sing	MER	SRM 1-686	6.98	MC8-1-686	7.95
	Introducing Johnny Rodriguez	MER	SR 61378	6.98	MC8-61378	7.95
	My Third Album	MER	SRM 1-699	6.98	MC8-1-699	7.98
<b>STATLER BROTHERS, THE</b>	Carry Me Back	MER	SRM-1-676	6.98	MC8-1-676	7.95*
	Bed of Rose's	MER	SR 61317	6.98	MC8-61317	7.95*
	Pictures Of Moments To Remember	MER	SR 61349	6.98	MC8-61349	7.95*
	Innerview	MER	SR 61358	6.98	MC8-61358	7.95*
	Country Music Then And Now	MER	SR 61367	6.98	MC8-61367	7.95*
	The Statler Brothers Sing Country Symphonies In E Major	MER	SR 61374	6.98	MC8-61374	7.95*
	Thank You World	MER	SRM1-707	6.98	MC81-707	7.98*
<b>YOUNG, FARON</b>	The Best Of Faron Young	MER	SR 61267	6.98	MC8-61267	7.95*
	Step Aside	MER	SR 61337	6.98	MC8-61337	7.95*
	And Sayin' Goodbye	MER	SR 61354	6.98	MC8-61354	7.95*
	It's Four In The Morning	MER	SR 61359	6.98	MC8-61359	7.95*
	This Little Girl Of Mine	MER	SR 61364	6.98	MC8-61364	7.95*
	This Time The Hurtin's On Me	MER	SR 61376	6.98	MC8-61376	7.95*
	Just What I Had In Mind	MER	SRM-1-674	6.98	MC8-1-674	7.95*
	Some Kind Of Woman	MER	SRM-1-698	6.98	MC8-1-698	7.98*



Jerry Lee Lewis "I-40 COUNTRY" ...

Faron Young "SOME KIND OF WOMAN"



... "JERRY KENNEDY AND FRIENDS" ...



Johnny Rodriguez  
"MY THIRD ALBUM" ...



Charlie Rich "FULLY REALIZED"



\*Indicates Cassette available; see coupon.

# WELCOME TO COLUMBIA COUNTRY



Lynn Anderson "SMILE FOR ME" . . . Mac Davis "STOP & SMELL THE ROSES" . . . Johnny Cash "RAGGED OLD FLAG"

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Price	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Price	
<b>ACUFF, ROY</b>	Greatest Hits	COL	CS-1034	5.98				<b>FLATT, LESTER AND EARL SCRUGGS</b>	Lester Flatt And Earl Scruggs	COL	C32244	5.98				
<b>ANDERSON, LYNN</b>	Cry	COL	KC-31316	5.98	CA-31316	6.98*		At Carnegie Hall	COL	CS-8845	5.98					
Greatest Hits	COL	KC-31641	5.98	CA-31641	6.98*		Changin' Times	COL	CS-9596	5.98						
How Can I Unlove You	COL	C-30925	5.98	CA-30925	6.98*		The Fabulous Sound Of Flatt	COL	CS-9055	5.98						
Keep Me In Mind	COL	KC-32078	5.98	CA-32078	6.98*		And Scruggs	COL	CS-9370	5.98						
Listen To A Country Song	COL	KC-31647	5.98	CA-31647	6.98*		Greatest Hits	COL	CS-8751	5.98						
Rose Garden	COL	C-30411	5.98	CA-30411	6.98*		Hard Travelin'	COL	CS-9649	5.98						
The World Of Lynn Anderson	COL	G-30902	5.98	GA-30902	6.98*		The Story Of Bonnie And Clyde	COL	CS-9649	5.98						
You're My Man	COL	C-30793	5.98	CA-30793	6.98*		20 All-Time Great Recordings	COL	GP-30	5.98	18-BO-0900	7.98*				
Top Of The World	COL	KC-32429	5.98	CA-32429	6.98*		When The Saints Go Marching In	COL	CS-9313	5.98						
Smile For Me	COL	KC-32941	5.98	CA-32941	6.98		The World Of Flatt And Scruggs	COL	KG-31964	6.98	GA-31964	7.98				
<b>CARTER FAMILY, THE</b>	The Best Of The Carter Family	COL	CS-9119	5.98			<b>HART, FREDDIE</b>	The World Of Freddie Hart	COL	KG-31550	6.98	GA-31550	7.98			
Travelin' Minstrel Band	COL	KC-31454	5.98	CA-31454	6.98*		<b>HORTON, JOHNNY</b>	Greatest Hits	COL	CS-8396	5.98	18-100106	6.98*			
Mother Maybell Carter	COL	KG-32436	6.98	GA-32436	7.98		Honky-Tonk Man	COL	CS-8779	5.98						
(2 Records)	COL	KG-32436	6.98	GA-32436	7.98		Johnny Horton Makes History	COL	CS-8269	5.98						
<b>CASH, JOHNNY</b>	Blood, Sweat And Tears	COL	CS-8730	5.98			On Stage	COL	CS-9366	5.98						
Carryin On With J. Cash & June Carter	COL	CS-9528	5.98				The Spectacular Johnny Horton	COL	SC-8167	5.98						
Everybody Loves A Nut	COL	CS-9292	5.98				The World Of Johnny Horton	COL	KG-30884	6.98	GA-30884	7.98				
The Gospel Road	COL	KG-32253	6.98	GAX-32253	8.98*		<b>HOUSTON, DAVID</b>	The Day That Love Walked In	EPI	KE-31385	5.98	EA-31385	6.98			
Greatest Hits, Vol. 1	COL	CS-9478	5.98	18-10-0264	6.98*		Good Things	EPI	KE-32189	5.98	EA-32189	6.98*				
Greatest Hits, Vol. 2	COL	KC-30887	5.98	CA-30887	6.98*		Greatest Hits	COL	BN-26342	5.98	N18-10086	6.98*				
America/A 200-year Salute	COL	KC-31645	5.98	CA-31645	6.98*		The Best Of David Houston	EPI	KE-321915	5.98	EA-32915	6.98				
Any Old Wind That Blows	COL	KC-32091	5.98	CA-32091	6.98*		And Barbara Mandrell	EPI	KE-321915	5.98	EA-32915	6.98				
At Folsom Prison	COL	CS-9639	5.98	10-0404	6.98*		<b>JACKSON, STONEWALL</b>	Greatest Hits	COL	CS-9177	5.98	18-10-0280	6.98			
At San Quentin	COL	CS-9827	5.98	18-10-0674	6.98*		Recorded Live At The Grand Ole Opry	COL	C30469	5.98						
Ballads Of The True West	COL	C2S-838	9.98				The World Of Stonewall Jackson	COL	KG-31411	6.98	GA-31411	7.98				
The Holy Land	COL	CS-9726	5.98	16-10-0532	6.98*		<b>JAMES, SONNY</b>	The Greatest Country Hits Of 1972	COL	KC-32028	5.98	CA-32028	6.98*			
Hymns By Johnny Cash	COL	CS-8125	5.98				When The Snow Is On The Roses	COL	KC-31646	5.98	CA-31646	6.98*				
Hymns From The Heart	COL	CS-8522	5.98				If She Just Helps Me	COL	KC-32291	5.98	CA-32291	6.98*				
I Walk The Line	COL	CS-8990	5.98				Is It Wrong	COL	KC-32805	5.98	CA-32805	6.98				
Mean As Hell/Ballads From The True West	COL	CS-9246	5.98				<b>JONES, GEORGE</b>	Let's Build A World Together (With Tammy Wynette)	EPI	KE-32113	5.98					
Orange Blossom Special	COL	CS-9109	5.98	HC727	6.98		Me And The First Lady (With Tammy Wynette)	EPI	KE-31554	5.98	EA-31554	6.98*				
Ride This Train	COL	CS-8255	5.98				A Picture Of Me (Without You)	EPI	KE-31715	5.98	EA-31715	6.98*				
Ring Of Fire	COL	CS-8533	5.98				We Go Together (With Tammy Wynette)	EPI	KE-30802	5.98	EA-30802	6.98*				
A Thing Called Love	COL	KC-31332	5.98				We Love To Sing About Jesus (With Tammy Wynette)	EPI	KE-31719	5.98	EA-31719	6.98*				
The World Of Johnny Cash	COL	GP-29	5.98	18-BO-0906	7.98*		Nothing Ever Hurt Me (Half As Bad As Losing You)	EPI	KE-32412	5.98	EA-32412	6.98*				
Johnny Cash And His Woman	COL	KC-32443	5.98	CA-32443	6.98*		In A Gospel Way	EPI	KE-32562	5.98	EA-32562	6.98*				
Sunday Morning Coming Down	COL	C-32240	5.98				Picture Of Me (Without You)	EPI	KE-31718	5.98	EA-31719	6.98*				
Ragged Old Flag	COL	KC-32917	5.98	CA-32917	6.98		<b>MANDRELL, BARBARA</b>	The Midnight Oil	COL	KC-32743	5.98	CA-32743	6.98*			
<b>CASH, TOMMY</b>	The Best Of Tommy Cash, Vol. 1	EPI	KE-31995	5.98	EA-31995	6.98*	<b>RICH, CHARLIE</b>	Behind Closed Doors	EPI	KE-32247	5.98	EA-32247	6.98*			
<b>CHUCK WAGON GANG</b>	Chuck Wagon Gang	COL	KC-32414	5.98	CA-32414	6.98	The Best Of Charlie Rich	EPI	KE-31933	5.98	EA-31933	6.98				
Revival Time	COL	CS-9673	5.98	18-10-0486	6.98		Very Special Love Songs	EPI	KE-32531	5.98	EA-32531	6.98*				
Thank The Lord	COL	CS-9993	5.98				<b>TUCKER, TANYA</b>	Delta Dawn	COL	KC-31742	5.98	CA-31742	6.98*			
That Old Time Religion	COL	CS-9018	5.98				What's Your Mama's Name	COL	KC-32272	5.98	CA-32272	6.98*				
Standing On The Rock	COL	CS-9881	5.98	18-10-0708	6.98		Would You Lay With Me?	COL	KC-32744	5.98	CA-32744	6.98*				
Down The Sawdust Trail	COL	C31043	5.98	CA-31043	6.98		<b>BOB WILLS &amp; THE TEXAS PLAYBOYS</b>	Anthology (2 records)	COL	KG-32416	6.98					
Joy Bells Ringing In My Soul (Let's) All Praise The Lord	COL	CS-9231	5.98				<b>DEAN, JIMMY</b>	Greatest Hits	COL	CS-9285	5.98	18-10-0662	6.98			
The Lord Said It	COL	CS-8137	5.98				<b>DUNCAN, JOHNNY</b>	Sweet Country Woman	COL	KC-32440	5.98					
Move Up To Heaven	COL	CS-9567	5.98				<b>FAIRCHILD, BARBARA</b>	Kid Stuff	COL	KC-32711	5.98	CA-32711	6.98*			
Oh What A Happy Day	COL	KC-32197	5.98	CA-32197	6.98*		A Sweeter Love	COL	KC-31720	5.98	CA-31720	6.98				
There's Gonna Be Shouting & Singing	COL	KC-32954	5.98	CA-32954	6.98		<b>DAVIS, MAC</b>	Baby Don't Get Hooked On Me	COL	KC-31770	5.98	CA-31770	6.98*			
<b>DAVIS, MAC</b>	I Believe In Music	COL	C-30926	5.98	CA-30926	6.98	Mac Davis	COL	KC-32206	5.98	CA-32206	6.98				
Song Painter	COL	CS-9969	5.98	18-10-0914	6.98		Stop & Smell The Roses	COL	KC-32582	5.98	CA-32582	6.98*				
<b>DEAN, JIMMY</b>	Greatest Hits	COL	CS-9285	5.98	18-10-0662	6.98	<b>DEAN, JIMMY</b>	Greatest Hits	COL	CS-9285	5.98	18-10-0662	6.98			
<b>DUNCAN, JOHNNY</b>	Sweet Country Woman	COL	KC-32440	5.98			<b>DUNCAN, JOHNNY</b>	Sweet Country Woman	COL	KC-32440	5.98					
<b>FAIRCHILD, BARBARA</b>	Kid Stuff	COL	KC-32711	5.98	CA-32711	6.98*	<b>FAIRCHILD, BARBARA</b>	Kid Stuff	COL	KC-32711	5.98	CA-32711	6.98*			
A Sweeter Love	COL	KC-31720	5.98	CA-31720	6.98		<b>DEAN, JIMMY</b>	Greatest Hits	COL	CS-9285	5.98	18-10-0662	6.98			

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# MCA RECORDS PRESENT THE BIGGEST NAMES IN COUNTRY MUSIC

MCA



Cal Smith "COUNTRY BUMPKIN", Bill Anderson "WHISPERING", Olivia Newton-John "IF YOU LOVE ME, LET ME KNOW"

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Tape Price
<b>ANDERSON, BILL</b>							<b>MONROE, BILL</b>						
Still	MCA	MCA-100	6.98	MCAT-100	7.98*		Bluegrass Instrumental	MCA	MCA-104	6.98			
I Love You Drops	MCA	MCA-109	6.98	MCAT-109	7.98*		The High Lonesome Sound	MCA	MCA-110	6.98			
Greatest Hits	MCA	MCA-13	6.98	MCAT-13	7.98*		Bluegrass Time	MCA	MCA-116	6.98	MCAT-116	7.95	
Always Remember	MCA	MCA-29	6.98	MCAT-29	7.98*		Greatest Hits	MCA	MCA-17	6.98	MCAT-17	7.95	
Greatest Hits, Vol. 2	MCA	MCA-40	6.98	MCAT-40	7.98*		Bill & Charlie Monroe	MCA	MCA-124	6.98			
All The Lonely Women In The World	MCA	MCA-48	6.98	MCAT-48	7.98*		Bluegrass Ramble	MCA	MCA-88	6.98			
Don't She Look Good	MCA	MCA-59	6.98	MCAT-59	7.98*		Bluegrass Special	MCA	MCA-97	6.98			
The Bill Anderson Story	MCA	MCA2-4001	7.98	MCAT2-4001	9.98*		I'll Meet You In Church						
Bill	MCA	MCA-320	6.98	MCAT-320	7.98*		Sunday Morning	MCA	MCA-226	6.98	MCAT-226	7.95	
For Loving You (With Jan Howard)	MCA	MCA-265	6.98	MCAT-265	7.98*		A Voice From On High	MCA	MCA-131	6.98	MCAT-131	7.95*	
Singing His Praise (With Jan Howard)	MCA	MCA-143	6.98	MCAT-143	7.98*		Kentucky Bluegrass	MCA	MCA-136	6.98	MCAT-136	7.95*	
The Rich Sound Of Bill Anderson's Po' Boys	MCA	MCA-337	6.98	MCAT-337	7.98		Country Music Hall Of Fame	MCA	MCA-140	6.98	MCAT-140	7.95*	
Whispering	MCA	MCA-416	6.98	MCAT-416	7.98*		Uncle Pen	MCA	MCA-500	6.98	MCAT-500	7.95*	
							I Saw The Light	MCA	MCA-527	6.98	MCAT-527	7.95	
							Father & Son (With James Monroe)	MCA	MCA-310	6.98	MCAT-310	7.95	
							Bean Blossom	MCA	MCA-2-8002	9.98	MCAT2-8200	9.98	
							Bill Monroe	MCA	MCA-426	6.98	MCAT-426	7.98	
<b>CLINE, PATSY</b>							<b>NELSON, RICK</b>						
Greatest Hits	MCA	MCA-12	6.98	MCAT-6-4854	7.98*		Garden Party	MCA	MCA-62	6.98	MCAT-62	7.98*	
Patsy Cline Showcase	MCA	MCA-87	6.98	MCAT-87	7.98*		Rick Nelson In Concert	MCA	MCA-3	6.98	MCAT-3	7.98	
Sentimentally Yours	MCA	MCA-90	6.98	MCAT-90	7.98*		Rick Nelson Country	MCA	MCA2-4004	7.98	MCAT2-4004	9.98*	
A Portrait Of Patsy Cline	MCA	MCA-224	6.98	MCAT-224	7.98								
<b>DAVIS, JIMMIE</b>							<b>NEWTON-JOHN, OLIVIA</b>						
Sweet Hour Of Prayer	MCA	MCA-189	6.98				Let Me Be There	MCA	MCA-389	6.98	MCAT-389	7.98	
How Great Thou Art	MCA	MCA-95	6.98	MCAT-95	7.98*		If You Love Me (Let Me Know)	MCA	MCA-411	6.98	MCAT-411	7.98	
Highway To Heaven	MCA	MCA-213	6.98	MCAT-213	7.98*								
Singin' The Gospel	MCA	MCA-118	6.98				<b>PIERCE, WEBB</b>						
Greatest Hits	MCA	MCA-269	6.98	MCAT-269	7.98*		Greatest Hits	MCA	MCA-120	6.98	MCAT-120	7.95*	
Let Me Walk With Jesus	MCA	MCA-127	6.98	MCAT-127	7.98*		I'm Gonna Be A Swinger	MCA	MCA-513	6.98	MCAT-513	7.98*	
Songs Of Consolation	MCA	MCA-134	6.98	MCAT-134	7.98*								
Old Baptizing Creek	MCA	MCA-139	6.98				<b>SMITH, CAL</b>						
What A Happy Day	MCA	MCA-298	6.98	MCAT-298	7.98*		The Best Of Cal Smith	MCA	MCA-70	6.98	MCAT-70	7.98*	
You Are My Sunshine	MCA	MCA-526	6.98				I've Found Someone Of My Own	MCA	MCA-56	6.98			
Supper Time	MCA	MCA-150	6.98	MCAT-150	7.98*		Cal Smith	MCA	MCA-344	6.98	MCAT-344	7.98*	
Memories Coming Home	MCA	MCA-511	6.98	MCAT-511	7.98*		Country Bumpkin	MCA	MCA-424	6.98	MCAT-424	7.98	
God's Last Altar Call	MCA	MCA-323	6.98	MCAT-323	7.98*								
Greatest Hits, Vol. 2	MCA	MCA-423	6.98	MCAT-423	7.98		<b>TUBB ERNEST</b>						
<b>FOLEY, RED</b>							Golden Favorites	MCA	MCA-84	6.98	MCAT-84	7.95*	
Songs Of Devotion	MCA	MCA-86	6.98	MCAT-86	7.98*		Just Call Me Lonesome	MCA	MCA-209	6.98			
Beyond The Sunset	MCA	MCA-147	6.98	MCAT-147	7.98*		Greatest Hits	MCA	MCA-16	6.98	MCAT-16	7.95*	
The Red Foley Story	MCA	MCA-2-4053	6.98	MCAT-2-4053	7.98*		Greatest Hits-Vol. 2	MCA	MCA-24	6.98	MCAT-24	7.95*	
<b>HART, FREDDIE</b>							One Sweet Hello	MCA	MCA-294	6.98	MCAT-294	7.95*	
Greatest Hits	MCA	MCA-67	6.98	MCAT-67	7.98*		Say Something Sweet To Sarah	MCA	MCA-229	6.98	MCAT-299	7.95*	
<b>IVES, BURL</b>							Baby It's So Hard To Be Good	MCA	MCA-512	6.98			
Payin' My Dues Again	MCA	MCA-318	6.98	MCAT-318	7.95*		The Ernest Tubb Story	MCA	MCA2-4040	7.98			
Greatest Hits	MCA	MCA-114	6.98	MCAT-114	7.95*		The Ernest Tubb/Loretta Lynn Story	MCA	MCA2-4000	7.98	MCAT2-4000	9.98	
The Best Of Burl Ives	MCA	MCA-2-4034	7.98	MCAT-2-4034	7.95*		I've Got All The Heartaches I Can Handle	MCA	MCA-341	6.98	MCAT-341	7.98	
Songs Of The West	MCA	MCA-196	6.98	MCAT-196	7.95*		<b>TWITTY, CONWAY</b>						
Burl Ives Sings Pearly Shells	MCA	MCA-102	6.98	MCAT-102	7.95*		I Love You More Today	MCA	MCA-130	6.98	MCAT-130	7.95*	
<b>LEE, BRENDA</b>							To See My Angel Cry/That's When She—	MCA	MCA-18	6.98	MCAT-18	7.98*	
10 Golden Years	MCA	MCA-107	6.98	MCAT-107	7.95*		Hello Darling	MCA	MCA-19	6.98	MCAT-19	7.95*	
Brenda	MCA	MCA-305	6.98	MCAT-305	7.98*		Fifteen Years Ago	MCA	MCA-22	6.98	MCAT-22	7.95*	
The Brenda Lee Story/Her Greatest Hits	MCA	MCA-2-4012	7.98	MCAT-2-4012	9.98		How Much More Can She Stand	MCA	MCA-30	6.98	MCAT-30	7.95*	
New Sunrise	MCA	MCA-373	6.98	MCAT-373	7.98*		I Wonder What She'll Think About Me Leaving	MCA	MCA-34	6.98	MCAT-34	7.95*	
<b>LYNN, LORETTA</b>							Look Into My Tears	MCA	MCA-112	6.98	MCAT-112	7.95*	
Blue Kentucky Hymns	MCA	MCA-80	6.98	MCAT-80	7.95*		Conway Twitty Country	MCA	MCA-260	6.98	MCAT-260	7.95*	
You Ain't Woman Enough	MCA	MCA-6	6.98	MCAT-6	7.95*		Next In Line	MCA	MCA-123	6.98	MCAT-123	7.95*	
Don't Come Home A-Drinkin'	MCA	MCA-113	6.98	MCAT-113	7.95*		Darling, You Know I Wouldn't Lie	MCA	MCA-128	6.98	MCAT-128	7.95*	
Why Says God Is Dead	MCA	MCA-7	6.98	MCAT-7	7.95*		I Can't See Me Without You	MCA	MCA-46	6.98	MCAT-46	7.95*	
Fist City	MCA	MCA-272	6.98	MCAT-272	7.95*		Greatest Hits, Vol. 1	MCA	MCA-52	6.98	MCAT-52	7.95*	
Greatest Hits	MCA	MCA-1	6.98	MCAT-1	7.95*		<b>BOB WILLS &amp; THE TEXAS PLAYBOYS</b>						
Your Squaw Is On The Warpath	MCA	MCA-126	6.98	MCAT-126	7.95*		Greatest String Band Hits	MCA	MCA-152	6.98	MCAT-152	7.98*	
Woman Of The World-To Make A Man	MCA	MCA-280	6.98	MCAT-280	7.95*		The Best Of Bob Wills	MCA	MCA-153	6.98	MCAT-153	7.98	
Loretta Writes 'Em & Sings 'Em	MCA	MCA-133	6.98	MCAT-133	7.95*		Bob Wills And His Texas Playboys	MCA	MCA-526	6.98			
Coal Miner's Daughter	MCA	MCA-10	6.98	MCAT-10	7.95*		King Of Western Swing	MCA	MCA-543	6.98	MCAT-543	7.98*	
I Wanna Be Free	MCA	MCA-31	6.98	MCAT-31	7.95*		Time Changes Everything	MCA	MCA-545	6.98	MCAT-545	7.98*	
You're Lookin' At Country	MCA	MCA-39	6.98	MCAT-39	7.95*		The Living Legend	MCA	MCA-546	6.98	MCAT-546	7.98*	
One's On The Way	MCA	MCA-45	6.98	MCAT-45	7.95*		Mel Tillis & Bob Wills "In Person"	MCA	MCA-550	6.98			
God Bless America Again	MCA	MCA-51	6.98	MCAT-51	7.95*								
Here I Am Again	MCA	MCA-58	6.98	MCAT-58	7.95*								
Entertainer Of The Year	MCA	MCA-300	6.98	MCAT-300	7.95*								

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# THE BEST COUNTRY SELECTIONS FROM MGM



Jim Stafford "JIM STAFFORD". . . Mel Tillis "STOMP THEM GRAPES". . . Marie Osmond "IN MY LITTLE CORNER OF THE WORLD"  
 ... Hank Williams, Jr. "THE LAST LOVE STORY SONG"

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Price	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Price
<b>ACUFF, ROY</b>	King Of Country Music	HIC	HR-4504	6.98	H8G-4504		7.98	<b>TOMPALL AND THE GLASER BROTHERS</b>	Charlie	MGM	SE-4918	6.98			
	Back In The Country	HIC	HR-4507	6.98	H8G-4507		7.98		Greatest Hits	MGM	SE-4946	6.98	M8G-4946		7.98
									The Award Winners	MGM	SE-4775	6.98			
<b>ARNOLD, EDDY</b>	She's Got Everything I Need	MGM	SE-4912	6.98	M8G-4912		7.98*	<b>TWITTY, CONWAY</b>	Greatest Hits	MGM	SE-3849	6.98	M8G-3849		7.98
	So Many Ways	MGM	SE-4878	6.98	M8G-4878		7.98								
<b>BARBER, GLEN</b>	Glen Barber	HIC	H3F-4510	6.98	H8G-4510		7.98	<b>WALKER, BILLY</b>	All Time Greatest Hits	MGM	SE-4887	6.98	M8G-4887		7.98
<b>COLDER, BEN</b>	Live And Loaded At The Sam								The Billy Walker Show (with						
	Houston Coliseum	MGM	MGM 4758	6.98					The Mike Curb Congregation)	MGM	SE-4863	6.98			
	Warming Up To Colder	MGM	MGM-4807	6.98					Too Many Memories	MGM	SE-4938	6.98	M8G-4938		7.98*
	The Wacky World Of Ben								The Hand Of Love	MGM	SE-4908	6.98			
	Colder	MGM	MGM-4876	6.98				<b>WILLIAMS, HANK</b>							
	Best Of	MGM	SE-4530	6.98					14 More Of Hank Williams'						
<b>GIBSON, DON</b>	Touch The Morning	HIC	HR-4501	6.98	H8G-4501		7.98		Greatest Hits, Vol. 3	MGM	SE-4140	6.98			
	The Best Of Don Gibson	HIC	H3F-4509	6.98	H3H-4502		7.98		The Very Best Of Hank Williams	MGM	SE-4168	6.98	M8G-4168		7.98
	Snap Your Fingers	HIC	H3F-4509	6.98	H3G-4509		7.98		The Very Best, Vol. 2	MGM	SE-4227	6.98			
<b>GIBSON, DON AND THOMPSON, SUE</b>	Warm Love	HIC	HR-4503	6.98	H8G-4503		7.98		Lost Highway And Other Folk						
<b>JOHNSON, LOIS</b>	Send Me Some Lovin' / Whole								Ballads	MGM	SE-4254	6.98			
	Lot Of Loving (with Hank								Hank Williams Sings Kaw-Liga						
	Williams, Jr.)	MGM	MGM 4857	6.98					I Saw The Light	MGM	SE-3331	6.98			
<b>KERSHAW, DOUG AND RUSTY</b>	Louisiana Man	HIC	HR-4506	6.98	H8G-4506		7.98		The Unforgettable Hank						
<b>LUMAN, BOB</b>	Still Loving You	HIC	HR-4508	6.98	H9G-4508		7.98		Williams	MGM	SE-3733	6.98			
<b>OSBORNE BROTHERS, THE</b>	Bluegrass Instrumentals	MGM	SE-4090	6.98					On Stage	MGM	SE-3999	6.98			
<b>ORBISON, ROY</b>	Milestones	MGM	SE-4934	6.98					14 More Of Hank Williams'						
<b>OSMOND, MARIE</b>	Paper Roses	MGM	SE-4910	6.98	M8G-4910		7.98		Greatest Hits, Vol. 2	MGM	SE-4040	6.98	M8G-4040		7.98
	In My Little Corner Of The								The Legend Lives Anew	MGM	SE-4377	6.98			
	World	MGM	M3G-4944	6.98	M8H-4944		7.98*		Again	MGM	SE-4378	6.98			
<b>RILEY, JEANNIE C.</b>	Down To Earth	MGM	SE-4849	6.98					Luke The Drifter	MGM	SE-4380	6.98			
	When Love Has Gone Away	MGM	SE-4891	6.98					I Won't Be Home No More	MGM	SE-4481	6.98			
	Just Jeannie	MGM	SE-4909	6.98	M8G-4909		7.98		The Essential Hank Williams	MGM	SE-4651	6.98			
<b>STAFFORD, JIM</b>	Jim Stafford	MGM	SE-4947	6.98	M8G-4947		7.98		Life To Legend	MGM	SE-4680	6.98	M8G-4680		7.98
<b>STRUNK, JUD</b>	Daisy A Day	MGM	SE-4898	6.98					24 Of Hank Williams Greatest						
<b>THOMPSON, SUE</b>	Sweet Memories	HIC	H3F-4511	6.98	H8G-4511		7.98		Hits	MGM	SE-4755-2	7.98	M8G-4755		9.98
<b>MEL TILLIS AND THE STATESIDERS</b>	Mel Tillis And The Statesiders								Hank Williams / Hank Williams,						
	On Stage-At The Birmingham								Jr. The Legend Of Hank						
	Municipal Auditorium	MGM	SE-4889	6.98	M8G-4889		7.98		Williams In Song And Story	MGM	2SES-4865	7.98			
	I Ain't Never / Neon Rose	MGM	SE-4870	6.98	M5G-4870		7.98*		Hank Williams Greatest Hits	MGM	SE-3918	6.98	M8G-3918		7.98
	Would You Want The World								The Spirit Of Hank Williams	MGM	SE-3955	6.98			
	To End	MGM	SE-4841	6.98				<b>WILLIAMS, HANK JR.</b>							
	Living And Learning / Take								Hank Williams Life Story -						
	My Hand (with Sherry Bryce)	MGM	SE-4800	6.98					Music From The Motion						
	Live At The Sam Houston								Picture "Your Cheatin'						
	Coliseum	MGM	SE-4788	6.98					Heart"	MGM	SE-4260	6.98			
	Sawmill	MGM	SE-4907	6.98	M8G-4907		7.98		The Best Of Hank Williams Jr.	MGM	SE-4513	6.98			
	Let's Go All The Way Tonight	MGM	SE-4937	6.98	M8G-4937		7.98*		A Time To Sing	MGM	SE-4540	6.98			
	Very Best Of	MGM	SE-4806	6.98	M8G-4806		7.98		Hank Williams Jr.'s Greatest						
	Stomp Them Grapes	MGM	SE-4960	6.98	M8H-4960		7.98		Hits	MGM	SE-4656	6.98	M8G-4656		7.98
									Hank Williams Jr.'s Greatest						
									Hits Vol II	MGM	SE-4822	6.98			
									Eleven Roses	MGM	SE-4843	6.98	M8G-4843		7.98
									Send Me Some Lovin' / Whole						
									Lot Of Loving (with Lois						
									Johnson)	MGM	SE-4857	6.98	M8G-4857		7.98
									The Last Love Song	MGM	SE-4936	6.98	M8G-4936		7.98*
									After You	MGM	SE-4862	6.98			
									Archetypes	MGM	M3F-4954	6.98	M8G-4954		7.98
									<b>WILLIAMS, HANK, JR. AND THE CHEATIN' HEARTS</b>						
									Just Pickin' - No Singin'	MGM	SE-4906	6.98			
									<b>BOB WILLS AND THE TEXAS PLAYBOYS</b>						
									The History Of Bob Wills And						
									The Texas Playboys	MGM	SE-4866	6.98	M8G-4866		7.98
									<b>ALL STAR COUNTRY</b>						
									All Star Country	MGM	SE-4690	6.98			
									<b>10 GIANT COUNTRY HITS BY 10 GIANT COUNTRY STARS</b>						
									Vol. 1	MGM	SE-4920	6.98			
									Vol. 2	MGM	SE-4921	6.98			
									Vol. 3	MGM	SE-4922	6.98			
									Vol. 4	MGM	SE-4923	6.98			

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# RACE INTO COUNTRY WITH RCA

**RCA**



Jerry Reed "A GOOD WOMAN'S LOVE"... Charley Pride "COUNTRY FEELIN' "... Connie Smith "NOW"... Dottie West "HOUSE OF LOVE"

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Tape Price	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Tape Price
<b>ATKINS, CHET</b>	Chet Atkins Plays Back Home Hymns	RCA	LSP-2601	5.98				<b>REEVES, JIM</b>	God Be With You	RCA	LSP-1950	5.98	P8S-1856	6.95	
	Guitar Country	RCA	LSP-2783	5.98	P8S-1047	6.95*			Songs To Warm The Heart	RCA	LSP-2001	5.98	P8S-2042	6.95*	
	The Best Of Chet Atkins Picks On The Beatles	RCA	LSP-2887(e)	5.98	P8S-1562	6.95*			The Intimate Jim Reeves	RCA	LSP-2216	5.98	P8S-2014	6.95*	
	The Best Of Chet Atkins, Vol. 2	RCA	LSP-3531	5.98	P8S-1103	6.95			He'll Have To Go	RCA	LSP-2223(e)	5.98	P8S-2041	6.95*	
									Tall Tales And Short Tempers	RCA	LSP-2284	5.98	P8S-2040	6.95*	
									Talkin' To Your Heart	RCA	LSP-2339	5.98	P8S-2037	6.95*	
									A Touch Of Velvet	RCA	LSP-2487	5.98			
									We Thank Thee	RCA	LSP-2552	5.98	P8S-1857	6.95*	
									Gentleman Jim	RCA	LSP-2605	5.98			
									I'd Fight The World	RCA	APL1-0537	5.98	AP51-0537	6.95	
<b>BROWN, JIM ED</b>	Morning	RCA	LSP-4461	5.98	P8S-1676	6.95		<b>RICH, CHARLIE</b>	Tomorrow Night	RCA	APL1-0258	5.98	AP51-0258	6.98	
	She's Leavin'	RCA	LSP-4614	5.98	P8S1843	6.95									
	Evening	RCA	LSP-4713	5.98	P8S-1946	6.95									
	Brown Is Blue	RCA	LSP-4755	5.98	P8S-2019	6.95		<b>RODGERS, JIMMIE</b>	Never No Mo' Blues	RCA	LPM-1232	5.98			
	Barrooms And Pop-A-Tops	RCA	APL1-0172	5.98	AP51-0172	6.95			Train Whistle Blues	RCA	LPM-1640	5.98			
	Best Of Jim Ed Brown	RCA	APL1-0324	5.98	AP51-0324	6.95			My Rough And Rowdy Ways	RCA	LPM-2112	5.98			
	The Three Bells	RCA	ACL1-0618	5.98	ACS1-0618	6.95			Jimmie The Kid	RCA	LPM-2213	5.98			
	It's That Time Of Night	RCA	APL1-0572	5.98	AP51-0572	6.95			Country Music Hall Of Fame	RCA	LPM-2531	5.98			
									The Short But Brilliant Life Of Jimmie Rodgers	RCA	LPM-2634	5.98			
									My Time Ain't Long	RCA	LPM-2865	5.98			
									The Best Of The Legendary Jimmie Rodgers	RCA	LSP-3315(e)	5.98			
									This Is Jimmie Rodgers	RCA	VPS-6091(e)	6.98	P8S-5145	9.95	
<b>CARTER FAMILY, THE</b>	Mid The Green Fields Of Virginia	RCA	LPM-2772	5.98	P8S-2003	6.95*		<b>SMITH, CONNIE</b>	Connie Smith Sings Great Sacred Songs	RCA	LSP-3589	5.98			
									The Best Of	RCA	LSP-3848	5.98	P8S-1314	6.95*	
									Sunday Morning With Nat Stuckey And Connie Smith	RCA	LSP-4300	5.98			
									The Best Of Connie Smith, Vol. 2	RCA	LSP-4324	5.98	P8S-1574	6.95	
									Come Along And Walk With Me	RCA	LSP-4598	5.98	P8S-1822	6.95*	
								<b>SNOW, HANK</b>	Hello Love	RCA	APL1-0441	5.98	AP51-0441	6.98*	
									The Best Of	RCA	LSP-3478(e)	5.98	P8S-2006	6.95*	
									Award Winners	RCA	LSP-4601	5.98	P8S-1827	6.95	
									The Jimmie Rodgers Story	RCA	APL1-0607	5.98	AP51-0607	6.95*	
									Now						
<b>CRAMER, FLOYD</b>	Class Of '73	RCA	APL1-0299	5.98	AP51-0299	6.95*		<b>SONS OF THE PIONEERS</b>	Cool Water	RCA	LSP-2118	5.98	P8S-1062	6.95	
	Last Date	RCA	LSP-2350	5.98	P8S-1426	6.95*			The Best Of	RCA	LSP-3476(e)	5.98	P8S-2007	6.95*	
	Floyd Cramer Plays Country Classics	RCA	LSP-3935	5.98	P8S-1302	6.95*			The Sons Of The Pioneers Sing Campfire Favorites	RCA	LSP-3714	5.98	P8S-1279	6.95	
									Tumbling Tumbleweeds	RCA	LSP-4119	5.98			
									Riders In The Sky	RCA	ADL2-0336(e)	3.98			
<b>DENVER, JOHN</b>	Back Home Again	RCA	CPL1-0548	5.98	CPS1-0548	6.95*		<b>WAGONER, PORTER</b>	The Grand Old Gospel (And The Blackwood Brothers Quartet)	RCA	LSP-3488	5.98	P8S-1117	6.95	
									The Best Of Porter Wagoner	RCA	LSP-3560(e)	5.98	P8S-1567	6.95*	
									Just Between You And Me (Dolly Parton)	RCA	LSP-3926	5.98	P8S-1304	6.95	
									Porter Wagoner And The Blackwood Brothers Quartet In Gospel Country	RCA	LSP-4034	5.98			
									Just The Two Of Us (With Dolly Parton)	RCA	LSP-4039	5.98	P8S-1375	6.95*	
								<b>WAYNE, JOHN</b>	America, Why I Love Her	RCA	LSP-4828	5.98	P8S-2112	6.95	
								<b>WEST, DOTTIE</b>	I'm Only A Woman	RCA	LSP-4704	5.98	P8S-1934	6.95	
									The Best Of Dottie West	RCA	LSP-4811	5.98	P8S-2098	6.95	
									If It's All Right With You/Just What I've Been Looking For	RCA	APD1-0151	5.98	AP51-0151	6.95	
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Urban Suburban/The Fantastic								If You Touch Me (You've Got To Love Me)							
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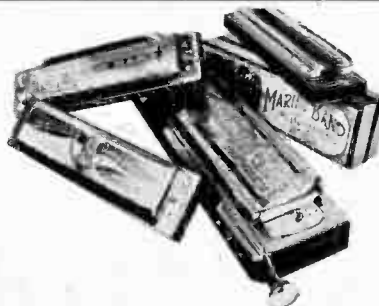
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# Guess Who Lives Next Door To The Governor?



## Mrs. Sarah Ophelia Colley Cannon, That's Who.

by Joan Dew

The cab driver slowed down on Franklin Road, slumping his big frame lower into the seat so he could nod toward the vast estates set back behind acres of lawn and trees.

"This here's the high *class* section of Nashville," he said, holding the word "class" a full three beats and managing to give it two syllables. "I don't mean money, you unnerstan'. Money's money. But this here's *class*."

He was right. This certainly wasn't a neighborhood of the nouveau riche. It had the look and smell of old Eastern money, dignified money, as opposed to the flashy rich neighborhoods you of-

ten see in Texas, Arizona and southern California. Bel Air, where movie stars live in enormous houses jammed so close together they can hear their neighbors fight, would have to

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**"When there's a Sarah Bernhardt inside you dying to get out, it's not easy to develop a Minnie Pearl, so she wasn't born overnight."**

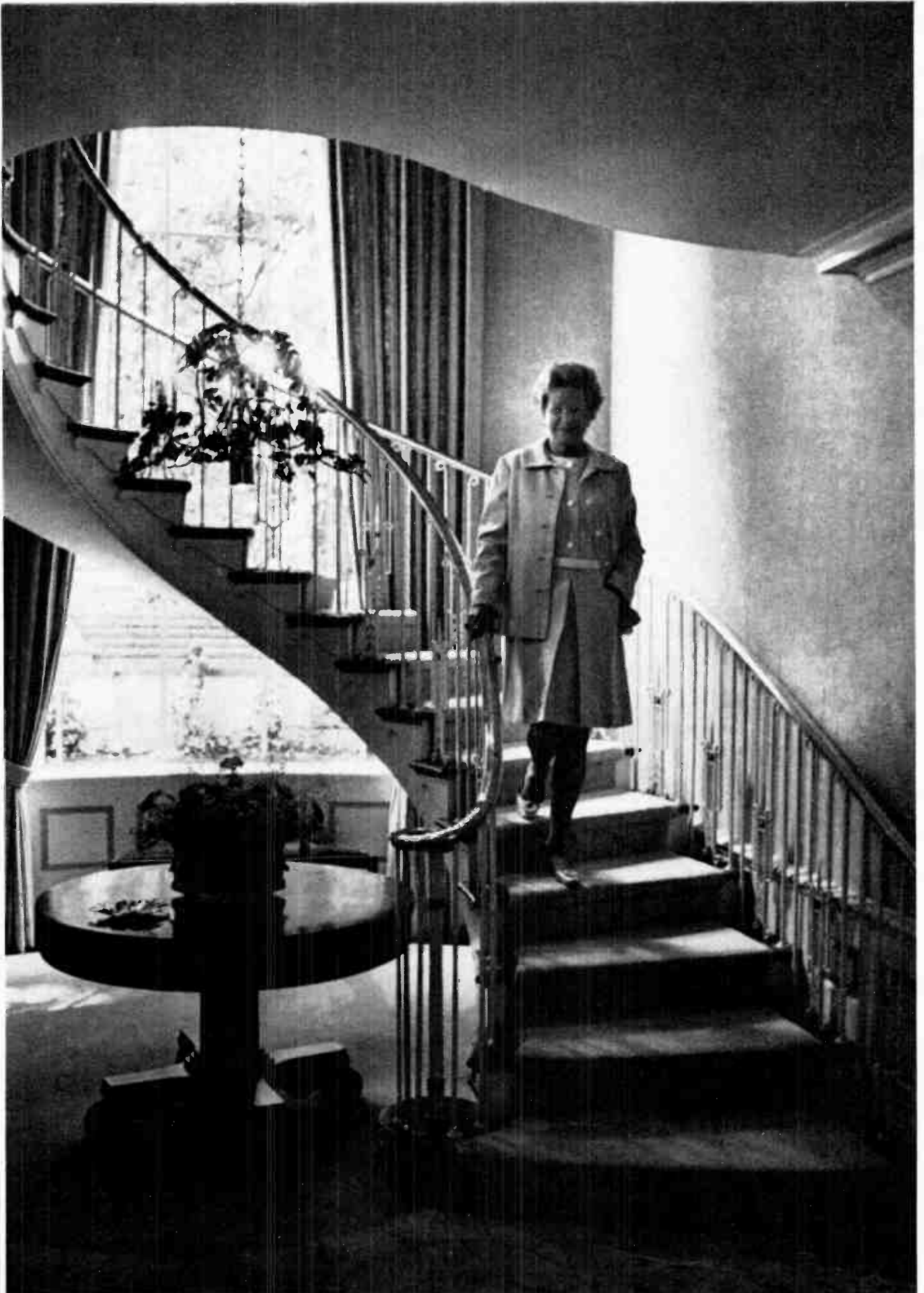
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bow its head in reverence to Franklin Road.

"Tammy Wynette and George Jones bought a place down the road a piece." The burly cabbie had honed his monologue down to an act. "Hear they paid close to a mil-

lion dollars for it. Man that built it went broke," he chuckled. "Reckon the taxes got him. Jerry Reed lives along here and Ray Price just bought a place too. But they ain't too many music people in this section. Mostly it's real old families or big shots in business. Comin' up now on the right, that's the Guv'nor's mansion." He pointed to an estate behind a stone wall. "And here, right next door, this is Minnie Pearl's house."

"House" is hardly an adequate term to describe the stately cream brick mansion he turned toward, down a circular drive bordering five acres of front yard.



PHOTOS: GREASE BROS

Mrs. Sarah Ophelia Colley Cannon, also known as Minnie Pearl, at home in her Nashville mansion.

By the time the driver had been paid, a petite, neatly coiffed woman in white tailored slacks and a smashing red blazer was standing in the 20-foot carved doorway of the mansion. She offered a shy smile and a firm handshake, speaking softly as she led the way into a two-story foyer where sun streamed through forty-foot windows revealing a garden, Olympic-sized pool and California-Regency poolhouse. "I hope you didn't have any trouble finding us," she said.

Could the cabbie have made a mistake and pulled up to the Governor's mansion instead of Minnie Pearl's home? This elegant lady could have easily been the wife of a successful politician. But a *country comedienne*? Surely this wasn't the house of that frumpy old maid, the ultimate hick, the man-chasing Minnie in her tacky dresses and silly hats! Imagining Minnie Pearl living here—standing under an enormous chandelier, her hand resting easily on the solid brass railing of a museum-quality, hand-carved winding stairway... well, it would have been easier to picture Grandpa Jones in tails sipping cham-

pagne at a Newport ball.

No. This was obviously the residence of Mrs. Henry Cannon, the former Sarah Ophelia Colley of Centerville, Tennessee. Minnie Pearl

**"Not many women start out wanting to be a comedienne . . . certainly not a country comedienne . . . It came about by accident . . ."**

must live somewhere backstage at the Grand Ole Opry.

There are certain things that Southern ladies do, and many more that they don't. Getting involved in show business unquestionably falls into the latter category. Many years ago when Sarah Ophelia announced to her well-to-do Centerville family that she was going to be an *actress*, there was considerable concern and embarrassment. Two years at Ward Belmont, a stylish Southern girls' college, did nothing to change her mind. She spent her time there studying drama with the dream of finishing her education at the American Academy of Dramatic Arts.

"I really didn't have the talent to become a great actress," Minnie said matter-of-factly. "You know, my drama teacher at Ward Belmont died before I became Minnie Pearl and I've often wondered what she would have thought of it. She knew how desperately I wanted to be an actress, and I'm sure she also knew I didn't have the talent. It must be a sad thing to have a student dead set on a goal they'll never attain.

"That's why I think the Lord led me into comedy. Not many women start out wanting to be a comedienne. And certainly not a *country* comedienne. I had a sense of humor and I was always cuttin' the fool, but not with the intention of ever doing it on a stage. It came about quite by accident.

"When I finished school it was the height of the Depression. I got a job with the recreation department of the WPA, producing and directing and acting in plays. I toured the Southern states, and to help publicize the show in each town I would appear before local civic groups. I devised this country girl, Minnie Pearl, to entertain

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them and invite them to the play. I worked and worked on the character because she came hard to me. When there's a Sarah Bernhardt inside you dying to get out, it's not easy to develop a Minnie Pearl, so she wasn't born overnight. I traveled all around the South for six years putting on different plays and I stayed in people's homes. I'd encourage them to tell me stories and I'd file away the things I could use for Minnie. Most of the people were very nice to me, but I was nevertheless marked as a 'show girl' in each new town. It was up to me to convince the community leaders I wasn't there to steal their money, or worse!"

Minnie smiled, half to herself, recalling that exuberant determined girl willing to sacrifice even her reputation for the joy of performing on a stage.

"There had *never* been anyone in my family even remotely connected with the entertainment world. My family didn't understand my dreams, but looking back they were pretty tolerant. In those days a nice young girl did *not* leave home to travel around the country putting on shows."

Someone saw Sarah Ophelia as Minnie and told talent scouts of the Grand Ole Opry about her. They were looking for a comedian, but they had never considered a girl. Reluctantly, they agreed to give her a chance, but they put her on after 11 p.m., thinking most of the crowd would be gone so it wouldn't be a disaster if she flopped. But it was love at first sight for the audience and Minnie, and it's a love affair that hasn't diminished in thirty-four years.

"When I came to the Opry in 1940 I didn't know a thing about country music," Minnie admits. "My father used to listen to the Opry once in a while, but I never paid any attention to it. As far as I was concerned they were a bunch of old hillbillies. There were very few people, even on the Opry, who thought it would last this long and bloom and flourish the way it has. I know it sounds silly, but I think it was the hardships of the road those first seven years that made me fall in love with the music and its people."

Although Minnie is a veteran of

*twenty-seven years* of one-nighters, her road life changed drastically when she married Henry Cannon.

"Henry was a pilot who owned a small charter service when we met,"

**It was love at first sight for the audience and Minnie, and it hasn't diminished in thirty-four years.**

she explained. "He came from Franklin, about eighteen miles from Nashville, and some mutual friends introduced us. I was 35 and my

family had given me up as an old maid, but I honestly hadn't had time to think about marriage before I came to the Opry. After that, seeing first hand how married men acted when they were on the road away from their wives, I didn't much think I wanted a husband. But then I met Harry, and well, you know, when you meet the right man . . ." Minnie's voice trailed off softly and there was no doubt from the expression on her face that after more than a quarter of a century together she still thinks Henry

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**Minnie's reputation as a tennis player is well-known in Nashville.**



**Minnie engages in off-court chatter with TV star Chad Everett.**

is the right man.

Folks in country music love to tell stories of Henry Cannon's drinking days. For years one of Eddy Arnold's favorite pastimes was playing tricks on Henry about

his drinking. After a party Eddy would call up and tell Henry he had said or done some outrageous things to a guest (usually female) the night before. It was never remotely true, because drunk or so-

ber, Henry Cannon was always the perfect gentleman, a fact which delighted Eddy even more. Eddy could convince Henry he'd behaved badly only because the morning after drinking he could never remember half of what had happened the night before. So Henry would worry for days over his fictitious bad conduct. Once he even apologized, for an act he'd never committed, to a person who had no idea what he was talking about. He finally started retaliating by playing jokes on Eddy, and for years the pair had a running contest to see who could get the best of the other.

Eddy says he "kinda misses old Henry's drinkin'," but Minnie is pleased to say her husband no longer imbibes.

Later, a tour of Minnie's magnificent mansion revealed that each room has been decorated in exquisite taste with an expert's eye for combining antiques with contemporary pieces. Since they purchased the home four years ago, Minnie and Henry have spent a great deal of time and money restoring it to its original 1920's elegance. *Architectural Digest* has asked to photograph the splendid results of their efforts, but Minnie turned them down, feeling it was somehow an invasion of privacy. However, she was sincerely flattered that this visitor thought her home more beautifully decorated than any other celebrity's visited in Beverly Hills, or Palm Springs.

"I do love this old house," she admitted willingly, "and since Henry and I spend so much time at home these days, it's wonderful to have a place you really enjoy. I know some people wonder why we have such a big place for just the two of us, but we manage to use the space. Unfortunately we never had children, but we have lots of 'grandchildren'—relatives' kids—who pop in and out. We especially love having our own tennis court because we both play almost every day and it's so much easier than going to a club."

Minnie's reputation as a tennis player is well-known in Nashville. She's a formidable doubles opponent, and her next-door neighbor, Tennessee's Governor Winfield Dunn, is sometimes her partner.

"I came into this business as the only single woman in it," said Min-



nie. "Kitty Wells didn't come along until three or four years later, but she had her husband, Johnny Wright—and I was alone, living in a man's world, competing with men. They gave me no quarter and I didn't ask for any, but I had some rough times. If it hadn't been for Roy Acuff it might have been rougher. Roy is the best friend I have in the business. He took me under his wing when I came to the Opry and I can swear to you that I thank the Lord every day for our friendship. We moved up the ladder together and we worked together to try to keep the Opry down-to-earth and make it go, keep it dignified—not in performance but acceptance—and we developed a close bond. I couldn't begin to describe our relationship—brother, father, confidant—he's been all that and more.

"When I first came to Nashville, country music was not welcome in this town. A few had given everybody a bad name and they thought of us all as irresponsible transients. They looked down on a woman even more. Would a nice girl be traveling all over the country with a bunch of hillbilly musicians? Certainly not! So we stuck together because we were outsiders here. It made us stronger, and it made us more determined than ever to prove them wrong. It took thirty years, but I think we've done a pretty good job of it!"

Minnie, or rather Mrs. Cannon, is now very active in state and local civic affairs, and is considered one of Tennessee's leading citizens. She accepts the change of attitude philosophically.

"In all honesty, we didn't care that much about Nashville in the old days either," she admits. "We only came here because of the Opry. We made all our money on the road but we needed the Opry to reach the radio audience so we could get the bookings. What finally penetrated," she smiled mischievously, "was that we were bringing all that money back to Nashville and spending it here. That, they didn't mind."

Early afternoon sun filtered through the high trees in front of the Cannon home as the lady of the house escorted her visitor to a waiting taxi. Friends would soon be arriving for a few hours of bridge before dinner.

At nine o'clock that same evening

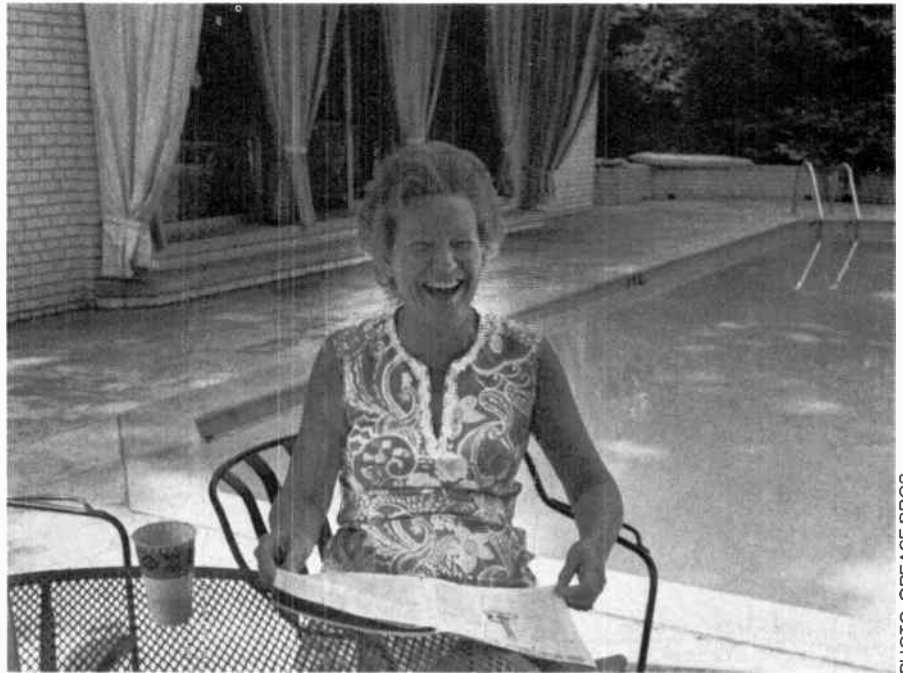


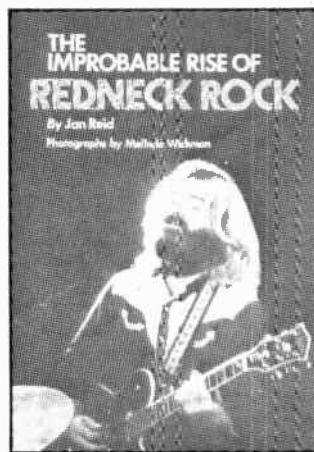
PHOTO: GREASE BROS.

Minnie, or rather Mrs. Cannon, is considered one of Tennessee's leading citizens.

Minnie Pearl arrived backstage at the Opry just in time for her rehearsal call for a special telecast. She was in full regalia—price tag from her straw hat dangling on her forehead, tacky ruffled dress, funky shoes—and when she walked on stage and greeted a packed house

with 'HOWWWW-DEEEE,' the audience responded with cheers, applause and love.

Sarah Ophelia Colley Cannon had disappeared somewhere between Franklin Road and the new Opry house. Out there in the spotlight, it was pure Minnie Pearl. ■



## THE IMPROBABLE RISE OF REDNECK ROCK

By Jan Reid

Photographs by Melinda Wickman

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# Swinging Cowboys!! It's Jack Clement!

## The Anatomy of a Nashville Legend.

by Patrick Carr

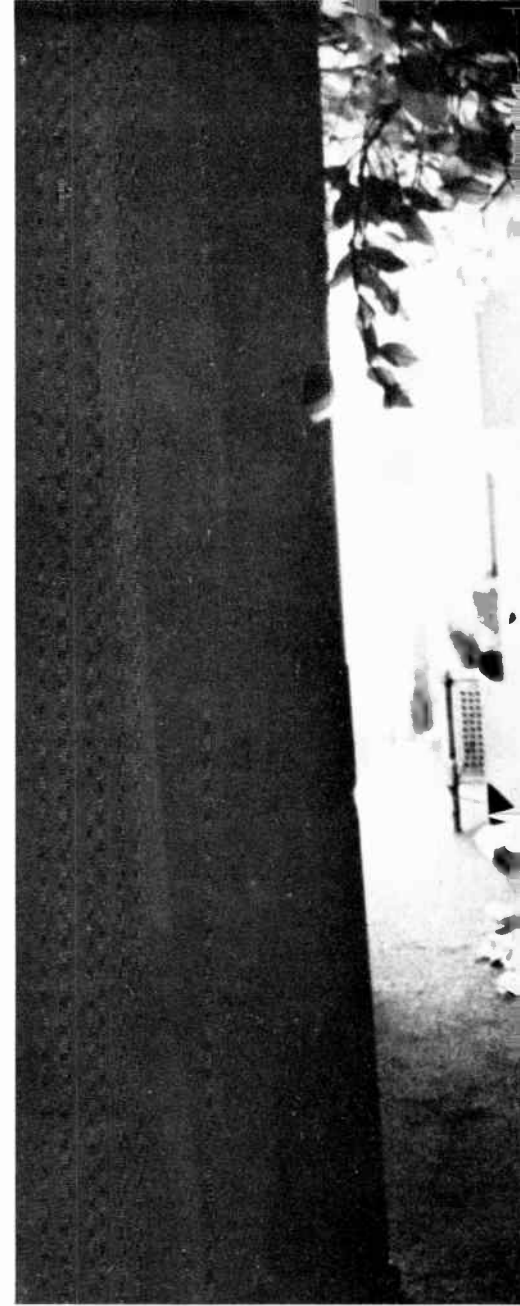
It's a regular kind of summer night in Nashville—nobody's sleeping or doing much of anything to write home about—and at the Exit/In the usual crowd of young music business funkies is hanging out, waiting for something to happen. Willie Nelson's in from Austin, so maybe something will happen when *he* arrives at this watering hole for the up-and-coming. Willie's a Living Legend, see, and something like a breath of fresh air in this town, but in the meantime there's Jack Clement, who is also a Living Legend. What's more, he's local. Sitting right there in the corner.

There's no point to this story in terms of action, but the thing is, when Jack Clement goes off to the bathroom, one of the funkies (the usual combination of hair, Levi Strauss, Fry boots and Number-Thirty-Five-With-A-Bullet career status; probably a Master's degree in something like 15th Century English Literature well hidden in his past) begins to admit—very slowly, like he's groping toward a dangerously complex theory of social psychology, which isn't exactly the most common way to pass the time around Music Row—that well, genius and craziness have a lot in common. Like, there's a *fine dividing line*. He's talking about Jack Clement, and the company takes note. Seems appropriate, that idea. That's one thing. The other thing is that Jack Clement, who goes all the way back to Sun Records, is not crazy. People—even these Nashville cats who like to stay up all night, get greasy and indulge themselves in all manner

of excesses, none of them too sane—just *think* he's crazy. That says more about Nashville than it does about Jack Clement. He's just a genius, but he's Different. It's a question of style.

There's that tree, for instance. It's out in Jack Clement's house-cum-record-company office, in a Nashville Tudor apartment complex. Nobody's too sure about just what kind of tree it is—or rather, was—but it's sticking up out of the floor of the living room, leaves and all. There are 26,000 leaves on that tree, and they're made of silk. Jack started out with 6,000 leaves and five women he'd hired for the job of wiring them onto the branches, quickly realized that 6,000 wasn't going to be enough, and got another 20,000. It took the women a week to wire them all up. It's beautiful, that tree. Lends this *atmosphere* to the place that you just can't get any place else. Sitting there on the sofa, gazing up in wonder, you realize that you've never even *heard* of anyone with a tree in their living room. Hmmmmmm... But then Jack's playing two sides he just cut on Johnny Cash—Jack's a producer—and as the tape winds on, it becomes apparent that you haven't heard Johnny Cash sound that good in years, either. Damn, Cash is *singing*, just like he used to on those Sun records back in the fifties, long before House of Cash, fame and fortune, all that stuff.

It's like Jack is fond of saying. "You've got to *play*," he says. "That's what everyone forgets. Nobody's playing. They're all *cutting records*. The only people still play-



Somewhere in the suburbs of Nashville, Living Legend Jack Clement is in his living room. Yes, that's a tree he's swinging on.

ing are the children. And me, too." The two sides Jack cut on Johnny Cash sound awfully like hit singles.

Every Living Legend has to have a history, so here in brief is the history of Jack Clement, known to his friends and associates as "Cowboy." Of his early years, suffice it to say that he was raised by Southern Baptist parents and that while in high school, he was preoccupied with reading the works of P.G. Woodhouse. "I was sort of different even then," he says.

The music business connection came when he and his friend Slim Wallace built a recording studio in Slim's garage and started cutting records with local Memphis talent. Sam Phillips was set up at Sun Records at the time—still cutting master records for anyone who



1 producer Jack Clement relaxes  
om.

PHOTO: GREASE BROS.

would pay the fee—and when the Cowboy brought him one particular record for mastering, Sam liked what he heard and asked Cowboy to join the Sun team as a producer. So it was that Cowboy connected with Johnny Cash, Jerry Lee Lewis and the other Sun immortals, and became an element in the oft-told legends of those first days of white rock & roll. In those days it was all quite loose, to the point where, for instance, Jack would cut thirteen sides on Jerry Lee in one day, as often as not on the first “take,” with just three or four musicians, and it would all be good stuff. Of the cutting of “Whole Lotta Shakin’ Goin’ On,” Cowboy remembers that “I don’t think we even played it back right then. I said, ‘that sounds good. Let’s do something else,’ and we went and did something else.”

That’s how it was at Sun Records.

Then came a brief stint with his own record company, Summer Records. “I just kind of loped around and blew twenty grand,” Cowboy

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**“... Nobody’s playing.  
They’re all cutting records.  
The only people playing  
are the children. And  
me, too...”**

---

says. “Then I started working for Chet.”

That’s when the Cowboy first moved to Nashville, working as Chet Atkins’ assistant with an informal independent status as a producer. It was during those days at RCA that he formed Jack Music, his publishing company, and wrote songs like “I’m No One” (for Jim Reeves). “Miller’s Cave” (for Hank

Snow) and a whole mess of others. Before and after that period, Jack wrote other songs: “It’ll Be Me,” “Guess Things Happen That Way,” “Dirty Old Egg-Sucking Dog,” and many others of similar quality.

It was during his tenure at RCA that Jack came upon Charley Pride, who was brought to him by his manager, Jack Johnson. They did a deal, and Jack became Charley’s producer. Jack continued to be Charley’s sole producer until recently. What with Cash, Jerry Lee and Charley Pride up his sleeve as a producer, Jack’s power base in the country music business was well founded. He left RCA and started his own label, JMI Records.

So, JMI Records. An interesting outfit. Physically, JMI consists of various structures scattered



The Cowboy entertains some friends and neighbors from a motel room in Florence, Alabama.

around Nashville like so many Black Holes in the somewhat normal, businesslike space of Music City. That is, the JMI and Jack Music headquarters and facilities are not in the usual mode of Plastic Rosecum-Woodsy Moderne Nashville decor. There's "the house on Belmont," a large, rambling mansion with a collection of rusting Cadillacs in the back yard and a workshop, film editing equipment, and multiple offices in the house itself. There is Studio A, the largest of Jack's studios and probably the best, too. There's lots of room in Studio A. "I like to dance around when I make records," says the producer.

Then there's Studio B, which naturally enough adjoins Studio A, and Studio B is something else again. The decor suggests that Jack turned the place over to some manic caught in an identity crisis between Louis XIV, Walt Disney, and Andy Warhol, which is more or less what he did. It was decorated by a theatrical set designer whose credits include the sets of the infamous "Oh, Calcutta" and the aforementioned living-room tree. Above Studio B is the Fur Room, a delightful resting place for hard-working musicians in which the dominant motifs are fur, mirrors, and Indian-

style fabrics.

Jack's Tracks, on Sixteenth Avenue South, represents a distinct descent from the high style of Studio B. From the outside it looks like an ordinary wood-frame mansion to which has been added a coat of black paint and a set of topless white Corinthian columns, none of which stand truly vertical.

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**... Jack would cut thirteen sides on Jerry Lee in one day, as often as not on the first "take" ...**

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The whole structure looks like it was hit by a hurricane some years ago and left to rot. Inside, there's another small studio, a game room, a photographer's studio (featuring a badly dilapidated, waterless marble swimming pool) and more offices. The atmosphere is informal, yet strangely professional. It's a good place to work.

Lastly, there's the Tree House, which is actually two connected apartments in an otherwise normal suburban apartment complex. The employees of JMI and Jack Music seem perfectly at home in all these surroundings.

The building, operation, and maintenance of all these structures, plus Jack's efforts with Char-

ley Pride and other projects like a now-defunct (but maybe not defunct) movie, brings us up to the present, at which time Jack is sitting behind his desk in the Tree House amidst a proliferation of sound equipment that would drive the average music lover crazy with glee. In the living room downstairs there are three television sets sitting around. God only knows how many tape machines, record players, film editing boards, mixing consoles, speakers and other extremely useful pieces of equipment are scattered around Jack's many Nashville houses. Then there are all the employees, the song catalogue, the JMI artists, the studios, the typewriters, telephones, and on top of it all there's Jack, who at this moment is bringing forth the first page of his novel. He is writing this novel page by page, composing it on his typewriter so that each typewritten page will appear in the finished book exactly as he typed it. The reason for this "novel" approach—why didn't anyone but poets and art book editors think of this before?—is that Jack has realized the dramatic potential that is wasted when the reader turns the page of a book. Therefore he will write each page so that the act of turning the page coincides with the

rhythm of the story, which is about a Jewish orphan called Buck Rogers who was raised by a Southern Baptist couple and subsequently went on to fame and fortune in the country music business.

He is engrossed in explaining all of this when he gets a call from Reba Hancock, Cash's sister-in-law and a major force in the affairs of House of Cash, and among other

**... Above Studio B is the Fur Room, a delightful resting place for hard-working musicians ...**

things, tells her that he's decided what to do next—go on the road with Johnny Cash.

"What'll you do if you go on the road with Johnny Cash?" he is asked.

"Oh, I'll read a little Shakespeare, play mandolin, maybe bass, write songs, sing, go get cokes. *You know—just play,*" he says. Then he begins to talk about how maybe he'll set up a situation over in Memphis—find a studio and some musicians, get to work on some new ideas—and start a two-way flow of music and musicians between Memphis and Nashville. And maybe he'll get rid of all those studios, loosen his load a little. Or on the other hand maybe he won't. He'd like to start using them solidly himself when he feels like it, get a *really* good, close band together and have them get into the studio at ten in the morning, play a session, have lunch, play another session and go home. "Like human beings."

Now, this is where the question of style becomes important. Jack Clement's visual style may be completely strange to Nashville, but his musical style represents something that Nashville seems to have once had, but is rapidly forgetting. It comes down to the question of production technique. Here is Jack Clement talking about how to produce a record:

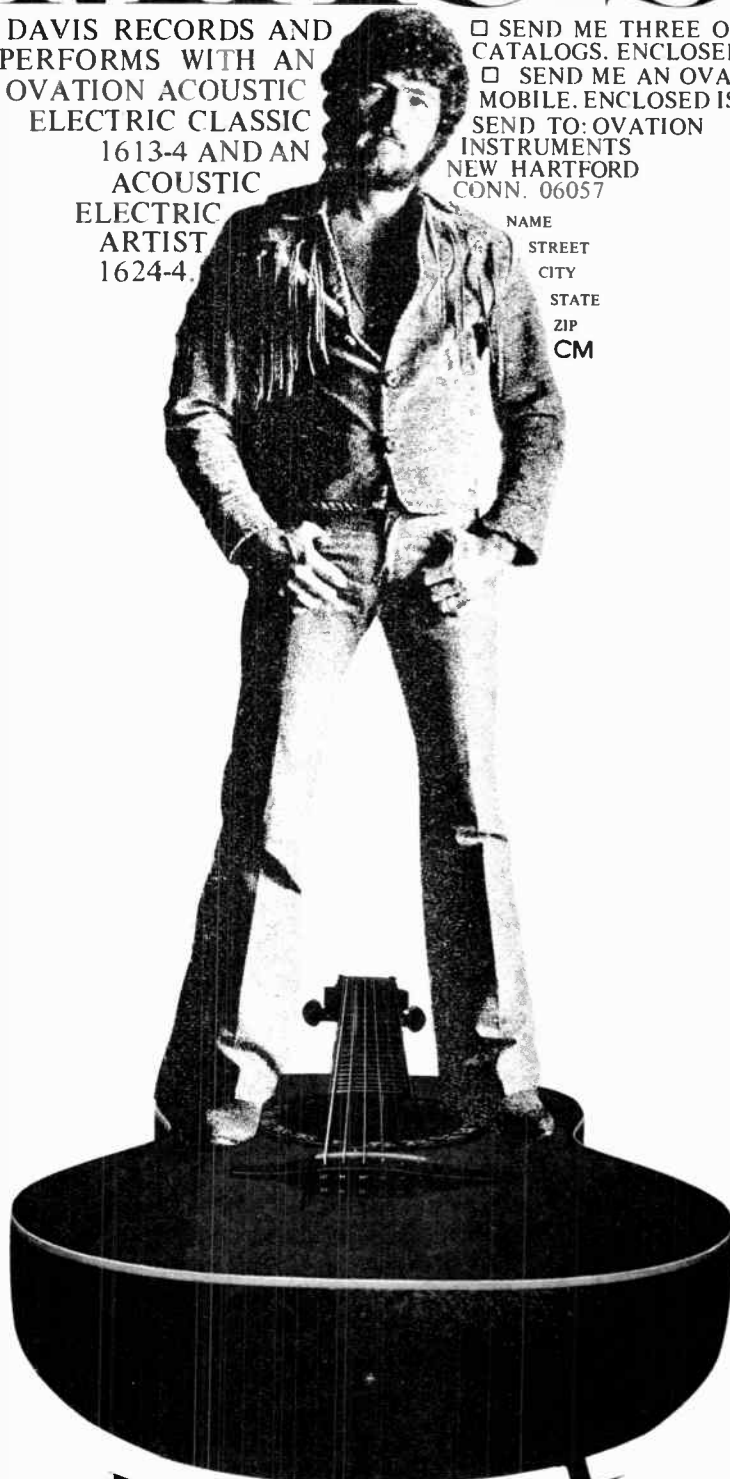
"The thing is, you have to start off with a vocal track that would stand alone, that would be a completeness in itself, if it's a good enough song and a good enough performance by the artist. But then if you add a guitar to it, it sounds like a completeness with, ah, color. And then if you add a bass, it's a completeness with color

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PHOTO: JOHN DONEGAN

At his first public appearance in many a year, Clement holds forth backstage (above) and onstage (below).



PHOTO: GREASE BROS.

and a little beat. And if you put some drums on it, you're going to have some more beat and a little ticky-tacky. Then you can come along with a harmonica and two or three acres of violins, and you get some underlining here and there, some italics and other sorts of punctuation. So really, everything after the original voice track is *punctuation*."

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**"... Music's coming back to how it was in the fifties. I mean, records and radio have gotten kind of silly ..."**

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He continues on this theme, which is really kind of important in relation to the music that comes out of Nashville: "I'm after *dimension*, see," he says. "Like Johnny Cash's early records. They sounded like three people. They *were* three people. You could hear his voice; you could hear the bass; and you could hear Luther Perkins' thing on guitar. And Cash was playing a guitar with paper wedged in between the strings, and you could even hear *that*. It was just super-simple.

"You see, music has to be a lot more physical. There's got to be some kind of physical reaction for music to really work, even if it's just tapping your foot. Some kind of reflex action.

"Music's coming back to how it was in the fifties. I mean, records and radio have gotten kind of *silly*. It's just all sort of not life-size. Nothing about it is real. There's no *humanity* there. But every once in a while—about every twenty years or so—the friends and neighbors get tired of all this stuff. Then something like Elvis comes along, and it's a breath of fresh air. It's *life-size*. It's not some kind of bigger-than-life trip. That's what happens to a lot of artists. They get caught up in having to be bigger than life, and their *real* secret is being life-size ..."

Then he's off into talking about *why can't Johnny Cash start wearing colorful clothes, he don't have to be The Man In Black for the rest of his life*, and other topics around the subject of getting some reality into the studios and the sixteen-track mixing boards. He plays those two Cash songs again, and you see what he means. ■

# Records

John Denver . . . Don Williams . . . Jerry Lee Lewis . . .



**John Denver**  
Back Home Again  
RCA CLP1-0548 (record)  
APS1-0548 (8-track tape)

Not since "Take Me Home Country Roads" has John Denver so directly and honestly addressed the country music community. And this time, it's for a whole album's worth, setting him on a par with any of Nashville's stars. "Back Home Again" may have been recorded in Hollywood, but it's all about the green fields and small town heart of America.

"Back Home Again" is a fluid concept album. It doesn't proclaim from a soapbox that coveralls are superior to Cadillacs, but John's naturally positive bent for the simple life rings out loud just the same. You can hear it in his remembrances of things past and his bewildered questioning of what is to come.

His "remembrance songs," like "Grandma's Feather Bed," "Cool An' Green An' Shady" and especially "Mat-

thew" illustrate his own good old days in a way that brings us right into his family picture. The latter song tells the story of an uncle that came to live with his immediate kin. Its chorus, suitable for philosophical treatises or needlepoint samplers, would be worth the price of the album alone.

But Denver continues with the meaty lyric and catchy tune to address more current situations. When he stops to look about and gently question where we're headed, it's with the careful concern of the naturalist, not the nagging negativism of the pessimist. His pollution-addressed "Eclipse" takes on the man vs. machine issue with total human consideration for the entire scope of man's present predicament, not just that of some vested interest. "Sweet Surrender" is more general, but equally to the point. In it, he plots out a personal existence which demands that life be lived neither up, nor down, but in

a steady course ahead.

He sums the many subtler points of the album up in his closing "This Old Guitar." His portable music maker, machine though it may be, has proved the most faithful, friendly link between his own Texas-Colorado youth and big city stardom. That same guitar, when played by John Denver, is our own bridge over the troubled waters that may cloud our finer visions, or cause our brightest hopes to stagnate.

ROBERT ADELS

**Don Williams**  
Don Williams Country  
Dot DOS 2004 (record)  
Tape not available

Recently, Don Williams moved from Cowboy Jack Clement's JMI label over to Dot. Don says that a lot of people have worried that his style will change or something else drastic will happen because of the move. *Don Williams Country* should be reassuring. Produced by Don himself, the album is, if anything, a further refinement of the smooth, soulful approach that has made songs like "Amanda," "We Should Be Together," and "Come Early Morning" so memorable. The big difference with Dot Records will be that Don will be given a completely free hand to do whatever he wants to. Most artists don't get such deluxe treatment from their labels, who are always careful to protect their investment by having a tried and true producer in the studio to guide the artist along. It is a great tribute to an artist to allow him to produce his own work.

Don Williams, of course, is no brash kid just in from Podunk. For several years after about 1965, Don and his group, the Pozo Seco

Singers, were well-known all over the country. For the last few years, Don has been on his own here in Nashville, quietly writing and cutting records, seldom going out on the hated road. Like Eddy Arnold and Bobby Bare, Don Williams prefers to be with his wife and kids.

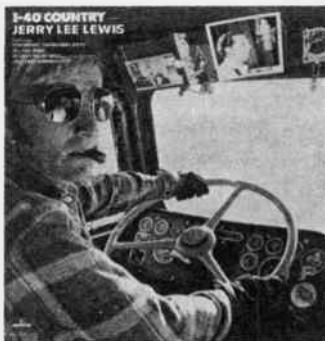


It is hard to pick what I might consider to be the best cut on the new album. Like Don's earlier work, everything is carefully done. Not a single song sounds as if it was just thrown on to beef up a side. "I Wouldn't Want To Live If You Didn't Love Me" will be the A side of the first single pulled from the album, but look for "Ghost Story" to catch on with the radio stations. Really, just about anything here would be worth putting out as a single. Don Williams is someone you should know about if you don't already.

MARSHALL FALLWELL

**Jerry Lee Lewis**  
I-40 Country  
Mercury SRM-1-710 (record)  
MC8-1-710

As any trucker worth his plastic vial of little white pills can tell you, Interstate 40 is that long line of black that runs from Barstow, California, all the way across America to Goldsboro, North Carolina. One would be hard-pressed to come up with a more fitting metaphor for



Jerry Lee's sprawling, eclectic brand of country music.

Lewis has always been primarily a stylist, an interpreter of others' songs possessed of not merely the ability to choose a good song, but also of the talent to make good songs become great songs. On *I-40 Country*, the Killer tackles several new compositions and a pair of venerable classics. The re-

sults, as might well be expected, are sublime.

The newer pieces here include Alex Zanetis' "Tell Tale Signs" (Jerry Lee's latest single), Ray Griff's "Where Would I Be," Jerry Foster and Bill Rice's "I Hate Goodbyes," Bill Taylor and Laverne Thomas' "Cold, Cold Morning Light," and Buzz Rabin's "The Alcohol Of Fame." The older classics are "Picture From Life's Other Side" (the traditional song best known through the version Hank Williams did as one of his Luke the Drifter numbers), and the awesome "Room Full Of Roses," a 1949 George Morgan hit that the Killer's cousin Mickey Gilley recently drove up the charts by means of his own rendition.

Listeners to country radio

are likely aware of "Tell Tale Signs" and what a tasty little cut it is. Other highlights include "Cold, Cold Morning Light," the wry "Alcohol Of Fame," "Picture From Life's Other Side" (the Killer has always been one of the best interpreters of country music's Old Masters), and "I Hate Goodbyes," if only for the joyous whiskey-tenor yodel with which Jerry Lee rides the song out.

NICK TOSCHES



**Jean Shepard**  
I'll Do Anything It Takes  
United Artists UA-LA307-R  
(record)  
UA-EA307-G (8-track tape)

When it comes to matters of romance, true love or heart-break, it's nice to have someone you can depend on, someone who knows how you feel and can cry tears of joy or sorrow along with you. And it's just as nice to be able to trust the consistently fine artistry of a Jean Shepard to celebrate love's warmth or lament its woes—song after song, year after year.

This is, with one exception, a predictable album, in that Jean's material is usually tasteful, well-arranged, pure country music. A slight surprise is the inclusion of David Alan Coe's "Would You Lay With Me (In A Field Of Stone)," which is not, in my opinion, the type of song Jean is best at.

What *does* suit her fine, on the other hand, is the gently melodic Tom T. Hall song, "I Love," the happy poetry of his lyrics blending beautifully with the honey-suckle sweetness of her delivery. Other highlights are "Let Me Be There," "Silver Threads And Golden Need-

dles," and Bill Anderson's sensitive "At The Time."

"I'll Do Anything It Takes," like last year's "Slippin' Away," is solidly backed up by the most reliable musical talent in Nashville, including Pete Drake on steel, pianist Chuck Cochran, and the seemingly ageless Jordanaires (excessive echo behind "Love Came Pouring In" notwithstanding).

If you're a Jean Shepard fan, this record won't disappoint you. Neither too plain nor too fancy, it is evidence of her talent.

RICHARD HARBERT

**Bud Logan and Wilma Burgess**  
Wake Me Into Love  
Shannon SHA-1002 (record)  
SHA-8002 (8-track tape)

Bud Logan's and Wilma Burgess' album, *Wake Me Into Love*, was a pleasant surprise for this listener, pleasant because the album is very good, and a surprise because I had never really listened to this fine duet. Their music is mellow, middle-of-the-road country, leaning heavily towards songs like "Wake Me Into Love," by Red Lane, R. Porter and Tom McKeon—songs which express love which is flourishing and real, never thwarted or unrequited.



There is a feeling to most of these songs of dream-like fulfillment of our wishes, the feeling we are finally living in that best of all possible worlds where lovers are true and hearts are never broken. This may be a load of horse apples but it's nice to make-believe for a while anyway.

The album is released on the Shannon label, owned and operated by Mary Reeves,

#### BUCK OWENS' FAVORITES

Buck Owens, with 26 consecutive Number One records to his credit, knows something about the record business. Buck says he doesn't have an all-time favorite album, but he mentioned two particular songs that rate very high. Piano player Moon Mullican did one, but Buck can't remember the title. (He knew the lyrics, though.) The other, "Farewell Party," is by Little Jimmy Dickens. Buck said his favorite songwriter is Harlan Howard. His favorite singer is George Jones. Here are some of the albums he likes by other artists:

Osborne Brothers	Each Season Changes You	Decca
George Jones	The George Jones Story	Musicor
Johnny Cash	I Walk The Line	Columbia
Bill Monroe	Greatest Hits	MCA
Ray Price	Ray Price's All-Time Greatest Hits	Columbia
Wilburn Brothers	A Portrait	MCA
Marty Robbins	Gunfighter Ballads	Columbia
Loretta Lynn	Loretta Lynn Sings	Decca
Faron Young	Your Old Used To Be	Capitol
Don Gibson	The Best of Don Gibson	RCA
Tom T. Hall	Tom T. Hall's Greatest Hits	Mercury
Dolly Parton	Hello I'm Dolly	Monument
Merle Haggard	The Best Of The Best of Merle	Capitol

Of his own albums, Buck prefers *Buck Owens Vol. I* and *Vol. II*, plus *Buck Owens Live At Carnegie Hall*. All on Capitol Records, of course, but Buck thinks the last one is no longer available.



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- Conway Twitty's Greatest Hits ..... 13708
- Sound of Music: Soundtrack ..... 00046
- Lube: Calumet ..... 14308
- Best of Jim Reeves ..... 00267
- Tom Jones: Cress Up ..... 13257
- Steppenwolf: 18 Greatest Hits ..... 13453
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- Burt Bacharach: Reach Out ..... 12868
- Rod Stewart: Sing It Again, Rod ..... 14392
- Donna Fargo: My Second Album ..... 14348
- Kris & Rita: Full Moon ..... 20913
- Elvis Country ..... 14026
- Lynyrd Skynyrd: Second Helping ..... 04520
- Diana Trask: It's A Man's World ..... 04449
- Straubs: Horn And Hornline ..... 04480
- Engelbert Humperdinck: King Of Hearts ..... 30050
- Marty Robbins ..... 10175
- Joanne Probst: Satin Sheets 14305
- Hank Snow: Hello Love ..... 24875

**DONNA FARGO** 14271  
 All About A Feeling [DPT]

**JOE WALSH** 12134  
 The Smoker You Drink, The Player You Get [DUNHILL ABC]

**CHARLIE RICH** 04420  
 There Won't Be Anymore [RCA VICTOR]

**CONWAY TWITTY** 04394  
 You've Never Been This Far Before/Baby's Gone [MCA]

**BEST OF THE GUESS WHO, VOL. 2** 20071 [RCA VICTOR]

**ELVIS** 14015  
 For Everyone! [RCA VICTOR]

**DAWN'S NEW RAGTIME FOLLIES** 20280 [MCA]

**Original Broadway Cast** 03282  
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**FARON YOUNG** 04460  
 Sings Some Kind Of A Woman [MERCURY]

**STEELY DAN** 14145  
 Can't Buy A Thrill [ABC]

**THE 5th DIMENSION** 02143  
 The Greatest Hits On Earth [MCA]

**NEIL DIAMOND** 04518  
 His Twelve Greatest Hits [MCA]

**AN EVENING WITH MANTOVANI** 14257 [LONDON PHASE 4]

**ELVIS "LIVE!"** 30070  
 At Madison Square Garden [RCA VICTOR]

**TOMT HALL** 24031  
 For The People In The Last Hard Town [MERCURY]

**ELTON JOHN** 11859  
 Don't Shoot Me I'm Only The Piano Player [MCA]

**JOHNNY CARVER** 14315  
 TIE A YELLOW RIBBON AROUND THE BIR OAK TREE [ABC]

**BACHMAN-TURNER OVERDRIVE II** 24016 [MERCURY]

**DAVID BOWIE** 04543  
 DIAMOND DOGS [COLUMBIA]

**Car Stevens** 04479  
 Daddies And The Chocolate Box [A&M]

**JOHNNY RODRIGUEZ** 04426  
 My Third Album [MERCURY]

**THREE DOG NIGHT** 13873  
 Seven Separate Fools [DUNHILL ABC]

**JOHN DENVER'S GREATEST HITS** 13777 [RCA VICTOR]

**ROY CLARK'S FAMILY ALBUM** 04444 [DPT]

**JOHNNY CASH** 04024  
 Original Golden Hits VOL. 1 [SUN]

**SCHEHERAZADE/ORMANDY** 14307 [RCA RED SEAL]

**DEODATO WHIRLWINDS** 04519 [MCA]

**Olivia Newton-John** 04521  
 If You Love Me (Let Me Know) [RCA]

**THE POINTER SISTERS** 04485  
 THAT'S A PLENTY [BLUE THUNDER]

**THE BEST OF MANCINI** 00222 [RCA VICTOR]

**JIM CROCE** 22406  
 LIFE AND TIMES [ABC]

**Conway Twitty And Loretta Lynn** 33392  
 Louisiana Woman—Mississippi Man [MCA]

**Van Cliburn** 13500  
 World's Favorite Piano Music [RCA RED SEAL]

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**Original Cast** 13603  
**GODSPELL** [SUN]

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 You Don't Mess Around With Jim [ABC]

**Original Soundtrack** 04417  
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**\* THIS IS THE BIG BAND ERA** 22514 [RCA VICTOR]

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Jim Reeves' very capable widow. Mary Reeves also co-produced the album along with Bud Logan. All Shannon records are distributed by Nationwide Sound, so if you have trouble locating a copy in your own town, write to Nationwide Sound, 207 12th Ave. So., Nashville. *Wake Me Into Love* will be a welcome addition to your collection.

MARSHALL FALLWELL

**Bobby G. Rice**

*She Sure Laid The Lonelies On Me*

GRT-8001 (record)

GRT 185-8001 (8-track tape)

I'm not super familiar with Bobby G. Rice, but I'm thinking that's good, 'cause then I can listen to his new album with a completely open mind. So I listen to it. And I start hearing overtones of Sonny James, undercurrents of Marty Robbins, and at the point I think I detect Merle Haggard-type arrangements—I stop. Because while these in-



fluences are there, the fact remains that Bobby G. Rice is his own man. And this album is one to *own*.

It's also smooth country, designed to show Bobby G. Rice at his versatile best. My favorites are those he co-penned with D. Riis and C. Fields, "She Sure Laid The Lonelies On Me," "What Better Way To Say I Love You," and "The Whole World's Making Love Again Tonight" (so effective is this last cut that my response was—if everyone's making love tonight, what am I doing here writing a review?).

Bobby's crooning is silky smooth, not slickly smooth. He teases *and* pleases. "Crazy" by Willie Nelson and "Love Is The Foundation" by W. Hall are other cuts that complement Rice's mellow ways. Although I liked "Neon Roses" (a song about those night ladies), my female feelings interfered with really getting into it. I kept wondering if he was deliberately goosing my female gender.

Produced, arranged and sung well, Bobby G. Rice has a good album going for him. If its theme is that the fight for love and happiness is worth our time and effort, all I can say is—so is this album.

ARLO FISCHER

**Jerry Clower**  
*Country Ham*

MCA-417 (record)

MCAT-417 (8-track tape)

There's an old boy from Yazoo City, Missouri, who used to sell fertilizer and

various other items you'd expect to find at the seed and feed store. Now, when this good old boy, name of Jerry Clower, stands up there on the Grand Ole Opry stage, throws out his hands, and goes "whooooooo," real loud, you know you're gonna hear something good. Old Jerry Clower tells stories better than anybody I've ever heard.

There aren't too many country humorists like Clower around any more, and that's too bad because down-home American story-telling is a tradition as old as the land itself. From Mark Twain to George Washington Harris to Brother Dave Gardner and Don Bowman—and Jerry Clower—tall tales have delighted audiences the whole world over.

Jerry's new album is appropriately entitled *Country Ham*. The cover shows the country ham himself sitting on a bale of hay, ready to spin a yarn. He does. Recorded live at the Southern Bap-

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cumberland  
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... Jimmie Davis ... Elvis Presley ...

tist Radio and Television Commission in Fort Worth, Jerry's stories differ somewhat from the humor of Brother Dave and certain other country humorists in that he stays away from anything even mildly unpleasant. There's no vulgarity or painfully raw earthiness. It is to Clower's credit that he is able to stay away from the easy laughs you get by being a little dirty. Jerry admits to being deeply religious several times on this album. But



that doesn't mean he can't still be funny.

It's been said that there is

tragedy at the source of all humor, but after listening to Jerry Clower, both on record and at the Opry countless times, I don't believe that's always true.

MARSHALL FALLWELL

**Jimmie Davis**  
 Greatest Hits Vol. 2  
 MCA-423 (record)  
 MCAT-423 (8-track tape)

In these disconcerting days of Watergate, credibility gaps and governmental skulduggery of the highest order, it is comforting to know that a deeply political man such as Jimmie Davis, former governor of Louisiana, is still around singing hymns—and being believed when he does. I don't know what kind of politician he was, but Jimmie Davis is something of a legend in the music industry. Besides writing and recording "You Are My Sunshine" and "Be Nobody's Darling But Mine," he has survived as perhaps the best-loved performer of gospel music in the

country music field.

*Greatest Hits Vol. 2* offers ample illustration of this fact. From the plaintive lament of "The Three Nails" to the loud



and joyful "I Don't Care What The World May Do," Davis' fine baritone points up one of the great strengths of gospel music: its capacity to lead the listener from the deepest pits of despair to the pinnacle of spiritual ecstasy—in a few short breaths. Although "My Little Boy Blue" isn't really a gospel song, it is a good example of this. The song relates the singer's

profound sadness at the death of his little son, but at the same time expresses joy at the prospect of someday rejoining his son in heaven, because, as all of the songs on the album are saying, there is a promise of eternal life even after the most tragic of deaths. At least for believers. In any case, this is very soothing music.

MARSHALL FALLWELL

**Elvis Presley**  
 Elvis/Live On Stage In Memphis  
 RCA CPL 1-0606 (record)  
 APS1-0606 (8-track tape)

For an old rock-and-roller like myself, criticizing Elvis Presley, justifiably called "The King," is a lot like pulling your own teeth. It also bears an unpleasant resemblance to eating crow, especially when friends of yours who have always hated Presley look at what you've said in your review, and go, "I told you so." Be that as it may, I have my duty.

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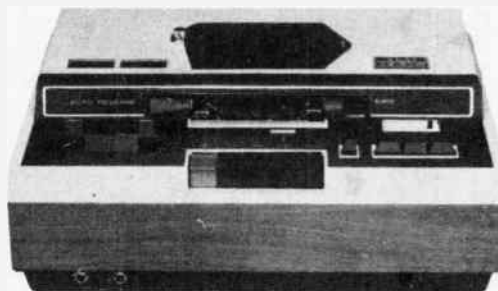
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# Country Music Magazine

## Best Bets for November in Records and Tapes

Why search high and low—or have to wait for—the latest releases to reach your record shop. Why waste gas, time, and money? We've rounded up this month's cream of the crop of latest releases or those about to be released and laid them out in a row. You pick 'em! We'll ship 'em! Can you think of an easier way to shop. We can't.

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<b>OLIVIA NEWTON JOHN</b> LP-MCA-411 If You Love Me Let Me Know MCA 8TK-MCAT-411 B	<b>BOBBY G. RICE</b> GRT LP-8001 She Sure Laid The Loneliest On Me 8TK-8185-8001 B
<b>JOHNNY RUSSELL</b> RCA LP-APL1-0542 She's In Love With A Rodeo Man 8TK-APS1-0542 A	<b>HANK SNOW</b> RCA LP-APL1-0608 That's You & Me 8TK-APS1-0608 A
<b>FREDDIE WELLER</b> LP-KC-32958 Sexy Lady COL 8TK-CA-32958 A	<b>LORETTA LYNN</b> MCA LP-MCA-427 Country Partners w. Conway Twitty 8TK-MCAT-427 B
<b>BOOTS RANDOLPH</b> LP-KZ-32912 Country Boots MON 8TK-32912M A	<b>DANNY DAVIS' NASHVILLE BRASS</b> Bluegrass Country RCA LP-APL1-0565 8TK-APS1-0565 B
<b>GEORGE MORGAN</b> MCA LP-MCA-422 Red Roses From The Blue Side Of Town 8TK-MCAT-422 B	<b>CONWAY TWITTY</b> MCA LP-MCA-441 I'm Not Through Loving You 8TK-MCAT-441 B
<b>BILLY 'CRASH' CRADDOCK</b> B Rub It In ABC LP-ABC-817 8TK-8022-817	<b>ROY CLARK</b> LP-PAS-2-1040 DOT Roy Clark 8TK-GRT-8091-01040 B
<b>DOUG KERSHAW</b> WAR LP-BS-2793 Mama Kershaw's Boy 8TK-M82793 B	<b>HANK THOMPSON</b> LP-DOT-2-1041 B A Six Pack To Go DOT 8TK-GRT-8091-01041
<b>CHARLIE PRIDE</b> RCA LP-APL1-0534 Country Feelings 8TK-APS1-0534 A	<b>MOE BANDY</b> GRC LP-GRC-GA 10005 I Just Started Hatin' Cheatin' Songs Today 8TK-BT-G-10005 B
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<b>JERRY REED</b> RCA LP-APL1-0554 A Good Woman's Love APS1-0554 A	<b>JOHNNY PAYCHECK</b> EPI LP-EPI-KE 33091 Johnny Paycheck's Greatest Hits 8TK-EA-33091 A
<b>CONNIE SMITH</b> 8TK-APS1-0607 Now RCA LP-APL1-0607 A	<b>JIMMY MARTIN &amp; THE SUNNY MOUNTAIN BOYS</b> Fly Me To Frisco MCA LP-MCA-435 8TK-MCAT-435 B
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## ... The Flying Burrito Brothers

This album isn't just bad; it's atrocious. Nobody but Presley could have gotten it released. The thing that makes it so awful is that, here, Presley is doing songs he recorded well years ago, when he was working with Scotty Moore, D.J. Fontana and Bill Black—songs like "I Got A Woman" and "My Baby Left Me." The earlier versions still make for mighty fine listening, proof that Presley had been one of our best blues stylists. But the recent versions are simply grotesque parodies of the older ones—Elvis doesn't sound like Elvis. There are also renditions of newer material, however. Notable among these songs is "Why Me, Lord" which even the audience mistook for a comedy routine and started laughing in the middle of it.



This latest album, reviving as it does some of Presley's best songs, demonstrates the changes Presley's music has undergone throughout the years. These changes can be traced to the lessening influence of Scotty Moore after Presley returned from the Army. Scotty was, in my opinion, one of the prime components of Presley's early success. Not many people realize it, but it was Scotty Moore's guitar and musical taste that turned Elvis Presley into a good singer.

Elvis, I'm truly sorry. I remember the first time I heard Dewey Phillip's play "That's Alright, Mama" on WHBQ in Memphis; I stood in the rain for hours to see *Love Me Tender*; and I will continue to listen to your early stuff. But whoever wants my copy of this live album can have it.

MARSHALL FALLWELL



**Flying Burrito Brothers**  
Close Up The Honky Tonks  
A & M SP-3631 (record)  
(no tape available)

To be perfectly honest, if you always pay your phone bill on time, if you never turn the record player up for fear of bothering the neighbors and you've never had a speeding ticket, you probably won't like *Close Up The Honky Tonks*, the collected works, you might say, of the Flying Burrito Brothers (1968-1972), a band which probably combined more talent, eccentricity, self-destructiveness and style than any group of Americans since Col. Travis organized the defenders of the Alamo... and their efforts came to a similar ending.

The Burritos played country rock and roll, there was no doubt about it; and they proved definitively what all of us know but few of us like to admit—that *real* country music and *real* rock and roll have one thing in common: they ain't "pop." Neither of these pure forms are really respectable enough for polite folks to have nice conversations over the drone of *easy listening* music. In fact, if you want to hear real country or real rock and roll you likely as not have to go to some place where people drink beer, sometimes dance, occasionally speak to strangers and nearly always do what they damn well please.

Somehow, in their serene insanity the Burrito Brothers managed to have it (or get it) both ways—the teenyboppers thought they were hillbillies and the hillbillies thought they were teenyboppers, but they were just what they said they were: a country rock and roll band

boasting, at one time or another, the talents of Gram Parsons, Chris Hillman, Sneaky Pete Kleinow, Chris Ethridge, Rick Roberts, Bernie Leadon, Gene Clark and Al Perkins to mention a few.

This double album is composed of two sides selected from the Burritos' first two albums, and two sides of previously unreleased material ranging from Jagger-Richard's "Wild Horses," John D. Loudermilk's "Break My Mind," Jessie Stone's "Money Honey," Merle Haggard's "Sing Me Back Home," and

the Everly Brothers' "Wake Up Little Suzie," to Red Simpson's "Close Up The Honky Tonks"—that should give you an idea of the mix. If it doesn't, let me try to explain: if the Burritos were a place, they would be the San Fernando Valley; if they were a baseball team they would be managed by Charlie Finley; if they were a football team they would be the 1969 New York Jets—and if they were still around there would be no reason to close up the honky tonks.

DAVE HICKEY

### Other Recent Album Releases

Conway Twitty	I'm Not Through Loving You	MCA-441 (r) MCAT-441 (8 tk)
Hank Snow	That's You and Me	RCA APL1-0608 (r) APS1-0608 (8tk)
Roy Clark	Roy Clark*	Dot PAS 2-1040 (r) GRT 8091-01040 (8tk)
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Red Steagall	Finer Things In Life	Capitol ST-11321
Jimmy Martin	Fly Me To Frisco	MCA-435 (r) MCAT-435 (8tk)
Connie Smith	Now	RCA APL1-0607 (r) APS1-0607 (8tk)
Red, White and Blue(grass)	Pickin' Up!	GRC GA 10003 (r) 8T-G 10003 (8tk)
Moe Bandy	I Just Started Hatin' Cheatin' Songs Today	GRC GA-10005 (r) 8T-G 10005 (8tk)
Johnny Bond	How I Love Them Old Songs	Lamb & Lion 4002 (r) only
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ROON & BARK



# “THE SINGING SHERIFF” SHOOTS FROM THE HIP

by Jerry Bailey

Determinedly clinging to memories of another year, a skeptical country music fan edged up to Faron Young and asked, “Why aren’t you still wearing those rhinestone suits?”

Young smiled back at the woman as if she were standing innocently in a pile of cow dung. He needlessly adjusted the lapels of his continental western jacket, and responded, “Well, next year I’m just going to put the suit up here on stage and you can come see it.”

When another fan inquired, “How come you got drums in your band?” Young returned another stock answer. “What did you drive up here in, today?” the singer wanted to know. “I’ve got a new Chevy,” the fan replied. “Well, how come you ain’t still driving the one they made back in 1920?” demanded Young. Such matters of change are no trouble for successful newcomers to country music like Johnny Rodriguez or Tanya Tucker. But after twenty-two years and some sixty single records, Faron Young gets tired of people expecting him to look and sound the way he once did.

“I don’t think basically I’ve changed,” he explained, “but of course, the whole music industry



**Faron Young: When it comes to drawing a crowd, few country entertainers can beat him.**

has changed. The sound, the recording techniques, gimmicks and the songs have changed . . . I’ve always seen the changes coming, but what can you do when the fans gripe because things aren’t what they used to be?”

Faron Young is an institution in the world of country music. He’s

been around so long, he sometimes gets taken for granted. The promoters don’t pay him quite what the new discoveries get, or even what the rediscoveries make—but when it comes to drawing a concert crowd or turning out a top ten record, few country entertainers can beat him over the long haul.

“If I was a brand new boy,” said Faron, “and you never had heard of me, then I could demand and make more money than I make. Like Ernest Tubb and me and some of these guys who’ve been in the business for years, even though we can outdraw the new guys, for some reason they get the money.”

“Like the guy who just bought Charlie Rich for a show the other day. Rich just got hot and they’re paying him \$15,000 a day. Well, two weeks before the show, they had just sold six hundred tickets. The guy that was promoting the show called over here and said, ‘Is Faron going to be free that night? I’ve got to have him. I haven’t sold any tickets.’ Well, two weeks before the show, they put me on the bill and sold another 4,000 tickets. I went over there and worked the date for \$2,500. Charlie got \$15,000.”



PHOTO: MARSHALL FALLWELL

Faron makes a point during rehearsals for a TV show. A show-biz veteran, he knows the ropes.

One would not be terribly guilty of oversimplification to say that music is money, as far as Faron Young is concerned. He said he started singing country rather than pop because it paid better in the old days. But it took determination and a belief in country music to make him stay at it during the rock and roll craze of the Fifties when many of his peers were making millions by switching formats.

"I came up here (Nashville) and was making \$100,000 or \$200,000 a year, and topped off there around '56 with about a quarter of a million," he recalled. "Then about 1957, rock and roll hit. Elvis. Fabian. Bang-bang. Hell, a hillbilly couldn't get a job. That year I made about \$75,000, I think. After coming off a quarter of a million, I said, 'Oh my God! I'm going to be poor!'"

Even Faron Young's bad years could tremble a lot of people's toes. But before he started packing his bags to head for the poor house, fate or rather music listeners, smiled on him again. Guys like Jerry Lee Lewis went from headlining shows to singing for drinks,

and a lot of prodigal sons came back to country music. Though Young considers the Killer a respected friend, he doesn't hesitate to tell anybody what *he* thinks about Jerry Lee's musical preferences.

**"I don't think I've changed... but what can you do when the fans gripe because things aren't what they used to be?"**

"Jerry Lee Lewis was hot," Young remembered. "In fact, years after he had become a rock star and then became nothing, he started cutting country music a few years back and made it again. Jerry told me, 'I always loved this country music.' I said, 'Yeah, Jerry, I remember when you were cutting 'Whole Lotta Shakin'—you didn't give a damn whether country music existed or not. You better get down on your knees every night and thank the Lord for Webb Pierce and Faron Young and Hank Snow—that they kept working and kept this business alive so you'd have

something to come back to. If it had been left up to you back then, you wouldn't have given a damn if it had gone plumb under."

During his years in the music business, Faron Young has seen a lot of singers rise and fall. Roger Miller once worked in his band for \$25 a night, and he once hired Buck Owens and helped a struggling young Arkansas guitar-picker named Johnny Cash. (Young occasionally tells stories about how ole Roger had been a little weird on the road in those days, and would wander off while the rest were eating, to be found eventually a block away in the television section of a department store watching "As The World Turns.")

Another young songwriter with the catchy-sounding name of Kris Kristofferson worked as a carpenter in Young's business office a block from the Country Music Hall Of Fame. "You're looking at the paneling he put up," said Young, motioning at his office walls. "At \$1.25 an hour. And every hour he would come back in here and want to sing me one of his songs. God

knows, he had to be the worst writer that ever lived. I said, 'When you get down here and get hungry and start drinking beer and hanging out in these honky tonks with the rest of these billies, you'll learn.'

**"About 1957, rock and roll hit . . . Bang-bang . . . Hell, a hillbilly couldn't get a job. After coming off a quarter of a million, I said, 'Oh, my God! I'm gonna be poor!'"**

"Really, I was thinking to myself, 'this poor rich kid will never learn how to sing a country song.' Well, listen to his albums today. Some of this material he writes is pitiful. You know, for every two or three good songs he writes, he writes two or three hundred *badass* records, too."

Young speaks bluntly about whoever or whatever subject pops up. Just because he says something bad about someone doesn't mean that person isn't a friend. He says his friendships in the music industry are based on respect, and that respect allows room for complete honesty and even painful jokes.



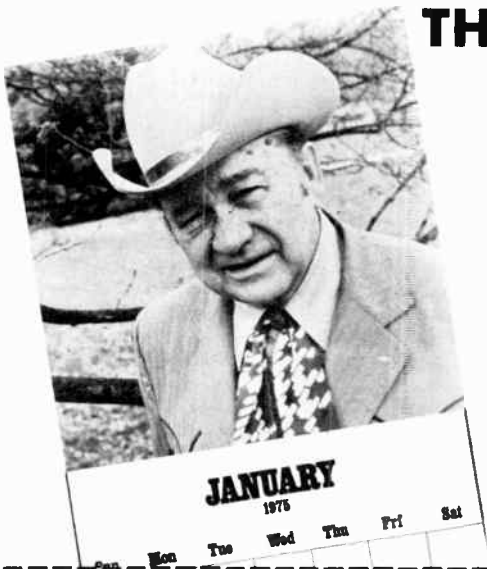
PHOTO: COURTESY NASHVILLE TENNESSEAN

The Sheriff proves he can cut a rug in this late Fifties' photo.

"It's ignorance on my part to be so straightforward," he said, not regretfully. "I hate a lie. You gotta be a smart man to be a liar because you've got to keep up with it. You tell a lie, you have to remember it,

because the next time a fellow comes in, you've got to give another tale."

With a smile softening his face, he added, "Just like ole Big Joe (Lewis) who works for Conway



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Faron's a singer from the Old School, and proud of it.

Twitty.

"Him and Pork Chop (Twitty's drummer, Tommy Markham) one time were telling me about this thing they were going to start called 'Twitty Burgers.' They were try-

ing to sell me some stock in it. I said, 'Ah, boys, I don't want to fool with it.' It was this fast food chain crap, you know.

"One time I was playing a date with them and Big Joe came into

the bus and said, 'Boy, did you ever mess up! The Texaco Oil Company is offering Conway \$80 million for the franchise and the rights to this.' I said, 'Damn, I guess I did.'

"About five minutes later Pork Chop came on the bus. He said, 'Boy, did you ever blow it. Texaco Oil Company has offered Conway \$6 million.' I said, 'Good God! That stock has dropped \$74 million in five minutes!' He let fly a roaring laugh."

Faron Young learned the value of money the hard way, by doing without it as a Louisiana youngster. "I was born poor and grew up poor and never had a damn thing, you know," he said across his desk in his Music Row Office. (The building and adjoining property reportedly brought an offer of nearly \$1 million from Holiday Inn recently. Young declined to sell.) "I didn't know there was such a good life, so

**Young speaks bluntly about whoever or whatever subject pops up . . . but that doesn't mean that person isn't a friend.**

I didn't miss it. We were on a farm, and I thought that's the way everybody lived. Of course, they didn't, but that didn't matter."

Faron's entertainment career began in elementary school when he sang the title tune in "Yankee Doodle Dandy," plus "Grand Ole Flag" and other showstoppers in a school production.

In junior high school, the Shreveport, Louisiana, native met two men who were to inspire his future. They were Hank Williams and Eddy Arnold. Then he moved on to college where he absorbed the educational background which has helped to guide him through the pitfalls of the music business. It was in college that he met another young man who was to become a giant in country music—Webb Pierce. Faron began going to a club where Webb was working, and joined in singing a few songs. Soon he followed Webb's footsteps on to the stage of the "Louisiana Hayride" on Shreveport radio, working there every week for seven months. During that time he signed a recording contract with Capitol Records.



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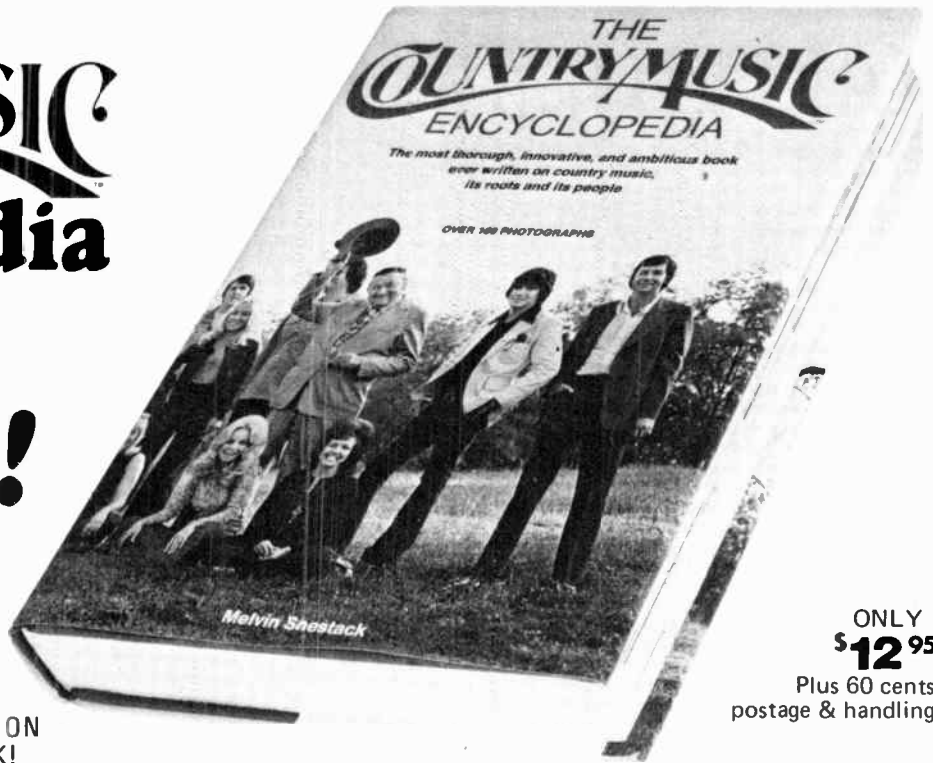
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In some people's eyes, Faron stands taller than Elvis.

Like Webb Pierce and virtually every other country music recording star, Young moved on to Nashville where he met the former WSM program director, Jack Stapp (now president of Tree International, a major music publishing firm) and was given a two-week trial on the Grand Ole Opry. That two-week trial extended into twelve years—before the singer was dismissed for failing to show up for the required number of appearances.

"They made a deal that if you didn't show up for 26 weeks, they were going to let you go," Young explained. "At the time, Ott Devine (then Opry manager) and all of us were real good friends, which we still are. But I told them I wasn't going to make that many weeks. They said, 'Don't worry about it because we're not going to let you go.' Then when it would come time for the Saturday night Opry and Hank Snow or somebody would call in sick, they would call Faron and lots of times I would fill in. They would say, 'You're really putting a feather in your cap and the big bosses love you.' I had so many feathers in my cap I looked like a Cherokee chief.

"They told me, 'We're not letting you go.' I said, 'Fine, I'll try to get those things made up.' About a week later, I picked up the morning paper and there was a picture of me and Chet Atkins and everybody they were letting go because of not being there enough. Chet hadn't been on the Opry in two years, and

they let him go. It was the biggest mistake WSM ever made and they know this," Young contended.

The singer had decided that Music City needed a publication devoted entirely to the music industry, so he started the Music City News in 1963. This little newspaper gave

**"It's ignorance on my part to be so straight-forward," he said. "You gotta be a smart man to be a liar."**

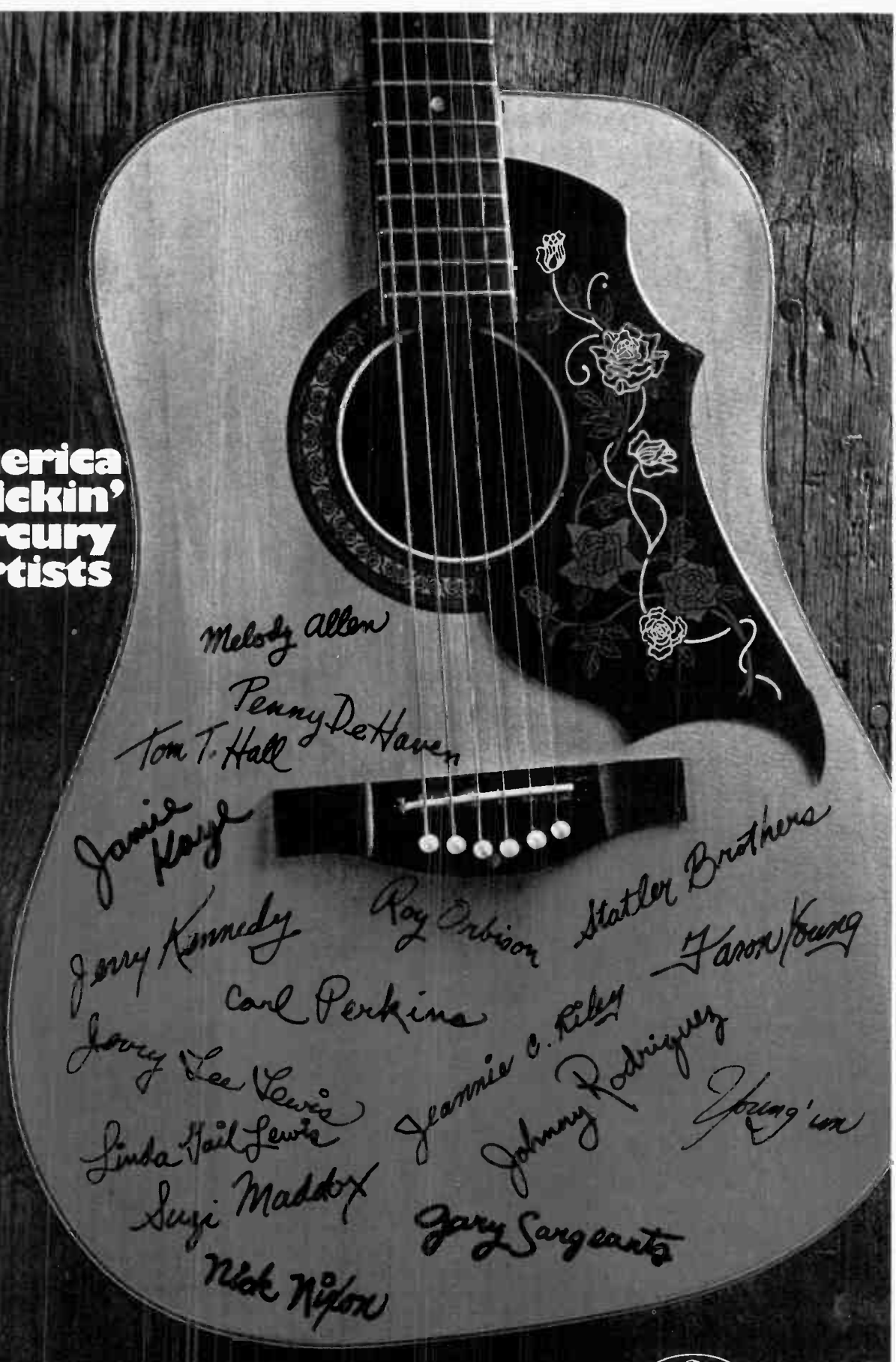
him an outlet for his own version of why the Opry officials dismissed him. In addition, for a long time afterwards, Young would vent his frustrations about the Opry from the stage during his public appearances. He eventually grew tired of swinging the axe, and decided the Opry was worth saving even though he didn't agree with the men operating it.

It was during the latter part of his tenure with the Opry that Young ended his eleven years with Capitol Records and switched to Mercury—possibly one of the most successful decisions he has made. With the help of Jerry Kennedy, a Mercury producer, Faron's last seventeen consecutive singles have reached the top five in sales on one or more of the trade magazine record charts.

Faron Young picked up his nickname, "The Sheriff," in a number of Westerns in which he appeared. But at Faron's home—an eight-

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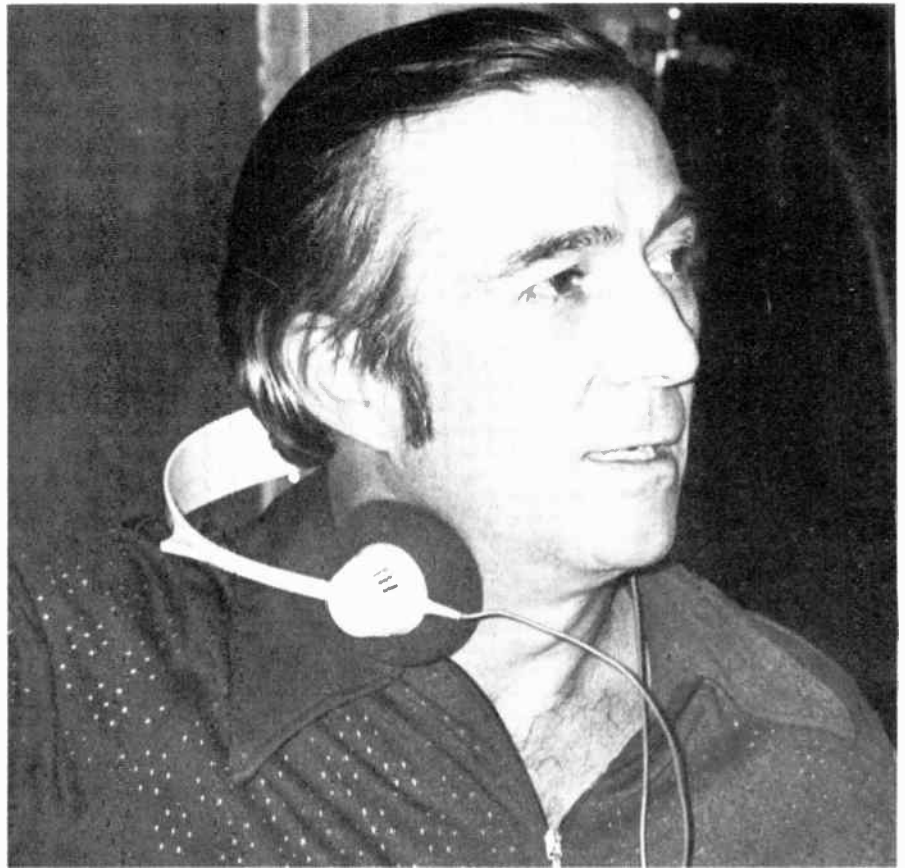


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acre, \$350,000 estate in Nashville  
—his wife and four children know  
him best as "Daddy." "I'm possi-  
bly home with my family more  
than you are with yours," he told  
this reporter. "I only work ten days  
a month now, and I don't carry my  
music home. I don't have a tape re-  
corder in the house... Like a fill-  
ing station man doesn't carry a  
gallon of gas home. I don't carry  
my tapes and guitar home either.  
It's kinda two lives really."

Though making music is strictly  
business with Faron, make no  
mistakes about his devotion to both  
the entertainment industry and  
the monetary rewards it has  
brought him. He's proud of the  
money he has earned, but he's just  
as proud of the professionalism and  
popularity he has helped bring to  
country music. He went to the  
trouble and expense to carry a  
band with him on the road in the  
days when many entertainers were  
content to use whatever house band  
they found. And he didn't give up  
on country music when it appeared  
the country fans might be giving up  
on him.

"If you don't love this music,  
you won't make it in the first place,"  
he declared. "You can write that

off. And if you love it, you gotta  
work at it 'cause there's always  
some guy right around the corner  
waiting to jump in there and take  
your slot."

**"It doesn't matter if I make  
half-a-million dollars...  
when income tax time rolls  
around I'm broke."**

Such thoughts of competition no  
doubt ran through Faron's mind  
as he lay on a hospital bed July 21,  
1966. According to an old story in  
a Nashville newspaper, he was in-  
jured that day when a man in  
a pool hall hit him over the head  
with a cue ball. The source of their  
argument, according to police, was  
who had the most money. The  
newspaper didn't say who won the  
argument, and it didn't say wheth-  
er it was Faron's head or pride that  
was most seriously injured.

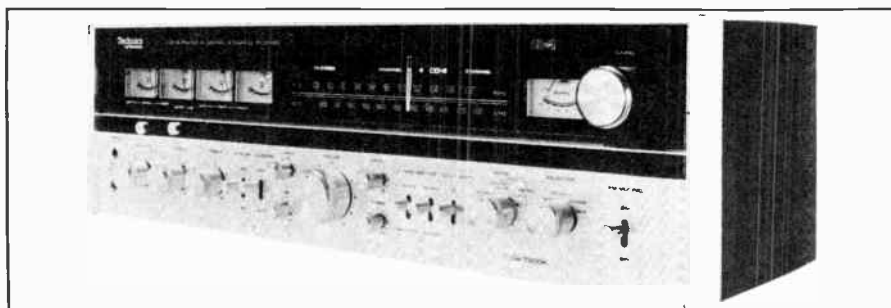
Apparently, the incident did  
change the singer's way of think-  
ing. Nowadays he's more likely to  
argue over who's got the least mon-  
ey, especially around April each  
year. "It doesn't matter if I make  
half a million dollars," he lamented.  
"When income tax time rolls around  
I'm broke." ■



# Hi-Fi Corner

by Michael Marcus

## Whatever Happened To 4-channel Sound?



The new Technics SA-7300X 4-channel receiver built by Panasonic can play Charlie Pride or Elvis, but you'll need an adapter if you want to hear Johnny Cash in 4-channel.

These are very frustrating times for hi-fi hobbyists and music lovers who like 4-channel sound. Most of the hardware confusion that plagued 4-channel for the past few years has been resolved, but few records and tapes are being produced for the new system.

The whole 4-channel business has had problems from the start. The biggest was the existence of several different and generally incompatible methods of "encoding" 4-channel, the process by which four separate musical signals are put onto a record that can be played on a stereo or a 4-channel system.

We saw perhaps eight different methods for doing this come on the scene. Two of them, SQ and CD-4, seem to be doing well. A third, QS, has limited use outside Japan. The rest have disappeared.

This shakeout left a lot of consumers who purchased 4-channel systems at the beginning with receivers and "decoders" that can't play many of the recent releases, and they are understandably soured on the whole business. Some people who bought later models found that their equipment would play only SQ (Johnny Cash and friends on Columbia Records) or CD-4 (Elvis and the others on RCA). If they could play both kinds, they found they didn't have much power.

Finally, this fall, you will be able to buy truly complete 4-channel receivers that compromise nothing. Fisher and Kenwood, for example, have announced models that not only work with both CD-4 and SQ, but have the latest "Full-Logic" SQ circuitry that gives you increased channel separation for powerful and dramatic musical effect. Marantz has a series of receivers that accept plug-in decoder circuits for any of the current 4-channel systems. Panasonic has backed the CD-4 system.

Most of this new equipment sounds good. There are lots of innovative designs that make them easy to operate, and new manufacturing techniques (integrated circuits and such) promise to keep costs down and increase product reliability.

In other equipment, we've seen a slew of new speakers and record players that seem to be designed with 4-channel in mind. New speakers from Electro-Voice, B•I•C-VENTURI, Avid, JBL, AR, and others are more efficient than their predecessors, so you can get along with less powerful and less expensive receivers without sacrificing loudness.

Some new turntables from B•I•C, Technics, Dual and others are very quiet and offer unusually precise

tracking, to squeeze every bit of the 4-channel sound out of the new records. Four-channel phono cartridges have come way down in price, and are much more reliable and long-lived than the first one. Headphones using the "Fisler effect," from companies like Telephonics, produce a real 4-channel feeling out of two ear cups, and are much, much better than the early 4-channel headphones.

In short, today's 4-channel equipment is superb. However, it's hard to find anything to listen to. There are actually fewer new 4-channel releases coming out than a year or two ago. And while there are maybe 500 quadrasonic records and tapes listed in the record company catalogues (of which 10 to 20 per cent are country), it's a rare record store that stocks more than a dozen.

The main cause is the petroleum and related vinyl shortage. Petroleum by-products are a vital ingredient in records and tapes. With a shortage of raw materials, record companies were forced to cut back on new releases.

This means new artists are having a hard time finding a record company to back them. Older albums that aren't selling very well are discontinued. And very few 4-channel records are coming out. If a superstar makes a new recording, the record companies know that they can sell all the records they can churn out, in stereo. So why take a chance on 4-channel, which has limited sales potential.

So if you think you like 4-channel — and I recommend it highly — buy one of the new receivers. There are lots of good ones to choose from. You can use it to play the 4-channel records that have been released and add 4-channel capability to your existing stereo recordings. ■

# The Country Hearth

by Ellis Nassour

"Roy may have been on a diet *but* he certainly hasn't lost his appetite!" blurted Barbara Clark, wife of the Hee Haw co-star and Country Music Association Entertainer of the Year. "Roy has been winding down his activities since his 1970 heart attack (Clark later was hospitalized for exhaustion and another heart ailment). He only works 300 days a year now!"

Mrs. Clark explained that by exercise and watching what he ate Roy lost over 35 pounds earlier this year. He has also trimmed his work schedule to better enjoy life on the couple's two-and-a-half acre ranch in Davidsonville, Maryland, near Annapolis, on the Chesapeake Bay. Besides dividing his time between Barbara and his four children, Roy has three race horses to tend with and two comfortable cabin cruisers in which to fish and entertain out on the Bay.

"Living here in Maryland, so close to the Chesapeake Bay," noted Mrs. Clark, "provides us with some of the finest sea food in the world. Roy is an avid fancier of lobster, crab, shrimp, and salmon. There are a variety of ways to fix seafood in order to fit it into



PHOTO: JAY GOOD

Mr. and Mrs. Roy Clark

Roy's high protein diet. Of course, Roy likes his meat and potatoes, too—and *always* has a craving for a high caloriend dessert. I don't think he's noticed it yet, but on the latter, I have just been making sure his servings are smaller and that there is never enough left-over for seconds!"

## MARYLAND CRAB CAKES

- 1 1/2 lbs. crab meat
- 1 cup bread crumbs (seasoned)
- 2 eggs
- 1 tsp. dry mustard
- 2 tsps. Worcestershire Sauce
- 3 tbs. chopped onion
- 3 tbs. mayonnaise
- Juice from half a lemon
- 1/2 tsp. chili powder
- 1 tsp. salt
- 1/2 tsp. (or to taste) red pepper

Beat eggs. Put bread crumbs in shallow bowl. Mix crab meat with other ingredients, then form patties. Dip in beaten egg and bread with crumbs. Fry in greased skillet. Serves approximately 6.

## SUPERPICKER SHRIMP CASSEROLE

- 1 1/2 lbs. skinned and cleaned jumbo shrimp (fresh or frozen)
- 1 can cream of mushroom soup

- Half pint sour cream
- 4 oz. chipped beef
- 1/2 lb. bacon (cut slices in half)
- 1/2 cup beer, ale, or white wine (optional)
- Buttermilk biscuits (canned or package mix)

Preheat oven at 325°. Place shrimp in salted, boiling water for about 5 minutes. Drain. Wrap shrimp in half slices of uncooked bacon. Place biscuits across bottom of baking dish. Spread chipped beef and rolled shrimp over dough. Pour sour cream, mushroom cream mix, and (if desired) beer, ale, or white wine over shrimp. Cover and bake for approximately 30 minutes. Garnish with paprika. Serves 6-8.

## APPLE/DATE CAKE ALA CLARK

- 2 cups unsifted all-purpose flour
- 2 tsps. baking soda
- 1 tsp. cinnamon
- 1/2 tsp. allspice
- 1/2 tsp. nutmeg
- 1/4 tsp. cloves
- 1/4 tsp. salt
- 2 eggs
- 1 cup light brown sugar
- 1/2 cup soft butter (or oleo)
- 2 cups apple sauce
- 1 cup chopped dates
- 3/4 cup walnuts or pecans (coarsely chopped)

Preheat oven to 350°. Grease well and flour a shallow baking pan (about 9"). In large mixing bowl, sift flour with baking soda, cinnamon, allspice, nutmeg, cloves, and salt. Heat apple sauce then add 1 cup sauce, eggs, sugar, and butter. Mix at low speed until ingredients are combined. Beat, medium speed, another 2 minutes, occasionally scraping sides for thorough blending. Add remaining apple sauce, dates, and nuts. Beat one more minute and pour batter into pan. Bake 50 minutes, let cool 10 minutes, then ice.

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# When people pluck on Fender Electric Guitar strings, the moon and the stars come out to hear.



## Electric Guitar Strings



Try it yourself. Some night around dusk, grab your guitar and amble outside. (If your cord won't stretch that far, open the window.)

Start plucking and picking and generally making happy noises on your guitar or bass string with Fender Electric or Electric Bass strings. Glance upward. Chances are, unless you live in downtown L.A., you're gonna see the moon and the stars up there twinkling

along with your goodly vibrations.

What would you expect? The moon and stars may be spacy, but they ain't dumb. They know Fender Electric Strings are made with the best materials earth can give. A Swedish steel core string and genuine, 100% nickel wraps. Yes, they're a smidge more expensive. But, they finger finer and smoother, perform better and last a couple light years longer than

lesser stars.

Do they sound good? Would heavenly bodies pay them mind if they didn't? Put these strings on a kicked up, second-hand guitar and watch it sound super sonic. When Fender Electric strings are paired with the instruments they were specifically researched and developed for, Fender instruments, well, you can imagine how they sound. Just slightly this side of cosmic.

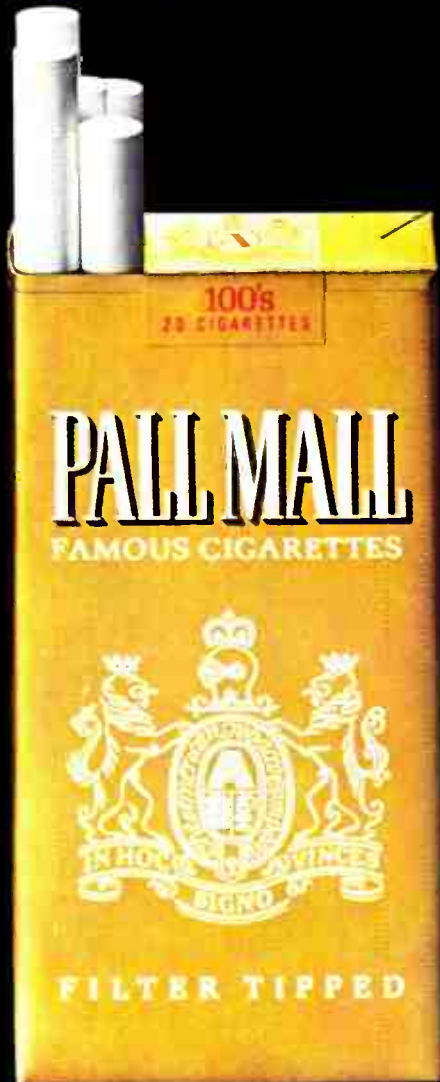
Choose your night. Get outdoors and put our strings to the test. If the moon and the stars don't respond, don't lose heart. Keep on playing 'til morning. We bet you'll make the sun come up.

# Fender

Electric Strings

Electric Guitar Strings are made by  
CBS Musical Instruments, Battle Creek, Michigan

# PALL MALL GOLD 100's



The longer  
filter that's long  
on taste

Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.

21 mg. "tar," 1.5 mg. nicotine av. per cigarette, FTC Report MARCH '74.