

World Radio History

March 1975, 75 cents

COUNTRY MUSIC

Dell
04076

HANK WILLIAMS SPECIAL!

The Man,
The Music, and
The Business

Good Ole Lester

The CMA Revolt



910206 R0D 12275093 FEB76 04 E
MARVIN G RIDDLE
1227 ST DENNIS
ST ANN 03

Baron von Ripoff was cruising his three-winged Fokker on a reconnaissance gig when he heard the throbbing hum of the Telecaster® Deluxe flying machine.

"Curses! It's Chicken Magnum, ace-of-aces!" von Ripoff muttered to himself as he got a load of the six individual bridge sections on that Tele.

"Get a Sopwith!" von Ripoff feebly taunted. "I've got this flying record, and I'm keeping it."

"Blast you, von Ripoff... and blast your Fokker! This is a record I'm aiming to get," answered Chicken Magnum, powering up with his Super Reverb.

"You're aiming too high," shouted von Ripoff, noticing only too late that the thunderous sound from the humbucking pickups of Chicken's Tele had shattered his goggles.

As von Ripoff sputtered home, Chicken Magnum continued to climb higher and higher... the steely Tele sound announcing to the ground that Chicken was indeed cock of the airwaves.

"Gee whiz! That wasn't bad at all," thought Chicken to himself. And, as he notched his machine, his wing roll sent the victory message back home...

***"You get there faster
on a Fender."***



For a full-color 22" x 25" poster of this ad, plus Fender's complete catalog, send \$1.00 for postage and handling to: Fender, Box 3410, Dept. 374, Fullerton, California 92634.

Play it from the top

Fender
CBS Musical Instruments
a division of CBS Inc

"... was on my Horse the whole night & it raining hard... There was one of our party Drowned today (Mr. Carr) & several narrow escapes & I among them... Awful night... not having had a bite to eat for 60 hours... Tired... Indians very troublesome... Found a human skeleton on the prairie today..."

—Diary of a Texas cattle drive, 1866.
Quoted in *The Cowboys*



"Stampede by Lightning" by Frederic Remington, Thomas Gilcrease Institute, Tulsa, Okla.

Yale Collection of Western Americana

Presenting a lusty, rip-roaring series from **TIME LIFE BOOKS**

Here's the true story of the old west

Among other volumes



BELLE STARR



RED CLOUD



"HANGING JUDGE" PARKER

Lawmakers and lawbreakers... heroes and villains... shady ladies and psalm-singing preachers... the real people behind the legends you've been hearing about all your life—even more fantastic than the myths.

Abilene... Cheyenne... Dodge City... more than names, they were places—places that made magic around the world. They still do. Wherever people crave adventure, invoke the spirit of the American pioneer or seek new horizons, they look to the history of the American West. To some, it's a tale of raw courage against great odds. To others, it's a fable of heroes and villains. And to everyone, it's where we escape to when we dream of breaking loose and breathing free.

In an extensively researched and documented series of books designed to give you a true picture of pioneer life, the editors of TIME-LIFE BOOKS have produced an epic story more exciting than any movie or TV Western. THE OLD WEST teems with the treasures of archives and historical societies, extraordinary paintings, drawings, maps, posters and newspaper clippings. It shows you the people who met its most extraordinary challenges, people who became *The Forty-Niners*, *The Trailblazers*, *The Railroaders*.

The introductory volume, *The Cowboys*, shows you the real life of the real cowboy—from his early days as a young bumpkin looking for an interesting life in the West, down to his last trail and spree. You'll see him at work, at play, coping with cattle barons, stampedes, the rigors of the long drives and roundups...

The Indians shows you the daily lives of tribes like the Comanche, the Crow and the Sioux... their customs, beliefs, taboos... great leaders like Crazy Horse, Red Cloud and Sitting Bull...

The Gunfighters introduces you to those marvelously wicked characters you've been

"In Without Knocking" by Charles M. Russell courtesy Amos Carter Museum, Fort Worth, Texas

TIME LIFE BOOKS

Enjoy
THE COWBOYS
for 10 days FREE

hearing about all your life: the Daltons, Billy the Kid, the James Boys, Butch Cassidy...

The Expressmen brings to galloping life the men who rode The Pony Express, The Overland Stage, Wells Fargo, as you, too, join the pioneers on the great trails heading West.

Doesn't this sound like something that could turn the dulllest day into an adventure? That's how the editors of TIME-LIFE BOOKS feel. And that's why we're offering you *The Cowboys* for 10 days free examination. If you don't love it, just return it without obligation. So why not mail the attached card, or coupon today.

HIGH, WIDE and HANDSOME BOOKS
Padded covers hand-rubbed for antique leather look, embossed in Western saddle design. 240 pages, some 250 illustrations. 8½" x 11".

TIME-LIFE BOOKS, Dept. CIBPW9
TIME & LIFE BUILDING
CHICAGO, ILLINOIS 60611

Yes, I would like to examine *The Cowboys*. Please send it to me for 10 days' free examination — and enter my subscription to **THE OLD WEST**. If I decide to keep *The Cowboys*, I will pay \$7.95 (\$8.95 in Canada) plus shipping and handling. I then will receive future volumes in THE OLD WEST series, shipped a volume at a time approximately every three months. Each is \$7.95 (\$8.95 in Canada) plus shipping and handling and comes on a 10-day, free-examination basis. There is no minimum number of books that I must buy and I may cancel my subscription at any time simply by notifying you.

If I do not choose to keep *The Cowboys*, I will return the book within 10 days, my subscription for future volumes will be canceled, and I will not be under any further obligation.

Name _____ (please print)

Address _____

City _____

State _____ Zip _____

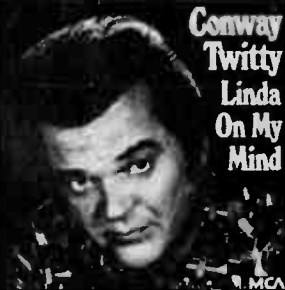
Detail from "The Cowboy" by Frederic Remington, courtesy Amos Carter Museum, Fort Worth, Texas

MCA COUNTRY

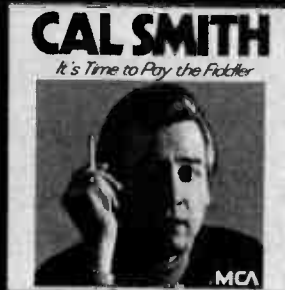


Hello 1975

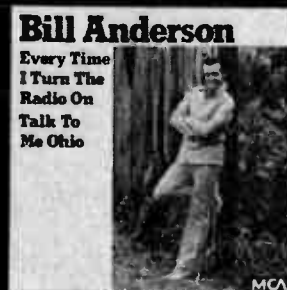
Usher in the New Year with the finest country product available.



CONWAY TWITTY
Linda On My Mind
MCA-469



CAL SMITH
It's Time To Pay The Fiddler
MCA-467



BILL ANDERSON
Everytime I Turn The Radio On
Talk To Me Ohio. MCA-454



OSBORNE BROTHERS
Pickin' Grass and Singin' Country
MCA-468

Publisher:
John Killion
Associate Publisher:
Spencer Oettinger
Editor:
Patrick Carr

Art Director:
Cheh Nam Low

Designer:
Gail Pressman

Associate Editors:
Richard Nusser
Arlo Fischer

Contributors:
Marshall Fallwell (Nashville)
Audrey Winters (Nashville)
J.R. Young (West Coast)

Photographers:
Marshall Fallwell (Nashville)
The Grease Bros
Emerson-Leow (West Coast)

Advertising Sales Director
Steve Goldstein

East Coast Advertising Sales
Manager:
Clover Bergmann

Circulation Director:
John D. Hall

Director, Direct Marketing:
Steve Hanlon

Mail Order Assistant:
Eileen Bell

Administrative Manager:
Gloria Thomas

Administrative Assistants:
A.L. Hall, Mimi Fox

Executive, Editorial and
Advertising Offices, 475 Park Avenue
South, 16th Floor, New York, New
York 10016
(212) 685-8200
John H. Killion, President
Spencer Oettinger, Treasurer
Russell D. Barnard, Secretary

Texas (Advertising)
Media Representatives
8383 Stemmons St. #335
Dallas, Texas 75247
214-631-4480

West Coast (Advertising):
The Leonard Company
6355 Topanga Canyon Blvd., #307
Woodland Hills, California 91364
213-340-1270

Chicago (Advertising):
National Advertising Sales
400 North Michigan Avenue
Chicago, Illinois 60611
(312) 467-6240

Copyright © 1975 KBO Publishers
Inc. All rights reserved. No part
of this publication may be
reproduced in any form without
permission in writing from the
publisher.

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

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



40



24



56



38



62

COUNTRY MUSIC

Volume Three, Number Six, March 1975

LETTERS	6
PEOPLE ON THE SCENE	AUDREY WINTERS 8
COUNTRY VIEW	RICHARD NUSSER 12
COUNTRY NEWS	15
WATCH THIS FACE (Connie Eaton)	22
REMEMBERING HANK	24
<i>With Hank Williams, Jr. as the interviewer, friends of the greatest-ever country star reminisce about the joys and sorrows of Hank Williams' turbulent life at the top.</i>	
HANK: THE MUSIC ..	NICK TOSCHES & DAVE HICKEY 28
<i>What is it about Hank Williams' songs that makes you feel every word? It wasn't education that did it, or luck, or even simplicity. It was genius. Now for a closer look.</i>	
HANK: THE RELICS	34
<i>On Franklin Road in Nashville, Audrey Williams has built a House For Hank. It's all there—Hank's clothes, Hank's guns, Hank's guitars. Look and see.</i>	
RECORD AND TAPE OFFER	34A
(Not available on newsstand copies)	
AN OPRY STAR SHINES ON	FRYE GAILLARD 38
<i>Aging harmonica DeFord Bailey was the first black Opry star. He'll make a comeback—if the price is right.</i>	
GOOD OLE LESTER	TOM SZOLLOSI 40
<i>After his breakup with Earl Scruggs, Lester Flatt went very straight. Now he plays pure bluegrass for college kids. Times are changing.</i>	
RECORD REVIEWS	47
FAST-DRAW!	TOM MILLER 56
<i>Out in Arizona, the Old West makes a comeback. Here we have an expert in the fine art of getting a revolver out of a holster, telling the secrets of the trade.</i>	
WHAT DO YOU KNOW?	62
(Country in the Movies Quiz)	
THE COUNTRY HEARTH	64
(Mr. & Mrs. Hank Thompson)	

COVER PHOTO: THE GREASE BROS. (from an original oil painting by JOY GARNER)

Letters

I am a promoter of Gospel Music, along with my husband, and the singers we have at our sings are good, clean Christian men and women. I'd like to suggest to the singers who are on the "make" that they get out of Gospel Music and sing in honky-tonks. There are more "loose" women in bars than in an auditorium listening to Gospel Music. Maybe with all them out of Gospel Music, the honest Gospel singers would have a much better name. Thank you for letting me sound off.

MRS. BILLY REYNOLDS
SILVER CREEK, MISSISSIPPI

I anxiously awaited my Gospel issue of CM magazine for a whole month, and was rather let down when I read Mr. Pugh's article.

PICK & CHOOSE

formula strings

for Your sound!

Pick the finest available strings. Choose the materials and gauges to exactly formulate Your sound. Available in single strings or packaged sets.

Those who pick choose G.H.S.

Write for Free Catalog.
G.H.S. CORPORATION
PO BOX 136 BATTLE CREEK, MICHIGAN 49015

Maybe it was too frank. Sure, all of what he mentioned goes on behind the scenes; but lest all Gospel groups get this reputation, there are many, many, part-time or professional groups that have made it to the top ("by Gospel standards") financially and otherwise while never burying or compromising Christian principles—two of them being The Happy Goodman Family and The Couriers.

I sympathized with Ms. Skeeter Davis because I too, as a young man, was very disillusioned by some of the same groups you pictured. But there are dozens of others who have more than restored my faith. And as this fantastic lady said, Gospel music is the music to be reckoned with in the near future. The reason is because of the One we love and sing about—our Lord Jesus Christ.

ALAN PARKS
LANCASTER, PA.

Mr. Parks is a Gospel singer who records on the Hope label. He is also a studio musician and record producer. He is 21.

Although I've been a subscriber to your very fine magazine for several years now, this is the first letter I've ever written to let you know how very much I've been enjoying reading all the informative articles on many of our great country music stars. I'd like to give my opinion too. I think that although a lot of the newer artists have talent and will go on to be superstars, I feel that some of the older, well-known stars are being pushed into the background by some of these so-called young overnight successes and lately there has been quite a few of these.

I've loved country music all my life and I always will and I think anyone who has real talent should get to the top, regardless of age, but it seems to be that this is not always the case these days. Some of our most talented stars hardly are

ever heard anymore on the big stations and this sure burns me up. I am wondering if any other readers feel as I do, if so I would love to hear from them. I love many, many artists, and my Number One favorites are Bonnie Guitar and Freddie Hart.

MRS. JOHN PASKIK
BAYSIDE, N.Y.

I wish to make it known that I disagree vehemently with your recent editorial jab and publication of letters protesting Paul Hemphill's article about Johnny Cash. I'm certain that had the mail regarding Mr. Hemphill's comments gone the other way, your comment would have been totally different. Such comments as made by the editors, to put it in baseball parlance, are bush. I notice you did not bother to publish any letters in support of Mr. Hemphill. It strains my credulity to think you did not receive any letters supporting Mr. Hemphill.

JAMES T. RODGERS
MODESTO, CA.

You should know, Mr. Rodgers, that yours was only the second letter supporting Paul Hemphill's point of view received by this magazine. They both came in too late for us to print in our January issue.

I have the December 1974 Issue of *Country Music* magazine, and on page six it said that "Dolly (Parton) has a full-length make-up mirror and plenty of closet space for her wigs and stage clothes." Will you please send me a picture of her *without* her wig. Please! I would like to see what she looks like.

DON ADDY
SPOKANE, WASHINGTON

Well Don, it's like this. Not only do we not have any pictures of Dolly without her wig, but no one knows if any even exist. Anyway, we're all in agreement with you. Anyone as pretty as Dolly should let their hair down once in a while.

YOURS FREE



**FREE IN VOLUME 1—
30 ORIGINAL HITS
BY THE STARS WHO
MADE THEM FAMOUS**

- **Faron Young**—
It's Four in The Morning
- **Tom T Hall**—I Love
- **Tompall & the Glaser Brothers**—
Gone Girl
- **Marvin Rainwater**—
Gonna Find Me A Bluebird*
- **Charlie Rich**—Mohair Sam
- **George Jones**—White Lightning
- **The Statler Brothers**—
Whatever Happened To
Randolph Scott
- **Hank Williams, Jr. &
Lois Johnson**—
Removing The Shadows
- **Mei Tillis**—Neon Rose
- **Johnny Rodriguez**—
That's The Way Love Goes
- **Patti Page**—Tennessee Waltz
- **Jerry Lee Lewis**—Louisiana Man
- **Leroy Van Dyke**—Walk On By
- **Roger Miller**—England Swings
- **Roy Drusky**—Red, Red Wine

Plus 15 more unforgettable songs!

Volume 1 of the new 20-Volume Library

country music cavalcade of stars

Our Free Gift to You — 30 Spectacular Hits — On 3 Records or a Tri-Pak Cartridge!

To introduce the first and only library that captures all of the moods of real Country Music we want you to have Volume 1, Country Spectacular, absolutely FREE! 30 great hits by the original stars who made them famous is our gift to you . . . Including time honored favorites by Faron Young, Tom T. Hall, George Jones, Conway Twitty and Charlie Rich as well as the biggest and the best from bright new stars like Johnny Rodriguez. As an extra gift, you'll also receive a fascinating booklet describing the Country Music scene and highlighting the songs you'll enjoy on your choice of 3 Stereo records or a super Tri-Pak cartridge.

Your FREE volume is just a sampling of what you'll find in the other 19 volumes of COUNTRY MUSIC CAVALCADE OF STARS — the most complete collection of its kind ever!

Walk On By by Leroy Van Dyke, *Conway Twitty's Lonely Blue Boy**, *Flatt and Scruggs' Wabash Cannon Ball*, *Dave Dudley's Trucker's Prayer*, *Tell Me A Lie* by Sami Jo and *I'm So Lonesome I Could Cry* by the immortal Hank Williams are just a few of the selections you'll enjoy in this huge anthology of 600 original hits. Each volume features a theme of special interest to Country Music lovers, and brings you the stars that have made Country Music the most exciting sound in America.

**20 DELUXE VOLUMES — 600 GREAT COUNTRY MUSIC HITS
ON RECORDS OR CARTRIDGES**



Audition each one at home
FREE FOR 10 DAYS
Take as many or as few volumes as you
like — even none at all if you so choose.

**HERE ARE SOME FUTURE
VOLUMES IN THIS STAR-
STUDED COLLECTION**
Kings And Queens Of Country
Lovers, Losers And Liars
Country Hall Of Fame
Wandering—American Style
Great Hits Of The '50s
The Best Of Blue Grass
Today's Favorites
Bad Men And Hard Times
Rock-A-Billy
...and 10 more great volumes!

If you want to sample the flavor of the full collection, simply complete and return the Free Volume Certificate on this page. You'll receive Volume 1 as a free gift, and future volumes will be yours on approval. No minimum purchase is required. We'll even pay the postage on any volumes you return. This offer is available exclusively by mail . . . and there's no risk ever! So act now. Send us your Free Volume Certificate today!

DETACH HERE — MAIL CERTIFICATE TODAY

Mail to: **Country Music Cavalcade of Stars**
A Service of Nashville Country Club™
Main Order-Service Depot
6 Commercial Street, Hicksville, N.Y. 11801

**FREE VOLUME
CERTIFICATE**

Please send me — as a FREE gift — Volume 1, Country Spectacular, of the 20-volume series, COUNTRY MUSIC CAVALCADE OF STARS, with no obligation to buy anything at any time.

As a subscriber, I will be notified of all future shipments. I may reject any shipment or cancel my subscription simply by notifying you before the shipment date shown on the invoice accompanying my advance shipment notice.

If I do not contact you after I receive my FREE volume, you may send me Volume 2 the next month, Volume 3 the following month, and the remaining volumes the month after that. I may return any volume(s) at your expense and owe nothing. Bill me for those volumes I keep at the rate of one volume per month, at the low price of just \$8.98 per volume with no additional charge for cartridge (plus a small shipping/processing charge). I may cancel at any time by writing to you.

Please check **one** only: Stereo Records 8-Track Cartridges

Mr. _____

Mrs. _____

Miss _____

Address _____ Apt. No. _____

City _____ State _____ Zip _____

Phone (_____) _____

Area Code _____

Offer limited to the connecting 48 states. Offer expires 9/1/75. Limit: one membership per household. Only new members eligible. NOTE: All applications are subject to review.

*Sales tax added for New York residents.

Nashville Country Club is a trademark and service mark of Polymusic, Inc.

Copyright © 1975 — Polymusic, Inc. *Original Monophonic recording

People on the Scene

Roy Rogers rides again . . .
Johnny Paycheck replaces George Jones . . .
Jerry Lee breaks a lease . . .

by AUDREY WINTERS

The King of the Cowboys **Roy Rogers** was back in the recording studio after a long absence and the result is a single entitled "Hoppy, Gene And Me," backed with "Cowboy Heaven," on the 20th Century Records' label. Roy's in good voice and with the market for nostalgia at an all-time high, the disk should be a smash. Roy took his six-shooters right into the executive suite at the record company and made it clear to the promotion men that they better *promote* that record. "Sure 'nuff, Roy," they said, tipping their black ten gallon hats. Roy, of course, wore a white hat.

The Queen of Country Music **Kitty Wells**, is pictured on the cover of her new album dressed in a satin brocade dress from the Civil War period. She looks simply gorgeous, and as the album title indicates, she looks "Forever Young." Members of the Allman Brothers Band back her up and she sings songs by **Johnny and Jack, Ginger Boatwright** and **Otis Redding**. Otis Redding? Yup.

The Queen of the Rodeo, **Judy Lynn**, has signed with Warner Brothers Records' new country division, joining **Grandpa Jones, Merle Kilgore, Lynda K. Lance** and **Tom T. Hall's** brother **Hillman Hall** . . . Motown Records has added a country division, too. The label that put soul music into supper clubs signed **Pat Boone** and **Jerry Naylor** so far. Pat's first release is called "Candy Lips."

Slim Whitman returned from another record-breaking tour of the British Isles, where he has a devout following . . . **Hank Locklin's** another favorite over there, particularly in Ireland . . . The International Country Music Festival at Wembley, England, gets underway



Roy Rogers: The King is back.

next month (March 29-30), featuring **George Jones** and **Tammy Wynette, John D. Loudermilk, Dolly Parton, Barbara Mandrell, Red Sovine, Marty Robbins, Mac Wiseman** and many more. The affair gets bigger every year . . .

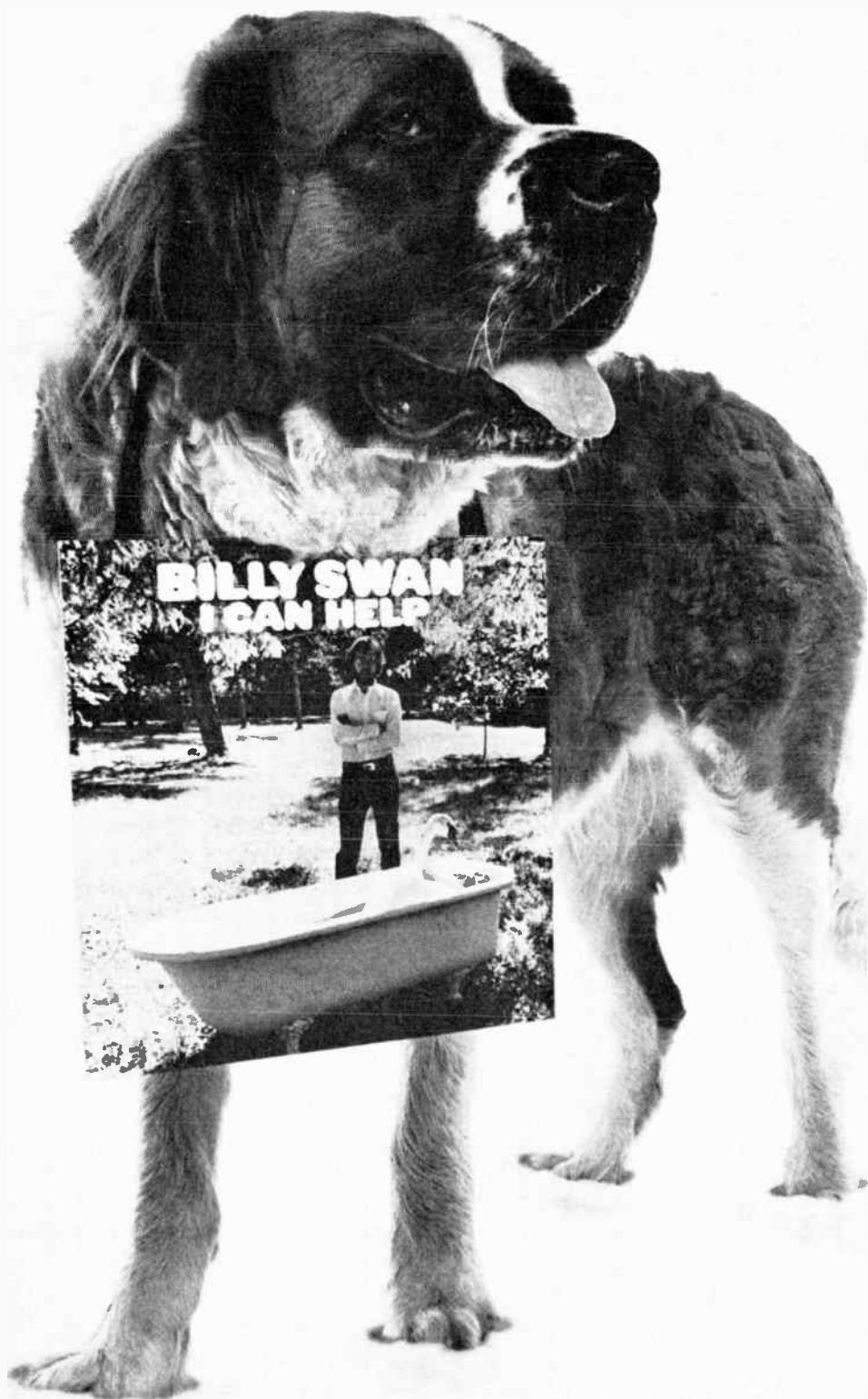
Eddy Arnold, with a 20-piece orchestra, knocked audiences out during a week's engagement at New York's famed Palace Theater. Eddy was smooth as silk, drawing sighs, sighs, sighs, and Standing Room Only crowds . . . **Bonnie Guitar** is back recording . . . **Donna Fargo** took time out from a busy schedule of one-nighters to drop into the federal prison at Leavenworth, Kansas, for a concert . . . **Larry Trider** and his band escaped with nary a scratch after his bus blew a tire

and turned over on a Texas highway . . . **Johnny Paycheck** came to the rescue when **George Jones** was stricken with a virus. He replaced George during an appearance in Louisville, Ky., singing George's part in several duets with Tammy. The crowd loved it! Paycheck's phrasing is much like George's, as you may have noticed, but this is the first time he put it to such practical use . . . **Tom T. Hall's** new album, *Songs Of Fox Hollow, For Children Of All Ages*, was recorded at his home studio. The album features a libretto, so kids can sing along, with notes by Tom explaining the songs.

Crystal Gayle and husband **Bill Gatizmos** recently returned from the Caribbean after a busy year of personal appearance tours. Crystal's big sister, **Loretta Lynn**, hauled *her* family off to their Mexican hideaway after the holidays, for a much-needed rest . . . **Johnny Rodriguez** is searching for the diamond ring his mother gave him. It was pulled off his hand during a handshaking session after a concert at Albuquerque, N.M. by a souvenir-hunting fan, or plain *thief*. Johnny's mother gave him the inexpensive but sentimentally valuable ring when he left his Texas home to journey to Nashville. She pressed it into his hand as he was leaving home to pursue his music career . . . **Ivory Joe Hunter**, 63, died in a Memphis hospital after losing his bout with cancer. He was buried in Kirbyville, Texas.

Jerry Lee Lewis was evicted from his office in Memphis by popular demand. It seems the Killer didn't keep regular hours, preferring to start his business *day* around midnight. The other tenants figured

“HELP” HAS ARRIVED!

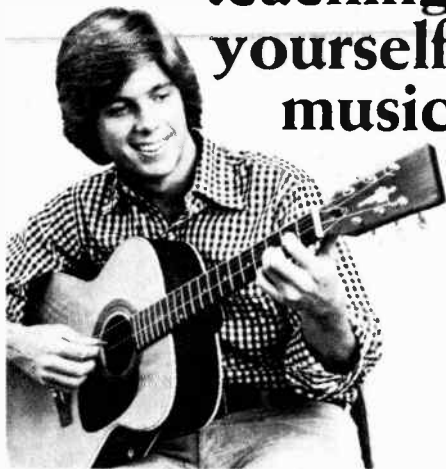


After fifteen years of making great music, Billy Swan has *arrived*. “I Can Help” is the biggest thing to happen in country music this year. And the album picks up where the hit single left off, with lots more of the unmistakable Murfreesboro Tennessee sound of Billy Swan. Overnight? No. Sensation? Yes. On Monument Records and Tapes ☮

Produced by Billy Swan and Chip Young. Distributed by Columbia/Epic Records

© 1974 CBS Inc.

The secret of teaching yourself music



Learn piano, guitar, etc., at home in spare time

It may seem odd at first—the idea of teaching yourself music. You might think you need an expensive private teacher to instruct you—and to tell you when you make a mistake.

But, the fact is, you don't. Thousands have learned music with the lessons we give by mail. So can you.

The secret lies in the step-by-step way our lessons teach you. Starting from scratch, they show you with simple words and pictures exactly what to do. You learn to play the right way — by note, from sheet music. Without gimmicks.

But how do you know you're doing it right? Easy. A lot of the tunes you'll practice first are simple songs you've heard before. Since you know how they're supposed to sound, you can tell when you've "got them right."

By the time you go on to more advanced pieces, you'll be able to tell if your notes and timing are right, even without having heard the songs. Before too long, you'll be playing different kinds of music: ballads, old favorites, show tunes, or hymns.

For more information about this convenient, economical way to learn music, mail the coupon. We'll send you our free booklet, "Be Your Own Music Teacher" and a free Piano "Note-Finder." No obligation.

U.S. SCHOOL OF MUSIC

A Home Study School Since 1898.

the last straw came about after Jerry Lee got to playing with his .45 automatic pistol one night. He drilled 25 not-so-little holes in his office door. Good thing it wasn't a 10-gauge...

Dolly Parton headlined a country music show in Huntsville, Alabama, at the request of her brother-in-law, a member of the Huntsville police force. The affair was a lawmen's convention. When Dolly ran out on stage, the spotlight was in her eyes and she bumped her mouth on the microphone, cutting her lip. She'd sing a song and wipe the blood away. Dolly's a real trouper... **Jack Greene's** a grandpa! His daughter, **Barbara Lynn**, gave birth to 6 pound, 5 ounce baby girl... **Bobby Goldsboro** and his family purchased a 500-acre farm near Nashville. They'll raise cattle and have horses for riding... **Johnny Cash** plays the part of a police lieutenant in the new TV series, *Nashville 99*. Scenes are being shot in and around Nashville.

Lester Flatt bought the 90-acre Jameokee Campground near Pinnacle, N.C., for a reported \$250,000. The campground is where Lester's annual Mount Pilot Bluegrass Festival is held each June... **David Huston** was appointed a special

locked his keys in the car. A flustered policeman assisting him then locked his keys in his own car...



Eddy Arnold conquers The Palace.

PHOTO: MARSHALL FALLWELL

Leon Ashley and **Margie Singleton** judged the World Championship Beef Bar-B-Que in Pecos, Texas, then performed for the capacity crowd.

Another Chicano singer is fixin' to hit the country charts soon. **Freddy Fender** has a fast moving tune out on ABC-Dot Records. He recorded "Before The Next Tear-drop Falls" and it was so successful locally that the big guys purchased the master. It's still possible to make it that way... **Ray Griff** and **Tommy Cash** swapped cars. Cash got Griff's Mark IV in return for an El Dorado... The recent American Music Tour, featuring country, blues and bluegrass is encouraging other promoters to mix their bills. The tour starred **Richard Betts** and **Leon and Walt Poin-dexter**. **The Rambos**, **Vassar Clements** and **Waylon Jennings** also joined the tour at various times.

Last month I made a mistake announcing that **Billy Joe Shaver** had signed a publishing contract with Baron Music, owned by **Tom-pall Glaser** and **Waylon Jennings**. It turns out he'd signed with Return Music, part of the ATV Music Group that publishes **Bobby Bare's** songs. ■



Judy Lynn joins Bugs Bunny.

deputy by the Shreveport (La.) Police Department... **O.B. McClinton** was awarded the key to the city of Senatobia, Mississippi, his home town. Obie was so excited he

474

©1975 U.S. SCHOOL OF MUSIC



U.S. School of Music

Studio 39-608

417 So. Dearborn St., Chicago, Ill. 60605

I'm interested in learning to play the instrument checked below. Please send me your FREE booklet and a free Piano "Note-Finder." I am under no obligation. Check only one:

- Piano Guitar (pick style)
 Spinet Organ (2 Keyboards)

Mr.

Mrs.

Miss

Age

PLEASE PRINT

(17 OR OVER)

Address

City

State

Zip

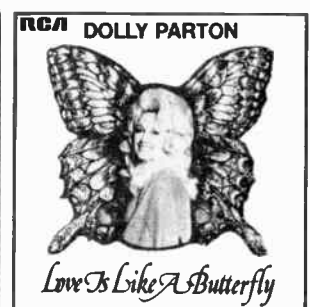
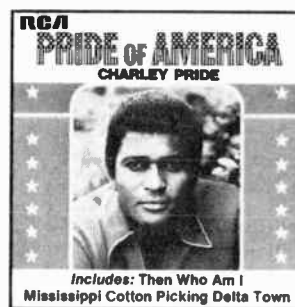
Accredited Member National Home Study Council

WANT TO HEAR WHY
CHET MADE THE COUNTRY MUSIC
HALL OF FAME?

AND WHY RONNIE WON THE '74
COUNTRY MUSIC ASSOCIATION'S
"BEST MALE VOCALIST?"

AND WHY WE'RE PROUD
OF CHARLEY AND DOLLY?

LISTEN:



WANT TO LISTEN WITHOUT
HAVING TO GO TO YOUR RECORD STORE?

CUT:

• EACH LP ONLY \$4.98!
(List price: \$6.98)
• EACH 8-TRACK TAPE
ONLY \$5.98
(List price: \$7.95)

Mail to: **King Karol Records**
Dept: Country
P.O. Box 629 Times Sq. Station New York, N.Y. 10036

Please send the following:

- CHET ATKINS / "Chet Atkins Goes To The Movies" APL1-0845
- RONNIE MILSAP / "A Legend In My Time" APL1-0846
- CHARLEY PRIDE / "Pride of America" APL1-0757
- DOLLY PARTON / "Love Is Like A Butterfly" APL1-0712

Send to:

Name _____

Address _____

City _____

State _____ Zip _____

My check or
money order
is enclosed for
\$ _____
+ 50¢ postage and
handling.

Foreign orders add \$1.50. New York Residents add appropriate sales tax.
Offer void where prohibited by law.

RCA Records and Tapes

Country View

The old controversy about what determines a country song or a country singer was revived again in the wake of October's annual Country Music award show. As soon as Charlie Rich, Ronnie Milsap, Olivia Newton-John and the other pop-oriented artists accepted their prizes, the quibbling began. *What's country? The singer? The song? Or does it depend on the organization the performer belongs to?*

Usually, these questions dry up and go away. Not so this year. George Jones and Tammy Wynette held a little gathering at their house shortly after the CMA show that attracted about fifty prominent and established country stars. Within a week they were calling themselves the Association of Country Entertainers and handing out press releases. Their message was simple and to the point. "Country music as we have known it is losing its identity as a separate style of music." Furthermore, they indirectly challenged the wisdom of the CMA's policy of fostering country music's growth *at all costs*. Knowing the artists involved to be wise to the ways of the music industry, it slowly dawned on me that the continued existence of ACE, as the performers call themselves, could eventually force a showdown that could very well shake the foundations of the music business. In order to understand why, and how, this could happen, it's going to be necessary to briefly explain how the music business works. And where the Nashville Sound came from.

First of all, consider the origins of the Nashville Sound, which for purposes of discussion I'll define as any song that sounds vaguely country and gets on the pop charts. It was started, or at least helped along, by Steve Sholes, Chet Atkins, and a handful of other record producers, arrangers and musicians who had broad musical taste and a lot of experience producing non-country artists, from classical to jazz and blues. By letting these various musical influences wash over the regional *country* music they knew best, they created a style that flowed very smoothly into America's musical main-

stream. But in order to appeal to a great number of people (which is how you get on the pop charts), it's usually necessary to stick to themes and emotions most commonly shared by people from Barstow to Boston. This pretty much restricts you to romantic ballads that deal with love in general terms, although there are some exceptions. Frankly, we need less of that, and more of the homespun values and virtues of traditional country music.

The pop market went along like that until the late 1960s. About that time some people decided they liked the simple, direct, traditional country sound that was behind the more popularized Nashville Sound. But unless they lived in the South, or somewhere else where country records are regularly distributed, they found it hard to get the sort of music they liked. The reason for this is important.

In the music business (where I toiled for several years) the name of the game is *numbers*, just as it is in any big business. In order to operate as a conglomerate (which is what most record companies have become), you have to please a national audience. You have to sell something that appeals to the broadest level of intelligence and the most commonly held emotions. You need songs that deal simply with simple things and avoids anything that takes into account that people's emotions are often affected by where they live, how much they earn, and where they went to school. The music itself mustn't lean in any particular direction or favor a particular ethnic or cultural style. It must try to achieve the American ideal of a melting pot, where differing tastes merge in a democratic dream, reflecting the homogenized culture of the cities where the decisions are made.

Chet Atkins told me that Steve Sholes used to say, "It'll all be one music someday." When I mentioned this to Mike Martucci, the man in charge of research at Cash Box magazine, he laughed. "That won't happen," Martucci said, "because people are different." I agree. Life doesn't work like that. We can all be brothers, but I

doubt if one style of music is going to be able to please *all* of the people, *all* of the time.

Now I *don't* want you to think that record company executives are sitting around somewhere like a bunch of commissars, deciding what tune the masses are going to march to this year. But in order for them to satisfy their stockholders they really can't fool around with an artist who isn't going to draw top dollar by breaking into the pop market. You can't support a nationwide record distribution and marketing operation (some of them are global, for pete's sake!) on the proceeds of a few hundred thousand copies of George Jones' latest single—unless everyone from Tulsa to Timbuktu suddenly identifies with George Jones. And I think it's going to be a long time before there's enough oil and gas to turn the whole world into "the Chevrolet set."

Several possibilities exist which could help resolve the problems faced by ACE. Having an organization like the CMA in your corner is an asset, of course, and ACE would be foolish not to continue to work within the CMA to encourage the growth of the more traditional country sound. This could involve some compromises on the part of both groups. The CMA could see to it that its promotional activities featured more traditional music instead of country pop and ACE could serve as a sort of performers' union (like Actor's Equity), concentrating on artist's benefits and preserving the integrity of country music as they see it.

In any event, the two groups stand to gain more by working together than drifting apart. Even if some artists from ACE decided to produce and market their own music, it would be more profitable to draw on the CMA's resources for help than go it alone. But if the music is continuously diluted in order to grab a larger audience, then Chet Atkins' recent warning should be heeded: "A music dies when it becomes a parody of itself," he said. "Of course I had a lot to do with changing country," he added, "and I apologize."

RICHARD NUSSER

Great Moments In Country Music



This is not a pidgeon trap, or even the Washington Monument on a bad day. This is Roy Clark in London's Trafalgar Square



Is this the heartbreak of psoriasis, or has this man just found gold in the valley? Neither. It's just Eddy Arnold out fishin'.



This is not a vulture with a fiddle or even a man about to kill a cockroach. This is just good ol' fiddlin' Doug Kershaw.

PHOTOS: MARSHALL FALLWELL and ANTHONY KORODY/FOURTH ESTATE PRESS

The perfect duet . . .

LEATHERCRAFT Short Courses

Regular \$9.95
Only **\$5.95**
Save \$4.00
with coupon

Regular \$13.95
Only **\$8.95**
Save \$5.00
with coupon

For your FREE copy of the Tandy Leather Catalog, Write Dept. XCMH, 1001 Foch Street, Fort Worth, Texas 76107.

Offer expires August 31, 1975

VALUABLE COUPON
This coupon entitles bearer to special offer checked below.

(PLEASE PRINT)

XCMH
Name _____
Address _____
City _____ State _____ Zip _____

NATURE HANDBAG COURSE.
Regular \$13.95. Only \$8.95 with coupon. Stock #5605

—OR—

NATURE BELT & WALLET COURSE. Regular \$9.95. Only \$5.95 with coupon. Stock #5606.

GOOD ONLY AT TANDY LEATHER COMPANY

GOOD ONLY AT TANDY LEATHER COMPANY
COUPON CONDITIONS

Mail or take this coupon to Tandy Leather Co., locations in most cities nationwide. When ordering by mail be sure to enclose local tax plus 95c for shipping. Limit one coupon per person. Not redeemable for cash and may not be used toward tax or postage. Coupon must be presented at time of purchase. Cannot be used in combination with any other Tandy offers.



For everyman...

Most musicians have dreamed about having at least a four-track studio at home, so they could have the time to experiment. After many demo sessions in the studio, some friends of ours — The Hello People — sacrificed the next demo date to buy our 3340S, and made the dream real.

A few months later, they signed a contract with ABC-Dunhill — with the demo tapes they made at home on their 3340S. Now, the Hello People have helped us produce an album on the 3340S, *about* the 3340S.

Which shows, for \$2.00, both how good it is and what it can do for your music. Call (800) 447-4700 toll-free to locate the nearest TEAC retailer who has it. In Illinois, call (800) 322-4400. Find out yourself: you have nothing to lose but your lack of time. The 3340S.

... From Teac

TEAC

The leader. Always has been.

TEAC Corporation of America, 7733 Telegraph Road, Montebello, California 90640.

Country News

An "identity crisis" has caused some of country music's biggest names to form a new organization



PHOTO: JERRY BAILEY

ACE members George Morgan, Bill Anderson and Billy Walker meet the press in Nashville.

ACE Attempts To Resolve An Old Problem

by Jerry Bailey

The question of what is and is not country music has caused a stir in Nashville during recent months—and the answer still is out of pocket.

More than 50 of country music's more prominent entertainers met at the home of George Jones and Tammy Wynette last November to form an organization called the Association of Country Entertainers (ACE). The stated purpose of ACE is to preserve "the identity of country music as a separate and distinct form of entertainment."

The group appointed a screening committee of Dolly Parton, Hank Snow, Johnny Paycheck, George Morgan, Tammy Wynette and Jimmy C. Newman to approve

future applications for membership in the organization.

After several weeks of discussion—which sparked lively controversy both in the local press and, to a lesser extent, the national news media, the artists have switched their emphasis from excluding who is *not* country to proclaiming who *is* country. In recent weeks the group has extended its positive efforts to now discussing standards of conduct for members—specifically frowning on entertainers who might over-imbibe during concerts or deal in rubber checks—and suggesting other positive moves such as benefits for artists or organizations that have fallen upon hard times.

There were some critics of the organization who felt that the entertainers were acting initially from a "sour grapes" attitude, although the artists themselves have tried to show that their problems are not

so simple as that. However, the official statements of ACE have shown quite clearly that one of its chief objectives is to persuade the Country Music Association to vote for more "pure"—or at least more firmly established—country artists to win the nationally televised CMA awards this coming October. The award winners are determined by balloting among the CMA's 4,500 members, all of whom are involved in the business as country music disc jockeys, music publishers, concert promoters, record company employees or journalists.

The entertainers' group has succeeded in gaining two additional voices within the governing body of the CMA. Porter Wagoner has been elected one of eight vice-presidents, and Tammy Wynette was voted assistant treasurer. Wagoner and Miss Wynette will not have voting power in the CMA, but they *will* be permitted to voice

opinions during the meetings. At present, only the 30-person board of directors can vote, and there are four entertainers on the board: Charley Pride, Bill Anderson, Johnny Bond and Gary Buck.

In the words of Johnny Paycheck, "We want to be in a position where when we put forth all of our energies, all of our heart and our soul and our blood and guts and work—to be able to look up at the end of the year and know at least we have a chance at something.

"At the rate it's going now," Paycheck continued, "if somebody gets a crossover record into the other (pop) field, it's a lead pipe cinch he'll win. Country artists don't have a chance. How can you

Chet Apologizes

As we went to press, ACE was drawing support from, oddly enough, the man who helped create the Nashville Sound. In the December 16 issue of *People* magazine, under the headline *Chet Atkins Helped Country Music Move Uptown—And Now He Regrets It*, Atkins was quoted: "I hate to see country music going uptown because it's the wrong uptown. We're about to lose our identity and get all mixed up with other music. We were always a little half-assed anyway, but a music dies when it becomes a parody of itself, which has happened to some extent with rock. Of course I had a lot to do with changing country, and I apologize. We did it to broaden the appeal and to keep making records different, to surprise the public."

compete with that?"

It's a point that few persons argue with, as long as those persons agree on what country music is. Roy Acuff said he agrees with the dictionary in defining "country." Music publisher Wesley Rose said chord structure is a sure clue to a country song. Johnny Paycheck said if an entertainer claims to be country and works the country concerts, "then by golly, he's country." But singer Billy Walker said the Nitty Gritty Dirt Band plays country music, and still he doesn't consider them a country band.

Members of the news media have had difficulty determining what is an official statement of the ACE organization, and what is simply an opinion of a member. The result has been considerable bad publicity for the organization, based in several cases on an opinion of an individual in the organization or a comment made in anger. Throughout the early months of the new group, Bill Anderson (the chairman of ACE) has sought to cool heated remarks of his peers and unite its polarized factions.

"We're not a bunch of rabble-rousers trying to burn down the Country Music Association and the Hall of Fame," Anderson jested at a press conference.

Perhaps the most outspoken opponent of the Association of Country Entertainers is Bill Williams, a CMA board member and Southern editor of *Billboard*, the largest music industry trade magazine. Williams said that many of the entertainers misunderstood the Country Music Association when they formed their own organization.

The strength of the country music industry, he said, has always been its ability to accept unorthodox sounds, like those of Jimmie Rodgers ("he was a blues singer and had a brass background on all of his songs") and Bob Wills. "It has all these sounds, which only make it richer," he continued. "Now, the fact that John Denver or the Eagles or Poco or some of these so-called country rock groups are singing country only expands its general audience and makes it more powerful than it was before. And to resist this kind of thing can only hurt country music. I think this is where the misunderstanding is so strong."

With the number of radio stations in the United States which play country music increasing from less than 100 to more than 1000 in little more than a decade, some people dismiss the entertainers' problems as simply growing pains for the industry. "So many people these days are carry-overs from pop stations, that almost all stations are playing country music and mixing it with other forms," said Grant Turner, dean of Grand Ole Opry announcers. Turner said that the radio personnel are crucial because they make the ultimate decisions

over what records the listeners will hear.

"Sometimes the jocks are not country-oriented people, and unless you change the system and put country people in country jobs, there will always be problems," he said.

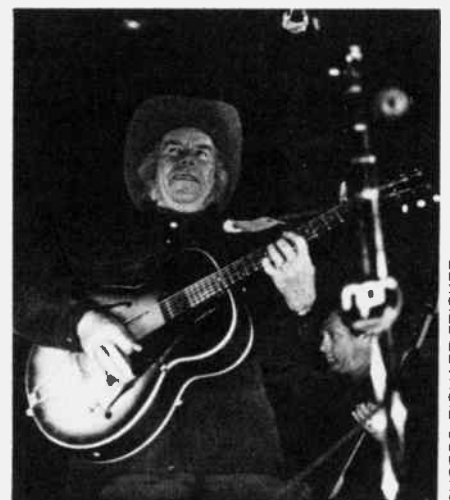
Changing the entire system may be more of a chore than even 50 entertainers with names like Roy Acuff, Porter Wagoner and Conway Twitty want to tackle. Is it hopeless? Maybe to some people. But for others, like Tom T. Hall, there wasn't much to worry about in the first place. As he says in his latest hit, "Country Is," "Country is what you make it, country is all in your mind."

For more comment on the issue of what is and isn't country—and why the question arises in the first place—see *Country View*, page 12.

Swing Revival: "Dancing Helps You Forget Your Troubles"

by Tom Carter

"Everything is here," said Johnny Lee Wills, slowly drawing his bow across his fiddle as he introduced "Faded Love" as a tribute to his brother, Bob Wills, the King of Western Swing. The crowd fell silent, clustering around the band stand, keeping time with their feet, sloshing beer as the tempo picked up. Leon McAuliffe's steel guitar



Floyd Tillman works out . . .

uttered a little cry about then, and so did a few people in the audience. The occasion was the First Annual Western Swing Festival at the Tul-

PHOTOS: RICHARD FRICKER

sa (Oklahoma) Fair Grounds, but it could have been any Southwest Saturday night dance over the past 30 years, in any town from Waco to Joplin.

The revived interest in western swing has been attributed to many factors, but Johnny Lee Wills claims people like it today for much the same reason they always did. "You can dance to it," he said. "You just hear the music and want to



... and so does Speedy West.

dance. People were in hard times back then and dancing helped them forget their troubles. The country's economic system is in hard times now. Maybe that's why they've started dancing to it again."

Guy Logsdon, library director at the University of Tulsa, shares that opinion. He produced the festival and he also believes that the post-Depression, post-war era that fostered Bob Wills' blend of country, blues and swing is similar to today's mood. Be that as it may, western swing is once again popular among people of all ages.

The festival, held November 16th, featured workshops and instruction as well as entertainment. The lineup of artists read like a roll call of the original Texas Playboys, Wills' band that stomped the Southwest 40 years ago with a beat that still echoes today. Leon McAuliffe started things off with a steel guitar workshop, assisted by Speedy West. That's akin to Chet Atkins and Merle Travis getting together to teach guitar. McAuliffe

SINGLES!

Buy any 5 of these great country Singles for \$6.25 plus 75¢ postage & handling or any 10 for only \$12.50 - we'll ship post paid... Save \$1.50!

- | | |
|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 1 The Ties That Bind
Don Williams
ABC/DOT 17531 | 13 Everybody Needs A Rainbow
Ray Stevens Bar 610 |
| 2 The Lady From Baltimore
Johnny Cash COL 3-10066 | 14 Our Love
Roger Miller COL 3-10052 |
| 3 Our Love
Roger Miller COL 3-10052 | 15 Then Who Am I
Charlie Pride RCA 01026 |
| 4 It's A Sin When You Love
Somebody
Glen Campbell CAP 3988 | 16 Country Girl
Jody Miller Epic 8-50042 |
| 5 Let's Sing Our Song
Jerry Reed RCA 10132 | 17 Easy To Love
Hank Snow RCA 1011 10108 |
| 6 Carolina Moonshine
Porter Wagoner RCA 10124 | 18 Baby's Not Home
Roy Head Mega 1219 PIP |
| 7 I'm A Believer
Tommy Overstreet
ABC/DOT 17523 | 19 Whatcha Gonna Do With A Dog
Like That
Susan Raye CAP 3980 |
| 8 Lay Back Lover
Dottie West RCA 10125 | 20 Richard and The Cadillac Kings
Doyle Holly Bar 608 |
| 9 Pour It All On Me
Del Reeves UA 564 | 21 Not Tonight
David Wilkins MCA 40299 |
| 10 It Was Always So Easy
(To Find An Unhappy
Woman)
Moe Brandy GRC 2036 | 22 In At Eight, Out At Ten
Don Drumm Chart CH 5223-N |
| 11 Great Expectations
Buck Owens CAP 3976 | 23 Orange Blossom Special
Johnny Darrell Capricorn 0207 |
| 12 I Love You, I Honestly
Love You
Olivia Newton-John
MCA 40280 | 24 It's Time To Pay The Fiddler
Cal Smith MCA 40335 |
| | 25 Big Mamou
Fiddlin' Frenchie Bourque
and The Outlaws 20th Cen. 2152 |
| | 26 From This Moment On
Bonnie Guitar MCA 40306 |

Send to: **COUNTRYMUSIC** 475 Park Avenue South
New York, N.Y. 10016

Please send me this month's Great Country Singles I have circled below at only \$7.00 (\$6.25 plus \$.75 postage and handling) for the first five and only \$12.50 for each package of ten.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26

Name _____

Street _____

City _____

State _____ Zip _____

New York State residents add appropriate sales tax.

Enclosed is my check or money order for \$_____.

M035



PHOTO BY GUY LOGSDON

Swinging, left to right, are Johnny Gimble, Keith Coleman, Clyde Brewer, Troy Passmore, Tommy Allsup, and Jesse Ashlock. *Ahh-ha!*

recorded the granddaddy of steel tunes, "Steel Guitar Rag," played with Wills' band for years, and then led his own band, "The Cimarron Boys," for 19 years. Speedy West, another ex-Playboy, performed on virtually every steel session in Hollywood, before people knew who Pete Drake was.

Eldon Shamblin, another ex-Playboy and featured guitarist with Merle Haggard's band on many occasions, led the guitar workshop, assisted by Billy Dozier, Wills' lead guitar player for many years. Veteran country composer Floyd Tillman ("Slippin' Around," "Precious Memory" among many others) held a songwriting seminar. During each class, musicians explained their technique and answered questions. Frequently, while demonstrating style, instruction gave way to spon-

taneous jam sessions.

Smokey Dacus, Wills' first drummer (and the first man to use drums on the Grand Ole Opry stage) was there, and so were Kenny Brewer, one of Wills' fiddlers; Jesse Ashlock, Wills' first twin-fiddle player; Tommy Allsup, bass player and producer of Wills' last album; Johnny Gimble, another Wills alumnus and popular Nashville sessionman; Milton Brown and Herman Arnspiger, co-founders with Wills of "The Light Crust Dough Boys," Wills' first band, and last but certainly not least when it comes to telling the story of western swing—The Sons of the Pioneers.

Without exception, the artists' explanation for the swing revival was relatively simple. "Everything runs in circles," Speedy West said. "Maybe that's why the music is

picking up again." He recalled playing a swing concert two years ago at Oklahoma State University at Stillwater. "We were afraid we'd get booed off the stage by the kids," he laughed. "Instead, we got a standing ovation."

"I never realized there was a revival until about a year and a half ago at the Wolf Trap Festival when we kept getting calls for Wills' music," Eldon Shamblin said. "They went wild when we played the music—it was just unbelievable to me. We get respect from a broader area of people now, and it seems these young kids are really listening to the music."

Promoter Guy Logsdon attributed some of the success of the festival to its strategic location. "We have the greatest musicians in the world in the Tulsa area. Western swing started here. Well, *it really started* in West Texas. But Tulsa is where Bob Wills came to do his first radio show with the Texas Playboys. That's why Tulsa was the natural place to have this festival."

"I think kids are getting tired of losing their hearing," he added. "They can understand this music and have a good time listening."

Two complete shows were performed in addition to workshops and seminars. The event was taped for broadcast over the National Public Radio system, which could mean it will be picked up by 165 stations across the country. Furthermore, the audience came from points far beyond Tulsa, despite the fact there was no big advertising campaign. Logsdon said people came from Chicago, Washington, D.C., California and North Carolina.

Swing fans didn't need a program to recognize the tunes that were played. The Wills' repertoire was virtually exhausted within the limits of the 14-hour festival. Nostalgia raged as the musicians ran through "San Antonio Rose," "Take Me Back To Tulsa," and all the rest.

When Johnny Lee Wills bowed up to play "Faded Rose," though, it broke a few hearts. Bob Wills, the man who started it all, was not there. He is still incapacitated at home in Fort Worth, Texas, after a series of strokes curtailed his career. Otherwise, it was just like old times. Almost.

**Jailhouse Rock:
Country ...
In The Can**
by Nick Tosches

"Man, I'm as shaky as a four-leaf clover in a north wind," says Wayne Stufflebeen to no one in particular. He sits down on a crate, lifts his battered accordion to his lap, lights another Pall Mall, and announces, again to no one in particular, "I've never performed in front of an audience before." In a moment he is up and pacing again. "This is the first time I've ever done this."

Wayne is in his early twenties. The United States Army brought him from his home in Missouri to Fort Dix in New Jersey. A dope bust brought him to New Jersey's Rahway Prison. He is currently doing one to five. Wayne doesn't fit in too well at Rahway. In a maximum security prison where sentences of three lifetimes ("triple stacked," they call it at Rahway) are not uncommon, and men who have murdered other men contract a slow craziness from watching the days

and years of their lives wear away like the soles on their prison-issue shoes, people like Wayne, confused and still soft, get dragged through a lot of cruelty.

It's odd to be sitting here in the backstage area of a prison auditorium on a nice Saturday afternoon in late autumn. Almost no sunlight makes its way to the auditorium deep inside the prison, and harsh overhead lamps give the disorienting impression that it must be dark outside; for a short while all noises seem like night noises. Covering the backstage wall is a mural painted not long ago by a few of the inmates (one of them, a guard says, has since been wheeled off to the fliphouse)—fiery, naked human forms erupting and flowing into one another with *sentience* glowing in their eyes.

Stan Campbell and the Silver-smiths, one of the best bands on the local country scene, are plugged in and ready to play. The curtains part and Stan Martin, a former deejay at WHN in New York, steps to the microphone and welcomes the audience to the show. Most of the pri-

soners remember Stan. Several months ago, while still with WHN, he brought a country show featuring ex-con David Allan Coe to Rahway, and the inmates expressed their thanks by presenting him with a special Disk Jockey Of The Year award.

Stan Campbell and the Silver-smiths are a solid group, and the inmates are enthusiastic. Campbell transforms "Green Green Grass Of Home" into a series of marijuana jokes, exactly as I had heard Roy Clark do more than a year before at a rodeo in Cheyenne. It seems stale and dumb now, but it manages to elicit a few scattered laughs. As they start up on "Jimmy Brown The Newsboy," Stan Martin comes over to Wayne Stufflebeen and tells him to get ready.

It's a single, eerie, seven-minute song that Wayne has to offer. His composition is sad and soulful, with an ancient, almost modal feel to it. The inmates don't care for it. As far as they're concerned, the kid is a creep, and for the entire song the catcalls and howls all but drown out his voice. The jeering has all the

The All-Time Hits of Country Music!

This Unique 3-Record Set Contains 36 Unforgettable Songs Recaptured By 36 Of Today's Favorite Country Music Performers!

**SPECIAL
3-RECORD SET
ONLY
\$9.98**



INCLUDING:

- Nice N' Easy/Charlie Rich
- Stand By Your Man/Tammy Wynette
- Delta Dawn/Tanya Tucker
- For The Good Times/Ray Price
- A Boy Named Sue/Johnny Cash
- Almost Persuaded/David Houston
- Foggy Mountain Breakdown/Lester Flatt & Earl Scruggs
- A Picture Of Me (Without You)/George Jones

- El Paso/Marty Robbins
- The Battle Of New Orleans/Johnny Horton
- Big Bad John/Jimmy Dean
- New San Antonio Rose/Bob Wills
- Saginaw, Michigan/Lefty Frizzell
- Great Speckle Bird/Roy Acuff
- Waterloo/Stonewall Jackson
- and MANY, MANY more!

Yes, you can order this deluxe 3-record set now from COUNTRY MUSIC magazine if you hurry! Present inventories are limited and orders will be filled on a first come, first served basis. So Rush Your Order To Us Today! Remember, your purchase is fully guaranteed. If you're not completely satisfied, return your set to us for a complete and prompt refund of your purchase price. But to be sure of getting your set, mail your order TODAY!

Send to: **COUNTRY MUSIC** Dept. All-Time Hits
475 Park Avenue South
New York, N.Y. 10016

Please RUSH me my fully guaranteed, deluxe 3-record set of The All-Time Hits Of Country Music for the money-saving price of only \$9.98!

Name _____
Street _____
City _____
State _____ Zip _____

Enclosed is my check or money order for \$ _____.

Please add \$.50 per set for postage and handling.
New York State residents add appropriate sales tax.

brutality of a physical assault, but Wayne finishes his song. Finally it's over, and he turns away from the audience and walks offstage. "That's nothing," Wayne says after laying down his accordion. "Wait till tonight, that's when they'll really get on me."

Barbara Schmierer, who sings under the name Barbara Ella, joins the Silversmiths on stage. She's upset about the reception Wayne got, and fears there might be more of the same in store for her, but in an instant the audience is under her thumb. There is the matter of her legs, you see, the likes of which are rarely seen inside Rahway Prison. She is surprisingly good, a clear, full-voiced singer in the Connie Smith vein who, for one reason or another, hasn't yet received a contract from a major company. She runs through "Oh Lonesome Me," "Me And Bobby McGee," "Harper Valley P.T.A.," et cetera—and the audience loves it.

There are problems backstage, however. Asleep At The Wheel, scheduled to headline the show, haven't arrived yet. Their bus has conked out a few miles away, and a vehicle owned by the prison has been sent to pick them up. Barbara Ella steps offstage, sweating after an extended ovation. Stan Campbell and the Silversmiths will have to keep things going until Asleep At The Wheel arrive. The crowd starts to get restless, and after the Silversmiths' third song a black inmate shouts, "Hey, man, put some *womens* back on."

Barbara Ella returns to the microphone. She sings Donna Fargo's "Funny Face."

At last Asleep At The Wheel are here and set up. They are a large group, and they look crowded on the small prison stage. The audience is till restless. Soon it will be 4:30—curfew time—and the show will have to pack up and leave. Singer Chris O'Connell steps out in her gold lame pants and the crowd applauds. Lead guitarist Ray Benson, who stands 6'6" without his Stetson, hits a chord and the group slams into their theme song. By the time they're finished the inmates are ecstatic. Chris breaks into "Space Buggy," her voice even better this afternoon than it had been the night before when the band opened to a packed house at the Bottom Line in Manhattan. There



Asleep At The Wheel wakes 'em up at Rahway, against a mural painted by the inmates.

PHOTO: STAN MARTIN

can be no doubt about it now: Rahway, right on down to the guards in their dark blue jackets, is crazy about this group.

Ray Benson mentions the heavy door that leads from the outside waiting room to the security area of the prison. "It looks like one of those automatic doors, don't it? It don't work like the ones they got down at the supermarket, though," he drawls. "Y'all mighta noticed that, I guess." For the first time today, the audience explodes in one great loose laugh. "We got a bunch of stuff we wanna do for you," Ray continues. "We hope you like it. If you don't, keep quiet and you won't get hurt."

When the laughter ebbs, Ray pans the crowd and declares, "It don't matter what you are or where you go, you just gotta let the good times roll." The band promptly bursts into Louis Jordan's classic "Let The Good Times Roll."

Next comes "Beaumont Rag," featuring Richard Casanova on fiddle. This Texas breakdown, already an old tune when Bob Wills did it, seems to communicate in a universal tongue. Prisoners whose musical tastes lean more toward Curtis Mayfield or the Grateful Dead are swaying along with old-line Lefty Frizzell fans. After "Beaumont Rag," the band eases into Wynonie Harris' "Bloodshot Eyes," and then "The Cold Hard Facts Of Life," which triggers off more than a few

howls of empathy in the audience. In a matter of minutes curfew will be called.

"We had a hell of time getting here," Ray concludes, "but we hope you enjoyed it. We'll come on back next time we're playing on the East Coast. If you're ever down to Texas, look us up. We'll do you right."

The group swings into Count Basie's "Jumpin' At The Woodside," and the audience rises, approaches the stage. Some inmates gather by Ray to shake his hand. Others are dancing—stone sober and without any signs of self-consciousness—milking the last moments of this respite from slow craziness for all they're worth.

Leaving the stage area, I catch one of the guys in Asleep At The Wheel speaking to Wayne Stuffleben. He points to Wayne's accordion and asks if he had been on earlier in the show.

"Yeah," answers Wayne. "It was the first time I ever performed in front of an audience."

CMA Elects New Slate Of Officers

Jerry Bradley, 34-year-old vice president of RCA Records' Nashville operation, was elected president of the Country Music Associa-

tion for 1975 by the group's board of directors. Irving Waugh, president of WSM Radio, host of the Grand Ole Opry, was named executive vice president.

Other vice presidents for the new year include Joe Talbot, president of Precision Pressing, record manufacturers; Stanley Adams, president of ASCAP, the music licensing organization; Frank Jones, vice president of Capitol Records; Chic Doherty, director of sales and marketing of country product for MCA Records; Bill Lowery, president of Lowery Enterprises, music publishers; Jimmy Bowen, president of MGM Records; Dan McKinnon of KSON Radio, San Diego; A. Torio, of Victor Records, Japan; and Porter Wagoner.

Janet Gavin was named secretary of the CMA. She and her husband operate a "tip sheet" which provides radio stations and record companies with information on where new records are being introduced for airplay. Her assistant is Paul Tannen of Screen-Gems Columbia, music publishers. Mary Reeves Davis, widow of Jim Reeves and president of Jim Reeves Enterprises, is treasurer, assisted by Tammy Wynette.

Kerrville Festival To Feature Songwriting Contest

The first annual Kerrville (Texas) Country and Western Jamboree will be held July 3, 4 and 5 at Quiet Valley Ranch, nine miles south of Kerrville. The dates coincide with the popular Texas State Arts and Crafts Fair, held at the nearby Hill Country retirement community.

Festival producer Rod Kennedy says Bobby Bare, Moe Bandy, Connie Cato, Stoney Edwards, Barbara Fairchild, Johnny Gimble, Crystal Gayle, Darrell McCall, Red Steagall and Hank Thompson have all been signed to appear so far. There are to be three six-hour evening concerts.

A C & W Songwriters Contest will be held on the grounds July 4th, with three finalists selected out of thirty pre-screened entries. Each finalist will get \$250 and appear that night. Then a winner will be chosen the next night and awarded another \$250 prize. The

winning song will be auditioned by leading country music publishers.

Kennedy also produces the annual Kerrville Folk Festival on Memorial Day and an annual Bluegrass and Country Music Festival on Labor Day. He recently built an outdoor theater at his ranch.

Information about any Kerrville festival and the songwriting contest can be obtained by writing Kerrville Festivals, Box 1466, Kerrville, Texas, 78028, accompanied by a stamped, self-addressed envelope.

Walker Wins A Piece Of 'Happiest Girl'

Nashville producer Bill Walker won a law suit claiming some part of the royalties from Donna Fargo's hit, "Happiest Girl In The Whole USA," according to a decision handed down in Nashville's Circuit Court. The royalties will be based on two percent of 90 percent of the retail sales of the record, which sold more than two million copies as a single and one million as an album. Walker claimed he was hired as co-producer by Stan Silver, Donna's husband and manager. Silver denied this, claiming Walker was hired to arrange and conduct. Furthermore, Walker claimed he had an oral agreement to split royalties. The suit was brought against Silver and Prima Donna Entertainment Inc., which acts as Miss Fargo's agents.

Send Us Your News

If you or a community group are planning a country concert or festival, and you know about it two months in advance, or if you know of some newsworthy event related to country—write and tell us about it. Write to COUNTRY MUSIC MAGAZINE, c/o NEWS DESK, 475 Park Ave. South, New York, New York 10016.

Hank Williams SONGBOOK Just \$6.95



Here it is! At last! The most complete and fascinating songbook in the history of country music containing the immortal songs of the great Hank Williams.

In this 157 page masterpiece is a 25 page introduction by Mel Shestack, author of the COUNTRY MUSIC Encyclopedia. Included is a complete discography and 13 full pages of photographs of Hank. A collectors item by anyone's standards, you will receive the words and music to such big hits as:

COLD, COLD HEART
HEY, GOOD LOOKIN'
HONKY TONKIN'
I CAN'T HELP IT (IF I'M STILL
IN LOVE WITH YOU)
I SAW THE LIGHT
I'LL NEVER GET OUT OF THIS
WORLD ALIVE
I'M SO LONESOME I COULD CRY
JAMBALAYA (ON THE BAYOU)
LOVESICK BLUES
YOUR CHEATIN' HEART and 45 more!

Now you can have Hank's music to sing, play, or to learn the secrets of what makes his music so enduring, so loved.

Mail Today for your copy of the songbook THE SONGS OF HANK WILLIAMS for only \$6.95.

Send to: **COUNTRY MUSIC** MO35

Dept. Songbook
475 Park Avenue South
New York, N.Y. 10016

Send me ___ copies of the SONGS OF HANK WILLIAMS Songbook for only \$7.45 (\$6.95 plus \$.50 postage and handling)

Name _____

Street _____

City _____

State _____ Zip _____

Enclosed is my check or money

order for \$ _____.

New York State residents add sales tax.

Watch This Face: Connie Eaton

In 1964, Connie Eaton's performance at an outdoor concert earned her an award as "Park Concert Discovery Of The Year" from the Nashville Tennessean. Following that she became active in local theater groups, winning another award in 1968. Around the same time an A&R man at Chart Records named Cliff Williamson discovered her talents. Connie is now married to Cliff, who also produces her records.

Her recording career got off to a smooth start. She won a trophy and \$1,000 on the All-American College Show. ("I even won out over that little known group, The Carpenters," Connie says). Later she went on the Arthur Godfrey Show for a week, and made appearances on the Lawrence Welk and Hee Haw Shows.

A pro from the salty age of fourteen, Connie's fortunes have dipped and soared, in that merry-go-round style that can drive even the most dedicated performers off the carousel of success. This was more or less the fate of her father, Bob Eaton, an Opry performer turned aluminum siding contractor. ("He's a great salesman," Connie points out.)

Connie talks about her career and herself like a veteran of life—rather than a 23 year old girl.

"Lord, I had . . . I don't know how many singles when I was on Chart Records. Three albums, too. How do you like that? Cliff, my husband, and I pretty much ran the place after Cliff's daddy lost interest—that was when Lynn Anderson left the label. Then, let's see, I went to GRC, which was a royal waste of time. Then, I had a record on Stax, never released, and *then*," she looks adoringly at the stucco ceiling, "I signed with ABC, hallelujah, where I am now," and her eyes descend to the horizontal with finality and relief.



Connie says she wants to work as much as she can.

Certain of Connie's releases on Chart Records did well—"Too Many Dollars, Not Enough Sense," "Angel of the Morning," "Hit the Road, Jack" and "It Takes Two" (both with Dave Peel)—but Chart, like so many small labels, lacked the tremendous promotional capabilities of the larger companies, so many of her records floundered before they even got started, revealing an uncomfortable truth about the music business. Then she ran into Tandy Rice, whose agency, Top Billing, manages and books her.

"Have you ever met somebody that you trusted right away, that you just knew was a good person? Tandy's like that. He got me on ABC, a big label, with a producer I respect, Ron Chancey (also Crash Craddock's producer). Tandy banks all the money I make playing dates, funnels it back into my career in pictures and so forth. It's all an investment, he says, and he's right."

Even giving birth to and properly caring for a baby daughter didn't stop Connie. "Oh, I had to give up the road for a while, but I hung in there with the recording just the same. I'm glad I've got Courtney. Before she was born, I used to sit alone at the kitchen table and play Solitaire a lot. The night I went into labor, I threw the cards down and swore I'd never play Solitaire again . . . Look, some newspaper writer said I'd quit the business after Courtney was born. I hope you don't give that impression. I want to work just as much as I can."

Her love of her work is apparent when she talks about the future. For someone who describes herself as "a traditional conservative Lipscomb girl," (Lipscomb is the Nashville church school from which Connie was once suspended for leaving her dormitory after hours to get fresh air), Connie almost bounces out of her chair talking about the future. "You've got to come over to Sugar Mountain and see me Christmas. It's a ski resort I'm playing. When you fall and break your leg, you can come listen to me sing."

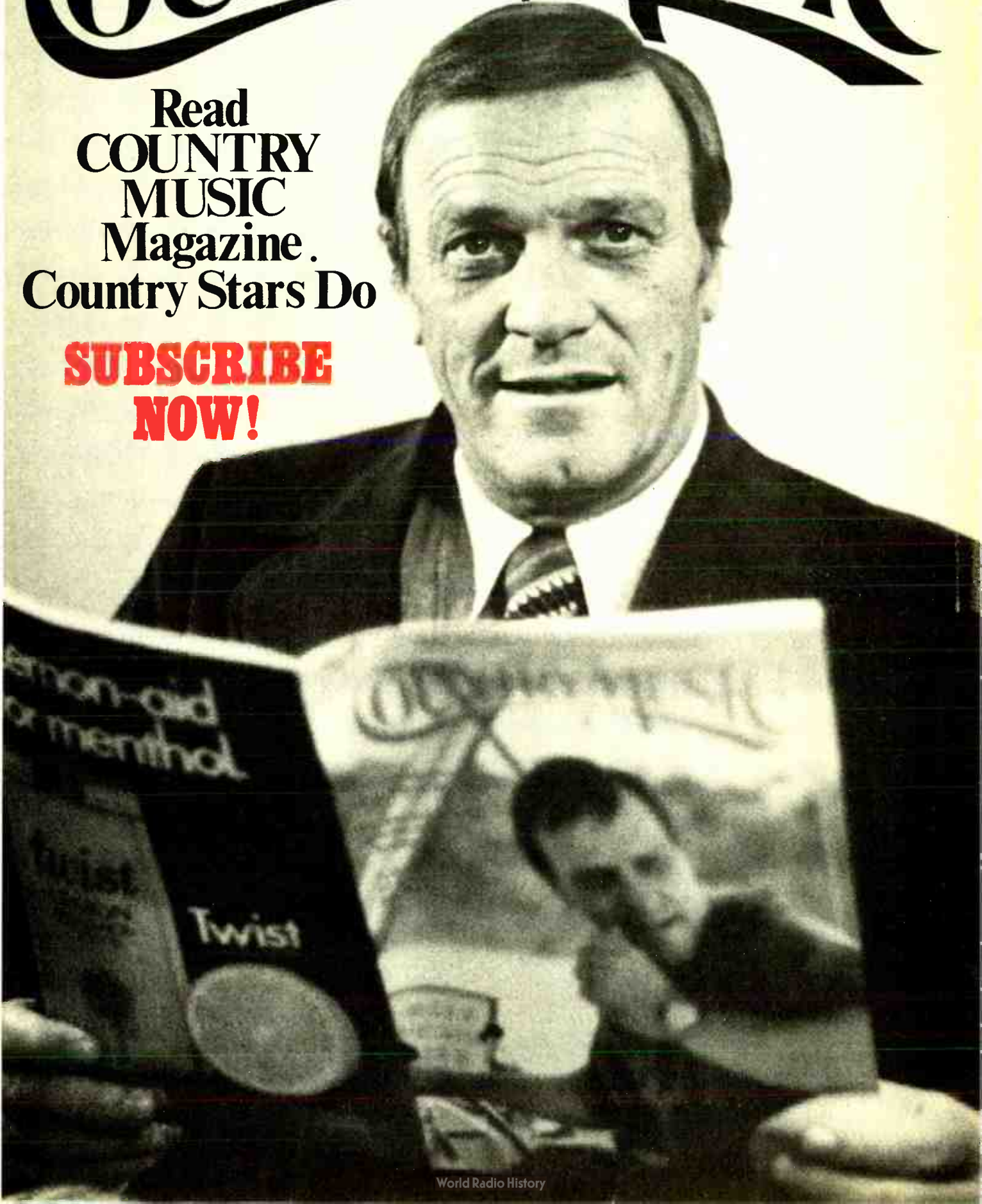
Connie's current release on ABC, produced by Ron Chancey, is called "Lonely Men, Lonely Women." The flip side is "Midnight Train to Georgia." I think you'll like the record. And I know you'll be hearing more from this young/old pro in the very near future.

MARSHALL FALLWELL

COUNTRY MUSIC

Read
**COUNTRY
MUSIC**
Magazine.
Country Stars Do

**SUBSCRIBE
NOW!**





PHOTOS: COURTESY AUDREY WILLIAMS



Hank Williams, Jr.

Remembering

HANK

From Audrey Williams' private album, pictures of Hank Williams, Sr.: Top photo: Hank with his mother, Lilly Williams, and Audrey, clowning in a Montgomery, Alabama park close to Mrs. Williams' boarding house, where Hank and Audrey lived for a while. The woman and child on the right of the photo were guests in the boarding house. Center, left: The Williams family. Hank, about three years old, is standing in front of his mother on the extreme left of the photo. Bottom, left: Hank performs for the medicine show on which he met Audrey—who can be seen looking into the camera from the car in the foreground. This photo was taken in Georgianna, Alabama, when Hank was almost 20. Top right: Hank, aged about 18, on a boozy fishing expedition with an unidentified friend. Bottom, right: Hank (with spectacles, later abandoned in the cause of good looks), as half of Hank and Hussy, his first semi-professional move into music. Hussy was Smith Adair. Hank's next outfit was the first version of the Drifting Cowboys.

In the late November of 1974—almost 22 years since the death of his father—Hank Williams, Jr. went into MGM's Nashville recording studio and talked to some of the people who knew Hank Williams, Sr. On one level, it was just another round in the endless business of re-promoting the legend of Hank Williams on record (the taped interviews were to be used by MGM to promote the latest "Hank and Hank" album), but on another level it was a sad, funny, confused and moving leap into the collective pasts of Hank's friends and associates.

Hank, Jr. was searching for clues about his father, whom he remembers only in vague flashbacks and through the thousands of stories and impressions he has been told all his life. He was trying to find new insights about what kind of man his father was, and also to probe into the significance of that short but legendary career which turned country music upside

down and inside out—for remember, Hank Williams, Sr. was the biggest star country music has ever had, and the story is not over yet by any means. To date, Hank Williams' songs and records have earned five or six times the amount of money they made during his life; royalties on his 150 or so songs have been increasing by 10% annually over the past ten years; over 200 artists have recorded "Your Cheatin' Heart" alone, and there are more than 100 foreign-language versions of the song. Hank Williams is "bigger" now than he ever was.

Hank, Jr. talked with his father's friends for a total of fifteen hours—fifteen hours of Roy Acuff, Faron Young, Minnie Pearl, Lefty Frizzell, Bill Monroe, Ernest Tubb, George Morgan, Rusty Adams, Grant Turner, Little Jimmy Dickens, Wesley Rose (President of Acuff-Rose, the massive Nashville music publishing house and Hank's music publisher), Bill Williams (Southern Editor of *Billboard*), and Audrey Williams herself—and the talk went all over the map. There were constants, however; praise of Hank as an electrifying performer and prolific songwriter; stress on how he loved to hunt and fish, but was pushed further and further away from those simple pursuits; frequent references to his considerable temper and, on the other side, his quick wit; and, in every interview, the painful memories of Hank's slow path towards death during the height of his career.

We have selected particularly striking passages from Hank, Jr.'s series of interviews, and laid them out on the next two pages of this article. Taken together, they go some way towards showing what kind of man Hank Williams was, and what kind of feelings he left behind him.

High Times In The Big Time

Hank, Jr.

"He seemed to go after life in a hard manner and a strong way. Like bowling—Wes said he bowled 20 or 30 games in a row. Flying—once he got past his initial fear, he flew all the time. Rodeoing—where he hurt his back trying to be a cowboy. Fishing—these guys say that when he went fishing, he got 20 dozen minnows. Don Helms tells this story . . . Don says, 'You want to go fishing with us, boy?' and Daddy said, 'Yes, I would love to go.'

"So they went. And Daddy had about 12 cane poles, and they backed up into the bank, and Daddy started baiting them and putting them out. Don was sitting there by the motor, and he said, 'Where do I fish?' Daddy said, 'Just grab one of them. Whatever.' Don said that every time they caught a fish, it tangled every line in there, but Daddy wanted to have a good chance. He went at everything in his sports activities.

"He enjoyed performing, too. When he stepped on a stage, he just enjoyed it. You could see it and feel it. That was his time."

Faron Young

"I know one time—talking about how the people loved him and what they would do—he went to Buck Lake Ranch once, and was fogged in. They radioed from the airplane. The place was full—it had, like, 15,000 people and the park could hold, like, 6,000—and it was raining and drizzling and overcast, and they couldn't get in this little airport up in Indiana. So they called down and said, 'Hank and them are up in the airplane trying to get down as soon as it clears. We'll fly over the park.' And they flew down real low so everyone could hear the motor on the plane. Everybody clapped as the plane was over them. *That's Hank. He's trying to get in.*

"And they waited. The weather broke, and they landed. The people waited on him. Just as long as they knew he was up there in that airplane, flying around . . ."

Hank, Jr. & Faron Young

Faron: "Y'know, he'd go out and buy a new Cadillac, and back then they were maybe \$5,000. Well, here he is with \$3,000. He had it in his pocket, y'know, so he'd drive off with the car. They'd say, 'Well, Hank Williams. That's no problem.' Then he might take the thing up to Newark, New Jersey, and then get loaded and get on a plane and go somewhere else, and by the time he got back home, he didn't know where the Cadillac was. They

had to get his schedule and trace it down, and maybe they'd find it."

Hank, Jr.: "He'd carry a lot of money on him?"

Faron: "Always, always. He always had a roll on him . . . Well, when he first came here, he went up on a tour with Lefty Frizzell or somebody, and made \$60,000 or \$70,000. And he came into the house with Audrey, and he threw it up in the air all over the house."

Wesley Rose & Hank Jr.

Wesley: "I'll tell you one thing about your father that people keep forgetting. He had a great sense of humor. He was one of the funniest people I ever met, and as you probably know, he was a comedian on a medicine show before he became a singer or writer."

Hank, Jr.: "That's right . . . He could practical-joke with George Morgan or the best of them on tour. He didn't just sit around, you know, as many people have him pictured, behind stage, just waiting and never smiling, and then go up there and tear 'em up because he was so sad and all. I know he had his fun and good times . . . I remember that GD was one of his unfavorable words, and he didn't like any of his band or anyone around him saying that word. Well, you remember. You know he was a very religious guy. He wrote a lot of religious songs. He and the band were on their way to Little Rock one time, and he said, 'Anybody that says that word in this car anymore puts \$5 in the cigar box for every time you say it.' And they got lost. I think they had to put \$35 in there before they got to the show. But that's the way he was."

Minnie Pearl

"Women went for him. They went for him in two ways. They went for him in a sexy way and they went for him in a maternal way. Each woman thought that she could cure him; each one thought she could make him happy and mother him. They had two angles on that, and then the others wanted to get him from the sex angle. When he came on stage, he excited those women. They would just flock to the dressing rooms and, of course, just flock anywhere he went. It was real interesting to me to see him disengage himself. I've seen him do it in a perfectly legitimate way, a nice way. He just didn't do like a lot of the boys do, and carry on all this foolishness backstage."

Hank, Jr. & Faron Young

Hank, Jr.: "Were you around when the Danny Dell thing happened, when Danny was fooling with one of Daddy's guns and it went off?"

Faron: "Anybody ever tell you the story about when he was trying to

shoot his toe down in Bosier City?"

"He was checked into a motel down there, and he had a show over there in Shreveport, and he was laying over in the bed with a .38. He had his big toe sticking up there, and he was loaded, and he was aiming at his toe. He said, 'I'm going to shoot you off!' and he shot, and it went right on through the wall. Billy Byrd was laying in the other room, and it went right into the headboard above his bed."

Hank, Jr.: "That happened with Danny Dell. *That's the one.*"

The Beginning Of The End

Hank, Jr. & Roy Acuff

Hank, Jr.: "Roy, you were his idol, and he started off singing like you. You saw him become an overnight success, and do you think it was too much for him to accept all at once? Did he want to go back to Alabama? Did he want to hunt and fish more than he was able to? Or did he just love his audience so much that he just went too hard for too long?"

Roy Acuff: "How old were you when he passed away?"

Hank, Jr.: "Three-and-a-half."

Roy Acuff: "I don't know, Hank."

Hank, Jr.: "Did he ever look tired? Everybody called him 'Bones.'"

Roy Acuff: "In his last days, he began to get very tired."

Hank, Jr.: "His nickname was 'Bones.' 'Lovesick Blues Boy' or 'Bones.' I know he was very thin."

Roy Acuff: "I never called him by that. To me he was Hank Williams.

Everything you mentioned there could have been depressing to him in some way. He might have had a longing to go back to Alabama and go fishing and hunting as you say—which when you got into this business, well, there was no way. You can't go back.

Minnie Pearl

Minnie: "As I walked backstage, they were bringing Hank up the steps. He looked at me. I sound over-dramatic when I tell it, but it was true—the look that he had on his face was of such pleading that I just never will forget it. He said, 'Minnie, I just can't work. I can't work, Minnie. Tell them I can't work!'

"Well, I didn't know what to do. I had no authority, I was paid like everyone else. But they went ahead and made him work. It was bad. He sang maybe a couple of songs, then the promoter told me to stay with him between shows. He said, 'Minnie, he may listen to you. Maybe you can keep him from getting worse than he is.'

"This was between shows in San Diego, and we were driving around, trying to keep him from getting



Some Friends of Hank Williams remember the man and his impact. They are Faron Young (top Left); Minnie Pearl (bottom left), a close friend and confidant of Hank's; Wesley Rose (top right), who worked with his father, Fred Rose, to spread Hank's fame across the whole spectrum of America music; and Roy Acuff (bottom right), the man whose style Hank Williams copied more than any other at the beginning of his career. Below is the interviewer, Hank Williams, Jr.



anything that would make him get in worse shape than he was, and trying to keep the crowd away from him. He would go with me, and he wouldn't go with anyone else, so he trusted me. So we started singing. I remember his feet were big and his legs were so long, and he was hunkered down in the car with his feet up, and he was looking out the side of the car, and he was singing 'I Saw The Light.' And then he stopped, and he turned around, and his face broke up, and he said, 'Minnie, I don't see no more light. There ain't no light.'

"This was his problem at that time, which was an allegorical thing. His life at that time did a lot of things, and I don't blame anybody. At that time Hank's life was a tunnel, the way he described it, and it was as if he were in a cage. And if he could have seen one ray of light come in, we might have saved him."

What If . . . ?

Wesley Rose

"I think Hank would have been probably the biggest superstar of all times. I don't think we would have had a rock era. I think the rock era just filled a void, and in that void, rock music nearly killed country. And I mean *badly*. For about 2 years' time there, we were down to about 60 stations playing country music in the United States. In fact, it was so bad, we had a baseball team here to pass our time with. There is quite a difference between rock and country, and your father wouldn't have touched rock."

Hank, Jr. & Faron Young

Faron: "He was an Abraham Lincoln type of person. He learned the way you couldn't learn it out of a book. I just think if Hank was still around today, he'd still be one of the biggest things walking. He'd still be like Ernest Tubb and Hank Snow — in their age bracket — but he would still be a great star. If he'd straightened up . . . He could have gone on to ruination, too, if he kept going the way he was going. If he'd straightened his whole self up and didn't have the problem with being a licensed addict and this and that . . ."

Hank, Jr.: "If he hadn't taken that fall off the horse when he was 17, it would have been a lot different."

Faron: "But I really believe that if he had lived, he could have ruined the whole industry. That's how big he was, you know . . . He went to Las Vegas. He was one of the first hillbillies ever got into Las Vegas, and he went out there and blew it. So we were 8 or 9 years getting in. That just shows how much power he had."

HANK

THE MUSIC

by NICK TOSCHES

It's been nearly a quarter of a century now since the brief career of Hank Williams came to an end. In December of 1946, at the age of twenty-three, he had cut his first records. Six years later he was gone. He was already a legend at the time of his death, and had been one since early 1949, since his version of "Lovesick Blues." Today, in an industry built around stars, Hank still shines brightest. In a mere six years, he created the most important, influential body of work in the history of country music, and neither the full brunt of that importance nor the final product of that influence has yet been felt.

The Hank Williams legacy is everywhere. A few months ago, while interviewing Waylon Jennings, I asked about the artists he enjoys listening to these days. "Hell, I still like to listen to Hank Williams," he answered. This from the man often singled out as the ringleader of the Nashville underground. Later that day, someone at Atlantic Records played a tape for me of a solo album by Rolling Stones bass player Bill Wyman. One of the tunes was lifted directly from Hank's "I'll Never Get Out Of This World Alive." And although his catalog consists of only slightly over a hundred songs, Hank is one of the most recorded songwriters of the twentieth century.

While Vernon Dalhart, Jimmie Rodgers, Jimmie Davis, Al Dexter, and a few other country performers before Hank were able to achieve a degree of popularity outside the straight country market, Hank was the first to possess a totally universal appeal. This is due in great part to certain elusive factors in Hank's music — factors at the same time revolutionary and as old as the hills. To try to understand those factors, their chemistry and their effects, it's necessary to take a close look at the nature of Hank's songs.

First off, it would probably be a wise move to attempt to shed some light on the controversy that surrounds Hank's writing abilities. There are more than a few people around today who hold that Fred Rose was responsible for most, if not all, of Hank's finest songs. They say that Hank would present Rose with coarse, raw ditties, and Rose would then transform them into polished gems. Fred Rose himself never said anything to that effect, but nonetheless the idea persists.

Fred Rose was a very different type of songwriter than Hank was. Before going into the publishing business, Rose had written a batch of songs that had been recorded by pop artists. These songs, which include standards like "Red Hot Mama," "Honest And Truly" and "Deed I Do," are all straight Tin Pan Alley fare. The tunes which Hank recorded that bear Rose's name as their author also have a Tin Pan Alley flavor:



Hank Williams in action — pushing Mother's Best flour (above) and serenading chorus girls on the Hadacol Road show, August 24th, 1951 in Macon, Georgia (right).



"Rootie Tootie," "The Funeral," "I Dreamed About Mama Last Night," etc. Furthermore, those songs which openly list Hank and Rose as co-authors—"Kaw-liga," "Minni-Ha-Cha," "Mansion On The Hill," etc.—are also predominantly pop-sounding. No Fred Rose composition I have heard or heard of has any traces of the style associated with Hank's most famous songs.

Fred Rose doubtlessly did have something to do with the refining of Hank's tunes. Hank's formal education had been quite minimal, and his spelling and grammar showed it; obviously, Rose helped out here. Hank must have also gotten a few useful ideas from Rose, as the two men were too close for there not to have been some interaction of this sort.

One especially decisive piece of evidence concerning Hank's abilities as a songwriter is given by Nashville tunesmith Jimmy Rule. While doing research for his biography of Hank, *Sing A Sad Song*, author Roger M. Williams spoke with Rule about his experiences with Hank. Rule clearly remembered a day when he had watched Hank scrawling some lines onto a scrap of paper. Hank showed the piece of paper to Rule, asking if the lines made sense. Rule read them:

*Did you ever see a robin weep
When leaves begin to die?
That means he's lost the will to live;
I'm so lonesome I could cry.*

There is one area where the presence of Fred Rose can be felt quite strongly, and that is the production end of Hank's music. Through Fred's guidance, there was a freshness to Hank's sound that started new trends in Nashville. For one thing, there is the matter of that piano which you can hear on most of Hank's records—a very rare thing for country music at the time. Fred Rose played the piano himself on those sessions. But much more important than the piano is what came to be known as the "dead string" effect.

Drums were taboo in country music then. Only the western swing outfits of people like Bob Wills, Al Dexter, Tex Williams and Ted Daffan used drums in their music, and that set them apart from the old-line country set. Of course, Jimmie Rodgers had used drums to record as far back as 1929, but it was best not to recall such things. Both Rose and Williams (along with an assortment of less daring souls) realized that drums could be a definite asset to country music, could add more backbone to its direction. They couldn't afford to be so reckless as to actually use the damned things, so Rose came up with an alternative. By adjusting the guitar amplifier so that it transmitted at its lowest level, the guitar could be made to produce a flat, thumping sound not unlike that of a drum. It wasn't the real thing, but it sure turned a lot of heads around in those more staid days. With this new bit of raunch came a general intensification of the electric country sound. Folks like Ernest Tubb had long been using electric instruments, but the sound Hank and his boys served up was a much more brash affair. As important as these musical innovations were, it was the lyrics—the words that added tone and color to the music's muscle—that most defined Hank's genius.

Hank was a beauty of a songwriter. Much has been said of the simplicity of Hank's songs in a manner that infers it was simplicity which gave the songs their pleasant power. In a way that's true, and in a way it

isn't. There are a great many awful songwriters around who are masters of simplicity. Simplicity in songwriting is no virtue by itself: the trick is to convey profound moods or thoughts in a simple manner. Hank did that.

Take "Cold, Cold Heart," for instance. It sounds like a very simple song, the damning of a cold, unfeeling lover, yet there are all sorts of ambivalences that lie beneath its apparent simplicity. It isn't only the cold, unfeeling lover he's moaning about, but also his crazy dependence upon her. The lyrics capture that complex mood, not only the sadness but the craziness of it as well, and make it easy to grasp and associate with—even though it isn't clear why that's so, why such a seemingly simple ditty can reach so far back into our brains. It was an innate gift Hank had; it wasn't the kind of simplicity you could learn by practicing.

When he sang, it rang true. In "I'm A Long Gone Daddy," he describes his woman as one who'd "rather fight than eat," and you're on his side of the fight from the very start. In "You're Gonna Change (Or I'm Gonna Leave)," he taunts his wife by referring to her personal possessions as "junk," and you can sense her eyes glaring and her nostrils flaring before he hits the next note on his old steel-string Martin. "Mind Your Own Business" was a series of angry, drunken put-downs that sounded so funny only because they were so right on target.

One of Hank's greatest achievements began with those four scrawled lines he showed to Jimmy Rule that day in 1949. "I'm So Lonesome I Could Cry" is a milestone in country songs. Its imagery is perfect—romantic enough to effect an emotional response, but lean and tough enough to keep the whole thing from collapsing into bathos or corn. One special touch (which I wasn't even aware of until this year) is Hank's description of silence as a source of light: "The silence of a fallin' star lights up a purple sky." With this song more than any other, Hank began the modern era of country songwriting, an era that would eventually give us people like Willie Nelson and Kris Kristofferson. It started when Hank mixed the visceral with the poetic and sang the results.

Hank's sacred tunes are an interesting enough matter. He was alternately joyous and morbid in these tunes. On the one hand, there's the rapture of deliverance found in such songs as "I Saw The Light," and on the other hand, there's the bleak, grave-cold gloom of stuff like "The Angel Of Death." In his unsure, schizoid moodiness concerning things beyond, Hank once again rings true.

When he died on New Year's Day in 1953 (his record "I'll Never Get Out Of This World Alive" was on the country charts at the time), he left behind the makings of country music's modern era, the beginnings of new, less strict musical styles and a fresher, stronger breed of lyrics.

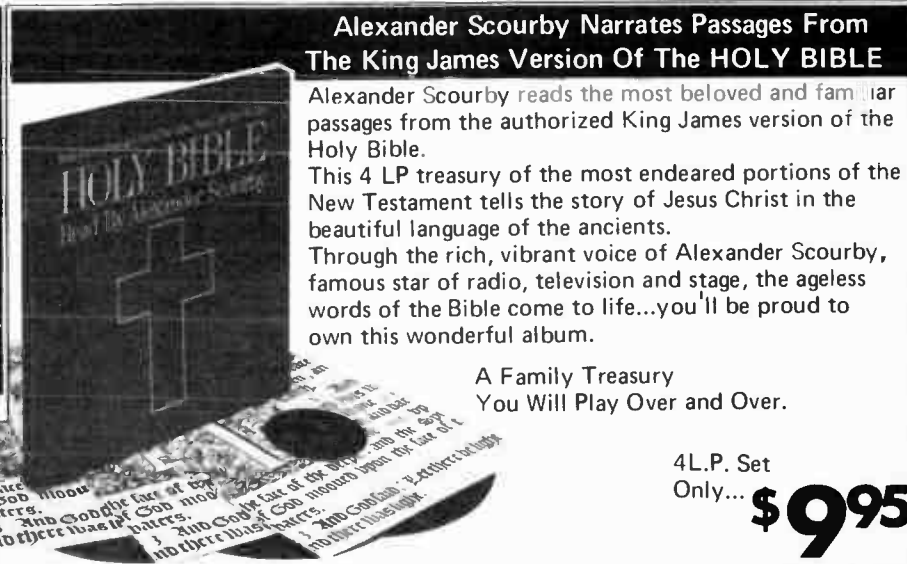
The years following Hank's death have witnessed an exhilarating rate of growth for country music. Elvis Presley, George Jones, Johnny Cash—they came upon the scene within three years of Hank's death, and we've all been pretty well aware of what they've done since. They're just a few of those who carry traces of Hank's music in their own. There are many others. They're all around, elusive little reminders of what Hank did. ■

It's Sunday Every Day,

when your listening to these fine record sets... They get back to the fundamentals. They're a great spiritual addition to every Christian family.

Products of Pickwick International, Inc.

This eloquent reading makes the Bible and its meaning more meaningful than ever before...



Alexander Scourby Narrates Passages From The King James Version Of The HOLY BIBLE

Alexander Scourby reads the most beloved and familiar passages from the authorized King James version of the Holy Bible.

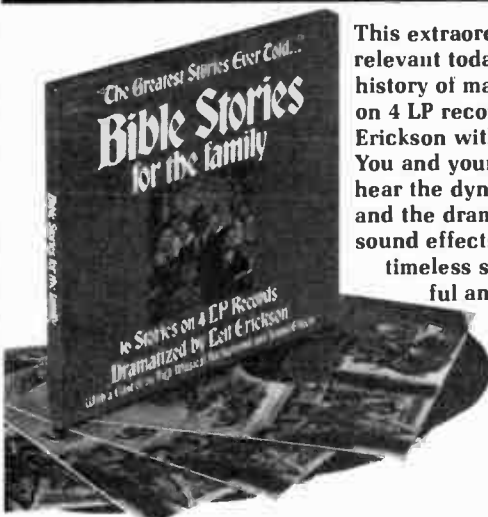
This 4 LP treasury of the most endeared portions of the New Testament tells the story of Jesus Christ in the beautiful language of the ancients.

Through the rich, vibrant voice of Alexander Scourby, famous star of radio, television and stage, the ageless words of the Bible come to life...you'll be proud to own this wonderful album.

A Family Treasury
You Will Play Over and Over.

4L.P. Set
Only... **\$9.95**

The Greatest Stories Ever Told... BIBLE STORIES For The FAMILY



This extraordinary album, perhaps more relevant today than at any time in the history of mankind, features 16 stories on 4 LP records dramatized by Leif Erickson with cast of 50.

You and your family will be thrilled to hear the dynamic musical background and the dramatic, true-to-life studio sound effects which help to make these timeless stories more vivid and meaningful and a constant source of inspiration.


This superb edition is acclaimed by critics, educators and the clergy of all faiths for their unparalleled educational and entertainment values.

4L.P. Set
Only... **\$9.95**

These 16 Stories On 4 L.P. Records - Dramatized By Leif Erickson and a Cast of 50...

- | | |
|--------------------------|----------------------------------------|
| DAVID AND GOLIATH | NOAH AND THE ARK |
| SOLOMON | STORY OF JOSEPH |
| THE STATUE OF GOLD | MOSES: EGYPT |
| DANIEL IN THE LION'S DEN | MOSES: PROMISED LAND |
| THE BATTLE OF JERICHO | THE BIRTH OF CHRIST |
| SAMSON | THE GOOD SAMARITAN |
| THE STORY OF RUTH | THE PRODIGAL SON |
| DAVID AND KING SAUL | THE EVENTS SURROUNDING THE LAST SUPPER |

BONUS! NEW! Now features extra bonus of eight full color 8x10 Bible Stories pictures ready for framing.



BONUS!

THE INSPIRING HYMNS OF TENNESSEE ERNIE FORD

Here are 26 wonderful, comforting hymns, spirituals, and gospel songs that are a source of comfort and happiness. They are the sacred songs that have come from the hearts of people. They are the songs of enjoyment, warmth and joy. The varied tempo of these timeless favorites is infectious and they have given peace and solace to generations of Americans and serve as a reminder of the faith that is our heritage.

Here are some of the inspiring songs sung by Tennessee Ernie Ford

Amazing Grace/The Church In The Wildwood/ Bringing In The Sheaves/ Jesus Loves Me/ Holy, Holy, Holy/ Abide With Me/Rock Of Ages/The Old Rugged Cross/Onward Christian Soldiers/Wondrous Love and 15 More Favorites!

TWO L.P. STEREO RECORDS **\$4.98**
LONG PLAY 8-TRACK TAPE **\$6.98**

Only... **\$4.98** Only... **\$6.98**



Available On 2-Record Set or 8-Track Tape

COUNTRYMUSIC Dept. R 475 Park Avenue South New York, N.Y. 10016

Any of these inspiring record packages makes a great gift for your loved ones.

- () Please send me the BIBLE STORIES FOR THE FAMILY 4 LP record set at \$9.95 each. Price includes eight 8"x10" full-color art prints.
 - () Please send me the HOLY BIBLE 4-Record album set at \$9.95 each.
 - () Please send me the TENNESSEE ERNIE FORD () 2-Record Set at \$4.98 each.
 - () Long Play 8-Track Tape at \$6.98 each
- Please include \$.50 postage & handling for each item ordered. **TOTAL ENCLOSED \$** _____
(check or money order only please)
New York State Residents Add Sales Tax

Name _____
Street _____
City _____
State _____ Zip _____
(Please Print)

MO35

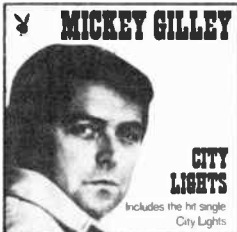
MICKEY GILLEY

The Brightest
New Light
in the Country

Mickey's "Room Full of Roses" and "I Overlooked an Orchid" both hit the top of the country charts...



Now, his new hit "City Lights" leaves little doubt that Mickey Gilley is Country's Newest Superstar.



And Introducing... "BARBI DOLL"
A new album of country songs
from Barbi Benton



INCLUDES "BARBI DOLL"
PIN-UP POSTER

NOW GET
MICKEY GILLEY BY MAIL!

Mail to...
RUSH-TO-ME RECORDS
P.O. Box 1130
Burbank, California 91507

- | | | |
|----------------------|--------------------------|--------------------------|
| Mickey Gilley | L.P. | 8 tr tape |
| "Room Full of Roses" | 6.98 | 7.98 |
| | <input type="checkbox"/> | <input type="checkbox"/> |
| Mickey Gilley | L.P. | 8 tr tape |
| "City Lights" | 6.98 | 7.98 |
| | <input type="checkbox"/> | <input type="checkbox"/> |
| Barbi Benton | L.P. | |
| "Barbi Doll" | 6.98 | |
| | <input type="checkbox"/> | |

SPECIAL BONUS OFFER, SAVE 3.96!
Order All three L.P.'s for 16.98

Enclosed is my check or money order for \$_____.

Enclosed is .50 postage and handling per selection.

Canadian orders add \$1.50 per order
Non-U.S. orders add \$2.50 per order
Calif. Residents add appropriate sales tax

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

HANK THE MUSIC

'Hank Asked The Questions And Now We Have To Live With Them'



Photo: Courtesy Audrey Williams

by DAVE HICKEY

I could believe Hank Williams died of disappointment, that he grew up so far to the poor, in so many places where there was nothing as good as gone, that he really imagined that when he made it he would be let in—admitted to some charmed world of the successful and secure where life don't hurt anymore.

I could believe he died of guilt and self-contempt, because success came so easily that he distrusted his understanding and felt undeserving of the praise.

I could even believe that he died of drugs, whiskey and hard living in the pursuit of pleasure and fame. Better men have died for less, and it certainly doesn't degrade his memory—at least it leaves him a man, not a myth. It does degrade his achievement, though, to believe he was a poet damned by his gift—the hillbilly version of Janis Joplin, Jackson Pollack, Isadora Duncan, Scott Fitzgerald, and all the other artists lost in the myth that says every act of creation is somehow an act of self-destruction.

We are a puritanical and conservative people. It makes us happy to think that the joy of art is balanced by some kind of special pain; that every act of creation is somehow an act of self-de-

struction. It is untrue of course, but people can die of lies as easily as truth. And we *really* believe it—so much so that we often underestimate the artists whose achievements bring to them joy and profit. It somehow makes us uncomfortable that they didn't die of it. It is a perfect way to ignore the achievement of art—just attribute it to magic and associate it with damnation.

Poor Hank. He was a man who made songs of great complexity, and everybody attributes his work to sincerity, simplicity, and magic.

* * *

Hank Williams was a great songwriter, but a *simple* songwriter he wasn't; neither was he a primitive one, nor a particularly realistic one. His realism was emotional rather than documentary. Williams' songs have much the same effect as Ernest Hemingway's prose: It looks simple and feels realistic, but it's actually very general and formal. Both Hank Williams and Ernest Hemingway give you the structure of a situation. *You* provide the details.

Hank Williams' best songs are, in fact, *very* formal and quite uniform—at least my favorites, "Cold Cold Heart," "I Can't Help It," "You Win Again," "Your Cheating Heart,"

"There'll Be No Teardrops." Nearly all of these songs are composed of two 28- or 32-bar choruses and *no verse*. Structurally, they are very similar to the extended choruses in musical comedy songs and certain hymns. The songs move directly to the dramatic statement of the chorus, dispensing with the business of establishing time and place. ("Busted flat in Baton Rouge . . . etc.")

Hank always got to the point: *Who is saying what to whom and why?* He *immediately* clarified the relationship between singer and song, between listener and the fictional "you" to whom the song is addressed. If you can make all this clear *immediately*, then the hell with the verse. And that's exactly what Hank did.

Nearly all of Hank's songs seem simple, but look closely: He opens with an eight bar statement, follows with another eight bar couplet which contains the hook, or catch phrase; offers another eight bar release that gets more specific, and returns to the hook. Then there is a turnaround, and the structure is repeated. Couldn't look simpler; couldn't be harder to do. Because the songs don't *go* anywhere (don't have to, they're *there*), because there's no suspense (writing suspense is easy, just hold the truth 'til the last), because there's no real conclusion (like

life), the drama *must* be there from the start. Also, it must be phrased simply enough for instant recognition and dramatic enough to hold the listener's interest. To repeat: The language must be *completely* clear; you only have room for artsy lyrics when you have some kind of suspense situation. Hank Williams wasn't a storyteller; he was a dramatist.

Outside of Williams, there are very few good country songs of this variety. I think, offhand, of Merle Haggard's "I'd Rather Be Gone," or Bobby Goldsboro's "With Pen In Hand" and very few others outside of a whole batch of Harlan Howard tunes. In fact, I sometimes think that Howard was the only writer who really went to school, really got down to what Williams was about, learned how to do it and had the talent to bring it off.

Looking simple is the hard part, especially in the lyric. The words have to hang together with absolute authority—and with no "art" showing. And here, at least for me, is where Hank Williams is the master—no country writer ever figured out how to put together the American language *as sung* with more hidden craft.

Just look at the opening chorus of "Cold, Cold Heart." The language really looks plain, but it hangs together for a number of reasons. First: the

song is in cut-time (or two-beat) without rests, so the words march one evenly after another, making the final consonants as important as the beginning consonants in each word: So there is alliteration you do not notice; as in . . . *free your Doubtful minD-anD-melt your colD-colD-heart.*

I could go on, but my point isn't to explain technique, only to point out that technique becomes art when it disappears—and Hank Williams made it disappear. But it doesn't do justice to the songs to deny that the art is there.

The best art disappears, and Williams was one of the best artists—he had the absolute lack of vanity which allowed him to devote all his skill to the feeling in the song. And of all the writers and singers around, his songs are the ones that thrust you back to the basic questions. When you are talking about charts and hits and studio techniques and guitar licks, you can play a Hank Williams song and he will put you back to square one with the first questions: Why does a man sit down and try to make his feelings into something called a song? Why does he stand up in front of his fellow citizens and sing it for them? I don't know, and neither did Hank Williams, but he asked the questions and now we have to live with them. ■

Hank Williams for the first time

This is the original oil painting that hangs in the gallery of the Hank Williams' home in Nashville, and now, **for the first time**, it is available to you in a limited edition of large (18 x 22) **full color** reproductions. This fine portrait of country music's greatest star will come to you in a beautifully designed cover, featuring additional sketches of Hank and Audrey Williams.

It is truly a collector's item!

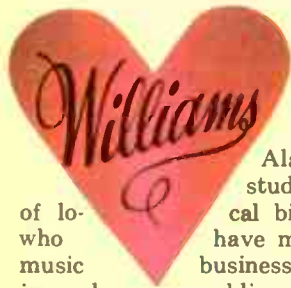
Mail to:
Hank Williams' Portrait
4916 Franklin Road
Nashville, Tenn. 37220

Name _____
Street _____
City _____ State _____ Zip _____

Please **rush** me _____ Hank Williams' prints, for only **\$10** each, (plus 50c postage and handling)

Enclosed is my check or money order for \$ _____





Franklin Road is a long, wide, straight boulevard stretching out from downtown Nashville, south towards Alabama. It is a rich road studded with the mansional bigwigs and performers who have made it in the country music business, and it is there—in a low, rambling building set down off the road in plain view of any passing motorist—that Hank Williams made a home with his first wife, Audrey. Hank Williams, Jr. grew up in that house after his father's death, but now even he is gone, leaving his mother among the memories, alone but for her housekeeper and yard man. Audrey has added to the house recently. She has built a chapel-like room there, hung the oil painting of Hank that you see on our cover, and moved many of Hank's most treasured possessions up from Alabama. When we visited the house one gloomy weekend in late November, 1974, Audrey was preparing to open one wing to the hoards of tourists who have always worshipped from afar, up on Franklin Road. Here are some of the things those tourists might now see in Audrey's house. **Right, this page:** The spectral figure of Hank—really a life-size photograph mounted on heavy cardboard—stands beside his saddle and some of the instruments he left behind. They are, left to right, a 1944 Martin D28 "Herringbone" guitar, serial number 87422; a badly cracked Stradavarius violin; and a beautifully inlaid, custom-made 1936 Martin 00018 whose worth is almost beyond estimation. It is in perfect condition. **Above, opposite page:** Hank's gun-belt frames his matched pair of nickel-plated Colt .45 Peacemakers, his New Service .45 Colt, his .38 Smith & Wesson snub-nose Special, and his Luger. **Below, opposite page:** Some of Hank's stage clothes. The fringed jacket on the extreme right of the photograph bore a faded inscription on a yellowed scrap of paper pinned to the pocket: "Hank wore this suit on his last personal appearance, December 19, 1952, Austin, Texas." **Bottom right, this page:** The 1952 Cadillac convertible in which Hank died sometime during the night of New Year's Eve, 1952/1953. This is the car whose journey from Montgomery to Canton, Ohio ended at a Pure Oil gas station in Oak Hill, West Virginia, when Charles Carr—Hank's driver—finally decided to try and wake the tall, gaunt figure slumped across the back seat. **Top left, this page.** Set into a bar in one corner of the new wing, this pink heart is the dominant symbol of Audrey's House For Hank. ■



COLOR PHOTOS: THE GREASE BROTHERS





"The surest way I know to get your song heard by someone in the music business is also the easiest."

Paul Williams

"Entering the 1975 American Song Festival just might be the best thing a new songwriter can do for his song.

"Years ago, if anyone had told me I could get someone in the music business to listen to my song just by mailing in a coupon, I would've punched him in the kneecap.

"Young songwriters used to have to struggle for years to get their songs heard. I know...I did. But that was before the American Song Festival.

"Last year's results speak for themselves.

"It's one of the best ways new songwriters can close deals with record companies like Atlantic, Asylum, RCA, and Columbia, or get their songs performed on international TV by artists like Jose Feliciano, Richie Havens, Sarah Vaughn, Al Wilson, The Lettermen, and Etta James. Just by filling out a coupon and sending in a cassette.

"At last year's competition, the music business contacts...and contracts...speak for themselves. And this year, again, if you've got a good song, you've got a good chance at some big prizes, and maybe even a chance to start on a whole new career.

"I'm not saying that entering the 1975 American Song Festival will make you a better songwriter. But it just might make you a richer, more famous one."

There's a place for your song.

There are categories for rock, country, folk, easy listening, soul, and gospel. Each category has separate amateur and professional competitions. Plus a special Bicentennial competition for historical and patriotic songs.

You don't even have to be able to write music.

All you need is a song, recorded on a cassette.

Who are the judges?

Your song will be listened to by pros. A&R men, music executives, publishers. Picking out good songs is what they do for a living.



How are the winners picked?

Songs are judged on originality, music composition, and lyrical content when applicable. Elaborate instrumentation, vocal arrangement, or production have no bearing on the judging. And because the songwriters' names are secret until the semi-finals, the song is all that counts.

Why is the 1975 American Song Festival different?

You retain all rights to your song. The royalties and benefits are all yours.

You can enter your song in more than one category.

Or you can let our judges place your song in an additional category where they think it will do well. (At last year's Festival, several songs won in categories which were not their first choice.)

Also, when you enter your first song in the competition, you'll receive the official Songwriter's Handbook, a valuable reference source of facts every new songwriter should know.

\$129,776 in songwriting prizes.

You'll be competing for cash plus many extra merchandise prizes.

★ 250 Honorable Mention Winners will each receive \$100.

★ The winner of the Bicentennial competition will receive \$1,776. Semi-finalists will receive valuable merchandise prizes.

★ The 36 quarter-finalists (three from each amateur and professional category) will each receive \$500 and advance to the semi-finals.

★ The 12 semi-finalists (an amateur and professional winner from each category) will each receive an additional \$5,000 and the opportunity to win the Grand Prize.

★ The "Best Song of the Festival" will win an additional Grand Prize of \$25,000 for a total of \$30,500 plus a Yamaha grand piano.

The Finals.

Final judging will be celebrated with gala festivities, capped by an awards program televised internationally from Hollywood, California.

The winning songwriters will appear on this special, and their songs will be performed by top recording stars, and included on the 1975 Festival LP.

Entry Procedure

1. Record the song on a cassette only. Start recording at the beginning of the cassette and rewind before submitting. Only one song per cassette, please. (Use any type of cassette. The ASF recommends the Realistic Supertape® cassette available at participating Radio Shack stores.)
2. Complete the attached entry form, paying particular attention to the following:
A. *Your Social Security Number.* This is important because in using the number instead of a name, the identity of the composer is kept secret. Write your number on your cassette on both sides with a ball point pen.
(Note: If you do not have a Social Security Number, use the number of a member of your household. If there is none, the American Song Festival will assign

you an ASF number and we will notify you of the number upon receipt of your cassette and entry form.)

B. Write the title of your song on the cassette on the side on which you recorded your song.

C. To enter more than one song, obtain another entry form or produce a reasonable copy for each entry.

D. **Song Categories**—You must designate at least one category in which the song is to be judged. The fee for entering each song in one category is \$10.85 (\$13.85 outside the U.S. and Canada). To enter your song in *additional categories*, indicate so on the entry form and enclose an additional \$7.25 for each added category. You do not have to send in another cassette.

Enclose an additional \$7.25 if you select the Judges' Decision Option. (Allowing the judges to place your song in another category that, in their opinion will give the song its best opportunity.)

3. Wrap your check or money order and entry form around each cassette. Secure the package firmly with rubber bands or string wrapped both directions.

Mail in a strong envelope or box to:
THE AMERICAN SONG FESTIVAL
P.O. Box 57, Hollywood, CA 90028

4. **Mail Your Songs Early!** We are accepting entries now. By mailing early it will be processed immediately. Your official receipt will be the official *Songwriter's Handbook* and a confirmation of your

songwriter's identification number. If you want acknowledgement of additional entries, send your entry by registered mail, *return receipt requested*.

5. **Copyrighting your song.** It is not necessary to copyright your song when entering the competition.

*Promotional consideration for this recommendation has been provided.

Rules and Regulations

1. Competition is open to any person except employees of the American Song Festival, Inc. (ASF, Inc.), or their relatives, or agents appointed by the ASF, Inc.
2. Each entry shall be wholly original and shall not constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, licensees and assigns harmless from and against any claims inconsistent with the foregoing.
3. No musical composition may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to October 1, 1975, or the public announcement of the quarter-finalists, whichever occurs first. All winners will be notified and all prizes awarded no later than 12/31/75. Prizes will be paid to songwriter named in item 1 of official entry form.
4. An entry fee of \$10.85, an accurately completed entry form, and a cassette with only one song recorded on it shall be submitted for each entry. Entry fee is \$13.85 outside of the United States and Canada. Any number of songs may be entered by an individual provided that each cassette is accompanied by a separate entry form and entry fee.
5. The entrant must designate at least one category in which he wants his song to compete. Any song may be entered in additional category competitions by so designating on the entry form and including an additional fee of \$7.25 for each such additional category. Such additional category may be left to the judges' choice by selecting the "Judges' Decision Option" which permits the judges to place the song in the category in which in their opinion it is best suited.

6. The ASF, Inc., its licensees and assigns shall have the right to cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment to the copyright proprietor per record sold, calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized and performed with a film or videotape account of the ASF for use in any medium for a fee of \$1.00 paid by ASF.

7. All materials submitted in connection with entries shall become the sole property of ASF, Inc., and no materials shall be returned to the entrant. The ASF, Inc., shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to receipt by the ASF, Inc.

8. Each entry shall be judged on the basis of originality, quality of musical composition, and lyrical content if applicable. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc., and all entrants.

9. Cassettes with more than one song on them, cartidges, records, reel-to-reel tapes, or lead sheets are improper submissions and will invalidate the entry.

10. Entry forms will be made available by public distribution and the ASF, Inc. will mail entry forms until May 1, 1975. Recorded cassettes and accompanying material must be postmarked by June 3, 1975. ASF, Inc., reserves the right to extend these dates in the event of interruption of postal services, national emergency, or Act of God.

11. A professional is anyone who: (a) is or has been a member of a performing rights organization such as ASCAP, BMI, SESAC or their foreign counterparts; or (b) is or has been a member of the AF of M, AFTRA, or AGVA or any one of their foreign counterparts; or (c) has had a musical composition written in whole or in part by him recorded and released or disseminated commercially in any medium or printed and distributed for sale. All others are amateurs.

12. ASF, Inc. reserves the right to refer entries from areas outside of the U.S. and its territories and possessions to its sub-licensees in such areas and to refuse receipt of entries from such areas.

Official Entry Form SEPARATE ENTRY FORM NEEDED FOR EACH SONG

CM

1. SONGWRITER _____
(Print name)

FIRST CATEGORY \$10.85 (Outside U.S. and Canada \$13.85.) \$ _____

2. Social Security Number _____
(For identification only)

EXTRA CATEGORIES OR JUDGES' DECISION OPTION

@ \$7.25 x _____ = \$ _____

Total Fee Enclosed \$ _____

3. ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE: Home _____ Office _____

4. DIVISION: Amateur _____ Professional _____

*For definition see Rules and Regulations # 11.

5. TITLE OF SONG _____

6. CATEGORY: You must designate at least one category

ENTRY FEE \$10.85 (outside U.S. and Canada \$13.85)

ROCK EASY LISTENING/MIDDLE OF THE ROAD

COUNTRY SOUL OR RHYTHM & BLUES

FOLK GOSPEL OR RELIGIOUS

BICENTENNIAL COMPETITION (Note: This category is separate from the rest of the competition and has its own prizes.)

IMPORTANT: Songs often fit more than one category. You may have your song judged and compete in more than one category by indicating below the additional category or categories you want, and adding \$7.25 for each additional category.

ROCK EASY LISTENING/MIDDLE OF THE ROAD

COUNTRY SOUL OR RHYTHM & BLUES

FOLK GOSPEL OR RELIGIOUS

JUDGES' DECISION OPTION (The judges will place your song in the category which, in their opinion, is most appropriate.)

7. Did you collaborate in the writing of this composition?
Yes _____ No _____

Collaborators' names _____

8. If the song is owned or entered by other than songwriter named in # 1 above, identify the owner or entrant below (please print):

NAME _____


ADDRESS _____

CITY _____ STATE _____ ZIP _____

Relation to songwriter: _____

I hereby certify that I have read and agree to be bound by the rules and regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED _____ DATE _____

Send entry to:  THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

A presentation of Sterling Recreation Organization

The 1975 American Song Festival™

An International Songwriting Competition

An Opry Star Shines On

by Frye Gaillard

DeFord Bailey is not one for brooding, but sometimes he will stare out the window of the high-rise housing project he's been assigned to spend his twilight years, and gaze across the street to the corner of 12th and Edgehill in Nashville, to the rubble-strewn vacant lot where he spent 31 years of his life shining shoes.

He remembers those days with a kind of peculiar, triumphant fondness, for popping a shine is dirty and sometimes unpleasant work. But the tips did roll in on occasion (he was, after all, a Nashville celebrity) and when business was slow he could always reach into his apron pocket for his harmonica, wipe the lint off the mouthpiece, and blow you away.

If you were lucky enough to be treated to one of these impromptu concerts, you would understand why people say that no one can play mouth harp like DeFord Bailey. Even today, in the sun-drenched, antiseptic game room of the senior citizen's high-rise, a few bars from DeFord Bailey runs like an electric current among the old black men who while away the hours playing dominoes.

Kirk McGee, who remembers DeFord Bailey from the early days of the Grand Ole Opry, sees him as a genius. "I never saw him fail," McGee recalled. "He would absolutely knock them out."

Bailey was a regular on the Opry between 1925 and 1941. He was the first black Opry star and one of the first men, black or white, to make a country record in Nashville. He was

regarded by George D. Hay, the Opry's founder, as the institution's "mascot," but when he let go with "Pan American Blues" or "Fox Chase," simulating a fast-charging, chugging freight train or the sounds of a pack of hounds after a fox, he was acknowledged as an artist, even by Judge Hay, who later dropped Bailey from the Opry roster on the grounds that he wouldn't expand his repertoire.

What happened was that Bailey ran afoul of the economic realities of the music business, which haven't changed much since his departure from the Opry in 1941. As the 1930s drew to a close, a new song-licensing company, BMI, began to challenge the supremacy of the older and more established ASCAP. The policy-makers at WSM, the Nashville radio station that owns the Grand Ole Opry, had invested in BMI, and they were understandably anxious for Opry stars to produce new songs for BMI to license. Bailey didn't really understand all this, and in any case, he was more of an interpreter than a composer. When he failed to live up to the expectations of the executives, he was dropped. His career as an artist gave way to one as a bootblack.

It isn't easy to persuade Bailey to talk about such unpleasant subjects as his abrupt departure from the Opry and the fame it almost brought him. He will sit there in the game room, his feet dangling two inches from the floor, a twinkly-eyed little man, 4' 11" tall, dressed in a stiffly pressed blue suit, felt hat and neat tie, and he will parry every question with the skill of an experienced trial lawyer. He's always polite and smiling, but always non-committal—unless he has some concrete reason to trust you.

For our interview, Bailey came down from his immaculately clean third floor cubicle to the game room. He still walks with a limp, the result of a childhood bout with polio. He sat quietly in his chair, saying very little unless asked. With a studied blandness he conceded that he had seen some hard times, but he had managed to keep his head above water and "kept on paddling." He wasn't angry with anyone, he said, and felt he had lived a pretty good life, all-in-all.

But beneath that stoic surface, a fantasy still lives, and if you probe

long enough with questions, Bailey acknowledges that it involves the proverbial "making a comeback." Several producers have also thought of this.

"I'd be interested, too," Bailey admits with a philosophical chuckle. "But only if they're talking right." He means money, and although there have been negotiations about cutting an album, nothing has been resolved.

Bailey passed up a chance to cut an album with folk singer Pete Seeger, although Bailey was offered a flat fee and a percentage considerably in excess of the going rate. He turned down an invitation to appear at the Newport Folk Festival. More recently, according to Bailey's friend and advisor, Vanderbilt University history student David Morton, he was offered \$2,500 to play three songs in an upcoming movie but Bailey turned it down.

"I don't want to give the impression that Mr. Bailey has been terribly difficult to deal with," Morton said recently, but the impression sticks nonetheless. The reason could have something to do with the fact he was one of the Opry's biggest stars for 16 years, but like other Opry performers of the day, he wasn't paid very much. But he knows he is among the greatest harmonica players ever. ("I was a humdinger," he says with a smile.) The self-knowledge is liberating. He has nothing to prove.

If you want to hear him, you can pay his price as a matter of principle. If you don't want to pay his price, you won't hear him. There won't be any hard feelings on his part, but that's that. It sounds arrogant, and it is. But it's not the kind of arrogance one usually experiences. It's not feisty and defensive. DeFord Bailey is one of the most polite, gentlemanly, self-bemused, self-assured people I've ever met in the state of Tennessee.

But it seems unlikely that Bailey, now in his 70s, will make another record. It's also doubtful that any of his early records are still around, and as far as anybody knows, there aren't any tape recordings available of his performances either. So if you've never heard DeFord Bailey play his harmonica, chances are you never will. That's a shame. ■

DeFord Bailey was one of the Grand Old Opry's first stars.



NOTHIN' EXTRA FOR

OLE LESTER

HE JUST PLAYS
YOUR BASIC
BLUEGRASS MUSIC

by TOM SZOLLOSI

People of every age were standing away from the huge bus, straining their eyes to see a recognizable shape through the heavily tinted glass. Out on the wide grassy area in front of the stage Bill Monroe himself was discussing the growth of his nationwide festivals with a reporter from the Riverside Press Telegram. He too was looking at the bus, maybe wondering which of the shapes moving about in there might be Lester Flatt. And why Lester was getting so much more attention than he was, here at his own "Golden West Bluegrass Festival."

The bus had rolled in a few minutes earlier, a huge silver beast with LESTER FLATT in simple white letters on a red background, peeking out of the slot where TULSA or CHATTANOOGA might once have peeked.

Three girls, about twelve years old, had approached the bus immediately. Thanks to the persuasive powers of their big-eyed, brunette ringleader—who carried her autograph album like a baseball bat over one shoulder, scanning the smoked windows the same as anybody else—they weren't leaving "'til ol' Lester Flatt comes out here."

"Ol' Lester Flatt" had no intentions of coming out for a while. This bus, from the terse name card above the huge windshield (terse compared to the banners on the other

vans and buses at the festival, anyhow) down to the uneasy silence inside, is 100% pure Lester Flatt. There is a throne of black leather across from the driver's seat on the passenger side. Small wooden knoblets at the end of each of the chair's arms are the only embellishments. This is Lester's Chair. Across from it, where I sit down to talk with him, is a similarly styled (but, even to the naked and untrained eye, not as comfortable) couch in matching leather. There are no pictures anywhere. The bus is alive with the tangy barbershop aromas of Aqua Velva and a lanolin-based hair oil of the sort I remember wearing as a boy.

Preparing to ask my first questions, I observe that it is Lester himself using the hair oil. His surprisingly thick head of hair is shiny and in place down to the last follicle. The suit, rumored to be a conservative Nudie's model, is a brown-and-black tattersall of the springiest-looking polyester imaginable. Perfect road suit. Hang it up and the wrinkles disappear. The other members of Lester's band are dressed in matching blue-and-white suits of the same weave. The only flaws in Lester's grooming are his sideburns. There is hair oil . . . a bit too much . . . on *them*.

Fiddling with his hat and observing the festival around the bus with a total absence of excitement, Lester exudes a Godfatherly power. Oc-

casional well-wishers of some importance to the bluegrass world are allowed to shake hands with him—after identifying themselves. Two small boys in Confederate army caps stand outside the bus with banjos and play a salutary version of "Foggy Mountain Breakdown." Lester makes a point of not looking, inspecting his downright opulent cream-colored hat instead.

He speaks softly, in tones that fit the bus's studied quiet. It is a from-the-chest voice, familiar and deep, used as though its owner is conserving energy. Lester is way past the point where he needs to strain himself. Hand gestures and an infrequent smile are his significant movements during our conversation.

"Bluegrass, which is what we are, has picked up about the last five years, but the last two 'specially. We play a lot of college campuses now, a whole lot. Started doing that in the late 60's in a few places. To see how it went. But then in the last two years we've started doin' fifty, sixty colleges a year."

Though you couldn't consider colleges his ideological meat, Lester doesn't mind playing them one bit.

"You know, the kids really do go for bluegrass . . . they love it, and especially the old *standard* songs, the old stand-bys, you know. Songs we do like 'Rollin' In My Sweet Baby's Arms,' 'Foggy Mountain Breakdown,' 'Orange Blossom





**PAYING MORE FOR YOUR
MUSICAL INSTRUMENTS
DOESN'T MAKE THEM
SOUND BETTER**

Now you can order top brand name instruments, sound equipment, accessories and audio components through the mails at prices your home town retailer can't even come close to matching. Write for quotes and our catalogues, and you'll see what we mean.

Musical Pro Shop

Name _____
Address _____
City _____ State _____ Zip _____
audio cat _____ musical inst cat _____ both _____

Mail to
MUSICAL PRO SHOP

Dept CMM
7 A Aylesbury Road • Timonium, Maryland 21093

Classified

Learn to play the pedal steel string guitar

Write for information
Emmons School of Pedal Steel Guitar
P.O. Box 1904
Burlington, North Carolina 27215

**Beautiful Portraits!
Country Music Star:**

Rich, Raye, Presley, Mandrell, Fargo, Clark, Twitty, Anderson, Smith, Lynn, Cash, Parton, Wynette, Pride, Haggard, Wagoner, Robbins, Riley, Rodgers, Hall, Acuff, Williams... \$50 each. Minimum order \$1.00 plus \$.25 for postage and handling. Prepaid.

AGA
Box 60163-C
Nashville, Tennessee 37206

Have good song. Lead sheet on request.

Samuel F. Brooks
4415 Sherman Road
Richmond, Virginia 23234

For as little as \$1.75/word your classified ad can reach 750,000 readers per month.

All ads must be prepaid by check or money order. Just give us full information about your name and address. P.O. Box numbers count as three words words, telephone numbers as two.

MAIL YOUR
CLASSIFIED AD TO:



Classified Ad Dept.
475 Park Avenue South
New York, N.Y. 10016

Special,' those *good ol'* songs. And you know, the funny thing, they seem to know how they *ought* to be played, you see? They say, if there's ten verses to a song, why then, they want to hear every one of those verses. The way it was written. Seems very important to them."

Lester's face breaks into one of its broader grins here, showing his obvious heartfelt agreement with those kids. "And you know, when they really appreciate it, why, you find you just have to work *harder*, you know? You got to do more for 'em, whether you really wanted to or not."

As to why the people are migrating to bluegrass in such great numbers, Lester shrugs.

"I don't know... they like the music, you know? And it's good music... We go play, and they appreciate it. It seems to be getting back to a more... *basic* sound. Not all of this extra stuff, you know."

* * *

Lester has been known to object to "all that extra stuff" before. In this respect, among many others, his career has veered sharply away from that of Earl Scruggs since the Big Breakup. Scruggs, on the other hand, has been frequently heard to complain that the Flatt and Scruggs combination had gone stagnant, that nothing new was coming out of it, and that he was getting bored doing the same things over and over. Now playing with his sons, Scruggs is delving into electrified sounds. Lester, with deep conviction, couldn't do that.

"Well, you know, I would never use electric help in my music, cause that just wouldn't be bluegrass. And besides, I just don't like it. I mean, sure there's some electric that's good, in its place, but it certainly isn't meant to be in bluegrass. A-course, y'see, even if we *would* want to use electric instruments, all these people wouldn't let us. They simply won't stand for it, it wouldn't be *us* anymore. They won't stand for it."

Lester has a point here. His own popularity with the old F&S fans has remained high, placing him in an enviable "Grand Old Man" role to bluegrass devotees... perhaps even more than Bill Monroe himself. Scruggs, on the other hand, has picked up new fans from the more traditionally rock-oriented



Lester's fans serenade him.

bluegrass fans. Earl hasn't done too well with the "old guard."

Knowing I was treading on touchy ground, I asked Lester about Earl Scruggs, considering that his music did toy with electricity and songs a long way from the old standards of bluegrass. Lester took on an eloquently uncomfortable expression. The temptation to speak his mind was clearly doing battle with his deep-rooted gentlemanly instincts.

"Ah... I... I'd *really* rather not make any comment on that right now... I'm sorry, but I'd rather not say..." He looks, for the first time in the interview, as though he'd like to get up and walk around. He strokes his chin, clears his throat, and stares out the window. Those two kids are *still* playing "Foggy Mountain Breakdown" outside the bus, and the tone has taken on a somewhat mocking character for the moment. Lester starts talking electricity again.

"People at festivals like this don't want to hear electric music, like I say. They're lookin' for a more honest, simple sound. Now, there are a *few* groups in bluegrass that will use just a *slight* bit of amplifiers, but only one or two that I can think of."

A tall blonde man with a banjo has come to the door of the bus. Lester knows him, orders the door



Lester obliges an admirer with an autograph.

open, and the two men wish each other well. After some awkward comments about the weather for this festival . . . it's been raining . . .

the door closes and the blonde young man is gone again. The subject changes to the festival itself, promoted like many other by Bill

Monroe . . . no doubt still out mingling with the patrons, each of whom have shelled out \$6 to get in.

"Well, you know, I don't really care for these festival arrangements like here, cause, like you can see, you're stuck in this place all day and half the night . . . just waitin' around to play a couple sets . . ." Lester gives a wave of dismissal to the spectacle spreading out behind him, smiling at the same time. "Bill puts these on all the time, goes all over the country with them, but I much prefer the colleges. You just show up, do your show, and get out. Everybody knows the right time, that's when they show up, and there's none of this waitin' round for hours. Yet, 'course, these festivals are very popular. I even have one that I put on myself up in North Carolina every year. But the college shows are much nicer to do. They're my favorite."

Less surprising than his boredom with festivals—to Flatt-watchers, anyway—were his remarks on the Opry. His voice took on a tone of obvious fondness, the smile becoming predominant.

"Well, y'see, the Opry used to be

ARTISTS OF THE MONTH!

Ready to pick for your collection are records & tapes from America's favorite Bluegrass Duet!

LESTER FLATT	LP	8TK		
Flatt On Victor	LSP 4495	6.98	PBS 1704	7.98
Kentucky Ridgerunner	LSP 4633	6.98	PBS 1865	7.98
Foggy Mountain Breakdown	LSP 4789	6.98	PBS 2080	7.98
Country Boy featuring "Feudin' Banjos"	APL1-0131	6.98	APS1 0131	7.98
Before You Go	APS1-0470	6.98	APS1 0470	7.98
Lester And Mac	LSP 4547	6.98	PBS 4547	7.98
On The Southband (with Mac Wiseman)	LSP 4688	6.98	PBS 4688	7.98
Over The Hills To The Poorhouse	APL1 0309	6.98	APS1 0309	7.98
Best Of	APL1 0578	6.98	APS1 0578	7.98
Live Bluegrass Festival (with Bill Monroe)	APL1 0528	6.98	APS1 0528	7.98

LESTER FLATT & EARL SCRUGGS TOGETHER	LP	8TK		
Lester Flat & Earl Scruggs	C 32244	5.98		
At Carnegie Hall	CS 8845	5.98		
Changin' Times	CS 9596	5.98		
The Fabulous Sound Of Flatt & Scruggs	CS 9055	5.98		
Greatest Hits	CS 9370	5.98	18 10 0254	6.98
Hard Travelin'	CS 8751	5.98		
The Story Of Bonnie & Clyde	CS 9649	5.98		
20 All-Time Great Recordings	GP 30	5.98	18 BO 0900	7.98
When The Saints Go Marching In	CS 9313	5.98		
The World Of Flatt & Scruggs	KG 31964	6.98	GA 31964	7.98

EARL SCRUGGS	LP	8TK		
Earl Scruggs Review	KC 32426	5.98	CA 32426	6.98
Dueling Banjos	C 32268	5.98	CA 32268	6.98
His Family & Friends (with Baez, Dylan, Byrds &c.)	C 30584	5.98	CT 30584	6.98
I Saw The Light (with Linda Ronstadt)	KC 31354	5.98	CA 31354	6.98
Live At Kansas State	KC 31758	5.98	CA 31758	6.98
Nashville's Rock	CS 1007	5.98		
Where The Lilies Bloom	KC 32806	6.98	CA 32806	6.98



Send to:

COUNTRY MUSIC

Dept. Artist
475 Park Avenue South
New York, N.Y. 10016

Name _____
Street _____
City _____
State _____ Zip _____

Artist	Title	Record/Tape No.	LP or 8TK	Price

Please add \$.50 postage and handling per item ordered. New York State residents add appropriate sales tax. Canadian orders please add \$1.50. Other non-U.S. orders please add \$2.50 per order - regular mail only. Enclosed is my check or money order for \$_____. MO35

like Hollywood, only for country music people. It was the one big way in. I think it might not be such a good situation that we're in now, with it bein' so easy to make it all those other ways. You know, goin' through the record companies and everything. Guys get to be country stars without the benefit of the Opry anymore." Lester shakes his head and taps lightly on the knoblets on the chair for a moment. "Yeah, . . . I don't know, I think that less Opry influence has let some groups in that might not have made it so easy back in the old days. They've got a lot of groups that just aren't as good as back then, see." Another shrug, perhaps the shrug of a star who's made it long ago anyhow, and can't really be hurt by the looser standards he sees in today's country scene. Just depressed. "Still," his gentlemanly, likeable side surfaces now, "they's room for all of them now." The smile is not without a hint of resignation.

"You know, I sure am glad to be out of that ol' Opry hall, though. The Ryman Auditorium. I'll tell you, that place! People had to use

two fans on themselves at once. Same thing down on stage for us. It was like a great big oven in there. I was always ready to see that place go up in flames. Everybody sweated. And the parking . . . ha, you had to come early, otherwise you parked two whole blocks away, sometimes worse . . . that was for the singers, too, not just the audience. Yeah, this place where they got it now, why, you can just drive right on up to the back of it and park by the dressing room entrance, . . . we got something like twenty-four dressing rooms in all, with showers, full facilities, you know, completely modern. I tell ya, I love that new Opry House. It's really beautiful. You should get down there and have a look at it. I don't understand some people, like some of the old timers tellin' me it just ain't the Opry anymore. The hell it ain't. They got it wrong. It's what's done on stage that makes it the Opry. It's not the age of the building. Besides, it's time we found out we're livin' in the age of Air-Conditioning!" At this, Lester has a good, but quiet [everything he does off stage

is quiet] laugh.

A little while later, the two boys playing banjos having finally left, the big-eyed brunette and her cohorts having lost even *their* patience, Lester Flatt emerges from his bus in that characteristic style. He looks like just what he is, an aging country gentleman out for a short stroll. Standing up, his suit reveals only hints of country styling (Nudie's restraint here is awesome). His dark brick-red patent leather shoes immaculately shined, his hat perfectly placed (perhaps a slightly jaunty touch here) on his carefully groomed head, he steps slowly, with studied disinterest, toward the people. Posing for pictures, he says, "Tell me a good joke if you want me to smile," which is enough to amuse the photographer. Lester, having enjoyed his own comment, too, patiently grins at the lens.

Any way you stack it, Lester is doing fine on his own. He comes into a festival like a god. His career is as solid as ever since breaking up with Scruggs, a rift caused by the respective wives as much as anything else. According to long-time disk jockey Chuck Sullivan, Lester's wife was the duo's booking agent, and Earl's wife played a role in accusing her of arranging things so that Lester seemed to come away with more than half the take. The two men decided to call it quits before things wrecked their careers. This was Sullivan's explanation as he and many others stood around waiting for Lester to go on stage, and it represents a slant that I for one had never heard. It's a theory that goes a long way towards explaining the extremely hard feelings.

No matter how accurate the story is, Lester's own status is stable. He's got the tried-and-true bluegrass fans in his polyester hip pocket. Maybe he isn't overjoyed with a lot of the new country stars and the new trends, either. Maybe he's just a shade too conservative for many of the people beginning to follow bluegrass on those college campuses he loves to play, and maybe he's very much aware that he wouldn't like them so much if he heard what *they* have to say.

But they do like what he has to play. And that's something, to be sure, that Lester Flatt has got to be happy about. ■

BLOW YOURSELF UP

AT LOW, LOW COST

FULL COLOR PHOTO POSTER
Brilliant full color, dramatic photographic posters from any color photo of yourself, sweetheart or family. Perfect for dorm or den. Great gift idea.
1½x2 ft.-\$9.95, 1x1½ ft.-\$7.95, 2x3 ft.-\$14.95

BLACK-AND-WHITE POSTER
from any b&w or color photo or illustration.
2 x 3 ft.-\$3.95, 1½ x 2 ft.-\$2.95, 3 x 4 ft.-\$7.95

\$2.00 POSTER SPECIAL!
B&W duplicates—1½ x 2 ft. or 2 x 3 ft. only \$2.00 ea. with original b&w or color order.

RUSH SERVICE! B & W posters only. Shipped 1st class in one day. Additional \$2 per poster.



PERSONALIZED PHOTO JIGSAW PUZZLE
Blow yourself up and then go to pieces. Surprise gift or gag. Fun for parties or personal amusement.
IN FULL COLOR: 8 x 10"—\$6.50, 11 x 14"—\$7.50, 12 x 18"—\$8.50
IN B&W: 8 x 10"—\$3.50, 11 x 14"—\$4.50, 12 x 18"—\$5.50

GIANT PHOTO CLOCK
For kitchen, playroom or office. Send b&w or full color photo of yourself, family, friend or pet. We enlarge it to become the face of a handsome 8" diameter UL approved electric or battery operated wall clock (batteries not included).
In Full Color—\$24.50, in B&W—\$19.50

If ordering any item from slide or negative, add \$1.00 per item. Add 50¢ pstg. & hdg. for EACH ITEM ordered. N.Y. residents add sales tax. Send check, cash or M.O. No COD's. Original returned.

Dept. CM25, 210 E. 23 St., New York, N.Y. 10010

Photo Poster, Dept. CM25
210 E. 23 St., New York, N.Y. 10010

Enclosed is my B&W photo color photo slide negative. Send _____ (size) b&w poster(s), _____ (size) color poster(s), _____ (size) b&w jigsaw(s), _____ (size) color jigsaw(s), b&w clock color clock battery electric. Enclosed is my check, cash or M.O. for \$_____

Name _____
Address _____
City _____ State _____ Zip _____

Be the first in your neighborhood to sell COUNTRY MUSIC Magazine

EARN EXTRA CASH IN YOUR SPARE TIME
A GREAT OPPORTUNITY FOR
KIDS AND PARENTS ALIKE!



Each week we get many, many letters from subscribers asking us if they can sell subscriptions to COUNTRY MUSIC Magazine and earn some extra money.

So we thought that if so many people thought it was a good idea -- then we'd give it a try. We sent Randall here out for one month and he earned enough money to buy all the Christmas presents he had to, PLUS he's been able to see all the movies he's wanted each Saturday. PLUS he's well

on his way toward that new bicycle he's been eyeing up. Now Randall's mother wants to get in on this deal, too. She's got a new coat in mind.

We think this a great way to start your own business. Selling COUNTRY MUSIC Magazine is a quick, easy and fun way to make that extra money that comes in handy these days. You make your own hours, after school, at work or when you're gathered with friends. Anywhere is a good place to talk about country music and why you like COUNTRY MUSIC Magazine.

We've put together a complete, helpful sales kit. If you would like this kit plus all the details on this program, just fill out the coupon below and send it to us.

This is Randall,
COUNTRY MUSIC
Magazine's first (and
maybe richest) salesman.

Send to: John Hall, Circulation Director

COUNTRY MUSIC

475 Park Avenue South, New York, New York 10016

Yes, send me your sales kit and all information on selling subscriptions to COUNTRY MUSIC Magazine and making some spare cash. I realize there's no commitment on my part -- just send me the information.

My Name _____

Address _____

City _____ State _____ Zip _____

RCA CPL2-0466

STARS OF The GRAND OLE OPRY 1926-1974

Own A Piece Of History

When the Grand Ole Opry moved to its new home in Opryland, folks wondered what would happen to the famed Ryman Auditorium, the Opry's home for nearly 40 years. How to preserve the memories, the echoes of voices long-stilled, and of course, the Martha White curtain that hung behind the Opry stage? Well, we can't give you the building! But we can give you the songs of Uncle Dave, Pee Wee King, Bill Monroe, The Original Carter Family, Jim Reeves, Hank Snow, Lonzo and Oscar, The Browns, and many, many more



Albums
Contain A
Biography Of
Each Artist

*I'M THINKING
TONIGHT!
OF MY BLUE EYES!*
The Carter Family

*I'M MY OWN
GRANDPA*
Lonzo and Oscar

YAKETY AXI
Chet Atkins

*RAILROADIN' AND
GAMBLIN*
Uncle Dave Macor

*SAN ANTONIO
ROSE*
Pee Wee King

*ORANGE BLOSSOM
SPECIAL*
Bill Monroe

*JEALOUS HEARTED
ME*
Minnie Pearl

YOUNG LOVE
Sonny James

MORNING
Jim Ed Brown

THE THREE BELLS
The Browns

COUNTRY GIRL
Dottie West

*FOUR STRONG
WINDS*
Bobby Bare

*RIBBON OF
DARKNESS*
Connie Smith

*MULE SKINNER
BLUES*
Dolly Parton

*HOW FAR IS
HEAVEN*
Kitty Wells

FOUR WALLS
Jim Reeves

*CARROLL COUNTY
ACCIDENT*
Porter Wagoner

*I CAN'T STOP
LOVING YOU*
Don Gibson

*TROUBLE IN THE
AMEN CORNER*
Archie Campbell

*THE END OF THE
WORLD*
Skeeter Davis

*EARLY MORNING
RAIN*
George Hamilton IV

What's more, we're able to offer the purchasers of this valuable collection of Opry songs and stars a piece of history! Actual segments of "The Martha White Hot Rize Flour and Corn Meal" curtain are included in the initial limited edition of the album.

Purchasers of tapes can also obtain a segment of the curtain by mailing a card contained inside the tape pack.



Available As A
2-Record Set,
8-Track Tape
Or Cassette Tape.

30
Historic Recordings
On This
Fabulous
2 Record Set

MO35

ORDER FROM: **COUNTRY MUSIC**
Department "Circle"
475 Park Avenue South, 16th floor
New York, New York 10016

Please rush me "Stars of the Grand Ole Opry 1926-1974" 2-record set. My check or money order is enclosed for \$6.98 + 50¢ postage and handling (\$7.48).

Cassette tape. My check or money order is enclosed for \$9.98 + 50¢ postage and handling (\$10.48).

8-track tape. My check or money order is enclosed for \$9.98 + 50¢ postage and handling (\$10.48).

Note: New York residents only, please include appropriate sales tax. Canadian orders please add \$1.50 per order; other Non-U.S. orders add \$2.50.

Name _____

Address _____

City _____ State _____ Zip _____

World Radio History

Records

KITTY WELLS

forever young



Kitty Wells
 "Forever Young"
 Capricorn CP-0146 6.98
 8CP-0146 (tape) 7.98

If anyone feared Kitty Wells would change her delightful style when she moved to a new label after 20 years, they can lay their fears at rest. The Queen of Country Music obviously knows when she's got a good thing going and sticks with it. A careful choice of material plus great backup music and vocals well-suited to her voice insure her place on the throne. The title song, written by Bob Dylan, aptly describes the singer who opened up the field to country female vocalists in the early 1950's with the million-selling "It Wasn't God Who Made Honky-Tonk Angels." During the next 20 years she had 22 other top hits, and she's the only female artist to win all three trade awards in a single year as the number one female country artist.

In addition, Kitty was voted number one country music artist every year from

1953 through 1963, an achievement unmatched to this day.

Kitty's voice is country, and she plays it for all it's worth on such numbers as "Don't Stop The Honeymoon In My Heart," when the hurt reaches out and touches you. She is typically Kitty in "What About You," written by her country-star husband Johnny Wright and Jack Anglin.

She is ever so much the typical Kitty early fans remember when she sings "Too Stubborn" and her old honky-tonk style emerges. Written by Toy Caldwell of the Marshall Tucker Band, who shows his talents on acoustic and electric guitars in the backup, it's her kind of song.

There's an especially good blending of vocals and music in "My Love Never Changes" and the sprightly "Too Much Love Between Us" balances the sad or pleading numbers. Producers Johnny Sandlin and Paul Hornsby are also background instrumentalists—Sandlin on acoustic guitar and Hornsby on organ and

piano. Toy Caldwell plays acoustic and electric guitars. Richard "Dicky" Betts, lead guitarist for the Allman Brothers Band who has branched out into country with an album of his own, plays Dobro, and other top-flight artists join them in enhancing the strong, clear voice of Kitty Wells that shows no sign of faltering.

MAXINE THOMPSON

Grandpa Jones
 What's For Supper
 Monument KZ 32939 6.98
 ZA 32939 (tape) 7.98

People tend to enshrine older performers like Grandpa Jones and others, who've been familiar faces and voices on the Opry for years. Paradoxical as it may sound, our near-sanctification of them is the first step towards taking them for granted. Let's forget all the pious nonsense about Grandpa Jones for a moment and consider him as a contemporary stage and recording personality, no more nor less. Can he cut it?



If this record is any indication, he certainly can. Let me put it this way: I have stacks of records sent to me by the record companies. The difference with this one is that I have moved it to my personal collection—things I listen to simply because I like them. *What's For Supper* is just one of the best lp's

I've heard in some time.

This selection of songs is genuine, real, plain, old country music—foot-stomping and high-kicking. Grandpa's strong, whiny voice will raise the hair on your head, and his drop-thumb style of banjo-picking will send would-be Scroggses running for cover.

My favorite cut on the album, if I have to pick one, would be Jimmie Driftwood's "Baby-O." This is the story of a guy who sleeps in someone's barn because he doesn't care to sleep with the baby-o. Later that night, because he's cold and has a frostbitten toe, he wishes he had slept in the house. The next morning he realizes the dimensions of his mistake. He sees a beautiful girl outside the shanty. "Who might you be?" he asks. "My name is Mary Jo, but the old man calls me the baby-o." When she asks who *he* is, he replies that he's the fool who slept in the barn last night.

There isn't a bad cut on the lp. There isn't a *dull* cut on the album, either. They're all good: "Nashville On My Mind," "Brown Girl And Fair Eleanor," "The Mountain Man," "These Hills," "Four Winds A-Blowin'," and the rest.

So let's not make too much of a *legend* out of Grandpa Jones yet. frozen in space and time like a bronze plaque in the Hall of Fame. Grandpa is still here, and as far as I'm concerned, he just gets better and better.

MARSHALL FALLWELL

Hank Thompson
 Movin' On
 Dot DOSD-2003 6.98
 GRT 150-2003 (tape) 7.98

The restoration of Hank Thompson to superstar status was long overdue.

Younger fans probably don't remember, but Hank as much as anybody was responsible for country's first post-war period of popularity. As a performer and as a songwriter he was Western music's answer to—and every bit the equal of—Hank Williams. Many of his early songs are country classics and his is often the definitive rendition. In the late Forties and early Fifties, a Hank Thompson release was a guaranteed hit.



Hank fell on hard times in the late Fifties. He still worked 250 dates a year and still sold a lot of records, but his music, like that of a lot of older stars, especially those from the Southwest, was mostly being ignored by the growing number of country radio stations and the new army of country fans favoring the relatively treacly arrangements coming out of Nashville. A lot of lip service was paid to honoring the original country stars like Jimmie Rodgers, Bob Wills and the Carter Family, but it didn't pay to actually work those traditions.

Country has come full circle in the last few years. The audience has grown so enormous that there is room for a lot more different styles on record store shelves. And many new, younger fans, who grew up with Elvis Presley instead of Perry Como, are demanding livelier and earthier music than Nashville has been used to supplying for a while. The most salutary effect of all this activity—besides a flood of new talent from all over the country—is the revival of the music of the Southwest.

At the beginning of his career, Hank Thompson was

known as a songwriter as much as a performer. Indeed he was among the cleverest writers ever to play the trade. But lately he has chosen to interpret other people's tunes. *Movin' On* features his recent smash, "Who Left The Door To Heaven Open," written by Betty Duke, amid some recent hits by other artists. What makes his cover versions a little better than most is that for Hank it's not enough to just record something that was a hit; it also has to be a pretty good song. He ranges far and wide, touching down at old favorites like "Mama Don't 'Low" and "When My Blue Moon Turns To Gold Again," as well as recent winners like "Country Bumkin" and "Red Necks, White Sox And Blue Ribbon Beer." He also includes "There's A Honky Tonk Angel (Who'll Take Me Back In)" that Troy Seals and Denny Rice might have written just for him.

I once asked Hank Thompson why he stopped writing songs. He thought a minute, then said, "Well, you know, when people don't seem to like your stuff anymore, it's discouraging." Be discouraged no more, Hank. There are still millions of us Hank Thompson fans out here. And we're waiting.

JOHN GABREE

Porter Wagoner
Highway Headed South
 RCA APL1-0713 6.98
 APS1-0713 (tape) 7.98

There must be a few people out there like myself, who grew up on break-my-heart-and-throw-the-bottle country music, who miss it, and who find the current Nashville interpretation of "traditional" country music to be repetitious, trite, poorly sung, two minute bursts of insincerity. Well, let me tell you: Traditional might mean old but it doesn't mean old-fashioned, and traditional music may be simple, but that doesn't mean stupid. Porter Wagoner is living proof of that. A lot of people make "stone country" in Nashville, but in my opinion, Porter is the only one

carrying it on. If you don't believe me, buy his records, particularly *Highway Headed South*. It is bright, interesting, well-written and sung with real feeling about real feelings.

Except for a song by Dolly Parton and one by Bill Owens, Porter wrote all the songs. I'm partial to "Life Rides The Train," "Highway Headed South," "Not A Cloud In The Sky," and Dolly's "Friends." The rest are all good too. Porter produces himself under Bob Ferguson's executive auspices and he's gotten a really sweet sound here. Porter knows the difference between a fiddle and a violin, and opts for fiddles. He knows how to record acoustic guitars so you can hear every string in a strum; even the rhythm section is crisp on slow tunes. You can also hear everybody playing, and tell *what* they're playing.

But all of this aside, what really makes Porter the *Man*, is that he is really after the *feeling*, the true feeling in everyday life. So even when he blows one, it is always for trying for *too much* feeling and ending up maudlin or sentimental—which in a field more and more dominated by ultra-cool, is the right kind



of error. To tell the truth, this is probably not to Porter's financial advantage: Feelings are out of fashion and radio stations don't much like to play a real hurting song right before an automobile commercial—it might take you out of the buying mood. But Porter's right there, kinda lonesome in the mainstream, doing right by himself, by our feelings, and by country music.

DAVE HICKEY

Don Gibson
Bring Back Your Love To Me
 Hickory HFR-4516 6.98
 H8G-4516 (tape) 7.98

The first album I ever bought was by Elvis Presley, it must be almost 20 years ago. A few days later I bought my second album. It was by Don Gibson.

Don Gibson was one of the names that was synonymous with country music in the Fifties. "Blue Blue Day," "Legend In My Time," "I Can't Stop Loving You," "Oh Lonesome Me," "Just One Time"—he was perhaps the most important singer-songwriter in the decade after the death of Hank Williams. In



the Sixties, like many of the older stars, he was eclipsed, but in the Seventies he has made a comeback under Wesley Rose's tutelage on Hickory, Rose's MGM subsidiary.

This is Don's fourth for Rose (not counting an excellent duet lp with Sue Thompson) and the best so far. It features not only his recent hit, "Bring Back Your Love To Me," but also four other Gibson songs including "Without Your Love," a beautiful lament. Like most good songwriters, Don also knows how to judge other people's tunes and he does lovely versions of Dallas Frazier's "All I Have To Offer You Is Me" and Hank Williams' "My Heart Would Know."

The contemporary star that Don Gibson most resembles is Bill Anderson. He has a cramped voice like Anderson's (only somewhat fuller) and he often not so much sings his songs as talks them. But where Anderson seems merely to have overcome the

COUNTRY MUSIC'S Best Bets for March in Records & 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 in a row. You pick 'em! We'll ship 'em! Can you think of an easier way to shop? We can't.

LP'S—\$6.98
TAPES—\$7.98
 The dotted• selections are available at:
LP'S—\$5.98
TAPES—\$6.98

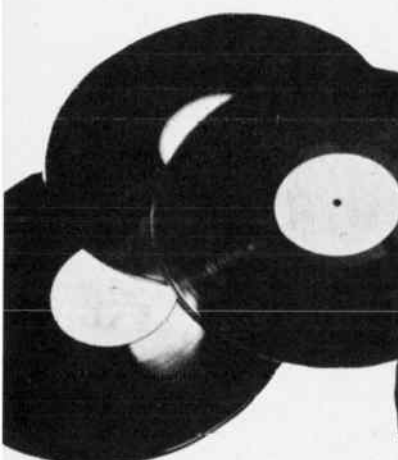


IMPORTANT

These albums and tapes are brand new. A few of them may not have even been released when you read this, but are scheduled for release momentarily. In such cases, we will process your order as soon as they are released. Our goal is to make these new releases available as soon as—or even before—they become available to the general public.

SPECIAL SPEEDY SERVICE AIR MAIL OFFER

Include an additional \$1.00 for each tape or LP and we will process your order the day we receive it and send it by Air Mail.



Send to: **COUNTRY MUSIC** MO35
 475 Park Avenue South
 New York, N.Y. 10016

Name _____
 Street _____
 City _____ State _____ Zip _____

Artist	Title	Record or Tape No. LP or 8TK.	Price

Please add \$.50 postage and handling per item ordered. New York State residents please add appropriate sales tax. Canadian orders please add \$1.50. Other non-U.S. orders please add \$2.50 per order - regular mail only.
 Enclosed is my check or money order for \$_____

World Radio History

handicap of a limited vocal ability, Gibson has turned it into a unique asset. He has developed a style that is not only distinctive but wonderfully expressive. He can take a song like Mickey Newberry's "Sunshine," as he does here, and make it one-of-a-kind Don Gibson special.

This album is one well worth adding to your shelves, especially if you are a Don Gibson fan of old. (If somehow you've missed him, you might want to start with *The Very Best of Don Gibson*, MGM H3G-4502, which has all his old hits.) Don't let yourself be put off by the cover—someone did a typically awful job of packaging—inside the music is great. **JEAN STARKS**

Bobby Bare and the family

Singin' In The Kitchen
RCA APL1-0700 6.98
APS1-0700 (tape) 7.98

Bobby Bare has achieved the seemingly impossible with this album featuring singing by his young children, Cari, Shannon, and Bobby Jr. Kid's voices can be cute once or twice, but usually on something as permanent as a long playing record the cuteness quickly cloys. So it is a tri-



bute to Bare's uncanny sense of showmanship, Shel Silverstein's cleverness as a songwriter, and the Bare family's compatibility that this album can be listened to over and over again without ever seeming to be cutesy-poo.

For one thing, Bare never lets the show get out of his control. For the most part the kids are relegated to the background and kitchen-type chat-

ter between cuts. Three of the songs feature Bobby's wife, Jeannie, who has a lovely voice, somewhat like a full-throated Skeeter Davis. Jeannie does "Scarlet Ribbons" alone, "Where'd I Come From," which has been getting some airplay, with Bobby Jr., and "Lovin' You Anyway" with Bobby Sr. At least four songs, "The Monkey And The Elephant," "Ricky Ticky Song," "The Unicorn" and "See That Bluebird" are more or less thought of as children's songs, though Bobby's readings are so warm and appealing that even the most misanthropic listener will not fail to be touched. Both sides begin with sing-along songs that have those marvelous Silverstein touches that could have you singing in your kitchen.

Bobby Bare Sr. is a rare kind of performer. He can communicate with almost any type of audience, yet he never compromises his artistry in the least. He never tries things that don't suit his voice, yet he manages to select material that is different and interesting. Even here, where he's limited to songs about children and family life, he programs the whole thing so the listener never tires. Even W.C. Fields would have liked this album.

JOHN GABREE

Susan Raye

Singing Susan Raye
Capitol ST-11333 6.98
8XT-11333 (tape) 7.98

While most artists are known as much by some nickname or well-taken adjective as for their vocal abilities, Susan Raye has proven you don't necessarily need any equipment other than a natural gift. A no-frills lady who has never taken time out to acquire any other descriptive moniker, "singing" suits her just fine.

While Buck Owens still remains a guiding light for Susan's career, half of her new album was turned over to a new producer on the Bakersfield ranch, Jim Shaw. He al-

so displays fresh talents as a songwriter, contributing a pair of selections, including Miss Raye's recent hit, "You Can Sure See It From Here." Combining the functions of pedal steel and strings into one all-pervasive Mellotron, Shaw's distinctive arrangements employ electronics to get a "country" sound. And this artificial sound doesn't



interfere with Susan's voice.

Under this fresh direction, Susan Raye can fuse what is universal to country (in hits like "Top Of The World" and "Let Me Be There") with what is most unique to her own romantic style. Whether it be on David Frizell's thoughtful and tender "I Give You Mine" or her own lovin' philosophy in the self-penned "Love's Ups And Downs," she gets the most out of every note and every word. Miss Raye can even take an old Johnnie and Jack duet like "Stop The World" and double-time it into a solid solo.

Truly, there's a whole lot going on here. But just the same, "singing" seems to describe it best. It's what she's been noted for ever since she joined Buck Owens' corral five years back; and it's what makes her one-woman show more enjoyable with every new album. **ROBERT ADELS**

The Carter Family

Three Generations
Columbia KC33084 6.98
KCA33084 (tape) 7.98

This latest incarnation of the Carter Family consists of Mother Maybelle, daughter Helen and her sons David and Danny Jones, and

daughter Anita and her daughter, Lorrie Davis. Producer Johnny Cash made the wise decision to keep the arrangements simple, for the most part using the Carters themselves (other sidemen aren't listed).

The album opens with a pleasant guitar duel between Danny and David called "Pick A Messa Martin," followed by a thoroughly professional if uninspired version of "Sweet Memories" by Anita. Lorrie and her grandmother are next up with a lovely reading of the Carter Family's "You Are My Flower." Helen does "Let Me Be There" and it reminds me that it's too bad Helen never really pursued her career. In many ways, she's the most interesting performer of the three sisters.

Side two is more successful. "Picture On The Wall" is done with the straight-ahead energy that made The Original Carter Family sound so delightful. Lorrie is considerably more assured on



"Morning Sun" and David's romps on electric guitar ("Sugarfoot Rag") are better than his acoustic playing on side one.

Lorrie, David and Danny seem to be talented performers, but they all sound slightly uncomfortable with the back porch style of the Carters. These, after all, are more theatrical times. A song like Mickey Newberry's "Why You Been Gone So Long" doesn't lend itself to the Carter's traditional rolling style, for example. It seems that there was no guiding force shaping the album. Cash evidently chose not to

NOW!

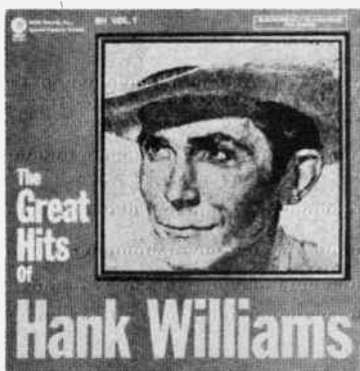
Two HANK WILLIAMS Special 2-Record Collections To Add To Your Record Library

24 immortal songs
on 2 big records

The Great Hits of Hank Williams

for only \$5.95 and
8-track tape for only \$7.95

I CAN'T HELP IT
YOU WIN AGAIN
COLD, COLD HEART
TAKE THESE CHAINS
FROM MY HEART
I'M SO LONESOME
I COULD CRY
HALF AS MUCH
YOUR CHEATIN' HEART
THERE'LL BE NO MORE
TEARDROPS TONIGHT
I COULD NEVER BE
ASHAMED OF YOU
MAY YOU NEVER BE
ALONE
MANSION ON THE HILL
MY HEART WOULD
KNOW
MOVE IT OVER
SETTIN' THE WOODS
ON FIRE
HEY, GOOD LOOKIN'
WHY DON'T YOU LOVE ME
HONKY TONKIN'
HOWLIN' AT THE MOON
JAMBALAYA
MIND YOUR OWN BUSINESS
KAW-LIGA
NOBODY'S LONESOME FOR ME
ROOTSIE TOOTSIE
I'LL NEVER GET OUT OF THIS
WORLD ALIVE



2-record set of 15 fabulous
Hank Williams hits with narration
by Hank Williams Jr.

Insights Into Hank Williams In Song & Story

for only \$7.95 and
8-track tape for only \$9.95

WHEN HE SANG
HEY, GOOD LOOKIN'
(I'M PRAYING FOR
THE DAY THAT)
PEACE WILL COME
JAMBALAYA (ON
THE BAYOU)
WHY DON'T YOU
LOVE ME
MEN WITH BROKEN
HEARTS
A PICTURE FROM
LIFE'S OTHER SIDE
NOBODY'S LONESOME
FOR ME
MY BUCKET'S GOT A
HOLE IN IT
I DREAMED ABOUT
MAMA LAST NIGHT
I JUST DIDN'T HAVE
THE HEART TO
SAY GOODBYE
HALF AS MUCH
WEDDING BELLS
THERE'LL BE NO TEARDROPS
TONIGHT
STANDING IN THE SHADOWS



NO HOME IN AMERICA SHOULD BE WITHOUT THESE TWO
COLLECTORS ITEMS THAT WILL NEVER BE DUPLICATED AGAIN!

Send to: **COUNTRYMUSIC**

Dept. Hank
475 Park Avenue South
New York, N.Y. 10016

Name _____
Street _____
City _____
State _____ Zip _____

M035

Please RUSH me the hit tunes I have checked below
to add to my collection:

The Great Hits of
Hank Williams

- 2-record set for \$6.45 (\$5.95
plus \$.50 postage & handling)
 8Tk tape for \$8.45 (\$7.95
plus \$.50 postage & handling)

Insights Into Hank Williams
In Song & Story

- 2-record set for \$8.45 (\$7.95
plus \$.50 postage & handling)
 8Tk tape for \$10.45 (\$9.95
plus \$.50 postage & handling)

Enclosed is my check or money order for \$_____.
New York State residents add appropriate sales tax.

Start Your Own Country Music of Fame with

Every year a nominating committee selects from ten to twenty candidates for the COUNTRY MUSIC HALL OF FAME. An electorate of 250 industry leaders (artists, executives, journalists, producers, etc.) then choose one of the nominees as the new HALL OF FAME member. The members are memorialized on bronze plaques, which are on public display at the Country Music Foundation's Hall of Fame in Nashville, Tennessee. We offered Part 1 of our collection last month and this month we are proud to present Part 2 of our COUNTRY MUSIC HALL OF FAME members!

HANK WILLIAMS

Born: September 15, 1923, Georgiana, Alabama
 Died: January 1, 1953, West Virginia
 Married: w. Audrey Sheppard (divorced) s. Randall Hank, r. Cyrcle Ann, w. Billie Jean Jones
 Elected to the Country Music Hall Of Fame: 1961

Lonely Highway And Other Folk Ballads	4254	6 98		
Mark Williams Sings Raw Licks				
I Saw The Light	3331	6 98	3331M	7 98
The Unforgettable Hank Williams	3955	5 98		
The Spirit Of Hank Williams	3733	6 98		



14 More of Hank Williams' Greatest Hits Vol. 3	4140	6 98	4140M	7 98
On Stage	3999	6 98	3999M	7 95
14 More of Hank Williams' Great Hits Vol. 2	4040	6 98	4040M	7 98
And Other Humorous Songs	4300	6 98		
The Legend Lives Anew Again	4377	6 98		
Luke The Drifter	4378	6 98		
I Won't Be Home No More	4380	6 98		
Hank Williams & Strings Vol. III	4481	6 98	4481M	7 95
In The Beginning	4529	6 98		
The Essential Hank Williams	4576	6 98	4576M	7 95
Life To Legend	4651	6 98	4651M	7 55
24 of Hank Williams' Greatest Hits	4680	6 98	4680M	7 98
Hank Williams, Hank Williams, Jr. - The Legend of Hank Williams In Song And Story	4755 2	7 98	4755M	9 98
The Very Best of Hank Williams	4168	6 98	4168M	7 98
The Very Best of Hank Williams Vol. 2	4227	6 98	4227M	7 98

TEX RITTER

Woodward Maurice Ritter
 Born: January 12, 1907, Murvaul, Texas
 Died: January 2, 1974, Nashville, Tennessee
 Married: w. Dorothy Fay Southworth (s. Thomas Matthews, Jonathan Southworth)
 Elected to the Country Music Hall Of Fame: 1961

Hillbilly Heaven	ST 1823	6 98		
The Best of Tex Ritter	DT 2545	6 98		
Super Country Legend	ST 11037	6 98		
An American Legend	SA11241	9 98	8V3R	11241 11 98

ERNEST TUBB

Born: February 9, 1914, Crisp, Texas
 Married: w. Elaine (divorced) (s. Justin Tubb) w. Olene Adams
 Elected to the Country Music Hall Of Fame: 1961

Golden Favorites	MCA 84	6 98	MCA 84	7 95
Just Call Me Lonely	MCA 209	6 98		
Greatest Hits	MCA 16	6 98	MCA 16	7 95
Greatest Hits Vol. 2	MCA 24	6 98	MCA 24	7 95
One Sweet Hello	MCA 294	6 98	MCA 294	7 95
Say Something Sweet to Sarah	MCA 299	6 98	MCA 299	7 95
Baby It's So Hard To Be Good	MCA 512	6 98		
The Ernest Tubb Story	MCA 2 4040	7 98		
The Ernest Tubb Loretta Lynn Story	MCA 2 4000	7 98	MCA 2 4000	9 98
I've Got All the Heartaches	MCA 341	6 98	MCA 341	7 98
I Can Handle				

UNCLE DAVE MACON

David Harrison Macon
 Born: October 7, 1870, Smart Station, Tennessee
 Died: March 22, 1952, Rbadysville, Tennessee
 Elected to the Country Music Hall Of Fame: 1961

Uncle Dave Macon	DEC DEC 4760	6 98		
Uncle Dave Macon	FOLK RF 51	6 98		

RED FOLEY

Clyde Julian Foley
 Born: June 17, 1910, Blue Lick, Kentucky
 Died: September 19, 1968, Fort Wayne, Indiana
 Married: w. Axie Cox (deceased), Eva Sally Overstake (deceased), d. Betty, Shirley Lee, Jennie Lou, Julia Ann.
 Elected to the Country Music Hall Of Fame: 1961

Songs of Devotion	MCA 86	6 98	MCA 86	7 95
Beyond the Sunset	MCA 147	6 98	MCA 147	7 95



BOB WILLIS



HANK WILLIAMS



RED FOLEY



TEX RITTER



ERNEST TUBB



BILL MONROE



UNCLE DAVE MACON



PATSY CLINE



JIMMIE DAVIS

Collectors' Records & Tapes

The Red Foley Story MCA-2-4053 6 98 MCAT-2
4053 7 98

BOB WILLS

Born: March 6, 1906, Limestone County, Texas
Elected to the Country Music Hall Of Fame: 1968

Greatest String Band Hits	MCA-152	6 98	MCAT 152	7 98*
The Best of Bob Wills	MCA-153	6 98	MCAT 153	7 98
Bob Wills and His Texas Playboys	MCA 526	6 98		
King of Western Swing	MCA 543	6 98	MCAT 543	7 98*
Time Changes Everything	MCA 545	6 98	MCAT 545	7 98*
The Living Legend	MCA 546	6 98	MCAT 546	7 98*
Bob Wills And The Texas Playboys	LA21612	9 98	EA-216J	9 98
Mel Tillis & Bob Wills "In Person"	MCA 556	6 98		

BILL MONROE

Born: September 13, 1911, Rosine, Kentucky
Married: w. Caroline (divorced); s. James; d. Melissa
Elected to the Country Music Hall Of Fame: 1970

Bluegrass Instrumentals	MCA-104	6 98		
The High Lonesome Sound	MCA 110	6 98		
Bluegrass Time	MCA-116	6 98	MCAT-116	7 95
Greatest Hits	MCA-17	6 98	MCAT-17	7 95*
Bill & Charlie Monroe	MCA 124	6 98		



Bluegrass Ramble	MCA-88	6 98		
Bluegrass Special	MCA-97	6 98		
I'll Meet You In Church Sunday Morning	MCA 226	6 98	MCAT-226	7 95

A Voice From On High	MCA 131	6 98	MCAT 131	7 95*
Kentucky Bluegrass	MCA 136	6 98	MCAT 136	7 95*
Country Music Hall Of Fame	MCA 140	6 98	MCAT 140	7 98
Uncle Pen	MCA 500	6 98	MCAT 500	7 98*
I Saw The Light	MCA 527	6 98	MCAT 527	7 95*
Father & Son (with James Monroe)	MCA 310	6 98	MCAT 310	7 98*

Bean Blossom	MCA-2-8002	9 98	MCATZ-8002	9 98
Bill Monroe	MCA-426	6 98	MCAT-426	7 98

JIMMIE DAVIS

James Houston Davis
Born: September 11, 1902, Quitman, Louisiana
Married: w. Alvorn (deceased); s. Jim
Elected to the Country Music Hall Of Fame: 1972

Sweet Hour Of Prayer	MCA-189	6 98		
How Great Thou Art	MCA-95	6 98	MCAT-95	7 98*
Highway To Heaven	MCA-213	6 98	MCAT-213	7 98
Singing The Gospel	MCA-118	6 98		
Greatest Hits	MCA-269	6 98	MCAT-269	7 98*
Let Me Walk With Jesus	MCA-127	6 98	MCAT-127	7 98*
Songs Of Consolation	MCA-134	6 98	MCAT-134	7 98*
Old Baptizing Creek	MCA-139	6 98		
What A Happy Day	MCA-298	6 98	MCAT-298	7 98*
You Are My Sunshine	MCA-526	6 98		
Supper Time	MCA-150	6 98	MCAT-150	7 98
Memories Coming Home	MCA-511	6 98	MCAT-511	7 98*
God's Last Altar Call	MCA-323	6 98	MCAT-323	7 98*
Greatest Hits Vol. 2	MCA-423	6 98	MCAT-423	7 98

PATSY CLINE

Virginia Hensley
Born: September 8, 1932, Winchester, Virginia
Died: March 45, 1963, Camden, Tennessee
Elected to the Country Music Hall Of Fame: 1973



Greatest Hits	MCA-12	6 98	6-4854	7 98*
Patsy Cline Showcase	MCA-87	6 98	MCAT-87	7 98*
Sentimentally Yours	MCA-90	6 98	MCAT-90	7 98*
A Portrait of Patsy Cline	MCA-224	6 98	MCAT-224	7 98*

Send to: **COUNTRY MUSIC** Dept. Fame
475 Park Avenue South
New York, N.Y. 10016

Name _____
Street _____
City _____
State _____ Zip _____

Please add \$.50 postage and handling. New York State residents add appropriate sales tax. Enclosed is my check or money order for \$_____



FREE BONUS:

MO35

Buy any 2 records or tapes and get absolutely FREE this exclusive red, white, and blue T-shirt, available in small, medium, large, and extra-large.

I have purchased 2 or more records or tapes. Please send me one Brand new COUNTRY MUSIC T-shirt in size: Small Medium Large Extra Large

Artist	Title	Record/Tape No.	LP/8Tk	Price

impose himself on the family, which is very fair of him but there isn't anyone else to take up the slack. Mother Maybelle used to run a tight ship, but she seems to be trying to showcase the others. It is a problem other families have faced. The Stonemans never licked it. The Scrugges are just beginning to.

JOHN GABREE

Larry Gatlin
Rain-Rainbow
Monument KZ 33069 5.98
KA 33069 (tape) 6.98

Larry Gatlin is a great songwriter and the perfect singer for his own songs. Listen



to this new album and I think you'll agree.

This is an old-fashioned album for two reasons. First, like Don Williams, Larry

doesn't believe in 'album' songs—that is, songs that the artist records, perhaps on first hearing, simply because there is space left on the album. Second, Larry's album has a philosophical scheme to it. To oversimplify it, you could say that the first side is the 'happy' side and the second side is 'sad' except that it isn't really sad when you finish it, because it ends with an appeal to the Almighty to "Help Me."

The happy side begins with Larry's current single, "Delta Dirt," a nice, rockabilly song about where he came from. Then there is "Jannie," a song about his lovely wife. Then, on the same side, there is "Love," about which I can only say that it is a celebration of same. The side ends in visual terms, with a song called "Rainbow."

The "sad" side begins with "Rain," at first my favorite song on the album. Really, it's hard for me to choose a favorite from the first three songs on this side: "Rain," "Found and Lost" and "Those Also Love." After several weeks with the album, I am inclined to speak up loudest for "Those Also Love," because it is about something we all feel whenever we see movies or look at magazines featuring beautiful people

falling in love and doing marvelous things. Larry's song says, "Look, these aren't the only ones who have feelings. Those also love who stand and wait, and watch love go by." The song is unique. The closest thing I've ever heard to this idea is John Prine's song, "Hello In There," and of course Milton's poem, "On His Blindness." Gatlin's "Those Also Love" may also turn out to be a classic. So may his first two albums.

MARSHALL FALLWELL

Asleep at the Wheel
Asleep at the Wheel
Epic KE-33097 5.98
KE/EA-33097 (tape) 6.98

It's been about five years now since Asleep at the Wheel started out playing weekends at the Sportsmen's Lounge in Paw Paw, West Virginia. Since then, they have moved to California, where they lived in their manager's backyard, gone on the road as the backup band for such artists as Freddie Hart and Stoney Cooper, released a fine albeit largely ignored debut album (*Comin' Right at Ya* on United Art-

modern country compositions as they are doing Bob Wills classics.

Here they pretty much cover the spectrum. Their updated versions of old masterpieces include Wynonie Harris' "Bloodshot Eyes," Bob Wills' "Miss Molly," Louis Jordan's "Choo Choo Ch-Boogie," Rex Griffin's "The Last Letter," and Jesse Ashlock's "The Kind of Love I Can't Forget" (the last two featuring the wholly unbelievable singing of lead female vocalist Chris O'Connell); the group's own writing skills are represented by "Don't Ask Me Why (I'm Going To Texas)," an awesome duet called "Our Names Aren't Mentioned (Together Anymore)," and the destined-to-be-a-classic "Dead Man." All committed to wax under the flawless production of Norro Wilson.

Getting back to the matter of categories, this is really one you'll have to listen to on your own. Beyond that, all I can say is that Asleep at the Wheel are one of the best things to happen to country music in many a year. And Chris O'Connell's vocals could turn her into a star.

NICK TOSCHES



ists), moved to Texas, where they presently reside, and signed up with Epic Records. Hopefully, *Asleep at the Wheel*, the group's first Epic album, will mark the beginning of a new and less Gothic chapter in the story of the Wheel.

Pressed to categorize, you'd probably have to call Asleep at the Wheel a western swing band. They would fit comfortably enough in that category were it not for the fact that they are just as comfortable doing their own

ANOTHER SPECIAL READERSHIP SERVICE FROM COUNTRY MUSIC MAGAZINE

If any albums or 8-track tapes listed in this review section are not available in your local record store, you can get them right here. Just send us a list of the titles you want, their catalog number (listed under the titles in the review section) and your check or money order with \$1.00 off the listed price and we will rush your selections to you. Include 50¢ postage and handling per item and send to:

COUNTRY MUSIC

475 Park Avenue South
New York, N.Y. 10016

MO35

Name _____

Street _____

City _____ State _____ Zip _____

Albums or tapes

Title _____ Lp no. _____ Tape no. _____

CHANGE OF ADDRESS

Attach present mailing label here and write in new address below. Please allow 4 weeks processing time.

Name _____

Street _____

City _____

State _____ Zip _____

Send to:
COUNTRY MUSIC

P.O. Box 2560
Boulder, Colorado 80302

New Subscription

Renewal

1-Year \$6.95

2-Years \$11.95

Payment Enclosed

Bill Me

**THE MOST COMPLETE HARDCOVER BOOK
ON THE SUBJECT OF
COUNTRY MUSIC!**

ONLY
\$12⁹⁵
Plus 60 cents
postage & handling

* MORE
THAN
450 PAGES!

* SPECIAL
ENTRIES ON BLUE-
GRASS, HONKY
TONK, BLUES,
SAGA SONGS,
THE GRAND
OLE OPRY,
AND THE
COUNTRY MUSIC
HALL OF FAME!

* A VALUABLE
ALBUM
DISCOGRAPHY ON
EVERY COUNTRY
STAR IN THE BOOK!

THE COUNTRY MUSIC ENCYCLOPEDIA

The most thorough, innovative, and ambitious book
ever written on country music,
its roots and its people

OVER 150 PHOTOGRAPHS



* FEATURING
THE
IMMORTAL
SONGS OF
JIMMIE
RODGERS,
THE CARTER
FAMILY,
LORETTA
LYNN,
AND MORE!

* MORE THAN
250 EXCITING
BIOGRAPHICAL
ENTRIES

* MORE THAN
150 GREAT
PHOTOGRAPHS!

* HANDSOMELY
BOUND, LAVISHLY
ILLUSTRATED!

At long last! One superbly written, highly entertaining volume tells the complete, colorful, fascinating story of country music--through the star-studded lives of people like Jimmie Rodgers, Uncle Dave Macon, Tex Ritter, Patsy Cline, Roy Acuff, right through Charle Rich, Roy Clark, Tanya Tucker and the rest of today's country superstars. From one absorbing biography to another you'll read of the ups and downs, hits and misses, rise to, or fall from, fame of virtually every country artist you can name--and many more you'll discover for the first time as you read through THE COUNTRY MUSIC ENCYCLOPEDIA!

Here's a sample of what to expect inside:

CHET ATKINS

"The basic style I play was started by a colored guy in Kentucky (who) taught it to a white coal miner who taught it to Ike Everly..."

LORETTA LYNN

"She started out washing other people's clothes...today she owns an entire town and has an annual income that surpasses that of the President of the United States..."

HANK WILLIAMS

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

MOTHER MAYBELLE CARTER

"She is short, but she casts a long shadow... long and a half century wide..."

Send to: COUNTRY MUSIC MAGAZINE, Dept. E
475 Park Ave. So., 16th Fl., New York, N.Y. 10016

Name _____

Street _____

City _____ State _____ Zip _____

Please send me one copy of "The COUNTRY MUSIC Encyclopedia" at \$12.95 plus 60 cents postage & handling (\$13.55)

For more than one copy send only \$12.95 per copy, we'll ship postpaid. Please send me _____
For speedy delivery add \$2.00 for first class mailing.

Enclosed is my check or money order for \$_____
New York residents only, add appropriate sales tax.
Non-U.S. residents add \$1.50 per order for postage and handling.

MO35

FAST DRAW!

Gunsmoke Returns To The West

BY TOM MILLER

When twenty-five-year-old Mike Bowan first started taking his future wife to restaurants, she'd notice an odd habit of his. Mike would reach under the table on his right and jerk his hand back. This seemed rather strange to Hazel, not to mention others in the restaurant, until she learned Mike was practicing his fast-draw technique, pretending he was pulling a gun from his holster and shooting. Soon Hazel grew used to it—Mike would sometimes do this while walking down the street. Eventually she took up the sport herself. Today Mike and Hazel Bowan are two of the better fast-draw experts in the Southwest.

Fast-draw is a sport which used to have a strong following until about ten years ago. There were clubs in most states, and regional as well as national championships. Occasionally big meets would be televised. Then for reasons no one's too sure about, it grew less popular, with fewer people taking up the sport and fewer contests to enter. But Mike Bowan, who entered his first shoot at Tombstone, Arizona, just three years ago, senses that there is a slight growth in the sport recently, with more people inquiring about it and more fast-draw events scheduled.

Put simply, fast-draw competition determines who can draw a gun fastest and fire it. "Some people say 'quick-draw,' but this isn't right," Mike explains inside his Casa Grande, Arizona, trailer. "In quick-draw you use live ammunition. This is what the Hollywood stunt men do. If they shoot single-action guns out of holsters, they shoot fast-draw. We have a lot of shooters that shoot both, but the quick-draw shooters use live am-

munition with .357s or larger. No target loads, no light loads, no reduced loads. These are the quick-draw artists. It's pretty much restricted to men between eighteen and forty-five. A lot of them walk around with a limp.

"Now, we shoot *fast-draw*. We don't use live ammunition. We don't even allow it on the premises. We use wax bullets and black-powder blanks. Our aim is to promote the spirit, the dress and customs of the Old West."

To get started, Mike recommends fast-draw beginners get either a Rueger or a Colt. The gun often has to be customized, which might mean cutting down a .357 and boring it out, having the hammer built up, and of course it has to be a single-action gun able to hold a half-cock. Little internal mechanisms like the spring and pin can make all the difference, Hazel Bowan adds. Most shooters use Alfonso holsters—often called rigs—which must be worn around the waist. "It can be set out from the body any distance you want, but it can't be cocked more than 45 degrees from where you stand," Mike explains. "These rigs aren't made for anything but fast-draw." Can a shooter use lubricants inside the rig, or is that cheating? "You can use lubricants," Mike replies. "Some shooters use teflon shields, some use baby-powder. We have a club out in California that liberally sprinkles their holsters with baby powder, but it doesn't seem to make any difference. We call them the 'Baby Powder Gang.'"

The final piece of equipment is the bullets. One type is black-powder blanks, filled with coarse black powder with a little kicker in the back. Because there is no demand

for this type, they can't be bought commercially. You must load them yourself. The other kind is a wax bullet, which are actually half wax and half plastic. "I can take a wax bullet, put it in a shell, and put it through a quarter-inch sheet of plywood at eight feet," Mike says. "They travel at 900 feet per second." A complete set of equipment to start out with would cost under \$200, the Bowans estimate. "This sport isn't limited to anyone who is super-rich or even super co-ordinated. This is for average people," Mike explains as children play in the adjacent yard. "The whole idea of not shooting live ammunition is to keep everybody in it. The boy who just walked out—he's played around with it. We've got eight-year-old girls and boys who shoot. And we've got a man up in Scottsdale who's 82 and *he* still shoots."

There are four basic methods of shooting, and Mike carefully explains them while demonstrating in his living room (without ammunition). The first is called "ram-fanning." The gun and holster are lined up with your target—often a standard 38" by 14½" FBI silhouette—with your left hand in front of you, chest high (directions are for right-handed shooters). The right hand grabs the gun, grabbing the trigger at the same time. You bring it up and ram it straight forward, so the left hand cocks the hammer. The advantage of the ram-fan method is that it is very safe—the gun cannot possibly go off until it is in front of you pointed forward. It is the method taught to new shooters. "There's no chance of running one down your leg and scaring you off," Mike says. "It's an accurate form too, but it's slow. You've got a lot of accuracy but

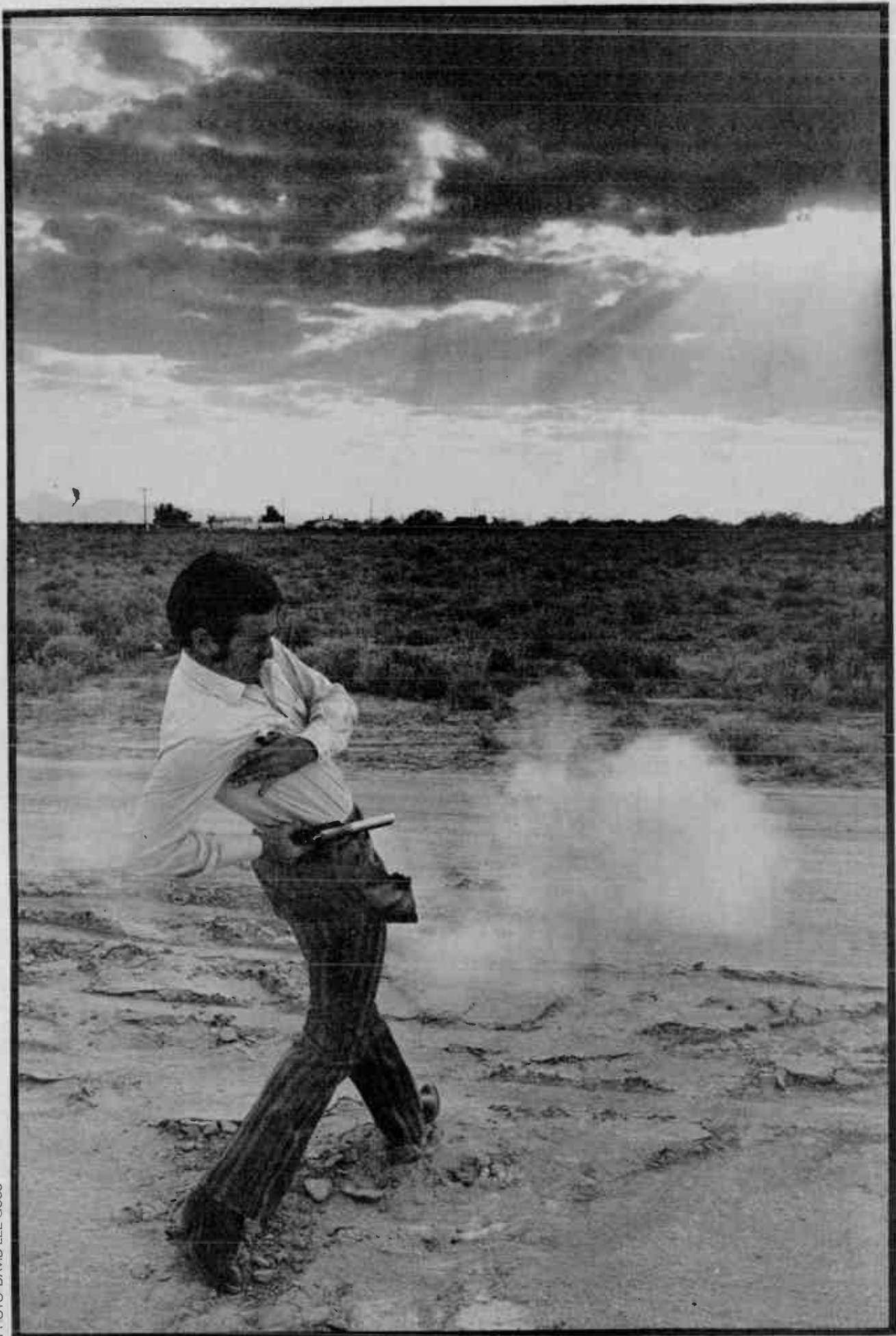


PHOTO DAVID LEE GUSS



Beauty & the best.



In Country music, few make it to the top, but Barbara Mandrell is one who has. She's become one of the top female vocalists in Country music by always insisting on the best—from herself, from her band and from her equipment. That's why Barbara (and almost every other really top name in Country music) insists on Shure microphones. Indoors or out, in a large auditorium or an acoustically cramped studio, Shure is one name you can count on to be around the Country scene for a long, long time.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

you're giving up speed."

The second method seems the trickiest. It is called "slap-cock" or "up-fan." You start with the left hand slightly above and in front of the gun, with your right hand further out at your side. The left hand bats the gun out of the holster, simultaneously cocking the hammer. The right hand catches it and pulls the trigger. This way the gun is cocked even before the right hand touches it. It is faster than ram-fanning because there is less movement and it can be fired from right next to the body. Your timing has to be perfect on this one, and speed is essential. "My hands move between 50 and 60 miles per hour," Mike asserts.

"Twisting" is the method Mike uses most often. With this, you stand sideways to the target with the gun clear around in front of you. You grab the gun with your right hand, at the same time grabbing the trigger. As you lift the gun up, the left hand comes by and cocks the gun. The hammer is pulled while the gun is still coming out of the holster, meaning it is actual-

ly fired while still in the lip of the holster. *But*—it takes the hammer .04 seconds to fall, and your hand is going at 60 miles an hour. "So you rely on four one-hundredths of a second to get it out of your holster and up to your body," Mike explains, as if it is all so simple. "Your hands make no movement at all, all it takes is just a twist of the

**"We're speed merchants—
that's all we deal in... I
don't see how anybody can
get any faster."**

wrist." Advantage: Speed. Disadvantage: Inaccuracy.

The last method is "thumbing." "It's what you see in Old West movies. Everything's done with the right hand. It takes three years to make a good thumber, but it only takes six months to make a good fanner with the same amount of practice." There are very few good thumbers in the fast-draw game.

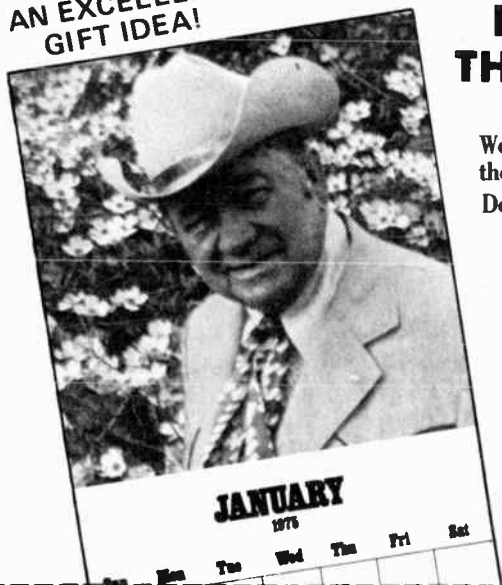
"In the movies when the good guys and the bad guys are going to have a shoot out, the good guy tells the bad guy 'you go first,'" Mike explains. "The bad guy always goes for his gun first and the good guy always shoots him down. Well, there ain't no way in hell you can do it.

"We're speed merchants—that's all we deal in. There's a little bit of accuracy involved, but for the most part it's speed. I don't see how anybody can get any faster. We've had police officers try it, and drawing out of a shoulder holster there's just too much movement. They don't have a prayer.

"I would wager that a fast-draw shooter set up shooting eight to twenty feet—which is what they call combat distance—could stand up against just about anybody. Fast-draw guys have been trained—we've all got reflexes and the training is down so fine, we're coming so close to reaction time that I don't see any way that anyone could get a double-action or automatic out and fire it any faster."

The shoots themselves are partly

AN EXCELLENT
GIFT IDEA!



LIMITED SUPPLY!! SO BUY NOW!!! THE 1975 COUNTRY MUSIC CALENDAR

**ONLY
\$3.45**

We only go to press with our annual calendar once so the number of available copies is limited.

Don't miss out !! Order now !!!

The 1975 COUNTRY MUSIC Calendar offers, for the first time, full page, four color photographs of your favorite country performers such as Tex Ritter, Freddie Hart, Johnny Cash, June Carter, Connie Smith and many, many more.

You'll love your 1975 CALENDAR chock full of more than 50 black and white photos of stars like Minnie Pearl, Tanya Tucker, Susan Raye, Barbara Fairchild, and Jean Shepard. Also included:

- * The birthdates of your favorite country performers
- * Historic dates in Country Music
- * 1975 Jamboree, Concert, and Festival dates

**FULL
COLOR
PHOTOS!**

ORDER YOURS TODAY!

New York residents only,
please add appropriate
sales tax.

- Send me one 1975 COUNTRY MUSIC Calendar. I enclose \$3.45 plus 35c postage and handling.
- Send me _____ copies of the 1975 COUNTRY MUSIC Calendar. For more than one Calendar enclose only \$3.45 per calendar. We'll ship postpaid.

Name _____

Street _____

City _____ State _____ Zip _____

Send to: COUNTRY MUSIC MAGAZINE
Dept. CL
475 Park Ave. South
New York, N.Y. 10016

MO35

COUNTRY MUSIC HAS ITS REWARDS...



THE ACADEMY OF COUNTRY MUSIC
honors KLAC as
Radio Station of the Year



Three Billboard Magazine Awards in 1974

1. Country-Music Station of the Year—1974, 1973
2. Country-Radio General Manager of the Year—1974
3. Country-Music Program Director of the Year—1974, 1973



- Country Music 24 Hours a Day.
- Delivering the Largest Country Music Audience in Southern California.



REPRESENTED NATIONALLY BY METRO RADIO SALES

KLAC/570

Metromedia Radio
5828 Wilshire Blvd., L.A.
(213) 937-0110

social events. There are few enough fast-draw shooters that they all get to know each other mighty quick. At the big meets shooters will get drunk and party just like any other group of people. Hazel recalls one fast-draw par-

Hazel recalls one fast-draw party at a motel where half the people pushed each other into the pool—cowboy hats and all.

ty at a motel where half the people pushed each other into the pool—cowboy hats and all. People would be practicing their draws inside motel rooms, and the noise carried on all night.

Fast-draw rules simply say that Western wear must be worn, and that the toes must be covered. Moccasins are allowed, but sandals aren't. Once Hazel showed up for a shoot in what she figured was Western wear: squaw boots, leather hot-pants, and a red kerchief across her chest. The officials wouldn't let her shoot.

The women's fast draw record is .24 second, and the men's is .21 second. You would think that the difference of three one-hundredths of a second was so slight as to make no difference at all, I mention to Mike. "A woman's reaction time is actually about two to three one-hundredths of a second *faster* than a man's, until you put a gun in her hand. Then she just goes all to hell. Now we've got the fastest woman fast-draw up in Mesa—she's at .24 of a second. It's just that they've got some mental block or something, I don't know. The fastest woman will never be as fast as the fastest man. I just don't know why."

Accompanied by a photographer and a couple of neighbors' kids, Mike, Hazel and I leave the trailer park for the edge of the desert where we'll be able to shoot in peace. When we get there Mike instructs the kids to gather empty beer cans so he can demonstrate his technique and accuracy. Mike said he prefers Coors' beer cans because they're made of steel rather than aluminum.

First he holds his gun eight feet

from a can, blasting a hole through it. Then he shows the twisting method. The first two were "boot shots"—the shots went off faster than he could get the gun clear of his rig—causing a slight dent in his holster. Finally his timing is smooth, and he shoots off a couple rounds for the photographer. There is a problem, however—Mike can draw and shoot faster than the camera's shutter clicks. Eventually we devise a method of timing so the shutter will click *before* the draw is complete, so the exposure catches the gun firing.

At last it is my turn. I have never handled a gun before in my life, never really had a reason or desire to, but this hot Arizona afternoon I'm willing to try fast-draw shooting. The anticipation is somewhat exhilarating as Mike patiently explains to me exactly what to do, and I listen intently. But suddenly I realize I am left-handed. His rig is for right-handed shooters. It's no go.

After we return to the Bowan home, Mike puts away his equip-

ment. One of the objects in his equipment box is a piece of metal, a liner which fits at the bottom of the holster, running horizontal to the ground. It is called a "chicken plate." Hazel, who has closed up the clothing store and returned, says "Mike wears one because of the way he shoots. If he drops a load down in here," she says, motioning to the holster's bottom, "it won't hit him."

Mike nods agreement, and explains why more people are coming back to the sport: "It's fast and there's a lot of action and it's competitive. And the people are so damn good in it. The clubs practice at someone's house all the time. We can go to Phoenix [60 miles northwest] and practice any night of the week if we want to. We're a pretty close-knit group.

"It's easy to shoot and it's Western. I think more people are going back to the old style of living, to Western living. Why, if I didn't live in a trailer park I could practice in my own back yard, it's that simple." ■

HILLBILLY HIT PARADE

It's all here -

the artists, composers and songs that helped shape country music.

Begun in 1940, the 'HILLBILLY HIT PARADE' series reflects some of the 'greats' of country music and the songs they made famous. This is a four volume set faithfully reproduced from the original printing. Volume 1 covers the years 1940 and 1941. Volume 2, 1942 and 1943, Volume 3, 1944 through 1947 and Volume 4 covers 1949 through 1957. Many interesting stories, biographies, a great collection of photos and of course some of the best known songs spanning close to twenty years of country music. It's all here - the artists, composers and songs that helped shape country music.



HILLBILLY HIT PARADE vol. 1, 2, 3, 4

\$3.95 each plus .25 cents postage and handling per book.

Buy all 4 volumes and send only \$15.80. . . We'll ship postpaid.

send to:

COUNTRY MUSIC MAGAZINE

Please circle the volume(s) you desire: Vol 1 2 3 4

Hillbilly Hit Parade

475 Park Ave. So.

New York, New York 10016

Enclosed is my check or money order for \$ _____

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

New York residents please add appropriate sales tax.

MO35

What Do You Know?

Country Music Goes To The Movies

Country music has contributed both subject matter and talented performers to the motion picture industry. From the early singing cowboys such as Tex Ritter, Gene Autry, and Roy Rogers up to the very latest movies in progress (Robert Altman's "Nashville" and "W.W. And The Dixie Dancekings" starring Burt Reynolds and Jerry Reed) the teaming of country music and the movies has been a rewarding experience for both country music and movie fans around the world.

Here is a quiz designed to test your memory on the entertainment magic of mixing country music and the movies.



Kris Kristofferson in "Pat Garret & Billy The Kid."

1. This country star wrote several songs for Elvis Presley movies long before he wrote and recorded his own "hook" song that zoomed him to the top of the music charts. Who is he?

2. Tex Ritter sang the dramatic Academy Award winning song for what Oscar nominated picture?

3. George Hamilton starred in the tragic life story of what country music great? Also, name the picture.

4. This country music artist not only wrote the music for the movie "Killers Three," he also made his motion picture debut in the film. Who is he?

5. Country music star Charley Pride sang the Oscar nominated song from what recent movie?

6. Rip Torn starred in this excellent film portrayal of a spiritually bankrupt country star. Name the film.

7. The multi-talented Roger Miller wrote the ballads for what ballad picture?

8. An unmeasurable share of the success of the movie "Bonnie And Clyde" was unmistakably due to the atmosphere created for the film by one of country music's greatest instrumental teams. Name them.

9. What country music favorite dueled Kirk Douglas to a finish in "A Gunfight?"

10. "Nashville Rebel" was the title of the movie featuring one of country music's best male singers. Name the star.

11. Singer-songwriter Kris Kristofferson first came to the movies with Dennis Hopper in "The Last Movie" and later attained stardom in "Pat Garrett And Billy The Kid," and "Blume In

Love," but what was the title of the movie in which he debuted co-starring with Gene Hackman?

12. Elvis Presley's second movie role was that of a young country boy shot to fame and fortune by country music. Name the title of this (almost) biography.

13. Country music's Roy Orbison made his movie debut in a Civil War comedy with songs. What was the title of the movie?

14. The Burt Reynolds' western "Sam Whiskey" provided this TV-syndicated country singer with another movie role. What is his name?

15. This country star portrayed Mary Magdalene in the movie produced by her husband, telling the story of Christ. Name the performer and the movie.

16. Name the movie in which Steve McQueen starred as a country music performer who dreamed of stardom as a solution to his prison-plagued past.

17. Marty Robbins, the star of several movies himself, sang the Oscar-nominated song from what movie?

18. The title of the movie, "Smoky Mountain Melody," should indicate the name of the Grand Ole Opry star featured in the movie. Name him.

19. In the movie "Five Easy Pieces,"

one of country music's most popular female vocalists shared the musical credits with Chopin. Who was the female singer?

20. It is easy to remember Glen Campbell's movie debut with John Wayne and Kim Darby in "True Grit," but he teamed with Ms. Darby again in second movie. What was its title?

DON HUMPHREYS

ANSWERS

1. Mac Davis
2. "High Noon"
3. Hank Williams, "Your Cheatin' Heart"
4. Merle Haggard
5. "Sometimes A Great Notion"
6. "Payday"
7. "The Ballad Of Waterhole #3"
8. Flatt and Scruggs
9. Johnny Cash
10. Waylon Jennings
11. "Cisco Pike"
12. "Loving You"
13. "The Fastest Gun Alive"
14. Del Reeves
15. June Carter, "Gospel Road"
16. "Baby, The Rain Must Fall"
17. "The Hanging Tree"
18. Roy Acuff
19. Tammy Wynette
20. "Norwood"

“Learn to play Guitar from me, **CHET ATKINS** through my new recorded course!”

Yes, learn in your home
at your convenience and
at your own
speed.



Chet narrates the entire, step-by-step course that fills 3 LP albums and includes everything from basics to chords required to play your favorite songs. You'll practice each lesson by actually playing along with a combo. The complete course is also included in our thick instruction book which contains 42 strum-along songs and color pictures of Chet.

The complete CHET ATKINS course was designed to sell nationally for \$12.95 but can be yours now, by mail, for only \$10.95 plus 50¢ for postage and handling. (total \$11.45) Course also available on tape cassettes only \$13.95 plus 50¢ for postage and handling. (total \$14.45) Each person ordering will also receive a set of guitar picks.

“With my complete recorded course all you need is a guitar, record or tape player and the desire to learn.”

Chet Atkins

For your Chet Atkins Guitar Course mail order to:
COUNTRY MUSIC MAGAZINE, 475 Park Ave. South,
16th floor, New York, N.Y. 10016

Yes, send Course indicated below to:

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Check One:

- Send Course on 3 LP Albums **\$11.45**
 Send Course on 2 Tape Cassettes **\$14.45**

MO35

Outside Continental U.S.A. add \$2.00

The Country Hearth

by ELLIS NASSOUR

When Hank Thompson isn't out flying the friendly skies in his twin-engine Cessna 310, hopping cross-country to concerts, you'll find him in the Oklahoma countryside, building stands and blinds during deer season, waiting for potential venison steaks to appear. Off-season, Hank and his wife Ann can usually be found cruising Keystone Reservoir, the largest man-made lake in Oklahoma, aboard their twin-engine cabin cruiser. Keystone Reservoir is near their home in Sand Springs, a 12-room stone house built on five acres of green, rolling hills outside Tulsa.

"Hank is an avid sportsman," Ann said. "The house is filled with hunting trophies, mounted fish, stag heads, and rifles on gun racks. When he lands the plane after a few days on the circuit, Hank comes in, puts the show costumes and instruments away, and is out the door to go fishing, hunting or golfing. You know, if I don't stand right by the side door I won't get my goodbye kiss as he heads for the garage!"

"Next to flying, my favorite sport is deer hunting," Hank said. "Now I'm not the greatest, but I do okay. A lot of people ask me what do I shoot. Well, I'm very fair about it, you know. I won't shoot at anything that runs faster than 50 miles an hour!"

At their Sand Springs home, one of the highlights is a huge country kitchen with bare red brick walls. Shining copper pots of all sizes hang from the ceiling.

"Hank is at home in the kitchen as he is in the recording studio or cockpit or out hunting deer," laughed Ann. "One of our favorite ways of spending time together is to cook together. During the various hunting seasons Hank brings home duck and deer. I let him supervise the skinning and cleaning, but we work up the recipes together."

Ann, who also runs a dress shop and boutique in downtown Tulsa,



Mr. and Mrs. Hank Thompson

freely admits that Hank is the gourmet cook and wine expert in the family. Here's how he does it.

THOMPSON DUCK WITH LENTILS

1 duckling
1 pound sausages (Italian)
2 cups (quick cooking) lentils
1 1/2 cups red wine
1 clove garlic, chopped
2/3 cup parsley, chopped
1 large onion, chopped
4 tbs. butter (or oleo)
Buttered bread crumbs
Salt and pepper to taste

Place duck in racked pan to prevent it from cooking in the drippings. Set oven at 325° and cook for 1 1/2 hours, pricking duck skin at frequent intervals. While duck is roasting, cook lentils until tender, remembering to reserve liquid broth. Saute onion in butter until transparent. Cook the sausages in 2/3 cup of water for 10 minutes, then drain and slice. When duck is roasted, slice it into small serving pieces. Combine lentils, sauteed onion, parsley, and garlic. Mix sausages and duck so the meat is well-distributed. Place mixture in a but-

tered casserole, adding the red wine. Pour in broth from lentils. Cover and bake at 350° for 25 minutes. Then uncover, add a substantial layer of bread crumbs on top, and bake another 10 minutes. (Serves approximately 3—dish can be kept warm in oven for some time simply by adding more wine or broth if it tends to become dry.)

HANK'S SMOTHERED RABBIT WITH ONIONS

1 medium to large rabbit
(skinned and cleaned)
3 medium onions
3 tbs. butter
1 cup sour cream
Seasoned flour

Cut rabbit into medium size pieces and dredge in seasoned flour. Saute rabbit in butter until browned and cover thickly with sliced, cooked onions. Pour sour cream over onions. Simmer for one hour with pot covered, or bake in a slow oven at 300° for an hour.

OKLAHOMA VENISON MEAT LOAF

3/4-1 lb. ground venison
1 lb. ground beef (lean)
1/4 lb. ground sausage
1 egg yolk
2 tbs. chopped parsley
1 tb. butter or oleo
1 tb. bread crumbs
1 tsp. lemon juice
1 tsp. salt
1/4 tsp. pepper
1/2 tsp. onion juice

Combine ingredients into a loaf. Bake in lightly greased pan at 350° for one hour. While baking, baste with mixture of 1/4 cup butter and 1 cup vegetable stock (instead of stock you can take 1/2 package of dried soup mix and add 1 cup boiling water). Serve with hot butter-milk biscuits or garlic bread. Approximately 5 portions. ■

Become a SUPERPICKER!

Here's 13 songbooks that'll enable you to play guitar, banjo and fiddle like an old country pro. Learn real country licks! And remember, practice makes perfect.



1. Flat-Pick Country Guitar
By *Happy Traum*

An instrumental guide and songbook to bring a learning guitarist from the simplest country rhythms to bluegrass licks, fancy cross-picking, fiddle tunes, hoedowns and 'The Nashville Sound'.
\$2.95

2. Old Time Fiddle Tunes For Guitar
By *Richard Lieberson*

A song collection for the flat-picker with helpful notes on playing backup and special effects. Forty tunes. Selected discography and bibliography. Standard notation and easy-to-read tablature.
\$3.95

3. Bluegrass Fiddle
By *Gene Lowinger*

A guide to bluegrass and country styles fiddling. Right hand techniques, double-stops, slurs and slides. In standard music notation with over 20 illustrative tunes.
\$3.95

4. Old Time Mountain Banjo
By *Art Rosenbaum*

An instruction method for playing the old-time five-string mountain banjo based on the styles of traditional banjo-pickers.
\$3.95

5. Appalachian Fiddle
By *Miles Krassen*

58 transcripts of breakdowns, jigs, hornpipes and modal tunes based on the playing styles of traditional Appalachian fiddlers. Includes fingering positions in the four principle keys, bowing techniques, double stops chart and discography.
\$3.95

6. The Doug Kershaw Handbook Louisiana Man
\$2.95

7. Bluegrass Banjo
By *Peter Wernick*

A complete guide to three-finger bluegrass-styles. Basic right hand patterns through many advanced techniques. Information on how to buy a banjo, and playing in groups. Includes an annotated discography.
\$4.95

8. Baxter's Flat-Picking Manual
Master Country and Bluegrass fiddle style, flat-picking, back-picking, double-picking, including super-complex McReynolds picking from the easy-to-understand notation and instruction of George Ball.
\$3.95

9. John Burke's Book of Old Time Fiddle Tunes For Banjo

Written in tablature form for Clawhammer style with diverse tunings, and John's provocative forward, informative notes on reading tablature and record references.
\$3.95

10. Clawhammer Banjo
By *Miles Krassen*

Traditional Appalachian banjo tunes transcribed in tablature and based on the playing of Wade Ward, Fred Cockerham, Henry Reed, Frank George, and others. With tunings and all basic right and left hand techniques: drop-thumbings, the "Galax lick", pull-offs, slides, and plucking.
\$4.95

11. The Fiddle Book
By *Marion Thede*

The comprehensive book on American folk music fiddling and fiddle styles, including more than 150 traditional fiddle tunes, compiled from country fiddlers.
\$4.95

12. How to Play The 5-String Banjo
By *Pete Seeger*
\$2.00

13. The Flat-Picker's Guitar Guide
By *Jerry Silvermann*

Including selections on:
Bluegrass
Carter Family
Cross-Picking
Doc Watson
\$3.95

Send to: **COUNTRYMUSIC** Songbooks
475 Park Avenue South
New York, N.Y. 10016

MO35

Name _____

Street _____

City _____

State _____ Zip _____

Please indicate the number of copies you want per book:

Book number: 1. ___ 8. ___
2. ___ 9. ___
3. ___ 10. ___
4. ___ 11. ___
5. ___ 12. ___
6. ___ 13. ___
7. ___

Add \$.50 postage and handling per songbook ordered. New York State residents add appropriate sales tax.

Enclosed is my check or money order for \$_____.



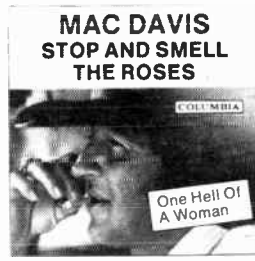
248351



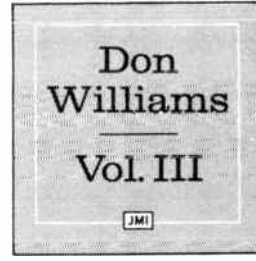
249714



248542



239855



248500

tapes - \$1.97

**No membership fee!
No obligation to buy every month
— or even every other month!**

buy 9 more selections (at regular Club prices) in the coming three years

249771	246389	243956	248617	246306	246868	244186	244459	244541	249888
249813	248344	240903		240838-240839	226407-226408	216655-216656	228247-228248	239889-239880	203893-203894
248682	244517	246348	241745	242354	240077	240069	240911	241919	229997
		Yes, it's 20 years since Columbia started the first major record club... and we must have done it right, for in all that time Columbia has continued to be the biggest club of its kind in the world. Now, you can enjoy all the benefits of membership by starting off with 13 records or tapes for only \$1.97. Just mail the application, with check or money order for \$1.97. That is all you pay for your first 13 selections—there are no additional membership dues or fees for joining. In exchange... You agree to buy 9 more selections (at regular Club prices) in the next three years. That's right!—three full years in which to buy nine selections... so you do not have to buy a record or tape every month, or even every other month! And you may cancel membership at any time after purchasing nine selections.		Take your pick					
245183	234377			OR					
				OR					
245753	218198			OR					
		Your own charge account will be opened upon enrollment... the selections you order as a member will be mailed and billed at regular Club prices: cartridges and cassettes, \$6.98 or \$7.98, records, \$5.98 or \$6.98... plus processing and postage. (Multiple unit sets and Double Selections may be somewhat higher.)		OR					
224758	228759			OR					
		You may accept or reject selections as follows: every four weeks (13 times a year) you will receive a new copy of the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternate selections from every field of music. In addition, about six times a year we will offer some Special Selections (usually at a discount off regular Club prices). A response card will always be enclosed with each magazine.		OR					
239806	204743			OR					
		... if you do not want any selection offered mail the response card by the date specified		OR					
234369	225318			OR					
		... if you want only the Selection of the Month or Special Selection, you need do nothing—it will be shipped to you automatically		OR					
193748	221192			OR					
211680	227348	229161	201251						
180166	222406	224816	206706						



1400 North Franklin Avenue Terre Haute, Indiana 47808

P385/S75

if the application is missing, please write to: Columbia Record & Tape Club, Dept. 1RS, Terre Haute, Indiana 47808

If it wasn't for Winston, I wouldn't smoke.

Taste isn't everything. It's the only thing.
I smoke for pleasure. That's spelled T-A-S-T-E.
That means Winston. Winston won't give you a new image.
All Winston will ever give me is taste.
A taste that's very real. If a cigarette isn't real,
it isn't anything. Winston is for real.

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

19 mg. "tar," 1.3 mg. nicotine av.
per cigarette, FTC Report
OCT. '74.