

April 1975, 75 cents

COUNTRY MUSIC

Dell
04076

ANNE MURRAY
The New Look in
Country Pop

Moe Bandy
The Return of
Honky Tonk

Loretta Lynn
Down to the
Gitty-Gritty

**The Sons of
the Pioneers**
Still Going
Strong in 1975

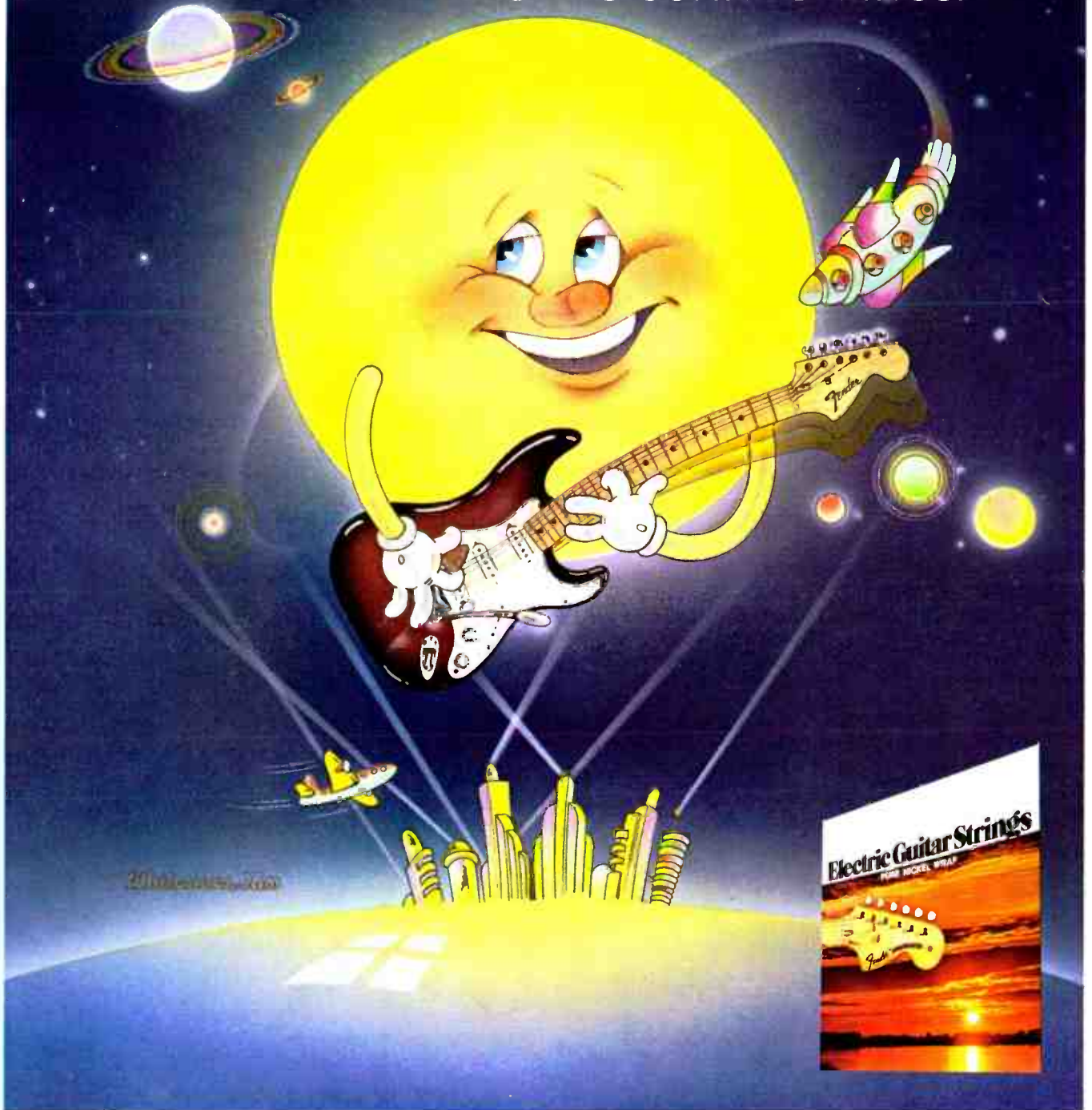
The Chicken Ladies
Food for the Stars

**Also Billy Swan,
Merle Haggard,
Jerry Jeff Walker,**

MARVIN G RIDDLE
1227 ST DENNIS
ST ANN MO 63026
510208 R0D 12275093 FEB76 0418

**How to Get Good Sound
Without Going Broke**

FENDER HAS HIRED A FLY-BY-NIGHT TALENT TO TELL YOU WHEN TO CHANGE YOUR ELECTRIC GUITAR STRINGS.



You see, we figured that lots of nice folks get headaches trying to remember when they last changed their Fender electric strings. So, we did the only thing a fine, upstanding, public service-minded company could do: We hired this fly-by-night talent to help you out.

Old Mr. Silvery Light himself has promised to flash a full moon precisely every 28 days. And after a ton of testing, we came up with a quickie guide to how often (*in moon time*) you should get a new set of Fender electrics.

Change your Fender electric strings every full moon, if you play your guitar between 6 and 8 hours a week.

Change every two full moons, if you play between 3 and 4 hours a week.

Change every three full moons, if you play less than 2 hours a week.

Now, if you're accustomed to changing strings only when they pop (shame, shame) or when you can't think of anything better to do, you might wonder why we suggest re-stringing your trusty electric so often. The answer is iron-tired strings. Every time you

play, even the creamiest strings take a beating. They begin to lose perfect tonal quality. Oh, the loss is slight. Negligible to ordinary ears. But then musicians ain't got ordinary ears. So, if you're a stickler for perfection, go on, spend a few bucks on new Fender electric strings. And keep your takes perfect.

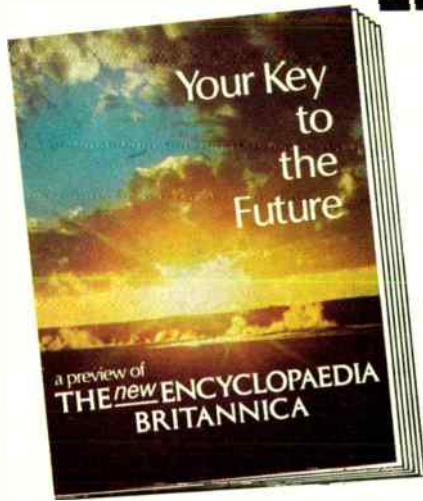
There you have it. The whens and whys of the incredible Fender—change your electric strings by the light of the moon, guide. Practical, yes. But, there's another aspect. The full moon that

brings out the wolf in werewolves and romantics, that turns tides and influences horoscopes ought to be able to do some powerful things for your music. Yessiree. So, watch for our Fender man-in-the-sky to flash a full moon.

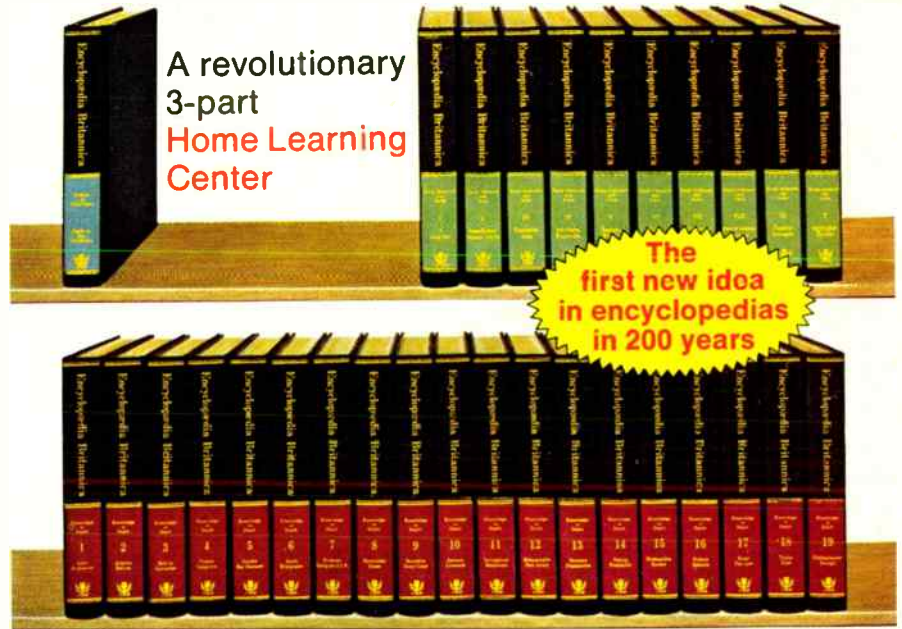
Fender
Electric Strings

Fender Guitar Strings are made by Cliff Micallef in Battle Creek, Mich.

ENCYCLOPAEDIA BRITANNICA proudly announces
the publication of **Britannica 3**



FREE! special, new full-color booklet which pictures and describes **Britannica 3** in detail.



A revolutionary 3-part Home Learning Center

The first new idea in encyclopedias in 200 years

Available to You Direct-From-The-Publisher

A breakthrough in encyclopedia publishing history. Since 1768, Encyclopaedia Britannica has been recognized as the reference standard of the world. Now . . . the world's most authoritative and complete reference work has been redesigned and totally rewritten to bring you and your family a far more readable, usable, informative encyclopedia than ever before available.

A revolutionary new encyclopedia for today . . . and the 21st Century. While realizing the satisfaction that comes from the publication of the world's most respected encyclopedia, The Editors of Britannica have struggled for decades to develop a work which would be more than a reference . . . a work which would also excite and satisfy the appetite for knowledge of educationally-minded families. Now, after 17 years and 32 million dollars, the Editors proudly announce a startling all-new encyclopedia—BRITANNICA 3—which outmodes every other encyclopedia ever published. In a dramatic 3-part arrangement that makes seeking, finding and knowing easier than ever, BRITANNICA 3 provides immense help in homework assignments and, as never before, is a great help to school children in everyday learning. At the same time it can motivate student and adult alike into the magical world of fact and self-enrichment.

More useful . . . in more ways . . . to more people. The extraordinary usefulness of the revolutionary BRITANNICA 3 is founded on a simple objective . . . the desire to serve the three basic requirements of a meaningful, family encyclopedia. Consequently, BRITANNICA 3 is arranged for three distinct purposes into three distinct parts:

1. TO GET AT THE FACTS, OR A SINGLE FACT, QUICKLY AND EASILY. This need is served by the 10-volume Ready Reference and Index (Micropedia), containing 102,000 short articles, each less than 750

words, and written in a style that makes them quickly and easily readable. So readable, in fact, that many school children will find the Ready Reference and Index of immense value in homework assignments.

2. TO DISCOVER THE MEANING OF THE FACTS. This need is served by the 19 Knowledge in Depth volumes (Macropedia), containing 4,200 authoritative articles on major subjects, providing the reader with knowledge in depth and with the understanding, insight, and wisdom that is available in every field of learning.

3. TO EXPLORE ENTIRE FIELDS OF KNOWLEDGE—TO HAVE AT YOUR DISPOSAL THE TEACHING RESOURCES OF A UNIVERSITY WITHOUT WALLS. This need is served by the one-volume Outline and Guide (Propedia), which is a readable outline of the whole of human knowledge, with introductory essays that make it a helpful guide to study in the Britannica any area of learning.

BRITANNICA 3 Provides Thousands of Subjects of Practical Value. BRITANNICA 3 has special articles on interior design, medicine, science, mathematics, religion, politics, health, sports, child care and more . . . useful information that can save you many dollars and make everyone in your family a better informed individual.

BRITANNICA 3 is Abundantly Alive With Colorful Illustrations. With over 24,000 magnificent maps and illustrations—thousands in vivid color—BRITANNICA 3 doesn't merely show "attractive pictures." The illustrations are an integral part of an approach which brings life and greater meaning to the facts they depict.

Immense Value in Homework—Never Before As Useful to School Children! For students, BRITANNICA 3 is indispensable. It is the finest, most complete reference published in the world. It helps develop the active,

alert minds that bring success in school and later life.

May we send you, free and without obligation, our new Preview Booklet which pictures and describes BRITANNICA 3 in detail. We'll also give you complete information on this exciting offer. For details on this complete program, just mail the attached postage-free card today.

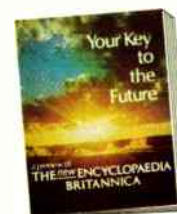
Would You Believe . . . ?
I Fell In Love
With A Micropedia

Sound crazy? Maybe it is. But a short time ago I had an opportunity to get a sneak preview of Britannica's brand new encyclopedia and, believe me, it's nothing like the old one that my family cherished for years. In fact, this one is in three parts, and—hold your hat—the part I like most is called the Micropedia!

Seriously, if you or your children need to have at your fingertips a way to find out about anything at all, this part of THE NEW ENCYCLOPAEDIA BRITANNICA may get to you, too. But, that's just the beginning.

There are two more parts to this new encyclopedia, and when you put them all together, there's no better family encyclopedia around.

Lucille Ball
Lucille Ball



FREE!

Mail card now . . .
for special new PREVIEW BOOKLET

and complete details on this remarkable offer.

If card is detached, write to Encyclopaedia Britannica, Dept. 451-F, 425 N. Michigan Ave., Chicago, Ill. 60611

Let us mail you this **new Britannica Preview Booklet FREE!**

Olivia

She puts you in a mellow mood and never stops.
A fine new album, from an equally fine . . .

OLIVIA NEWTON-JOHN
"Have You Never Been Mellow"

MCA-2133



MCA RECORDS

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

Art Director:
Cheh Nam Low

Designer:
Gail Einert

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-Loew (West Coast)

Advertising Sales Director:
Steve Goldstein

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.



COUNTRY MUSIC

Volume Three, Number Seven, April 1975

LETTERS	6
WHAT DO YOU KNOW? (Country and the Railroads Quiz)	8
PEOPLE ON THE SCENE AUDREY WINTERS	10
COUNTRY NEWS	16
INSIDE ANNE MURRAY	24
<i>Anne Murray's pretty unusual. She's the most unique case of country-pop "crossover" in the business, and she's also a Canadian. What makes the lady tick?</i>	
THE SONS OF THE PIONEERS ... WAYNE FORSYTHE	30
<i>Yes, it is 1975, but the most famous Western singing group of all time is still around, still singing.</i>	
WHAT NOW, LORETTA? ARLO FISCHER	32
<i>The Coal Miner's Daughter's got a few plans for '75. There's the book, the new schedule, and—just like it's always been with Loretta—some good straight talk.</i>	
HONKY TONK LIVES! NICK TOSCHES	34
<i>Rising from a Texas sheet metal yard, Moe Bandy hits the spot and brings those barroom blues back to country music. They've been gone a long time now.</i>	
THE CHICKEN LADIES EILEEN STUKANE	41
<i>Who feeds the stars home cooking when they're on the road? The Chicken Ladies, that's who. Here's the story of country's hardest-working fans.</i>	
RECORD REVIEWS	47
AUDIO 1975	55
<i>Here it is, folks. We know that trying to figure out what's what (and what's good) in stereo hardware is hard, or maybe even impossible. That's why we've put together this special supplement. It answers all those thorny questions, and it's reliable.</i>	

COVER PHOTO: EMERSON-LOEW

Letters

Thank you for your article on gospel quartets. Having been raised around the business (my dad being the local gospel concert promoter here) and having my own groups (in one, Larry Gatlin sang), I believe I am a fair judge of what is fiction (some articles about gospel quartets are so sugar-coated it's really humorous), and what is truth (which yours was, completely).

I say "thank you" for the article, simply because it absolutely must be the first totally factual account of one of the biggest farces outside of bunko.

STEVE WARREN
HOUSTON, TEXAS

Just had to write and say thanks for printing the write-up you did in your January issue concerning gospel music. I personally feel that this one will be one of your most requested back issues.

As I travel from state to state and country to country I see the need for music such as this. Also as I get letters from pen-pals across the country I get the same remarks that more and more young people are turning to gospel and country music than ever before. I often see this happening, and one of the reasons I think this is happening is because both tell stories they can somehow relate to. For the older people and senior adults who have always looked down on young people, perhaps this is something for them to really look at.

JAMES F. MARECLE
APO NEW YORK

As I travel around the various cities, I find the proliferation of full-time country radio stations has increased, but disc jockeys, in general, do not have the background to complement the great artists they spin. Years ago, in the New York area, we had Dave Miller, Don Larkin and Lyle Reed (who is broadcasting country in the Fort Lauderdale, Florida area). They held forth on Jersey stations and were instrumental as well as entertaining.

Much credit is due to those chaps who really promoted country music at a time when it was referred to as hillbilly.

HERBERT DEUTSCH
HUNTINGTON STATION, N.Y.

I have a suggestion for our 1976 celebration which I think may interest and have the support of many country music fans. Maybe some of them will be able to put this idea to use. I think our national theme song for the year should be "Ragged Old Flag," and should be sung by Johnny Cash. To me this song is a tribute to our great country and also to its writer.

I am a new subscriber to your magazine and enjoy it very much.

MISS MARY E. HOWLAND
STRATFORD, WISC.

Your magazine doesn't play favorites; you cover as many artists as possible. So please tell me: Will there be a feature on Jerry Reed upcoming? Keep up the good work and I hope to see an article on Jerry Reed soon.

JEAN HOEY

Jerry Reed's coming right up. He'll be featured in a story very soon, Ms. Hoey—Ed.

I just finished reading the greatest story you ever had in your magazine so far, called *Prisoner 60339 Sings The Blues*. However, you made an error in one part of your story. You stated that *Jimmie Rodgers' Memorial Folio No. 1* carried one song by Raymond Hall, but there are three songs in that folio by Mr. Hall: "Take Me Back Again," "Moonlight and Skies," and "Gambling Polka Dot Blues."

JOHNNIE FRANCIS
RUTLAND, VT.

Although Ray Hall also implied to us that he co-authored the songs you mention, the song book you refer to only credits him with co-writing "Take Me Back Again." You may be right, of course, but

the publisher of the song book apparently doesn't agree.—Ed.

I read the story of *Prisoner 60339* in the February issue of your magazine and it brought tears to my eyes. I would think that after reading this heart-breaking story of this dear old man who has spent a lifetime dreaming of a better day for himself, and helping others on the outside to fame and riches, that it is time that someone, somewhere, in the music industry start an all-out investigation on this man's behalf. And if it is found to be a fact that his labors have been used to build a dream castle for others who were free to ride their big Cadillacs up and down the road, then he too, should get his just dues in royalties.

PEGGY ANN MUNSEN
MARTY ROBBINS FAN CLUB
BRUNSWICK, GEORGIA

Your February, 1975 issue of *Country Music* featured an article on "Opryland, Russian Style." Recently, television featured a special program on Tennessee Ernie and his visit to the Soviet Union. Thus, millions of Americans have been exposed to "detente" with the Communists.

On November 16, 1974 a news item from Zurich, Switzerland quoted Nobel prize-winning Aleksandr Solzhenitsyn as declaring that the Soviet Union is "a great danger to the world" and government leaders who accept detente "ignore the stifled groans of millions of oppressed people." Will millions of Americans be exposed to *these* words, either by TV or a magazine such as yours???

Did the Opryland entertain the zeks in the Gulag Archipelago? Thank God for a courageous man like Aleksandr Solzhenitsyn! The least every American can do is read for himself *The Gulag Archipelago*.

GWEN R. MUELLER
HAMILTON, MONTANA

THE COUNTRY SUPERMARKET SALE

Jody Miller country girl

Including:
The Best In Me
House Of Love (It Took Me For A Ride)
Papa's Wagon / Honestly Love You



JODY MILLER

"Country Girl" includes some of the freshest sounds from one of country's best female singers. Oklahoman Jody recorded her new album in Nashville, and it features her hit "The Best In Me" and more greats. **KE 33349**

DAVID WILLS

A Grade "A" album featuring David's hit, "There's a Song on the Jukebox." This talented young man was discovered by Charlie Rich, who also penned "I Can't Even Drink It Away" and co-produced David's first album. **KE 33353**



BILLY SWAN

BILLY SWAN I CAN HELP

Including:
Love Please
Shine, Smile And Roll Queen Of My Heart
Ways Of A Woman In Love / In Her Foot



This album contains not only Billy's monster hit "I Can Help," but more greats from this emerging talent like "Love Please," "I'm Her Fool" and an amazing new rendition of "Don't Be Cruel." **KZ 33279**

GEORGE & TAMMY & TINA

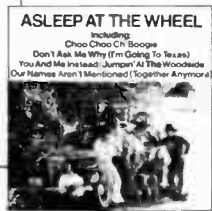


Country's most famous duo have gone one better, adding daughter Tina to great songs like

"We Loved It Away" and "The Telephone Call." **KE 33351**

Asleep at the Wheel

Whip Inflation Now with the kings of Country Swing and their rollicking tunes like "Choo Choo Ch' Boogie," "You and Me Instead" and "Jumpin' at the Woodside." **KE 33097**



JOE STAMPLEY

Take a great voice, surround it with sure-fire country hits

like "Roll On Big Mama," "Love's Running Through My Veins" and "Dear Woman," and you've got an unbeatable combination. That's Joe Stampley. **KE 33356**

CHARLIE RICH

CHARLIE RICH THE SILVER FOX

Including:
I Love My Friend / Pieces Of My Life
Your Place Is Here With Me / Break-Up
My Exclusive Dreams



Album of the year from CMA Entertainer of the Year. With great hits like "I Love My Friend," "Behind Closed Doors" and "My Elusive Dreams," producer Billy Sherrill has recreated the highlights of Charlie's record-setting Las Vegas appearance. **PE 33250**

There's a special sale going on right now wherever records are sold on all your favorite country artists. Go in and browse. You'll save money and add to your enjoyment of country music. **ON EPIC AND MONUMENT RECORDS AND TAPES**

What Do You Know?

Country Music and the Railroads

Railroad songs have been popular in America ever since the first track was laid. Some of them, such as "Casey Jones," "Railroad Bill," and "Rock Island Line," have become recurring tunes in country music. Trains carry the memories of hard times and the mobility necessary for fulfilling the dreams of better times, and they continue to be used in country music today as symbols of freedom, courage, and hope.

The following quiz tests your knowledge of the trains in country music.

1. He recorded one of country music's first concept albums called *Ride This Train*. Who is he?
2. This rhythmic train song remains a favorite for pop and rock singers twenty years after Hank Snow's country hit. What is it?
3. What country great made his only movie appearance in a ten-minute film in 1929, singing "Waiting For A Train?"
4. This legendary, and still popular, railroad song tells of the fatal crash that occurred on the Southern Railway between Monroe and Spencer, Virginia, in 1903. What is it?
5. Dizzy Dean brought new popularity to this well known train song with his free spirited renditions on baseball's game of the week. What is it?
6. This train song is the most exciting and popular fiddle tune of the modern country era. Well?
7. Jerry Lee Lewis added his distinctive style to this Jimmie Rodgers classic and turned it into a hit record. Name the song.
8. One of the brightest new talents in country music wrote, in a song recorded by Waylon Jennings, "If I hadn't been railroaded, well, I guess I'd been a train." Name the songwriter.
9. What superstar had an early hit on Sun Records with his recording of "Mystery Train?"
10. What famous train song has a motel named after it?
11. One of the best country songs of the 1930's was a train song written for Red Foley by John Lair of the Cumberland Ridge Runners. Name the song.
12. This song, written by Guy Clark, has been recently recorded by David Allan Coe, Rita Coolidge, and Jerry Jeff Walker. Name the song.



Railroads are symbols of mobility and freedom for country folks.

13. According to family tradition, this well known group was brought together by the singing of the mournful railroad disaster ballad "Engine 143."
14. Johnny Cash's confessed "thing about trains" made his recording of this Arlo Guthrie hit almost inevitable. Name it.
15. The beginning of the Grand Ole Opry is often traced to a Memphis newspaperman who later became a radio announcer and used an old railroad whistle as his identifying signature. Name the man or give his titled billing.
16. This giant hit by Bobby Bare told of a man putting his foolish pride on a south bound freight train headed for home. What is it?
17. Jimmie Rodgers was immortalized with what railroad nickname?
18. This country standard about a train that passed the Texas State Prison and gave the prisoners "an everlovin' light of hope" was supposedly written by one of the convicts. What is the song?
19. Before his death in a plane crash that claimed three fellow performers, this country favorite had recorded an

entire album of train songs. Who was the artist?

20. The imagery of the midnight train's low whine is used to strengthen the melancholy mood in one of Hank Williams' most beautiful ballads. Name the song.

DON HUMPHREYS

ANSWERS

1. Johnny Cash
2. "I'm Movin' On"
3. Jimmie Rodgers
4. "Wreck of the Old 97"
5. "Wabash Cannonball"
6. "Orange Blossom Special"
7. "Waiting For A Train"
8. Billy Joe Shaver
9. Elvis Presley
10. "King of the Road"
11. "Freight Train Blues"
12. "Desperadoes Waiting For A Train"
13. The Carter Family
14. "The City of New Orleans"
15. George D. Hay the "solemn old judge"
16. "Detroit City"
17. "The Singing Brakeman"
18. "Midnight Special"
19. Hawkshaw Hawkins
20. "I'm So Lonesome I Could Cry"

IT'S YOUR MOVE... THESE HIT ALBUMS ARE JUMPING!



NOW JUMP ON'EM!

ERNEST TUBB RECORD SHOP

417 BROADWAY NASHVILLE, TENN. 37203 PHONE 244-1011

Albums only **\$4.98** each 8 Track Tapes **\$5.98** each Cassettes **\$7.95** each

Include 75¢ per order for postage and handling regardless of the number of records you order

Please send the following

CHET ATKINS GOES TO THE MOVIES

- album - APL1-0845
- stereo 8-trk tape - APS1-0845
- cassette - APK1-0845

DOLLY PARTON THE BARGAIN STORE

- album - APL1-0950
- stereo 8 trk tape - APS1-0950
- cassette - APK1-0950

GARY STEWART OUT OF HAND

- album - APL1-0900
- stereo 8 trk tape - APS1-0900

Rush These Albums or Tapes That I've Checked Above To:

I enclose \$ _____ check; money order including 75¢ postage.

Name _____ Address _____

City _____ STATE _____ ZIP _____

For all your hard to find records, contact us!

People on the Scene

The Oak Ridge Boys Are Branching Out . . .
Jack Clement Marries Sharon Johnson . . .
Phil Baugh Invents A New Pedal Steel Guitar

by AUDREY WINTERS

Phil Baugh invented a new pedal steel instrument called "the pedal pitch," which was unveiled at the Third National Steel Guitar Convention in St. Louis, Mo. On hand for the convention were **Buddy Emmons, Lloyd Green, Sonny Curtis, Leon McAuliffe, Dickey Overby, Tom Brumley, Speedy West, Julian Thorpe, Shot Jackson, Zane Beck** and **Jeff Newman** . . . **Josie Brown** is out of the hospital after a serious illness. Friends and neighbors around Nashville hosted a benefit for her to defray the costs of medical bills . . . **Red Steagall** was named general manager of **Jim Halsey's** music publishing operation, in addition to his career as a Capitol Records' recording artist.

Before making a splash as a country comic, **Jerry Clower** sold fertilizer for the Mississippi Chemical Corp. for 18 years. Now, after several best-selling albums filled with yarns and tales of rural life, he'll be selling weed killer, this time for Elanco Products' agricultural chemicals division. Clower will portray the owner of "Jerry's Farm Supply" on a series of radio commercials. Of course he'll still make records and personal appearances.

Shel Silverstein, who is becoming one of Nashville's most consistent hit songwriters, is working on another album with **Bobby Bare**. Shel wrote most of the tunes on Bare's recent *Singing In The Kitchen* album, as well as **Brenda Lee's** "Big Four Poster Bed" smasher. Now **Don Gibson** tells us he's been working with Shel via the long-distance telephone. Don lives in Nashville and Shel lives in Sausalito, California, on a houseboat. Don says Shel calls him at 2 a.m. with some lyrics and they hum to each



Phil Baugh: Something new in steel.

other. That's one way of writing a hit.

Dot recording artist **Ray Griff** was upstaged by one of his fans at a recent appearance in Toledo, Ohio. Ray set a new attendance record at the club, but **Mrs. Eva Hysell** of Kentucky stole the show when it was announced she had just driven up from the Bluegrass State to see Ray perform. She's 80 years young and one of Ray's oldest fans.

Jack "Cowboy" Clement, the Nashville producer/songwriter who is currently working with **Waylon Jennings** and **Johnny Cash**, was married Christmas Eve to **Sharon Johnson**, who is the sister of **Jessi Colter**, Waylon's wife. Waylon was best man. Jessi was the maid of honor. The wedding took place on

the Johnson family ranch—1500 acres of wilderness outside of Kerney, Arizona.

The knot was to be tied at 4:30 p.m. but the ceremony didn't start until 8:30 p.m., at which point the happy couple shivered through the outdoor ceremony which was performed by a Morman bishop while **Tompall Glaser** sang wedding songs. After an eight-day honeymoon in the wilderness, the newlyweds were taken back to Nashville in "the bridal suite" on Waylon's bus.

"Only 43 and I've never been kissed," the Cowboy said at one point. Later he said: "I got a cold for the first time in five years." The new Mrs. Clement remarked: "It was the funniest marriage I ever did see."

Jerry Wallace was thrilled to sing recently at the opening of the **Audie Murphy** Memorial Hospital in San Antonio, Texas. "Audie wrote one of my greatest hits," Jerry recalled, "called 'Shutters and Boards.'" Jerry and his family are living in Sunland, Calif., where he races quarter horses . . . **Barbara Fairchild** is organizing her own band and calling it "The Teddy Bears," after her big hit song of the same name . . . **Mel Street** is grateful that his son David, 11, is alive today after surviving a serious auto accident a few days before Christmas . . . **Charlie Rich** headlines the first annual Truck Driver's Country Music Awards Show in Memphis in April. The event is sponsored by Fram filters and Open Road Magazine . . . **DeFord Bailey** was invited back for a guest shot at the Grand Ole Opry recently . . . **Charlie Monroe**, brother of Bluegrass

WHAT IS A MOE BANDY?

"Moe Bandy is a soul of country music"

BOB MITCHELL—KCKC

"Moe Bandy is a purist"

JIM CLEMENS—WPLO

"Moe Bandy is the finest new country singer on the horizon w/ besides that he is a fine gentleman. He is what country music is."

BILLY COLE—WHO

"Moe Bandy is my favorite Texas singer and I'd go see him before I'd go see my 2nd favorite group, Saddle and the Sores"

BRUCE NELSON—KENR

"Show me an honest, pure country dynamic talent and I'll show you a Moe Bandy!"

BOB YOUNG—WMC

"Moe Bandy is the most exciting newcomer to the country music horizon"

JUANITA JONES—CASHBOX

"Moe Bandy's material is always well selected w/ his delivery is professional"

BILL WILLIAMS & COLEEN CLARK—BILLBOARD

"Moe Bandy reminds me of George Jones at this stage. 16 years ago. Destined to be a star"

ARCH "KINGFISH" YANCY—KNUZ

"Moe Bandy's bright new sound is certainly a welcome change to country music"

DAVE DONAHUE—WHK

"My impression of Moe Bandy is that he has a big enough voice to be the fullback of the Houston Oilers"

MAC ALLEN—KIKK

"It's what makes this business worthwhile to see friends like Moe Bandy make it w/ with a big boost from Doodle Owens"

MAX GARDNER—KKYK

"Moe Bandy is the Jesus Christ of country music"

NICK TOSCHES—VILLAGE VOICE

"Moe Bandy is Texas gift to country music"

LEE RECTOR—MUSIC CITY NEWS

"I on the charts is the goal of every recording artist—a genuine honor only a few achieve. Over the past decade even fewer artists have gone to the top with a record on its first outing with a new label."

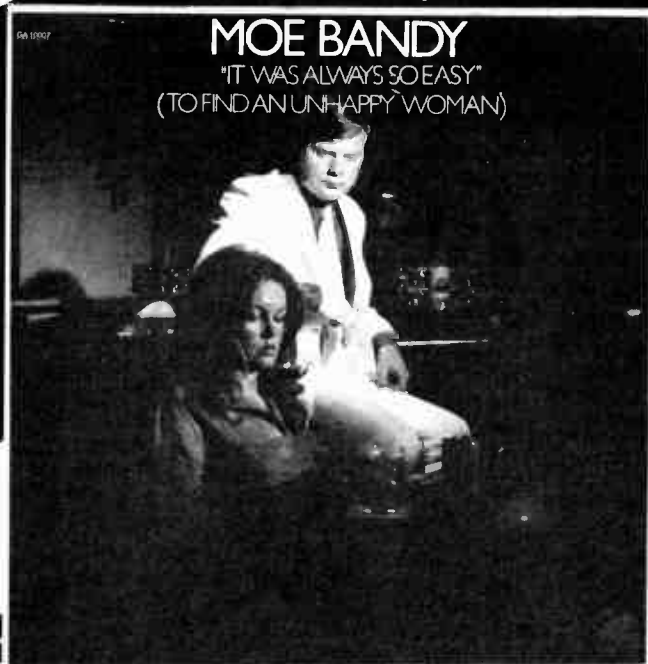
"Moe Bandy has done all this with his GRC recording of 'I Just Started Hating Cheatin' Songs Today'. Moe didn't stop there. He continued to put out chart topping singles. Now more great songs in the Bandy style are showcased in this, his second album, continuing the success story."

"So put Bandy on the turntable to hear some MOE-COUNTRY!"

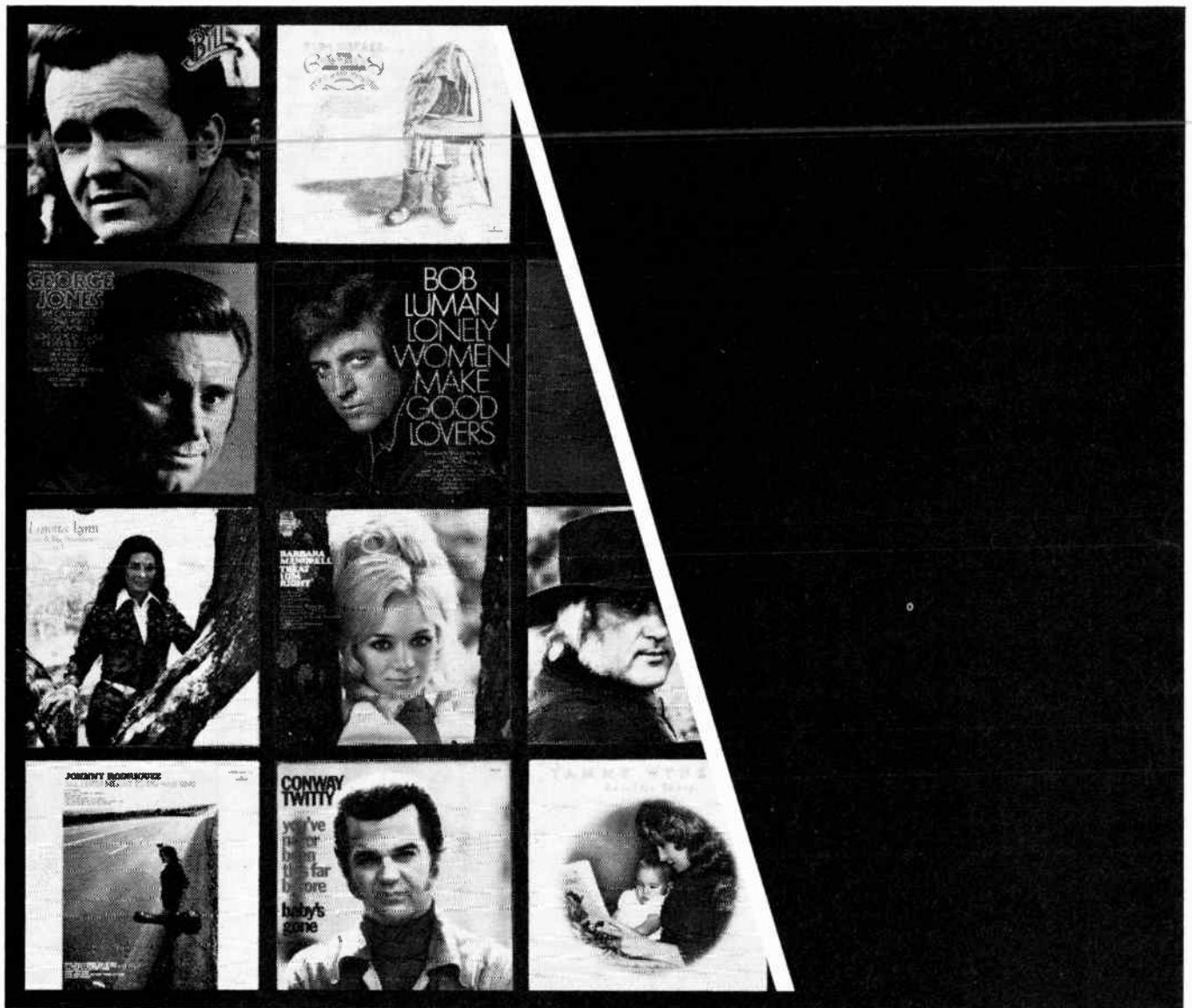
JOHN STURDIVANT

—RECORD WORLD

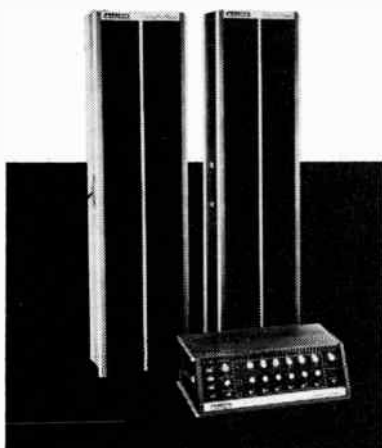
GA 10007



General Recording Corporation 174 Mills Street, N. W. Atlanta, Georgia 30313



...one thing in common.



Mention "Shure" anywhere on the Country music scene, and you'll get knowledgeable looks from such stars as Bill Anderson, Tompall Glaser, Tom T. Hall, Stonewall Jackson, George Jones, Bob Luman, Loretta Lynn, Barbara Mandrell, Charlie Rich, Johnny Rodriguez, Conway Twitty, and Tammy Wynette. They *all* use Shure microphones and Vocal Master sound systems. For yourself or your group, get with the sound of success, the Shure sound!

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





The Oak Ridge Boys: Taking The Gospel a step further.

King **Bill Monroe**, is suffering from cancer in a hospital in Greensboro, N.C. Charlie wrote many bluegrass and country songs, including "Bringing In The Georgia Mail," among others.

The **Oak Ridge Boys**, long the darlings of the gospel circuit, are branching out into pop and country with their new album release. The Oaks recently completed a successful five-day engagement at San Francisco's Circle Star Theater, selling out the 3800-seat theater each show.

The Oaks cross-over into country and pop is being managed by **Larry Goldblatt**, the man who helped start the American Song Festival.

Before leaving Nashville to tour the West, the Oaks went Christmas caroling around Music City, picking up other country entertainers in their huge bus, and taking the whole crew around to children's hospitals and orphanages. Lead vocalist **Duane Allen** was choir-master.

George Jones and **Tammy Wynette** gave each of the boys in their band a check for \$1000 for Christmas. They've also been working on a new album of duets and Tammy is reading for a part in a motion picture... **Wayne Hammond**, one

of **Ernest Tubb's** Texas Troubadors, married **Bridget Garner** of Houston, Texas... and **Johnny Rodriguez** named his new farm "Poor Man's Dream." It's located outside of Ashland City, Tenn. One of Johnny's fans picked the name.

David Houston and six members of his band were injured when their bus skidded out of control on an icy highway near Erie, Pa. **Bill Wilson** and **George Rogers** were seriously hurt but are recovering in a Nashville hospital. David spent some time on crutches after the crash, but is reported to be recovered and ready to start touring again... **Chet Atkins' Irish Setter, Ginger**, was trained to bring the morning and afternoon newspapers to the Atkins' front door. The dog became so eager to please that she began roaming the neighborhood, bringing newspapers from all over to Chet's door. Chet now has to hop on his bicycle every morning before going to town, to return his neighbor's newspapers.

Bob Luman and The Stones River Band toured Holland and England recently... **Tommy Overstreet** and The Nashville Express completed a tour of England, Germany, Italy and Spain and made it back to the States in time for Christmas. ■



Discs Today are Different

There's a greater difference than meets the eye between today's records and older records. Modern technology in high-speed manufacturing can leave crystallized compounds on the surface of new discs. Quite frankly, only our fluid-based record cleaning system is designed to remove this audible problem.

That's because we carefully developed **d11** as a fully integrated system. Only **d11** fluid solubilizes ordinary dirt and debris as well as other contaminants. Then fluid, problems, and particulate matter are removed through capillary action onto our uni-directional brush fiber. The **d11** system is available from your audio specialist for \$12.95. **d11** fluid is \$2.25. (We also have a special formula for old 78's for \$2.00.)

Two years have made a terrific change in record quality. For some facts on today's discs, send 25¢ with a self-addressed, stamped envelope for our booklet *Clean Records and Chemistry*.

Discwasher, Inc.

909 University, Columbia, Mo. 65201.

W H O ' S S O R R Y N O W

MARIE OSMOND



Sweet Marie

"Who's Sorry Now" is Marie Osmond's new album. She brings all the freshness and originality that have given her a place in your hearts to country favorites like "Who's Sorry Now," "Among My Souvenirs," "Love Letters in the Sand" and "Jealous Heart."

Like her previous best-selling albums, "Paper Roses" and "In My Little Corner of the World," it's produced by the Country Gentleman himself, Sonny James Marie.

"Who's Sorry Now"

On MGM Records and Tapes.



Distributed by Phonogram
A Time Warner Company
©1975 MGM Records

Great Moments In Country Music



There are times in a man's life when he just has to stand up and say what he means, but this isn't Jerry Clower dealing with catcalls. He's just endorsing the product.



Lest We Forget... Yes, it's all glitter and glamor and high times at the top, but it's kinda nice to know that there were simpler times in a star's life. This is Johnny Rodriguez with Texas Ranger Jackson, who arrested him for goat rustling. And then gave him his first big break.



Who said Elvis didn't really record "Hound Dog?" Or that he's really 60, not 40? Or that he's secretly auditioning for the lead in "The Hunchback of Notre Dame?" All lies.

PHOTOS: COURTESY TOP BILLING, RICHARD HARBERT & RCA RECORDS

ARTIST OF THE MONTH! The "King of Western Swing"



	LP No.	Tape No.	Time	LP No.	Tape No.
Anthology (2 records) COL	KG-32416		Changes Every-Thing	MCA MCA-545	MCAT-545
The History Of Bob Wille And The Texas Playboys	MGM SE-4866	M8G-4866	The Living Legend Mel Tillis & Bob Wills In Person Together Again	MCA MCA-546	MCAT-546
Greatest String Band Hits	MCA MCA-152	MCAT-152	A Living Legend Mr Words And Music	MCA MCA-550	
The Best Of Bob Wills	MCA MCA-153	MCAT-153	Hall Of Fame Sings And Plays For The Last Time	UA LST-7173	
Bob Wills And His Texas Playboys	MCA MCA-526			UA LST-7182	
King Of Western Swing	MCA MCA-543	MCAT-543		UA LST-7194	
				UA UAS-9962	04032
				UA LST-7303	
				UA UALA216J2	UAEA216J2

Bob Wills

**LP's \$6⁹⁸
Tapes \$7⁹⁸**

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

Name _____
Street _____
City _____
State _____ Zip _____

Title _____ Record/Tape No. LP/8TK

Please add \$.50 postage & 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 \$_____

COUNTRY NEWS

Jerry Jeff Walker Weds in Texas; Rents Whole Town For Ceremony

Inside the 125-year-old post office-general store-beer joint at Luckenbach, Tex. (Pop. 6) on the afternoon of December 12, singer/songwriter Jerry Jeff Walker married Susan Streit in a ceremony which was both a well-kept secret and several light years removed from your run of the mill marriage. To wit:

Walker, who recorded his "Viva Terlingua" album in Luckenbach's clapboard windowed dance hall a couple of years back, rented the tiny town for the day from friend Hondo Crouch. The ceremony, performed by a tobacco chewing Jus-

tice of the Peace from nearby Fredericksburg, was held on a Thursday rather than the originally planned Wednesday for the simple reason that Luckenbach, established in 1857 as an Indian trading post, is closed on Wednesdays.

Serving as best man for the hushed-up affair was the colorful Crouch — owner, mayor and resident cracker-barrel philosopher. Charged with caring for the ring Walker was to place on his new bride's finger, Crouch caused a slight delay when after arriving in tux and top hat (a marked contrast to Walker who

(cont. on page 21)

George & Tammy: Breaking Up Is Hard To Do

George Jones was in Florida, and he couldn't be reached for comment. Tammy Wynette was in Nashville, but she wasn't answering the phone. But the suit she filed Dec. 13 spelled D-I-V-O-R-C-E, and that told the story.

Tammy charged cruel and inhuman treatment and asked custody of their daughter, five-year-old Tamala Georgette. It's the second split for the couple in 16 months. George and Tammy have been wed six years. Friends hope to arrange a reconciliation.



PHOTO: LYNNE LIVINGSTON

Hondo Crouch, left, and newlyweds Mr. and Mrs. Jerry Jeff ("Mr. Bojangles") Walker oblige photographers.

ACE Sets New Goals

The Association of Country Entertainers (ACE) has listed several positive goals as objectives of the group and George Morgan, newly-elected chairman of ACE, said membership would be open to "anyone who considers himself to be a country entertainer, and is individually recognized as such."

At a meeting of the group's board of directors, it was also decided to stress the more positive aspects of the group's concerns, such as organizing to help performers in need, discussing standards of conduct for entertainers, and taking some sort of collective action against an old show biz occupational hazard, rub-

ber checks received in payment for appearances.

The board also voted to advise ACE members to work more actively in the country music industry, particularly with the Country Music Association.

Another sore point with many country artists had been the relationship and attitude of the executives of the CMA, radio WSM, and the Grand Ole Opry, but meetings of these execs with members of ACE have resulted in an on-going dialogue that seems to indicate a new sense of understanding and cooperation between the performers and the people who are often their employers.

Merle, Tommy Plan To Open Chain Of Clubs

Merle Haggard and Tommy Overstreet are planning to open two independent night club operations that will use the entertainers' names as a drawing card and offer quality country acts, dinner, drinks and dancing.

Hag's Place, a 500-seat club, was scheduled to open in North Hollywood, Calif., in December, but construction delays have postponed the opening until sometime in February, according to a spokesman for Concerts Express, the booking agency that is in partnership with Haggard in the venture. Plans call for eventually opening a chain of clubs bearing the same name "from St. Louis to the West Coast," according to Bob Eubanks of Concert Express. Haggard is scheduled to open the pilot club, featuring Silvercreek, a band signed to Haggard's Tally label, as the house band. Haggard will appear at the club when his schedule permits throughout the year, about four to six times annually, it was reported.

Tommy Overstreet's venture is similar in concept, except his first club is to be located in New York City, on the site of an existing country bistro called the Stanbrooke Ranch, owned by former bull riding champion Jim Shaw. A spokesman for Shaw said the two men are currently negotiating the financial details of the new club, which will be called "T.O.'s Rodeo," after Overstreet's nickname. Eventually, Shaw and T.O. hope to expand the concept up and down the East Coast. The purpose is to take advantage of the current depression in the concert business, offering people country acts in a night club setting, and providing outlets for Nashville-based entertainers in the Northeast. T.O.'s Rodeo will be located in Manhattan. It's scheduled to open sometime in the next few months, following extensive renovations to the Stanbrooke Ranch.



With overall concert attendance dropping in these hard times, Hank and "T.O." are putting their money into the club business

'In Concert' Going Country

Tammy Wynette, Roy Clark, Charlie Pride and Kris Kristofferson will host a series of *In Concert* shows devoted to country music, to be shown on ABC-TV.

The shows will be taped live from the stage of the Grand Ole Opry. It's the first time the popular, rock-oriented *In Concert* show will feature country stars. Each show will last 90 minutes.

Guests will include Conway Twitty, Tommy Overstreet, Hank Williams, Jr., Billy Swan, Ray Stevens, Mel Tillis, Tanya Tucker, Johnny Rodriguez, Freddie Weller, Ronnie Milsap, Jerry Reed, Chet Atkins and Dolly Parton.

The idea to do a country show came from Danish-born producer Jorn Winther, who said he's "crazy about country music.

"These shows are very important to us," he added. "We hope to do more later, but we'll have to check the ratings on these and go on from there.

"*In Concert* has primarily been a rock program, but Bob (Bob Shanks, ABC-TV's director of late night programming) agreed that it's important to go into other areas—that *In Concert* should go into all kinds of music."

The shows will be aired during late February and March.

WHAT'S A HILLBILLY?

The term hillbilly is said to have first appeared in print in the April 23, 1900, issue of the *New York Journal*. A story there reported that "a hillbilly is a free and untrammled white citizen of Alabama who lives in the hills, has no means to speak of, dresses as he can, talks as he pleases, drinks whiskey when he gets it, and fires off his revolver as the fancy takes him."

Ralph Peer, the man who first

recorded Jimmie Rodgers and The Carter Family, later chose the term to describe the music he was marketing in the South and Southeast. Vocalian Records used the term on a record label as early as 1924.

Of course, nowadays you could get arrested for firing your revolver "as your fancy takes you" and some hillbillies we know live in apartment houses in the city.

PAUL WASELL

Watch This Face:



JOHNNY DARRELL

Johnny Darrell left his home at Kennesaw, the scene of a famous Civil War Battle in the North Georgia mountains, and drove down to Atlanta where Kris Kristofferson and Rita Coolidge were appearing the last Saturday night in November at the fabulous Fox Theater. There's a battle underway to save the Fox from destruction, to preserve its lush Eastern splendor of mosques and turrets and pretend sky with stars overhead. Every appearance there now is special.

Johnny was no stranger to Kris, who had produced six records Johnny recorded for Monument Records two years ago. As a special guest, he was invited to take the stage, and Johnny sang to an enthusiastic audience. It was a big night for Johnny. Everything seemed to have some kind of historic significance, hopefully a sign that he, too, was on the way to making history.

Johnny Darrell could be billed as The Wanderer, since the 33-year-old performer has done a lot of that since he left his hometown of Muscadine, Alabama. His early wanderings took him to Nashville in 1964, where he worked as motel manager of a Holiday Inn. By that time he was also deeply involved in writing

and performing country music.

In 1965 he signed a recording contract with United Artists. Ironically, included in some of the ten albums he recorded with them over the next five years were first-recorded versions of "Ruby, Don't Take Your Love To Town," "Son of Hickory Holler's Tramp," "Green, Green Grass of Home," and "Honey," all destined to become big hits, but not for Johnny. The albums sold well, but Johnny wasn't happy with the way his career was going.

While Johnny is working on his first album for Capricorn Records of Macon, Georgia, his talents on guitar and harmonica as well as vocals are drawing attention on his single version of "Orange Blossom Special." More recently the flip side, "Glendale, Arizona" has taken to the airwaves with marked success.

According to Mark Pucci of Capricorn, Johnny's next single release will be a number from the forthcoming album called "Pieces of My Life."

"Johnny's got something big going there," Mark said. "You'll have to hear it to see what I mean. It really gets to you."

MAXINE THOMPSON

Opryland Is Seeking Entertainers

Opryland—the sprawling amusement complex surrounding the new Nashville Opry house—auditions singers, dancers and all-around entertainers (clowns, variety acts) about once a year for over 250 jobs available at Opryland Park. Auditions are conducted January through April in New York, Chicago, Nashville, Memphis, Atlanta, Georgia, Dallas, Tex., Cincinnati, Ohio, Knoxville, Tenn., Charlotte, N.C., and Bloomington, Ind. Associate Editor Arlo Fischer dropped into the auditions in New York and here is what she saw:

"It was the second day of Opryland auditions and the Manhattan Theatre Club was jammed. It seems the night before the late news on TV had covered the auditions and the turn-out of unemployed actors and entertainers was staggering. The Manhattan Theatre Club isn't all that big anyway. With the addition of guitars, drums, amps, (didn't see one banjo), the place looked more like the last audition for a cast-of-thousands musical.

"The Opryland people made it very clear that although they were looking for "country" talent, they were just as eager to find voices and performers for *all* kinds of music. Well, if nothing else, New York's the place for diversity. There was everything from a local country night spot group to a New York ingenue-to-be singing something from "The Pajama Game." Would-be Glen Campbells and Gordon Lightfoots were out in full force.

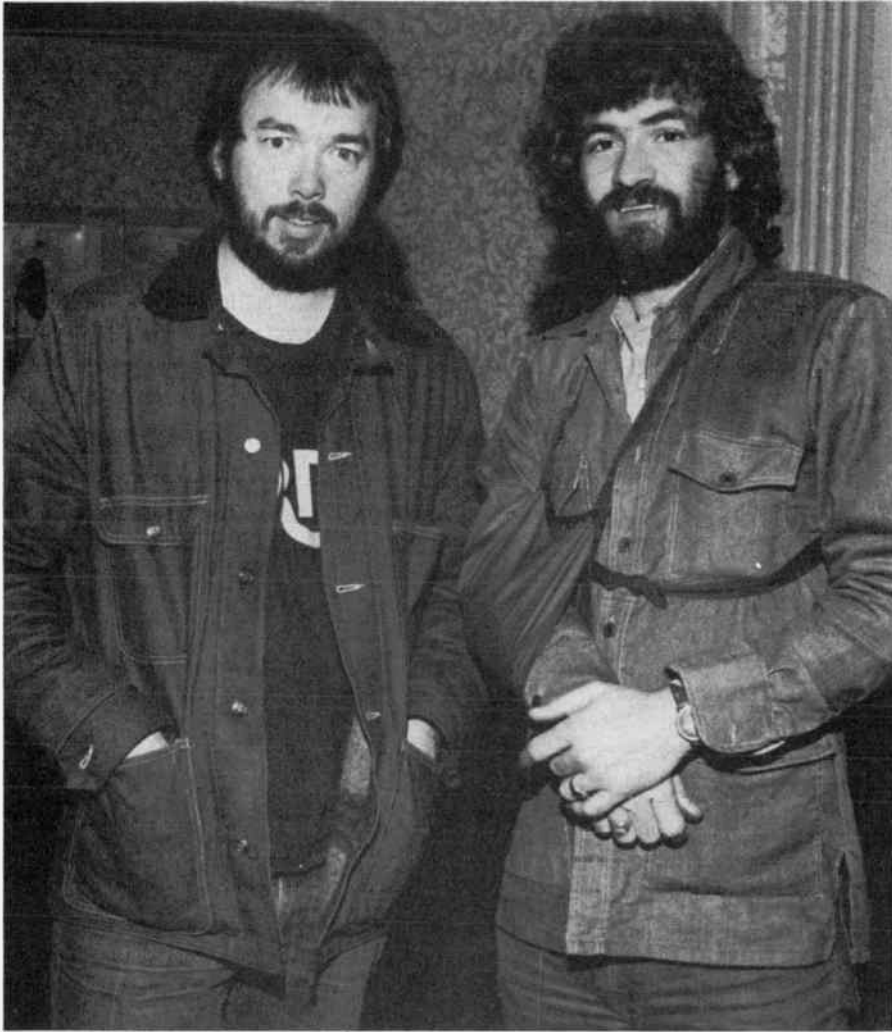
"Weekly pay for performers is based on six days a week, 38 hours per week. Rehearsal pay is hourly. Salary scales are as follows: Performers and technicians, approximately \$150 per week; stage managers, approximately \$190 per week. Musicians, approximately \$220 per week.

"What are they looking for? Nice smiles and good personalities!"

(For further information, write: Live Entertainment Department, Opryland, USA, PO Box 2138, Nashville, Tennessee 37214)

Billy and Donnie: Two For The Road

by ARLO FISCHER



Billy Swan, left, and Donnie Fritts

Picture yourself at a Kris Kristofferson concert. There you are tapping your foot and singing along to maybe "Me And Bobby McGee." You should be watching Kris and Rita, but your eyes are fixed on the funky-looking piano player and the guitarist leaning over to talk to him. That's Billy Swan and Donnie Fritts. They're friends.

To most people, it seems like Billy ("I Can Help") Swan streaked to stardom in one magnificent burst of song. People who know Billy, however, know Billy's really been *inching* along to stardom for years now. And Donnie Fritts too. Except most people don't know Donnie because he hasn't had his Big Number One hit record—yet. All kinds of writer-types are telling us about Billy and how he wrote "I

Can Help" in a half-hour and how he wrote "Lover Please" when he was 16 as an English assignment, and how it became Clyde McPhatter's monster hit, and how he produced Tony Joe White's 1969 hit, "Polk Salad Annie," and how he traveled with Kinky Friedman's Texas Jewboys, and how he's got a daughter named Planet.

On the other hand, there's not much written about Donnie Fritts. But it's hard to talk about Billy without talking about Donnie so we went out to interview both of them together.

* * *

There are a whole bunch of people sitting around talking. It's either a bar or someone's hotel room. It doesn't make any difference. Sometimes the best interview is the one

that just happens. A couple of people get together and talk, find out a few things about one another, then go home and write up a few impressions of the event. That's about what happened here.

Billy's wearing a bright yellow Monument T-shirt (Monument Record Company). He looks like a little boy. He has a soft face and a sweet smile and he's, pardon the expression, cute.

Donnie is a rebel. Strictly *underground*. He looks like he just walked off a Sam Peckinpah movie set. The truth is, he's done *two* Peckinpah movies, "Bring Me The Head Of Alfredo Garcia" and "Pat Garret and Billy The Kid." And he'll probably do another one in the near future. Donnie loves Peckinpah.

"We met in Combine's (Music Publishers) parking lot in '67," Donnie begins. Responses range from "Oh?" to "Oh, really?" "Yeah, it was right before you started working for them, isn't that right, Billy?"

"Yeah," Billy replies, picking up the conversation. "You know we'd see each other all the time in the parking lot, nod, say hello. Pretty soon we started talking about this and that... and pretty soon we were on the road together. He and I would go on these trips together... pick up and go. If friends of ours were working somewhere, we'd drive 700 miles to go see them. Stay up all the way there and all the way back... and have a ball every minute. We don't do that anymore."

There's a long pause. Donny says, "Unfortunately." Billy says, "Unfortunately." Then, on second thought, they both agree it's "fortunate." But their second thought isn't too convincing.

A short biographical run-down on Billy Swan would go something like this. Billy was born in a small town called Cape Girardeau, Missouri. "I never knew my father because he died when I was nine," Billy recalls. "And my mother died when I was twelve. One of my sisters really raised me until I was eighteen."

Billy's first love as a child was Gene Autry, then Hank Williams. Later Jerry Lee Lewis and Buddy Holly. Remember "Little Star" by the Elegants? Billy loved that song. At fourteen he started playing
(cont. on page 20)

Classified

Goldband Records-

On Goldband it's worth money!

Goldband Recording Corp.
Post Office Box 1485
Lake Charles, La.
World's largest producer of authentic Cajun music.
Louisiana's oldest record company. 50's rock, country, R & B - Mail order world-wide
Celebrating our 30th year.
Send for FREE catalog.

Songwriters-want help placing songs?

Write for FREE details:
Publications
Box 328-CM
Nashville, Tennessee 37202

Guitars - Discount - Write:

Al Homburg
R.D. 4, Blackburn Rd.
Sewickley, Pa. 15143

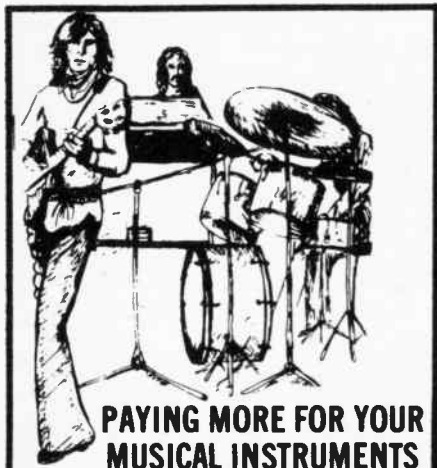
For as little as \$.75/word your classified ad can reach 750,000 readers per month.

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, telephone numbers as two.

MAIL YOUR CLASSIFIED AD TO:

COUNTRYMUSIC

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



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

7A Aylesbury Road • Timonium, Maryland 21093

COUNTRY NEWS

Billy and Donnie: Two For The Road

(cont. from page 19)

drums and hitchhiking to local beer joints. "I knew two songs really... 'Rumble,' and 'Johnny B. Good.'" He taught himself electric piano, rhythm guitar and organ. The stuff about writing "Lover Please" for an English assignment is all true. Today Mrs. Reed, his teacher, must be a very proud lady. He also went to college for six months, Southeast Missouri State. He was the manager of the basketball team.

Five months before he was 21, Billy went to Memphis to record with Bill Black. He didn't see much of Bill, but he did live with Elvis Presley's uncle, Travis Smith. Travis was a guard at "Graceland."

September '63, Billy Swan moved to Nashville for good. He was going to make it. So like many others, he moved microphones, cleaned ashtrays and swept floors at Columbia's Recording Studios. When he left, he gave the job to his friend, Kris Kristofferson. Mel Tillis took him under his wing for a while letting him travel as road manager. "Sometimes, he let me go along with him just to eat."

Billy and Kris were original members of what's tenderly referred to as the "Nashville Underground." Among the first to encourage these two were Fred Foster of Monument Records and Bob Beckham, head of Columbia Music Publishing. They gave Billy a chance to produce. Billy produced. It was Tony Joe White's 1969 gold record, "Polk Salad Annie."

When Kris was about to release his first album, he needed a backup band in a hurry. Enter Billy Swan. They needed a piano player. Billy called his friend. Enter Donnie Fritts. For a year and a half Kristofferson's original "Band of Thieves" did it together. Then Billy left Kris for a while and now he's back. Squeezed in-between was touring briefly with Kinky Friedman and Billy Joe Shaver.

Now he's Billy Swan, the hit man. "I Can Help" is a near-gold single and his album "I Can Help" is going strong.

"I was born in Florence, Alabama... East Florence, Alabama. Nobody's born in East Florence, Alabama." Donnie Fritts is guarded talking about his childhood except when the subject's music.

"It wasn't easy being a songwriter in Florence. They didn't think about songwriters. All they knew is they heard Elvis on the radio and he must make a lot of money. I just knew if other people could do it, I could too. Course I was a musician too."

Donnie started playing drums at fourteen. And at seventeen he and two other friends had their own music publishing company. They owned an r&b artist named Arthur Alexander.

"It was a good introduction to the business but I wasn't writing. I was twenty-one when I wrote my first song and I gave it to Arthur. He liked it—and Arthur wouldn't give me. I started writing. You know if it hadn't been for music—for my interest in music—I know that I'd either be dead or in jail today. You know it's the same old story... my childhood was incredible. And I'm not talking about my family. They were great. Really great. I'm really talking about the place where I lived. The situation I was in at the time."

Donnie left Florence when he was twenty-four and moved to Nashville. He returned to Florence once more before going back to Nashville to start with Kris. That was five years ago.

"Donnie and I was at the Ramada Inn and feeling really good. Really good. I was already playing with Kris but we needed someone to play organ. I called Kris and told him we had a new man. He asked who. I said Donnie Fritts. Kris said, 'Great!' But you see, Donnie didn't know how to play the organ. He learned in three days." Billy did the same thing with bass.

Donnie's done a lot of songwriting. His songs speak for his versatility. Everything from "Tears A Go-Go" to "Rainbow Road" to "300

Pounds Of Hongry." (With Kris he co-wrote, "Epitaph." with Troy Seals, "We Had It All.")

Kris Kristofferson means a whole lot to Billy and Donnie. A whole lot. "We're very lucky. We've known a lot of good people musically. Just being able to work with Kris has done a lot for us . . . he's really fine." They're both talking. "Kris is a fantastic person. There's nobody like him. We've been fortunate. We've been able to do what we want to do with good people besides. All we'd really like is to keep doing what we're doing . . . making records and writing. We just want to keep it all together—no matter what happens."

About a month after this interview I saw Billy and Donnie again at a concert in St. Petersburg, Florida. Kris was really excited that someone was finally going to write about Billy and Donnie—because they're friends. ■

Jerry Jeff Walker

(cont. from page 16)

wore jeans, cowboy hat and house-shoes) explained he had been armadillo hunting and plumb forgot the time!

Things went off well, nonetheless. The ceremony was short. ("I have to keep 'em short and sweet," explained J.P. Garland Taylor, "cause with a chaw in his mouth a fella could drown from not being able to spit if he conducted a long, drawn out affair.") The new husband and wife joined a gathering of close friends, including members of Walker's Lost Gonzo Band, outside beneath the oak trees for picking and singing, champagne and hot tamales.

"This," marveled the new Mrs. Walker, "is crazy. Two weeks ago Jerry and I went into a jewelry store to buy a collar for our dog and wound up buying a wedding ring. So here we are. It's crazy."

Maybe so, Mrs. Walker, but how many brides can say their husband rented a whole town for their wedding day?

Jerry Jeff, of course, is the man who wrote the song, "Mr. Bojangles."

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. **JERRY REED**
Let's Sing Our Song RCA10132
2. **PORTER WAGONER**
Carolina Moonshine RCA10124
3. **TOMMY OVERSTREET**
I'm A Believer ABC/DOT 17523
4. **DOTTIE WEST**
Lay Back Lover RCA10125
5. **DEL REEVES**
Pour It All On Me UA564
6. **MOE BANDY**
It Was Always So Easy (To Find An Unhappy Woman) GRC2036
7. **BUCK OWENS**
Great Expectations CAP3976
8. **OLIVIA-NEWTON-JOHN**
I Love You, I Honestly Love You MCA40280
9. **BILLY "CRASH" CRADDOCK**
Ruby, Baby ABC12036
10. **MERLE HAGGARD**
Kentucky Gambler CAP-P3974
11. **JOHNNY PAYCHECK**
For A Minute There EPIC8-50040
12. **RONNIE MILSAP**
Legend In My Time RCA PG-10112
13. **JEAN SHEPARD**
Poor Sweet Baby UA582
14. **GARY STEWART**
Out Of Hand RCA10061
15. **STATLER BROS'**
Susan When She Tried MERC73625
16. **BRENDA LEE**
Rock On Baby MCA40318
17. **CONNIE SMITH**
I've Got My Baby On My Mind
18. **COL3-10051**
MICKY GILLEY
City Light PB401
19. **DAVID WILLS**
There's A Song On The Jukebox EPIC8-50036
20. **MEL STREET**
Forbidden Angel GRT012
21. **CRYSTAL GAYLE**
Wrong Road Again UA14490
22. **JERRY WALLACE**
I Wonder Whose Baby You Are Now MCA40321
23. **FARON YOUNG**
Another You MER73633
24. **RED STEAGAL**
Someone Cares For You CAP3965
25. **BOBBY BARE & THE FAMILY**
Singin' In The Kitchen RCA10096
26. **BRIAN COLLINS**
That's The Way Love Should Be ABC/DOT 17527
27. **TOM T. HALL**
I Care/Sneaky Snake MER73641
28. **NAT STUCKEY**
You Don't Have To Go Home RCA (Monk House)
29. **BILLY SWAN**
I Can Help MON8621
30. **DICKEY LEE**
Busiest Memory In Town RCA10091
31. **ROY CLARK**
Dear God ABC/DOT 17530
32. **JIM GLASER**
Forgettin' 'Bout You MGM14758
33. **WAYLON JENNINGS**
Rainy Day Woman RCA10142
34. **ROY ROGERS**
Hoppy, Gene, & Me 2154-TC-2154
35. **JOHNNY RUSSELL**
That's How My Baby Builds A Fire RCA10135

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 27 28 29 30 31 32 33 34 35

Name _____

Street _____

City _____

State _____ Zip _____

New York State residents add appropriate sales tax.

Enclosed is my check or money order for \$_____

MO45

Lone Star To Sponsor TV Specials

ShelterVision, a division of Shelter Records, and the Lone Star Brewing Company are coproducing six prime time music specials to be aired regionally in Texas over ABC-TV. This will be one of the first album-quality stereo broadcasts of a musical special. "The Lone Star Cross Country Music Specials" will be shot on location in and around Austin, Texas, representing a first in documenting the important Austin music scene.

One segment will be shot on Willie Nelson's ranch in Austin, with Willie hosting. Other artists tentatively scheduled include Jerry Jeff Walker, Willis Alan Ramsey, Jimmy Buffet, Sammie Smith, Ray Wylie Hubbard, Kinky Friedman and many more. Another show is set for taping in Austin's Odyssey Recording Studio, showing an lp being cut.

Highly sophisticated mobile video equipment is being used for the specials including a 4-channel video recorder and a second remote satellite audio recorder. Eventually, ShelterVision plans to come up with six videodisks, or cartridges, to be released in about a year. National and international syndication is also being planned. Entertainer Leon Russell of Oklahoma is one of the owners of Shelter Records.

What's innovative about this whole enterprise is that Lone Star Beer will broadcast without any commercial breaks. The reason is that the product is always in view during a performance.

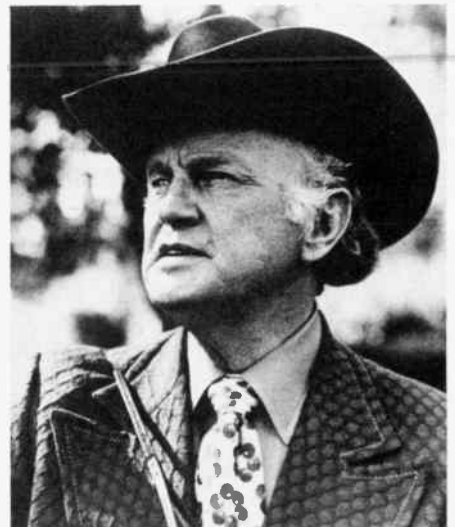
Country Quote

"Nobody's perfect. The only one who ever was, was crucified."

—Loretta Lynn



Hank Snow



Bill Monroe

Hank Snow, Bill Monroe Honored For Opry Service

Grand Ole Opry manager Hal Durham awarded Hank Snow and Bill Monroe with silver engraved plaques for their outstanding contributions to the Opry show over the years. The awards were presented on two separate Saturday night Opry broadcasts over WSM.

Hank's award was in recognition of his 25th anniversary with the Opry. Hank credited Ernest Tubb with being instrumental in hiring him on Jan. 7, 1950. A native of Nova Scotia, Hank earned fame with songs like "I'm Moving On,"

"Fool Such As I," and more recently, "Hello Love."

Bill Monroe, "The Father of Bluegrass," was honored for his 35 years as an Opry regular. Monroe's band, The Bluegrass Boys, helped launch the careers of Earl Scruggs, Lester Flatt, Chubby Wise, Mac Wiseman, Jimmy Martin, Don Reno, Sonny Osborne, and Ralph Stanley, among others.

The Blue Grass Boys recently completed a tour of Japan, where bluegrass music has achieved phenomenal popularity.

Race Drivers Sing Out

Marty Robbins, the old Twentieth Century Drifter himself, has persuaded several of his fellow race car drivers to cut an album of songs to be sold at their racing meets across the country. The album is to be called *NASCAR Goes Country*. NASCAR is the official stock car racing organization.

Champion drivers will be featured, including Robbins himself. A spokesman described the album as "a serious effort to produce a quality product."

Driver David Pearson will sing "Maybelline" and "Hot Rod Lin-

coln." Bobby Allison will sing "These Boots Are Made For Walking" and "Home Sweet Home, Alabama." Buddy Baker will do "Lord, Mr. Ford," and Cale Yarborough will do "Chevy 409."

As a chorus or vocal group they'll all do several other old standards. Richard Petty may join the group for a song, also, and backup musicians are slated to include Boots Randolph, Charlie McCoy, and Pete Drake. The album should be on the market by March, according to a report in *Billboard*, the music trade paper.

What's behind the cover of *COUNTRYMUSIC* Magazine?

Here's Charlie Rich with
his latest copy, and
he's busy finding out.

Why don't you
find out, too?





The Snowbird, newly styled, sings her country songs for the Hollywood tv cameras. Her partner is Bobby Goldsboro.

COLOR PHOTOGRAPHY BY EMERSON-LOEW

inside Anne Murray

The story behind the Snowbird

by SCOTT COHEN

Anne Murray is something of a phenomenon in country music. There are legitimate country artists who record pop songs (usually “done country”) and rock or pop singers who “go country” for a single record or an album, but there is nobody like Anne. Who else but she would issue a single with “He Thinks I Still Care” on one side, and the Beatles’ “You Won’t See Me” on the other—and watch as both songs ascended their respective country and pop charts? Anne can carry a hard, belting rock song, and she can slip just as easily into the more subdued tones of country. And with one of the most effective management teams in the music business—Alive Enterprises, headed by Shep Gordon and featuring Alice Cooper as one of their main clients—she has the necessary flexibility to succeed in both fields without damaging either. It’s an amazing operation.

Anne’s background is highly unusual in the country music field.

First, she’s a Canadian. Second, as she readily admits, she didn’t become interested in country music until her career was well under way, but her first record, “Snowbird,” was a giant country hit. She doesn’t let these contradictions faze her. She has been a star for some time now—“Snowbird” was not her first brush with the big time by any means, for she was already a household name in Canada before that song brought her to the attention of an American audience. She received the coveted Juno Award from Canada’s RPM Magazine (as the best female vocalist) for four straight years—1970, 1971, 1972 and 1973. In 1972 she was named Top Female Newcomer by both Cash Box and Record World magazines.

Anne was interviewed by our man Scott Cohen in Los Angeles recently, and the discussion began with the latest change in the public personality of Anne Murray: that new haircut.

○ ○ ○

How much thought went into cutting your hair?

None. I said, “I’m sick of my hair. Do it!” and that was it. I was so tired of it.

What reactions have you gotten so far?

They either like it or they don’t. They’re not at all hesitant about telling you how they feel.

Do more people not like it than like it?

Yeah, I think so. I’ve noticed that men, by and large, like it and women ho-hum it. I got a letter from somewhere, a small town some-

where, where they had gotten a petition, sent it around, and they had something like 200 names on one side and 6 on the other, pro and con, and the 200 were cons. And it said, “furthermore, if changes aren’t made we’ll take action.” I couldn’t imagine what kind of action they’d take. But as far as I’m concerned, I think it’s great that people are reacting. Having my hair cut and curled was too drastic a change for most people.

There’s a great tradition about hair in country music, like Dolly Parton’s.

I think it’s a shame, because I think

there’s some really beautiful women in country music and I think without all that hair they’d be so much fresher and more natural. I think Dolly Parton’s a beautiful woman if she were just natural. It’s really a shame, because some day you’re going to want to take all of that off. To me it’s so much of a bother. I’d rather be natural now so that everybody knows what you look like as you get older, and you don’t have to cake it on. You see, I was never brought up in a tradition like that. I was born and brought up apart from that.

Is it true that you are an ex-gym teacher?

I taught for a year at Prince Edward Island, and I was a very idealistic teacher, too. I was going to teach the world how to move around. But I’m also a spectator. My idea of a perfect day is a Sunday afternoon, having breakfast in bed, watching a football game or a basketball game or a hockey game or whatever. Eating buttered popcorn and watching every sport I can think of.

Were you a tomboy?

Very much so. I had five brothers, all hockey players, and it’s natural I was going to do some of that. I think that’s why I turned to singing, because I wanted to do something that was better than they.

How old were you when you went from being a tomboy to a singer?

When I was thirteen, I noticed that all the other girls were going out with boys, and I was being asked to be a center fielder. So I said “that’s enough of that,” because I wanted to go out too. I got my braids cut off, got a couple of dresses and stopped refereeing football games.

Did singing make you into a woman?

I think so, but it takes a lot more than music to make somebody into a woman.

What town are you from?

Spring Hill, Nova Scotia. It was a coal mining town. I think when the town was at its peak we had 8,000 people living there. But the town had two major mine disasters, one in 1956, one in 1958. In the 1956 disaster there was something like 39 men killed, and in 1958 there

was something like 75 killed. Now, that was an awful hole in a town that size. When I think back on the town, there's like a cloud over my head. Five different friends of mine had their fathers killed. My father was a doctor, so we were lucky in that way.

How old were you when you left?
I was 17 when I went to college.

What kind of singing did you do first?

Ever since I can remember, I had been singing, but the first kind of significant stuff, I guess, would be in festivals. I started at age 15 taking classical and semi-classical lessons, and my teacher put me in festivals. But I didn't take it that seriously. At the time I was into rock and roll. But I was learning things. I was learning how to breathe, how to use my voice properly. I was shy and had to be forced into doing things, but I did it. I did fashion shows and stuff. There was so much music around my house. My folks had the Mills Brothers, Bing Crosby, Perry Como, Sarah Vaughn. I had one brother who was into sound tracks, and another brother who was into country music, so I ignored him, and another who was into rock & roll, so I listened to WABC and Cousin Brucie and all that.

How did you get into country music?

It wasn't until I graduated college and I got on a TV show and was introduced to country music by a blind country guitar player. And all of a sudden I found, much to my surprise, that I was doing back-up vocals on the show, like "I'll fly away in the morn" and I was really enjoying myself. Before this I thought country singers were a bunch of people sitting around with clothespins on their noses. It was just because nobody ever encouraged me to do it. Why was I ignoring it?

Which female country vocalist's album did you buy first?

I never bought an album. I just get them. But I would have bought a Merle Haggard album, or Glen Campbell. There really isn't a girl country singer whom I admire from a technical point of view. I never thought there was a separate category. If it was a good song and you



The Snowbird in action in L.A. "I thought country singers were just a bunch of people sitting around with clothespins on their noses."

decided to put a steel guitar on it, well, that was alright with me. That's how it really happened—like there was a steel guitar on "Snowbird," and it kind of had a country flavor, but I didn't know that. I just sang the song with a feeling and it came out that way. Gee, I'm still trying to think of a country singer...

How about Tammy Wynette?

I think Tammy Wynette is the finest country singer alive. If you're talking about what I envision as true country, Tammy Wynette to me is the finest. She comes from the country—that's her home—and to me, she encompasses it all.

What do you think about Loretta Lynn?

Loretta has her own place in country music. As a person I love her dearly, and that has been a great thing in her career. She's such a great person. Her music is so close to the bone.

What effect did your tonsils have on your singing?

A great deal. I used to sing through my nose, literally, because they were so big. I could look down my throat and couldn't see nothing but tonsils. There was no room for any sound to come out. Finally, I had them taken out, and the difference was like between day and night.

Are all of your musicians Canadian?

Yes. Well, not all of them. Ben Keith has done a lot of steel work on my last couple of albums, and he worked with Faron Young for years. The reason I like to do my records in Canada is because I like to be home. I'm on the road eight months a year. If I go out and know that no matter how long it takes to record, I'll be home, and not back in a hotel...

Where do you call home?

Toronto. I have my own house, and I know I can come back there and feel comfortable. If I go to Nashville I stay in a hotel.

What is it like for a Canadian girl down in Nashville?

I feel like a prostitute, because I think that I'm not from that area and I didn't grow up liking country music, but I finally saw the light—you know—and you wonder wheth-

er they're going to accept you. But they accepted me the first time I went down there. I still feel guilty about it.

Is there a Nashville of Canada?

No, but there's a huge country music following in Canada. Canada's such a large country and there's so few people, that there's no center for anything.

What was playing the Opry like?

I've heard Glen Campbell and other people say that their life's ambition was to play the Opry, but since I

never heard the Opry, it wasn't the same kind of thrill for me until after I had done it. There was just total confusion. People would just go on stage. There were people just walking all over the place while you were singing. While you're doing your singing there are other bands setting up next to you. It's mayhem. But I thought of all the people who had played there. I got my lead sheet autographed by Tex Ritter and the whole thing, to commemorate it, but I didn't feel the impact until later. To me, the ultimate praise was to get a star at the Coun-



Caution: Cigarette smoking is hazardous to your records.

Cigarette ashes and smoke can ruin records. They can create a gritty film in the grooves that throttles the original sound. Restore the original brilliance with a Watts Parastat. Both new and old records respond to this

remarkable cleaning tool. It probes deep into record grooves, routing the toughest dust, dirt and anti-static sprays. Can't give up smoking? Get a Watts Parastat. Only \$19.95



Watts record care equipment and kits are available at hi-fi dealers and record counters everywhere.

Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040 / Scottsdale, Ariz. 85260

PARASTAT

AVAILABLE IN CANADA THROUGH SMYTH SOUND EQUIPMENT LTD.

try Music Hall of Fame from those people, because they must have known I hadn't always been into country music.

Which American vocalist are you compared with most often?

Helen Reddy—because we both had straight hair. I don't think we sound alike, but people often confuse us.

You're one of the few performers who doesn't write your own songs.

I never feel any great urge to write. I guess I've been too concerned about other things. The only reason why I'd consider writing my own songs now is because it's the hip thing to do. And you make a little money maybe.

How do you select your material?

Well, it's a matter of my producer screening material because our tastes are so similar, and when I get back from off the road or wherever, I just listen to the songs he's put in the "tentative file," and go through them. There are songs that are thrown out immediately, but he'll play them for me again and again, because he's heard the song and has a concept in his head. I'll say "no," but if he really believes in the song, he'll take it to a great length.

Is there one writer whose songs you'd like to sing?

There are some and I keep on running into them more and more, but Gene McClellan, who wrote "Snowbird" especially. He is the best-kept secret in the industry and I don't think there's a better country songwriter. I'd love to do an album of his songs someday.

Could you see singing Hank Williams?

Sure, because Hank Williams' stuff is love stuff. What is music but love or religion or one form of both? Or misery. And everybody can relate to that, because everybody's been through it. I don't think Hank Williams wrote songs that just *he* could relate to.

How come you were popular in Canada long before they heard you here?

Well, first of all, it wasn't that long—it was for about a year—but I think it has to do with television

exposure. If you get television anywhere, you get popular. There's about 22 million people in a country the size of Canada, and we only have two networks. I appeared on both networks, on all the television shows, and I was just being seen all the time. There are people on who have been institutions in the Canadian industry who haven't been heard of here. There's a woman named Juile Juliette who had a network show that came on every night right after the hockey game for ten, fifteen years, and nobody's



The old Anne Murray look, before curls.

ever heard of her here. There isn't anyone in Canada who hasn't heard of her. And the same thing's true of myself. "Snowbird" just made me more of a hero.

Would you say you're the All-Canadian girl?

Oh, I wouldn't say that. It's much easier to relate to one person than

it is to a group, and so when you have a person who sings a certain kind of songs, people conjure up an image of you. People like that. They think I'm a certain way, and can't accept it when they find out I'm not. I hate the term "All-Canadian." It's boring.

Is there a Country & Western tradition in Canada?

Canadian country music isn't Country & Western. It's Country & Eastern because most of the people who have come out of Canada and have been successful in the country music field are from Eastern Canada. And there's kind of an ethnic thing happening there that's primarily Irish and Scottish. There's a lot of fiddlers. It's a very real, down-to-earth melting pot. But I was too into Murry the K to get into it. But coal mining towns are like that. They all sing. Like during the disaster, there was no hope for those men down there, but they kept singing and singing.

Once you became a country music star, did you change your image?

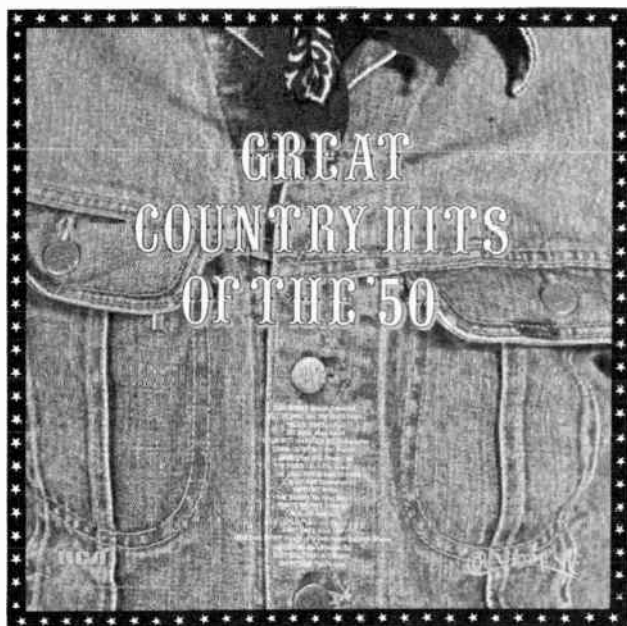
No, because I never thought I had become a country music star. I never thought of that. I sing everything. I find it very difficult to label myself "country music" when all those years I knew nothing about it. A lot of people complained about Olivia Newton-John winning the Country Music Award for Female Vocalist of the Year because she's from Australia, and I would feel kind of weird accepting it if I were her. I don't know if she set out to make those songs country, but the fact is, a lot of country folk went out and bought that record. The die-hards who opposed her winning are wrong because their people went out and bought the record and there's nobody who can say she doesn't deserve it, because she sold the records. The fact that they were country songs and crossed over shows that country music is getting broader and broader and you can look at it both ways. Now, everybody's listening to country music.

Did success come quickly for you?

If you take it literally, I got successful very quickly. I was in the music business two years and had a hit record. My first single was a hit. That's quick. ■

JUST RELEASED!

Two great 2 record sets for only **498** each 698 each for 8 track tapes



GREAT COUNTRY HITS OF THE '50

The Fifties, a decade filled with some of the best country music ever produced in Nashville. Now Country Music Magazine has just released this two album set of some of the most outstanding music of this important era in the development of America's most popular form of music.

Record one:

Eddy Arnold	Wabash Cannonball
Skeeter Davis	Am I That Easy to Forget
Pee Wee King	Slow Poke
Del Wood	Down Yonder
Elton Britt,	
Rosalie Allen	Quicksilver
Hank Snow	I Don't Hurt Anymore
Johnnie & Jack	Poison Love
Don Gibson	I Can't Stop Loving You
The Davis Sisters	Gotta Git A-Goin'
Slim Whitman	Birmingham Jail

Record two:

Jim Reeves	Bimbo
The Browns	The Three Bells
Porter Wagoner	Trademark
Wade Ray	Walk Softly
Hank Locklin	Please Help Me, I'm Falling
Sonny James	Young Love
Homer & Jethro	(How Much is That) Hound Dog in the Window
Chet Atkins	Black Mountain Rag
Kitty Wells	How Far is Heaven
Johnny Cash	There You Go



THE SONGS OF THE OLD WEST

A unique collection of 20 all time great Western songs that brings the Old West right into your living room. Ride the Navajo Trail with Roy Rogers. Go on the last round-up with the Sons of the Pioneers.

Record one:

Roy Rogers	Home on the Range
Texas Jim Robertson	Ridin' Old Paint
Eddy Arnold	Down in the Valley
Gail Davis	Annie Oakley
Lorne Greene	Ringo
Elton Britt,	
Rosalie Allen	The Yodel Blues
The Prairie Chiefs	Whoopie Ti-Yi-Yo (Get Along Little Dogies)
Living Voices	Streets of Loreda
Mac McClintock	Jesse James
Carl T. Sprague	When the Work's All Done This Fall

Record two:

Gene Autry	You Are My Sunshine
Riley Puckett	Red River Valley
Roy Rogers	Along the Navajo Trail
Son of the Pioneers	Tumbling Tumbleweeds
Living Voices	The Dying Cowboy
Vaughn Monroe	Riders in the Sky
Eddy Arnold	The Roving Gambler
The Limelinters	Gunslinger
Slim Whitman,	
Spade Cooley	I'm Casting My Lasso
Sons of the Pioneers	Last Roundup

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

Name _____ Please send me _____ album(s)/tape(s)
 Street _____ of The Songs of the Old West
 City _____ Please send me _____ album(s)/tape(s)
 State _____ Zip _____ of Great Country Hits of the Fifties
 (Please circle album or tape.)

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

THE SONS OF THE PIONEERS



A late '50s lineup of the greatest Western singing group. Clockwise from the top, they are Karl Farr, Roy Lanham, Lloyd Perryman, Hugh Farr, and Dale Warren.

by WAYNE FORSYTHE

A stagecoach is running unrestrained and a pretty girl inside hangs in the balance between life and death. Suddenly the camera pans, and a cowboy emerges from a dust cloud and makes a charging advance toward the lead horse. Seconds later the stagecoach is still, and the *senorita* is safe. After a few words, the girl mounts the cowboy's spectacular horse and together they ride away into the proverbial sunset while the orchestra strikes up a pretty Western melody.

Saturday afternoon some years ago in most any American theatre could have been the setting for this scene. There were countless chases, runaway stagecoaches, and dozens of ladies rescued from distress. But perhaps the most interesting segments of the early westerns occurred when the cowboy singers doffed their *sombreros* and sang the songs that won the heart of their lady love. And one of the most popular of these singing movie cowboy groups is the Sons of the Pioneers.

Lloyd Perryman, the only remaining original member, still forms a prominent part of the famous group, and he remembers the five part-time actors and "full-time starving musicians" who sat around a motion picture set in the summer of 1934 wondering about their next job. Each of the five belonged to musical groups. One of these groups, the one to which Perryman belonged, called itself "The Rocky Mountaineers" and was the forerunner of The Sons of the Pioneers.

"All of us had appeared in a number of westerns together," Lloyd recalled recently in Los Angeles, "and had worked up a friendship. Somebody mentioned that it would be great if there was a musical group that could sing and play western tunes better than anyone else."

The western music of the 1930's was far from perfect, so the five musicians organized, and undertook to upgrade it. "We spent weeks in devising arrangements, working harmony, comedy, and the right musical chords," Perryman remembers. "When we were prepared to find jobs, we thought we ought to first find a name. That was solved when someone in the group revealed that we were each the son of a man who had trekked across the United States by wagon around the turn of the century. These migrating Americans were often called 'pioneers,' so the name stuck."

The original five Pioneers included Tim Spencer, Leonard Sly, Hugh and Karl Farr, and the young 'un, Lloyd Perryman. Also on hand for most engagements was a young man who "picked a mean guitar" and used to clean up and carry musical instruments after school, Bob Nolan.

Following a KFVB (Los Angeles) radio broadcast in the summer of 1934, fame came rapidly for The Sons of the Pioneers. "During the late '30's and early '40's we appeared in dozens of western movies with John Wayne and Gene Autry," Lloyd Perryman reminisced. "It wasn't uncommon for a hard working cowboy star to make eight or ten pictures a year."

The original group of five musicians had to be changed in 1937 because Leonard Slye had been destined for stardom by signing a contract with Republic Pictures. He gained phenomenal success, and by 1938 he was starring in his own motion pictures under the name Roy Rogers. It was Lloyd Perryman who then stepped into a full-time job with the group and has been, as he puts it, "stepping with the Pioneers ever since."

Columbia Records signed the group in 1936, and they remained at Columbia until 1939. The demand for The Sons of the Pioneers on radio shows had greatly increased, and in 1940 they joined one of the most popular radio programs of the day—"Uncle Ezra." They soon became acclaimed as one of the best cowboy singing groups in the business, so Republic Pictures sent an agent to Chicago in late 1940 to bring the group back to Hollywood to sing behind Roy Rogers in the movies. They worked with Roy for ten years, and even had one feature length film named for them.

It was also in 1940 that The Sons of the Pioneers signed a recording contract with RCA Victor. From that time onward, RCA produced the famous hits of the Pioneers, including "Tumbling Tumbleweed," "Cool Water," "Riders In The Sky," and dozens more.

When the Pioneers are asked about the number of records they have sold during their long career, they will modestly reply, "the music business has been very good to us." In reality their album sales alone have totaled over twenty million.

There have been many firsts in the lives of these entertainers. They were the first to perform a Western concert at Carnegie Hall (in 1951). They have entertained American servicemen during three wars. They were the first Western singers to appear in the lavish gambling places of Nevada. They've appeared in night clubs throughout South America and the Far East. The Sons of the Pioneers were voted best C & W vocal group by the Country-Western Hall of Fame in 1968. After witnessing their dedication to the music they perform, one cannot help but agree with the critic who wrote, "Perhaps someday they will be the first Western group on the moon."

"Truly the Pioneers' careers have not been those of the usual singing

group," Lloyd Perryman said. Asked what he thought had set the group apart from all the rest, he simply explained: "We've selected our material very carefully, and we've had some very talented men down through the years." The humor rose in his voice when he added, "We've tried not to sing off key."

The contributions of the talented men who have graced the group cannot be discounted. Roy Rogers became the King of the Cowboys, Pat Brady became a famous comedian, Bob Nolan and Tim Spencer are now famous songwriters, and Ken Curtis today plays Festus Hagan on CBS' "Gunsmoke."

The Pioneers speak with reverent warmth about Bob Nolan—the man who penned "Tumbling Tumbleweeds," "Cool Water," "Tumbleweed Train," and dozens of the group's other Western hits. "Bob spends much of his time up at Big Bear Lake," said Lloyd. "He still writes songs. In fact, we plan to record some of the new material Bob just finished when we get around to our next recording session."

If The Sons of the Pioneers were blessed with talent in the past, the present is no different. The present-day group consists of Lloyd Perryman, the young 'un of the originals, and Dale Warren, who has been with the group since 1950 and formerly sang with The Riders of the Purple Sage. Roy Lanham joined The Sons of the Pioneers in 1958 as guitarist, and Billy Armstrong, who once led Tex Williams' band, joined the Pioneers more recently. Luther Nallie, a Texan who plays bass and sings baritone, adds depth to the Pioneers sound.

The music of The Sons of the Pioneers remains virtually unchanged. It cannot be characterized as "country," for it escapes much of the modern themes of today's country music. The Pioneers music deals with nature—the beauty of the hills and deserts—and the life of the cowboy. Their love songs are plaintive and mellow, while some of their ballads are fast-paced and rollicking.

"Our music will always be basically Western," Lloyd Perryman says. "Each of our members has a special feeling for the West, and while we won't shy away from any good song, our music will always be basically Western in nature."

The music of The Sons of the Pioneers preserves the story of the West in music and song. It captures the legends of the West in lyrics that are often romantic, sometimes humorous, and usually realistic. The music of the Pioneers is perhaps best described as a type of Western "folk" music. Whatever it is called, it has made The Sons of the Pioneers a legendary name in American music. ■

by ARLO FISCHER

What are your plans for '75?

'Course, I'll be in Mexico January and February, but starting March, I'm gonna be off eleven straight days a month. Eleven days each month, cause I don't want to be sick anymore. And of course I'm real anxious for my life story, "Coal Miner's Daughter" to come out.

What are you feelings about it?

Well I guess it's gonna be fantastic. You know, a lot of people have been wanting to do it, but I kept putting it off.

Why?

Oh, I don't know, guess I felt there wasn't anything interesting to say about me. (*giggle*) No. Really, I just didn't think there was anything interesting about me and my life that people'd want to read about. But George (*George Vecsey, the author*) spoke to my manager, and I knew George, had met George before when he did a piece about me for the *New York Times*. And I like the boy. I just had a feeling when the name came up. I remembered how great the article was, and . . . I had a feeling that's the way the book would be. I just felt that if I wanted my life story wrote, then I'd want George to do it. And you know, it sounds just like *me* talking.

Did you and George work together on it?

Yes, we worked on it on and off for about a year. He's talked to all the people I know, been everywhere I been, talking to people I've been associated with. He'd come out on the road with us. Sometimes he'd stay a few days, sometimes a week. I'd never know when he's coming, so when he did come I was *me*.

Was it easy to be yourself with him?

He knows my every move . . . knows my every mood. He can tell when I'm happy, tell when I'm sad. I just couldn't be "on stage" with him 'cause then the book wouldn't be true. It'd be phony. You know I just can't hold back my feelings on anything. Like if I was sad and with you, I'd probably cry. They show all over me and there's no sense hiding 'em. I don't like this phony stuff. Like I told George when we started, I just want this book to be true. If I have a bad day, put it in there! Everybody's got their good and bad days. Nobody's perfect. The only one that ever was, was crucified.

Speaking of feelings, what was your reaction to the "Cosmopolitan" article done about you last year?

Oh, I was sick. There were things said I hadn't said at all. There was one bad word she said I used, and I've never used that expression before in my life . . . didn't even know where it came from. She wrote about things like underclothes that should never be wrote in a book like that. You know, I read the story and I cried and wondered why?

There was another piece that said you would have taken birth control pills if you'd had them?

You mean I'd been eatin' em like popcorn? (*giggle*)

Yeah, I believe I made that statement. Yeah, I'd *been* eatin' them things like popcorn, but then they didn't have nothing like that.

What do you think about all the discussion going on about the CMA and the new organization, the Association of Country Entertainers, ACE?

I'm staying out of it. I don't want no part of it. I'm gonna let them take care of *their* business, and I'll take care of mine. I just want to stick together like we have been doing. That's why I don't want in on this. I want to be left neutral. But I think it could hurt country music. It'll hurt if the pop stations stop playing our songs. They're hollering 'cause Olivia Newton-John got that CMA award. Well, I didn't hear no one hollering when Lynn Anderson got it for "Rose Garden." And "Rose Garden" was a lot more pop than the song Olivia Newton-John had out.

What do you think of Tanya?

From what I hear, she's going pop. Now, this is only what I heard. But me and Tanya, we're real close. She's a sweet little girl and a great singer. You know, I've known her for a long, long time . . . put her on my show when she first started singing. I just hope that if the rumor is true and she does go pop, it's not a mistake.

I guess you're often told how much you and your sister Crystal Gayle are alike.

You know, she's almost been singing longer than I have. I was taking her on the road four years before MCA recorded her. I wrote the first song she ever recorded, "I Cried The Blue Right Out Of My Eyes." When me and her were the same age, you couldn't tell us apart. Even now, when we're both on stage, from far back you have to know which one's which.

Are you planning to write more?

Yes. I plan to go back into writing more. I plan to write even more, because I'd rather write than sing. I can tell things in a song that I just can't come out and say.

What kind of things do you feel you can say by writing?

Whatever I feel at the time . . . then I gotta say it in a way that no one knows it's me. It's true, though. I can take a songwriter and I can tell exactly how they did it, how their life is, because I take every line apart. Ninety nine per cent of the people wouldn't know this, but I know how I write, and how other songwriters are writing. And it's true for everybody.

Are you and Conway close friends?

Yes, me and Conway are real close. If he has a problem, he comes to me. If I have a problem, I go to him. You know, because we're in business together I gotta keep explaining to people that we're real close as friends—*just* friends. As far as anything else goes . . . well, it be like . . . well, you know what I mean. There are those that are . . . and there are those that aren't.

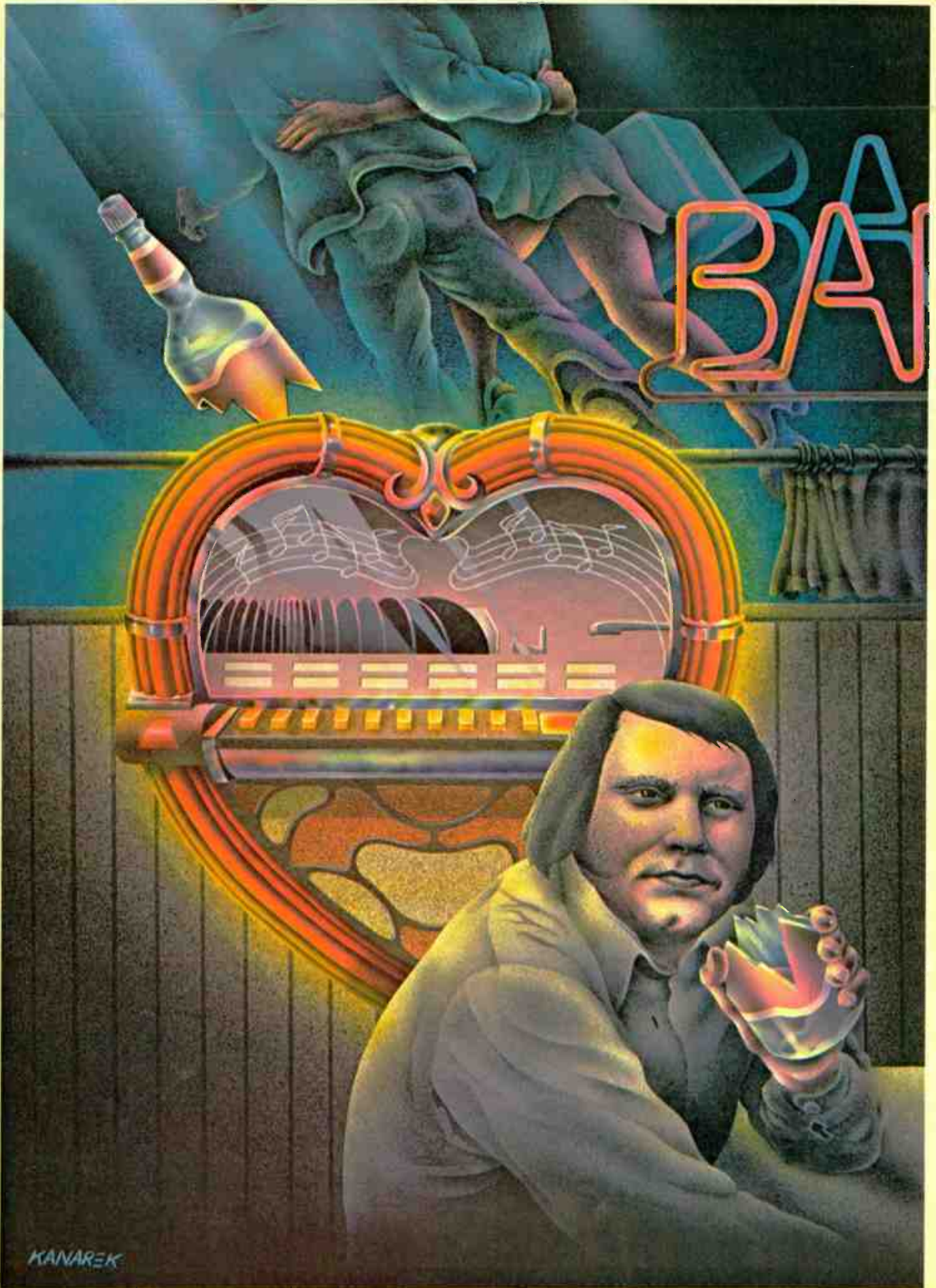
Could you sum up in some way what you'll be doing in 1975?

I'm gonna be doing anything I'm big enough to do. ■

What now, Loretta?

The lady's going
to take it easier





Moe Bandy brings back those barroom blues

HONKY TONK LIVES!

by NICK TOSCHES

It doesn't seem as if anything out of the ordinary is about to occur. Pig Robbins sits at a piano, chinks out a few triplets, and makes some threadbare comment about the weather to fiddler Johnny Gimble. The Jordanaires chew gum, drink Tab. Charlie McCoy stands wiping his eyeglasses with a Kleenex. Chip Young and the rest of the Nashville session men sit in a corner discussing gold records and dinner plans. It's a familiar scene, and one which is repeated two, three times a day here at the Columbia studios on Sixteenth Avenue South.

In a few minutes, however, Moe Bandy will step before a microphone, tape will roll, and a very *un*-ordinary music will begin to happen. Right now, quite conscious of having recently given up cigarettes, Bandy is pacing about with a sheaf of Xeroxed lyrics in his hand. Next to some of the sidemen in their silk shirts, turquoise-studded belts and layered haircuts, he might easily be mistaken for the janitor. He clears his throat frequently.

Overall, Moe Bandy does not seem to be a man picnicking in the foothills of superstardom. Two

short years ago he was a sheet metal worker in Texas; now he is one of the hottest new names in country music. It's more than a little disorienting, and Moe is still not fully able to accept his success as a reality.

Whitey Shafer, who, with Doodle Owens, co-authored Bandy's first three hits, has written a song for Moe called, fittingly, "Bandy the Rodeo Clown," and they're about to try it out now. It's a solid song, a rough song, about a cowboy who is transformed by a poison love affair into an alcoholic rodeo harlequin; Bandy is right at home with it. The song is taped four times, and the fourth take is near perfect. They play it back and everyone grins.

"That was a good one," producer Ray Baker says from the control room. "Now let's do one we can *really* be proud of."

The song is cut a fifth time, and played back. It is even better now, has a stronger wallop to it, and Baker beams his approval. It feels like a hit. Bandy is supposed to be recording his second album here this afternoon, but "Bandy the Rodeo Clown" will probably be

saved for release as a single. Whitey Shafer, who has come to the studio to oversee the recording of his composition, smiles and reaches down into his paper sack of God knows how many bottles of Budweiser (he refers to this lumpy, clanking bag of brew as "my credentials") and extracts twelve ounces of instant celebration.

Moe Bandy's music is honky-tonk music. Raw, uncut, good old-fashioned honky-tonk music. Probably the hardest form of hard-core C & W, honky-tonk came out of Texas a little over three decades ago. There was a time when you could hear it all about: alternately joyous and mournful, with a strong rhythmic backbone and the ubiquitous glossings of a steel guitar, honky-tonk was the sound of men like Ted Daffan, Floyd Tillman, Ernest Tubb, George Jones, and songs like "Born To Lose," "Drivin' Nails In My Coffin," "Walkin' the Floor Over You," and "Warm Red Wine." You could boogie to it, cry in your beer to it, or just roll on down the line to it.

In the early sixties, with the rise of the Nashville Sound, honky-tonk

went underground. Sure, you could still hear it at times on certain records by Ernest Tubb and George Jones, and people like Charlie Walker, Willie Nelson, Jerry Lee Lewis, Wynn Stewart, Merle Haggard, Hank Thompson, and Porter Wagoner dabbled in it occasionally.

Olivia Newton-John, Charlie Rich, Marie Osmond, Anne Murray —everybody was in love. You could almost see the glucose oozing from your radio, almost hear the turtle-doves cooing away inside your speakers. When Moe Bandy's first hit, "I Just Started Hatin' Cheatin' Songs Today," began to get airplay, it was about as unnoticeable as a round of magnum 00 buckshot going off in a room full of bonsai plants and frail Dresden figurines. Country music was ready for it, almost pining for it: a good stiff shot of raunch. "I Just Started Hatin' Cheatin' Songs Today," with its whiskey and adultery and jealousy, delivered that shot. There were no quasi-poetic frills, no cellos or violins to belabor the song's mood—and best of all, Bandy could *sing*. God, could he sing. There was more

than a hint of George Jones in his voice, especially the George Jones of the fifties and of songs like "Warm Red Wine," "Open Pit Mine" and "White Lightning." But beyond that, Bandy's was a fresh voice, capable of fire and cold detachment and all the shades between, and once you heard it there was little doubt that it would be around for quite some time.

It's seven o'clock. Moe Bandy's session is over, and three tunes have been mixed down and put in the can. Tomorrow there will be three more, and three more the day after that. Then it's back on the road. Moe eases down into the chintzy plush of a King of the Road Motor Inn couch, and plucks the swizzle stick from a Canadian Club and soda. He's new at being interviewed, and shows undue patience when my tape recorder breaks down.

"I was born in Mississippi, on February 12, 1944," Bandy says. "Meridian, the same town where Jimmie Rodgers was born. As a matter of fact, my grandfather worked on the railroad with Jimmie

Rodgers, on the New Orleans and Northwestern line.

"We moved to Texas while I was still pretty young. In Texas my daddy had a band, an old-fashioned country and western band, called the Mission City Playboys—not to be confused with Bob Wills and his Texas Playboys."

Moe himself first got involved in music at the age of twelve when he began picking guitar around the house. It's standard procedure when writing about a country guitarist to point out that "he never took a single lesson." Well, Moe never took a lesson, and he couldn't play guitar too well when he was twelve, and he still can't play worth a damn. One session picker told me, "A lot of these singers, they'll go around strummin' their three little ol' chords, call themselves country pickers. Least Moe, he's honest about it."

As a teenager Bandy formed a group called Moe Bandy and the Mavericks. It was a good group, Moe recalls, and he kept it until 1974, when economics made it all but impossible for him to carry a group around on his increasingly busy schedule. Right now, Moe averages \$1000 per show. Soon the price will go up and, Moe says, the extra money will help put the Mavericks back on the road with him.

"My ideal group? Steel, drums, lead guitar, bass, twin fiddles, and me. Man, that's my idea of a band. Don't forget those twin fiddles, they're the icing on the cake. Soon I'll have a nice seven-piece outfit like that," he grins.

For a year or so, Bandy and the Mavericks worked as the back-up band on a local San Antonio television program, *The Country Corner*. And there were bar gigs and dances, of course. Music, though, did not turn out to be too reliable a means of keeping his car in gasoline or his children in Gerbers. Sheet metal work did that.

Bandy's entrée into the recording industry occurred late in 1964 when, at the age of twenty, he and the Mavericks cut a record for the Satin label. "Lonely Girl," a Bandy original, received some enthusiastic airplay in the South Texas area, but like ninety-nine percent of all the other records released on small independent labels, it failed to crack the national market. Two other singles followed, this time on Shan-

We're too British to boast. So here's what the experts say about us.

Rather than appear immodest, we'll let the experts who write for the audio publications tell you about an automatic turntable we're quite proud of—our 810QX Transcription Series model.

High Fidelity magazine says:

"The new cam system in the 810QX is credited with providing smoother and quieter operation than in past models. Average flutter was very low at 0.05%; total audible rumble by the CBS-ARLL method was -52db. The arm has negligible friction laterally and vertically, and requires a 0.3 gram stylus force for automatic trip. Taking it all together—performance, features, styling—the BSR 810QX moves into ranking place among the best automatics we know of."

Stereo Review magazine says:

"The BSR 810QX has an unusually complete array of operating controls and adjustments, yet is simple to use. The wow and flutter were very low—respectively 0.03 and 0.045% at 33 $\frac{1}{3}$ rpm and 0.05 and 0.04% at 45 rpm. The BSR 810QX, undeniably a well-constructed and attractively styled record player, was also a very easy one to operate. The controls had a smooth, positive feel and action."

This is a modest way to tell you how good our 810QX Transcription Series turntable really is. We would be pleased to send you detailed specifications. Just drop us a note.

BSR (USA) Ltd., Blauvelt, N.Y. 10913

BSR

McDONALD
BSR (USA) Ltd.
Blauvelt, N.Y. 10913






STAMPLEY EATS HERE

Stampley's not a star. Because being a star is a state of mind. And even though Stampley's records sell, and his concerts sell out, he doesn't consider himself any less a working man than his hundreds of thousands of fans.

Stampley is a real person. That's why he consistently turns out some of the best country albums we've ever heard. And it's why we're proud to welcome him to Epic Records.



**A REAL PERSON
WHO MAKES MUSIC
FOR A LIVING.
STAMPLEY.
ON EPIC RECORDS 
AND TAPES**

non Records, but success was still reluctant to turn down the sheets for Moe.

Then, in 1972 Bandy crossed paths with producer Ray Baker.

"Moe flat knocked me out the first time I heard him sing," Baker says today. "I realized that Moe's sound wasn't exactly in line with what was going down in Nashville at the time. But I also realized that he was a great talent. I told him right off that the odds were against him, that chances were he'd still be working sheet metal five years from then.

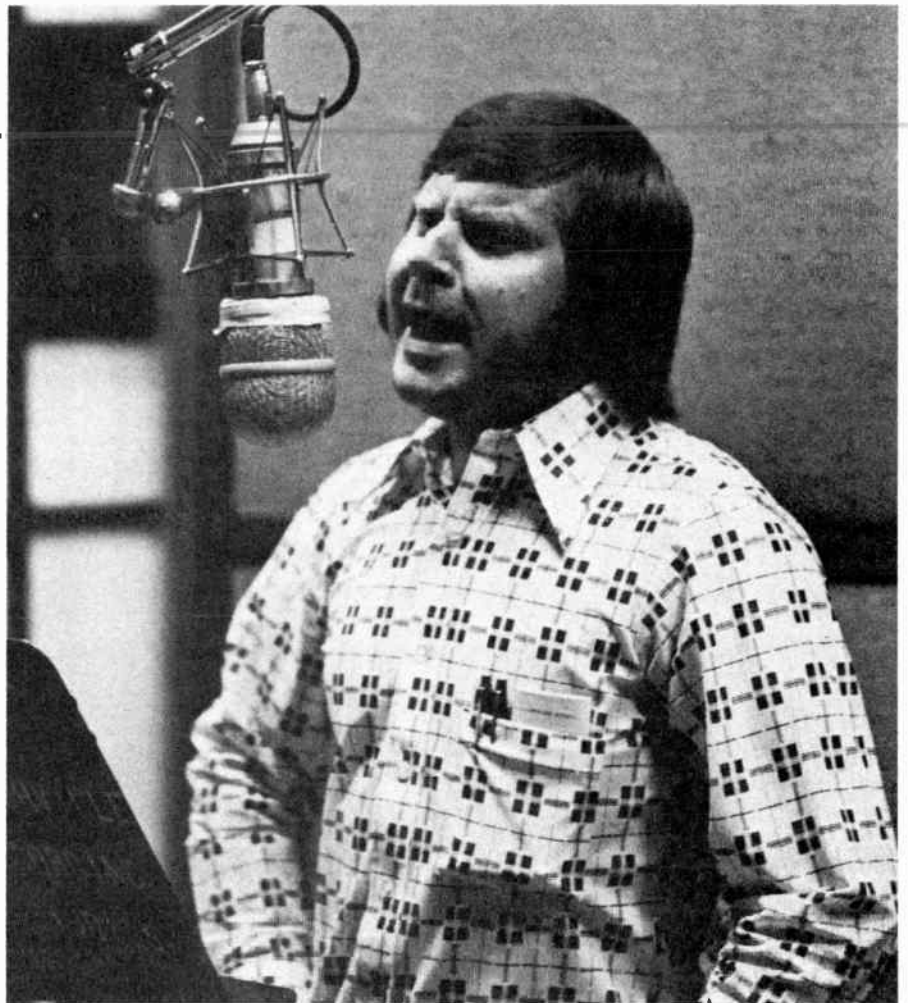
"Eventually we got hold of a demo," says Baker. "A song written by Whitey Shafer and Doodle Owens called 'I Just Started Hatin' Cheatin' Songs Today.' It was a monster, and it seemed tailored for Moe's style of singing. We went in and cut it in November of 1973, paid for it ourselves, and put it out on Footprint Records. And I'll be damned if the thing didn't start to take off!"

The record did get a solid share of regional airplay, and some scattered attention nationally, but without either full distribution or promotional facilities, "I Just Started Hatin' Cheatin' Songs Today" seemed doomed to miss out on any full-scale success. Enter fate, or some such vagary.

Months before, when Moe and Ray had gone about trying to sell their wares to the record companies in Nashville, one man expressed more interest than most: Wally Cochran, a veteran executive with RCA. Since then, Wally, after thirty years at RCA, had decided to retire from the business. He barely had a chance to take his shoes off when Michael Thevis, the king of a schlock movie empire centered in Atlanta, got in touch with him about a position at GRC Records, Thevis' new enterprise. Prompted by an offer to "name your own salary," Wally Cochran found himself back in the music business.

GRC reissued "I Just Started Hatin' Cheatin' Songs Today," and gave it the massive distribution and promotional push that the Footprint release had lacked.

"I was doing a show in Atlanta, at some club there," Moe says. "Gary Sargeants was also on the show. He used to be with Tom T. Hall's band, then he went solo. Anyway he had also cut 'I Just Started



Bandy at the studio mike, singing "Bandy The Rodeo Clown."

Hatin' Cheatin' Songs Today.' His version was on Mercury. Before the show started, I asked him if he was gonna do the song. He said, 'Hell, man, no. That's *your* song.' I don't know if he was mad about it or what, but it was then that I realized the GRC record had taken off."

Within five weeks of its release, the record was in the country Top Ten across the nation. GRC Records had its first hit, and the sheet metal workers' union lost a member. Honky-tonk lived anew.

"I just couldn't make any other kind of music," Moe says. A second swizzle stick is removed from a second CC and soda. "This is the music that comes natural to me. I grew up listening to it, and it's still the only music I feel at home with. I like that old Texas sound, Bob Wills and Ernest Tubbs, that sort of thing. Today when I play a record, it's a George Jones record, or a Merle Haggard record, or a Wynn Stewart record maybe."

Does he have any desire to tone

his music down, to try to cross over into the pop market, like so many country acts are trying to do these days?

"Not at all. If a singer wants to cross over, that's his business. I think it's great that people can cross over. More power to 'em. But no, that's just not my interest at all. Hell, I got this far, and I'm happy enough about that."

Moe doesn't feel that his music will start any trends in Nashville, nor does he think he'll be the cause of any sort of back-to-the-basics movement in the country music industry.

"I'll tell you one thing, though. George Jones told me the other day that since hearing me he was thinking about doing an album of the kind of stuff he did back in the early days, an album with that vintage George Jones sound. It was a hell of a thrill to hear something like that from a person I admire as much as George Jones. A hell of a thrill. Something like that makes it all worthwhile, y'know?" ■

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 Lieberman*

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 blue grass-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-thumbing, 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 MO45
475 Park Avenue South
New York, N.Y. 10016

Name _____
Street _____
City _____
State _____ Zip _____

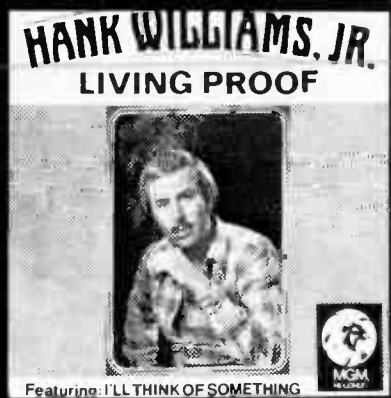
Please indicate the number of copies you want per book:

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 \$_____.

THE LEGEND & THE SUPERSTAR



Hank Williams & Hank Williams, Jr.

24 of Hank Williams Greatest Hits	SE4755*	M8HT4755	
Living Proof	M3G4971	M8H4971	M5H4971
Insights Into Hank Williams	M3HB4975	M8JT4975	
The Legend of Hank Williams in Song & Story	2SES4865*		
Music from "Your Cheating Heart"	SE4260		
The Best of Hank Williams Jr.	SE4513		
A Time to Sing - Original Sound Track	SE4540		
Hank Williams Jr.'s Greatest Hits	SE4656	M8G4656	
Hank Williams Jr.'s Greatest Hits - Vol. 2	SE4822		
Eleven Roses	SE4843	M8G4843	
Send Me Some Lovin'/Whole Lotta Loving	SE4867	M8G4857	
After You/Pride's Not Hard to Swallow	SE4862		
Just Pickin', No Singin'	SE4906		
I Saw The Light	SE3331		
The Unforgettable Hank Williams	SE3733		
Hank Williams Greatest Hits	SE3918	M8G3918	
The Spirit of Hank Williams	SE3955		
On Stage	SE3999		
14 More of Hank Williams Great Hits - Vol. 2	SE4040	M8G4040	
On Stage - Vol. 2	SE4109		
14 More of Hank Williams Greatest Hits - Vol. 3	SE4140		
The Very Best of Hank Williams	SE4168	M8G4168	M5G4168
The Very Best of Hank Williams - Vol. 2	SE4227		
Lost Highway & Other Folk Ballads	SE4254		
The Legend Lives Anew	SE4377		
Again	SE4378		
Luke The Drifter	SE4380		
More Hank Williams & Strings	SE4429		
I Won't Be Home No More	SE4481		
The Essential Hank Williams	SE4651		
Life to Legend	SE4680	M8G4680	

LP's \$6⁹⁸
Tapes & Cassettes \$7⁹⁸

LP 8Tk Cassette * \$7.98

Name _____
 Street _____
 City _____
 State _____ Zip _____

Title	LP/8TK or Cassette No.

Please include \$.50 postage & handling per item ordered. New York State residents please add 8% sales tax. Enclosed is my check/money order for \$ _____ MO45



Send to: King Karol
 c/o Country Music
 475 Park Avenue South
 New York, N.Y. 10016



on MGM Records and Tapes.



THE CHICKEN LADIES

Food For The Stars

by EILEEN STUKANE

"There may be others who *call* themselves chicken ladies," Cam Grace declares proudly, "but *we* are the *real* chicken ladies."

For years, Cam Grace and Pat Sabaski have fed fried chicken, hot coffee and other goodies to country stars playing the New York/New Jersey/Pennsylvania circuit. Cam Grace and Pat Sabaski were written about in *Esquire* magazine ("Charley Pride and the Chicken Ladies,"

March 1971). Cam Grace and Pat Sabaski have "Chicken Lady" calling cards and stationery, and they're very possessive about their title. Yes, there may be others—female fans who share their baskets of chicken with the stars at summer concerts around the nation—but Cam and Pat *are* the real chicken ladies. Cam and Pat aren't just over-enthusiastic fans, and they aren't the kind of women who go

out looking for a little country music romance when the show is over: Cam and Pat are Mother Figures. In the time-honored tradition of the country music spirit, they have answered the call to take care of their boys. There will be no greasy hamburgers, cardboard steaks or other stomach-rotting fast-food fare for

Chicken Lady Cam Grace with yet another well-fed country star—Charlie Rich (above).

country entertainers when Cam and Pat are around: Cam and Pat will feed them good.

At six o'clock on a winter evening in New York City, Cam and Pat are hard at work readying a backstage "finger-food" banquet at the Felt Forum, where Doug Kershaw, Sammi Smith, Tommy Overstreet and Bob Luman are scheduled to begin their show at seven.

Cam and Pat (Cam a brunette, Pat a blond) look like the kind of good American homemakers who get to be contestants on TV game shows. Both have kind eyes, ready smiles, and instant laughter. They refuse to state their ages, and share a slight weight problem—one of the occupational hazards of the Chicken Lady calling. "We eat too much of our own food," says Cam.

"Charley Pride gave us our name," says Pat, who then digresses for a moment to scold Cam for placing their two autographed "Chicken Ladies" tablecloths backwards across the tables. Then Cam takes up the story. "Now, I don't know what all the fuss is about," she says. "My mother, Mrs. Mary Randolph, and I used to go to country shows with a coffee pot, and Pam had the chicken, and we just happened to set them down on the same table and use a coffee cup for the kitty. There was always chicken, and there was always us."

Cam and Pat estimate that they first met in 1966 at a Faron Young concert in Jersey City, N.J. Pat, who was pregnant with the last of

her five children, worked at Chicken Delite, where she did "everything but grow the chickens." Bearing the fruits of her labor, she went backstage at that fateful show to feed Faron and his band, and it was there that she first encountered Cam and Mom (as Mrs. Randolph was always called).

"Faron's been responsible for an awful lot," says Cam.

"I saw Faron when I was 15 at the first country show I ever went to," Pat adds with a little gleam in her eye behind the spectacles. "Then when I was 17, I actually met him."

"Do you have a crush on him?" someone asks.

"Still, yet and always," says Pat.

Faron Young remembers back ten years to that first time he met Cam and Mom at a New Jersey gas station. He and the band had stopped to fuel their bus for the ride to their next show in Pennsylvania when Cam and Mom, who were headed for a Sonny James concert, parked next to them. "They pulled up and we had somethin' to eat right there. I told 'em to follow us on and bring the food, and that we'd eat it all, and we did. You can bet I like chicken, but my favorite is barbecued gizzards, chicken gizzards, I like 'em every way, french fried, toasted, any way you can cook 'em, I like gizzards. Later, even Tex Ritter was groanin' 'cause he didn't get nothin' to eat."

Unfortunately, Mrs. Randolph is not around to hear how happy she made all those hungry country musicians. Four years ago she died of a heart attack while visiting relatives in Kentucky. The trip had been a dream of hers, because on the way South, she had stopped off at Nashville to see the Grand Ole Opry for the first time.

When Mom died, Cam stayed away from country music for a while and Pat wondered if she would ever go back to being a Chicken Lady again. Pat brought the food around herself and happily, after about six months, Cam returned. Now there is no need for a kitty because concert promoters, like Al Aronowitz, producer of the Felt Forum shows, recognize what an asset the Chicken Ladies are, and pay their expenses.

Cam is separated from her husband and she spends her days driving a school bus and her evenings at



Pat Sabaski: mother figure

home in Fords, New Jersey. At night, Pat leaves her house in nearby Spotswood to become a switchboard operator at a local hospital. Pat's husband, a bus driver, was really irritated about his wife spending all her spare time cooking for country music stars. Now, Pat says, "he's all right about it, and especially likes to help us eat the food," which they start preparing at least three days before a concert.

After hours of baking this and frying that, Cam and her 14-year-old son Chris, plus Pat and two or three of the Sabaski children, load the cartons, refrigerator box, ice chest, and shopping bags into Pat's Ford pickup and head for the nearest show. They have followed the sound of country music through New Jersey, Pennsylvania, Maryland, New York, and once to Ohio. Over the years, the menu has become standardized, so that when George Jones and Tammy Wynette see Cam and Pat coming, they know



FREE 96 PAGE COLOR CATALOG

Fully illustrated and featuring a comprehensive collection of western wear, boots and outdoor casual apparel for men, women and children. Everything for the horse and rider too in our complete Saddle and Tack Dept.

Name _____
 Address _____
 City _____
 State _____ Zip _____

SHEPLERS INC.

The World's Largest Western Store
 P.D. Box 202 Wichita, Kansas 67201
 Department 103

“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**

MO45

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

what to expect—fried chicken, meatrolls, cheese and crackers, celery and cream cheese, potato salad, macaroni salad, fresh fruit, cupcakes, coffee, non-alcoholic “country music” punch, and M & Ms. As Charley Pride puts it, “The Chicken Ladies are just fans who really don’t have to do anything, but they’re sincere, generous people, and that’s the beauty of what they’re doing for me and for all the country stars.”

Why do they do it?

“We love it,” Cam smiles.

Pat pauses a moment before she answers. “I think we’re just crazy,” she says.

“Say, it feels like home here,” says Bob Luman, biting into a chicken leg. Having just opened another evening of “Country In New York,” he is ravenous. Backstage, the dressing rooms are designated by cardboard nameplates: “Doug Kershaw,” “Tommy Overstreet,” “Sammi Smith,” “Bob Luman,” “Chicken Ladies.” Needless to say, the food room is the center of activity, and Cam is pleased because Pat has

turned the tablecloths around the right way. In reality, the cloths are two white double-bed sheets on which Cam has sketched giant yellow chickens with something called “liquid embroidery.” A bevy of smaller chicks is drawn across the top, and countless autographs surround all visible chicken pictures.

At every show, performers sign in pencil, and then Cam makes the signatures permanent with her special marker. Those tablecloths may hold the largest single collection of country autographs anywhere. There’s the hand of Kitty Wells, Johnny Paycheck, Tex Ritter, Charley Pride, Buck Owens, Bill Anderson, Ernest Tubb, and countless others. “There’s only one person we haven’t met and would really like to meet,” sighs Pat. “He’s the only person I ever bought tickets to see and then couldn’t go, because the foundation of my house collapsed on the day of the show.” Then, from her wallet, Pat removes year-old concert tickets for Elvis Presley. “I still carry the tickets around and wonder if I’ll ever meet him,” she says.

“Well, there are two people I’d like to meet, Elvis and someone else,” Cam grins, “but I can’t tell you who the other person is ‘cause he isn’t country.”

“Is there coffee ready for Tommy Overstreet?” a Stetson-hatted gentleman inquires.

“You tell him to come in and get it,” Cam answers. “He’s had our coffee before . . . Philadelphia.”

They remember everything, and refer to most of the male stars as “our boys.” While she is waiting Cam turns to one of the Chicken Ladies’ many photo albums. Everywhere they have been together, Cam and Pat have clicked their Instamatics, and between them they have compiled at least a dozen snapshot books, pictorial histories of country music from as far back as the Fifties. Cam flips the plastic pages and points out Waylon Jennings in a pale blue suit and turtleneck, hair neatly coifed, and Willie Nelson in a crewcut.

Pat looks over Cam’s shoulder and speaks. “I first heard country music when I was three years old and growing up in Newark, New Jersey,” she says, “I was raised on the country sound of WAAI, and now it isn’t even a country station anymore.”

Enter Tommy Overstreet. “So, which one’s Cam and which one’s Pat?” booms Overstreet’s voice. They giggle, blush, shake hands, and pose for a picture. No matter how many stars they greet, Pat and Cam retain a schoolgirl excitement for each new introduction—when they take the opportunity to present their chicken-engraved calling cards. “I’d rather not say how long I’ve been doing this,” says Cam, “It might shake people up.” Apprentice Chicken Lady Jackie Sabaski, age 13, serves Overstreet his coffee.

“Doug Kershaw has seen us twice, and you will notice that he hasn’t signed our tablecloth yet,” Cam announces. “If he wants to, he knows where to find us.” Typical mother reaction. And when Tommy Overstreet spills the coffee on his pants, Cam makes a note to bring stain-removing white vinegar to all shows. Cam and Pat try to be ready for any emergency, and although they may forget to bring the coffee, the ice chest, or the cupcakes, they have never, ever left the chicken behind. ■

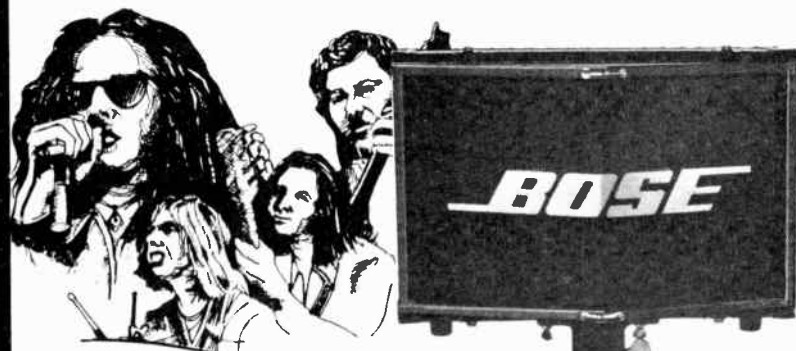
Be heard the way you really sound.

natural

Only the BOSE 800 allows the real you to come through — clean, clear, dynamic. Only the BOSE 800 lets you sound as natural live as you’ll sound recorded.

And today, that’s important. How many groups do you know that sound more like a sound system than like themselves?

BOSE 800. The performer’s speaker system with true high fidelity sound.



Please send information on the BOSE 800 to:

Name _____

Address _____

City/State/Zip _____

(BOSE The Mountain, Framingham, MA 01701 Dept. CP)

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

COUNTRYMUSIC

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 _____

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!

MO45

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

Name _____
Street _____
City _____
State _____ Zip _____

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

- | | |
|--|---|
| <p>The Great Hits of
Hank Williams</p> <p><input type="checkbox"/> 2-record set for \$6.45 (\$5.95
plus \$.50 postage & handling)</p> <p><input type="checkbox"/> 8Tk tape for \$8.45 (\$7.95
plus \$.50 postage & handling)</p> | <p>Insights Into Hank Williams
In Song & Story</p> <p><input type="checkbox"/> 2-record set for \$8.45 (\$7.95
plus \$.50 postage & handling)</p> <p><input type="checkbox"/> 8Tk tape for \$10.45 (\$9.95
plus \$.50 postage & handling)</p> |
|--|---|

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

Records

Tom T. Hall

Songs Of Fox Hollow
Mercury SRM 1-500 6.98
MC8 1-500 (tape) 7.98

Leave it to Tom T. Hall to bring new meaning to the time-worn phrase, "For Children Of All Ages." These five words, so often used and abused, in Tom T's hands actually *do* mean that age is no barrier to enjoyment. What Hall proves with



this album is that he can be a modern-day Aesop when he tries. Here is a moralistic package of ten new fables about goats, snakes, bassets and birds, wrapped up with a reprise of his big hit, "I Love." It's done effortlessly and simply, and it's successful beyond reproach.

Each song has a subtle lesson behind it, yet not one of them hits you over the head with its message. In an accompanying 12-page illustrated booklet, Tom re-tells each of the messages in a way only a yarn-spinning genius can. Craftily, his explanations do not exactly match the cuts on the album. For instance, the fifth cut on the album, "I Care," corresponds with the eighth "lesson" which reads: "Remember that someone somewhere is always thinking of you and wants you to be happy. People like you better than

you think they do. You're O.K." What is sung in so uplifting a manner is told anew in Hall's typically reassuring synopsis.

Just as "I Love" hit a familiar note with "children of all ages," *Songs Of Fox Hollow* is not just another "kiddie record"—nor is it another variation on the Christmas album with a little post-seasonal appeal thrown in. No, this is just Tom T. Hall at his best.

ROBERT ADELS

Brenda Lee

Now
MCA 433 6.98
MCAT 433 (tape) 7.98

Brenda Lee's latest album continues her successful habit of choosing songs that defy categorization when she sings them. She's able to turn most any song she chooses into a country hit—whether it be written by Kris Kristofferson, Shel Silverstein, Billy Preston or the Bee Gee's.



Now contains her most recent hits, "Big Four Poster Bed" and "Rock On Baby," the latter proof that the little lady from Atlanta picks her tunes on the basis of quality rather than who wrote them. "Rock On Baby," for example, was writ-

ten by Johnny Wilson and Gene Dobbins, two relatively new songwriters. "Nothin' From Nothin'" written by Billy Preston, was a huge pop hit. Brenda recycled it and turned it into her own song. She does the same on The Osmonds' "Love Me For A Reason," and the Bee Gees' "Words," which has also been used by Donna Fargo and Barbara Mandrell.

Suffice it to say this is another wonderful collection of American music from Ms. Brenda Lee, whose vibrato hasn't lost its vibrance over the years.

ROBERT ADELS

Joe Stampley

Take Me Home To Somewhere
ABC/Dot DOSD-2006 6.98
GRT 8150-2006H (tape) 7.98

This is another good, solid, well-produced and sung album from Joe Stampley. Ever since "Soul Song," Joe's been looking for another big



hit. He might have it here. "Take Me Home To Somewhere" is in the "soul song" tradition. It's that blend of soul and country that defies description and Joe has taken it upon himself to champion the form. It makes him a musical innovator—which can

be a dangerous occupation in some circles.

Norro Wilson produced this album and he lets Joe's naturally assertive voice do its own thing. The instruments match but never overpower. Joe leads the band, not the other way around.

This album is partly up-tempo country melodies and partly the aforementioned country soul hybrid. Of the latter, "Unchained Melody" and "Try A Little Tenderness" are excellent examples of how Joe applies country finesse to what were once emotionally-charged R & B numbers without losing anything in translation. Different strokes, as they say, for different folks. It *can* be done, Joe proves.

Of course, there are songs like "Dallas Alice" and "Who Will I Be Loving Now?" that employ traditional country arrangements and work very well under Joe's influence. An interesting album from an interesting performer.

MARSHALL FALLWELL

Josh Graves

Alone At Last
Epic KE 33168 6.98
PEA 33168 (tape) 7.98

With the popularity of the banjo and fiddle, one of the more interesting instruments in country music has been, until recently, overlooked. The Dobro was developed by the Dopera Brothers in the early 1900's. It is the ancestor of the steel and pedal steel guitars which are so integral to the country sound. The body of the Dobro is made of metal or wood. It has two or four resonators and is played with a metal bar in the left hand which

COUNTRY MUSIC'S Best Bets for April 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—\$6⁹⁸
TAPES—\$7⁹⁸

LYNN ANDERSON What A Man My Man Is	LP KC-33293 BTK CA-33293	DOLLY PARTON Love Is Like A Butterfly	LP APL1-0712 BTK EA-33091
EDDY ARNOLD I Wish I Had Loved You Better	LP M3G-4961 BTK 4961M	JOHNNY PAYCHECK Greatest Hits	LP KE-33091 BTK EA-33091
HOYT AXTON Life Machine	A & M SP-3604	CHARLIE PRIDE Pride of America	LP APL1-0757 BTK APS1-0757
BOBBY BARE & THE FAMILY Singin' In The Kitchen	LP APL1-0700 BTK APS1-0700	SUSAN RAY Singing	LP CAP ST-11333 BTK CAP ST-11333
BRIAN COLLINS That's The Way Love Should Be	LP DOSD-2008M BTK DOSD-2008M	CHARLIE RICH She Called Me Baby	LP APL1-0686 BTK APS1-0686
BARBARA FAIRCHILD Standing In Your Line	LP KC-33058 BTK CA-33058	CHARLIE RICH The Silver Fox	LP PE-33250 BTK PE-33250
DICK FELLER No Word On Me	Elektra CM-1	TEX RITTER Fall Away	LP CAP ST-11351 BTK CAP 8XT-11351
CRYSTAL GAYLE Wrong Road Again	LP UA-14490 BTK UAFA-14490	LINDA RONSTADT Heart Like A Wheel	LP ST-11358 BTK 8XT-11358
DON GIBSON Bring Back Your Love To Me	LP HR-4516	JEAN SHEPARD I'll Do Anything	LP UA LA-307R BTK UA EA-307R
MICKEY GILLEY City Lights	LP PB-403	RED SOVINE It'll Come Back	LP CHART-2056
MERLE HAGGARD Kentucky Gambler	LP CAP P3974 BTK BXT P3974	BILLY SWAN I Can Help	LP KZ-33279
FREDDIE HART Country Heart N' Soul	LP 6T-11353 BTK 8XT-11353	HANK THOMPSON Moving On	LP DOSD-20023 BTK DOSD-20023M
KRIS KRISTOFFERSON & RITA COOLIDGE Break Away	LP PZ-3327R	MEL TILLIS Greatest Hits	LP M3G-4970 BTK 4970M
CHARLIE McCOY The Nashville Hitman	LP MON-32992	LITTLE DAVID WILKINS Little David Wilkins	LP MCA-445 BTK MCA-445
ANNE MURRAY Highly Prized Possession	LP ST-11354 BTK 8XT-11354	TAMMY WYNETTE Woman To Woman	LP KE-33246 BTK EA-33246

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:

COUNTRYMUSIC

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

Name _____ MO45

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.

Enclosed is \$1.00 per tape or LP. SEND IT AIR MAIL. Enclosed is my check or money order for \$_____.

slides up and down the neck, creating the Dobro's unique effect. For years it was a mainstay in bluegrass and country-blues, but it's now used for all varieties of music. The top Dobro practitioners include Bashful Brother Oswald Kirby, Mike Aldridge, Tut Taylor and Uncle Josh Graves. They have developed the art of Dobro to the extent that it's no longer considered a secondary instrument.

Uncle Josh Graves has been working behind Earl Scruggs since 1949; from Earl's association with Lester Flatt through the Earl Scruggs Revue. Now the time has come for Uncle Josh to do his own album. The result is superb. Produced by Tommy Allsup and supported by such luminous pickers as Joe Maphis, Randy Scruggs, Johnny Gimble, Lloyd Green and Charlie McCoy, Josh performs a perfect tribute to both the Dobro and himself.

Working through standards like Bob Will's "A Maiden's Prayer" and Dolly Parton's "Tennessee Mountain Home," he ably handles the modern country ballads and hot-picking, get-down,



let-loose instrumentals. Josh's voice brings a smile—it's natural and unaffected with sort of a "mountain" quality. And he proves on rockers like "Skokiaan" and "Great Big Woman" that the Dobro can be a powerful instrument that goes beyond its country heritage.

In these days of overblown pretentiousness, it's a pleasure to hear intelligently produced country music that's played well and felt deeply. And that's exactly what Uncle Josh has given

us with his debut album.
MICHAEL SIMMONS

Ferlin Husky

Champagne Ladies and Blue Ribbon Babies
ABC ABCD-849 6.98
GRT 8002-849 (tape) 7.98

What hits you first about Ferlin Husky's latest album is the way in which all the songs compete for your attention. There isn't one



throw-away selection, and all seem to take Husky's voice back to the roots from which his greatest hits have sprung. In fact, two standards spring back to life in new-but-traditional arrangements: "Gone" (the ballad biggie from '57) and "Wings Of A Dove" (the gospel-rouser from '60).

The title tune is a beautiful combination of the bar-room and cheatin' themes which have always worked so well in country music. And what better choice for a follow-up band than one of the greatest ice-breaking lines of all: "How Is Your Love Life?" When you've got that for openers, you have to expect some pretty good follow-through—and that's just what Ferlin delivers.

There's the pun-oriented "I Feel Better All Over" which reminds older Husky fans of his stint as the Simon Crum who recorded "Country Music Is Here To Stay." There's a real top-notch duet with his wife Marvis called "A Touch Of Yesterday" which recalls some of Husky's earliest success as the singing partner of Jean Shepard.

Although every cut has its own high point, both "Walls And Bridges" and "Burning" have a melodic edge

over the other tunes here. They're the kind you start humming *before* you're through with the first listen.

You don't have to be a drinkin' man to appreciate what comes under the "Champagne Ladies..." banner on this superb album. The music's intoxicating enough.

ROBERT ADELS

Sami Jo

It Could Have Been Me
MGM S3G 703 6.98
M8G-703 (tape) 7.98

The past year may turn out to be some sort of turnaround year for country music. As country continues to grow at an exponential rate, there is more and more room for new artists. Olivia Newton-John, Rex Allen Jr., Ronnie Milsap, Moe Bandy, Connie Cato and Dick Feller are some of the big acts that either debuted or established themselves last year. Joining their ranks, with one of the biggest hits of the fall, was Sami Jo.

The release of *It Could Have Been Me* secures for Sami Jo superstar status that has been long promised. Beautifully produced by Sonny Limbo and Mickey Buckins, it showcases one of the finest voices in country music—rich, expressive and sexy. Recorded in Atlanta, it has a much steadier beat, almost a soul feel, than most Nashville products.



The title tune was that song about the woman who dreams that her man is marrying someone else, and that same irony marks most of the tunes on the record. "Tell Me A Lie" (by Mickey Buckins) is about a woman who knows what's going down but

doesn't like it: so, in its way, is "I'll Believe Anything You Say." "Lovely Daughter" is about a good girl gone bad. "I Can't See The Good In Your Goodbye" (by Sonny Limbo) is a philosophical excursion with immediate practical implications. Even the familiar tunes are so well chosen (Harry Nilsson's "Without You") and convincingly performed (Joe South's "Games People Play") as to make us glad to hear them again.

Ordinarily a record like this would not be my cup of home brew. I like music that's simpler and more countrified. But the stuff of life is in these songs, proving that even at the pop end of country there are artists with plenty to say. This is a fine album.
JOHN GABREE

La Costa

Get On My Love Train
Capitol ST-11345 6.98
8XT-11345 (tape) 7.98

Inevitably you pick up LaCosta Tucker's record wondering how much she is going to be like her sister Tanya. The happy answer is,



not much at all. By any standards, *Get On My Love Train* is a great debut album. LaCosta has a mainstream country voice, less distinctive but more expressive than her sister's. Missing is Tanya's heavy vibrato. Missing also is the undertone of illicit sexuality that is at least part of Tanya's turn on.

Not that LaCosta doesn't acknowledge sex. In keeping with the new explicitness in country music, of course she does. It's just that her sleeping occurs in beds rather than in fields of stone. There

are few songs on the charts more titillating than "Get On My Love Train," but it is with the wry humor of bawdy blues and not with the sly teasing relied upon by her younger sister. This is an album by a woman, not a teenager.

The sisters' producers underscore the differences in their approaches. Tanya's Billy Sherrill sometimes overloads her arrangements, making them so rich they take on a life of their own. He also is inclined to filling out albums with recent hits, not caring apparently whether they suit the particular artist he is producing at the moment. LaCosta's Norro Wilson, on the other hand, has outfitted her in a collection of originals (the only exception, Jim Croce's "I'll Have To Say I Love You In A Song") that fit her perfectly. He has a light touch that makes each song a little gem

of production technique.

It's a hard heart that is going to be able to resist this album. Besides the title tune, it also contains LaCosta's first hit, "I Want To Get To You," and at least three other songs that are Top 40 material. LaCosta is as refreshing as an April shower, and just as sensual.

JOHN GABREE

Roy Drusky
Peaceful, Easy Feeling
Capitol ST-11339 6.98
8XT-11339 (tape) 7.98

The mellow blend of Roy Drusky's husky, sweet voice, rising subtly in the right places, with a complementary smooth instrumental back-up has been the secret of his consistently-selling success. I don't know whether it was his idea or producer Andy Ashworth's to ruffle the feathers on this

one, but I hope it doesn't mean the end of Roy's old style.

I got the impression someone was trying too hard to be all things to all people on "Peaceful Easy Feeling," title song and album. On a cut called "Ramblin' Man" Roy's softly swinging style,



backed with prominent strings, was at its best. Suddenly, mid-way through, the mood was shattered by what sounded like an old-fashioned hoe-down, with fiddlers

sawing away and Roy having to sing faster to keep up. It wasn't Roy and it didn't fit.

Roy is apparently trying to please both his older fans (like me) and the new ones who like the country music of Kris Kristofferson, Larry Gatlin, Richard Betts and others, for these are the writers whose songs he is singing on his new album, rather than his own compositions. It's a different production and a different approach that I don't think is well-chosen for Roy's style, but in between the sawing fiddles and jerky rhythm there's still plenty to like. "I'm Knee Deep In Loving You" starts off with a traditional fiddle run, then Roy moves on to the softer "Let Me Be There" and a deeply sorrowful rendering of Gatlin's "Bitter They Are The Harder They Fall." Subdued excitement characterizes "The Baptism

Meet The "King of Country"

Wabash Cannonball
Great Speckled Bird
Fireball Mail
Precious Jewels
Wreck On The Highway
Pins & Needles
Night Train To Memphis
Come Back Little Pal
Lonely Mound
Of Clay



YES! ROY ACUFF IS THE KING OF COUNTRY MUSIC!!

Now here's your chance to experience the classic styles of Roy on two great records. Each makes a fine addition to your country collection, each is bursting with Roy's best country music. NOW GET BOTH LP's AT A KING-SIZE SAVING!!!



How Beautiful Heaven Must Be
Jesus Died For Me
Shake My Mother's Hand
Take My Hand
Precious Lord
Where The Soul Never Dies
Thank God
I Can't Feel At Home In This World
Legend Of The Dogwood Tree
Where Could I Go But To The Lord
Build Me A Cabin In The Corner Of Gloryland

COUNTRY MUSIC MAGAZINE
16th floor
475 Park Avenue South
New York, N.Y. 10016

I Enclose _____ (check or money order)
Plus \$.50 Postage & Handling.

Send me _____ Set(s) Roy Acuff LP's

Send me _____ Set(s) Roy Acuff Tapes

Name _____

Address _____

City _____ State _____ Zip _____

CM4-75

Let ROY ACUFF touch your country soul with great COUNTRY GOSPEL... "How Beautiful Heaven Must Be", "Take My Hand Precious Lord", More!!

Love ROY ACUFF's classic country renditions of: "Wabash Cannonball", "Night Train to Memphis", More!!

BOTH RECORDS ONLY....

Products of Pickwick International, Inc.

\$4.98

OR BOTH 8-track TAPES..

\$6.98

Collector's "Cut Out" Albums for only \$5.98 each!

These albums are no longer available in any manufacturer's catalog!
There is a limited supply available, so **Hurry-Order Yours TODAY!**
(Sorry, no tapes are available for these selections.)



WILLIAMS, HANK JR.

- Luke the Drifter, Vol. 2 MGM 4632
- Eleven Roses MGM 4843
- Songs of Hank Jr. MGM 4213
- Hank Sr. & Jr. MGM 4276
- Ballads of Hills & Plains MGM 4316
- My Own Way MGM 4428
- A Time To Sing MGM 4540
- Luke the Drifter, Jr. MGM 4559
- Live at Cobo Hall MGM 4644
- Greatest Hits MGM 4656
- Sunday Morning MGM 4657
- Johnny Cash Songs MGM 4675
- Removing Shadow MGM 4721
- All for Love of
Sunshine MGM 4750
- I've Got a Right to Cry MGM 4774
- Sweet Dreams MGM 4798
- Greatest Hits, Vol. 2 MGM 4822
- Send Some Lovin' MGM 4857

DOLLY PARTON & PORTER WAGONER

- Porter Wayne & Dolly
Rebecca RCA 4305
- Once More RCA 4388

OWENS, BUCK

- Got You On My Mind
Again CAP 131
- Kansas City Song CAP 476
- Big In Vegas CAP 413

JACKSON, WANDA

- In Person CAP 345
- Country CAP 434
- Woman Lives for Love CAP 554

LOUVIN, CHARLIE

- Ten Times Charlie CAP 555

WAGONER, PORTER

- Me and My Boys RCA 4181
- You Gotta Have a
License RCA 4286
- What Ain't to Be RCA 4661
- Ballads of Love RCA 4734
- In Person RCA 2840
- Bottom of the Bottle RCA 3968

HAMILTON, GEORGE IV

- Best RCA 4265
- Travelin' Light RCA 4772
- West Texas Highway RCA 4609
- North Country RCA 4517
- Back Where It's At
Down Home in the
Country RCA 4435

ARNOLD, EDDY

- Goes Traveling RCA 1928
- Wanderin' RCA 1111
- Praise Him, Praise Him RCA 1733
- Thereby Hangs a Tale RCA 2036
- Let's Make Memories RCA 2337
- Folk Song Book RCA 2811
- I Want To Go With
You RCA 3507
- Last Word in Lonesome RCA 3622
- Somebody Like Me RCA 3715
- Lonely Again RCA 3753

BROWNS, THE

- Sing the Big Ones CAM 2142
- Harvest Country Songs CAM 2262

MONROE, BILL

- Father of Bluegrass CAM 719

AUTRY, GENE

- Golden Hits RCA 2623

NELSON, WILLIE

- Country Willie, His Own
Songs RCA 3418
- My Own Thing RCA 4111

SONS OF THE PIONEERS

- South of the Border RCA 3964
- Down Memory Trail RCA 2957

SNOW, HANK

- Hits Covered by Snow RCA 4166
- More Souvenirs RCA 2812
- Tracks & Trains RCA 4501
- Big Country Hits RCA 2458

JENNINGS, WAYLON

- Love of the Common
People RCA 3825
- Hangin' On RCA 3918
- Only the Greatest RCA 4023
- Jewels RCA 4085
- Just to Satisfy You RCA 4137
- Country Folk RCA 4180

LOCKLIN, HANK

- Best KING 672
- Hank Locklin Best KING 738

COPAS, COWBOY

- Tragic Tales of Love
& Life KING 714
- Brokenhearted
Melodies KING 720
- The Country Gentleman KING 817

CASH, JOHNNY

- Golden Hits, Vol. 1 SUN 100
- Golden Hits, Vol. 3 SUN 127
- Songs of the Soil COL 11505
- Fabulous COL 11506
- Golden Hits, Vol. 2 SUN 101
- Rivers & Trains SUN 104
- Show Time SUN 106

LEWIS, JERRY LEE

- Golden Hits, Vol. 1 SUN 102
- Gospel MER 61318
- More to Love than This MER 61323
- Touching Home MER 61343
- Golden Hits, Vol. 2 SUN 103

RICH, CHARLIE

- Lonely Weekends SUN 110
- Time For Tears SUN 123
- The Early Years SUN 132
- Memphis Sound SUN 133
- Golden Treasures SUN 134
- Best SUN 135

There Won't Be Anymore

POW 241

SUE, PEGGY

- Dynamite DE 75153

LYNN, LORETTA

- Writes 'Em & Sings
'Em DE 75198
- Fist City DE 74997
- Squaw is on
Warpath DE 75084

- Woman of the World DE 75113
- Wings Upon Your Horns DE 75163

LEE, WILMA. STONEY COOPER

- Walking My Lord Up
Calvary Hill POW 242

BUTTRAM, PAT

- We Wuz Poor OVA 14-18

FLATT & SCRUGGS

- Pickin' Strummin'
Singin' COL 10032
- Flatt Out (Flatt only) COL 1006

SMITH, CARL

- Tribute to Roy Acuff COL 9870

HORTON, JOHNNY

- On The Road COL 9940

ROBBINS, MARTY

- Time I Get to Phoenix COL 11513
- Today COL 30816

TWITTY, CONWAY

- Next in Line DE 75062
- Here's Conway DE 74990

TUBB, ERNEST

- Good Year for the Wine DE 75222
- Greatest Hits, Vol. 2 DE 75252
- One Sweet Hello DE 75301

OSBORNE BROS.

- Osborne Bros. DE 75271

Artist	Title	LP Number

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

Name _____
Street _____
City _____
State _____
Zip _____

Enclosed is my check or money order for \$_____.
Enclose \$6.48 (\$5.98 plus \$.50 postage & handling) per album.
N.Y. State residents add appropriate sales tax.
Non-U.S. residents add \$2.00.
 SPECIAL BONUS: I have purchased two or more albums.
Please include a **FREE** 45 Country Collector's single in my order.
IMPORTANT: Use this coupon for collector's albums only!

Columbia's \$Million\$ Dollar Country Catalog Sale!

LP's now \$3⁹⁸ Tapes now \$5⁹⁸
REG. \$4.98 REG. \$6.98

FULL MONEY-BACK GUARANTEE!

ACUFF, ROY: Greatest Hits	LP No. CS 1034	Tape No.
ANDERSON, LYNN: The Christmas Album	C 30957	CA 30957
THE CARTER FAMILY: The Best of the Carter Family	CS 9119	
CASH, JOHNNY: At Folsom Prison At San Quentin Blood, Sweat and Tears Carryin' On with J. Cash & June Carter The Christmas Spirit Everybody Loves a Nut Greatest Hits, Vol. 1 Hymns by Johnny Cash Hymns From the Heart I Walk the Line Mean as Hell/Ballads from the True West Orange Blossom Special Ride This Train Ring of Fire	CS 9639 CS 9827 CS 8730 CS 9528 CS 8917 CS 9292 CS 9478 CS 8125 CS 8522 CS 8990	18 10 0404 18 10 0674 18 10 0264 18 10 0072
DEAN, JIMMIE: Greatest Hits	CS 9285	18 10 0662
FLATT, LESTER, AND EARL SCRUGGS: At Carnegie Hall Changin' Times The Fabulous Sound of Flatt and Scruggs Greatest Hits Hard Travelin' The Story of Bonnie and Clyde When the Saints Go Marching In	CS 8845 CS 9596 CS 9055 CS 9370 CS 8751 CS 9649 CS 9313	10 10 0254
FRIZZELL, LEFTY: Greatest Hits	CS 9288	



PRICE, RAY: Burning Memories Christmas Album Danny Boy Greatest Hits Greatest Hits, Vol. 2 The Other Woman Take Me As I Am Touch My Heart You Wouldn't Know Love	LP No. CS 9089 CS 9861 CS 9477 CS 8866 CS 9470 CS 9182 CS 9606 CS 9406	Tape No. 18 10 0918 18 10 0094 18 10 0318 18 10 0238
ROBBINS, MARTY: Devil Woman The Drifter Greatest Hits Gunfighter Ballads and Trail Songs I Walk Alone More Greatest Hits More Gunfighter Ballads and Trail Songs My Woman, My Woman, My Wife Return of the Gunfighter What God Has Done	CS 8718 CS 9327 CS 8639 CS 8158 CS 9725 CS 8435 CS 8272 CS 9978 CS 8872 CS 9248	18 10 0096 18 10 0116
SMITH, CARL: Greatest Hits A Tribute to Roy Acuff	CS 8737 CS 9870	18 10 0110
THE STATLER BROTHERS: Flowers on the Wall	CS 9249	
HORTON, JOHNNY: Greatest Hits Honky-Tonk Man Johnny Horton Makes History On Stage	CS 8396 CS 8779 CS 8269 CS 9366	18 10 0106
JACKSON, STONEWALL: Greatest Hits	CS 9177	

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

MO45

ARTIST

TITLE

LP/TAPE NUMBER

Name _____
Street _____
City _____
State _____
Zip _____

Please add \$.50 postage & handling per album/tape ordered. N.Y. State residents add appropriate sales tax. Enclosed is my check or money order for \$ _____

ARTIST	TITLE	LP/TAPE NUMBER

Of Jesse Taylor" and "One Day At A Time" is delivered with reverence. There's still plenty of the old Roy here, and enough of the new to satisfy younger country fans.

MAXINE THOMPSON

Rex Allen, Jr.

Another Goodbye Song
Warner Brothers BS2821 6.98
WB BS2821-MS (tape) 7.97

ago they released a fine first album by songwriter Lawrence Reynolds (he wrote "Jesus Was A Soul Man," among others), but had neither the marketing nor the promo-



tional facilities to make the record known. This time everything seems to be going right.

Of course, the record itself is a big help. The single, written by Martha Sharp and Allen's producer, Larry Butler, is perfect chart fare—Trigger could have had a hit

with this one, and when you add Allen's mellow baritone the result is pure gold. The album, if anything, is better.

Side one opens with "Goodbye" (by Butler and Buddy Killen) a song that almost certainly will be a hit. "I Can See Clearly Now," the Johnny Nash reggae, and "Sunshine On My Shoulder," the John Denver biggie, follow, both Allen versions equalling the originals. Jerry Foster and Bill Rice's "The Same Old Way" gets the same Allen treatment and the side winds up with Joe Allen's "The Great Train Robbery," another sure-fire hit about a little boy who holds up a mail carrier to get his Daddy's letter he's sure has been mailed but not delivered. And that's the weaker of the two sides.

"Another Goodbye Song" leads off side two, followed by a beautiful rendition of Kenny Loggins "A Love

Song," the Anne Murray hit. "The Midnight Oil," the Joe Allen tune that just about everybody seems to be doing lately, is perfectly suited to Rex's bitter-sweet delivery (the song is the one with the lyric: "When I'm putting on my coat and tie, I'm putting on the one who loves me"). "Never Coming Back Again" (Butler and Jerry Crutchfield) is better than average album filler and "Yes, We Have Love" proves that Rex Allen, Jr. can write as well as he can sing.

Background is provided by the usual fine array of Nashville talents (including Pete Drake, Joe Allen, Billy Sanford, Bobby Thompson, Dave Kirby and the Jordonaires) and the lp is nicely produced. It will be interesting to see what else Warner has up its corporate sleeve. Maybe now they'll give Lawrence Reynolds the chance his album deserved. JOHN GABREE

SPECIALLY REDUCED PRICE!

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

NOW ONLY \$2.75

FULL COLOR PHOTOS!

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

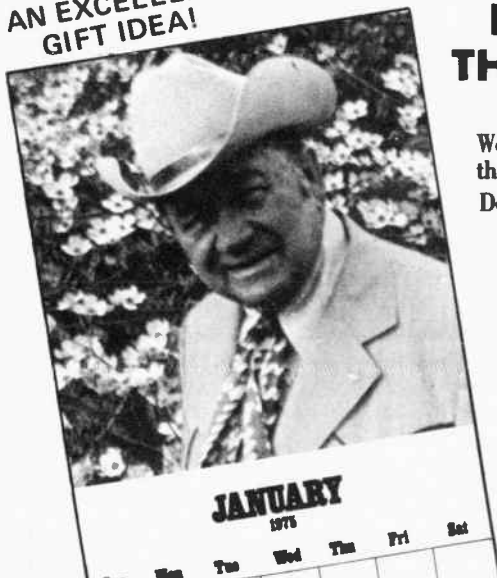
Don't miss out !! Order now !!!

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

AN EXCELLENT GIFT IDEA!



ORDER YOURS TODAY!

New York residents only, please add appropriate sales tax.

- Send me one 1975 COUNTRY MUSIC Calendar. I enclose \$2.75 plus 35c postage and handling.
- Send me _____ copies of the 1975 COUNTRY MUSIC Calendar. For more than one Calendar enclose only \$2.75 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

MO45

Dobie Gray
Hey Dixie
 MCA-449 6.98
 MCAT-449 (tape) 7.98

A performer like Dobie Gray makes ridiculous the idea of categories in music. He stretches the definitions of soul and country so far that all that's left is a dynamite performance that can't be labeled anything but terrific.

A case in point is "Performance," written by Allen Toussaint, a near-legendary soul producer and performer; a song inspired, apparently, by the memory of Edith Piaf. In Dobie's hands it won't



sound out of place on any country station in the country. (I hope MCA thought to release it as a single.)

The mark of any Dobie Gray album is the quality of the songs, mostly originals

turned out by the team of producer Mentor Williams and partners Troy Seals and Will Jennings. Williams wrote "Drift Away," Dobie's biggest hit. The latest album has three songs by Lonnie Mack, a renowned country-rock singer, picker and writer, including "How Can You Live Alone," another natural for radio play. Actually, there aren't more than a couple of cuts that don't sound like potential chart-busters.

From Jimmie Rodgers on it's been a commonplace that Southern music is all of a piece and most of the most memorable performers—Rodgers, Hank Williams, Elvis Presley, Bob Wills, through Charlie Rich and Conway Twitty—have defied classification. Dobie Gray belongs in their class. Taking his music where he finds it, not worrying about fitting some imaginary slot, he is a consummate entertainer, and country fans are denying themselves a lot of satisfaction if they can't pick up on him.

This, by the way, is not Dobie's best album. His earlier albums (*Drift Away*, Decca DL7-5397, and *Loving Arms*, MCA 371) are richer and more varied, but *Hey Dixie* is better than 98 per-

cent of the other albums that come out in any given month. You should get all three.

JOHN GABREE

Mike Aldridge
 Blues and Bluegrass
 Takoma D-1041 6.98
 (no tape info available)

Blues and Bluegrass is Mike Aldridge's second album for Takoma Records, a small California label that specializes in simple, unadorned music, particularly guitar music. This album is more ambitious than his first, and it comes off as a collection of some



of the finest instrumental guitar picking on record.

The music is centered around the haunting sound of the Dobro guitar. The musicians on the album are almost as impressive as the music itself. Most of the personnel are drawn from the ranks of "The Seldom Scene," a group of superb musicians who have sparked the folk sound's latest "come-back." Featured, in addition to Aldridge, are Vassar Clements, master blues and bluegrass fiddler; David Bromberg, a New Yorker whose guitar picking has turned him into something of a legendary figure among musicians; Doyle Lawson, mandolin player with The Country Gentlemen; Lowell George, a slide guitar player who has his own country-rock-blues band called Little Feat, and vocalist Linda Ronstadt who appears on one of the album's two vocal tracks.

The material varies from hard-driving bluegrass to up-tempo blues and bluesy, soulful renderings of tunes like

"Summertime," and "Killing Me Softly."

Auldridge, who lives in Silver Springs, Maryland, has been playing Dobro since he was a teenager. Although his uncle, Ellsworth Cozzens, played Dobro on many of the original Jimmie Rodgers' sessions, Mike's main influence and inspiration through the years has been Josh Graves, who plays opposite Earl Scruggs.

The Dobro guitar has been around for decades, and while it's enjoying a surge in popularity, it still remains a fairly obscure instrument. But it produces a sweet and natural sound that you just can't get on pedal steel or conventional slide guitar. No matter how proficient a guitar player might be, the Dobro isn't something you can pick up and master.

Blues and Bluegrass is a step above most bluegrass recordings. It's tight, tasteful and imaginatively put together. Dobro fans will talk about this lp for months. The uninitiated will find it a fascinating introduction to a relatively unsung (pun intended) and purely American musical idiom.

THE GREASE BROS.

\$1 discount with this coupon

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:

COUNTRYMUSIC

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

MO45

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:
COUNTRYMUSIC

P.O. Box 2560
 Boulder, Colorado 80302

New Subscription

Renewal

1-Year \$6.95

2-Years \$11.95

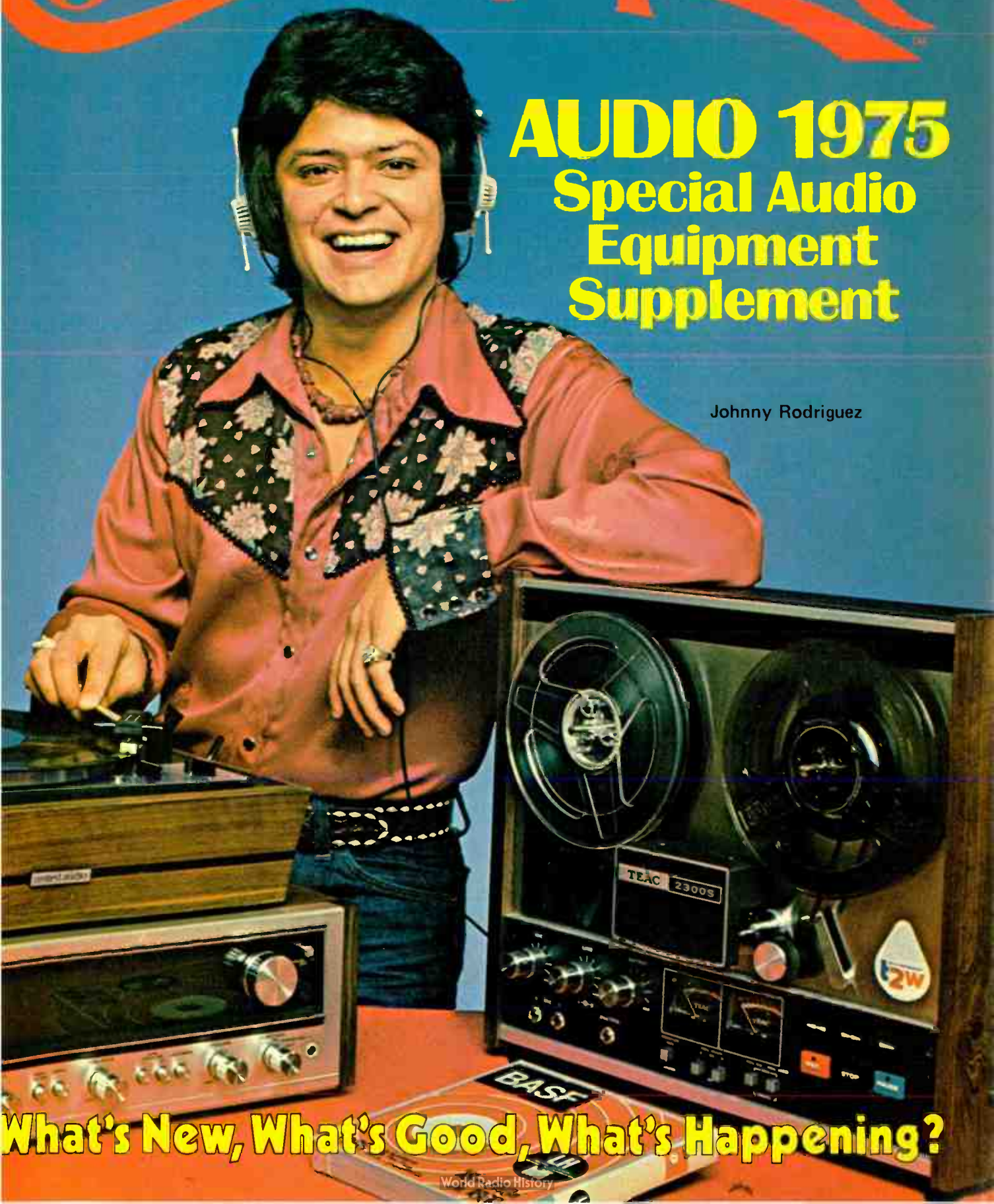
Payment Enclosed

Bill Me

COUNTRY MUSIC

AUDIO 1975 Special Audio Equipment Supplement

Johnny Rodriguez



What's New, What's Good, What's Happening?

The A-2340...



a stereo deck...

Play pre-recorded tapes, or make them yourself — tailored to your specific tastes, your changing moods.

a 4-channel deck...

Enjoy the exciting world of true 4-channel sound — four discrete tracks on tape.

a 4-track Simul-sync recorder...

If you play a musical instrument, or know someone who does, take full advantage of the A-2340's music making capabilities. With Simul-sync, you can record each part of the tune, one track at a time, in synchronization, until all of the music is the best it can be.

a superb machine for only \$739.50...

No matter how you use the A-2340 — to learn, to create, to enjoy — you can count on using it for a long time. It was made to withstand the paces you'll put it through. And that's as it should be.

We gladly invite comparisons, and we'd like you to hear the A-2340, to operate it yourself. You'll find that our retailers are well informed and helpful in general, rare qualities so there can't be many of them. You can find the one nearest you by calling (800) 447-4700*. We'll pay for the call.

*In Illinois, call (800) 322-4400.

TEAC

The leader. Always has been.

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

GOOD SOUND

WHAT MAKES IT, AND HOW TO GET IT

by HANS FANTEL

The purchase of audio equipment is among the most confusing tasks the average music fan is called upon to perform. Assaulted by barages of commercials ranging from the most sophisticated technological explanation of why Product X is better than anything else on the market to the good old "Buy It Cheap While Stocks Last" pitch, the listener who just wants good sound for the lowest possible price could be forgiven for sticking to that old console in the living room—or, even worse, for running out and buying whatever the local hi-fi salesman happens to be pushing that week. With this problem in mind, we at COUNTRY MUSIC have put together a basic primer on what good sound is all about, with specific suggestions on hardware. The intention of this guide to audio is to help you figure out how to get good sound without relying on biased information, without having to take night courses in electronics before you go down to the hi-fi store, and without going broke for the wrong reasons.

The old saying that you get what you pay for doesn't strictly hold true for stereo. You can't just assume that the more it costs, the better it sounds. The fact is, some products give you more for your money than others. Expensive equipment, as a class, naturally sounds better than low-cost components, but within each price group, it

is possible to pinpoint the standout performers.

That's why COUNTRY MUSIC polled the top audio experts to indicate what they consider "best buys" in different price ranges. We pooled their choices and checked them out on the ultimate test instruments—our own ears. The results of this survey appear on page 59, but first, let's examine the basic issues involved in good home sound reproduction.

Sound equipment comes in three basic types: consoles, compacts, and components. A console is a single piece of furniture containing all the "works," with built-in speakers. A so-called "compact" or "package" system has separate speakers connected by long wires to a central unit which contains everything else. A "component" system consists of separate building blocks—speakers, receiver and turntable—each of which may come from a different manufacturer.

In this survey, we concentrate on components for several good reasons. For one thing, components are far more convenient than consoles. A component system need not take up any floor space at all. All the units, including the speakers, can be placed on shelves, room dividers, etc., and their neatly styled appearance blends well with almost any decorating scheme. What's more, you can place the speakers where they sound best in your room. Also,

components offer the greatest flexibility. They can be combined in an add-on pattern. For example, you can get a basic radio/phonograph setup first, then add a tape recorder later. And you can update each of the components separately, starting perhaps with some inexpensive speakers and later replacing them with better ones when you have the money. In that way, components can "grow" with your needs and your budget. In short, components give you the greatest range of options.

But the most important factor in favor of separate components is they provide by far the best sound. What's more, they generally give you better sound per dollar than consoles or compacts. Even a moderately priced component rig is likely to sound a lot more natural than a console selling for the same amount.

The key word here is "natural," for that's where the real pleasure lies—in the naturalness of the sound. The idea is to get the feel of that deep thump in the bass, the clear, sharp plink of the banjo, or the rasp of a fiddler's bow dancing on the strings. Or the true, personal character of a voice. The closer your system gets to the sound of live music-making, the more sheer enjoyment you get from listening.

We won't go into technical details and specifications. That's a separate trip. But even if you can't tell a "decibel" from a "FET," the point is this:



Here are the first three parts of a good stereo system. The Dual 1228 record changer (top left) is a high-class unit at \$190, plus cartridge. Shure's M55E (top right) is recommended on our Solid Middle Class list (see Hardware, p. 61). Above, 2 receivers; Pioneer's SX-838 and Akai's AA-930.

If you buy components, each unit comes with clearly specified performance capabilities. In other words, the manufacturer puts his cards on the table. If you don't want to go to the trouble of selecting components, however, you should make a point of going for the better consoles and compact systems. The Magnavox line of consoles is a good bet, and the KLH company is the outstanding manufacturer of compact systems.

First, let's list the various items in a component system and briefly describe the function of each, along with the important quality factors. We'll start with the turntable, then talk about the receiver, and finally the loudspeakers—following exactly the signal-path by which the music gets from the record to your ears.

Record Players.

Spinning a record is an exacting job. The turntable must maintain correct

speed within close tolerances. Otherwise the pitch gets unsteady. If a long-held note seems to waver, the turntable suffers from what engineers call "wow." Besides, the platter must rotate without a trace of chugging, or else the music gets an odd, trembling sound known as "flutter." You often notice it on cheap phonographs, and it makes the clarinet and other wind instruments sound as if they had bubbles in them.

Equally important, the platter must run without vibration, because vibration is amplified along with the music and it reaches your ears as "rumble"—something like the sound of a distant railroad train. It partly covers up the bass notes and makes the rest of the music sound muddy. You can easily check a turntable for rumble. Just play the silent grooves at the beginning of a record and turn up the volume about three-quarters of the way. A good turntable should give you nothing but silence from empty grooves.

Whether you choose an automatic

record changer or a "manual" turntable (where you have to place the arm on the record yourself), an important quality factor is the tone arm that comes with the turntable or changer. To achieve good sound, the tone arm must swing freely as it traces the sound vibrations engraved in the record groove and translates these wiggles into electric signals.

The cartridge is also important. It is the gateway by which the music enters the system—which is what makes it so important. If the cartridge does not "read out" the sound properly from the groove, the music gets messed up at the source. No matter how good your other components may be, they can't correct the mistakes made at the start by an inferior cartridge.

The mark of a good cartridge is a smooth "frequency response"—meaning that all the notes are captured exactly as they were played by the musicians, without either swallowing up or putting unnatural emphasis on any part of the whole musical range. Aside from that, the cartridge should track the record at very low pressure (preferably no more than 1½ grams) to keep the record from wearing out. All the cartridges on our "Hardware" survey (p. 61) perform very well.

The Receiver

The next part in a sound system is the amplifier, which boosts the weak signals from the phono cartridge to make them powerful enough to drive the loudspeakers. In the early days of hi-fi, the amplifier used to be a separate component. In fact, some of the most powerful amplifiers still come as separate units. But in the most popular setups, the amplifier is combined with a radio tuner that lets you tune in both AM and FM broadcasts. In this way, programs are played through your stereo system, sounding far better than what you would hear on ordinary radios. These combination radio/amplifiers are called *receivers*. Because they offer better dollar-value than separate tuners and amplifiers, our survey concentrates on this type of component.

With its array of knobs, buttons, slides and switches, a receiver may look as confusing as the cockpit of a jet-liner at first sight. But don't let that put you off. In normal listening, you rarely use more than two or three of these controls, so working a component system is really not complicated. Of course, all these other controls are there for good reasons, and they offer possibilities for sound adjustments far beyond that of ordinary radios or phonographs.

Receivers in different price groups differ mainly in power output, which is measured in watts per channel. Contrary to popular belief, a lot of watts

If you think there's a cassette or cartridge better than Columbia's we'll buy it for you.

Just try a new Columbia tape. If you still like your old tape better, return the Columbia tape to us, and we'll send you the one you prefer. Free.

Our problem

Most people who buy recording tapes are pretty happy with what they're using. So it's hard for someone with a new tape—even someone with all the experience in music and electronics that Columbia has—to get people to try it. Regular advertising just won't work.

We realized we'd have to come up with a really unusual introductory offer. To really challenge people to try our new FAIL-SAFE cassettes and cartridges. To see that they really are better than other tapes.

Our offer

1. Buy a new Columbia cassette or cartridge in any length you like.

2. Try it out. Record on it. Compare it to the tape you've been using. TDK, Memorex, Scotch. Any iron oxide tape.

3. If you're happy with Columbia, fine. You've bought yourself a great new tape. And we hope you'll keep buying Columbia.

4. But, if for any reason you're not satisfied with the Columbia tape, send it back to us. With your receipt, no more than 30 days after you bought it, and include a label from the tape you prefer. Your only cost is 50¢ for postage and handling.

5. We'll send you the tape you prefer. In the same length as the Columbia tape you returned.



Our experience

We don't think we're taking much of a chance with this offer. And we don't think we'll be sending out many TDKs, Memorexes, or Scotches. Because while you may have never seen one of our blank tapes before, we're not exactly newcomers to the recording business.

We've made hundreds of millions of pre-recorded tapes over the years. For our own record label, and even for a lot of our competitors. And through that experience we learned a lot about sound quality and product reliability that helped

us develop the best blank tape for home recording. With more highs and lows.

Without fuzzing or blurring the sounds.

Without jamming in any kind of tape deck in any kind of weather. And with unique features that make recording a pleasure. Like our

ConvertaQuad cartridge that works automatically on stereo or 4-channel. And extra adhesive labels to retile your tapes when you re-record.

Our challenge

If you think there's a tape that's better than ours, it's because you just haven't tried ours. Columbia Magnetics, CBS, Inc., 51 W. 52nd St., N.Y. 10019.



We want to change your mind

don't necessarily mean a lot of sound. A 100-watt receiver, for example, doesn't play twice as loud as a 50-watt receiver. Power in audio equipment is like horsepower in cars. You don't always drive with the gas pedal all the way down to the floor, squeezing every bit of available power from the engine. Similarly, your audio rig rarely operates at full output. But there are moments in music—the great sound surges swelling up from a full orchestra, heavy chords struck on the piano, the thunder of the kettledrum, or the deep pounding of the electric bass—which build up huge concentrations of sheer physical energy, and it is to put conviction into the playback that extra wattage is needed. If you like to play your music at a volume where you can literally feel the bass thrust in the pit of your stomach, you'll need a receiver putting out at least 35 watts per channel—that is, a total of 70 watts. Such a receiver can ride out the power bursts without budging into distortion. However, if you usually listen at moderate volume and if your taste doesn't run to heavily orchestrated music, about 15

or 20 watts per channel would be plenty.

In any case, your receiver should be powerful enough to drive your speakers to room-filling volume with the volume control turned up no more than two-thirds of the way. As long as it will do that, you can match any speakers to any receiver. If your listening room is very large—more than 25 feet long and proportionately wide—it takes extra power to fill it with lifelike sound. Besides, some speakers are more efficient than others—that is, they give you more sound per watt and therefore you need less amplifier power to drive them to full volume. But despite these variables, you can take the above figures as a rough guideline.

Incidentally, when you compare the power ratings of receivers, you'd better look at the fine print. There are many different ways of measuring wattage. Some manufacturers (especially those of poor equipment) take advantage of these discrepancies to make their product seem better than it is. A receiver claimed to have 100 watts per channel may turn out to have only 15 when test-

ed in a more stringent way. That's why the Institute of High Fidelity (IHF)—a trade association of reputable audio manufacturers and dealers—set their own measurement standard. If you see the letter IHF printed after the wattage rating, you know the rating is trustworthy. (Some manufacturers use the RMS standard for measuring power. That's okay, too.)

Receivers in the upper price range, as we have said, generally have more power. They also have greater sensitivity in the tuner. This means that they will pull in weak or distant FM stations more clearly. If you happen to live in a fringe-reception area where some of the FM stations you want to hear don't come in very strongly, you might therefore benefit from buying a more sensitive receiver. In that case, you should also install a special FM (or combination FM/TV) roof antenna to improve reception.

Loudspeakers

As the actual voice of your system, the speakers—more than any other components—account for what you actually hear. A speaker is very much like a musical instrument. Each has its distinct personality—its own kind of tone color. Some sound bright, others mellow. Some put dramatic emphasis on such sounds as drumbeats or the plucking of strings; others aim for a smooth blend of all the instruments. The trick, therefore, is to pick a pair of speakers that suits your personal taste. The best way to do this is to sample a few speakers side by side. If you can possibly do so, go to a specialized audio shop where they can hook up different speakers for instant comparison. Play your favorite records and, while switching back and forth between different speakers, make mental notes of the difference in sound. Keep in mind two basic rules: 1) When comparing two speakers, play both of them at exactly equal volume. Otherwise the louder one will always seem better. 2) Don't buy a speaker with a very bright, dramatic kind of sound that makes all the instruments seem to jump at you. It's impressive at first hearing, but hard to live with long run. One more basic shopping hint: Listen to the speakers—not the salesman. Salesmen will sometimes try to steer you toward one brand rather than another, simply because they make more profit on certain items.

What if you can't make it to the shop? Then just pick a speaker from our recommended list—any of them will give you good sound. Sure, the more expensive ones will give you richer bass and a more spacious sound spread. But by the evidence of our critical ears, each of the models mentioned in our survey is an outstanding buy. ■



Altec's Stonehenge 1 loudspeakers (top right) are definitely Blue Chip items. They sell for about \$660 for the pair, and like all these speakers, are on our recommended list. The Bose 901 (Series 11) direct/reflecting speakers cost about \$550 for two (bottom left). They come with a special equalizing unit. In our Solid Middle Class range, there are the JBL 1-16 speakers (bottom right) and, with the works showing, the Audioanalyst A-100X set. The JBLs are about \$270; so are the Audioanalyst units.

HARDWARE

Now to the nitty-gritty. Below, we have presented a buyer's guide to audio hardware, organized into basic sound systems (record player, receiver, and speakers) according to price. *All* of the equipment listed on this page gives you good sound and good value for your dollar. Because no system can be any better than its weakest link, we have matched the components of each system in terms of performance quality. The idea of "matching" is often misunderstood, but it's really very simple: you don't put a Cadillac engine in a Volkswagen chassis, and vice versa. But since all of the equipment here is of high quality, you *can* (for example) take a record player from the Bottom Dollar system and match it to a receiver in the Blue Chip Sound system. You'll still get good sound, but it won't be as good as what you'd get from a Blue Chip record player and a Blue Chip receiver. You're saving money, and you can up-grade the system at a later date. Here's how the systems break down in terms of sound quality. The Bottom Dollar systems deliver good, natural sound. Every musical detail will come through clear, clean, and convincing. All you're missing out on is very heavy volume, total realism and some non-basic options. The Solid Middle Class systems will give you an extra margin of performance. The realism will be even more

gripping, the background will be *very* quiet, and if you want enough volume to shake the walls of a large room, you'll get it without distortion. You'll also get more knobs and dials—more options to play with. With the Blue Chip Sound systems, you're getting pretty close to perfection. More options, complete quietness, amazing fidelity and realism, and as much volume as you could possibly want. Even the most massive scores—the great sonic avalanches of a symphony orchestra in full flight—can't faze this kind of hardware. You'll be able to hook up extra speakers throughout the house (or out on the patio), and you'll get all the passion and feeling of truly natural sound. One more point: In this guide, we have listed particularly good, high-value equipment, but you shouldn't assume that the hardware listed here is the *only* good equipment. We have presented matched systems here, selecting particularly good equipment from one manufacturer and matching it with particularly good equipment from another. All the manufacturers listed here make other models, however, and if you want, you should feel free to investigate their other units. All the manufacturers listed here produce good-quality hardware. Finally, for more advice on additions to your basic record player/receiver/loud-speaker system—turn the page.

The Bottom Dollar System (\$400 to \$500)	The Solid Middle Class System (\$700 to \$1000)	The Blue Chip Sound System (\$1200 to \$1700)
<p>Record Player</p> <p>BSR-McDonald 2310X changer (with ADC cartridge) \$ 99*</p> <p>Garrard 70 changer \$ 90 Pickering XV-15 IVAC cartridge \$ 25</p> <p>BSR 2260X changer (with Shure cartridge) \$ 82</p>	<p>Record Player</p> <p>BIC 960 changer \$150 Shure M55E cartridge \$ 30</p> <p>Dual 1225 changer \$130 Audio Technica AT 12E cartridge \$ 55</p> <p>Garrard 82 changer \$120 Stanton 500E cartridge \$ 35</p>	<p>Record Player</p> <p>Dual 1228 changer \$190 Shure M91E cartridge \$ 50</p> <p>BSR-McDonald 710CX changer (with Shure cartridge) \$250</p>
<p>Receiver</p> <p>Pioneer SX-434 (15 watts per channel) \$240</p> <p>Sansui 441 (14 watts per channel) \$220</p>	<p>Receiver</p> <p>Sansui 661 (50 watts per channel) \$330</p> <p>Akai AA-930 (42 watts per channel) \$400</p> <p>Pioneer SX-838 (55 watts per channel) \$500</p>	<p>Receiver</p> <p>Marantz 2270 (80 watts per channel) \$600</p> <p>Onkyo TX-666 (70 watts per channel) \$470</p> <p>Pioneer SX-939 (70 watts per channel) \$600</p>
<p>Loudspeakers</p> <p>Advent 2 (pair) \$116</p> <p>ADC AT-6 (pair) \$116</p> <p>BIC-Venturi Formula 1 (pair) \$150</p>	<p>Loudspeakers</p> <p>JBL L-16 (pair) \$270</p> <p>Acoustic Research AR-2ax (pair) \$210</p> <p>Advent (pair) \$214</p> <p>Audioanalyst A-100X (pair) \$270</p>	<p>Loudspeakers</p> <p>Bose 901 Series 2 (pair) \$550</p> <p>KLH Model 5 (pair) \$450</p> <p>Acoustic Research AR-LST/2 (pair) \$800</p> <p>Altec Stonehenge 1 (pair) \$660</p>

*Note: All prices quoted on all the equipment listed here are approximate and subject to change.

EXTRAS

ADDITIONS TO YOUR SYSTEM

ADDING A TAPE RECORDER

A tape recorder is a convenient way to build up your music collection. By hooking up a tape machine to your sound system, you can simply take music off the air—free. As one tape fan says of his recorder: "It's a perfect music-stealing machine." And when you tire of a piece, you can use the same tape again to record some other music.

Of course, the tape machine should match the quality of the rest of your system. Basically you have three choices: 1) open reel 2) cassette, 3) cartridge. Open-reel still has a slight margin on fidelity, but cassettes are catching up fast. Today's better cassette "decks" sound almost as good as open-reel tape, and they are a lot more compact and convenient. You don't have to fumble with the tape. All you do is snap in the cassette, push the button, and you're ready to roll. That's why cassettes are fast becoming the most popular of all home-recording media. Tape

cartridges are used mainly in car stereo, but because they have certain limitations in fidelity and are awkward to use (it's hard to find a particular piece of

the *Advent 201* unit.

Cartridge tape decks are in another category, because cartridge tapes are not considered a true high-fidelity medium, but within those limits, the *JVC ED1240* at \$170 and the *Akai CR-81D* are outstanding units. For lower-priced units for your car or truck, the Lear company is a good bet.



Akai's CR-81D cartridge tape deck: it improves the limited cartridge.

MANUAL TURNTABLES

All of our recommended systems are listed with automatic changers simply because most listeners prefer them. However, if you are thinking of a manually operated turntable, you have a choice of excellent models in each price range. In the Bottom Dollar class we like the *Pioneer PL-10* (\$99) and the *Acoustic Research AR-XB* (\$120). Both have outstandingly smooth running characteristics, precision tone arms, and convenient cueing devices for placing the tone arm safely and accurately at any point on the record.

In the Solid Middle Class, the *Philips GA212* (\$165) has a highly accurate speed control and particularly neat styling, as does the *Thorens TD-165* (\$180).

In the Blue Chip group, several models combine the convenience of automatic tone-arm operation and shut-off with the ultra-precision of the finest professional equipment. Models like the *Pioneer PL-A45D* (\$170) and the *Bang & Olufsen Beogram 3000* (which comes with its own top-notch cartridge for \$265) represent record-playing equipment at its best.

GOING QUAD?

Quadraphonic systems (called "quad" for short) provide four sound channels in place of the standard two for stereo. Left and right speakers are added at the rear of the listener, virtually surrounding him with sound sources. At its best, the effect can be very pleasing.

But there are also drawbacks. For one thing, quad is expensive. Not only do you need two extra speakers; you also need a special receiver capable of feeding separate signals to each of the four speakers. Not everyone agrees that the improvement in sound justifies the greater cost.

Besides, there are still relatively few quad recordings, and few FM stations broadcast quad. To make matters even more confusing, several different quad systems (SQ, QS, and CD-4) compete

music on an 8-track cartridge), even car-radio makers are beginning to switch to cassette.

Here are a few hints to help you make up your mind: If you are a musician yourself, and need top-fidelity and like to edit the tapes of your performances, an open-reel recorder is your best bet. For taping off the air or copying your friends' records (and making occasional "live" recordings via microphone) a cassette deck hooked into your stereo receiver will give you the most satisfaction. You can also get a cartridge recorder to hook to your sound system. That way you can make your own 8-track cartridges at home and then listen to them on the road on your car stereo (Or, better yet, switch your car stereo to cassette and then use cassettes both at home and while traveling.)

Not many low-cost open-reel tape decks are available these days. Manufacturers assume that most people interested in low-cost tape equipment will opt for cassette decks. However, real open-reel fans still have a few choices. There's the *Akai 4000DS* at about \$300, the *JVC RD-1696* for about \$250, and the *Sony TC-280*, also for about \$250.

At the top end of the scale, the range is far greater. For true fanatics and musicians wanting to make their own audition tapes, the following units are the clear standouts: The *TEAC 2300S* (\$500), the *Tandberg 3300X* (\$600), the *Akai GX210D* (\$450), and the *Pioneer RT-1011L* (\$600). Again, prices are approximate and subject to change.

Among cassette decks, we recommend the *Akai CS-33D* (about \$210), the *Pioneer CT-3131A* at \$180, the *Technics/Panasonic RS263US* at about \$200, the *TEAC 140* at about \$200, and

Rusty Young on Sho-Bud

"In the years that I've been playing Sho-Bud guitars in Poco concerts and recording sessions, I've come to rely on their dependability and great sound. Sho-Bud is what we country folk call 'The Chile Relleno' of steel guitars."



A top quality instrument is a necessity for a professional like Rusty. Sho-Bud now makes it possible for the beginner @ only \$295⁰⁰ with the great new Sho-Bud Maverick S-10 at your local Gretsch dealer.

For the Sho-Bud dealer nearest you write Gretsch, P. O. Box 2525, Dept. CM, Cinti., Ohio 45201.



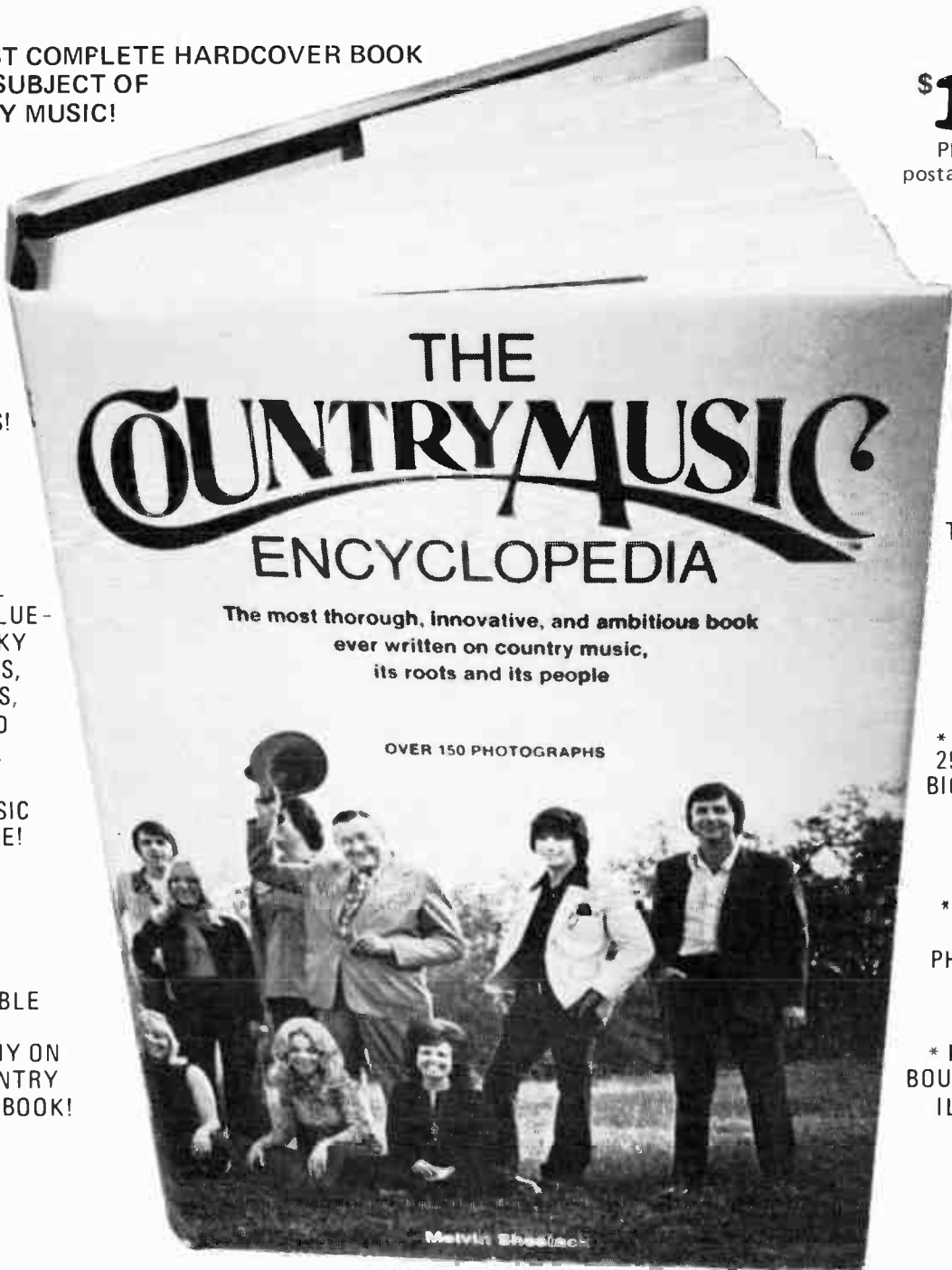
THE MOST COMPLETE HARDCOVER BOOK
ON THE SUBJECT OF
COUNTRY MUSIC!

ONLY
\$12.95
Plus 60 cents
postage & handling

* MORE
THAN
450 PAGES!

* SPECIAL
ENTRIES ON BLUE-
GRASS, HONKY
TUNK, 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!



* 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.

Rush me my FREE 1975 COUNTRY MUSIC Calendar.

for public acceptance. They are mutually incompatible and some are still beset by technical bugs. Until the rival companies stop squabbling and agree on a single quad standard for the whole record industry, it's too early to judge the case. For the present, it's best to keep in mind that good stereo sounds better than poor quad. So, for a given sum of money, you may get better results with standard stereo. That's why this report concentrates on 2-channel stereo, which is still by far the most popular sound medium. In any case, quad won't make stereo obsolete. Rather, it will co-exist with stereo as an alternate option for well-heeled and venturesome hobbyists.

If you are well-heeled and venture-



Sansui's OXR-6500 quad receiver ("for well-heeled and venturesome hobbyists") wraps it around you for \$640. Plus two more speakers.

some, and can't wait to submerge yourself in sound from all directions, you

will find the following quad receivers among the best of their kind: the *Akai 970* (\$600), the *JVC 4VR-5436* (\$570), the *Marantz 4300* (\$600), the *Pioneer QX-747* (\$650), and the *Sansui QXR 65400* (\$640). Recommended loudspeakers are the same as for stereo, except that you need four of them.

Walt Ostrander, Audioanalyst, As Seen Through The Eyes Of His A-100X Speaker



His tortures drive drivers to drink.

Walt Ostrander, Nice Guy



Warranty on every speaker in the Audioanalyst line, \$94 to \$249.

This perfectionist believes results justify the individual bench testing of every single assembly. "Unusually flat toward the top of its price range" says High Fidelity of our A-100X bookshelf speaker. We say, a Six Year

Everyone boasts clean highs, low bass, a better driver. Fact. The best drivers are pretty much alike. It's what our Audioanalysts do with them that's different. Is there a percentage in this kind of obsession? A sound one to be sure. To test our speakers, simply write to us. All we ask is that you give them what we give them. The works.



Audioanalyst

P.O. Box 262, Brookfield, Conn. 06804
Monstrous About Perfection

INSTANT PRIVACY— EARPHONES

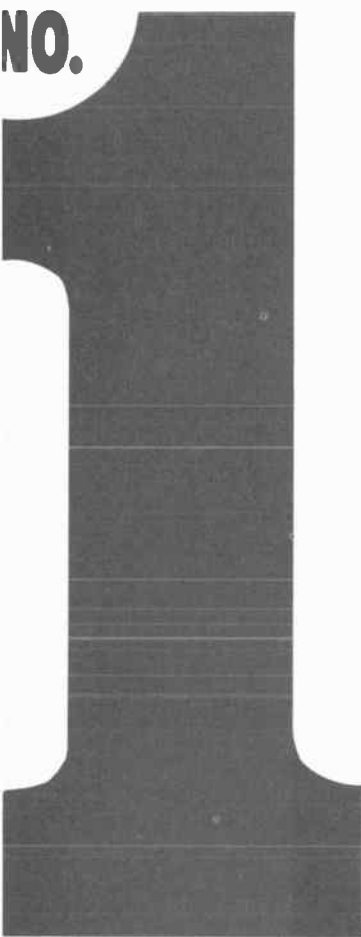
Buy a pair of earphones and you've got a ticket to instant privacy. It works both ways: shut out the world and listen in peace—or listen as loud as you like without bothering anyone around you. To prepare your retreat into your private



The new, lighter style in earphones: Pioneer's SE-L201 set, for about \$30.

musical world we checked out a lot of headsets, and these we liked best: the *Sennheiser HD 414* set (\$50). For sheer sound, these would be a standout at any price, and they're exceptionally lightweight and comfortable. The *Pioneer SE-L201* set (\$30) and the *Beyer DT 302* set (\$30) both have remarkably clean, balanced sound, are light in weight and comfortable to wear even during prolonged listening. ■

With Feature Stories Like These No Wonder We're



SEPTEMBER 1972



MARCH 1973



APRIL 1973



MAY 1973



JUNE 1973



JULY 1973



AUGUST 1973



SEPTEMBER 1973



OCTOBER 1973



DECEMBER 1973



JANUARY 1974



FEBRUARY 1974



MARCH 1974



APRIL 1974



MAY 1974



JUNE 1974



AUGUST 1974



SEPTEMBER 1974

Missed Some Back Issues? Here's The Chance To Make It Up To Yourself!

OUR SUBSCRIPTION DEPARTMENT HAS RESERVED A LIMITED NUMBER OF BACK ISSUES JUST FOR THOSE COUNTRY MUSIC FANS WHO MAY HAVE MISSED SOME OF OUR EARLIER ISSUES. SIMPLY PICK OUT THOSE COPIES NECESSARY TO COMPLETE YOUR COLLECTION FROM THIS GREAT LINEUP!

MAGAZINE

Please rush the following BACK ISSUES for \$1.50 each or 5 for only \$5.00. Indicate in the space provided how many copies of each issue you would like:

- ___Sept.'72; ___March '73;
- ___April '73; ___May '73;
- ___June '73; ___July '73;
- ___Aug. '73; ___Sept. '73; ___Oct. '73;
- ___Dec. '73; ___Jan. '74; ___Feb. '74;
- ___Mar. '74; ___Apr. '74; ___May '74;
- ___Jun. '74; ___Aug. '74; ___Sept. '74

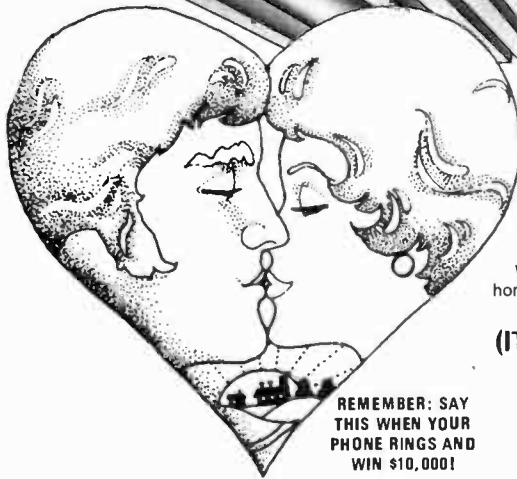
Please don't let me miss anymore. Enter my subscription for:

- The next 2 years for only \$11.95
- I prefer a 1-year subscription for only \$6.95.

Enclosed is \$_____ Bill me. (Payment must be enclosed for Back Issues)

Name _____
Address _____
City _____ State _____ Zip _____

LISTEN TO THE COUNTRY!



WMAQ RADIO IS GOIN' COUNTRY BECAUSE COUNTRY MUSIC HAS HEART!

Country music comes from the heart of America. And now it comes to you on one of the nation's largest country music stations. WMAQ Country is warm, friendly and down-home. WMAQ Radio is surely the place for you.

(IT MAKES YOU FEEL GOOD)

REMEMBER: SAY THIS WHEN YOUR PHONE RINGS AND WIN \$10,000!

"WMAQ IS GONNA MAKE ME RICH!"

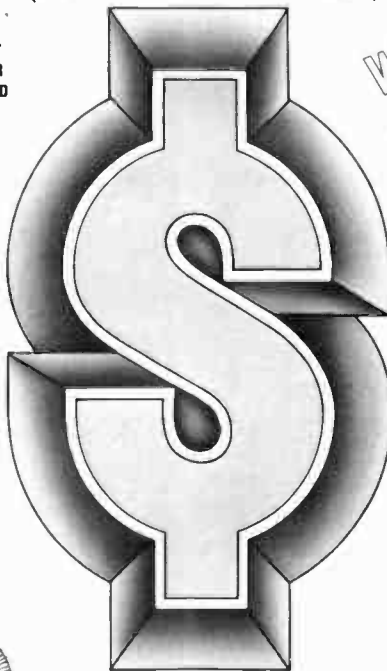
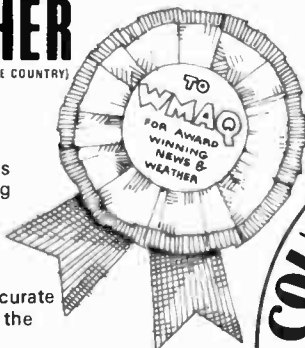


Our Promise to You:

AWARD WINNING NEWS
(BEST NEWS IN THE COUNTRY)

&
WEATHER
(BEST WEATHER IN THE COUNTRY)

Listen to WMAQ Country and find NBC national news and award-winning local news with in-depth reporting. New Accu-Weather gives you the latest, most accurate weather reports in the country.



WIN BIG PRIZES EVERYDAY!

There'll be winners every day in WMAQ's call-in contest. You could win. Anything from a color TV to a colorful T-shirt. Money, too—and lots of it! *Cash prizes from \$20 to \$100.* It's easy to win—listen for details.

FUN!

WIN

SAY "WMAQ IS GONNA MAKE ME RICH" WHEN THE PHONE RINGS & WIN:

\$10,000.00!

That's Ten Thousand Dollars!

This is the biggest contest yet. WMAQ is going to give \$10,000 dollars to the first person we call who answers the phone with this phrase: "WMAQ is gonna make me rich!" It's \$10,000 easy dollars! It's that simple. From now on, answer your phone with the phrase that pays.

\$10,000 WILL MAKE YOU FEEL REAL GOOD!



WE GOT PERSONALITIES!



The country is full of bright, winning personalities to entertain you every day. Lee Sherwood, Bill Coffey, Corky Mayberry. Send for pictures.

IF YOU WRITE, WE'LL EVEN SEND YOU AN 8x10" GLOSSY



THIS IS OUR NEW SYMBOL. IT SORT OF SHOWS YOU THAT WE'LL BE A FUN COUNTRY MUSIC RADIO STATION, AND TELLS WHO WE ARE AND WHERE TO FIND US ON YOUR AM DIAL.

Loretta

From MCA country a beautiful lady and a fine new album.

LORETTA LYNN

"Back To The Country" featuring The Pill

MCA-471



MCA RECORDS

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



Full flavor to match
the best of times.

RALEIGH



This Swiss made Stop watch by Zodiac times the action to 1/10 of a second. Yours for free B&W coupons, the valuable extra on every pack of Raleigh.

To see over 1000 gifts, write for your free Gift Catalog: Box 12, Louisville, Ky. 40201.

Filter Kings, 15 mg. "tar," 1.0 mg. nicotine; Longs, 17 mg. "tar," 1.1 mg. nicotine, av. per cigarette, FTC Report Oct. '74