

July 1975, 75c

# COUNTRY MUSIC

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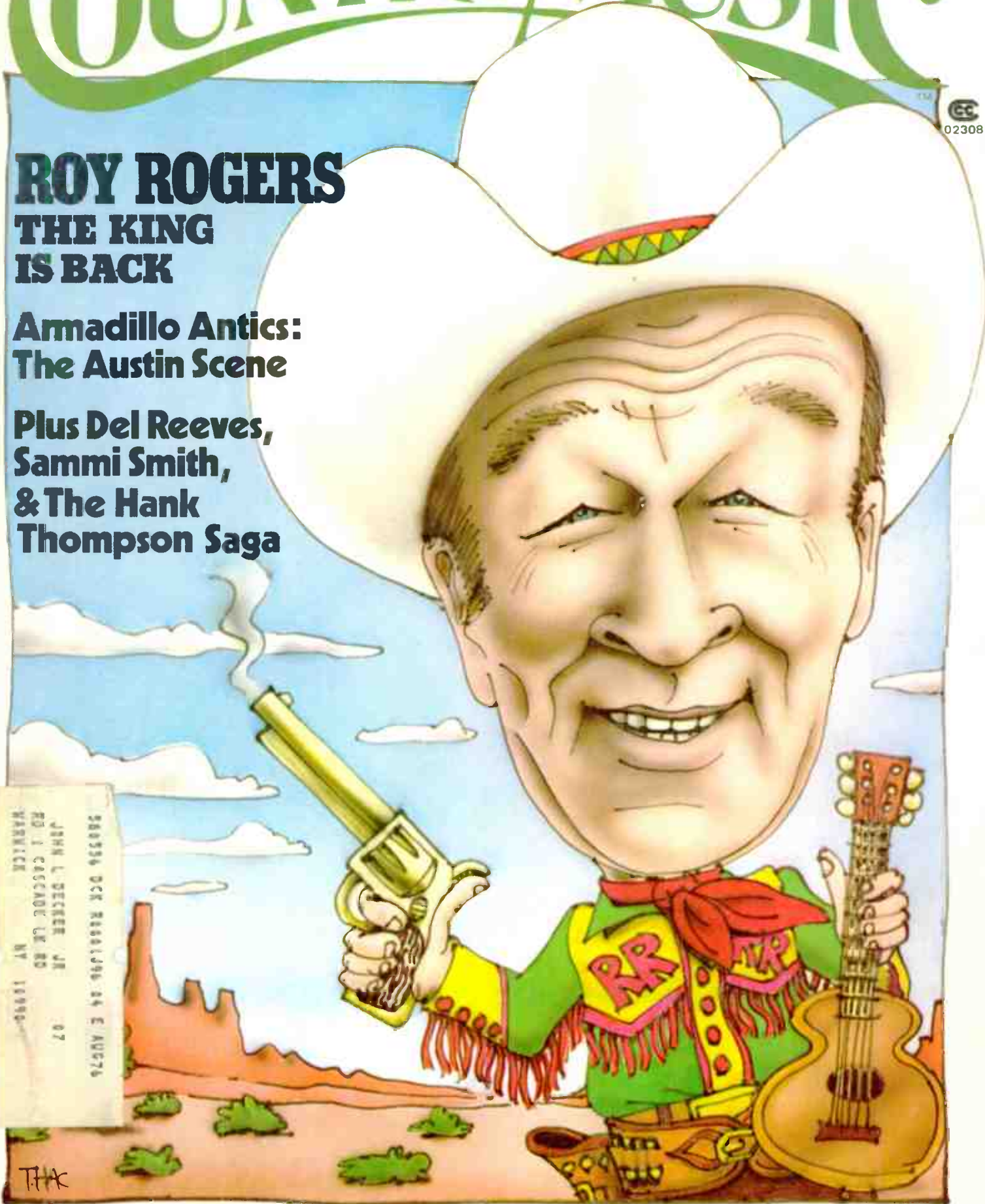
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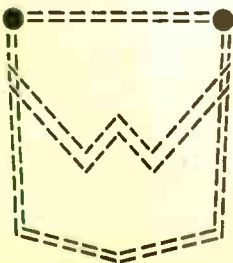


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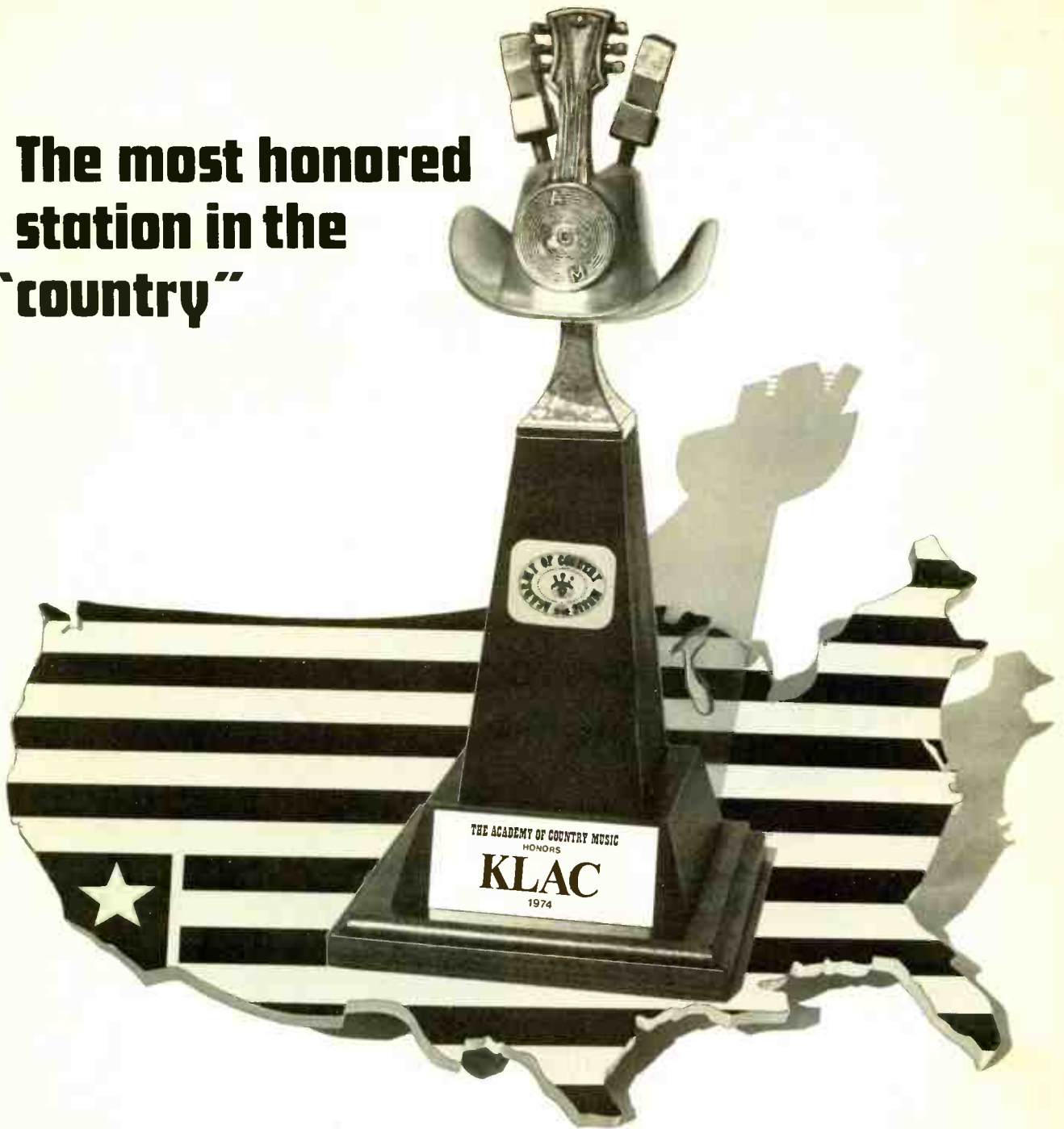
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KLAC's Larry Scott (center) accepting award from MGM recording artist Tom Bresh (left) and Jerry Naylor of Melodyland Records.

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COVER ILLUSTRATION: TOM HACHTMAN

# Letters

## Steve Hanlon Is No Longer With Us

Steve, our Director of Direct Marketing, died in a car crash on April 12th. He was 22 years old. Steve was an excellent student at Seton Hall University, while working about 60 hours a week with us at the magazine. He was a warm, bright, concerned person who cared about the people and things around him. He gave us a lot of himself, and we miss him badly. We know that those of you who met him by phone, mail, or in person through the magazine will miss him as much as we do.

JACK KILLION, PUBLISHER

I am a reader of your magazine, as well as my family. You are doing a great job for American music. Country music is the soul of America, and I am happy to be part of it. I have never missed an issue of your magazine. However, it is a great disappointment that you have never put Jerry Reed on your cover, or even mentioned the American. I notice that you put plenty of foreigners and communists—should I mention names? Not to mention Canadians. Jerry Reed was in the Army. He never puts America down. He is a clean-cut American. Or is it a crime to love one's country? Jerry Reed has a big following, so *please* do something about it.

GEORGE NEUMAN  
PORTLAND, MAINE

*Firstly, we have put Jerry Reed in the magazine—several times. Secondly, we are planning a cover story on him. Thirdly, we don't think it's a crime to love your country. And fourthly, what communists?—Ed.*

This rift between the Country Music Association and the Association of Country Entertainers, concerning exactly what music qualifies as "country" is nothing but ludicrous! I'm not really sure that the CMA, ACE, or Richard Nusser (*Country View* on p. 12 of the March issue) know *themselves* what "country" music is.

It's rather obvious that the modern country music industry, including both CMA and ACE, has no use for country musicians. If it did, fine

performers like Sam and Kirk McGee wouldn't have been advised to keep a low profile on the Grand Ole Opry (they were, in fact, almost dropped from the Opry to make room for the slicker commercial stars). Fiddlin' John Carson, (who made the first commercially successful recording of rural music in 1927) would be in the Country Music Hall of Fame instead of Steve Sholes. Jimmie Tarlton's steel guitar playing might be as well known as Pete Drake's. Frank George, a fine fiddler and banjo player from West Virginia, might have been chosen Country Music Ambassador to the USSR instead of Tennessee Ernie Ford. Maggie Hammons Parker might have had her picture on the cover of COUNTRY MUSIC in place of Dolly Parton's.

So before anyone lets his "countryier than thou" attitude go to his head, a few people in Nashville better stop looking for the next Tanya Tucker or Johnny Rodriguez long enough to find out just what country music really is. If Judge Hay were still alive, maybe he could set them straight.

MAGGIE COOK  
AUSTIN, TEXAS

I'm writing to tell you that I love your magazine, and I look forward to my copy every month. I have one thing on my mind that I would like to say. I look forward to watching country artists who really dress up for me—on stage, television, wherever. Porter Wagoner, Hank Snow, Dolly Parton, to name a few, are stars that

do. If I want to see someone in dirty jeans, long hair, etc., I can see those people every day! But when I buy tickets to a good country show, I want to see a star that looks like a star! Three cheers for Porter and his Nudie suits! More power to him! That's what being a star is all about.  
DARLENE L. LeGARDE  
BEMIDJI, MINN.

I have been reading your fine publication for several years, and I want to express my appreciation for the fine Hank Williams Special (March, 1975 Issue). Hank is the true King of country music. But on page 16 of that issue, Mr. Bill Williams is quoted as saying about Jimmie Rodgers: "He was a blues singer and he had a brass background on all of his songs." I would like to inform Mr. Williams that this statement is not true. Of the 108 recordings RCA has re-issued, only 13 have a brass background. In fact, the majority of Jimmie Rodgers' recordings feature string accompaniment *only*.

JOHN D. McFADDEN  
HICKORY RIDGE, ARK.

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## To Dave Hickey

Dear Dave:  
Just received the new COUNTRY MUSIC Magazine, read the article twice and I must say that you are the finest writer I have ever known. I am not saying this because you were so complimentary of me, I say it because I feel you have certainly mastered your trade. It is really a thrill to get to know someone that is a perfectionist in their trade such as you are. The story made me feel very proud and very humble. If there is ever anything I can do for you, please feel free to call me. The publishers of COUNTRY MUSIC Magazine are certainly fortunate to have such a great talent writing for their magazine.

PORTER WAGONER  
NASHVILLE, TENN.

---

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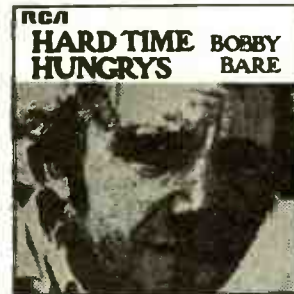
Current Single "Mind Your Love"  
most recent hit "Lets Sing Our Song"  
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## BOBBY BARE

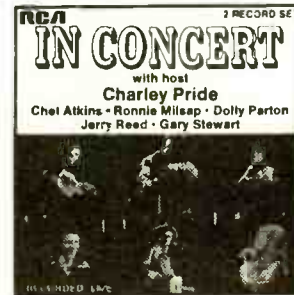
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# People on the Scene

George Jones Opens "Possum Hollow"  
Tommy Cash Buys Fancy New Duds  
Chuck Glaser Comes Through

by AUDREY WINTERS



Dobro wizard Josh Graves steps into the light.



Roy Clark (right) and a fat friend.

George Jones' voice broke with emotion when he stood on stage before a crowd of 600 fans, country music industry people and fellow performers recently at the opening of his new club, "Possum Hollow," in Nashville's Printers' Alley. It was during the torrential rains that almost washed Nashville away in late March, and George was amazed that so many people had braved the storm. He said that he opened his club "for the ones that love the kind of music I love—pure country. It's mostly to give tourists a place to see and hear country music, and we plan to keep it 90% pure country."

George performed that night with his new Jones Boys band, mixing his older standards with new material. He called several of his friends up to perform with him—Little Jimmy Dickens, Nat Stuckey and Sue Richards among others—but Waylon Jen-

nings, Jessi Colter, Freddy Weller, and Larry Gatlin refused to take the stage. They wanted to hear *George* sing.

Mega Records has just released an album titled *Steel Guitars Of The Opry*, featuring Weldon Myrick, Hal Rugg and Sonny Burnette along with some of Nashville's top sidemen... and Josh Graves, the brilliant dobro player who's just beginning to get the attention he deserves with a solo career, jammed Nashville's Cellar Door Club recently. A third show had to be added to take care of the people wanting to hear Josh pick... Crystal Gayle and her husband Bill Gatzimos teamed up to write Crystal's recording of "Beyond You," and have formed their own publishing company, Stonehill Music... Marilyn Sellars is doing well in the country-gospel field, and boasting a

second album, *Gather Me...* Gary Stewart will soon be seen taking second spot on the Charley Pride Show... Johnny Rodriguez is telling everyone that he had so much help with his own career that now he wants to start helping others. He and his manager, Happy Shahan, have discovered a girl singer by the name of Dotsy. She has signed with RCA Records, and is being produced by Roy Dea, who produced Johnny's "Pass Me By"... Jimmy C. Newman is recording again, this time with Shannon Records, a company formed by the late Jim Reeves and run by his widow, Mary Reeves... Nat Stuckey and producer Felton Jarvis are re-united after a three-year interval. Felton was instrumental in signing Nat in 1966, and was his producer while at RCA. Felton also produces Elvis Presley... Narvel Felts, whose recording of "Drift Away" brought



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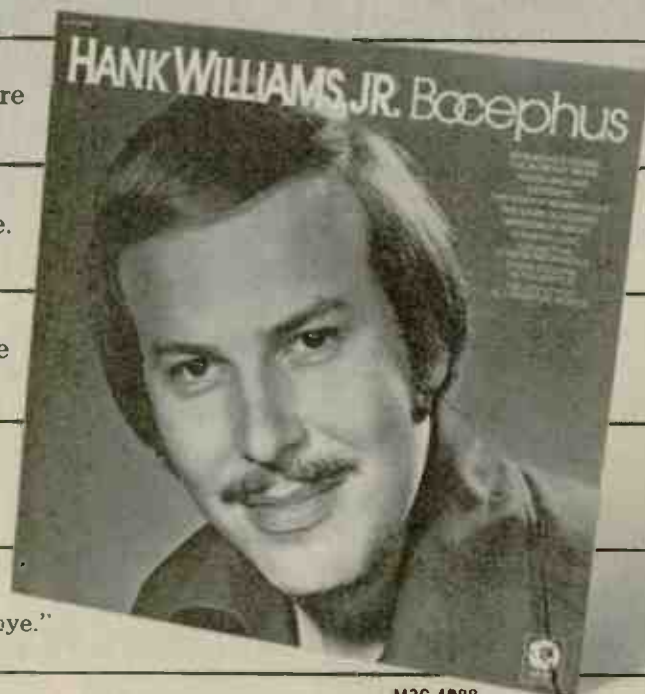
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him to the attention of country fans, has signed with the Dot label. His first recording for Dot is "Reconsider Me," an old R&B song . . . **Roy Clark** is now enshrined in wax. His is the only figure in a "Hee Haw" set on display at the Movieland Wax Museum in Buena Park, California. There's only one problem—the wax figure was made when Roy was quite considerably heavier than he is today . . . **Lynn Anderson** has been appointed Advisor for the Tennessee Quarterhorse Association's Youth Division . . . **Freddie Hart** received a great gift recently. It was a \$3600 watch containing gold from five different parts of the world, and was given by a former Marine who fought with Freddie on Iwo Jima. Freddie, incidentally, was only thirteen years old when his mother signed the enlistment papers for him in 1942—but he was over six feet tall, and weighed over 200 pounds!

**Conway Twitty** and **Loretta Lynn** worked until the wee hours of the morning recently, selecting material



**Loretta: another hospital visit**

for their annual duet album from among the best songwriters in town. Conway and Loretta were just about to take off for the recording studio when Loretta became very ill, and was taken to the hospital. She had suffered a seizure caused by medication she was taking for a case of the flu. Loretta was released after a few days in the hospital . . . **Jean Shepard** also suffered recently—from a broken pinkie finger. She has no idea how she received the injury, but coming on top of the floods, which threatened her Hendersonville home, it was quite a nuisance . . . Better news comes from **Chuck Glaser**, who suffered a severe stroke a short while back. After surgery, Chuck is now

back at work at the Nova Agency, which handles bookings for **Waylon, Tompall Glaser**, and **Jerry Lee Lewis** . . . And **Connie Smith** is proud to announce the birth of a daughter, Jeannie Lynn, on St. Patrick's day. That increases the Smith household to six—the new daughter, two other daughters, a son, and husband **Marshall Haynes**.

**Tommy Cash** has re-outfitted himself and his band, The Tomcats. The new outfits, from Chicago, feature color combinations like baby blue with dark blue stitching, black with white stitching, and snowy white with black stitching. Tommy's own outfits will be studded with rhinestones, silver conchos and turquoise stones . . . **Billy "Crash" Craddock** has himself a new bus. It's a Silver Eagle, embellished with lots of red ("Crash's" favorite color) inside . . . Meanwhile, **Barbara Fairchild** has bought Nat Stuckey's old bus . . . **Ben Peters**, co-writer (with Vivian Keith) of the hit tune "Before The Next Teardrop Falls," has just bought a very expensive Lincoln Continental limousine featuring a tape recording setup and —get this—a "songwriting desk."

Nashville's Metro Government has given **Webb Pierce** permission to construct a ramp leading to his house, a major Nashville tourist attraction. The ramp is for tour buses, and that's a sticky issue—Webb's neighbor, **Ray Stevens**, was disgruntled about Webb's move because he wants to keep what's left of his privacy. Webb, on the other hand, welcomes the buses and the fans they bring because they are the ones who "made me a star." Webb is having the ramp landscaped at his own expense.

**Grandpa Jones**, **Mother Maybelle Carter**, **Joe and Rose Lee Maphis**, **Sunshine Sue** and **Ernest Tubb** were among the performers who sold out two shows recently for the Old Dominion Barn Dance in Richmond, Va. **Ralph Wright** of the Old Dominion tells us that the recently-revived country music institution is going great guns. Fan club membership reached 8,000 in two months, and the Barn Dance is now on the lookout for new young talent. Interested? If you are, you can contact them at The Old Dominion Barn Dance, 10 East Belt Boulevard, Richmond, Va. 23224. ■

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# What Do You Know?

## A Hard Times Quiz

The theme of hard times is a familiar one to country music, for during the Depression (to the surprise of the record industry) country music fans wanted to hear songs dealing with America's problems. The record companies responded with recording artists singing material that touched people's lives. This process of addressing the nation's ills has continued to the present time, and therefore, with the economic woes of the country confronting us each day, this month's quiz remembers the hard luck days.

1. Which classic Harlan Howard tune about being down and out was made popular by Johnny Cash and later turned into a pop hit by Ray Charles?

2. The definitive song describing hard times in the mines is associated with Tennessee Ernie Ford. The name of the song should be easy, but what famous guitar-picker wrote it?

3. This Charlie Rich hit—written by his wife, Margaret Ann—tells of life's uncertainties.

4. What country superstar used the biblical story of Joseph as a framework to build a hit song telling of childhood poverty?

5. Name the well-known Bill Anderson song about a family so poor that the wolf at the door needed to bring a picnic lunch.

6. Roger Miller's first giant hit was this comedy-flavored tale about the hard times created by a trifling family man.

7. Songwriter John Hurley described the common situation for most people—having too many needs and not enough money—in what song recorded by Waylon Jennings and the Everly Brothers, among others?

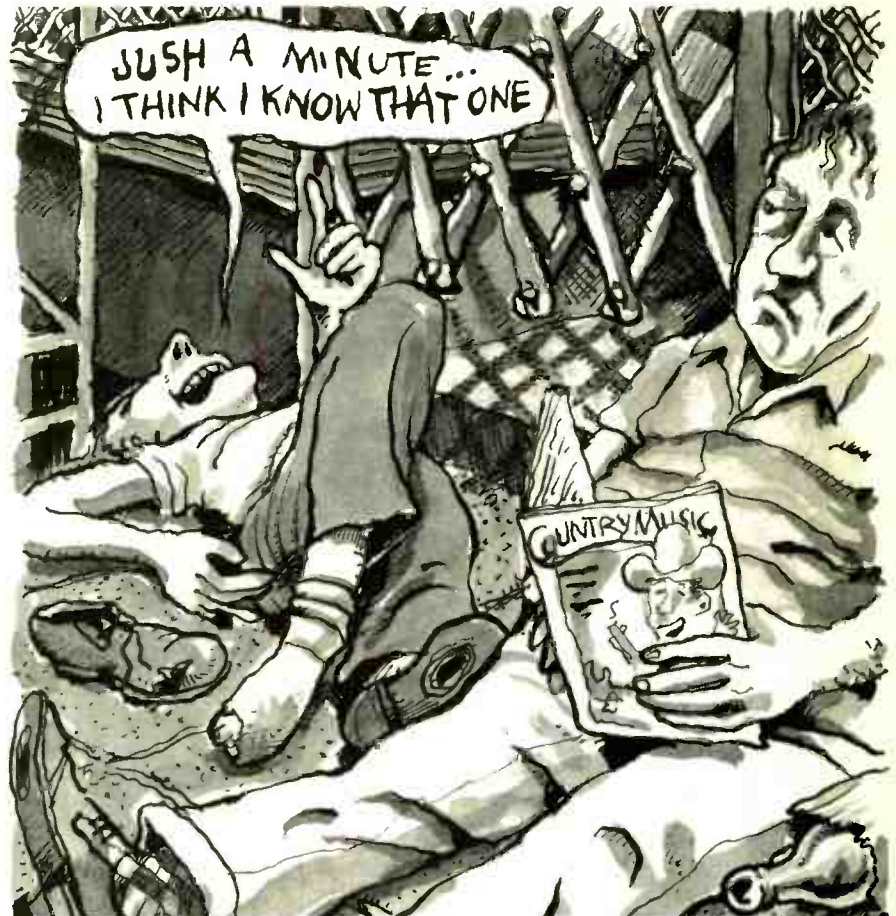
8. There are at least three country Johnnys whose very names are the answers to poverty prayers. Name them.

9. In a Del Reeves' hit the down-and-out character of the song is described as an honorary member of Skid Row. Name the song.

10. "Dust Bowl Refugee" and "Talking Dust Bowl Blues" were only two of the many songs written by which champion of the poor?

11. For his show at the White House, Johnny Cash declined Richard Nixon's request to hear this novelty tune satirizing the welfare system.

13. The title of which recent country hit for Hoyt Axton tells what poor peo-



ple get after working their fingers to the bone?

14. Country songwriter John D. Loudermilk's most successful tune borrowed its title from an Erskine Caldwell novel. Like the book, this often-recorded song tells of the deprivations of life.

15. One of country music's favorite fiddlers wrote and recorded a song based on childhood memories of his family's struggle to overcome poverty with love. Name the singer and the song.

16. During the Depression, one of the most commercially successful recording artists was this country singer who recorded such partisan material as "Franklin Roosevelt's Back Again" and "NRA Blues." In addition to to his songs about the Depression and hard times, he also wrote the popular "Filipino Baby." Name him.

17. The title of this song written and recorded by Jimmy Buffet sounds like the name of a rock group, but actually

it is a light-hearted account of surviving life's hard luck days. What's the song?

18. Merle Haggard's career has been highlighted by songs dealing with the problems of the poor working class, but in this recent hit the problems of poverty are expressed in what beautiful love song?

DON HUMPHREYS

## ANSWERS

1. "Busted"
2. "Sixteen Tons" written by Merle Travis
3. "Life's Little Ups and Downs"
4. Dolly Parton
5. "Po' Folks"
6. "Dang Me"
7. "Love of the Common People"
8. Dollar, Paycheck, Cash
9. "This Must Be the Bottom"
10. Woody Guthrie
11. "Welfare Cadillac"
12. "Boney Fingers"
13. "Tobacco Road"
14. Doug Kershaw, "Papa and Mama Had Love"
15. Billy Cox
16. Peanut Butter Conspiracy
17. "If We Make It Through December"

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# SUMMER '75 COUNTRY

Summer is the time when country music—especially bluegrass—goes outdoors. There are festivals, fairs and contests in almost every state in the Union and Canada as well. As a service to our readers, COUNTRY MUSIC has compiled a list of some of the larger festivals which will be taking place this season. We would like to thank Doug Tuchman, editor of *Pickin'* Magazine, for his help in assembling the list. Read on—and have a happy vacation.

June 6-8: Bluegrass Canada '75, Courtcliffe Park, Carlisle, Ontario, Canada. Contact: Court and Rad Weaver, Courtcliffe Park, Carlisle, Ontario, Canada.

June 8-9: Lukenbach World's Fair, Fairgrounds, Fredericksburg, Tex. Contact: Fredericksburg Chamber of Commerce, Fredericksburg, Tx.

June 11-15: Fan Fair, Opryland, Nashville, Tenn. Contact: Country Music Association, 700 16th Avenue So., Nashville, Te.

June 16-21: National Fiddle Championship, High School, Weiser, Idaho. Contact: Chamber of Commerce, Weiser, Idaho, 83672.

June 18-22: 9th Annual Bean Blossom Bluegrass Festival, Bean Blossom, Ind. Contact: Monroe Bluegrass Talent Agency, 726 16th Avenue So., Nashville, Te. 37203.

June 19: National Collegiate Fiddlers Festival, East Texas State University, Commerce, Texas. Contact: Richard Harrison, Contest Director, Dept. of Literature and Languages, East Texas Station, Commerce, Tx. 75428.

June 21-22: 5th Annual East Coast Country Music Festival, Norfolk, Virginia. Contact: Charlie Taylor, PO Box 7043, Norfolk, Va. 23509.

June 25-29: Festival of American Folklife, National Mall, near Lincoln Memorial, Washington, D.C. Contact: Smithsonian Institution, Washington, D.C. 20060.



June 26-28: Lester Flatt's Mount Pilot Festival, Route 2, Pinnacle, N.C. Contact: Lester Flatt, PO Box 225, Nashville, Te. 37202.

June 27-29: "Stringbean" Memorial Bluegrass Festival, Fairgrounds, Charlotte, Michigan. Contact: Gary V. Lyons, Box 186, Vermontville, Mi.

June 27-29: Corinth Bluegrass Festival, Corinth, N.Y. Contact: Don Towers, 20 Paris Ave., Corinth, N.Y. 12822.

July 3-5: Kerrville Country and Western Jamboree (and National Yodel-Off), Quiet Valley Ranch, Kerrville, Tex. Contact: Kerrville Music Festivals, Box 1466, Kerrville, Tx. 78208.

July 3-6: 9th Annual Berryville Bluegrass Music Festival, Berryville, Va. Contact: Carlton Haney, Box 7A, Ruffin, NC 27326.

July 4-6: 2nd Annual Byron Berline Bluegrass Festival, Langley, Okla. Contact: Royce Campbell, Box 291, Langley, Ok. 74350.

July 4-6: Texas State Arts and Crafts Fair, Schreiner College, Kerrville, Tex. Contact: Gene Lehman, Box 1589, Kerrville, Tx. 78028.

July 26-27: Brandywine Mountain Music Convention, Newlin Grist Mill, Concordville, Pa. Contact:



Brandywine Friends Of Oldtime Music, Box 3504, Greenville, Del. 19807.

August 1-3: 37th National Folklife Festival, Wolf Trap Farm, Vienna, Va. Contact: National Folk Festival Association, 1346 Conneticut Ave., NW, Washington, DC.

August 1-9: Georgia Mountain Fair (25th Anniversary), Hiawassee, Ga. Contact: Jimmy Taff, Publicity Chairman, Georgia Mountain Fair, PO Box 444, Hiawassee, Ga.

August 8-9: 3rd Annual New York City Bluegrass and Oldtime Band Contest, S. Street Seaport, New York, N.Y. Contact: Bluegrass Club of New York, 417 E. 89th St., New York, NY 10028.

August 22-24: 3rd Annual Colorado Rocky Mountain Bluegrass Festival, Adams County Fairgrounds, Henderson, Colo. Contact: Colorado Bluegrass Music Society, 6255 W. 78th Place, Arvada, Colo. 80003.

August 28-31: 11th Annual Bluegrass Music Festival, Bluegrass Park, Camp Springs, NC. Contact: Carlton Haney, Box 7A, Ruffin, NC 27326.

August 29-31: Kerrville Bluegrass and Country Music Festival, Quiet Valley Ranch, Kerrville, Tex. Contact: Kerrville Music Festivals, Box 1466, Kerrville, Tx. 78208.

# COUNTRY NEWS

## Wembley Festival: British Country Explodes

For the seventh year running, British country fans were treated to an action-packed Easter weekend this year. The event was the International Festival Of Country Music, and the scene was the Empire Pool, a 10,000-seat, all-purpose auditorium in the London suburb of Wembley. More than 20,000 British and European country fans attended this year, and it was a scene reminiscent of Nashville's annual Fan Fair—more than a concert, the International Festival is an annual meeting-ground for fans,

stars, musicians and country music business people. This year's features included an exhibition of the wares of fan clubs, record companies and magazines, with a brisk record-selling business going on—this because, for many fans, the Festival is their only convenient opportunity to buy country albums imported from the States. The country music business is flourishing in England, but it's still difficult to find a good selection of country albums outside the big cities.

But the main feature of the Festi-

val was, of course, music. There was a Mini-Festival—a two-day event open to amateur and semi-professional musicians, the main prize being an appearance in the nighttime professional shows—and, in another marquee, performances by the visiting stars, arranged and recorded by the BBC, Britain's Government-sponsored national radio organization. These daytime events were capped off by the main attraction of the Festival, the two big nighttime concerts by American stars and the cream of the local crop of country artists.

Saturday night's big hit was really a foregone conclusion. Marty Robbins was the man the fans really wanted to see (he and Merle Haggard are perhaps the two artists most in demand in Britain), and Marty rose to the occasion and gave what his band reckoned to be one of the best performances of his career. Bobby Sykes, Marty's booking agent, summed it up. "It's the first time on stage that I actually *tingled*," he said. "El Paso" brought the house down. Dolly Parton was faced with the unenviable task of following Marty, and though her show was good, the excitement wasn't there in the audience. In fact, the only other act to stir up the British fans that night was Vernon Oxford. Though relatively obscure in the States, Vernon Oxford is on the verge of stardom in Britain, and his brand of "hard" country drew rapturous applause. Johnny Carver and Molly Bee failed to cause a similar commotion.

The first night's show was dominated by Marty Robbins, but the second night belonged to George Jones. George was due at the Festival last year, but he was summoned back to the States by the death of his mother, and wasn't able to perform. This year, however, he performed



Photos: Doug McKenzie

Barbara Mandrell fought a throat infection, George Jones teamed up with Melba Montgomery again, and George Hamilton IV emceed for 20,000 British and European country fans at Wembley's Empire Pool.



and conquered. It was hard to believe that the Festival appearance was one of the first dates with his new Jones Boys because they, like George, were superb. Songs like "The Race Is On," "She Thinks I Still Care" and "White Lightning" are favorites among the British fans, and they hardly stopped applauding from the beginning of George's show until he left the stage. The fans' delight was increased by the surprise appearance of Melba Montgomery. Melba is well remembered for her duets with George in the past, and their performance of "We Must Have Been Out Of Our Minds" received a massive ovation. It was the kind of moment for which British country fans have to wait years. Melba's solo spot was very well received, as was Jeanne Pruett's. Barbara Mandrell's act was less successful. She was fighting a throat infection, and the audience seemed to prefer the simplicity

of George Jones to Barbara's slicker style of show. Mac Wiseman, Marvin Rainwater, Red Sovine and Wanda Jackson rounded the American part of the show, while Irish Larry Cunningham and the Country Fever band provided the local talent. George Hamilton IV emceed the two evenings' entertainment with his usual suave charm.

Sold-out tickets for both the evening shows proved that the Festival is gaining in stature year by year as the British country music scene continues to grow. Surveying the overwhelming success of this year's Festival, promoter Mervyn Conn, one of those who are anxiously waiting for that big country "breakthrough" in Europe, announced that next year's proceedings will be even more large-scale. For starters, 1976's International Festival Of Country Music will be a three-day event.

**BOB POWEL**

# Roy visits New York

The questions flew like gunfire from a pair of nickel-plated Colts: "Hey, Roy, over here! Where's Bullet, Roy?" "Where's Trigger, Roy?" "Where's Dale and Gabby Hayes, Roy?"

The scene was the maternity department of Korvettes, New York's giant department store (Nikita Kruschev cited it as the only thing that really impressed



Photo: Waring Abbott

## 100,000 see fiddlers compete

Cheap booze and a chilly drizzle kept the music loose and the crowds even looser as over 100,000 people waded their way through mud, music and the 51st Annual Old-Time Fiddlers' Convention at Union Grove, N.C., Easter weekend.

A one-acre circus tent, erected especially for the occasion, filled rapidly as the huge crowd sought refuge from the icy rain that turned the 600-acre campsite into one vast hog wallow. The music, however, went on.

The convention is a tradition in the tiny community of Union Grove. Local legend has it that the winners of that first contest over half a century ago were offered their choice of a hat with a feather or a fountain pen; this year, over 200 contestants turned out for eliminations in three categories—fiddle, bluegrass bands and old-time bands—with \$10,000 in prize money up in the air.

In the early morning hours of Easter Sunday, the judges chose Buddy Pendleton as the World Champion Fiddler and recipient of the \$1,000 prize for the third year in a row. The 39 year-old mailman from Stuart, Va., copped the top spot with his rendition of "Kay Hill." Winners in the old-time band category were the Pine Ridge Boys, led by accomplished fiddler Ernest East of Mt. Airy, N.C. The Bluegrass Masters

of Yankinville, N.C., were named top bluegrass group.

"Let me tell you something," organizer J. Pierce Van Hoy said, stepping under the eaves of his farmhouse. "The tighter the dollar gets, the better the banjo sounds. A little music and a lot of prayer. Combine the two and you're one step short of heaven. And you ain't gonna make that last step in this lifetime."

## Buttram recalls a sidekick's life

Pat Buttram was Gene Autry's sidekick for 15 years, falling off horses and into water troughs through more than 70 movies and 100 TV films. In an Autry film of 1950, a small cannon exploded in his arms and punctured a lung. With only one chance in fifty to live, Buttram pulled through after nine months in the hospital. Today, he has clippings about that accident in his scrapbook. One headline reads, "Comedian Pat Buttram Near Death." The other, which reflects the obscurity of a sidekick's status, reads, "Gene Autry Almost Hurt in Explosion."

**PAUL LESSAW**

him about America back in the early sixties), and Roy Rogers was facing a crowd of about 600 pushing, shoving fans as he stood, dressed in red-and-black checkered cowboy coat, cream Stetson and black cowboy boots, beneath a "Fitting Rooms" sign.

With a smile that was just a little sad behind those twinkling eyes, Roy fielded the questions. "Well, Bullet's dead. But he isn't dead. He lives in the movies, he lives in my heart, and he's right there in my museum in Apple Valley, lookin' up at Trigger like he's sayin' 'C'mon Trigger, let's git out of here!' Of course, Gabby's gone too. He was like my father and brother wrapped up in one. And Dale's back home with her 87-year-old mother. She's writing her 13th book. It's about America and the last 200 years and what made America great."

Roy's new sidekick is a more modern hero—his ex-football player son Dusty (Roy Rogers, Jr.) who tried his hand at

*Continued on Page 19*

# Old Timers fiddle while Opry floods

The rain-swollen Cumberland River drove the Grand Ole Opry from its year-old, multi-million dollar home outside of town, but a cast of veteran Opry

stars proved once more that the show must go on, whether the creeks rise or not.

Except for a power failure more than

25 years ago, the Opry has not missed a cue in its 50-year-history, and it wasn't going to miss its second annual Old Timers' Night and awards show. Maybelle Carter, DeFord Bailey, Sarie Wilson of the 1940s comedy team of Sally and Sarie, The Duke of Paducah, Zeke Clements, Alcyone Beasley and the Tennessee Sweethearts, Clyde and Mary Dilleha, fled to the stage of the Municipal Auditorium downtown, and offered 6,000 Opry fans a rare treat.

Mrs. Beasley was the first woman Opry member, and although she still makes regular appearances as a pianist, she sang her first solo in 25 years to an appreciative audience. DeFord Bailey whizzed through "Pan American Blues" and "Fox Chase" on his harmonica with a gusto that belies his 75 years, and The Duke of Paducah played a four-string banjo.

Irving Waugh, president of WSM, announced the winners of the George D. Hay Awards, named for the man who started the Opry back in 1925 and hosted it for most of its duration. The winners were Minnie Pearl, Ernest Tubb, Hank Snow, Uncle Dave Macon, comedian Red Brasfield, Hank Williams, and Harry Stone, WSM's pioneering general manager who helped launch the Opry. The awards were

Photo: Jerry Thompson



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Aunt Sarie Wilson

Photo: Jimmy Ellis

based on recognition of the individual's contribution to the Opry's growth and success.

"Sarie" Wilson, 79, hadn't performed on stage since 1950, but she hadn't lost any of her wit. The Crook Bros., still active on the Opry after 50 years, went about their business—playing old fashioned square dance reels—as they always do.

While the downtown audience was being entertained, things weren't going too well out at Opryland. Officials of

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# COUNTRY NEWS

the sprawling entertainment complex estimated the damage to be around \$5-million, with some consolation coming from the fact that Opryland's parent corporation, National Life, is in the insurance business. Although the water hardly damaged the new Opry house, it completely covered many other buildings at Opryland, and several animals were lost throughout the amusement area. A baby elephant was moved to the Opry house prop room and some employees of Opryland housed several of the chimpanzees. The Roy Acuff museum was swamped, but workmen managed to move its entire display of rare and old musical instruments to higher ground before the floods came.

## Truckers gave party, but stars didn't show

"Now, I don't know where these figures come from," the skinny emcee in the green tuxedo was saying, "But 85 percent of all truckers listen to country music."

Not only that, he said, grabbing a few more figures out of the murky air of Memphis' Holiday Inn Rivermont, but your average trucker carries an average of ten tapes in his rig, which, when multiplied by, say, \$5 per tape, means millions, literally millions, of dollars to the country music industry.

So why shouldn't truckers have their own country music awards ceremony?

That some industrious person would try to link the rising public fascination with award shows to the already dwindling public concern over truckers was inevitable. *Open Road*, a magazine for professional drivers, and the Fram Corporation, manufacturers of automotive filters, reasoned that the time was right for just such a venture.

The result was the First Annual Truck Drivers' Country Music Awards Dinner and Show, a less than star-studded spectacular held April 3 in Memphis. The magazine claimed to have polled over 5,000 truckers in such categories as Best All-Time Favorite Country Song, in addition to the more commonplace

best performer categories. Proceeds from the event were earmarked for the American Truckers' Benevolent Association.

In fact, only two things were missing from the first annual show in Memphis—the stars who were receiving the awards, and the truckers who were giving them. Most of the 500 persons attending the event operated truck stops, worked for record companies or handled public relations for someone. The few truckers who did attend looked as out of place as their trucks would in a parking lot full of Buicks.

The stars, with the exception of headliner Charlie Rich, were no more visible.

"Loretta wanted me to tell you that this is the most important award she's ever received," Loretta Lynn's manager told the crowd as he picked up her award for Best Country Female Vocalist. "She'd love to be here, but I booked her into a gig in Wisconsin."

The air of amateurism and the audience's steady murmur disappeared as the lights went down. The Sy Rosenberg-produced show was as slick

as the rest of the ceremonies was slack, featuring Rosenberg's stable of performers which includes David Wills, Susan Hudson and comedian Billy Holliday in addition to Rich.

The small audience proved a real boon to Charlie Rich, who captured the crowd with "The Most Beautiful Girl" and "A Very Special Love Song" before moving into an abbreviated nightclub routine. Not surprisingly, Rich walked off with awards for Best Country Male Vocalist and Best Country Song of the Year ("The Most Beautiful Girl") in addition to a special award for helping found the truckers' benevolent association.

Conway Twitty and Loretta Lynn were named top duet; Roy Clark was tapped as best instrumental recording artist; the Statler Brothers as best country vocal group; Tom T. Hall as best country songwriter; Charlie Douglas of WWL in New Orleans as the best trucking disc jockey, with WWL named the best station; and "Kiss an Angel Good Morning" named best all-time favorite song.

MICHAEL BANE

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## RADIO FORUM Beep, beep! It's Charlie Douglas

Big rigs stand still in the parking lot of the Spartanburg, South Carolina, Truckstops of America. Inside, their drivers crowd the lobby, watching a tall, stocky man, dressed much like themselves, in blue jeans and a denim work shirt. The electronic gear needed for a remote radio broadcast is piled on the table at which he sits, and he talks with an engineer in a faraway control room via a telephone hook-up. Country music plays from a large speaker near the table. The familiar "Orange Blossom Special" theme fades under as the man speaks into a hand-held microphone: "What's happening friends!

. . . Whatever you may be doing, whether you're pushing some big rig down the highway, drivin' for fun or profit, or whether you're just off somewhere walkin' the floor 'cause you're not feeling too well . . . Whatever and wherever, old friend, we'd just be pleased to have you join us for country music from WWL . . . way over yonder in Spartanburg, South Carolina—on the (beep, beep) *Charlie Douglas Road Gang* . . ."

Douglas puts down the little horn that's become his trademark, and scans a long yellow pad to fill his first request, "Waiting at the End of Your

Run," for a driver from Chattanooga, Tennessee, who sidetracked about fifty miles to meet *the* Charlie Douglas in person. In the control room of the WWL studios in New Orleans, an assistant plays the record, which will be followed by a number of commercial spots, all advertising equipment and services for the professional trucker, and then by the first of a series of long-range weather forecasts covering the entire Interstate Highway network. This gives Douglas enough time to step out from the table and chat with some of the drivers he has come to know so well from long distance phone calls during more than four years of an all-request, night-time, clear-channel radio program—men he has talked with, but has never had the opportunity to meet face to face.

"That's where the idea to take the show on the road came from," explains Allen Cummings, the WWL account executive assigned exclusively to sell time for the *Charlie Douglas Road Gang*. "Charlie wanted to get out and meet the people he talks to every night, to give them a chance to put a face with the voice. So he sketched out a map of the route he'd like to cover, and wrote letters to the truckstop in each location. We'll be doing 43 remote broadcasts in 49 days, traveling more than 10,000 miles through 21 states of our coverage area."

"This program is directed to the professional truck driver," Douglas adds. "Anyone is welcome to tune us in, of course, but I play only requests for drivers, for or from their wives or girlfriends. Many of the same folks call in regularly, two or three times a week, every week, from all over the U.S. I've become a familiar voice, an invisible friend, and the 'Road Gang' program is a way of keeping in touch with home. We even broadcast an occasional emergency message that will reach a driver when there is no other direct way to contact him."

Though he had studied mortuary science and worked briefly as an undertaker, Douglas has been in radio for 22 years, most recently (before WWL) on a Top Forty, rock-oriented station. Becoming increasingly disillusioned with the music he lived with and with his own life, he asked himself where, after 18 years in his profession, was he? The professional truck driver provided him with a market that needed what he was able to offer. It took about three

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months to find that he was getting the kind of response he had hoped for, and only slightly longer to receive national recognition within his industry. He has been named "Disk Jockey of the Year" by the Country Music Association (the first time this award had been given), by *Billboard* magazine, and by the trucker's trade publication, *Overdrive Magazine* (he is once again up for the *Overdrive* award).

And so, for a while, the *Charlie Douglas Road Gang* will be coming from Harrisburg, Pennsylvania; Lodi, Ohio; Meridian, Mississippi; Santa Rosa, New Mexico—or any of 38 other cities. Then back home to New Orleans. And, Douglas promises, "we'll do it again next year."

ALAN WHITMAN

### Correction

In our June Issue News section, we ran an article called "DJ Of The Year: Charlie Parker." Well, it isn't Charlie, it's Billy. Billy Parker, that is. Sorry, folks, and sorry, Billy. Someone around here must be a closet jazz fan.

## Roy *Continued from page 15*

singing and acting and is attempting to organize a career of his own. Dressed in a sky-blue western jeans suit, blond Dusty admonished the crowd, "If you want to take a poke at Dad, you better hit me first." But all faithful cowboy fans know that Roy Rogers is much tougher than the whole front line of the Miami Dolphins, and Dusty was forgotten as the people lined up to have Roy autograph copies of his latest album on the 20th Century label.

Perhaps the only sign of passing time was the age of the crowd—most people looked at least 30—and the lack of children. One young girl who had come spotted a local television newsmen as she pushed her way out of the crowd. "Is that Joel Siegal?" she inquired. "Do you think he'd sign my album too?" And she plunged back into the crowd, her sights set on a new hero.



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# Watch This Face

One of the great things about Nashville is that many people aren't what they appear to be. The guy who waits on your table or gasses your car is often a talented picker or songwriter trying to hold on long enough to get his shot at fame and fortune; Lord knows it's happened more than once.

Whether or not they make it depends on a number of factors—one of the most important being sheer determination. James Talley, aside from being a rather remarkable poet, singer, and songwriter, also happens to be one of the most determined people in town.

Every morning he rises at 5:30, dons mud-caked boots, kisses his wife and kids goodbye and drives a decaying pickup truck to a construction site where he pretends to like building houses for eight or twelve hours a day.

On his way to work, and several times during the course of the day, he will hear his own voice on the radio, singing one of his own songs, and he'll smile as he thinks about where his determination has taken him.

Born in Oklahoma, raised in the trailer camps of the Pacific Northwest and New Mexico, Talley came to Nashville six and one half years ago with no money and a will to make himself heard. For a few years he worked as a social worker and continued to write songs and make the rounds on Music Row. In 1972 a Nashville businessman was taken by Talley's songs and made him a proposition that was too good to refuse. He was to take charge of converting an old house into a recording studio, and in exchange, would be given the use of the studio to record his music. After six months of painstaking work the studio was finished and what lay ahead was something few newcomers could afford: a chance to make an album of his own music the way he wanted to.

Many of the pickers on the album had heard about the project and volunteered to play. In the end, *Got no Bread, No Milk, No Money But We Sure Got A Lot of Love* was a labor of love for everyone involved.

It took five months to complete the album. The next one-and-a-half years were spent convincing major record



James Talley

labels to buy it and release it nationally. Before that was to happen, however, Talley decided to release the album himself. This involved going back to work in construction, and financing the production and distribution of the album himself. Talley paid cash to have a local pressing plant press and package 1,000 albums on his own Torreon label. A biography, photo, and personal letter were enclosed with each one and the whole package was sent to the top country music stations in the nation.

The reaction was amazing. Stations across the country began programming cuts from the album at the rate of three and four plays a day. Nashville stations picked up on it and so did stations from Oklahoma, New Mexico and Texas, areas where Talley had lived or derived inspiration for his songs. The owner of the construction firm where Talley worked was a country fan and he liked the album so much he lent Talley additional money to continue the project.

By this time several major record companies were beginning to notice the amount of airplay Talley's music was getting. Eventually, Capitol records purchased the rights to repackage and distribute the album. It was a lesson in perseverance for Talley and a reminder that "if you want something done, do it yourself."

THE GREASE BROS.

## Bob Wills and Diddy-wah-diddy

More than a few listeners to American popular music have pondered fruitlessly the meaning of "Diddy-Wah-Diddy," so *Country Music* is now pleased to set your minds at ease.

During the last Depression, a Federal Writers' Project (FWP) was set up under the New Deal; among its accomplishments were several volumes of American folklore. According to Jerre Mangione's book about the FWP, *The Dream and the Deal*, Zora Neal Hurston of Florida collected for the study a tale "... about a mythical place called Diddy-Wah-Diddy, where there is no work and no worry and where the food is already cooked.

"If he gets hungry," as the tale goes, "a traveler sits down and pretty soon a big baked chicken and sweet potato pie comes along. But as much as you can eat, there's always some left. Everyone would like to live in Diddy-Wah-Diddy if they could, but it's hard to find even if you know the way, and the road leading to it has such big curves that a mule pulling a wagonload of fodder can eat off the back of the wagon as he goes."

Of course! The answer was staring you right in the ears all along. The Bob Wills version of A. Razaf's song "That's What I Like About the South" refers to it as "a place" that "ain't no town and ain't no city" but it "sure is pretty." The song also lists a good week's worth of mother's delectables from there: fried eggs and ham, layer cake, baked ribs, candied yams and sugar-cured Virginia hams, berry jams, corn bread and turnip greens, ham hocks and butter beans. The song calls this place DOO-Wah-Diddy, but its name must change depending on who's telling the story. After all, there can't be two places like that . . .

JOHN MORTHLAND

### Country Quote

"Country music is as close to the truth as you can get without going to church."

—Waylon Jennings

# When Roy's not pickin' and grinning he likes to read **COUNTRYMUSIC** (and grin)

## How about you?

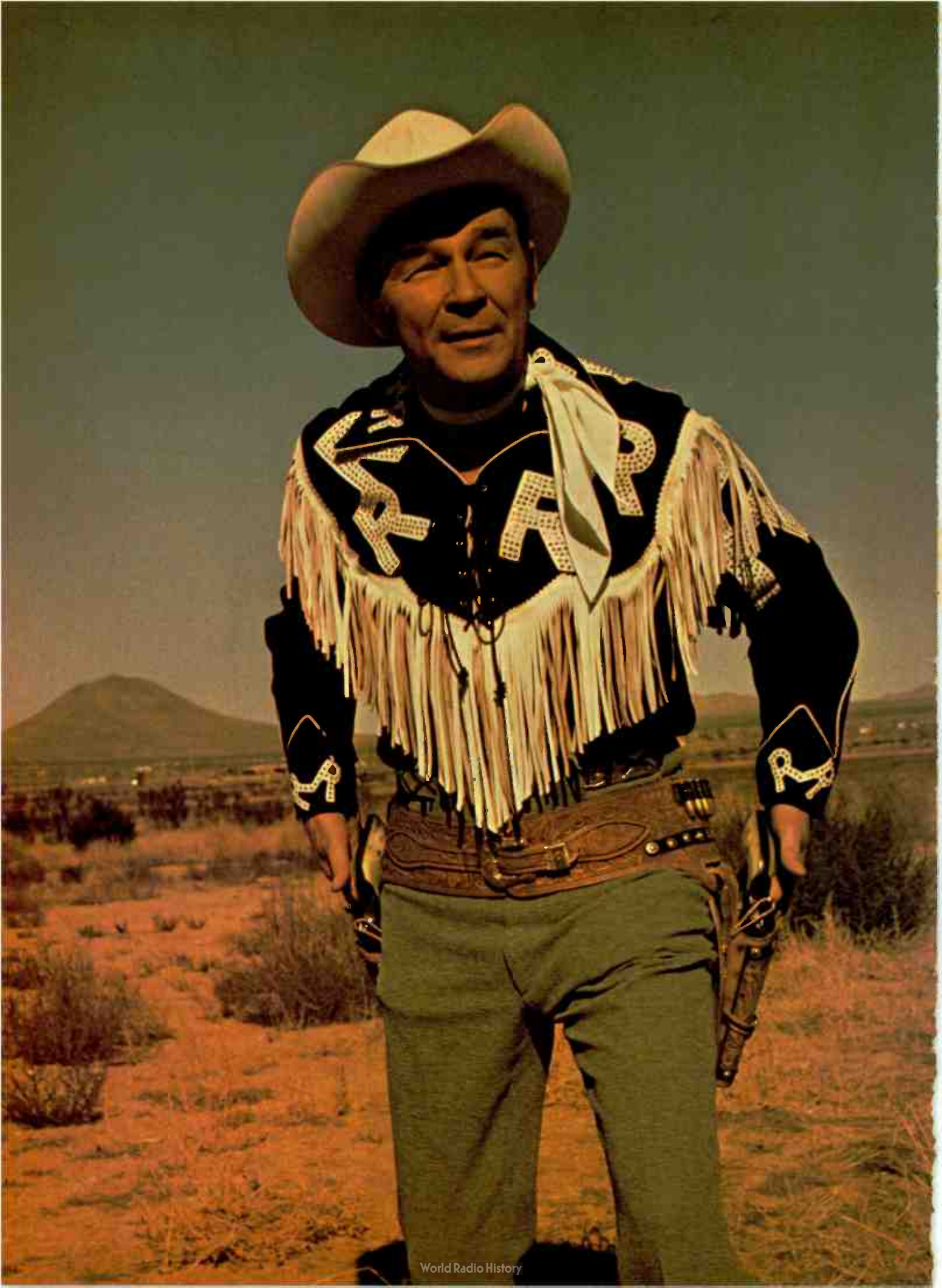
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The true, strange and sometimes tragic story of a straight-shooting, God-fearing, comeback-making national hero

# ROY ROGERS

by J.R. YOUNG

He was my idea of the perfect man. I wanted to walk like him, have those same distinctively narrow eyes that danced whenever he smiled or frowned, have those quick moves he displayed with his quick draw or hard left to a stubbly chin, have a great horse . . .

I saw him in person only once back then. He came to Sacramento and put on a show at Hughes Stadium, home of the Sac High football team and mad jalopy races. My Dad took me, and I sat all afternoon high in the bleachers, wishing I had binoculars as Roy sang, made jokes, and shot small confetti-filled skeets out of the air with his six-shooters. Dale Evans was there. So was Pat Brady and his gray jeep Nellie Belle. And Trigger in his hand-tooled saddlery best . . . and again, Roy. I never took my eyes off Roy from the moment he rode on to the football field to the final moments of the show when he circled the dusty track at breakneck speed on Trigger, and slapped the outstretched hands of eager kids leaning over the crowded rail. That was a very big day for me, and as years passed, I remember only the absolute awe I felt of the man (*The King of the Cowboys*), and a certain nagging question: *Where did the bullets finally come down after he shot them up in the air?*

"Well, it was outside, and they went straight up, so no harm done." Roy Rogers answered that question, laughing as he sat not more than three feet away from me in a Hollywood sound studio this year, 1975. "When we played in halls, we carried a huge metal backdrop to protect the roof."

He was actually talking to me, even if he wasn't exactly answering my initial question. But it made little difference. Just to be there was enough. He looked the same, meaning absolutely sensational. The years have been good to Roy.

"You mean you actually shot those

things? Out of the air?" I asked.

"Sure," he said, and laughed again. "They only went up about fifteen to twenty feet. It's an old Buffalo Bill trick, and I've always been a pretty good shot. In fact, I'm a deputy sheriff in San Bernadino County, and I practice shooting about twice a week on my ranch. I practice with a set of automatic Commanders that Audie Murphy gave me."

Roy was in Hollywood for the week to record an album for 20th Century records following the almost instant success of his first record in three years, "Hoppy, Gene, and Me," a happy little ditty with Roy reflecting upon how it was in the good ol' days when the western was king, when right was right, wrong was wrong, and the best thing you could be was a straight-shooter: morally, ethically, and otherwise. Since the release of the single things have been popping for Roy. His semi-retirement is semi-ended. Now he's in demand.

"It's the whole nostalgia thing," said Art Rush, momentarily covering the phone he was on. Art is Roy's manager, and he was constantly on the phone during the recording sessions, trying to keep on top of things as events began to snowball. He was talking with the *Tonight Show*. They wanted Roy *right now*, and were planning a skit with the Mighty Carson Art Players, featuring Roy and Johnny (as Gabby Hayes, no less).

"Roy has more fans than anybody in the whole world," Art continued, and then reeled off more facts than I could possibly remember. "Roy is second only to Walt Disney in terms of merchandising. Comics. Cap pistols. Lunch boxes. Watches. T-shirts. In thirty years, people have spent in excess of *one billion* dollars on the name Roy Rogers . . . Roy and Dale hold more all-time box office records at state fairs, rodeos, and personal appearances than anyone in the entertainment field . . . Roy holds the

one-day box office record at Madison Square Garden—\$109,000 in 1951 . . . Roy has made more than 5000 charitable appearances . . . in the late 40s, we had an audit of the mail Roy was receiving, and at one point there 657,000 *unopened* letters . . ."

It wasn't hard to believe, however, as I looked over at Roy now sitting in a black leather chair behind the studio control board talking quietly with his producer, Snuff Garrett. Roy was relaxed, his hands folded neatly in his lap, as Snuff knelt next to him. Like father and son.

Snuff is in his mid-30s and is a very wealthy man. Five years ago, he sold his record and publishing company for \$6,000,000, and today he produces just the records he wants to. Perhaps a year ago, when a friend was reflecting upon Snuff's success, he asked Snuff what he would like to do. Snuff thought for a moment.

"Meet Roy Rogers," he said.

For a man who had produced all of Gary Lewis' hits and had palled around with Leon Russell and was good friends with Jerry Lewis and lived across the street from Johnny Carson, it seemed like an odd request, but one that somehow explains the power of Roy Rogers in the minds of millions. When Snuff was a little boy, his dad died, and Roy, then in his prime, became Snuff's father figure. For years Snuff wrote unanswered letters and closely identified with Roy, enough so that today he credits Roy for bringing him through hard times. That's why he wanted to meet Roy. Shortly after making the request, a meeting was arranged, and they soon became close friends. Roy taught Snuff to shoot and ride, and now, in his mid-30s, he's living out a boyhood dream. Then Snuff had an idea.

"We were out shooting skeet on Roy's ranch, and I said, 'Roy, how'd you like to make a record?' He said, 'Sure, what's it called?' So I told him 'Hoppy, Gene, and Me.' 'How's it go?'

he asked. Well, I laughed and said, 'I don't know, I haven't written it yet.'

Two weeks later, however, it was written, and three weeks later it was recorded. And if you think Roy is pleased about it, you haven't looked at Snuff Garrett yet. I told him it must really be a thrill for him. He nodded, a gratified smile underneath his moustache.

"You have no idea."

Ah, but we do. It seemed that everybody who came into contact with Roy felt exactly the same way. As musicians filed into the studio, as secretaries poked their heads in, as people off the street wandered in just because they knew he was there, the reactions were all the same. Everyone was possessed by the magic of the man. In a business where the usual attitude is very blase, very *yes, I've seen everything*, people walked up and openly asked for Roy's autograph without the standard lame excuses ("it's really for my cousin, heh heh..."). I had him autograph an 8x10 glossy (To J.R. Young... Trails of happiness) and one of my old Roy Rogers comic books. It was great. Just being there made everyone feel like a kid again, and Roy loved it all. That's magic, folks. Not bad for a onetime farm boy from Ohio whose sisters probably still call Leonard.

Roy was born Leonard Slye, in Cincinnati, Ohio in 1912, but when he was only two, he moved with his family to a boat house on the Ohio River. His dad worked in a shoe factory in nearby Portsmouth, and saved enough money so that by the time Roy was seven, the family moved again to a small farm near Duck Run. There, Roy spent much of his youth working the farm with his mother, three sisters, and two mules raising vegetables, beans, pigs, chickens, and "developing the bottoms of my feet like elephant hide."

Entertainment in Duck Run was usually neighbors getting together, and since Roy's parents both played the mandolin, there was always music and dancing. Square dancing was the most popular event, and by the time Roy was ten, he was one of the best callers in the county. He also did a little singing, and had picked up some yodeling techniques that he had heard on some Jimmie Rodgers records.

During Roy's second year of high school, however, the family moved back to Cincinnati for financial rea-

sons, and Roy soon joined his father in the shoe factory just as the Depression lowered the boom on America. In 1930, however, with not much happening and \$200 in the bank, Roy's dad got up one morning, and said, "Let's go visit Mary in California." Mary was Roy's oldest sister who had married and moved west. So the Slye family packed up their '23 Dodge truck and hit the narrow two-lane highway for the Golden State.

They stayed for four months with Mary in Lawndale, then a small agricultural town south of LA. Like much of Southern California then, it was a geographic heaven on earth. Days were warm, skies crystal clear, and fields of green cut only by narrow roads that led to beaches of white sand, went on forever. It was just that sort of climate that eventually drew Roy back to California after the entire family returned to a cold and bleak Ohio. Roy hitchhiked back to Lawndale within months and went to work for Mary's husband driving a sand and gravel truck. He hauled sand from the El Segundo beach to the sand traps of the golf course by the Hollywood racetrack.

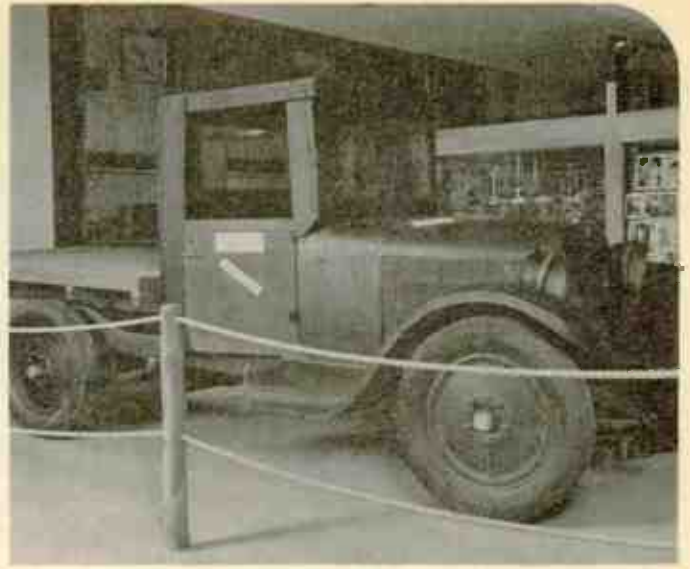
"I can also remember going to the huge bean field that today is Los Angeles International Airport," Roy says, "and picking enough beans to last for months. It was a slower life. More relaxed. I had a motorcycle and I used to drive into central LA and buy a whole berry pie for 20¢. I didn't have much money, but then nobody else did either, so it seemed alright. You earned a buck to eat, or go to the movies, but it never hurt anybody to work. For a while I even boxed in the back of a poolroom in Lawndale. Three rounds for a dollar. That was lots of fun, too. Good times."

He also played the \$20 guitar he brought with him from Ohio, and one night while he was singing to the crickets on the front porch, his sister talked him into going down to the "Midnight Frolic," a radio show broadcast out of nearby Inglewood on which anybody could play or sing. A reluctant Roy went down, sang a song or two, and when finished, didn't think much about it. Two days later, however, a group of fellows called the Rocky Mountaineers phoned Roy and asked him to join the group. They were older men, and none of them sang. Roy decided he needed some vocalizing help, so he put an ad in the newspaper: *Singer wanted*. He

got two replies. One came from a lifeguard from the Santa Monica beach who showed up in Lawndale with blisters on his feet developed from his new shoes. His name was Bob Nolan. The other reply, by chance, was from a friend of Bob's, Bill "Slumber" Nichols. Their harmonies were good after only a few weeks of practice, but eventually the band grew "hungry" for lack of jobs, so Nolan quit to become a caddy at the exclusive Bel Aire Country Club. Undaunted, Roy ran another ad. This time, Tim Spencer answered. The week he joined, the band decided to barnstorm the Southwest. They left LA with almost no money, and barely made car expenses from town to town, or as Roy puts it, "We ate jack-rabbit from Phoenix to Lubbock." On the small radio stations onto which they wrangled their way, they always asked their audience for some "victuals" which usually showed up in the form of doughnuts and cakes.

In Roswell, New Mexico, however, Roy got more than he bargained for. The guys played for a week on a local station just to pay their autocamp bill, and when, again, they mentioned they "sure would like something sweet to eat," they got a call from a guy who said his sister would bake a lemon pie if "you dedicate a yodeling number to Arlene and mention her name on the air." The deal sounded good, so they did, and the next day pretty Arlene Wilkins and her mother showed up at the autocourt with two delicious lemon meringue pies. Before the women left, Arlene was making eyes at bashful Roy, and the guys thoughtfully elected Roy to return the pie tins the next day. He did, and the flirtation became serious. By 1936, Roy had married Arlene and taken her back to Hollywood.

Roy next joined Jack and his Texas Outlaws on LA radio station KFWB, but again, displeased with the vocals, he called for a second time on Bob Nolan and Tim Spencer. Roy was only making \$15 a week, but he offered to share it if they'd join. They accepted and began practicing their harmony every waking hour in a small boarding house in the Hollywood Hills. Their arrangements became tight, especially "The Last Round Up," and one morning in the LA Herald Examiner, noted columnist Bernie Mulligan in his *Best Bets* column wrote, "If you want to hear the best arrangement of 'The Last Round Up,' tune in 8-9 on KFWB and listen to



*The King Of The Cowboys has kept everything, and it's all there for us to see at Apple Valley in the Roy Rogers Museum (right). There are saddles, clothes, guns, comic books, lunch pails, Roy's furniture, Roy's bag of big game animals, Tom Mix's guns, William S. Hart's hat, Roy's letters, Roy's photos -- everything. There's Pat Brady's jeep "Nellybelle" (top left) and the truck which first brought Roy's family to California (top right). There are even replicas of Roy and Dale themselves (below right) and last but -- perish the thought! -- not least, there's Trigger, the smartest horse in the whole wide world.*



Photos: Emerson-Loew

the Pioneer Trio." Now that impressed KFWB no end, and soon the Sons of the Pioneers were put on staff by the station.

The Sons of the Pioneers' popularity grew quickly, and in short order they were appearing in movies with the likes of Dick Foran and Gene Autry, and playing such places as the Texas Centennial. The group moved from KFWB to KNX and Peter Potter's *Hollywood Barn Dance*. By this time, they were also recording for Decca Records.

By the late '30s, Gene Autry was the undisputed king of the singing cowboys, but Republic Pictures was also looking for another singing cowboy. Roy happened to be in Glendale one afternoon having his Stetson cleaned when an actor rushed in looking for a new hat to wear to try out for the singing cowboy audition at Republic Studios. It was the first Roy had heard of it and his ears perked up. *A singing cowboy?*

The next day, dressed in his full cowboy regalia, Roy, too, was at the gate of Republic Studio, but without a pass, and the belligerent guard wouldn't let him in. Roy waited until well past noon, and finally sneaked in with a group of carpenters returning from lunch. He wasn't more than 50 feet inside the gate when he was tapped on the shoulder.

"What are you doing?"

Roy turned to find himself looking at Sol Siegel, the very man conducting the auditions.

"Looking for you," Roy answered. Sol looked him over.

"Can you sing?" he asked, "because you look like what we may be looking for."

"I've got my guitar in my car."

"Get it and come to my office."

Roy ran back to his car, grabbed his guitar, and raced back to the producer's office. He was totally winded when he arrived.

"Take your time, son," Sol said,

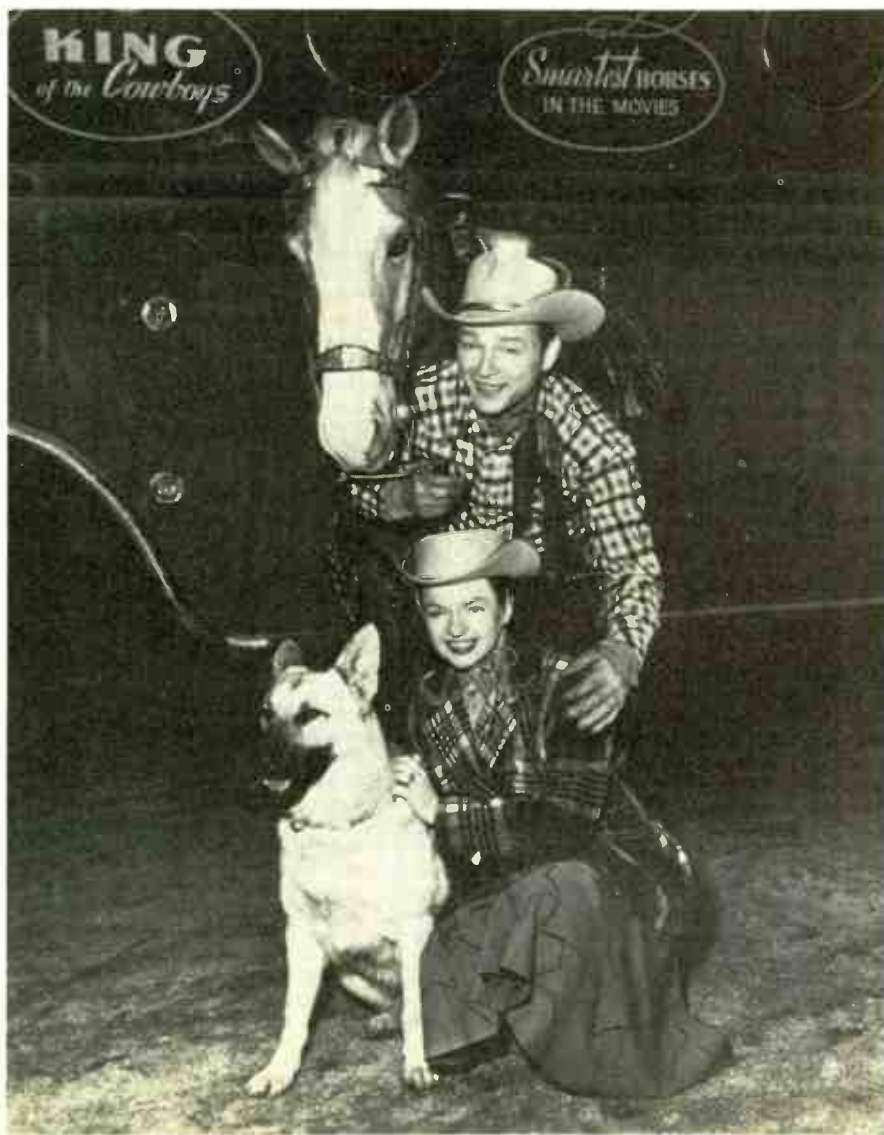
and they talked a few minutes before Roy was ready. When Roy finally did sing, Sol liked what he heard and suggested a screen test. Roy nodded. Eagerly. A week later he tested, and two weeks later he signed.

From the very beginning, Roy's popularity was different. Whereas the cowboy hero up to this time appealed primarily to boys and men, the studio found that Roy's drawing power included many women. As *The New York Times* noted in the early 40s, "Autry is chiefly a man's cowboy. Rogers appeals also to women. His voice is more romantic, his smile is warmer, his charm more boyish." Or as one precocious 14-year-old girl swooned in a letter to Roy. "Why don't you kiss the girl, Roy, and give us all a thrill?" Even in Hollywood, such appeal didn't go unnoticed. One of the screen's most glamorous stars watched Roy walk away from her after a quick meeting one night and remarked, "There goes the handsomest behind I ever saw in my life."

As for the supposed feud between Autry and Rogers that ambitious publicity men concocted, both Roy and Gene tried to discount it. The only outward sign of displeasure in the Rogers' household over Autry was delivered by Cheryl, Roy and Arleen's first adopted child. At the sound of the name Autry, Cheryl, a chubby four-year-old, would purse her lips and give out with a loud Bronx cheer. But don't feel put off. Gene Autry taught her the trick himself.

Roy and Arleen moved into a modest house in Encino formerly owned by W.C. Fields and Don Ameche. They had fruit trees, a tennis court, a small pool, chickens, and a pigeon cote, and had settled down to a life of semi-leisure. Semi because Roy's battle with studio head Herbert J. Yates became an ongoing battle.

"Old man Yates," Roy laughs now, "was quite a guy. Quite thrifty. I might add. In fact, you might call him cheap. When I signed for seventy-five dollars a week, you'd have thought that meant for life. Every time my option came up, he always had an excuse for not giving me a raise. Now, I didn't mind him looking out for his own best interests, but when the movies were making him a lot of money, I felt I should have shared in it. There was a time when what the studio was paying me wouldn't even cover the expenses of answering my fan mail. That's why I



had to go out on the road and appear at rodeos and the state fairs. That was the only way I could survive. And another thing. Old man Yates wanted to put me into movies that would have broken my cowboy image, which didn't make any sense to me. Once he wanted me to play a reporter for a big paper. He wanted me to drink and smoke and things like that. That was the first time I walked out on him."

During one of Roy's innumerable salary disputes with Yates, and just when the old man seemed to have his biggest star beaten on some point, Roy casually mentioned that there were some merchandising deals he'd like to make in his own name. Yates, in his rush to get Roy out of the office, said *Sure, sure, go ahead!* Roy literally registered his name, and shortly thereafter the loot started rolling in from all those cap guns, comic books, etc. "The old man was like to have a heart attack," Roy laughed, "when he saw what he missed out on."

In another dispute over salary, Yates threatened Roy with immediate replacement, and then, just to add insult to injury, further threat-

ened, *I'll just put another cowboy on Trigger!*

"What he didn't know was that I had purchased Trigger," Roy laughs again. "I made a deal with the people who trained him that I would use their horses exclusively in all my future pictures if they'd sell me Trigger. So they did."

It was one of the best deals Roy ever made, not only for getting the old man's goat, but for what Trigger did for Roy's career. Roy calls Trigger the smartest horse he ever knew, and even to this day when he signs autographs, he still signs *Roy Rogers and Trigger*. There is little doubt that Trigger was an exceptional horse. He could count to twenty by stomping his feet. He could do simple addition and subtraction. He could drink milk out of a bottle. He could walk 150 feet on his hind legs. He could take a pencil in his teeth and mark an X on a hotel register. And perhaps most amazing of all, he was allowed in hotel lobbies because he had learned the fine art of self-restraint, and had never violated the convention. By 1948, Trigger had his own contract that called for \$750 a week, and not only specified at least three close-ups

per film, but that he must also help motivate the plot. The well-known palomino was also receiving 200 fan letters a week, and was mobbed on the road as much as Roy. On one particular tour through the South, his legion of fans took to pulling both his tail and mane hairs out for souvenirs. By the time Roy and Trigger were safely back home, three-quarters of his tail and mane were either gone or damaged. Roy had to cut both off in order for them to grow back evenly. During that growing time, however, Trigger had to wear a mane and tail toupee.

By 1945, Roy was a giant at the box office, topped only in the popularity polls by Clark Gable, Bing Crosby, Gary Cooper, and Spencer Tracy. His title of King of the Cowboys was no longer in dispute. His pictures were budgeted at upwards of \$400,000 dollars and were well outside the realm of the standard B western. Roy no longer played characters as such, but was now playing himself (and if you don't think that's weird, imagine Paul Newman playing himself in role after role), and no longer *(Continued on page 62)*

Happy Trails To You, Roy Rogers

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TRAILER  
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"For the first time in my career, I'm doing what I want to do," says Sammi Smith. "I'm sorry if some of the fans are alienated by our new music. Some of it's rock, some of it's country—but more than that, it's just good. And I'm not out to fit anyone's mold any more."

After two marriages, four bands, several repertoires of traditional country material, and all kinds of run-ins with the business end of the country music world, Sammi Smith has cast off her teased hairdo and "country girl" clothes, and decided to stay single, play what music she wants, and operate on her own terms—even if it means staying in her home state of Texas. Sammi Smith is a *very* determined woman.

Sammi lives in Garland, Texas, and it was there that I found her one Sunday afternoon. We talked as she took a break from cleaning the house into which she had moved just a few days before. Willie Nelson sang from the phonograph as Sammi talked on impulse. It was almost uncanny, seeing her there alone among the domestic chores common to almost every American housewife. Every American housewife does *not* have a gold record hanging on the wall—in Sammi's case, her cut of Kris Kristofferson's "Help Me Make It Through The Night," made in 1971, and now a classic.

Sammi's is an inconspicuous lifestyle. She lives in a crowded apartment complex adjacent to families whose children play on her doorstep. Most of her neighbors haven't met her, and many of those who have don't realize that she is a performer. But publicly, it's a different matter. It may have been the nature of that first big hit, but whatever it is, Sammi's "image" is nothing like the woman cooking supper and cleaning house and worrying about her friend Connie Nelson (Willie's wife) who was in the hospital with a broken leg at the time of our meeting . . .

"Sure, I know people have a mistaken image of me," Sammi said. "They think I shoot up drugs and all kinds of things. Maybe that comes from the people I run around with." She smiled at the thought and conceded that the long hair of her band members and friends like Willie and Waylon Jennings "scares some people as soon as we get off the bus."

"Hell, I don't even drink, let alone smoke marijuana," she said "But I don't care if anybody does—as long

## A Question Of Image

SAMMI  
SMITH

by TOM CARTER

as they don't try to force *me* to. But I'm accused of all that and more—I know.

"I guess I'm an outlaw. If being an outlaw means doing what you want as long as it doesn't hurt anybody else, then I'm an outlaw.

"It's just that I've got a different attitude about this business from most entertainers," she continued. "I didn't get into it to be a star. That really doesn't excite me. I had to do something for a living, and I love music. I've been playing clubs since I was 12 years old. If I could be a superstar, that would be fine.

"But I'm not going to record anything I don't want to—even if I know it would be a million-seller. If I don't like a song I can't give it my best. And I don't want a million copies running around of anything less than my best."

Although she didn't seek it, Sammi feels superstardom eluded her largely because the music business is more business than music. She calls hers a husky, whiskey voice and modestly acknowledges the acclaim of critics who are baffled by the meager recognition afforded such a controlled vocalist.

"I've cut some records that would have hit, but nobody promoted them. Mega (her present recording label soon to be behind her—she is transferring to the Elektra label) has never really gotten behind anything I've done. They wouldn't even release 'Help Me Make It Through The Night' as a single until some disc jockey broke the song through album play. They wouldn't go for any of Kristofferson's songs at first.

"I had 'I'd Rather Be Sorry' before Ray Price, but Mega didn't like it.

They wouldn't let me do Micky Newbury's 'Funny, Familiar, Forgotten Feelings.' You can't find my records in most record stores. Even when I get a lot of airplay, they won't distribute them."

Sensing the unspoken question, she added, "The reason they don't promote is because they're not in the business to have a good label. Mega is just a company owned by a larger outfit that wants the label for a tax write-off. I've got some good material now. And I love my producer and he'll let me do it. But I'm not going to waste it on Mega. It would just lie on a shelf someplace." On the new label, she wants to cut only with her new band, the "Knee-Walking, Commode-Huggin', Old Lady-Kickin' Cowboys."

Born in 1943, Sammi was raised in the western Oklahoma community of Guymon as much as any other place. Her parents divorced and she traveled the Southwest with her mother, who found work wherever and at whatever she could. The transient life was a happy one, Sammi said, "until I grew up and read about the unhappiness I experienced."

She was working an Oklahoma City night club in 1967 when Johnny Cash came to town. She went to his show in hopes of meeting the promoter. Cash failed to appear that night, but a short time later he performed in Wichita. Sammi had given an audio tape to Cash's bass player, Marshall Grant, who called her from Wichita urging her to come audition for Cash.

Backstage, she sang "I Threw Away the Rose," she recalled nostalgically. "John said he liked my singing and told me to spend the night in a room they had rented for me. After the show, he and June came over with Carl Perkins, Marshall and (the late) Luther Perkins. We all sat around and sang some more. John told me to come to Nashville sometime but Luther and Marshall told me not to wait. John didn't know it, but they said to come the next day and slipped me the plane fare.

"I got down there and Marshall took my tape to Frank Jones. He was a producer for Columbia then. I was signed immediately. I didn't even have an audition. I cut three or four songs for Columbia but none of them did anything. The Tennessee

Three (Cash's band) played on the session. That was the first time I really got excited about the music business, getting to record with that band.

"I met Kristofferson in Nashville and he wasn't doing anything but sweeping floors and pitching songs. We became friends right off. I think I cut every one of his tunes but Columbia didn't get excited about them. So I was dropped from the label eventually. I was without a label until Mega happened in 1970. In 1971 we had 'Help Me Make It Through The Night.' "

On the heels of that smash, her life fell into the pattern known painfully well to touring singers. After 17 years as a professional vocalist, she was an overnight success. Promoters everywhere wanted her for a show. Many, unbeknown to her, booked her on consignment. If the gate sold, she was paid. If it didn't, she could only hope the next town's promoter had more integrity.

"And none of the agencies in Nashville doing the booking really gave a care. They try to sell acts without ever checking on a promoter's background. And if you don't get

paid, how do you get your money? You can't sue every one of them. You'd spend all your time in court and lose money on attorney fees. I even did a show in my hometown, Guymon, and the promoter didn't pay us."

Predictably, the inefficiency Sammi believes typifies most agencies prompted her to leave them. Despite the changes, she says she's maintained a schedule of about 300 working days annually.

"I don't want all this to alienate the country fans. I honestly love them and I love country music. George Jones and Melba Montgomery are two of my favorite singers. You couldn't get much more country than that. I do George's songs on my show. But as a result of my first records everybody got a picture of me as a miserable, down-and-out person. I've been miserable, but never to the point of letting it rule my life.

"I guess the real reason I've made so many changes is because I was plain *hassled*. And I hate hassles. I'm not going to be hassled from here on out by anything. There shouldn't be any reason for me to have to defend myself."

In Sammi's case, the hassles haven't been just the regular business sharks and the males who prey on women trying to make it in the music business. On top of all that, there's been the problem of where her music "fits"—the messy business of "The Nashville Sound" and the pressures to conform to it.

"I moved out here to Garland because I couldn't hack the Nashville scene anymore," Sammi said. "I tried it for seven years, and never did enjoy it. I just got tired of people telling me what I couldn't record because it wasn't 'country.'"

"That flap over the CMA awards is an example of the whole Nashville situation. People are mad because Olivia Newton-John got an award, and she's from Australia . . . so who cares where she's from? Anyone who doesn't think Olivia Newton-John sings her \*\*\* off is crazy! That's just the kind of thing that made me move out of Nashville." She sighs, and goes back to puttering around the furniture of her new home, thinking perhaps of easier times ahead, when the power and sadness in that soulful voice might be allowed their full rein. ■



Sammi duets with Willie Nelson during the 1973 Dripping Springs Reunion down in Texas, her new adopted homeland.



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# The Hank Thompson Saga

I don't really know how it got there, amidst the barbecued ribs, Shoney's Big Boys and fried chicken breasts of central Tennessee's gastronomy, but the fact remains that Mario's in Nashville is one of the best Italian restaurants in the country. It was there, in that displaced morsel of northern Italy situated within walking distance of the Country Music Hall of Fame, that Hank Thompson, between swigs of Chianti and forkfuls of veal piccante and fettucine, spoke with me at length about his decades in country music.

Hank is a big man, bigger than most photographs of him would have you believe. At the age of forty-nine, he seems to be in peak physical condition. Gone is the boyish chubbiness that characterized him for a good deal of his career; his face, clear-eyed, goateed and mustached, possesses a sort of regal dignity. The diamonds, gold, and silver that flash from his wrists, fingers and waist (he even carries a diamond-studded pen) don't seem ostentatious; they are worn without pretense, the way someone might wear garrison belts and twelve-dollar Timex wristwatches. It all fits.

At this point in time, of course, Hank's place in the country pantheon is nothing if not secure. So far he has sold in excess of thirty million records, and in the 28 years since his first record was released he has had some 35 songs on the *Billboard* country charts. All in all, Hank has had more country hits than Ernest Tubb, Elvis Presley, Merle Haggard, Porter Wagoner, Hank Williams, Lefty Frizzell, and numerous others of similar stature.

Born September 3, 1925, in Waco, Texas, Henry William Thompson had his first taste of recognition at the age of twelve when Harley Sadler (sort of a Western version of Major Bowes) brought his tent show to Waco in search of new talent. Hank performed on Sadler's makeshift stage, accompanying himself on the four-dollar second-hand guitar with which his parents had recently surprised him at Christmas. "I won myself a prize that

## Reflections of the King of Swing

by NICK TOSCHES

day, and I believe that was about the biggest thrill of my life." Hank recalls while flicking some freshly-ground pepper on his salad.

The year 1942 found Hank with his very own radio show on station WACO. Sponsored by a flour company, he brought home five dollars a week ("I think my withholding tax was a nickel," he laughs) singing and strumming as Hank the Hired Hand. The United States, though, had gotten itself involved in World War II, and after finishing high school, 17-year-old Hank the Hired Hand resumed his private identity and, as his father had done years before, enlisted in the Navy.

Hank managed to remain musically active during his years in the service. When there wasn't an Armed Forces radio program in need of a young picker, there were dull mornings in the barracks and long hot nights in the Pacific to serve as backdrops for Hank's performances. It was also during his Navy years that he first heard in person some of the men he had long idolized on record.

"For a while I was stationed in San Pedro, California, and every Wednesday night I'd go to Redondo Beach where Bob Wills held his weekly dances. Spade Cooley also used to play there, and I'd go to his dances. I saw Ernest Tubb for the first time there as well; he must have had ten, maybe twelve thousand people dancing around out on that damn pier the night I saw him."

Those first years away from home weren't just one big western swing party. Under the Navy's B-12 pro-

gram, Hank attended Princeton University, Southern Methodist University and the University of Texas. In 1946, a fresh tattoo on each forearm and a batch of new songs in his valise, a worldlier and wiser Hank Thompson directed his attention once again to the matter of his career.

"Back in Waco, I went to a radio station called KWTX. It was a new station. I went up there while the carpenters were still hammering away at the walls, and I whipped out my guitar and sang 'Whoa Sailor' and a few other things I'd written. They liked what they heard and they offered me one of their prime spots."

Two carafes of red wine arrive at our table. Hank looks up and a waiter explains that the wine comes with the compliments of the gentleman across the room. Hank glances over to where producer and United Artists Executive Larry Butler sits eating with his family. Hank and Larry have worked together in the past, and they raise their glasses and smile their hellos across the room to one another. Hank's wife, Ann, tastes the wine and likes it. Hank takes a sip, pauses a second, and says almost inaudibly. "Uhm, California burgundy. Little too sweet for me." He returns to his Chianti and further recollections of the days when his expertise in the complicated matter of wines did not extend beyond the realm of twist-cap pints.

"I was on KWTX each afternoon at 12:15, sandwiched in between Cedric Foster, who was the top news analyst back in those days, and *Queen For A Day*, which was the top daytime radio show. I had an immediate success on that station, just me and my guitar. I did all the songs I'd written in the Navy, plus the current hits. I was always listening to other singers—Ernest Tubb, Bob Wills, Roy Acuff, T. Texas Tyler, Floyd Tillman, Ted Daffan. I'd listen to their new records and if they sounded good I'd learn them and do them on my show. I made \$15 a week at KWTX, which was quite an improvement over my days as Hank The Hired Hand."





A younger, clean-shaven Hank (left) samples boots with his Brazos Valley Boys—then Bert Rivera, Jim Belken, Curtis Potter and Tommy Dee.

It was while he was with KWTX that Hank organized his first Brazos Valley Boys. Later, in the mid fifties, the Brazos Valley Boys would evolve into a full ten-piece western swing band, complete with a \$60,000 wardrobe of Nudie tailored stage suits. (Nowadays the Brazos Valley Boys are a four-piece outfit consisting of drums, fiddle, electric bass and steel guitar.)

"I got together a bunch of old boys who worked days, and we'd play some of the schoolhouses at night. People would put on shows back then and charge 50 cents admission for adults and 25 cents admission for children. They'd draw hundreds of people to those things, and we never had to travel too far to do them."

Eventually Hank returned to station WACO and the princely salary of \$30 a week. This move, however, was fairly insignificant when compared to what went down soon after.

"In August of 1946, shortly before my 21st birthday, I cut my first record, 'Whoa Sailor' backed with 'Swing Wide Your Gate of Love.' I recorded at Pappy Sellars' studio in Dallas, and it was released on the Globe label. Those were the days before tape, when twelve-inch aluminum discs coated with acetate were used as masters." A man at a nearby table knocks over an ice-filled wine cooler as he gets up to go to the men's room, and the muted peal of ice and metal meeting hard carpet snaps Hank's attention back momentarily to the here and now. Later, the man who

tripped over the cooler will introduce himself to Hank as the brother of singer Andy Williams.

"After the record on Globe, I cut two for Blue Bonnet, another Texas label. I did 'A Lonely Heart Knows,' which had been done by Ernest Tubb, backed with 'Starry Eyed Texas Girl,' and 'California Women' backed with 'What Are We Gonna Do About The Moonlight.' All three of those records, the one on Globe and the two on Blue Bonnet, sold fairly well considering the fact that they were marketed only in California, Oklahoma and Texas."

A major problem with which Hank had to grapple in the early days of his career was a tendency to unconsciously copy the vocal style of his idol Ernest Tubb. Both Tubb and young Hank sang their songs in the same register, and Hank found himself handling a melody in the manner of the older singer: he hit his low notes hard and lightened up on the higher notes. He received numerous letters at the radio station about this matter. One typical listener wrote to say "you do those songs just like Ernest Tubb, even better." Another listener voiced a less kind reaction: "You can't sing anywhere near as good as Ernest Tubb . . . Why don't you just call it quits?" Hank finally realized what he had to do, and by turning the Tubb style inside out—by hitting the low notes softly and coming in hard on the high notes—he came upon his own unique style.

That style would become one of the most popular sounds in country music, western swing or otherwise. Hank's music, and the material to which he applies it, is buoyant, pithy, and always just a little too cool to be corny. More than anyone else in recent years, Hank has kept western swing alive, growing and moving. And continual commercial success proves that he has kept it alive, growing and moving the right way. Back in 1946, though, Hank Thompson was not exactly a name on the lips of every country fan—but things were beginning to move.

Within roughly a year of his first recording, Hank signed with Capitol Records and began a relationship with that company that was to last for some nineteen years and result in thirty-six hit records. Hank's first Capitol release was "Humpty Dumpty Heart," and his underground reputation was so great in the fall of 1947 that Capitol's Dallas office alone received orders for eight thousand copies of the record before it was even released. In time the record sold well over a million copies and became Hank's first nationwide hit.

For his next sessions Hank went out to California. Out of those first west coast sessions came "Green Light," his second big hit. Once again Hank was produced by Lee Gillette, who seemed to be aware of exactly what Hank's effervescent brand of honky-tonk swing was all about—an awareness, it would turn out, shared by Ken Nelson who, after Gillette and a brief period with D. Kilpatrick at the helm, produced Hank from 1950 to 1966. Hank used master guitarist Merle Travis on those sessions, as he would continue to do on most of his sessions for the next twenty years.

Suddenly Hank was a superstar. When he married his first wife, Dorothy Jean Ray, on April 14, 1948, the ceremony was performed before thousands of fans at the Arcadia Theater in Dallas and broadcast over the Hal Horton *Cornbread Matinee* on KRLD. It seemed that Hank and the Brazos Valley Boys were always on the road, and in 1954 Hank started a trend among country stars when he bought his first airplane (he's a pilot with an ATR rating), a \$20,000 Cessna 180, which he continued to use for transportation until 1961 when he bought the Cessna 310 which he still flies today. When Hank wasn't on the road he was in the studio cutting hits

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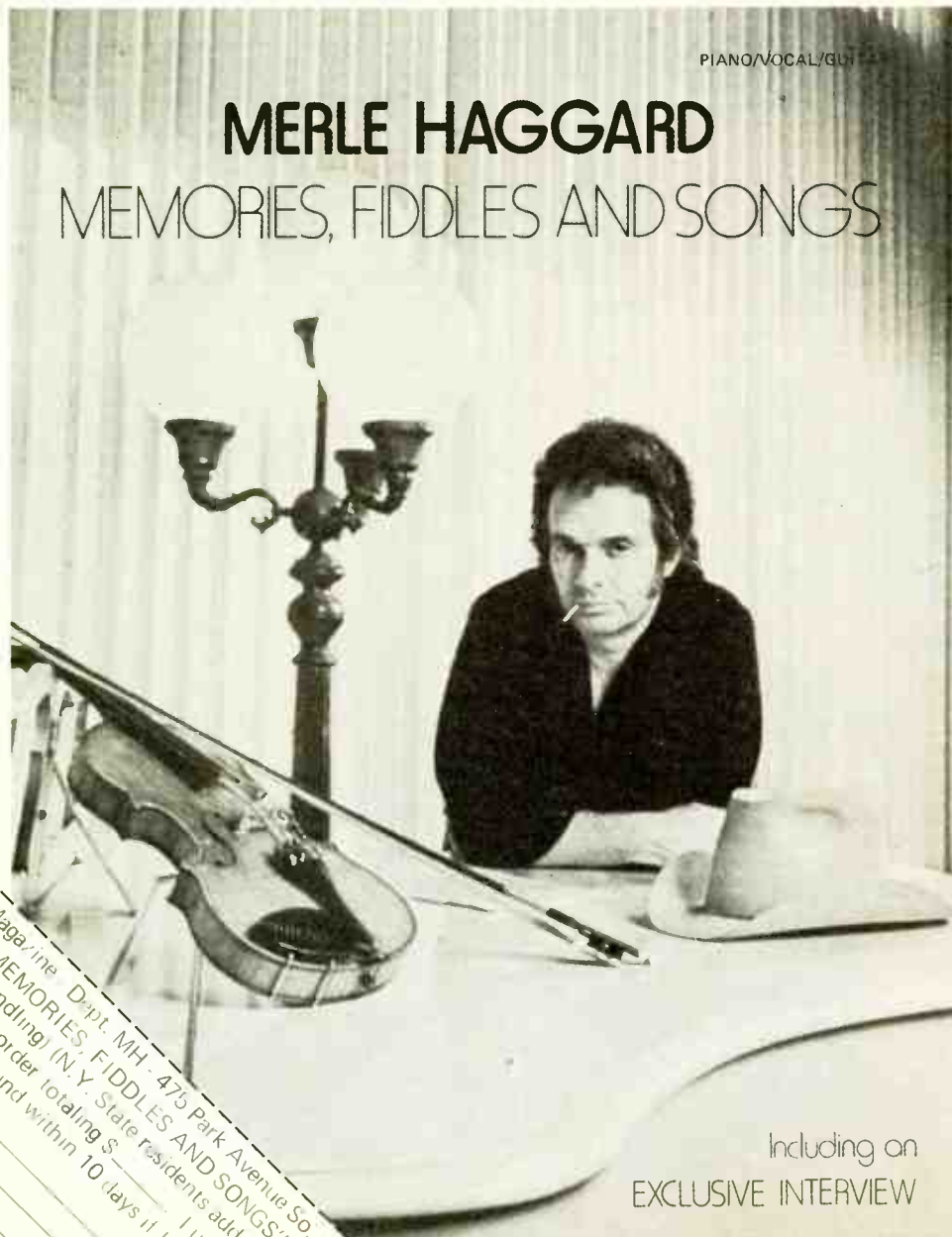
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# hag

Merle Haggard is one of the hardest working, best known, well liked entertainers around today. Writer of songs, performer and recording artist, Merle has made quite an impact on the music scene. He's received practically every award available from the Country Music Association both as a recording artist and performer. Known to his many fans as "The Poet of the Common Man", Haggard has earned his place among the giants of the music business. This book goes a long way in reflecting Merle Haggard both professionally and personally.

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like "Waiting In The Lobby Of Your Heart," "No Help Wanted," "Yesterday's Girl," "Breakin' The Rules," "Honky-Tonk Girl," and, probably the two most celebrated songs in that stream of Capitol hits, "The Wild Side of Life" and "A Six-Pack To Go."

In a way, they are the essence of Hank's music. On the one hand, there's the melancholy, cry-in-your-beer heart wail that pretty much defines the torch song end of the honky-tonk spectrum. On the other hand, there's the joyous, who-gives-a-damn drinking song that counterpoises the grimness of that heart wail. Hank wrote neither song, but without him they would never have been wrought into classics... diamonds in the rough and all that.

"There's an interesting tale that goes with 'A Six-Pack To Go,'" Hank recalls. "I was in Wichita Falls, Texas, and this friend of mine who owned a club down there came over to me one night and said, 'Hey, I've got a hell of a song for you,' and he started to sing 'A Six-Pack To Go.' I told him it was a great idea, and that he should send me a tape of it so that I could cut it. Well, time passed and I stopped for a date in Holbrook, Arizona. There was a buddy of mine, a rodeo clown, who lived there and who was co-owner of a bar outside of town. So, I'm at this guy's bar and they've got a trio playing. Soon the place is about to close and one of the guys in the trio announces the last call and breaks into singing 'A Six-Pack To Go.' I said to myself, 'There's that damn song!' So I went over and introduced myself to one of the fellows—Johnny Lowe was his name—and he told me that he and another old boy named Dick Hart had written the song, and that my friend in Wichita Falls had played with them a spell but didn't have anything to do with writing the song. I recorded the tune in December of 1959 and early in 1960 it went to the top of the country charts. While it was in the Top Ten I ran into my friend in Wichita Falls and I sidled on up to him and said, 'Hey, Jerry, whatever happened to that damn song you wrote about a six-pack to go?' Man, he didn't say a word."

For Hank, the early sixties stand out as a period of ebb and uneasiness. In 1962 he started having trouble with Capitol. From that point until he left the label in 1966, Hank landed only four songs on the charts, and

none of those reached the Top Twenty. Like every other major record company, Capitol had begun to concentrate on the new wave of rock 'n roll, and four young men from Liverpool and a quintet of surfers from Los Angeles were all of a sudden the objects of Capitol's affection.

Lost in the shuffle of rock's renaissance, Hank left Capitol and joined up with Warner Brothers in 1966. There he encountered another shuffle. A certain sense of clinical detachment enters into Hank's voice when he recalls his brief and frustrating union with Warner Brothers.

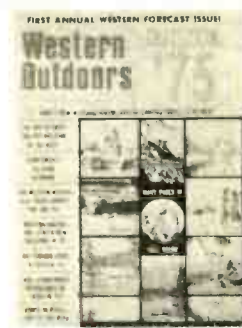
"Things looked alright when we did our negotiating, but by the time we got around to putting out records, Warner Brothers was rolling in pop hits. Nancy Sinatra was having her day. Her father had his two biggest hits since the fifties. The Association broke in the summer of '66. Bill Cosby was putting out comedy albums that sold into the millions. Peter, Paul and Mary were hitting. I came along with a little old Top Ten country hit, and that's just a drop in the bucket to them. It didn't work out. They didn't need me and I didn't need them."

Dot records, however, was one company who did need artists, and in 1968 Hank moved to that label, bringing the rest of the Jim Halsey camp—consisting of Roy Clark and others—along with him. (Hank, by the way, has been with Halsey since 1952, when the then teenaged promoter took on the job of managing Hank full-time.) Late that year, Hank had a pair of rapid-fire hits with Dot, "On Tap, In the Can Or In The Bottle" and "Smokey The Bar." And things have been going strong ever since.

Back in the present, Hank finishes off the last of his veal and, full and talked out, smiles across the table to his wife. Midnight is little more than an hour away, but there is still a long meeting ahead for Hank at the home of producer Ricci Mareno. Early tomorrow morning work begins on Hank's thirteenth album for Dot, and, when that's done with, he'll be off to Oklahoma for a little hunting.

It's been a long haul since that Waco radio station first presented Hank the Hired Hand to the world in 1942, and Hank, after sipping down the last of his Italian red, hands in his concise two-word resume of that haul: "Good years." ■

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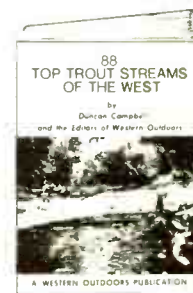


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# LETTER FROM AUSTIN

Featuring Willie, Johnny Bush, Armadillo Antics, The Good Commander and The Lovely Emmylou

From Dave Hickey,  
to Terry:

Just wound up my stay in Austin in proper fashion, by having chicken-fried steaks at two in the morning out on the highway with Lana Nelson and Sammy Allread—a fairly demented scene, requiring only Kinky Friedman or Billy Joe Shaver to divorce it totally from reality. Since I've been in town, I've seen Emmylou Harris and Commander Cody twice each at the Armadillo, Johnny Bush at the Broken Spoke, and Willie Nelson at a place called the Bucket—playing a private party for bankers. I got to meet Link Wray and Jimmy Johnson, two of your basic guitar people, and, among others, got to spend some time with Brian Ahern (who produces Emmylou and Anne Murray) and with John Reed, who hangs out in Willie Nelson's pool hall when he is not playing guitar with Sir Douglas Sahm. Also, driving home the other night, I heard Red Lane on the radio singing a song by Delbert McClinton, my old Fort Worth compadre. So I should be in a better mood, but I'm not.

I decided I was just hillbilled out, so on the way over, I stopped off at an all night Seven-Eleven and bought a *Bad Company* record. So I'm sitting here, now, at six in the morning (good writing time for me) in a borrowed apartment, by a sliding glass door that leads onto a patio, watching the grey Texas morning creep in amongst the cedar branches, with full-volume British rock & roll blasting thru my trusty traveling headphones—feeling sadder but sure no wiser for my trip back into home country. Thomas Wolfe was wrong, of course, you *can* go home again. But that don't mean you should. I mean, I've lived here in Austin, and I love it in a way, but it's the way you love a beautiful, vain, stupid woman. The vanity and stupidity always drive you away but once you're

gone all you can remember is the beauty. So you always come back for another shot—until the beauty wears out.

But Austin is always beautiful enough for three days, especially when you've come to see a beautiful intelligent woman like Emmylou Harris sing like a hillbilly angel. I had seen Emmylou with Gram Parsons in New York, and then earlier this year, I trekked down to Washington to hear her singing in a club called Arthur's with her own band. On that trip to Washington, I spent an afternoon with Emmylou driving around suburban Virginia and Maryland looking in every existing music store for a particular kind of triangular guitar pick she liked to use. That afternoon, I found her to be a lot more of a ground-level straight-ahead woman than I had expected—judging, I guess, from her association with Gram Parsons, the Burrito Brothers—all flash LA Cowboys. She had on her Dolly Parton T-shirt and a pair of old blue-jeans, and we talked about songs, songwriters and mutual friends. For someone who projects so much energy on stage, I was surprised at how self-contained she was in private. I told her I liked her T-shirt and she told me about a singing contest she had entered in rural Virginia. "I was the only girl entered who didn't look like Dolly Parton," she said. "But then again, I was the only one who sang a Dolly Parton song. I didn't win though. Some girl who sang 'Rose Garden' did."

Now, The Armadillo World Headquarters, where Emmylou and Cody have been playing for the last three nights, is a converted armory down on the Colorado River. It ajoins a wrecking yard, a swank apartment complex and a Chicano roller rink, and boasts, within its confines, a beer garden, a game room, a concert hall, and a recording studio. If you believe

the press releases, it sells more Lone Star beer than the Astrodome, and is the hot center of something called the "Austin Scene"—which makes it the Grand Ole Opry of something called College Kid Country or Red Neck Rock, depending on your point of view. And I will allow that the analogy with the Opry is accurate to a certain extent—since the image of the "Armadillo" takes precedence over the image of any artist who plays there, and since the Armadillo audience, like the Opry audience, has a very keen awareness of its role as a "starmaker"—(which is to say, they aren't a particularly discriminating audience, but they *do* discriminate). So, the Armadillo is one of those places you *ought* to play, but not necessarily one of those places you want to play. (There are exceptions, of course. I was down here last year with Chip Taylor and he enjoyed it a great deal.)

Naturally, the plane was thirty minutes late, so naturally I missed Emmylou's first set. She was just leaving the stage as I arrived, so I fought my way through a fringed, booted, turquised and T-shirted crowd which was well into its nightly assault on the Lone Star beer consumption record. It is mostly young Austinites and University students who have grown up in the "dope" generation and only recently discovered that booze, in Danny Findley's immortal phrase, "is easy to score and easy to use." When I finally reach the backstage door, I feel like I've spent a week in the Waylon Jennings Orphans Home. When I finally get backstage, I find Emmylou's dressing room crowded with Warner Brothers record people from New York and Los Angeles, dressed in their regional versions of "Record-biz-T-shirt-casual" and eating burritos and drinking Lone Star beer. In the midst of all this I find Emmylou kneeling before the visual tuner, re-tuning her guitar. It seems that Billy C. Farlow, Cody's lead vocalist, is down with total laryngitis and Emmylou is going to do a couple of numbers with the Commander, whom I noticed briefly careening down

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Features of the Austin scene, clockwise from the right: Emmylou Harris, who sings so sweet and spent the weekend; Willie Nelson, Godfather of them all; Jerry Jeff Walker, who drops in now and then; and, in characteristic honky-tonk pose, the amazing Commander Cody himself.





Photos: Mike Fluitt



More fittings of the New Country capital: Waylon Jennings in action and Doug Sahm in thought (above), and Billy Joe Shaver and Kinky ("that's kinky, Kinky") Friedman (right). Texas boys all.

the hall outside, looking benevolent. Crouched in the center of the noisy room, Emmylou looks very self-possessed and isolated in her concentration on the strobe-tuner. Very professional. The Warner Brothers' people obviously regard this as a kind of "coming out" party for Emmylou, a kind of beginning. I can't imagine how Emmylou must feel. There are so many beginnings.

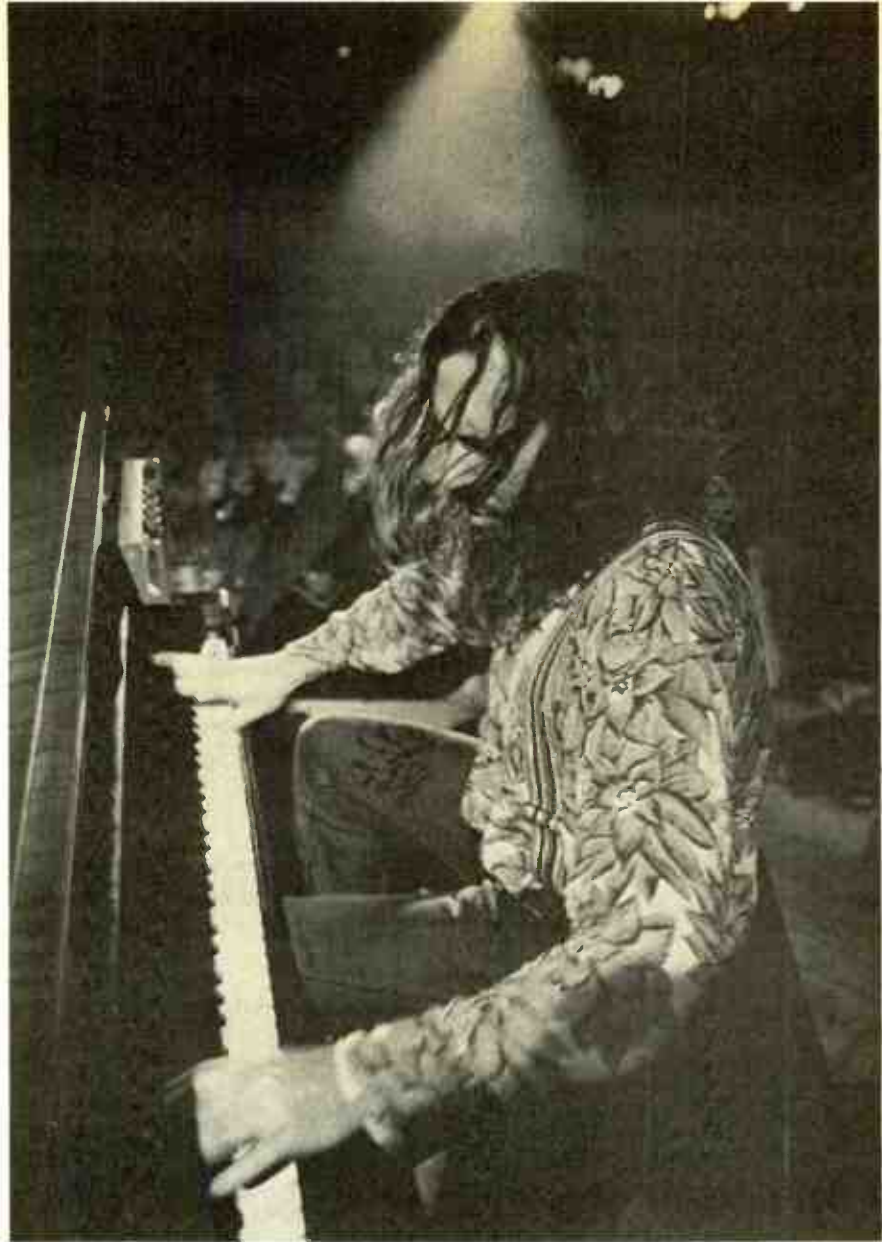
It must have seemed like the beginning when she climbed onto the stage for the first time in the late sixties at Gerde's Folk City in New York; and it must have seemed like the beginning when her first album came out on Jubilee records in 1970, and when one of the Flying Burrito Bro-



thers saw her in a club in Washington and asked her to join the group—that must have seemed like a beginning too, except the group broke up before she could join it. And I guess it really *was* a beginning when Gram Parsons called on her to sing on her first album and to travel with his band, but that beginning ended abruptly too, with Parsons' untimely death, and sank into endless petty recriminations about Emmylou's billing on the second album, *Grievous Angel*, which she made with him. So, tonight, Emmylou is not allowing herself to participate in yet another *beginning*. She is concentrating on the problems of being a straight country act playing for a self-important rock-country audience. I waved hello to Emmylou and headed out front. On the way out of the room I noticed the sign on the door said "Emma Lou Harris:" a small thing, I guess, but a thing nevertheless.

Cody comes on without Billy C. and does very well. The audience loves them, and to tell the truth, I do too. They are the ultimate bar band, and they play it all—country, rock, swing, boogie-woogie, you name it. Their material is not defined by any musical category—it is defined by the places they like to play. That is, if you can play it for a crowd of rowdy drinkers, Cody plays it, and they don't pretend to be anything but what they are, or pretend to be better than the music that they play. There is none of that tongue-in-cheek condescension that you get in so many country-rock bands, nor any false reverence for roots. They just play and expect the audience to have as good a time as they do.

Now, in their early days, Cody was a notoriously sloppy band, but after six years on the road, almost by accident, they have become a real musical aggregation, and they do their thing, whether it is "Mama Hated Diesels," or "Diggy-Diggy Low," or "Riot in Cell Block #9," or "The Family Bible." It is obvious that they are the ideal band for the Armadillo audience, which enjoys expressing its enthusiasm almost more than it enjoys experiencing it. Cody can match them shout for shout, beer for beer, and still finish a tune more or less together. Tonight, they do about half a set with members of the band singing lead, and then call on Emmylou, who comes out and does a



couple of stone honky-tonkers—and the crowd goes wild, which isn't really going so far for a crowd like this. When Cody starts his encore, I sneak out and head on out South Congress toward the Broken Spoke.

I arrived for the last of Johnny Bush's set and was happy to hear him singing as well as he was, but the crowd at the Spoke is smaller, older, and poorer than the one at the Armadillo—they are just as drunk, but more perilously, more dangerously so. Back at the Armadillo "recession" is just a word in eco class, but out here at the Spoke, all you have to do is look at the faces hovering in the smoke around the low-ceilinged room, to know that it's a cold stone reality. It seemed I had hardly arrived when the twin fiddles fell silent and the girls started moving among the tables picking up the glasses. I just leaned against a pillar, thinking about all the times in Bandera we courted

The good Commander hammers the ivories down at the Armadillo World Headquarters. College kids eat it up, and so they should.

disaster to Johnny Bush's music, about all the times we leaned against cars in the darkness and threw up all over our boots with Johnny Bush and the Bandeleros providing background music.

But somehow it didn't seem right that Johnny should be out here on the highway still, cantankerous and as charming as a Beaumont cop, but one of the great honky tonk singers of all time, without a record label, or a Nashville manager, still eating that damned white line. I couldn't think of anything to say to Bush, or any reason to introduce myself, so I headed back out into the parking lot, which was now sparsely populated with stragglers looking for a ride, a girl, a fight, anything to avoid the in-

evitable going home. On my inevitable way home, I heard Red Lane singing Delbert's song: "Here come the blues again... and they're gonna get me." And that they did. So instead of going home I stopped off at a coffee shop on South Lamar and ran into Lana Nelson and her roommate and John Reed, who plays with Sir Douglas Sahm, who, this time last year, was a new Warner Brothers act, and is at present un-associated. They have however, just been in Los Angeles cutting a spec-single for Casablanca records and John was narrating the terrors of trying to live and work in LA with a band which has no money or transportation.

"Now Doug had some friends in L.A. when we went out there," John was saying. "By the time we finally got out of town, he just had some acquaintances."

When I asked him if they got a record, he could only shrug, and thank God for Willie Nelson's pool hall. As I left, Lana asked me to drop by and see Willie the following night. It seems that as a favor, he was playing a private party for some Austin bankers. So, never one to turn down an invitation, after Emmylou's show

the last night I dropped by the Bucket.

And there was Willie, playing his music for Austin's upper crust—basically the Moms and Dads of the kids I'd seen having such a big time down at the Armadillo: ex-football jocks in their cashmere sweaters and hand-made boots, slabs of pink cheek glowing with health and golf and reeking of after-shave lotions with tough names; fragile beautiful ladies in their print dresses and scarves, voices about one octave too high, eyes about two drinks too bright. And they *just loved Willie*. Every time he would stop playing they would all applaud. While he played, some of them danced, but most went about the sort of business bankers go about at any social gathering. During the breaks, they clustered around Willie, looming over him, so that he looked like Red Auerbach surrounded by the Celtics.

I began to feel worse and worse, because these people were obviously sincere, they did *love Willie*, just the way they loved their Texas landscapes in the bank lobby, the way they loved their barbed-wire collections, and their limited edition volumes of Texana and their histories of the cattle business. It was right then that I

stopped feeling sorry for Johnny Bush. At least he was out at the Spoke singing for people who had some direct contact with what he was singing about, who didn't regard the feelings in the songs as a kind of emotional slumming, or the songs themselves as cultural curios. These people at the Bucket were so far away, literally untouchable except in some maudlin way. At that point I stopped feeling sorry for Emmylou.

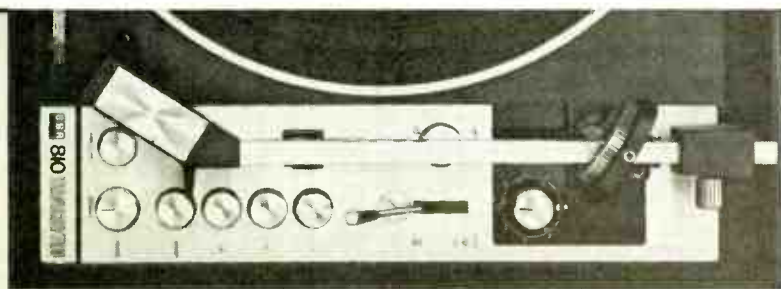
Earlier I had seen her come out and do a straight honky-tonk show. The night before, every time she had tried to do the quieter, more intimate country songs at which she excels, she had had to cope with whoops and hollers during all of them. Tonight, she just planted her foot and blew them away with songs like "Bluebird Wine," and "The Bottle Let Me Down."—proceeded, in fact, to do as good a tough, loud, country show as anyone there had ever seen a female singer do, and when it was over the crowd had gone wild, totally unaware that in getting what they wanted, they had only gotten a small portion of what was there.

Afterwards I found her in her dressing room talking with George Frayne. "Commander Cody," himself. Cody was thanking Emmylou for filling in and looking extremely uneasy for one so self-assured. "Uh, Emmylou," he said, eyes cast down. "Uh, I really understand, I'm really sorry you had to go out and play for our crowd. I mean, uh, we're a bar band, you know. We play for drunks and y'all, y'all," then he paused. "I mean, y'all are *musicians*. You know, my Mama is gonna *love* your record."

Then Emmylou suddenly smiled so brightly that I realized that she hadn't really been smiling much. Then she laughed out loud and reached out and tousled Cody's unkempt hair. "Aw hell, Cody," she said, "You're a good old boy."

So anyway, that's about the sum total of my trip to Austin, the New Frontier of country music, or whatever you want to call it. I got to hear a lot of good music, and got cured of any envy I had of performers. Tomorrow Emmylou will be in LA, Willie will be in New Mexico, Cody will be in Dallas, Bush will be in Houston, and I'll be in New York, thinking about how beautiful Austin is at this time of year. Until we cross tracks again, I remain your distant and private friend,

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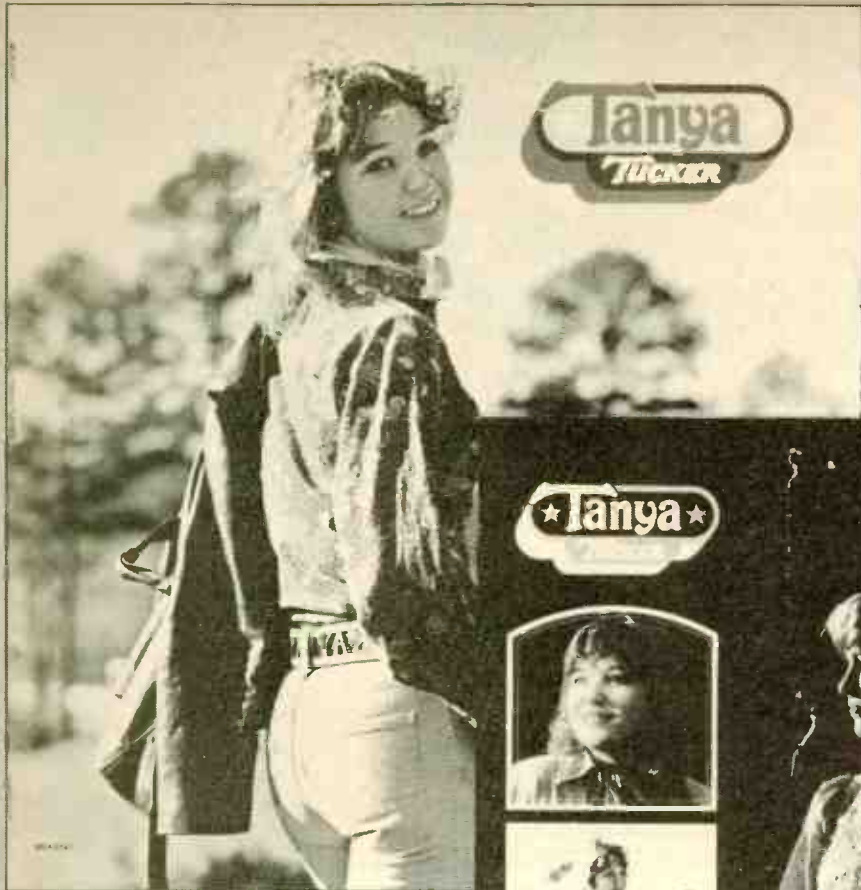
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A Must For Every Country Music Collector!

# Recent Releases

Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.
<b>ARNOLD, EDDY</b>	The Wonderful World of Eddy Arnold	MGM	M3G-4992	M8G-4992	<b>JAMES, SONNY</b>	A Little Bit South of Saskatoon/Little Band of Gold	COL	KC-33428	CA-33428	<b>SHEPPARD, JEAN</b>	Ten More Bill Anderson Songs	UA	UA-LA363G	UA-EA363G
<b>ASLEEP AT THE WHEEL</b>	Comin' Right At Ya	UA	LA038F	EA038F	<b>LYNN, LORETTA</b>	Back to the Country	MCA	MCA-471	MCAT-471	<b>SMITH, CONNIE</b>	I Got a Lot of Hurtin' Done Today	COL	KC-33375	CA-33375
<b>CLARK, ROY &amp; BUCK TRENT</b>	A Pair of Fives (Banjos, That Is)	DOT	DOSD-2015	DOSD2015M	<b>OVERSTREET, TOMMY</b>	I'm a Believer	DOT	DOSD-2016	DOSD2016M		Connie Smith Sings Hank Williams Gospel	COL	KC-33414	CA-33414
<b>CLEMENTS, VASSAR</b>	Vassar Clements	MER	SRM-1-1022	MC8-1-1022	<b>REEVES, DEL</b>	Strings & Things	UA	UA-LA364G	UA-EA364G	<b>STREET, MEL</b>	Smoky Mountain Memories	GRT	8004	8185-8004
<b>DUDLEY, DAVE</b>	Special Delivery	UA	UA-LA366G	UA-EA366G	<b>RONSTADT, LINDA</b>	Heart Like a Wheel	CAP	ST-11358	8XT-11358	<b>TILLIS, MEL &amp; THE STATESIDERS</b>	Mel Tillis & The Statesiders	MGM	M3G-4987	M8G-4987
<b>FELLER, DICK</b>	Dick Feller	UA	UA-1-LA349R	UA-EA349R	<b>SHARPE, SUNDAY</b>	Sunday Sharpe	UA	UA-LA362G	UA-EA362G	<b>TUCKER, TANYA</b>	Greatest Hits	COL	KC-33355	CA-33355
<b>GAYLE, CRYSTAL</b>	Crystal Gayle	UA	UA-LA365G	UA-EA365G						<b>VAN DYKE, CONNIE</b>	Connie Van Dyke	DOT	DOSD-2019	8150-2019

ALL RECORDS -- \$6.98

## Regular Listing

ALL TAPES -- \$7.98

<b>ACUFF, ROY</b>	Greatest Hits	COL	CS-1034			Solid Gold '68	RCA	LSP-4061	P8S-1399		Standing On The Rock	COL	CS-9881	18-10-0708
	King of Country Music	HIC	H8G-4504	HR-4504		Lover's Guitar	RCA	LSP-4135	P8S-1434		Down The Sawdust Trail	COL	C31043	CA-31043
	Back In The Country	HIC	H8G-4507	HR-4507		Solid Gold '69	RCA	LSP-4244	P8S-1509		Joy Bells Ringing In My Soul (Let's All Praise The Lord)	COL	CS-9231	
	Roy Acuff & Smoky Mountain Boys	CAP	DT-1870			Me And Jerry (With Jerry Reed)	RCA	LSP-4396	P8S-1610		The Lord Said It Move Up To Heaven	COL	C-30208	
						"For The Good Times" & Other Country Moods	RCA	LSP-4464	P8S-1663		Oh What A Happy Day	COL	KC-32197	CA-32197
						Pickin' My Way	RCA	LSP-4585	P8S-1802		There's Gonna Be Shouting & Singing	COL	KC-32954	CA-32954
<b>ANDERSON, BILL</b>	Still		MCA-100	MCAT-100	<b>BARE, BOBBY</b>	This Is Bare Country	RCA	CPL-20290	MC8-61290	<b>CLARK, ROY</b>	Yesterday When I Was Young	DOT	DLP-25953	Para81048
	I Love You Drops		MCA-109	MCAT-109		"I Hate Goodbyes"/"Ride Me Down Easy"	RCA	APL1-0040			The Everlovin' Soul Of Roy Clark	DOT	DLP 25972	
	Greatest Hits	MCA	MCA-13	MCAT-13		This Is Bobby Bare	RCA	VPS-6090			The Other Side Of Roy Clark	DOT	DLP 25977	
	Always Remember	MCA	MCA-29	MCAT-29		Bobby Bare Sings Lullabys, Legends, and Lies	RCA	CPL-2-0290			I Never Picked Cotton	DOT	DLP 25980	
	Greatest Hits, Vol. 2	MCA	MCA-40	MCAT-40							The Best Of Roy Clark	DOT	DOS 25986	25986M
	All The Lonely Women In The World	MCA	MCA-48	MCAT-48	<b>BROWN, JIM ED</b>	Morning	RCA	LSP-4461	P8S-1676		The Incredible Roy Clark	DOT	DOS 25990	25990M
	Don't She Look Good	MCA	MCA-59	MCAT-59		She's Leavin'	RCA	LSP-4614	P8S-1843		Magnificent Sanctuary Band	DOT	DOS 25993	
	Bill	MCA	MCA-320	MCAT-320		Evening	RCA	LSP-4713	P8S-1946		Roy Clark Country	DOT	DOS 25997	25997M
	For Loving You (With Jan Howard)	MCA	MCA-265	MCAT-265		Brown Is Blue	RCA	LSP-4755	P8S-2019		Roy Clark Live!	DOT	DOS 26005	26005M
	Singing His Praise (With Jan Howard)	MCA	MCA-143	MCAT-143		Barrooms And Pop-A-Tops	RCA	APL1-0172	APSI-0172		Superpicker	DOT	DOS 26008	26008M
	The Rich Sound Of Bill Anderson's Po' Boys	MCA	MCA-337	MCAT-337		Best Of Jim Ed Brown	RCA	APL1-0324	APSI-0324		Come Live With Me	DOT	DOS 26010	26010M
	Whispering	MCA	MCA-416	MCAT-416		The Three Bells	RCA	ACL1-0618	ACSI-0618		Roy Clark Family Album	DOT	DOS 26018	
						It's That Time Of Night	RCA	APL1-0572	APSI-0572		The Entertainer	DOT	DOS1 2001	150-2001
											Roy Clark's Greatest Hits	CAP	SKAO-369	8XT-369
											Lightning Fingers Of Roy Clark	CAP	ST-1780	
											Roy Clark Guitar Spectacular	CAP	ST-2425	
											Entertainer Of The Year	CAP	SABB 11264	
<b>ANDERSON, LYNN</b>	Cry	COL	KC-31316	CA-31316	<b>CAMPBELL, GLEN</b>	Wichita Lineman	CAP	ST-103	8XT-103	<b>CLINE, PATSY</b>	Greatest Hits	MCA	MCA-12	MCAT6-4854
	Greatest Hits	COL	KC-31641	CA-31641		Galveston	CAP	ST-210	8XT-210		Patsy Cline Showcase	MCA	MCA-87	MCAT-87
	How Can I Unlove You	COL	C-30925	CA-30925		Glen Campbell! "Live!"	CAP	STBO-268			Sentimentally Yours	MCA	MCA-90	MCAT-90
	Keep Me In Mind	COL	KC-32078	CA-32078		Try A Little Kindness	CAP	SW-389	8XT-389		A Portrait Of Patsy Cline	MCA	MCA-224	MCAT-224
	Listen To A Country Song	COL	KC-31647	CA-31647	<b>CASH, JOHNNY</b>	Blood, Sweat And Tears	COL	CS-8730						
	Rose Garden	COL	C-30411	CA-30411		Carryin' On With J. Cash & June Carter	COL	CS-9528						
	The World Of Lynn Anderson	COL	G-30902	GA-30902		Everybody Loves A Nut	COL	CS-9292						
	You're My Man	COL	C-30793	CA-30793		The Gospel Road	COL	KG-32253	GAX-32253		Yazoo City Mississippi Talkin'	MCA	MCA-33	
	Top Of The World	COL	KC-32429	CA-32429		Greatest Hits, Vol. 1	COL	CS-9478	18-10-0264		Mouth Of The Mississippi	MCA	MCA-47	
	Smile For Me	COL	KC-32941	CA-32941		Greatest Hits, Vol. 2	COL	KC-30887	CA-30887		Clover Power	MCA	MCA-317	MCAT-317
<b>ARNOLD, EDDY</b>	She's Got Everything I Need	MGM	SE-4912	M8G-4912		America/A 200-year Salute	COL	KC-31645	CA-31645	<b>COE, DAVID ALLAN</b>	The Mysterious Rhinestone Cowboy	COL	KC-32942	CA-32942
	So Many Ways	MGM	SE-4878	M8G-4878		Any Old Wind That Blows	COL	KC-32091	CA-32091					
	Cattle Call	RCA	LSP-2578	P8S-1363		At Folsom Prison	COL	CS-9639	10-0404					
	My World	RCA	LSP-3466	P8S-1088		At San Quentin	COL	CS-9827	18-10-0674					
	The Best Of	RCA	LSP-3565	P8S-1185		The Holy Land	COL	CS-9726	16-10-0532					
	The Best Of Eddy Arnold, Vol. 2	RCA	LSP-4320	P8S-1566		Hymns By Johnny Cash	COL	CS-8125						
	Welcome To My World	RCA	LSP-4570	P8S-1787		Hymns From The Heart	COL	CS-8522						
	The Best Of Eddy Arnold, Vol. 3	RCA	LSP-4844	P8S-2127		I Walk The Line	COL	CS-8990						
	This Is Eddy Arnold	RCA	VPS-6032	P8S-5087		Mean As Hell/Ballads From The True West	COL	CS-9246						
	The World Of Eddy Arnold	RCA	APL1-0239	APS1-0239		Orange Blossom Special	COL	CS-9109	HC727					
						Ride This Train	COL	CS-8255						
						Ring Of Fire	COL	CS-8533						
						A Thing Called Love	COL	KC-31332						
						The World Of Johnny Cash	COL	GP-29	18-80-0906					
						Johnny Cash And His Woman	COL	KC-32443	CA-32443					
						Ragged Old Flag	COL	KC-32917	CA-32917					
						I Walk The Line	COL	CS-8990						
<b>ATKINS, CHET</b>	Chet Atkins Plays Back Home Hymns	RCA	LSP-2601		<b>CHUCK WAGON GANG</b>	Chuck Wagon Gang	COL	KC-32414	CA-32414	<b>CRAMER, FLOYD</b>	Class Of '73	RCA	APL1-0299	APS1-0299
	Guitar Country	RCA	LSP-2783	P8S-1047		Revival Time	COL	CS-9673	18-10-0486		Last Date	RCA	LSP-2350	P8S-1426
	The Best Of	RCA	LSP-2887(e)	P8S-1562		Thank The Lord	COL	CS-9993			More Country Classics	RCA	LSP-4220	P8S-1502
	Chet Atkins Picks On The Beatles	RCA	LSP-3531	P8S-1103		That Old Time Religion	COL	CS-9018						
	The Best Of Chet Atkins, Vol. 2	RCA	LSP-3558	P8S-2000										
	It's A Guitar World	RCA	LSP-3728	P8S-1230										
	Chet Atkins Picks The Best Class Guitar	RCA	LSP-3818	P8S-1261										
		RCA	LSP-3885	P8S-5056										



Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.
Sounds Of Sunday		RCA	LSP-4500	P8S-1709	Greatest Hits	COL	CS-9370			I'm A Lonesome Fugitive	CAP	ST-2702		8XT-2702
Best Of The Class Of		RCA	LSP-4676	P8S-2107	Hard Travelin'	COL	CS-8751			Branded Man (With The	CAP	ST-2789	8XT-2789	
Super Country Hits		RCA	APD1-0155	APS1-0155	The Story Of Bonnie					Strangers)	CAP	ST-2848	8XT-2848	
This Is Floyd Cramer		RCA	VPS-6031	P8S-5085	And Clyde	COL	CS-9649			Sing Me Back Home	CAP	SKAO-2951	8XT-2951	
In Concert		RCA	APL1-0661	APSL-0661	20 All-Time Great Recordings	COL	GP-30		18-BO-0900	The Best Of Merle Haggard	CAP	ST-2972	8XT-2972	
The Young & Restless		RCA	APL1-0469	APSL-0469	When The Saints Go					Mama Tried	CAP	ST-11082	8XT-11082	
<b>CURLSE, DICK</b>					Marching In	COL	CS-9313			Best Of The Best Of				
Tombstone Every Mile		CAP	ST-11011	8XT-11011	The World Of Flatt					Merle Haggard	CAP	ST-11127	8XT-11127	
Stonin' Around		CAP	ST-11087	8XT-11087	And Scruggs	COL	KG-31964		GA-31964	It's Not Love	CAP	ST-11141	8XT-11141	
Live At Wheeling Jamboree		CAP	ST-11119	8XT-11119	<b>FLATT, LESTER AND MAC WISEMAN</b>					Totally Instrumental				
The Last Blues Song		CAP	ST-11211	8XT-11211	Over The Hills To The					I Love Dixie Blues So				
<b>DAVIS, DANNY,</b>					Poorhouse	RCA	APL1-0309		APS1-0309	I Recorded "Live" In				
<b>THE NASHVILLE BRASS</b>					<b>FOLEY, RED</b>					New Orleans	CAP	ST-11200	8XT-11200	
The Nashville Brass Play					Songs Of Devotion	MCA	MCA-86		MCAT-86	If We Make It Through				
The Nashville Sound		RCA	LSP-4059	P8S-1439	Beyond The Sunset	MCA	MCA-147		MCAT-147	December	CAP	ST-11276	8XT-11276	
Movin' On		RCA	LSP-4232	P8S-1501	The Red Foley Story	MCA	MCA-2-4053		MCAT2-4053	Merle Haggard Presents His				
Somethin' Else		RCA	LSP-4476	P8S-1692	<b>FORD, TENNESSEE ERNIE</b>					30th Album	CAP	ST-11331	8XT-11331	
Nashville Brass Turns To Gold		RCA	LSP-4627	P8S-1859	Holy, Holy, Holy	CAP	ST-334			<b>HALL, TOM T.</b>				
Live-In Person!		RCA	LSP-4720	P8S-1957	Tennessee Ernie Ford	CAP	STBB-506		8XFF-506	The Ballad Of Forty Dollars				
Turn On Some Happy!		RCA	LSP-4803	P8S-2090	Abide With Me	CAP	ST-730		8XT-730	And His Other Great Songs	MER	SR61211		
Travelin'		RCA	APD1-0034	APS1-0034	Tennessee Ernie Ford Hymns	CAP	ST-756			Homecoming	MER	SR61247	MC8-61247	
Caribbean Cruise		RCA	APL1-0232	APSL-0232	Spirituals	CAP	ST-818		8XT-818	I Witness Life	MER	SR61277	MC8-61277	
In Blue Grass Country		RCA	APD1-0565	APSL-0565	Near The Cross	CAP	ST-1005		8XT-1005	Tom T. Hall Sings "One				
<b>DAVIS, JIMMIE</b>					A Friend We Have	CAP	ST-1272			Hundred Children"	MER	SR61307	MC8-61307	
Sweet Hour Of Prayer		MCA	MCA-189		Sixteen Tons	CAP	DT-1380			In Search Of A Song	MER	SR61350	MC8-61350	
How Great Thou Art		MCA	MCA-95	MCAT-95	Sing A Hymn With Me	CAP	ST-1679			We All Got Together And ...	MER	SR61362	MC8-61362	
Highway To Heaven		MCA	MCA-213	MCAT-213	Book Of Favorite Hymns	CAP	ST-1794			The Storyteller	MER	SR61368	MC8-61368	
Singin' The Gospel		MCA	MCA-118		God Lives!	CAP	ST-2618			Tom T. Hall's Greatest Hits	MER	SR61369	MC8-61369	
Greatest Hits		MCA	MCA-269	MCAT-269	Tennessee Ernie Ford					The Rhymer And Other Five				
Let Me Walk With Jesus		MCA	MCA-127	MCAT-127	Deluxe Set	CAP	STCL-2942			And Dimers	MER	SRM 1-668	MC8-1668	
Songs Of Consolation		MCA	MCA-134	MCAT-134	It's Tennessee Ernie Ford	CAP	ST-11092		8XT-11092	For The People In The Last				
Old Baptizing Creek		MCA	MCA-139		Country Morning	CAP	ST-11205		8XT-11205	Hard Town	MER	SRM 1-687	MC8-1687	
What A Happy Day		MCA	MCA-298	MCAT-298	Make A Joyful Noise	CAP	ST-11290		8XT-11290	Country Is	MER	SRM 1-711	MC8-1711	
Supper Time		MCA	MCA-150	MCAT-150	<b>FRIZZELL, LEFTY</b>					<b>HAMILTON, GEORGE IV</b>				
Memories Coming Home		MCA	MCA-511	MCAT-511	Greatest Hits	COL	CS-9288			Greatest Hits	RCA	APL1-0455	APS1-0455	
God's Last Altar Call		MCA	MCA-323	MCAT-323	Songs Of Jimmie Rogers	COL	KC-32249		CA-32249	16 Greatest Hits	ABC	8022-750V	M8750	
Greatest Hits, Vol. 2		MCA	MCA-423	MCAT-423	<b>GATLIN, LARRY</b>					<b>HART, FREDDIE</b>				
<b>DAVIS, MAC</b>					The Pilgrim	COL	Z-32571			Trip To Heaven	CAP	ST-11197	8XT-11197	
Baby Don't Get Hooked On Me		COL	KC-31770	CA-31770	<b>GIBSON, DON</b>					California Grapevine	CAP	ST-593	8XT-593	
I Believe In Music		COL	C-30926	CA-30926	Touch The Morning	HIC	HR-4501		H8G-4501	Easy Loving	CAP	ST-838	8XT-838	
Mac Davis		COL	KC-32206	CA-32206	The Best Of Don Gibson	HIC	H3F-4509		H3H-4502	My Hangup Is You	CAP	ST-11014	8XT-11014	
Song Painter		COL	CS-9969	18-10-0914	Snap Your Fingers	HIC	H3F-4509		H8G-4509	Greatest Hits	MCA	MCA-67	MCAT-67	
Stop & Smell The Roses		COL	KC-32582	CA-32582	The Very Best Of Don Gibson	HIC	HR-4502			Bless Your Heart	CAP	ST-11073	8XT-11073	
<b>DAVIS, SKEETER</b>					Bring Back Your Love To Me	HIC	H3G-4516			Super Kind Of Woman	CAP	ST-11156	8XT-11156	
Best Of Skeeter Davis, Vol. 2		RCA	APL1-0190	APS1-0190	Warm Love (With Sue					Got The All Overs For You	CAP	ST-11107		
I Can't Believe That It's		RCA	APL1-0322	APS1-0322	Thompson)	HIC	HR-4503			Country Heart 'N Soul	CAP	ST-11353	8XT-11353	
All Over					<b>GIBSON, DON AND THOMPSON, SUE</b>					The World Of Freddie Hart	COL	G-31550	GA-31550	
<b>DEAN, JIMMY</b>					Warm Love	HIC	HR-4503			<b>HORTON, JOHNNY</b>				
Greatest Hits		COL	CS-9285	18-10-0662	<b>GOLDSBORO, BOBBY</b>					Greatest Hits	COL	CS-8396	18-100106	
<b>DENVER, JOHN</b>					Greatest Hits	UA	UAS-5516			Honky-Tonk Man	COL	CS-8779		
Back Home Again		RCA	CPL1-0548	CPS1-0548	Come Back Home	UA	UAS-6561			Johnny Horton Makes History	COL	CS-8269		
<b>DUNCAN, JOHNNY</b>					Solid Goldsboro	UA	UAS-6642		U8103	On Stage	COL	CS-9366		
Sweet Country Woman		COL	KC-32440		Honey	UA	UALA019G			The Spectacular Johnny				
<b>FAIRCHILD, BARBARA</b>					Brand New Kind Of Love	UA	UALA124G		UAEA124G	Horton	COL	SC-8167		
Kid Stuff		COL	KC-32711	CA-32711	<b>GREENE, JACK</b>					The World Of Johnny Horton	COL	KG-30884	GA-30884	
A Sweeter Love		COL	KC-31720	CA-31720	There's Goes My Everything	MCA	MCA-251		MCAT-251	<b>HOUSTON, DAVID</b>				
<b>FARGO, DONNA</b>					Greatest Hits	MCA	MCA-291		MCAT-291	The Day That Love Walked	EPI	KE-31385	EA-31385	
The Happiest Girl In The		DOT	DOS 26000	26000M	Greene Country	MCA	MCA-295		MCAT-295	In Good Things	EPI	KE-32189	EA-32189	
Whole U.S.A.		DOT	DOS 26006	26006M	Jack Greene & Jeannie Seely	MCA	MCA-288		MCAT-288	Greatest Hits	COL	BN-26342	N18-10086	
My Second Album		DOT	DOS 26019	26019M	Two For The Show					The Best Of David Houston				
All About A Feeling		DOT	DOS 26019	26019M	(With Jeannie Seely)	MCA	MCA-77		MCAT-77	And Barbara Mandrell	EPI	KE-321915	EA-32915	
<b>FELLER, DICK</b>					<b>GREEN, LLOYD</b>					<b>HOWARD, JAN</b>				
Dick Feller Wrote		UA	UALA094G	UAEA094G	Shades Of Steel Bob	COL	KZ-32532			For Loving You (With Bill	MCA	MCA-265	MCAT-265	
<b>FERRANTE AND TEICHER</b>					<b>HAGGARD, MERLE</b>					Anderson)	MCA	MCA-143	MCAT-143	
Salute To Nashville		UA	UAS5645	U8453	Sing A Sad Song (2 records)	CAP	STBB-707		8XFF-707	Singing His Praise (With Bill				
<b>FLATT, LESTER</b>					Hag (With The Strangers)	CAP	ST-735		8XT-735	Anderson)				
Foggy Mountain Breakdown		RCA	LSP-4789	P8S-2080	Someday We'll Look Back	CAP	ST-835		8XT-835	<b>HUSKY, FERLIN</b>				
Country Boy Featuring		RCA	APL1-0131	APS1-0131	Let Me Tell You About Song	CAP	ST-882		8XT-882	Best Of Ferlin Husky	CAP	SKAO-143	8XT-143	
"Feudin' Banjos"					Strangers	CAP	ST-2373		8XT-2373	<b>IVES, BURL</b>				
<b>FLATT, LESTER AND EARL SCRUGGS</b>					Swinging Doors (With The					Payin' My Dues Again	MCA	MCA-318	MCAT-318	
Lester Flatt And Earl Scruggs		COL	C32244		Strangers)	CAP	ST-2585		8XT-2585	Greatest Hits	MCA	MCA-114	MCAT-114	
At Carnegie Hall		COL	CS-8845		Pride In What I Am	CAP	SKAO-168		8XT-168	The Best Of Burl Ives	MCA	MCA-2-4034	MCAT2-4034	
Changin' Times		COL	CS-9596		Same Train, Different Time	CAP	SWBB-223		8XTT-223	Songs Of The West	MCA	MCA-196	MCAT-196	
The Fabulous Sound Of		COL	CS-9055		A Portrait Of Merle Haggard	CAP	ST-319		8XT-319	Burl Ives Sings Pearly Shells	MCA	MCA-102	MCAT-102	
Flatt And Scruggs		COL	CS-9055		Okie From Muskogee	CAP	ST-384		8XT-384	<b>JACKSON, STONEWALL</b>				
					Fightin' Side Of Me	CAP	ST-451		8XT-451	Greatest Hits	COL	CS-9177	18-10-0280	
					Tribute To Best Fiddle Player	CAP	ST-638		8XT-638	Recorded Live At The				
										Grand Ole Opry	COL	C30469		
										The World Of				
										Stonewall Jackson	COL	KG-31411	GA-31411	

Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.
<b>JAMES, SONNY</b>	The Greatest Country Hits Of 1972	COL	KC-32028	CA-32028	Brenda	The Brenda Lee Story/ Her Greatest Hits	MCA	MCA-305	MCAT-305	Annie	Danny's Song	CAP	ST-11024	8XT-11024
	When The Snow Is On The Roses	COL	KC-31646	CA-31646		New Sunrise	MCA	MCA-2-4012	MCAT2-4012	Anne Murray/Glen Campbell	Long Song	CAP	SW-869	8XW-869
	If She Just Helps Me Is It Wrong	COL	KC-32291	CA-32291			MCA	MCA-373	MCAT-373		Country	CAP	ST-11216	8XT-11216
	Astrodome Presents Sonny James	CAP	ST-320	8XT-320	<b>LEE, DICKEY</b>	Never Ending Song Of Love	RCA	LSP-4637	P8S-1867	<b>MILLER, ROGER</b>	Dear Folks	COL	KC-32449	CA-32449
	Sonny James Sings #1 Country Hits	CAP	ST-629	8XT-629		Ashes Of Love	RCA	LSP-4715	P8S-1947					
	The Biggest Hits Of Sonny James	CAP	ST-11013	8XT-11013		Baby, Bye Bye	RCA	LSP-4791	P8S-2069	<b>MILSAP, RONNIE</b>	Pure Love	RCA	APL1-0500	APS1-0500
	Traces	CAP	ST-11108	8XT-11108		Crying Over You	RCA	LSP-4857	P8S-2139					
	Empty Arms	CAP	ST-734	8XT-734	<b>LEWIS, JERRY LEE</b>	Sparklin' Brown Eyes	RCA	APL1-0311	APSI-0311	<b>MONROE, BILL</b>	Bluegrass Instrumental	MCA	MCA-104	MCA-110
	Young Love	CAP	ST-11196	8XT-11196		The "Killer" Rocks On Southern Roots	MER	SRM 1-637	MC8-1-637		The High Lonesome Sound	MCA	MCA-116	MCAT-116
	The Gentleman From The South	CAP	ST-11144	8XT-11144		The Session	MER	SRM 1-690	MC81-690		Bluegrass Time	MCA	MCA-17	MCAT-17
	The Best Of Sonny James	CAP	ST-2615	8XT-2615		Sometimes A Memory	MER	SRM 1-677	MC8-1-677		Greatest Hits	MCA	MCA-124	MCA-88
	That's Why I Love You Like I Do	CAP	ST-11067	8XT-11067		Ain't Enough I-40 Country	MER	SRM 1-710	MC8-1-710		Bill & Charlie Monroe	MCA	MCA-124	MCA-88
											Bluegrass Ramble	MCA	MCA-97	
											Bluegrass Special	MCA	MCA-97	
<b>JENNINGS, WAYLON</b>	The Best Of Singers Of Sad Songs	RCA	LSP-4341	P8S-1557	<b>LIGHTFOOT, GORDON</b>	Lightfoot!	UA	UAS-6487	U8084		I'll Meet You In Church	MCA	MCA-226	MCAT-226
	Good Hearted Woman	RCA	LSP-4418	P8S-1625		The Way I Feel	UA	UAS-6587	U8085		Sunday Morning	MCA	MCA-131	MCAT-131
	Ladies Love Outlaws	RCA	LSP-4567	P8S-1886		Did She Mention My Name	UA	UAS-6649	U8107		A Voice From On High	MCA	MCA-131	MCAT-131
	Lonesome, On'ry And Mean	RCA	LSP-4751	P8S-2016		Back Here On Earth	UA	UAS-6672	U8143		Kentucky Bluegrass	MCA	MCA-136	MCAT-136
	Honky Tonk Heroes	RCA	LSP-4854	P8S-2836		Sunday Concert	UA	UAS-6714	U8162		Country Music Hall Of Fame	MCA	MCA-140	MCAT-140
	Only The Greatest	RCA	APL1-0240	APSI-0240		Best Of Gordon Lightfoot	UA	UAS-6754	U8218		Uncle Pen	MCA	MCA-500	MCAT-500
	This Time	RCA	APL1-0539	APSI-0539		Best Of Gordon Lightfoot, Vol. II	UA	UAS-5510	U8272		I Saw The Light	MCA	MCA-527	MCAT-527
						Very Best Of Gordon Lightfoot	UA	UA-LA243G	UA-EA243G		Father & Son (With James Monroe)	MCA	MCA-310	MCAT-310
											Bean Blossom	MCA	MCA-2-8002	MCAT2-8200
											Bill Monroe	MCA	MCA-426	MCAT-426
											Sixteen All-Time Greatest Hits (With The Blue- Grass Boys)	COL	CS-1065	
<b>JOHNSON, LOIS</b>	Send Me Some Lovin' / Whole Lot Of Loving (With Hank Williams, Jr.)	MGM	MGM4857		<b>LOUVIN BROTHERS</b>	The Family Who Prays	CAP	DT-1061		<b>MORAN, LESTER AND HIS CADILLAC COWBOYS</b>	Alive At The Johnny Mack Brown High School	MER	SRM-1-708	MC8-1-708
<b>JOHNSON, WANDA</b>	The Best Of Wanda Johnson	CAP	ST-2883	8XT-2883		The Great Gospel Singing Of The Louvin Brothers	CAP	ST-11193	8XT-11193					
	Praise The Lord	CAP	ST-11023	8XT-11023		The Best Of Charles Louvin	CAP	ST-11112						
	Country Keepsakes	CAP	ST-11161	8XT-11161										
<b>JONES, GEORGE</b>	Let's Build A World Together (With Tammy Wynette)	EPI	KE-32113		<b>LUMAN, BOB</b>	Greatest Hits	EPI	KE-32759	EA-32759	<b>NELSON, WILLIE</b>	Yesterday's Wine	RCA	LSP-4568	
	Me And The First Lady (With Tammy Wynette)	EPI	KE-31554	EA-31554		Lonely Women Make Good Lovers	EPI	KE-31746	EA-31746		The Words Don't Fit	RCA	LSP-4653	P8S-1892
	A Picture Of Me (Without You)	EPI	KE-31715	EA-31715		Neither One Of Us When You Say Love	EPI	KE-32192	EA-32192		The Picture	RCA	LSP-4760	
	We Go Together (With Tammy Wynette)	EPI	KE-30802	EA-30802							The Willie Way	RCA	LSP-4760	
	We Love To Sing About Jesus (With Tammy Wynette)	EPI	KE-31719	EA-31719	<b>LYNN, LORETTA</b>	Blue Kentucky Hymns	MCA	MCA-80	MCAT-80	<b>NEELY, SAM</b>	Route 2	CAP	SMAS-11143	8XT-11143
	Nothing Ever Hurt Me (Half As Bad As Losing You)	EPI	KE-32412	EA-32412		You Ain't Woman Enough	MCA	MCA-5	MCAT-5		Loving You Just Crossed My Mind	CAP	11097	8XT-11097
	In A Gospel Way	EPI	KE-32562	EA-32562		Don't Come Home A-Drinkin'	MCA	MCA-6	MCAT-6		Sam Neely	CAP	SMAS-11143	
	Picture Of Me (Without You)	EPI	KE-31718	EA-31718		Who Says God Is Dead	MCA	MCA-113	MCAT-113	<b>NELSON, RICK</b>	Garden Party	MCA	MCA-62	MCAT-62
	The Best Of George Jones	RCA	APL1-0316	APSI-0316		Fist City	MCA	MCA-7	MCAT-7		Rick Nelson In Concert	MCA	MCA-3	MCAT-3
	You Gotta Be My Baby	RCA	APL1-0486	APSI-0486		Greatest Hits	MCA	MCA-272	MCAT-272					
						Your Squaw Is On The Warpath	MCA	MCA-1	MCAT-1	<b>NELSON, WILLIE</b>	The Best Of Willie Nelson	UA	UA-LA086G	UA-EA086G
<b>JONES, GRANDPA</b>	Everybody's Grandpa Hits From "Hee Haw"	COL	SLP-18083			Woman Of The World— To Make A Man	MCA	MCA-126	MCAT-126	<b>NEWTON-JOHN, OLIVIA</b>	Let Me Be There	MCA	MCA-389	MCAT-389
		COL	SLP-18131			Loretta Writes 'Em & Sings 'Em	MCA	MCA-280	MCAT-280		If You Love Me (Let Me Know)	MCA	MCA-411	MCAT-411
<b>KENNEDY, JERRY</b>	And Friends	MER	SRM 1-692	MC8-1-692	<b>MANDRELL, BARBARA</b>	The Midnight Oil	COL	KC-32743	CA-32743	<b>NITTY GRITTY DIRT BAND</b>	All The Good Times	UA	UAS5553	U8333
<b>KERSHAW, DOUG AND RUSTY</b>	Louisiana Man	HIC	HR-4506	H8G-4506							Uncle Charlie And His Dog Teddy	UA	LST-7642	LTR-9084
<b>KERSHAW, DOUG</b>	Devil's Elbow	WAR	2649	M82649		Good 'N Country	MCA	MCA-81	MCAT-81		Stars And Stripes Forever	UA	UALA184J2	EA184J
	Douglas James Kershaw	WAR	2725	M82725		Country Music Time	MCA	MCA-91	MCAT-91	<b>NORMA, JEAN</b>	The Best Of	RCA	LSP-4227	P8S-1514
	Swamp Grass	WAR	BS-2581	M82581		This World Is Not My Home!	MCA	MCA-96	MCAT-96		The Only Way To Hold Your Men	RCA	APL1-0710	APSI-0710
	Cajun Way	WAR	5-1820	M81820		Jimmy Martin & The Sunny Mountain Boys	MCA	MCA-101	MCAT-101					
	Doug Kershaw	WAR	W-1906	M81906		Sunny Side Of The Mountain	MCA	MCA-79	MCAT-79					
	Spanish Moss	WAR	51861	M51861		Big & Country Instrumentals	MCA	MCA-115	MCAT-115					
						I'd Like To Be Sixteen Again	MCA	MCA-114	MCAT-114	<b>ORBISON, ROY</b>	Milestones	MGM	SE-4934	
<b>KNOX, BUD</b>	Golden Hits	UA	LST7251			Singing All Day & Dinner On The Ground	MCA	MCA-137	MCAT-137	<b>OSBORNE BROTHERS, THE</b>	Bluegrass Instrumentals	MGM	SE-4090	
<b>KRISTOFFERSON, KRIS</b>	Border Lord	MON	KZ 31302	31302M	<b>MCCOY, CHARLIE</b>	Charlie McCoy	COL	KZ-31910	ZA-31910		Voices In Bluegrass	MCA	MCA-105	MCAT-105
	Jesus Was A Capricorn	MON	KZ 31909	31909M		Good Time Charlie	COL	KZ-32215	ZA-32215		Up This Hill And Down	MCA	MCA-108	MCAT-108
	Full Moon (With Rita Coolidge)	A&M	4403	8T-4403		The Real McCoy	COL	Z-31329	SA-31329		Modern Sounds Of Bluegrass	MCA	MCA-117	MCAT-117
						The Fastest Harp In The South	COL	KZ-32749	ZA-32749		Yesterday, Today & The Osborne Brothers	MCA	MCA-119	MCAT-119
<b>LEE, BRENDA</b>	10 Golden Years	MCA	MCA-107	MCAT-107	<b>MILLER, JODY</b>	Snowbird	CAP	ST-579	8XT-579					

Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.
Favorite Hymns		MCA	MCA-125	MCAT-125	<b>PERKINS, CARL</b>						Songs Of Pride . . . Charley	RCA	LSP-4041	P8S-1373
Up To Date & Down To Earth		MCA	MCA-129	MCAT-129	My Kind Of Country	MER	SRM 1-691	MC8-1-691			That Is	RCA	LSP-4094	P8S-1401
Ru-Beeee		MCA	MCA-135	MCAT-135							Charley Pride . . . In Person	RCA	LSP-4153	P8S-1452
The Osborne Brothers		MCA	MCA-138	MCAT-138	<b>PIERCE, WEBB</b>						The Sensational Charley Pride	RCA	LSP-4223	P8S-1505
Country Roads		MCA	MCA-141	MCAT-141	Greatest Hits	MCA	MCA-120	MCAT-120			The Best Of Charley Pride	RCA	LSP-4290	P8S-1536
Bobby & Sonny		MCA	MCA-502	MCAT-502	I'm Gonna Be A Swinger	MCA	MCA-513	MCAT-513			Just Plain Charley	RCA	LPS-4367	P8S-1593
Fastest Grass Alive		MCA	MCA-374	MCAT-374							Charley Pride's 10th Album	RCA	LSP-4486	P8S-1662
Midnight Flyer		MCA	MCA-311	MCAT-311	<b>PRESLEY, ELVIS</b>						From Me To You	RCA	LSP-4513	P8S-1723
<b>OSMOND, MARIE</b>					Elvis Presley	RCA	LSP-1254(e)				Did You Think To Pray	RCA	LSP-4560	P8S-1772
Paper Roses		MGM	SE-4910	M8G-4910	Elvis	RCA	LSP-1382(e)				I'm Just Me	RCA	LSP-4617	P8S-1848
In My Little Corner Of The World		MGM	M3G-4944	M8H-4944	Loving You	RCA	LSP-1515(e)				Charley Pride Sings Heart Songs	RCA	LSP-4682	P8S-1913
<b>OVERSTREET, TOMMY</b>					Elvis' Golden Records	RCA	LSP-1707(e)	P8S-1244			The Best Of Charley Pride, Vol. 2	RCA	LSP-4742	P8S-1997
Tommy Overstreet		DOT	DOS 25992		King Creole	RCA	LSP-1884(e)				A Sunshiny Day With Charley Pride	RCA	APL1-0217	APSI-0217
This Is Tommy Overstreet		DOT	DOS 25994	25994M	For LP Fans Only	RCA	LSP-1990(e)				Sweet Country	RCA	LSP-4837	P8S-2120
Heaven Is My Woman's Love		DOT	DOS 26003	26003M	50,000 Elvis Fans Can't Be Wrong—Elvis' Gold Records Volume 2	RCA	LSP-2011(e)				Songs Of Love By Charley Pride	RCA	APL1-0397	APSI-0397
My Friends Call Me T.O.		DOT	DOS 26012	26012M	Elvis Volume 1, A Legendary Performer	RCA	CP1-0341	CPS1-0341			Amazing Love	RCA	APL1-0757	APSI-0757
Woman Your Name Is My Song		DOT	DOS 26021N	150-26021	Elvis Is Back!	RCA	LSP-2231	P8S-1135			Pride Of America	RCA	APL1-0315	APSI-0315
<b>OWENS, BUCK</b>					G.I. Blues	RCA	LSP-2256	P8S-1169			<b>PRIDESMEN, THE</b>			
Best Of Buck Owens, Vol. 3		CAP	SKAO-145	8XT-145	His Hand In Mine	RCA	LSP-2328	P8S-1136			The Pridesmen	RCA	APL1-0315	APSI-0315
We're Gonna Get Together		CAP	ST-448	8XT-448	Something For Everybody	RCA	LSP-2370	P8S-1137						
Buck Owens		CAP	STBB-532	8XT-532	Blue Hawaii	RCA	LSP-2426	P8S-1019						
Great White Horse (With Susan Raye)		CAP	ST558	8XT-558	Pot Luck	RCA	LSP-2523	P8S-1138			<b>PRUETT, JEANNE</b>			
Buck Owens And Buckaroos (3 records)		CAP	STCL-574		Girls! Girls! Girls!	RCA	LSP-2621	P8S-1139			Love Me	MCA	MCA-503	MCAT-503
Buck Owens Ruby		CAP	ST-795	8XT-795	"Fun In Acapulco"	RCA	LSP-2756	P8S-1141			Satin Sheets	MCA	MCA-338	MCAT-338
Bakersfield, Nashville West (W/Susan Raye & Others)		CAP	ST-11238	8XT-11238	Elvis Golden Records, Vol. 3	RCA	LSP-2765	P8S-1057			Jeanne Pruett	MCA	MCA-388	MCAT-388
The Best Of Buck Owens		CAP	ST-2105	8XT-2105	"Kissin' Cousins"	RCA	LSP-2894	P8S-1142			<b>RANDOLPH, BOOTS</b>			
The Best Of Buck Owens, Vol. 2		CAP	ST-2897	8XT-2897	Roustabout	RCA	LSP-2999	P8S-1143			Boots And Stockings	COL	SLP-18127	
Live At The Nugget		CAP	SMAS-11039	8XT-11039	Girl Happy	RCA	LSP-3338	P8S-1018			Boots Randolph With Voices And Strings (With Knights Bridge Strings)	COL	SLP-18082	SL8-18082
Buck Owens "Live" At The White House		CAP	ST-11105	8XT-11105	Elvis For Everybody	RCA	LSP-3450	P8S-1078			Boots With Brass	COL	SLP-18147	SL8-18147
In Palm Of Your Hand		CAP	ST-11136	8XT-11136	Paradise, Hawaiian Style	RCA	LSP-3643	P8S-1165			The Fantastic Boots Randolph	COL	SLP-18042	SL8-18042
Ain't It Amazing Gracie		CAP	SMAS-11180	8XT-11180	How Great Thou Art	RCA	LSP-3758	P8S-1218			The Greatest Hits Of Today	COL	KZ-31908	
Arms Full Of Empty		CAP	ST-11222	8XT-11222	Elvis Gold Records, Vol. 4	RCA	LSP-3921	P8S-1297			Hip Boots!	COL	SLP-18015	SL8-18015
Bridge Over Troubled Water		CAP	ST-685	8XT-685	Speedway	RCA	LSP-3989	P8S-1335			Hit Boots 1970	COL	SLP-18144	SL8-18144
The Best Of Buck Owens, Vol. 4		CAP	ST-830	8XT-830	Elvis—TV Special	RCA	LPM-4088	P8S-1391			Homer Louis Randolph, III	COL	Z 30678	SA-30678
Too Old To Cut The Mustard? (With B. Alan)		CAP	ST-874	8XT-874	From Elvis In Memphis	RCA	LSP-4155	P8S-1456			More Yakety Sax!	COL	SLP-18037	SL8-18037
(It's A) Monsters' Holiday		CAP	ST-11332	8XT-11332	On Stage (February, 1970)	RCA	LSP-4362	P8S-1594			Sax Sational!	COL	SLP-18079	SL8-18079
<b>OWENS, BUCK AND SUSAN RAYE</b>					Elvis In Person At The International Hotel, Las Vegas, Nevada	RCA	LSP-4428	P8S-1634			Sentimental Journey	COL	KZ-32292	ZA-32292
The Good Old Days		CAP	ST-11204	8XT-11204	Elvis Back In Memphis	RCA	LSP-4429	P8S-1632			Sunday Sax	COL	SLP-18099	SL8-18099
Best Of		CAP	ST-11804	8XT-11804	Elvis—That's The Way It Is	RCA	LSP-4445	P8S-1652			The Sound Of Boots . . . With Love	COL	SLP-18111	SL8-18111
We're Gonna Get Together		CAP	ST-448	8XT-448	Elvis Country	RCA	LSP-4460	P8S-1655			The World Of Boots Randolph	COL	ZG-30963	ZGA-30963
The Great White Horse		CAP	ST-558	8XT-558	Love Letters From Elvis	RCA	LSP-4530	P8S-1748			Yakety Revisited	COL	SLP-18128	SL8-18128
<b>PARTON, DOLLY</b>					Elvis Now	RCA	LSP-4671	P8S-1898			<b>RAYE, SUSAN</b>			
My Blue Ridge Mountain Boy		RCA	LSP-4188	P8S-1483	He Touched Me	RCA	LSP-4690	P8S-1923			Pitty, Pitty, Patter	CAP	ST-807	8XT-807
The Best Of		RCA	LSP-4449	P8S-1645	Elvis As Recorded Live At Madison Square Garden	RCA	LSP-4776	P8S-2054			(I've Got A) Happy Heart	CAP	ST-875	8XT-875
Jolene		RCA	APL1-0473N	APSI-0473	Elvis—Aloha From Hawaii	RCA	VPSX-6089	P8S-5144			The Best Of	CAP	ST-11282	8XT-11282
Joshua		RCA	LSP-4507		Via Satellite	RCA		P8S-1140			My Heart Has A Mind Of Its Own	CAP	ST-1105	8XT-1105
The Best Of Porter Wagoner		RCA	LSP-4556	P8S-1770	It Happened At The World's Fair	RCA		P8S-1201			Wally Jones	CAP	ST-736	8XT-736
And Dolly Parton		RCA	LSP-4603	P8S-1826	Spinout	RCA		P8S-1246			Wheel Of Fortune	CAP	ST-1106	8XT-1106
Coat Of Many Colors		RCA	APL1-0033	APSI-0033	Good Times	RCA	CPL1-0475	CPS1-0475			Love Sure Feels Good	CAP	ST-1135	8XT-1135
My Tennessee Mountain Home		RCA	LSP-4556	P8S-1770	Double Trouble	RCA		P8S-1246			Cheating Game	CAP	ST-11179	8XT-11179
Love And Music (With Porter Wagoner)		RCA	APL1-0248	APSI-0248	Elvis Recorded Live On Stage In Memphis	RCA	CPL1-0606	CPS1-0606			Plastic Trains, Paper Planes	CAP	ST-11223	8XT-11223
Bubblin' Over		RCA	APL1-0286	APSI-0286	<b>PRICE, KENNY</b>						Hymns By Susan Raye	CAP	ST-11255	8XT-11255
The Carroll County Accident		RCA	LSP-4186	P8S-1433	30 California Women	RCA	APL1-0208	APSI-0208			<b>REED, JERRY</b>			
Always, Always (With Dolly Parton)		RCA	LSP-4305	P8S-1481	Turn On Your Light And Let It Shine	RCA	APL1-0435	APL-0435			Me And Jerry (With Chet Atkins)	RCA	LSP-4396	P8S-1610
Porter Wayne And Dolly Rebecca (With Dolly Parton)		RCA	LSP-4321	P8S-1550	<b>PRICE, RAY</b>						When You're Hot, You're Hot	RCA	LSP-4506	P8S-1712
The Best Of Porter Wagoner, Vol. II		RCA	LSP-4386	P8S-1587	All Time Greatest Hits	COL	KG 31364	GA-31364			Me And Chet (With Chet Atkins)	RCA	LSP-4707	P8S-1942
Skid Row Joe—Down In The Alley		RCA	LSP-4388	P8S-1638	Burning Memories	COL	CS-9089	18-10-0918			The Best Of Jerry Reed	RCA	LSP-4729	P8S-1971
Once More (With Dolly Parton)		RCA	LSP-4490	P8S-1603	Danny Boy	COL	CS-9477	18-10-0260			Lord, Mr. Ford	RCA	APL1-0238	APSI-0238
Two Of A Kind (With Dolly Parton)		RCA	LSP-4508	P8S-1696	For The Good Times	COL	CS-8866	18-10-0094			The Uptown Poker Club	RCA	APL1-0356	APSI-0356
Simple As I Am		RCA	LSP-4116	P8S-1714	Greatest Hits, Vol. 2	COL	CS-9740	18-10-0318			Tupelo Mississippi Flash	RCA	ACL1-0331	ACSI-0331
<b>PAYCHECK, JOHNNY</b>					I Won't Mention It Again	COL	C-30510	CA-30510			A Good Woman's Love	RCA	APL1-0544	
She's All Got		COL	E31141	EA31141	You're The Best Thing That Ever Happened To Me	COL	KC-32777	CA-32777			<b>REEVES, DEL</b>			
Somebody Loves Me		EPI	KE-31708	EA-31708	She's Got To Be A Saint	COL	KC-32033	CA-32033			The Del Reeves Album	UA	UAS-6820	U8328
Somebody To Give My Love To		EPI	KE-31449	EA-31449	Take Me As I Am	COL	CS-9606			Before Goodbye	UA	UAS-6830	U8456	
My Lovemaker		EPI	KE-32387	EA-32387	Touch My Heart	COL	CS-9406	18-10-0238			Truckers Paradise	UA	UALA044G	UAE044G
Song And Dance Man		COL	KE-32570	EA-32570	Welcome To My World	COL	G-30878	GT-30878			Live At The Palomino	UA	UALA204G	UAE0204G
<b>PRIDE, CHARLEY</b>					The World Of Ray Price	COL	GP-28	18-BO-0902			The Very Best Of	UA	UALA235G	UAE0235G
(Country) Charley Pride		RCA	LSP-3645	P8S-1318	You Wouldn't Know Love	COL	CS-9918				<b>REEVES, JIM</b>			
Pride Of Country Music		RCA	LSP-3375	P8S-1278	The Lonesome Lonesome	COL	KC-31546	CA-31546			God Be With You	RCA	LSP-1950	P8S-1856
The Country Way		RCA	LSP-3895	P8S-1308	The Other Woman	COL	CS-9182				The Intimate Jim Reeves	RCA	LSP-2216	P8S-2014
Make Mine Country		RCA	LSP-3952	P8S-1338	<b>PRIDE, CHARLEY</b>						A Touch Of Velvet	RCA	LSP-2487	P8S-1857
					(Country) Charley Pride	RCA	LSP-3645	P8S-1318			We Thank Thee	RCA	LSP-2552	P8S-1857
					Pride Of Country Music	RCA	LSP-3375	P8S-1278			I'd Fight The World	RCA	APL1-0537	APSI-0537
					The Country Way	RCA	LSP-3895	P8S-1308			Moonlight And Roses	RCA	LSP-2854	P8S-1020
					Make Mine Country	RCA	LSP-3952	P8S-1338			The Best Of Jim Reeves	RCA	LSP-2890	P8S-1175

Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.
Distant Drums		RCA	LSP-3542	P8S-1158	<b>SCRUGGS, EARL</b>	Thank You World	MER	SRM1-707	MC81-707					
The Best Of Jim Reeves, Vol. 3		RCA	LSP-4187	P8S-1551	Earl Scruggs Revue	The Big Hits	COL	CS-9519						
Missing You		RCA	LSP-4749	P8S-2013	Dueling Banjos	Flowers On The Wall	COL	CS-9249						
Am I That Easy To Forget		RCA	APL1-0039	APSI-0039	Him Family And Friends	The World Of The								
Jim Reeves On Stage		RCA		P8S-1383	(With Baez, Dylan, Byrds)	Statler Brothers	COL	KG-31557	GA-31557					
Great Moment In Country Music		RCA	APL1-0330	APSI-0330	I Saw The Light (With Linda Ronstadt)		COL	KC-31354	CA-31354	<b>STEAGALL, RED</b>				
					Live At Kansas State	Somewhere My Love	COL	KC-31758	CA-31758		CAP	ST-11162	8XT-11162	
					Nashville's Rock	If You've Got The Time	COL	CS-1007			CAP	ST-11228	8XT-11228	
					Where The Lilies Bloom		COL	KC-32806	EA-32806					
<b>RICH, CHARLIE</b>										<b>STRUNK, JUD</b>				
Fully Realized		MER	SRM-2-7506							Daisy A Day	MGM	SE-4898		
Tomorrow Night		RCA	APL1-0258	APSI-0258										
Behind Closed Doors		EPI	KE-32247	EA-32247										
The Best Of Charlie Rich		EPI	KE-31933	EA-31933	<b>SEALS, TROY</b>									
Very Special Love Songs		EPI	KE-32531	EA-32531	Now Presenting Troy Seals		ATL	SD 7281	TP 7281					
										<b>STUCKEY, NAT</b>				
										Take Time To Love Her/ I Used It All On You	RCA	APD1-0080	APSI-0080	
<b>RILEY, JEANNIE C.</b>														
Down To Earth		MGM	SE-4849		Can I Sleep In Your Arms/ Lucky Ladies		MCA	MCA-385	MCAT-385					
When Love Has Gone Away		MGM	SE-4891		Jack Greene & Jeannie Seely		MCA	MCA-288	MCAT-288	<b>SWAN, BILLY</b>				
Just Jeannie		MGM	SE-4909	M8G-4909	Two For The Show		MCA	MCA-77	MCAT-77	I Can Help	COL	KZ 33279		
					Greatest Hits		MON	KZ 31911	ZA 31911					
					Little Things		MON	SLP 18104	844-18104	<b>THOMPSON, HANK</b>				
<b>RITTER, TEX</b>										Hank Thompson Sings The Gold Standards	DOT	DLP 25864	BAR-1098M	
Fall Away		CAP	ST-11351	8XT-11351						On Tap, In The Can, Or In The Bottle	DOT	DLP 25894		
Hillbilly Heaven		CAP	ST-1623		<b>SHAVER, BILLY JOE</b>					Hank Thompson Salutes The Countryopolitan Sound Of	DOT	DLP 25971		
The Best Of Tex Ritter		CAP	DT-2595		Old Five And Dimers		MON	KZ 32293	ZA-32293	Hank Thompson Next Time I Fall In Love	DOT	DOS 25991	25978M	
Supercountrylegendary		CAP	ST-11037							Hank Thompson's Greatest Hits	DOT	DOS 26004	26004M	
										The Hank Thompson 25th Anniversary Album	DOT	DOS 2-2000		
										Kindly Keep It Country	DOT	DOS 26015	26015M	
										The Best Of Hank Thompson	CAP	DT-1878	8XT-1878	
<b>ROBBINS, MARTY</b>										<b>THOMPSON, SUE</b>				
All-Time Greatest Hits		COL	KG-31361	GA-31361						Sweet Memories	HIC	H3F-4511	H8G-4511	
Bound For Old Mexico		COL	KC-31341	CA-31341	<b>SHEPARD, JEAN</b>									
Devil Woman		COL	CS-8718		Slippin' Away		UA	UA-LA144F	UA-EA144G					
The Drifter		COL	CS-9327											
Greatest Hits		COL	CS-8639	18-10-009	<b>SIMPSON, RED</b>									
Greatest Hits, Vol. 3		COL	C-30571	CA-30571	I'm A Truck		CAP	ST-881	8XT-881					
Gunfighter Ballads And Trail Songs		COL	CS-8158	18-10-011										
I've Got A Woman's Love		COL	KC-31628	CA-31628	<b>SMITH, ARTHUR</b>									
I Walk Alone		COL	CS-9725	18-10-054	Battling Banjos		MON	KZ 32259	ZA 32259					
Marty's Country		COL	GP-15	18-BO-07										
More Greatest Hits		COL	CS-8435		<b>SMITH, CAL</b>									
More Gunfighter Ballads Trail Songs		COL	CS-8272		The Best Of Cal Smith I've Found Someone Of My Own		MCA	MCA-70	MCAT-70					
My Woman, My Woman, My Wife		COL	CS-9978	18-10-08	Cal Smith Country Bumpkin		MCA	MCA-56	MCAT-56					
Return Of The Gunfighter		COL	CS-8872				MCA	MCA-344	MCAT-344	<b>MEL TILLIS AND THE STATESIDERS</b>				
What God Has Done		COL	CS-9428				MCA	MCA-424	MCAT-424	Mel Tillis And The Statesiders On Stage At The				
The World Of Marty Robbins		COL	G-30881	GA-3088	<b>SMITH, CONNIE</b>					Birmingham Municipal Auditorium	MGM	SE-4889	M8G-4889	
Have I Told You Lately		COL	C-32506		Dream Painter		RCA	APL1-0188	APSI-0188	I Ain't Never/Neon Rose	MGM	SE-4870	M5G-4870	
This Much A Man		MCA	MCA-61		Greatest Hits, Vol. 1		RCA	APL1-0275	APSI-0275	Would You Want The World To End	MGM	SE-4841		
Marty Robbins		MCA	MCA-342	MCAT-342						Living And Learning/Take My Hand (With Sherry Bryce)	MGM	SE-4800		
					<b>SMITH, SAMMI</b>					Sawmill	MGM	SE-4907	M8G-4907	
					The Toast Of '45		MEG	M31-1021		Let's Go All The Way Tonight	MGM	SE-4937	M8G-4937	
										Very Best Of	MGM	SE-4806	M8G-4806	
<b>ROBINSON, BETTY JEAN</b>										Stomp Them Grapes	MGM	SE-4960	M8H-4960	
When My Baby Sings His Song (With Carl Belew)		MCA	DL-7-5337	6-5337	<b>SNOW, HANK</b>					Mel Tillis' Greatest Hits	MCA	MCA-66	MCAT-66	
					Now		RCA	APL1-0607		Mel Tillis & Bob Wills "In Person"	MCA	MCA-550		
					Hello Love		RCA	APL1-0441	APSI-0441					
					The Best Of		RCA	LSP-3478(e)	P8S-2006	<b>TOMPALL AND THE GLASER BROTHERS</b>				
					The Best Of Hank Snow, Vol. 2		RCA	LSP-4798	P8S-2081	Charlie	MGM	SE-4918		
					Hank Snow Sings Grand Ole Opry Favorites		RCA	APL1-0162	APSI-0162	Greatest Hits	MGM	SE-4946	M8G-4946	
					That's You & Me		RCA	APL1-0608	APSI-0608	The Award Winners	MGM	SE-4775		
					I'm Movin' On		RCA	ACL1-0540	ALS1-0540					
										<b>TONI AND TERRY</b>				
					<b>SONS OF THE PIONEERS</b>					Cross-Country	CAP	ST-11137	8XT-11137	
					Cool Water		RCA	LSP-2118	P8S-1062					
					The Best Of		RCA	LSP-3476(e)	P8S-2007					
					Tumbling Tumbleweeds		RCA	LSP-4119						
										<b>TRASK, DIANA</b>				
					<b>SOUTH, JOE</b>					Miss Country Soul	DOT	DLP 25920		
					Joe South's Greatest Hits		CAP	ST-450		From The Heart	DOT	DLP 25957		
										Diana's Country	DOT	DOS 25989		
					<b>STAFFORD, JIM</b>					Diana Trask Sings About Loving	DOT	DOS 25999	25999M	
					Jim Stafford		MGM	SE-4947	M8G-4947	It's A Man's World	DOT	DOS 26016	26016M	
										Lean It All On Me	DOT	ODOS1 26021	26021M	
					<b>STAMPLEY, JOE</b>					Diana Trask Sings About Loving	DOT	DOS 25999	25999M	
					If You Touch Me (You've Got To Love Me)		DOT	DOS 26002	26002M	It's A Man's World	DOT	DOS 26016	26016M	
					Soul Song		DOT	DOS 26007	26007M	Lean It All On Me	DOT	DOS 26021	26021M	
					I'm Still Loving You		DOT	DOS 26020	26020M					
										<b>TUBB, ERNEST</b>				
					<b>STATLER BROTHERS, THE</b>					Golden Favorites	MCA	MCA-84	MCAT-84	
					Carry Me Back		MER	SRM-1-676	MC8-1-676	Just Call Me Lonesome	MCA	MCA-209		
					Bed Of Rose's		MER	SR 61317	MC8-61317	Greatest Hits	MCA	MCA-16	MCAT-16	
					Pictures Of Moments					Greatest Hits, Vol. 2	MCA	MCA-24	MCAT-24	
					To Remember		MER	SR 61349	MC8-61349	One Sweet Hello	MCA	MCA-294	MCAT-294	
					Innerview		MER	SR 61358	MC8-61358	Say Something Sweet To Sarah	MCA	MCA-229	MCAT-229	
					Country Music Then And Now		MER	SR 61367	MC8-61367	Baby It's So Hard To Be Good	MCA	MCA-512		
					The Statler Brothers Sing					The Ernest Tubb Story	MCA	MCA2-4040		
					Country Symphonies In E Major		MER	SR 61374	MC8-61374	The Ernest Tubb/Loretta Lynn Story	MCA	MCA2-4000	MCAT2-4000	

Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.	Artist	Title	Label	LP No.	8-Track Tape No.				
I've Got All The Heartaches I Can Handle	MCA	MCA-341	MCAT-341	<b>WELLS, KITTY</b> Greatest Hits Pledging My Love Heart-Warming Gospel (With Johnny Wright) Songs Sincerely Dust On The Bible Kitty Wells Story I've Got Yesterday Yours Truly	MCA	MCA-121 MCA-296	MCAT-121 MCAT-296	<b>WILLIAMS, HANK, JR. AND THE CHEATIN' HEARTS</b> Just Pickin'—No Singin'	MGM	SE-4906	<b>WILLIAMS, MENTOR</b> Feelings	MCA	MCA-404	MCAT-404				
<b>TUCKER, TANYA</b> Delta Dawn What's Your Mama's Name Would You Lay With Me?	COL	KC-31742 KC-32272 KC-32744	CA-31742 CA-32272 CA-32744	<b>WEST, DOTTIE</b> The Best Of Dottie West If It's All Right With You/ Just What I've Been Looking For Country Sunshine House Of Love	MCA	MCA-142 MCA-501 MCA-149 MCA2-4031 MCA-509 MCA-330	MCAT-142 MCAT-501 MCAT-149 MCAT2-4031 MCAT-509 MCAT-330	<b>BOB WILLS &amp; THE TEXAS PLAYBOYS</b> Anthology (2 records) The History Of Bob Wills And The Texas Playboys Greatest String Band Hits The Best Of Bob Wills Bob Wills And His Texas Playboys King Of Western Swing Time Changes Everything The Living Legend Mel Tillis & Bob Wills "In Person"	COL	KG-32416	MGM	SE-4866 MCA-152 MCA-153	M8G-4866 MCAT-152 MCAT-153					
<b>TWITTY, CONWAY</b> Greatest Hits I Love You More Today To See My Angel Cry/ That's When She— Hello Darling Fifteen Years Ago How Much More Can She Stand I Wonder What She'll Think About Me Leaving Look Into My Teardrops Conway Twitty Country Next In Line Darling, You Know I Wouldn't Lie I Can't See Me Without You Greatest Hits, Vol. 1 I Can't Stop Loving You/Lost Her Love On Our First Date She Needs Someone To Hold Her Only Make Believe (With Loretta Lynn) Lead Me On Louisiana Woman— Mississippi Man (With Loretta Lynn) Clinging To A Saving Hand/ Steal Away You've Never Been This Far Before/Baby's Gone Honky Tonk Angel Only Make Believe (With Loretta Lynn)	MGM	SE-3849 MCA-130	M8G-3849 MCAT-130	<b>WHITMAN, SLIM</b> I'll Walk With God Country Hits, Vol. II Song Of The Old Waterwheel Yodeling Irish Songs Love Song Of The Waterfall 15th Anniversary Album It's A Sin To Tell A Lie Best Of Slim Whitman, Vol. II I'll See You When The Very Best Of	UA	LP-12032 LP-12100 LP-12102 LP-12235 LP-12245 LP-12277 LP-12342 UAS-6819 UAS-6832 UAUA046G UALA245G	APS1-0151 APS1-0151 APS1-0344 APS1-0344	U8327 U8458 UAEA046G UAEA245G	<b>WILLS, BOB</b> Sings And Plays For The Last Time	UA	LST-7303 UALA216J2	UA UAEA216J2						
<b>WAGONER, PORTER</b> The Best Of Porter Wagoner And Dolly Parton Tore Down I'll Keep On Lovin' You Love And Music (With Dolly Parton) The Farmer Porter 'N Dolly	MCA	MCA-8 MCA-9	MCAT-8 MCAT-9	<b>WILBURN BROTHERS, THE</b> Take Up Thy Cross A Portrait	MCA	MCA-217 MCA2-4011	MCAT-217 MCAT2-4011	<b>WILLS, BOB AND DUNCAN, TOMMY</b> Together Again A Living Legend Mr. Words And Music Half Of Fame	UA	LST-7173 LST-7182 LST-7194 UAS-9962	UA	LST-7173 LST-7182 LST-7194 UAS-9962	04032					
<b>WALKER, BILLY</b> All Time Greatest Hits The Billy Walker Show (With The Mike Curb Congregation) Too Many Memories The Hand Of Love	MCA	MCA-335 MCA-376	MCAT-335 MCAT-376	<b>WILLIAMS, HANK</b> 14 More Of Hank Williams Greatest Hits, Vol. 3 The Very Best Of Hank Williams Insights Into Hank Williams In Song And Story The Very Best, Vol. 2 Lost Highway And Other Folk Ballads Hank Williams Sings I Saw The Light The Unforgettable Hank Williams On Stage The Legend Lives Anew Again Luke The Drifter I Won't Be Home No More The Essential Hank Williams Life To Legend 24 Of Hank Williams' Greatest Hits Hank Williams/Hank Williams Jr.—The Legend Of Hank Williams In Song And Story Hank Williams' Greatest Hits The Spirit Of Hank Williams	MGM	SE-4140 SE-4168	M8G-4168	<b>WISEMAN, MAC</b> Concert Favorites	RCA	P8S-2128	<b>WRIGHT, JOHNNY</b> Heart Warming Gospel Songs (With Kitty Wells)	MCA	MCA-142	MCAT-142				
<b>WALKER, CHARLIE</b> Break Out The Bottle— Bring On The Music	MCA	MCA-359 MCA-406	MCAT-359 MCAT-406	<b>WILLIAMS, HANK JR.</b> Hank Williams Life Story— Music From The Motion Picture "Your Cheatin' Heart" The Best Of Hank Williams Jr. A Time To Sing Hank Williams Jr.'s Greatest Hits Hank Williams Jr.'s Greatest Hits Vol. II Eleven Roses Send Me Some Lovin' / Whole Lot Of Loving (With Lois Johnson) The Last Love Song After You Archetypes Hank Williams, Jr. Sings Songs Of Hank Williams Again	MGM	SE-4168 M3HB-4975 SE-4227 SE-4254 SE-3331 SE-3733 SE-3999 SE-4377 SE-4378 SE-4380 SE-4481 SE-4651 SE-4680	M8G-4168	<b>WYNETTE, TAMMY</b> Bedtime Story Divorce The First Songs Of First Lady Greatest Hits Greatest Hits Vol. 2 Inspiration Kids Say The Darndest Things Let's Build A World Together (With George Jones) Me And The First Lady (With George Jones) My Man Stand By Your Man Woman To Woman Take Me To Your World Tammy's Touch The Ways To Love A Man We Go Together (With George Jones) We Love To Sing About Jesus (With George Jones) The World Of Tammy Wynette Your Good Girl's Gonna Go Bad We're Gonna Hold On (With George Jones) Another Lonely Song	MGM	SE-4168 M3HB-4975 SE-4227 SE-4254 SE-3331 SE-3733 SE-3999 SE-4377 SE-4378 SE-4380 SE-4481 SE-4651 SE-4680	M8G-4168	<b>YOUNG, FARON</b> The Best Of Faron Young And Sayin' Goodbye It's Four In The Morning Just What I Had In Mind Some Kind Of Woman	MGM	SE-4168 M3HB-4975 SE-4227 SE-4254 SE-3331 SE-3733 SE-3999 SE-4377 SE-4378 SE-4380 SE-4481 SE-4651 SE-4680	M8G-4168	MER	SR-61267 SR-61354 SR-61359 SRM-1-674 SRM-1-698	MC8-61267 MC8-61354 MC8-61359 MC8-1-674 MC8-1-698
<b>WALKER, JERRY JEFF</b> Viva Terlingua	MCA	MCA-382	MCAT-382	<b>WILSON, JUSTIN</b> I Gawr-On-Te Wilsonville U.S. And A. The "Wondermus" Humor Of Justin Wilson Just Wilson Says, "Me, I Got A Frien'!" Whooooo Boy How Ya'll Are Across The U.S. & A. Humorous World Of Justin Wilson	MCA	MCA-382	MCAT-382	<b>WISMAN, MAC</b> Concert Favorites	RCA	P8S-2128	<b>WRIGHT, JOHNNY</b> Heart Warming Gospel Songs (With Kitty Wells)	MCA	MCA-142	MCAT-142				
<b>WALLACE, JERRY</b> This Is Jerry Wallace To Get To You Do You Know What It's Like To Be Lonesome Primrose Lane For Wives & Lovers	MCA	MCA-2 MCA-50	MCAT-2 MCAT-50	<b>WILLIAMS, HANK JR.</b> Hank Williams Life Story— Music From The Motion Picture "Your Cheatin' Heart" The Best Of Hank Williams Jr. A Time To Sing Hank Williams Jr.'s Greatest Hits Hank Williams Jr.'s Greatest Hits Vol. II Eleven Roses Send Me Some Lovin' / Whole Lot Of Loving (With Lois Johnson) The Last Love Song After You Archetypes Hank Williams, Jr. Sings Songs Of Hank Williams Again	MCA	MCA-2 MCA-50	MCAT-2 MCAT-50	<b>WISMAN, MAC</b> Concert Favorites	RCA	P8S-2128	<b>WRIGHT, JOHNNY</b> Heart Warming Gospel Songs (With Kitty Wells)	MCA	MCA-142	MCAT-142				
<b>WATSON, DOC</b> Elementary, Dr. Watson Then And Now Two Days In November	UA	PSY-5703 PP-LA022G PP-LA210G	11103 PP-EA022G PP-EA210G	<b>WILLIAMS, HANK JR.</b> Hank Williams Life Story— Music From The Motion Picture "Your Cheatin' Heart" The Best Of Hank Williams Jr. A Time To Sing Hank Williams Jr.'s Greatest Hits Hank Williams Jr.'s Greatest Hits Vol. II Eleven Roses Send Me Some Lovin' / Whole Lot Of Loving (With Lois Johnson) The Last Love Song After You Archetypes Hank Williams, Jr. Sings Songs Of Hank Williams Again	UA	PSY-5703 PP-LA022G PP-LA210G	11103 PP-EA022G PP-EA210G	<b>WISMAN, MAC</b> Concert Favorites	RCA	P8S-2128	<b>WRIGHT, JOHNNY</b> Heart Warming Gospel Songs (With Kitty Wells)	MCA	MCA-142	MCAT-142				
<b>WAYNE, JOHN</b> America, Why I Love Her	RCA	LSP-4828	P8S-2112	<b>WILLIAMS, HANK JR.</b> Hank Williams Life Story— Music From The Motion Picture "Your Cheatin' Heart" The Best Of Hank Williams Jr. A Time To Sing Hank Williams Jr.'s Greatest Hits Hank Williams Jr.'s Greatest Hits Vol. II Eleven Roses Send Me Some Lovin' / Whole Lot Of Loving (With Lois Johnson) The Last Love Song After You Archetypes Hank Williams, Jr. Sings Songs Of Hank Williams Again	RCA	LSP-4828	P8S-2112	<b>WISMAN, MAC</b> Concert Favorites	RCA	P8S-2128	<b>WRIGHT, JOHNNY</b> Heart Warming Gospel Songs (With Kitty Wells)	MCA	MCA-142	MCAT-142				
<b>WELLER, FREDDY</b> Too Much Monkey Business The Roadmaster Sexy Lady	COL	KC-32218 KC-31769 KC-32958	CA-32218 CA-31769 CA-32958	<b>WILLIAMS, HANK JR.</b> Hank Williams Life Story— Music From The Motion Picture "Your Cheatin' Heart" The Best Of Hank Williams Jr. A Time To Sing Hank Williams Jr.'s Greatest Hits Hank Williams Jr.'s Greatest Hits Vol. II Eleven Roses Send Me Some Lovin' / Whole Lot Of Loving (With Lois Johnson) The Last Love Song After You Archetypes Hank Williams, Jr. Sings Songs Of Hank Williams Again	COL	KC-32218 KC-31769 KC-32958	CA-32218 CA-31769 CA-32958	<b>WISMAN, MAC</b> Concert Favorites	RCA	P8S-2128	<b>WRIGHT, JOHNNY</b> Heart Warming Gospel Songs (With Kitty Wells)	MCA	MCA-142	MCAT-142				

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Highway 100, due west of Nashville, is a two-lane country road spotted with churches and horse farms. The churches are mostly modest and in need of paint. The farm houses are generally large and well-kept, two story structures. There are no commercial buildings. I called Del Reeves to ask for directions.

"Just drive straight down Highway 100, and you can't miss it," he claimed. "It's about 40 miles. Should take you about 35 minutes. Don't bother with landmarks, you really can't miss it."

Well, I almost missed it. At one point in the search, I pulled into a magnificent stone driveway which wound into a bridge across a small pond. The pond was like a moat, guarding an enormous, white antebellum mansion. I spotted a pock-marked teenage boy and asked if this was Del Reeves' home. He seemed surprised. "Oh no. Del lives about two miles down the road," he said, pointing westward. I pleaded for identifying marks. "Well, there's a split-rail fence and a black iron gate," he said grudgingly.

I drove out of the estate and headed back onto Highway 100, and there on my right was a split-rail fence. The wrought iron gate had a giant G carved out, and I spotted a sprawling, split-level ranch house in the distance. I guessed that this must be "Gloryland." Still, I was not absolutely sure until I drove up the 100-yard long driveway, and found Del Reeves sitting in front of the house on his palomino horse, Glory Girl, waiting for me. His youngest daughter Bethany was also waiting along with Maxie, an affectionate but doltish boxer. Del was dressed in a suede leather fringed cowboy suit with matching hat. He greeted me and immediately called out the rest of his family—his wife Ellen and older daughters, Kari and Anne. Together, Del, his family, Maxie, Glory Girl and I went for a tour of the ranch.

In case you missed it, "Gloryland" is the name of the Reeves' ranch. Gloryland has a pond, a 150-year old log cabin, stables, and a large modern ranch house. For a dirt farmer's son, Del Reeves is living pretty good.

On stage Del doesn't dress like a farmer's son. At the Saturday night Opry show, he wore a lavender jump suit with white ruffled sleeves. His grayish hair was long and carefully styled. His movements were frenzied—off and on stage.

Waiting to perform, Del was moving nervously back and forth, chatting with Archie Campbell and flirting with Jeanne Pruett. He occasionally detoured to a darkened corner and drank from a plain paper cup. Del Reeves likes his beer.

(This is confirmed by the fact that his wife Ellen, after mentioning that Del bears some resemblance to Paul Newman, confided that Del is quite impressed by the rumor that Newman drinks an average of one beer every eleven minutes. "Hell, that's even more than I drink," Del said with considerable awe. "One thing he promised me," Ellen stressed, "is that he will not drink any beer before 11 a.m." Del beamed, took another sip and seemed genuinely pleased with himself.)

Del seemed more comfortable before the packed Opry crowd than in front of a few backstage well-wishers

Tina was in the Del Reeves fan club twenty years ago!

In the face of this kind of evidence, Del's insistence that "I don't care if Ralph Schwartz is the artist. If the song is good, it will do well" might be taken with a grain of salt. This becomes apparent when you consider the case of Del's "theme song."

He likes to spread joy,  
And move around like Kilroy.  
He taught the frogs how to sing,  
The birds how to fly,  
He's a man among men,  
Big Daddy Del.

This may not scan well on paper, but Del sings it as though it was custom written for him—which it was. The song is "Big Daddy Del." The voice is smooth and confident:

Honey drips from his lips  
When he croons a tune.  
Big Daddy Del.

And don't forget the women:

# BIG DADDY DEL

## Del Reeves in Gloryland

by HENRY HORENSTEIN

and colleagues. He was active and lively, but clearly controlled. Every movement, every gesture, and every joke clicked right into place. His act is one of country music's smoothest, reminiscent of a slightly nervous Marty Robbins.

Del joked, bounced, dipped and smiled through his number. He seemed more like a hip nightclub entertainer, teasing and charming the audience, then a seasoned veteran of over 20 years in country music. The applause was among the loudest of the evening.

After the Opry show, I chatted with a Del Reeves fan at Tootsie's Orchid Lounge. Tina was in her late thirties, had long red hair and was dressed in a short blue satin skirt with a white satin blouse. She pulled out some faded color snapshots. The blurred figures resembled a younger Tina and a young Paul Newman, standing in front of some trees, apparently in a music park. On the back, the caption read: "with Curly Reeves, Fresno, California, 1955."

When he plays on his old guitar,  
He's got hot strings.  
Women do funny things to him  
Like likker in a jar.  
Big Daddy Del.

Yes, Del Reeves does funny things to women. When asked about it, he acknowledged his sex appeal.

"I've always thought in terms of singing to the gals, for the simple reason that, by God, they're the ones that buy the records. I've always tried to build a woman up in a song. Put her down and you're not going to sell any damn records."

Franklin Delano Reeves was born 41 years ago in the hills near Sparta, North Carolina. He grew up in a poor family, the youngest of 11 children. At an early age Del learned to play several string instruments. He still plays guitar, mandolin and fiddle in his stage act, though he admits to being "a player of all and master of none."

Ernest Tubb and Hank Snow were early influences, but Del soon took to listening to and imitating Lester





Flatt and Earl Scruggs. At twelve years old, Del informed his father, "Someday, I'm going to play on the Opry, Dad." For most kids, such ambitions are commonplace, but Del Reeves was an unusually motivated 12 year-old. He tells it like this: "Go right down a list of ten things in life you want and I promise you, with positive thinking, you will absolutely achieve each and every one of them. I've always felt this way, ever since I was a child." In October, 1966, Del became a member of the Grand Ole Opry.

During a career which has included rock & roll ("it just didn't hit," says Del), bluegrass, and Las Vegas-style middle-of-the-road material—Del spent some time on the famed Nevada Strip—the music seems to have

taken second place. Del is always concerned primarily with his showmanship. His current act includes all types of music—"something for everyone."

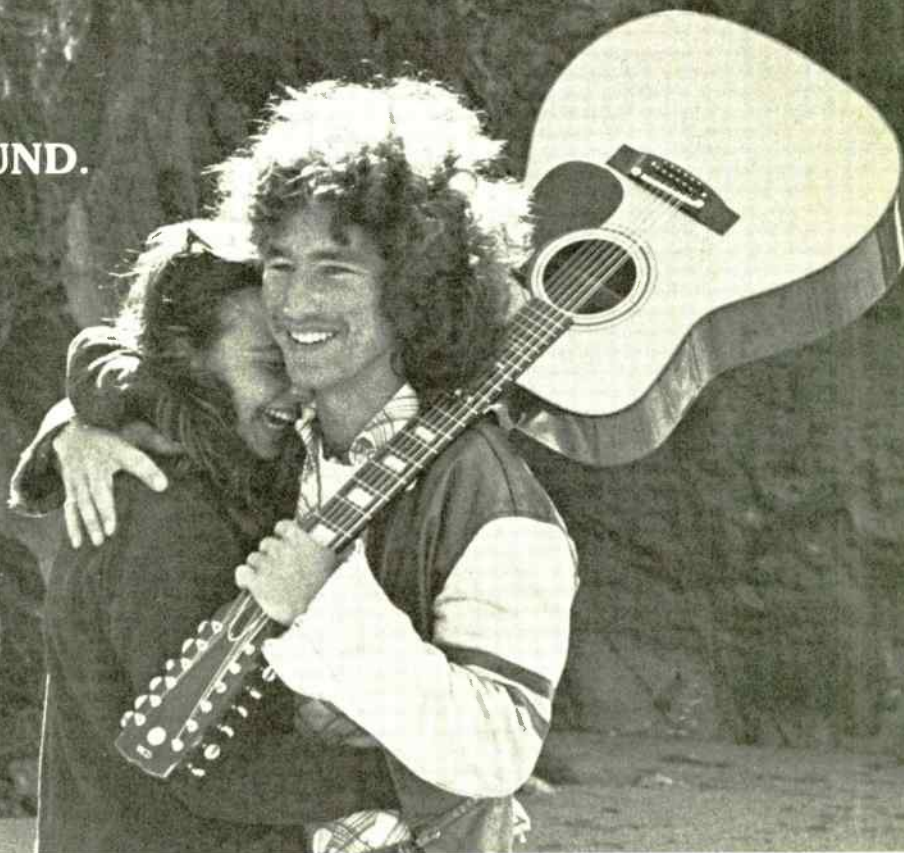
Del says that picking a song to record is a touchy balance between a tune he likes and one that will sell. He had the first crack at recording "Sensuous Woman" which was later a big hit for Don Gibson. Del did not like the song at first airing. "I said, 'hell no, I'm not doing that! I'm not doing that damn song!'" I asked if he regretted the decision. "Hell yes, I regretted it," he admitted. "When I saw it make Number One, I *really* regretted it. That was the straw that broke the camel's back."

In 1961 Del released "The Only Girl I Can't Forget" for Reprise rec-

ords. His wife Ellen wrote this fair-sized hit for Del, and they decided to move to Nashville—a crucial step towards the Opry and fame. Ellen, incidentally, has written songs which have been recorded by several others, including Carl Smith, Roy Drusky, and Rose Maddox.

In 1965 Del began recording for United Artists. He immediately hit big with "Girl on the Billboard" which sold over a million copies. Since then he has had several lesser hits in the same vein—upbeat novelty tunes with a strong fifties rock & roll beat. In 1970 he recorded the old Clyde McPhatter hit "Lover's Question," and his brand new single is from Clarence "Frogman" Henry—"I Don't Know Why I Love You) But I Do," complete with 17 violins

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# GUITARS

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and 8 horns.

Del's music is not traditional country music, but it is very definitely modern country. Del is unequivocal about his position in the "what-is-country-music" controversy. He strongly favors the move to one big top 100 chart, away from traditional country music lines. He is for "moving the mainstream of country music toward middle-of-the-road," and is anxious for the bigger market and the greater income that this sound might provide. Still Del considers himself a country music performer, and disagrees with those who predict that homogenization of the charts will destroy the music's identity. "It's the only damn music that wasn't shipped in from other countries when Columbus came over," he says. "I'll bet he

had a banjo and guitar on that damn ship. No doubt about it. You know they weren't singing like Mario Lanza."

Del is still as motivated as he was when he was a 12 year-old aiming for the Opry. He reached that goal eight years ago, and has gone on to gain fame and financial security. He freely admits that performers have bigger egos and greater needs than other mortals.

"Listen, sometimes I get draggin' around here. The wife or someone's got to pick you up by saying something nice to you, or doing a little something for you like buying a belt or a pair of Levis or something and you say 'By God, you do love me don't you?' You know, performers definitely have bigger egos. Anyone

who says that they don't, I'll call them a damn liar. You feed off your ego. For instance, the applause or someone saying 'Can I have your autograph Mr. Reeves?' You know, it feeds your ego."

Recognition and money are, of course, not strange bedfellows. "It gets tiresome as hell living out of a suitcase and doing one-nighters and driving 700 miles to do another show tomorrow night. I guess when you get right back to it, the damn money is sure a 75% factor in it, but 25% of it is that it feeds the ego—the old thing that says I have arrived."

Has Del Reeves arrived? Judge for yourself. Simply drive down Highway 100, due West of Nashville. Keep going and you cannot miss it. Del Reeves lives in Gloryland. ■

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**Olck Charles Msc., Glendale**  
Aloha Music, Indio

Campana Msc., LaFayette  
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Gilmore Music, Long Beach  
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Loewens Music, Ridgecrest  
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Mission Music, Mission  
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Tom's Music Hse., Fremont  
Moizer Music, Lincoln  
Tom's Music Hse., Norfolk  
Murphy Msc., North Platte  
Hospe Music, Omaha  
Geiger Music, York

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So. Nevada Msc., Las Vegas

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Baton Msc. Inst., Trenton  
Chopin Music, Trenton

### NEW MEXICO

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Phillips Hse. of Msc., Clovis  
Allegro Msc. Ctr., Farmington  
Music Box, Las Cruces  
No. New Mex. Msc., Sant. Fe

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Wilcox Msc. Ctr., Dansville  
Ryders Music, Elmira  
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Twin Village Msc., Lancaster  
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Fred D. Rice, Msc., Wellsville

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Brodt Music, Charlotte  
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Garvalia Music, Cheyenne  
Jays Music, Cheyenne

# Records

## READERS' DISCOUNT

\$1.00 discount on all records & tapes reviewed this month. See page 61 for details.

### Tompall Glaser

Tompall  
MGM M3G 4977 6.98  
M88-4977 (tape) 7.98

Tompall Glaser is my absolute favorite of the Nashville outlaws, perhaps because he stays in the background so much and, thus, remains something of a mystery. Every now and again, though, a report will filter out of the underground about how Tompall did one outrageous thing or another, or, if I'm lucky, a new Tompall album might land on my doorstep.

I must admit I had my doubts when I saw this one, though. Tompall sings the songs of Shel Silverstein, it says on the back, and even though I can see his boat from my front window, I'm certainly no Shel



Silverstein fan. Still, the man has written some fine country tunes, and I doubt Tompall would record anything but the very best, and anyhow, I loved his last album, *Charlie*, so much that I bought up every other copy I could find to give to friends, so I threw it on.

As luck would have it, I like just about everything on the album, and a couple of the tunes—"Oleander," "If I'm There," and "Country Gospel Good Book Rock & Roll"—are masterpieces. The last-named one, for instance, is about a guy (anybody in particular?) who can go either pop or gospel, depending on what pays, and could re-ignite the controversy COUNTRY MUSIC'S gospel issue started.

Tompall is in fine shape—if you can call a voice that sounds like it got drunk and fell downstairs in fine shape, but that's his charm. Dissipated country, you might call it. Everyone concerned with the album sounds like they're having a good time, and the big chorus sing-alongs are particularly jubilant.

If you haven't gotten *Charlie* yet, go do so now, and while you're in the store, check this one out. And Tompall, don't be so long with the next one, you hear?

ED WARD

### Roy Rogers

The Best of Roy Rogers  
RCA ACL1-0953 6.98  
ACS-0953 (tape) 7.98  
Reissue produced by Ethel Gabriel

Roy Rogers' recent hit recording of "Hoppy, Gene, and Me" has reawakened pleasant memories of those Saturday afternoons at the local picture show when Roy and scores of other movie cowboys vanquished evil and introduced us to the world of romantic cowboy song. Now RCA has happily reissued an album of songs that Rogers first recorded at the peak of his Hollywood career, between August 10, 1945 and December 1, 1947, when he succeeded Gene Autry as the "king of the cowboys."

If you've forgotten how those "made-for-movies" cowboy songs sounded, then this collection will refresh your memory. Songs like "Blue Shadows on the Trail" and Roy's biggest hit, "Along the Navajo Trail," paint a bright



and enchanting picture of the West. The other selections are almost exclusively happy and rollicking in nature, as in the cases of "A Gay Ranchero" and "The Yellow Rose of Texas." Roy was never your typical "poor lonesome cowboy" singing his laments to his horse, nor was he ever a honky tonk cowboy wailing his sorrows over a bottle of beer. "I Wish I Had Never Met Sunshine" is the closest he gets to a sad song in this album. Roy's songs were obviously aimed at an audience much more broadly-based than the country audience of the immediate postwar period, and he often drew upon the songs of pop composers, as in the case of Cole Porter's "Don't Fence Me In," and his instrumental accompaniment ranged all the way from the Sons of the Pioneers and Spade Cooley to Morton Scott and His Orchestra. It somehow never seemed incongruous to hear the blast of mariachi horns, nor the full-blown sound of a string section, when Roy galloped singing across the screen.

Despite the somewhat "period" flavor of the material, this album is well worth owning and listening to even if one is not a collector or nostalgia buff. The clear, smooth sound of Roy Rogers at his prime transcends his occasionally hokey material and makes the album an enjoyable listening experience.

BILL C. MALONE

### Jessi Colter

I'm Jessi Colter  
Capitol ST-11363 6.98  
AXT 11363 (tape) 7.98

Oh, no! Nobody's gonna get me to listen to his girlfriend, now. I just don't approve of the kind of thing where just because you're in love with her you think she's got talent. I mean, remember John and Yoko.

But, seeing as you're Waylon Jennings, I'll listen to a little bit of Jessi's album. Now will you let go of my arm?

No, nobody's twisting my arm, let alone Waylon. I



bought this album of my own free will, and Jessi sounds about as much like Yoko Ono as she does like Dave Dudley. Not that I wasn't suspicious, but after hearing "I'm Not Lisa" a few times on KNEW, I decided I wanted to give the lady a longer listen, and I'm glad I did.

Just like Waylon, Jessi projects a very self-assured image,

as feminine as he is masculine, and to top it all off, she writes songs that are varied, melodic, and ideally suited to her small, but strong, singing voice. "I'm Not Lisa" is the obvious stand-out on the album, with its understated charm and delicate, moving piano-and-voice chorus, but numbers like "I Hear A Song," "Who Walks Through Your Memory (Billy Jo)" and "Storms Never Last" have just as much potential for becoming hits.

In fact, if this album has a fault, it's that it isn't long enough to display all the talent Jessi so obviously has. And, as good as her own songs are, I wonder what sort of material she'd choose from the pool of singer songwriters that Waylon regularly dips into for his albums. I guess we'll just have to wait for more Jessi Colter records to find out.

ED WARD

### George Jones

The Best of George Jones  
Epic KE-33352 6.98  
EA-33352 (tape) 7.98

Let's see. Mercury has one, United Artists has one, Musicor has one, RCA has two. And I'm sure there are a few more lurking about. Yeah,



this has got to be at least the seventh or eighth album called *The Best of George Jones*. The funny thing is, they're all titled accurately. Since he had his first hit back in 1955, it's always been the best of George Jones, for in twenty years of recording King George has rarely given us anything but the best.

In December, 1972, Billy Sherrill signed George Jones to Epic. As they say, it was a marriage made in heaven. At the time, Jones had already chalked up more than sixty country hits in his career. As for producer Billy Sherrill, well, we all know about his

track record. There was no doubt about it: there would be some monsters coming out of Columbia's Studio B. The musical marriage was consummated, and the stream of hits began.

It's been a fine two and a half years for George, as you'll realize after listening to *The Best of George Jones*. You might react to the list of song titles here with a slight double take, for at first it doesn't seem plausible that all these huge hits, all these goodies could have happened in a mere two and a half years. Jones has always been a prolific artist; coupled with Billy Sherrill, the Midas of Sixteenth Avenue South, he seems to have become even more prolific, and more awesome a presence.

Included here are some of the biggest country hits of the last couple of years: "We Can Make It," "The Grand Tour," "What My Woman Can't Do," "Nothing Ever Hurt Me (Half as Bad as Losing You)," "The Door," and, George's most recent success, "These Days (I Barely Get By)." It's great stuff, all of it, and it's just a sliver of George Jones's career. Nope, it doesn't matter whether this is the seventh or eighth or ninth or tenth *Best of George Jones* album. As far as I'm concerned, they can call all his albums *The Best of George Jones*. He's that good.

NICK TOSCHES

### Emmylou Harris

*Pieces of the Sky*  
Reprise MS-2213 6.98  
M8-2213 (tape) 7.97

This is a superb debut album. Best known for her back-up vocals behind Linda Ronstadt and the late Gram Parsons, Emmylou Harris should, if things go right, be established as a major vocal personality before too long. Her style has the impassioned, torchy quality of Ronstadt combined with the innocent Tennessee mountain girl flavor of Dolly Parton. Those qualities applied to a selection of tunes that run from traditional to progressive country to Lennon-McCartney make this an extremely joyous record.

"Bluebird Wine" is the high energy kickoff, and it can only be described as rockin' blue-

grass. "If I Could Only Win Your Love," an old Louvin Brothers chestnut, is given new life by the beautiful harmonic interaction of Emmylou and Herb Pedersen. "Boulder to Birmingham" is a nice love song coauthored by Em-



mylou and Bill Danoff. Other highlights are Hag's "Bottle Let Me Down," complete with some fine roadhouse licks from guitarist James Burton, "Sleepless Nights," and the absolutely mesmerizing Lennon-McCartney composition "For No One."

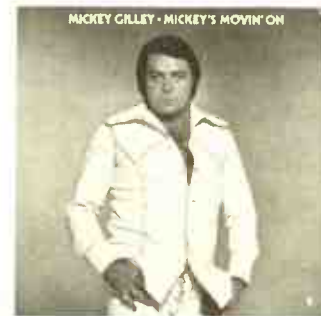
We have in *Pieces of the Sky* a reason to celebrate. Not to mention some great music.

ELKIN BROWN

### Mickey Gilley

*Mickey's Movin' On*  
Playboy PB-405 6.98  
PBT 405 (tape) 7.98

For a moment there, I must admit, I was beginning to get a bit bored with Mickey Gilley. I mean, he sounded just a little too much like his famed cousin Jerry Lee Lewis. The vocal phrasings, the pianisms—after his second hit, it started to seem as if



Mickey was nothing more than the Killer's musical shadow. Thank God, then, for *Mickey's Movin' On*.

Ironically, five of the ten songs included here have already been cut by Jerry Lee: "I Love You Because" (the

old Leon Payne tune), "Pen and Paper," "Honky Tonk Wine," "In a Shanty in Old Shanty Town," and "The Hole He Said He'd Dig for Me." But here Mickey is his own man; he is no more copying Jerry Lee on these cuts than Jerry Lee was copying Hank Williams when he cut "You Win Again."

Gilley is a connoisseur of country music, and his taste runs to the old classics. Accordingly, only two of the songs here are less than a decade old (Carl Smith's "I Love Them Old Songs" [well, it was a Carl Smith hit, but, actually, Mickey Newbury wrote it] and "Honky Tonk Wine"). Everything else is vintage stuff. And Gilley handles it well. It takes nothing short of guts to record "I'm Movin' On" in the wake of so many pale versions: Gilley has the guts, and the talent to pull it off.

After years of recording for small regional labels like Minor, Lynn, Astro, Potomac, and Paula, and drawing just a shade too much from his Killer cousin (Gilley actually once cut a song called "Whole Lotta Twistin' Going On"), Mickey Gilley, the Houston Flash, seems to have come into his own. *Mickey's Movin' On* is fine, and so is Mickey.

NICK TOSCHES

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Bill Me

**Johnny Paycheck**  
Loving You Beats All I've Ever Seen  
Epic KE-33354 6.98  
EA-33354 (tape) 7.98

I'm not a woman, but I bet there are a sizeable number of women out there who think there isn't anybody in all of country music who can turn them on with a love song quite the way Johnny Paycheck does. He's younger than Charlie Rich, softer than Waylon

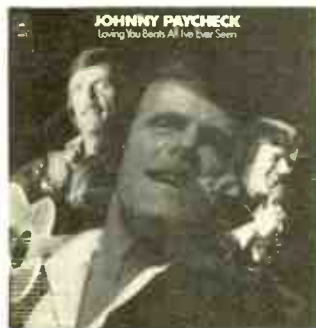
Jennings, and sexier than anybody except maybe Johnny Rodriguez. And he specializes in love songs.

Not only that, but he brings a personal, immediately identifiable Johnny Paycheck touch to them. Even "The Most Beautiful Girl" (think you ever want to hear that again?) is miraculously transformed in his hands. And a song like "Loving You Beats All I've Ever Seen," for all its hyperbole, is as sincere and loving

a song as you can find.

There are two songs here that aren't quite love songs. Well, they are, in a way; but they're sacred love songs—when Johnny changed his way of living, he found his wife and she helped him find Jesus—and they're two of the best I've ever heard. "Rhythm Guitar" is a shocker. "Nobody wants to play rhythm guitar behind Jesus," goes the opening line. Hell, I'd snap that gig up in a second—I'd even play clarinet behind Him! And "The Touch of the Master's Hand" is a short sermon that makes a real good point about the relative worth of people. Johnny sings these songs so well that I hope he's considering a whole album of sacred material.

Now that he's not trying to be George Jones anymore,



Johnny Paycheck has carved himself a permanent niche as country music's Mr. Lovemaker. Ladies, if you haven't had any romancing in a while, here's the man. And gents, listen to him and see if you can pick up some pointers.

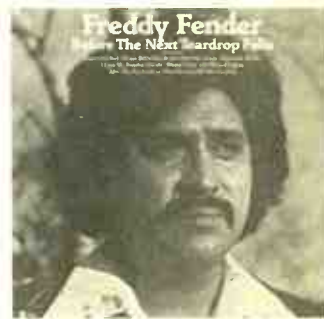
ED WARD

**Freddy Fender**  
Before the Next Teardrop Falls  
ABC-Dot DOSD-2020 6.98  
8310-2020 (tape) 7.95

This is one really purty album, and you might as well get used to hearing it because Freddy Fender (né Baldemar Huerta) is very likely here to stay. Tex-Mex Freddy has been knocking around the migrant worker-beer-and-tamale circuit for nearly twenty years, which is more than long enough to have earned his co-copy-

right on "Wasted Days and Wasted Nights," a song that could have sprung from a huddle comprised of Willie Nelson, Waylon Jennings, John Prine, and the like, but didn't.

Freddy even did a stretch at Angola State on a dope bust—"a little mistake," as Freddy puts it. Unlike Leadbelly, another singing graduate of An-



gola, Freddy wasn't rescued by a governor's pardon. But he and his bass player (who was busted at the same time) did record an album of Chicano songs on a portable tape recorder while in prison. Since then, his career has progressed, to say the least.

"Before the Next Teardrop Falls" had, in Freddy's rendition, enough citybilly ingredients to spirit it from country to pop: a plaintive but unabashedly romantic lilt, an English-to-espanol chorus, and a simple, memorable melody. Freddy cut the song for producer Huey Meaux's Crazy Cajun label; when the record started to move, ABC-Dot bought it out. The rest, as they say, is history.

Freddy Fender will get you, especially if you're the type that falls silent in awe of Johnny Rodriguez. Freddy's voice has that same kind of rough-edged quality that slides sweetly on a downbeat and charges full speed ahead on the upbeat. The arrangements are left of country, and tasty. When was the last time (or the first time, for that matter) you heard a harpsichord mixed in with a pedal steel? Fender even works in the nostalgia bit with everybody's favorite high school Dear John ballad, "Roses Are Red." And boy, can we use it now.

LINDA SOLOMON

## OTHER RECENT ALBUM RELEASES

Eddy Arnold	The Wonderful World of Eddy Arnold	MGM M3G-4992
Brenda Lee	Sincerely, Brenda Lee	MCA MCA-477
David Allan Coe	Once Upon A Rhyme	Columbia KC-33085
Dave Dudley	Special Delivery	United Artists UA-LA366-G
Jerry Jordan	Phone Call From God	MCA MCA-473
Jerry Lee Lewis	Boogie Woogie Country Man	Mercury SRM-1-1030
Doug Kershaw	Alive & Pickin'	Warner Bros. BS-2851
Charlie McCoy	Charlie My Boy	Monument KZ-33384
Del Reeves	Del Reeves With Strings & Things	United Artists UA-LA364-G
Sunday Sharpe	I'm Having Your Baby	United Artists UA-LA362-G
Jean Shepard	Poor Sweet Baby	United Artists UA-LA363-G
Billie Jo Spears	Blanket on the Ground	United Artists UA-LA390-G
Tennessee Ernie Ford	Precious Memories	Capitol SVBB-11382
Mel Tillis	Mel Tillis and the Statesiders	MGM M3G-4987
Conny Van Dyke	Hits From "W.W. and the Dixie Dancekings"	Warner Bros. BS-2851

**Bill Boyd's Cowboy Ramblers**  
*RCA Bluebird AXM2-5503*  
 6.98  
*(No tape available)*

**B**ill Boyd's Cowboy Ramblers may not have been the best of the Western Swing bands, but it was certainly one of the most representative. This generously-programmed reissue, complete with detailed liner notes, traces the



group from its 1934 origins as a four-piece fiddle group through 1950, by which time it had doubled in size and was playing standard Western Swing.

But they were always more Western than they were Swing. What little influence they absorbed from black music came mainly via the jug bands and hokum singers that proliferated in Memphis in the 1930's. ("You Shall Be Free Monah" draws heavily from that tradition.) Boyd used a clarinet (but no other horns) only on occasion; he employed drums even less often.

While the Ramblers may not have broken new ground, they usually got their job done. Most of the songs here are instrumentals with familiar-sounding titles like "New Spanish Two Step," "New Steel Guitar Rag," and "Under the Double Eagle." These contain few surprises, but are performed with enough bounce and flair to show just why this band remained in demand for some 15 years. When they did cut a vocal tune, it was most often a novelty song along the lines of "Mama Don't Like No Music."

Still, the main thing this album illustrates to me is just how awesomely revolutionary

a figure Bob Wills really was. In his shadow, virtually everyone else gets reduced to an historical footnote. If that is to be Boyd's fate as well, at least this package won't let down the collectors and true believers.

JOHN MORTHLAND

**C.W. McCall**  
*Wolf Creek Pass*  
*MGM M3G-4989 6.98*  
*M88-4989 (tape) 7.98*

**C**W. McCall is one fine storyteller. Not a storyteller like Tom T. Hall or Johnny Cash, though his lyrics are as colorful as Tom T.'s and his voice is often as gritty as the Man in Black's. McCall's style is talkin' guitar blues with brisk back-up arrangements. And his favorite subject is trucking.

Anyone who's heard the title tune, a tall tale about him and Earl hauling chickens through "thirty-seven miles of hell known as Wolf Creek Pass," might be surprised to learn that in real life McCall is Bill Fries, a 45-year-old ad-



vertising agency vice-president from Omaha, Nebraska. In fact, the knee-slappin' "Old Home Filler-Up an' Keep on A-Truckin' Cafe," with which McCall made his country music debut a little more than a year ago, was inspired by an ad campaign for Old Home Bread which won him a Clio—the advertising industry's version of a CMA award.

Though McCall's never been a trucker, he can still weave a convincing yarn about outrunning the Highway Patrol ("Four Wheel Drive"), or just buying a used pickup ("Classified"). He can also wax sentimental over a trucker's

best friend ("Sloan") and the aging Lincoln Highway ("Old Thirty"). If this first album is any indication, ole C.W. is going to be around for a while celebrating the highways of America.

STEVE DITLEA

**Roy Clark and Buck Trent**  
*A Pair of Fives (Banjos, That Is)*  
*ABC-Dot DOSD-2015 6.98*  
*8310-2015 (tape) 7.95*

**T**his album features two outstanding banjo pickers. Roy Clark won a national banjo contest when he was fifteen years old; Buck Trent was a mainstay of Porter Wagoner's topnotch band for eleven years. If you expect to hear some fancy picking here, you won't be disappointed. The tunes are both old-timey and original instrumentals, played furiously and without flaw. The LP contains excellent back-up by some of Nashville's top sidemen: the fiddle breaks by Tommy Jackson, Buddy Spicher and Johnny Gimble are as excellent as the lead picking, and David Briggs plays some nice piano runs, especially on "Dear Old Dixie."

There is one ingredient

lacking here, however: restraint. We all know that Roy and Buck are superfast pickers, yet they seem compelled to prove it over and over. They can't resist playing that extra hot lick when a pause or a few single notes might be more effective. Roy and Buck don't wait. They fill up the quiet with long flashy runs that might look great on stage, but destroy the total effect of



the tune.

My favorite cut here is Earl Scruggs's "Randy Lynn Rag." The arrangement is the simplest on the album, and proves that Roy and Buck can make some beautiful music together, especially when they play the straight, unadorned old-time way.

HENRY HORENSTEIN

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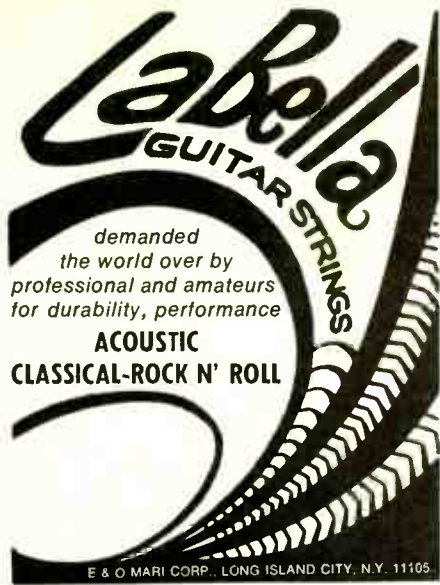
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## ROY ROGERS

(Continued from page 27)

had any relief from that grand and virtuous cowboy character on-screen or off. He gave up smoking altogether, and, horror of horrors, even the bit of social drinking he did. Now it was an occasional beer behind closed doors. Being Roy Rogers became a 24-hour-a-day job, but Roy didn't seem to mind. If virtue was the name of the cowboy game, he fit it perfectly.

By 1946, Roy and Arleen were living with an unlisted phone number and their two kids, Cheryl and little Linda, and were eagerly expecting their third. That, however, is when tragedy first struck Roy Rogers. Roy Jr. came prematurely one morning, and was delivered by Caesarean at a nearby hospital. Complications set in immediately, and before Arleen had left the operating table, she passed away.

Suddenly, Roy was left all alone with three small kids and a career getting bigger day by day. He was making six movies a year, in addition to the countless public appearances, and still trying to maintain his family. It was a difficult time, and for some consolation he turned to the pretty leading lady of so many of his movies. Her name, of course, was Dale Evans. Her life at that time wasn't what you would call picture perfect, either.

Dale Evans was born Francis Octavia Smith in Osceola, Arkansas. When she was a pretty young thing in high school, a mass elopement fever hit the school, and she, along with three other couples, ran off on a lark and got married to a guy she'd known only a short time. The marriage itself didn't last long, but she was left with a young son, Tom. To support her new family, Dale began singing in Memphis, and then moved on to Chicago where she sang with some big bands on both stage and the radio. Next she moved to Hollywood, and quickly broke into the movies. As she once described it, "I was on a pretty sophisticated Hollywood merry-go-round." She was an extremely beautiful and wan blonde whom the studio used for glamor purposes. They also insisted that she keep the fact that she had a son a secret, and for years Dale always introduced her son Tom as "my younger brother." It is something that she always regretted, even though she knew that Tom under-

stood the predicament the studio caused.

Roy and Dale married in late 1947, and began the readjustment to their new life together. The studio opposed the marriage, and claimed that it broke Dale's contract. They quickly terminated her. Roy terminated his Republic affiliation shortly thereafter, and formed Roy Rogers Enterprises.

The family moved to the San Fernando Valley north of Los Angeles, into an unpretentious ranch-style house, and again began raising vegetables and animals. Friends of the former ingenue Dale Evans were amazed by the new Mrs. Rogers as she took to the new domesticity with a real fervor.

In 1950, Dale gave birth to their first child, a little girl they named Robin. The child, however, was born mongoloid, and the doctors recommended that she be institutionalized immediately. Roy and Dale saw their duty differently, and rejected the suggestion. They brought Robin home and sought the country's best specialists. For two years, the child stayed with them, and just when it seemed she was making progress, she came down with a case of the mumps. Two days later, she died.

Rather than letting Robin's passing get them down, the family drew closer together, and less than three months later, the Rogers family adopted two more kids, John David and Mary Little Doe.

Roy and Dale first saw John David on a fair date in Cincinnati. The boy was five, an orphan, and due to malnutrition as a baby, he had misshapen legs. When he was first introduced to Roy at the fairgrounds, John David, leaning on his crutches, threw out an eager hand to his hero and said, "Hi ya, partner," and then broke into tears at the thrill. It touched Roy deeply. Later, back in their hotel room, Roy couldn't get the kid off his mind.

"We don't know a darn thing about him, but I'm for taking him," he told Dale. "If you're willing." She was. They did. And he returned with them to California.

The other child, Mary, came from the same Texas orphanage where Roy and his first wife had adopted Cheryl. Mary was a 3/4-blooded Choctaw Indian child. She came home to California, too.

Adoption then became a way of life. The next to join the growing



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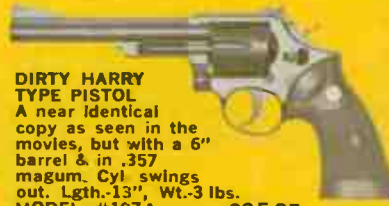
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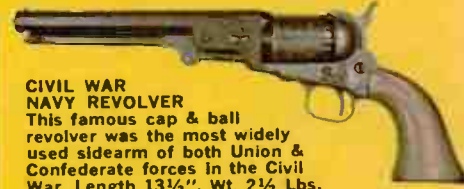
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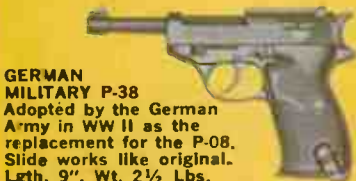


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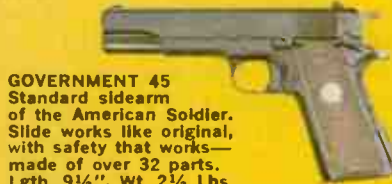


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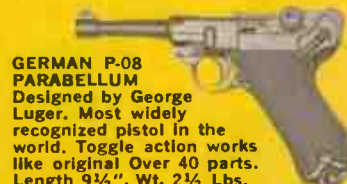
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family was Debbie Lee, a Korean war orphan of mixed blood, and a child scorned in her own country for no fault of her own. The Rogers also took on the responsibility of a young Scottish girl, Miriam. She became their foster child (they weren't able to actually adopt her for international legal reasons), and she, too, quickly became a part of the bustling household.

Tragedy, however, was to strike them all not once more, but twice. In 1957, Debbie went on a church-sponsored mission to deliver much-needed clothes to an orphanage outside Tijuana. On the way down, the bus blew a tire and skidded into the path of an oncoming station wagon. The accident killed seven people. Debbie was one of them. And then, while serving in the armed forces in Germany in the mid-60s, John David (known as Sandy) went out drinking with his buddies one night (the first time, so one story goes), and when the gang returned, John David collapsed on his bunk and vomited, but was unable to move. He asphyxiated himself before the night was through.

Today, Roy doesn't mention the specifics of any of the tragedies. He says only, "We had nine children, but like any family we had our share of tragedy. We lost three, but today, I'm happy to say that we have fifteen grandchildren." That ends that. The Rogers look forward, not backward.

Ten years ago, the family left the San Fernando Valley and moved to Apple Valley. Apple Valley is five miles south of Victorville, yet another small town on the edge of the streamline highway between LA and Las Vegas. That's high desert country, where people who like fresh air and want to live in the wide open spaces go to settle down. Nothing grows out there except Joshua trees and scrub. In Victorville they make cement. And Apple Valley appears to be inhabited only by real estate agents. Agents' offices line the narrow road leading in to Apple Valley, and the land they're selling spreads out in all directions. It's a strangely beautiful country, silent and big, and where the stars twinkle close overhead. Roy is Apple Valley's most famous citizen. Ask anyone. Apple Valley is also where he built the Roy Rogers' Museum. It sits back off the road between the land agents' offices, and is shaped like a small weathered frontier fort that just happens to have a

25-foot papier maché palomino rearing up out front. Like all such roadside attractions, it looks out of place. The name on top, however, *Roy Rogers*, makes it more inviting. 200,000 people a year on an obscure high desert road can't be all wrong.

The museum was built to Roy's specifications by a well-known set-designer. It is rough hewn and solid, sitting on a solid concrete base. Inside, it is a veritable storehouse of Roy Rogers memorabilia ("Before I built the museum, we kept Bekins Storage in business!"). Roy has kept everything.

The attraction, however—and the one that causes the most comments—is the well-lit airtight room in the back where Trigger now stands forever stilled on his hind legs in that familiar rearing position.

"When Trigger died, I just couldn't bear to put him in the ground," Roy explains. "So many millions of people around the world loved that horse. He was without a doubt the greatest horse to come down the road, and I didn't have the heart to put him where I couldn't see him. So I researched taxidermists and things, and found that they do such a beautiful job that the animals look as if they're standing there alive. And I think that's much better than going in the ground. We get more comments on Trigger and Bullet than anything." Roy laughed. "I tell Dale, *When I die, just put me in the case!* That's a little gag I pull all the time. And she says, *Well, don't get any ideas about me!*"

Besides the museum, Roy today has a variety of business interests that keep him busy, including race horses, different land operations, and the chain of Roy Rogers Restaurants. He and Dale still make personal appearances at fairs and rodeos, but have cut the number to about ten a year, not including the many charitable appearances they still make. Up until two months ago, the two of them no doubt thought that the heavy schedule they had maintained for so many years was going to slack off. "Hoppy, Gene, and Me," however, ended that notion, and after the release of his next single, "Cowboy Heaven," a remake of "Hillbilly Heaven" with the emphasis on western movie stars ("... and there they were... Tim Holt, Johnny Mack Brown, and Allan Rocky Lane..."), the pace of the last two months will continue. And contrary to what Art Rush says, it's

much more than nostalgia, unless nostalgia is defined as a yearning or a need to get back to more basic and clear-cut values. That's how Roy saw his role back then, and today.

"It's hard for kids today to get a perspective on things. In fact, it's hard for everybody. It seems to me that everyone is living in fear of something they don't know about, and so they only look out for themselves. They take what they can get while disregarding others. I think that's one reason why there's so much crime, so many families breaking up, and so many kids going bad. The kids are the real losers. They don't have anything or anybody to look up to, anyone to teach them, and kids need to be taught. Back when we were making our westerns however, things were clearer. In our movies, the kids saw a real sense of right and wrong, had it drummed into them, in fact, if they went to the movies every Saturday. They saw that good always won out over bad, and they believed it. We were a yardstick for them. They could ask themselves, 'Would Roy or Gene or Hoppy do this?' And they knew the answer. But today it's different. TV doesn't instill values. And the movies. I took Dale to see one of *those* movies without realizing it and was never so embarrassed in my life. There were things in it I wouldn't even want Trigger to see. But that's the way things are going today.

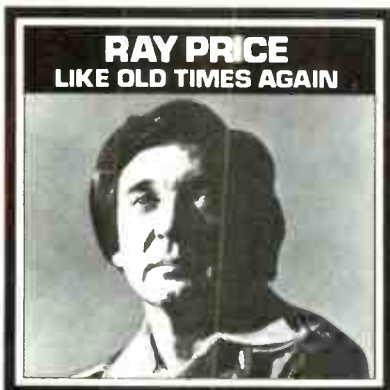
"I don't know what the answer is, but I do know that we're all getting too far away from God. And when we take our eyes off the Supreme Being and get into the evil things of life, something wrong is bound to happen. We're now reaping a lot of things we've already sowed. But if everybody would try and help just one person, or one family, it would be a beginning to getting back on the right track. Especially with the kids. That's where the task really begins."

And that's what Roy is doing today, the same as he has always done. Still talking to all his saddle pals out there, and there are a lot of us saddle pals still listening. We need more people like Roy Rogers, but that in itself is testimony to his true worth. There simply isn't another, new Roy Rogers, other than the man himself, and the one sign of greatness is when someone reminds us of no one but himself. Roy Rogers is just such a person. Roy Rogers is the King of the Cowboys. And I'll always love him for that. ■

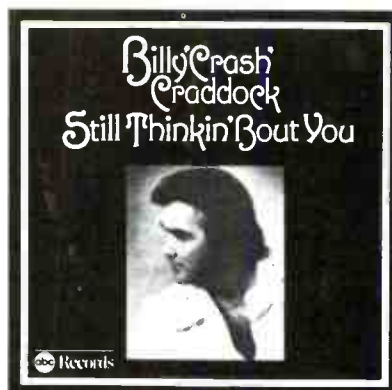
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Ray Price/MST-6538



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Billy 'Crash' Craddock/ABCD-875



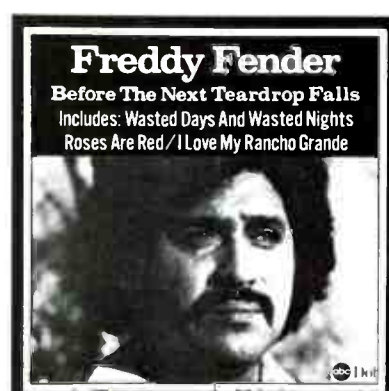
THE CLASSIC STYLE OF  
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A PAIR OF FIVES (BANJOS, THAT IS)  
ROY CLARK & BUCK TRENT/DOSD-2015

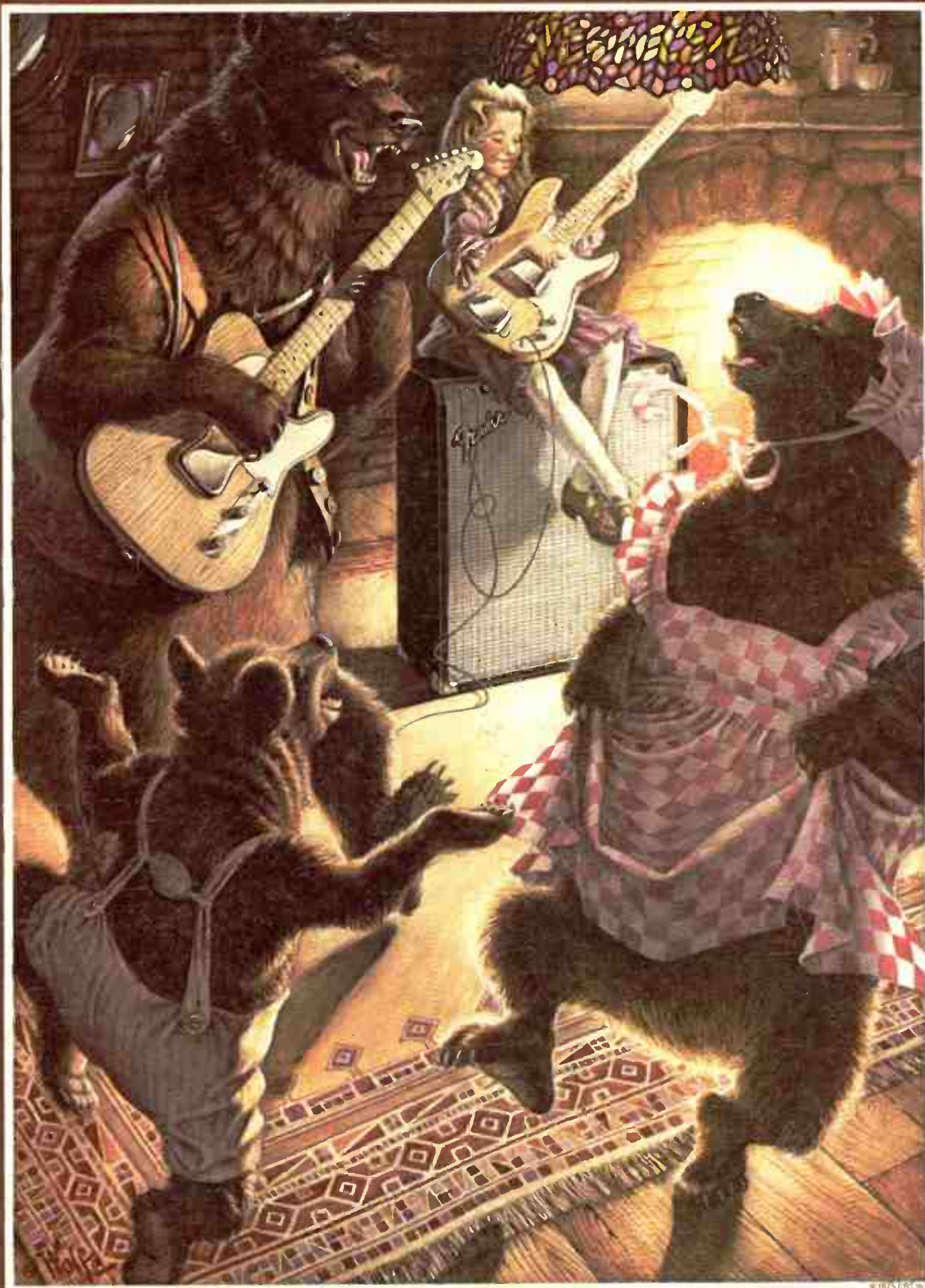


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BEFORE THE NEXT TEARDROP FALLS  
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And when you think of us, think of Ray Price, Billy "Crash" Craddock, Lefty Frizzell, Roy Clark, Don Williams and Freddy Fender. If it's happening in country music it's happening on ABC Records and ABC/Dot Records & GRT Tape.



"Someone's been playing my Telecaster," said Papa Bear.

"Someone's been playing my Stratocaster," said Mama Bear.

"Someone's playing my Precision Bass right now," said Baby Bear, "and she's really cookin'!"

"Oh dear," said the discovered Goldilocks. "I hope you shan't eat me for dinner. But then, an electric bass

doth have charms to soothe..."

"A Fender electric bass!" cried Baby.

"When it comes to music, we're real bears about what we play, just like all the other top TV concert monsters in the forest!"

"And of course," Goldilocks sang out...

"9 out of 10 pick a Fender bass!"\*

For a full-color poster of this ad send \$1 to: Fender, Box 3410, Dept. 275, Fullerton, CA 92634.

\*Source: National Marketing Research of California, 1974.

**Fender**  
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The first part of the document discusses the historical context of radio communication, tracing its roots back to the late 19th century. It highlights the pioneering work of scientists like Galvani, Volta, and Ohm, whose discoveries in electricity and magnetism laid the foundation for the development of radio waves. The text then moves to the late 19th and early 20th centuries, mentioning key figures such as Heinrich Hertz, Guglielmo Marconi, and Nikola Tesla, who demonstrated the practical application of radio waves for long-distance communication.

The second section focuses on the early days of radio broadcasting. It describes how the technology evolved from point-to-point telegraphy to the first public radio stations. The text mentions the establishment of the first radio stations in the United States and Europe, and how they began to broadcast music, news, and other programs. This period is characterized by the rapid growth of radio as a mass communication medium, reaching millions of people across the globe.

The third part of the document explores the impact of radio on society and culture. It discusses how radio became a central part of daily life, providing entertainment, education, and news. The text highlights the role of radio in shaping public opinion, promoting social movements, and fostering a sense of community. It also touches upon the challenges and controversies associated with radio, such as the issue of ownership and the potential for censorship.

The final section looks at the future of radio in the digital age. It discusses how the integration of digital technology has transformed radio broadcasting, enabling new formats and services. The text mentions the rise of digital radio, podcasting, and streaming services, and how these innovations are changing the way we consume radio content. It concludes by reflecting on the enduring legacy of radio as a powerful and versatile communication medium.