

AMERICA'S NUMBER ONE COUNTRY PUBLICATION

April 1977, One Dollar

COUNTRYMUSICTM

CC
02308

MEL TILLIS

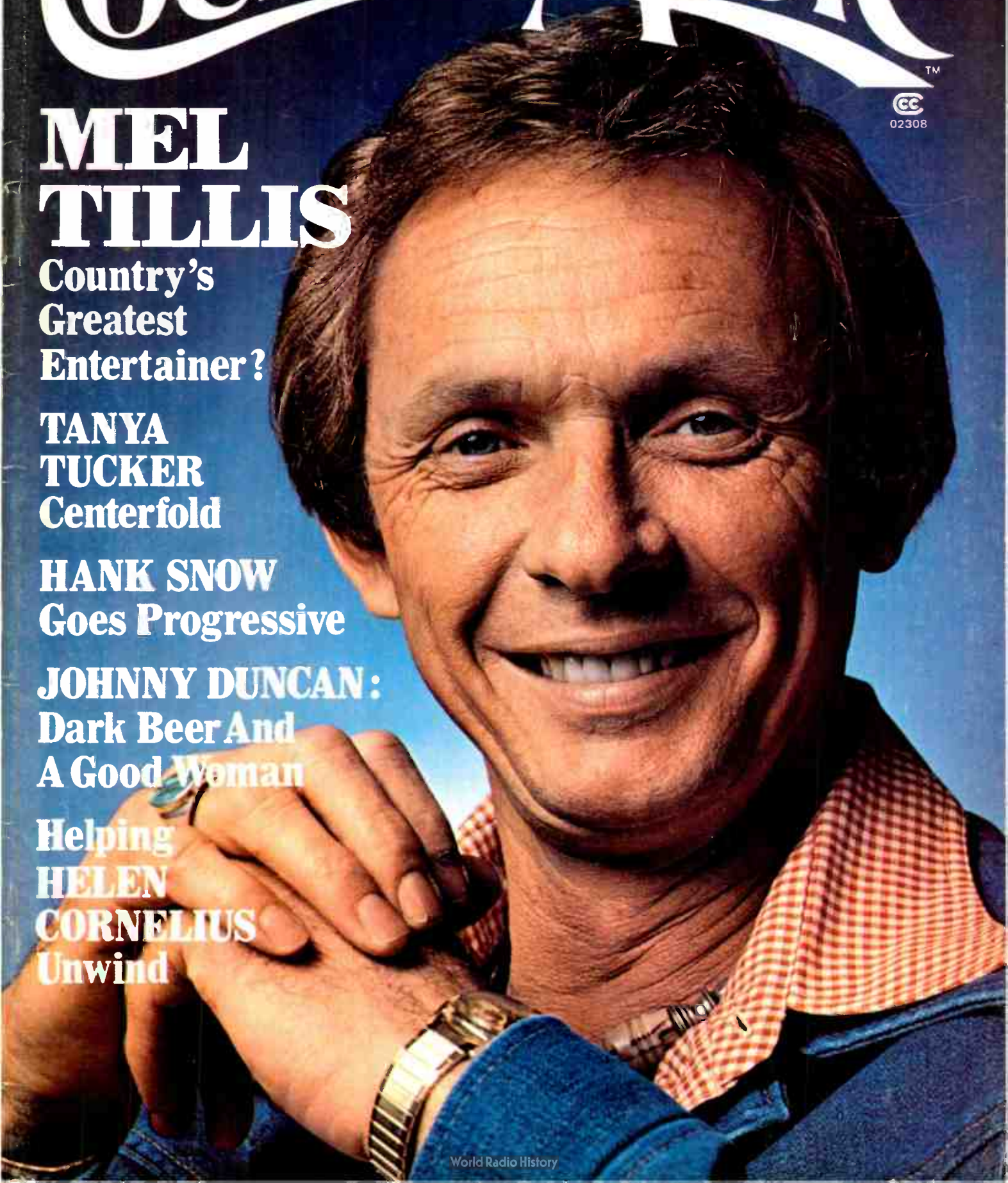
Country's
Greatest
Entertainer?

TANYA
TUCKER
Centerfold

HANK SNOW
Goes Progressive

JOHNNY DUNCAN:
Dark Beer And
A Good Woman

Helping
HELEN
CORNELIUS
Unwind



One of the smallest of the species Amplifier Electrica, the Super Twin Amp is found wherever the musical climate is hot and sultry. It is particularly fond of producing animusicals such as Stratocasterus Fender to project their wildest and most full-throated calls until the very treetops sway.

Highly mobile, the Super Twin travels in bands over far distances with much greater ease than its more cumbersome cousins and, thanks to energy-giving tubes in its chest cavity, cuverts long after others have burned themselves out.



© 1976 CBS Inc.

The Super Twin is a creature of many moods. Sustained melodic cries are often followed by sounds impossible to describe. Even when domesticated, the simple movement of a human foot creates startling effects of harmonic distortion and equalization.

Warning: the Super Twin's boundless energy is highly contagious and is known to cause humans to howl endlessly with delight.

For further reference, see Fender, Authorized dealer.

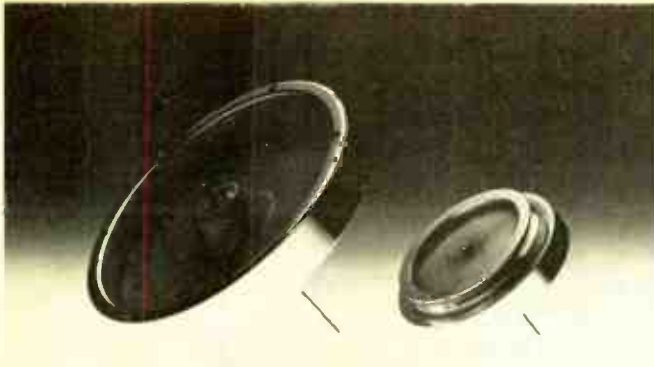
Pick the live one,

Fender
CBS Musical Instruments

For full-color poster of this ad, send \$2 to
Fender, Box 3410, Dept. 376, Fullerton, CA 92634

*The Leather-Lunged,
Multi-Voiced Super Twin™
(Twinipithecus Fender)*

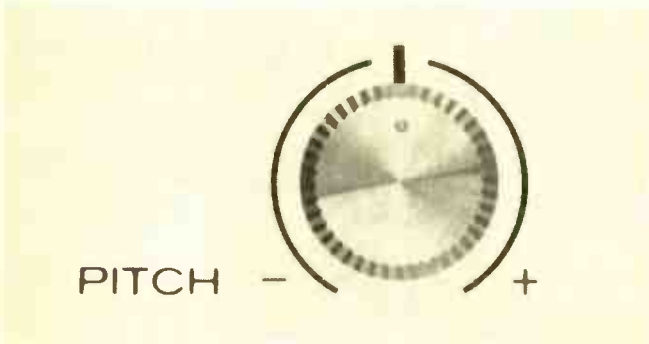
World Radio History



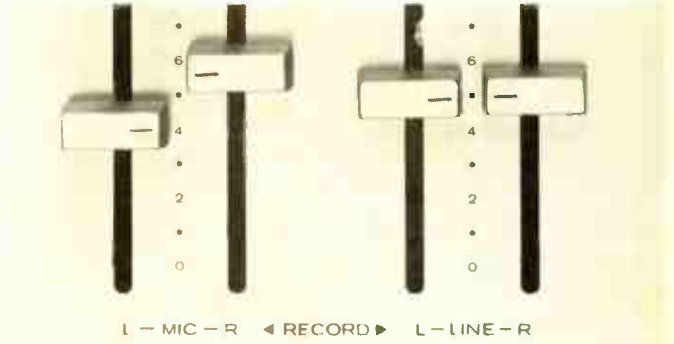
Our flywheel is larger than regular flywheels for a 0.08% wow and flutter



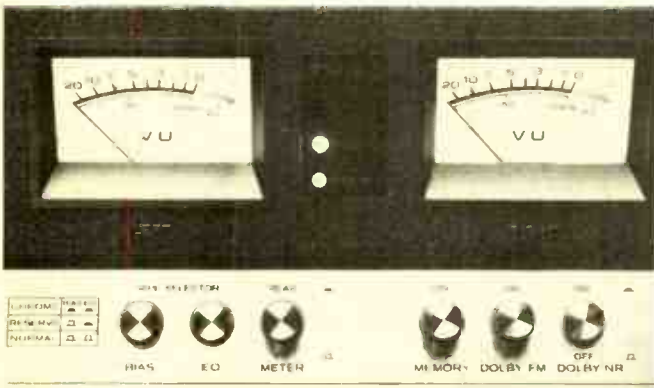
Heat-compressed super ferrite head for frequency response of 30-16,000 Hz and S/N of 67 dB with CrO₂ tape



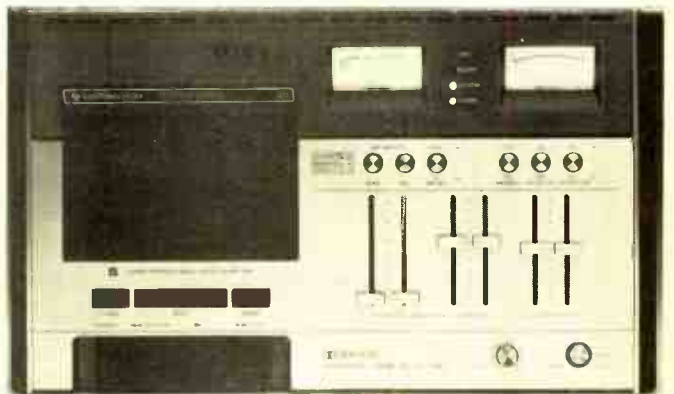
Variable pitch control to smooth out speed variations in playback



MIC, LINE mixing to mix live mic with tape or record source



Switchable VU and Peak meters for better recording



The KX-920 With cue review and memory rewind

STANDARD EQUIPMENT.

Some of the above features and performance specs are found in other cassette decks. But those decks cost a lot more than ours.

Now, the new Kenwood KX-920 costs less than \$300,* but don't let that deceive you.



Because the KX-920 is our top-of-the-line. And the way we look at it, every top-of-the-line should have these features and the KX-920's performance.

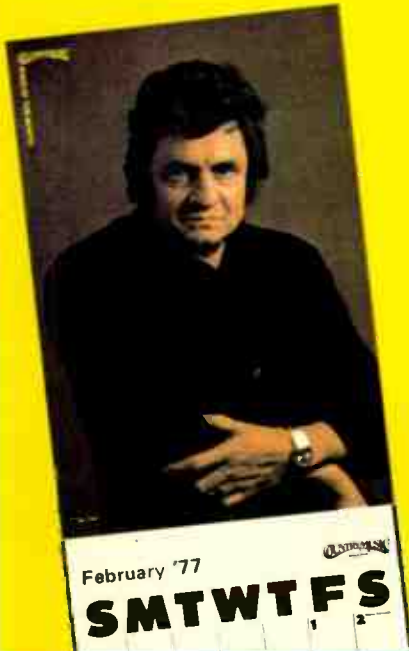
The only option you should even think about is tape.

*MSRP. Dealer price may vary. Price does not include tax. ©1982 Kenwood Electronics, Inc.

KENWOOD

15777 S. Broadway, Gardena, CA 90248 · 72-02 Fifty first Avenue, Woodside, NY 11377

\$4.45
PRICES SLASHED
NOW \$2.95



THE NEW 1977 COUNTRY MUSIC CALENDAR

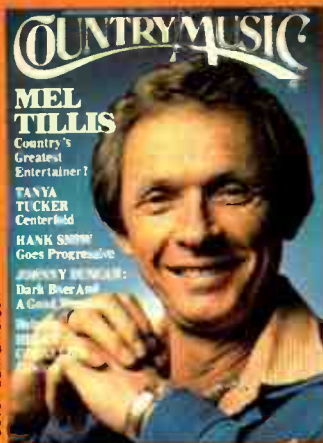
A GIANT 31" BY 11" FULL COLOR PHOTOS OF:
 LORETTA LYNN, JOHNNY CASH, ROY CLARK, JEANNIE C. RILEY, JESSI COLTER, WAYLON JENNINGS, DOLLY PARTON, LYNN ANDERSON, KRIS KRISTOFFERSON and others!
 BIRTH DATES OF THE STARS
 HOLIDAYS AND SPECIAL EVENTS
 Space for your own memos.....

Rush me one (1) calendar @ \$3.70 (\$2.95 plus \$.75 postage and handling)
 ORDER MORE THAN ONE & SAVE
 Rush me calendars @ \$3.40 (\$2.70 plus \$.70 postage & handling). Enclosed is my check/money order for \$.....N.Y. State residents add sales tax. Non-U.S. residents add \$2.50 extra for postage & handling.

Send to: Country Music Magazine MO47
 Dept. CL4
 475 Park Ave. South
 New York, N.Y. 10016

Name.....
 Street.....
 City.....State.....Zip.....

COUNTRY MUSIC



Volume Five, Number Seven
 April 1977

4

CONTENTS

7	People On The Scene	AUDREY WINTERS
8	The Texas Scene	NELSON ALLEN
9	Country News	
12	Hillbilly Central	HAZEL SMITH
21	Letters	
22	Tillis Triumphs As the CMA Entertainer of the Year, Mel Tillis is ready to roar. Or is that r . . . r . . . roar?	MICHAEL BANE
28	The World's Slowest Texan Johnny Duncan's drawl goes from here to there and back again.	MARY ELLEN MOORE
32	Tanya Tucker Centerfold	LEONARD KAMSLER
35	The Carter Family Reunion Country music's first family—A.P., not Jimmy—gets together with "honorary" Carter Johnny Cash for some old-time pickin'.	ALAN WHITMAN
38	Who Is That Masked Man? Hank Snow, as a matter of fact; our latest Outlaw tells why.	NELLE PHELAN
42	Helen Cornelius: Our Rising Star One of the finest new voices in country music.	MARY ELLEN MOORE
46	Kickers' Delight Cowboy boots have an almost mythical air, and writer Gordon spares nothing in his search for the perfect boot.	ROXY GORDON
52	Record Reviews	

Record & Tape catalog available in subscriber copies only (pg. 33a - 33L).

Copyright 1976 KBO Publishers Inc. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published monthly by KBO Publishers Inc., 475 Park Avenue South, 16th Floor, New York, New York, 10016. Second-class postage paid at New York, N.Y. and at additional mailing offices. Subscription rates: \$8.95 for one year, \$14.95 for two years. (Additional postage: Canada, Latin America, Spain \$2.00 per year. All other foreign, \$4.00 per year.) Postmaster: send Form 3579 to COUNTRY MUSIC, Box 2560, Boulder, Colorado 80302.
 Address all subscription correspondence to Country Music, Subscription Dept., P.O. Box 2560, Boulder, Colorado 80302.

Realistic® adds excitement to hi-fi!

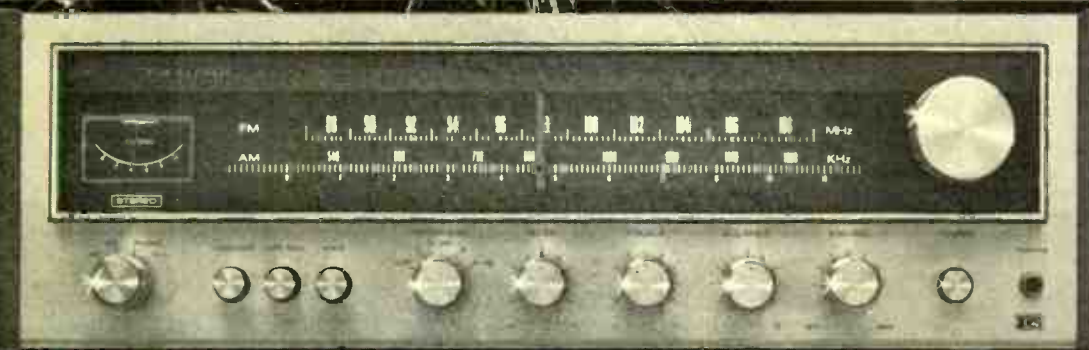
Three fine receivers under \$200



STA-16
119.95*



STA-21
159.95*



STA-52
199.95*

The STA-16 offers versatile hi-fi at low cost. FET/IC front end and PLL multiplex for superb FM stereo. 3.5 watts per channel, minimum RMS at 8 ohms from 30-20,000 Hz, with no more than 0.9% total harmonic distortion. Ceramic and magnetic phono inputs. Tape outputs. Exclusive Quatravox® synthesizer. And vinyl veneer case.

The STA-21 introduces audiophile controls and circuitry to the economy price range. PLL demodulator. 7 watts per channel, minimum RMS at 8 ohms from 20-20,000 Hz, with no more than 0.9% total harmonic distortion. Loudness, tape monitor, main/remote speaker switching, mono/stereo button, vinyl veneer case.

The STA-52 combines clean sound and luxurious design. PLL demodulator. Direct-coupled amplifier. 12 watts per channel, minimum RMS at 8 ohms from 20-20,000 Hz with no more than 0.9% total harmonic distortion. Pushbutton loudness, tape monitor, stereo/mono Quatravox synthesizer. Genuine walnut veneer case.

*Prices may vary at individual stores and dealers.



Use your credit card at most stores

SOLD ONLY WHERE YOU SEE THIS SIGN:

Radio Shack®

A TANDY CORPORATION COMPANY • FORT WORTH, TEXAS 76107

Radio Shack operates as Tandy International Electronics in Australia, England, Belgium, Holland, Germany, France, and as Tandy Radio Shack in Japan.

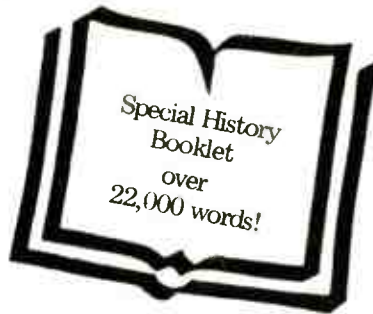
NEWLY RECORDED

Country Music's 100 All Time Top Hits For Less Than 16¢ A Song



**A DELUXE 5-RECORD
BOX SET PLUS A
FREE 16-PAGE
BOOKLET**

It's Bluegrass & Old Country at it's
best, featuring: 5-string banjo,
fiddle, guitar, mandolin
& dobro.....



RECORD ONE:

BENNY MARTIN: The Wexford Girl/**MAGGIE GRIFFIN:** Greensleeves; It Wasn't God Who Made Honky Tonk Angels/**RALPH SMITH:** Bury Me Beneath The Willow/**ARTHUR SMITH & JEFF WHITTINGTON:** Dueling Banjos; Tom Dooley/**JONES BROS.:** Billy Boy/**TOMMY FAILE:** Folsom Prison Blues/**DICK & JACQUIE SCHUYLER:** Blowing In The Wind; Okie From Muskogee and many more!

RECORD TWO:

ARTHUR SMITH: The Sow Took The Measles; The Golden Vanity/**TOMMY FAILE:** The Rich Lady Over The Sea; Blow The Man Down/**BENNY MARTIN:** The 8th of January/**MAGGIE GRIFFIN:** Blue Moon of Kentucky; Blue Eyes Crying In The Rain/**JONES BROS.:** Tennessee Waltz; There's A Star Spangled Banner Waving Somewhere/**RALPH SMITH:** Slipping Around; Jolie Blonde and more!

RECORD THREE:

TOMMY FAILE: Boll Weevil; Yellow Rose Of Texas/**BENNY MARTIN:** Bile 'em Cabbage Down/**JONES BROS.:** This Train/**DON ANGE:** Lorena; Mama Don't Allow/**MAGGIE GRIFFIN:** Steal Away; Big Rock Candy Mountain/**RALPH SMITH:** In The Jailhouse Now/**ARTHUR SMITH:** Wanderin'; Conversation With A Mule; Wreck On The Highway/**DICK & JACQUIE SCHUYLER:** Are You Lonesome Tonight and many more!

RECORD FOUR:

RALPH SMITH: Just Before the Battle, Mother; The Girl I Left Behind Me/**MAGGIE GRIFFIN:** Are You From Dixie?; The Prisoner's Song/**BENNY MARTIN & ARTHUR SMITH:** Buffalo Gals/**DICK & JACQUIE SCHUYLER:** Maryland, My Maryland/**TOMMY FAILE:** Little Joe The Wrangler; Git Along Little Doggies/**DON ANGE:** Abilene/**BENNY MARTIN:** Ragtime Annie; Don't Make Me Go To Bed & I'll Be Good; Guitar Rag; Lovesick Blues and others!

RECORD FIVE:

JONES BROS.: Wreck Of The Old 97/**RALPH SMITH:** Nine Pound Hammer/**BENNY MARTIN:** Fire On The Mountain; Cotton Eyed Joe; Devil's Dream; Orange Blossom Special; Wabash Cannonball; John Henry/**ARTHUR SMITH:** Wildwood Flower/**DON ANGE:** Will the Circle Be Unbroken/**TOMMY FAILE:** Rye Whiskey; I Am a Pilgrim; Little Maggie and others!

REGULARLY

~~\$19.00~~

5LP SET NOW ONLY \$13.98

8TK/CASS. NOW ONLY \$17.98

SEND TO: Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

MO47

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

- Send me this special set in LP for only \$14.98 (\$13.98 plus \$1.00 postage and handling).
- Send me this special set on 8TK for only \$18.98 (\$17.98 plus \$1.00 postage and handling).
- Send me this special set on cassette for only \$18.98 (\$17.98 plus \$1.00 postage and handling).

COUNTRYMUSIC

Publisher:
John Killion

Editor:
Arthur J. Maher

Art Director &
Production Manager:
Cheh Nam Low

Book Editor:
Patrick Carr

Managing Editor:
Michael Bane

Assistant Editor:
Rochele Friedman

Reviews Editor:
Nick Tosches

Art Assistant:
Don Mathe

Contributors:
Audrey Winters
J.R. Young
Dave Hickey

Circulation Director:
John D. Hall

Director: Circulation Promotion:
Gloria Thomas

Circulation Fulfillment Manager:
Michael R. McConnell

Circulation Assistant:
Frieda Dazet

Advertising Sales Director:
John Bowen

Eastern Advertising Manager:
Cis Wilson

Advertising Assistant:
Faye Allen

Director: Direct Marketing:
Anthony Bunting

Direct Marketing Assistant:
Eileen Bell

Accounting Manager:
Alma Braver

Executive, Editorial and
Advertising Offices,
475 Park Avenue South, 16th
Floor, New York, New York 10016
(212) 685-8200

John H. Killion, President
W. Beattie, Treasurer
S. Gross, Secretary

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

Midwest (Advertising)
The Patis Group
4761 West Touhy Avenue
Lincolnwood, Ill. 60646
(312) 679-1100

COUNTRY MUSIC Magazine assumes no responsibility for the safekeeping or return of unsolicited manuscripts, photographs, artwork or other material. All such submissions should be accompanied by a stamped, self-addressed return envelope.

Audit Bureau of Circulation membership applied for.



**We want to
hear your
songs...**

**Some people use their ears for
listening. Our judges make a
living with theirs.**

American Song Festival® judges are pros. They work for major music companies like: Chappell Music; Motown Records; United Artists Music; ABC Records; MCA Music; Warner Brothers Records, etc. THEY'RE "HEAVIES".

In our Fourth Annual songwriting competition, we guarantee that each of your songs will be heard by at least two of these pros.

They're looking for good songs. They've helped us award over \$330,000.00 in cash prizes to deserving new talent, as well as signing our entrants to numerous recording and publishing contracts.

You won't compete against professional songwriters (who are in a separate division). You don't even have to write music.

If you want a good honest shot at starting a professional songwriting career, or if you write songs as a hobby and want recognition, you should let our judges hear them. **THEY KNOW A GOOD SONG WHEN THEY HEAR IT.**

Yes, I am interested in finding out more about the 1977 American Song Festival. Please send me complete information and an Official Entry Form.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

Mail to: The American Song Festival GM-2
5900 Wilshire Blvd. West Pavilion
Los Angeles, CA 90036



Phone (213) 937-7370

A presentation of Sterling Recreation Organization © 1976 American Song Festival, Inc.

Find out what it's like.



JBL Sound Power. The pros have known what it's like for years. And now, so can you.

For a limited time only, you can bring your lead guitar, bass guitar, or whatever you play, into a JBL musical instrument dealer and plug it into a special JBL demonstration loudspeaker.

FREEBIES. Lots of them. (But for a limited time only.) Bumper stickers, iron-on transfers — your JBL dealer will even give you your own flock of screaming fans, on a fantastic 42" x 58" poster. You can hang it on your wall and say things like "Fame is a fleeting thing."



Better yet, bring your old speaker along too. Then listen to how you sound on your stuff. And how you sound on our stuff.

When you hear how much better JBL sounds, you'll know why most of the really big rock groups — the guys who can sell out any concert anywhere anytime — use JBL loudspeakers.

Just call, toll-free, (800) 243-6100* We'll tell you where to go. And when you get there, you'll find the JBL demonstration speaker and JBL Loudspeaker Enclosure Construction Kits. (For 5 bucks, the kit tells you everything you need to know about building your own JBL enclosure.) Just look for the poster of the screaming fans.

After all, when you find screaming fans, JBL loudspeakers usually aren't too far away.



James B. Lansing Sound Inc.
Professional Division / 3500 Balboa Blvd. Northridge, Calif. 91329
*In Connecticut, call 1-800-882-6500

Country Scene

PEOPLE Home On The Range For Jessica James

by AUDREY WINTERS



Conway with daughter Cathy and son Jimbo.

Christmas eve was the date **Cathy Ann Twitty**, 18, and **Bruce Harris, Jr.** chose for their wedding date. Cathy is the daughter of Mr. and Mrs. Conway Twitty and Bruce is a student at Vanderbilt University and from Annandale, Va. The two met at the DJ Convention. The wedding was originally planned to be in Conway's home but the wedding guest list grew until it was moved to the First Baptist Church in Hendersonville. Friends and relatives from all over the country came in for the wedding.

Conway wore a gray tuxedo and Micki, Cathy's mother, wore a gray dress trimmed with mink. Cathy's two brothers **Mike** and **Jim** wore gray. **Joni Lee** (her sister), who was matron of honor, wore a lavender dress. **Joni Lee** and **Chris Prater** were

married last Dec. 22.

Brenda Lee sang *There Is Love*. Fellow artists such as **Sonny James**, **Nat Stuckey**, **Troy Seals**, **Ralph Emory**, **Tanya Tucker** and others were among the guests.

Cathy, who records for MCA Records under the name of **Jessica James** will continue her career.

The Nashville music industry was shocked at the news of **Wally Cochran's** death Dec. 28. Wally was associated with RCA for 30 years and worked with all the stars. He booked golf tournaments for the Amana Corp. and had his own public relations agency since he retired from RCA two years ago.

He died two days before his 56th birthday of a heart attack.

Stars such as **Eddy Arnold**, **Chet Atkins**,

Ronnie Prophet and **Charley Pride** attended his funeral.

Flowers lined the funeral home with names such as **Charlie Rich**, **Perry Como**, **Dolly Parton**, **Porter Wagoner**, **Jerry Reed** and on and on.

Now that **Faron Young** is living a bachelor's life in his lakeside home he recently purchased from **Lynn Anderson's** parents, his house is often overflowing with guests. **Merle Kilgore** is a regular guest—he lives there with Faron. **Hank Williams, Jr.** spent a couple of days with them after he had returned from a hospital for more surgery on his face. Faron's next door neighbor is a neurosurgeon and was visiting there when Faron said, "Doc, I need a brain transplant. Now, I want you to give mine to **George Jones**, but I need a brand new one."

Faron returned to Tulsa, Okla., for a show for the first time since charges were brought against him by a couple for "indecent exposure." The charges were dismissed and forgotten. He was well received and told the audience, "I'm not going to pull my pants down this time." He acknowledged **Buck** and **Pat Trent** who live in Tulsa and were in the audience.

Hank Williams, Jr's grandfather, a widower, is remarrying at the age of 78. He is Mrs. **Audrey Williams'** father. **Hank's** son **Shelton** just celebrated his fourth birthday.

Waylon Jennings shaved off his beard and cut his hair. He was honored by being made Honorary Police Chief by the Nashville Police Department. Waylon said, "If they thought that much of me to make me an Honorary Chief, I thought it would look nicer with my hair cut and beard shaved off."

Larry Gatlin joined the Grand Ole Opry as the 61st regular member. He credits **Dottie West** with giving him a start in the business. She sent him a plane ticket and recorded two of his songs, and gave one to **Kris Kristofferson**.

Merle Haggard was the star at the cocktail party MCA Records hosted at the Beverly Hills Hotel recently to celebrate the deal he and MCA made to distribute

(Continued on page 63)

TEXAS Willie's Great White Hope Alvin Crow's Pit Bulldog

by NELSON ALLEN

A benefit for Seymour Washington, the unofficial mayor of Clarksville, a tiny neighborhood in the center of Austin, was sponsored by friends at Soap Creek Saloon one recent Monday night. A host of local entertainers performed, including the group Cottonwood and singers/songwriters Jimmy Gilmore, Butch Hancock, Kell Robertson, Jubal Clark, Rich Minas, and former Clarksville resident Townes Van Zandt. Townes practiced falling down most of the evening, pulling off 8 or 10 good falls and one really spectacular one. Kell Robertson, having recently migrated to Austin, was anxious to meet Townes, a songwriter he had long admired. Townes, however, was anxious to introduce an old friend to the stage and came up in the middle of Kell's set and, without listening, began to heckle him. Kell, confused and angered, spent the rest of the night approaching Townes and trying to get an explanation, but each time Townes managed to career off in another direction. Finally, an exasperated Kell decided the

only thing left to do was slug Townes but just as he drew his fist back, Townes fell to the floor once more. A waitress stepping over him asked, "Did somebody die?" "Yeah, Townes just did," a voice behind me said, "for the 114th time." After a full two minutes, Townes got back on his feet and said, "Pretty good fall, huh?" before waltzing off into the crowd.

Organizers (special praise for Nancy Harrison who managed all the craziness with more than a little style and graciousness) collected over \$700 for Seymour, who had been hospitalized for cancer surgery. One week after the benefit Seymour Washington passed away. Carlyn Majewski, a booking agent for several local acts and co-owner along with husband George of Soap Creek, had her dentist place a gold star in one of her molars. George said he was thinking of gettin' one too until he saw the bill.

It's official now. Hank Aldrich replaced Eddie Wilson as president of Armadillo World Headquarters. Wilson had been

head man since the Armadillo opened in 1970. There was much speculation as to what changes might ensue but so far the new boss has only stressed that there would be more of a concentration on local Texas acts. Caught a fantastic sleazy show there the other night, with Doug Sahn accompanied by Augie Meyer and Frank Rordarte, Alvin Crow and the Pleasant Valley Boys, and up-and-comin' El Molino. About as good a show as you can find in Austin these days.

Meanwhile, Eddie Wilson has opened up a bar and grill near the Cop Shop (the Austin Police Dept.) and named it The Raw Deal. With a name like that Eddie figures his customers can't complain about anything. He's been combing the city in search of records for his juke box, which he's stocking with instrumentals only. It's a good place to go and have a bowl of chili and a beer and listen to Red River Rock.

The Armadillo kitchen staff moved en masse to the Rome Inn, where they will continue to serve food, including their famous nachos. The Rome Inn has long been one of the better Austin clubs featuring live (national & local) music (they introduced Steve Young to Austin). Much of the Inn's success is due to Arlo Watson, who came down from Vancouver a year or so ago to manage it.

Johnny Rodriguez recently got out of his contract with manager Happy Shahan. According to a likely source, Happy said, "He (Johnny) came in and said he wanted out so I told him what it would cost. And I knew he didn't have the money so I told him where he could get (borrow) it and then he did."

Kent Finley, who fronts his own country band called High Cotton Express, also manages the Cheatham Street Warehouse in San Marcos. He's doing well down there screening old western movies that contain music by Bob Wills & The Texas Playboys and the Lighterust Doughboys. The first one was the 1930's *Take Me Back To Oklahoma* starring Tex Ritter. Bob and the Playboys performed 5 or 6 numbers in that one. It's the only way to get a glimpse of Wills in action and see just what a charismatic-weirdo-genius he really was.

Joe Ely, whose first single for MCA has just been released, turned down the part of Buddy Holly in a film biography of that great Texas rockabilly. If Joe turned 'em down I suspect that whoever is behind the movie is doing something wrong. Oh, well, just so long as they don't hire Peter Fonda.

Eddie Findley aka Panama Red, who once backed up Billy Joe Shaver, as well

(Continued on page 63)



NEWS Roy Roars, Tex Tells, Jimmy Jives and Ray Rides

Rubout Ryman, Roars Roy



In the Middle Ages competent authorities believed that sin, disease and death were carried by miasmas, clouds of evil substance in the atmosphere that infected those people who inhaled them with melancholy, immorality and plague.

This ancient belief won something of a modern spokesman when Roy Acuff suggested that the Ryman Auditorium be torn down so that sightseers who tour the grand old building would not run the risk of exposure to miasmas rising from the massage parlors and sex shops that line the surrounding streets.

"The Opry's going to fall down anyway," said Acuff, "so why not tear it down? Then people wouldn't go down in that part of town."

The Ryman, constructed in 1892 and home of the Opry from 1941 until 1974 (when the show moved to the Opryland amusement park), stands squarely in the middle of the downtown sleaze. Roy feels its removal would prevent the spread of rot.

The manager of the Sugar Shack Massage Parlor, which stands next to Tootsie's

Orchid Lounge and the Ryman, doesn't agree that razing the Ryman would decrease her clientele. "It's just an old building," she said. "With it or without it, we're still going to do our business."

The executive director of the Nashville Council on Historical Preservation, May Dean Eberling, was emphatic about the Ryman's historical and cultural value. "The Ryman is a landmark," she said. "It is probably the best-known building in Nashville and it is very important to the interpretation of our history. It is also one of our greatest tourist attractions. After all, there is no other city in the world that has a Ryman."

If the miasma of porn truly represents a threat to the moral health of this nation, why stop with the Ryman. The New York Public Library stands at 42nd Street and Fifth Avenue amid a string of dirty movie houses and peep shows. And while we're at it, I hear the neighborhood around the White House is getting awfully seedy.

SUNNY TOSCHES

Tex Tells Tall Tales

"I did two weeks at the Landmark in Las Vegas, and I did two weeks at the Shy Clown in the Reno area. Did a month at the Singapore Hilton, in Singapore. I did two weeks in Britain, two weeks in Germany," says Tex Williams as he runs down some of his summer engagements in that sonorous drawl famous to millions.

Thirty years ago, after leaving Spade Cooley's band, Tex swept the nation with *Smoke! Smoke! Smoke! (That Cigarette)*, a talking blues number. Other country performers did talking blues in the past, but none with quite the success of Tex. Throughout the forties Tex and his band, the Western Caravan, were stars of the highest order, operating out of Hollywood and laying down some of the toughest Western Swing around. There were other hits, of course: *Never Trust A Woman*, *That's What I Like About The West*, *Downtown Poker Club*, *Suspicion* (written by Les Paul) *Wild Card* (co-written by Buddy Ebsen) and countless others. The Caravan themselves were flash incarnate in their band uniforms, supposedly among the first that Nudie ever made. In the fifties and sixties he was still occasionally heard from nationally, recording for Decca, Liberty (with Glen Campbell as his lead guitarist) and finally for some smaller companies. Then in 1971 he hit the national charts again with *The Night Miss Nancy Ann's Hotel For Single Girls Burned Down on Monument*, another talker in the *Smoke!* mold. Except for some singles and an album on the Granite label in 1974, not much has been heard from Tex recently.

But for someone who's been less than prominent in the past few years, Tex Williams is a busy man. Along with his numerous club and hotel engagements he's still recording. "I have a brand new release on a small label called Denim Records," he said, "and the title of the tune is *Bear Trap*."

Sounds like a CB song. I replied. "No," he laughed, "it's from an old gag, written from an old gag about the bear trap." Another thing that may make him busier still is the sudden resurgence of Western Swing, which delights him to no end.

"I think it's the greatest thing that could happen. I love to see it. I'd like to see some dancehalls again and Western Swing (come back to) where it deserves to be. And it is, it's coming back *very*

(Continued on page 61)

Buffett And Band Blast Big Apple's Bottom



Jimmy Buffett

Amazing, simply amazing. That's just the word to describe the way I felt. There we were, Jimmy Buffett and I, at the Bottom Line, one of New York's most famous music clubs. The standing-room-only crowd was standing and cheering each and every song the singer and his band performed. The audience knew every

song and whooped in delight when they were introduced. Like I said, amazing. So was Jimmy Buffett. What he did was tear the place apart. Right there in New York City.

It wasn't that I didn't believe it could happen, mind you, it just brought back memories of seeing Buffett perform over

the past four years. Remembrances of Buffett playing at the Exit/In in Nashville to a crowd of twenty or so, most who didn't pay to get in because we either came in with his manager, or were let in free because of the late hour when there was no point of charging. It was a diehard group of people as I recall, watching Jimmy Buffett playing all by himself, doing a practically all-request show because since we were the only ones there he might as well play the songs we wanted to hear. We all used to sit there and wonder why Jimmy wasn't a bigger name.

But things have a way of changing quickly. The next time Buffett played the Exit/In about six months later people were lined up outside fighting to get inside. Since then it's been upward movement for Buffett. Not without struggle and strife, but still he's been moving, acquiring a first rate band with four members, appearing in and writing the soundtrack for the movie *Rancho Deluxe*, producing better songs and albums, constantly touring in his own super-bus and signing a new and better contract with ABC.

The key to understanding Buffett's music is in understanding his viewpoint. He's not a southern rocker or an outlaw, but more of a lyrical journalist who writes what police reporters sometimes write about, only with a slightly different slant. Spending a good deal of his life as a professional misfit and celebrator of the good life has blessed him with a hefty dose of kamikaze humor, adventurism and a remarkable literary sense. This certainly was what the audience had come to see.

Jimmy opened his set with *The Wino and I Know*, and then cranked into *The Great Filling Station Holdup*, which was a top ten country tune of a few years ago and his first recognition on the airwaves.

Buffett presented a collage of his best songs in the sixteen song show, displaying the full emotional range of his writing. *Trying To Reason With Hurricane Season* was done much slower than on record, to capture that burned-out feeling of having unsuccessfully dealt with too fast paced a lifestyle. *Pencil Thin Mustache*, and *Grapefruit*, *Juicyfruit* proved him to be a child of the fifties who can make mortal sin sound like a very interesting proposition. Another highlight was the obligatory performance of *Why Don't We Get Drunk*, that underground jukebox anthem which he put off singing until the requests became overbearing.

Buffett debuted two songs likely to appear on his next album. *Wasting Away In*

(Continued on page 61)

Country Scene

Ray Rides Into The Sunset

Sometimes, a brilliant country star's career never quite fulfills its early promise. The star may win great acclaim, have a profound influence on the entire industry, and yet never quite reach the status that his or her talents deserve.

Such a star was Ray Whitley, who almost became one of country's all-time greats as a singing cowboy. He appeared on the Hollywood scene after only three years as a professional singer and so impressed some people that one of Gene Autry's musicians warned Gene to stop worrying about this guy Tex Ritter, but to

fret instead about Ray.

Before Hollywood, Ray had been an unemployed construction worker in New York (he was born in Alabama). Auditioning for radio, he was soon singing at the famous Stork Club and recording with the renowned Frank Luther Trio. By 1935, he and Tex Ritter were co-hosting the WHN Barn Dance.

In Hollywood, Ray found a feature series of his own hard to come by, so took lesser parts, toured, and even managed the Sons of the Pioneers for a while. Late in 1937, Ray was signed by RKO to do

musical shorts and to be a singing sidekick to George O'Brien (and later Tim Holt). Again, his own feature series eluded Ray, though he did star in 18 shorts and the O'Brien/Holt films. He also appeared on top radio shows with Eddie Cantor, Fred Allen and Kate Smith.

Although RKO executives never gave Ray his series, they refused his repeated requests to work elsewhere. By the time his contract ran out, Ray was over 40 and the singing cowboy era was over. His chance to be another Autry or Rogers was past.

Hitting the road as a singer, he toured
(Continued on page 61)



Ray Whitley with unidentified Hollywood beauty in one of many westerns he appeared in.

HILLBILLY CENTRAL

by HAZEL SMITH



Charley McClain

Mary Ann McCready and Co. per Columbia Records presented a showcase featuring Charley McClain and Shylo at the Exit/In. Mary Ann always gives Nashville's best parties, showcases, whatever. It's hard to describe the two Memphis acts. I hardly understood Shylo until they performed their current single, *Drinking My Way Back Home*, and that I got into. And Ms. Charley does need some polish at this time, even though she has a hit with *Lay Down*, there is a little something that she's lacking, but believe you me, with the right person behind her with a polishing cloth, you may hear a heap about a little lady named Charley.

My eldest son, Billy, was really pleased that the bluegrass founding father, Mr. Bill Monroe, dropped into the Station Inn the other night and picked his mandolin and sung a few numbers with Billy. It's always commendable for a superstar to take the time to perform with aspiring young musicians. And speaking of the great Mr. Monroe, his producer on MCA shared with me an exciting project-in-the-making for the bluegrass warhorse. Can't wait to let you in on the secret. It's a goodie.

Songwriter Frank Dycus went to the West Coast for some visitation with one of my favorite female type singers, Emmylou Harris, while songwriter Paul Craft



Linda Ronstadt

went to Washington, D.C. to visit with another of my favorite female singers, Linda Ronstadt. By the way, Ronstadt's performance here at the Grand Ole Opry was spectacular as always. Both these gals are so good my two teenage sons can't decide which one they are in love with.

Bobby Bare visited my office the other day, and I allowed as how he had the prettiest blue eyes in Nashville, to which my friend Shel Silverstein interjected, "Are your eyes blue?" God, it was great seeing Shel again. He'd been out of the city far too long. As always, Shel sang me some of his future hit songs, and I loved 'em.

My person of the month is Allene Jackson, daughter of famed steel guitarist Shot Jackson, and doer of all things for Conway Twitty's Twitty Bird Music. The good gal to know co-heros the organization with L.E. White, who wrote such classic songs as *After the Fire is Gone*.

Jack Green and Jeannie Seely are traveling in a brand new bus these days with the interior designed by talented (multi-talented!) Ms. Jeannie in barnwood. Haven't seen it yet, but promised the singing duo a look see.

My friend Harlan Howard tells me that he plans to rebuild on the hill where his home was destroyed by fire some months back. It was a tough decision for the super

songwriter, but once over the initial shock, Harlan realized that his heart was on the hill and wanted it to be home once again.

Understood that Waylon Jennings has been in the studio recording with his new producer, Chips Moman. Also understand that Waylon's first lady, Ms. Jessi Colter, has a new Mercedes. I notice more and more hillbillies driving Mercedes these days. Producer Chuck Glaser has a doozie that is new and producer Ron Haffkine has a classic '65 convertible that is literally a collector's item.

Allen Reynolds, who does the fantastic producing on Crystal Gayle's recordings, is also a tip top songwriter and is presently working with Billy Ray I *Don't Believe My Heart Can Stand Another You* Reynolds. So, the two Reynolds boys are in the studio together. Wonder: Where's Burt when we need him???

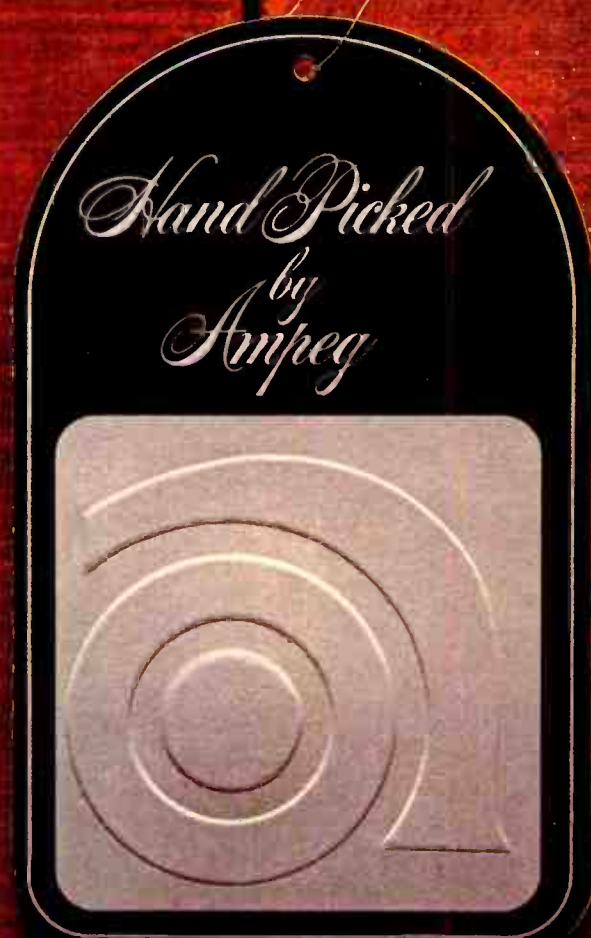
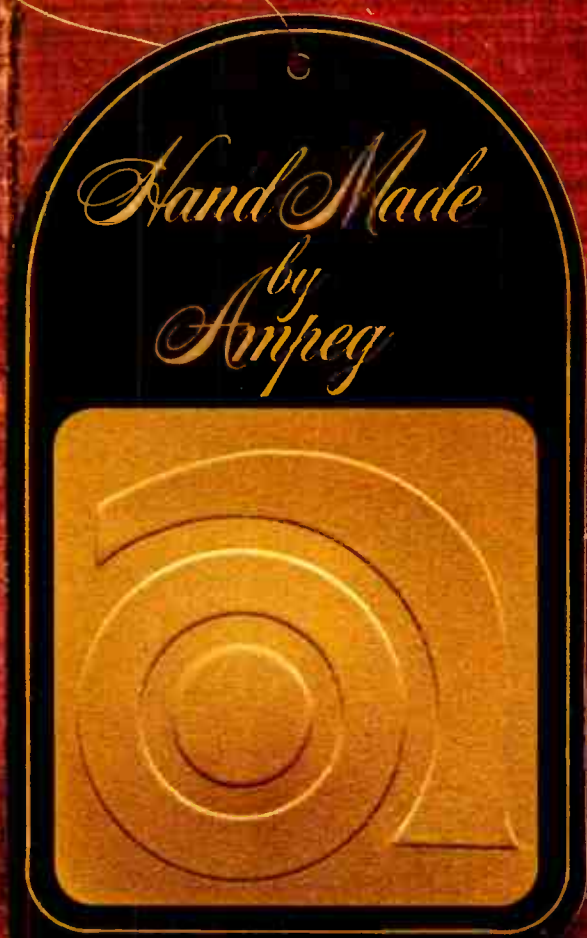
Sorry to tell you girls that Eddie Rabbitt jumped the broom. Yeah, the Rabbitt with the habit of writing and singing hit songs got married. From me and Country Music the best to Mr. and Mrs. Rabbitt. And may all their Rabbitts be little ones:

The Jerry Reed TV pilot shot here at the Opry House about a year ago that was produced by Jim Owens has been syndicated and shown in markets in 70 cities. May it continue to continue for the good of all of us in country music.

Drummer Larrie London, who drums at least a hundred sessions annually, has a neat twelve-year-old son who told me the story about Larrie's high school music teacher relating as how Larrie would never make it as a drummer. Wish the so-smart teacher could figure out a way to take home half the bread that Larrie does. And Lynn Anderson's guitar player was telling me that Lynn's music teacher in high school told her she would never be able to sing. Lynn showed 'em, didn't she? Now that leads to another story. I was the only person at Anderson High School in Caswell County, N.C. that ever failed Glee Club. And today, with all my friends in Music City, and all my loved ones, nobody—not even my children—will allow me to sing. What I'm hoping is the Good Lord has angels in Gloryland that can't carry a tune . . . 'cause if he ain't, I am flat out of luck.

If you got a smile or two, a little bit of info, and a tad of learning from Hillbilly Central this go 'round, then you've made me a good day. If I failed to touch either area of your emotions, just read next month's column and we will strive harder for better. Love to all and to all a good night. Hello Elvis, wherever you may be laying your pretty body down.

**TWO WAYS
TO QUICKLY FIND
THE BEST BUYS
IN YOUR
MUSIC STORE.**



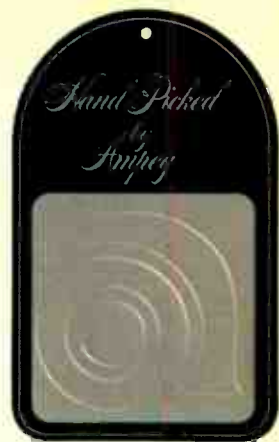
Ampeg is hanging their reputatio



You may have seen our equipment on nightclub stages. Or in the meadows of Central Park. Or in recording studios. Top musicians in rock, country and jazz depend on Ampeg quality. The names on the marquee know how we hand make our equipment. They know how reliable it is. And they bet their livelihood on it. But, until today, not too many other people could afford Ampeg quality.



...n for quality on a brand new line.



We're putting Ampeg quality within the reach of all musicians. Both beginners and professionals plus everybody in between. So we examined literally hundreds of musical instruments and equipment that are made by other manufacturers. We tore apart guitar necks to check their strength. We put the finishes under the microscope. We undid the pieces of some sophisticated electronics until we were satisfied with the workings of every transistor.

When the equipment measured up to the Ampeg standards, we put our reputation on the line. We hand-picked the best. Even though we don't physically make all the products shown on this page, they carry our tag of approval. Look for both Ampeg tags and you'll quickly find the best value for your money.

Yesterday you may not have been able



About the only problem some musicians have ever had with our amplifiers is being able to afford one. Ampeg has never been cheap in quality. Or in price.

But how to put Ampeg amplifiers within reach of more musicians without lowering the quality?

This year we did it.

We made four smaller versions of our amplifiers. With equally small price tags. The new models have the same controls, the same grill cloth coverings, the same toughness as our larger amplifiers. We simply put Ampeg quality in smaller packages.

The new amplifiers weigh from 16 to 29 pounds. Easy to transport from bus to stage or from studio to studio. The RMS wattage runs from 10 to 20. Just right for the beginner at home. For practice sessions. For club or studio work.

If you're at all familiar with the price range of Ampeg amplifiers, think of the lowest priced model in our line. Then cut that price in half. Now you have an idea of how easy it is to own one of our new amplifiers. No longer do you have to be a headline performer to afford Ampeg quality.

to afford Ampeg. Today you can.

Ampeg is the first and only to mass produce a synthesized guitar. We call it the Patch 2000.

We started with one of the finest guitars you can buy anywhere in the world. The Hagstrom Swede. We added some sophisticated electronics that matches the quality of the Hagstrom. Now you can hook it up to most synthesizers.

The fingerboard of the Swede is also the keyboard of the synthesizer. When the string contacts the fret, preset sounds on the synthesizer are activated. You actually have three instruments in one. You can play the synthesizer alone.

You can play the Swede as a conventional electric guitar or bass. And you can play a combination of synthesizer and guitar.

The foot pedals control pitch and glide. You can raise the pitch up to one full octave over what you're playing on the guitar. The glide pedal controls the portamento, the time it takes for one note to change to another. There is also a 5th harmony switch. Depress it with your foot and the synthesizer yields a tone which is a perfect fifth above the note being played on the Hagstrom Swede.



Good news for those searching for a new sound for their group. The new Lyricon. The irreverent say it looks as if a clarinet and a flute got together and spawned a peculiar child. Whatever its parentage, the Lyricon is Ampeg's bow in the direction of the long neglected player of wind instruments. No longer do you have to be a keyboard musician or a guitarist to enjoy the creative freedom of electronics.

The Lyricon is a new musical instrument. Not an electronic machine. Not a gadget or a toy.

A legitimate musical instrument. It gives you a range of five and a half octaves to explore. Yet even if it offered only a single note you could produce sounds that have never been heard before. The musical possibilities are infinite. You can play the same score ten consecutive times and it will sound like solos from ten different instruments. A twist of a control can warm a note, chill it, fatten it, thin it, bring it up, bring it under, decay it, bend it into beautiful sounds that are as individualistic as your fingerprints. If there ever was an opportunity to break musical barriers and establish a unique reputation for your group, the Lyricon offers it.

This musical instrument is available at your Ampeg dealer. It alone is worth the trip. Which is exactly what it is.

A trip.



Ampeg quality is no longer limi



Our search for products which meet our own high standards wasn't confined to America. We traveled to Sweden where the Hagstrom guitars are made. The finish, the hand craftsmanship, as you can see, is stunning. But what we saw inside these guitars is equally beautiful.

Most guitar manufacturers insert a steel rod in the neck to prevent warping. Hagstrom goes a step further. They toughen the neck with a rail. The neck can't roll around the rail and twist out of position. A simple idea. But so vital to the smooth action of the guitar.

Hagstrom has another exclusive for you to consider this year. Jimmy D'Aquisto has designed semi-acoustic guitars.

If you're a serious guitarist, there's little question that you know the work of Jimmy D'Aquisto. This genius, we don't use the word lightly, hand crafts a few guitars a year for a few fortunate musicians. Needless to say, because of all the hours and work involved, the price is prohibitive to many. The D'Aquisto-Hagstrom alliance will remove that barrier.

We're proud to join our tag to their creation.



ted to just the privileged few.



We've attached our tag of approval to the Dekley Pedal Steel Guitars for reasons that are simple to explain. The instrument detunes less than competitive guitars. And the sustain is three times superior to other makes. The Dekley Pedal Steel Guitar isn't made of the usual material, maple. Instead it is made from a material called Pakkawood. A series of wood veneers is impregnated with resin which hardens the material into one homogenous mass. There are no wood knots or wavy grains to cause inconsistency or dead spots in the sound.

Pakkawood is so strong it resists cigarette burns and liquor stains. It virtually locks out moisture. Pakkawood won't expand or contract like maple will because it holds only one-fifth as much moisture. Expansion and contraction is what detunes the instrument.

The Dekley Pedal Steel Guitar comes four ways, with single ten strings, single twelve, double ten and double twelve. Make sure you see them at your Ampeg dealer.



Harmony makes a guitar for everybody. Also banjos, ukuleles, mandolins. With an equally wide spectrum of prices.

But that isn't why we attached the Ampeg tag to these instruments. You'd have to see them made to discover the reason.

In spite of the relatively low price of the Harmony guitars, there is an amazing amount of hand construction involved. For example, the rib reinforcements are hand finished. The finish is hand sanded between layers of coats. Human hands polish the finished product before it is

delivered to the Ampeg dealer.

We identified with this hand labor. We've always believed human hands can do better work than a machine can ever do. It's how we make our own products. And it's why our tag of approval is on the Harmony products.

What to look for when you visit your Ampeg dealer.



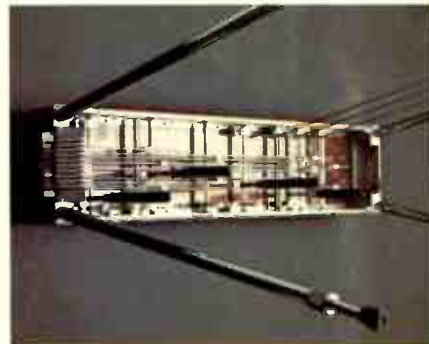
Look for the amplifier and guitar accessories. They are hand-picked or hand-made by Ampeg.



Look for our new low cost amplifiers. They are wired by hand. Just as our more expensive models are.



Look for the new guitars designed by Jimmy D'Aquisto. The work of this premier craftsman is now available at an affordable price.



Look underneath the Dekley Pedal Steel Guitar. You won't see pul! mechanisms attached to the strings. They strangle or dampen the sound.

For more information, including the name and address of the Ampeg dealer nearest you, write: Ampeg, Box 310B, Elkhart, Indiana 46514.



Letters

Praise For Wilburn Brothers And Nelle Phelan

Congratulations to you and Ms. Nelle Phelan, writer of the great story, *The Wilburn Brothers are Human Dynamos* in your January 1977 edition. I must admit I bought three copies immediately for this article alone.

The Wilburn Brothers are truly the greatest entertainers ever and with their impeccable material and precise harmony they can make you laugh or tug at emotional strings that bring on tears depending upon the song. The world seems a whole lot brighter just from The Wilburn Brothers having come our way. . . .

JO WALLACE
GILMER, TEXAS

I just finished reading my January issue of *Country Music* and enjoyed the article on the Wilburn Brothers. I really enjoy reading about some of my favorites that were big stars back in the 50's. It's fun to see what they are doing now. . . .

JOAN LUNDQUIST
ISLE, MINN.

The Wilburns Are A Pair of Human Dynamos by Nelle Phelan in your January issue is great.

I am buying several copies of this issue to mail to my friends who are not subscribers.

Reading Nelle's article was next best to having a visit with them.

OUIDA LAWSON
PINE BLUFF, ARK.

Did We Slight The Ex Prez?

The article in your December 1976 issue should have ended with the title *What's Jimmy Carter Doing In This Magazine, Anyway?*

It seems if you aren't for Jimmy Carter, you aren't for country music. I don't know how many voted for Mr. Carter as a result of the article, but since the magazine arrived well before the election, I think President Ford should have demanded equal coverage. Better yet, it should have been omitted completely—at least until election results were known.

For shame! For shame!

BETTY M. LAW
NORTH NORWICH, N.Y.

We didn't endorse Jimmy Carter—as we tried to make clear in a couple of places in the article. We simply agreed with the author's contention that Carter, partly because he is from a small southern town, speaks to the average country fan's frame of mind. We still agree with what Ed Kiersh said in the article, and we feel that the voting patterns shown on Nov. 2 tend to bear him out. It made little or no difference to us whether Carter or Ford won. Ed.

Boost For Country On TV

Just finished reading our *Country Music* magazine. The article, *Country Music's Big on The Tube* was very good. Yes, we surely hope that by now the big cities are beginning to realize that country music is here to stay. We live in South Eastern Ohio on the Ohio River and everybody enjoys all the country TV programs they can see on the tube. It's no problem in letting our local TV stations know about it. . . .

MR & MRS VERNAL E. BLACKWOOD
MINERSVILLE, OHIO

We hope you do let the TV people know—loud and clear. Ed.

Likes Our Photos

What a super Christmas present—all those gorgeous color photos of sexy old Waylon! Thanks lots.

BARBARA BECK
MUSKEGO, WIS.

Applause for Glen Campbell

I have a message for Harlan O. Jobe of Napa, Calif. . . . Right on Harlan! Glen Campbell is "One hell of a damn fine artist. . . ."

Thank you for your letter (Jan., '76) to *Country Music* magazine.

VIV DE NUNZIO
COLLETA, CALIF.

Raye Of Thanks

Thank you for making the Susan Raye Fan Club the feature for the month of December. It is sincerely appreciated.

Your readers have touched a different group of people than we have contacted

previously in various publications; and, as a result, we have enrolled 31 new members in the past five weeks . . . thank you for your interest and support in us and the work we are doing to promote our particular artist.

ALICE MEYERS
PRESIDENT
SUSAN RAYE FAN CLUB
1255 LINCOLN ST.
SANTA CLARA, CALIF. 95050

Happy With Our Magazine

Just wanted to tell you I enjoy *Country Music* magazine very much. I never realized how little I knew about some of the country music people until I subscribed. I especially enjoyed the article about Vernon Oxford (Jan. '77 issue) by John Pugh. . . .

LEONARUTH JONES
TULSA, OKLA.

Just a line or two letting you know I enjoy your magazine very much! Whenever I'm finished reading it, I pass it on to some friend. Don't throw away good reading.

CHARLES JOHNSON
DETROIT, MICH.

Gosh, Charlie, couldn't your friends buy a few themselves? Ed.

Fan Meets Idol Rich

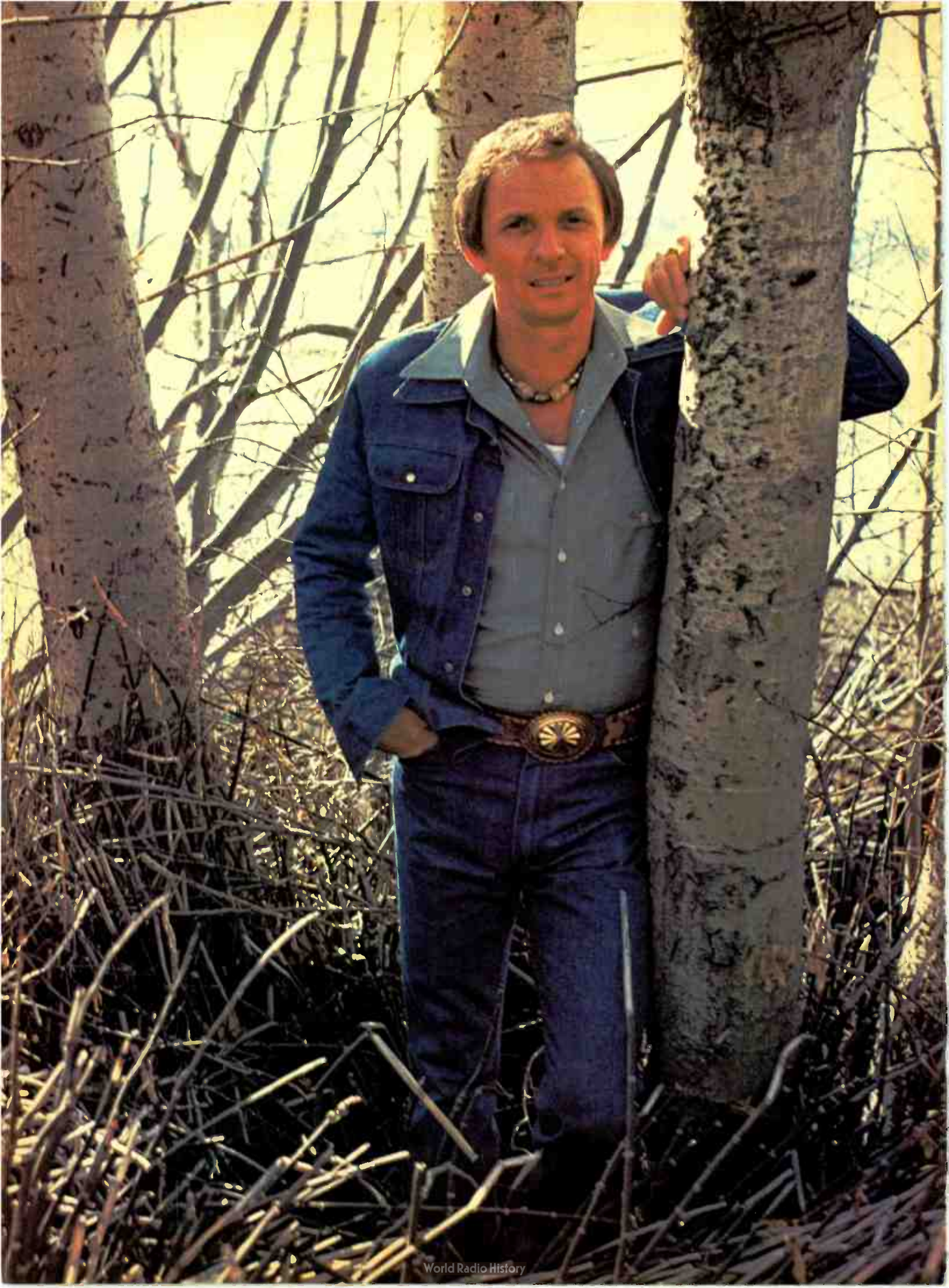
After meeting my idol, Charlie Rich, I must share with you what a great man he is.

He had given two shows and was very tired, yet he allowed me to come backstage. He signed autographs and sat and talked to me for 25 minutes.

Charlie requests his fans send him no gifts, but that they select a charity and give a donation. Charlie is truly a great entertainer and a fine man as well. . . .

DONNA G. OFTSCHALK

Due to our great volume of mail, we regret we can't answer all letters individually. We welcome your opinions, and will publish the most representative letters in this column. Let us hear from you.—Ed



The wit and wisdom of **MEL TILLIS**

by **MICHAEL BANE**

Mel Tillis is smiling, but his teeth are clenched. He's standing, smile and all, in front of a couple of ersatz studio prop Christmas trees in the cramped studios of AM New York, a local early-morning talk show, while a couple of stage hands busy themselves with making sure Mel looks presentable. They adjust his coat—flashy, but not too flashy; country, but not gaudily so—make sure his pancake make-up isn't hopelessly smeared and hustle around with the cue cards. Mel just smiles, weaving in place just a tiny bit.

"I'm hung over," he says, muttering right through his studio smile. "Hung over."

"Mel," the director's voice cuts over the bustle. "Mel, I think we'd like you to strum your guitar on this number. Okay?"

Mel smiles bravely while, stage left, an assistant—there seem to be dozens of assistants running hither and yon—fishes Mel's guitar from its case. He tries one way, then the other, to affix the strap, first wrapping it around the neck, strings and all; then unwrapping the strap and trying to figure out a way to slip the strap under the strings. After a few minutes more of fumbling the guitar bit is cancelled.

Mel smiles on.

"Ladies and gentlemen," says Stanley Siegal, late of Nashville and presently the host of AM New York. "I want you to meet the Country Entertainer of the Year. From Nashville. Mr. . . Roy Orbison. No, no Mel; just kidding. Ladies and gentlemen, Mel Tillis."

Mel breaks from his smile into a song, only to stumble on the first line; the cue cards are wrong. Smiling, he presses on.

All things considered, though, this particular AM New York is certainly more the exception rather than the rule—it's not every day that a terminal hangover, a cue catastrophe and, worst of all, a surprise visit by Billy Carter, the President's brother, conspire to steal the limelight. And Mel Tillis is certainly in the limelight.

With the Country Music Association's coveted Entertainer of the Year award already in his pocket and some very slick



Or, can the stuttering author of Mental Revenge find true happiness as the Country Music Entertainer of the Year?

management from the Jim Halsey Agency (they're the ones responsible for putting Roy Clark on the "Tonight Show," among others), Mel Tillis seems to be every place at once. In addition to the 250-300 dates per year he and the Statesiders, his independently famous back-up group perform, a little acting here and there (*W.W. And The Dixie Dance Kings* with Burt Reynolds, for example. Mel was billed on the credits as "Good Ole Boy #2.") and a bunch of songwriting, Mel has managed to hit seemingly every television talk show in the country. So much so, in fact, that he's well on his way (with the blessings of Halsey) to joining Roy Clark as one of the few country music regulars on national television—the foot, so to speak, that Nashville puts forward for the rest of the world to see.

You've got to expect that foot to stumble at least once in a while.

Up front, Mel Tillis stutters. Just like all the b...b...b...bad jokes; all the Mel T...T...T...Tillis headlines and Mel T...T...T...Tillis stories; Mel Tillis stutters. Sometimes so bad, in fact, that one feels a painful empathy for what a younger Mel Tillis must have gone through (Tillis returned a call to my home once, and my friend, thinking it was some kind of crank call, hung up on him. Sorry, Mel.). Not surprisingly, that young Mel Tillis was forced to find a way to defuse all those barbs and arrows aimed at his sputtering sentences; just like a million other kids with a million other problems, Mel found that life became a heap easier if he could make his peers laugh. By junior high school, Mel Tillis had become something of a class clown.

"Yea, I've dabbled in comedy," he says. Actually, what he really says is "Yea, (pause) I...I've always (pause) dabbled in (pause) comedy..." AM New York is already forgotten, and after a quick breakfast at the hotel ("You'd think that in New York, of all places, you could get beer for breakfast...") we're stuck in a terminal traffic jam as the world tries to get off Manhattan. Our destination is Cherry Hill, New Jersey, a tiny suburb of Philadelphia noted mainly for its race-track and once immortalized in a song about what went on in Cherry Hill Park after dark. Mel is doing a week long engagement at Cherry Hill's Latin Casino—a barn-like dinner theater affair that belies its romantic name—and, hangover and traffic willing, we just might make it.

"Yea, I was accepted more among my classmates with comedy," Mel is saying. "I... Well, I guess I was doin' comedy by junior high. Maybe even grade school. Fifth or sixth grade at the latest."

So it was only natural that when Mel Tillis the country entertainer hit the road, he'd take his stutter-defuser right along with him. About seven or eight years ago—he forgets just when—Mel began adding a few comedy routines to his act; the

alternative being just running through his songs without talking, since he didn't have any trouble singing. The success of the country with a few chuckles acts surprised even Mel.

"It's so much easier for me to do comedy," he says. "Comedy is so much a part of me. It's so much better than just being serious. I mean, a lot of acts just go out there with a 'here I am and this is my music; my thoughts.' It's much easier for me to go out and do comedy."

Which is precisely what Mel Tillis and the Statesiders do. There's a certain schizophrenic quality around Mel Tillis stage shows, in fact. On the one hand there's Tillis the singer and songwriter, the man who wrote *Detroit City* for Bobby Bare and *Mental Revenge* for Waylon Jennings; the man whose *Ruby (Don't Take Your Love To Town)* captured perfectly the painful years of the Vietnam War and, five years later, could capture the top of the country charts with *Good Woman Blues*. On the other hand, there's this weirdo comedian with his exaggerated facial expressions and that outrageous stutter, breaking off songs to castigate the band or to sputter through

"We'd all gather at the Orchid Lounge and have a guitar pullin', you know, a jam session . . ."

some painfully bad joke—Dolly Parton is a particular target—striding purposefully back and forth in front of the band and suddenly breaking into song. All in all, it's very strange.

"The best comedy we do is not planned," says Larry Lee, the bass player and lead singer for the Statesiders, themselves no strangers to the limelight. "Our best shows come off unrehearsed. When we got a good audience to work to, and people will leave you enough room to hang yourself up there on stage, you know, with a line or two. That's the best way to get your comedy in country music, because the audience is familiar with the people you're talking about; the Merle Haggard Jokes; the Dolly Parton jokes."

The trick, says Larry Lee—and the thing that sets Mel Tillis apart from other country comedians—is the ability to feel out the crowd; to figure out just where *they're* coming from.

"You can tell whether you've got a dirty crowd or you can tell whether you've got a crowd that's familiar with the old school of country music," says Larry, "Or a modern crowd where you might be able to use some Richard Pryor

material or something. But Melvin, he'll take his crowd and work it; if it means going off the routine to get them, do it. In fact, he never does the same show twice. I've been here almost eight years and I've never done the same show twice."

Clearly, Mel Tillis is not your basic cornbread and grits country comedian. Nor is he your cry in the beer country singer. What he is is sort of a Las Vegas-style country music revue, lacking only a few show girls to round out the picture. And as such, he is very good.

"You see," Mel says, "I've got a television audience rather than a record audience. I think people come out to see the person, the character; they want to hear the stories that I tell on television along with my records."

Visitors to Pahokee, Fla., a hamlet nestled along Alligator Alley in Florida's Everglades, are greeted with a testament to Pahokee's favorite son. "Welcome to Pahokee," the sign reads, "The Home of Mel Tillis." Up until the last couple of years, that sign was generally greeted more with a puzzled shake of the head rather than the dawn of recognition. (One national car magazine, in fact, asked in an article on Alligator Alley: "Who the hell is Mel Tillis?")

Mel Tillis laughs, but he's looking more pained than ever. The limo has finally crawled off Manhattan and is chewing its way through the chemical plants and factories that mark the New Jersey Turnpike. He talks about entering talent contests in Pahokee; about joining a country band on Okinawa during his stretch in the Air Force; about going to Nashville in 1956 ("I had to get some kind of job.") and knocking on doors. Nashville then was still reeling from the savage rockabilly attack from the south, and most country acts were hurting for both bookings and records. But a whole new crop of writers had started to drift into town—Mel Tillis among the first. People like John D. Loudermilk, Marjohp Wilkins, Harlan Howard, Hank Thompson, Willie Nelson and Roger Miller—"And we all hung around together. I mean, we knew each other. Sort of a fraternity. And we'd all gather at the Orchid Lounge and have a guitar pullin', you know, a jam session. Sing each other our songs. It was really close knit. . ."

Not at all like Nashville today.

"Yea, I miss it," he says, rallying. "But I'll tell you what I miss the most. I miss my youth."

He chuckles through his hangover. If he's not the young man he once was, neither is he the unknown bard of Pahokee. And even if he's not down at Tootsie's exchanging songs with Roger Miller, Mel Tillis is doing what he wanted to do all along—entertaining.

"Songs are gifts, that's all," he says. "I mean, uh, I think that I was meant to write a certain amount of songs, and I



Candlelite Music Inc. proudly presents

Country Music Cavalcade

The first and only complete Country Music Treasury ever assembled.
12 star-studded volumes—and the first one is yours FREE!



All The Great Country Artists Are Here

Conway Twitty • Roy Orbison • Everly Brothers • Jerry Lee Lewis
• Hank Williams • Charlie Rich • Tammy Wynette • Roger Miller
• Jimmy Dean • Marty Robbins • Patti Page • Dicky Lee • Kay Starr
• Eddy Arnold • George Jones • Guy Mitchell • Ricky Nelson • Dean
Martin • The Browns • Dolly Parton • Jim Reeves • Johnny Cash
• Ray Price • Tom T. Hall • Chet Atkins • Glen Campbell • Gene
Autry • Hank Williams, Jr. • Ferlin Husky • Connie Francis • Sonny
James • Tennessee Ernie Ford • Tommy Edwards • Floyd Cramer
• June Carter Cash • Legendary Carter Family • Johnny Horton
• Bobby Bare • Carl Perkins • Faron Young • Donna Fargo • Bobby
Helms • Roy Acuff • Jimmy Clanton • Ray Peterson • Marvin
Rainwater • Stonewall Jackson • Wayne Newton

All Your Favorite "Country Hall Of Fame" Songs Are Here

"I Can't Stop Loving You" • "For The Good Times"
• "Honey" • "Me And Bobby McGhee" • "Homeward
Bound" • "If I Were A Carpenter" • "Please Help Me
I'm Falling" • "Crying In The Rain" • "Wings Of A
Dove" • "Jambalaya (On The Bayou)" • "Crying In
The Chapel" • "You Win Again" • "I Can't Help It If
I'm Still In Love With You" • "I'm So Lonesome I
Could Cry" • "Secret Love" • "Sincerely" • "You'll
Never Walk Alone" • "Crazy" • "Everybody's
Somebody's Fool" • "I Fall To Pieces" • "Memphis
Tennessee" • "500 Miles (Away From Home)" • "Ain't
That A Shame" • "I'd Be A Legend In My Time"
• "Treat Me Nice" • "Please Mr. Sun" • "A Fool
Such As I (Now And Then There's)" • "City
Light" • "Lonely Weekend" • "Moments
To Remember" • "Last Date" • "Oh,
Lonesome Me" • "Release Me"
• "Heartaches By The Number"
• "Sunday Morning Coming Down"
• "Amazing Grace" • "Scarlet
Ribbons" • "Piece In The Valley"
• "Oh Happy Day" • "I Believe"
• "You Are My Sunshine" • "The Night
They Drove Old Dixie Down" •
Hundreds upon hundreds of priceless
recordings in all!

Original Artists—Original Hits

Come and join us on a rare and exciting sound trip to the heart of America—the birthplace of our very own music! Here is an unprecedented legendary country music song collection—your own "Grand Ole Opry"—featuring the best of country music from yesterday and today, performed by the great country stars who gave these songs life!

It's a once-in-a-lifetime collector's edition!

Here is a treasury you couldn't find and buy in any store at any price! No record collection is complete without this fantastic cross-section of Americana!

Let your emotions take flight with the sentimentality of *Take Me Home, Country Roads*... the haunting refrains of *Release Me*... the joy of *My Special Angel*... the melancholy of *Help Me Make It Through The Night*... the spirit of *King of the Road*... and literally hundreds more million-selling songs by all the great country artists... names like Johnny Cash, Conway Twitty, Hank Williams, Glen Campbell, Chet Atkins, Jim Reeves, Charlie Rich, Roger Miller and Tammy Wynette, to name a few

Authentic Golden Treasury Library Series

Each volume of COUNTRY MUSIC CAVALCADE features a different theme: *Heart of the Country*... *Midnight in Memphis*... *Kings and Queens of Country Music*... *Legendary Guitars and Piano Sounds*... and more! Your choice of 3 records or 2 8-track tapes are packaged in a handsome, gold-lettered presentation case that locks out dust and dirt. Choose the handsome blue-denim look, or the deluxe limited collector's edition in a hand-crafted leather look for \$1 more per volume.

Audition each VOLUME FREE for 10 days!

To sample the flavor of this one-of-a-kind musical library, simply complete and return the Free Volume Certificate. You'll receive Volume 1, NASHVILLE GRAFFITTI, as a free gift. Future volumes will then be sent to you on approval, to keep or return as you wish after a 10 day audition. No minimum purchase is required, and Volume 1 is yours to keep in any case. This fabulous collector's item is available only through this offer, so return your Free Volume Certificate today!

Free Volume Certificate



Country Music Cavalcade
A Service of Candlelite Music Inc.
6 Commercial St., Hicksville, N.Y. 11801

This certificate entitles me to receive—as a FREE gift—Volume 1, Nashville Graffiti, of the 12 volume collection, COUNTRY MUSIC CAVALCADE.

I understand that I am under no obligation to buy anything at any time, but as a subscriber, I will be notified of all future shipments. I may reject any shipment or cancel my subscription by notifying you before the shipment date shown on the invoice accompanying my advance shipment notice.

After receiving my first volume, if you do not hear from me, you may send me one volume every other month after that, to enjoy in my home free for 10 days. I may return any volume at your expense and owe nothing. Bill me for only those volumes I keep at the rate of one volume every other month, at the low price of just \$8.98† for three records, \$9.98 for two tapes (plus a small charge for shipping and processing). I may cancel at any time by writing to you.

I prefer DENIM-LOOK EDITION LEATHER-LOOK EDITION

Please check one only STEREO RECORDS 8-TRACK TAPES

Mr
 Mrs.
 Miss

Address _____ Apt No _____

City _____ State _____ Zip _____

_____ area code Phone _____ Signature _____

Sales tax added for N.Y. residents _____ Offer expires 8/1/77
Limit one subscription per household. All applications subject to review and we reserve the right to reject any application. Copyright 1976 - CMI Sales
†\$1 more for leather-look edition

118

Yours FREE—Volume One!



NASHVILLE GRAFFITTI—the finest collection of ballads, rock and down-home country songs that have rolled out of Nashville and into your hearts! Relive again such wonderful memories as the late Johnny Horton's *North to Alaska* and *The Battle of New Orleans*... Marty Robbins' *Don't Worry ('Bout Me)* and *A White Sport Coat and a Pink Carnation*... Johnny Cash's *Guess Things Happen That Way*—the song that made him a teen idol! It's all here—your own personal collection of the Nashville you love! You'll thrill again and again to *Singing The Blues*... *Devil Woman*... *Big Bad John*... *Since I Met You Baby*... *Waterloo*... and many more! Volume 1 of COUNTRY MUSIC CAVALCADE is yours to keep with our compliments. There are no catches, no strings—it's truly a fantastic FREE offer!

think that when you start slowing up that you have said all that you can say. I've done my share of writing, and I've been quite successful at it. Now I want to do what I wanted to do to begin with: entertain."

He's probably done more than his share of songwriting, for that matter. By his own count, Mel Tillis has written some 1,000 songs—500 of them recorded ("I've got 'em stacked in drawers, hid away somewhere."). His songwriting helped pioneer the concept of "story" songs (think about *Detroit City*, for example) and, along with his buddies from the Orchid Lounge, helped put Nashville back on the road to recovery after the bitter losses to Elvis and his rock 'n' roll. *Ruby (Don't Take Your Love To Town)*, as recorded by Kenny Rodgers and the First Edition, ended up as required listening in college courses on pop sociology.

"You know, that song happened so fast," he says. "I wrote it from my office to my home, which is about eight miles. When I got home I sat down on the couch and said 'Doris'—that's my wife—I want you to hear something.' And I played her *Ruby*, you know, I mean the music and the whole thing, just boom, boom, boom. And she said 'That's awful. That's the most morbid song I've ever heard.'"

Which was, he adds, pretty much the general consensus. No one was interested

in a song about a disabled Vietnam vet ("Actually, the soldier was from World War II") whose wife was forced to work the streets ("I intended to show a side of war that I don't think had ever been written before."). It was almost two years later when Kenny Rodgers decided to include *Ruby* on an album, at a time when the war and opposition to the war was approaching a peak. The song stormed off the album, perhaps one of the most devastating anti-war testaments to

**"Songs are gifts,
that's all. . . When you
start slowing up,
you have said all
that you can say . . ."**

emerge from the Vietnam era.

Yet the same Mel Tillis could turn around and write a gentle polemic to an ex-girlfriend, titled *Mental Revenge*:

"All in all, if the curtain should fall

I hope that it falls on you . . ."

"Well, you probably won't believe this, but I wrote about five songs, all in one week. *Ruby* was one of the songs, and they were all downers. *Mental Revenge* was another. Another was *Survival of the Fit-*

test, which was about the weak and the strong and how the strong always won. I wrote another one called *Unmitigated Gall*, which was a hit of Faron Young. And another song called *World, What Have I Done?* They were all downers, and they were all hits."

Was there, I ask, anything in particular about that week that did him in?

"I think Roger Miller was in town bugging me," he says, laughing. "We stayed up and roared for a couple of days. I don't know, I guess I got in a depressed mood."

There are songwriters that would kill for depressions like that, but Mel Tillis isn't looking back. He's the Entertainer of the Year, and he's making the most (about \$10,000 per show) of it. And in the back of his mind, he adds, there's this great idea for a gigantic country music production, complete with big band, lights and great sound. A real production.

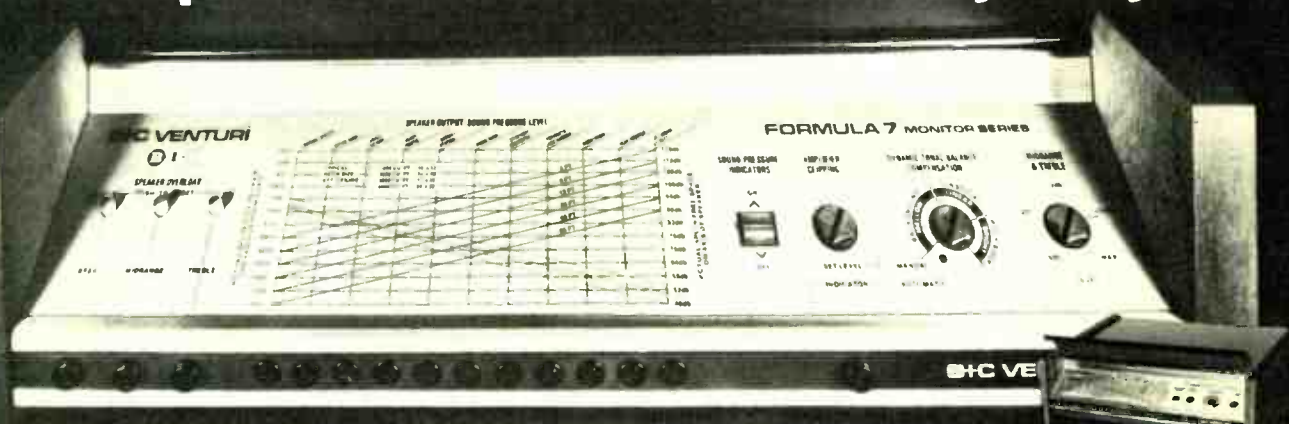
"I t . . . t . . . think it could be done," says Mel Tillis. "It would cost 15 or 20 thousand, but then I don't want to make all the money in the world."

Maybe he'll even do another movie.

"I was talking to Burt Reynolds the other d . . . d . . . day," he says. "And I said B . . . B . . . B . . . Burt, I could have done a little better job if I'd been p . . . p . . . paid a little more. If I'd got the m . . . m . . . million you did, I'd have w . . . w . . . won an Oscar." ■

(*Copyright Cedarwood Publishing, BMI.)

The first speakers with the brains to run your system.



As the photograph above eloquently expresses, these are not plain-vanilla loudspeakers. They're the new BIC VENTURI Formula 5 and 7 Monitor Series speakers.

And beyond delivering exceptional clarity, bass response and dynamic range, they perform a whole series of monitor functions that can help improve the rest of your system.

They can put an end to amplifier distortion due to 'clipping'. Protect against speaker overload. Automatically adjust frequency response so your ear can hear low volume bass and treble tones.



And the Formula 7 even displays Sound Pressure Levels.

For complete details on what our brains can do for

your system, write us for our new 20-page *Consumer's Guide to Loudspeaker Performance*: Department DD, BIC VENTURI, Westbury, New York 11590.

BIC VENTURI SPEAKER SYSTEMS
TOMORROW'S TECHNOLOGY TODAY

BIC, BIC VENTURI and BICONEX are trademarks of British Industries Co. Division of Avnet, Inc. In Canada: C.W. Pointon Toronto

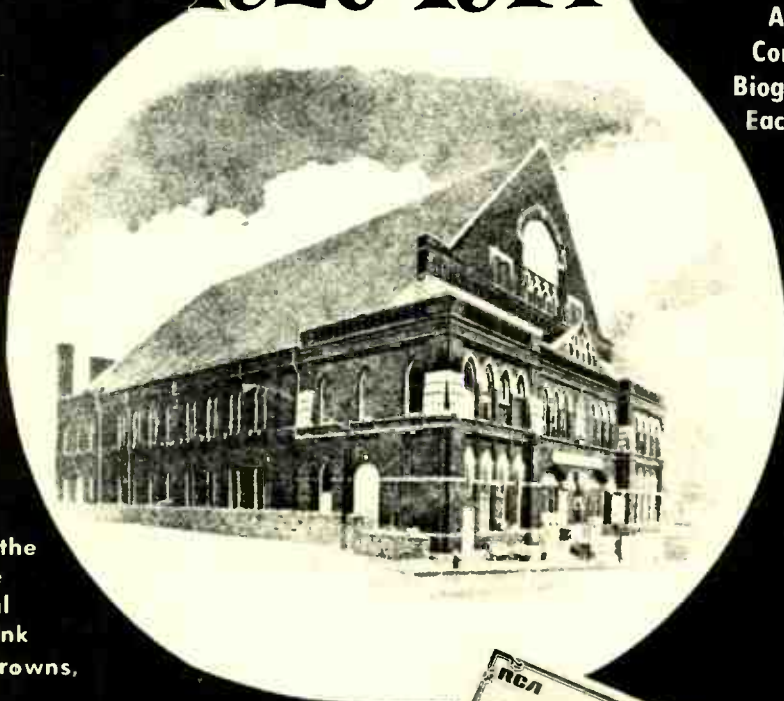
STARS OF GRAND OLE OPRY 1926-1974

Own A Piece Of History

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

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

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



Albums
Contain A
Biography Of
Each Artist

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

**I'M MY OWN
GRANOPA**
Lonzo and Oscar

YAKETY AXE
Chet Atkins

**RAILROADIN' AND
GAMBLIN'**
Uncle Dave Macon

**SAN ANTONIO
ROSE**
Pee Wee King

**ORANGE BLOSSOM
SPECIAL**
Bill Monroe

**JEALOUS HEARTED
ME**
Minnie Pearl

YOUNG LOVE
Sonny James

MORNING
Jim Ed Brown

THE THREE BELLS
The Browns

COUNTRY GIRL
Dottie West

**FOUR STRONG
WINDS**
Bobby Bare

**RIBBON OF
DARKNESS**
Connie Smith

**MULE SKINNER
BLUES**
Dolly Parton

**HOW FAR IS
HEAVEN**
Kitty Wells

FOUR WALLS
Jim Reeves

**CARROLL COUNTY
ACCIDENT**
Porter Wagoner

**I CAN'T STOP
LOVING YOU**
Don Gibson

**TROUBLE IN THE
AMEN CORNER**
Archie Campbell

**THE END OF THE
WORLD**
Skeeter Davis

**EARLY MORNING
RAIN**
George Hamilton IV



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

30
Historic Recordings
On This
Fabulous
2 Record Set

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

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

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

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

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

Name _____
Address _____
City _____ State _____ Zip _____



The World's Slowest Texan

by
MARY ELLEN
MOORE

There's a rumor in Nashville that Gene Ferguson's main job is babysitting: keeping tabs on his charge's whereabouts, then rounding him up and getting him places on time, or as close to it as possible.

Gene Ferguson calls his charge the W.S.T.—for World's Slowest Texan. The man with the problem with clocks is Johnny Duncan, who after years of standing still as an artist is finally beginning to move ahead.

Johnny is of the stuff they write novels about. A tall, ruggedly handsome Texan, he likes his liquor, his women and his songs. But until recently, his success was mainly with the liquor and the ladies. Musically, he was nowhere. Then something clicked. He and Billy Sherrill, Columbia Records' hot-shot producer, got together in January of '76 and cut *Stranger*. It was a hit. Then they cut *Thinkin' of a Rendezvous*—another hit.

“Now,” says Johnny Duncan over his beer at Spats, with *Stranger* and *Rendezvous*, we've got two smash hits in a row, which is a good thing. If we can do one more record like we've got going, then it's another ballgame. I think we'll be in a class where you can say 'He's a legitimate artist.' ”

Even when Duncan speaks, you wonder if he'll ever get to his destination. Part of the slowness is natural. He's got a drawl that goes from Texas to Tennessee and back again, punctuated by frequent deep-throated chuckles.

Part of it is a tendency to wander from one subject to another—from astrology to his hat to his songwriting, then back to astrology. The rest is an acute awareness of the microphone clipped to his shirt. It's designed to pick up his every word over the blaring music, clinking glasses and shouting patrons of the Nashville restaurant-bar, so Duncan picks those words carefully when he gets to certain subjects, steers clear of other subjects entirely and, when he wants to stress a point, pulls the mike closer to his bearded face and speaks to it as if it were a live audience.

“Some lady in a barbecue restaurant in Fort Worth the other day,” Duncan says, “she came up and said, 'I sure like your beard.' She said, 'What do you use on it?' I said, 'Huh?' She said, 'Do you have to do that every morning?' She thought I was frosting my beard, I guess. I said, 'Hey, you think I'm proud of the gray—that tells how *old* I am.' ”



“What we’re doing is not really different from what I’ve always done. The main thing is that we’ve found that groove, that tempo, that feel; you’ve got to find your groove and stay in it.”

At 38, Duncan is a little older than many emerging stars, something he blames himself for. “The only reason I haven’t been successful is because I’m lazy. If I’d really gotten off my tail and go out there and really get it, I could’ve gotten Columbia’s attention a long time ago, if I’d done six or eight years ago what I did in ‘75. It’s nobody’s fault but my own that I’m not there yet.”

Not that Johnny hasn’t known for a long time that he wanted to be a star. From the time he was 12, living in Dublin, Tex., with a mother who taught him to play the guitar, he knew he wanted to be a guitarist like Chet Atkins or Merle Travis, two of his idols.

So in 1959 he went to Clovis, New Mex. “I was in New Mexico working with Norman Petty of Buddy Holly fame, Jimmy Gilmore and the Fireballs—remember them? I was out there with them and they tried to record me as a pop singer. He said I had a smooth voice. We went to London and did 4,900 violins and all that and got back, and naturally nothing happened with it, and he came in—this would’ve been around ‘63—and he said, ‘Johnny, you act like you’re not happy; maybe Nashville would be a good idea.’”

“Well, that’s all he had to say, because I’d already had my sights on Nashville. These are my people here. This is where it’s at. No matter what type of singer you

are, you can cut hit records right here in Nashville; you can cut rock, blues, country, gospel—anything you want to record can be recorded here, and done well.”

Even then, however, Duncan didn’t start recording hits right away, and served some time as a bricklayer and a disk jockey before finally being noticed and signed with Columbia Records in 1966.

Then things started happening—slowly.

Charley Pride was recording many of Duncan’s songs. Duncan himself cut many almost-hits. “We’d have songs that would hit the top 20, the top 15 and disk jockeys have known me since the late ‘60s but we never seemed to put it together, Columbia Records and I, until Billy Sherrill and I got together. We recorded *Sweet Country Woman* and if we’d kept that going I would’ve probably been a superstar already, but we kind of drifted apart there. And then we got back together in January and did *Stranger*.”

It took more than the pairing of Duncan and Sherrill to make *Stranger* a hit. It took a woman back-up vocalist named Janie Fricke, and it took a dark beer named Schlitz. Now both accompany Johnny to all his recording sessions.

“Listen,” laughs Janie as she begins the now near-legendary tale of Johnny Duncan’s superstition. “When we went in to cut *Stranger*, before we went to the

studio, we had to go to the Gold Rush and we had to sit there for hours and drink dark beer. We crawled out of there and made it over to the studio . . .”

“And,” Johnny interrupts, “there was a mirror up over that bar, and I got to singing ‘*Maybe she was smiling in the mirror*’ . . . and what was funny, too, is Billy Sherrill—he’s probably one of the two or three best producers the town’s ever seen, he and Chet Atkins and Owen Bradley—he said, ‘Hey, are you ready?’ and I said, ‘Hey, am I ever ready, turn it on. So we did it one time and he said, ‘That’s it!’”

Duncan insisted on a few more takes anyway, “but the first cut is the one we used,” he says, still disbelieving. “It was the one that happened. Every now and then you’ll hit one of those magic takes and that’s what it was.”

Now Duncan heads for the bar before heading for his recording sessions, superstitiously believing that success comes from the bottle. “I just get bombed,” he laughs. “No, I drink just enough—and this is for all the drunks and alcoholics out there (he tells the microphone)—I drink just enough to get relaxed, just into a groove.”

That’s the beer story. There’s a little less superstition and a lot more talent to the Janie Fricke story. “I really think *Joe and the Cowboy* got their attention at Columbia,” Johnny says, “because I had asked to be released from the label. It just wasn’t happening, and I said let me try something else. (Columbia) wanted to do another record, so Larry Gatlin and I recorded *Joe and the Cowboy*. He suggested Janie sing the lines in there because the lines belonged to a girl. That was the beginning of it.”

Like the beer, Janie’s been with him ever since, adding her voice to *Stranger*, *Thinkin’ of a Rendezvous*, and his latest release, *It Couldn’t Have Been Any Better*. Despite her substantial role in Duncan’s success, Fricke does not want to be billed as a duet, and remaining in the background is her choice. “I still do my session work, because that’s what I like to do. As long as I’m interested in doing my backup work, my jingle work and things like that, I’ll just continue doing that,” she explains. “My feelings might change in another year. I’ve had to do a lot of entertaining on my own, just me and my guitar, and I know what it’s like to have to go out there and work, to stay in motels and travel a lot and I prefer to stay in one city and have a home. If I could ever work a deal out where I didn’t have to travel, and maybe just cut records and do a few shows, I’d like it that way. I guess I’m pretty much a homebody.”

Although she backs off from the spotlight, she’s gained at least one loyal fan—Johnny Duncan. “Janie Fricke is the finest female singer I ever heard, bar none,” he enthuses. “I would love to see her make records, because I just think she’d sing
(Continued on page 64)

COUNTRYMUSIC

STAR OF THE MONTH



TANYA TUCKER



"SUGAR AND SPICE AND ALL THINGS NICE!"

FARGO COUNTRY

FEATURING THE SMASH HIT "MOCKINGBIRD HILL"

ON WARNER BROS. RECORDS & TAPES

"WARNER COUNTRY IS FARGO COUNTRY."



Pickwick - Hilltop - Camden New Record Album - \$2.50 ea.
(Outside USA \$3.50 Each) - 8 Track Tape \$3.98 ea. Limited Sale
Send Check or Money Order - No C.O.D.'s Please - Add \$1.00 to Total
Amount of your order for Handling and Postage - Rush Your Order to
Uncle Jim O'Neal, Box ACM, Arcadia, Calif. 91006 - Free Catalog included.

ROY ACUFF - ALBUM JS-6162 \$2.50
 Wabash Cannonball; Night Train To Memphis; Pins And Needles; Fire Mail; Come Back Little Pal; Great Speckled Bird; Precious Jewels; Wreck On The Highway; Lonely Mound Of Clay.
8 TRACK TAPE PB-318 - SPECIAL \$3.98.
ROY ACUFF - ALBUM JS-6028 \$2.50
 How Beautiful Heaven Must Be; Jesus Died For Me; Shake My Mother's Hand; Take My Hand Precious Lord; Where The Soul Never Dies; Thank God; I Can't Feel At Home In This World; Legend Of The Dogwood Tree; Where Could I Go But To The Lord; Build Me A Cabin In The Corner Of Glory Land.
8 TRACK TAPE PBT-206 \$3.98.
EDDY ARNOLD - ACL-7025 - SPECIAL \$2.50
 Kisses Sweeter Than Wine; Singing The Blues; The Echo Of Your Footsteps; There's No Wings On My Angel; Kentucky Waltz; Gonna Find Me A Bluebird; Little Angel With The Dirty Face; I Wouldn't Trade The Silver In My Mother's Hair; Wagon Wheels.
8 TRACK TAPE - CBS-7025 - SPECIAL \$3.98
CHUCK BERRY - SPC-3327 PICK ALBUM \$2.50
 Johnny B. Goode; Memphis Tennessee; Roll Over Beethoven; Sweet Little Sixteen; School Days; Maybelline; Reelin' And A-Rockin'; Rock And Roll Music; Back In The U.S.A.
8 TRACK TAPE P85-1162 - SPECIAL \$3.98.

THE BIG SHOOPER - SPC 3365 ALBUM \$2.50.
 Chantilla Lace; Pink Petticoats; Little Red Riding Hood; Someone Watching Over You; Big Bopper's Wedding; Old Maid; It's The Truth; Ruth; Preacher And The Bear; The Clock; White Lightning.
8 TRACK TAPE - P8-1208 - SPECIAL \$3.98.
MOTHER MAYBELLE CARTER - ALBUM JS-6172 \$2.50
 Barbara Allen; Bonaparte's Retreat; Mockin' Bird Hill; Workin' On The Railroad; The Dying Soldier; Lover's Farewell; Bully Of The Town; Faded Coat Of Blue; Foggy Mountain Top.
8 TRACK TAPE - P8-328 - SPECIAL \$3.98.
THE CARTER FAMILY ALBUM CAS-586 \$2.50.
 Diamonds In The Rough; God Gave Noah The Rainbow Sign; Forsaken Love; The Grave On The Green Hillside; I'm Thinking Tonight Of My Blue Eyes; Little Moses; Lula Walls; On The Rock Where Moses Stood; Sweet Fern; Wabash Cannon Ball; Kitty Waltz; Wildwood Flower.
8 TRACK TAPE - CBS-1307 SPECIAL \$3.98.
THE ORIGINAL CARTER FAMILY - FEATURING A. P. CARTER - ACL-0501 ALBUM \$2.50.
 The Happiest Days Of All; When The Roses Bloom In Dixieland; Faded Flowers; The Mountains Of Tennessee; Fifty Miles Of Elbow Room; The Spirit Of Love Watches Over Me; Cowboy's Wild Song To His Herd; No More The Moon Shines On Lorena; Away Out On The Old Saint Sabbath.
8 TRACK TAPE - CBS-1306 SPECIAL \$3.98.
THE ORIGINAL CARTER FAMILY - CAS-2554 - ALBUM \$2.50
 Little Log Cabin By The Sea; Anchored In Love; Little Darling, Pal Of Mine; I'll Be Home Some Day; I Have No One To Love Me; Will The Roses Bloom In Heaven; Hello, Central, Give Me Heaven; Sunshine In The Shadows; I Never Will Marry.
THE CARTER FAMILY - CAS-2473 - ALBUM \$2.50
 Lonesome Pine Special; The School House On The Hill; Home In Tennessee; You're Gonna Be Sorry When You Let Me Down; When The Roses Come Again; Home By The Sea; A Distant Land To Room; Darling Little Joe; My Little Home In Tennessee; You Tied A Love Knot In My Heart;
THE ORIGINAL CARTER FAMILY - ACL1-0047 - ALBUM \$2.50
 My Old Cottage Home; Sweet As The Flowers In May; Poor Little Orphaned Boy; Keep On The Firing Line; On A Hill Lone And Grey; Worried Man's Blues; There'll Be Joy, Joy, Joy; The Wandering Boy; On The Sea Of Galilee.
THE COUNTRY FIDDLERS (WADE RAY) - CAS-2145 - ALBUM \$2.50
 Down Yonder; Back Up And Push; Devil's Dream; Hell Amongst The Yearlings; Flap Eared Mule; Soldier's Joy; Old Jos Clark; Mississippi Sawyer; Tennessee Wagoner; Ricket's Hornpipe.
PATSY CLINE - JS-6148 ALBUM \$2.50.
 I Cried All The Way To The Altar; Hungry For Love; Lovesick Blues; The Heart You Break; Come On In; Today, Tomorrow, And Forever; Life's Railway To Heaven; Three Cigarettes In An Ashtray; Fingerprints; Hidin' Out; I'm Blue Again; A Church A Courtroom, Then Goodbye; A Poor Man's Roses; A Stranger In My Arms; Ain't No Wheels On This Ship; Walkin' After Midnight.
8 TRACK TAPE - P8-293 - SPECIAL \$3.98.

FATS DOMINO - ALBUM SPC-3111 \$2.50.
 Blueberry Hill; Please Don't Leave Me; Let The Four Winds Blow; Whole Lotta Loving; I'm Gonna Be A Wheel Someday; I'm In The Mood For Love; Jambalaya (On The Bayou); Ain't That A Shame; So Long.
8 TRACK TAPES - PBT-1136 - SPECIAL \$3.98.
FRANKIE CARLE: GREAT HONKY TONK PIANO FAVORITES - CAS-950 - ALBUM \$2.50
 Memories; Nobody's Sweetheart; I Can't Give You Anything But Love; Who's Sorry Now; Frankie Carle Rag; I Wonder Who's Kissing Her Now; Just A Girl That Men Forget; Alexander's Ragtime Band; The Prisoner's Song; The Old Piano Roll Blues.
8 TRACK TAPE - CBS-1304 SPECIAL \$3.98.

RED FOLEY - ALBUM JS-6170 \$2.50.
 Church In The Wildwood Brighton The Corner Where You Are; Work For The Night Is Coming; Love Lifted Me; Rock Of Ages; Let The Lower Lights Be Burning; Sweet Bye-And-Bye; Shall We Gather Around River; The Old Rugged Cross.
8 TRACK TAPE PB-326 - SPECIAL \$3.98.
TENNESSEE ERNIE FORD - SPC-3353 PIC. ALBUM \$2.50.
 Rock Of Ages; We Gather Together; He Knows What I Need; Just Over In The Gloryland; On The Jericho Road; Just A Little Talk With Jesus; Must Jesus Bear The Cross Alone; God Of Our Fathers; A Mighty Fortress Is Our God.
8 TRACK TAPE PB-1196 - SPECIAL \$3.98.

BILL HALEY - ALBUM SPC-3256 \$2.50.
 Rock Around The Clock; Skinny Minnie; Ling Ting Tong; Rock The Joint; Rock-A-Beatin' Boogie; See You Later Alligator; Flip Flop And Fly; The Saints Rock And Roll; Shake, Rattle And Roll.
8 TRACK TAPE PBT-1122 - SPECIAL \$3.98.
HONKY TONK PIANO (No Vocal) - SPC-3371 ALBUM \$2.50.
 My Wild Irish Rose; Take Me Out To The Ball Game; When My Sugar Walks Down The Street; When Your Smiling; Bill Bailey; Diga Diga Doo; Heart Of My Heart; My Gal Sal; Red Wing; Meet Me In St. Louis; The Cats Meow; In The Shade Of The Old Apple Tree; There'll Be A Hot Time In The Old Town Tonight; School Days; Bye Bye Blues.
8 TRACK TAPE PB-1214 - SPECIAL \$3.98.
WAYLON JENNINGS - ACL-7019 - ALBUM \$2.50
 The Dark Side Of Fame; Yes, Virginia; Dream Baby; You Be A All I Ever Saw; She Loves Me; Born To Love You; Down Came The World; John's Back In Town; Listen, They're Playing My Song.
8 TRACK TAPE - CBS-7019 - SPECIAL \$3.98

SPIKE JONES - ACL-7031 ALBUM \$2.50.
 My Old Flame; Dance Of Hours; You Always Hurt The One You Love; Liebestraum; The Glow Worm; Chinese Mule Train; The Blue Danube; Chloe; Laura.
8 TRACK TAPE CBS-7031 - SPECIAL \$3.98.
JIMMY KISH - Square Dances with Calls - ALBUM JS-6194 \$2.50.
 Chicken Reel-Cracklin' Hen (Medley); Listen To The Mocking Bird; Flap Eared Mule; Bile Dem Cabbage Down; Ida Red; Skip To My Lou; Rubber Dolly; Ragtime Annie Meets Ol' Joe Clark (Medley); The Gal I Left Behind/Bufalo Gals (Medley); Whistlin' Rufus; Kingdom Comin'; Black Mountain Rag.
8 TRACK TAPE PB-350 - SPECIAL \$3.98.
FRANKIE LAINE - ALBUM SPC-3526 \$2.50.
 That Lucky Old Sun; Mule Train; September In The Rain; The Cry Of The Wild Goose; All Of Me; Music Maestro Please; Mam'selle; On The Sunny Side Of The Street.
8 TRACK TAPE PB-1269 - SPECIAL \$3.98.
HANK LOCKLIN - CAS-2562 - ALBUM \$2.50
 Send Me The Pillow You Dream On; Please Help Me, I'm Falling; Bonaparte's Retreat; Lo Blues; Signed, Sealed And Delivered; Release Me; Four Walls; Blue Side Of Lonesome; Where The Blue Of The Night Meets The Gold Of The Day.
8 TRACK TAPE - CBS-1226 - SPECIAL \$3.98

DON GIBSON - CAS-2592 - ALBUM \$2.50
 Half As Much; Tennessee Waltz; Bonaparte's Retreat; A Little Bitty Tetr; Am I That Easy To Forget; I Can't Stop Loving You; Almost Persuaded; Oh Lonesome Me; Four Walls.
8 TRACK TAPE - CBS-1214 - SPECIAL \$3.98
WILLIE NELSON - ALBUM ACL-7018 \$2.50.
 Columbus Stockade Blues; Seasons Of My Heart; I Love You Because; Heartaches By The Number; San Antonio Rose; I'd Trade All Of My Tomorrows; Don't You Ever Get Tired; Fraulein; Go On Home.
8 TRACK TAPE CBS-7018 - SPECIAL \$3.98.
WILLIE NELSON - ACL1-0326 - ALBUM \$2.50
 The Party's Over; One Day At A Time; Hello Walls; Mr. Record Man; My Own Peculiar Way; Funny How Time Slips Away; I Walk Alone; Streets Of Laredo.
8 TRACK TAPE - CBS-0326 - SPECIAL \$3.98

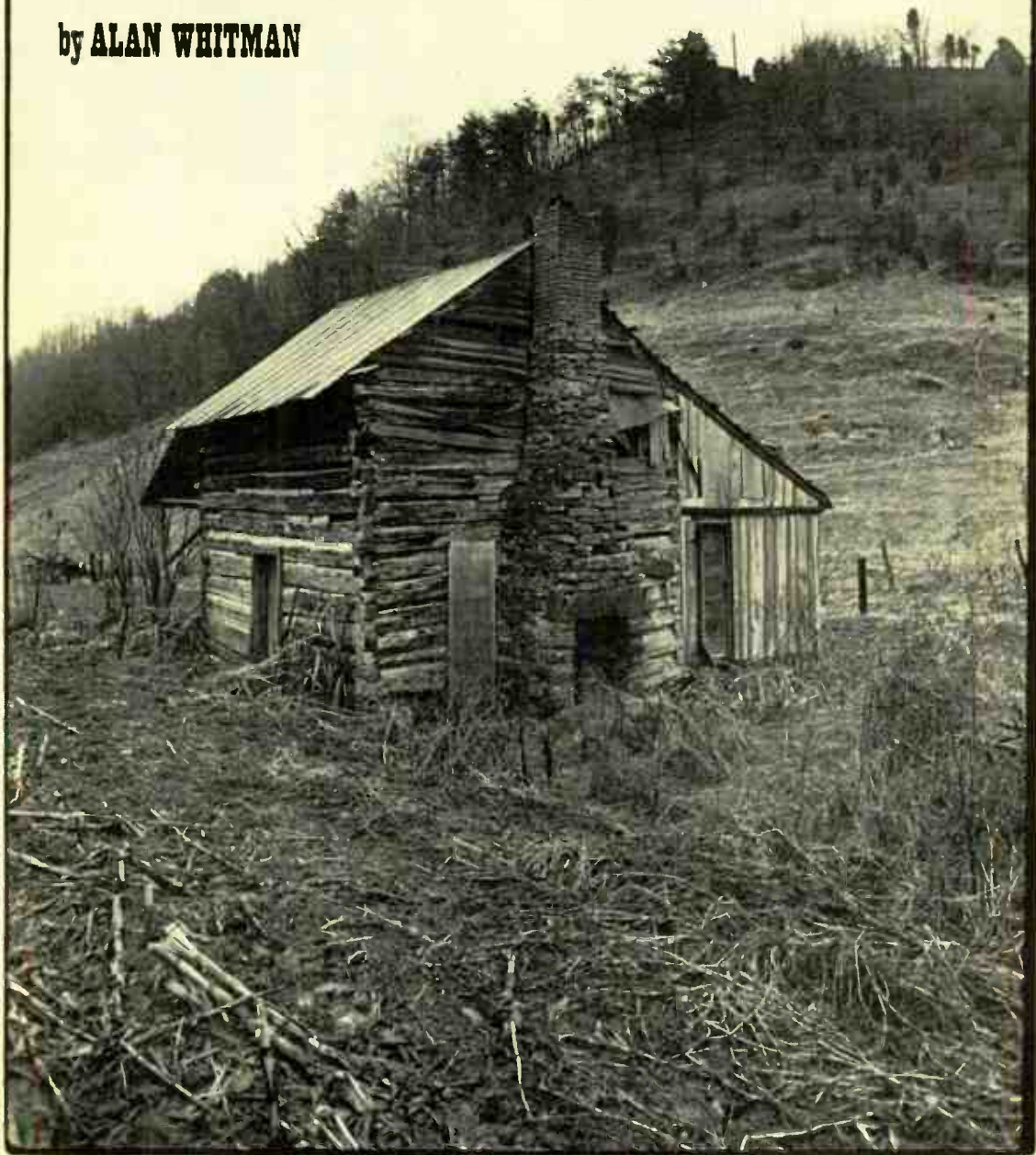
DOLLY PARTON - ACL-7002 - ALBUM \$2.50
 I Wish I Felt This Way At Home; Love And Learn; You're Gonna Be Sorry; Games People Play; We Had All The Good Things Going; My Blue Ridge Mountain Boy; In The Ghetto; The Only Way Out; Just Because I'm A Woman.
8 TRACK TAPE - CBS-7002 - SPECIAL \$3.98
SONS OF THE PIONEERS - CA-2205 - ALBUM \$2.50
 San Antonio Rose; When My Blue Moon Turns To Gold Again; Listen To The Mocking Bird; Have I Told You Lately That I Love You; Cold, Cold Heart; Columbus Stockade Blues; I'll Hold You In My Heart; Crazy Arms; Almost; Green Fields.
25 POLKAS - ALBUM SPC-3285 \$2.50.
 Emella Polka; There's A Tavern In The Town Polka; Jolly Coppersmith Polka; Rolling Rock Polka; Clarinet Polka; Helena Polka; Gerald's Polka; Jolly Fellows Polka; Tony's Polka; Copper Polka; High Low Polka; Lichtensteler Polka; Ah Frenchy Polka; Beer Barrel Polka; Rain, Rain Polka; Ely Polka; Jim Simple Sy Polka; Real George Polka; Round Roy Dandy Polka; Pittsburgh Polka; Everybody's Polka; Polka; Pickled Polka.
8 TRACK TAPE PB-1175 - SPECIAL \$3.98.

BOB RALSTON - 22 ALL TIME ORGAN FAVORITES - CAS-917 - ALBUM \$2.50
 Rose Of Washington Square; Girl Of My Dreams; I'll Always Be In Love With You; Meet Me Tonight In Dreamland; Have You Ever Been Lonely Little Lady Make Believe; Soft Shoe Song; Robins And Roses; Skater's Waltz; Play A Simple Melody; When You Were Sweet Sixteen; Sweetheart Of All My Dreams; In The Chapel In The Moonlight; Turn Back The Hands Of Time; Long Long Ago; Love's Old Sweet Song; There Is A Tavern In The Town; Sweet Home; And The Band Played On; Oh,
8 TRACK TAPE - CBS-1132 SPECIAL \$3.98
ELVIS PRESLEY - CAM ALBUM CALX-2472 \$2.50.
 You'll Never Walk Alone; Who Am I?; Let Us Pray; (There'll Be) Peace In The Valley (For Me); We Call On Him; I Believe; It Is No Secret (What God Can Do); Sing You Children; Take My Hand; Precious Lord.
8 TRACK TAPE - CBS-7012 SPECIAL \$3.98.
MERLE HAGGARD & BONNIE OWENS - JS-6106 \$2.50
 That Makes Two Of Us; I'll Take A Chance; I Wanna Live Again; Forever And Ever; A Little Longer, Please Jesus; Just Between The Two Of Us; Too Used To Being With You; So Much For Me, So Much For You.
8 TRACK TAPE PBT-251 - SPECIAL \$3.98.
JIM REEVES - ALBUM ACL-7020 \$2.50.
 Blue Side Of Lonesome; Most Of The Time; Waitin' For A Train; When Two Worlds Collide; My Lips Are Sealed; A Railroad Bum; A Fallen Star; Yonder Comes A Sucker; Highway To Nowhere.
8 TRACK TAPE CBS-7020 - SPECIAL \$3.98.
HARRY RESER - BANJO PICKER - ACL1-0301 - ALBUM \$2.50
 If You Knew Susie; Sweet Sue - Just You; When You And I Were Young Maggie; Listen To The Mocking Bird; Comin' Round The Mountain; I've Been Working On The Railroad; Bill Bailey; And The Band Played On; My Old Kentucky Home; Oh Dem Golden Slippers; Skip To My Lou; Sweetheart Of All My Dreams; Let Me Call You Sweetheart; Down Home Rag; Spaghetti Rag; Buffalo Gal; Hand Me Down My Walking Cane; Polly Wolly Doodle; Way Down Yonder In New Orleans; On The Sunny Side Of The Street; That's My Weakness Now; Back Home In Indiana; Under The Double Eagle; Billboard March; When The Saints Go Marching In; Albany Bound; Yes, We Have No Bananas Today.
JIM REEVES - CAS-842 - ALBUM \$2.50
 Have I Told You Lately That I Love You; I'm Gonna Change Everything; Waltzing On Top Of The World; Oklahoma Hills; Beyond The Shadow Of A Doubt; Roly Poly; Each Time You Leave; A Letter To My Heart; Your Old Love Letters; Highway To Nowhere.
8 TRACK TAPE - CBS-1133 - SPECIAL \$3.98
JIMMIE RODGERS - ACL-7029 ALBUM \$2.50.
 Blue Yodel (T For Texas); Desert Blues; I'm Sorry We Met; Blue Yodel No. 3; Frinkie And Johnny; My Old Pal; Away Out On The Mountain; The Brakeman Blues.
8 TRACK TAPE - CBS-7029 SPECIAL \$3.98.
ROY ROGERS AND DALE EVANS AND THEIR FAMILY - ALBUM ACL-7021 \$2.50.
 Jesus Loves Me; Read The Bible; I'll Be A Sunbeam; The Bible Tells Me So; Watch What You Do; Did You Stop To Pray This Morning; The Lord Is Counting On You; A Cowboy Sunday Prayer; Until We Meet Again.
8 TRACK TAPES CBS-7021 - SPECIAL \$3.98.
ROY ROGERS - ACL1-0953 - ALBUM \$2.50
 My Chicashay Gal; Don't Fence Me In; I Wish I Had Never Met Sunshine; Blue Shadows On The Trail; My Heart Went That-a-Way; A Gay Ranchero; The Yellow Rose Of Texas; That Palomino Pal O' Mine; Along The Navajo Trail; On The Old Sp. Trail; Roll On Texas Moon; Rock Me To Sleep In My Saddle.
8 TRACK TAPE CBS-0953 - SPECIAL \$3.98
DINAH SHORE - ALBUM SPC-3524 \$2.50.
 It's So Nice To Have A Man Around The House; Jim; Blues In The Night; The Gypsy; Buttons And Bows; Chantez, Chantez; Mad About Him Blues; I'll Walk Alone; Dear Hearts And Gentle People.
8 TRACK TAPE PB-1267 - SPECIAL \$3.98.
CONNIE SMITH - ACL-7026 - ALBUM \$2.50
 I Overlooked An Orchid; You Ain't Woman Enough; Y'all Come; I'm Little But I'm Loud; I'll Be There; My Heart Has A Mind Of It's Own; Ain't Had No Lovin'; Two Empty Arms; That's What It's Like To Be Lonesome.
8 TRACK TAPE - CBS-7026 SPECIAL \$3.98
HANK SNOW - ACL-7004 - SPECIAL PRICE \$2.50
 The Glory Land March; Pray; My Religion's Not Old Fashioned; These Things Shall Pass; I'm Movin' On To Glory; I'm In Love With Jesus; Invisible Hands; My Mother; I'm Glad I'm On The Inside.
8 TRACK TAPE - CBS-7004 - \$3.98
KITTY WELLS - JS-6158 ALBUM \$2.50.
 Open Up Your Heart And Let The Sunshine In; Hello Walls; Moody River; Oh Lonesome Me; D-I-V-O-R-C-E; Everybody's Somebody's Fool; Dear Heart; Heartaches By The Number; Cold, Cold Heart; Welcome To My World.
8 TRACK TAPE PB-314 - SPECIAL \$3.98.

Carter

Family Holds Reunion

by ALAN WHITMAN



It was more than a family reunion. Almost 300 kinfolk of A.P., Sarah and Maybelle, the original Carter Family, came back to Poor Valley, near Hiltons in the southwest Virginia mountains, to help Sarah and A.P.'s children, Janette and Joe, pay for the big new music hall they had just completed to give Carter Family-style music a permanent home.

They became part of over 2,000 fans who paid \$5 a ticket and endured a rainy, cold winter night to see "special guest" Johnny Cash open the show for the present-day version of the Carter

Family--Maybelle's daughters, June and Anita, and Jan Howard, who stood in for Helen. Cash who told the Carters only two weeks before that December 11 was his only free weekend this year, did two superb shows.

"It really makes me feel good to come back to Poor Valley and get this kind of reaction," Cash said. "I feel like I'm one of the Carters now."

As a result of the reunion, Joe Carter said the building was almost paid for and is making plans to have the reunion become an annual event, with "getting the parking lot paved" as next year's goal.



"Honorary" Carter Johnny Cash (left) opened the show at the first Carter Family reunion, while a crowd of 2,000, including some 300 Carter kinfolk packed the new Music Hall (above).



Janette Carter plays the autoharp in the style of Mother Maybelle (above), and the family--June, Mother Maybelle, Sarah (A.P.'s wife) and Joe--takes the stage for the finale (right). The photo on the opening page is of the original Carter homestead in Poor Valley.



June Carter clowns on stage as "Aunt Polly Carter" (left), one of her favorite comedy routines; Ermine Carter, A.P.'s brother, still works the farm (above), and Janette (below, at the farm) performs regularly at the Music Hall.



HANK SNOW The Rock Rolls On

From Opryland to Outlaw
Land in several easy steps.

by NELLE PHELAN

You read so many stories like the one from Cleveland, Tenn., where four-year-old Melisha Gibson died from a severe beating and her parents were charged with her murder. You seldom read that anyone is doing anything about the growing problem of child abuse.

But soon after Melisha's death there was another newspaper account. This one, just a brief notice, announced that Hank Snow would do a benefit show in Cleveland, Tenn.; and that the proceeds would go to build a home for abused children. It figures. If anyone was going to do something, it would be Hank Snow.

In the second story there's a clue to what makes Hank tick. He's a doer. And it brought an instant re-play of two things he had said. "The children are always the ones that pay," he interjected in one discussion. And regarding his own childhood, he added, "I didn't have any childhood. When you don't know where you are going to sleep for the night . . . or find food . . . you can't think with the mind of a child. You have to think with the mind of a man."

Hank's early years in eastern Canada don't make a pretty story. They were filled with poverty and cruelty. There was a divorce that separated him from his mother . . . a stepfather who totally rejected him . . . a paternal grandmother who directed her deep resentment of his mother towards young Hank. This non-childhood must have left him with scars. But they aren't the visible, crippling kind child care experts would have predicted.

Hank Snow has never been what you could call predictable. In Nashville he's well liked, but not very well understood. "Hank Snow? Oh, nice guy . . ." they'll tell you. But almost in the same breath

there's the hint that talking with him may not be easy.

Those hints didn't seem important, but waiting backstage at the Opry to talk with him, I did wonder. This disciple of Jimmy Rodgers, who has carried on the tradition of train songs, arrived alone. He was polite enough, but . . . somehow . . . a little distant. It prompted me to ask a young lady, who seemed to know him, if it was true he's difficult. "No. Not difficult," she said. "Hank just has his own way of doing things." It didn't take long to see what she meant.

He goes on to emcee a thirty-minute segment of the Opry. The big-wheels-on-the-rail sound of *I'm Movin' On* perks up the crowd—just like it's been perking up crowds for the last twenty-six years. He brings on one artist after another, in true "hello friends and neighbors" old-time, live radio fashion; and sings a Snow composition, *That's When He Dropped The World In My Hands*. Then he does an instrumental.

The guitar is not a prop—listen to any Hank Snow record, you hear Hank Snow's guitar. What's more, he's cut instrumental albums with Chet Atkins, and everybody knows Chet doesn't pick with just anybody. Atkins has said, "Hank doesn't know a whole lot . . . as far as being really accomplished. But what he offers is *tasty*."

Tonight he's offering a mini-medley . . . interweaving the strains of *Beautiful Dreamer* and *Believe Me If All Those Endearing Young Charms*. Unlikely selections for an Opry audience. But without prompting (as Opry announcers are wont to do) the response is there—positive and spontaneous. He does it his way. And it works.

Back in his dressing room, one of the first things he says is, "Doing things right in the first place is always the *easiest* way." So it is. Cutting through the small talk, he asks, "What is it you are mainly interested in?" And with no effort at all, talking with Hank Snow is interesting—and easy.

It's easy because he's disciplined, but not rigid. We get sidetracked on all manner of subjects, but the question, the main line is, "What is Hank Snow mainly interested in right now?"

At this point in time, it didn't seem likely his interests would undergo drastic changes. But that's the trouble with doers. Sometimes before you can record what they're doing, they are already doing something else.

For now, this is how he feels: "Right now I'm concerned about this business . . . it's down. If it keeps on the way it's going, I'd say country music, as we know it, will be gone in two years."

Things are changing, true—but, *two years?* "That's two years if it keeps on the way it's going now. But don't misunderstand me. We are going to do everything we can to change things."

Primarily, the "we" refers to the Association of Country Entertainers (ACE). He was a founder of the group and is current-

ly its president. They are concerned over things like: Top-40 radio stations and their short play lists. Stations playing the rating game. Country stations being programmed by non-country programmers. ACE is considering some innovative approaches to these problems.

But there's another problem. And no one is more aware of this one than Snow. He shakes his head. "I know . . . country artists who don't play country music."

Mainly, by example, ACE would like to influence the industry from the inside. But bringing off a concerted effort isn't easy. "You wouldn't believe what it takes to get our board together for a meeting. People don't even return their phone calls any more."

There's a note of discouragement in his voice, and Hank Snow doesn't discourage easily. He has fought against impossible odds all his life, not only with persistence and singleness of purpose, but with a remarkable ability to rise to an occasion and perform under pressure.

When the Canadian branch of RCA Victor promised him an audition, he left Halifax for Montreal, with money for train fare and hotel—but none to eat on coming back. In Montreal he walked the five miles between the hotel and the studio. "They said they would audition me the next day," he recalled, "and they asked if I had my material prepared. I didn't know anything about having material prepared . . . but I said *yes*. And I went back to the hotel and wrote two songs that night."

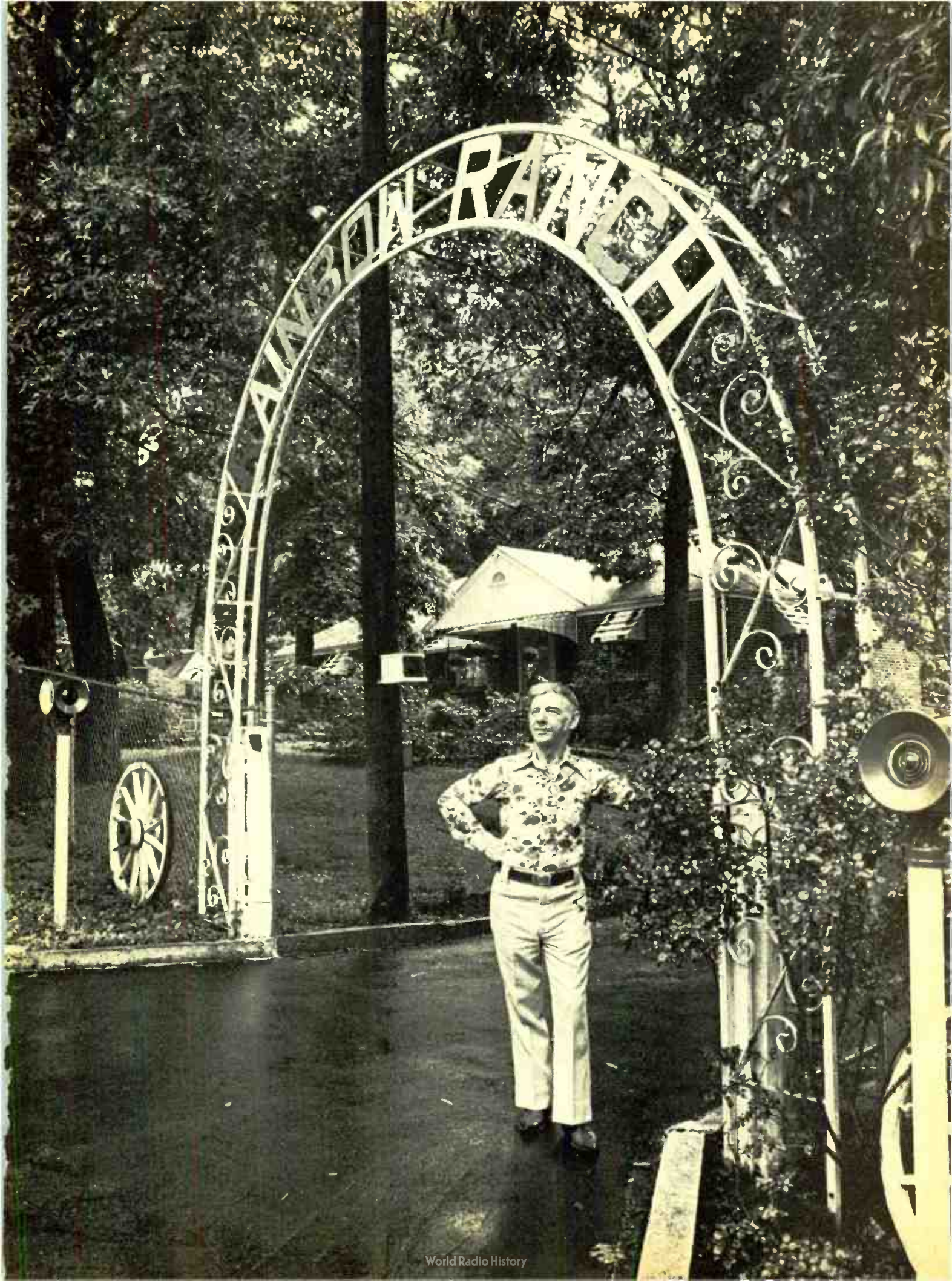
RCA signed him, and so began the longest running contract between an artist and a recording company on record. He's now in his 42nd year with the firm, with a contract, " . . . that, Lord willing, will run an even 50 years."

He signed with RCA in 1936, but didn't have a song hit the top of the charts until 1950. Then two of his songs made it—*Golden Rocket* and *I'm Movin' On*, with the latter holding at number one for a mind-boggling 29 weeks. The next year four more Snow songs hit the top; and in 1954 he was challenging his own record mark with *I Don't Hurt Anymore* hanging in at number one for 28 weeks.

If he chose, he could sit back now and enjoy the status he has achieved. For critics have called him one of the most influential figures of country music's golden age . . . a classic stylist . . . and an important innovator. Red O'Donnell termed him "One-Of-A-Kind." And speaking of his own recordings, Chet Atkins mentioned an LP with Hank Snow as one of the "few that are good."

He objects to being called a legend—feels the term should be reserved " . . . for deceased persons only." And he detests the word superstar. "Oh, I *hate* that word. It takes away so much from what an artist has done. And nowadays they use it for just anybody."

Hugh Cherry, one of the all-time great DJs of the golden age, calls Snow a "rock."





Hank Snow at work in his recording studio.

Cherry, one of many friends who've been stopping by his dressing room this evening, was one of the first to play Snow's records in the States. He says, "I knew he was going to be important. But I didn't know he would come over here and be the rock they would build the dam on. And he is the rock."

He sees himself as reserved. "I've always been reserved," he states, "some even think conceited." He's reserved and controlled, and that could be misinterpreted as conceit. But then, a lot of people have trouble defining an individualist who has his own way of doing things.

He even takes a different tack when it comes to billing. While country artists now hassle over top billing, and fight for the closing spot, Hank has it written in his contracts that he will close the first half of a show or open the second.

"And I'll tell you why," he says. "If you're the closing act, you never know when someone will get drunk . . . or something . . . and run overtime. By the time you come on the audience is exhausted. And it just kills me when the first person gets up and leaves."

So—Hank Snow is distressed over abused children, the state of country music and losing rapport with just one in his audience. But what pleases him and makes him laugh? Well, he was greatly amused that "they" had warned me not to ask him about "Nashville." (The movie in which one of the main characters is supposedly patterned after him.) "I haven't seen it, so I don't know what everyone's talking about."

And, contrary to what some may tell you, he can laugh at himself . . . and even the hard times. "I only went to the fifth grade. I never went any farther . . ." might sound self-pitying, except, he adds with a chuckle, "I had already repeated it twice. And I was embarrassed to go back the third time."

He can also make you laugh at yourself. Straight-faced, he concluded our inter-

view, saying "Of course, none of this that we're talking about matters—as far as I'm concerned. I'm already over the hill." Never suspecting a put-on, I accused him (rather loudly) of saying something he didn't believe. He was delighted at the response he had provoked. "I don't believe it," he laughed, "not for a minute." And laughing is not a bad way to end an interview.

But the Hank Snow story refused to be tied up in a neat little package. Suddenly the music trade papers were carrying stories . . . *Snow Joins 'Uptowners'* . . .

**"Things have changed.
We're living in a
different age, and
you have to change
with the times.
My old fans are gone."**

Hank Snow Makes Changes . . . Resigns As President of ACE. . .

Wondering what happens to a dam when the rock under it shifts, I hurried to get him on the phone. And it's true. "We're changing our whole concept. My records haven't been selling lately, and we're going to try to do something about it . . ."

"I've given it a lot of thought. And I've talked to a lot of people . . . things have changed. We're living in a different age, and you have to change with the times. My old fans are gone . . ."

He will remain a member of ACE, but he says, "I'll tell you . . . these stations are successful with their top-forty. And as long as they are successful, you can't argue with them."

As he talks, the significance of what he's saying begins to sink in. It's no longer two years away. *For Hank Snow, at least, the old country music is gone.*

He had been expecting a certain amount of ridicule for his abrupt turnaround, but, so far, this hasn't been the case. A few did misunderstand a part of what he said. Expressing a desire to broaden his appeal to both old and new fans, he mentioned that "Willie Nelson proved this could be done." Some felt compelled to rush to Willie's defense. But just a little careful reading would have shown that Hank was complimenting Willie.

But Hank won't be doing what Willie or anyone else is doing. "No, no. You see, back in the fifties, I created a sound—actually my fiddle player and steel guitar man created it. Someone else could come along now, a young performer, and have a hit with that sound. But I can't. I've got to do something different."

He sounds excited and enthusiastic. "Actually, we don't know *what* we will be doing. We're just going to look for a good song. And when we find the song . . . we'll use whatever type instrumentation the song warrants."

"I'm going to be working with Chuck Glaser . . . and he has a young mind . . . I think we'll make a good balance. We'll just have to wait and see how it turns out."

His enthusiasm is contagious. The music as we've known it before may be gone, but country music is still here. It's not easy to say exactly what it is. But one thing it isn't, despite what Tom T. Hall says in his song, it isn't all in the mind. To survive, it has to sell. Some of it has to be in the pocketbook. A great deal of it has to be in the heart and soul. For a man like Hank Snow, it's in the blood.

Most of us in Hank's position would sit back and just enjoy that room full of awards and the financial security. Right? But then few of us are really doers. And Hank is. And he does it his way. ■

You can take the band out of the country, but you can't take the country out of the Dirt Band.

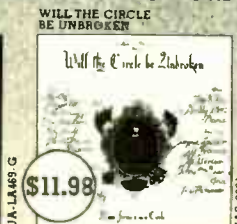
America's Most Loved Band Presents: **DIRT SILVER & GOLD**



Dirt Silver and Gold
 A specially priced three record anthology including the Dirt Band's greatest hits, previously unreleased material and completely new songs recorded just for this release. Truly a history of the Dirt Band's past and a powerful fresh step into the future.

On United Artists Records and Tapes.

Also available from United Artists Records



DIRT BAND COUPON

- DIRT SILVER & GOLD (UA-LA670) \$11.98
- DREAM (UA-LA469-G) \$ 6.98
- WILL THE CIRCLE BE UNBROKEN (UAS-9801) \$11.98
- UNCLE CHARLIE & HIS DOG TEDDY (LST-7642) \$ 6.98

Name _____

Address _____

City _____

State _____

Zip _____

Send check or money order (no cash please) to:
 United Artists Music And Records Group, Inc. 6920 Sunset Blvd., L.A., CA 90028
 Attention: Merchandising Dept. (Sold on No-Return basis)

RISING STAR AWARD

Her songs have been recorded by Lynn Anderson, Barbara Fairchild, Jeannie C. Riley, Connie Smith, Skeeter Davis, La Costa, Dotts, Bonnie Guitar, Charlie Louvin and Melba Montgomery. When she teamed with Jim Ed Brown, the duo went right to the top. When she gets a show of her own, watch out.

HELEN CORNELIUS

Little lady with a big impact

by **MARY ELLEN MOORE**

As the bus pulled up at the diner just outside Memphis, the whispers and giggles inside indicated a plot was hatching. When the door opened and spilled out its passengers, the diners were treated to an unlikely sight: a curly-headed little guy had tucked his jeans into a pair of white socks and was pussy-fotting around in dirty tennis shoes; a tiny girl had stuck one pants leg in one boot and lopsidedly approached the restaurant; another guy had done the same with his pants, and they all cast furtive glances back at the bus as they giggled their way to the waiting buffet.

A camp bus full of restless children, perhaps?

Actually, it was a bus full of restless adults, and the plot was to embarrass the usually unflappable owner of the bus, Jim Ed Brown. The plotters included Jim Ed's band members and his singing partner, the tiny lady in the lopsided boots, Helen Cornelius.

But like most of the crew's tension-breaking pranks, the plot backfired: Jim Ed remained unflappable, and Helen Cornelius was the one who was embarrassed.

"I get so wound up on music," she said later, as the bus hummed its way from Nashville to a show in tiny Vaiden, Miss. "It's so hard to unwind."

The past year hasn't left Helen much time for unwinding. Since her first duet with Jim Ed, *I Don't Want to Have to Marry You*, soared to number one on the country charts, she's stayed busy with recording sessions, road shows, fan mail

and family. But the former music teacher from Hannibal, Mo., doesn't plan to slow down now.

"I love working with Jim Ed," she explains, "but some day I would like to think that I could have my own show. And some day I'd love to have a television show. Of course, I've got big ambitions, and they may never come true, but then again, they may."

Despite her doll-like appearance (she's only five feet tall) and her joy in practical jokes and teasing, Helen Cornelius is a strong-willed woman who takes her career very seriously. When Jim Ed, an established star looking for a replacement for his old back-up group, the Fairchilds, approached Helen, she put her foot down.

"I was interested in my career. I didn't want to be somebody's background singer. And that was the stipulation I made when he asked me—I felt it was my career too. But he's been great. He's given me plenty to do on the show. He tries to build me as an artist—as an individual artist."

Producer Bob Ferguson is responsible for the successful professional coupling of Helen and Jim Ed. He recognized the compatibility of their voices when he first signed Helen to RCA as a single. And when Jim Ed heard a recording of hers, he agreed that there was certainly potential. Helen was the last to hear of the duet idea, and that was only five weeks before recording *I Don't Want to Have to Marry You*.

When *I Don't Want to Have to Marry You* was released, it received very strong mixed reactions from people who did not

listen to the lyrics, judging the song to be immoral just from its title, and from people who did listen to the lyrics and found the old-fashioned morality delightful (or vice-versa).

"People did not listen to the lyrics," Helen laughs now. "They called RCA, they called radio stations and complained, 'Why are you playing that dirty, immoral song?' Had they listened to the lyrics, they would have found out it was the total difference of what is actually happening today . . . it was a total reversal of the moral attitudes which are taking place today. And a lot of people caught that and loved it for that reason. They said it has so much to say, a good message. Then I had other people say it's just immoral enough to really be spicy and good."

"Had it been that kind of song, I would not have recorded it," adds Helen, who has turned down recording songs because they opposed her admittedly prudish morals.

"I recorded one song called *A Morning Made for Loving*, which, because I was brought up rather prudish, was a little bit difficult for me to record. Yet it was nothing except a husband and wife loving, and that's natural, so anybody who would say something against it would be totally off base. God made love between husbands and wives and you sure can't say that that's wrong. As long as you're not getting giddy, let's leave something for the bedroom, something for privacy, something that makes it very special."

With the success of that song, and the rapid follow-up success of the duo's *Saying*



SPECIAL INTRODUCTORY SUBSCRIPTION OFFER

SAVE \$3⁰⁵

THAT'S NINE MONTHS AT THE LOWEST RATE AVAILABLE!



GET 9 ISSUES FOR ONLY \$5⁹⁵

YOU WOULD PAY \$9.00 FOR NINE ISSUES AT THE NEWSSTAND!

EACH MONTH
YOU'LL GET DELIVERED TO YOUR DOOR:

- All the color and excitement of the Country Music scene.
- Fabulous articles, with VIVID COLOR photos, about great country performers, such as: Johnny Cash, Loretta Lynn, Willie Nelson, Tammy Wynette and more.

- News of the latest goings on in Country straight from Nashville, Texas and around the U.S.A..

- Full Color Centerfolds of the Greats in Country Music, record reviews, giant mail order shopper's bargains, recipes from the kitchens of the stars, updates on the latest stereo equipment, contests and lots more.

TAKE ADVANTAGE OF THIS LOW INTRODUCTORY RATE RIGHT NOW BY FILLING OUT THE FACING SUBSCRIPTION CARD WITH YOUR NAME AND ADDRESS. BUT ACT RIGHT NOW, THIS OFFER CAN BE MADE FOR A LIMITED TIME ONLY!

SAVE \$3⁰⁵ OFF THE NEWSSTAND PRICE!



IF CARDS ARE MISSING: send your name and address to: COUNTRY MUSIC, P.O. BOX 2560, BOULDER, COLORADO 80302. Allow 6 - 8 weeks delivery of your first issue.

Hello, Saying I Love You, Saying Good-bye, Ferguson's ear was proved more than right, and the next step—Helen joining Jim Ed and his group, the Gems, on the road—was only months away. That decision, however, was not so easy.

"I never spent such an agonizing two weeks as the two weeks when Jim Ed called and asked me to join his road show, and I told him I'd have to think about it; I'd have to talk it over with my family. And my husband (Lewis), he didn't want me to be gone from him, but he said, 'I really don't see how you can turn it down.' We asked each child (they have three) what he thought. Everyone had to agree that this was what I should do before I did. And it wasn't that I could just give it a try and if I didn't like it, get out of it, 'cuz I had a commitment to make to Jim Ed."

Everyone did agree that Helen should join the show, and as a result of her new career, the Cornelius family moved from Hannibal to Nashville, where Helen is now a regular on Jim Ed's syndicated television show *Nashville on the Road*, among her other activities.

Before she teamed up with Jim Ed, Helen's career as a singer went back many years, back to where she grew up 20 miles south of Hannibal, the second youngest of eight children.

"I grew up teething on country music," she recalls, as she curls up on the bed in the still-traveling bus. "When I was very little, my dad listened to the Grand Ole Opry, my brothers always had country bands, and we had a great big front porch and they'd all set up their band on the porch and play music.

"My sisters and I can remember sitting up there in old rag-tag clothes and dangling our feet off the edge of the porch, listening to their music. And cars would come by, and they'd stop and park along the old gravel road and sit and listen to us play music all afternoon on Sundays.

"We started harmonizing when we were very tiny, and in grade school we had a teacher who loved music and she had all of us harmonizing. We were little bitty and we were in 4-H and Farm Bureau and we won about everything on skits, because we'd always have our little girls' barbershop quartet.

"And I always dreamed of being in movies. That was the only really big dream I ever had, was being in movies or singing on stage."

Helen's father drove the girls to as many competitions as he could afford to. Since the family was poor, and he couldn't afford too much, Helen taught herself music by ear. When she graduated from high school, she approached a college music teacher about becoming a teacher herself and, despite having no formal training, she did just that, teaching piano for a couple of years.

The dreams of stardom faded, however, and Helen married Lewis when she

was 18 and had three children by the time she was 21.

"I was starry-eyed with marriage," she remembers, becoming starry-eyed just thinking about it. "And I loved babies. I loved babies so much, that when my three were little, I thought I never wanted to be without babies.

"During this time, I never really thought about it (her music), but then I began to listen to music on the radio, and it was beginning to really eat at me, and it was beginning to become a hunger. I think when it becomes a hunger, you get creative. And my husband told me about an Opry south of there, and we went to it, and boy, that did it. When I saw that stage, I thought, 'Oh, I can just remember the stars in my eyes.'"

Shortly afterwards, Helen began performing again and soon caught the attention of Ted Mack talent scouts. She won the Ted Mack competition three times and was eligible for the grand finals when the show went off the air. By this time, though, she was achieving a limited success in a professional capacity, particularly with her songwriting.

Artists who have recorded Helen's songs include Lynn Anderson, Barbara Fairchild, Jeannie C. Riley, Connie Smith, Skeeter Davis, La Costa, Dottsy, Bonnie Guitar, Charlie Louvin and Melba Montgomery.

While her songwriting has suffered with her success, she hopes to start up with that again as soon as time allows. As a writer, however, she's seen something else she'd like to do in the music business—produce. She often has trouble accepting other musicians' and producers' interpretations of her songs.

"When you're a writer, and if you hear things, you generally have the total concept of it in your mind before you ever go in the studio, and then sometimes they'll do something that is so different that it'll just floor you and is so super that you think, 'Wow, I'm so glad they did that.' Other times, it just is totally not there for me, and I am so disappointed I just can't sing. It just tears me up.

"I don't feel that I'm working at all to my potential at this point. And that's difficult to do within another show, because you are limited on going out to do four or six songs and you can't do a whole lot like that. . . . My idea is to have a total show where it's paced, it's arranged, it's a production you have planned."

Until she fulfills all her big ambitions, though, Helen's doing just fine at what she's doing now. Her fans come from miles away to see her, and the show she does with Jim Ed gives her an opportunity to display a strong voice not fully evident in *I Don't Want to Have to Marry You*.

(Continued on page 61)



Buckle Up With A FREE Bluegrass Buckle

**When You Buy
A Belt And
Wallet
Kit!**

SAVE
\$5.50

only
\$7.95

(A \$13.45 Value)
(with coupon below)

A genuine leather Belt and Wallet Kit and a FREE buckle, accented with popular Bluegrass musical instruments, will be a #1 hit on the charts this season. It's easy and fun to make a belt and wallet when you add your own personal touch . . . and now when you purchase the popular Belt and Wallet Kit for only \$7.95 (Reg. price \$10.95) with the coupon below, you will receive a free brass finish Bluegrass buckle worth \$2.50. You save \$5.50! The kit contains everything you need to complete a belt (that fits up to a 36" waist) and wallet. So, stop fiddlin' around and order yours . . . today!



Mail this coupon with a check or money order for \$7.95 plus 95c postage to 2808 Shamrock, Dept. WCM8, Fort Worth, Texas 76107 (Texas residents add 40c sales tax).
Free Bluegrass Buckle

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Not redeemable for cash. Cannot be used in combination with other Tandy offers. Only one coupon per purchase.

BY THEIR OWN BOOTSTRAPS

The Search For The Perfect Boot In An Imperfect World

by ROXY GORDON

Cowboy boots are high fashion now, they tell us. I'm not sure they ever were high fashion in West Texas where I grew up, but they were some kind of fashion. If they weren't worn for everyday work, they were always worn by about 75 percent of the older folk as part of their Sunday-Go-To-Meeting outfit—dark suit, white hat, wide stockman tie and boots. There were a lot of guys around then—this was in the fifties and early sixties—who were always cowboied up from hat to boots. Some of them were drugstore cowboys; a few were the real working kind. But the prevailing style of real working stockmen leaned toward baggy khakis and just as likely Wellington as cowboy boots—with a good healthy proportion of high-top work shoes thrown in.

It was movies that showed us in Texas (just like they showed everybody else) how Texas cowboys were supposed to look. I have no way to prove it, but I'd be willing to bet that cowboy boot and hat sales jumped immediately in West Texas after *Giant* was released. *Giant* didn't represent what West Texas was nearly so much as it represented what we wanted to be—as did *Hud* a few years later.

Custom-made boots were called shopmade in those days. A lot of people actually had them, not so much because of status—the way it is today—as because it was assumed they'd last longer. When the heels and soles wore out, they were heeled and half-soled; when the toes wore out, they were foxed (that is, a piece of fancy leather was sewed over the toes—a practice not nearly so common today). A good pair of shopmade boots was supposed to last something like a generation.

Shopmade boots were, therefore, mostly an adult trip; kids made do with Penney's or Sears. For several reasons, I never had to make do with such. I got a new pair of boots each fall to last me all

winter—till I wore them out or outgrew them—events which would generally fall at about the same time.

Tex Robin in Coleman made my boots. The official story of why I got shopmade instead of Penney's or Sears was that my foot was hard to fit—too narrow. Actually, I suspect it was because my parents were always into flash about as much as I was and just liked the idea. They weren't awfully expensive—\$20 or \$25 for basically non-fancy kid's boots.

Tex Robin's shop was in the Nance Saddle Shop, next to the courthouse in a generally unused section of downtown Coleman (which is the county seat of Coleman County with a population of maybe 6,000, once the center of the real cattle frontier and still the seat of a lot of West Central Texas cattle business). Tex Robin's shop was dark, dirty and smelled like leather. Mr. Nance made his saddles in the back and the big alley door was always a light at the dark end of the tunnel-like old rock building. I used to buy leather from Mr. Nance, and there would always be old men in straight back chairs out by the door in the alley, talking, while Mr. Nance worked just inside the door, listening.

I never had much trouble romanticizing the past anyway, but that store always made me feel like I'd stepped back half a century or so—which might have had a lot to do with why I hated tennis shoes and loved boots.

But obviously if boots brought up visions of the past then, as items of high fashion now they are of, at least, the present if not the future. And the shopmade boot business has changed. The quality going into shopmades hasn't changed much—it probably has improved actually with new and improved materials. But people don't seem to think about shopmades the same way anymore. Instead of a generation of wear, they look to style

(which will probably change long before a generation is gone) and to fill their closets.

One would suppose that attitude would be filling the pocketbooks of the bootmakers. And indeed it is—filling the pocketbooks of the makers of stock boots, that is, not shopmade, but the top line manufactured boots—as well as some of considerable less quality. The small one-man or one-man-with-several-helper type shops aren't doing a lot better. That's not because of a lack of demand—or even because they haven't raised their prices, because, naturally, they have—but because one man (even with a few helpers) can only make a limited number of boots in any given time period. To produce boots in any mass, an assembly-line like procedure is necessary, and the artist in the bootmaker seems to rebel at that. And even if his business sense overcomes his artistic objections, good bootmaking help is almost impossible to find.

Tex Robin, my old bootmaker, has been dead for several years, but his son—also Tex Robin—still makes boots in Coleman and he can't find help there. He has a part-time employee who drives from Abilene—a good hour away. When I first began thinking of writing about boots, I figured I'd for sure go see the younger Tex Robin because of my tie with his father.

Tex's shop is much better lit than was his father's—and doesn't seem to be buried under the dust of fifty years or so. But there's no doubt it's a boot shop in the same tradition. The only obvious machines are easily recognizable—sewing and shining devices. Pieces of leather are strewn about. Tex is a young-looking 37 and contrary to the closed-mouth description another magazine boot article recently put on him, he is more than willing to talk about his life and art.

Art seems to be what it comes down to with Tex. The front of his shop has a dis-



play of some of his best work. His boots are traditionally cowboy—even traditional in the finer design—stitching and inlay—bringing a conservative sensibility to boots which are as graceful, well designed and just plain beautiful as any I've seen.

Yet Tex rarely makes show boots. The balance of his customers are people who wear boots for work and they need strength, not show. Though he has customers throughout the area and in other parts of the United States and the world, he has not yet broken into the market which would allow him to devote a lot of time to the sort of fancy design he's good at. And besides, he told me with a slight grin, the money is better in fancy boots. They don't have to be so strong as work boots—and you can get more money for them.

In Abilene, Tex's friend and fellow bootmaker James Leddy disagreed a little. James Leddy has a growing business in making show boots for country music stars. The afternoon I visited his shop, he was finishing boots (with his trademark of thin soles and extremely pointed toes) for Jimmy Dean and Buck Owens. Mel Tillis is a regular customer. Johnny Paycheck's bankruptcy left Leddy with a sizable, uncollectable bill. He told me he thinks singers are harder on boots than cowboys.

The differences in James Leddy designed boots and Tex Robin's boots are

Stars Stomp For Kickers

When the Justin Boot Company of Fort Worth, Texas, came up with a new lower priced line several months ago, they searched around for a sales gimmick to get the boot to the younger crowd they suspected would be their main customers.

The Richard W. Pemberton Agency in Fort Worth handles their advertising, and Pemberton decided the ad tie-in might be found in "progressive" country music. They came up with a logo featuring a bearded guitar player and a name—The New Breed. Pemberton wanted Waylon Jennings to endorse the boot, but Waylon wanted a little too much money—and Pemberton's son told him Waylon was the wrong man anyway. Waylon appealed to an older crowd; Rusty Wier would be better for the young folks. So Rusty Wier it was.

Rusty Wier has not yet had much national success; and the advertising has been so far limited to the Texas area where he's best known. But along with pushing Justin Boots, Pemberton is now pushing Rusty Wier.

Justin has long had ties with several national western and western-wear oriented magazines; several of these have been convinced to carry Rusty

Wier stories. Justin is the official boot for the National High School Rodeo Association and Rusty Wier appeared at the finals. It may be some kind of totally new idea in merchandising to build the career of a performer who's endorsing your product—in order to get a big star endorsement.

Enid Justin's Nocona Boot Company in Nocona, Texas, had less trouble with recognition for their star. Her nephew, Joe Justin, wanted Willie Nelson, Waylon Jennings or Jerry Jeff Walker to endorse their entire line. Willie, he discovered, wears tennis shoes. Waylon didn't call back fast enough. So it was Jerry Jeff who appeared in the Nocona ads (which in many ways resemble the Justin ads).

Nocona isn't pushing Jerry Jeff's career, and so far he's only appeared in Texas area ads. But like Justin with Rusty, they might go national if "out-law" country goes big-time.

No bootmaker has yet been able to capture the progressive country image, though, like Texas Hatters has done for hats. The Justin Company and the Justin kinfolks' Nocona are both pitching their hats in the ring—or boots as the case may be. ■

JIM ED BROWN & HELEN CORNELIUS



featuring:

I Don't Want to Have to Marry You

**Saying Hello, Saying I Love You,
Saying Goodbye**

**Have I Told You Lately That I
Love You**

I've Rode With the Best

There's Always A Goodbye

Green Valley Record Store Inc.

50 MUSIC SQUARE WEST • NASHVILLE, TENNESSEE 37203 • (615) 320 1987

Albums only \$4.98 each 8 Track Tapes \$5.98 each

Include \$1.00 per order for postage and handling. Tenn residents add 6% sales tax.
I DON'T WANT TO HAVE TO MARRY YOU LP 8-TRACK TAPE
I enclose Check Money Order, plus \$1.00 for postage and handling.

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____

ZIP: _____

RCA Records



Special T-shirt Offer!

AMERICA'S GREATEST SINGING COWBOYS

T-shirts with any of these six great Republic Record's designs imprinted on them. They're permanent full color designs that are machine washable on finest quality cotton shirts. Available in red, white, blue or gold in adult sizes small, medium, large & X-large, **\$5.95** each.

Be sure to indicate T-shirt color and size and the number of the design you want. Satisfaction guaranteed.

Send check or money order payable to:



*23298



*23295



*23296



*23299



*23300



*23297

REPUBLIC RECORDS, 1976 LICENSED BY HOLOUBEK STUDIOS, INC., BUTLER, WISC.

COUNTRY MUSIC MAGAZINE
475 Park Avenue South
New York, NY 10016

HOLOUBEK STUDIOS, INC.

IRON-ON
HEAT TRANSFER

PLEASE PRINT CLEARLY

NAME _____						
ADDRESS _____		STREET _____		CITY _____	STATE _____	ZIP _____
QTY	DESIGN NO.	SHIRT COLOR	SIZE	TOTAL \$		
AMOUNT ENCLOSED <input type="text"/>			SUBTOTAL _____			
M047			postage and handling \$1. _____			
			GRAND TOTAL <input type="text"/>			

striking. Where Tex is traditional, James is boldly innovative. He works with boots that zip and tie; he is developing tight fitting boots with expandable ankles especially for the music crowd. Yet when I asked him who he thought the best bootmaker of the lot is, he passed over such luminaries as Charlie Dunn (retired now) to tell me Tex Robin. Why, I asked him, did Tex Robin choose to live in such an out of the way place as Coleman?

A bootmaker, James explained, can live about where he chooses; customers don't expect their bootmaker to be in the local shopping center anyway.

James Leddy has on his front door a sign which says he will repair only boots he's made. With Abilene being a bigger town (something under a hundred thousand), he doesn't have to worry quite so much about local ill-will toward a non-repairing shoemaker. And his business with the entertainers, etc., is stronger than Tex's. He, however, really doesn't seem so sure of the entertainment field. He went to a music festival at Kerrville, Texas, to promote his work, but when I asked him about it, he smiled slightly and thoughtfully and said, "They pay well . . ."

James Leddy has the most famous family name in Texas custom made boots. He is part of the M.L. Leddy and Sons family out of San Angelo—which is still probably the bootmaker most West Texans think of first. James chose long ago not to

be part of the family business, though. No Leddy actually makes boots for the M.L. Leddy Company; and James (rightly I suspect) saw himself as a bootmaker, not an administrator. James' art seems more centered around innovation and basic design than the more graphic inspired work of Tex Robin. His boots seem almost like the work of an engineer—which is no put-down at all. I've always thought a space scientist, for instance, is just as much an artist as any painter. James is almost like some sort of scientist; like an inventor. That's probably his attraction, the entertainment field; entertainers are more willing to accept (and appreciate) innovation than are working cowboys, who just want another version of the same boot they've worn all their lives.

James' wife, Paula, (who helps in James' shop, as does Tex's wife, Margaret, help in his shop) has a story about when they went to Germany to visit a daughter and James went to sleep on the couch after studying for a long time a boot resting on his chest. He slept with the boot still on his chest and awoke ready to go back to Abilene to put whatever design he came up with into practice.

James Leddy's famous family's store is headquartered in San Angelo; M.L. actually started to the southeast in nearby Brady, but saw San Angelo's cow country as a better market. There are now other stores in Midland and Fort Worth. The

store in San Angelo hasn't changed much since I was a kid. Marilyn Mohler, who is in charge of M.L. Leddy's advertising, explained to me (with no criticism, just a faintly amused acknowledgement) that they see no reason to change; they're making money as it is.

The older Leddy's is not much into the entertainment field—they made boots and saddles for Rex Allen once—but they do ship boots all over the world.

Shopmade boots have made Leddy's reputation, but they are hardly shopmade in the sense of James Leddy or Tex Robin. They are made on something of an assembly line—like a miniature of Tony Lama's incredible assembly-line in El Paso; but in construction, they are somewhere between the totally hand-made product and the factory product. For instance, Leddy's is proud of using all-wood pegs to hold the shank in, instead of half-brass and half-wood that Tony Lama uses. The shank is a piece of metal set in the sole to keep the arch up; wood is preferable to keep it in place because wood will expand and shrink with wetness at about the same rate as leather, and therefore will never get lose—whereas metal will. As a further difference the steel shank Leddy uses is a pounded nail much like the old-fashioned bootmakers, where Tony Lama uses a thinner, specially machined shank.

The man in charge of the 18 people

It's Your Brand of Music. WEAR IT!

A Great Christmas Idea!

Brawny, bold and branded describes this handsome antique-finished belt. The Country Music message is hand-stamped on heavy duty, long-wearing genuine top grade U.S. leather. Features detachable heavy metal buckle, so you can switch buckles as often as you wish. Each belt is hand-crafted; no two are exactly alike. Makes a perfect gift. Available in even sizes 20 to 46; 1 3/4" wide.

ORDER YOUR BELTS NOW AT **\$9.98** EACH AND GET A MATCHING LEATHER KEY OR WATCH FOB **FREE**. (FOBS CAN BE ORDERED SEPARATELY AT \$2.25 EACH)

Send to: Country Music Magazine
475 Park Avenue South, New York, N.Y. 10016 **MO126**

Name _____

Street _____

City _____

State _____ Zip _____

Send me _____ key fob(s) @ \$2.25 plus \$.25 postage (\$2.50 each)

Please send me my FREE key fob with my belt.

N.Y. State residents add sales tax. Canadian and all other foreign orders add an extra \$2.50 postage and handling.



who make Leddy's boots is a veteran of 36 years named Arch Baird. Even if their boots are assembly-line produced, the whole operation is held together by Baird's experience and talent. He is vastly knowledgeable about the art and I expect the integrity he projects serves the finished product well.

Leddy's finishes about 20 pair of boots a day, as well as doing repair work on any boots brought in. Boots needing repair are slipped into the assembly-line at the correct place and finished out.

Tony Lama's 800 assembly-line workers (who are paid by the piece) turn out between 3,000 and 3,300 pair of boots a day—and they hardly keep up. It's no secret that Tony Lama has the best known name in boots today.

The Tony Lama Company is operated by Tony Lama, Jr. out of a rambling (and about to be expanded) factory in El Paso. They have another plant in Fort Worth and several stores in El Paso. El Paso is a sprawling, isolated, and strangely provincial metropolis that straddles the border as virtually one city with Juarez, Mexico. The city is famous for boots and Tony Lama has had no little to do with that fame. Tony Lama, Sr. came from Syracuse, N.Y., as a soldier at El Paso's Fort Bliss in 1911—and stayed to make boots with training he'd gained as a cobbler in the cavalry.

Today most bootmakers, either of the factory variety or the shop variety, mention Tony Lama with a tinge of envy. Armando Romero, the articulate young man who does their advertising, told me they are criticized for their publicity; that some other bootmakers feel they give away too many boots for promotion—that promotion alone has built their name.

In a sense that's true. Armando knows his markets and knows how to advertise; and he inherited an already big advertising program. They do give a lot of boots away—not just to stars of one sort or the other, he explained, but to organizations like riding clubs. He likes to help those who need it, hoping that someday they'll return the favor. And they do give a lot of boots to stars; some in exchange for printed endorsements; some in the hope of spoken endorsements.

But also the success of the company has a lot to do with the product itself. They keep on top. They were the first of the manufacturers to extensively use strange colors and exotic leathers. Armando explained that boots can get away with such when shoes can't. A boot is so masculine to start with that leathers and colors that could be considered less masculine can easily be worn in the form of boots. And the company is receptive. If an outlet wants a special boot; they'll give it a try. In addition to their regular shelf sizes, they'll custom make a boot to size—for about \$20 more wholesale. They prefer all this special business to come through

their account salesmen, but in certain cases they'll take orders directly. New designs come not only from outlet suggestions, but from virtually anyone in the



company who can come up with something. In other words, they'll try just about anything. The day I visited their plant, I was wearing a pair of Tony Lama's I got in Albuquerque—these with

short tops, pointed toes and high, under-slung heels. Armando explained to me they were of a sort especially made for the Indian trade.

For whatever the reason, Tony Lama is a moving concern. They made about 11 and a half million dollars in '71; it'll be about 30 million in '76—that's on boots that wholesale for about \$34 to \$154 a pair.

While several custom boot makers seem to downgrade Tony Lama's claim to be a superior product, everyone I asked, including a source inside Tony Lama, mentioned San Antonio's Lucchese Boots as the best of the assembly line products. The Lucchese Company was founded in 1883 and was owned by the family until 1970, when Blue Bell, the Wrangler Jeans people, bought them out. One hundred thirty employees turn out a hundred pair of boots a day. Their cheapest is an oil tanned leather ranch type work boot which retails for \$130. Their dress boots start at \$175. For about \$1000, you can get the best stock boot they make. And, like most, if not all western boot makers, they will make you a dazzling pair of custom boots for just about as much as you want to pay—thousands, anyway.

Celebrities wearing Luccheses tend to be Hollywood types rather than music types. They include John Wayne, Gene Autry and Lloyd Bridges. ■

MORNINGLORY MUSIC PRESENTS
★ SONGBOOKS ★
"THE WORLD'S
FINEST MUSIC CATALOG"!

★ Songbooks contain lyrics, piano music, guitar chords and photos. Our selection is the largest available, and we offer fast service. Send \$2.00 NOW and we'll rush you the updated World's Finest Catalog of Songbooks four times a year!

- | | | |
|----------------------|--------------------|-------------------|
| ★ EAGLES | ★ NEW RIDERS | ★ CONWAY TWITTY |
| ★ JOHN DENVER | ★ GORDON LIGHTFOOT | ★ DOC WATSON |
| ★ LINDA RONSTADT | ★ LYNN ANDERSON | ★ MAC DAVIS |
| ★ RONNIE MILSAP | ★ BOB WILLS | ★ FREDDY FENDER |
| ★ HANK WILLIAMS | ★ EDDY ARNOLD | ★ MEL TILLIS |
| ★ MORRIS ALBERT | ★ WILLIE NELSON | ★ EMMYLOU HARRIS |
| ★ JESSI COLTER | ★ DOLLY PARTON | ★ MARSHALL TUCKER |
| ★ KRIS KRISTOFFERSON | ★ JIMMY BUFFET | ★ CHARLIE RICH |
| ★ OLIVIA NEWTON-JOHN | ★ JOHN PRINE | ★ C. W. McCALL |
| ★ CHET ATKINS | ★ JOHN STEWART | ★ BOB DYLAN |
| ★ EARL SCRUGGS | ★ GLEN CAMPBELL | ★ ALLMAN BROS. |

PLUS HUNDREDS OF OTHERS!

MORNINGLORY MUSIC P.O. BOX 6407 • SANTA BARBARA, CA. 93111

Please rush me the World's Finest Catalog of Songbooks and Instruction Books. I have enclosed \$2.00 and understand that I will receive the updated Catalog four times a year. Send to: (Print Clearly)

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

Records

Elvis Presley

The Dorsey Shows
Golden Archives 56-GA-100
 Not available through *Country Music Magazine*
 Star rating: ★★★★★

Poor Elvis. Financial security aside, he's older, fatter and his albums are as boring and predictable as his film adventures of the sixties. In fact, looking at his current activities, it's easy to lose sight of what made him a legend in the first place. To many of his original fans' teenage offspring, he's a distant figure, regarded much as Elvis's generation regarded Frank Sinatra: "You mean girls screamed for him?"

Well, here's a chance to remember the real Elvis, in the form of a complete collection of TV airshots from early 1956, when, fresh from success

on the Deep South C&W circuit and newly signed to RCA-Victor, Elvis went to New York for six appearances in the Dorsey Brothers' *Stage Show*, months before his celebrated Ed Sullivan debut.

Before you start drooling, a warning: 1977-quality sound isn't here. In fact, the whole set sounds as if it were recorded by a dime-store tape-recorder buried under a winter coat.

But it's worth it, for aside from his Sun and first RCA singles, nothing has better managed to capture the awesome, violent-seeming power of Elvis's early stage shows. You can hear how tight his grip on the audience became with each succeeding performance. Polite applause came in the first show; in the second show the applause was more excited; in the fourth show came the first screams.

The three versions of *Heartbreak Hotel*, then a current record, include one with the full Dorsey band. R&B favorites such as *Tutti Frutti* and



Shake, Rattle and Roll take on an almost sweet country flavor. The smoldering violence of *Baby Let's Play House* erupts into full flame here, as Scotty Moore, Bill Black and D.J. Fontana show the primitive polish that made them the definitive rockabilly band.

The *Dorsey Shows* is an important record, for it is the Presley who made history. Get a copy while you can, because this side of Elvis probably won't be coming back.

RICH KIENZLE

Merle Haggard

The Roots of My Raising
Capitol ST-11586 \$6.98
8ST-11586 (tape) \$7.98
 Star rating: ★★★★★

Merle Haggard is one of the few consistent and successful singers without identity problems. He is well versed in the heritage of country music. Not only does he know his roots, but through a career of 15 years he has maintained a strong hold on them. His successes far outnumber his failures; if his material is not always great, it is at least always good.

Haggard's latest album is on the same track he has followed right along: good, solid country themes, a blend of old and contemporary arrangements and a confident, interesting singing style. Included are a prison song, *Walk on the Outside*, a couple of loving-losing songs, *Am I Standing in Your Way* and *I Never Go Around Mirrors* (inspired by one of Lefty Frizzell's last and best

records), a couple of Bob Wills songs, *The Waltz You Save for Me* and *Cherokee Maiden*, and a couple of Jimmie Rodgers songs, *Gamblin' Polka Dot Blues* and *Mississippi Delta Blues*.

The title song, recorded before, is a tribute to a way of



life that's come and gone, about old-time country values. Going home, back to where he grew up, Haggard sings, "I've come back for the strength that I need." Back to roots, back for revitalization.

ALAN WHITMAN

Del Reeves

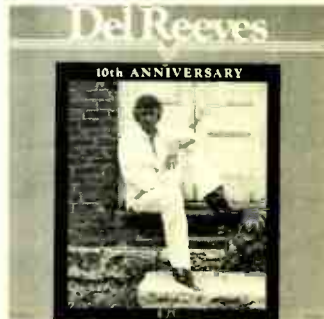
10th Anniversary
United Artists UA-LA-687-G
 \$6.98
UA-LA-687-H (tape) \$7.98
 Star rating: ★★★★★

For years Del Reeves has been singing wry, kicking novelties and taproom songs in the best tradition of Carl Smith, Little Jimmy Dickens, Johnny Bond and young Buck Owens, and even his recent drifts into countrypolitan have been tasteful and without the usual M.O.R. sappiness. UA, his label for over a decade, commemorated the fact with 10th Anniversary.

Through all ten cuts, the Reeves success formula is obvious: catchy lyrics, hummable melodies and, most of all, his extroverted personality and voice with its touches of George Jones and Ernest Tubb. Two of his early hits, *Girl on the Billboard* and *Lookin' at the World Through a Windshield*,

are sly, gutsy trucker songs.

Belles of Southern Bell is unabashed hillbilly voyeurism. *One Dime at a Time* and *Good Time Charlie's* cover barstool consciousness as well as anything. His sound softened in the late sixties with *Wild Blood*, *Be Glad*, and others. Strings



rose in *Lay a Little Lovin' on Me* and in *I Ain't Got Nobody* Del became downright wistful.

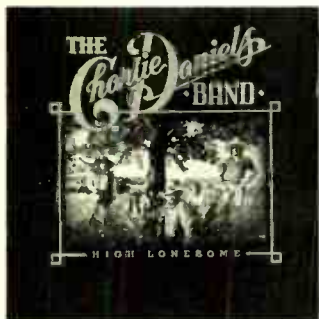
RICH KIENZLE



The Charlie Daniels Band

High Lonesome
Epic PE-34377 \$6.98
PEA-34377 (tape) \$7.98
Star rating: ★★★★★

Close your eyes and think beatnik, 1960. Hear it? Now splice in a cowboy bar in Western-novel Texas. Superimpose some 1977 good-time Southern sounds. There. You're



getting right alongside the new Charlie Daniels album.

The country-cowboy-beatnik combination may seem a weird mixture, but don't let it worry you. As the liberals say, who cares where it's born as long as it's good?

Dedicated to the spirit of Western pulps, *High Lonesome* cooks along with a kind of gritty nostalgia that never degenerates into poignancy.

Even the somewhat hackneyed theme of the travelin' man longing for a lost home comes to life in *Carolina*. In fact, the only near-miss in the album is *Slow Song*, which is just a little too, well, slow. But it's followed by *Tennessee*, the best of a good lot.

"We don't worry 'bout the things that we can't see.

We got all we need: we got Tennessee."*

The Charlie Daniels Band needn't worry. Not as long as they make records like this.

SUNNY TOSCHES

**Tennessee* Copyright T. Crain, CBS Records

ALBUM OF THE MONTH

Waylon Jennings

Waylon Live
RCA APL1-1108 \$6.98
APS1-1108 (tape) \$7.98
Star rating: ★★★★★



One reason I've never been saved, never totally accepted Waylon as the one true Honky-Tonk Hero, is the relative tameness of his records compared to his livelier shows at any low-ceilinged dancehall where beer is served. It's at such rowdy hoop-de-dos that the ghost of Buddy Holly rises and that old west Texas tornado energy kicks up the dust. The bossman who drips with cowboy macho sweat presses on, never doubting a note, as the boys behind him, the Waylors, churn with impressive muscle.

Waylon Live may be dated (the band's personnel has changed, and the sound has progressed since these recordings were made in 1974), but

this is the best explanation, next to *Red Headed Stranger*, why country music hasn't gone completely to hell or Tin Pan Alley.

Waylon rocks as much as anybody can today without getting calf-fried; Ralph Mooney's steel-playing keeps the experimenting in close check. There are liberties enjoyed here that most contemporaries would be either afraid or unable to handle. The band takes more than the customary three quick licks per break, and Waylon is loose enough to sing material as he damn well pleases—*Me and Paul* somehow and a little awkwardly becomes *Me and Tompall* (which Waylon would never sing in these law-suit days of 1977)—then

wisecracks to the pickled hometown audience: "Is it true that you people in Austin think that when you die you're gonna go to Willie's house? Well, you ain't." Rather than allow that grittiness to deteriorate into softer impulses such as another *MacArthur Park*, he bulls through *House of the Rising Sun* and *Me and Bobby McGee* with nasty aplomb.

This is one group effort where the head honcho could have come on too strong, but for once didn't. Maybe someday even the album-cover person who dwells in a dark corner of RCA, or old Waylon himself, will acknowledge the value of the band and paste their picture next to his.

JOE NICK PATOSKI

How We Rate The Albums: 5 Stars...Album of the Month 4 Stars...Excellent 3 Stars...Very Good 2 Stars...Good 1 Star...Fair 0 Stars...Poor

Records

Linda Ronstadt

Greatest Hits

Asylum 7E-1092 \$6.98

ET-8-1092 (tape) \$7.98

Star rating: ★★★★★

Nineteen-seventy-four was a big year for Linda Ronstadt. Not only did it mark her first



insecure, shaky as a singer and lacking in direction.

Thanks to the knowing producer and stable set of musicians introduced in *Heart Like a Wheel*, that's all changed. Though her theme—the conflicting emotions of love—remains the same, what's most impressive about her records is how authoritative they sound. And, of course, her indisputably great voice. She is far and away the most interesting, and most rewarding, of the L.A. country-rock set. It's a genre I'm not particularly fond of, but if a song such as *Desperado*, with its artiness, false portentousness and sterile melody, represents the nadir of the genre, then one such as *When Will I Be Loved* or *That'll Be the Day* surely represents the apex.

Linda Ronstadt still falters as often as not. I'm frequently dubious about a piece of material or an interpretation of a song, but I come back to her just as frequently. Anyone who can assemble a collection of twelve songs as strong as this has nothing to be ashamed of.

JOHN MORTHLAND

breakthrough to the country charts, but it was also the year she assured herself of stability in the pop charts. *Heart Like a Wheel* was the vehicle; it remains her finest moment, though everything she's done since has gone gold soon after its release. But, as this eminently enjoyable retrospective album shows, the potential had been there since 1967.

The evidence is in the folk-

rock *Different Drum* (1967), in which pure passion carries the day over a voice and style not yet developed, and in the epochal ballad *Long, Long Time* (1970), which comes from *Silk Purse*, her sole Nashville album. She had other fine efforts, such as her unique reading of Bob Dylan's *I'll Be Your Baby Tonight*, that aren't included here, but for the most part she was terribly

Barbra Streisand & Kris Kristofferson

A Star Is Born

Columbia JS-34403 \$8.98

JSA-34403 (tape) \$8.98

Star rating: ★

Glitter, like time, changes everything. Having conquered Nashville, we find Kris Kristofferson accepting the challenge of Hollywood. Is he Tinseltown's latest sex symbol? Just keep telling yourself it's only a movie.

Kristofferson's appearance in five of eleven cuts (composed mostly by, ugh, Paul Williams and Rupert Holmes) borrows mannerisms from some of rock-and-roll's recent famous and infamous stars. He kicks off the album in an aggressive tone with *Watch Closely Now*, hiding Dylan-styled lyrics behind vocal gymnastics patterned after Black Oak Arkansas' Jim Dandy. *Hellacious Acres* effects the gravelly quality of Captain Beefheart and Louis Armstrong. Even when the action

mellows as in Leon Russell's cocktail-lounge smoker *Lost Inside of You*, Kris takes a rocker's stance, this time adapt-



the crooning qualities of Burton Cummings in a duet with Streisand. By the time he gets around to his last solo, *Crippled Crow*, he has absorbed his part so thoroughly that he returns to the familiar recklessness of his old picker-grinner self, pleasing a die-hard fan with a comfy tune that begins, "*Beggar standing on the corner, sing your song.*" That's my kind of Kris. One



out of eleven isn't that bad for a movie soundtrack, considering his leading damsel's claims to production control. But once, as Jacqueline Susann knew, is not enough.

JOE NICK PATOSKI

John Hartford

Nobody Knows What You Do

Flying Fish 028 \$6.98

No tape available.

Star rating: ★★★★★

Nobody Knows What You Do marks John Hartford's return to sanity, following his *Gong Show* album, the unaccompanied tour-de-farce, *Mark Twang*.

This album represents the latest installment in Hartford's decade-long search for the Ultimate Fusion of bluegrass roots, country licks and rock rhythm, leaving room for jazz, blues and pop. Working with



NOBODY KNOWS WHAT YOU DO

the floating band of Nashville pickers who have become Flying Fish regulars (including Benny Martin, Kenny Malone, Buddy Emmons and Sam Bush of the New Grass Revival), Hartford has found musicians in complete empathy with his experimental tendencies and good-time spirit. They work especially well in the four instrumentals: two quick-paced jams, *Didn't Want To Be Forgotten* and *Down*; a shot at the Mahavishnu Orchestra, *John McLaughlin*; and the too-long piece of funk, *Sly Feel*.

Naturally, the album is not without Hartford's eccentricities. *Granny Wontcha Smoke Some Marijuana* is pointless, and *The False Hearted Tenor Waltz* is funny the first time around. *The Golden Globe Award* is an R-rated classic.

If you're looking for another *Gentle on My Mind*, only *In Tall Buildings*, a song of the wasted years between adolescence and senility, has that sense of wistfulness and inevitability.

This album is crammed with good cuts, occasionally offset by Hartford's normal self-indulgence.

TOM BINGHAM

Golden Gospel Collection

*The Greatest Collection
of Country/Gospel
Songs Ever Assembled!*

**NEVER BEFORE ALL THIS
TALENT IN
A SINGLE
2 RECORD
ALBUM:**



Jim Reeves — Across the Bridge
Dottie West — His Eye Is On The Sparrow
George Beverly Shea — Blessed Assurance
Anita Kerr Quartet — The Wayfaring Stranger
Connie Smith — In The Garden
Eddie Arnold — May The Good Lord Bless And Keep You
The Browns — The Old Country Church
Jimmy Dean — Lord I'm Coming Home
Skeeter Davis — Whispering Hope

Sons of the Pioneers — The Old Rugged Cross
Hank Locklin — Peace In The Valley
The Jordanares — When They Ring The Golden Bells
Roy Rogers & Dale Evans — Sweet Hour Of Prayer
Stuart Hamblen — This Old House
Chet Atkins — Amazing Grace
Bobby Bare — Just A Closer Walk With Thee
The Monroe Brothers — The Great Speckled Bird
Nat Stuckey — He's Got The Whole World In His Hands
Hank Snow — This Train

Statesman Quartet — The Mystery Of His Way
Danny Davis and the Nashville Brass — Wings Of A Dove
Porter Wagoner and the Blackwood Brothers — Beautiful Wings
Billy Graham Crusade Choir — Every Time I Feel The Spirit
Pat Boone — The Lord's Prayer

**NOT AVAILABLE
IN STORES**

**2-RECORD LP \$5.95 / 8-TRACK \$7.95
ALBUM JUST TAPE JUST**

They're all here in this exciting, 2-record stereo collection. Two dozen of the greatest songs ever recorded by America's Greatest Country/Gospel singers each from an original master tape, each impeccably recorded! Look at the listing — have you ever seen such a collection of talent? Have you ever heard such a beautiful, inspirational collection of all-time favorites?

Never before has all this listening pleasure been available in a single 2-album set! **ONLY AVAILABLE BY MAIL** — The Golden Gospel Collection can't be purchased in any store at any price! Almost 2 full hours of listening pleasure for your own inspiration and for the entertainment of your family, friends, and neighbors. You'll want to play it again and again. And because it contains so many top artists and top hits, it's likely to be a collector's item as well! So make sure you get yours today by ordering today under this special no-risk trial offer!

MAIL NO-RISK COUPON TODAY

Homestead Marketing Corp. Dept. GGC-5,
1211 North Westshore Blvd.
Suite 610, Tampa, Florida 33607

Please send me the famous talent, 24-song Golden Gospel Collection(s) ordered below:

___ (GGC) 2 Record Set(s) at \$5.95 each
___ (GGCT) 8-Track Tape(s) at \$7.95 each

Please add 50¢ per order to cover postage & handling. If after receiving my order I'm not delighted, I may return it within 10 days and you will refund the full purchase price (except postage & handling).

Total amount enclosed \$ _____
(Conn. residents add 7% sales tax).

Check or money order, no CODs please.

CHARGE IT: (check one) Exp. Date _____
 BankAmericard American Express
 Master Charge
BANK NUMBER _____

Credit Card # _____

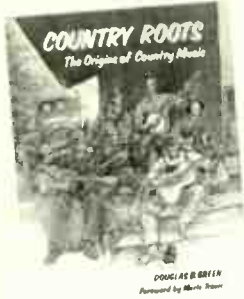
Name _____

Address _____ Apt. # _____

City _____ State _____ Zip _____



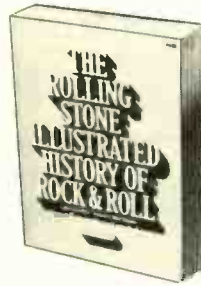
Country Roots— Authored by Doug Green, the historian for the Country Music Foundation, here's a clear objective look at the origins and development of country music. With over 225 photos, Doug takes you through old-time music, blues, cowboy songs, Cajun, bluegrass, gospel, rockabilly and honky tonk—and shows how they blend together to give us country. Order it! Hardbd.: \$16.95/Paper: \$8.95



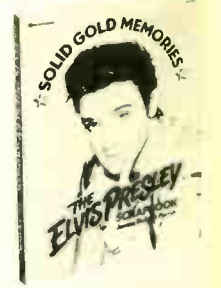
Loretta Lynn's Coal Miner's Daughter—From being nervous and pregnant and poor in Butcher Holler to the queen of country music this is Loretta's own story. Since she admits she is better at 'talkin' than writin', she found a writer to put her story on paper. But she warns right off: "You can bet your last scrip penny that I checked out every word..." The result is a book as honest & saucy as the lady on record. List: \$7.95/Now Only \$7.50



The Rolling Stone Illustrated History Of Rock And Roll It's the history of rock & roll as only Rolling Stone could write it—a giant new 384 pgs. featuring over 1000 photos (including many rare shots from the 50's only recently rediscovered.) Spanning the earliest years to the latest trends of the 70's, it's the last word on the stars, fans and above all the music itself. ORDER RIGHT NOW! Hard: \$19.95/Soft: \$9.95



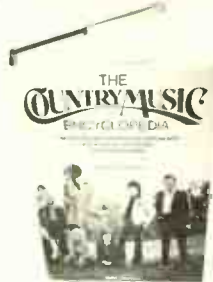
The Elvis Presley Scrapbook It's frank and entertaining. It's Elvis at his best, in a totally unique kind of book for everyone who loves the Colonel. This treasure of solid gold memories is presented in a photo-biography as dazzling as the lame suits Elvis sported. Here is the life of Elvis—from truckdriver to international legend—in over 250 photos & a descriptive filmography and discography. Now Save \$1.00! List: \$6.95/Now Only \$5.95



16 MONEY ★ SAVING WAYS



The Complete Works Of Hank Williams—Here's the most complete Hank Williams songbook ever released. You'll find words and music to 129 hits, on 288 big pages. Included are such favorites as: Alabama Waltz/The Angel Of Death/Alone And Forsaken/Country-fied/Cold, Cold Heart/Cajun Baby/Calling You/Dear Brother/You Win Again/There's A Tear In My Beer/Weary Blues From Waitin', and 118 others! List: \$9.95/Now Only: \$8.95



The Country Music Encyclopedia—Here is one superbly written volume that tells the complete country music story through the colorful lives of everyone from Jimmie Rodgers and Patsy Cline to Charlie Rich and the rest of today's superstars. There are 450 pgs. with 250 exciting biographies and over 150 great photos. There's also a comprehensive LP discography and special sections on high interest areas. List: \$14.95/Now: \$12.95



San Antonio Rose— For more than 50 years Bob Wills entertained the nation with western swing classics such as his "San Antonio Rose," "Faded Love" and "Steel Guitar Rag." Now, Charles Townsend brings you the story of this country music giant and his music, in a volume that captures all the color and excitement of his dynamic life. The whole story is here, from his birth to his death—with nearly 200 illust.. List: \$12.50/Now: \$11.50



Illustrated Elvis— Here's another unique new volume for Elvis fans. From "Heartbreak Hotel" to his triumphant comeback, it's a dazzling pictorial guide to his life, times, music & films. It contains over 400 photos, many contributed by fans and shown here for the first time. It's an eye-popping photobiography that traces Elvis from his origins thru his rise to world acclaim, lapse into obscurity & reemergence. List: \$4.95/Now Only: \$4.50



Mail To:
Country Music Magazine
Dept. ABS
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State.....Zip.....

Rush me the following books (allow 4-8 wks. delivery):

MO47

- | | |
|--|--|
| <input type="checkbox"/> Country Roots Hardcover
\$16.95 plus \$.75 post & hand | <input type="checkbox"/> History Of Rock & Roll Hardcover
\$19.95 plus \$1.00 post & hand |
| <input type="checkbox"/> Country Roots Softcover
\$8.95 plus \$.50 post & hand | <input type="checkbox"/> History Of Rock & Roll Softcover
\$9.95 plus \$1.00 post & hand |
| <input type="checkbox"/> Complete Works Of Hank Williams
\$8.95 plus \$.75 post & hand | <input type="checkbox"/> San Antonio Rose
\$11.50 plus \$.75 post & hand |
| <input type="checkbox"/> Loretta Lynn's Coal Miner's Daughter
\$7.50 plus \$.65 post & hand | <input type="checkbox"/> The Elvis Presley Scrapbook
\$5.95 plus \$.65 post & hand |
| <input type="checkbox"/> The Country Music Encyclopedia
\$12.95 plus \$.75 post & hand | <input type="checkbox"/> Illustrated Elvis
\$4.50 plus \$.65 post & hand |

NYS residents add sales tax. Non-US residents add an extra \$2.50 postage.



Now Save \$19.98 On The Greatest Country Music Package Ever Put Together— Now, get \$49.93 in great records & books for only \$29.95. First, you get the spectacular Grand Ole Opry, a big 10 1/4" x 13 1/4", 404 pages with almost 400 pictures. Second, you get the great 2-record set, Stars Of Grand Ole Opry—30 great hits by top stars. Third, you get the Entertainers Of Country Music, with 105 great photos. All 3 List \$49.93/Now \$29.95

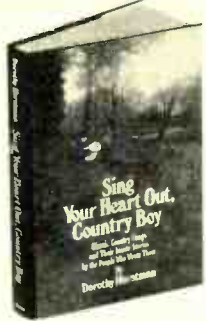
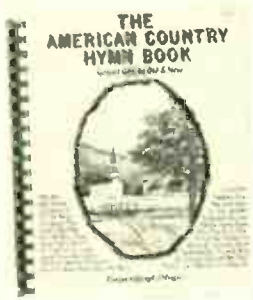
Man In Black— "The 'Man In Black' will help bring about a spiritual awakening in our land," says Ronald Reagan. It's Johnny Cash's own story in his own words—starting with his childhood, through the country music circuit, including the seven long years of drug addiction up to the living faith he now experiences in Jesus Christ. If you have not read this hardcover bestseller yet, order it now and save! List: \$6.95/Now Only \$6.25

Bill Monroe And His Blue Grass Boys— "...quite simply, the best book to date on bluegrass music..." says The Muleskinner News, one of the country's leading bluegrass publications. It's a unique combination of text and photographs and detailed discography. There is a thorough and absorbing biography of Bill Monroe from his birth right through his recording years. There are 38 rare photos, plus a 54 page discography. Now Only \$4.50

The Songs of Nashville—This is no ordinary songbook, but one of a kind. You'll find all your favorites including: I Love/Little Band Of Gold/The Wrong In Loving You/Branded Man/Harper Valley P.T.A./One Day At A Time/Still Thinkin' 'Bout You/It's A Man's World/The Pill/Song & Dance Man/It's My Song/When I Loved Her, plus 88 other great classics! List: \$9.95/Now Only: \$8.95



TO ENJOY COUNTRY MUSIC



How I Write Songs—Why You Can by Tom T. Hall— It's the perfect book for anyone who writes or wants to write songs. Here are 160 pages of songwriting know-how from one of country music's best. You'll find all the essential songwriting rules, definitions, basic requirements of good lyrics, how to select a song subject & handle rhyming. Plus there's a chapter on publishing a song. **ORDER NOW AND SAVE!** List: \$7.95/Now Only: \$6.95

The American Country Hymn Book—It's a big 192 pages, packed with the words and music to 100 of your favorite all-time spirituals. You get classics such as: Why Me/Let Me Live/My Tribute/I'll Fly Away/Oh Happy Day/Love Lifted Me/On The Way Home/If That Isn't Love/Great Speckled Bird/Help Me, plus 90 other favorites. It is the biggest and most acclaimed selling gospel songbook of the year. List: \$5.95/Now Only: \$4.95

Sing Your Heart Out Country Boy—"A very valuable contribution," says Gene Autry, "to keeping the history of country music alive." "This is country music," says Loretta Lynn. "For those who have wondered how and why a song was written, this book is for them." Here are the lyrics to over 300 songs, with comments on each by the artist, a friend or heir. This list of contributors reads like allstar night in Nashville. List: \$12.95/Now \$11.50

The Tex Ritter Story— "...A volume that does justice to one of the greatest legends of country music," says Arthur Maher, editor of Country Music Magazine, about this new biography. It's the complete & true story of the singing cowboy—written by one of Tex's closest friends and co-workers, Johnny Bond. Johnny has laid down for all time this warm story that needed telling—with over 50 photos. Hardcover. Save \$1: Now \$11.95

Send To:
Country Music Magazine
Dept. ABS
475 Park Avenue South
New York, N.Y. 10016

Rush me the following books (allow 4-8 wks. delivery):

MO47

- Grand Ole Opry/Stars Of Grand Ole Opry/Entertainers Of Country Music \$29.95 plus \$2.50 post, hand & insur.
- Bill Monroe & His Blue Grass Boys \$4.50 plus \$.50 post. & hand.
- How I Write Songs—Why You Can \$6.95 plus \$.65 post & hand
- Sing Your Heart Out Country Boy \$11.50 plus \$.75 post & hand
- Man In Black \$6.25 plus \$.75 post & hand
- The Songs Of Nashville \$8.95 plus \$.75 post & hand
- The American Country Hymn Book \$4.95 plus \$.50 post & hand
- The Tex Ritter Story—Hardcover \$11.95 plus \$.65 post & hand

NYS residents add sales tax. Non-US residents add an extra \$2.50 postage.



JOIN TODAY'S

GENE AUTRY

REVIVAL

RECORD ONE:

ALL AMERICAN COWBOY

BACK IN THE SADDLE AGAIN / COWBOY BLUES / DOWN IN THE VALLEY / MISSOURI WALTZ / DIXIE CANNON BALL / A BOY FROM TEXAS, A GIRL FROM TENNESSEE / THE WEST, A NEST AND YOU / DON'T BITE THE HAND THAT'S FEEDING YOU / THERE'S NO BACK DOOR TO HEAVEN.....more!

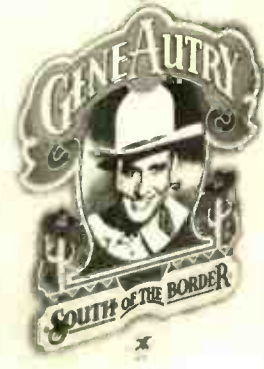
RECORD TWO:

SOUTH OF THE BORDER

EL RANCHO GRANDE / YOU BELONG TO MY HEART / IN A LITTLE SPANISH TOWN / MY ADOBE HACIENDA / UNDER FIESTA STARS / VAYA CON DIOS / A GAY RANCHERO / IT HAPPENED IN OLD MONTEREY / RANCHO PILLOW / MEXICALE ROSE / SERENADE OF THE BELLS / SOUTH OF THE BORDER.

2-RECORD SET ONLY \$7.98

8TK TAPE ONLY \$8.98



GENE AUTRY: FAVORITES



GENE AUTRY: LIVE FROM MADISON SQ. GARDEN



GENE AUTRY: COWBOY HALL OF FAME



THE GREAT AMERICAN SINGING COWBOYS—GENE AUTRY & FRIENDS

You Are My Sunshine / I Hang My Head and Cry / Blues Stay Away from Me / San Antonio Rose / Tears On My Pillow / Be Honest With Me / Goodbye Little Darlin' / Hang Your Head in Shame / Trouble in Mind / Lonely River / You're the Only Star / Tweedle-O-Twill.

Down Yonder/Anytime/My Lazy Day/Someday You'll Want Me to Want You/The Last Letter/Silver Haired Daddy of Mine/Let Me Cry on Your Shoulder/Half as Much/Blue Canadian Rockies/I Was Just Walking Out the Door/Rounded Up in Glory/There's a Gold Mine in the Sky.

Silver Spurs/Take Me Back to My Boots and Saddle/Twilight on the Trail/Rainbow on the Rio Colorado/Mule Train/Let the Rest of the World Go By/Cowboy's Trademarks/Red River Valley/Home on the Range/The Last Roundup/Tumbling Tumbleweeds/Ghost Riders in the Sky/more.

Gene Autry/Eddie Dean/Tex Ritter/Roy Rogers/Jimmy Wakely and Rex Allen sing: Back in the Saddle Again/The Last Roundup/Hillbilly Heaven/Yellow Rose of Texas/Little Joe the Wrangler/Banks of the Rio Grande/Conversation with a Gun/Streets of Laredo/Ghost Riders in the Sky/more.

SINGLE ALBUMS ONLY \$6.98ea./ 8TK TAPES ONLY \$7.98ea.

Send to:

COUNTRY MUSIC MAGAZINE
Dept. A-3
475 Park Avenue South
New York, N.Y. 10016

MO47

NAME _____
STREET _____
CITY _____
STATE _____ ZIP _____

NYS residents add sales tax. Non-U.S. residents add \$2.50 extra for postage and handling.

Send me the following choices (Include \$.50 per album to cover postage and handling):

- | | | |
|----------------------------------|-------------------------------------|-------------------------------------|
| 1 Gene Autry Favorites | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK:\$7.98 |
| 2 From Madison Sq. Garden | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK:\$7.98 |
| 3 Cowboy Hall Of Fame | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK:\$7.98 |
| 4 Great American Singing Cowboys | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK:\$7.98 |

Send me the Gene Autry 2-LP set on record for only \$8.48 (\$7.98 plus \$.50 for postage and handling).

Send me the Gene Autry 2-LP set on 8TK for only \$9.48 (\$8.98 plus \$.50 for postage and handling).

Records

Varicus Artists

Dolly Parton and Friends at
Goldband

Goldband LP-7770 \$6.98

No tape available

Star rating: ★★

Could that plain, timidly smiling little girl on the cover possibly have grown to be our Dolly? Yes, she could have, as two songs written and recorded by her in 1959 prove. *Girl Left Alone* is a simple ballad sung with as much heart-torn sorrow as a thirteen-year-old could hope to muster. *Puppy Love* is a more typical kid song, remindful of early Brenda Lee.

The rest of this album is devoted to other artists, famous and obscure, who have recorded for Goldband Records of Lake Charles, La. Two more current stars are heard at early phases of their careers. Mickey Gilley's *I Ain't Going Home* is a sax-led R&B raver on the order of Larry (Bony Maronic) Williams, while *No Greater Love*, a bluesy *Sea of Love* type ballad, is more recognizable as Gilley. Freddy Fender's *Me and My Bottle of Rum* is best described as inof-

fensive Harry Belafonte fakery, and his *Three Wishes* is a teen-pop ballad of the early sixties sort. Though it sounds corny and dated now, worse stuff became Top Ten hits in those days.

The other highlights are

Louisiana legend Al Ferrier's soul-baring, George Jones-tinged *I'll Try One More Time*; Cajun star Joel Sonnier's honky-tonkin' *Scagiam's Seven Here We Go Again* (marred by a noncommittal rhythm section); Goldband boss Eddie Shuler's superb *Once Again*, with its light Texas-swing bounce; and Dan Mooring (who?) with a rockin' mover called *Love Me Mary Ann*. The rest of the al-

bum is filler, pleasant and otherwise.

Several cuts have choruses or new rhythm tracks dubbed in, but their effect is negligible. The production is light-years away from Nashville slick, but the music is honest, important, and authentic.

LOMBINGHAM

Nashville Trips Out

April Fools AFLP-1001 \$6.98

No tape available.

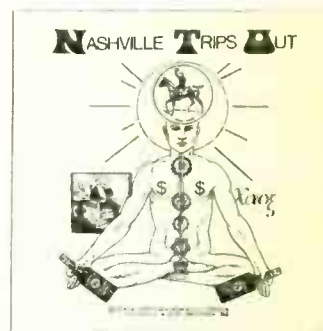
Star rating: ★★ with a bullet.

Country music took a lot of heat in the late sixties. Open a *Life* magazine and what did you see? Marijuana cigarettes, protest placards, funny-looking people expanding their consciousness right out there in broad daylight. It made the flesh crawl, the way those daisy-brains talked about country music. Country singers were afraid to speak up. Then along came Merle with *Okie from Muskogee* and Timothy Leary ran in shame. We don't wear Roman sandals, nosir.

Of course, the psychedelic lad was not without its effect

in Nashville, and several established country artists were caught up in the spirit of the day. *Nashville Trips Out*, a collection of unreleased tapes from 1966 through 1970, captures the brief glory—or infamy—of hippybilly.

Faron Young sings a version of *Society's Child* that drips with compassion and shattered idealism. Ernest Tubb performs *Stoned Soul Picnic* and an awesome *Eight Miles High* that features Billy Byrd on take-off sitar. George Jones's recording of *The Times They Are A-Changin'* wears thin after a few hearings, but his honky-tonk rendition of *Are You Experienced* is as enthralling as it is offbeat.



The only woman represented, Bonnie Guitar, sings an original composition, *If You're Going to Hattiesburg (Be Sure To Wear Some Flowers in Your Hair)*. Red Sovine's *Ten-Four Hobbit*, a tearjerker about an astral traveler who finds out he has only a short time to fulfill his karma, is downright bad, as is Waylon Jennings's *MacArthur Park* (an alternate take of his 1969 hit version).

What stands out here, after the novelty has worn off, is a trio of cuts by Jerry Lee Lewis: *A Whiter Shade of Pale*, *Fifty Thousand Miles of Seagram's Seven (Think About It)*, and a version of Jim Morrison's *The End* that just won't quit. Peace.

BABARAMCRITS

APRIL FOOL! Our Reviews Editor, Nick Tosches, got carried away with the April Fool spirit. The above album does not exist, nor does Baba Ram Grits. Now, if you'd like to meet his brother, Homing

Save Postage & Handling

On Every Record & 8TK Tape In This Record Review Section!

Simply list below the titles of the records you want, plus their catalog numbers. Then return it to us with your check or money order for the list price quoted. We will pay all postage and handling charges on U.S. orders. (Foreign orders must include \$2.50 per order for postage and handling.)

COUNTRY MUSIC

Dept. RR

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

Name _____
Street _____
City _____ State _____ Zip _____

Artist	Title	LP/Tape No.	LP	8TK	Price

MO47

HELEN

(Continued from page 44)

And, instead of losing her family, she's gained another type relationship with Jim Ed and the Gems. ("I've got seven daddies," she jokes.)

As the bus finally reached Vaiden, Helen uncurled herself and made a more dignified entry at this truck stop than she did outside Memphis. But as she ate her pumpkin pie, her dignity was shattered again when somebody played *I Don't Want to Have to Marry You* on the jukebox.

"Golly, Helen," shouted one of the band members as other diners started staring. "You played your *own* hit song on the jukebox. We're so embarrassed." And despite Helen's embarrassed denials, the smirking band members paid their bills one-by-one, leaving Helen and her pie to face the curious glances. And before Helen could leave, another diner put a coin in the jukebox and—for a second time during the course of one piece of pie—*I Don't Want to Have to Marry You* blared forth to the unmerciful shrieks of laughter of Helen's "seven daddies."

"I'm so embarrassed," moaned Helen as she exited. But her smile said that, perhaps, she was finally beginning to unwind. ■

BUFFETT

(Continued from page 10)

Margurita is a story in classic Buffett style, dealing with his observations of others and per usual, ocean living. *Tampico Trauma*, a rocking song with a vengeance, tells the tale of Mexican travels and false friends of his and his money. Both new songs give indication that his new album is to contain fresh ideas yet retain the familiar settings that Buffett fans are accustomed to.

His best performance of the night came on the two toughest songs to get across to a boistrous crowd. The acoustic tunes, *Spider John* and *Death of An Unpopular Poet* were the two best single shows of emoting and sheer artistry with a song I've ever witnessed from him. His voice was the strongest and most effective ever.

I guess a lot of people have stories about singers they used to see before that famous person became who he is today. But I couldn't help recalling the days in Nashville with the Key West Pirate Philosopher and how things have changed. It's no small feat to fill a New York club with your own cult followers. This is a pretty tough town to play without being a big hit-record act. This night Jimmy Buffett showed why he deserved to be able to put those scufflin' days behind him. Amazing, simply amazing.

BOB ANDERSON

TEX

(Continued from page 9)

strongly. As a matter of fact, Leon Mc-Auliffie, of the Texas Playboys, said to me about a month ago, I guess when we did the salute to the Sons of the Pioneers, he said, 'Well, they told us, Tex, if we stayed around long enough, our style'd come back.' So I says, 'Well, here it comes, Leon!'"

Tex's recent trip to Europe convinced him that the music is "gainin' by leaps and bounds" there, and his enthusiasm is fired by the newer Western bands in the States. "Asleep at The Wheel, I admire those kids so very much," he says proudly. Commander Cody's version of *Smoke! Smoke! Smoke!* also delighted him, and he says he wouldn't mind recording with one of the younger outfits (hear that, Ray Benson?).

RICH KIENZLE

RAY

(Continued from page 11)

with Pee Wee King, appeared over KVOO, Tulsa, and barnstormed the Southeast. At one time he was second only to Tex Ritter in number of appearances and miles travelled, and was a frequent guest at the Grand Ole Opry.

Then, too, Whitley was a featured singer at numerous major rodeos for nearly thirty years; in fact, it was at his urging that big-city rodeos began starring Hollywood cowboys such as Autry and Rogers.

Songwriting was always dear to Ray Whitley's heart. He composed not only one of the best known western songs of all time—Gene Autry's theme song *Back In The Saddle Again*—but with Fred Rose, composed other Autry hits such as *I Hang My Head And Cry*, *Ages And Ages Ago*, and *Lonely River*.

In the late 1940s and early 1950s, Whitley still toured, but undertook several other endeavors, including managing Jimmy Wakely in 1948 and 1949. In 1951 Fred Rose asked him to manage the increasingly difficult Hank Williams. Ray declined.

For a time in 1950 he had his own television show in Los Angeles, and 1952 found him in Boston, hosting a country music radio program. In 1955 he returned to the screen for his final role, that of Watts, James Dean's manager, in the epic *Giant*.

About that time, Ray ceased performing almost entirely. But lately, he has been appearing at reunions and festivals of western film stars. His genuine charm, still strong voice, and impressive tricks with a bullwhip make the 74-year-old Whitley the toast of these conventions.

GERALD F. VAUGHN AND
DOUGLAS B. GREEN

Talented Little Towel

Absorbent terry cloth towel is shaped into the Eddie Bauer Toweling Hat to outsmart summer heat two ways! When your brow is perspiring, just wipe it with your hat. Or douse your hat in water, wring it out and wear it to keep you cool at tennis, golf, boating, fishing, camping.

Sizes: S(6¼-6½), M(7-7¼), L(7¼-7½), XL(7½-7¾), XXL(7¾-7¾). Colors: Sailing Blue, Powder Blue, White, Yellow. 2002 Toweling Hat \$4.95 ppd.



Order Today! Money Back Guarantee!

Enclosed is my check or money order for \$ _____ Add sales tax where applicable.

Please rush my 2002 Toweling Hat.

Size _____ Color _____

Name _____

Address _____

City _____

State _____ Zip _____

Send me FREE your color catalog of unique outdoor products.

Eddie Bauer

Dept. WCU, Third & Virginia, Seattle, WA 98124



JUST ONE HAND!

A completely NEW concept in gardening machines! The amazing 2-in-1 TROY-BILT® is not only a wonderfully better roto tiller, it's also a wonderful compost shredder-chopper! It turns your whole garden, however large or small, into a fabulously fertile "compost pile"! So easy to handle, even for ladies and older folks. You guide it with JUST ONE HAND! For complete details, prices, off-season savings, send coupon below for free booklet. TROY-BILT Roto Tiller-Power Composters, 102nd St. & 9th Ave., Troy, New York 12180.

TROY-BILT® Roto Tiller-Power Composters

Dept. 74404
102nd St. & 9th Ave., Troy, N.Y. 12180

Please send the whole wonderful story of TROY-BILT® Roto Tillers including prices and OFF-SEASON-SAVINGS now in effect for a limited time.

(Please Print Clearly)

Mr.
Mrs.
Miss

Address _____

City _____

State _____

Zip _____

Classified

SONGWRITERS

COUNTRY SONGWRITERS — WOULD YOU PAY \$25.00 to see your song reach No. 1 on the National charts? Silly question, you say? Now that we've got your attention, we nor anyone else could guarantee a No. 1 song at any price. What we do guarantee here at M and M Recording Studios is simply this! Our composers will write a strong solid country tune to fit your lyrics. Then, in our quality built sound studio, our competent musicians will record your song on a 7-1/2 RPM tape that you'll be proud to submit to any publisher, anywhere. We charge a standard flat fee of \$25.00 per song for our services, and that's it. So remember, if you place your song with any publisher, you own 100 percent absolute rights to the song, lock stock and barrel. Send us one of your best written songs today, along with your personal check for \$25.00. We feel certain it won't be your last. Who knows? The very first question in this ad could become reality. M and M Recording Studios, PO Box 220, Studio C, Knightdale, NC 27545.

FREE MONTHLY MUSIC BULLETIN through which you will be kept regularly informed about the latest sheet music and books available for guitar and all instruments. Just send your name and address to: Desimone Music Country, 33840 Aurora Rd., Solon, OH 44139

SONGWRITERS: Major company will record/release your song. We pay you 20 cents per record sold. Writers are earning money with us. Deal with an honest and established company. Send songs or lyrics (50/50 co-writing) Rebound Records, Terrenceville, NFDL Canada A0E 2X0

DIRECTORY OF COUNTRY MUSIC - Alphabetical listing of names, addresses, phone numbers of Record Companies, Recording Studios, Music Publishers, Talent Agencies, Music Typesetting, Fan Clubs, etc., in Nashville and elsewhere, plus other information about the music industry. Order your copy today! Only \$6.98 postpaid in USA, \$10.00 Foreign. American Publishers, 559-ABJ (1-77) Tyler Ave., Peru, Indiana 46970

COUNTRY SONG POEMS! Could be the HIT you are looking for! Send a self-addressed, stamped envelope along with your remittance of \$5.95 cash, check or money order to: G.C. Gray, Box 666, Wendell, NC 27591

LEAD SHEETS made for songwriters and publishers from tape and lyrics. Fast, accurate service. Tucker's, PO Box U0821-CM, Nashville, TN 37211

SONGWRITERS - Send me a simple demo of your song and I'll make you a lead sheet necessary for copyright. \$18.00 Bernard Yuffy, 515N 4800 Chicago Beach Drive, Chicago, Ill 60615

WRITE SONGS? Read "Songwriter's Review" Magazine, 1697-K Broadway, New York City, 10019 (Est. 1946) Feature stories, contacts, technical articles, contest. \$3.00 a year. Sample 60 cents cash.

DON'T ENVY THE PROFESSIONAL SINGER, SONGWRITER OR MUSICIAN - Be one! For a free detailed booklet, write: Steve Post Agency, P.O. Box 22226-(14), Nashville, TN 37202

SONGPOEMS needed now! You keep first \$2,500 royalties, Box 18066, Memphis, Tenn 38118

SONGWRITERS Sing your songs on cassette or 8-track and send them with words on paper and I will make you 10 lead sheets with musical notes and chords to your words beneath for \$10.00 per song. Your name will appear as writer of both words and music. For use by singers and bands and for copyrighting. Sundry Song Service, Route 2, Box 158-A Castleberry, AL 36432

RECORDS/ALBUMS/TAPES

ORDER BY MAIL (USA only) Regular Country albums \$5.98, 8T tapes \$6.95, Singles \$1.25; many cheaper; overpayments refunded. Add 50 cents order for shipping. ALLSTAR RECORDS SHOP, 2012-24th Ave., Meridian, MS 39301

LORI LYNN LOVES YOU For requesting her new record release, "JOHNNY DIDN'T MEET ME YESTERDAY" B/W "THE REAL ME" - Order direct, \$1.25 to LORINEL PRODUCTIONS, Box 1022, Cushing, OK 74023 \$1.99 to \$2.99 ... 48 pages of cut-outs. 32 pages of out-of-print under \$5.00. New releases from \$3.99, imports from \$4.99. Why pay more? SQUARE DEAL RECORDS, PO Box 1002, San Luis Obispo, CA 93406

STORY OF TWEETSIE Railroad, Johnson City, Tennessee to Boone, N.C., on 45 RPM Record. Professional Country Artist. Satisfaction guaranteed or money back. Send \$1.25 to Newland Records, Box 338, Newland, N.C. 28657

OLD TIME COUNTRY MUSIC ALBUMS - Bluegrass-Fiddle-Gospel-Hoedown-Old Radio Shows - Rare, hard-to-find. Send for free catalog. Bob's Record Rack, Route 9, Box 120, Springfield, MO 65804 (417) 887-4371

WHILE YOU WERE LOOKING for out-of-print records, you should've been looking for us! DISCONTINUED RECORDS, 444 So. Victory, Burbank, CA 91502

JIMMIE RODGERS Albums, 8T Tapes, Books, Send stamp for list. Ernest Tubbs' Golden Favorites: Album \$5.00; 8T Tape \$6.00; postage paid USA. Large Country Selection. Allstar Record Shop "Country Music Headquarters," 2012-24th Ave. Meridian, Miss. 39301

EIGHT TRACK TAPES Country Music and Easy Listening. Top Stars. Large Selection. New Releases. Best Labels. Discount Prices. Free Catalog. Royal, PO Box 521-CM, Ithaca, NY 14850

CASH FOR YOUR OLD BLUEGRASS and country records - 33, 45, or 78's. I buy private record collections. DJ copies transcriptions, magazines, etc., pertaining to bluegrass or country. Dave Cook, 121 Oak St., Southington, CT 06489. (203) 628-4345

FAN CLUBS

COMPOSER NANCY FISHER FAN CLUB \$5.00 year. I would be honored to have you. 6803 - 83rd Avenue NE, Everett, WA 98205

THE BOB WOOD FAN CLUB would love to have you as a member. To join, send membership fee of two dollars per year to Bob Wood Fan Club, Bertha Chichester President, R.F.D. 1, Queen Ann St., Amsterdam, NY 12010

JOIN THE MARTY ROBBINS FAN CLUB. Just \$3.00 per year. We'll be honored to have you. Send dues: Marty Robbins Fan Club, 381 Wylly Ave., Brunswick, GA 31520

COUNTRY MUSIC FANS

RECORDING STARS and movie stars addresses reference book: Thousands of addresses: Send \$2. Universal Publishing, Box 34CM Richmond, MI 48062

ADDRESSES OF THE STARS: Want to write to your favorite country star? Send for our list of their addresses, \$2.00; Tucker's, Box U0821, Nashville, Tenn. 37211

COUNTRY MUSIC TATTLER - New/Different, Sample \$1. Box 18066-Memphis, Tenn. 38118

GRAND OLD OPRY program book featuring pictures of all the great stars, only \$2.00. Limited supply - order now! CM Box 18066, Memphis, Tenn. 38118.

COUNTRY MISCELLANEOUS

WANTED RADIO SHOWS, Tribute Records, etc. of Hank Williams. Send list and price: Tom Smith, 108N Kenbrook S.E., Grand Rapids, Mich. 49508

TO ALL WESTERN STARS, SINGERS AND FANS. Now you can have your favorite portrait or western ranch done in large oil by artist who has museum work. Send \$1,500 and photo to: Foster Studio, 12208 North Ledge, San Antonio, Texas 78233

LARGE PHOTO BUTTONS made from your print or negative only \$1.50. Color film developing only \$1.50. Jet Photo, New Ulm, MN 56073

NICE B+W 8x10 photo of Dolly Parton for \$1.30, also 3-1/2 inch x 5 inch color shots 55 cents ea. Margo Dowdy, Rt. 2, Box 303A, North Tazewell, VA 24630

COLOR PHOTOS C/W SINGERS. Send 10 cents plus S.S.A.E. for list. Name favorites. M. Garfoot, Rt.2, Box IC, Pevely, MO 63070

MANDOLIN PICKERS UNITE! Subscribe to the Mandolin World News \$7.00 for 1 year to: Box 373, Mill Valley, CA 94941.

CATALOGUES: Washburn 1897, Guitars, \$4.00. Banjos, \$3.00; National 1929, \$2.50; Martin 1937, \$2.50; Gima Reprints, 203 So. 7th, Bend, ILL., 62009.

REPRODUCTIONS of the 1933 John Dillinger wanted. Poster ideal for framing. Send \$2.00 Fritz Edwards, Box 552, Erwin, Tenn. 37650.

COUNTRYWESTERN COLOR PRINTS - \$4.00 each. Dolly, Loretta, Johnny, Tanya, Charlie, Schneider, 404 Forrest, High Point, North Carolina 27262.

BUSINESS OPPORTUNITIES

\$100 - \$300 WEEKLY! possible Clipping Newspaper Items. Free Details. send self-addressed stamped envelope. Clipping Enterprise, Box 2261-C, Youngstown OH 44504

\$500 WEEKLY! Immediate. Guaranteed Home Income Stuffing Envelopes! Free supplies! Interested? Send 25 cents, stamped envelope. Profits, B725 CM, Belen, NM 87002

STUFF ENVELOPES. \$25.00 hundred. Start immediately! Information: \$1.50 (refundable). Worldwide, 559-ABJ (1-77) Tyler, Peru, Indiana 46970

EARN \$500 STUFFING ENVELOPES, Clipping newspaper articles. GUARANTEED! Send self-addressed stamped envelope, Blackies Enterprises, 1326 S.W. 91 Street, Dept. CM, Gainesville, FL 32601

\$200 WEEKLY addressing and mailing commission circulars. Free details, send self-addressed stamped envelope. REMCO, Box 264-C, Hubbard, OH 44425

INSTRUCTIONS

GOSPEL PIANISTS: Add chords, "runs", progressions, 20 lessons. "Playing Evangelistic Style Piano", \$5.95. Evangelical Music, CM-1, Hawarden, Iowa 51023

FREE LESSON "Learn Chord-ing". Piano, organ, guitar. Simple new system enables anyone to learn. Davidsons, 6727CM Metcalf, Shawnee Mission, Kansas

MISCELLANEOUS

FREE DETAILS on how to borrow \$300-\$3,000 entirely by mail. Write Postal Finance, Dept. 637-04, 6018 Maple, Nebraska 68104

WANT THE TRUTH CONCERNING UFO'S? Please send stamped self-addressed envelope to Box 1023 AAF, Truth or Consequences New Mexico 87901. Thank you.

BIG MONEY SELLING COSTUME JEWELRY! 300 percent profit. Complete details for rack sales and direct sales plus wholesale price list. Send \$12.00 money order NOW for one dozen assorted necklaces (retail for \$3.95 to \$6.95), our choice. Tennessee Factory Distributors 2625 CM Old Lebanon Rd. Nashville, Tenn. 37214

COUNTRY LIVING NEEDS: Pea shellers, grist mills, corn cutters, coffee mills, kettles, kraut cutters, pumps, windmills, hardware, tools, buggies, harness, etc. All new goods in endless variety for Man and Beast. 255 page illustrated Catalogue \$3.00 (refundable). Cumberland General Store, Dept. CMF, Rt. 3 Box 479 Crossville, TN 38555

COOPERATE WITH NATURE. Use SHAKLEE PRODUCTS - Organic food supplements, biodegradable cleaners, cosmetics. Free catalog. Distributors wanted. Unlimited earning potential. Jim Kromer, 20350 Wisteria, Castro Valley, CA 94546

UNIVERSITY DEGREES BY MAIL. Valid bachelors, masters and PH.D's ... free revealing information. Write: Career Counseling, Box 389-CM2, Tustin, CA 92680

FREE list of low cost popular books. Success, happiness, personality, wealth, personal problems. Garcia Home and Away Products, 509 Cagua Dr., S.E. Albuquerque, NM 87108

DISTRIBUTORS TO SELL our king size super star polishing cloths. Polish anything capable of shining. Retail \$1.25. Cost you \$9.00 a dozen, postpaid. Please order from Ole German-town, 4th and Delaware, Box 152 Quincy, IL 62301

NOW REACH 920,000 POTENTIAL BUYERS IN OUR CLASSIFIED FOR JUST \$50 A WORD!!!

PLEASE NOTE: A minimum of 20 words per ad is required. PO Box and telephone numbers count as 2 words. Abbreviations and zip codes count as 1 word. Copy must be received by the 15th of the 3rd month preceding cover date.

Send copy and payment (at a rate of \$50 a word) to: Country Music Magazine, Dept CMC, 475 Park Ave. So., New York, N.Y. 10016

TEXAS

(Continued from page 8)

as Kinky Friedman, was in Austin appearing with his own group called Panama Red & The Smokers. And smokin' is just what Panama and his band seem to be doing.

Willie Nelson, just returned from California where he's been visiting Kris & Rita, has acquired a heavyweight fighter. The 26-year-old, 200-pound Sonny Kissman, sometimes referred to as Willie's Great White Hope, is in training and looking forward to working out in the professional boxing gym his famous manager is having built in Austin. I guess Waylon'll have to get one now, but, anyway, it's probably more fun than chess.

Not to be outdone, Alvin Crow recently traveled to Louisiana, where he purchased a pit bulldog. Alvin named him Dory after his favorite wrestler, Dory Funk. Little Dory is only six weeks old now and won't be ready for action until he's 16 months.

Jerry Jeff Walker was in one of Houston's fancier restaurants not long ago carrying on a conversation in his sometimes loud and colorful manner. Walt Garrison, the ex-football player and snuff salesman, was sitting nearby with his wife and mother and objected to Jerry Jeff's language. Walt reportedly went over to Jerry Jeff and told him to either shut up or "I'm gonna take you outside and kill you." Don't know exactly how it ended but Jerry Jeff is still among us.

Doug Sahm is talking about producing an album for up-and-coming Tex-Mex country rockers El Molino. And Augie Meyers is slated to produce Doug's next single.

New group in Austin up from New Orleans, called Lucky Roach, mixing a little reggae like rhythm into the scene. And there's a group that's been around for a while that I just had the pleasure of hearing the other night called Back Burner. They do real country, 50's rock-'n-roll, and original material, and they do it well.

I'm tired of hearing about the death of progressive country, or the death of live music, or the death of redneck rock, or the death of anything. There probably won't ever be competing recording studios in Austin (there's really no need since somebody already invented the airplane). But, nonetheless, on any given night you can hear more good music in Austin than anywhere.

Finally, Dean Krakel, the director of the National Cowboy Hall of Fame and Western Heritage Center, in Oklahoma City, stated in a magazine article that the metric system is a Communist plot. According to Krakel, everyone knows that "the West was won by the inch, foot, yard and mile."

That's all. Me and ol' Waylon thank you.

NELSON ALLEN

PEOPLE

(Continued from page 7)

his own label, Tally Records. Merle is now in Nashville recording his first release for Tally.

The group, Asleep At The Wheel, has a new slogan which reads: "Western Swing Is Not Dead, It's Just Asleep At The Wheel." Kris Kristofferson will co-star with Burt Reynolds in the upcoming motion picture "Semi-Tough." Filming began in Dallas in early January.

Charlie Daniels and David Allan Coe will join a cast of performers in the documentary film, "New Country." The film was shot in Austin, Dallas and Nashville.

Willie Nelson will join Peter Fonda and Michael Murphey in a movie, "Outlaw Blues," currently being filmed in Austin.

Crash Craddock appeared at the Ivanhoe Theatre in Chicago, Ill., and recorded an album that is to be titled Crash Live In Chicago.

"Country Comes To Carnegie Hall" was the theme of a two-hour program of country music on February 9, featuring ABC/Dot artists Roy Clark, Freddy Fender, Hank Thompson, Buck Trent and Don Williams. The concert, a joint presentation of ABC/Dot and WHN Radio, will be recorded for release as a live album. Proceeds will benefit the Taos County, New Mexico, Mental Health Council, a

non-profit organization for drug addicts and alcoholics.

Speaking of WHN, the latest ratings show that the New York City station has the largest country-music audience in the nation. Congratulations to the station, its great DJ's and its sharp program director, Ed Salamon.

Webb Pierce was a welcome sight to the prisoners of Iowa State University when he appeared there for a show just before Christmas. He told a reporter backstage, "I haven't had a drink of alcoholic beverages since January first of last year. One drink is too many and a million is not enough."

Webb has just sold all of his holdings in the state of Georgia which included radio stations, skating rinks, auditoriums, various buildings and land which is in the excess of \$3 million. He wants to devote full time to his writing, singing and recording.

Dottie West helped raise \$32,000 for the Dawn of Hope Development Center in Johnson City, Tenn. in December when she appeared on the annual Telethon there. Dottie served as Honorary Chairperson for the Association of Retarded Citizens.

Loretta Lynn received quite an honor recently when the World Book Encyclopedia elected to profile her for their selection on country music in the upcoming edition.

Believe It or Nut!

AUTHENTIC

JIMMY CAWRL

OLD PLANTATION

PEANUT OIL

ALL PURPOSE EMOLLIENT CREAM

Only \$4.95 per 4 oz. jar,

Postage Paid

- ★ Be one of the first to own a fantastic conversational product.
- ★ Reading the label and your very own "Believe It or Nut!" story book, will produce a Hearty Belly Laugh!
- ★ Makes a good collectors item, gift, and funtime skin conditioner.
- ★ JIMMY CAWRL ALL PURPOSE EMOLLIENT CREAM is ideal for dry, weathered, chafed skin, sun & wind burn. FOR EXTERNAL USE ONLY.

Mail Orders To: CAWRL INDUSTRIES
P.O. Box 976 / Chatsworth, California 91311

Please Ship _____ Ea. Jimmy Cawrl Peanut Oil @ \$ 4.95 Ea.
Check ___ Money Order ___ Enclosed.

Name _____
Address _____
City _____ State _____ Zip _____
MASTERCHARGE _____ BANK AMERICARD _____
Signature _____ Exp. Date _____



20844 Lassen St., Chatsworth, Ca. 91311

CHANGE OF ADDRESS

Send present mailing label with NEW address on separate sheet of paper. Include zip code. Allow 4 weeks processing time. Send to:
Country Music Magazine
PO Box 2560, Boulder, Colo. 80302

POEMS SET TO MUSIC

Let our staff of professional songwriters turn your words into a song. Send your best poems for prompt consideration.

Songs recorded - phonograph records made.
NASHVILLE MUSIC PRODUCTIONS
Box 40001, Studio P Nash., Tn. 37204



P.M.I. '77

est. 1939
FREE MUSICAL INSTRUMENT CATALOG

America's most complete source of major brand instruments and accessories at Low, Low prices. Write: P.M.I. Dept. CM P.O. Box 827, Union City, N.J. 07087.

SONGWRITERS ARE YOUR SONGS WORTH \$\$\$

We offer a new, different and exciting way for you to pursue your song writing ambitions. Send your best songs or poems today!

HOLLYWOOD MUSIC PRODUCTIONS

Dept. CM 3 8425 Hollywood Blvd.
Hollywood, Calif. 90028

EXPERT TAPE

REPAIR

Don't Throw Away
Cassette Or
8-Track Tapes.

Tapes dragging? Tight, broken, pulled out or has a broken cartridge? Wrap and send \$1.40 with each tape or send coupon for free tape mailing envelopes.

Name _____

Address _____

City _____

State _____

Zip _____

MUSIC MACHINE TAPE REPAIR

605 BUFFALO ST. • SHELBY, N.C. 28150

TELEPHONE 704/482-9816



WHY YES—
I like country
music!

An Attractive
guitar picker of

horseshoe nails & washers, painted black, 4"—5" high. Ideal for home or office. Only \$9.95 postage paid.

CLARK'S FORGE Dept. CM-477

1214 Koenigstein
Norfolk, Nebraska 68701

JOHNNY DUNCAN

(Continued from page 30)

everybody else under the table when she does, but I can't blame her from the security standpoint. She's seen what recording artists go through, all the nonsense, the way it will just take your emotions and just throw 'em at you, all the hassles with the record companies and the long hours and sleepless nights . . ."

Not all Duncan's relationships with women are as smooth as the blending of his and Fricke's voices, however. He was divorced two years ago, and although he insists his slow climb to success is his fault alone, he does admit that being married was a distraction. "I don't believe you can say, 'well, if she hadn't held me down, I would've made it,'" a quieter Johnny says. "Because if it's a woman, if it's your wife and you're not makin' it, then divorce her, get away from her. It's my decision.

"I'm not distracted," he hesitates, "by a marriage that never worked, or by a relationship with a woman that would've been even worse than the marriage. I'm not distracted by that now, so that I concentrate. The only thing I can give myself to now is my career. Was that heavy or not? (he says embarrassedly into the microphone)."

They may be distracting, but Johnny Duncan can't help himself when it comes to charming the ladies—or being charmed by them. When at one point the lights went out in the restaurant, he called the waitress over to tell her he didn't mind her turning out the lights, if she'd come and sit close to him. Corny and lecherous, maybe. But the waitress responded with a wistful, "I can't do it, I wish I could, but I can't," and every woman within hearing distance knew how she felt.

Johnny's songs are about his women: "Joe and the Cowboy was a lot about this lady in Garland, Texas," he reveals. "A little, redhead Leo darlin'." And most of the Duncan songs Charley Pride recorded were about a lady friend from Kentucky.

"This lady from Kentucky, she was all I could think about. When I'd go out on stage, I'd wonder if she got a good seat, I'd wonder if she was happy, if everything was all right. Instead of worrying about what's going on out here with the friends and neighbors I'm supposed to be entertaining, I'm distracted. So now I'm not distracted. I go out there and say 'Here I am, one hundred per cent, me and my songs.'"

Now the only serious women in his life are Duncan's three teenage daughters, in school back in Texas where he returned after the divorce. "I bought them a home," he says, "and we're rocking right along—and I mean rocking, not countrying. The oldest one likes, what's his name—Rod Stewart and Elton John."

His daughters may be rockin', but Johnny is countrying right along. He believes that his success is not because of anything he's done to change in the time he's been recording, but because his time has come. "What we're doing is not really different from what I've always done," he philosophizes. "The main thing is that we've found that groove, that tempo, that feel; you've got to find your groove and stay in it."

Speaking of time, here comes Gene Ferguson to tell Johnny that he has another appointment at 5:30—and it's 5:30 now. "Like hell," balks Duncan. "I'm happy right here, Ferg. Sit down and talk to us." And as Ferguson starts rounding liquor tabs, and Janie gets ready to grab one of Johnny's arms to lead him out, Duncan launches into the story of his hat, acquired in a men's room in Texas.

"I'd just bought a new hat, but it didn't have no soul. And in walked this guy, Charlie Sanders, an auctioneer, and I pointed at his hat and said, 'That's it. I gotta have that hat.' And he said, 'Well, seeing how you're Johnny Duncan, and I like the way you sing, I'll trade hats with you. But you're drunk now, so you have to promise to read this note I'm gonna tuck in the hat band tomorrow morning.'

"And do you know what the note said?" asked a pleased-as-punch Johnny, as Ferguson stood up and Janie clamped tighter. "It said *DO NOT EVER DUST.*"

"You mean that's someone else's hat?" asked Janie, who looked repulsed at the thought.

"Well, no, it's been mine now for three years," Johnny said defensively.

But his voice was from far away, because Ferguson had finally succeeded in rounding him up and heading him out.

As they wound their way through the now-deafening crowd, we wonder if the World's Slowest Texan—although he still needs his own personal clock-watcher—might finally be catching up with himself as a legitimate artist. ■

PHOTO CREDITS

- P. 7 Conway Twitty - Leonard Kamsler
- P. 8 Illustration - Diane Levin
- P. 9 Illustration - Richard Baratz
- P. 10 Jimmy Buffett - Courtesy ABC
- P. 11 Ray Whitley - Courtesy Doug Green
- P. 12 Charley McClain - Courtesy Epic
- P. 12 Linda Ronstadt - Art Maher
- P. 22 Mel Tillis - Charles Bush
- P. 23 Mel Tillis - Mike Fluitt
- P. 28-30 Johnny Duncan - Alan Whitman
- P. 35-37 Carter Family - Alan Whitman
- P. 39-40 Hank Snow - Leonard Kamsler
- P. 43 Helen Cornelius - Steven Boyd
- P. 47 Illustration - Doug Jamieson
- P. 52 Elvis Presley - Courtesy RCA
- P. 53 Charlie Daniels - Leonard Kamsler
- P. 53 Waylon Jennings - Leonard Kamsler
- P. 54 Linda Ronstadt - Nicole Clark
- P. 54 Kris Kristofferson - Courtesy CBS



“Hello, Sid? I need bass, guitar, Rhodes and drums for Saturday night.”

Funny thing. Rhodes is the most popular electric piano in the world. But nobody calls it an electric piano. They call it by name. Because no other is *designed* like a Rhodes. So no other *sounds* like a Rhodes.

Rhodes' sound comes from a patented tuning fork. One for each note. And timbre control that softens or accents the bite.

But while sound is everything, it isn't the only thing.

Rhodes has true touch dynamics and a sustain pedal. Just like an acoustic piano. Standard size and weight

keys with smooth, consistent action for years.

And a Rhodes is virtually roadie proof. It rarely needs tune-ups. And when it does, or when you want to switch from standard to stretch tuning, you can do it yourself.

Which all helps to explain why most folks choose a Rhodes. And why four times as many chartbusters play a Rhodes as all ordinary electric pianos combined. **In fact, 82 percent of the electric pianos backing Billboard's Top 100 LP's in 1976 were Rhodes.**

So check out the 73 or 88-key models at your Rhodes dealer some Saturday morning. And be ready to book your band on Saturday night.



Nothing sounds like a

Rhodes®

Rhodes is the registered trademark of CBS Musical Instruments for its electric piano © 1977 CBS Inc.

When your taste grows up, so should your cigarette.

What you want from a cigarette changes. Once I smoked just to be like everybody else. Now I know what smoking's all about. I smoke for taste. And Winston's real taste is what I want. Winston is for real.

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

19 mg. "tar", 1.3 mg. nicotine av. per cigarette,
FTC Report APR. '76.