

# COUNTRY

## MUSIC WORLD

IN THIS ISSUE:

Tommy Overstreet  
Bluegrass Alliance  
Country Gentlemen

COUNTRY MUSIC HALL  
OF FAME NO. 4

Roy Acuff

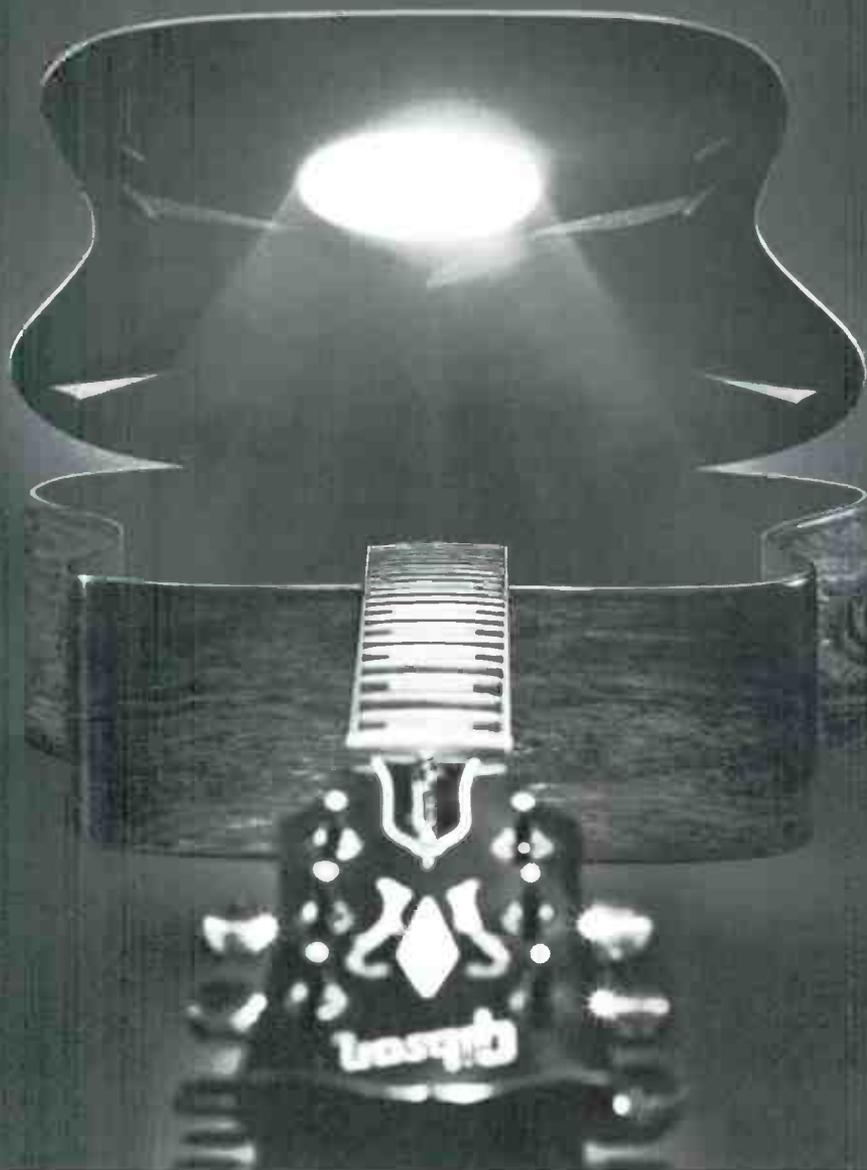
FEATURING:

**GLEN  
CAMPBELL**

EXCLUSIVE PHOTOS

**CONNIE SMITH'S  
WEDDING**

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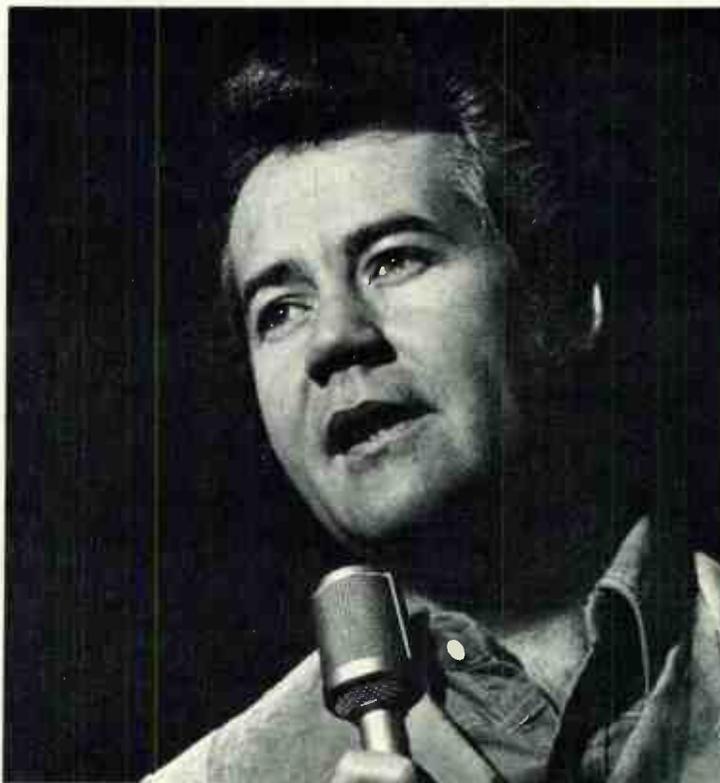
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World Radio History

# PUBLISHER'S NOTE



I hope all of you had a very nice Christmas and that 1973 will be the best year ever for you.

At COUNTRY MUSIC WORLD we've got a lot of great plans for the coming year. We are going to continue using material from talented writers such as Doug Green, Ann Randolph, Beverly Nelson, and others. We are going to expand our Bluegrass section and will come up with some pleasant surprises for you in this department.

Also, many of our readers have expressed a desire that we publish monthly instead of bi-monthly. We are pleased to announce that we are planning to go monthly in July or August (which, by the way, will be the beginning of our second year).

In other words we are working hard to give you the very best country music publication in the world. Our only reason for existing is *you*, and we are going to do everything possible to please you.

Please let us hear from you. Let us know what you would like to read about in *your* magazine — COUNTRY MUSIC WORLD.

## LETTERS

In your listings of radio stations in COUNTRY MUSIC WORLD, you have omitted a major Boston Station—WCOP, which plays only country music. I hope you will correct this in future issues.

Jane Mindermann  
Cambria Heights, N.Y.

Many thanks for the recent copy of COUNTRY MUSIC WORLD. Our DJ's really did enjoy the stories about some of their favorite country entertainers.

Radio Station KCAR is not listed in the list of Country Music Radio Stations at the back of the magazine. We program Country Music exclusively.

Congratulations on a fine magazine.

Mrs. Winifred Bishop  
General Manager, KCAR  
Clarksville, Texas

I bought one of your new books, COUNTRY MUSIC WORLD. I read through it and thought it was very nice.

I would like to know if you know of any place where I could get any news on

Dick Curless? I know it was published in this issue about his new album, but I would like to know if you could give me more information.

Thank you.

Mrs. Lois Angus  
Warren, New Hampshire

*Ed.: You may write to Dick Curless at P. O. Box 1181, Bangor, Maine 04401.*

Just received a copy of your issue of September-October, 1972 and noticed that we are not listed in your directory of Country Music Stations. Please pardon our oversight in not informing you of our programming change.

Beginning January 1st this year, we added 18 hours per week of Country Music to our schedule.

Would you please add our name to the distinguished list?

Jim Farr  
General Manager  
Radio KKUB (1300)  
Brownfield, Texas

I just saw a copy of your new magazine on the newsstands; I really think your magazine will do well. This is just what we all needed, a magazine devoted just to the Country & Western stars! Regular movie magazines very seldom feature, much less even mention the Country & Western stars of today.

I'm a very big fan and personal friend of the lovely and talented Miss JEANNIE C. RILEY, and would like to know if you'll be featuring her regularly in "Country Music World"???

Jeannie C. Riley's Most Admiring Fan,  
Mr. Karroll M. Bandy  
Hollywood, California

I would be most grateful to you if you would put some 8" by 10" pictures of America's most beloved cowboy, Tex Ritter playing the guitar when he was young, in your great Country Music magazine.

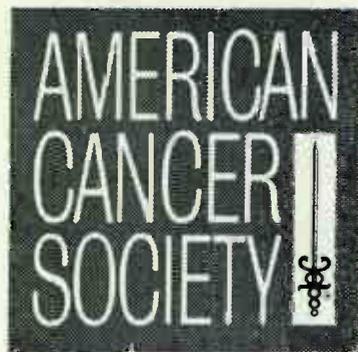
I would also like to read about Tex Ritter's early movies, Broadway plays, radio & T.V. shows, overseas trips, U.S.A. tours, benefit shows for charity, and his recordings. Thank you very much.

John Morrow  
Poplar Bluff, Mo.

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# Country Music International

OTTO WALDOFT

Did you know that Kris Kristofferson really had roots back to Sweden? He mentioned it in an interview for "Counwest Forum" here, and did a well-timed performance around Scandinavia for his many fans. Presently Peer Ivan, Danish singer, and Norwegian singer Bjoro Haland and the Western Sounds, have out versions of his hit "Help Me Make It Through the Night", which recently made a No. 1 spot on the SCAWC charts with Peer Ivan.

Swedish Tennessee Five is one of the more excellent country groups here. In their new album "C&W", singer and leader Joseph Lundgren has included "Why Don't They Sing a Country Song", "You Have All the Answers", and in a coupling along with catchy versions of "Home From the Forest", "Invitation to the Blues", "Canadian Pacific", "Deep River Blues" and "Amarillo Texas", this could easily be one of the better Swedish C&W entries (G-production 714).

Opryland, a new entertainment park in Nashville which later will have the famous Grand Ole Opry, opened in May '72. Rides for kids and various musical shows, folk, country, jazz, etc., all day long provides guests with some down home entertainment. A radio special called "Opryland—a Country . ." has been made available free to radio stations and tape associations in Europe by SCAWC. The special consists of interviews with John D. Kretschmer, promotion director of Opryland and singer Dolly Parton. It is recorded in English by Otto Waldoft. The program also features special Nashville-produced

jingles for "Opryland", a tribute tune played by the Nashville String Band and much more. Write on letterhead to SCAWC, box 1218, 2300 Copenhagen S, Denmark, for this feature on "Opryland—a Country . . ."

"Would You Take Another Chance on Me?" This asks Peer Ivan in his latest work for the SCAWC tape series. Other tunes recently made by the Danish singer are "I Don't Know What I'm Doing", "Me and Bobby McGee" "The Blues Country Style" and "Help Me Make It . ." earlier mentioned.

The Library of Congress in Washington D.C., recently requested the world famous Western Bulletin for their files, and it is now to be found there permanently for those interested in research of the country medium as handled in Scandinavia by SCAWC World-Wide. The bulletins also are to be found permanently in the Hall of Fame Museum in Nashville, Tenn.

"Country music, that's my thing", says black singer Obie McClinton, who is one of the followers of famous Charley Pride. As Obie is rather new we would like to give him a recommendation with "On the Way", as featured on our series "Counwest Forum" here. "Welcome to Ob McClinton Country" is the title of his first Stax/Enterprise LP, which contains some hot tracks such as "Ballad of a Stamp-Licker", "Deep In the Heart of Me", "Slip Away", "Feeling Right", "Okie", "San Bernardino", "You Only Want Me for My Body", and a recent single hit "Bad Guys Don't Always Wear Black Hats" (ENS 1023).

## IN FUTURE ISSUES

Expanded coverage of the Bluegrass scene, more interviews and stories about your favorite Country Music entertainers, Behind the scene Music entertainers, Behind the scene articles on things like, How Records are Made, On the Road With Ann Randolph, and much, much more. If you haven't subscribed yet, do it now so you won't miss a single issue of **Country Music World**.

# Bluegrass News

DOUG GREEN

Some shifts in band personnel highlight this month in bluegrass, as do numerous records which came out in time for the DJ Convention.

Charlie Nixon, an excellent Dobro guitarist, who has previously worked with Bobby Smith's Boys from Shiloh, has joined Lester Flatt's Nashville Grass, replacing Jack Martin, who is settling down with his new wife. Carl Jackson, the young banjo prodigy who was to join Jimmy Gaudreau and Keith Whitley's Country Store, has instead joined Glen Campbell's road show. And Dave Dougherty, formerly one of James Monroe's Midnight Ramblers, has joined the Stoneman Family on the banjo.

Vic Jordan, now working with Jim and Jesse, will be recording this month with the new Attieram company, who recently released an excellent Randall Collins fiddle album. Jim and Jesse themselves, spurred by the greatest success of their recent Prize album, will also be recording soon, and Lester Flatt will be in the studios very shortly, doing a good bit of recording. His soon to be released album has taken care of everything left "in the can", and he is working on not only another single, but material for another album.

Finally, Bobby Smith and the Boys From Shiloh (who also will have a new record out quite shortly) played at Constitution Hall in Washington D.C. this fall for a program commemorating America's settlers and American music.

The world of bluegrass music was a real beehive of activity during the Disc Jockey Convention and Grand Ole Opry birthday celebration this October, with bluegrass exposure far above and beyond that of previous years.

It all started Wednesday night at the Early Bird Bluegrass Concert, an annual convention event, held at the Grand Ole Opry House. Host and father of Bluegrass music, Bill Monroe, featured several hours of top-notch bluegrass entertainment for a nearly full audience of DJ's, promoters, and just plain fans. Other featured acts were: Lester Flatt, Jim and Jesse, the Country Gentlemen,

Ralph Stanley, Jimmy Martin, Mac Wiseman, the Goins Brothers, Larry Sparks, and winner of the worlds championship at Opryland's fiddle contest last spring, Vernon Solomon, who dazzled the audience with his impeccable technique.

Wednesday night brought Mac Wiseman and Norm Blake to The Old Time Picking Parlor, and the entertainment continued there throughout the week: Thursday it was Jim & Jesse, Friday the Country Gentlemen, and Saturday the New Grass Revival. Meanwhile, the Bluegrass Inn had nonstop entertainment throughout, featuring a double bill of Ralph Stanley and James Monroe on Thursday night (a wild session which included guest appearances by Bill Monroe, Jimmy Martin, and Larry Sparks), and Buck White and The Downhomers on Friday and Saturday nights. Both clubs were filled to capacity all four nights, which is indicative of the following bluegrass music is beginning to generate.

Personally, it was quite an exciting time for me, for it brought the release of my new album "Liza Jane and Sally Anne", and an appearance on the Werner Baecker Show, taped at Opryland USA on Saturday morning. Who is Werner Baecker, you may well ask—I hadn't heard of him either. However, he is apparently one of the biggest stars in Germany, a combination (I am told) of Ed Sullivan and Walter Cronkite, and host of a program that is to be seen by an estimated thirty million (!) Germans on December 27th. The program is a special on American music from New Orleans to Nashville, and also features Neil Diamond, Lynn Anderson, and Lanie Kazan. I only wish I could see it! But all you German readers of Country Music World, keep your eyes open for me.

All in all, it was a rewarding time for bluegrass music, which looks as though it is finally coming from being an underground thing to something all can enjoy. May next year's convention be as rewarding and fulfilling.

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### FOR MORE INFORMATION CONTACT:

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PHONE (615) 244-2527

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# Better Bets

BETTI BLUE

The Fall issue of "The Tennessee Valley Historical Review"—sounds dull, doesn't it—but WAIT . . . this magazine is well-worth your reading time (when you've finished with our's, natch). It's a quarterly publication so the cost is \$2.00 but I think you'll agree that it contains MORE than your money's worth.

This fall issue, which is now on the stands throughout the country, features the FIRST full-length historical biography of Chet Atkins, going back to his early poverty days in East Tennessee and progressing along each step up the ladder of SUCCESS, (mighty fascinating reading); PLUS full color photos of Chet from childhood—(THAT gawky-lookin' boy???)—to his handsome present for you ladies!

There's a thoroughly researched article on "Guerilla Activities in the Civil War" - a *must* for all Southerners; and for those readers who concur with me that the racehorse is the most beautiful animal in the world you've got to read about the "Thorough-bred Race-

Horse in Tennessee". And, if none of that has captured your imagination, how about a fine story about the "Shaker's Religious Sect in Kentucky" . . . I'd never heard of this sect before, but it was utterly captivating.

If you can't find this fine magazine on your local newstand, simply drop a line to: Blue & Gray Press, Inc., P.O. Box 3013 - Nashville, Tenn. 37219 and ask them to mail you your copy of "The Tennessee Valley Historical Review"—they'll comply PRONTO and I assure you, you'll be glad they did!!!

Here's a quickie clue as to how to get the MOST out of your visit to Opryland U.S.A.: DON'T BE LATE! In fact, try to be about 2 hours early for whatever event you want to see. Traffic snarls, unfortunately, are the biggest single problem plaguing Opryland officials, and until they find a solution, do take my well-intended advice.

I promise to show you how to have fun without spending much money. Well, I'm a woman of my word, and I

DO want you to have a GREAT and GLORIOUS New Year . . . so, here's "fun-funday" for you in Music City: ever been to a television studio? Watched a taping session? Sound great? It is, and sometimes downright hilarious, too! If you've got the time you may watch the filming of any of the following shows: Loretta Lynn; the Wilburn Brothers; Hugh X. Lewis; Bill Anderson . . . sorry, I haven't got room to list them all . . . But there's NO charge for tickets, and I suggest that you call WSIX-TV or WSM-TV the day before you plan to go. And get ahold of their schedules, since in TV-land schedules are apt to be changed at the last minute. Really, this is an absolutely ingenious way to see your favorite Country Music Star in action, and in person.

I can't wait 'till next month—my cup runneth over with helpful tidbits of information for you readers of CMW—would you believe a *modern*, new motel chain that features a 'buffet in-the-round' of all-you-can-eat DEE-LICIOUS home cooking for \$1.50? I'll save the interesting details for the March issue plus much, much more. 'Till then, don't forget to GET YOURSELF A GOOD DAY GOIN!

LISTEN TO



## COUNTRY CROSSROADS



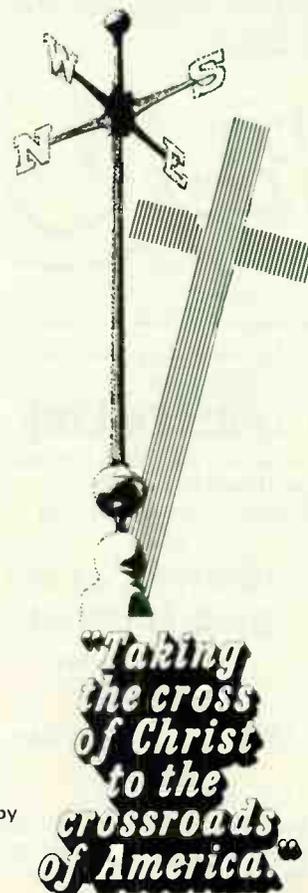
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rating Petty's immortal Car 43. Writ-  
ten by Paul C. Westmoreland, Jr., GO  
PETTY GO has been recorded by  
Arnold Smith and the Country Ways



and produced by Jim Curry on Social  
Records No. 692. Smith has travelled  
widely promoting the record, and most  
people seem to get a kick out of hearing  
a song dedicated to a race car driver.

Two "Moonmen" recently visited the  
Country Music Hall of Fame in Nash-  
ville. Pete Conrad and Stuart Roosa, the  
two astronauts who were first to broad-  
cast country music on a flight to the  
moon, donated the tape cartridges they  
used for a permanent exhibit in the Hall  
of Fame and Museum.

American fans of Jerry Lee Lewis  
may join his fan club by writing to

Rita Gillespie, Editor  
Jerry Lee Lewis Fan Club  
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for an application form. The initial  
membership fee is \$7.50 for the first  
year, and \$5.00 per year thereafter. A  
lengthy newsletter with many photo-  
graphs is mailed out to members every  
two months.



Georges Collange with Johnny Cash (top)  
and Jerry Lee Lewis (bottom).

European fans of Johnny Cash, Jerry  
Lee Lewis, Buddy Holly and Gene  
Vincent may write to

Johnny Cash Society  
c/o Georges Collange  
B. P. 16

69-Sathonay, France

for further information about joining  
this club.



Eddie Francisco with Glenrose producer  
Sid Hughes.

Glenrose Recording Studio in Nash-  
ville was the site Kalamazoo's own  
Eddie Francisco picked to record his  
latest album titled MY FATHER IS A  
KING. The album, on the Joyful Sound  
label, was produced by Sid Hughes and  
utilized the talents of several top Nash-  
ville musicians. Fifteen-year-old Fran-  
cisco, who possesses a country-flavored  
voice oriented to appeal to youth,  
spends much of his time in the gospel  
music ministry. While continuing his  
education, Francisco has limited his per-  
sonal appearances to the Michigan vicin-  
ity. He does, however, plan to begin ac-  
cepting engagements nationally in the  
near future.

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3. No Letter Today
4. I'm A Fool To Care



★ TED DAFFAN

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2. Wake Up Little Suzie
3. All I Have To Do Is Dream
4. Rocky Top



★ JOHNNY BOND



LAWTON WILLIAMS

1. Tomorrow Never Comes
2. Cimmaron
3. I Wonder Where You Are Tonight
4. I'll Step Aside

1. Fraulein
2. Geisha Girl
3. Shame On Me
4. Color Of The Blues

1. In The Misty Moonlight
2. You Don't Know Me
3. Distant Drums
4. Dream Baby

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1. I Love You So Much It Hurts Me
2. Slipping Around
3. It Makes No Difference Now
4. Gotta Have My Baby Back



HARLAN HOWARD

1. The Chokin Kind
2. Busted
3. The Blizzard
4. Heartaches By The Number



★ FLOYD TILLMAN



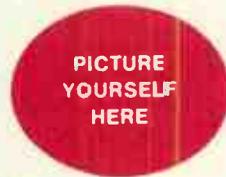
★ VIC McALPIN

1. To My Sorrow
2. Plastic Saddle
3. What Locks The Door
4. Jackson Ain't A Very Big Town



EDDIE MILLER

1. Release Me
2. Thanks A Lot
3. After Loving You
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# Nashville Gospel

BEVERLY NELSON

We came, we saw, we conquered might well be the motto of the month for Nashville's based Oak Ridge Boys. Certainly the Oaks made the news when they walked away with a majority of the Gospel Music Association's Dove Awards which were presented in Nashville during the activities of the National Quartet Convention. And as everyone stopped talking about how the Oaks had walked away with just about every honor they were nominated for, either individually or as a group, the Oaks became news again. This time the news was that bass singer Noel Fox is leaving the group to assume an executive position with the Don Light Talent Organization. The Light Agency books the Oaks and quite frankly it seems that Don has a certain knack for persuading their bass singers to abandon the stage for a year-in-advance calendar.

Herman Harper, Light's right hand gospel man, sang bass with the Oaks for several years before he became General Manager of the Don Light Agency some four years ago. The newest gospel question is how many years is it going to take Don to talk the Oak's newest bass singer Richard Sterbin into the Light office. Perhaps Richard, through his previous work with the Stamps Quartet, might even get an autographed photo of Elvis to put on his desk. I'm sure that Elvis could really get some good news coverage for Light and Sterbin in some of the major gospel music publications as he definitely is, at least for our gospel music buffs, a publicity pawn.

Also Elvis belongs to the industry. The Imperials gave him a life time membership in the Gospel Music Association when they were singing with him and received special recognition in the Association's trade publication for this gracious gesture. Several months ago it was announced that Elvis' newest back-up group had made him an honorary lifetime member of their fan club. Of course, this received proper public recognition in their newsletter

THE STAMPS FOREVER. But enough of Elvis, the Stamps, Imperials, Oaks and Don Light Talent Agency—here's some most likely less interesting, but just as important, news of the current Nashville gospel happenings.

Frankly, the next items seems to be much, much more important in my mind. The Downings may claim the prize for an historic first in gospel music history. The Nashville based group can proudly claim that they are the first southern style gospel quartet that has the honor of singing to an audience that included a President of the United States. I checked out this information with Mrs. Norma Boyd, the Executive Director of the Gospel Music Association, and Mrs. Boyd agrees with me that the Downings have captured this "first." The occasion presented itself when President Nixon attended a national convention of the Daughters of the American Revolution held in our nation's capitol. The Downings were a part of the entertainment presented on October 11, 1972, when President Nixon was the honored guest. One of the tunes the Downings sang was the current climber I'M ALMOST HOME penned by Joel Hemphill. I understand Joel most likely created another gospel quartet oldie-but-goodie when I'M ALMOST HOME came to life.

Another gospel tune that can expect some great initial response, and most likely lasting action, is one penned by Wanda Ballman and Jimmy Davis. Entitled LET'S ALL SHINE the song recorded by Davis on the Decca label was released on October 16—which was the same day the Country Music Association held their 1972 awards program and announced that the former Louisiana Governor had been elected to the Country Music Hall of Fame. Decca is sure to use the Hall of Fame honor as a major promotion for the release. It's been some years since Jimmy had his YOU ARE MY SUNSHINE superclassic, but the nostalgia of the moment should get some plays for LET'S ALL SHINE.

It's a good song and you should be hearing it.

In the strictly gospel vein the Speer Family apparently has two winners in their new **SPEERS LIVE** album. The Speers should receive, and could easily capture, the honor for introducing the songs in their new Heartwarming album. Perhaps they should have used the song titles as their album title **GET ALL EXCITED—HERE COMES THE BRIDE**. The title certainly would raise a few eyebrows among those who are not up on their bible scriptures and just might encourage some of the Sunday-go-to-meeting peeps to open the book for a closer look. Regardless, the title the Speers and Heartwarming chose was the **SPEERS LIVE**—listen for the record. The Speers most likely will win some honors—that's the way it happens when a group knows the direction they are going—and the Speers have been on the right road for over fifty years.

In the country gospel world it may be mentioned that songstress Wanda Jackson recently made news in the Nashville religious circles when she asked for, and received, an invitation to participate in the revival activities of Woodbine Baptist Church. The Capitol recording artist gained country music recognition in the fifties and sixties. One of her biggest sellers, **RIGHT OR WRONG**, was among the first solid country songs to earn national pop recognition. A few years ago Wanda announced that she was giving up her night club work and would use more of her talent for the Lord's work. Obviously she is true to her word as the Woodbine Baptist folk did have the pleasure of her company and talent and testimony for several days.

Another country gal singer who made public her commitment to Christ and changed some of her entertaining

standards is Connie Smith. Connie was one of the country music entertainers who performed at the recent National Quartet Convention. She made news in Nashville circles when she announced that she was remarrying. (See story this issue **COUNTRY MUSIC WORLD**). Both Connie and new hubby Marshall Haynes attend Nashville's Evangel Temple which is pastored by legendary Hank Snow's son Jimmy.

The membership list of the Evangel Temple reads like a **WHO'S WHO ON NASHVILLE'S MUSIC ROW**. In addition to Connie, Marshall, and their children by a previous marriage, the congregational listing also names Johnny Cash, June Carter, Jeannie C. Riley, Billy Walker, Peggy Little and a host of v.i.p.'s in the industry.

Another entertainment personality who made gospel news in Nashville is Pat Boone. Pat recently brought his family to Music City to record an all gospel album. While in Nashville Pat and family visited his Mom and Dad who still live in the house where Pat spent his childhood.

Bev Shea is expected to visit Nashville before the year draws to a close. Bev is coming with Billy Graham and some of his key officials who will take part in some of the church activities of Nashville's First Baptist Church. In addition to singing at First Baptist Church, no doubt Bev will visit with RCA executives to discuss future recording plans. Nashville Brass man Danny Davis produces all of Bev's recordings—likewise for the Blackwood Brothers.

And that's all the news for **COUNTRY MUSIC WORLD** this month. Until the mailman brings your next issue may I urge you to remember that while Nashville is the gospel music capitol of the world—His light can be found in every corner.

## NASHVILLE BEAT

by Tex Clark



Tex Clark

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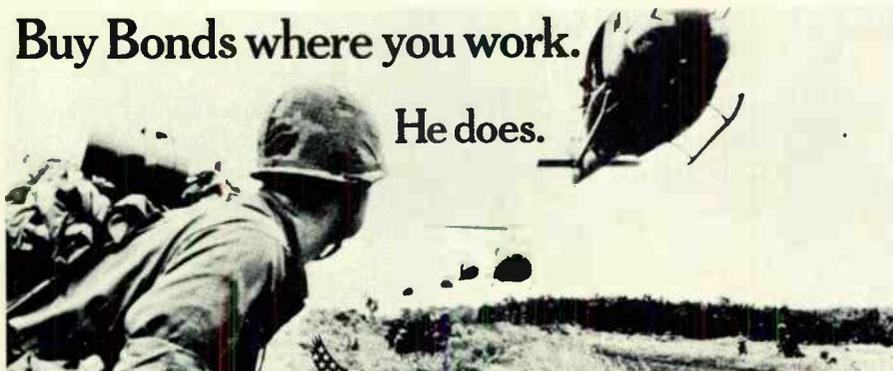
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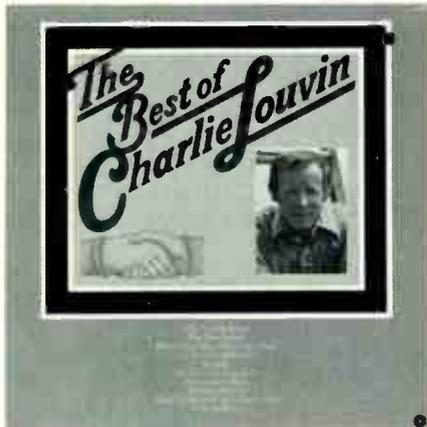
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# CMW Record Review



## THE BEST OF CHARLIE LOUVIN

Capitol ST-11112

Charlie Louvin

This solo album of Charlie Louvin contains many of the best songs Louvin has recorded, including "I Don't Love You Anymore," "What Are Those Things (With Big Black Wings)" and "Love Has to Die (All by Itself)." The best cut on this album is one of Louvin's finest, "See the Big Man Cry," guaranteed to evoke strong emotional reaction from the listener. Louvin has a fine voice and on these ten selected songs, he puts a great deal of himself into his music. When you hear this album, you feel you are getting a special inner view of the real Charlie Louvin.



## HEAVEN IS MY WOMAN'S LOVE

Dot DOS-26003

Tommy Overstreet

Tommy Overstreet's latest album is an especially good one, particularly because it contains two of Overstreet's hit singles. "A Seed Before the Rose" is on this album, as well as his latest hit, "Heaven is My Woman's Love." But the big selling point is Tommy's smooth baritone voice which is equally good at all tempos and structures. Overstreet takes songs like "To Get To You" and "It's Gonna Take a Little Bit Longer", which have been recorded by other performers, and puts his own style and touch to them, giving them a whole new dimension. This is definitely a "must have" album for discerning country music fans.



## GOT THE ALL OVERS FOR YOU

Capitol ST-11107

Freddie Hart

About the only thing to be said about this album is that Freddie Hart recorded it. It appears that Capitol threw together a motley bunch of songs just to get out an album to go with Freddie Hart's latest hit "Got the All Overs For You". There is nothing really wrong with this album, but the choice of material could have been a lot better.

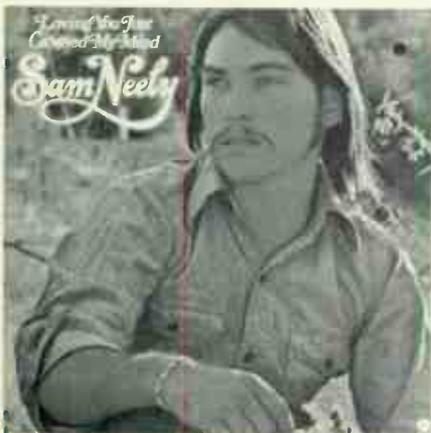


LIZA JANE & SALLY ANNE

Old Homestead 90012

Doug Green

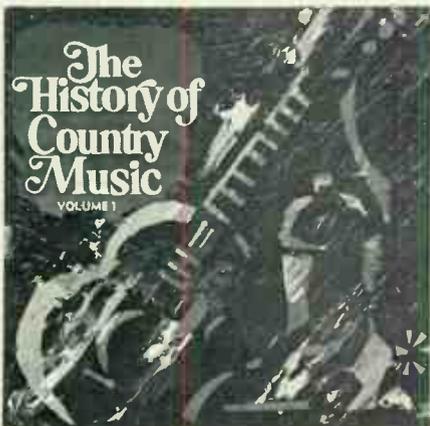
This is one album that cannot be classified under a solitary heading such as "bluegrass", "country", "jazz" or "pop". There is a little bit of all of these included, and then two good gospel tunes ("Steal Away and Pray", "If You've Seen the Light") round out the collection nicely. Doug Green's smooth clear baritone voice is ably backed by Vic Jordan on banjo, Buck White on mandolin, and Buck's daughters Sharon and Cheryl White assisting on the vocals. Our favorite cut on the album is "Childish Love", an old Louvin Brothers duet arranged this time with a trio on the chorus. The mandolin work on this song is nothing short of brilliant; the banjo blends in perfectly; the lyrics are clearly enunciated and easy to understand. Everything considered, this is an album that every country or bluegrass fan should be proud to own.



LOVING YOU JUST CROSSED MY MIND Capitol ST-11097

Sam Neely

Sam Neely is a poet, a songwriter, and has the added gift of a really fine voice for country music. There is a strong rock background in most of his songs, but his voice and his songs are too good for rock—he definitely belongs in the country field. All of the songs on this album tell stories, most of the songs are long, and that gives the story a chance to unfold. It is truly a beautiful and memorable album. The most interesting, and I believe, best song on the album is the second cut from side one, a catchy, up-tempo number called "Blue Time" which has some fine orchestration in it. You might also want to pay special attention to the lovely piano work in the song "Before Your Eyes." There is no doubt that Sam Neely is a young man who is going to go places, both in country and pop music.



THE HISTORY OF COUNTRY MUSIC

U.M.I., Inc. of  
Fort Lauderdale and  
Together of Nashville, Inc.

Various Artists

This is a unique series of seven volumes called the History of Country Music. Volume 1 consists of 2 records with 32 complete selections. This alone would make Volume 1 worth owning, but what really makes this album a collectors item are the interviews. There is narration by Ernest Tubb, Gene Autry, Roy Acuff, Minnie Pearl and many others. Of particular interest is the section devoted to the late Hank Williams. This series will be treasured by any Country Music Fan.

# THE DOVE AWARDS

BEVERLY NELSON

The Academy Awards, Grammy Awards, Country Music Association Awards and the Tony Awards moved over on Friday afternoon October 6 to make room for the winners of the 1972 Gospel Music Association's Dove Awards.

Presented in Nashville, Tennessee's War Memorial Auditorium the black tie gospel music extravaganza drew close to 1000 spectators that included the highest echelon of gospel and sacred music personalities.

The highlight of the evening was undoubtedly the entertainment portion. Sacred soloist Doug Oldham, a featured member of the syndicated television show *Old Time Gospel Hour*, can be credited to a large degree for helping heal some of the wounds that were still apparent after last year's Dove Awards presentation. The spirit of the evening seemed to be light hearted and jovial; and it appeared that the memory of the 1971 Dove Awards recall had faded into the background.

When Oldham was introduced to the audience he brought on stage a spirit of unity that heretofore had not existed in the evening's proceedings. Only one untimely remark was made in reference to the fiasco of '71. Then Oldham came on stage, drew the audience's complete attention and centered his entertainment portion around the joy of being able to serve Christ. After his performance it was noted by this reporter that

the evening was experiencing an entire change of attitude. Complete brotherhood existed, and as was aptly put by Bob Benson, one of the master of ceremonies, "The Gospel Music field is sometimes treated as an industry, but here tonight we have once again realized that we are a family. And like any family we have our ups and downs, our disagreements and our agreements; however, the fact remains that we are a family serving one Father."

Winners in their respective categories were: *Best Male Gospel Group*—Oak Ridge Boys; *Best Mixed Gospel Group*—Speer Family; *Most Promising New Gospel Talent*—London Parris and the Apostles; *Gospel Song of the Year*—The Lighthouse (R. Hinson); *Best Gospel Record Album of the Year*—Light (Oak Ridge Boys) Heartwarming; *Best Male Vocalist*—James Blackwood, Sr.; *Best Female Vocalist*—Sue Ellen Chenault; *Gospel Songwriter of the Year*—Bill Gaither; *Best Gospel Instrumentalist*—Tony Brown; *Gospel Disc Jockey of the Year*—J. G. Whitfield; *Best Gospel Television Program*—Gospel Singing Jubilee (Florida Boys/Happy Goodman Family); *Best Backliner Notes of a Gospel Record Album*—Johnny Cash (Light/Oak Ridge Boys); *Best Graphic Layout and Design of a Gospel Record Album*—Acy Lehman/Love (Blackwood Brothers); *Best Gospel Record Album Cover Photo or Record Album Cover Art*—Bill Grine/Light (Oak Ridge Boys)



*Soloist Doug Oldham was the highlight of the evening. Projecting a mood of reverence and sincerity, Oldham helped rebuild the significance of the Dove Presentation.*



*Jubilant would be the best word to describe the Oak Ridge Boys after the Gospel Music Association announced their selection as the Best Male Gospel Group. Left to right: Noel Fox, William Golden, Willie Wynne, Duane Allen, Reba Rambo (who presented the award) and Tony Brown. Brown, the piano player for the Oaks also won an individual award as the Best Gospel Instrumentalist.*



*James Blackwood, President of the Gospel Music Hall of Fame, announces that an unusual happening has occurred. Abandoning tradition, the Gospel Music Hall of Fame electors have selected TWO members to be enshrined in the deceased category, James Vaughn and Lena (Mom) Speer. With Blackwood left to right are: James Vaughn's daughter, James Blackwood, Brock and Ben Speer (sons of Lena Speer). Albert E. Brumley of Powell, Missouri was elected in the living category, Blackwood also announced.*

# COUNTRY MUSIC HALL OF FAME

ELECTED 1962



## ROY ACUFF

SEPTEMBER 15, 1903

"THE SMOKY MOUNTAIN BOY"... "FIDDLED" AND SANG HIS WAY INTO THE HEARTS OF MILLIONS THE WORLD OVER. OFTENTIMES BRINGING COUNTRY MUSIC TO AREAS WHERE IT HAD NEVER BEEN BEFORE. "THE KING OF COUNTRY MUSIC"... HAS CARRIED HIS TROUP OF PERFORMERS OVERSEAS TO ENTERTAIN HIS COUNTRY'S ARMED FORCES AT CHRISTMASTIME FOR MORE THAN TWENTY YEARS. MANY SUCCESSFUL ARTISTS CREDIT THEIR SUCCESS TO A HELPING HAND AND ENCOURAGING WORD FROM ROY ACUFF.

COUNTRY MUSIC ASSOCIATION



# ROY ACUFF

Scene: A young man in greasy work clothes, eager yet shy, spoke as Roy Acuff began crossing Broadway on a sunny Nashville afternoon. "Say, Mr. Acuff, I'm from Pennsylvania. When're you coming up our way again?" "Oh, I don't know, son," he smiles, "I don't get around as much as I used to. Maybe we'll get up that way sometime." "I sure hope you do," came the quick reply, "cause we love you up there!"

Scene: As he carefully outlines his detailed plans for remodeling his spacious exhibit of rare and valuable instruments at Opryland USA to a young admirer, a worn-looking woman shyly reaches out an often-folded Opryland show schedule: "Would you please sign this for me?" "Excuse me a minute son," he says, reaching for a pen, and as he signs, he points out some miniature inlaid jewelry, fashioned in the shapes of stringed instruments in the case below. "These were all made by one family," he explains. "Beautiful. Think of the hours of work that went into each one of those. Beautiful."

Roy Acuff is a most accessible star. He is a living legend in country music: the first living member of the Country Music Hall of Fame, seller of millions upon millions of records, a business magnate and entrepreneur, yet he is a man you are likely to find strolling

## DOUGLAS GREEN

down Broadway any weekday, or pointing out some such curio at his Opryland exhibit.

Like many performers whose careers were begun and forged during the Depression, he has not forgotten the years of struggle—years spent with little or no hope for a career in music; years spent playing for the sheer enjoyment of it, and for the applause, the smiles, the laughter from the audience. It was this that kept him going through these hand-to-mouth years, not the pursuit of the wealth which was eventually to come, and now, despite his enormous success, the mark of these years remains. He is approachable, unpretentious, reserved yet friendly; ready to greet all with a handshake and a twinkle in his eye.

Roy Claxton Acuff was born September 15, 1903, in Maynardville, Tennessee, to a well-educated but poor family. His father, Neill Acuff, was, in Roy's words, "a graduate of Mossy Creek—that was Carson-Newman College before it became Carson-Newman College—and the Tennessee Law School, and he was an ordained missionary, Baptist minister, and he was a farmer, and he was a lawyer, and he was what you could term a jack-of-all-trades: fairly

good in what he done, and a very fine Christian gentlemen."

The Acuff family moved to Fountain City, a Knoxville suburb, when Roy was 16, and here he entered high school, where he became a near-legendary athlete by winning four letters in football, four in basketball (twice a captain), and five in baseball at Central High. A good student, he nonetheless found time to act in every stage production the school put on, up to and including Shakespeare's plays. This love for the stage developed in high school never left him.

Roy admits to having felt something of a black sheep, for while the rest of his family went on to college and professional careers, his only goal was to become a professional baseball player, and at the end of that career, to become a baseball coach. Even though he was offered a scholarship at Carson-Newman college, he turned it down to try out for the Knoxville Smokies, the local professional team. Although he didn't make the team, he evoked enough interest that a scout for the New York Yankees offered to send him to their Florida training camp, a trip which never took place because of a serious sunstroke he suffered that summer, and which recurred twice later on.

Forced to remain inactive (and even out of the sunlight!) for a period of two



Roy making a serious point in his 1948 campaign for Governor of Tennessee.



Roy in front of his first fiddle.

years, he began practicing his fiddle playing. Encouraged by his family as an outlet for his tensions and disappointment, he improved rapidly on the instrument.

Listening carefully to records by Fiddling John Carson and Gid Tanner and the Skillet-Lickers which his father brought home, Roy soon became an accomplished fiddler, although he had one great difficulty to overcome: "It was hard to find out what key they were playing in, because you had to wind up the Victrola, and the faster it played, the higher they were pitched, and I could never know whether I was standard or what they were doing!"

One afternoon while practicing on his shady front porch, Roy was approached by a neighbor, Dr. Hauer, who ran a medicine show, and asked him to join it. At first Roy refused, but Dr. Hauer persisted, saying the shows would only go on at night, and that acting and playing music were far better than sitting around the house all day.

The time spent on this medicine show—which barnstormed rural Eastern Tennessee in the late 1920's, selling Moc-a-Tan tonic—Roy considers invaluable to his career, for he ran the gamut as an entertainer—actor, comedian, straight man, fiddler and singer. Here he not only learned the value of entertainment in presenting a show, but developed the high, hard, lonesome delivery in singing that has become his trademark.

"There was no microphone back in those days" he recalls, "and we would sing to several thousand people every night at a free show. We'd be up on a high platform, and I'd sing so you could hear me at least a block away. And would blast it! And that's how I learned to sing and that's how I learned to perform, and when I came to the Opry it was a completely different voice—no one had ever heard a voice like mine that was strong, that would come out with a lot of feeling, and determination."

With the close of the medicine show, Roy and a group of friends banded together, and began playing on WROL in Knoxville, a band that later became known as the Crazy Tennesseans. "We had no thought of any living or money out of it," he explains, "It was all done for fun and pastime. It was all done because we loved to do it."

Despite a record contract with Columbia thanks to Art Satherly, Roy didn't really seriously begin to think of making music a lifelong career until he did a guest appearance on the Grand Old Opry in 1938, taking Arthur Smith and the Dixieliners' place on one of their rare nights off. Hired mainly as a fiddle band, he convinced his group, over some objections, to let him sing a slow, semi-sacred song he had recorded in 1936, and which had become quite popular in the Knoxville area.

The song was "The Great Speckled

Bird", and the response to his appearance in general and that song in particular was overwhelming. WSM collected bushel baskets of letters demanding more of Roy Acuff and the Crazy Tennesseans and "The Great Speckled Bird." Within two weeks he was invited to become a regular on the Grand Ole Opry. Thinking the name Crazy Tennesseans reflected poorly on themselves and their music, they changed the band name to The Smokey Mountain Boys, and a full-fledged musical career was born, a career which has been one of the three or four most important in the history of country music, for almost single-handedly he turned country music's emphasis from the instruments and the comedy to the role of the vocalist.

Country music had no bigger star in the 1940's than Roy Acuff, who travelled millions of miles, drawing crowds the superstars of today would be envious of wherever he went. They came to watch his entertaining shows, ("We were all comedians—I was the only straightman!"), and to hear his mournful, lonesome voice.

Among those who listened were two other giants in the history of country music, one of them Hank Williams, who copied Roy's singing as closely as he could for a time. Roy recalls "I think that Hank Williams must have taken quite a bit from me and my style, because he did copy me, and he loved to sing the songs that I was singing, "The



*The Smokey Mountain Boys in 1944. Left to right; Velma Williams, Jess Easterday, "Bashful Brother Oswald" (Pete Kirby), Jimmy Riddle, Rachel Veach, Roy Acuff and Lonnie "Pap" Wilson.*

Wreck on the Highway", "Don't Make Me Go To Bed And I'll Be Good", and "They Can only Fill One Grave."

Roy helped this struggling young singer and songwriter, first by recording a couple of his songs—"I Saw The Light" for one—and then by bringing him to Nashville and getting him in contact with Fred Rose. Roy remembers him this way: "I have great respect for him because he copied me, and I was proud to see anybody copying me, singing my songs, straining their neck up real high to get the tears out of their eyes—Hank was doing it. But when he recorded the 'Lovesick Blues', that was the change of Hank from being a Roy Acuff to a Hank Williams, and a *real* one. And I was so glad to see it! It's been a great thing."

The other man strongly affected was Fred Rose, a successful Chicago pop songwriter, who first went west to write songs for Gene Autry movies before moving to Nashville as WSM's staff pianist. But, for all his success in writing pop and western songs, Rose has said he never understood the true meaning of country music until he stood backstage at the Grand Ole Opry one night, and saw Roy singing "Don't Make Me Go To Bed and I'll Be Good", with tears rolling down his cheeks.

Rose and Acuff became immediate friends, and founded the enormously successful Acuff-Rose Publications, which was not only the first music publishing firm south of the Mason-Dixon

line, but the first of what has become a multimillion dollar industry in Nashville.

As the 1950's rolled into the 1960's, the "King of Country Music", as he became known, stayed busy not only on the road, but with his many financial interests, which included among them Dunbar Cave, a country music park, golf course, and "natural wonder" tourist attraction, located in nearby Clarksville, Tennessee.

In 1962 Acuff became the first living member of the Country Music Hall Of Fame, an honor that could not possibly have been given to any other performer; for the contributions he had made as a businessman, as an entertainer, and as a singer, made him an obvious choice.

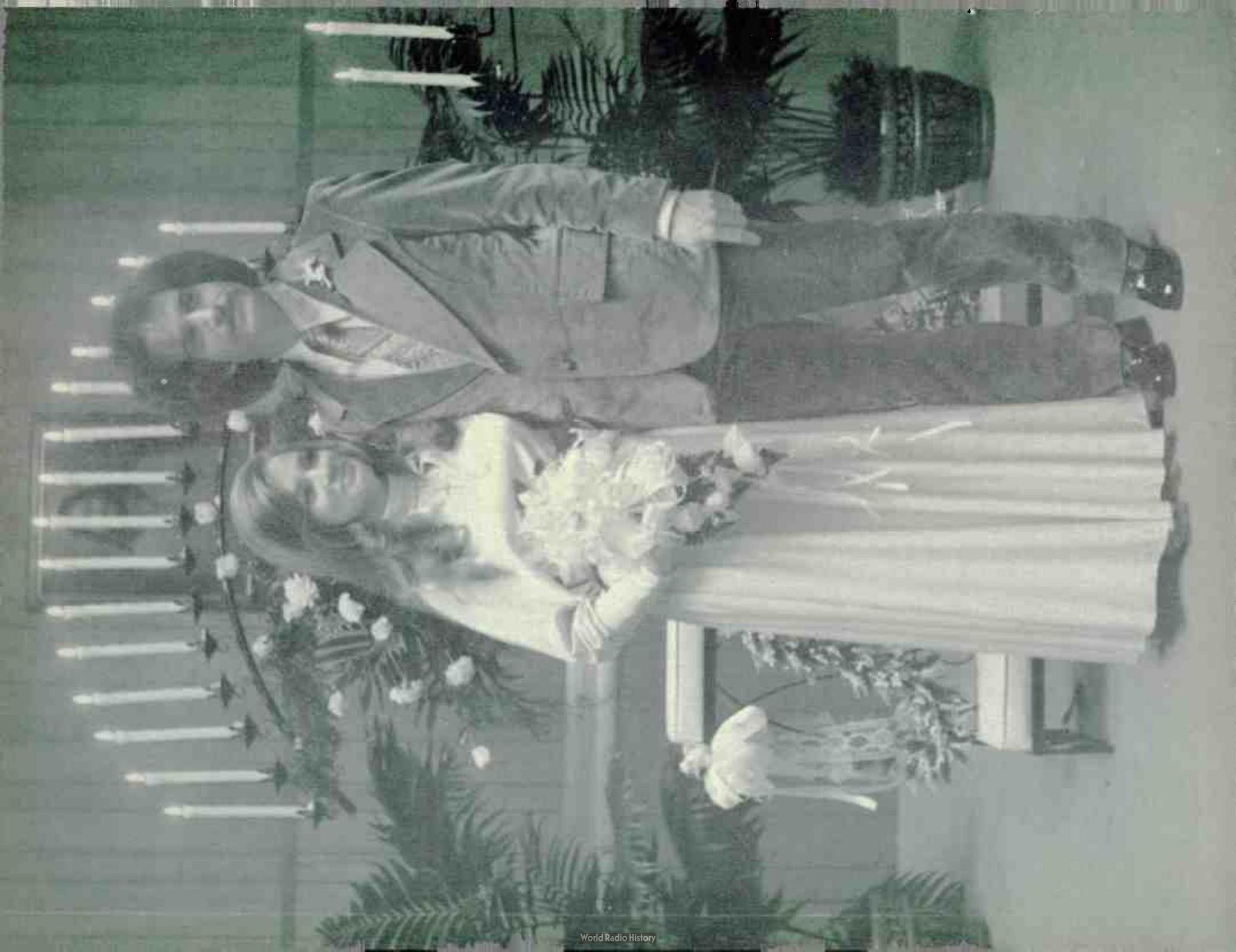
Today he plays the occasional road show, faithfully plays the Grand Ole Opry, and tends to his exhibit of musical instruments (some of them extremely fine and rare) at Opryland USA, an exhibit of which he is not only very proud, but one which he continually tries to improve. Although many have, in print and in song, decried the moving of the Grand Ole Opry from the Ryman Auditorium to the new building at Opryland, to be completed by the fall of next year, Roy is quick to defend and support the move.

"The old Ryman here," he says, "People think that it started here, but it didn't. It started in their studios and then it drifted on and went to a theater and from there back to the studios and

back to the Tabernacle on Fatherland Street, then to the War Memorial Building, then to the Ryman Auditorium. But we've outgrown it, and I am for progress—I don't believe in standing still."

Regarding the new building, it is Roy's ambition to be the first to sing on its stage. He joined the Opry when it was on Fatherland Street, and was the first to sing on the stage of the Ryman on an Opry broadcast—a feat he hopes to accomplish in the new Grand Ole Opry house. It is the feeling, the spirit of the Grand Ole Opry he treasures, not its physical location; he says when people "want to see and hear something that is down to earth, simple, understanding, good fireside homey music, something that they will know and appreciate, they'll say 'I'm going to see the Grand Ole Opry tonight, because I do know that I can take my children, that grandma and grandpa will enjoy it,' because its built on a foundation of Christianity, good music, good listening, and lots of fun."

Through it all, Roy Acuff has remained humble (although proud of his achievements), somewhat shy, dignified but never aloof, and most of all attentive, approachable, and considerate to his fans and admirers. For these outstanding qualities of a true gentleman, as well as his tremendous impact in the shaping of country music, he bears well the crown of the King of Country Music.



Photos by Judy Mock



# CONNIE SMITH'S WEDDING

BETTI BLUE

Most of you have probably attended at least one wedding during your lifetime. Some are very elaborate affairs, and afterward the guests are left with the impression of costliness: the bride's gown, the great array of flowers, the adorable flower girl, etc. Well, I assure you, this was not the case with Mrs. Marshall Haynes' (Connie Smith's) impressive wedding. From beginning to end the keynote was simplicity and good taste. I'm certain that all of the other guests, as well as myself, left the church with that way-down-deep good feeling that arises from having witnessed a unique and beautiful event.

The wedding took place at the Evangel Temple in Nashville at 1:30 p.m. in the warm sunlight of a perfectly beautiful afternoon, Saturday October 21st, 1972. As I entered this house of worship, the elegant Joanne Cash Yates (sister of John's), greeted me with a plea of "Help!" Joanne explained that Connie, in her excitement, had forgotten to bring a long slip to be worn under her wedding dress; so, as it turned out, it was Betti Blue to the rescue. I was wearing a long slip under my gown, and when Joanne heard that, she hurried me into Connie's dressing room. Honestly, the relieved expression on Connie's face when I handed her my long slip to wear

*Connie Smith, Billboard Magazine's "female Vocalist of The Year 1972" has signed an exclusive recording contract with Columbia Records . . . this contract will be effective as of January 16th, 1973.*

*Miss Smith, commenting on her departure from RCA Records, where she began her professional career in 1964, stated that: "I am very fond of Chet (Atkins), Bob Ferguson, and RCA, but feel my recording career will be better served as a Columbia recording artist."*

*Connie told me that she is presently doing her last recording sessions for RCA to fulfill her contractual commitments. One result of these final sessions is called "Love Is The Look You're Looking For", written by the talented Rose Lee Maphis; it is a potent song and should be a contender for the top of the charts. Be sure to listen for it!*

was plenty enough to make my day. The thought of my being the one to have fulfilled the "something borrowed" wedding tradition for this lovely young woman made me very happy.

While Connie finished dressing, I entered the church and seated myself among the other guests, only to discover that the photographer engaged by CMW to shoot the exclusive pictures of Connie and Marshall's wedding ceremony was unable to do so!

What could I do?! In only ten min-

utes the wedding would begin, and no photographer! Well, I am a firm believer in the old axiom that "the Lord helps those who help themselves", so I hurried into the back office where the Reverend Jimmy Snow, the Reverend Rex Humbard, Joanne Cash Yates and a few other people were waiting for the ceremony to begin. I explained my problem to them, but a few hurried phone calls confirmed that there were no photographers available. (October 21st was also the last day of the National Dee Jay Convention.)

"Listen", I told these wonderfully sympathetic persons, "Connie and Marshall prayed for almost a week asking the Lord to guide them to a decision as to whether or not to allow any pictures during the ceremony, and if the Lord gave them His time to direct them to a decision to permit these pictures to be taken, then there *must* be a way to carry out their decision."

I looked at my watch . . . three minutes till wedding time! Then the Reverend Colman McDuff suggested that there might be someone sitting in the church waiting to take pictures of the reception. We rushed into the church—the nuptial music was already playing—and we did indeed find a photographer.

*Together Connie and Marshall lighted a third candle with the ones they had been carrying, thus symbolizing the divine union of marriage . . . the two becoming one.*



She was a professional photographer named Judy Mock, who just happened to have come loaded with five rolls of film and would be happy to take the pictures.

Again I seated myself, this time just in time because at that moment the radiantly beautiful Miss Connie Smith was being led down the aisle on the arm of the Reverend Colman McDuff who gave the bride away. Connie wore a floor-length, dove-gray, silky-knit dress with a wide, standup collar and a silver insert on the bodice. Her matching sandals were of silver also. The lines of the dress were simple yet elegant, and the wide belt encircling her tiny waist accentuated Connie's perfection of form.

Her face glowed with a spiritual serenity; she wore no makeup; her only jewelry was the large silver cross that hung from around her throat. She wore her long blonde hair loosely arranged around her face, and as she walked down the aisle toward her intended husband she beamed—indeed she glowed with an inner loveliness.

How I wish you could have seen Marshall's proud and loving face as Connie approached him. Marshall was attired in a courtly dove-gray silk-gabardine suit, expertly tailored and becoming to his genteel appearance. He is a fine Christian man—Connie was not exaggerating when she told me that "at least I have found a man who loves the Lord as much as, or more than, I do." And, no, Marshall is not in the music industry; he is employed by Western Electric in Nashville. A mighty sweet fellow . . . they have both chosen wisely.

*"We are gathered in the sight of God and the presence of this company to*

*join together this man and this woman in holy matrimony . . ."*

Connie and Marshall, holding onto one another's hand, stand before the Reverend Rex Humbar and the Reverend Jimmy Snow, who together are officiating at this solemn yet joyous ceremony of marriage.

*"And greatest of all, let God be enthroned above all else at all times. Shall we kneel?"*

The bride and groom kneel, again grasping one another's hand. RCA recording artist Reba Rambo had initially promised to sing at Connie and Marshall's wedding but could not make her commitment. Then RCA songstress Dottie West agreed to sing the invocation during the ceremony; but due to circumstances, Miss West did not arrive for the wedding. So Connie, still kneeling, seemingly unperturbed by the unexpected turn of events, herself sang the song she and Marshall had selected for this moment of invocation—"The Wedding Prayer". This incident, and Connie's fantastic composure in the face of disappointment, served to reinforce my faith in the infinite wisdom of the Almighty, because no one could have delivered a more exalted and inspiring rendition of this powerful song than Connie did.

It was a candle-lit ceremony, and to finalize their vows, Connie and Marshall, each carrying a lighted white candle, together lighted a third candle, then snuffed out the ones they had been carrying, thus symbolizing the divine union of marriage . . . the two becoming one.

*"For as much as Connie and Marshall have consented together in holy wedlock and witnessed the same before God*

*and this ceremony, thereto have pledged their truth each to the other, have declared the same by joining hands and by giving and by receiving a ring, I pronounce that they are husband and wife together. In the name of the Father, and of the Son, and of the Holy Ghost—those whom God hath joined together let not man put asunder. Amen."*

There were approximately 200 guests at the wedding reception, which was held in the hall downstairs in the Evangel Temple. It was a joyous and tasteful aftermath, and speaking of "tasteful"—the cake was delicious and most unusual in design. Rather than the miniature plastic bride and groom figures that usually top a wedding cake, this one was graced with two white doves by specific request of the bride. This was Connie's choice to symbolize the presence of the Holy Spirit in her marriage.

Additionally, this splendid cake was four-tiered with four columns supporting each tier. Now it happens that the new Haynes family consists of four persons: Marshall, Connie, and Connie's sons Darren, age nine, and Kerry, age four. When I inquired as to whether the four tiers and four columns had also been specially ordered, I was told "No, that was just the way the cake had been made up." Well, it may have been a coincidence, but to me it did appear that the good Lord had even lent a hand in the design of this cake!

As I mentioned at the start, Mr. and Mrs. Marshall Haynes' wedding, from beginning to end, was unforgettably impressive; I wish you all could have been there. Join me, won't you, in extending the very best wishes and devout prayers for thier happiness always.

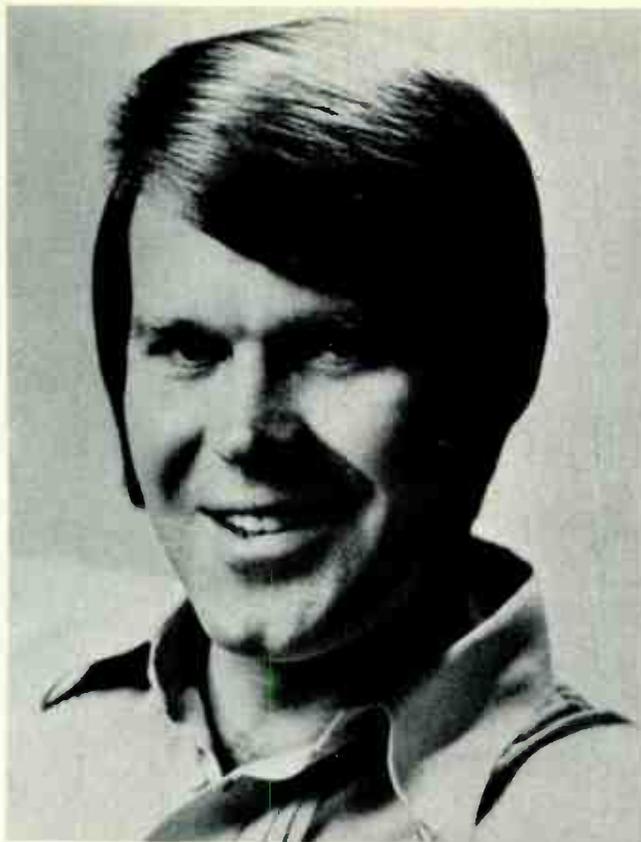


*Those whom God hath joined together  
let no man put asunder, Amen.*

*Connie was led down the aisle by the  
Reverend Colman McDuff, who gave the bride away.*

*Left to right; Reverend Jimmy Snow, Connie, Marshall, and Reverend Rex Humbar.*





# GLEN CAMPBELL

ANN RANDOLPH

Did you ever wonder if Glen Campbell is really as nice a guy as he appears on TV? Well, if that thought ever crossed your mind, you might want to consider this. Interviewed in Nashville just before hosting the Country Music Awards Show, Campbell confessed to **COUNTRY MUSIC WORLD** that one of the high points of his life and career has been that he's been able to let his Mom and Dad retire, buy them a nice, air-conditioned home, and provide them with a new car every two years. Glen said, "This is very important to me. I feel satisfied and grateful that I could do this for them."

It was, after all, Glen's father who started him off in music, by buying the family a \$5.00 guitar through a Sears and Roebuck catalog when Glen was all of four years old. "He bought it for the whole family," Campbell said, "but I kind of took it over." This all happened back in Glen's home town of Delight, Arkansas, where he was the seventh son in a family of eight boys and four girls. Glen says, "Daddy was a farmer. We always liked country music, in fact we

used to listen to the Opry on Saturday nights whenever we could get the old battery charged up."

After touring the southwest with an uncle, Dick Bills, playing in what Campbell describes as "dancin' and fightin' clubs" Glen formed his own band. It was with his band in Albuquerque, New Mexico, at a club called the Hitching Post, that he met Billie Nunley, now Mrs. Glen Campbell. He says, "We had a short courtship. We dated about six months and then got married."

At age 22, Glen moved with Billie to Los Angeles. Here Campbell found work as a studio musician, and at the peak of his studio career, he was earning nearly \$60,000 a year. Glen told CMW: "Playing sessions is the most lucrative part of the business for musicians. A good studio musician can easily make sixty or seventy thousand dollars a year."

The turning point in Campbell's career came when he heard a song on the radio and decided to put it on his Capitol album. The song was "Gentle on my Mind" by John Hartford. When the people at Capitol heard Glen's version





*Glen and Roy Clark shared a guitar at the entertainment tent after the Pro-Celebrity Tournament.*

of "Gentle on my Mind," they liked it so well they put it out on a single, and it went way over the top on the charts. But Glen didn't quit with just one hit. He followed "Gentle on my Mind" with a string of hits, including "By the Time I Get to Phoenix," "Hey Little One," "Wichita Lineman" and others—a total to date of ten Gold Records. Two were for the singles "Wichita Lineman" and "Galveston," and *eight* gold records, signifying sales of at least \$1-million, were for albums. Not bad for the farm kid from Delight, Arkansas!

Campbell's career was moving in other directions also. While playing sessions as a studio musician, Glen met the Smothers Brothers. They invited him to do a TV show with them, and before long Glen had his own show, first as a summer replacement for the Smothers Brothers, and then as a regular season show. In addition, Campbell fulfilled a boyhood dream—to make a movie with John Wayne—when he co-starred in

"True Grit." The next year he made the movie "Norwood."

Asked by CMW why his TV show was cancelled, Campbell said that CBS was trying to change its programming, trying to get away from the rural image. "That's kinda funny," Glen said, "because here we are now on CBS doing the Country Music Awards show."

Campbell admitted that he was very excited about doing the awards show. He said that one reason for this was that it was a live show, and that he enjoys doing live shows. The only problem, Campbell says, is "What you say is what you get!" There is no time to cut out mistakes from the tape. "It's great fun," Glen said, "There are so few live shows today, most of the shows are videotaped. Live shows are more of a challenge."

Glen recently returned from a trip to Australia where he was able to do more live shows than here in the United States. He was very much impressed

with Australia. "The Australian people are so nice," Glen said, "They are great country music fans. And the pace there is slower, the people aren't so rushed. Australia is like the United States was in 1955!" In Australia, Campbell played night clubs, did several TV shows, and taped a TV special to be seen only in Australia.

Another good thing to come out of his trip down under is that Campbell met a young Australian songwriter whom he admires, and he hopes to record some of this writer's material soon. Glen told CMW that he feels he's been neglecting his recording career for the last two years, and now he wants to work more on his records, but he hasn't had time to find good songs. "A good song doesn't care who sings it," Campbell said.

Now that Glen has established himself in nearly every facet of entertainment, he has time to relax and spend some time on his hobbies—hunting,

fishing, and, primarily, golf. Golf is not only a hobby with Campbell, it is a flourishing business. In addition to playing regularly at the Lakeside Golf Club, and hosting the annual Glen Campbell Los Angeles Open, a major event on the PGA tour, Glen has recently involved himself in a new venture. He has become involved in the manufacture of a new type of graphite golf club shaft. This graphite shaft weighs only two ounces and is much lighter and more flexible than the older type shafts. Campbell says that many pros are quite impressed with the graphite shaft.

Glen is involved in other business ventures, too. He has invested in real estate, building, and land development. Campbell told CMW, "If you make a lot of money, you've got to invest it. You can't just keep it lying around and do nothing with it."

Actually, money hasn't changed Glen Campbell. He says that he still never has any cash on him, that he's still doing the same things he's always done. He says he was scared to death when he got into TV, that all he ever wanted to do was to "make a few records and do a few shows." He also says that he never planned any goals for himself. "I made tentative plans but set no goals. That way if I didn't attain them when I wanted to, I wouldn't be frustrated and disappointed."

Glen still enjoys getting together and jamming with other musicians. In addition to playing the guitar, Glen says he plays "a little bit of 5-string banjo, a little bit of fiddle, some drums and some bass." In fact, he once played bass on a session with the Beach Boys. He also enjoys doing free shows, and the golf tournament shows, where, as Campbell puts it, "you're not obligated to sing what people want. I don't have to sing 'Gentle on my Mind' if I don't want to. I can just pick and sing whatever I feel like."

And how has success changed Glen Campbell? "The only thing that's changed is the privacy," Campbell admitted. "I really miss it. But you can't have your cake and eat it too. Everywhere I go people recognize me. Usually I go into a restaurant and wait thirty minutes to get my food. The minute the food comes, somebody will have gotten up enough nerve to walk over and ask 'Can I have your autograph?' But I don't mind at all. I knew what I was getting into when I got into it. All I've ever done is play and sing. This is what I wanted to do and this is going to be my life and it'll be my life until I die."



*Mr. and Mrs. Campbell and son.*



*Even on the course Glen's fans are around, in this instance, at the Pro-Celebrity Tournament in Nashville.*

*Glen rehearsing for the CMA awards show. Rehearsals started about 9 a.m. and lasted until 4:30 p.m.*







# TOMMY OVERSTREET

ANN RANDOLPH

Tommy Overstreet is one of those "overnight successes" who has finally hit it big after twenty years of kicking around. In the last year and a half, Tommy has had four hit records, "Gwen, (Congratulations)," "I Don't Know You (Anymore)," "Ann, (Don't Go Running)," and "A Seed Before the Rose." His latest record is "Heaven is My Woman's Love," and I predict that this song will make Tommy Overstreet one of the biggest stars in country music today.

With his characteristic modesty, Tommy says "A hit record is a miracle. It takes the combined efforts of the songwriter, the artist, the producer and the studio to make a record gel." But Tommy has that one big plus that makes a star—he has confidence in himself. "You have to have tremendous confidence to say 'I can do it,'" he says. "There is so much competition in this business. But once you have a hit record, you find more doors are opened to you."

Today, doors are opening for Tommy everywhere he goes. At age 35 this man has covered nearly 150,000 miles during 1972; 20,000 by air, and

the rest in his beautifully decorated bus. Together with his back-up group, called the Nashville Express, Tommy has crossed the United States, visited Canada, and toured Europe, playing military installations in England, Spain and Germany. At last, Tommy is doing what he likes best. He says, "I've been a salesman, I've been in the army, I've been a window designer, I've sold men's clothes and women's shoes, but I don't know anything I'd rather do than what I'm doing now. What other job can you have that you're doing what you love to do, you get paid for it, and you get to see all kinds of places and meet the people."

Tommy was born in Texas, the first boy after two girls, and the baby in the family. Perhaps the biggest influence on his life and career was his second cousin, the late country crooner Gene Austin, whom Tommy still refers to as "Uncle Gene." Austin took Tommy on the road with him at the age of eighteen, and they stayed together for five and a half years. After Tommy left his "Uncle Gene," he formed his own band, playing clubs and military bases in and around Texas. When it appeared



*Tommy and Jim Foglesong, Director of Administration, Dot Records.*

that his career as a singer was at a standstill, Tommy left the business and took what he calls a "square John job," which slowed down his career for two years.

Then Tommy left Texas and moved to Nashville. "I think people born in Texas have more 'get-out-and-do-it,'" he says. "You have to be willing to say 'on this roll of the dice it's all or nothing.' You have to go to the place where you can make it, and you just can't make it big if you stay in Turkey Trot, Texas." And it looks like it's going to be "all" for Tommy, who has spent only 35 days at home since last January.

Tommy is a Virgo, and he wears a gold Virgo sign on a chain around his neck. He's not sure how much faith to put into astrology, but he says, "There's got to be something to it; the stars definitely have some bearing on our lives like the moon does on the tides." Also impressive is Tommy's collection of boots and belt buckles. Some of his buckles are antiques and extremely handsome. In his travels, Tommy will occasionally stop at an antique shop just to look for interesting belt buckles.

If Tommy can be said to have any vice at all, it would be chain-smoking. Otherwise, he is an extremely clean-living person who doesn't allow drinking or smoking on stage, or drugs of any kind at any time. "I'm high on life," Tommy says. "I don't need drugs, I don't allow it. When something good

happens, I want to feel it; if something bad happens, I want to know the full extent of it. I don't want to be dulled. I just want to be able to look in the mirror in the morning and know me."

Tommy is not a hard man to know. He is open and honest, willing to talk to anyone anytime about anything. He is sincere and friendly, sensitive, intelligent and artistic. In fact, one of Tommy's pastimes is sketching. Smiley Roberts, the steel guitar and Dobro player for the Nashville Express, remembers one night when Tommy was playing a club and sitting at a table between shows, sketching the members of the band. Roberts says, "he was drawing on the tablecloth—it was a paper one—and when he finished his drawing of me he just ripped the tablecloth with the sketch in half, right off the table. I still carry it with me, it's that good."

It's hard to talk about Tommy Overstreet without including the Nashville Express; they are all so close. There are six men in the band, and Tommy is very proud of all of them. He says, "My guys have tremendous pride in their group. I think in the next five years the Nashville Express will be the best country group in the land. They are a very dedicated lot."

The leader of the Nashville Express is Jack Ellis, from Allegheny, N.Y. He plays electric 12-string rhythm guitar, and has been with Tommy for nearly

three years. Bob McCracken is Tommy's 6'3-½", 270-pound drummer from Wheeling, West Virginia, who has also been in the group nearly three years. Smiley Roberts is the clown of the group, tall and thin, and always joking. He is from Springfield, Mass., and takes a lot of kidding about his "Yankee accent." On electric bass is Allie Cunningham, from Cheverly, Md. Tommy calls him "Big Al" as a gag, for Allie is the smallest in the group. Bill Parris, from Houston, Texas, plays lead guitar; and the newest member of the Nashville Express is Richard Porter, of Tampa Florida, who plays the unusual combination of piano, guitar, and trumpet.

Tommy and the guys in the band seem to enjoy each other's company and have a lot of fun together. Although Tommy is not the oldest of the group, he is definitely the "Daddy." Tommy says, "Often the guys will come to me with their problems. I don't mind at all, I just wonder where I can go with my problems!" When they are not living on the bus, the men share hotel rooms, two to a room. Tommy's roommate, Jack Ellis, let me in on the personal secret that Tommy does not snore, but he does sing in the shower!

When Tommy first formed the Nashville Express, he didn't want musicians who had been with other groups, he wanted to form them himself into his own style of music. The group

that Tommy has molded is a very tight one, both musically and personally. They work together well on stage and off, and I believe Tommy is right in his prediction for them.

During those few times when Tommy is at home in Nashville, he has very little time for hobbies, and spends most of his days taking care of business. He works closely with his producer, Ricci Mareno, who writes many of Tommy's songs, and whom Tommy refers to as "supertalented." Tommy would like to have Mareno go on the road with the band, but Mareno has consistently refused. Smiling, Tommy says, "Ricci is a hermit. He goes from home to the office and the office to home."

One of Tommy's concerns about spending as much time on the road as he does is that he doesn't get to see enough of his family. He has two children, 12-year-old Tommy III, and Lisa, who is nine, and naturally he is very proud of both of them.

Actually, Tommy's entire family is involved in country music. His father, Tommy, Sr., is Chairman of the Board of Circle T Enterprises, the Overstreet corporation. His mother is now working as president of the Tommy Overstreet International Fan Club. One sister, Doris Lynch, is director of special events and public relations at the Country Music Hall of Fame, and is the mother of singer Susan St. Marie and his other sister, Patricia Mitchamore, is a writer.

Patricia is particularly eloquent when she writes about her brother: "Tommy has an infectious friendliness and cheerfulness, and he's sincere and loyal. Our parents stressed honesty, sincerity, loyalty and enthusiasm as character traits to have and to treasure. I believe these traits make a great contribution to Tommy's charm. I love to hear Tommy sing, because when he's singing, he's exposing his heart. He loves to sing, and he shares that feeling with others."

This is indeed the way Tommy comes across on stage. There is a communication with his audience that you miss if you don't see him in person, but simply listen to his records. His voice is strong and smooth, and he is equally at ease singing country songs and pop music. His style is truly his own, and he makes every member of the audience feel that he is singing to him alone. With all this going for him, Tommy Overstreet can't help but become one of the biggest names in country music.



Tommy, right and Ed Shea, Executive Director. ASCAP.



# COUNTRY CROSSROADS

BONITA SPARROW

America's favorite music? It's country music, cousin, and "Country Crossroads" is one of America's favorite shows.

"Country Crossroads," a 30-minute program, features America's favorite music as well as interviews with the nation's most exciting country-western recording stars.

Begun in 1969, "Country Crossroads" is a presentation of the Southern Baptist Radio and Television Commission, offered on public service time to broadcasters. It is swiftly becoming one of the top shows of its kind on the charts.

And those facts aren't just hot air. Broadcasters play "Country Crossroads" on 405 stations across the country. And with good reason. Listeners hear recordings high on the week's popularity charts as well as personal interviews with the stars who write, play and sing these hits.

The interview section of the program is part of the show's special "Scrapbook Corner." Visits with such stars as Charley Pride, Roy Rogers and Dale Evans, Roy Acuff, Loretta Lynn, Connie Smith, Lynn Anderson and Carl Perkins are conducted by the show's co-hosts, Bill Mack and LeRoy Van Dyke.

Mack is a familiar name to country-music lovers. His weekly program on station WBAP, Fort Worth, Texas, is one of the top three country DJ shows in the nation. Van Dyke is one of America's leading spokesmen for modern country-western music.

The two of them team with Mississippi's genial Jerry Clower who brings the gift of laughter to "Country Crossroads" in "Comedy Corner," a new feature of the show.

Clower will share his outlook on life in "Comedy Corner" as well as tell his new stories and embellish his old ones.

This new feature is expected to add a new dimension to the program as well as provide a new and stronger Christian witness. (Clower is known for such stories as "Marcel's Talkin' Chain Saw," "The Coon Hunt," and "Knock Him Out, John.")

"Country Crossroads," which originated in 1969 during a live broadcast from the Country Music Association's Hall of Fame in Nashville, Tenn., was originally heard on 35 radio stations. Today, a scant three years later, it has skyrocketed across the country. The show is recorded at Radio Station WSIX in Nashville, the Country Music Capital of the World.

One of its reasons for success is the emphasis it places on the necessity of religion in one's life—but the program is not a "fire and brimstone" religious program.

Much of the country-western music heard today is religious, or philosophical by nature. The stars who sing country-western music are often deeply religious. And so it is possible to present a country-western show with a religious flavor that is true to both religion and country music.

"The purpose of 'Country Crossroads' is designed to emphasize the importance that religion plays in life. Its theme is 'Taking the cross of Christ to the crossroads of the world,'" said Dr. Paul M. Stevens, executive director of the Radio-TV Commission.

Dr. Stevens said the program is "a departure from the preaching format of the church and pastors," explaining that "it is an adaptation of a tool used by the broadcasting industry today. The Southern Baptist Radio-TV Commission uses that tool to tell the story of Christ. We speak to people from spotlight to spotlight and while they are working in their backyards. We speak to people who will listen to us for just a few minutes or they will not hear us at all."

And those who choose to listen "for just a few minutes" often elect to stay tuned in through the entire half hour. Then they mark their memories for regular listening times.

They hear people sharing their experiences on "Country Crossroads"—people like Carl Perkins, who declared God set him free from alcoholism.

"I believe that God stands ready to help others equally," Perkins said. "Everybody's got a reason to turn to God. It's very easy to do because God doesn't want us to be hooked on alcohol or anything. He only asks that we mean business when we cry out for help to Him. And He will help. I know He will—from my own experience."

Loretta Lynn, the top female country singer, told of her early life in the poverty-stricken coal mining section of eastern Kentucky. "Now I can afford almost anything my children want," she told "Country Crossroads" Announcer Bill Mack, "But what they need, and what I try to give them most, is love."

Country Charley Pride shared with "Country Crossroads" fans his dream of working his way out of the Mississippi cotton fields as a baseball player. The baseball story materialized into a career where he is batting a cool 1,000 with hit after country hit.

And it was Minnie Pearl, the great lady of comedy, who laughs at her own foibles in order to teach others to recognize theirs, who explained the artist's responsibility to his fans: "When you step before an audience and say, 'Laugh at me, applaud for me,' your own obligation to the people becomes greater," she said. Believing that social responsibility also is involved, she has served as Honorary Chairman of the Tennessee Cancer Crusade.

Connie Smith mesmerized her listening audience with her happy voice and her warm Christian testimony.

*(Continued on page 47)*



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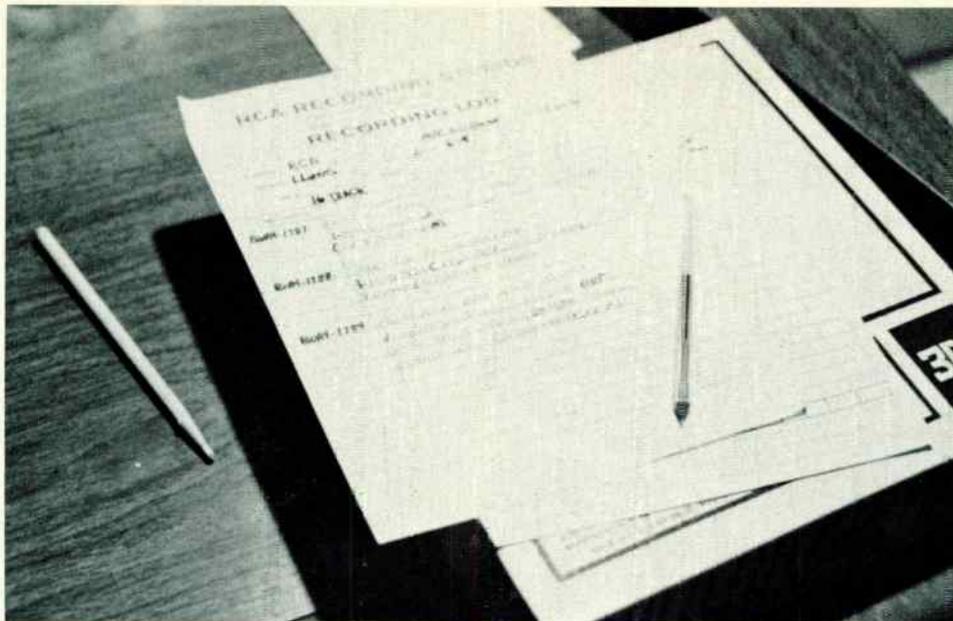
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# RECORDING SESSION

DOUG GREEN

On the humid evening of September 27, I walked into RCA's cavernous studio A, knowing only that Mac Wiseman was recording at 6:00 P.M., knowing nothing at all about the session musicians, the songs to be selected, or any other information. These notes, taken as I sat in the studio and in the control room, reflect, I think, the feeling of an average session going on at a major studio—a facet of country music that is perhaps the most difficult for the country music fan to experience. This, then, is an attempt to show just what does go on behind those formidable doors and walls.

**5:48** As I arrive, Grandpa Jones' "Eight More Miles to Louisville" is being played on the studio turntable. Mac is both listening and posing for some press agent's pictures. "I'd give anything for that record," he says. Buck "Uncle Josh" Grave's, Dobro guitarist for the Earl Scruggs review, walks in followed by fiddler Buddy Spiker, resplendent in a brown bell-sleeved shirt.

**6:04** Warmup begins, as Mac tunes up and begins singing informally. Graves soon joins in on Dobro, and Jackie Phelps scurries over with his Martin flat-top. As the drummer sets up his countless pieces of equipment, Eddie Adcock tunes up his banjo in the corner. Production men are bustling about, setting

up microphones and arranging seats. Don Light, Mac's agent, strolls in and listens to the jamming. A dude in a baby blue suit of jeans and a cowboy hat walks by. A bewildered-looking fellow comes up to me and asks, "Isn't this the biggest recording studio in the world?"

**6:10** Mac asks "Shall we try this one first?", and is answered by muffled okays. He immediately changes keys from G to A, while the musicians busily reshuffle their licks and fills as they run through the song.

*This tape deck records the session on 16 channel tape.*



**6:18** The lights in the studio dim; things are getting serious. Rehearsal continues, as the order of the instrumental breaks between verses is decided.

**6:31** The musicians settle themselves in chairs while technicians set up and adjust the microphones around them. The dude in the blue denims turns out to be the electric bassist. Eddie Adcock has picked up a gut string guitar and is working out a bluesy harmony duet with Phelps, as Don Light hovers around nervously. "I just don't think a blues break on a gut string is going to sound good," says Adcock. "Play whatever you want, Ed," says Mac.

I retreat to the control room, where the sound is excellent but vision is limited. The engineer is working frantically at the control board trying to get a good balance, occasionally sending out technicians to adjust microphones for distance and height from the instruments.

"We've got it a little too fast," announces Mac, and with an authoritative strum, he sets a slower, even more bluesy tempo to the song, a gospel number called "Let's All Go Down To The River."

The engineer says "Let's clean up the breaks", so a new order of breaks is worked out, leaving the fiddle out. The song is timed at just under three minutes.

6:40 Rehearsal continues: "Bob, how's it sound, whatcha think?" asks Mac.

"Sounds too long, maybe. Could you drop out a chorus?"

"No, let's leave it like it is, unless it really sounds too long."

"Okay."

"Want to run it so we can hear it back?"

"Well, I've got to get the drum level."

"Oh, sorry."

And so it goes, the electronic voices loud but distant at the same time. They play a minute to get the drum level, and as it comes up in his earphones, Mac says "Oh yeah! That feels good! That feels better already!"

"Okay, let's try it" comes the voice from the control room, and the red recording light goes on.

"Okay, let her rip, Jackson" says Mac to Jackie Phelps, and take one begins.

6:46 Playback. All listen carefully. In the control room, all engineers stand tense and listen with cats' ears. The musicians either get some coffee or work on some brainstorms for the next take. Mac asks, "Like the 4/4 at the end?"

"Well, it's okay, maybe we could use a tambourine to pick it up. I don't know, it's got a good feel", comes the voice from the control room.

During the playback, I thought that I'd get some photographs of the control board, but the film jams in the camera, and I have to run to the nearest, darkest place I can find (the men's rest room), shut off the light, lean back against the door in case anybody tries to come in, and try to free the film. The operation, mercifully uninterrupted, is successful, and I head back to the control room.

"How about a cajun fiddle, Mac?"

"No, let's stick with the sustain type fiddle."

7:00 "Mac, I think we've got a pretty good cut, but let's run through it again. It sounds a little too showoffy on the breaks. Let's cut one for the friends and neighbors, not for the other musicians." New breaks are worked out, and the second take rolls at 7:04. "Let's do another one," says the engineer. "The tempo got a little shaky at that point." "All rightee," says Mac, and take three begins.

Midway through, Mac stops: "Still dragging. Ain't got the feel we had on that other one."

"Okay," says the engineer, "take a deep breath." Aside, he whispers to his



*Mac Wiseman conversing with his agent, Don Light shortly before the session.*



*The group warms up before the session.*

*Mac listens intently to the playback for flaws.*





*The control board which balances and mixes the music.*

assistant “This is starting to get hard.” They decide to leave out the guitar duet, and try a full fiddle break in its place.

7:11 Another start, another stop, then at last, a good take. “Let’s think about it over a cup of coffee.” The take is played again, while the drummer adds a tambourine on one of the “open” (unused) tracks of the 16-track tape. Musician and songwriter Paul Craft comes in to visit.

7:24 After coffee and approval of that take Mac asks, “How ‘bout another up tempo one? How ‘bout that ‘Sunny Side of the Mountain’?” Okays are mumbled by all, and they troop back into the studio to rehearse.

Various combinations of instruments and effects are tried—at one time including as many as four guitars (Phelps, Graves, Adcock, and Wiseman)! This approach is actually decided on, Graves on a high-pitched Carter-family style to take most of the lead, Adcock with a south-of-the-border flavored gut string for fills, and Phelps with the rhythmic Merle Travis three finger style on the flattop. Several runthroughs for balance are tried, and the versatile Phelps decides to switch to Dobro after his first guitar break.

7:46 Take one of “Sunny Side of the Mountain” is begun, stopped, and begun again. An unsure ending spoils the take, although they play it back, as is usually done on the first take, for the benefit of the musicians. For the second take, Adcock takes up the banjo, and Phelps is going to take a stronger Dobro break. “It sounded thin, shallow—it needs

some more drive” says Mac, encouraging Adcock to try the banjo. The second take begins.

8:02 “We need another one.”  
 “Yeah, but we’ve almost got it!”  
 “Who’s filling in on the last verse?”  
 “How about the other fills?”  
 “Just drive it a bit more—it sounds like it’s slowing down.”  
 “Everybody get it?”  
 “Ready?”  
 “Okay, take three . . . we’re rolling.”  
 “But the rhythm fails apart on this take quite noticeably, and they have to roll it again. “Just feelin’ good!” says Mac as they begin, but they stop again within ten seconds. “It’s eatin’ me alive!” says Phelps, as they begin take five.

8:10 “That sounded like a good one!” Agreement is unanimous as they all listen to playback. It’s a take.

8:14 “Let’s do ‘Eight More Miles’, same way, same beat,” says Mac. While the musicians take a break, Spiker re-does his fiddle solo, unhappy with his original effort. A bass drum is added to an open track.

8:26 The additions taped and approved, work on “Eight More Miles To Louisville” is begun, in the same pattern—working out who plays what on what breaks where and when.

8:41 The first take on “Eight More Miles” is begun. They go through a couple of missed cues, and the take finally begins. As they play, I reflect on the interesting and varied musical make-up of this session: the modern drum and electric bass, Spiker’s “swing”

fiddle, Adcock’s bluegrass banjo, Graves’ bluesy Dobro, Phelps’ thumpy Merle Travis style guitar, and Mac’s voice, strong, high, and masculine, riding above it all.

8:46 “Mac, we’re going to play that back. The feel is good, but the chords aren’t right somewhere. You’re not all together.”

8:55 The sixth take. Mac keeps stumbling over words in this multi-syllabled song, and “it still sounds busy—let’s play it simpler” says the engineer. The aim is to get a full, but clean sound.

9:04 “I believe that’s it.” “Let’s play it once for timing.” After a playback, the engineer says “We’re well satisfied with it—let’s put that harmony on it, and call it a night.”

9:10 Spiker overdubs the fiddle part, adding a harmony line to his own lead, and additional drums are added, to everyone’s satisfaction. With one fiddle and two tracks, the brilliant Spiker makes the song’s fiddle break sound like an orchestra.

9:22 All three songs are replayed, and copies are made for Mac and for the engineers.

9:40 All the musicians have packed up their instruments and gone home, and Mac and Don Light leave together, smiling. Lights in the studio and on the control board wink out as the huge, now silent studio is shut down until the next day, when once more three or four hours of hard work will be spent in an effort to capture six or seven minutes of music for posterity.

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Bill Monroe has been at the top of the bluegrass music world for several decades, and rightly so, for the Kentucky native has been credited with making this music from the Appalachian hills popular. But Monroe and the rest of the traditional bluegrass music pickers may have to move over and make room at the top of the heap in the near future, because there's a batch of new talent with a flock of young followers on the rise in the field of bluegrass music.

The popularity of bluegrass music has increased several times over in the past few years, thanks in part to the creation of bluegrass music festivals in the south, and the increasing size of Monroe's own festival at Bean Blossom, Indiana. And within the past few months, bluegrass music has begun to be heard on many country and popular music radio stations across the country.

Among the new groups drawing the attention of this new generation of bluegrass fans is a group from Louisville, Kentucky which features a 48-year-old fiddle player and four young, mod, mu-

sicians. Since their appearance last year at Bean Blossom, The Bluegrass Alliance has become one of the most innovative new groups in all of bluegrass music, and they're quickly gaining a reputation among the leaders of the Nashville music world as perhaps the most promising of the new batch of bluegrass groups rising to prominence. Their recent single, "Fox on the Run," has been getting wide play on radio stations in the south and southeast, and is credited with opening even more ears in the music business to the unique, modern sounds of traditional and historic bluegrass music.

The Bluegrass Alliance sound is a crisp, clear, well-defined sound vastly different from the high-pitched, nasal wails of the more traditional groups. Listeners have no trouble understanding the lyrics to the tunes the Alliance performs, yet there's enough of a traditional flavor to their music to keep the purists happy.

The Bluegrass Alliance even looks different from traditional bluegrass groups—their hair is a bit longer, just

GLENN O. RUTHERFORD

# BLUEGRASS ALLIANCE





*Alliance performing at the Storefront Congregation in Louisville.*

*Photos by L.R. Baysinger*

long enough, in fact, to keep them from being invited back to Monroe's Bean Blossom Festival in 1972. Monroe later relented, and the Alliance did play two of the seven festival days.

The Alliance doesn't sport any of the traditional, flashy, bangles and baubles of many bluegrass groups. Instead, Lonnie Peerce, the fiddler, leader and "mother hen" to the group, proudly boasts that the Alliance was the first bluegrass group ever to appear onstage in (gasp!) bell-bottom trousers.

Peerce, a Louisville native and part-time paper hanger when he isn't playing fiddle with the Alliance, talked about the new popularity of bluegrass music between sets at Louisville's Storefront Congregation, a small nightclub in the city's east end where young and old bluegrass fans gather to hear the Alliance and the New Grass Revival.

"I've been playing fiddle as long as I can remember. I think I started on the mandolin when I was about three or four, and I remember playing fiddle before I was old enough to go to school," said Peerce, whose own hair comes down to the collar of his shirt. "There's no question that bluegrass music is more popular now than at any time since I've been playing—and that takes in quite a few years.

"Bluegrass is an honest music, and I think young people appreciate honesty these days. They like simple things, things with tradition, and bluegrass has all those things," he said.

But Peerce disagrees with those who explain bluegrass' newfound popularity by saying it's a simple music. "Bluegrass is anything but a simple musical form. Its roots may be found in the simple lives of the people it represents—but it's a helluva complicated style of music to play. There's no way to fake it in bluegrass—you can either play well or you can't. And the people in the audience or studio know right off the bat whether you've got it or not," he said.

While Peerce serves as the leader and spokesman for the group, their acknowledged star is a brilliant 21-year-old banjo player from Gold Hill, North Carolina, Garland Shuping.

Shuping arranges most of the Alliance material, has written several numbers, and plays with the style and flair of a young J.D. Crowe. "The music we play is different from traditional bluegrass—you can't make a name for yourself playing traditional bluegrass," Shuping explained. "You could say our music has a lot of minors in it, but that sounds gaudy. It's really just the arrangements and material that makes us different—different and good," he added convincingly.

The success of "Fox on the Run" seemed to take many people in the bluegrass music field by surprise. Bobbie Hinson, publicity director for Plantation Records in Nashville, the firm that presently records for the Alliance, said the company had been "pleasantly surprised" by the success of the single.

"It's selling far better than we anticipated, and it's getting much more play than I ever believed it would," she said.

But Lonnie Peerce and the rest of the Bluegrass Alliance weren't surprised by the showing of "Fox on the Run." "I think that single might have opened up a few ears in Nashville. There are still plenty of people who think bluegrass appeals only to that minority that's followed Monroe around all these years. The fact is the Alliance—and other young bluegrass groups—have followings that Monroe and the older groups can't capture," Peerce said.

Since the good reception of the single, Peerce is hopeful the group can put together an album and release another single before the fall bluegrass festivals are complete.

"We've got access to a great studio at Allen-Martin Productions in Louisville, and that's got to be a great advantage to us. I don't know a single other bluegrass group with an easy access to a studio as we have," Peerce said.

Other members of the group, bassist Steve Maxwell, 23, of Chattanooga, guitarist Dave Cosson, 26 of Morristown, Tennessee, and Dwayne Hester, 20, the mandolin player from Louisville, all share Peerce and Shuping's enthusiasm for their future. "Why should we be content to be second best behind all the old-timers," Cosson said at the Storefront. "We're building our own following." And the crowd at the Storefront Congregation that night attested



Alliance fiddler Lonnie Peerce.

to Cosson's statement. In addition to the young University of Louisville students who regularly attend Alliance appearances at the small club, there were several older families from the Kentucky farm counties surrounding Louisville. They'd heard "Fox on the Run" on their country music stations, and came to see the Bluegrass group that made the record.

Ken Pyle, the owner of the Storefront, also testifies to the rising popularity of bluegrass music. "I've been telling people for the last year or so that bluegrass is popular as hell. Not only the Bluegrass Alliance, but the New Grass Revival has a great following here in Louisville," he said.

The four-man New Grass Revival actually was a part of the Bluegrass Alliance when they appeared at Bean Blossom last summer. But they decided to go their own way shortly after the festival.

"Many of the people who followed Monroe and the others around for so many years have died off. Now the young people are getting into bluegrass, and I think Monroe and some of the other traditionalists resent it a bit. But the fact is the older groups have had their day, whether they realize it or not," said Ebo Walker, bass player and leader of the group.

Both Peerce and Walker contend young groups are responsible for the upsurge in the popularity of bluegrass music among college students and young adults. And both groups plan extensive tours of college campuses and clubs this fall.

"We hope to go up to New York and Boston and play some schools and clubs

there in the fall and early winter," Peerce said. "We get down to Washington, D.C. quite a bit and the young people there receive us real well."

The New Grass Revival played to college crowds in Mississippi and Louisiana this past spring, and they've sent tapes of their music to Leon Russell's Shelter Records in California. Featured performer for the Revival is shaggy-haired Sam Bush of Bowling Green, Kentucky. Bush, 20, started playing the fiddle as a 14-year-old and by the time he was 15, he won a national junior fiddling championship, a title he won twice more as a 16 and 17-year-old. Bush only occasionally plays the fiddle during the Revival's show, but like all the other musicians in the Revival and the Bluegrass Alliance, he is capable of playing several instruments. At one Bluegrass Alliance show, just for the heck of it, all members of the group changed instruments, and their sound didn't suffer a bit.

The Alliance was recording for American Heritage Records and last year Bluegrass Unlimited Magazine named their 1971 album best bluegrass album of the year.

Now that the group is recording with a larger company (Plantation also handles Rex Allen Jr., John Wesley Riles, Jean Evans and still releases some Jeannie C. Riley material) Peerce feels the Bluegrass Alliance will be reaching larger audiences across the nation as the popularity of bluegrass music grows.

"'Fox on the Run' has been selling well in about 15 states, but I think the next single will get an even wider reception," Peerce said. "This bluegrass thing has just started rolling—it's the kind of music that has to grow on some people."

I didn't like bluegrass at all when I first heard it," admitted Alliance guitarist Dave Cosson. "But then about eight years ago I went to an old fiddler's convention and bluegrass began to grow on me. It's kinda like gambling, once the bug bites you, you get hooked real easily."

As hundreds of Alliance fans in Louisville will admit, bluegrass is beginning to grow on a lot of people. And as the Bluegrass Alliance gets around the nation, doing a variety of numbers from the traditional "Long Black Veil" and "Rockytop" to modern tunes like "One Tin Soldier," "Fox on the Run" and "City of New Orleans," chances are bluegrass is going to grow on many, many others.

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# THE COUNTRY

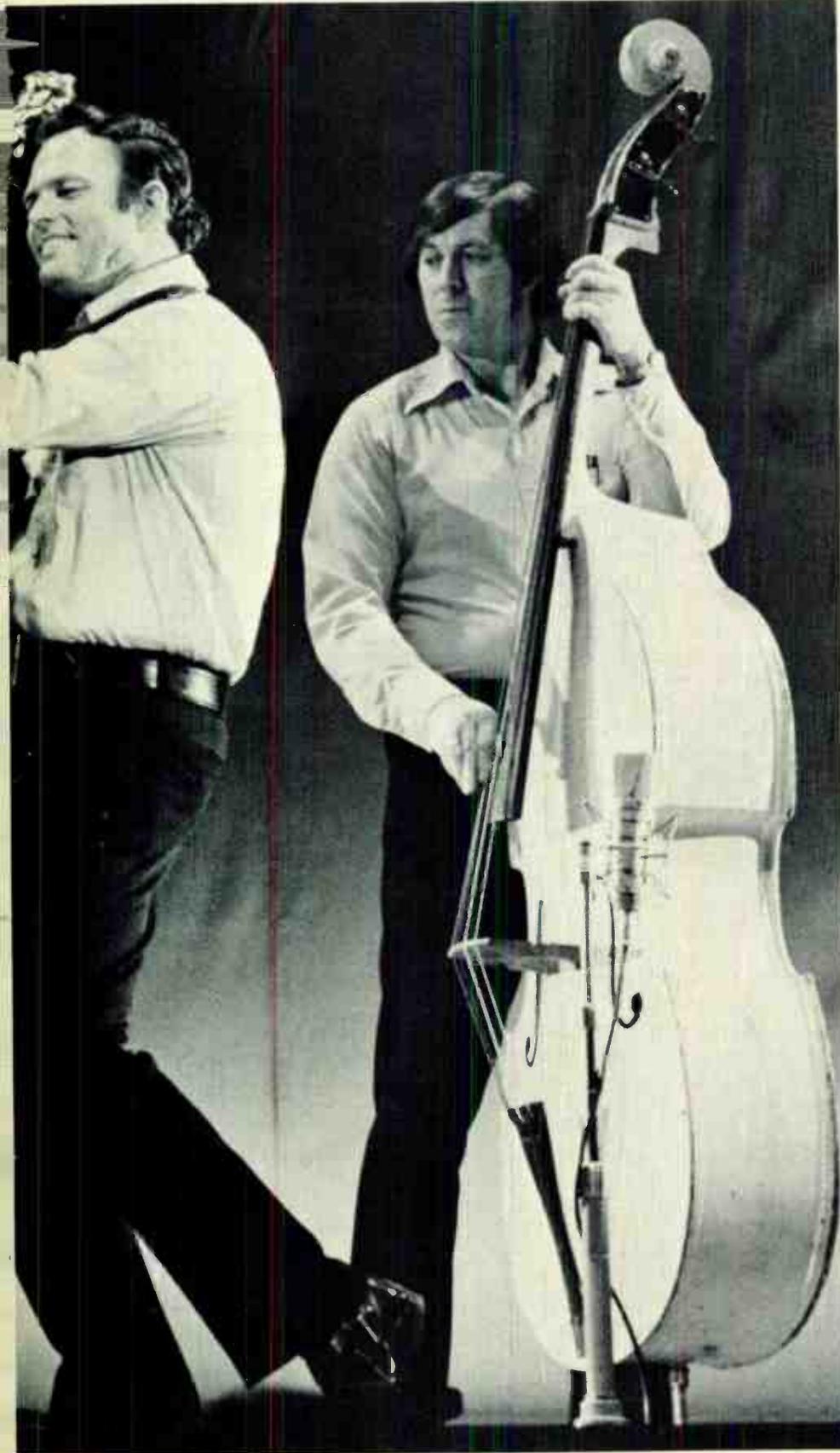


42 January-February 1973

World Radio History

# GENTLEMEN

ANN RANDOLPH



The Country Gentlemen are different from most Blue Grass groups in a number of ways. For one thing, they are equally at home playing and singing the new, neo-pop songs, like "Country Roads," and old standards, like "Banks of the Ohio." Their sound is enjoyed by bluegrass traditionalists as well as young people throughout the world. For another thing, although the Gentlemen have traveled widely across the United States, and last year made a very successful tour of Japan, they are based in Washington, D.C., where they have played regularly at the same club for over 11 years.

When the Gentlemen travel on short trips near home, they go by bus. They have their own bus, a second-hand Greyhound, which they are trying to fix up. At this time the bus is, to be polite, primitive. When we were talking before our recent trip to Charlotte, North Carolina, the Gentlemen asked me if I had ever seen Mel Tillis' bus. I shook my head "yes" enthusiastically—Tillis' bus is lovely, with separate sleeping and recreation compartments, all attractively decorated. "Well," they said, "our bus isn't anything like that!"

Indeed it isn't. They have left eight seats in the front of the bus, and the rest is just plain floor, with mattresses thrown down for sleeping. Although there is a lavatory in the back, it is not hooked up to a water tank, and is, for all intents and purposes, useless. This is the Country Gentlemen's second bus. I am told that the first one was fixed up nicely, but it was burned out in a fire, and it will take some time until they can alter this new bus to their specifications.

We met at the bus at midnight for our trip to North Carolina. Bass player Bill Yates, and guitarist Charlie Waller were waiting for the others when I got there. Yates is the driver most of the time, and he was prepared to spend the entire night driving and then play and sing the next day. I don't know how he does it. By 12:30 A.M., Bill Emerson, the banjo player, and Doyle Lawson, mandolin player, had arrived, and we were ready to leave.

For the first hour on the bus, the Gentlemen were quiet. They read their mail and talked about business. Someone had sent Charlie Waller a song—just words, no music—and Emerson and

Doyle Lawson try out different tunes for it, but it doesn't go very well. At about 1:30 we stop for coffee and stretching. As we get back on the bus, Doyle (pronounced "Doal" by the Gentlemen's southern accents) finds a leftover bottle of Cold Duck in a cooler, and except for Yates who is driving, we all have a tiny paper cupful.

Back on the road again, Doyle takes out his mandolin and the Gentlemen start singing. Doyle will start a song, and soon everyone joins in, singing in the close harmony that makes the Country Gentlemen so popular. Bill Emerson takes out his banjo, and the long, dark bus becomes a sort of rehearsal hall. The only problem is that Charlie and Bill Yates have colds, and Charlie can't seem to get a line out without coughing. He will have to loosen up that cough before they perform later in the day.

I was hoping that the playing and singing could have gone on all night, but eventually the guys got sleepy, and one by one they retired to their mattresses. By 3:30, Emerson, Charlie and Doyle were sleeping soundly in the makeshift beds.

I tried to sleep on the seats, but finding this impossible, I elected to sit up and talk to Bill Yates during the night. Yates admits that he could write a book on his experiences as a bus driver. "One night we had a flat tire," he told me. "It took all of us to get the bus jacked up, and then we couldn't get the wheel off because we couldn't get the bus high enough. Nothing went right, we had to find some wood to put under the jack to get the bus up. It took us three hours to get that tire changed, and I sprained my ankle besides."

Since this night is the night to change back to Standard Time, the Gentlemen wake up early. By 7:00 A.M. everyone is awake except Charlie, whom the guys call "Rip" because he sleeps so much. Yates has made several stops during the night and has timed the trip perfectly—we reach Charlotte just in time for breakfast. We stop at a nearby Howard Johnson's, and Yates, Emerson, Doyle and I go in for breakfast, leaving "Rip" asleep in the parked bus.

Everyone is cheerful and joking at breakfast. The sport of the day seems to be kidding Doyle about his weight. Doyle not only takes this teasing in a good mood, he knows how to give it back. When his toast comes, Doyle asks Bill Yates to get the waitress. "I can't eat this toast, it's burned," he complains to Yates. "Catch the waitress' eye and tell her to bring me more toast." When Yates finally does get the waitress and



tells her about the burned toast, Doyle suddenly becomes all innocence. "No," he says to the waitress, "this toast is just fine." Yates just looks embarrassed while the rest of us try to stifle giggles.

At 8:00 A.M. we pull into the parking lot of the Park Center in Charlotte, where the Gentlemen will be playing the second day of a two day Bluegrass Spectacular. They are scheduled to go on at 11:50, so there is a lot of time to kill. This is fortunate for Bill Yates, since he can use the time to catch up on the sleep he's missed. Charlie, Doyle and Emerson take their shaving kits and head for the men's room to freshen up. Charlie is still trying to shake his cold, and Bill Emerson is complaining about having something in his eye. Sure enough, his eye is red, but we can't find anything in it.

The Gentlemen all kill time in their own way. After checking out that area, we discover that Park Center is located next to a football field, and Doyle and Emerson play a little "pretend football" without a ball. Then they amble about, greeting the other performers, and go inside to check the sound system. It's all just killing time, waiting for the show to start.

Shortly before the Gentlemen are scheduled to play, several members of their fan club show up, and the girls set up a table in the lobby of the auditorium to sell Country Gentlemen wares. In addition to records and tapes, the girls also sell Country Gentlemen tee-shirts and bumper stickers that read "Green grass in the summer—Blue Grass all year long with the Country Gentlemen." The guys carry this stuff with them on the bus, and are always prepared to make a sale. At one point a man comes up to the bus and asks how much is a C.G. tape. Charlie jokingly tells him \$25.00. Emerson says "if we charged \$25.00 we wouldn't have to carry so many." And Charlie tells the man, "we used to sell them for \$4.00. Now we charge \$6.00. We find we make more money that way!"

By show time, Charlie's cough is better, and the group has come together in the style that the Gentlemen are

famous for. Charlie is the lead singer, and his voice is smooth and clear. Emerson sings baritone, Yates is the bass singer, and Doyle is the tenor. This particular group has been together since 1971, when Doyle joined the group. Yates has been with them since late 1969, and Charlie and Bill Emerson are original Country Gentlemen. Although Emerson left them in 1961 to form his own group, he rejoined the Gentlemen in 1970. In the two shows they do that afternoon, they are by far the popular favorites.

In between the shows and after the last show, the Gentlemen are constantly surrounded by fans, some wanting autographs, others just wanting to talk to them. Someone who has heard and admired them before has built a mandolin which he gives to Doyle as a gift. Doyle is extremely proud of his new mandolin, and takes it to Bill Monroe, who tries it out and confirms how good it is. Doyle is probably the most modest of the Country Gentlemen. I asked him what is the most difficult song he plays, and he replied, "When you play as badly as I do, they're all hard." Not so, Doyle.

After the second show, the guys are anxious to get home, and would like to get to the bus and get moving, but there are still fans to greet and business to attend to. Bill Monroe takes them all aside to ask them to play at his festival at Bean Blossom, Indiana this summer. It is nearly 8:00 P.M. before we get everyone back in the bus and on the road again.

On the way home, the Gentlemen are quieter and more tired than last night. We make only one stop, for dinner and gasoline, and then it's back on the bus for the long haul. Doyle drives for a while to relieve Yates, who looks like he's about to fall asleep, but soon Yates takes over driving again. I think he's uncomfortable if someone else is driving the bus; he can't seem to relax. Bill Emerson still has something in his eye, and it looks worse than before. By now, even his other eye is red and swollen.

It's after 3:00 A.M. when we finally pull into home base. Everyone sleepily gathers together his gear, and goes his own way. It is now Monday morning, and on Tuesday night the Gentlemen have to play at their regular club, the "Shamrock" in Washington, D.C. That gives them two days to rest and try to get rid of colds, eye infections and fatigue. But you can be sure that come Tuesday night, the sound that you hear from the Country Gentlemen will be just as smooth and just as together as it was in Charlotte; and it always will be.

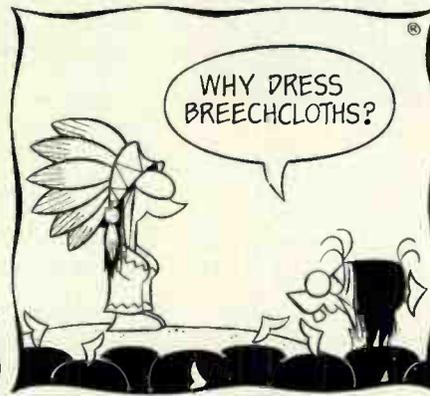
# Tumbleweeds

BY T. K. RYAN

THERE WILL BE A WAR PARTY LEAVING TO ATTACK THE FORT TOMORROW MORNING! THOSE WISHING TO JOIN IT WILL ASSEMBLE IN POWWOW CIRCLE AT 10:45 SHARP! BRING WEAPONS AND A BOX LUNCH! MUTED WAR PAINTS AND DRESS BREECHCLOUTS WILL BE IN ORDER!



WHY DRESS BREECHCLOUTS?



WE'LL BE ATTACKING AFTER SIX



NO, YOU MAY NOT WEAR THEM INTO BATTLE AND THAT'S FINAL!

WHY KNOT?



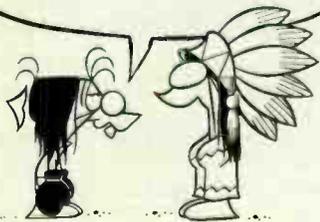
BECAUSE IT'S NOT INDIAN THAT'S WHY NOT! IT'S ALSO NOT KOSHER, CRICKET OR COUTH!!



A BATTLE'S A FITE AIN'T IT?



YOU WON'T LEMME WEAR BOXIN' GLUVS INTA BATTLE CUZ YA DON'T KNOW THE VALLEW O' BOXIN' GLUVS!



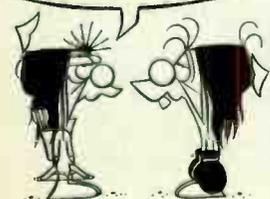
HERE! LEMME SHOW YA! PUT UP YER DOOKS! HIT ME! GO 'HEAD! HIT ME! HIT ME!



HURT YER HAND, DIDN'T YA!



MAY I ASK, LIMPID LIZARD, WHY YOU WANT TO WEAR BOXING GLOVES INTO BATTLE?



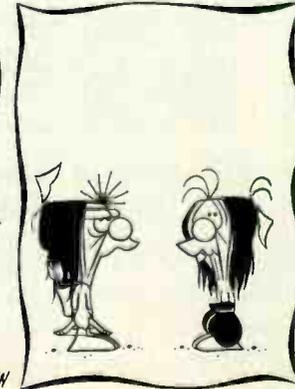
CUZ IF MY 'PPONENT NOCKS ME DOWN HE'S GOTTA GO TO A NOOTRAL CORNER!



AND WHAT IF YOUR OPPONENT IS USING A GUN INSTEAD OF BOXING GLOVES?



SO MUCH FOR THE GREAT RED HOPE



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Country Music World 45

**LISTING OF CURRENT  
FAN CLUBS**  
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**TOM ANDRUS Fan Club**  
Donna Loker & Mary Petersen, P.O. Box 424,  
Columbus, Nebr. 68601

**BLUE ECHOES Fan Club**  
Donna Meyer, Pres., 606 Jackson, Apt. 1,  
Peoria, Illinois 61603

**THE B.J.'s Fan Club**  
Dorene Kloosterman, Pres., 276 South Maple  
St., Zeeland, Michigan 49464

**SINGING SAM BAKER Fan Club**  
Kitty Tullis, Pres., 2815 South Sheridan St.,  
Philadelphia, Pa. 19148

**GLENN BARBER Fan Club**  
Mrs. Alice J. Walker, Pres., 1402 Martin,  
Houston, Texas 77018 and Captain Al Magee,  
Box 206, Deer Park, Texas 77536

**CARL & PEARL BUTLER Fan Club**  
Opal Hardyman, Pres., 1008 South Oak St.,  
Champaign, Illinois 61820

**COUNTRY SCENE**  
Libby Roberts, Pres., Star Route 1, Box 86 G,  
Inverness, Fla. 32650

**BILLY "CRASH" CRADDOCK Fan Club**  
Glennis Mollohan, Pres., Route 2, Box 84,  
Fleming, Colorado 80728

**DICK CURLESS Fan Club**  
Monna Massey, Pres., 1360 Valley View Ave.,  
Wheeling, West Virginia 26003

**DON CHAPEL Fan Club**  
Mavis Thompson, Pres., P.O. Box 154, Toeter-  
ville, Iowa 50481

**TOMMY CASH & THE TOMCATS Fan Club**  
Sue Hensley, Pres., 105 Cunniff Parkway,  
Goodlettsville, Tenn. 37072

**JOHNNY & JUNE CARTER CASH Fan Club**  
Mrs. Virginia Stohler, Pres., 500 North 8th  
St., Middletown, Indiana 47356

**THE COUNTRY CAVALEERS Fan Club**  
Lynnette Yandle, Pres., Box 348, Old Hick-  
ory, Tenn. 37138

**ETHEL DELANEY Fan Club**  
Sandy Lambert, Pres., P.O. Box 655, Hudson,  
Ohio 44236

**SKEETER DAVIS Fan Club**  
Linda Palmer, Pres., Box 12276, Nashville,  
Tenn. 37212

**JAN ESTY Fan Club**  
Dolores Taylor, Pres., 75 Wheeler Ave., Salen,  
N.H. 03079

**BOBBY FARISH Fan Club**  
Cope Farish, Pres., P.O. Box 113, Madison  
Heights, Va. 24572

**SHIRLEY FIELD Fan Club**  
Colonel Harry Chappell, Pres., 316 Rosedale  
Drive, Whitby, Ontario, Canada

**LEFTY FRIZZELL Fan Club**  
Mary Kay, Pres., 9246 St., Route 14, Streets-  
boro, Ohio 44240

**The FOUR GUYS Fan Club**  
Terry Robinson, Pres., 1866 North 3rd Ave.,  
Upland, California 91786

**RAY GRIFF Fan Club**  
Jim Rodgers, Pres., 6911 Manistee St., Pitts-  
burgh, Pa. 15206

**JIMMY GATELEY Fan Club**  
Mable Bass, Pres., Route 2, Box 78, Gloster,  
Miss. 39638

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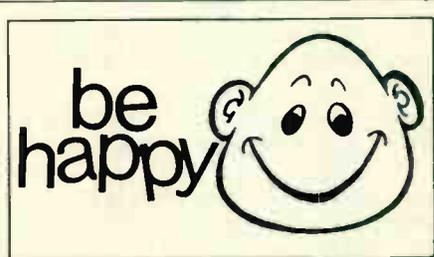
*(Continued from page 32)*

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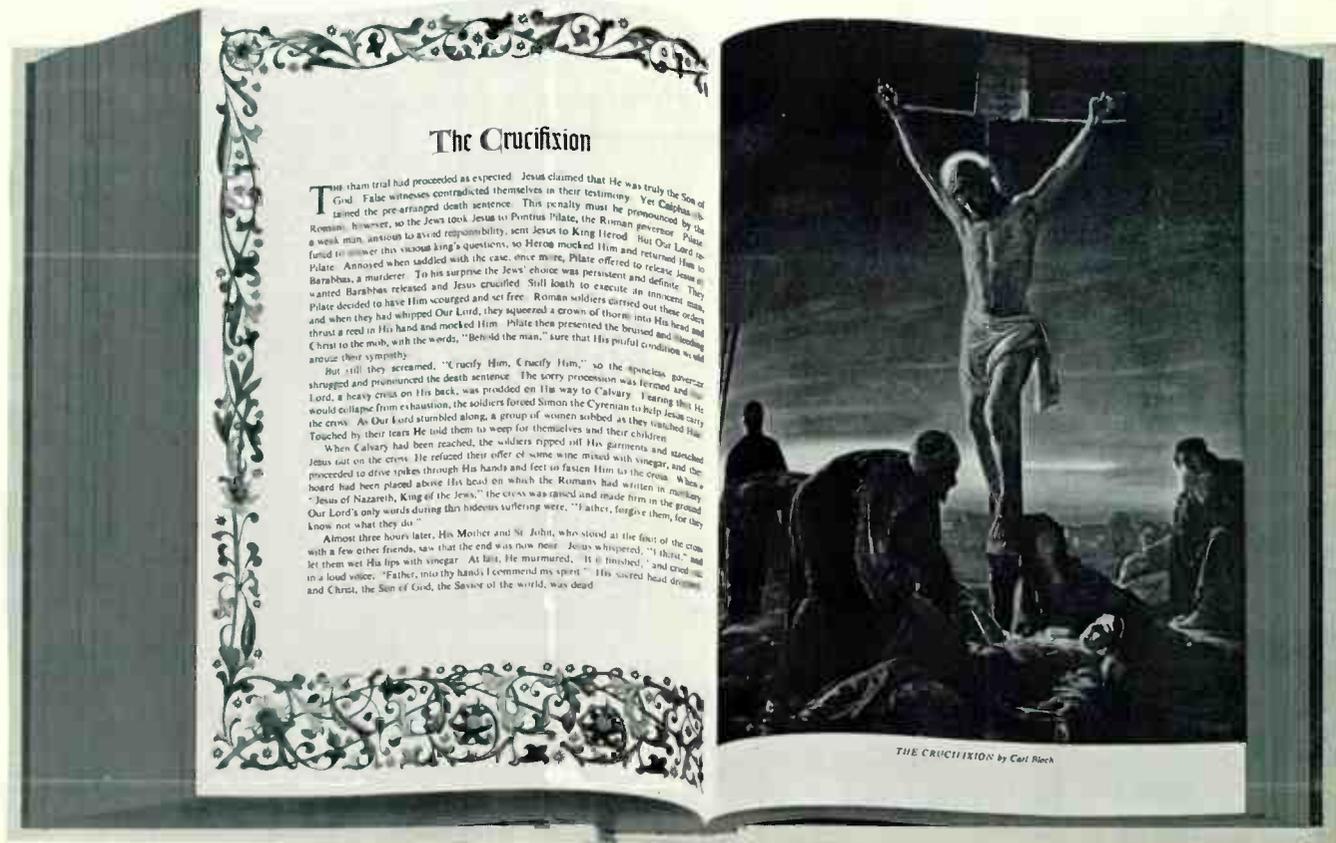
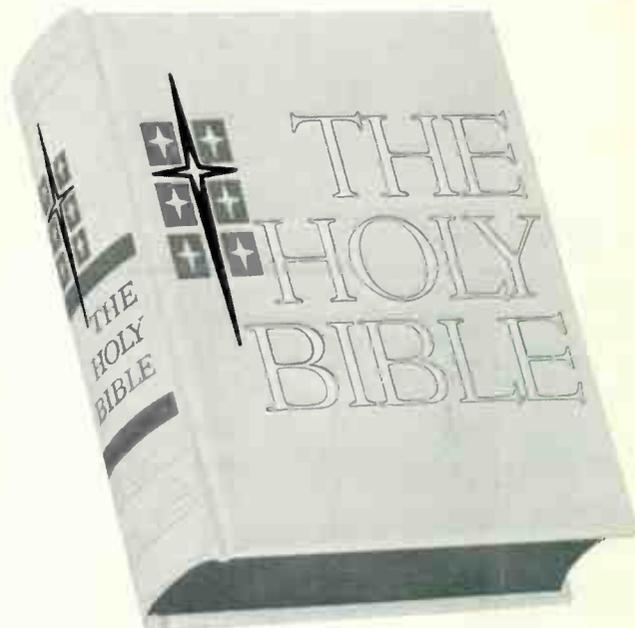
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## The Crucifixion

The trial had proceeded as expected. Jesus claimed that He was truly the Son of God. False witnesses contradicted themselves in their testimony. Yet Caiaphas maintained the pre-arranged death sentence. This penalty must be pronounced by the Roman. However, so the Jews took Jesus to Pontius Pilate, the Roman governor. Pilate found it unwise to answer the king's questions, so Herod mocked Him and returned Him to Pilate. Annoyed with the case, once more, Pilate offered to release Jesus or Barabbas, a murderer. To his surprise the Jews' choice was persistent and definite. Jesus wanted Barabbas released and Jesus crucified. Still loath to execute Jesus, Pilate decided to have Him scourged and set free. Roman soldiers derided Him. They whipped Our Lord, they squeezed a crown of thorns into His head and thrust a reed in His hand and mocked Him. Pilate then presented the bruised and bleeding Christ to the mob, with the words, "Behold the man," sure that His pitiful condition would arouse their sympathy.

But still they screamed, "Crucify Him, Crucify Him," so the officious governor shrugged and pronounced the death sentence. The sorry procession was formed and Our Lord, a heavy cross on His back, was prodded on His way to Calvary. Exhausted, He would collapse from exhaustion, the soldiers forced Simon the Cyrenian to help Jesus carry the cross. As Our Lord stumbled along, a group of women sobbed as they watched Him. Touched by their tears, He told them to weep for themselves and their children.

When Calvary had been reached, the soldiers ripped off His garments and attached Jesus to the cross. He refused their offer of some wine mixed with vinegar, and they proceeded to drive spikes through His hands and feet to fasten Him to the cross. When he had been placed above His head on which the Romans had written in mockery "Jesus of Nazareth, King of the Jews," the cross was raised and made firm in the ground. Our Lord's only words during this hideous suffering were, "Father, forgive them, for they know not what they do."

Almost three hours later, His Mother and St. John, who stood at the foot of the cross with a few other friends, saw that the end was now near. Jesus whispered, "I thirst," and let them wet His lips with vinegar. At last, He murmured, "It is finished," and cried out in a loud voice, "Father, into thy hands I commend my spirit." His sacred head drooped and Christ, the Son of God, the Saviour of the world, was dead.

THE CRUCIFIXION by Carl Bloch

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