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**Roy Clark: Cornball Lightning On The Move  
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January 1974. 75 cents

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**Producers'  
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Country '74**

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World Radio History

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



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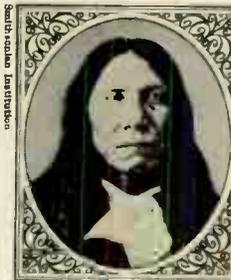
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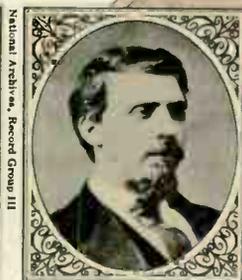
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"In Without Knocking" by Charles M. Russell courtesy Amon Carter Museum, Fort Worth, Texas

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

**“The Midnight Oil,” a Top-5 single  
that’s now a hit album.  
And the lady who started  
the fire—  
Barbara Mandrell.**



**On Columbia Records** 

# Letters

After a year of hoping and expecting, I was glad to see your magazine with a cover story on Marty Robbins. The article was extremely informative concerning his accomplishments on the race track but said very little of his musical background or current status in the music scene.

I have always considered Marty the most talented and versatile performer to ever set foot on a stage and I'm glad to see him get some of the recognition he deserves in your fine magazine. An up-to-date candid interview with him would be most interesting since most of the articles that I have read on him speak *only* of his early hits and early singing background. I hope to see something real soon.

Also, in the same issue I was glad to see the article on the piano as a country music instrument. An instrument that has long been an integral part of country music, it has often been neglected when one thinks of a country music band. Most all of the top-name performers now use the piano in their recordings and stage appearances.

Keep the good articles coming as I have just re-entered my subscription.

MICHAEL J. MABREY  
MARY ESTHER, FLORIDA

The more issues I receive, the better I like your magazine. I especially liked the article on Marty Robbins, although I'll bet *he* had mixed emotions on being called an *old* outlaw!

Seriously, I'd like to commend the writers; their articles are very well-written and, best of all, they are *interesting!* That is not always the case with a lot of articles.

Thank you for a country magazine that I can brag about, give away, or leave out in full view, all with pride that I'm a COUNTRY MUSIC FAN!

MRS. JAMES G. ARFT  
BRITTON, MICHIGAN

Your magazine is exceptional and clearly No. 1 in country-folk periodicals. Your record reviews are also concise and intelligent, but I take issue with John Gabree's assessment of Waylon Jennings' *Honky Tonk Heroes*.

Gabree seems to confuse "surface cleverness" with plain ole Texas-dirt honesty. I don't know exactly to which songs or verses he might be referring, but anyone who comes up with "he's resined his riggings, he's laid back his wages, he's dead-set on riding them big rodeos" has been too busy sopping up life's dreams and disappointments to worry about being clever. Shaver is real and writes songs splattered with elemental truths about relationships and hard living. Maybe his songs aren't as commercial as most of the redundant, watered-down pap heard these days on country radio stations, but that's only because Billy Joe happens to have a little musical integrity about him and ain't grabbing for the quick buck. I've been waiting a long time for Billy Joe Shaver and, I suspect, so have Waylon Jennings and friends.

BOB CAMPBELL  
SHREVEPORT, LOUISIANA

Congratulations on your superb coverage of Patsy Cline in your October issue of *Country Music*. I thoroughly enjoyed it, as I also have enjoyed your past articles of "old golden throat," Hank Williams.

In the future I would like to see articles on Gentleman Jim Reeves, Red Foley and Johnny Horton. A story on Webb Pierce and Stonewall Jackson would also be most welcome.

Keep up the good work.  
ROGER L. KOPF  
NEBRASKA CITY, NEBRASKA

Greetings from Anchorage, Alaska! Country music is very much a part of Alaska's life, thanks to the superlative efforts of KYAK Radio, An-

chorage, and KIAK Radio, Fairbanks.

I just received the October issue of *Country Music*, and was very happy to read the article in "Hi-Fi Corner." Recording techniques aren't too popular, but there are a few who are very interested in the subject. I have no training other than that I've taught myself, but I need guidance, and your feature on this subject just might have given me my start to many pleasant hours of recording.

The recording engineer gets very little of his just rewards, yet he is the hardest worker in the studios. His efforts usually are completely covered up by the popularity of the artist, but if not for his valuable experience, that artist might never have made it to where he is now. I, for one, salute those engineers who strive to bring us country music at its finest.

JERRY L. VAN VOORST, SGT.,  
USAF  
SEATTLE, WASHINGTON

I have a request of some readers out there in the world, so I'd really like it if you'd print it. If anybody still has the October and November '72 issues of *Country Music*, I would appreciate it if you would contact me at Box 216, Amanda, Ohio. I'd be willing to pay a dollar an issue, plus postage.

KENNY PUGH  
AMANDA, OHIO

*Regrettably, we are unable to fulfill requests for certain past issues of Country Music. Copies of the following issues only are available: September and December, 1972; March through July, 1973, and September and October 1973. Write to Back Issues Dept., Country Music Magazine, 475 Park Avenue South, 16th floor, New York, N.Y. 10016. Enclose \$1.00 per copy (for cost and handling) for issues since July '73 and \$1.50 each for earlier issues. — Ed.*

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<b>Letters</b>		<b>2</b>
<b>Down Home and Around</b>	DIXIE HALL	<b>6</b>
<b>People on the Scene</b>	AUDREY WINTERS	<b>8</b>
<b>Country News</b> (The Nitty Gritty Dirt Band in Japan)		<b>13</b>
<b>The Flight of the Superpicker</b>	PATRICK CARR	<b>24</b>
It moves like a mountain in an earthquake! It flies much higher than a nightingale! It sounds like an orchestra taking a coffee break! What is it? It's the Entertainer of the Year folks, it's Mr. Roy Clark... it's incredible!		
<b>A Visit with Barbara Mandrell</b>	JOHN FERGUS RYAN	<b>32</b>
In the living room of her mother's house... with her doggie slopping around and eating everything in sight... Barbara Mandrell sits like a pretty picture among the Oriental knockknacks and spills her heart for you.		
<b>Record Collector's Listing</b> (Not available in Newsstand Copies)		<b>35</b>
<b>Country Music Producers' Predictions</b>	KATHLEEN GALLAGHER	<b>76</b>
This being January 1974... we figured you'd like to know what those big record company producers have in store for you.		
<b>Record Reviews</b>		<b>81</b>
<b>Books</b>		<b>88</b>
<b>In Defense of the Telecaster Cowboy Outlaws</b>	DAVE HICKY	<b>90</b>
In Nashville, they call them outlaws... now and again maybe because they're the only country artists who don't wear crush proof clothes... or something like that. But thank God for Waylon and Willie and Kris and Tompall and all the rest.		
<b>The Country Hearth</b>	ELLIS NASSOUR	<b>96</b>
<b>Hi-Fi Corner</b>		<b>98</b>



15



24



32



90

IN OUR NEXT ISSUE:  
Freddie Hart's overnight success;  
it took him 20 years.  
A candid conversation with Merle Haggard.  
The lure of the railroad for country songs.

Before you buy the guitar you thought you  
were going to buy, see and hear  
The Swedish Mind-Changer.

*Levin*

THE CF MARTIN ORGANISATION  
Nazareth, Pennsylvania



# Down Home and Around

by Dixie Hall

New Year resolutions abound in Music City:  
The Joneses vow to hold on . . . Tom T. resolves to forget  
about writing acceptance speeches.

---



Another year is upon us, and Music City folks are beginning to concoct their New Year resolutions. **Johnny Rodriguez** intends to try to meet all his fans personally. Don't know if that is such a good idea, however, it sure won't leave much time for picking and writing.

The **Joneses, George and Tammy**, have no doubt resolved to "Hold On," and it looks like they're doing okay. Sure would like to have those folks out for some barbecued chicken. Maybe we can if George will resolve not to hog all the gizzards.

**Bill Anderson** promises to find a

new way of getting attention during the DJ convention in 1974.

"Appendicitis hurts too much," quipped the handsome whisperer.

**Tom T.** has resolved not to waste any more time writing acceptance speeches, which is fine. A songwriter needs to remain humble.

**Billy Joe Shaver** must intend to make life easier on his wife this year. "I'm gonna have to get her a copy of that book," he grinned, nodding toward a volume lying on our coffee table. The title? "How To Live With A Neurotic Dog."

**Cal Smith** has vowed to change his smoking habits. Instead of four packs a day, I'll smoke seven, he vows. That's all right, Cal, as long as they are a legitimate brand.

**O.B. McClinton**, a dark man with a bright future, says if you liked me in 1973, you'll like me more in '74, 'cause I plan to do more.

**Tex Ritter** has resolved to write more letters to his friends. (That shouldn't be necessary, Tex, if you'd just turn Dorothy loose on the telephone.)

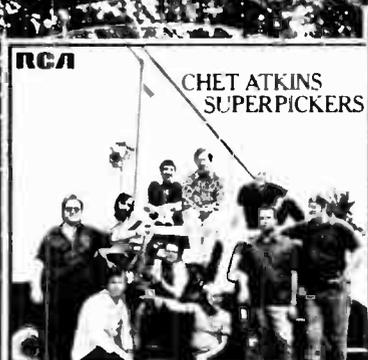
**Doyle Wilburn** has vowed to find a way to do more that will benefit everybody in the country music industry. (Maybe he could get **Al Gallico** to retire. Only kidding Al.)

**Billy Sherrill** is too busy to think about resolutions. Next October at the BMI awards banquet, I guess we'll see why.

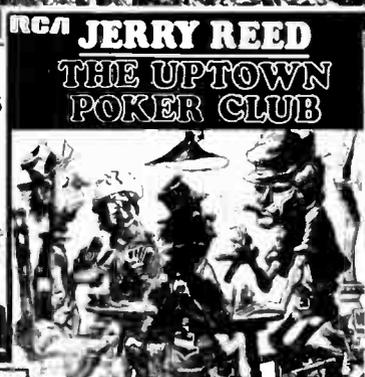
Don't know what **Tompall's** resolution is. But I suggest he go home early enough Saturday night to leave for mass Sunday morning.

Finally, it would be great if everybody would live by **Jack Stapp's** beautiful thought. "I resolve," he says, "to do what should be easy, but is often most difficult, and that is to enjoy to the fullest my present state and be at peace with others and myself." Happy New Year. ■

# Happy New Ear



**CHET ATKINS  
SUPERPICKERS**

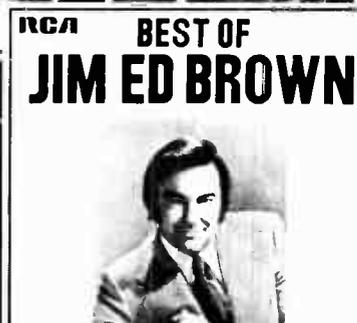


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Includes: Country Sunshine  
My Mind's Gone to Memphis  
You Take Me Home, Honey

Continuing the best in country is our New Year's resolution.

**RCA Records and Tapes**

# People on the Scene

by Audrey Winters

Eye-catching fashions, mishaps and thefts mark the week-and-a-half Grand Ole Opry birthday celebration . . . Buck Owens and group plan an overseas tour.

By the time you read this, the annual D.J. convention and its accompanying parties will be all over and everything back to normal, but I'd still like to share with you a few of the inside happenings that went on during the week and a half of celebrating the Grand Old Opry's birthday.

The fashion this year with the country set was blue jean outfits with embroidery and rhinestones, ostrich feathers and Indian turquoise jewelry. **Bobby Goldsboro** had the largest stones of turquoise of anyone. He wore a black sport shirt and trousers with a huge "squash blossom" and concho belt. **Tony Booth** wore a ring whose turquoise stone covered the entire length of his index finger. **Donna Fargo** had the most feathers. She

wore a black gown with feathers from top to bottom.

**George Jones** and **Tammy Wynette** looked great dressed in white . . . **Loretta Lynn** sticks to the high neck, old-fashioned look . . . **Lynn Anderson's** gown was unusual. The entire bodice was real mink. She sewed cut glass squares around the wide waist band . . . **Del Reeves** was an eye catcher in a maroon velvet suit with a pink shirt . . . **Willie Nelson** didn't dress up this year; he wore his faded denim coat and jeans with a cowboy hat. The fans loved him just the same.

Loretta Lynn received a threatening phone call telling her not to show up for the CMA Awards TV Show. She said she has had them before, but didn't take any chances and was guarded carefully. **Jerry**

**Foster**, top songwriter and Mercury recording artist, was attacked by five party crashers in the lobby of a hotel. He has the bruises and a broken nose to show for it.

**Johnny Paycheck's** hotel room was ransacked and \$1,500 was taken from him . . . thieves broke into **Jerry Lee Lewis'** home in Memphis and took his gun collection and all of his jewelry . . . pro golfer **Lionel Hebert's** golf clubs were stolen while he attended a party for the Music City golf tournament had ended.

A car plowed into the side of one of **Merle Haggard's** buses as it was turning into the King of the Road Motor Inn entrance. Hag has bought a new bus equipped very much like a house trailer. He said.



Mr. and Mrs. Mooney Lynn and the Silvers (Donna Fargo and husband, Stan), all dressed to the hilt for convention festivities.

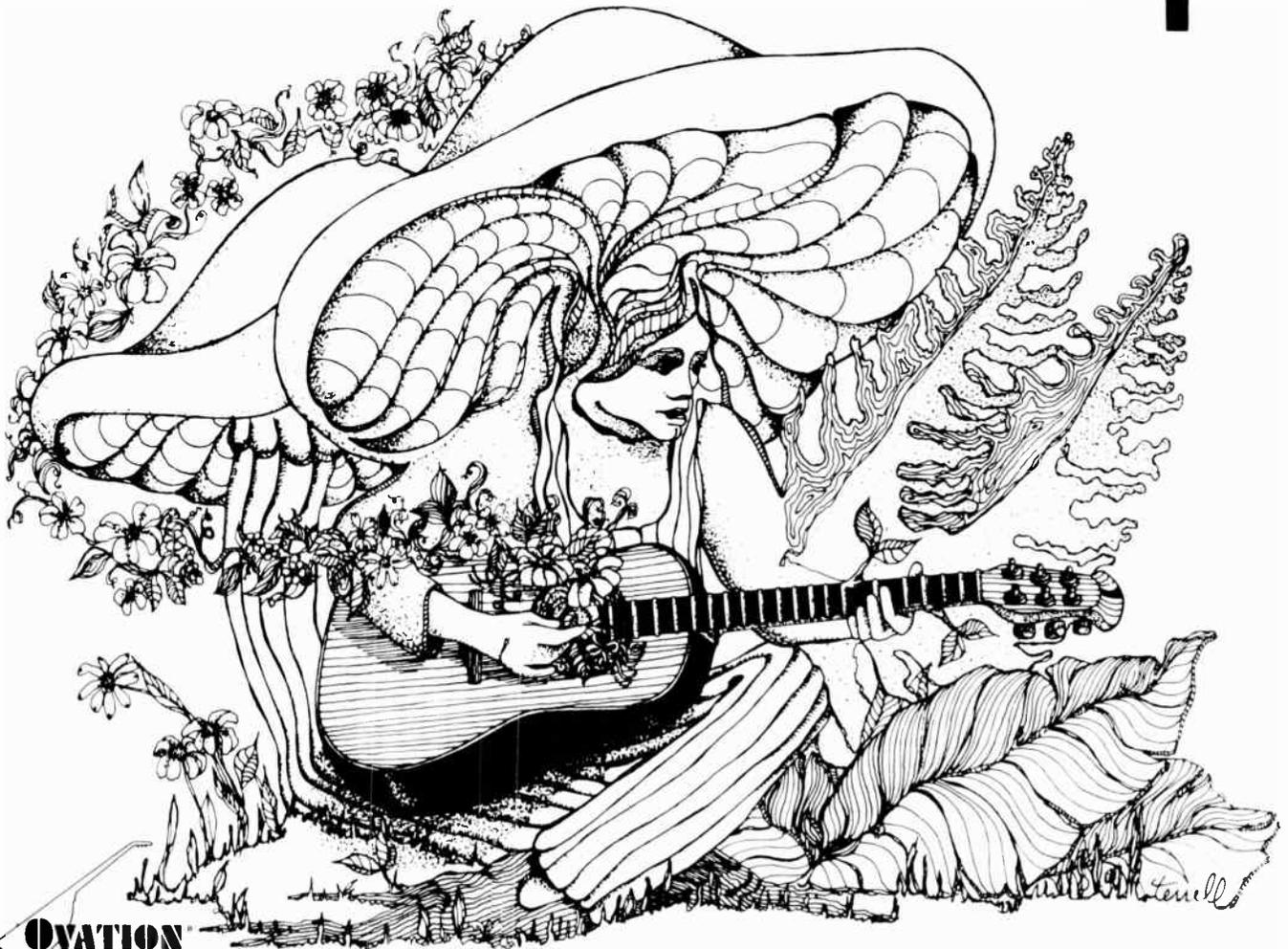
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Lynn Anderson said she sews all the beads and sequins on her Western stage clothes when she is traveling and having to stay in motels. She said, "I get so bored that I want to eat all the time... I even enjoy reading the menus." When **Roy Clark** was asked several times how his game of golf was going during the tournament, he said, "Fantastic! I just get so tired of saying terrible." **O.B. McClinton**, popular black artist, was performing on the Columbia Records show. When he reached for a microphone that didn't work he threatened to call the NAACP on someone.

**Jimmy C. Newman** was kidding Rosine (Mrs. Charley) Pride about drinking Black Daniel. Rosine explained, "I didn't know anything about different brands of liquor and that Tennessee people drink Jack Daniels either green or black label. So when we learned that Jimmy C.



Lynn Anderson

was going to visit us, I sent out for some Black Daniel and Jimmy C. has never let me forget it."

**Del Reeves** was entertaining the pro golfers and celebrities at a party and was discussing **Conway Twitty's** song "You've Never Been This Far Before." He did an imitation of how the record would sound if **Hank Snow** were to sing it, then **Ernest Tubb** and **Roy Acuff's** version of the tune.

**Glen Campbell** was singing and telling a few stories at the Rooftop Lounge after the CMA Awards Show. "I don't know what this town has, but it sure is here. Why, **Minnie Pearl** told me a person could get so high here that he could go duck hunting with a rake." Minnie laughed loudest.

A music publisher was telling about how his plane couldn't land in Nashville because of fog. **George (Goober) Lindsey** said, "Aw, who ever heard of being fogged in at Nashville? Man, that wasn't fog, that was whiskey."

**Buddy Alan** and wife, Janie, are all smiles over their new baby girl. Her name is Amy Jane... Willie Nelson and wife Connie named their baby Amy Lee. They have an-

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other 4-year-old girl named Paula. She is named after Paul, Willie's bass player and subject of the song "Me And Paul."

**Buck Owens, The Buckaroos, Susan Raye, Tony Booth** and Buddy Alan will leave the States February 28 for an eight-week tour overseas. They will go to Japan, China (the first country acts to play China), New Zealand, Australia, South Africa, England, Ireland, West Germany, Czechoslovakia, Norway and Denmark.

The wives of "Crash" Craddock's manager and record producer got together and designed "Crash" a stage outfit for his birthday. It looked so great, he ordered four more suits like the one they gave him. The ladies now have a full-time job. Incidentally, "Crash" has an album of his songs recorded in Japanese now available on ABC Records.

**Ace Cannon** thinks he and **Boots Randolph** ought to get together for a "Battle of the Saxes." Both are tops in their field. Ace is living in Memphis and has formed his own talent agency where he books **Jerry Jay, The Bill Black Combo**, as well as himself and his band.

**Bob Wills** was flown into town from his home in Texas by Merle Haggard for a special citation presented to him by ASCAP (American Society of Composers, Authors and Publishers). Bob, now confined

to a wheelchair after suffering a stroke, was honored for "his long, productive, and creative association with country music and his unequalled leadership as a musician and a man." ■

### Jerry Clower Becomes Opry Member



The Yazoo City storyteller, Jerry Clower, was officially welcomed as a new member of the Grand Ole Opry on October 27. The MCA artist was accompanied by the governor of his home state, Bill Waller, who headed a Mississippi delegation in Clower's honor.

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OLD WOMAN IN THE SHOE	MULBERRY BUSH	LITTLE MISS MUFFET
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DING DONG BELL	LITTLE BO PEEP	HUMPY DUMPTY

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BOOM**

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TWO**

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THIS FAR BEFORE  
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# Country News

The Nitty Gritty Dirt Band overcame the language barrier on a recent exciting tour of Japan and said a warm "Arrigato" to their new fans.

## Dirt Band Finds Loyal Following in Japan

by Ira Mayer

She had long jet black hair flowing down past her waist, and wore *very* short skirts revealing slightly beefy thighs. Eumiko was her name, she was all of 15 years old, and she didn't like being pinched in the backside. She sat faithfully in the lobby of the Kyoto Grand Hotel the morning after the Nitty Gritty Dirt Band arrived, waiting for each of the band's members to show up at the coffee shop for breakfast.

Jim Ibbotson, in cowboy hat and fatigue shirt, was first down that morning. She walked toward him slowly as he came out of the elevator, bowed gently, and as a few tears rolled down her cheek, presented him with a small wrapped package. Jim said "Arrigato," the Japanese word for "thank you," and went in for breakfast. Inside the box was a two-inch hand-painted paper umbrella.

Whenever the Dirt Band appeared there were the guys and girls outside the stage door who had blue "Cosmic Cowboy" t-shirts (the name of the band's then-current single) which they wanted signed. There were Shuichi and Michiko Fujii, who like many other devotees came to several of the concerts, and who one night presented each of the members with handmade traditional Japanese lounging coats and an invitation to their tea room in Kyoto. And once when Jim Ibbotson opened a dressing room window as a friendly gesture to the crowd outside, about 150 eager fans immediately climbed in and swamped the band for well over an hour.



PHOTO IRA MAYER

The Nitty Gritty Dirt Band held a special press conference when they arrived in Tokyo.

The first official greeting came at the airport after the customs officials inspected what were probably their first washboard and washtub bass. Once out of the customs area, there were television flood lights, cameras, half a dozen microphones and perhaps twice as many photographers.

"How does it feel to be in Japan?"

"Do you think you'll be able to overcome the language barrier?"

"What was it like recording the 'Will The Circle Be Unbroken?' album?"

Jet-lag and the barrage of lights and broken-English questions had the band stunned as they stood be-

neath a ten-foot gold-leafed banner which read, "WELCOME TO JAPAN, NITTY GRITTY DIRT BAND!" A five-lady delegation, headed by the president of the Japanese branch of the Nitty Gritty Dirt Band Fan Club, presented each member of the quintet with a bouquet of red roses. No one ever did answer any of the questions—they just kind of stuttered a bit and grinned a lot.

At the hotel, Kobeyashi, a fast-talking top-40 style disc jockey, was waiting to record an interview for broadcast that night. His research having been very thorough, he even knew that Les Thompson had drop-

ped out of high school at 16 and run away to Alaska.

"Do we have to leave that in?" Les asked, after the tape machine had been turned off. "It's not that I deny it, or that it was anything bad, but it's not the kind of thing I usually try to stress in an interview, and it really doesn't have anything to do with the band or the music." Kobeyashi just smiled.

One devoted friend and fan was Mike Maki, a Japanese country singer who's had a number of hits on the Japanese charts, and who met John McEuen while driving through Colorado a few years ago. Always wearing silk Japanese-made Western shirts, jeans (Wrangler is his sponsor, and his back-up group is called The Wranglers) and denim boots, Mike is soft-spoken—except when emceeing Dirt Band concerts or hosting a Sunday afternoon radio show for 12-to-16-year-old girls—and he flat-picks "Black Mountain Rag" faster and cleaner than many American pros. John called him as soon as we arrived, asking him to come to the hotel. John had been practicing his banjo in the first-class lounge on the 747 on the way over and just couldn't wait to get a feel for a Japanese audience. So after 15 hours in the air and a host of interviews and shaken hands, John and Mike were off to an "American" bar named Wishbone, where a local bluegrass band was playing that night.

There was tension before the first concert. Even a band that's been together for eight years gets nervous in new territory—especially when that territory is 5,000 miles from home. With the opening bars of "Foggy Mountain Breakdown," though, they knew there would be no communication gap. The Nitty Gritties had already learned a few words of introduction in Japanese and Mike came out before "Cosmic Cowboy" to give the audience instructions on when to "hoot" on the chorus.

Some routines were less formally conceived. The first night, for example, they got a big laugh when everyone started to leave the stage and Jimmie announced that John was now going to do a banjo solo. "Benjo" in Japanese means bathroom—which made perfect sense to the audience: John was going to play while the rest of the band went to the bathroom. Needless to say, a



PHOTO: IRA MAYER

Mike Maki, Jimmie Fadden, and Les Thompson tune their guitars before a show.

banjo/benjo routine became a regular part of the act.

The opening show, though, ended with six encores and a standing ovation—something normally reserved for classical artists in Japan. Mike, his manager, the stage crew, everyone had smiles to equal the Dirt Bands'. Jim kept yelling, "I think we're gonna like it here!" And then it was off to dinner, where Les put his sock in a glass and passed it around the table asking if anyone wanted some "sake"—(pronounced sock-a) the Japanese rice wine.

While country-and-western and bluegrass are not exactly an overwhelming fad in Japan, there is a hard-core following which thrives on the occasional visits of a Nitty Gritty Dirt Band, a Buck Owens (due in March), or a Lilly Brothers and Don Stover (who were there about two weeks after the Dirt Band). They've learned the songs from records, from the Armed Forces radio stations and from local bands. But the question remains as to why a basically country and western/bluegrass band like the Nitty Gritty Dirt Band should find such an enthusiastic welcome in Japan. John summed up one theory much the same way many of the

Japanese we met did:

"A concert is someplace you can go to to dream about somewhere you'd rather be. And the straightforward rhythms of country music are a natural attraction for the Japanese, because their own traditional music has no rhythm at all."

Watching the stomping, clapping audiences night after night, it was easy to see that the Dirt Band had indeed captured their imaginations about a land that in many ways they want to imitate. The music, the natural sense of humor, the flair for putting on a "show"—especially John, in his leather pants and shirt, prancing across the stage playing a Doug Kershaw-inspired fiddle solo—were precisely the things the Japanese audiences wanted from a "foreign" group.

The "Circle" album, which boasts so many of the stars of the country world, also seemed to have given the band new life, even in Japan. The three-record set had sold 20,000 copies (a million-seller is almost unheard of outside the United States) at 5,000 yen (about \$10) apiece, and everybody wanted to know more about it.

Plans for a return engagement are already under way. Which should please Eumiko no end. ■

## Tennessee Ernie Ford Takes It Personal

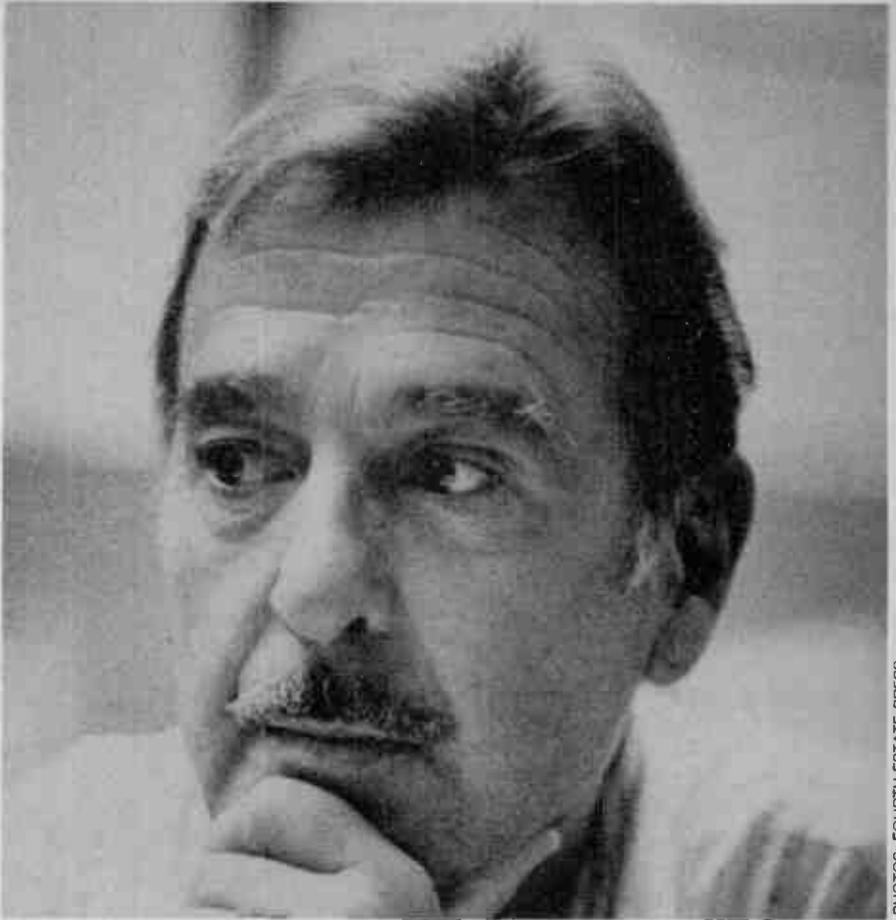
by Rich Wiseman

When Tennessee Ernie Ford's last album, *Country Morning*, was released, the peapicker celebrated the fact by vacationing in Hawaii. The timing was strange, for it is considered sound judgment for a performer to be around to promote each new record with interviews and performances rather than by swimming, golfing and sunbathing at some distant spot. But that's Tennessee Ernie Ford's way. It's a key to his lifestyle.

"Oh, I plugged the album all right," said Ford, an impish smile creasing his tanned face as he relaxed in his Hollywood hotel room (he was in town to record two potential singles and tape a *Follies* TV show). "I took a half-dozen albums with me to Hawaii. One day I called a jockey at KAHU, the country music station in Waipahu, and said 'Hi! My name's Tennessee Ernie Ford and I got my new album. Can I bring it by?'"

"There was silence. Then he said, 'Yeah!' So I made the 40-minute drive, gave him a couple albums and got myself interviewed. It was fun."

It's this personal, spontaneous



PHOTOS: FOURTH ESTATE PRESS

Ernie Ford still enjoys recording and performing, but he likes to set his own pace.

touch that the 54-year-old native of Bristol, Tennessee loves. Not wanting to lose it, he maintains a careful balance between work and play these days. That's why his calendar specifies such "play" activities as attendance at the Bing Crosby Golf Tournament right along with his performing and business commitments.

Ford's deliberate pace seems to have succeeded for him. As he reclined barefoot on his couch, with a half-finished crossword puzzle to his right, the TV tuned in to the morning football game and a beer on the coffee table, he was "folksiness" made flesh. (About the beer: "I'm not a lush. I drink one or two this time every day instead of eating a big lunch. I've lost 25 pounds this way.") And that's even before the peapicker began talking in his famous deep voice, still rich with Tennessean inflections.

It was during the hosting of his popular night-time TV variety series in the late fifties that Ford first realized that the pace at which he was being forced to work might wreak havoc on his personality and personal life. His apprehension reached a high point in 1961 when

he stunned associates and the public alike by quitting his top-rated show in favor of returning to his home in northern California where he could devote more time to Betty, his wife of 31 years, and his two sons.

"My fear too was that I would become successful to the point where there would be people to do everything for me, thus making me helpless," he explained. "I didn't want it to come to that, since I've always been one to bait my own hooks and clean my own fish."

The leisure aspects of Ford's "cleaning-his-own-fish" life since the early sixties have been variously spent in his permanent ranch home nestled on 15 acres in the "horse country" of Portola Valley, near San Francisco; in condominium seasonal homes in Palm Springs and Honolulu—and in fishing waters, hunting spots and golf courses around the country. "You could say I've fished for bass in Florida, marlin in Hawaii and trout in Idaho," he said with a prideful twinkling of his eyes. As for hunting, he plans to hunt pheasant in California and quail in Tennessee.

Ford remains a fairly active en-

tertainers, although he picks his entertainment sports with care these days. His proudest moment on a stage in the last several years came when he delivered the invocation preceding a Cotton Bowl football game. Long devoted to his religious music—the sale of his religious albums alone totals 15 million—Ford calls religion his “leg to stand on.” (The Cotton Bowl offer had to be something special to lure Ford from home on New Year’s Day, where he and a group of friends traditionally watch all the bowl games.)

A regular feature of Ford’s concert and club shows in the last decade has been the performance of various youth singing groups. He strives to have more than a professional association with young people, however. When he has the chance he likes to rap with them.

“Understanding of others should be a basic part of a person’s life,” he said. “As for the looseness and the communal living among our great young people, someone has told them it’s all right to live like that. No one has told them that it is wrong.

“But when I tell them I’ve been married to the same woman for 31 years, their eyes open up and they say, ‘Gee, that’s great.’”

After many years of involvement in middle-of-the-road music, Ford has returned to the crisp country sound with which he began close to 30 years ago. His decision to do so rests with his desire to heighten his sense of communication with his audience. “Country music is intimate,” he said. “It’s not only about boy-girl, but also death and truck drivers. And country music singers are *performing* now, rather than just pickin’ and grinnin’. Hank Snow still sounds like Hank Snow, but now they’ve added some instruments and an arrangement.”

The Tennessee peapicker thinks it’s a “gas” to have his records on the charts once again, but hastens to add that he can’t conceive of himself getting much more involved in entertaining. He recalled a conversation he once had with a retired friend at his golf club. “I asked my friend how he spends his time now that he’s retired. And he laid a line on me I’ll never forget—‘I get up every morning and I don’t have anything to do. By night I don’t have it half-done.’” ■

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## Joe Stampley— The Pride of Springhill

by Don Rhodes

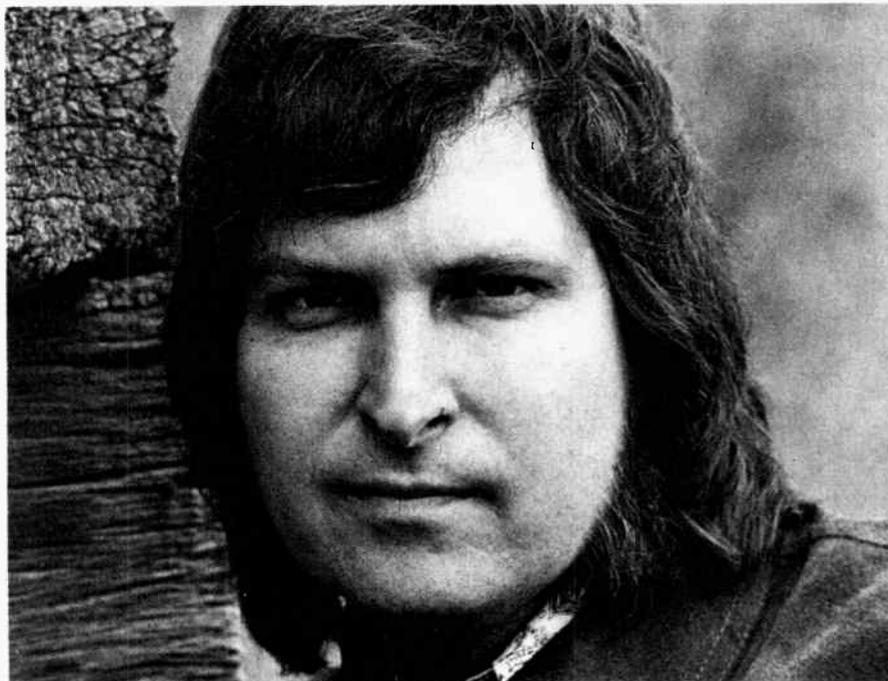
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Springhill, Louisiana (“Springhill is spelled with one word,” local residents will often say) is one of those typical Southern communities where people grow up, often marry someone they’ve known since childhood, and then either decide to make a go of it in the old hometown or light out for the larger cities to fulfill dreams of success.

Day to day existence in this town of 6,000 people on the Arkansas-Louisiana borderline consists most-

to be undone, someone else may come back with, “Have you listened to their latest record, ‘Too Far Gone’? It’s a good ‘un, but I bet it don’t sell as well as ‘Soul Song.’” Every once in a while, someone will take a sip from his coffee mug and let his mind wander back a few years to when young Joe Stampley started a rock band with his brother Bob while he was in high school.

Like most Southern rock bands in the late fifties, The Uniques were heavily influenced by a Memphis boy named Elvis and another guy, Buddy Holly, from nearby Texas. “Man, if that old Elvis can make good, why can’t we?” was the ques-



PHOTOS: MARSHALL FALLWELL

Joe Stampley started a rock band called the Uniques in the late fifties.

ly of putting in a hard day’s work, getting in a good night’s sleep and waiting for the weekend to relax. Sometimes relaxing means getting on State Highway 53 and heading for the large cities of Texarkana or Shreveport to see a big stage show or to take in some hot night spot. Or relaxing sometimes is getting the fishing gear together, picking up a six-pack and heading for the nearby huge lakes where the bass seem plentiful and the water is inviting for a quick dip.

Still, some people like to relax by dropping in at “Bob and Joe’s” Restaurant and finding out from “R.C.” how his two sons—the namesakes of the restaurant—are doing.

“Joe and Bob were in Michigan last weekend. I heard they had a great crowd,” someone will say. Not

tion asked about that time by many guitar players. The Uniques were more than just a rock band made up of some local boys. They became a group Springhill residents could look to with pride.

Joe first started recording when he was 15. The first song produced, however, was “the biggest bomb I ever recorded.” Around 1957, Merle Kilgore (famous for writing “Ring of Fire” and other songs) was working as a disc jockey in Springhill. Kilgore liked Joe’s voice and managed to get him a contract. “The record I did for Imperial Records was a biggie in Springhill,” Joe remembers. “It sold 400 copies in my hometown and nationally it sold 2,000. Right after that, I was dropped.”

Joe was in high school when he

began dating a young Springhill lady named Jo Ann. "Jo Ann and I started going together in the ninth grade, and we married six months after graduation. Come this December 31, we'll be married 12 years. I have a very beautiful, loving and understanding wife. When she married me, she knew I was a musician, and she knew this was the way it would be."

The Stampley household has since grown to six members by adding Tony, 11, Terri Jo, 8, Tim, 5 and a St. Bernard. "My song book is loaded with all that family stuff. You know, that's what the true nitty-gritty country fan likes. They like to know about the family."

From Springhill after graduation, Joe went to college at Southern State in Magnolia, Arkansas. It lasted one semester, with Joe then going to work for the International

Paper Company back in Springhill. ("It's the biggest industry in town. If it folds, the town folds.") It was hard work to say the least, especially when off-shift Joe tried to keep in the music business and add a few bucks to his income, performing about two shows a week with his band "mostly at college dances and high school proms."

A few years went by and with them came a contract with Paula Records. With Joe singing lead, The Uniques recorded a number called "Not Too Long Ago." It sold half-a-million copies and opened up a world of booking dates for the band. Another number, "All These Things," racked up better than 600,000 copies. People in Springhill were beginning to say to themselves, "Maybe these boys have got some talent after all."

The break for Joe in country mu-

sic came in the town that seems to have meant so much in his life. "One day my little boy told me that the kids were teasing him about liking a girl from Springhill named Quanette McGraw, who sat next to him in the fourth grade. I thought the name was so unusual I used it in a song along with the Arkansas town of Smackover." No matter how the story goes, the end result is that "Quanette McGraw From Smackover, Arkansas" sold 35,000 copies and put Joe into the country music market.

Joe's star is climbing in the country field. He has a good voice, a good band (with his brother Bob still a member), a talent for writing and in Dot Records, a good record company. But despite this newfound success he hasn't packed his belongings and moved his family to Nashville—at least not for the time being. Rather, he likes the small town life of Springhill and the relaxation it brings, especially after hard road trips. But, though Joe may not admit it, there's probably something else about Springhill he likes. In Springhill, Joe is something of a folk hero. He's a living example of the hometown boy who made good, an example of the American dream—that a guy from a town of 6,000 people can make a place for himself in the world. And, even if he falls on bad times, he can always go over to "Bob and Joe's" for a meal. ■

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**Club Spotlight:  
Stoney Edwards  
Plays The Maverick**  
by Tom Miller

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Doug Kershaw never got to play at Tucson's Maverick Night Club a while back. It's not that he failed to show; it was the Maverick itself that never made it. The previous week Tucson's number-one country night club burned down, totally gutted by a raging fire which caused approximately \$80,000 worth of damage: tables, chairs, equipment, the bar, the dance floor—and, most important, cases and cases of booze—were destroyed in the blaze. The fire occurred early one morning, and by the end of the next day fire inspectors were blaming faulty electrical wiring. The previous night country comedian Don Bowman played the Maverick.





After the Maverick was gutted by fire last year the owners had the Tucson club remodelled.

"He must be the hottest act in the business," laughed owner Mo Farhang. Mo can afford to laugh now. Instead of writing the place off as a total loss, he took the opportunity to remodel the Maverick completely.

Now the Maverick has been open again for several months. There is more room inside, the lighting and sound is improved, and apparently southern Arizonans haven't forgotten the place. During opening week the place was filled to capacity nightly for Stoney Edwards.

"Is everybody happy?" questioned Gary Rust, solo vocalist for the Maverick house band, the Country Kings. A long affirmative yell came from the crowd. There was a pause, and Gary asked "Is everybody horny?" The response was shorter, but emphatically positive.

Soon Stoney Edwards was introduced, looking quite distinguished in his slightly baggy colorful blue suit. Not expecting him to be black—or rather, not even considering the possibility—the crowd responded with a slight murmur of surprise. A drunk ambled up to him inquiring, "You're not really from Oklahoma, are you?" Stoney smiled and assured the bewildered drugstore cowboy that he *was* from Oklahoma. His opening set got off to a slow start, but it picked up, and by the time he got to "She's My Rock," the floor was filled with dancing couples. His voice sounded less and less like Merle Haggard's and more and more like Stoney Edwards'.

Later Stoney talked about that in

the Maverick office. "Hell, I think that's a compliment," he said. "You know, Merle says when he first started out they were comparing his voice with Lefty Frizzell's, so I'm

Stoney Edwards played to capacity crowds during opening week at the new Maverick. The club has long attracted big name acts.



not complaining. You know what? Bonnie Owens (Merle Haggard's wife) once told me I was her favorite performer. If my voice sounds a little like Merle Haggard's, it can't hurt me."

The conversation got onto the inevitable topic of being black in country music. On stage earlier a guy had come up asking Stoney to do a blues number. "Blues?" he replied, scratching his head. "I don't think I can. I only do country." In the office, sipping on a CC, he described the reaction he gets in the black community for his singing: "Your older blacks are more open about it, they appreciate it more, but the younger ones, they get pissed off, sayin' 'What're you playin' that stuff for?' Hell, I just hop in my Cadillac and drive off."

On his way out to do his second set at the Maverick opening, Stoney passed a sign on the wall reading THIS IS A HIGH CLASS PLACE —ACT RESPECTABLE—STIFLE YOURSELF. A woman at a



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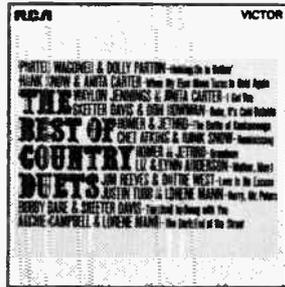
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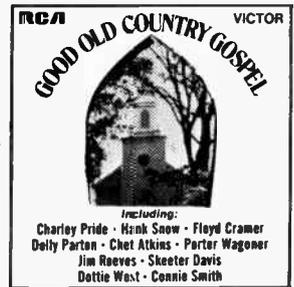
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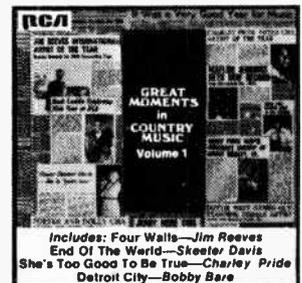
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nearby table paid heed to the sign, and Stoney began his second set.

The show went well, and owner Farhang was pleased—but all the same, Stoney was relieved when it was over. He had been apprehensive about playing that week at the Maverick: his wife got sick while he was on the road, his road band stayed behind so he had to use the house band, and he was using a strange guitar. Upon opening a mysteriously light guitar case on the way to Tucson, he had found his instrument gone.

The show was over, and the Maverick crowd was rolling out of the parking lot onto Swan Road and 22nd Street on their way home past the seemingly endless neon signs lining the Tucson streets. As everybody left they passed one last sign next to the door: POLITICIANS AND DRUNKS NOT PERMITTED ON PREMISES. The sign is part right: There are no politicians at the Maverick. ■

Estelle, will be buried. It is with a feeling of helplessness and rage that we think back on the alleged events that led to their deaths: there were rumors of the bankroll String carried on his person, the bloodlust of someone lying in wait, the sound of String's step on his own porch and the opening of his own door, shots fired at midnight.

There is nothing we can do.

Stringbean was everybody's favorite uncle. He enjoyed hunting and fishing and sitting around a fire and playing banjo. He didn't have a whole lot of ambition, or would have worked more—life is too short for too much work, I guess. String was a gentleman without letting you know it, he listened closely when you talked and when he shook hands with you, it wasn't a reflex, but a real greeting. He loved his wife, his friends and his music, in that order. He and Estelle were the last people in creation you would have expect-

ed to be murdered—they should have lived until they couldn't get around much any more, and then died in their sleep. He was 57; she was 59.

I was not a close friend of Stringbean's, so I don't have a lot of stories about him. We did talk a few times and I will remember him with great affection and respect, but perhaps it is the stories *he* could have told that we shall miss most—stories about Uncle Dave Macon and Rod Brasfield and Hank Williams and all the others. So, besides the man, a piece of history will be buried today. Minnie Pearl once told me that someone, very soon, should record conversations with the older people in country music. Otherwise, we youngsters will look around one day and find them all gone. I remember watching Stringbean walk away from me through that crowd at the Opry last Saturday night, and now I know exactly what she means. ■

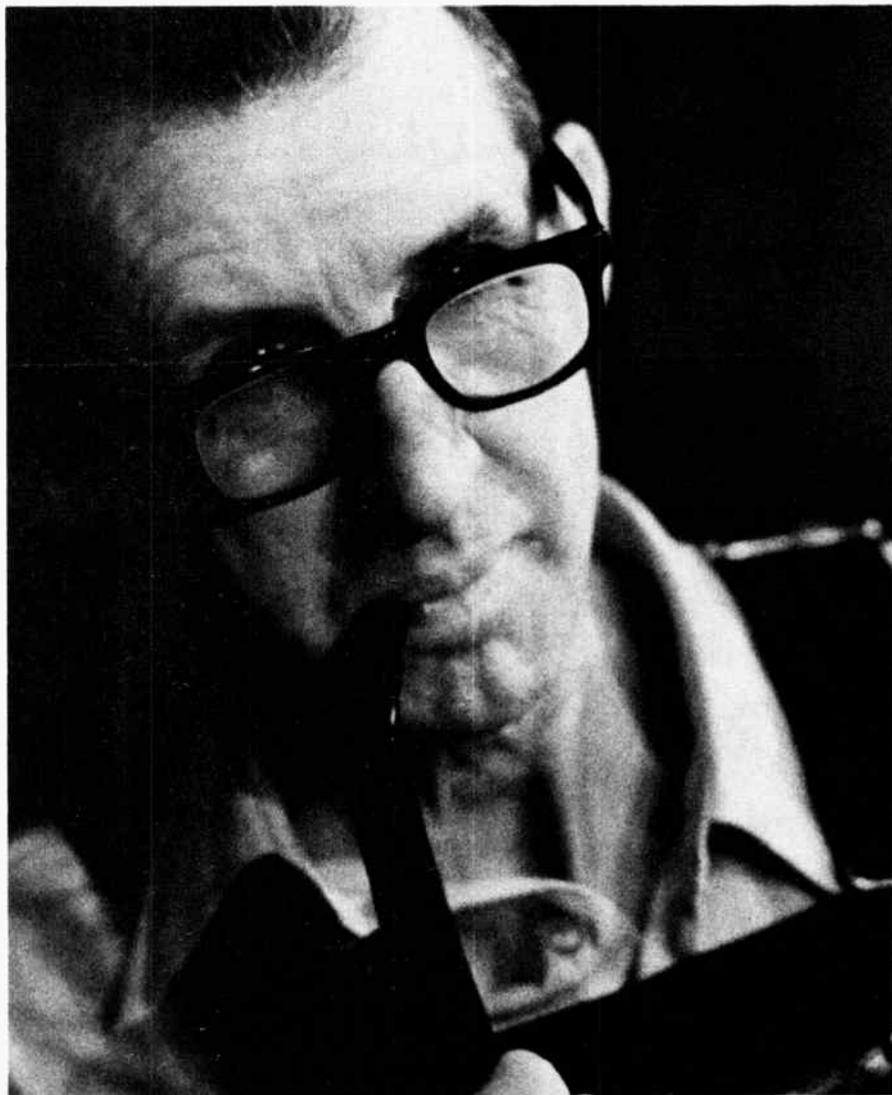
## A Tribute to Stringbean

by Marshall Fallwell

For some reason, Tex Ritter's introduction of Stringbean was longer than usual last Saturday night (Nov. 10, 1973). There is always a crush of people backstage at the Opry, so if you're looking for somebody, they'd better not be sitting down or you won't find them. Thanks to his height and that flattened-out sad excuse for a hat he wore, String was easy to see. As he passed me and shook my hand, I remember noticing how conspicuous he was—after his show, I thought, it would be easy to find him for an interview.

"How sweet it is," he said to the applause that greeted his first song. He tipped his hat, sang, "I'm Going To The Grand Ole Opry, And Make Myself A Name," walked off the stage and out of our lives forever. I was talking to someone else. When I saw that he'd gone, I went to Tootsie's, drank a beer and thought, "Well, he'll be there next week."

It is now the morning of Tuesday, November 13th, and in a few hours, David Akeman, better known as Stringbean, and his wife,



David Akeman: 1915 to 1973.

PHOTO: MARSHALL FALLWELL

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*Roy Clark leaves them all behind*

# *The Flight of the Superpicker*

by Patrick Carr



The lobby of the Ramada Inn at Fenton, Missouri is so deserted, it's almost spooky. There's a dampness in the halls that comes from the close proximity of an indoor swimming pool, and there's a faint rumble of what sounds like music and applause jumbled together, though really it could be anything—a TV set somewhere, coffee-shop plates and silverware and laughter; non-specific noise. The rumble grows louder as you move deeper into the building until—bedlam!! The double lounge doors pop open suddenly, and from them a high-speed ball of human energy comes flying as if all

**"... That's what it's all based on; knowing what you do and who you are right off ..."**

the hounds of Hell were yapping at its heels. There is a lull in the waves of applause that have followed this fast-moving figure through the doors: the only sound is that of substantial footfalls accelerating towards the back stairway of the Ramada Inn—and then a chorus of female voices jumps in with squeals and giggles and requests like, "Give me your *pen*, Carl, he's gettin' away ..."

But this time they don't catch him. Roy Clark has fifteen minutes between the first and second parts of his show, and he's off up those back stairs like some more-than-slightly overweight running back who's just seen a *most* inviting hole in the field.

The thing about Roy Clark—apart from the other things like being Entertainer of the Year, and the man most likely to succeed even more, and Nashville's official Super-picker superstar—is that the man can *move*.

It's more than that, of course: more than a simple question of speed in flight. Pink in the face, always ready with a line to floor every wag and cornball humorist lucky enough to be its recipient, and pressured like only superstars and politicians and corporate big wheels can be, Roy Clark somehow manages to retain a degree of sanity while also giving the distinct impression of something akin to a very powerful jelly bomb ten seconds away from the Big Bang. Pressure is the key word; lots of pressure ...

"Instant recognition, that's what it is," says Mr. Clark. It's mid-afternoon, and after complex arrangements involving the postponement of various appointments, the stopping of telephone calls and suchlike, he has reduced his distraction factor to relatively normal proportions. "Instant recognition is what everybody is after in this business. And being involved in a major, successful television series is by far the quickest, the *easiest* way to become known. I mean, before that, the public knows that they've seen your face; they know that you play guitar and you sing and you clown around—but they can't put it all together until they see you week after week on a regular basis. That's what it's all based on; knowing what you do and who you are *right off* ..."

"Hee Haw" is of course the key to it all. Up on the Ramada Inn stage, well into the smokey night

rageous fame, when he breaks off for an aside.

"I was doing pretty well a few years ago, y'know," he begins. "But then along came 'Hee Haw,' and that set me back"—pregnant pause, lots of eye action—"It also set me *up!*"

Nothing could be closer to the truth. In the Ramada Inn cocktail lounge, the barmaid lays bare a connected truth. "Country music?" she says. "Naw, I never liked country music. Is Roy Clark country music? Yeah, really? Heck, I guess I like country music." Which means that while country music has been doing one hell of a lot for Roy Clark these past few years, Roy Clark has probably done a whole lot *more* for country music. What are individual fame, two private airplanes, braces of boats and cars and houses, a radio station or two, a few office buildings and countless other material trivia compared to the fact



Yes, this engine has a hole in the back. It's a turboprop, see.

thronged with suburban St. Louis couples in their best Saturday night clothes, Roy Clark gets to bask in the comfort with which his sweat-streaked, globular visage wraps the nation's television fanatics. He works them hard, pirouetting and wiggling his ample hips, showing off that magnificent hunk of body to the accompaniment of lines not quite dirty but certainly suggestive. His eyes—somehow he can blow them up until they look like balloons with the DTs—dance about the room in a demented reel. He is half way through one of the numerous raps he uses to get cute about his body and mock his out-

that if it weren't for "Hee Haw," the mass popularity of country music might still be the vague, ambiguous hope/fear that it was a decade ago? And would "Hee Haw" be so popular without Roy Clark, Mr. National Cornball himself? These are hardly idle questions: Roy Clark didn't win the CMA Entertainer of the Year award for just being funny and playing "Malaguena" on his big old Gibson Birdland.

But here comes that pressure. It's two o'clock in the morning now, and the joker is socializing as usual up in his hotel room. There are maybe a dozen professionals in the room, banging quips about as well

as any "Hee Haw" cast could, and Roy's eyes are on the move again. His lips are drawn up at the edges, his teeth bared, a cigarette in one hand and a Chivas Regal and water in the other. Mostly he's letting the others make the verbal action, but when a local disc jockey interrupts an exchange on the musical virtu-

**... Why, given this phenomenal dexterity, is Roy Clark more of a clown than a picker? ...**

osity of Barbara Mandrell with, "Man, I just like to see her *lick that reed!*" he takes over.

"Lick that reed?" he asks, innocently.

"Yeah," replies the jock, fooled into seriousness. "You got to lick the reed every time before you play a saxophone. You know that, don't you, Roy?" Of course he knows it.

The instant-maniac expression on Roy's face betrays the arrival of a punch line: The jock now knows that Roy Clark just did it again. "Man, you got to lick a reed before you pick a *banjo!*"

About half an hour and a dozen more punch lines later, Roy Clark is tearing down the hall on the way to "a little party." It is 3 A.M. and Roy Clark is the only man still awake



who doesn't look like he's about to be fed to the cat for breakfast. It's amazing.

Roy Clark was not born on a cotton plantation. Not that it matters in terms of who's "country" and who isn't, but the fact seems to be of some concern to various journalistic biographers in their search to see in Roy Clark a New Trend in Country Music. Yes, Roy Clark is the son of a *Government clerk!!!* (Have you ever heard of such a thing? Scandalous! Does this mean that

he doesn't wear his boots to bed?)

Fantasy aside, the facts of the case do indeed have a great deal to do with why Roy Clark is where he is today. Firstly, his father was, until he retired, a Government worker in Washington, D.C., but he was also a musician who moonlighted playing square dances around the D.C. area. When Roy got to be fourteen or so and decided that he wanted to be a musician, he had two definite factors in his favor: his father's experience (which he could tap both at home and onstage at the square dances), and the relatively cosmopolitan atmosphere of the nation's capital. And at that particular point in time—the early 1950s—Washington was quite a hotbed of musical activity. For some reason nobody quite knows how to explain except in terms of varied demand for varied types of music. Washington was full of unusually good guitar players. "I bugged 'em to *death.*" Roy remembers with a sly smile. "They'd see me comin', man, and they'd cringe."

Now, there can be no doubt at all that Roy Clark is possessed of considerable natural talent in the finger department. Take for proof the fact that after picking up the banjo as his *second* instrument (after guitar) at the age of fourteen, he won the National Banjo Championship at age sixteen. He won it twice, in fact, and came second a third time. He had worked on it, absorbing himself totally in the learning process, for at that age it is possible to be so concentrated. No distractions to speak of except the



"Welcome to Waco, Texas," says Bill Hitt (left) when the Superpicker and wife emerge from the Superplane in Tulsa, Oklahoma.



obvious, and in those days people started messing around somewhat later in life than is the norm in 1973.

**"... Then along came 'Hee Haw,' and that set me back. It also set me up ..."**

That National Banjo Championship propelled the young picker to Nashville (part of the prize being a chance to play the Opry), and from thereon in he turned pro, going out on the road with such stars as Lonzo and Oscar, Stringbean, and Grandpa Jones, and eventually Wanda Jackson. Real small towns during the week, Saturday nights playing second billing to a big act at the local Coliseum or wherever ... country music, says Roy, has always been his first love. Even when he was backing up Jimmy Dean and prancing around in blue suede shoes to the tune of anything by Elvis or Bill Haley or Fats Domino, then throwing in a little Louis Prima, or whatever the occasion called for, he maintains that he "always knew more country tunes than anything else." The point is that while Mr. Clark has always retained more than a toe-hold in the country idiom, his musical background stretches considerably further than the eye of the possum can see. The man even spent time seriously considering a career in concert violin-playing until, knowing himself, he balked at the prospect of six hours practice per day and a lifetime of anything-but-casual study.

Thus it is that we are now presented with the rather curious phe-

nomenon of a real, undeniably *country* superstar putting on a nightclub act in which he plays—and parodies—everything from Duane Eddy and Django Reinhardt to "Duelin' Banjos" and good old Spanish fandango Mexicali music. It is also noteworthy that when he *does* rip into "Malaguena" (after an introduction to the effect that the

song flew up from Mexico, he planted it, he watered it, it wouldn't grow, so he *picked* it) his rendition is as close to classic as you're ever going to find in a smokey Midwestern lounge at midnight. Hot stuff for sure ...

And that raises the obvious question. Why, given this phenomenal dexterity, is Roy Clark more of a

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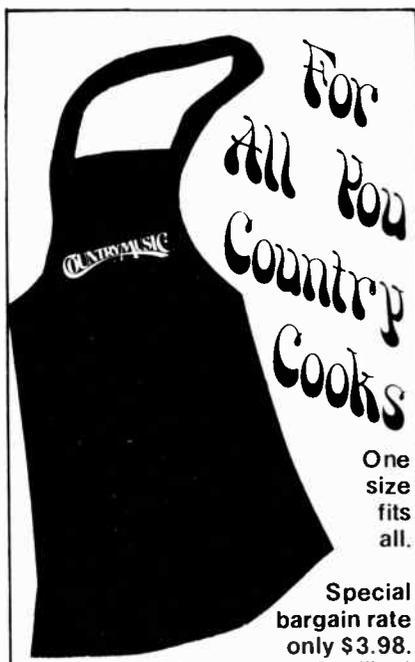
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clown than a picker? The question is asked during the previously mentioned lull in the insanity of his road life. Well, it's not *that* question that's asked, really. The real question is: Given the fact that Roy Clark is more of a clown than a picker—things having turned out that way—is there any incentive for the picker to take precedence over the clown?

Let us preface the answer with a quote that gives some idea of the personal factors involved in Roy Clark's success, which began to assume stellar proportions when he guest-hosted the Tonight Show during the time when NBC was cleaning their image slate of Jack Parr's influence in preparation for the emergence of Johnny Carson. Speaking of the days when he first

Lawrence Welk so popular, so *acceptable*. I do more or less the obvious, spice it up a little bit with clownin' around and speed.

"It's like Bing Crosby once said. He claimed that his success was based on the fact that most people could sing as well as he could. And the strange part of it is that they *can*. Now, I think I'm acceptable to people because they think that possibly they could play as good as I play. It's *understandable*, what I play. They can *identify* with me."

But then, a minute later he's talking about how nice it would be—he'll even daydream about it—if he woke up one morning to find that while he slept, some messenger of the musical Muse had snuck up on him, touched him with The Wand, and breathed into him that true



Ah, this is a fancy psychedelic abstract on a tree. Yes, ah, hmmm . . .

hooked up with Jimmy Dean and began to work within a disciplined format. Roy said, "I was looking around and seeing people that had been doing what I was doing for thirty or forty years, and had ended up old men playing in joints somewhere. I just made up my mind that it wasn't for me. I wasn't going to end up for the rest of my life playing in some . . . some *skull orchard*."

The answer: "Look, I don't consider myself a fantastic musician," he says. "What I do is have *fun* with my playing. I do things that I hear—things that might seem Mickey-Mouse, the same things that make

ability, that dedication, that semi-fanatical picker's edge . . .

"Heck, the comedy's *me*, man," he says. "What I do on stage is just an exaggeration of myself. I mean, I'm afraid that if I learned how to play *too* well—just got to sittin' on a stool at the back of the stage and *doin'* it—I might find myself out of work. There's too many *good* guitar players out of work already. I have mixed emotions about it, y'know?"

Having stated the obvious, he flashes one of those weird, total grins and heads off towards his hotel bathroom to deplete his stash of vitamin C for about the tenth time since he began today's activities.



All in all, it's been a fine day at the Circle R Ranch. Roy and Charlie Rich and all the boys and girls are having a grand old time.

(He is suffering under a nasty cold, but the show must go on.) The telephone rings, ending our rather civilized conversation with the news of Mrs. Barbara Clark's arrival. Aah, another civilizing force: with his wife around, people think twice about wanting to hang out with the Superpicker. Privacy *does* exist. The mania is not total...

It rained all night long on St. Louis and Fenton. Even while Roy Clark was sweating his life away, feverish and tired in the lounge for his last

and he's happier than the proverbial pig to have it. Not that the old Cessna 310 was inferior in any way. It's just that the MU-2, being half jet and half prop aircraft, can take six people from point A to point B faster, higher, and—because it is fully equipped to negotiate anything but the worst possible weather conditions—more often, more safely. And that is no small concern for a man on the move. Besides which, *what a toy!!*

"Sure pops off, don't it?" yells the Superpicker once his MU-2 has

interior colors aren't exactly what *she* would have chosen—back home in Maryland she's in the middle of redecorating the family house in somewhat more flamboyant shades than the muted browns of this flying home-away-from-home—but,

**"... I do things that might seem Mickey-Mouse, the same things that make Lawrence Welk so popular ..."**

night, the rain was cutting ripples in the swimming pool and sending customers scurrying for their cars. The rain was very heavy, and that has caused certain problems in the Roy Clark whirlwind schedule. Very simply, Roy Clark and his party must somehow get to Tulsa, Oklahoma, courtesy of the beautiful twin-engined turboprop Mitsubishi MU-2 airplane that has just made its entry into the Clark roster of magnificent possessions.

The MU-2 is certainly something to be proud of. Out at the Fenton private airport, it sits like a big, fat, low-slung seagull surrounded by the chirpy little high-wing Cessnas and Pipers of less well-heeled sky-drivers. The asking price is \$750,000 new for this particular clean machine: Roy got it used, for \$450,000

been extricated from two feet of rainwater, barrelled down the runway at sickening speed, and yanked into the sky like some kind of *fighter plane*, for God's sake. Roy's up there at the controls in his aviator shades: nobody to bother him, the sky his own, super-sophisticated navigational instruments blinking and twitching and bleeping, the course to Tulsa already locked into some infallible computer in the sleek white nose, five days of hard grind at the Ramada Inn left behind with the rain...

Back in the passenger seats, wrapped in the luxury of dark brown hide and oatmeal-colored hessian, Barbara Clark is experiencing her first taste of the MU-2. She likes it (though like Roy, she still has a soft spot for that Cessna). The



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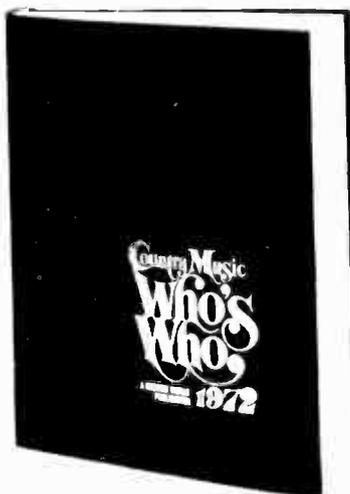
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well, there's no way of denying that this particular aircraft is just the bee's knees. You can hardly hear the engines, and the comfort level is as good as (if not better than) First Class on any commercial flight.

But then that subject comes up again. The pressure, the pressure

... between "Hee Haw" and recording in Nashville and all the business interests to take care of, it's ridiculous. As we near Tulsa, wishful thinking begins. Wouldn't it be nice—really nice—to slow down a bit, to take advantage of all Roy's business interests in Tulsa and maybe even move there? It's a lovely



place, clean and blessed with a fine climate and full of people who are way up there in the money aristocracy but still act and relate like plain good folks. Maryland is where the roots are and it's a nice retreat, centrally located for getting in and out of airfields: Nashville is unthinkable ("When I think about going to Nashville, it's the same feeling I would get about going to an amusement park," says Roy): why not Tulsa? There's no place else that's any better.

The MU-2 arrives in Tulsa with all the grace of a twin-engined chicken-coop, skidding down the landing strip in what is later described as a "normal" landing for a "hard-landing plane." From then on—through a speedy Lincoln Continental drive, a barrage of greetings at the Circle R Ranch where Roy is starring in a promotional party thrown by Jim Halsey, his manager, for all the acts in his stable, and random duties too numerous to describe—Roy gets lost. We'll see him from time to time. He'll be taking a tour of the fancy semi-psychedelic abstract paintings nailed around the ranch's trees: he'll be posing for a couple of thousand

photographs: he'll be downing a luke warm RC cola with a grimace originating from the fact that he isn't allowed to drink before an upcoming pilot's medical examination: he'll be up there on a stage built of straw bales ("A real clean break from the 'Hee Haw' image, huh?") banging out "Malaguena" again as

**"... I wasn't going to spend the rest of my life playing in some... some skull orchard ..."**

the sun sets over 51,000 acres of prime ranch land and casts a warm orange glow into his beetroot face (now, at the height of his fever, it looks as if he's getting the slow roast treatment): he'll be in action again, patting the kids and greet-

ing faces he may or may not remember, all with the same beady-eyed consideration that greets every friendly human pulling into his field of vision. Even when every other well-wisher, doubtless feeling obliged to enter into the spirit of things, lets out a "Heeeeeee-Haw" scream, he remains the model of affability.

In fact, he has not exhibited anything close to social annoyance in five full days. Incredible. When we last see him, he's sitting in the ranch house, stripped to the waist while a doctor checks out his symptoms. There's a line of a dozen friends and fans hanging around, waiting for his eyes to pass their way while the doctor's stethoscope roams around his chest, *but he's still grinning.* Incredible. ■



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My mother thanks you, my father thanks you,  
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# A Visit With Barbara Mandrell

by John Fergus Ryan

Barbara Mandrell sat cross-legged on a Chinese carved wood chair in the living room of her parents' home, framed against a picture window hung with red velvet draperies and sheer white Austrian shades, tossing her long blonde hair. Minutes earlier, she had driven her 1973 Cadillac to the front door of the house, and, followed by her 3-year-old son Matt Dudney (barefoot and carrying two packages of candy cigarettes) and Brandy (a 5-month-old St. Bernard puppy) raced into her mother's house. "Momma, would you please bring me a cup of coffee," she said.

Barbara's parents, Irby and Mary Mandrell, live in a comfortable house in Hendersonville, Tennessee. "My own house isn't far away, but I'm moving soon," she said. "Everything there is packed up and crated. That's why I asked you to meet me at my parents'."

The living room of the Irby Mandrell home is furnished with massive teakwood tables and Chinese chests; it is decorated with carved dragons, horses, birds and flowers

---

**" . . . I could play the saxophone, the steel guitar and the banjo by the time I was in fifth grade . . . "**

---

which the family bought while on tours in the Far East. Among the carved teak and sandalwood, the lacquer, the ebony and the Mother-of-Pearl in the living room are three Bibles; one simple version, one with the initials of the Order of the Eastern Star on its cover and another with the emblem of Freemasonry.

Barbara was wearing a black long-sleeved blouse that buttoned to her neck, a pair of flare-bottom pants made of a heavy, expensive-

looking, peach-colored fabric, black strap sandals, a wedding ring with 13 diamonds, and a gold charm bracelet which was a 1972 Christmas present from the Grand Ole Opry. It contained three charms, one of them a gold oval with the image of the back door to Ryman Auditorium on it. Her fingernails and toenails were painted a blend of silver and mauve—a color known to perfumers as Pink Sleet—and her eyes were strikingly outlined in black. She looked perfectly in place among the Chinese souvenirs.

Barbara is a wee mite of a woman, her official weight being around 100 pounds. That would put her in the Flyweight class if she were a professional boxer, but actually she weighs in at about ten pounds under.

"I was born in Houston, Texas, on Christmas Day, 1948," she began, in a routine recital she must



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"... My husband is crazy about tropical fish. We'll have a 125-gallon fish tank in the new house ..."

have gone through hundreds of times in her career. "My family moved a lot and I've lived in a lot of places but I grew up in Oceanside, California. My father was the owner of a music store and my mother was a music teacher. I learned to read music before I could read English. I could play the saxophone, the steel guitar and the banjo by the time I was in fifth grade."

Barbara was just 11 when she made her first public appearance.

did what I was supposed to. Besides, I had my Dad with me and he took care of me."

Shortly after that, Barbara was on the Town Hall Party TV Show in Los Angeles—a four-hour show that was filmed live. By then her family was living in Oceanside, California and Barbara was named Miss Oceanside when she was 16. She also toured with the Johnny Cash Show and was on the Red Foley Show.

Besides her mother, Barbara had



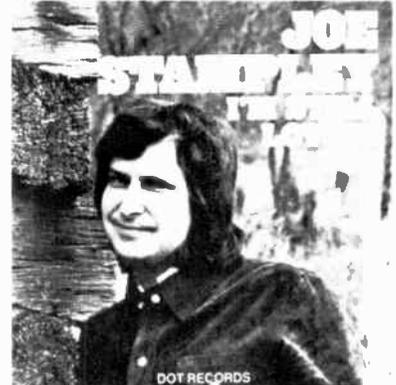
There's more than one beauty in the Mandrell family: younger sister, Irlan, for example.

at the Palmer House in Chicago. She played the steel guitar at a musical instruments sales convention. "I don't call that my first professional job because I didn't get paid for it," she says, but her first real professional job came right after that when she went on the Joe Maphis Show at the Showboat Las Vegas.

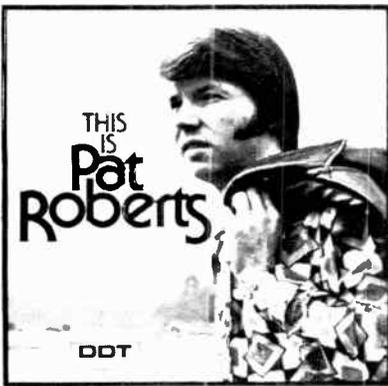
At that age Barbara wasn't even allowed in the club. She had to follow a certain path from her dressing room to the stage and back—no straying off anywhere else in the club. "I didn't get into any trouble, though," she recalls. "I

two music teachers: her high school choir director, who gave her group singing lessons, and Norm Hamlet, now Merle Haggard's steel guitar player. A family friend, Norm used to come to visit when she was a little girl and taught her to play the steel—no small musical accomplishment for a youngster.

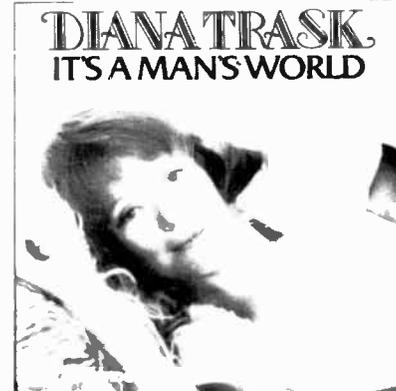
When she was 18 Barbara married Kenneth Dudney, who had been a drummer with the Mandrells. He was then an Ensign in the Navy, in flight training, and she was just getting ready to graduate from high school. They got married two weeks before her grad-



## Donna, Roy, Joe,



## Pat, Tommy, Ray,



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uation so they could be together before she went back to the Far East on another tour. Today, Kenneth Dudney is one of the pilots of the Lear jet airplane used by Tennessee Governor Winfield Dunn.

As we talked, Matt and the puppy, which already weighed 70 pounds, were chasing each other

**"... I just love it when some little boy asks, 'Can I hug your neck?' ..."**

through the house in a circle through the living room, the dining room, the hall, the kitchen and back again. Matt would laugh whenever the dog caught him and bowled him over into a fragile piece of furniture or up against the draperies or smack athwart a cabinet of delicate glass figurines.

The phone rang every five or six minutes. Mrs. Mandrell or Irlean would answer it, "Mandrells," like it was a business house or a roller rink.

When her husband went overseas with the Navy, Barbara more or



Barbara read music before she read English.

less retired from show business, at 18, after having been a professional entertainer for seven years. She moved to Nashville because her parents were living there. "I was through with show business, but the temptation was too much. I got a two-week job appearing at a place called the Black Poodle in Printers' Alley—it's called something else now—and after two nights I had six offers of recording

contracts, three from major companies," she said.

"I signed with Billy Sherrill of Columbia Records because I knew he was a winner."

Large color photographs of the three Mandrell daughters hang on the wall of the Mandrell living room; three pretty young faces, under great mounds of arranged hair: Barbara blonde, Louise brunette and Irlean redhead, looking like the Breck shampoo ads in ladies' beauty parlors.

"In the last nine weeks, I've been home 72 hours," Barbara said. "I've got what I've worked for for a long time—no free time."

"Ken is flying in from Kansas this afternoon," she said excitedly. "We're going to have some family photographs made."

The St. Bernard dog ran through the room dragging Matt, who was hanging onto its collar. The dog stopped at the low table in front of Barbara, nosed around among the items on it and knocked a large ceramic ash tray to the floor, where it broke in two. No one paid him the slightest mind. The telephone rang and Irlean answered it. Barbara's

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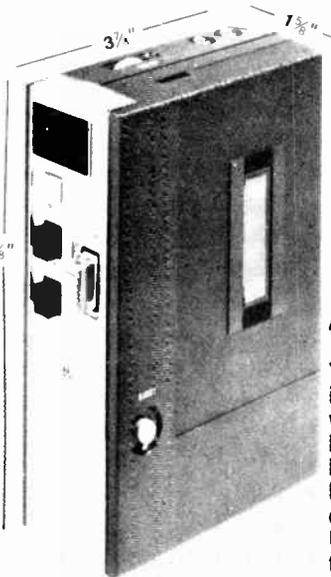
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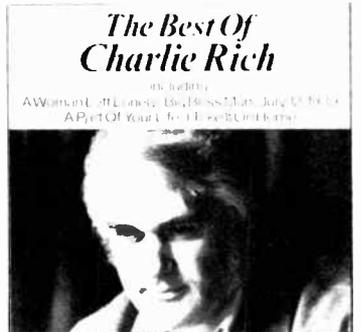
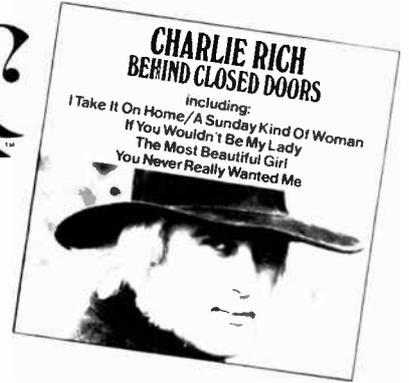
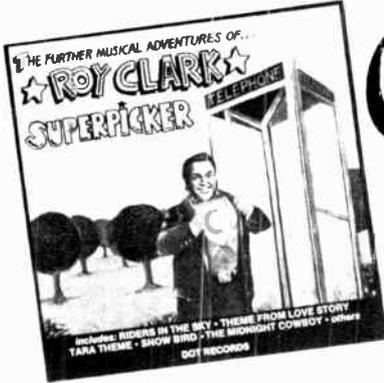
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Barbara's father, Irby, is manager, bus driver and general watchdog of the Barbara Mandrell show.

husband was calling from Kansas. The plane was having engine trouble and he wouldn't get home that night.

"Oh Ken! Darn! That makes me so unhappy!"

She talked to him a few minutes. Apparently, he told her to be sure she didn't let the Cadillac run out of gas.

"Dinner time!" Barbara's mother called, bringing some food in from the kitchen—hot dogs wrapped in slices of whole wheat bread and covered with mustard and pickle relish. Barbara picked up a hot dog and nibbled.

"I'm too busy to eat," she said. "Do you know what I'd like to have right now? Some fried okra, pinto beans and corn bread!" Mary Mandrell brought in a tall glass of milk for Barbara.

"I love television," said Barbara, laying down about half of her hot dog, which the St. Bernard snatched up. "I watch TV on the bus while we travel. Our new house is almost ready to move into. Last night, we came in off the road and I got hold of the decorators and I stayed up talking to them until

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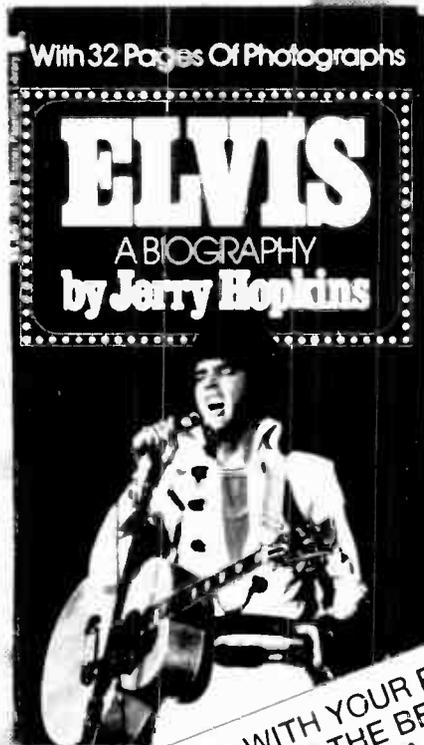
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(Above) Barbara's son, Matt. A natural entertainer, he climbs off the sliding board and takes a bow. (Below) Another lucky member of the Mandrell household.

three o'clock this morning. We have gold lamé wallpaper in the dining room and a walnut-colored carpet. We're having them make a special sofa big enough to cover one whole wall in the living room. It will be white velvet, all white, and I'm going to have some odd throw pillows in bright colors like orange on it.

"My husband is crazy about tropical fish. We'll have a 125-gallon fish tank in the new house.

Some of the fish in it weigh 3½ pounds. Ken says he's going to get some piranha fish in it, too."

There'll be something special in the house for Matt too. "He just loves Tarzan. Since there's a 15-foot ceiling in his room, we're putting in a real tree house so he can play Tarzan all day."

Growing up around entertainers has apparently made Matt a bit different from children his age. When he comes down off the slid-

ing boards at the playground, for instance, he takes a bow. But he's also getting many benefits because of his mother's profession.

"He's seeing America, traveling with me on the bus. I hate to think of his having to stay behind when

---

**"... In the last nine weeks,  
I've been  
home 72 hours ..."**

---

he starts school but it's hard to keep him happy and occupied on a long trip.

"I spend so much of my time on the bus," she went on. "I catch up on my sleep. I answer my fan mail and I do my own hair. I have to do it every day.

"But it's all worth it! I love to entertain live audiences. I'm not just a singer, I'm an entertainer. That's why I make records, to make it possible for me to meet people in person and have live audiences. I just love it when some little boy asks, 'Can I hug your neck?'"

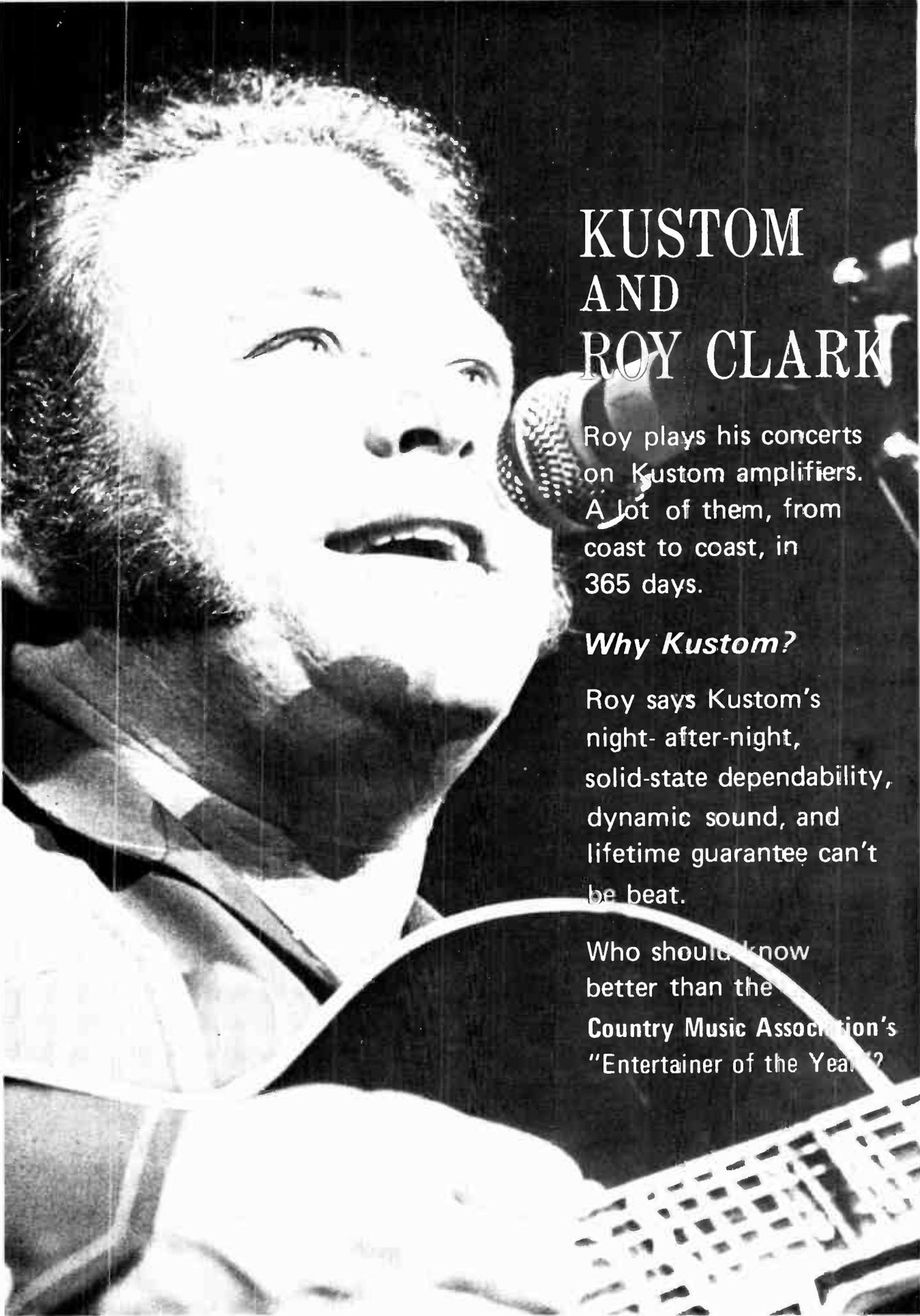
Barbara saw her bus pulling up in front of the house. "Here comes my Dad!" she said.

Irby Mandrell, who grew up in Hot Springs, Arkansas, is manager, bus driver and general watchdog of the Barbara Mandrell Show. He brought in the mail, about 30 letters.

The new \$125,000 Greyhound bus that carries the Barbara Mandrell Show is Barbara's pride and joy. "This is where I live most of the time," she said. "Even when we have a stop long enough for the boys to go to a motel, I usually spend the night in the bus. It's completely self-contained. We even have our own independent power generating system."

Barbara sets very high standards for the show when they travel. "We're tame," she said. "Nothing wild ever goes on on this bus. I won't even let my band members wear blue jeans while we travel. When we get out at truck stops to eat, I want us to look like true professionals. I don't allow drinking of any sort when we're on tour," she added. "I won't even let my band have as much as one beer before a concert. If a fan smells beer on your breath, as far as he's concerned, you're drunk. Musicians have enough of a bad image to overcome as it is.

"I won't let them smoke on stage



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either. Not even in the wings. Nothing looks worse to me than to see someone on stage or waiting in the wings smoking."

Barbara admits that her rules sometimes make it hard to get good musicians.

"We never practice or rehearse," she added. "Whenever we have a new song to learn we just run through it while we're riding until we get it down. That's the way we learned 'The Midnight Oil.' We just got together in the back of the bus and went over it until we had it."

It was getting late in the afternoon as we left the bus and stood in the sunshine in the Mandrells' back yard.

"We're leaving at six o'clock in the morning," said Irby Mandrell. "Another tour, ten days on the road, up and down Florida and into Georgia."

Barbara looked at her father's watch.

"Oh Dad! It's so late! And I still haven't done my laundry!"

She ran up the hill to the back door of the house, turned and waved goodbye.

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# Country Music Producers' Predictions

What the men behind the scenes think will be the trends in 1974.



**Chet Atkins:** "The guitar can't go wanting too long. Somebody will have a guitar hit this year. I hope it will be me."

"I hope the guitar comes back, for my own sake as well as much as anything else," said RCA producer **Chet Atkins**, a.k.a. Mr. Guitar. "Instrumentals aren't hitting too much, but the guitar can't go wanting too long. Someone will have a guitar hit this year, and I hope it will be me."

Unlike several other producers interviewed, Atkins doesn't see much of a trend toward Western music. "But it might hit. It all depends on the songs," he said. "I kind of doubt it. I don't see it happening too much in the country bag."

His main prediction was that "Ronnie Milsap will be one of the biggest artists of 1974."

Pop music fans will be buying more country records as the barriers between pop and country come down in 1974, predicts **Jerry Kennedy**, the veteran Mercury producer.

"And we're signing more female vocalists," he said. "They're more accepted on the charts now. In the past they had a hard time, but it's like the overall picture: everyone in country is accepted more."

"Basically, we're not changing what we're doing down here in Nashville. People are coming to us, we're not taking our records to them. There's even a rumor that Frank Sinatra will come here to record. You'll see Nashville increase as a recording center; more

people in other fields will come here to capture what we're doing."

Kennedy foresees a good year for instrumentalists and heretofore obscure sidemen, too. "When the public accepts a guy like Charlie McCoy, I like to see it. There's so much talent that's been in the background around here."

"The trend is towards artists who perform with a road band they can record with or duplicate on their recordings," said **Rick Sanjek**, Atlantic Records' young producer, as he cited such performers as Waylon Jennings and Willie Nelson.

"Country music is going to go away from the stand-up singer who just sings in front of a band, except for girl singers, where the song is still most important until you get an image like Loretta Lynn or Tammy Wynette."

Sanjek also predicts more crossovers between country and pop music. "It's not that country is going pop, it's just that pop is becoming more aware of country," he explained. "The key concept in recording in 1974 will be making an album sound as close as possible to a live experience."



**Billy Sherrill, producer of Tammy Wynette, Tanya Tucker and Charlie Rich.** His advice? Watch for the unpredictable!

When asked who will be in the winner's circle next year at the CMA awards show, **Billy Sherrill** clipped back. "Probably somebody I haven't met yet."

"That's the way I feel about predicting any trends for records or singers," the famed Columbia Records producer said. "the unpredictable people will be there."

"There's no doubt about it, it's going to be a big year," says United Artists producer **Kelso Herston**. "Jeanne Pruett sold eight million with her record last year, and there just aren't that many hillbillies out there. That tells me something."

Herston sees the country fiddle becoming "real big" and making its way into other brands of music.

He said he doesn't object to pop music picking up a country lilt, "but what I don't like is some of the country people trying to cut pop records. A good country record can always go pop," he added.



**Jim Foglesong, producer of Roy Clark, Tommy Overstreet and Joe Stampley, anticipates a lot more country-rock.**

Dot producer **Jim Foglesong** made a familiar prediction for country music in 1974: "I think it will be bigger than ever," he said, "mainly because of the growing influx into the pop scene. I wouldn't be surprised to see more country-rock products."

He sees more blending of country, Western swing and rock music on the scene, including acts like Commander Cody and Asleep at the Wheel, "but I'm not planning to include it in anything I produce. But that doesn't mean I won't," he added.



**Don Gant bases his prediction on the reversal of an old maxim. "It's the song, not the singer."**

"I don't think country music will change much—ever," said ABC producer **Don Gant**. "At ABC we're trying to revive a couple of artists, or maybe revive is a bad word for Lefty Frizzell and Ferlin Husky.

Anyway, there will be a resurgence in their careers, but I don't think that's a trend that old artists will come back.

"Nowadays people don't care who's singing a song as much as what's on the record. I'm trying to match up the artist with a song, but the song is what's most important."

"We're trying to launch another Merle Haggard or Buck Owens or Freddie Hart," Capitol producer **Audie Ashworth** said matter-of-factly. "And we have some good female vocalists, too." The names of his favorite artists for 1974? Red Steagall, Stoney Edwards, and two young female artists, Connie Cato and LaWanda Lindsey.

"There seems to be an opening for instrumentals other than Danny Davis, but there hasn't been a lot of success so far. We have a lot of people working in instrumentals at Capitol, but they haven't had the hit. People like Floyd Cramer, Chet Atkins and Jerry Reed have pretty well tied up instrumentals in country music.

"Western swing, Texas music has always been big in country music. It's becoming more and more popular. You'll see more records in that bag."

## COUNTRYMUSIC editors predict:

Johnny Cash will try to get his tapes back from the White House. ★ Kinky Friedman and Stonewall Jackson will record a duet. (If not, perhaps they'll stage a tennis match.) ★ Shelby Singleton will win the concession to sell wood shavings from the stage of the Ryman Auditorium when the Opry moves to Opryland. (The rest of the building will be sold to a consortium from Bakersfield.) ★ Loretta Lynn will give away her age. ★ Tompall Glaser will be invited to oversee the installation of pinball machines at the Belle Meade country club.

*Playgirl* magazine will ask Johnny Rodriguez to pose nude for its centerfold. (Grandpa Jones and Archie Campbell will turn down similar offers.) ★ Charlie Rich will decide to let his natural hair color grow in. ★ Sonny and Cher will have a number-one pop hit with a cover version of "We're Gonna Hold On."

The Red Army Choir will cut a gospel album. ★ Waylon Jennings and Kris Kristofferson will start talking to each other again. ★ Willie Nelson will run for Governor of Texas. ★ *Newsweek* magazine will ask Merle Haggard for an interview and will be told: "Like I said to those guys from *Time*, you can take your interview and \*?/\*... it." ★ Roy Clark will learn to play the tambourine.

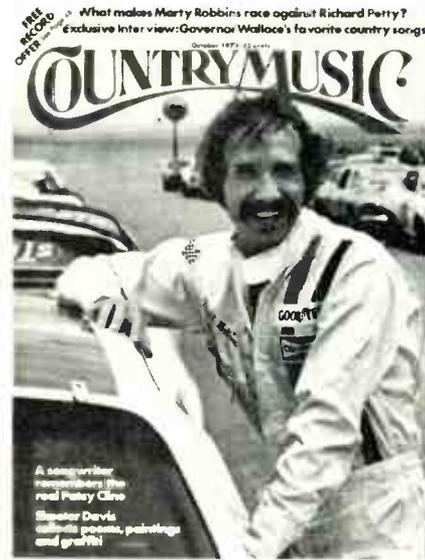
Our 1974 Award predictions: Male Vocalist of the Year: Chet Atkins ★ Instrumentalists of the Year: (a tie) Junior Samples and Minnie Pearl ★ "The Lord Knows I'm Drinking" Award: (also a tie) Dean Martin and Faron Young ★ Honorary American Plumbing Association Award: Billy "Crash" Craddock ★

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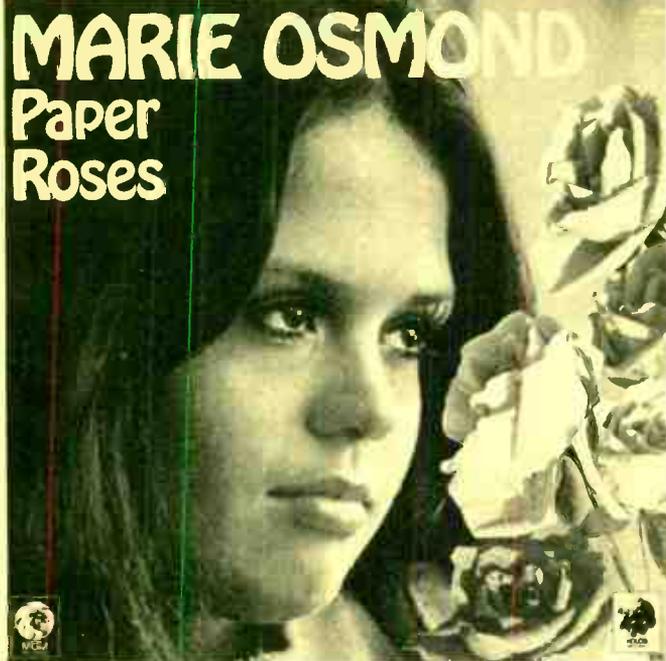
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**JOHNNY CASH**  
**& JUNE CARTER CASH**  
**JOHNNY CASH AND HIS WOMAN**  
including:  
The City Of New Orleans / The Color Of Love  
Matthew 24 (Is Knocking At The Door)  
Godshine / We're For Love

The new album, by June Carter and Johnny Cash is a tribute to two people whose love and mutual respect have been growing for a long time now.

# Reviews

Marie Osmond . . . Mel Tillis . . . Melba Montgomery . . .



## Marie Osmond

*Paper Roses*  
MGM SE-4910 (record)  
GRT-8130-4910 (8-track tape)

Well, the *new* Brenda Lee Sweepstakes are really heating up, aren't they? As if it weren't enough for us to be astounded by the talent and success of Tanya Tucker, we now also have to contend with the stunning accomplishment of Marie Osmond, who turned 14 just as her single "Paper Roses" was skyrocketing to Number One on both country and rock charts.

Marie's voice has a lot in common with her brother Donny's. It is as bland. The closest she gets to any kind of nuance or expression is on the livelier numbers, like Harlan Howard's "Too Many Rivers." Her voice rings true in the higher registers, but her youth shows when it wavers at the bottom end.

When Marie, the only sister in a family of 9 children, decided she wanted to stop writing articles for teen mag-

azines about living with the famous Osmonds, and become one herself, a couple of smart moves were immediately made. The first was her decision to record in Nashville with Sonny James, who has provided a very sympathetic production job. There's no showing off on the record here, just showing. And then there's the song selection. Whoever it was that reached back to when Marie was seven months old for Anita Bryant's "Paper Roses" deserves some of the many awards this record is going to earn.

In addition to the hit, there are a couple of standards included here, but the bulk of the album consists of songs written by Sonny James—and from the sound of this record, the James-Osmond team could be a winner for a long time. Her voice seems to fit his songs like a glove. Why, there's even a Cajun song here with lotsa fiddles! Not a trick has been missed in the shaping of this

young singer's career.

Only one question: with whom is she going to sing her almost-mandatory "country duets" album?

TOBY B. MAMIS

## Mel Tillis

*Sawmill*  
MGM SE 4907 (record)

If Mel Tillis knows anyone in the music business who doesn't consider him a friend, I don't know about it (and it's likely that I would). I realize that this is supposed to be more about the album than about Mel, but the attitude of the album lies in Mel's attitude about the business its music and its people. Tilly's friends are varied—so are his songs. The emotional loneliness of the displaced (or, perhaps, misplaced) working man that saturated "Detroit City" is given a different but equally moving vehicle in "Sawmill," which is as much a standard as the perhaps more financially successful "Detroit City."

We all know the lady in Mel's past named "Ruby." Here we meet "Leona" and "Bobbi," the former a blend



of Jezebel, Salome, and Desdemona, the latter a traditional lady of country song who leaves him lonely as hell.

More tradition hits us with hardcore country tunes like "Borrowed Angel" and "Cheap Imitation," and another, smoother tradition is evident in "If I Throw Away My Pride," "Take A Look At

Me," "Thank You For Being You," and an interesting rendition of "Remembering."

"Something for everyone" is a trite, overworked expression, maybe, but you would have to have embarrassingly narrow musical interests not to find something in this package enjoyable. In fact, if there's any weakness at all, it's in the packaging, not the package itself. An actual sawmill somewhere (not Tennessee, I'm guessing) was used for the photography location and Mel is dressed authentically, but everything he wears (especially the shoes) is too clean to be believable.

But inside, it's as honest as sunshine and rain and "women like a dollar, yes, and women always will."

BILL LITTLETON

## Melba Montgomery

*Melba Montgomery*  
Elektra EKS 75069 (record)  
ET 85069 (8-track tape)

Melba Montgomery and I were both quite young when I first knew about her; we were several years but not much older when she first knew about me. I've heard her sing with Roy Acuff's Smokey Mountain Boys, I've heard her do duets with George Jones, Gene Pitney, Judy Lynn, and I've heard her—no—I've *felt* her tie a knot in my guts with things like "Don't Leave Me Lonely Too Long."

Most folks are in a hurry nowadays and I can save you some time. If you like your music technical, uninvolved and waxy pretty, go on to the next review; forget this album. It's technically flawless, yes, but uninvolved and waxy it ain't; the prettiness is more an earthy beauty, going through the emotional gamut with honesty and poignancy.

"Country Written Up and Down Her Face" will likely wind up as a hit single for

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World Radio History

## Atlantic Enters the Field . . .

Melba, or so I predict. "Blood Red And Goin' Down," "Satin Sheets" and "Why Me" are already hits that you know



about. The remainder of the material consists of titles that probably will remain album cuts, but don't let that imply any hint of suggested inferiority. "Wrap Your Love Around Me," "Papa Was Kind," "See No Evil," "Hands Off," "I Love Him Because He's That Way," "Keep Me Warm," "Let Me Show You How I Can," and "He'll Come Home" get into all phases of life, with interpretations ranging from tender to raunchy; album cuts, perhaps, but it's an exceptionally good album.

One reason, I think, is that producer Pete Drake is a musician. Melba stands out but not so much in front that some of the world's finest musicianship is lost. Instead, we have teamwork; quality from the material foundation right up through the pickin' and singin' to the jacket design. If this is any indication of what Elektra plans to do in country music, welcome to country, Elektra.

BILL LITTLETON

### Six New Releases From Atlantic Artists

Atlantic Records has plunged feet first into the booming country music market with six new releases that seem custom-tailored to fit into the expanding tastes of country fans. The releases are albums by Troy Seals, David Rogers, Henson Cargill, Terry Stafford, Don Adams and Marti Brown.

The most talented newcomer is **Troy Seals**—not that he's really a newcomer. He started playing guitar as a teenager, formed a band,

toured for a while, and then went to work in the construction business in Indianapolis. At that point he and his wife—pop singer Jo Ann Campbell—cut an album for Atlantic, but were dissatisfied with the results. His debut solo album (*Now Presenting Troy Seals*, Atlantic SD 7281) more than compensates for that, however: it's a brilliant collection of songs played to the hilt by spirited musicians. The quality of the writing, singing and playing is consistently high.

Troy Seals has a knack for striking moods that bears comparison to Cole Porter's lyrical skill—sounds funny to you sophisticates, maybe, but it's true. "World's Most

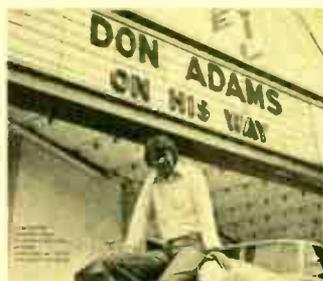


"Broken Heart" is country drama at its heaviest, and it's genuine; his version of "We Had It All"—which he wrote for Waylon Jennings—is even better than Waylon's; a song about extra-marital dating ("We'd Better Stop") shows off his stylistic range beautifully; the Memphis-flavored "I Got A Thing About You Baby" can hardly miss as a hit single, and Willie Dixon's blues song, "You Can't Judge A Book By The Cover" is pure country rock and roll, as first played by country boys. It steps right along just fine. The album is a treat that crosses all musical barriers, and you miss it at your cost.

**David Rogers' Farewell To The Ryman** (Atlantic SD 7283) should please his fans, and provide anyone else with a highly representative cross-section of classic Opry favorites—"Great Speckled Bird," "I'm Moving On," "Blue Moon of Kentucky" and nine others in traditional style. They don't match the origi-



nals, however: David seems more at home with the kind of material he cut on *Just Thank Me*, his first Atlantic album.



Most of the numbers on **Don Adams' Don Adams On His Way** (Atlantic SD 7280) are of the slow weeper type, mournful ballads of love's labors lost. The serious mood with which Adams seems to feel most comfortable has sustained many a country artist's popularity in the past, but whether these self-pitying strains will ring true with today's younger audience remains to be seen. Adams has a good voice, though, and he ought to be able to explore a wider range of emotions. "I'll Be Satisfied" and "Oh What A Future She Had" are indications that he has what it takes to appeal to country's expanding audience.



From "Love Shine" to "Give It Time To Be Tender," **Marti Brown** proves that she has what it takes to

make it as a country artist. Her voice is clear as a bell, strong, and she seems capable of telling a story and holding your interest—when she wants to. It doesn't sound like she's in the mood all the time. Her version of "Behind Closed Doors" is a bit disappointing and the rest of her album (*Ms. Marti Brown*, Atlantic SD 7278) lacks a certain conviction. Everything's there—the right songs, a pleasant voice, and good musicianship—but it doesn't always fall together properly. Maybe because the album is trying to please too many people, too many tastes. It's country-flavored pop, or it's pop-flavored country, and I for one like my music straight.



**Terry Stafford** seems a likely candidate to fill the slot left open by the inactivity of Jimmy Dean, and he can write a good song, too. On *Say, Has Anybody Seen My Sweet Gypsy Rose* (Atlantic SD 7282) he seems most at home with his own compositions, but he puts across works by Merle Haggard, Buck Owens, and others with verve. One standout cut, "Road House Country Singer," tells a story about a club singer who scores with a young lady on her way to Ft. Sill, Okiahoma, to marry an Army man. It could have been just another anecdote about cafe romancing, but Stafford turns it into a compelling tale, with several incisive lines.

On *This Is Henson Cargill Country* (Atlantic SD 7279), **Henson Cargill** sings with an unmistakable feel for country concerns. His skill as an interpreter of other people's songs is considerable, whether he's singing Dal-

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ANDERSON, LIZ	If The Creek Don't Rise	RCA	4222H	CRAMER, FLOYD	Hello Blues	RCA	2151		Only The Greatest	RCA	4023
ANDERSON, LYNN	Stay There Till I Get There	COL	LE 10053H		Gets Organized	RCA	2488		Just to Satisfy You	RCA	4137
ARNOLD, EDDY	Wanderin'	RCA	1111		Class of '68	RCA	4025		Country Folk	RCA	4180
	Thereby Hangs a Tale	RCA	2036		Floyd Cramer Goes Honky Tonkin'	MGM	4666		Jewels	RCA	4085
	Let's Make Memories	RCA	2337		Country Piano City Strings	RCA	2800H		JONES, GEORGE		
	Folk Song Book	RCA	2811		On The Rebound	RCA	2359H		Trouble in Mind	UA	3408
	I Want to Go With You	RCA	3507		Only The Big Ones	RCA	3533H		Race is On	UA	3422
	Glory of Love	RCA	4179	DEAN, JIMMY	Jimmy - The Dean of Country Music	RCA	4323H		King of Broken Hearts	UA	3442
	Last Word in Lonesome	RCA	3622		Speaker of The House	RCA	4035H		Golden Hits, Vol. III	UA	3566
	Somebody Like Me	RCA	3715	DICKENS, "LITTLE" JIMMY	Greatest Hits	COL	LE 10106H		The Young	UA	3558
	Lonely Again	RCA	3753	DRUSKY, ROY	My Grass is Green	MER	61233		Get Lonely in Hurry	UA	3388
	Turn The World Around	RCA	3869		I'll Make Amends	MER	61260		Golden Hits	UA	3532
	The Eva lovin' World	RCA	3931		All My Hard Times	MER	61306		The Great	UA	3457
	Eddy Arnold Goes Traveling	RCA	1928H		Yesterday's Gone	MER	60919		Wish Tonight Would Never End	UA	3270
	One More Time	RCA	2471H	FLATT & SCRUGGS	Songs of the Famous Carter Family	COL	8464		Going Life's Way	MUS	1404
	Praise Him, Praise Him	RCA	1733		Pickin' Strummin' Singin'	COL	9154		Unclouded Day		
ATKINS, CHET	Hum & Strum Along	RCA	2025		Final Flung	COL	LE 10105H		Grass Won't Grow		
	Travelin'	RCA	2678		Foggy Mountain Banjo	COL	LE 10043H		Shoulder To Shoulder	MUS	1392
	My Favorite Guitar	RCA	3316	FRIZZELL, LEFTY	Saginaw, Michigan		LE 10027H		When Wife Runs Off		
	Guitar Country	RCA	3429	FOLEY, RED	Songs For The Soul	DEC	74849		If Not For You	MUS	1366
	Solo Flights	RCA	3922	HAWKINS, HAWKSHAW	Hawkshaw Hawkins, All New	KING	592		Party Pickin' Simply Divine (with Melba Montgomery)	MUS	1238
	Yestergroovin'	RCA	4331		Hawkshaw Hawkins	KING	808		Lewis, Jerry Lee		
	Chet Atkins Picks On The Beatles	RCA	3531		Cowboy Copas	KING	835		Gospel	MERC	61318
BARE, BOBBY	Streets of Baltimore	RCA	3618		Bandstand	KING	847		More To Love Than This	MERC	61323
	Best Vol. II	RCA	3994	HOMER & JETHRO	The Best of Homer & Jethro	RCA	3474H		She Even Woke Me Up To Say Goodbye	SMASH	67128
	Lincoln Park Inn	RCA	4177	HORTON, JOHNNY	On The Road	COL	9940		Golden Hits Vol. I	SUN	102
	With Skeeter Davis			HOUSTON, DAVID	Mean The World To Me	COL	1522		Golden Hits Vol. II	SUN	103
	Your Husband, My Wife	RCA	4335		Already It's Heaven	COL	6391		Old Time Country	SUN	121
BURGESS, WILMA	Misty Blue	DEC	74852		Where Love Used To Live	COL	26432		Golden Cream of Country	SUN	108
	Tear Time	DEC	74935		David	COL	26482		Taste of Country	SUN	114
	Tender Lovin' Country	DEC	75024		Baby, Baby	COL	26539		LOCKLIN, HANK		
	Parting is Such Sweet Sorrow	DEC	75090		Wonders of The Wine	COL	30108		Hank Locklin Lookin' Back	RCA	4191H
BUTLER, CARL & PEARL	Honky Tonkin'	COL	9764		Woman Always Knows	COL	30657		Happy Journey	RCA	2464H
CASH, JOHNNY	Original Sun Sound	SUN	1275	JACKSON, STONEWALL	The Lonesome In Me	COL	9994		LYNN, JUDY		
	Golden Hits Vol. I	SUN	100		The Real Thing	COL	30254		Cosmos Palace	COL	9879H
	Golden Hits Vol. II	SUN	101		Stonewall Jackson Sings Hank Williams	COL	9880		LYNN, LORETTA		
	Rivers and Trails	SUN	104		The Dynamic Stonewall Jackson	COL	LE 10020H		Singin' With Feelin'	DEC	74930
	Singing Story Teller	SUN	115		The Old Country Church	COL	LE 10115H		Squaw On The Warpath	DEC	75084
	Showtime	SUN	106		Stonewall Jackson Country	COL	LE 10029H		Woman of The World	DEC	75113
	Rough Cat, King of Country	SUN	122	JAMES, SONNY	Never Find Another You	CAP	2788		Wings Upon Your Horns	DEC	75163
	+ Carl Perkins Little Fauss & Big Halsey	COL	30385		Matter of Time	CAP	432		Writes 'Em & Sings 'Em	DEC	75198
	Sunday Down South (with Jerry Lee Lewis)	SUN	119		Don't Keep Me Hanging	CAP	478	MADDOX, JOHNNY			
	Fabulous Johnny Cash	COL	LE 10063H	JENNINGS, WAYLON	Folk Country	RCA	3523		Million Sellers	DOT	25122
	Now There Was A Song	COL	LE 10019H		Nashville Rebel	RCA	3736		Ragtime 20's	DOT	25493
CASH, TOMMY	Your Love Takes Leavin'	COL	26484		Love of the Common People	RCA	3825	ORIGINAL DRIFTING COWBOYS			
	Out Of Me	COL	26535		Hangin' On	RCA	3918	We Remember Hank Williams	MGM	4626	
	Six White Horses	COL	30107					OWENS, BUCK			
	Rise & Shine	COL	30556					Got You on My Mind	CAP	131	
	Cash Country	COL	30556					In London	CAP	232	
COLDER, BEN	Ben Colder	MGM	GAS 139H					Kansas City Song	CAP	476	
	Have One On Ben Colder	MGM	4629					No One But You			
	Warming Up To Ben Colder	MGM	4807					Before You Go	CAP	5410	
COWBOY COPAS	All Time Hits	KING	553					PERKINS, CARL			
	Country Gentleman	KING	817					Blue Suede Shoes	SUN	112	
	As You Remember	KING	824					Original Golden Hits	SUN	111	
								W. J. Cash			
								Boppin' The Blues	COL	9981	
								Carl Perkin's Greatest Hits	COL	LE 10117H	
								PIERCE, WEBB			
								Walking The Streets	DEC	74079	
								Fool Fool Fool	DEC	74964	
								Saturday Night	DEC	75071	
								Love Ain't Never Gonna Be Better	DEC	75168	
								Merry Go Round World	DEC	75210	
								Webb Pierce	KING	648	

Artist	Title	Label	LP No.	Artist	Title	Label	LP No.	Artist	Title	Label	LP No.
<b>PRICE, RAY</b>	She Wears My Ring	COL	10060H	Bandstand	KING	813		Games People Play	COL	9904	
	Sweetheart Of The Year	COL	10034H	Hootenanny	KING	862					
	Another Bridge To Burn		LE 10028H	Gospel	KING	991		<b>WELLS, KITTY</b>			
	Night Life	COL	LE 10061H					Kitty Wells Show Live	DEC	74831	
	San Antonio Rose		LE 10021H	<b>STATLER BROS.</b>				Queen of Honky Tonk Street	DEC	74929	
				Oh Happy Day	COL	9878		Bouquet of Country	DEC	75164	
<b>REEVES, DEL</b>	Sings Jim Reeves	LIB	3468	<b>STONEMANS</b>				Sing 'Em Country	DEC	75221	
	Special Delivery	LIB	3488	All In The Family	MGM	4511		W Red Foley			
	Feed For Chickens	LIB	3530	Great Stoneman Family	MGM	4578		Golden Favorites	DEC	74109	
				Pop Stoneman Memorial	MGM	4588					
<b>REEVES, JIM</b>	Jim Reeves And Some Friends	RCA	4112H	<b>TILLIS, MEL</b>				<b>WEST, DOTTIE</b>			
	Yours Sincerely	RCA	3709H	Old Faithful	CAP	3609		Feminine Fancy	RCA	4095	
				Very Best	MGM	4806		W Don Gibson			
				Would You Want The World To End	MGM	4841		Dottie & Don	RCA	4131	
<b>ROBBINS, MARTY</b>	It's A Sin	COL	9811	<b>THOMPSON, HANK</b>				Dottie Sings Eddy	RCA	4154	
	Marty Robbins, Jr	COL	9944	Salutes Oklahoma	DOT	25971		Makin' Memories	RCA	4276	
	Marty Robbins Today	COL	30816					Suffer Time	RCA	3587	
	Time I Get To Phoenix	COL	10045H	<b>TOMPALL &amp; GLASER BROS.</b>				Dottie West Sings	RCA	3490	
				Tompall & Glaser Bros	MGM	4812					
<b>RODGERS, JIMMIE</b>	Country Music	DOT	25710	Tompall & Glaser Bros	MGM	4888		<b>WILBURN BROTHERS</b>			
	It's Over	DOT	25717					It's Another World	DEC	74954	
	Love Me, Love Me	DOT	25780	<b>TUBB, ERNEST</b>				Need More Happiness	DEC	75087	
				W Loretta Lynn				Looks Like the Sun's Gonna Shine	DEC	75123	
<b>SIMPSON, RED</b>	I've Just Lost You	CAP	5881	Singin' 'Em Again	DEC	74872		Little Johnny Down the Street	DEC	75173	
				Let's Turn Back The Years	DEC	75114					
				Good Year For The Wine	DEC	75222		<b>WILLIAMS, HANK</b>			
				Golden Favorites	DEC	74118		Wait For The Light	MGM	3850	
				Greatest Hits Vol II	DEC	75252		Let Me Sing Blue Song	MGM	3924	
				One Sweet Hello	DEC	75301		Wanderin' Around	MGM	3925	
<b>SMITH, CARL</b>	Faded Love & Winter Roses	COL	10112H	<b>TWITTY, CONWAY</b>				I'm Blue Inside	MGM	3926	
	Tribute To Roy Acuff	COL	9870	Here's Conway	DEC	74990		First, Last & Always	MGM	3928	
	I Love You Because	COL	9898	Next in Line	DEC	75062		Hank Williams Sr & Jr	MGM	4276	
	Carl Smith & Tunesmiths	COL	30215	Conway Twitty Hits	MGM	4799		In The Beginning	MGM	4576	
	The Tall Tall Gentleman	COL	LE 10025H	Conway Twitty Sings							
	Country Gentleman			Blues	MGM	4837		<b>WILLIAMS, HANK, JR.</b>			
	Sings His Favorites	COL	LE 10111H	20 Greatest Hits	MGM	4884		Hank Williams Jr & Connie Francis	MGM	4251	
	Kisses Don't Lie	COL	LE 10031H	Conway Twitty	MGM	GAS 110		Hank Williams Sr & Jr	MGM	4276	
<b>SMITH, CONNIE</b>	Miss Smith Goes To Nashville	RCA	3520	Greatest Hits	MGM	3849		Ballads Of The Hills & Plains	MGM	4316	
	I Love Charlie Brown	RCA	4002	Can't Take The Country Out of Conway	MGM	46550		Songs My Father Taught Me	MGM	4621	
	Sunshine & Rain	RCA	4077					Luke The Drifter	MGM	4632	
	Connie's Country	RCA	4132	<b>WAGONER, PORTER</b>				Live At Bobo Hall	MGM	4644	
	Back in Baby's Arms	RCA	4229	Y'All Come	RCA	2706		Sunday Morning	MGM	4657	
<b>SNOW, HANK</b>	More Souvenirs	RCA	2821	In Person	RCA	2840		Johnny Cash Singing			
				Show	RCA	2650		My Songs	MGM	4675	
<b>SONS OF THE PIONEERS</b>	Down Memory Trail	RCA	2957	Cold Hearted Facts	RCA	3797		Hank Williams, Jr	MGM	GAS 119	
	South of the Border	RCA	3964	Bottom of the Bottle	RCA	3968		All For Love Of Sunshine	MGM	4750	
				<b>WALKER, BILLY</b>				Send Lovin'	MGM	4857	
				Billy Walker Live	MGM	4789		Time To Sing	MGM	4540	
<b>SOVINE, RED</b>	Country Way	VOC	73829	Man Loves A Woman	MGM	4682		Removing The Shadow	MGM	4721	
				Billy Walker Show	MGM	4863		Got A Right To Cry	MGM	4774	
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las Frazier and Warren Robb's "Daddy, What's A Tree" (a bleak vision of nature on the run), or Tom T.



Hall's "(Old Dogs, Children And) Watermelon Wine." His style is square-jawed earnestness, coupled with a rich voice and a steadfast delivery—and if he has any weak points as an artist, you'll have to scratch around pretty hard to find them here.

RICHARD NUSSER

Note: To obtain the 8-track tape number for each of the above, simply substitute the prefix "TP" for "SD." For example, the 8-track tape of *Now Presenting Troy Seals* (SD 7281) is TP 7281.



**Buck Owens**  
Arms Full of Empty  
Capitol ST-11222 (record)  
8XT-11222 (8-track tape)

Buck Owens has done a lot to set the style for much of today's country music. As a songwriter, he's consistently produced melodies and approaches to country music that others have followed. He crossed from country to pop before it was fashionable. It was his song, "Act Naturally," which provided the Beatles with a vehicle for their first romp beyond rock's borders. As a producer he's kept pace with every innovation in studio technique and shown excellent

taste in choosing new talent. As a business executive, he pioneered principles of creative management and demonstrated that a guitar plucker can also function as a tycoon. Above all—or, you might say, despite all this—he's remained a prolific composer and performer. Come hell or high water, the hits keep coming out of Bakersfield.

His latest in a long line of albums for Capitol Records is pegged on a hit single, the sort of thing that keeps Buck rolling along so successfully. "Arms Full of Empty" is a catchy tune that draws a smile—a wry smile—as the listener pictures a man standing in his empty driveway, his wife and children having fled the coop. Somehow, when Buck sings it, it's not so tragic. The entire album deals with love, mostly its vicissitudes. "Songwriter's Lament" is the only departure from the theme, and it stands as a good example of Buck's wit.

The rest of the album is solid country music, with the smooth, jogging rhythm of a Tennessee Walking Horse's gait, played neat as a pin by the Buckaroos.

RICHARD NUSSER

**Kris Kristofferson and Rita Coolidge**  
Full Moon  
A&M Records SP-4403  
(record)  
8T-4403 (8-track tape)

Kris and Rita met up and started working together, according to Kris, some time between his third (*Border Lord*) and fourth (*Jesus Was A Capricorn*) albums; it "opened new roads," he says. A hint as to where those roads might lead was provided by two promising Kris-and-Rita duets on the "Capricorn" album, and *Full Moon* has now delivered the goods.

This collection of 12 songs (note that: almost 45 minutes of music) is a contemporary West Coast production, even though the country Nashville faction is represented. It features strong instrumentation—electrically-



manipulated guitar, leslie-effect organ, electric piano, heavy percussion—in counterpoint to the lyric, playing a vital part in the composition of many of the songs.

The songs are about the ups and downs of love. Most are serious, but not heavy; low-key, cool, easy. The funky edge that characterized much of Kristofferson's earlier work has mellowed without losing its earthy vitality, and the straightforward, direct style of Rita Coolidge, more settled than on *her* previous rock/pop efforts (and at least one notch above what has come to be accepted as good female country vocal style), helps to create the special intimate feeling that permeates the album. In fact, *Full Moon* does a lot to re-establish Kris as an exciting recording artist: neither *Border Lord* nor *Capricorn* lived up to the promise of his first works, but this joint effort with Rita proves conclusively that he isn't getting flabby in the musical department—for which thank God and Rita.

Only one-third of the songs are from Kristofferson's pen, but the choice of material is consistent. A couple of lighter songs—both of which feature some good down-home country picking by the Scruggs kids, Vassar Clements and Josh Graves—provide sufficient variety and mix across each side of the album.

With the proliferation of male/female duet albums being turned out by country producers, some genuinely productive matches, others as synthetic as the vinyl they come on, it is refreshing indeed to come upon *Full Moon*.

ALAN WHITMAN

**Chip Taylor**  
Chip Taylor's Last Chance  
Warner Brothers BS 2718  
(record)

If you ever need a record to prove that country music is a state of mind rather than a matter of geography, *Chip Taylor's Last Chance* is it. 'Cause here is a well-sung, well-written, pure country album by a boy from Westchester County, New York, whose Daddy is a golf-pro and whose brother is Jon Voight the movie actor, and who cut his album in Boston.



According to no less authority than Chet Atkins, Chip is the only man in New York City who can write a good country song. Waylon Jennings, for whom he wrote "Sweet Dream Woman," seconds that bit of praise, as no doubt would Bobby Bare, Eddy Arnold, Floyd Cramer and Stonewall Jackson.

In a time when the fashion among singer/songwriters seems to be to pour out their personal problems on wax, Chip is a real exception. He has made an album of songs nearly all in praise or in honor of things and people he respects. There is a song called "I Want the Real Thing," in honor of Memphis in the Sun Records days when it was the Camelot of Hillbilly Boogie; a song for his Mom and Dad called "Family of One"; one for his son, "Son of a Rotten Gambler," and one written with his brother Barry Voight (for his grandfather) called "The Coal Fields of Shickshinny." That last song ranks with Merle Travis' "Dark as a Dungeon" and Billy Edd Wheeler's "Coal Tatum" as one of the greatest songs about the miner's life ever written—and I can

## Roger Miller . . . Chet Atkins

assure that I have never used the adjective "great" in any review of anything anywhere. "Son of a Rotten Gambler" is, by the way, another song of real beauty and one of the best modern ballads around. The other real stand-out on the album is a stone-country Waylon-deluxe, "Clean Your Own Tables." **DAVE HICKEY**



### Roger Miller

Dear Folks Sorry I Haven't Written Lately  
*Columbia KC 32449 (record)*  
*CA 32449 (8-track tape)*

Like the title implies, it's been a while. Roger Miller's been bad, hasn't written, and we've missed him. He's been busy, I guess. He hasn't done bad for himself, but now he has returned to form with this new record, and it's a

very pleasant reunion with an old friend.

Roger's always been one of the more intelligent and philosophic songwriters and now, at 37, he's deepened even more. He opens the record with "Open Up Your Heart" which he co-authored with Buddy Killen.

"Mama Used To Love Me But She Died" is next. I remember it as "My Uncle Used to Love Me . . ." and it's such a fine song that the title "change" gives it just the right seriousness to make it a bittersweet classic rather than simply a great funny song. "Qua La Linta" tells of old men and young boys being the best of friends with a contemplative sense of the beauty of it all, captured in the lilting Spanish-sounding chorus. This mood is continued in "I Believe In The Sunshine," but Side Two opens on a different note with the album's best new song, "The Animal of Man," which takes a hard look at humanity and is not impressed. There's more on the serious side of life in "What Would My Mama Say."

The album takes a lighter turn with "The Day I Jumped From Uncle Harvey's Plane";

Shannon's Song." for and about Roger's little daughter, and finally, "The 4th of July."

Like a letter from an old friend, a Roger Miller record is always welcome.

**JERRY LEICHTLING**



### Chet Atkins

Superpickers  
*RCA AP1-0329 (record)*  
*APS1-0329 (8-track tape)*

In about four score years when the folks responsible for the best of the current Nashville sound are all to be found in Hillbilly Heaven, there'll be a "Superpickers' Reunion Meetin'" for sure. Till then, don't expect to hear a lineup this strong anywhere—except in a recording studio under the guidance of Mr. Chet Atkins.

Joining Chet is '73's CMA award-winning instrumentalist, Charlie McCoy. This

pairing alone would make for an historic recording, but the rest of the cast is more than merely supporting. Representatives from all the biggest records of '73 are featured here: from Jeanne Pruett's "Satin Sheets" there's Buddy Harman (drums), Jerry Shook (guitar) and Bob Moore (bass); from Donna Fargo's "Funny Face" there's bass player Henry Strzelecki, and from Charlie Rich's "Behind Closed Doors" the piano of Hargus "Pig" Robbins. And joining the fiddle of Johnny Gimble (who had helped establish the sound of Johnny Rodriguez) there's Larrie Londin (drums), Bobby Thompson (banjo, guitar) and Paul Yandell (guitar, uke).

The selections range from standards like "Are You From Dixie?" to more recent hits like "City of New Orleans," and some fine (although uncredited) brass work is sparsely utilized to spruce things up. There's even a countrified "Bells of St. Mary's" for variety's sake. But the most striking singular element here is the pleasurable ease with which all the musicians mesh their obvious talents. **ROBERT ADELS**

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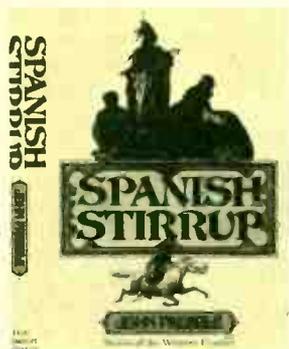
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### Other Recent Album Releases

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Bobby Bare	Sings Lullabys, Legends, and Lies	RCA CPL2-0290
Barbara Fairchild	Kid Stuff	Columbia 32711
Jerry Lee Lewis	Sometimes A Memory Ain't Enough	Mercury SRM 1-677
Porter Wagoner	The Farmer	RCA APL1-0346

# Books



## Spanish Stirrup

by John Prebble

Holt, Rinehart and Winston, \$6.95

A book about the Wild West written by an Englishman? That's right. John Prebble has put together five stories that depict the rugged West as it was in the 19th century. The stories of settlers, Indians, cowboys, cavalymen and cattle drives may leave you stunned at times by the raw morality that existed on the dusty prairies—but they'll move you just as often. And John Prebble is eminently qualified to write these fast-moving, engrossing stories. His great aunt was one "Appearing Day," an Indian maiden taken as a wife by one of Prebble's adventuresome ancestors (as the author reveals in the first story). "Appearing Day" and husband eventually settled in England and undoubtedly filled the young John Prebble with exciting accounts that were the seeds for his extensive writing about the American West.

"Spanish Stirrup" probably succeeds where many Westerns fail because the action is balanced with illuminating character studies. Of particular interest are Prebble's vivid descriptions of the Comanche Indians in which he carefully notes their physical appearance, mannerisms, customs and predictable behavior in given situations.

If you want a little more of the Old West than the singing cowboys can give you, if you're inter-

ested in historical insight, or if you're in need of a good old Western thriller, then read this book.

JOHN HALL

## As They Were

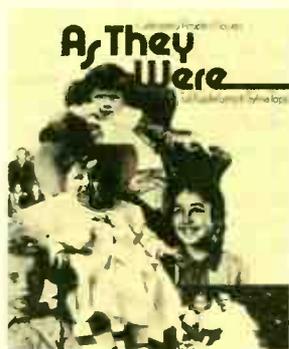
By Tuli Kupferberg &

Silvia Topp

Links, \$2.95

Most of us have a childlike fascination for old photographs of famous people. It's the same thrill you get looking through a family album—a certain disbelief, perhaps, that parents and grandparents, and celebrities, ever *were* children. That's what makes "As They Were" so appealing. It's a remarkably diverse collection of childhood photographs—everyone from Johnny Cash to Benito Mussolini, from Roy Rogers to Charles Atlas.

The surprising thing about many of the photographs is the eerie



sameness of so many of the faces, despite the years that have passed. Jimmy Cagney, for example, had the same gangster look at ten as he had in "The Roaring Twenties" and his other great films. These are memorable pictures that are fun to look at over and over again.

CAROL OFFEN

## RODEO! The Suicide Circuit

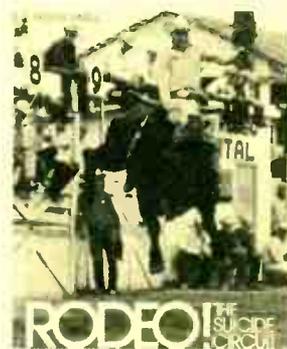
Text and photographs by

Fred Schnell!

Rand McNally, \$12.95

Today rodeos are considered professional sporting events, with all

the expected accoutrements: professional associations, publicists, big-league prize money, etc. But the rodeo cowboy himself is pretty much the same rough, unfettered spirit he was in the days of the



Wild West. With a few notable exceptions, rodeo cowboys generally drift from one rodeo to the next, earning barely enough to eke out a living, always knowing that just one wrong move could mean being maimed for life or killed. In many ways they're living symbols of a bygone era when violence and self-reliance were integral parts of day-to-day life.

Fred Schnell has captured not only the excitement of the rodeo in superb action photographs, but also the mood behind the scenes. In text and photographs, he gives an insightful view of the people who make up this alien world.

CAROL OFFEN

## Bill Monroe's Grand Ole Opry

WSM Song Folio No. 1

Peer Southern Publications, \$2.95

Songbook collectors will be glad to learn that this classic Bill Monroe collection, which has long been out of print, has been re-released. The folio contains many standards, including "Blue Moon of Kentucky," "Come Back to Me in My Dreams," and "Footprints In the Snow." Of special interest too, to nostalgia buffs, are early photographs of Monroe.

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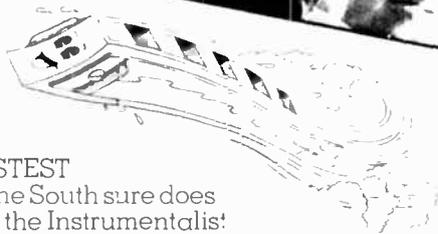
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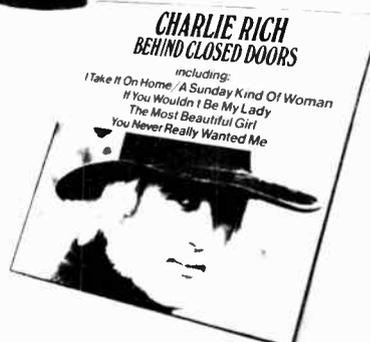
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including:  
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Release Me Behind Closed Doors

of This (and every recent) Year, Charlie McCoy. It's also the title of his newest album: fu! of hits.



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# In Defense of the Telecaster Cowboy Outlaws

A letter from Dave Hickey

11/5/73

Dear Terry,

Just a note to tell you I've seen the end of the beginning. I went down to the Disc Jockey convention this year and found out that all those guys we been depending on for plain talk and hillbilly boogie, all our favorite low riders, lonesome pickers and Telecaster Cowboys have been herded together, penned up and branded with a lot of dumb names like "Underground Country" and "Progressive Country" and "Hipbillies"! Dear God, I thought when I beheld it, they're talking about Waylon and Willie and Roger and Red and Kris and Billy Joe and Tompall and Kinky and Lee and Mickey and Troy and Townes, and just about everybody else in town without a swimming pool!

Now, as you know, I'm just an old foot-tapper, bottle-thrower and free-lance lay-about, and I don't know these guys except by watching and listening. But just by watching and listening I can tell you they're just about the only folks in Nashville who will walk into a room where there's a guitar and a Wall Street Journal and pick up the guitar. And, for my money, the only label worth hanging comes from Roger "Captain Midnight" Schutt (Chief of all the free-lance layabouts in Music City). He calls them "the first of the last real cowboys," and that makes some sense, especially since the only thing most of these guys have in common is

that they were born country on the west side of the Mississippi and often forget to go watery in the knees at the mention of Jeff Davis.

Anyway, they were really getting the press and attention this year, and I wouldn't begrudge them a drop of ink, but something kinda sad happens when what

used to be new becomes news, when a bunch of type-writers start trying to express in four paragraphs what a bunch of musicians have spent most of their lives trying to put into music. But what a spectacle it was! You should have been there. First we have all these tie-dyed rock-and-roll journalists in their Bloomingdale denims and tres chic T-shirts telling us how these guys are "with it" so it's okay to like them and play their records in the dorm. And then we have all these double-knit Cadillac country boys telling us how they're a bunch of dope fiends who wouldn't recognize the Reverend Snow if

he drove through town in an air-conditioned fiery chariot.

I'll tell you, Terry, I didn't know what to make of it. All I kept remembering was the first time I heard "Me and



Billy Joe and Tompall Heading for a Bloody Mar

Bobby McGee": 50 miles from Fort Worth and an hour before dawn, dragging a trailer and driving with my head out the window, hoping the cold wind in my face would keep me awake. Then old Roger came zinging in there with "Busted flat in Baton Rouge..." and I thought, "That's the best first line of a song I've ever heard." By the time the song was over I felt like the leading edge of a Tokyo Turn-

around. I was up so high not even David Houston could bring me down, and I went floating on into Fort Worth, sliding thru the outskirts just as the light from the winter dawn and the street lamps were in perfect balance and the whole wide morning was glowing with shadowless gray-pink light. A lovely thing to see with "Busted flat in Baton Rouge . . ." running through your head and tapping your boot. "Underground?" "Progressive?" I'd say just about as underground as Highway 80 and as progressive as a White Freight Liner . . . just about as sophisticated as five strands of bob-wire. I couldn't believe they were talking about the guys who had made those midnight white-lines roll so sweet, made those Bloody Mary mornings flow so easy . . . that's

(who looked like a counselor at a Hi-Y camp) was talking about how Waylon wasn't really country, I was remembering the time you and I got wrecked in L.A. and went and saw old Waylon at the Palomino. Not a sober man or a sis-sy in the house and one old high plains cowboy up on the stage in his rough-out boots, hunched over "chicken-picking" some old Telecaster that looked like it was bought at a rummage sale. This guy, according to our friend from Tulsa, ain't as country as some yo-yo sitting in his plastic office with his expando-belt golf slax, Banlon shirt and forty dollar haircut, smelling like a men's cologne ad, worrying about the mortgage on his ranchette out in Hendersonville.

You know, I really felt naive around all those guys talking about chart posi-

can't help believing that staying close to how you are is more important than all the shiny equipment and manicured lawns that go to prove you're a star.

Anyway, if I'da had to listen to that percentage talk much longer I'da been 33 with a bullet, so I went back to the room and banged on my old Gibson. And sitting there, up on the fifth floor, watching Saturday night turn into Sunday morning, I found myself wondering if the ghost of old Andrew Jackson ever watched those well-fed defenders of poor man's music driving by his house on their Hydramatic way from church to the golf course. I know that's a real six o'clock in the morning thought, but I bet if you did find the ghost of "Old Hickory" leaning on the fence one Sunday morning, he might allow that, however bad his timing, Davey Crockett had the right idea going to Texas.

Going back to Texas has sure been good for Willie Nelson. You get the impression that when he was living in Nashville he was sending out his songs like a stranded man sends out messages in bottles, and that when he moved to Austin, he suddenly discovered that all those bottles had floated to shore among friends. Anyway he came back to the convention this year with some scalps on his belt and a gleam in his eye.

By accident of being in the right bar at the right time, I got to tag along to the party that was held after the Nashville Songwriters Association banquet, at which Willie was inducted into the Hall of Fame, and found myself sitting in a room with a few million dollars worth of songwriting talent. To steal a line from Scott Fitzgerald, I felt like Donald Duck pencilled into da Vinci's "Last Supper." It was a very heavy crowd and not particularly sedate, until Willie walked up on the stage and started singing, and things got quiet. The best was singing to the best. Willie started



Waylon and Kinky Friedman. Staying close to how they are.

music for going overland, son, not underground.

And all the time this Manhattan Hillbilly with his hair in an Upper-West-Side-Natural was telling me how Willie Nelson was a lot like Stephen Stills, I kept thinking of Billy Joe Shaver's line about "moving's the closest thing to being free." And while this D.J. from Tulsa

tions and percentage over-rides. I never would have thought it, but it turns out I believed all those old songs like "Crystal Chandeliers," and "Mansion on the Hill," and "Pick Me Up On Your Way Down." I hate being poor worse than Mondays, and I think going hungry is about as good for you as a politician's promise, but still I

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PHOTO: YVONNE HANNEMAN



PHOTO: RAEGAN RUBENSTEIN



*You ever notice how ole Waylon keeps changin'?*

singing his hits, each one greeted with applause, "Funny How Time Slips Away," "Night Life", "Me and Paul" . . . and as hit followed hit the applause began to be accompanied by heads shaking in open-mouthed amazement as the men in the room began to realize just how many great songs Willie had written. Guys were slumped back in their chairs with silly incredulous grins on their faces. A voice from the audience said, "Hell, Willie, what didn't you write?" and

Willie just kept on playing "Pretend I Never Happened." Not very likely. "Bloody Mary Morning," and Willie had got hold of an electric guitar and played an extended lead guitar break. More shaking of heads.

Then he started into new songs and as the lines rolled out, snapping together with a frightening simplicity, spontaneous applause breaks out during the songs, a great phrase, a good hook, a blunt truth. This is professional applause, and the best kind

of praise . . . the kind that comes from the men who understand the difficulty of what is being done with such apparent ease. In one short pause, Mentor Williams, one of the best young songwriters around, author of "Drift Away," leaned across the table and said "How old is Willie?" When I said, "About 40," Mentor shook his head in despair and said, "I guess it takes that long." And Willie, he just kept playing. Standing up there with his trimmed beard, looking more like a Viennese doctor than a songwriter, singing the stone country truth, and every once in a while you would see a little flicker of a satisfied smile around the edges of his mouth. Behind him on the drums, Paul English was rapping out the beat and grinning like a vampire in a blood bank. Even smiling, Paul qualifies as the most sinister drummer in American popular music, and in Willie's band he doesn't look out of place at all.

I couldn't help think about Willie's band 24 hours later when a friend of mine who had an invitation took me out to a party which was being held at the home of one of the music biggies in Nashville, unnamed here because they seemed to be gracious and gentle people. Chester and I drove into the immaculate wilds of Nashville suburbia to find a well-lit pillared home standing on a rise of graceful lawn. We parked in the street and it didn't take us more than ten minutes to walk up the driveway to the house. The host and hostess greeted us at the door, very charming, giving no hint that we were the only people at the party without crushproof clothing. We got a drink and some hors d'oeuvres and started looking for an ash tray. Wandering through the crowd the conversation was evenly split between the world series and conversations about money which hovered around six figures. Now, growing up in Fort Worth, you

do learn how to balance a plate on your knee, so that wasn't what was making me nervous. I retired to an oak-panelled corner to contemplate my nervousness. It wasn't my lack of an invitation, since the last invitation I received was to my high school graduation. Then I realized that it was the whole house itself. Every girl I ever dated whose parents didn't approve of me lived in a house just like this. I had balanced plates on my knee in houses like this before, mistaken Wedgewood dishes for ash trays. Then Chet and I started trying to imagine Willie or Waylon at a party like this, and if it hadn't been so sad it would have been hilarious.

I think it was at that moment that I realized why two gentle people like Willie and Waylon would be considered outlaws in Nashville, where recording artists are generally treated as in-laws. There were a couple of artists there at the party, in loafers and pull-over sweaters, smiling the way you do when your deaf great aunt is lecturing you on world affairs. The moment it was polite we excused ourselves, feeling genuine respect for the host and hostess and wishing to God we had had our teeth capped.

We drove to the concert at the Sheraton Hotel, where Troy Seals, Sammi Smith, Willie Nelson, and Waylon Jennings were playing. The crowd was incredible. Neil Reshin and Sam Uretsky had done a publicity overkill and had attracted about 6,000 people to a room that accommodated 2,500 so there was some jostling. I saw Troy's set, went out for some air and didn't get back in until Waylon was playing. The crowd was a fantastic mix of music business New Yorker in their white-on-white shirts, redneck deejays not knowing just how to respond, rock-and-roll journalists who said "Wow, man" a lot, and every long-haired country musician in exist-

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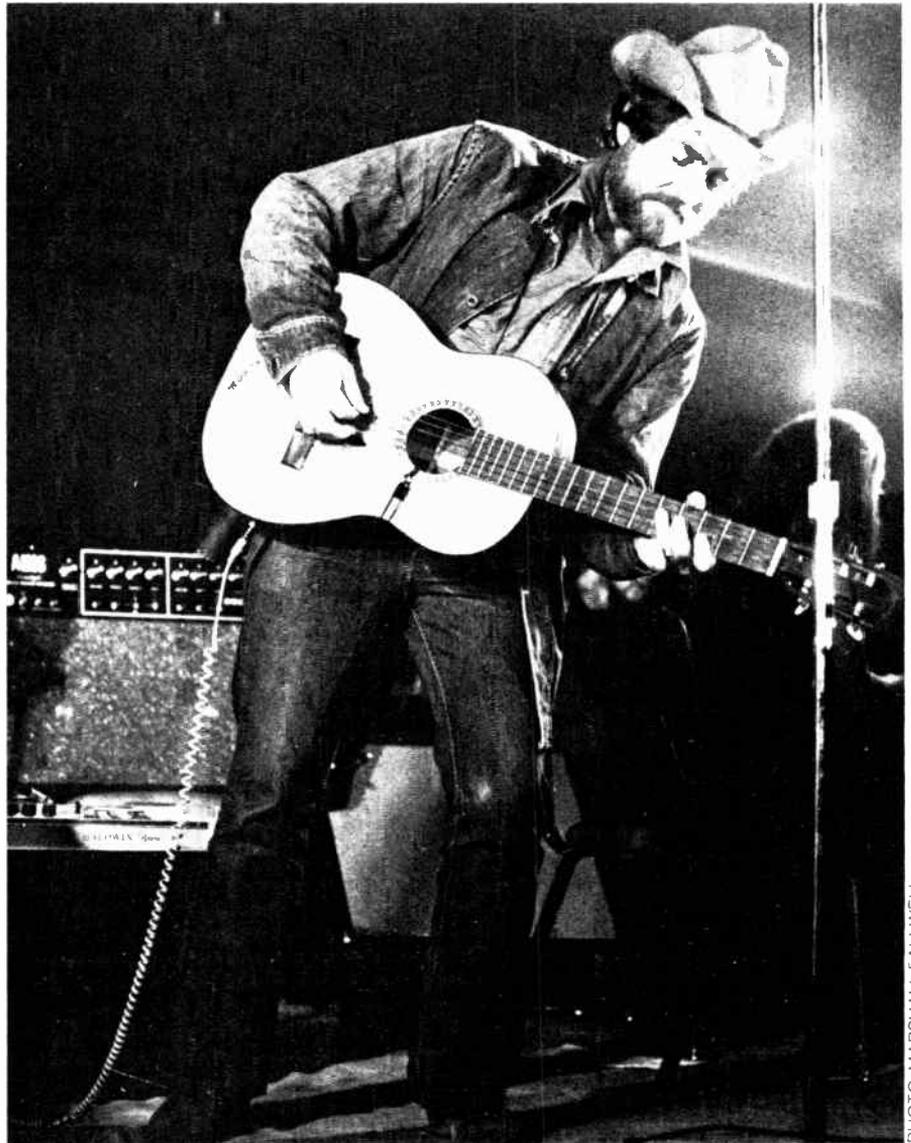


PHOTO MARSHALL FALLWELL

*Here's a picture of Willie in his Sunday best.*

ence: the boys from Asleep at the Wheel, Commander Cody Frayne, Guy Clark, Jerry Jeff Walker, Kinky Friedman, Mentor Williams, Dobie Gray, and Tom Jans, author of Gray's new hit, "Loving Arms," Will Jennings, who writes with Troy Seals and escaped from the University of Texas about the time I did, and John Bettis, who wrote Lynn Anderson's "Top of the World," as well as that California Classic, "Leader of the Pack." All these, in addition to a healthy contingent of disc jockeys who arrived early, sat straight in their chairs, paid attention and responded with surprising enthusiasm to the show.

And Waylon did a good show; it wasn't the Palomino but

it was damn good, and the tightness and enthusiasm of Waylon's band was, as always, infectious. It was a good moment for everybody concerned, and it wasn't until the end of the show that you saw the real change. As the crowd began to empty out, I saw the definitive sign of the end of the beginning. The pop-journalists and hangers-on were moving around the emptying hall whispering in one another's ear, everyone trying to make sure they ended up at the correct after-party. The pecking order was being established. It was a scene I was used to after rock concerts in L.A. and New York, but to my knowledge this was the first time I had seen it in Nashville. It



meant that our boys had made it, but it also meant that Nashville was no longer a safe place for us laid-back layabouts.

At the Pancake Man afterwards, I was having coffee and listening to a conversation at the next table. A fellow with razor-cut gray hair and a plaid silk-and-wool jacket was discussing Charlie Rich's sweep of the CMA awards. I don't know who he was. Anyway he leaned across the table and pointed a manicured finger at his companion and said, "I'll tell you what, Charlie Rich would have been a superstar 15 years ago if he hadn't gotten interested in music."

I'd heard that riff before, "It's hard to score if you fall in love." Somehow I knew it was time to take the advice of the Marshall Tucker Band and "take the highway." Hope to see you in Texas real soon, and until then I remain,  
yours truly,  
Dave Hickey.

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# The Country Hearth

by Ellis Nassour

In their modern, tri-level, white-brick home, situated on a beautifully landscaped acre in Brentwood, Tennessee, the Jim Ed Browns have their hands full. First and second, there are Buster Brown (Jim Ed, Jr.), who is 10, and 5-year-old Kim. Third, you have Jim Ed and his busy recording and public appearance schedule. Fourth, and "by no means least," as Jim Ed puts it, "is the little lady who keeps us all going." Mrs. Becky Brown.

When Jim Ed is at home he enjoys deer hunting with friends. But in or out of deer season, his other favorite pastime is "sitting down to some of Becky's great cooking."

Here's a favorite that always goes fast:

## ORIENTAL BEEF STEW

**1-1/2 lbs. chuck or round steak**  
**2 tablespoons cooking oil**  
**2 cups water**  
**1/2 cup chopped onion**  
**1 small clove of garlic**  
**1 pint can of tomatoes**  
**1/4 cup soy sauce**  
**1/4 teaspoon ground ginger**  
**1 green pepper**  
**3 tablespoons cornstarch**  
**2 cups cooked rice**

Prepare rice (regular or instant). Cut meat into 1-inch cubes. Mince garlic. Cut tomatoes in halves or quarters. Cut pepper into strips. In a large saucepan brown meat in the oil. Add water, onion, and garlic and bring ingredients to a boil. Reduce heat and simmer, covered, for 1-1/4 hours (stirring occasionally). Pour in tomatoes, soy sauce, and ginger. Then cover and simmer an additional 30 minutes. At this point skim fat from saucepan. Now blend cornstarch with tablespoons of cold water and stir this into pan along with the pepper. Cook and stir until bubbly. Add on an extra three minutes of cooking time. Serve over the hot rice. Serves four.



Marti Brown

You could call this a Brown Music Special with the addition of the vocal and cooking talents of Atlantic Records recording artist Marti Brown.

Marti, a charter member of Atlantic's delve into country music, did something a lot of people only dream of: she had a hit with her very first single, "Love Shine." However, Marti does not consider herself an "overnight" success. Since her induction into show business Marti has entertained the troops in Vietnam, appeared with Chet Atkins, Boots Randolph and Floyd Cramer on the Masters Festival of Music, and in concert at both Carnegie Hall and on the Grand Ole Opry.

If all these activities have not kept her jumping, this petite blonde has a three-year-old daughter (from a former marriage) to keep her mind occupied. At home in Donelson, Tennessee (a Nashville suburb), Marti also has a hobby: dreaming up good meals that are filling but inexpensive.

Here are two examples:

## LASAGNE—THE EASY WAY

**1 lb. ground beef**  
**2 teaspoons salt**  
**1/2 teaspoon pepper**  
**1-1/2 teaspoons garlic salt**

**3-1/2 cups number 2-1/2 can tomatoes**  
**1 8 oz. can tomato sauce**  
**1 package spaghetti sauce mix— with or without mushrooms (or use a medium-sized jar of sauce)**  
**1/2 lb. lasagne noodles**  
**1/2 lb. mozzarella cheese**  
**1/2 lb. grated parmesan cheese**

Brown beef with salt, pepper, and garlic salt. Stir in remaining ingredients and cook for 30 minutes. Meanwhile, cook lasagne noodles for 20 minutes. Drain and rinse. Pour one-third of the spaghetti sauce (if using the packet follow directions for preparation; if using sauce in jar cut from recipe the tomato sauce) into a large greased baking dish and add strips of the lasagne noodles and mozzarella cheese. Alternate with the cheese and noodles. After several layers add sauce into your routine. Top with parmesan cheese and bake in preheated oven (350°) for 20 minutes. Serves three to four and is especially good on short notice.

## CARROT CAKE

**3 cups carrots**  
**1/2 cup walnuts (or pecans)**  
**1/2 cup raisins**  
**3 cups sifted flour**  
**2 teaspoons baking soda**  
**2 teaspoons cinnamon**  
**4 eggs**  
**2 cups sugar**  
**1-1/2 cup vegetable oil**

Grate carrots and chop walnuts or pecans. Soak the raisins and cook slightly over a low flame. Beat eggs two minutes on medium speed (longer if using a hand beater). Add sugar and oil and beat another five minutes at high speed. Mix in flour, cinnamon, and baking soda. Mix at low speed till fully blended (about two minutes). Put in walnuts, raisins, and carrots. In floured and greased tube pan, bake about one hour in preheated oven (350°).

# Fan Club Section

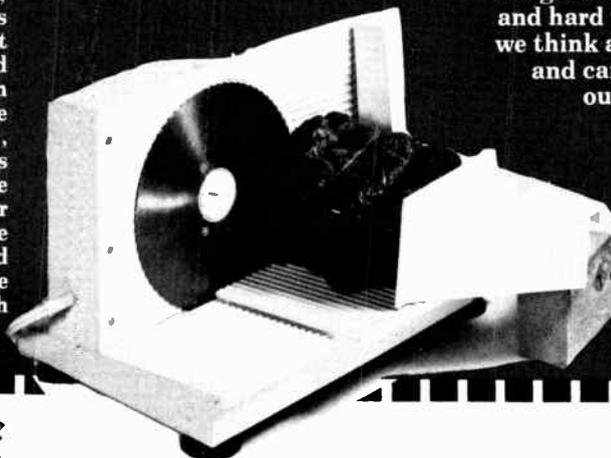
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# Hi-Fi Corner

Yes, We Answer Your Questions

Since we began publishing this column, we have received many letters asking for advice on specific points. Many of them have been pretty obscure—not exactly the kind of questions most hi-fi owners are likely to be interested in—but others have had more general interest. In this month's column, we have answered some of the most commonly asked questions.

*Q. What's the difference between a decoder and a demodulator for 4-channel sound?*

A. A decoder takes a *matrixed* 4-channel signal from a record that was made using the Sansui QS system or the more popular Columbia SQ system, and breaks down the combined signal into four separate sounds which are fed to four speakers. A Demodulator is the name given to a decoder used with the *discrete* 4-channel records made with the RCA CD-4 process. Matrix decoders, unlike the demodulators, are able to synthesize 4-channel effects from standard stereo records and FM broadcasts; and both decoders and demodulators are available from a number of manufacturers both as separate add-on boxes and built into 4-channel receivers and amplifiers.

*Q. What's the best speaker?*

A. The one that sounds best to you when installed in your own living room, and playing the kind of music you like best. While it's reassuring if your choice agrees with the recommendations of the hi-fi magazines, it's hardly necessary.

*Q. Where is the best place to install speakers in a car?*

A. The best place is the easiest place, usually either on the rear

package shelf or on the front kick panels. Detroit likes to install speakers in the doors, which is easy for them to do while the car is being built, but hard for amateurs later on; and besides, speakers in the doors can rot away from dripping rain and the sound gets blocked by people's bodies. Wedge-shaped speaker enclosures that mount on the surface of a panel are much easier to install than the flat grills that require large cuts to be made; but the flat grills can be hidden better, if theft is a problem where you park your car.

*Q. Can I connect my FM receiver to my TV antenna for better reception than I got with the small wire antenna that came with the set? Or do I need to put a special FM antenna on the roof?*

A. The FM radio band is located between TV channels six and seven, and most TV antennas will pick up FM perfectly well. Just connect the receiver through a "multiple set coupler" made for connecting one antenna to several TV sets. You might run into trouble if you live in an apartment building that uses a master antenna system (MATV) to supply all the tenants. For some weird reason they usually have filters to knock out the FM band, and you'll have to get your landlord to remove the filter or put up a separate FM antenna. If you get your TV signals from a cable TV company, you will probably need an antenna for FM, but check with the cable people first—some cable systems do carry FM signals.

*Q. The label on my receiver says "AM/FM/FM-MPX." What does "MPX" mean?*

A. MPX is the abbreviation for *multiplex*, the process by which

the two channels of a stereo signal can be lumped together for FM transmission just as if it were a one-channel monophonic signal, and later be separated into two channels of sound inside your receiver. In short, if a receiver or tuner has MPX, it's stereo.

*Q. I want to convert to 4-channel, but I read somewhere that the special needle for playing discrete quadraphonic records works at a much higher tracking force than my present stereo needle. Won't that wear out my records faster?*

A. Record wear depends on several things, including stylus ("needle") pressure, not stylus force. Pressure is force applied over a specific area, and the new quad "Shibata" styli (sold by Audio Technica, Panasonic, and JVC) are smaller than the regular stereo stylus you are now using. So while the force is higher, pressure—and wear—should be about the same.

*Q. You wrote that record changers should be plugged into the "unswitched" outlet on the back of a receiver, but manual turntables go into the "switched" outlet. Why the difference?*

A. Most record changers are designed to shut themselves off automatically, after the last record in a stack has played. This can be a pretty complicated process, with lots of gears and wheels to turn before every part is at rest. If the power is interrupted externally before the changer completes its mechanical cycle, the changer can be damaged. In most manual turntables the only mechanical motion is the spinning of the platter, so there's really no harm that can be done by shutting off the juice at the receiver while the turntable is still turned on.

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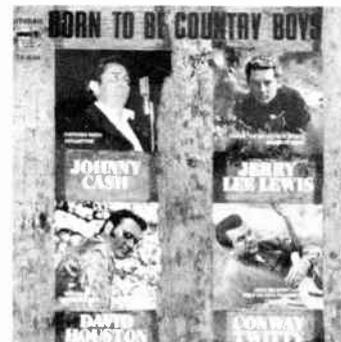
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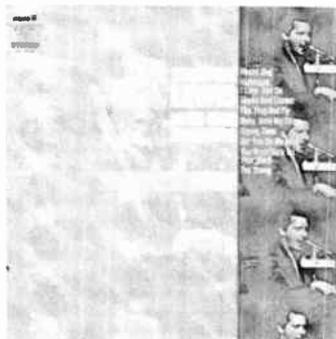
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| 227066<br>[COLUMBIA] RAY CONNIFF<br>I Can See Clearly Now                        | 234302<br>[CHRYSALIS] JETHRO TULL<br>A Passion Play   |
| 232660<br>[EPIC] JOHNNY PAYCHECK<br>MR. LOVEMAKER                                | 222018<br>[BELL] THE 5th DIMENSION<br>Greatest Hits On Earth  |
| 225102<br>[EPIC] JOHNNY NASH<br>I CAN SEE CLEARLY NOW<br>STIR IT UP              | 234831<br>[A & T] FERRANTE & TEICHER<br>KILLING ME SOFTLY   |
| 235556<br>[MCA] BERT KAEMPFBERT<br>TO THE GOOD LIFE                              | 207381<br>[EPIC] TAMMY WYNETTE<br>Greatest Hits, Vol. 2   |
| 227348<br>[EPIC] GEORGE JONES<br>& TAMMY WYNETTE<br>Let's Build A World Together | 227488<br>[Mercury] FARON YOUNG<br>THIS TIME THE<br>HURTIN'S ON ME                                    |
| 227371<br>[ABC] JIM CROCE<br>LIFE AND TIMES<br>Bad Bad Leroy Brown               | 201251<br>[COLUMBIA] MARTY ROBBINS<br>GREATEST HITS, VOL. 3<br>Devil Woman, etc.                      |
| 228692<br>[BELL] DAWN featuring<br>TONY ORLANDO<br>TUNEWEAVING                   | 227025<br>[COLUMBIA] JOHNNY CASH<br>Any Old Wind That Blows   |
| 233452<br>[COLUMBIA] GARFUNKEL<br>ANGEL CLARE                                    | 215061<br>[Mercury] THE BEST OF<br>ROGER MILLER<br>Little Green Apples                                |
|  | 221390<br>[EPIC] GEORGE JONES AND<br>TAMMY WYNETTE<br>Me And The First Lady                           |
|  | 220400<br>[COLUMBIA] RAY PRICE<br>The Lonesome Lonesome   |



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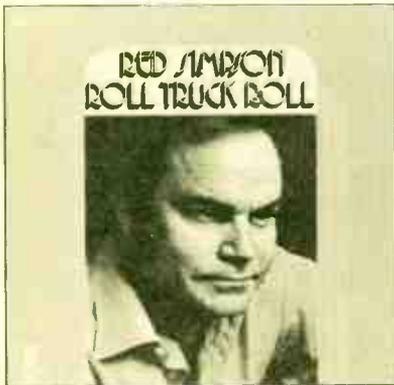
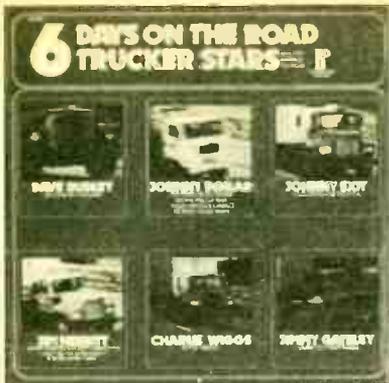
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Roy Clark  
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NEW RELEASE LIST STARTS ON PAGE 37.

REGULAR LIST STARTS ON PAGE 40. PLEASE USE THE COUPON AT THE END OF THIS LISTING. OUR REVISED UPDATED AND IMPROVED "COLLECTOR'S CUTOUT" LISTING WILL BE FOUND ON PAGE 84 OF THE MAGAZINE.



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# SPECIAL SECTION: NEW RELEASES

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>ARNOLD, EDDY</b>	The World of Eddy Arnold So Many Ways	RCA MGM	APL1-0239 SE 4878	5.98	4.98	APS1-0239	<b>CASH, JOHNNY</b>	Johnny Cash and His Woman Sunday Morning Coming Down	Columbia Columbia	KC 32443 C 32240	5.98 4.98	CA 32443	
<b>ATKINS, CHET</b>	Superpickers	RCA	APL1-0329	5.98		APS1-0329	<b>CASH, JOHNNY &amp; JUNE CARTER</b>	Johnny Cash & June Carter	Columbia	KC 32443	5.98	CA 32443	
<b>BLUEGRASS (VARIETY)</b>	Bluegrass Special	RCA	ADL2-0292	3.98			<b>CHUCK WAGON GANG</b>	Chuck Wagon Gang	Columbia	KC 32414	5.98	CA 32414	
<b>BOOTH, TONY</b>	This Is Tony Booth	Capitol	ST 11210	5.98		8XT 11210	<b>CLARK, ROY</b>	Roy Clark Family Album	Dot	DOS 26018	5.98		
<b>BROWN, JIM ED</b>	Best of Jim Ed Brown	RCA	APL1-0324	5.98		APS1-0324	<b>CLAYTON, LEE</b>	Lee Clayton	MCA	MCA-365	5.98	MCA 365	
<b>BROWN, MARTI</b>	Ms. Marti Brown	Atlantic	SD 7278	5.98		TP 7278	<b>COLLINS, BRIAN</b>	This Is Brian Collins	Dot	DOS 26017	5.98		
<b>BRUSH ARBOR</b>	Brush Arbor	Capitol	ST 11209	5.98		8XT 11209	<b>COUNTRY GAZETTE</b>	Don't Give Up Your Day Job	United Artists	UA 1A090F	5.98	UA 1A090G	
<b>BURNETTE, DORSEY</b>	Dorsey Burnette	Capitol	ST 11219	5.98		8XT 11219	<b>COUNTRY GENTLEMEN, THE</b>	Country Gentlemen	Vanguard	VSD 79331	5.98		
<b>BUSH, JOHNNY</b>	Texas Dance Hall Girl	RCA	APL1-0369	5.98		APS1-0369	<b>CRADDOCK, BILLY "CRASH"</b>	Mr. Country Rock	ABC	ABCX-788	5.98	GR18022-788	
<b>CARGILL, HENSON</b>	This is Henson Cargill Country	Atlantic	SD 7279	5.98		TP 7279	<b>CRAMER, FLOYD</b>	Class of '73	RCA	APL1-0299	5.98	APS1-0299	
<b>CARTER, MOTHER MAYBELLE</b>	Mother Maybelle Carter (2 records)	Columbia	KG 32436	6.98		GA 32436	<b>CURLESS, DICK</b>	The Last Blues Song	Capitol	ST 11211	5.98	8XT 11211	
<b>CARVER, JOHNNY</b>	Tie A Yellow Ribbon Around The Old Oak Tree	ABC	ABCX-792	5.98			<b>DAVIS, DANNY and THE NASHVILLE BRASS</b>	Caribbean Cruise	RCA	APL1-0232	5.98	APS1-0232	

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>DAVIS, SKEETER</b> I Can't Believe That It's All Over	RCA	APL1-0322	5.98	APS1-0322			<b>JONES, GEORGE</b> The Best of George Jones	RCA	APL1-0316	5.98	APS1-0316		
<b>FARGO, DONNA</b> All About a Feeling	Dot	DOS 26019	5.98				<b>LEE, DICKEY</b> Sparklin' Brown Eyes	RCA	APL1-0311	5.98	APS1-0311		
<b>FELTS, NARVEL</b> Drift Away	Cinnamon	Cinnamon 5000	4.98				<b>LEE, BRENDA</b> New Sunrise	MCA	MCA 373	5.98	MCAT 373		
<b>FLATT, LESTER and EARL SCRUGGS</b> Lester Flatt and Earl Scruggs	Columbia	C 32244	4.98				<b>LEWIS, JERRY LEE</b> Sometimes a Memory Ain't Enough	Mercury	SRM 1 677	5.98	MC8 1 677		
<b>FLATT, LESTER and MAC WISEMAN</b> Over the Hills to the Poorhouse	RCA	APL1-0309	5.98	APS1-0309			<b>MILLER, ROGER</b> Dear Folks	Columbia	KC 32449	5.98	CA 32449		
<b>FORD, TENNESSEE ERNIE</b> Country Morning	Capitol	ST 11205	5.98	8XT 11205			<b>MILSAP, RONNIE</b> Where My Heart Is	RCA	APL1-0338	5.98	APS1 0338		
<b>FRIZZEL, LEFTY</b> Songs of Jimmie Rodgers The Legendary Lefty Frizzel	Columbia ABC	KC32249 ABCX-799	5.98 5.98	CA 32249 GRT8022-799			<b>MONTGOMERY, MELBA</b> Melba Montgomery	Elektra	EKS 75069	5.98			
<b>HAGGARD, MERLE</b> I Love Dixie Blues So I Recorded "Live" In New Orleans	Capitol	ST 11200	5.98	8XT 11200			<b>OSMOND, MARY</b> Paper Roses	MGM	SE 4910	5.98	GRT8130-4910		
<b>HALL, TOM T.</b> For The People In The Last Hard Town	Mercury	SRM 1 687	5.98	MC8 1 687			<b>OVERSTREET, TOMMY</b> My Friends Call Me T.O.	Dot	DOS 26012	5.98	GRT8150-26012		
<b>HARGROVE, LINDA</b> Music is Your Mistress	Elektra	EKS-75068	5.98				<b>OWENS, BUCK</b> Arms Full of Empty	Capitol	ST 111222	5.98	8XT 111222		
<b>HART, FREDDIE</b> Trip To Heaven	Capitol	ST 11197	5.98	8XT 11197			<b>OWENS, BUCK and SUSAN RAYE</b> The Good Old Days	Capitol	ST 11204	5.98	8XT 11204		
<b>HUSKY, FERLIN</b> Sweet Honky Tonk	ABC	ABCX-803	5.98	GRT8022-803			<b>PARTON, DOLLY</b> Bubblin' Over	RCA	APL1-0286	5.98	APS1-0286		
<b>JAMES, SONNY</b> If She Just Helps Me	Columbia	KC 32291	5.98	CA 32291			<b>PERKINS, CARL</b> My Kind of Country	Mercury	SRM 1 691	5.98	MC8 1 691		
							<b>PRESLEY, ELVIS</b> Elvis Presley	RCA	APL1-0388	5.98	APS1-0388		

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>PRIDE, CHARLEY</b> Amazing Love	RCA	APL1-0397	5.98	APS1-0397			<b>SNOW, HANK</b> When My Blue Moon Turns to Gold Again	RCA	ADL2-0337(e)	3.98			
<b>PRIDESMEN, THE</b> The Pridesmen	RCA	APL1-0315	5.98	APS1-0315			<b>SONS OF THE PIONEERS</b> Riders in the Sky	RCA	ADL2-0336(e)	3.98			
<b>RAYE, SUSAN</b> Plastic Trains, Paper Planes	Capitol	ST 11223	5.98	8XT 11223			<b>STAFFORD, TERRY</b> Say, Has Anybody Seen My Sweet Gypsy Rose	Atlantic	SD 7282	5.98	TP 7282		
<b>REEVES, JIM</b> Great Moments In Country Music	RCA	APL1-0330	5.98	APS1-0330			<b>STATLER BROTHERS, THE</b> Carry Me Back	Mercury	SRM 1 676	5.98	MC8-1 676		
<b>RODRIGUEZ, JOHNNY</b> All I Ever Meant To Do Was Sing	Mercury	SRM 1 686	5.98	MC8-1 686			<b>STEAGALL, RED</b> If You've Got the Time	Capitol	ST 11228	5.98	8XT 11228		
<b>ROGERS, DAVID</b> Farewell to the Ryman	Atlantic	SD 7283	5.98	TP 7283			<b>STREET, MEL</b> The Town Where You Live/ Walk Softly On the Bridges	RCA	BML1-0281	5.98	BMS1-0281		
<b>RUSSELL, JOHNNY</b> Rednecks, White Socks and Blue Ribbon Beer	RCA	APL1-0345	5.98	APS1-0345			<b>TILLIS, MEL</b> Sawmill	MGM	SE 4907	5.98			
<b>SCRUGGS, EARL</b> Earl Scruggs Revue	Columbia	KC 32426	5.98	CA 32426			<b>TWITTY, CONWAY</b> Clinging To A Saving Hand/ Steal Away	MCA	MCA 376	5.98	MCAT 376		
<b>SEALS, TROY</b> Now Presenting Troy Seals	Atlantic	SD 7281	5.98	TP 7281			<b>You've Never Been This Far Before/Baby's Gone</b>	MCA	MCA 359	5.98	MCAT 359		
<b>SEELY, JEANNIE</b> Can I Sleep In Your Arms/ Lucky Ladies	MCA	MCA 385	5.98	MCAT 385			<b>WAGONER, PORTER</b> The Farmer	RCA	APL1-0346	5.98	APS1-0346		
<b>SHEA, GEORGE B.</b> Ten Favorites	RCA	APL1-0358	5.98	APS1-0358			<b>WEST, DOTTIE</b> Country Sunshine	RCA	APL1-0344	5.98	APS1-0344		
<b>SHEPARD, JEAN</b> Slippin' Away	United Artists	UA LA144F	5.98	UA-EA144G			<b>WILLIAMS, HANK, JR. and THE CHEATIN' HEARTS</b> Just Pickin' - No Singin'	MGM	SE 4906	5.98			
<b>SMITH, CONNIE</b> Greatest Hits, Volume 1	RCA	APL1-0275	5.98	APS1-0275			<b>WILLS, BOB</b> Anthology (2 records)	Columbia	KG 32416	6.98			
							<b>YOUNG, FARON</b> Just What I Had In Mind	Mercury	SRM 1 674	5.98	MC8-1 674		

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>ACUFF, ROY</b> 	Greatest Hits	Col.	CS 1034	4.98			<b>ANDERSON, LYNN</b>	The Christmas Album	Col.	C 30957	4.98	CA 30957	
	Great Speckle Bird and Other Favorites	Col.	HS 11289	2.98				Cry	Col.	KC 31316	5.98	CA 31316	
	Night Train To Memphis	Col.	HS 11403	2.98				Greatest Hits	Col.	KC 31641	5.98	CA 31641	
	Waiting For My Call to Glory	Col.	HS 11334	2.98				How Can I Unlove You	Col.	C 30925	4.98	CA 30925	
	Roy Acuff & Smoky Mountain Boys	Capitol	DT-1870	5.98				Keep Me in Mind	Col.	KC 32078	5.98	CA 32078	
All Time Greatest Hits	Hickory	LPS 109	4.98				Listen to a Country Song	Col.	KC 31647	5.98	CA 31647		
<b>ANDERSON, BILL</b>							Rose Garden	Col.	C 30411	4.98	CA 30411		
Still	MCA	DL 7-4427	5.98	6.4427			A Woman Lives For Love	Harmony	KH 30760	2.98			
I Love You Drops	MCA	DL 7-4771	5.98	6-4771			The World of Lynn Anderson	Col.	G 30902	5.98	GA 30902		
Greatest Hits	MCA	MCA-13	5.98	6-4859			You're My Man	Col.	C 30793	4.98	CA 30793		
Where Have All Our Heroes Gone?	MCA	DL 7-5254	5.98	6-5254			<b>ARNOLD, EDDY</b>						
Always Remember	MCA	DL 7-5275	5.98	6-5275			All-Time Favorites	RCA	LSP-1223(e)	5.98			
Greatest Hits, Vol. 2	MCA	DL 7-5315	5.98	6-5315			Anytime	RCA	LSP-1224(e)	5.98			
All The Lonely Women In The World	MCA	DL 7-5344	5.98	6-5344			The Chapel On The Hill	RCA	LSP-1225(e)	5.98			
Don't She Look Good	MCA	DL 7-5383	5.98	6-5383			A Dozen Hits	RCA	LSP-1293(e)	5.98			
The Bill Anderson Story	MCA	MCA2-4001	6.98	MCAT2 4001			Eddy Arnold Sings Them Again	RCA	LSP-2185	5.98	P8S-1999		
Bill	MCA	MCA-320	5.98	MCAT-320			Christmas with Eddy Arnold	RCA	LSP-2554	5.98			
Bill Anderson's Country Style	MCA	VL 7-3835	2.98	6-3835			Cattle Call	RCA	LSP-2578	5.98	P8S-1363		
Just Plain Bill	MCA	VL 7-3927	2.98	6-3927			Faithfully Yours	RCA	LSP-2629	5.98			
I Can Do Nothing Alone	MCA	CB-20002	2.98	CBT-20002			Pop Hits from the Country Side	RCA	LSP-2951	5.98			
For Loving You (with Jan Howard)	MCA	DL 7-4959	5.98	6-4959			My World	RCA	LSP-3466	5.98	P8S-1088		
Bill & Jan (with Jan Howard)	MCA	DL 7-5293	5.98	6-5293			The Best of Eddy Arnold	RCA	LSP-3565	5.98	P8S-1185		
Singing His Praise (with Jan Howard)	MCA	DL 7-5339	5.98	6-5339			The Romantic World of Eddy Arnold	RCA	LSP-4009	5.98	P8S-1343		
That Casual Country Feeling (Bill Anderson's Po' Boys)	MCA	DL 7-5278	5.98				The Warmth of Eddy Arnold	RCA	LSP-4231	5.98	P8S-1499		
The Rich Sound of Bill Anderson's Po' Boys	MCA	MCA-337	5.98	MCAT-337			The Best of Eddy Arnold, Vol. I	RCA	LSP-4320	5.98	P8S-1566		
Christmas	MCA	DL 75161	5.98				Welcome to My World	RCA	LSP-4570	5.98	P8S-1787		
							Loving Her Was Easier	RCA	LSP-4625	5.98	P8S-1853		
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							Eddy Arnold Sings For Housewives and Other Lovers	RCA	LSP-4738	5.98	P8S-1994		
							The Best of Eddy Arnold, Vol. III	RCA	LSP-4844	5.98	P8S-2127		
							The World of Eddy Arnold	RCA	APL1-0239	5.98	APS1 0239		
							This is Eddy Arnold	RCA	VPS-6032	6.98			
							The Everlovin' World of Eddy Arnold	RCA	LSP-3931	5.98	P8S-1296		

**Artist Title**  
**ATKINS, CHET**



Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
	Stringin' Along with Chet Atkins	RCA	LSP-1236(e)	5 98		
	Finger Style Guitar	RCA	LSP-1383(e)	5 98		
	Christmas with Chet Atkins	RCA	LSP-2423	5 98		
	Down Home	RCA	LSP-2450	5 98		
	Chet Atkins Plays Back Home Hymns	RCA	LSP-2601	5 98		
	Guitar Country	RCA	LSP-2783	5 98	P8S-1047	
	The Best of Chet Atkins	RCA	LSP-2887(e)	5 98	P8S-1562	
	Reminiscing (and Hank Snow)	RCA	LSP-2952	5 98	P8S-2001	
	Chet Atkins Picks on the Beatles	RCA	LSP-3531	5 98	P8S-1103	
	The Best of Chet Atkins, Vol. 2	RCA	LSP-3558	5 98	P8S-2000	
	It's a Guitar World	RCA	LSP-3728	5 98	P8S-1230	
	Chet Atkins Picks the Best Class Guitar	RCA	LSP-3818	5 98	P8S-1261	
	Solid Gold '68	RCA	LSP-3885	5 98		
	Lover's Guitar	RCA	LSP-4061	5 98	P8S-1399	
	Solid Gold '69	RCA	LSP-4135	5 98	P8S-1434	
	C.B. Atkins and C.E. Snow	RCA	LSP-4244	5 98	P8S-1509	
	by Special Request	RCA	LSP-4254	5 98	P8S-1524	
	Me and Jerry (with Jerry Reed)	RCA	LSP-4396	5 98	P8S-1610	
	"For the Good Times" & Other Country Moods	RCA	LSP-4464	5 98	P8S-1663	
	Pickin' My Way	RCA	LSP-4585	5 98	P8S-1802	
	Me and Chet (with Jerry Reed)	RCA	LSP-4707	5 98	P8S-1942	
	Chet Atkins Picks on the Hits Alone	RCA	LSP-4754	5 98	P8S-2018	
	This Is Chet Atkins	RCA	APL1-0159	5 98	APSI-0159	
	Chet Atkins - Now and Then - Special Anniversary Issue	RCA	VPS-6030	6 98		
	The "Pops" Goes Country	RCA	VPSX-6079	6 98		
	Fiedler, Boston Pops	RCA	LSC-2870	5 98	R8S-1059	
	Chet Picks on the Pops	RCA	LSC-3104	5 98	R8S-1129	
	Fiedler, Boston Pops	RCA	LSP-3316	5 98	P8S-1002	
	My Favorite Guitars	RCA	LSP-4017	5 98	P8S-1356	
	Hometown Guitar	RCA	LSP-4017	5 98	P8S-1356	

**Artist Title**      **Label**      **LP No.**      **LP Price**      **8-Track**      **Tape No.**

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>AUTRY, GENE</b>	Back in the Saddle Again	Col.	HS 11276	2 98		
	Country Music Hall of Fame Album	Col.	CS 1035	4 93		
	You Are My Sunshine and Other Great Hits	Col.	HS 11199	2 93		
<b>BARE, BOBBY</b>	What Am I Gonna Do	Mercury	SR 61363	4 98		
	Tunes for Two (Skeeter Davis)	RCA	LSP-3336	5 98		
	The Best of Bobby Bare	RCA	LSP-3479	5 98		
	The Real Thing	RCA	LSP-4422	5 98		
	"I Hate Goodbyes"/"Ride Me Down Easy"	RCA	APL1 0040	5 98	APSI 0040	
	This is Bobby Bare	RCA	VPS-6090	6 98		
<b>BOOTH, TONY</b>	On The Right Track	MGM	4704	5 98		
	Key's In The Mailbox	Capitol	ST-11076	5 98	8XT-11076	
	Lonesome, 7-203	Capitol	ST-11126	5 98	8XT 11126	
<b>BRITT, ELTON</b>	Elton Britt Yodel Songs	RCA	LPM-1288	5 98	P8S 2002	
	The Best of Elton Britt, Vol. II	RCA	LSP-4822(e)	5 98	P8S-2108	
<b>BROWN, JIM ED</b>	Just For You	RCA	LSP-4366	5 98		
	Morning	RCA	LSP-4461	5 98	P8S-1676	
	She's Leavin'	RCA	LSP-4614	5 98	P8S-1843	
	Evening	RCA	LSP-4713	5 98	P8S-1946	
	Brown Is Blue	RCA	LSP-4755	5 98	P8S-2019	
	Barrooms and Pop A-Tops	RCA	APL1-0172	5 98	APSI-0172	
<b>BUCKAROOS</b>	Buck Owens And Buckaroos (3 records)	Capitol	STCL-574	11 98		
	Songs of Merle Haggard	Capitol	ST-860	5 98		
<b>BUSH, JOHNNY</b>	Here Comes The World Again	RCA	ALP 1-0216	5 98	APS 1-0216	
	Whiskey River/There Stands the Glass	RCA	LSP 4817	5 98		

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
<b>CAMPBELL, GLEN</b>											
Wichita Lineman	Capitol	ST 103	5 98	8XT 103		Bitter Tears/Ballads of the American Indian	Col	CS 9048	4 98		
Galveston	Capitol	ST 210	5 98	8XT 210		Blood, Sweat and Tears	Col	CS 8730	4 98		
Glen Campbell "Live"	Capitol	STBO 268	5 98			Carryin' On with J. Cash & June Carter	Col	CS 9528	4 98		
Try A Little Kindness	Capitol	SW 389	5 98	8XT 389		Christmas	Col	KC 31754	5 98	CA 31754	
Oh Happy Day	Capitol	SW 443	5 98			The Christmas Spirit	Col	CS 8917	4 98		
The Glen Campbell Goodtime Album	Capitol	SW 493	5 98	8XW 493		Everybody Loves a Nut	Col	CS 9292	4 98		
The Last Time I Saw Her	Capitol	SW 733	5 98	8XT-733		Give My Love to Rose	Harmony	KH 31256	2 98		
Glen Campbell's Greatest Hits	Capitol	SW-752	5 98	8XW-752		The Gospel Road	Col	KG 32253	6 98	GAX 32253	
Anne Murray/Glen Campbell	Capitol	SW-869	5 98	8XW-869		Greatest Hits, Vol. 1	Col	CS 9478	4 98	18 10 0264	
Gentle On My Mind	Capitol	ST 2809	5 98	8XT 2809		Greatest Hits, Vol. 2	Col	KC 30887	5 98	CA 30887	
Time I Get To Phoenix	Capitol	ST-2851	5 98	8XT 2851		The Holy Land	Col	CS 9726	4 98		
Glen Travis Campbell	Capitol	SW-11117	5 98	8XT 11117		Hymns by Johnny Cash	Col	CS 8125	4 98		
I Knew Jesus (Before He Was A Star)	Capitol	SW 11185	5 98	8XT 11185		Hymns From the Heart	Col	CS 8527	4 98		
<b>CARGILL, HENSON</b>						I Can See Clearly Now	Epic	KE 31607	5 98	EA 31607	
Coming On Strong	Col	SLP 18103	4 98			I Walk the Line	Col	CS 8990	4 98	18 10 0072	
The Uncomplicated Henson						The Johnny Cash Show	Col	KC 30100	5 98	CA 30100	
Cargill	Col	SLP 18137	4 98			The Johnny Cash Songbook	Harmony	KH 31602	2 98		
Welcome to My World	Harmony	KH 31397	2 98			Man in Black	Col	C 30550	4 98		
<b>CARTER FAMILY, THE</b>						Mean as Hell/Ballads from the True West	Col	CS 9246	4 98		
The Best of The Carter Family	Col	CS 9119	4 98			Orange Blossom Special	Col	CS 9109	4 98		
The Famous Carter Family	Col	HS 11332	2 98			Ride This Train	Col	CS 8254	4 98		
I Walk the Line	Col	HS 11392	2 98			Ring of Fire	Col	CS 8853	4 98		
Travelin' Minstrel Band	Col.	KC 31454	5 98	CA 31454		A Thing Called Love	Col	KC 31332	5 98		
Give My Love to Rose	Harmony	KH 31256	2 98			This is Johnny Cash	Col	HS 11342	2 98		
'Mid the Green Fields of Virginia	RCA	LPM-2772	5 98	P8S-2003		Understand Your Man	Harmony	KH 30916	2 98		
My Old Cottage Home	RCA					The Walls of a Prison	Harmony	KH 30138	2 98		
	Camden	ACL1 0047(e)	2 98			The World of Johnny Cash	Col	GP 29	5 98		
<b>CASH, JOHNNY</b>						<b>CASH, TOMMY</b>					
America/A 200 Year Salute	Col	KC 31645	5 98	CA 31645		The American Way of Life	Epic	F 30860	4 98	EA 30860	
Any Old Wind That Blows	Col	KC 32091	5 98	CA 32091		The Best of Tommy Cash Vol. 1	Epic	KF 31995	5 98	EA 31995	
At Folsom Prison	Col	CS 9639	4 98	18 10 0404		<b>CHUCK WAGON GANG, THE</b>					
At San Quentin	Col	CS 9827	4 98	18 10 0674		The Chuck Wagon Gang	Col	HS 11061	2 98		
Ballads of the True West	Col	C2S 838	9 98			Christmas with the Chuck Wagon Gang	Col	HS 11155	2 98		
						The Chuck Wagon Gang's Best	Col	HS 11118	2 98		
						Down The Sawdust Trail	Col	C 31043	4 98	CA 31043	



Ballads of the True West

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
	Songs of Faith and Glory	Col	HS 11221	2 98		<b>CLOWER, JERRY</b>					
	Springtime in Glory	Harmony	H 31715	2 98		Yazoo City, Mississippi Talkin'	MCA	MCA-33	5 98	6 5286	
	Standing on the Rock	Col	CS 9881	4 98	18 10 0708	Mouth of the Mississippi	MCA	MCA-47	5 98	6-5342	
	Rejoice	Col	HS 11322	2 98		Clover Power	MCA	MCA-317	5 98	MCAT-317	
	Revival Time	Col	CS 9673	4 98	18 10 0486						
	The Sunshine Special	Col	HS 11139	2 98		<b>COLDER, BEN</b>					
	Thank the Lord	Col.	CS 9993	4 98		Harper Valley PTA — Later					
	That Old Time Religion	Col	CS 9018	4 98		That Same Day	MGM	4614	5 98		
<b>CLARK, ROY</b>						Have One On Ben Colder	MGM	4629	5 98		
Urban Suburban: The Fantastic						Big Ben Colder, Wild Again	MGM	4674	5 98		
Guitar of Roy Clark	Dot	DLP 25663	5 98		Live & Loaded At The Sam						
Yesterday When I Was Young	Dot	DLP 25653	5 98		Houston Coliseum	MGM	4758	5 98			
The Everlovin' Soul of Roy Clark	Dot	DLP 25672	5 98		Warming Up To Colder	MGM	4807	5 98			
The Other Side of Roy Clark	Dot	DLP 25677	5 98		The Wacky World Of Ben Colder	MGM	4876	5 98			
I Never Picked Cotton	Dot	DLP 25980	5 98								
The Best Of Roy Clark	Dot	DOS 25986	5 98		<b>CRAMER, FLOYD</b>						
The Incredible Roy Clark	Dot	DOS 25990	5 98		Floyd Cramer Goes Honky						
Magnificent Sanctuary Band	Dot	DOS 25993	5 98		Tonkin'	MGM	4666	5 98			
Roy Clark Country	Dot	DOS 25997	5 98		Last Date	RCA	LSP-2350	5 98	P8S-1426		
Roy Clark Live!	Dot	DOS 26005	5 98		I Remember Hank Williams	RCA	LSP-2544	5 98			
Superpicker	Dot	DOS 26008	5 98		Cramer at the Console	RCA	LSP-2883	5 98	P8S-1026		
Roy Clark's Greatest!	Capitol	SKAO-369	5 98	8XT-369	The Best of Floyd Cramer	RCA	LSP-2888	5 98	P8S-1416		
Lightning Fingers of Roy Clark	Capitol	ST-1780	5 98		Hits From the Country Hall of Fame	RCA	LSP-3318	5 98	P8S-1081		
Roy Clark Guitar Spectacular	Capitol	ST-2425	5 98		We Wish You a Merry Christmas	RCA	LSP-3828	5 98	P8S-1364		
Come Live With Me	Dot	DOS-26010	5 98		Floyd Cramer Plays Country Classics	RCA	LSP-3935	5 98	P8S-1302		
<b>CLINE, PATSY</b>					The Best of Floyd Cramer, Vol. 2	RCA	LSP-4091	5 98	P8S-1410		
Greatest Hits	MCA	MCA-12	5 98	6-4854	More Country Classics	RCA	LSP-4220	5 98	P8S-1502		
The Patsy Cline Story	MCA	DXSB-7176	6 98		The Big Ones, Vol. II	RCA	LSP-4312	5 98	P8S-1557		
Patsy Cline Showcase	MCA	DL 74202	5 98	6-4202	Floyd Cramer with the Music City Pops	RCA	LSP 4364	5 98	P8S-1592		
Sentimentally Yours	MCA	DL 74282	5 98	6-4282	Class of '70	RCA	LSP-4437	5 98	P8S-1640		
A Portrait of Patsy Cline	MCA	DL 74508	5 98	6-4508	Sounds of Sunday	RCA	LSP-4500	5 98	P8S-1709		
Patsy Cline's Greatest Hits	MCA	MCA-12	5 98	6-4354	Class of '71	RCA	LSP-4590	5 98	P8S-1811		
	MCA	VL 73753	2 98		Floyd Cramer Detours	RCA	LSP-4676	5 98	P8S-1903		
Country Great	MCA	VL 73872	2 98	6-3372	Class of '72	RCA	LSP-4773	5 98	P8S-2046		
					Best of the Class Of Super Country Hits	RCA	LSP-4821	5 98	P8S-2107		
					This Is Floyd Cramer	RCA	APD1-0155	5 98	APS1-0155		
							VPS-6031	6 98			



Here's Patsy Cline Country Great

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
<b>CURLISS, DICK</b>											
	Hard, Hard Traveling Man	Capitol	ST-552	5.98			Memories Coming Home	MCA	DL 7-5387	5.98	6-5387
	Doggin' It	Capitol	ST-689	5.98			God's Last Altar Call	MCA	MCA-323	5.98	MCAT-323
	Comin' On Country	Capitol	ST-792	5.98	8XT-792		Amazing Grace	MCA	VL 7-3863	2.98	
	Tombstone Every Mile	Capitol	ST-11011	5.98	8XT-11011		No One Stands Alone	MCA	VL 7-3676	2.98	
	Stonin' Around	Capitol	ST-11087	5.98	8XT-11087		Greatest Hits	Col.	CS 9804	2.98	18 10 0642
	Live At Wheeling Jamboree	Capitol	ST-11119	5.98	8XT-11119		Hallelujah	Harmony	H 30342	2.98	
							Hear The Gospel Story	Harmony	H 31322	2.98	
							Heaven Will Surely Be Worth It All	Harmony	H 30933	2.98	
<b>DAVIS, DANNY, THE NASHVILLE BRASS</b>							I'm Rejoicing	Harmony	H 31254	2.98	
	The Nashville Brass Play the Nashville Sound	RCA	LSP-4059	5.98	P8S-1439		Joy Bells Ringing in My Soul (Let's) All Praise the Lord	Col.	CS 9231	4.98	
	The Nashville Brass Featuring Danny Davis Play More Nashville Sounds	RCA	LSP-4176	5.98	P8S-1470		Lord Lead Me On	Col.	CS 8137	4.98	
	Movin' On	RCA	LSP-4232	5.98	P8S-1501		The Lord Said It	Col.	CS 30208	4.98	
	Hank Locklin and Danny Davis and the Nashville Brass	RCA	LSP-4318	5.98	P8S-1563		Move Up to Heaven	Col.	CS 9567	4.98	
	You Ain't Heard Nothin' Yet	RCA	LSP-4334	5.98	P8S-1568		Oh What a Happy Day	Col.	KC 32197	5.98	CA 32197
	Christmas with Danny Davis and the Nashville Brass	RCA	LSP-4377	5.98	P8S-1605		Perfect Joy	Col.	HS 11368	2.98	
	Down Homers	RCA	LSP-4424	5.98	P8S-1627		In My Father's House	MCA	VL 7-3878	2.98	
	Somethin' Else	RCA	LSP-4476	5.98	P8S-1692		Country Side of Jimmie Davis	MCA	CB-20004	2.98	CBT 20004
	Super Country	RCA	LSP-4571	5.98	P8S-1788		By Popular Demand	MCA	DL 74429	5.98	
	Nashville Brass Turns to Gold	RCA	LSP-4627	5.98	P8S-1859	<b>DAVIS, SKEETER</b>					
	Live - In Person!	RCA	LSP-4720	5.98	P8S-1957		Here's the Answer	RCA	LSP-2327	5.98	
	Turn On Some Happy!	RCA	LSP-4803	5.98	P8S-2090		Tunes for Two (Bobby Bare)	RCA	LSP-3336	5.98	
	Travelin'	RCA	APD1-0034	5.98	APS1-0034		The Best of Skeeter Davis	RCA	LSP-3374	5.98	P8S-1313
	Caribbean Cruise	RCA	APL1-0232	5.98	APS1-0232		Hand in Hand with Jesus	RCA	LSP-3763	5.98	
							A Place in the Country	RCA	LSP-4310	5.98	
<b>DAVIS, JIMMIE</b>							It's Hard to Be a Woman	RCA	LSP-4382	5.98	P8S-1630
	Sweet Hour Of Prayer	MCA	DL 7-4087	5.98			Skeeter	RCA	LSP-4486	5.98	P8S-1694
	How Great Thou Art	MCA	DL 7-4322	5.98	6-4322		Love Takes A Lot Of My Time	RCA	LSP-4557	5.98	P8S-1771
	Highway To Heaven	MCA	DL 7-4432	5.98	6-4432		Bring It on Home to Me	RCA	LSP-4642	5.98	P8S 1873
	Singing The Gospel	MCA	DL 7-4976	5.98			Skeeter Sings Dolly	RCA	LSP-4732	5.98	P8S 1973
	Greatest Hits	MCA	DL 7-4978	5.98	6-4978		The Hillbilly Singer	RCA	LSP-4818	5.98	P8S 2105
	Let Me Walk With Jesus	MCA	DL 7-5085	5.98	6-5085		Best of Skeeter Davis, Vol II	RCA	APL1-0190	5.98	APS1-0190
	Songs Of Consolation	MCA	DL 7-5199	5.98	6-5199		The End Of The World	RCA	CAS-2607	2.98	
	Old Baptizing Creek	MCA	DL 7-5273	5.98		<b>DEAN, JIMMY</b>					
	What A Happy Day	MCA	DL 7-5331	5.98	6-5331		The Country's Favorite Son	Col.	HS 11270	2.98	
	Near The Cross	MCA	DL 7-5184	5.98			Gotta Travel On	Col.	HS 11356	2.98	
	You Are My Sunshine	MCA	DL 7-8896	5.98			Greatest Hits	Col.	CS 9285	4.98	18 10 0662
	Supper Time	MCA	DL 7-8953	5.98	6 8953		Hymns by Jimmy Dean	Col.	HS 11042	2.98	
							Mr. Country Music	Col.	HS 11208	2.98	

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
	"Most Richly Blessed" and Other Great Inspirational Songs	RCA	LSP-3824	5.98	P8S-	1260		Beyond the Sunset	MCA	MCA-147	5.98	6-8296	
	The Jimmy Dean Show — Recorded Live At Harrah's Club, Reno	RCA	LSP-3890	5.98				1 Believe	MCA	CB-20059	2.98		
	Everybody Knows These Hands	RCA	LSP-4511	5.98	P8S-	1731		The Red Foley Story	MCA	DXSB-7177	6.98		
		RCA	LSP-4618	5.98	P8S-	1847		Songs of Devotion	MCA	DL 74198	5.98	6-4198	
		RCA						I'm Bound for the Kingdom	MCA	VL 73745	2.98		
		RCA						Red Foley	MCA	VL 73751	2.98		
<b>FARGO, DONNA</b>								Kitty Wells' & Red Foley's Golden Favorites	MCA	DL 74109	5.98		
	The Happiest Girl In The Whole U.S.A.	Dot	DOS 26000	5.98			<b>FORD, TENNESSEE ERNIE</b>						
	My Second Album	Dot	DOS 26006	5.98				Holy, Holy, Holy	Capitol	ST-334	5.98		
<b>FLATT, LESTER</b>								America The Beautiful	Capitol	STAO-412	5.98		
	Flatt on Victor	RCA	LSP 4495	5.98	P8S-	1704		Tennessee	Capitol	STBB-506	5.98	8XFF 506	
	Lester 'n' Mac (with Mac Wiseman)	RCA	LSP 4547	5.98	P8S-	1761		Ernie Ford	Capitol	ST-583	5.98	8XT-583	
	Kentucky Ridgerunner	RCA	LSP-4633	5.98	P8S-	1865		Everything Is Beautiful	Capitol	ST-730	5.98	8XT-730	
	On the South Bound (with Mac Wiseman)	RCA	LSP-4688	5.98	P8S-	1921		Abide With Me	Capitol	ST-756	5.98	8XT-756	
	Foggy Mountain Breakdown	RCA	LSP 4739	5.98	P8S-	2080		Tennessee Ernie Ford Hymns	Capitol	ST-818	5.98	8XT-818	
	Country Boy featuring "Feudin' Banjos"	RCA	APL1-0131	5.98	APS1-	0131		Tennessee Ernie Ford Spirituals	Capitol	ST-831	5.98	8XT-831	
<b>FLATT, LESTER, &amp; EARL SCRUGGS</b>								C-h-r-i-s-t-m-a-s	Capitol	ST-833	5.98	8XT-833	
	Flatt and Scruggs	Col.	HS 11314	2.98				The Folk Album	Capitol	ST-1005	5.98	8XT-1005	
	At Carnegie Hall	Col.	CS 8845	4.98				Near The Cross	Capitol	ST-1272	5.98		
	Changin' Times	Col.	CS 9596	4.98				A Friend We Have	Capitol	DT-1380	5.98		
	The Fabulous Sound of Flatt and Scruggs	Col.	CS 9055	4.98				Sixteen Tons	Capitol	ST-1679	5.98		
	Foggy Mountain Chimes	Col.	HS 11401	2.98				Sing A Hymn With Me	Capitol	ST-1794	5.98		
	Greatest Hits	Col.	CS 9370	4.98	18 10	0254		Book of Favorite Hymns	Capitol	ST-2618	5.93		
	Hard Travelin'	Col.	CS 8751	4.98				God Lives!	Capitol	STCL-2942	11.98		
	Sacred Songs/Great Original Recordings	Col.	HS 11202	2.98				Tennessee Ernie Ford Deluxe Set	Capitol	ST-11001	5.98	8XT-11001	
	Songs to Cherish	Col.	HS 11265	2.98				Mr. Words & Music	Capitol	ST-11092	5.98	8XT-11092	
	The Story of Bonnie and Clyde	Col.	CS 9649	4.98				It's Tennessee Ernie Ford					
	20 All-Time Great Recordings	Col.	GP 30	5.98	18 80	0900		<b>FRIZZEL, LEFTY</b>					
	Wabash Cannonball	Harmony	KH 30932	2.98				Greatest Hits	Col.	CS 9288	4.98		
	When the Saints Go Marching In	Col.	CS 4313	4.98				Signed, Sealed and Delivered	Col.	HS 11260	2.98		
	The World of Flatt and Scruggs	Col.	KG 31964	6.98	GA	31964		<b>GIBSON, DON</b>					
<b>FOLEY, RED</b>								Don Gibson	MGM	138	5.98		
	Songs of Devotion	MCA	MCA-#6	5.98	6-4198			The 2 of Us Together (with Sue Thompson)	Hickory	LPS 168	4.98		

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	
<b>GREENE, JACK</b>	There Goes My Everything	MCA	DL 7-4845	5.98	6-4845		<b>HALL, TOM T.</b>	It's Not Love	Capitol	ST-11127	5.98	8XT-11127		
	I Am Not Alone	MCA	DL 7-5080	5.98	6-5080			Totally Instrumental	Capitol	ST-11141	5.98	8XT-11141		
	Greatest Hits	MCA	DL 7-5208	5.98	6-5208			The Ballad Of Forty Dollars	Mercury	SR 61211	4.98			
	There's A Whole Lot About A Woman A Man Don't Know	MCA	DL 7-5283	5.98	6-5283			And His Other Great Songs	Mercury	SR 61247	4.98			
	Greene Country	MCA	DL 7-5308	5.98	6-5308			Homecoming	Mercury	SR 61277	4.98			
	The Last Letter	MCA	VL 7-3926	2.98	6-3926			I Witness Life	Mercury	SR 61277	4.98			
	Love Stories	MCA	CB-20009	2.98	CBT-20009			Tom T. Hall Sings "One Hundred Children"	Mercury	SR 61307	4.98			
	Jack Green & Jeannie Seely	MCA	DL 7-5171	5.98	6-5171			In Search Of A Song	Mercury	SR 61350	4.98			
	Two For The Show (with Jeannie Seely)	MCA	DL 7-5392	5.98	6-5392			We All Got Together And The Storyteller	Mercury	SR 61362	4.98			
								Tom T. Hall's Greatest Hits	Mercury	SR 61368	4.98			
						The Rhymers and Other Five And Dimers	Mercury	SR 61369	4.98					
							Mercury	SRM 1-668	5.98	MC 8-1-668				
<b>HAGGARD, MERLE</b>		Pride In What I Am	Capitol	SKAO-168	5.98	8XT-168	<b>HART, FREDDIE</b>	Just Us Three (with Sammi Smith, Jerry Reed)	Harmony	H 31499	2.98			
		Same Train, Different Time	Capitol	SWBB-223	5.98	8XT-223		Lonesome Love	Harmony	KH 31165	2.98			
		A Portrait of Merle Haggard	Capitol	ST-319	5.98	8XT-319		The World of Freddie Hart	Col.	G 31550	5.98			
		Okie From Muskogee	Capitol	ST-384	5.98	8XT-384		California Grapevine	Capitol	ST-593	5.98	8XT-593		
		Fightin' Side Of Me	Capitol	ST-451	5.98	8XT-451		Easy Loving	Capitol	ST-838	5.98	8XT-838		
		Tribute to Best Fiddle Player	Capitol	ST-638	5.98	8XT-638		My Hang-up Is You	Capitol	ST-11014	5.98	8XT-11014		
		Sing A Sad Song (2 records)	Capitol	STB-707	5.98	8XT-707		Bless Your Heart	Capitol	ST-11073	5.98	8XT-11073		
		Hag (with The Strangers)	Capitol	ST-735	5.98	8XT-735		Super Kind Of Woman	Capitol	ST-11156	5.98	8XT-11156		
		Many Churches (2 records)	Capitol	SWBO-803	11.98			Got The All Overs For You	Capitol	ST-11107	5.98	8XT-11107		
		Someday We'll Look Back	Capitol	ST-835	5.98	8XT-835		Borne A Fool	MCA	CB-20011	2.98	CBT-20011		
		Let Me Tell You About Song	Capitol	ST-882	5.98	8XT-882		Straight From The Heart	MCA	VL-73929	2.98	6-3929		
		Strangers	Capitol	ST-2373	5.98	8XT-2373								
		Swinging Doors (with The Strangers)	Capitol	ST-2585	5.98	8XT-2585		<b>HORTON, JOHNNY</b>	Battle of New Orleans	Harmony	KH 30394	2.98		
		I'm A Lonesome Fugitive	Capitol	ST-2702	5.98	8XT-2702			Greatest Hits	Col.	CS 8396	4.98	18 10 0106	
		Branded Man (with The Strangers)	Capitol	ST-2789	5.98	8XT-2789			Honky-Tonk Man	Col.	CS 8779	4.98		
Sing Me Back Home	Capitol	ST-2848	5.98	8XT-2848	Johnny Horton Makes History	Col.	CS 8269		4.98					
The Best of Merle Haggard	Capitol	SKAO-2951	5.98	8XT-2951	The Legendary Johnny Horton	Col.	HS 11384		2.98					
Mama Tried	Capitol	ST-2972	5.98	8XT-2972	On Stage	Col.	CS 9366	4.98						
Best of the Best of Merle Haggard	Capitol	ST-11082	5.98	8XT-11082	The Spectacular Johnny Horton	Col.	CS 8167	4.98						

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
	The Unforgettable Johnny Horton	Col.	HS 1129	2 98			The Best of Burl's For Boys and Girls	MCA	DL 74390	5 98	
	The World of Johnny Horton	Col.	G 30884	5 98	GA 30884		Burl Ives Sings Pearly Shells	MCA	DL 74578	5 98	6-4578
<b>HOUSTON, DAVID</b>							Have A Holly Jolly Christmas	MCA	DL 74689	5 98	6-4689
	David Houston	Col.	HS 11412	2 98			Burl Ives' Greatest Hits	MCA	MCA-114	5 98	6-4850
	David Houston	Col.	EG 30437	5 98	EGA 30437	<b>JACKSON, STONEWALL</b>					
	The Day That Love Walked In	Epic	KE 31385	5 98	EA 31385		The Exciting Stonewall Jackson	Col.	HS 11187	2 98	
	Gentle On My Mind	Harmony	H 31427	2 98			Greatest Hits	Col.	CS 9177	4 98	18 10 0280
	Good Things	Epic	KE 32189	5 98	EA 32189		Greatest Hits, Vol. 2	Col.	CS 9770	4 98	
	Greatest Hits	Col.	BN 26342	4 98	N18 10086		I Pawned My Past Today	Col.	HS 11324	2 98	
	The Many Sides of David Houston	Harmony	KH 3177B	2 98			Me and You and a Dog Named Boo	Col.	C 30924	4 98	CA 30924
	Old Time Religion	Harmony	KH 32287	2 98			Recorded Live at the Grand Ole Opry	Col.	C 30469	4 98	
	A Perfect Match (with Barbara Mandrell)	Epic	KE 31705	5 98	EA 31705		Thoughts of a Lonely Man	Col.	HS 11256	2 98	
<b>HOWARD, JAN</b>							Waterloo	Harmony	H 30936	2 98	
	Love Is Like A Spinning Wheel	MCA	DL 7-5333	5 98	6-5333		The World of Stonewall Jackson	Col.	KG 31411	4 98	GA 31411
	Bad Seed	MCA	CB-200C7	2 98	CBT 20007	<b>JAMES, SONNY</b>					
	For Loving You (with Bill Anderson)	MCA	DL 7-4959	5 98	6-4959		The Greatest Country Hits of 1972	Col.	KC 32028	5 98	CA 32028
	Bill & Jan (with Bill Anderson)	MCA	DL 7-5293	5 98	6 5293		When the Snow is on the Roses	Col.	KC 31646	5 98	CA 31646
	Singing His Praise (with Bill Anderson)	MCA	DL 7-5339	5 98	6 5339		AstroDome Presents Sonny James	Capitol	ST 320	5 93	
<b>HUSKY, FERLIN</b>							Sonny James	Capitol	STBB 535	5 93	8XFF-535
	Best of Ferlin Husky	Capitol	SKAO 143	5 98	8XT-143		Sonny James Sings #1	Capitol	ST 629	5 98	8XT 629
	Just Plain Lonly	Capitol	ST-11069	5 98	8XT 11069		Country Hits	Capitol	ST 11013	5 98	8XT-11013
	True True Lover	ABC	X-776	5 98			The Biggest Hits of Sonny James	Capitol	ST 11108	5 98	8XT 11108
<b>IVES, BURL</b>							Traces	Capitol	ST 734	5 98	8XT 734
	Payin My Dues Again	MCA	MCA 318	5 98	MCAT-318		Empty Arms	Capitol	ST 11196	5 98	
	Greatest Hits	MCA	MCA 114	5 98	6 4850		Young Love	Capitol	ST-11144	5 98	
	Song Book	MCA	CB 20029	2 98	CBT 20029		The Gentleman From the South	Capitol			
	The Best of Burl Ives	MCA	DXSB-7167	6 98							
	Sons of the West	MCA	DL 74179	5 98							



Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
<b>JENNINGS, WAYLON</b>					
	Waylon The Best of Waylon Jennings Singer of Sad Songs The Taker/ Tulsa Cedartown, Georgia	RCA	LSP 4260	5 98	
	Good Hearted Woman	RCA	LSP 4647	5 98	P8S 1886
	Ladies Love Outlaws	RCA	LSP 4751	5 98	P8S 2016
	Lonesome, On'y and Mean	RCA	LSP 4854	5 98	P8S 2136
	Honky Tonk Heroes	RCA	APL 1-0240	5 98	APS 1 0240
	Only the Greatest	RCA			P8S 1362
	Waylon Jennings	MCA	VL 73873	2 98	
<b>JIM AND JESSE</b>					
	Diesel On My Tail	Col	BN 26314	4 98	N18 10210
	Wildwood Flower	Col.	HS 11399	2 98	
<b>JOHNSON, LOIS</b>					
	Removing The Shadow (with Hank Williams, Jr )	MGM	4721	5 98	
	Send Me Some Lovin'/Whole Lotta Loving (with Hank Williams, Jr.)	MGM	4857	5 98	
<b>JONES, GEORGE</b>					
	Let's Build a World Together (with Tammy Wynette)	Epic	KE 32113	5 98	EA 32113
	Me and the First Lady (with Tammy Wynette)	Epic	KE 31554	5 98	EA 31554
	A Picture of Me (Without You)	Epic	KE 31718	5 98	EA 31718
	We Go Together (with Tammy Wynette)	Epic	KE 30802	5 98	EA 30802
	We Love to Sing About Jesus (with Tammy Wynette)	Epic	KE 31719	5 98	EA 31719
	First in the Hearts of Country Music Lovers	RCA	LSP 4672	5 98	P8S 1899

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
	The Best of George Jones, Vol 1	RCA	LSP 4716	5 98	P8S-1952
	Poor Man's Riches	RCA	LSP-4725	5 98	P8S-1961
	I Made Leaving (Easy for You)	RCA	LSP 4726	5 98	P8S-1962
	Country Singer	RCA	LSP-4727	5 98	P8S-1963
	George Jones "And Friends"	RCA	LSP-4733	5 98	P8S-1974
	Four-O Thirty Three	RCA	LSP-4785	5 98	P8S-2065
	Tender Years	RCA	LSP 4786	5 98	P8S-2066
	Take Me	RCA	LSP-4787	5 98	P8S-2067
	Wrapped Around Her Finger	RCA	LSP-4801	5 98	P8S-2086
	I Can Still See Him In Your Eyes	RCA	LSP-4847	5 98	P8S-2130
	Nothing Ever Hurt Me (Half As Bad As Losing You)	Epic	KE 32412	5 98	
<b>JONES, GRANDPA</b>					
	Everybody's Grandpa	Col.	SLP 18083	4 98	
	Hits from "Hee Haw"	Col	SLP 18131	4 98	SL8 18131
	Live	Harmony	H 31396	2 98	
	Pickin Time	MCA	VL 73900	2 98	
<b>KEMP, WAYNE</b>					
	Wayne Kemp	MCA	DL 7-5290	5 98	6-5290
<b>LEE, BRENDA</b>					
	10 Golden Years	MCA	DL 7-4757	5 98	6-4757
	Brenda	MCA	MCA-305	5 98	MCAT-305
	Here's Brenda Lee	MCA	VL 7-3795	2 98	
	Let It Be Me	MCA	VL 7-3890	2 98	6-3890
	The Brenda Lee Story/Her Greatest Hits	MCA	MCA2-4012	6 98	MCAT2-4012
	Merry Christmas From Brenda Lee	MCA	DL 74583	5 98	6-4583
<b>LEE, DICKEY</b>					
	Never Ending Song of Love	RCA	LSP 4637	5 98	P8S-1867
	Ashes of Love	RCA	LSP 4715	5 98	P8S-1947
	Baby, Bye Bye	RCA	LSP-4791	5 98	P8S-2069
	Crying Over You	RCA	LSP-4857	5 98	P8S 2139

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>LEWIS, JERRY LEE</b>							<b>LOCKLIN, HANK</b>						
	Live at The International, Las Vegas	Mercury	SR 61278	4.98			The Best of Hank Locklin	RCA	LSP 3559(e)	5.98		P8S-2005	
	Touching Home	Mercury	SR 61343	4.98			Hank Locklin and Danny Davis and the Nashville Brass	RCA	LSP 4318	5.98		P8S-1563	
	Would You Take Another Chance On Me	Mercury	SR 61316	4.98			Bless Her Heart... I Love Her	RCA	LSP 4392	5.98		P8S-1639	
	Who's Gonna Play This Old Piano... (Think About It Darlin')	Mercury	SR 61366	4.98			The First Fifteen Years	RCA	LSP 4604	5.98		P8S-1831	
	The 'Killer' Rocks On	Mercury	SRM 1 537	5.98			The Mayor of McLeilan, Florida	RCA	LSP 4800	5.98		P8S-2085	
	The Golden Rock Hits Of Jerry Lee Lewis	Smash	SRS 67040	4.98			Send Me the Pillow You Dream On	RCA	CAS 2562	5.98			
	The Greatest Live Show On Earth	Smash	SRS 67056	4.98									
	All Country	Smash	SRS 67071	4.98			<b>LUMAN, BOB</b>						
	By Request... More Of The Greatest Live Show On Earth	Smash	SRS 67086	4.98			Bob Luman	Harmony	KH 32006	2.98			
	Another Place Another Time	Smash	SRS 67104	4.98			A Chain Don't Take to Me	Col	E 30923	4.98			
	She Still Comes Around (To Love What's Left Of Me)	Smash	SRS 67112	4.98			Loney Women Make Good						
	Jerry Lee Lewis Sings The Country Music Hall Of Fame Hits, Vol. 1	Smash	SRS 67117	4.98			Lovers	Epic	KE 31746	5.98		EA 31746	
	Jerry Lee Lewis Sings The Country Music Hall Of Fame Hits, Vol. 2	Smash	SRS 67118	4.98			Neither One of Us	Epic	KE 32192	5.98		EA 32192	
	Together (With Linda Gail Lewis)	Smash	SRS 67126	4.98			When You Say Love	Epic	KE 31375	5.98		EA 31375	
	She Even Woke Me Up To Say Goodbye	Smash	SRS 67128	4.98									
	The Best of Jerry Lee Lewis	Smash	SRS 67131	4.98			<b>LYNN, LORETTA</b>						
	The Session	Mercury	SRM 2 803	7.98				Blue Kentucky Girl	MCA	DL 7 4665	5.98	6.4665	
<b>LITTLE ROY AND THE LEWIS FAMILY</b>								Hymns	MCA	DL 7 4695	5.98	6.4695	
Gospel Banjo	Canaan	CAS-9722-LP	5.98				You Ain't Woman Enough	MCA	DL 7 4783	5.98	6.4783		
							Don't Come Home A-Drinkin'	MCA	DL 7 4842	5.98	6.4842		
							Who Says God Is Dead	MCA	DL 7 4928	5.98	6.4928		
							Fist City	MCA	DL 7 4997	5.98	6.4997		
							Greatest Hits	MCA	MCA 1	5.98	6.5000		
							Your Squaw Is On The Warpath	MCA	DL 7 5084	5.98	6.5084		
							Woman Of The World - To Make A Man	MCA	DL 7 5113	5.98	6.5113		
							Wings Upon Your Horns	MCA	DL 7 5163	5.98	6.5163		
							Loretta Writes 'Em & Sings 'Em	MCA	DL 7 5198	5.98	6.5198		
							Coal Miner's Daughter	MCA	DL 7 5253	5.98	6.5253		
							I Wanna Be Free	MCA	DL 7 5282	5.98	6.5282		
							You're Lookin' At Country	MCA	DL 7 5310	5.98	6.5310		

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
One's On The Way		MCA	DL 7-5334	5 98	6 5334	I'd Like To Be Sixteen Again		MCA	DL 7-5343	5 98	6-5343
God Bless America Again		MCA	DL 7-5351	5 98	6 5351	Moonshine Hollow		MCA	CB-20010	2 98	CBT-20010
Here I Am Again		MCA	DL 7-5381	5 98	6 5381						
Entertainer Of The Year		MCA	MCA-300	5 98	MCAT 300	<b>MILLER, JODY</b>					
Here's Loretta Lynn		MCA	VL 7-3853	2 98	6 3853	The Best of Jody Miller		Capitol	ST-11169	5 98	8XT-11169
Alone With You		MCA	CB 20064	2 98	6 3925	Good News!		Epic	KE 32386	5 98	
The Ernest Tubb/Loretta Lynn Story		MCA	MCA2-4000	5 98	MCAT2 4000	<b>MILLER, ROGER</b>					
Only Make Believe (with Conway Twitty)		MCA	DL 7-5251	5 98	6 5251	Golden Hits		Smash	SRS 67073	4 98	
Lead Me On (with Conway Twitty)		MCA	DL 7-5326	5 98	6 5326	<b>MONROE, BILL</b>					
Louisiana Woman - Mississippi Man		MCA	MC 335	5 98	MCAT-335		Mr. Blue Grass	MCA	MCA-82	5 98	6-4080
Love Is The Foundation		MCA	MCA-355	5 98	MCAT-355		Bluegrass Rambie	MCA	DL 7-4266	5 98	
Here's Loretta Lynn		MCA	CB-20056	2 98	6-3853		Bluegrass Special	MCA	DL 7-4382	5 98	MCAT-97
Country Christmas		MCA	DL 74817	5 98	6-4817		I'll Meet You In Church				
Alone With You		MCA	CB-20064	2 98	6-3925		Sunday Morning	MCA	DL 7-4537	5 98	6-4537
<b>McCLINTON, O.B.</b>						Bluegrass Instrumentals		MCA	DL 7-4601	5 98	
Obie From Senatobia		Enterprise	ENS 1029	5 98		The High Lonesome Sound		MCA	DL 7-4780	5 98	
<b>MC COY, CHARLIE</b>						Bluegrass Time		MCA	MCA-116	5 98	6-4896
Charlie McCoy		Col.	KZ 31910	5 98		Greatest Hits		MCA	MCA-17	5 98	6-5010
Good Time Charlie		Col.	KZ 32215	5 98	ZA 32215	Bill & Charlie Monroe		MCA	DL 7-5066	5 98	6-5066
The Real McCoy		Col.	Z 31329	5 98	SA 31329	A Voice From On High		MCA	DL 7-5135	5 98	6-5135
<b>MACK, WARNER</b>						Kentucky Bluegrass		MCA	MCA-136	5 98	6-5213
You Make Me Feel Like A Man		MCA	DL 7 5272	5 98	6-5272	Country Music Hall Of Fame		MCA	DL 7-5281	5 98	6-5281
Great Country		MCA	CB 20001	2 98	CBT-20001	Uncle Pen		MCA	DL 7-5348	5 98	6-5348
<b>MARTIN, JIMMY</b>						I Saw The Light		MCA	DL 7-8769	5 98	6 8769
Good 'N Country		MCA	DL 7-4016	5 98		Sings Country Songs		MCA	VL 7-3702	2 98	
Country Music Time		MCA	DL 7-4285	5 98		Bluegrass Style		MCA	VL 7-3870	2 98	
This World Is Not My Home		MCA	DL 7-4360	5 98	MCAT 96	Father & Son (with James Monroe)		MCA	MCA-310	5 98	MCAT-310
Jimmy Martin & The Sunny Mountain Boys		MCA	DL 7-4536	5 98	6 4536	Bill Monroe and his Blue-Grass Boys		Col.	HS 11335	2 98	
Sunny Side of the Mountain		MCA	DL 7 4643	5 98		Sixteen All-Time Greatest Hits (with the Blue Grass Boys)		Col.	CS 1065	4 98	
Big & Country Instrumentals		MCA	DL 7-4891	5 98	6 4891						
Singing All Day & Dinner On The Ground		MCA	DL 7 5226	5 98	6 5226						

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
<b>NEELY, SAM</b>	Route 2	Capitol	SMAS-11143	5 98		<b>OSBORNE BROTHERS, THE</b>	Voices In Bluegrass	MCA	DL 7-4602	5 98	6-4602
<b>NELSON, RICK</b>	Garden Party	MCA	DL 7-5391	5 98	6-5391	Up This Hill And Down	MCA	DL 7-4767	5 98	6-4767	
Rick Nelson In Concert	MCA	MCA-3	5 98	MCAT-3	Modern Sounds of Bluegrass	MCA	DL 7-4903	5 98	6-4903		
Rick Nelson Country	MCA	MCA2-4004	6 98	MCAT2-4004	Yesterday, Today & The						
<b>NELSON, WILLIE</b>	Willie Nelson & Family	RCA	LSP-4489	5 98		Osborne Brothers	MCA	DL 7-4993	5 98	6-4993	
Yesterday's Wine	RCA	LSP-4568	5 98		Favorite Hymns	MCA	MCA-125	5 98	6-5079		
The Words Don't Fit the Picture	RCA	LSP-4653	5 98		Up To Date & Down To Earth	MCA	DL 7-5128	6 98	6-5128		
The Willie Way	RCA	LSP-4760	5 98		Ru-Beeee	MCA	MCA-135	5 98	6-5204		
Shotgun Willie	Atlantic	SD 7262	5 98	TP 7262	The Osborne Brothers	MCA	DL 7-5271	5 98	6-5271		
<b>NEWBURY, MICKEY</b>	Heaven Help the Child	Eletra	EKs 75055	5 98		Country Roads	MCA	DL 7-5321	5 98	6-5321	
<b>NORMA JEAN</b>	The Best of Norma Jean	RCA	LSP-4227	5 98	P8S-1514	Bobby & Sonny	MCA	DL 7-5356	5 98	6-5356	
It's Time for Norma Jean	RCA	LSP-4446	5 98	P8S-1659	Midnight Flyer	MCA	MCA-311	5 98	MCAT-311		
Norma Jean	RCA	LSP-4510	5 98	P8S-1730	Bluegrass Express	MCA	CB 20003	2 98	CBT-20003		
Norma Jean Sings	RCA	LSP-4587	5 98	P8S-1808	Cultin' Grass Osborne						
Thank You for Loving Me	RCA	LSP-4691	5 98	P8S-1924	Brothers Style	MGM	4149	5 98			
I Guess That Comes from					Osborne Brothers	MGM	140	5 98			
Being Poor	RCA	LSP-4745	5 98	P8S-2011	<b>THE ORIGINAL DRIFTING COWBOYS</b>						
The Only Way to Hold Your Man	RCA	APL1-0170	5 98	AP51-0170	We Remember Hank Williams	MGM	4626	5 98			
<b>ORBISON, ROY</b>	Roy Orbison's Many Moods	MGM	4636	5 98		<b>OVERSTREET, TOMMY</b>	Tommy Overstreet	Dot	DOS 25992	5 98	
The Great Songs Of Roy Orbison	MGM	4659	5 98		This Is Tommy Overstreet	Dot	DOS 25994	5 98			
Hank Williams The Roy					Heaven Is My Woman's Love	Dot	DOS 26003	5 98			
Orbison Way	MGM	4683	5 98		<b>OWENS, BUCK</b>	Best of Buck Owens, Vol. 3	Capitol	SKAO 145	5 98	8XT 145	
Roy Orbison Sings	MGM	4835	5 98		Tall Dark Stranger	Capitol	ST-212	5 98			
Memphis	MGM	4867	5 98		We're Gonna Get Together	Capitol	ST-448	5 98	8XT-448		
All-Time Greatest Hits	Col	KZG 31484	5 98		Country Xmas (2 records)	Capitol	STBB-486	5 98			
Greatest Hits	Col	SLP 18000	4 98	SL8 18000	Buck Owens	Capitol	STBB-532	5 98	8XFF-532		
More Greatest Hits	Col	SLP 18024	4 98	SL8 18024	Great White Horse (with						
The Very Best of Roy Orbison	Col	SLP 18045	4 98	SL8 18045	Susan Raye)	Capitol	ST 558	5 98	8XT 558		
					Buck Owens And Buckaroos						
					(3 records)	Capitol	STCL 574	11 98			
					Buck Owens' Ruby	Capitol	ST 795	5 98	8XT-795		
					Merry Christmas From Owens						
					& Raye	Capitol	ST 837	5 98	8XT-837		

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
The Best of Buck Owens		Capitol	ST-2105	5.98	8XT-2105	Dolly Parton Sings "My Favorite Songwriter, Porter Wagoner"		RCA	LSP-4752	5.98	P8S-2017
The Best of Buck Owens, Vol. 2		Capitol	ST-2897	5.98	8XT-2897	Together Always (with Porter Wagoner)		RCA	LSP-4761	5.98	P8S-2024
Live At The Nugget		Capitol	SMAS-11039	5.98	8XT-11039	We Found It (with Porter Wagoner)		RCA	LSP-4841	5.98	P8S-2124
Best of Buck Owens & Susan Raye		Capitol	ST-11084	5.98	8XT-11084	My Tennessee Mountain Home		RCA	APL1-0033	5.98	APSI-0033
Buck Owens "Live" at the White House		Capitol	ST-11105	5.98	8XT-11105	Love and Music (with Porter Wagoner)		RCA	APL1-0248	5.98	APSI-0248
In Palm Of Your Hand		Capitol	ST-11136	5.98	8XT-11136						
Ain't It Amazing Gracie		Capitol	SMAS-11180	5.98	8XT-11180						

### PARTON, DOLLY



Just Between You and Me (Porter Wagoner)	RCA	LSP-3926	5.98	P8S-1304
Just Because I'm a Woman	RCA	LSP-3949	5.98	
Just the Two of Us (with Porter Wagoner)	RCA	LSP-4039	5.98	P8S-1375
Always, Always (with Porter Wagoner)	RCA	LSP-4186	5.98	P8S-1481
My Blue Ridge Mountain Boy	RCA	LSP-4188	5.98	P8S-1483
Porter Wayne and Dolly Rebecca (with Porter Wagoner)	RCA	LSP-4305	5.98	P8S-1550
A Real Live Dolly	RCA	LSP-4387	5.98	P8S-1601
Once More (with Porter Wagoner)	RCA	LSP-4388	5.98	P8S-1603
Golden Streets of Glory	RCA	LSP-4398	5.98	P8S-1615
The Best of Dolly Parton	RCA	LSP-4449	5.98	P8S-1645
Two of a Kind (with Porter Wagoner)	RCA	LSP-4490	5.98	P8S-1696
Joshua	RCA	LSP-4507	5.98	P8S-1715
The Best of Porter Wagoner and Dolly Parton	RCA	LSP-4556	5.98	P8S-1770
Coat of Many Colors	RCA	LSP-4603	5.98	P8S-1826
The Right Combination/Burning the Midnight Oil (with Porter Wagoner)	RCA	LSP-4628	5.98	P8S-1863
Touch Your Woman	RCA	LSP-4686	5.98	P8S-1915

### PAYCHECK, JOHNNY

She's All I Got	Col.	E 31141	4.98	EA 31141
Somebody Loves Me	Epic	KE 31707	5.98	EA 31707
Someone to Give My Love To	Epic	KE 31449	5.98	EA 31449
Mr Lovemaker	Epic	KE 32387	5.98	

### PERKINS, CARL

Brown-Eyed Handsome Man	Harmony	KH 31179	2.98	
Carl Perkins	Col.	HS 11385	2.98	
Greatest Hits	Harmony	KH 31792	2.98	

### MURRAY, ANNE

Snowbird	Capitol	ST-579	5.98	8XT-579
Annie	Capitol	ST-11024	5.98	8XT-11024
Danny's Song	Capitol	ST-11172	5.98	8XT-11172
Anne Murray/Glen Campbell	Capitol	SW-869	5.98	8XW-869

### PIERCE, WEBB

Greatest Hits	MCA	DL 7-4999	5.98	6-4999
Webb Pierce Road Show	MCA	DL 7-5280	5.98	6-5280
I'm Gonna Be A Swinger	MCA	DL 7-5393	5.98	6-5393
Webb Pierce	MCA	VL 7-3766	2.98	
Country Songs	MCA	VL 7-3830	2.98	6-3830
Country Favorites	MCA	VL 7-3911	2.98	6-3911
Without You	MCA	CB-20025	2.98	CBT-20025

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
	<b>PRESLEY, ELVIS</b>						Elvis Sings the Wonderful World of Christmas	RCA	LSP-4579	5 98	P8S-1809
	Elvis Presley	RCA	LSP-1254(e)	5 98		Elvis Now	RCA	LSP-4671	5 98	P8S-1898	
	Elvis Loving You	RCA	LSP 1382(e)	5 98		He Touched Me	RCA	LSP-4690	5 98	P8S-1923	
	Elvis' Golden Records	RCA	LSP 1515(e)	5 98		Elvis As Recorded Live at Madison Square Garden	RCA	LSP-4776	5 98	P8S-2054	
	King Creole	RCA	LSP 1707(e)	5 98	P8S 1244	Elvis From Memphis to Vegas/From Vegas to Memphis	RCA	APL1-0283	5 98	AP51-0283	
	For LP Fans Only	RCA	LSP 1884(e)	5 98		Elvis' Worldwide 50 Gold Award Hits, Vol. 1	RCA	LPM-6401	24 98		
	A Date with Elvis	RCA	LSP 1990(e)	5 98		Elvis' Worldwide 50 Gold Award Hits, Vol. 1, No. 1	RCA		(Four LP set)	P8S-1773	
	50,000,000 Elvis Fans Can't Be Wrong — Elvis' Gold Records, Vol. 2	RCA	LSP 2011(e)	5 98		Elvis' Worldwide 50 Gold Award Hits, Vol. 1, No. 2	RCA			P8S-1774	
	Elvis is Back!	RCA	LSP 2075(e)	5 98	P8S-2093	Elvis' Worldwide 50 Gold Award Hits, Vol. 1, No. 3	RCA			P8S-1775	
	G I. Blues	RCA	LSP-2231	5 98	P8S-1135	Elvis' Worldwide 50 Gold Award Hits, Vol. 1, No. 4	RCA			P8S-1776	
	His Hand in Mine	RCA	LSP 2256	5 98	P8S-1169	Elvis — Aloha from Hawaii	RCA	VPSX-6089	5 98		
	Something for Everybody	RCA	LSP 2328	5 98	P8S-1136	Via Satellite	RCA			P8S-1140	
	Blue Hawaii	RCA	LSP 2370	5 98	P8S-1137	It Happened at the World's Fair Spinout	RCA			P8S-1201	
	Pot Luck	RCA	LSP 2426	5 98	P8S-1019	Double Trouble	RCA			P8S-1246	
	Girls! Girls! Girls!	RCA	LSP 2523	5 98	P8S-1138	Elvis Sings Songs of Christmas	RCA			P8S-1249	
	"Fun in Acapulco"	RCA	LSP 2621	5 98	P8S-1139	Separate Ways	RCA	2611	5 98		
	Elvis' Golden Records, Vol. 3	RCA	LSP 2756	5 98	P8S-1141						
	"Kissin' Cousins"	RCA	LSP 2765	5 98	P8S-1057						
	Roustabout	RCA	LSP-2894	5 98	P8S-1142						
	Girl Happy	RCA	LSP 2999	5 98	P8S-1143						
	Elvis For Everyone!	RCA	LSP 3338	5 98	P8S-1018						
	Paradise, Hawaiian Style	RCA	LSP-3450	5 98	P8S-1078						
	How Great Thou Art	RCA	LSP 3643	5 98	P8S-1165	<b>PRICE, KENNY</b>					
	Elvis Gold Records, Vol. 4	RCA	LSP-3758	5 98	P8S-1218	Northeast Arkansas Mississippi County Bootlegger	RCA	LSP-4373	5 98		
	Speedway	RCA	LSP-3921	5 98	P8S-1297	A Red Foley Songbook	RCA	LSP-4469	5 98		
Elvis — TV Special	RCA	LSP-3989	5 98	P8S-1335	The Sheriff of Boone County/Biloxi/Tell Her You Love Her	RCA	LSP-4527	5 98	P8S-1755		
From Elvis in Memphis	RCA	LPM-4088	5 98	P8S-1391	Charlotte Fever	RCA	LSP-4605	5 98	P8S-1829		
On Stage (February, 1970)	RCA	LSP-4155	5 98	P8S-1456	Supersideman	RCA	LSP-4681	5 98	P8S-1912		
Elvis in Person at the International Hotel Las Vegas Nevada	RCA	LSP-4362	5 98	P8S-1594	You Almost Slipped My Mind	RCA	LSP-4763	5 98	P8S-2026		
Elvis Back in Memphis	RCA	LSP 4428	5 98	P8S 1634	"Sea of Heartbreak"/"Don't Tell Me Your Troubles" and Other						
Elvis — That's the Way It Is	RCA	LSP 4429	5 98	P8S-1632	Don Gibson Hits	RCA	LSP-4839	5 98	P8S-2122		
Elvis Country	RCA	LSP 4445	5 98	P8S-1652	30 California Women	RCA	APL1-0208	5 98	AP51-0208		
Love Letters From Elvis	RCA	LSP 4460	5 98	P8S-1655							
		RCA	LSP-4530	5 98	P8S 1748						

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	
<b>PRICE, RAY</b>							Songs of Love by Charley Pride	RCA	LSP-4837	5.98	P8S-2120	
	All-Time Greatest Hits	Col.	KG 31364	6.98	GA 31364		Sweet Country	RCA	APL1-0217	5.98	APSI-0217	
	Born to Lose	Col.	HS 11240	2.98								
	Burning Memories	Col.	CS 9089	4.98	18 10 0918	<b>PRUETT, JEANNE</b>						
	Christmas Album	Col.	CS 9861	4.98			Love Me	MCA	DL 7-5360	5.98	6-5360	
	Collector's Choice	Col.	HS 11172	2.98			Satin Sheets	MCA	MCA-338	5.98	MCAT-338	
	Danny Boy	Col.	CS 9477	4.98	18 10 0260	<b>RANDOLPH, BOOTS</b>						
	For the Good Times	Col.	C 30106	4.98	CA 30106		Boots and Stockings	Col.	SLP 18127	4.98		
	Greatest Hits	Col.	CS 8866	4.98	18 10 0094		Boots Randolph with Voices and Strings (with Knights- bridge Strings)	Col.	SLP 18082	4.98	SL8 18082	
	Greatest Hits, Vol. 2	Col.	CS 9470	4.98	18 10 0318		Boots with Brass	Col.	SLP 18147	4.98	SL8 18147	
	I Fall to Pieces	Col.	HS 11373	2.98	CA 30510		Boots with Strings	Col.	SLP 18066	4.98	SL8 18066	
	I Won't Mention it Again	Col.	C 30510	4.98	CA 30510		The Fantastic Boots Randolph	Col.	SLP 18042	4.98	SL8 18042	
	She's Got to Be a Saint	Col.	KC 32033	5.98	CA 32033		The Greatest Hits of Today	Col.	KZ 31908	5.98		
	Take Me As I Am	Col.	CS 9606	4.98	18 10 0238		Hip Boots!	Col.	SLP 18015	4.98	SL8 18015	
	Touch My Heart	Col.	CS 9406	4.98	GA 30878		Hit Boots 1970	Col.	SLP 18144	4.98	SL8 18144	
	Welcome to My World	Col.	G 30878	5.98	18 BO 0902		Homer Louis Randolph, III	Col.	Z 30678	5.98	SA 30678	
	The World of Ray Price	Col.	GP 28	5.98			More Yakely Sax!	Col.	SLP 18037	4.98	SL8 18037	
	You Wouldn't Know Love	Col.	CS 9918	4.98			Sax Sational!	Col.	SLP 18079	4.98	SL8 18079	
<b>PRIDE, CHARLEY</b>							Sentimental Journey	Col.	KZ 32292	5.98	ZA 32292	
	(Country) Charley Pride	RCA	LSP-3645	5.98	P8S-1318		The Sound of Boots	Col.	SLP 18099	4.98	SL8 18099	
	Pride of Country Music	RCA	LSP-3775	5.98	P8S-1278		Sunday Sax	Col.	SLP 18092	4.98	SL8 18092	
	The Country Way	RCA	LSP-3895	5.98	P8S-1308		With Love	Col.	SLP 18111	4.98	SL8 18111	
	Make Mine Country	RCA	LSP-3952	5.98	P8S-1338		The World of Boots Randolph	Col.	ZG 30963	5.98	ZGA 30963	
	Songs of Pride - Charley That Is	RCA	LSP-4041	5.98	P8S 1373	<b>RAYE, SUSAN</b>		Yakely Revisited	Col.	SLP 18128	4.98	SL8 18128
	Charley Pride - In Person	RCA	LSP-4094	5.98	P8S-1401		Yakely Sax!	Col.	SLP 18002	4.98	SL8 18002	
	The Sensational Charley Pride	RCA	LSP-4153	5.98	P8S-1452							
	The Best of Charley Pride	RCA	LSP-4223	5.98	P8S-1505	<b>RAYE, SUSAN</b>						
	Just Plain Charley	RCA	LSP-4290	5.98	P8S-1536		One Night Stand	Capitol	ST-543	5.98	8XT-543	
	Charley Pride's 10th Album	RCA	LSP-4367	5.98	P8S-1593		Great White Horse (with Buck Owens)	Capitol	ST-558	5.98	8XT-558	
	Christmas in My Home Town	RCA	LSP-4406	5.98	P8S-1618		Pritty, Pritty, Patter	Capitol	ST-807	5.98	8XT-807	
	From Me To You	RCA	LSP-4468	5.98	P8S 1662		Merry Christmas From Owens & Raye	Capitol	ST-837	5.98	8XT-837	
	Did you Think to Pray	RCA	LSP-4513	5.98	P8S 1723		(I've Got A) Happy Heart	Capitol	ST-875	5.98	8XT-875	
	I'm Just Me	RCA	LSP-4560	5.98	P8S-1772		Best of Buck Owens & Susan Raye	Capitol	ST-11084	5.98	8XT-11084	
	Charley Pride Sings Heart Songs	RCA	LSP-4617	5.98	P8S-1848		Wheel of Fortune	Capitol	ST-11106	5.98	8XT-11106	
	The Best of Charley Pride, Vol. II	RCA	LSP 4682	5.98	P8S-1913		Love Sure Feels Good	Capitol	ST-11135	5.98	8XT-11135	
	A Sunshiny Day with Charley Pride	RCA	LSP-4742	5.98	P8S-1997		Cheating Game	Capitol	ST-11179	5.98	8XT-11179	

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>REED, JERRY</b>													
	The Unbelievable Guitar and Voice of Jerry Reed	RCA	LSP-3756	5.98	P8S-1728			My Cathedral	RCA	LSP 3903	5.98	P8S-1300	
	Nashville Underground	RCA	LSP-3978	5.98	P8S-1727			A Touch of Sadness	RCA	LSP 3987	5.98	P8S-1339	
	Alabama Wild Man	RCA	LSP-4069	5.98	P8S-1724			The Best of Jim Reeves, Vol. III	RCA	LSP-4187	5.98	P8S-1551	
	Better Things in Life	RCA	LSP-4147	5.98	P8S-1725			Jim Reeves Writes You A Record	RCA	LSP 4475	5.98	P8S 1675	
	Jerry Reed Explores Guitar Country	RCA	LSP-4204	5.98	P8S-1726			Something Special	RCA	LSP-4528	5.98	P8S-1746	
	Cookin'	RCA	LSP-4293	5.98	P8S-1584			My Friend	RCA	LSP-4646	5.98	P8S-1880	
	Georgia Sunshine	RCA	LSP-4391	5.98	P8S-1629			Missing You	RCA	LSP 4749	5.98	P8S 2013	
	Me and Jerry (with Chet Atkins)	RCA	LSP 4396	5.98	P8S-1610			Am I That Easy to Forget	RCA	APL1 0039	5.98	APS1-0039	
	When you're Hot, You're Hot	RCA	LSP 4506	5.98	P8S-1712			Jim Reeves on Stage	RCA			P8S 1383	
	Ko-Ko Joe	RCA	LSP-4596	5.98	P8S-1820			<b>RICH, CHARLIE</b>					
	Smell the Flowers	RCA	LSP-4660	5.98	P8S-1891			Behind Closed Doors	Epic	KE 32247	5.98	EA 32447	
	Me and Chet (with Chet Atkins)	RCA	LSP-4707	5.98	P8S-1942			The Best of Charlie Rich	Epic	KE 31933	5.98	EA 31933	
	The Best of Jerry Reed	RCA	LSP-4729	5.98	P8S-1971			I Do My Swingin' at Home	Harmony	KH 32166	2.98		
	Jerry Reed	RCA	LSP-4750	5.98	P8S-2015			Tomorrow Night	RCA	APL1-0258	5.98	APS1-0258	
	Hot A' Mighty!	RCA	LSP-4838	5.98	P8S-2121			<b>RILEY, JEANNIE C.</b>					
	Lord, Mr. Ford	RCA	APL1-0238	5.98	APS1-0238			Give Myself A Party	MGM	4805	5.98		
								Down To Earth	MGM	4849	5.98		
								When Love Has Gone Away	MGM	SE-4891	5.98		
<b>REEVES, JIM</b>													
	Jim Reeves	RCA	LPM-1576	5.98				<b>RITTER, TEX</b>					
	God Be With You	RCA	LSP-1450	5.98	P8S-1856			Hillbilly Heaven	Capitol	ST 1623	5.98		
	Songs to Warm the Heart	RCA	LSP-2001	5.98	P8S-2042			The Best of Tex Ritter	Capitol	DT-2595	5.98		
	The Intimate Jim Reeves	RCA	LSP-2216	5.98	P8S-2014			Supercountrylegendary	Capitol	ST 11037	5.98		
	He'll Have to Go	RCA	LSP-2223(e)	5.98	P8S-2041			<b>ROBBINS, MARTY</b>					
	Tall Tales and Short Tempers	RCA	LSF-2284	5.98	P8S-2040				This Much A Man	MCA	DL 7-5389	5.98	6 5389
	Talkin' to Your Heart	RCA	LSF-2339	5.98	P8S-2037				All-Time Greatest Hits	Col	KG 31361	6.98	GA 31361
	A Touch of Velvet	RCA	LSP-2487	5.98					Bound For Old Mexico	Col	KC 31341	5.98	CA 31341
	We Thank Thee	RCA	LSP-2552	5.98	P8S-1857				Devil Woman	Col	CS 8718	4.98	
	Gentleman Jim	RCA	LSP-2605	5.98				The Drifter	Col.	CS 9327	4.98		
	The International Jim Reeves	RCA	LSP-2704	5.98				El Passo	Harmony	KH 30316	2.98		
	Twelve Songs of Christmas	RCA	LSP-2758	5.98	P8S-2039			Favorites	Harmony	KH 31257	2.98		
	Moonlight and Roses	RCA	LSP-2854	5.98	P8S-1020			From the Heart	Harmony	KH 30756	2.98		
	The Best of Jim Reeves	RCA	LSP-2890	5.98	P8S-1175								
	The Jim Reeves Way	RCA	LSP-2968	5.98	P8S-1058								
	Jim Reeves Up Through the Years	RCA	LSP-3427(e)	5.98	P8S-2038								
	The Best of Jim Reeves Vol. II	RCA	LSP-3482(e)	5.98	P8S-1521								
	Distant Drums	RCA	LSP-3542	5.98	P8S-1158								
	Blue Side of Lonesome	RCA	LSP-3793	5.98	P8S-1242								

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
Greatest Hits		Col.	CS 8639	4.98	18 10	0096	The Short But Brilliant Life						
Greatest Hits, Vol. 3		Col.	C 30571	4.98	CA	30571	of Jimmie Rodgers	RCA	LPM-2634	5.98			
Gunfighter Ballads and Trail Songs		Col.	CS 8158	4.98	18 10	0116	My Time Ain't Long	RCA	LPM-2865	5.98			
I've Got a Woman's Love		Col.	KC 31628	5.98	CA	31628	The Best of the Legendary	RCA	LSP-3315(e)	5.98	P8S-1956		
I Walk Alone		Col.	CS 9725	4.98	18 10	0546	Jimmie Rodgers	RCA	VPS-6091(e)	6.98			
Marty's Country		Col.	GP 15	5.98	18 60	0782	This is Jimmie Rodgers						
More Greatest Hits		Col.	CS 8435	4.98			<b>RODRIGUEZ, JOHNNY</b>						
The Lonesomest Lonesome		Col.	KC 31546	5.98	CA	31546	Introducing Johnny Rodriguez	Mercury	SR-61378	4.98	MC8-61378		
The Other Woman		Col.	CS 9182	4.98			<b>ROY AND DALE</b>						
Release Me		Harmony	KH 30919	2.98			In The Sweet By and By	Word	WST-8589	5.98			
More Gunfighter Ballads and Trail Songs		Col.	CS 8272	4.98			<b>ROGERS, ROY</b>						
My Woman, My Woman, My Wife		Col.	CS 9978	4.98	18 10	0864	The Country Side of Roy						
Return of the Gunfighter		Col.	CS 8872	4.98			Rogers	Capitol	ST-594	5.98			
Singing the Blues		Col.	HS 11338	2.98			A Man From Duck Run	Capitol	ST-785	5.98			
The Song of Robbins		Col.	CS 9421	4.98			Bible Tells Me So (with Dale						
Song of the Islands		Harmony	H 31258	2.98			Evans)	Capitol	ST-1745	5.98			
The Story of My Life		Col.	HS 11409	2.98			Take A Little Love	Capitol	ST-11020	5.98			
Streets of Laredo & Other Ballads		Harmony	KH 32286	2.98			<b>RUSSELL, JOHNNY</b>						
Tonight Carmen		Col.	CS 9525	4.98			Mr. and Mrs. Untrue	RCA	LSP-4588	5.98			
What God Has Done		Col.	CS 9248	4.98			Catfish John/Chained	RCA	LSP-4851	5.98	P8S-2133		
The World of Marty Robbins		Col.	G 30881	5.98	GA	30881	<b>SCRUGGS, EARL</b>						
Marty Robbins		MCA	MCA-342	5.98	MCAT-	342	Dueling Banjos	Col.	C 32268	4.98	CA 32268		
<b>ROBINSON, BETTY JEAN</b>							His Family and Friends (with	Col.	C 30584	4.98			
When My Baby Sings His Song							Baez, Dylan, Byrds, &c)						
(with Carl Belew)		MCA	DL 7-5337	5.98	6-5337		I Saw the Light (Linda	Col.	KC 31354	5.98	CA 31354		
<b>RODGERS, JIMMIE</b>							Ronstadt, &c)	Col.	KC 31758	5.98	CA 31758		
Never No Mo' Blues		RCA	LPM-1232	5.98			Live at Kansas State	Col.	CS 1007	4.98			
Train Whistle Blues		RCA	LPM-1640	5.98			Nashville's Rock						
My Rough and Rowdy Ways		RCA	LPM-2112	5.98			<b>SEELY, JEANNIE</b>						
Jimmie the Kid		RCA	LPM-2213	5.98			Jack Greene & Jeannie Seely	MCA	DL 7-5171	5.98	6-5171		
Country Music Hall of Fame		RCA	LPM-2531	5.98			Two For The Show	MCA	DL 7-5392	5.98	6-5392		
							Greatest Hits	Col.	KZ 31911	5.98	ZA 31911		
							Little Things	Col.	SLP 18104	4.98			
							Make the World Go Away	Harmony	H 31029	2.98			



Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
<b>SHAVER, BILLY JOE</b>	Old Five and Dimers	Monument	KZ 32293	5 98	
<b>SIMPSON, RED</b>	I'm A Truck	Capitol	ST 881	5 98	8XT 881
	The Very Real Red Simpson	Capitol	ST-11093	5 98	8XT-11093
<b>SMITH, ARTHUR</b>	Battling Banjos	Monument	KZ 32259	5 98	
<b>SMITH, CAL</b>	The Best of Cal Smith	MCA	KS 3642	5 98	
	I've Found Someone of My Own	MCA	MCA-56	5 98	6-5369
	Swinging Doors	MCA	CB 20008	2 98	CBT-20008
	Cal Smith	MCA	MCA 344	5 98	MCAT-344
<b>SMITH, CONNIE</b>	Connie Smith Sings Great Sacred Songs	RCA	LSP-3589	5 98	
	The Best of Connie Smith	RCA	LSP 3848	5 98	P8S 1314
	Sunday Morning with Nat Stuckey and Connie Smith	RCA	LSP 4300	5 98	P8S-1547
	The Best of Connie Smith Vol II	RCA	LSP-4324	5 98	P8S-1574
	I Never Once Stopped Loving You	RCA	LSP-4394	5 98	P8S-1606
	Where is My Castle	RCA	LSP-4474	5 98	P8S-1674
	Just One Time	RCA	LSP-4534	5 98	P8S-1750
	Come Along and Walk With Me	RCA	LSP-4598	5 98	P8S-1822
	Ain't We havin' Us a Good Time	RCA	LSP-4594	5 98	P8S 1925
	"If It Ain't Love" and Other Great Dallas Frazier Songs	RCA	LSP 4748	5 98	P8S-2012
	Love Is the Look You're Looking For	RCA	LSP 4840	5 98	P8S 2123
	Dream Painter	RCA	APL1-0188	5 98	APS1-0188
	A Lady Named Smith	Col.	KC 32185	5 98	CA 32185
<b>SMITH, SAMMI</b>	The Toast Of '45	Mega	M31-1021	5 98	

### SNOW, HANK



Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
Hank Snow	Souvenirs Together	RCA	LSP 2285	5 98	
	Again (Anita Carter)	RCA	LSP 2580	5 98	
	I've Been Everywhere	RCA	LSP 2675	5 98	P8S 1207
	Songs of Tragedy	RCA	LSP 2901	5 98	
	Reminiscing (And Chet Atkins)	RCA	LSP-2952	5 98	P8S-2001
	Hank Snow Sings Your Favorite Country Hits	RCA	LSP-3317	5 98	P8S-1041
	The Best of Hank Snow	RCA	LSP 3478(e)	5 98	P8S-2006
	C. B. Atkins and C. E. Snow by Special Request	RCA	LSP 4254	5 98	P8S 1524
	Hank Snow Sings in Memory of Jimmie Rodgers (America's Blue Yodeler)	RCA	LSP-4306	5 98	P8S-1565
	Tracks and Trains	RCA	LSP 4501	5 98	P8S 1708
	Award Winners	RCA	LSP 4601	5 98	P8S 1827
	The Jimmie Rodgers Story featuring Albert Fuliam	RCA	LSP-4708	5 98	P8S-1943
	The Best of Hank Snow, Vol. II	RCA	LSP 4798	5 98	P8S 2081
	This Is My Story	RCA	LSP-6014(e)	5 98	
	Hank Snow Sings Grand Ole Opry Favorites	RCA	APL1 0162	5 98	APS1-0162

### SONS OF THE PIONEERS

	Favorite Cowboy Songs	RCA	LPM-1130	5 98	
	Cool Water	RCA	LSP 2118	5 98	P8S-1062
	Lure of the West	RCA	LSP 2356	5 98	
	The Sons of the Pioneers Sing Legends of the West	RCA	LSP 3351	5 98	
	The Best of the Sons of the Pioneers	RCA	LSP 3476(e)	5 98	P8S-2007
	The Sons of the Pioneers Sing Campfire Favorites	RCA	LSP-3714	5 98	P8S-1279
	Tumbling Tumbleweeds	RCA	LSP-4119	5 98	
	Tumbleweed Trails	MCA	VL 73715	2 98	

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>SOUTH, JOE</b>	Look Inside	Capitol	ST 11074	5 98	8XT-11074		<b>STUCKEY, NAT</b>	Sunday Morning With Nat Stuckey and Connie Smith	RCA	LSP-4300	5 98	P8S-1547	
<b>STAMPLEY, JOE</b>	If You Touch Me (You've Got To Love Me)	Dot	DOS 26002	5 98			Country Fever	RCA	LSP 4389	5 98			
	Soul Song	Dot	DOS 26007	5 98			She Wakes Me With a Kiss	RCA	LSP 4477	5 98			
<b>STANLEY, RALPH</b>	The Stanley Sound Around the World	King Bluegrass	730237	4 98			Every Morning	RCA	LSP 4559	5 98		P8S-1777	
<b>STATLER BROTHERS, THE</b>	Big Country Hits	Harmony	H 30610	2 98			Only A Woman Like You	RCA	LSP 4635	5 98		P8S-1869	
	The Big Hits	Col.	CS 9519	4 98			Forgive Me for Calling You Darling	RCA	LSP 4743	5 98		P8S-1998	
	Flowers on the Wall	Col.	CS 9249	4 98			Is It Any Wonder That I Love You	RCA	APD1 0080	5 98		APS1 0080	
	How Great Thou Art	Harmony	KH 31560	2 98			Take Time to Love Her/I Used It All On You	RCA					
	The World of the Statler Brothers	Col.	KG 31557	6 98	GA 31557		<b>THOMPSON, HANK</b>						
	Bed of Rose's	Mercury	SR 61317	4 98			Hank Thompson Sings The Gold Standards	Dot	DLP 25864	5 98			
	Pictures of Moments						On Tap, In The Can, Or In The Bottle	Dot	DLP 25894	5 98			
	To Remember	Mercury	SR 61349	4 98			Hank Thompson Salutes The Countrypolitan Sound	Dot	DLP 25971	5 98			
	Innerview	Mercury	SR 61358	4 98			of Hank Thompson	Dot	DLP 25978	5 98			
	Country Music Then And Now	Mercury	SR 61367	4 98			Next Time I Fall In Love	Dot	DOS 25991	5 98			
	The Statler Brothers Sing						Hank Thompson's Greatest Hits	Dot	DOS 26004	5 98			
	Country Symphonies In E Major	Mercury	SR 61374	4 98			The Hank Thompson 25th Anniversary Album	Dot	DOS 2 2000	5 98			
<b>STEAGALL, RED</b>	Somewhere My Love	Capitol	ST 11162	5 98	8XT-11162		Cab Driver - A Salute To The Mills Brothers	Dot	DOS 25996	5 98			
							The Best of Hank Thompson	Capitol	DT 1878	5 98		8XT 1878	
<b>STONEMANS, THE</b>	The Stonemans	MGM	124	5 98			<b>MEL TILLIS &amp; THE STATESIDERS</b>						
							Mel Tillis & The Statesiders						
<b>STRUNK, JUD</b>	Daisy A Day	MGM	SE 4898	5 98			On Stage - At The Birmingham Municipal Auditorium	MGM	4889	5 98			
							I Ain't Never/Neon Rose	MGM	4870	5 98			
							Would You Want The World To End	MGM	4841	5 98			
							Living And Learning/Take My Hand (with Sherry Bryce)	MGM	4800	5 98			

Artist	Title	Label	LP No	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
Live At The Sam Houston Coliseum		MGM	4788	5.98		Stand By Me		MCA	VL 7 3765	2.98	
One More Time		MGM	4681	5.98		Great Country		MCA	VL 7-3877	2.98	
Mel Tillis' Greatest Hits		MCA	KS-3529	5.98	K8 3589	The Ernest Tubb/Loretta Lynn Story		MCA	MCA2-4000	6.98	MCAT2-400C
Mel Tillis & Bob Willis "In Person"		MCA	KS 3639	5.98		I've Got All the Heartaches I Can Handle		MCA	MCA 341	5.98	MCAT 341
Mel Tillis' Greatest Hits, Vol. 2		MCA	KS 3653	5.98							
Big N' Country		MCA	VL 73514	2.98	6-3914						
Walking On New Grass		MCA	VL-73528	2.98	6-3928						
<b>TOMPALL AND THE GLASER BROTHERS</b>						<b>TUCKER, TANYA</b>					
Now Country		MGM	4620	5.98		Delta Dawn		Col	KC 31742	5.98	CA 31742
The Award Winners		MGM	4775	5.98		What's Your Mama's Name		Col	KC 32272	5.98	CA 32272
Tompall & The Glaser Brothers Sing Great Hits From 2 Decades		MGM	4888	5.98							
<b>TONI AND TERRY</b>						<b>TWITTY, CONWAY</b>					
Cross Country		Capitol	ST-11137	5.98		 Look Into My Teardrops		MCA	DL 7 4828	5.98	6 4828
<b>TRASK, DIANA</b>						Darling, You Know I Wouldn't Lie		MCA	DL 7 4724	5.98	6 4724
Miss Country Soul		Dot	DLP 25920	5.98		Conway Twitty Country		MCA	DL 7 4913	5.98	6 4913
From The Heart		Dot	DLP 25957	5.98		Here's Conway Twitty And His Lonely Blue Boys		MCA	DL 7 4990	5.98	6-4990
Diana's Country		Dot	DOS 25989	5.98		Next In Line		MCA	DL 7 5062	5.98	6-5062
Diana Trask Sings About Loving		Dot	DOS 25999	5.98		Darling, You Know I Wouldn't Lie		MCA	DL 7 5105	5.98	6-5105
<b>TUBB, ERNEST</b>						I Love You More Today		MCA	DL 7 5131	5.98	6-5131
Golden Favorites		MCA	DL 7 4118	5.98	6-4118	To See My Angel Cry/That's When She		MCA	DL 7-5172	5.98	6-5172
Just Call Me Lonesome		MCA	DL 7-4385	5.98		Hello Darling		MCA	DL 7-5209	5.98	6-5209
The Family Bible		MCA	DL 7-4397	5.98		Fifteen Years Ago		MCA	DL 7-5248	5.98	6-5248
Blue Christmas		MCA	DL 7 4518	5.98	6-4518	How Much More Can She Stand		MCA	DL 7-5276	5.98	6-5276
Greatest Hits		MCA	MCA 16	5.98	6-5006	I Wonder What She'll Think About Me Leaving		MCA	DL 7-5292	5.98	6-5292
Greatest Hits, Vol. 2		MCA	DL 7 5252	5.98	6-5252	I Can't See Me Without You		MCA	DL 7-5335	5.98	6-5335
One Sweet Hello		MCA	DL 7 5301	5.98	6-5301	Greatest Hits, Vol. 1		MCA	DL 7-5352	5.98	6-5352
Say Something Sweet to Sarah		MCA	DL 7 5345	5.98	6-5345	I Can't Stop Loving You/Lost Her Love On Our First Date		MCA	DL 7-5361	5.98	6-5361
Baby It's So Hard To Be Good		MCA	DL 7 5388	5.98	6-5388	She Needs Someone to Hold Her		MCA	MCA-303	5.98	MCAT 303
The Ernest Tubb Story		MCA	DX 53 7159	6.98		I'm So Used To Loving You		MCA	CB-20000	2.98	CBT-20000
Ernest Tubb & His Texas Troubadors		MCA	VL 7 3684	2.98	6-73684	Only Make Believe (with Loretta Lynn)		MCA	DL 7-5251	5.98	6-5251

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
Lead Me On (with Loretta Lynn)	MCA	DL 7-5326	5.98	6-5326	Porter Wayne and Dolly Rebecca (with Dolly Parton)	RCA	LSP-4305	5.98	P8S-1550		
Louisiana Woman - Mississippi Man	MCA	MC-335	5.98	MCA T-335	The Best of Porter Wagoner, Vol. II	RCA	LSP-4321	5.98	P8S-1587		
Conway Twitty's Greatest Hits	MGM	3849	5.98		Skid Row Joe - Down in the Alley	RCA	LSP-4386	5.98	P8S-1638		
You Can't Take The Country Out Of Conway	MGM	4650	5.98		Once More (with Dolly Parton)	RCA	LSP-4388	5.98	P8S-1603		
Conway Twitty Hits	MGM	4799	5.98		Two of a Kind (with Dolly Parton)	RCA	LSP-4490	5.98	P8S-1696		
Conway Twitty Sings The Blues	MGM	4837	5.98		Simple As I Am	RCA	LSP-4508	5.98	P8S-1714		
20 Great Hits By Conway Twitty	MGM	2-SES-4884	7.98		The Best of Porter Wagoner and Dolly Parton	RCA	LSP-4556	5.98	P8S-1770		
Conway Twitty	MGM	110	5.98		Porter Wagoner Sings His Own The Right Combination	RCA	LSP-4586	5.98	P8S-1801		
<b>VAN DYKE, CONNY</b>					Burning the Midnight Oil (with Dolly Parton)	RCA	LSP-4628	5.98	P8S-1863		
Conny Van Dyke	Barnaby	BR 15005	5.98		What Ain't to Be, Just Might Happen	RCA	LSP-4661	5.98	P8S-1902		
<b>WAGONER, PORTER</b>					Ballads of Love	RCA	LSP-4734	5.98	P8S-1975		
The Grand Old Gospel (And The Blackwood Brothers Quartet)	RCA	LSP-3488	5.98	P8S-1117	Together Always (with Dolly Parton)	RCA	LSP-4761	5.98	P8S-2024		
The Best of Porter Wagoner	RCA	LSP 3560(e)	5.98	P8S-1567	Experience	RCA	LSP-4810	5.98	P8S-2097		
Confessions of a Broken Man	RCA	LSP 3593	5.98		We Found it (with Dolly Parton)	RCA	LSP-4841	5.98	P8S-2124		
Soul of a Convict and Other Great Prison Songs	RCA	LSP 3683	5.98		I'll Keep On Lovin' You	RCA	APL 1-0142	5.98	APS1-0142		
More Grand Old Gospel (And The Blackwood Brothers Quartet)	RCA	LSP-3855	5.98		Love and Music (with Dolly Parton)	RCA	APL 1-0248	5.98	APS1 0248		
Just Between You and Me (Dolly Parton)	RCA	LSP-3926	5.98	P8S-1304	<b>WALKER, BILLY</b>						
Porter Wagoner and The Blackwood Brothers Quartet in Gospel Country	RCA	LSP-4034	5.98		Billy Walker's All Time Greatest Hits	MGM	4887	5.98			
Just the Two of Us (with Dolly Parton)	RCA	LSP-4039	5.98	P8S-1375	Billy Walker - Live!	MGM	4789	5.98			
The Carrot County Accident	RCA	LSP-4116	5.98	P8S-1433	The Billy Walker Show (with The Mike Curb Congregation)	MGM	4863	5.98			
Always, Always (with Dolly Parton)	RCA	LSP-4186	5.98	P8S 1481	I'm Gonna Keep On Lovin' You/She Goes Walking Through My Mind	MGM	4756	5.98			
					When A Man Loves A Woman	MGM	4682	5.98			

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>WALKER, CHARLIE</b>	I Don't Mind Goin' Under (If It'll Get Me Over You)	RCA	LSP-4737	5.98	P8S-1993		<b>WEST, DOTTIE</b>	Careless Hands	RCA	LSP-4482	5.98	P8S-1693	
	Break Out the Bottle -- Bring on the Music	RCA	APL1-0181	5.98	APS1-0181			Have You Heard ... Dottie West	RCA	LSP-4606	5.98	P8S-1832	
<b>WALLACE, JERRY</b>	This Is Jerry Wallace	MCA	DL 7-5294	5.98	6-5294			I'm Only a Woman	RCA	LSP-4704	5.98	P8S-1934	
	To Get To You	MCA	DL 7-5349	5.98	6-5349			The Best of Dottie West	RCA	LSP-4811	5.98	P8S-2098	
	Do You Know What It's Like To Be Lonesome	MCA	MCA-301	5.98	MCAT-301			If It's All Right With You/ Just What I've Been Looking For	RCA	APD1-0151	5.98	APS1-0151	
	Primrose Lane	MCA	MCA-366	5.98	MCAT-366		<b>WILBURN BROTHERS, THE</b>	Take Up Thy Cross	MCA	DL 7-4464	5.98		
<b>WATSON, DOC &amp; MERLE</b>	Then and Now	Poppy	PP-La022-F	5.98	PP-EA022-G			That She's Leaving Feeling	MCA	DL 7-5291	5.98		
<b>WAYNE, JOHN</b>	America, Why I Love Her	RCA	LSP-4828	5.98	P8S-2112			A Portrait	MCA	MCA2-4011	6.98	6 5291	MCAT2-4011
<b>WELLER, FREDDY</b>	Too Much Monkey Business	Col.	KC 32218	5.98	CA 32218			Carefree Moments	MCA	VL 7-3691	2.98		
<b>WELLS, KITTY</b>	Greatest Hits	MCA	DL 7-5001	5.98	6-5001		<b>WILLIAMS, HANK</b>	That Country Feeling	MCA	VL 7-3876	2.98		
	Your Love Is The Way They're Stepping All Over My Heart	MCA	DL 7-5277	5.98	6-5277			I Walk The Line	MCA	VL 7-3889	2.98		
	Pledging My Love	MCA	DL 7-5313	5.98	6-5313			I Saw The Light	MGM	3331	5.98		
	Heart-Warming Gospel Songs (with Johnny Wright)	MCA	DL 7-5325	5.98	6-5325			The Unfor- gettable Hank Williams	MGM	3733	5.98		
	Sincerely	MCA	DL 7-5350	5.98	6-5350			Wait For the Light To Shine	MGM	3850	5.98		
	Dust On The Bible	MCA	DL 7-8858	5.98	6-8858			Hank Williams' Greatest Hits	MGM	3918	5.98		
	Kitty Wells Story	MCA	DXSB-7174	6.98				Let Me Sing A Blue Song	MGM	3924	5.98		
	I've Got Yesterday	MCA	DL 7-5382	5.98	6-5382			Wanderin' Around	MGM	3925	5.98		
	Yours Truly	MCA	MCA-330	5.98	MCAT-330			I'm Blue Inside	MGM	3926	5.98		
	Kitty Wells	MCA	VL 7-3786	2.98	6-3786			First, Last And Always	MGM	3928	5.98		
	Country Heart	MCA	VL 7-3875	2.98				The Spirit of Hank Williams	MGM	3955	5.98		
	Kitty Wells' & Red Foley's Golden Favorites	MCA	DL 74109	5.98	6-4109			On Stage	MGM	3999	5.98		
								14 More of Hank Williams' Great Hits, Vol. 2	MGM	4040	5.98		
								On Stage Vol. 2	MGM	4109	5.98		
								14 More of Hank Williams' Greatest Hits, Vol. 3	MGM	4140	5.98		
								The Very Best of Hank Williams	MGM	4168	5.98		

Artist	Title	Label	LP No.	LP Price	8-Track Tape No.	Artist	Title	Label	LP No.	LP Price	8-Track Tape No.
The Very Best of Hank Williams, Vol. 2		MGM	4227	5.98		Sunday Morning		MGM	4657	5.98	
Lost Highway And Other Folk Ballads		MGM	4254	5.98		Luke The Drifter, Jr		MGM	4673	5.98	
Hank Williams, Sr & Hank Williams, Jr.		MGM	4276	5.98		Singing My Songs. (signed) Johnny Cash		MGM	4675	5.98	
Hank Williams Sings Kaw-Liga And Other Humorous Songs		MGM	4300	5.98		Removing The Shadow (with Lois Johnson)		MGM	4721	5.98	
The Legend Lives Anew		MGM	4377	5.98		All For The Love Of Sunshine (with The Mike Curb Congregation)		MGM	4750	5.98	
Again		MGM	4378	5.98		I've Got A Right To Cry They All Used to Belong To Me		MGM	4774	5.98	
Luke The Drifter		MGM	4380	5.98		Sweet Dreams (with The Mike Curb Congregation)		MGM	4798	5.98	
I Won't Be Home No More		MGM	4481	5.98		Hank Williams, Jr.'s Greatest Hits Vol. 2		MGM	4822	5.98	
Hank Williams & Strings, Vol III		MGM	4529	5.98		Eleven Roses		MGM	4843	5.98	
In The Beginning		MGM	4576	5.98		Send Me Some Lovin' Whole Lotta Loving (with Lois Johnson)		MGM	4857	5.98	
The Essential Hank Williams		MGM	4651	5.98		Hank Williams' Hank Williams, Jr. The Legend Of Hank Williams In Song And Story		MGM	2 SES 4865	7.98	8130-4865
Life To Legend		MGM	4680	5.98				MGM	119	5.98	
24 of Hank Williams' Greatest Hits		MGM	4755-2	7.98							
Hank Williams/Hank Williams, Jr. — The Legend of Hank Williams In Song And Story		MGM	2-SES-4865	7.98	8130-4865						
<b>WILLIAMS, HANK JR.</b>						<b>BOB WILLS &amp; THE TEXAS PLAYBOYS</b>					
Hank Williams, Jr. Sings Songs of Hank Williams		MGM	4213	5.98		The History Of Bob Wills & The Texas Playboys		MGM	4866	5.98	
Hank Williams' Life Story						A Tribute To Bob Wills		MGM	141	5.98	
Music From The Motion Picture "Your Cheatin' Heart"		MGM	4260	5.98		Greatest String Band Hits		MCA	MCA 152	5.98	
Hank Williams, Sr & Hank Williams, Jr.		MGM	4276	5.98		The Best of Bob Wills		MCA	MCA-153	5.98	
Ballads Of The Hills & Plains		MGM	4316	5.98		Bob Wills and His Texas Playboys		MCA	DL 78727	5.98	
Again		MGM	4378	5.98		King of Western Swing		MCA	KS 3523	5.98	K8 3523
The Best Of Hank Williams, Jr		MGM	4513	5.98		Time Changes Everything		MCA	KS 3569	5.98	K8 3569
My Songs		MGM	4527	5.98		The Living Legend		MCA	KS 3587	5.98	K8 3587
A Time To Sing		MGM	4540 ST	5.98		Bob Wills Plays The Greatest String Band Hits		MCA	MCA 152	5.98	
Luke The Drifter, Jr		MGM	4559	5.98		Mel Tillis & Bob Wills "In Person"		MCA	KS 3639	5.98	
Songs My Father Left Me		MGM	4621	5.98		The Best of Bob Wills Western Swing		MCA	MCA 153	5.98	
Hank Williams, Jr Live At Cobo Hall, Detroit		MGM	4644	5.98				MCA	VL 73735	2.98	
Hank Williams, Jr.'s Greatest Hits		MGM	4656	5.98							

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>WISEMAN, MAC</b>	Golden Hits of Mac Wiseman	Dot	DLP 25896	5 98		
<b>WOOLEY SHEB</b>	The Very Best of Sheb Wooley	MGM	4275	5 98		
<b>WRIGHT, JOHNNY</b>	Heart Warming Gospel Songs (with Kitty Wells)	MCA	DL 7 5325	5 98	6 5325	
<b>WYNETTE, TAMMY</b>	Bedtime Story	Epic	KE 31285	5 98	EA 31285	
	Christmas with Tammy	Col	E 30343	4 98	EA 30343	
	D-I-V-O-R-C-E	Col	BN 26392	4 98	N18 10124	
	The First Songs of the First Lady	Col	KEG 30358	5 98	EGA 30358	
	Greatest Hits	Col	BN 26486	4 98	N18 10230	
	Greatest Hits, Vol 2	Col	E 30733	4 98	EA 30733	
	Inspiration	Col	BN 26423	4 98	N18 10156	
	It's Just a Matter of Time	Harmony	KH 30914	2 98		
	Kids Say the Darndest Things	Epic	KE 31937	5 98	EA 31937	
	Let's Build a World Together (with George Jones)	Epic	KE 32113	5 98	EA 32113	
	Me and the First Lady (with George Jones)	Epic	KE 31554	5 98	EA 31554	
	My Man	Epic	KE 31717	5 98	EA 31717	
	Stand By Your Man	Col	BN 26451	4 98	N18 10178	
	Take Me to Your World	Col	BN 26453	4 98	N18 10084	
	Tammy Wynette	Harmony	KH 30096	2 98		
	Tammy's Touch	Col	BN 26549	4 98	N18 10264	
The Ways to Love a Man	Col	BN 26519	4 98	N18 10252		
We Go Together (with George Jones)	Epic	KE 30802	5 98	EA 30802		
We Love to Sing About Jesus (with George Jones)	Epic	KE 31719	5 98	EA 31719		
We Sure Can Love Each Other	Col	E 30658	4 98	EA 30658		
The World of Tammy Wynette	Col	ECP 503	5 98	NB8 10270		
Your Good Girl's Gonna Go Bad	Col	BN 26305	4 98	N18 10042		

Artist	Title	Label	LP No.	LP Price	8-Track	Tape No.
<b>YOUNG, FARON</b>	The Best of Faron Young	Mercury	SR 61267	4 98		
	Step Aside	Mercury	SR 61337	4 98		
	Faron Young Sings "Leavin' And Sayin' Goodbye"	Mercury	SR 61354	4 98		
	It's Four In The Morning With Faron Young	Mercury	SR 61359	4 98		
	Faron Young sings "This Little Girl of Mine"	Mercury	SR 61364	4 98		
	This Time The Hurtin's On Me	Mercury	SR 61376	4 98		

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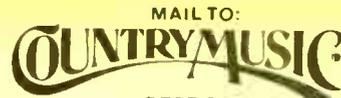
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