

October 1976, One Dollar

COUNTRYMUSIC

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WYNETTE**

**BILLY JOE
SHAYER**

The Show They
Couldn't Kill:
HEE-HAW

Putting Sex into
Country Music:
**FREDDIE
HART**

**LARRY
GATLIN**
Happy at Last

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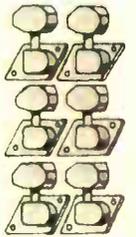
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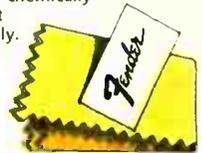
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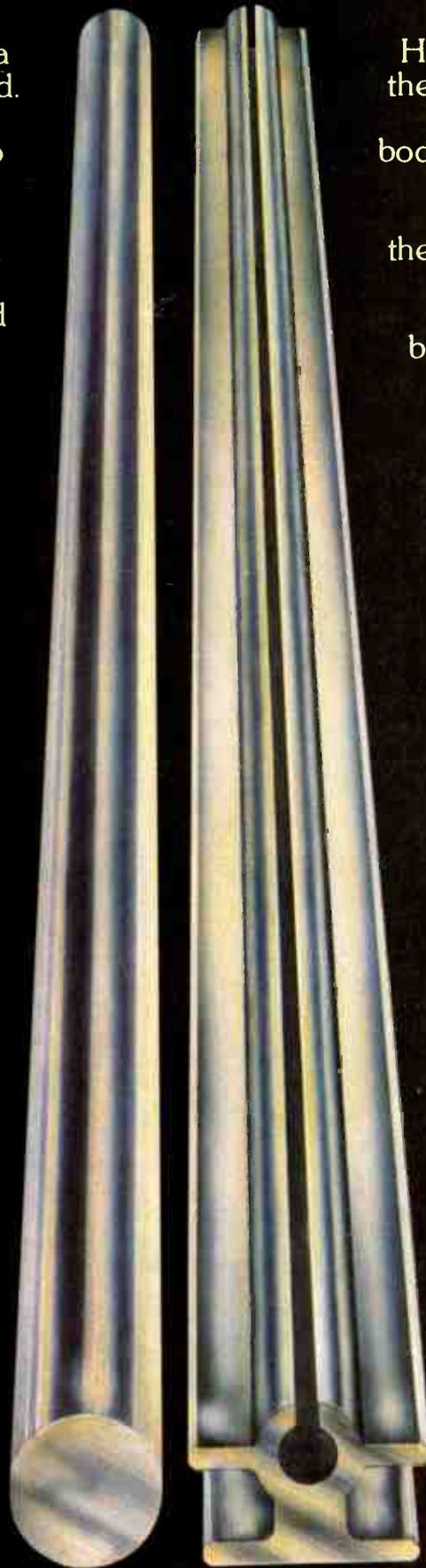
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FROM AMPEG.**

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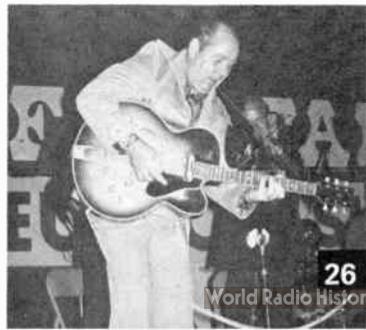
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COUNTRY MUSIC

Volume 5, Number 1, October 1976

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COVER PHOTO: LEONARD KAMSLER

CENTERFOLD: MICHAEL BORUM

People

on the scene

by AUDREY WINTERS

When the Hee-Haw crew was in town taping the current shows, **Roy Clark** fell off his diet when he dined at the Gerst House Restaurant, downing two pigs knuckles, two sausages and then got in to the German beer.

Buck Trent has a new single called *Wrestling Matches*. It was written by Glen Sutton who is the greatest wrestling fan in this town. Buck does it in a talking blues style for ABC Records. Buck's wife, Pat, was in town from Tulsa where they now make their home.

Doyle Holly and wife, Jenny, are parents of a baby girl they named Ramona. This makes Doyle the proud father of six children.

Barbara Fairchild and her husband Randy Rhinehart are expecting their second child this month. Barbara has one daughter by a former marriage. Barbara has been working show dates with **Roy Clark** and **Buck Trent**.

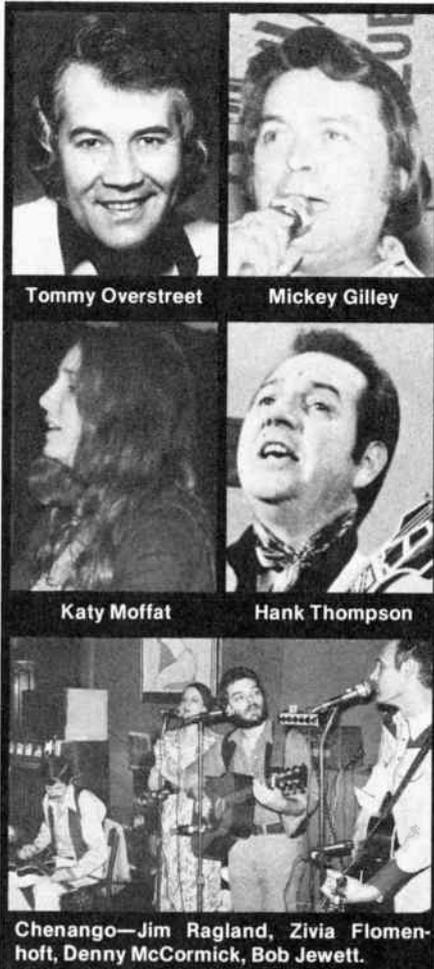
Melba Montgomery has left Elektra and joined the United Artists group.

Bill Anderson loves to spend every minute he can at home and with his wife, **Becky**, but after checking his files for 1975, he discovered he had been away from home 213 days during the year. Still the Andersons make good use of the time they spend together in their home overlooking Old Hickory Lake near Nashville. "I'm sure there are bigger and more beautiful places than this in the world," Bill says, "but I wouldn't swap what we have here for any of them."

Doug Sahm and the Texas Tornados, brand new ABC/Dot recording artists, performed with **Alvin Crow** at a benefit for **Jesse Ashlock**, former fiddle player for the late **Bob Wills**. Sahm played his music for free and passed a hat around in the crowd at the Austin, Tex. Split Rail Club. More than \$1,000 came in.

Conway Twitty was attacked recently and it wasn't by a herd of autograph seekers. It was 25 baboons. Conway and his band took a tour of a 75-acre Safari Park in Jackson, N.J. in his bus. The baboons suddenly swung down out of the trees and climbed all over the bus. They even broke off the radio antennas.

Jeanne Pruitt has organized her own back up band for the first time in her ca-



Tommy Overstreet

Mickey Gilley

Katy Moffat

Hank Thompson

Chenango—Jim Ragland, Zivia Flomenhoff, Denny McCormick, Bob Jewett.

reer. She calls them the Pure Country band.

Chenango, a progressive-folk-country group knocked them dead recently at Brooklyn's Dem Bums, a club named after the old Brooklyn Dodgers.

Katy Moffat, lovely Columbia recording artist, made a big impression recently when she played the Quiet Knight club in Chicago. Katy's a delightfully unpretentious person whose only ambition right now is to perfect her already great talent at writing and singing country songs.

Ronnie Sessions sings *Support Your Local Honky Tonks* for MCA Records.

Tom T. Hall made his very first appearance ever in Nashville when he performed at the Grand Ole Opry House with **Boots**

Randolph, Floyd Cramer and **Les Paul**.

Bobby Braddock has a new single on Mercury Records called *Splidene*. A radio station asked Bobby to do a commercial for them and he came up with the name. Nobody knows what *Splidene* really means but Mercury decided it was a clever gimmick.

James O'Gwynn and **Claude** have been on a tour of the western states. They worked with **Hank Williams, Jr.** on some of the dates.

A fan recently asked **Jim Mundy** to autograph a **Lefty Frizzell** picture for her. When he told her the person in the photograph wasn't him, she said, "Yes, it is you." So he wrote his name across the photo of Lefty. Another fan told him he should sing more Spanish lyrics in his songs. She thought he was **Freddy Fender**.

Tommy Overstreet is celebrating the Bicentennial year with a unique outfit made for him by Harvey Krantz who also makes clothes for **Roy Clark**, **Hank Thompson** and **Freddy Fender**. "It's red, white and blue, and looks like a flag," said Tommy. "It's brilliant red with stars and 'USA' on it. There is a big 'A' on the front. Most times when I wear it, I walk out and say, 'What'd you expect, Captain America?' When I was in Europe I wore it, and when I walked on stage at one of the bases, they gave me a standing ovation for my outfit. Usually, when I get ready to close a show, I say, 'I've got to have this suit on the top of the Post Office tomorrow morning at nine so I'd better go.'"

Ray Price recently performed with the 87-piece Houston Symphony Orchestra to a capacity crowd. The blend of symphonic and country styles was greeted with three standing ovations.

Delbert McClinton was driving through the Arkansas hills on the way home from an engagement when he spotted a car he just had to have. It was a black 1947 Chrysler limo that Delbert says didn't have a dent in it. "It was sittin' there lookin' like a brand new dime, so I bought it," beamed Delbert. "It runs like a brand new one. It's got 97,000 miles on it, and the only thing that's not original is the front seat. It sure looks good sittin' in my driveway, but I need a mansion to set it in

Byron Berline,
is a three-time national
fiddle champion.

Sundance is:
Jack Skinner
Dan Crary
John Hickman
Allen Wald

Byron Berline and
Sundance, will keep
you movin' from
sunrise to sundown

Byron Berline Sundance

Produced by Ken Mansfield. MCA-2217



front of."

Don Gibson recently performed for 1-hour in Azusa, Ca., despite a case of flu. Don went right to bed as soon as he arrived on the West Coast, got up in time to dress and do his one-man show, then went back to bed as soon as he could get back to the hotel. The return flight to Nashville was loaded with celebrities and one songwriter stopped in the aisle and held up boarding passengers to meet and say "Hi" to his hero Gibson. It was none other than **Kris Kristofferson**.

CBS artist **Moe Bandy** has built a career on beer drinkin', cheatin' songs and his latest record *Here I Am Drunk Again* is no exception. In real life, though, Moe is a devoted family man who vacationed with wife Margaret and three children (the youngest 2-month-old Lisa Lanette) in a van-type camper. The Bandys toured the Old West from Cheyenne, Wyo., to Carlsbad Caverns in New Mexico. Stops along the way included a visit to the home of Kit Carson and a visit to the old governor's mansion in Sante Fe.

Dolly Parton enjoyed a hiatus this summer for rest and relaxation and Show Biz, Inc., the Nashville-based company that produces the new TV show "Dolly,"

released the good news that the show is now sold in 162 markets and will be seen this Sept. in Nashville, New York, Houston, Cincinnati, Denver, Phoenix, and Atlanta.

Conway Twitty and producer **Owen Bradley** were all smiles after Twitty received a gold record for his recording of *You've Never Been This Far Before* during MCA Records' Fan Fair Show. The award came as a total surprise to Twitty.

Olivia Newton-John managed to slip into Nashville, record seven songs and get back to the West Coast before anyone knew about it.

David Allen Coe married his longtime love, **Debbie**, at the 4000-seat Electric Ballroom in Dallas, July 2. **Willie Nelson** was best man. Coe is now being managed and booked by **Shelby Singleton**, who first discovered and produced him.

The Association of Country Entertainers (ACE) did a show at the Grand Ole Opry House and raised more than \$22,000. The show was one of the best with talent such as **Faron Young**, **Jean Shepard**, **Webb Pierce**, **Roy Clark**, **Buck Trent** and **Freddie Hart**. Some of the money will be sent to **Bob Luman** for his hospital bills and the rest will be for ACE operations.

Jerry Lee Lewis and **Mickey Gilley** drew a packed house at Gilley's in Houston June 19 when the two cousins teamed up for a show at Texas' largest night club. Jerry Lee was in rare form and they drew one of the largest crowds Gilley's has seen since **Willie Nelson**.

Cledus Maggard, The White Knight, tore 'em up on his recent debut at the Grand Ole Opry when he performed *The White Knight* and *Kentucky Moonrunner*. Cledus had to use his own group, The Citizen's Band, to back him since his CB-type material is so unusual. When he performs before a live audience, Maggard switches hats and microphones in the middle of a song just as quickly as he changes voices to simulate the same effect on his Mercury recordings. The Opry audience brought the White Knight back on stage for an added round of applause on both shows.

Dotsy started her career in Texas but she is about to adopt Nashville as her second home since she is in and out of the city so much. The RCA singer was a guest on the Porter Wagoner Show and Good Ole Nashville Music and returned to guest on the new, yet untitled variety TV show which is filmed in Opryland Park.

The turntable nobody had heard of two years ago is now Number One. The most popular turntable in America. It's called a "bee eye cee." It's built five ways. And it's imported. From Michigan.



Five ways means five models. And all five are belt drive turntables, with low speed (300 rpm) motor, program system, superior tone arm, and excellent performance characteristics. For more information pick up our "5 Turntables" folder at high-fidelity dealers or write to British Industries Co., Westbury, N.Y. 11590.

Model 920 about \$79 - 940 about \$109 - 960 about \$159 - 980 about \$199 - 1000 about \$279. Model 980 shown. © 1976 British Industries Co. A Division of Avnet Inc.

5 Turntables B I C

The A-400.

“It should start designers at other companies rethinking many of the truisms of their craft.”*

We went to a front-loading design for the A-400 not to make it pretty, but to make it more functional. *High Fidelity Magazine* called it “...the most thoroughly satisfactory front-loading well design we have yet tested: practical, easy to use, unencumbered by ‘extra’ mechanisms that are potential troublemakers.”*

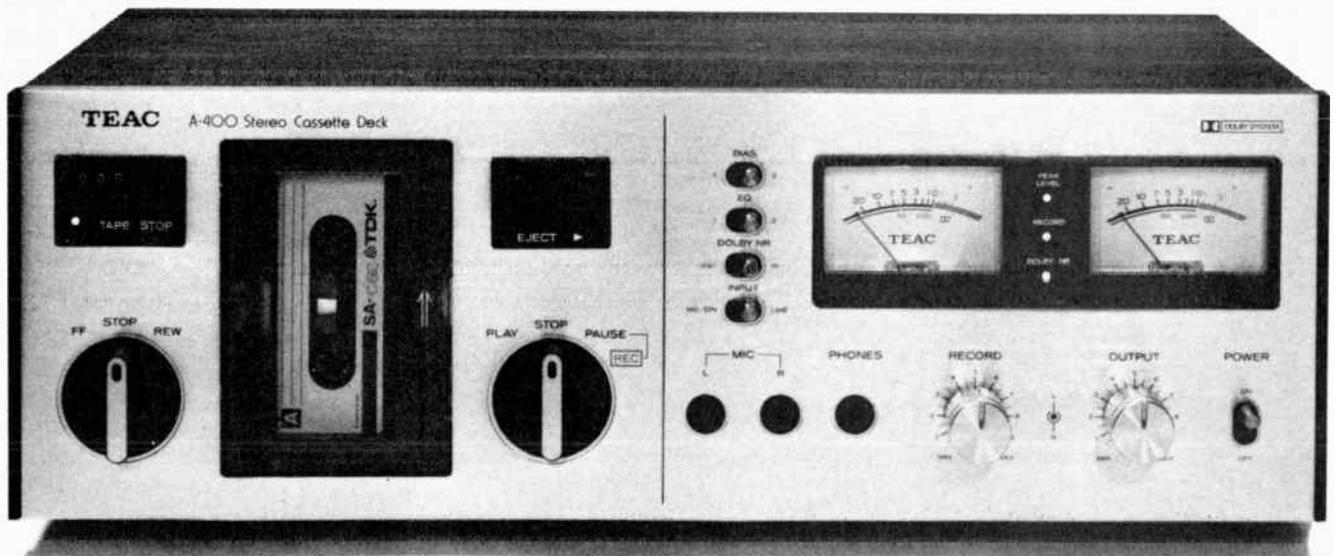
Proven reliability. And typically TEAC performance. Whether you want the twang of a country guitar or the smoothness of a slap bass, the mellow sound of a ballad or the thrilling power of an opera, audition the A-400. You’ll agree with the critics. It *is* something to think about.

**High Fidelity Magazine*, May 1976.
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Letters

I wonder if you would put a little thank you in your magazine to Mr. Hoot Borden (Ernest Tubbs' bus driver), his son Jerry Borden, and Justin Tubbs (Ernest's son).

While visiting Nashville for the first time, these gentlemen were very nice to us Northerners. They took the time to explain a lot about Nashville, showed us around, and made us feel right at home.

JEAN TAGLIEN TO AND SHEILA FINLEY
EAST GREENBUSH, N.Y.

Thank you for your nice article on Don Williams (April COUNTRY MUSIC). On Easter Monday, we had the pleasure of enjoying this very fine singer's talents at the First International Country Music Festival in Gothenburg, Sweden. Nearly 10,000 people came to listen to artists like Tammy Wynette, George Hamilton IV, Skeeter Davis, and Vernon Oxford, among others. But Don Williams completely stole the show. For a while he even made us forget our disappointment over Waylon Jennings not coming. Waylon was recently voted No. 1 Male Country Singer in Sweden for the 3rd year running.

ULLA SKOLD
BORAS, SWEDEN

I want to thank you and tell you how much I enjoyed your article on Lefty Frizzel in the July issue. As you probably know, Lefty was with our agency for 12 years and he was one of the great artists at that time.

If Lefty was performing at the present time, he would really be one of the super stars today. As it was, we played year in and year out with turn away crowds, when country music was not as popular as it is today.

STEVE STEBBINS
AMERICANA CORPORATION
WOODLAND HILLS, CALIF.

I was saddened once again, while reading Kit Rachlis' review of Kris Kristofferson's *Who's to Bless and Who's to Blame* (Record Reviews, May issue), by the realization that no one in country music journalism will credit Mr. Kristofferson with sustained writing genius beyond his very early work. Furthermore, I thought it a cheap shot to remark upon the asserted "vacuity" of "most" of the songs on a former album not in review. This listener, for one, was no less than stunned by the impact of "Broken Freedom Song" and "One For the Money" (from that album) when I first heard them. The same jolt came from "If It's All the Same to You," "Stallion" and

"Who's to Bless . . ." all from the release reviewed by Kit Rachlis. I can only believe that these songs' lack of commercial appeal has turned away potential listeners. They're too "sad," too "disturbing" because they're painfully honest. As Mr. Kristofferson himself wrote in, "If It's All the Same to You":

It's hard to lead a friend in need of
somethin' hard to face 'cause simple
truth ain't simple when it's sad . . . "

I find it sad when an artist gets merely a passing glance. I wish critics would look beyond the romanticism of his early pioneering days and accept Kris Kristofferson as a unique writer who *has* grown.

MARSHA WALSH
MILFORD, CONN.

I'd like to take this opportunity to thank you and your fine staff for helping us in our search for Slim Whitman's older LP's and for putting us in touch with many of his fans. The notice that you so graciously ran in your April 1976 issue has brought a very favorable response from all across the United States and the only sad note is that somehow my street address was left out and some of the mail is not getting through and is being returned to the sender. It's sad to know that some people can't reach us. Some people have been very helpful to us in finding Slim's older deleted LP's. The one that I seek for the completion of my collection is his "South African Tour Hits" on the Imperial label distributed by Teal Records in South Africa in or around 1965. I'd like to also thank you for the review on Slim's new LP "Everything Lead's Back to You." It is nice to see Slim's name in print again. By the way, this LP is headed toward a gold disk in England.

KOREN R. KNAPP
1022 W. THURBER ST.
TUCSON, ARIZ. 85705

Bravo to Rich Kienzle! The time has come for someone in a position of public clout to "tell it like it is" to Ray Price (Record Reviews, April issue). Jim Weatherly's material is a "collection of cliches"—trite, dull, boring. Price, great as his talent is, can't continue to drag mediocre material up the charts.

In an era of stars (??) that appear on stage looking like total strangers to basic personal hygiene, attired in clothing that must have been retrieved from the cast-offs in trash cans behind the Salvation Army, spouting profanity and vulgarity,

Ray's concerts are an island of pure joy.

As a long time fan, since the days of Hillbilly Circus and Big D. Jamboree, my fervent hope is that he will give up recording saccharine pap and return his music to the truth and beauty that has always been his forte. No one expects him to go back to Honky Tonk—we have Charlie Walker, Johnny Bush and Moe Bandy for that style.

PATRICIA E. YOUNG
SEYMOUR, ILL.

You could make *thousands* of us happy by printing stories and articles about past entertainers of WLS and other stations during the 30's and 40's—also pictures of these people as they appear now. We are specifically interested in the Cumberland Ridge Runners; John Lair; Carl and Hardy and Slim Miller; Patsy Montana and the Prairie Ramblers; Louise Massey and The Westerners; The Arkansas Woodchopper; The De Zurick Sisters; Evelyn and Lucille Overstake and their other sister, Jennie Lou Carson; Milly Good, the surviving sister of the Girls of the Golden West; Skeets Yaney; Dolph Hewitt; Sally Foster; and Linda Fields of KMOX.

Where do these people live? Are they still singing on some station or are they retired? We are also interested in Tex Williams. Is he still singing?

CAROLINE LAWLER
EAU CLAIRE, WIS. 54701

If any of our readers can help Ms. Lawler, please write to her c/o COUNTRY MUSIC. We'll publish the most representative responses. Thanks.—Ed.

Being a normal healthy male in the U.S. Air Force, I've been hooked on the centerfold of another publication for several years. To be able to frame your June centerfold (Dottie West), and enjoy Miss West singing her music at the same time is a new experience in the morale factor.

BOB ACKERMAN
APO SAN FRANCISCO

In the article on Kenny Starr (July COUNTRY MUSIC), you report that he was from Burlington, Kans., and he is from Burlingame, Kans. He was living there several years ago, when we lived in Osage City, Kans., and we have seen him perform and heard him introduce his parents from Burlingame.

MRS. HARRY POUND
LARNED, KANS.

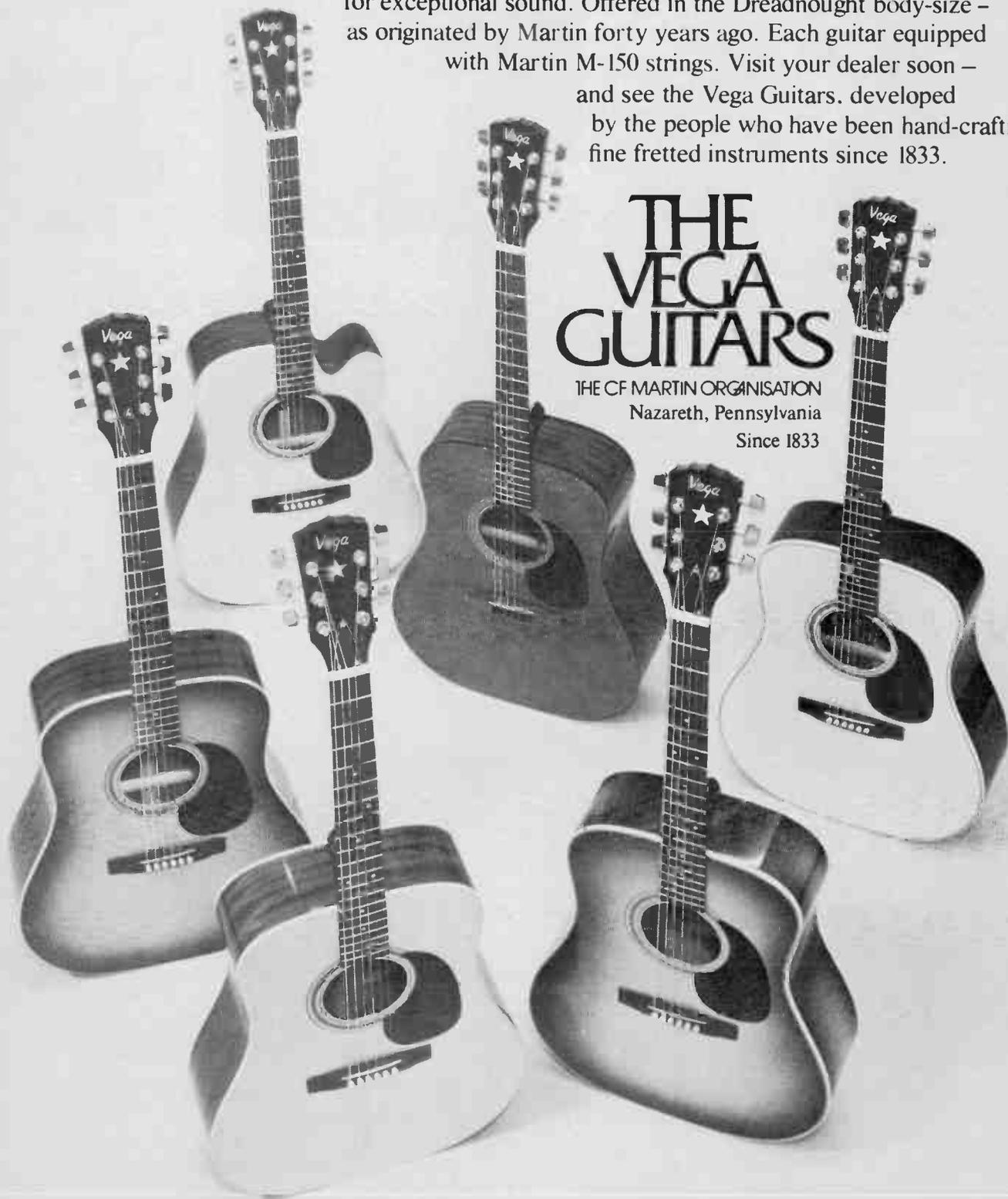
You're right, Mrs. Pound. Thanks for catching our mistake.—Ed.

For your pleasure and enjoyment a new series

of six quality guitars from the CF Martin Organisation. The Vega Guitars, designed by Martin and manufactured in The Netherlands. Each of these fine new guitars show Martin's usual attention to detail and finish. You'll see a characteristic Martin bracing pattern: thin, light braces properly contoured in quarter-sawn German spruce. Body and necks made of rare woods, finished with nitro-cellulose lacquer, coat after coat, for exceptional sound. Offered in the Dreadnought body-size – as originated by Martin forty years ago. Each guitar equipped with Martin M-150 strings. Visit your dealer soon – and see the Vega Guitars, developed by the people who have been hand-crafting fine fretted instruments since 1833.

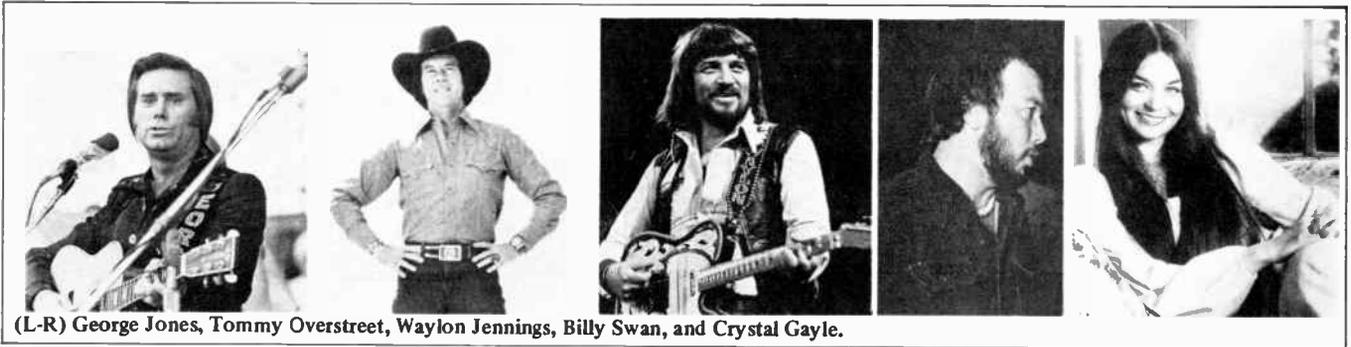
THE VEGA GUITARS

THE CF MARTIN ORGANISATION
Nazareth, Pennsylvania
Since 1833



Hillbilly Central

by HAZEL SMITH



(L-R) George Jones, Tommy Overstreet, Waylon Jennings, Billy Swan, and Crystal Gayle.

Caught **Stoney Edwards'** act at the Exit/In, and if you should hear his LP on Capitol, I believe you will want to catch it too . . . and saw **Guy Clark**, same club, but later date, who has just completed another RCA album. Good show, **Guy**. You get better all the time . . . **Guy** was telling me that **Waylon** dropped by and sang some harmony on this latest effort . . . and hear tell from **David Allen Coe** who was in music city for the motor cyclist meeting that **Waylon** did some harmony on his forthcoming LP . . . while I'm hyping albums, four other great new ones are . . . *Let There Be Country* by **Waylon**, *One Piece at a Time* by **Johnny Cash**, *Renegade Picker* by **Steve Young**, and *The Winner and Other Losers*, by **Bobby Bare** . . . great.

Kris and **Rita** in town performing on the **Johnny Cash** TVer . . . **Dolly Parton** off the road for three months per doctor's orders. Her hectic schedule just about got the best of the multi-talented doll from the Tennessee hills . . . **Jim Stafford** in music city doing some serious songwriting with **Dave Loggins** . . . **Roy Clark**, **Grandpa Jones**, **Hank Snow**, **Jean Shephard**, and others performing benefit for ACE (Association of Country Entertainers) at the Grand Ole Opry House . . . **Jessi Colter**, **Waylon Jennings**, and **Johnny Rodriguez** are surprise guests at Possum Holler for benefit for Nashville Songwriters Association. Songwriters singing their songs included: **Harlan Howard**, **Sharon Rucker**, **Ian Tyson**, **Larry Butler**, **Geoff Morgan**, super star **Billy Swan**, **Curly Putnam**, **Billy Ray Reynolds**, **Ray Griff**, **Eddie Rabbitt**, **Even Stevens**, **Troy Seals** and others. Starting at 8 PM the bash lasted 'till 2:30 AM, and there wasn't a boring moment in the entire evening . . . and I hear from **Charlie Louvin** that he was driving in a June snowstorm in Wyoming, doesn't see an oncoming train

until it's almost too late, but luckily swerves in time to miss the train. The band members and **Charlie** were banged up but not enough that the show didn't go on.

The second hottest song in the nation today is *I'd Really Like to See You Tonight* by **England Dan** and **John Ford Coley** is definitely in the pop area . . . however the song was recorded in Nashville, where it is happening, was written by Nashvillian, **Parker Mcgee**, and produced by former engineer at **Glaser** studio, **Kyle Lehning**. Just for the record, **England Dan** is a reel name, the real name is **Danny Seals**, who is a brother of **Jimmy Seals** of the famed **Seals and Croft** duo.

Willie Nelson's picnic came off per schedule with record attendance for the one-day event. Hit of the show was **George Jones** . . . **Ernest Tubb's** record shop on lower broadway is second only to the old Grand Ole Opry in fame, and has had a Saturday night jamboree following the Opry for over 20 years. The record shop will remain open as before, however the jamboree will be held at the new **Ernest Tubb** record shop on Demonbruen off Music Row. The grand opening of the new shop held recently was spectacular with **Ernest Tubb** and all the Texas Troubadours . . . **Roy Acuff** is coming along from his heart attack . . . **Tommy Overstreet** bought a new car in the midwest and drove it back to Nashville . . . **Tammy Wynette** announced her engagement to real estater **Michael Tomlin**. "Come July I will be **Tammy Tomlin**" said the ex **Mrs. George Jones** . . . Did hear that **George** and **Tammy** were recording some duets at Columbia and **Tammy** showed up with her new beau, and it was unpleasant.

Willie Fong Young and **Fred Burch** say that Columbia's **Steve Popovich** says he appreciates all the publicity that I've been giving their forthcoming LP *Up On*

The Mountain and Broadway southern rock opera skedded for fall debut, but says **Popovich**, VP . . . Tell her that the recording will be on Columbia not our subsidiary company that she has written about before. So there you be.

Ringo Starr and **Eric Clapton** have done some serious picking on **Kinky Friedman's** forthcoming album . . . **Alex Harvey's** *Buddah* LP should be out soon . . . **Al Kooper** recording at Quadrophonic was visited by **Jessi Colter** and friends . . . **Tompall's** gonna be recording a new LP soon . . . if you haven't heard **Allen O'Bryant** play banjo with **James Monroe**, you have missed not hearing one note out of time.

Gordon "Crank" Payne and his bride the former **Pat Wallcot** spent their honeymoon in Mexico City, thanks to boss **Waylon Jennings**, for whom **Crank** plays lead guitar . . . **Jack "Cowboy" Clement** performed at Exit/In. He and **Sharon** (sister of **Jessi Colter**) did call it everything from love to like to quits . . . **Colleen Mills**, **Waylon's** famed secretary, met **George Jones** and almost went into cardiac arrest . . . **Crystal Gayle's** No. 1 country song titled *I'll Get Over You* is doing very well in the magic cross over market . . . meaning literally that the **Allen Reynolds** penned and produced song is getting into where the real money lies by getting some play on the pop stations . . . **Billie Jo Spears** guests on the Opry. The duet by she and **Del Reeves** was titled *On The Rebound*.

John Hartford plays Exit/In . . . Old Time Picking Parlor on 2nd Ave. North, in the lower Broadway area, has a new facing and interior. Owner **Randy Wood** tells me that the former bluegrass club will feature all kinds of music thenceforth. Their pina colada is out-a-sight . . . Well, friends, that does it for this issue. See you a month from now.

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THIS.



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Each channel has its own

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AutoPad gain controls for that clean, quiet Tapco sound. AutoPad eliminates overload problems, and gives you the best S/N ratio for all input levels. There's even a normal or -15 dB gain switch for greater operating range.

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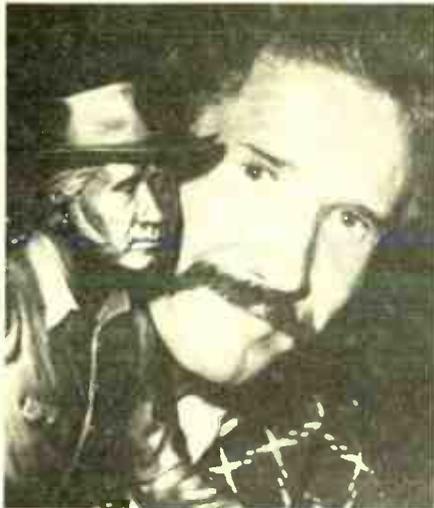
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Country News

THE FAN CLUB SCENE: Do You Look Like A Country Star?



Marty and statue given by his fans.

The Marty Robbins Fan Club and its members plus all the Marty Robbins fans are very happy this year as Our Star is out on the road doing one nighters, and thousands here in the States and up in Canada have had the privilege of meeting him.

Our club was twenty-three years old this past May 1976. The club was formed and started pushing to build him into the star he is today, while he was an unknown singer playing at Fred Kares Bar and Supper Club, in Phoenix, Ariz. I used to go there a lot to dance to his music and hear him sing. He made it internationally in 1953 when he went to the Grand Ole Opry. Back in those days it was a first song release on Columbia Records that won him a landslide of fans, the title of the song was *Tomorrow You'll Be Gone*. He may not even remember the words now.

He has another big hit now in the sequel to *El Paso*—it is *El Paso City* and the song was inspired by his fans all over America and Canada. The fans decided to send him a gift for last Christmas, so we sent him a guitar and to make it different we personalized it. We took pictures from his western albums and decoupage the case a lovely cardinal red with album covers of various scenes from his albums on both the front and back. We titled the back of the case *Return Of The Gunfighter* and the front we titled *Bound For Old Mexico*.

In the center front was a beautiful Spanish dancer and we had signed an autograph on her swirling skirts—"To Marty, With Love" from Feelina of El Paso. The signatures faded just the right yellow color to look aged. My husband Paul wrote Marty and told him if anyone should ask why the tape was placed over the signatures, that it was to help preserve the aging signature of Feelina in whose arms the young cowboy she loved died in the streets of El Paso, in the dust a long, long time ago.

Marty is forever grateful to all his fans, be they in the club or out of the club. They have made him what he is today. Marty will never forget this. Marty has members that have been in the club since it was started and that is the kind of fans a star of Marty's position should have. That is one very good reason why this club has been in operation for so long, and anyone is welcome to join our club.

The Fan Club dues are \$3.00 per year. We send out two journals a year when the money is available, and one magazine type journal per year when money is scarce. We mail out all itineraries as soon as we get them from Marty's office. When a fan joins the club he gets a membership card, a journal and one 8x10 picture of our star.

We feel that if there ever was a star deserving the love of his fans and friends, it truly is Marty Robbins.

PEGGY ANN MUNSON,
PRESIDENT
MARTY ROBBINS FAN CLUB
3811 WYLLY AVE
BRUNSWICK GA 31520



Willie: With beard and sans beard.

Well, reader here's looking at you!! And if you look like Willie Nelson we've got a surprise for you. *Country Music Magazine* is starting a monthly look-alike contest. Is your beard like Willie Nelson's or is your hair like Kris Kristofferson's or Waylon's? And you country ladies. Is your . . . well, do you look like Dolly Parton, Barbara Mandrell or Loretta Lynn?

This month, we're looking for a Willie Nelson look-alike. If people say you resemble him, send us a snapshot or two of yourself. If you're the one we feel most resembles Willie, we will publish your picture. In addition, we'll send you a selection of his albums, plus an autographed picture.

Look-Alike Contest
Country Music Magazine
475 Park Avenue South—16th Floor
New York, N.Y. 10016

WANT TO QUESTION YOUR STAR?

If you had a chance to ask your favorite star any three questions what would they be? Would you want to know how they got into the business, what distinguishes their vocal style or guitar technique, their hobbies, etc.

Well *Country Music Magazine* is beginning a regular monthly feature where-in you, the reader, can talk directly to your favorite country star.

Send any three questions you would like to ask your favorite artist. Questions

will be judged on originality and general reader interest. If we select your questions you will receive a package of LPs and an autographed picture of your star. And the questions and answers will be published, along with your name.

Address all correspondence to:

Questions & Answers
Country Music Magazine
475 Park Avenue South—16th Floor
New York, N.Y. 10016

Ernie Lee: From Barn Dance Host to TV Star

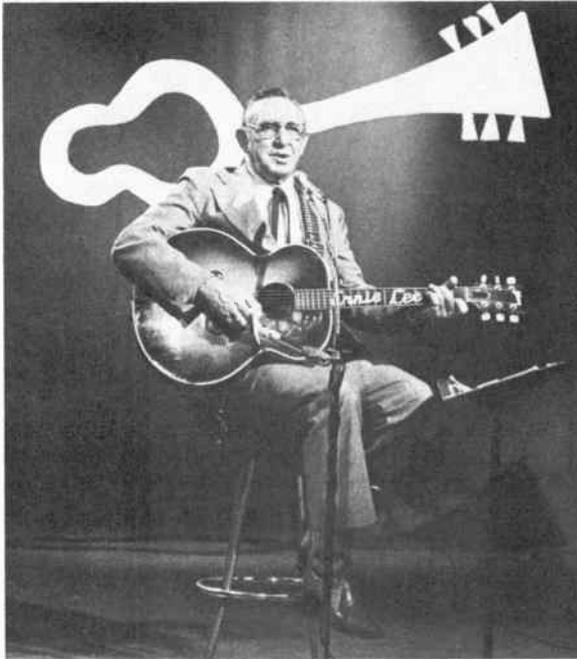
Ernie Lee, a former host of the WLW Midwestern Hayride and the Renfro Valley Barn Dance, was making a good living appearing on WHIO radio in Dayton. But, on the whole, Ernie was not a happy man.

Ernie was born in Berea, Ky., in the musically fertile area which produced Bradley Kincaid, Doc Hopkins, Karl and Harty, and Red Foley among others. He was a natural to replace Red Foley as the show's host when Red returned to Chicago's National Barn Dance. Ernie spent two years in Detroit on WJR before going to the Midwestern Hayride in Cincinnati, hosting that show from 1947 until 1952, then moving to Dayton for two years where the feeling of discontent set in.

He loved music, but he was discouraged, too. He'd bounce from RCA to MGM to Mercury with only a couple of hits and mostly misses.

So in 1954, Ernie and family up and headed for Florida to get away from it all. ("Just wanted to get in some fishing.") The family settled first in St. Petersburg, then across the bay in Tampa. It was a good move. For the past eighteen years Ernie has had one of the most successful and long running local shows in television history, a show which consistently challenges—and occasionally tops—NBC's "Today" for Tampa ratings.

Every morning from six to seven, The Ernie Lee Show brings a folksy blend of news, fishing reports, interesting guests,



and of course a song or two in Ernie's resonant baritone,* over WTVT, Channel 13.

There is little doubt the change has been good for Ernie. It is a rare and delightful event to find a man as content with himself and his life as is Ernie Lee. It's not as if he is not without some regrets—he thinks he could have done better on record if he'd recorded in Nashville instead of Chicago—but basically he knows he's done the right thing. He's always made a good living in music and he's had time to watch his family grow, a combination of pleasures all too few musicians experience.

And most of all, he is at peace with himself.

DOUG GREEN

ONE DAY AT A TIME FOR MARILYN SELLARS

Marilyn Sellars, a former club sing-along piano player, came to Nashville from Minneapolis in 1973 and struck the big time with her very first release. The song, *One Day At A Time*, was composed by Marijohn Wilkin and Kris Kristofferson.

The sad thing, however, is that the song was so massively successful that it has overshadowed the beautiful, talented, and accomplished singer who made it a hit.

"I guess when you make it so big with your first release, it is definitely hard to come up with another big enough to erase the memory of the first," says Marilyn, who was named Best New Female Country Vocalist in 1974. "But I'm happy it did well. It established me and introduced me—for life and death—to a lot of wonderful people."

Marilyn, a former Minnesota farm girl, married Dr. Peter Kuipers, a Minneapolis orthodontist this year. The couple have settled down into a six bedroom home in Edina, a beautiful Minneapolis suburb.

"You might say this is the year for reactivating my career. I'll be back recording and touring and around here I'm chief cook and bottle washer—and decorator."

Marilyn admits she is overdue on a hit single—even a new record. She has only just completed ironing out producer and label problems. She returned to Nashville last summer for Mega sessions and hopes to have a record out this fall. Marilyn had a Number Two record last year (Number One in the Midwest), *Gather Me*, and that LP is still doing well.

ELLIS NASSOUR



SONNY JAMES IS CAPITAL COUNTRY



(L.-R.) Sonny James, Betty Ford; First Lady, Doris James and Mae Boren Axton.



(L.-R.) Sonny James, Milton Mitler; Head of National Bicentennial Committee.

Sonny James was at the White House recently to present a specially mounted edition of his best-selling album, *200 Years of Country Music* to President Ford and the Bicentennial Committee.



(L.-R.) Sonny James, Howard Baker, U.S. Senator from Tennessee.

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Watch This Face:

RCA's vivacious new find, Dotsy, a 5'2", 23-year-old dishwater blonde from Seguin, Texas, has brought to Nashville one of the sweetest, purest voices yet to be heard in country music.

Dotsy has a degree in special education from the University of Texas, and, until recently, her career goal was to teach music to underprivileged and retarded children. But the excitement of touring and recording this past year has changed all that.

"I had never been out of Texas," said Dotsy. "The last few months have been a most exciting time for me—and my family. They are so enthused that I think they are enjoying it more than me! We love country music and are everybody's biggest fan, but touring with Tom T. Hall and meeting Johnny Rodriguez and Chet Atkins—well, how do you describe that? I guess you know what I mean.

"I really love traveling around the country and seeing all the fans. I certainly see that touring constantly, doing a lot of one-nighters, can be a rough experience. But the people I've met have certainly made it easier—and wonderful—for me."

The daughter of a retired assistant fire chief, she started entertaining at fire department benefits at age 10. In 1965, she and partner Clark Grein, the son of one of her dad's co-workers, sang their way right to the winners circle in a contest sponsored by station KBER in San Antonio. Their prize was an appearance with a Grand Ole Opry troupe at the city auditorium. Dotsy and Clark shared the bill with some pretty heavy company: Hank Williams, Jr., Sonny James, Conway Twitty, Ray Price, and Bobby Bare.

"Meeting all the Opry stars was like being in Never-Never Land! I think Clark and I were too excited to be terrified," recalls Dotsy.

It was not long before Clark formed a band which Dotsy fronted for dances and benefits. By age 14 she was a regular on San Antonio's KSAT-TV's weekly country show. In 1970, after winning the Seguin Junior Miss contest, Dotsy took the talent prize in the state pageant. Coming home on weekends from college, Dotsy formed her own band the Meadow Muffins, in 1972.



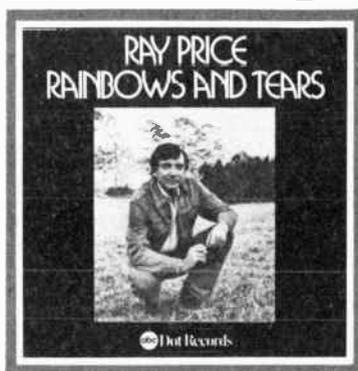
DOTTSY

In December, 1972, while entertaining at a hotel convention, Dotsy met her manager, Happy Shahan, who counts Johnny Rodriguez among his protegés. "He invited me to come audition for a job at Alamo Village (a 22,000 acre vacation park) but things kept coming up and interfering. Later when I did go for an audition, I got the job and Happy came up to say hello and shook his hand and said 'I'm the gal who never showed up.'"

Dotsy worked Alamo Village, performing five shows a day six and seven times a week, for a year. Under Happy's direction, an RCA contract soon followed. Her very first single, Jessi Colter's *Storms Never Last*, became a national Top-10 country record in only six weeks of release. Immediately RCA dispatched the vocalist on a coast-to-coast promotion tour. She scored heavily with audiences and critics alike. Dotsy's amazing big vocal talent and a charming one-to-one, homey rapport with audiences soon had people believing that here is not just "another" singer. And she's enjoying every minute of her success.

"Entertaining is something I really love to do," she confessed. "I could do it for the rest of my life and be totally happy."

ELLIS NASSOUR



PRICE:

The new album from the man a lot of people think is the greatest country singer there ever was. (DOSD 2053)



STAMPLEY:

He's just come off the hottest single in country music, "All These Things." Now he's onto another, "The Night Time And My Baby." And their both on his brand new album. (DOSD 2059)



TRENT:

A dazzling new album from Roy Clark's chief sidekick and Hee Haw regular, and an acknowledged master of the five-string banjo. (DOSD 2058)



SIR DOUG:

From Doug Sahm, the man who brought you "She's About A Mover" and "Mendocino," more of what's made him a Texas music legend. (DOSD 2057)



CORNOR:

Houston's top session guitarist - turned -vocalist has had two big hits on his own, "Sometimes I Talk In My Sleep" and the current "Heart Don't Fail Me Now," and now he's got a first album to put them in. (DOSD 2048)

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Old-Timers Steal Show At WWVA Jamboree



Mrs. B.B. Burnett, widow of Big Slim, Doc and Chickie Williams at the reunion.



Jamboree comic Crazy Elmer (l.) does a routine with singer Roy Scott.



Doc Williams receives award from Jamboree director Glenn Reeves.



David Houston headlined the fifth annual Homecoming Reunion.

The sound of ringing cowbells filled the air through two shows as dozens of Jamboree regulars from the past stood before the 50,000 watt WWVA radio microphone at the fifth annual Jamboree USA Homecoming Reunion in Wheeling, West Virginia. Many of the voices had not been heard on the live radio show for two or three decades.

Doc Williams, leader of Doc Williams and the Border Riders, a veteran of 40 years in show business, received the Homecoming Reunion Award for his contributions to the country music business. Jamboree USA director Glenn Reeves made the presentation on stage and also

made a posthumous award to the late "Big Slim, The Lonesome Cowboy," a regular on the show in the mid 1930s.

The first show got underway with what amounted to an extemporaneous sing-along on stage as Doc Williams led the 40 or so performers in the old Jamboree theme song, *Jamboree To Greet You*. Except for the modern sound system, the show was much like the ones that thrilled WWVA fans every Saturday night 30 and 40 years ago. Dozens of veteran WWVA singers and guitar and fiddle players stretched across the stage in a solid line, hay bales flanking them on both sides, and as they sang, *Jamboree to greet you!*

Jamboree today/Hope to make you happy/Hope to make you gay...

Among the performers were those long retired from show business and many who are still on the road. There was Bonnie Baldwin, a member of Millie Wayne's Rangerettes from 1943-51; Elmer "The Wandering Minstrel" Crowe, one of the performers from the first Jamboree, broadcast nearly 44 years ago; Ray "The Armless Musician" Myers, who was a member of the Cowboy Loye Radio & Stage Show in 1937-38; Emil "Push Em Up Tony" Onori, who was a regular on the Jamboree with the Rhythm Rogues from 1932-35, Jimmy Walker, Roy Scott, and, yodeling Jackie Osbourne (a regular in 1944-45) were also on hand.

But as any of the former Jamboree regulars will tell you, the annual get-together is more than just a special stage show, it's a real reunion. Every year the Jamboree producers provide food and beverages and give the entertainers a chance to renew old friendships, to swap stories, and to catch up on the latest developments in their old friends' lives.

Jamboree USA has meant a lot to a lot of people over the years and the two packed houses at the fifth Homecoming Reunion proved it once again. David Houston headlined to huge applause, but the evening belonged to the old-timers. The real meaning of the show was probably expressed best by a woman watching from the wings.

"I think it's a great thing," she said. "The oldtimers have done a lot for this station. It's nice of the station to do this for them."

LARRY CROFFORD

Dianne Davidson on Coast

Dianne Davidson was born and raised in Tennessee. The music Dianne has been recording since she was 16—first for Janus Records, now for RCA—is being called "contemporary Tennessee mountain music."

If the reception she got on her recent tour of Northern California is any indication, RCA's release of her recently-completed 4th LP will herald the birth of a new country-cross-chart luminary. In California the big country music dance halls like the Rainbow Cattle Company and the El Verano Inn hailed Dianne as a country music queen from Nashville. In San Francisco the city cowboy audiences gave her tumultuous welcomes wherever she went. But she also packed 'em into a blues-



oriented night-club, the Savoy in San Francisco's infamous North Beach area,

where fans gave her a full five minute ovation—before she sang a note!

Dianne, in partnership with Nashville producer, Gail Pridgeon, has started a production company and through it controls all her own work. Her powerful personality is also evident in her huge, exquisitely controlled voice. Whether she's doing her own *Mountain Mama* or belting out Joni Mitchell's *Carey*, Dianne's voice is the center of attention.

"I'm from Tennessee but we didn't live in the country. I never milked a cow in my life. When I cut *Backwoods Woman* in '71 we were using congas and pedal steel. Nobody was doin' that then. Everyone thought I was bananas. I guess we're intellectual country—you know what you're doing and you're doin' it on purpose."

HOWARD KLEIN

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THE ORIGINAL CARTER FAMILY - ANLI-1107 \$2.98
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COUNTRY HITS OF THE '40s - SM 884 \$2.98
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18 KING SIZE COUNTRY HITS - CS-9468 \$2.98
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RAYMOND FAIRCHILD - WORLD'S GREATEST COUNTRY BANJO PICKER - 30 GREAT TUNES - NO VOCALS - RRRF-254 ALBUM SPECIAL PRICE \$2.98. 5 STRING BANJO-FIDDLE-MANDOLIN-DO BRO GUITAR
Whoa Mule; Carolina Breakdown; Orange Blossom Special; Turkey In The Straw; Little Darling Pal; McKinley's White House Blues; Blue Grass Bugle; Lonesome Road Blues; False Hearted Love; Nine Pound Hammer; Old Joe Clark; McCormick's Picnic; Red Wing Cripple Creek; Girl I Left Behind Me; Under The Double Eagle; Raymond's Talking Banjo; Cotton Eyed Joe; Benjie Flinn; Cumberland Gap; Raymond's Banjo Boogie; Crooked Creek; Bail Them Cabbage Down; Pretty Polly; Leaning On Jesus; Sugar Foot Rag; Train Forty-Five; Earl's Breakdown; Cindy; Red River Valley; John Hardy.

LES PAUL AND MARY FORD - SM 11308 \$2.98
The World Is Still Waiting For The Sunrise; How High The Moon; Whispering; The Best Things In Life Are Free; Lover; Bye Bye Blues; Deep In The Blues; The World Is Waiting For The Sunrise; I Really Don't Want To Know; Walkin' and Whistlin' Blues; How Deep Is The Ocean (How High Is The Sky); I'm Forever Blowing Bubbles; Vaya Con Dios.

TENNESSEE ERNIE FORD - SM-2097 SPECIAL \$2.98
Try Me One More Time; No Letter Today; Born To Lose; Don't Rob Another Man's Castle; There'll Be No Tearsdrops Tonight; Worried Mind; No One Will Ever Know; Funny How Time Slips Away; Sweet Dreams; Tears On My Pillow; May You Never Be Alone.

LEFTY FRIZZELL - CS-9288 - SPECIAL \$2.98
I Love You A Thousand Ways; Saginaw, Michigan; Mom And Dad's Waltz; Release Me; She's Gone, Gone, Gone; Always Late; I Want To Be With You Always; The Long Black Veil; Shine, Shine, Shine; A Little Unfair; If You've Got The Money, I've Got The Time.

RAY PRICE'S GREATEST HITS - VOL. 2 - CS-9470
Another Bridge To Burn; Let Me Talk To You; Burning Memories; Healing Hands Of Time; Unloved, Unwanted; This Cold War With You; A Way To Survive; Pride; Night Life; A Thing Called Sadness; Make The World Go Away.

JOHNNY HORTON'S HITS - CS-8396 SPECIAL \$2.98
The Battle Of New Orleans; Sink The Bismark; When It's Springtime In Alaska; Whispering Pines; North To Alaska; The Mansion You Stole; I'm Ready If You're Willing; All For The Love Of A Girl; Coon Chie (The Brave Horse); Johnny Reb; Jim Bridger; Johnny Freedom.

STONEWALL JACKSON - CS 9177 SPECIAL \$2.98
Don't Be Angry; Life To Go; Waterloo; Smoke Along The Tracks; Second Choice; Why I'm Walkin'; A Wound Time Can't Erase; Leona; Old Showboat; I Washed My Hands In Muddy Water; Lost In The Shuffle.

SPIKE JONES - ANLI-1035 - SPECIAL \$2.98
Cocktails For Two; William Tell Overture; Choo; My Old Flame; The Glow Worm; None But The Lonely Heart; Laura; The Man On The Flying Trapeze; You Always Hurt The One You Love; Dar Fuehrer's Face; Dance Of The Hours; Hawaiian War Chant (Ta-Hu-Wa-Hu-Wail).

THE LOUVIN BROTHERS - SM 1061 SPECIAL \$2.98
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MARTY ROBBIN'S HITS - CS-8435 SPECIAL \$2.98
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JIMMIE RODGERS - ANLI-1209 - SPECIAL \$2.98
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ROY ROGERS AND DALE EVANS - SM-1745 \$2.98
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SONS OF THE PIONEERS - ANLI-1092 - \$2.98
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CARL SMITH - CS 8737 - SPECIAL \$2.98
Hey Joe; She Goes; Old Lonesome Times; Are You Teasing Me; I Feel Like Crying; Doorstep To Heaven; Let Old Mother Nature Have Her Way; The Little Girl In My Hometown; If You Saw Her Through My Eyes; You're Free To Go; Gettin' Even; I Overlooked An Orchid.

KATE SMITH - ANLI-1135 SPECIAL \$2.98
When The Moon Comes Over The Mountain; That's Life; Born Free; The Impossible Dream (The Quest); Climb Ev'ry Mountain; I Left My Heart In San Francisco; You're Nobody Till Somebody Loves You; Medley; Somebody Else Is Taking My Place; That Old Feeling; There Goes That Song Again; Theme From "The Sand Pebbles" (And We Were Lovers); How Great Thou Art; God Bless America.

KAY STAR - SM 11323 - SPECIAL \$2.98
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Fan Fair Fantastic Fun



There was something for just about everyone at Fan Fair this year. In the softball tournament, Ray Griff's team (top, left) took first place. At the annual Reunion show, Merle Travis (top, center) and Wade Mainer (top, right) were two of many all-time greats that performed. Merle sang *Nine-Pound Hammer*, while Wade did *Maple on the Hill*, made famous by he and his brother, J.E. Mainers. Left—Dolly Parton poses with a fan for snapshot.

WANTED: YOUR OPINION

Each month, the editors of *Country Music* try to bring you the kind of magazine you want to read. To get a better handle on your likes and dislikes, we have devised this short questionnaire. Please take the time to fill it out, and send it to Survey, *Country Music Magazine*, 475 Park Avenue South, New York, N.Y. 10016, along with any other ideas you might have for making *Country Music* your kind of magazine. We look forward to hearing from you.

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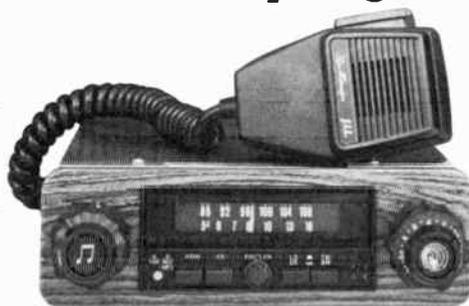
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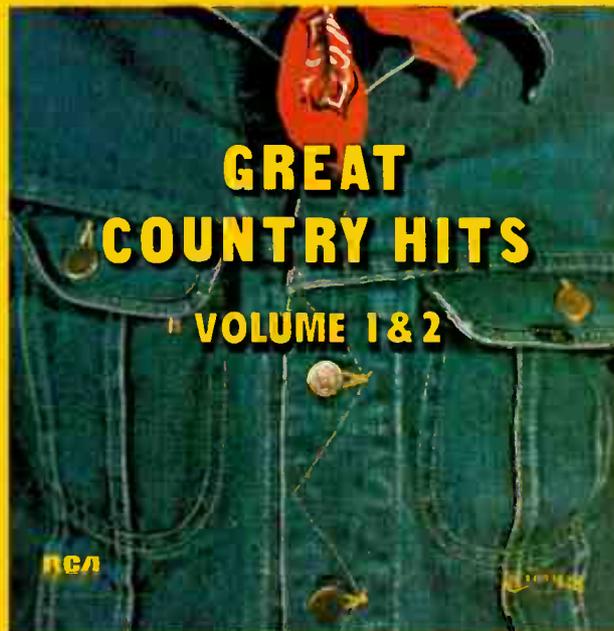
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For Tammy, Country Music Is A Family Affair

by JOAN DEW

Tammy Wynette sat at the desk in the kitchen of her Nashville mansion with a five-year-old balanced on her lap, a phone cradled in her shoulder, pen and paper in her hand and a plate of hot homemade biscuits at her elbow.

It was a typical Monday morning, with Tammy doing four things at once—in this case, talking to her attorney, making her grocery list, eating her breakfast, and cuddling her daughter, Georgette.

A recent bout with bronchitis, which forced her into the hospital for three days, had slowed her down a bit, leaving her with a painful inner ear infection. But Tammy is too stubborn to succumb to ailments (she had left her hospital bed the week before with a 103° temperature to fly to Texas for a concert because she couldn't disappoint George Jones' son on his first big job as a promoter), and she had no intention of letting the bothersome ear curtail her activities that week.

Although it was still early, the large Spanish-style kitchen was already bustling with activity. Tammy's 85-year-old grandmother, Margaret "Mama" Pugh, was frying bacon and making a second batch of biscuits; her aunt, Athalene Truelove, was setting breakfast places at the counter; her step-father, Foy Lee (Tammy's real father died when she was a baby) was already eating, getting ready to drive the girls to school, and the girls themselves—15-year-old Gwen, 14-year-old Jackie, and 11-year-old Tina—were in and out, gathering up books and belongings, trying to grab a biscuit on the run over the protest of Mama Pugh who wanted them to sit down and "eat a decent breakfast".

The cheerful, busy scene could have been any large family, except that the surroundings were more luxurious than most

(too luxurious to suit Mama Pugh who says flat out she'll take a "nice, little place" any day to a twenty-six room house "where a body could get lost and you wouldn't find 'em for a week"). Tammy's schedule before she headed back out to the road on Thursday was typical of any homemaker-mother, except that it also included the duties of an artist-businesswoman who has about 20 people depending on her for a living.

In addition to household chores and errands—marketing, banking, chauffeuring her daughters from school to other activities—she had daily doctor appointments for her ear, two meetings with her attorney, John Lentz; countless business calls, including negotiations to lease a house in Florida; a conference with her booking agency partner, Shorty Lavendar

about a deal to work a cruise ship so her band members could bring their wives along; a meeting with her producer, Billy Sherrill; and another with her Epic records publicist, Mary Ann McCready. There were "girl talk" sessions with her daughters (involving a lot of giggling); and a date to take Mama Pugh bowling (this amazing woman bowls in a league and scored 154 on her 84th birthday last year!). There were also calls to gossip with friends. When she talked with Jeannie Seely she said, "Oh, please let's promise to get together for lunch, and let's get Dottie (West) to come too. We never get to see one another and I miss it.

"That's one of the bad things about road life," Tammy mentioned later. "You seldom get to spend time with your friends. I love being with Jan Howard and Dottie and Dolly (Parton) and Loretta (Lynn) and Jeannie, but they're on the road too, so we don't get together often.

"I did see Loretta recently and we had a ball. She worked a town in Florida where I was visiting friends so she said, 'come on down to the hotel and spend the night with me'. We sat up all night just like two school girls at a slumber party.

"Also, I got to fly back from the Wimberly Festival in England with Dolly and her group. A bunch of us had the back of a 747 all to ourselves and we found a guitar and sang and had the best time. We had a pillow fight and messed Dolly's wig up and she would have liked to die. I just love Dolly. She kept us on the floor telling about the time her wig came off and slid across a frozen pond when she had stopped her bus to go ice skating. It had a scarf on it and was just sitting there on the ice looking like a person's head.



A candid shot of Tammy backstage before one of her enchanting performances. One of Country's true giants.

And Dolly and the band all kept slipping down trying to get over to rescue it!"

By Thursday, the day her bus was scheduled to leave for dates in New Jersey and Connecticut, Tammy's things-to-do list had all been checked off and she was packed and ready. When her driver, Steve "Moose" Morse, arrived with the bus and four band members, a visible excitement ran through the household, as though this weren't a familiar ritual they go through almost every week.

Suddenly the kitchen was filled with lively people, all talking at once, most of them heading for the stove where Mama Pugh had beans, potatoes, cabbage, cornbread and those incredible biscuits waiting. Tammy's back-up group, Young Country, arrived and Cynthia, a former school teacher who now supervises Tammy's girls while she's on the road. The two women slipped off to a corner to have a last minute conference on rules and regulations for the children.

Finally, the bus was loaded and ready to roll. Tammy kissed everyone goodbye, carrying Georgette, whose little eyes were about to fill with tears, as far as the door to the big red and silver bus. She handed Georgette to Gwen, who distracted her

little sister with the promise of a game inside the house, and Georgette, the actress, put on a brave little face to offer mother a reluctant goodbye smile.

"It never gets easy," Tammy remarked after she was settled on one of the sofa-seats in the front of the bus. "You say 'goodbye' 1,000 times, but it never gets easier to leave your children. They don't mind it near as much as I do," she smiled. "A few months ago I was feeling guilty because I've been on the road a lot more since George and I divorced. So I had four days off, and I planned to do nothing but spend the time with my girls. I had a list of all kinds of things we were going to do together. Then I discover this one has a ball game and that one has a date, and this one is going to a friend's house, and my mother wanted to take Georgette some place, and there I am sitting at home alone. I was feeling right sorry for myself, and my oldest, Gwen, started teasing me. She said, 'You think we sit around and mope when you're out on the road driving five and six hundred miles a night to earn a living, right? Well, we're over at Shakey's having a party!' And Jackie said, 'Momma, if you were home all the time you'd absolutely drive us

crazy, and we'd get on your nerves too. Don't ever worry about us having to adjust to this kind of life because it's all we know'.

"I hadn't thought about it that way. But it is all they know. When I started in this business Tina was still a baby and I was too poor to hire a sitter so I'd take the girls with me and put a quilt down in the studio or backstage and Gwen and Jackie would watch Tina. My oldest girls have always been mature for their age. Jackie takes even more responsibility with the younger ones than Gwen does, now that she's discovered boys and started dating. They're good girls and they're very considerate of me. For example, they don't call me on the road with problems. They save that until I get home because they know it will upset me and affect my work. By being gone three or four days a week I miss them so much that when I get home I'm anxious to spend time with them, and it's more fun because it's not an everyday thing."

As the bus rolled northeast toward West Virginia, talk of family soon gave way to the predictable road chatter. Conversation varied from a psychological discussion on why women are such poor judges of distance (brought up by the drummer, Freddy Haws) to Ronnie Mil-sap's talent (unanimously voted superior) to an exchange of road stories (mostly unprintable). Two of the band members—Sonny Curtis and Jim Ebert—live in Ohio and had made arrangements to meet the bus in New Jersey. The lead guitar player, Charlie Carter, had gone to his bunk the minute he got on the bus at Tammy's house (the others say they never see him between performances because he's always asleep), and now as blackness enveloped the outside world, the rhythm of the wheels and the low grumble of the huge engine began to have its sleep-inducing effect on the others. One by one they all disappeared to the back sections of the bus, where ten bunks have been ingeniously arranged to afford maximum privacy and surprising comfort. The band members and Tammy share the middle compartment. Charlie, "Choo Choo" Justice, who plays guitar and fiddle, had already tucked himself in for the night when Tammy climbed into her bunk above her bass player and road manager, James Hollie.

"Okay, James," she said, "I don't want you talking in your sleep tonight and keeping us all awake."

"Oh, let him alone, Tammy," Justice called out from behind his bunk's black-out curtains. "That conversation he had with himself last trip was better'n anything he ever says when he's awake."

Hollie then accused both Tammy and Justice of snoring, and the ribbing went back and forth for a while, like kids at camp after lights-out. Steve, the driver, had been left up front alone with his CB for companionship, a steady stream of talk and trivia that droned on throughout

Tammy's husband ~ Michael Tomlin

On July 18, J. Michael Tomlin and Tammy Wynette exchanged mutual "I do's."

What breed of 31-year-old bachelor, one wonders, would agree to accompany country music's most celebrated lady of sorrows on her third (or fourth) attempt to find happiness ever after?

"I've always enjoyed dating divorcees," Tomlin reveals in a comfortable voice whose relaxing quality surely serves him well as a businessman, "I like it better that Tammy's been married. Divorcees have no fantasies. She knows what she wants. She's been there. Our marriage has a better chance of succeeding," he ticks off efficiently. "Actually, I'm getting married for the silliest reason in the world—I love her. I'd love her if she was still a beauty operator."

Tomlin, who talks with free-flowing self-assurance, is sole owner and self-styled "dictator" of the four-employee Tomlin Company. A fledgling four years old, the company specializes in real estate development and office management.

"Mike is a very innovative executive, especially in marketing techniques," says business associate, good friend, former roommate, and wedding attendant Jim Hewgley, "he's instituted things that haven't been done in Nashville before."

It was a mutual female friend (not matchmaking, Tomlin claims), who introduced the two at a dinner party.

Tammy's inborn ability to project sincerity and genuineness captivated him right from the first course. "The very
(continued on page 62)



Courtesy of CBS Records



The warmth of the lady scintillates at one of her exciting live performances.

the night.

Morning brought New Jersey, with sleepy faces meeting in the front of the bus to ask Steve the same questions he hears on every trip: "Where are we?" "Are we gonna stop to eat?" "When do we get to the hotel?"

After everyone was checked into the Holiday Inn nearest to Brown's Mill, N.J., Tammy made a promised call to a local disc jockey. "Yes, George and I will still be recording together, in fact we've just cut an album."

With a show a few hours away, she washed her hair and sat cross-legged on the bed, Yoga fashion, setting it without benefit of a mirror, while she talked about her life.

"I guess I'm happier than I've ever been," she smiled, "because I'm expanding my horizons and learning how to let go and enjoy life. Things have finally all come together, and for the first time I feel I'm on top of it—in control of both my home life and my career, and pretty happy with both. I'm pleased with my show, I've had good luck with my singles here and I've had two number one records in England this past year; and I won number one female artist and number two album artist. Elton John beat me out for Number One. So now I'm getting a lot of offers to work there at the same rate I get here and I love the experience of a totally different kind of audience.

"But I think the main reason for my happiness is the great relationship I have

with my girls. It's such fun for me, seeing them have the opportunities to do the things I could never do. When I think about it . . ." she put her arms down and stopped rolling her hair for a moment, shaking her head slowly in memory, "It was only 14 years ago—when Jackie was born—that I was living in a log cabin behind my mother's house on a farm in Mississippi with no running water and no bathroom. I had to carry water from the spring to wash clothes and I had two in diapers because Gwen was still a baby herself. I had always wanted to sing, but in those days I didn't have the nerve to even *dream* I could do it for money. And when I stop to realize how much has happened in such a short time . . . well, it just stuns me.

"I've been very lucky, having so many good people around me, so much talent. When George and I split up I knew the band would go with him and I hated the idea of looking for new musicians. Then he said he didn't want to work for three or four months so the boys called me one by one and asked if they could come with me. I was thrilled and it made things a lot easier. A band you travel with is more than a group of musicians. They're like family. You live with them half the time. Mine are all great. I guess I'm closer to Charlie Justice—he's kinda like the Daddy—and James Hollie, who's my road manager and really looks after me, but I feel comfortable with all the boys."

Tammy has a good business head, but

she lives by her heart and admits it. "Lucky for me the two haven't come into conflict often," she smiled.

With showtime less than an hour away, the troupe returned to the bus to drive to the Sunset View Inn, a large, noisy club where the patrons had paid eight bucks a head to see Tammy Wynette.

The place was packed to the rafters and when the audience heard Tammy's voice coming from the back of the room the cheers momentarily drowned her out. She opened from the audience with a rousing rendition of *Clap Hands*, and they did, almost continually for the next hour.

Tammy closed her show walking through the audience again, singing, *Stand By Your Man*, pausing to get a male customer to stand with her, arm-in-arm for the last chorus. The crowd had come to their feet before the song ended, and they cheered and cried for more, even after the stage was dark and empty.

Following the usual practice in country music, Tammy signed autographs, while the fans get as intimate with her as she gets with them from the stage. They ask bold, direct questions about her personal life, perhaps thinking, "Why not? She'll probably write a song about it anyway." They treat her like a member of the family, albeit a rich and famous one. A year ago, these encounters were difficult for Tammy. Now she handles them with a lot more ease. Maybe for her, country fans are family, too. ■

HANK GARLAND

Return of A Legendary Guitarist

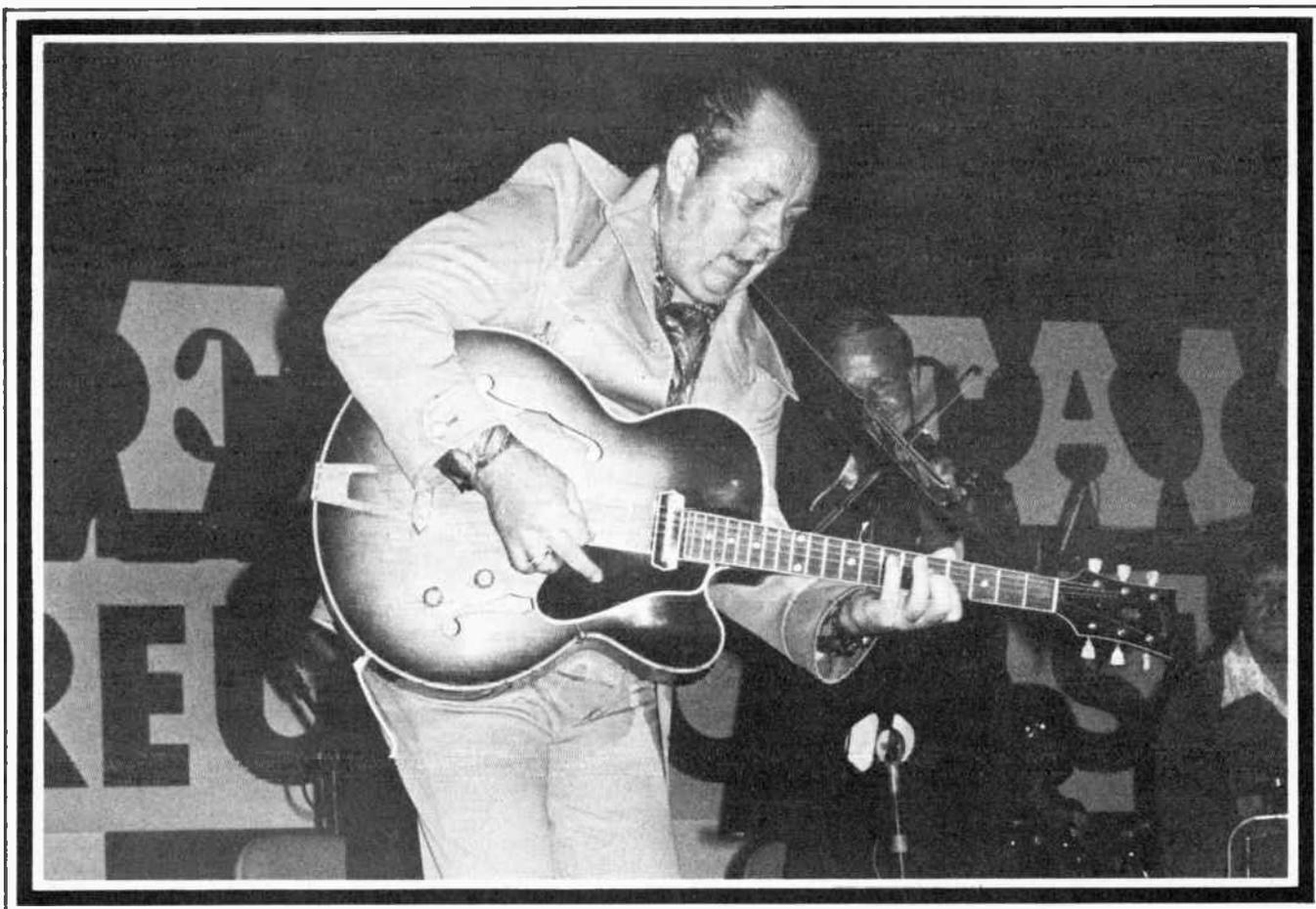


Photo: Arthur J. Maher

BY VALERIE RIDENOUR

It was the Reunion Show at Fan Fair, 1976, and Hank Garland was about to go before the first audience he'd faced in 15 years. At 15, he'd made it in Nashville as a guitar picker of top rank, playing on the Opry and touring and recording with many top stars. Tension mounted among insiders who knew Hank's tragic story. Paul Howard, the star who'd discovered Hank, was MC-ing. He struggled through a warm introduction, almost stopping more than once to fight back the tears that a few of us up front could see. "Turn it on, Hank," he said, and Hank did, his nimble fingers picking out his own composition, *Sugarfoot Rag*. The thousands of

fans broke into applause after a few bars, and the tension was broken. Hank Sugarfoot Garland, was back in show business.

In 1961, Hank had a great career going as a Nashville picker, playing one recording session after another behind such greats as Patsy Cline, Eddie Arnold, Cowboy Copas, the Everly Brothers, Patti Page, Don Gibson and Johnny Cash. Besides being one of country music's greatest musicians, he also had won acclaim in the difficult field of Jazz, having three albums of his own issued by Columbia. Then, tragedy struck. In one instant a car accident on a rain-slick highway almost took his life, leaving him so badly injured the

doctors held out little hope for his survival. Country fans prayed for Hank. He finally recovered—but he remained so badly injured that he was not expected ever to play the guitar again. But at Fan Fair, 1976, fifteen years of agonizing struggles have ended. Hank Garland is coming home.

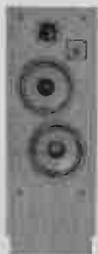
Hank's parents worried when their young son left Cowpens, S.C. to go to Nashville in 1951, though they heard him on the radio every Saturday night. Guitarist Billy Byrd took Garland under his wing and Hank made friends with another youngster, Grady Martin. Hank, Grady, and another, Harold Bradley, spent most of their time with Billy, learn-

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ing and listening to people like Tal Farlow and D'Jango Rhinehardt. Billy remembers, "I didn't teach Hank or Harold or Grady to play, but I did teach them what little bit I knew. I showed Harold and Hank how to use their little finger, the positions and fingering on guitar. We were the greatest of friends. Hank had a world of ability to play. I could show him something and he could play it right back at any. I'd only show him one time."

John Hammond wrote, "It would be fairly safe to venture that Hank Garland is the most recorded of all guitarists.

There is scarcely a country record emanating from Nashville in which he is not featured behind the troubadours of the Grand Ol' Opry." With *Sugarfoot Rag*, Hank became a recording star himself.

Night time in Nashville would find Hank at the Carousel Club in Printers Alley, playing with Bob Moore, Buddy Harmon, and others. Grady Martin often sat in, but as Harold Bradley (himself a great guitarist) recalls, "It was a great place to go and jam unless you happened to be a guitarist. After Hank got through there wasn't anything left for anybody to

play". Billy Byrd adds, "I heard Hank jam with the guys from Stan Kenton's band down there. He just floored all of them. There were two tenor men, a trombone player, and a baritone sax player. They got up and had one heck of a jam session. Hank just stood there with his guitar hanging around his neck. I remember they were playing a song, *Back Home in Indiana*. Hank flew in there and their eyes got as big as quarters. They just couldn't believe what they were hearing. Hank just knocked them all out."

Sugarfoot's ability to play jazz wasn't to be ignored and Columbia Records' veteran a & r man Don Law recognized his unusual ability. Law called in Joe Benjamin, Sarah Vaughn's bassist, Joe Morelle, Dave Brubeck's drummer, and vibes player Gary Burton. When the four got together in Columbia's Studio B to cut, *Jazz Winds From a New Direction*, Law was unable to be present. It was Hank's friend Grady Martin who sat in the producer's chair that day with engineer Mort Thoman at the controls on this 1961 recording.

* * *

Henry Strzylecki sat talking with Hank between sets at the Carousel. Hank's words puzzled Henry deeply. Hank spoke, "Henry, if anything should happen to me, go to Chet (Atkins). He'll like your playing. He'll help you". A few short weeks later, Hank lay close to death following the accident. Hank's family, Harold and Owen Bradley, Cowboy Copas, Grady Martin, and other friends stood by, waiting and praying. Hank left Vanderbilt Hospital with no prognosis for recovery. He began his fifteen year struggle to do the impossible; to recover from permanent brain damage. Hank slowly began to try playing; he played through the days of little or no coordination, with his brother Bill at his side. Slowly but surely the miracle began. Hank regained his incredible speed and depth while fighting for control of his mind and memory. Today, fifteen years later, Hank Garland is preparing to come back to Nashville.

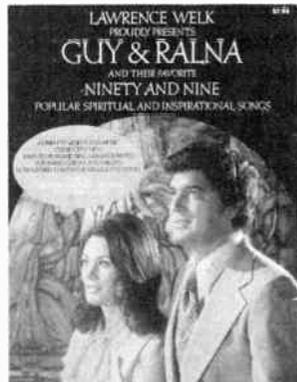
Hank helped many newcomers to Nashville, finding a place for them to play and helping them to break into record sessions. He talked Jimmy Hines, owner of the Carousel into hiring a young sax man named Boots Randolph. Boots now owns the Carousel. He made the new picker feel at home in the studio. Conway Twitty relates this incident. "I always use part of my own band on a record session. They may not be as great as the Nashville pickers, but they have the Conway Twitty sound. My lead player was Joe Lewis. Hank just made old Joe feel right at home."

Hank Garland is working hard to prove that he is ready to play again. In his Florida home, Hank practices constantly. "I hold the hammer over my own head," says Hank. "I couldn't make a mistake if I wanted to. I work at it too hard."

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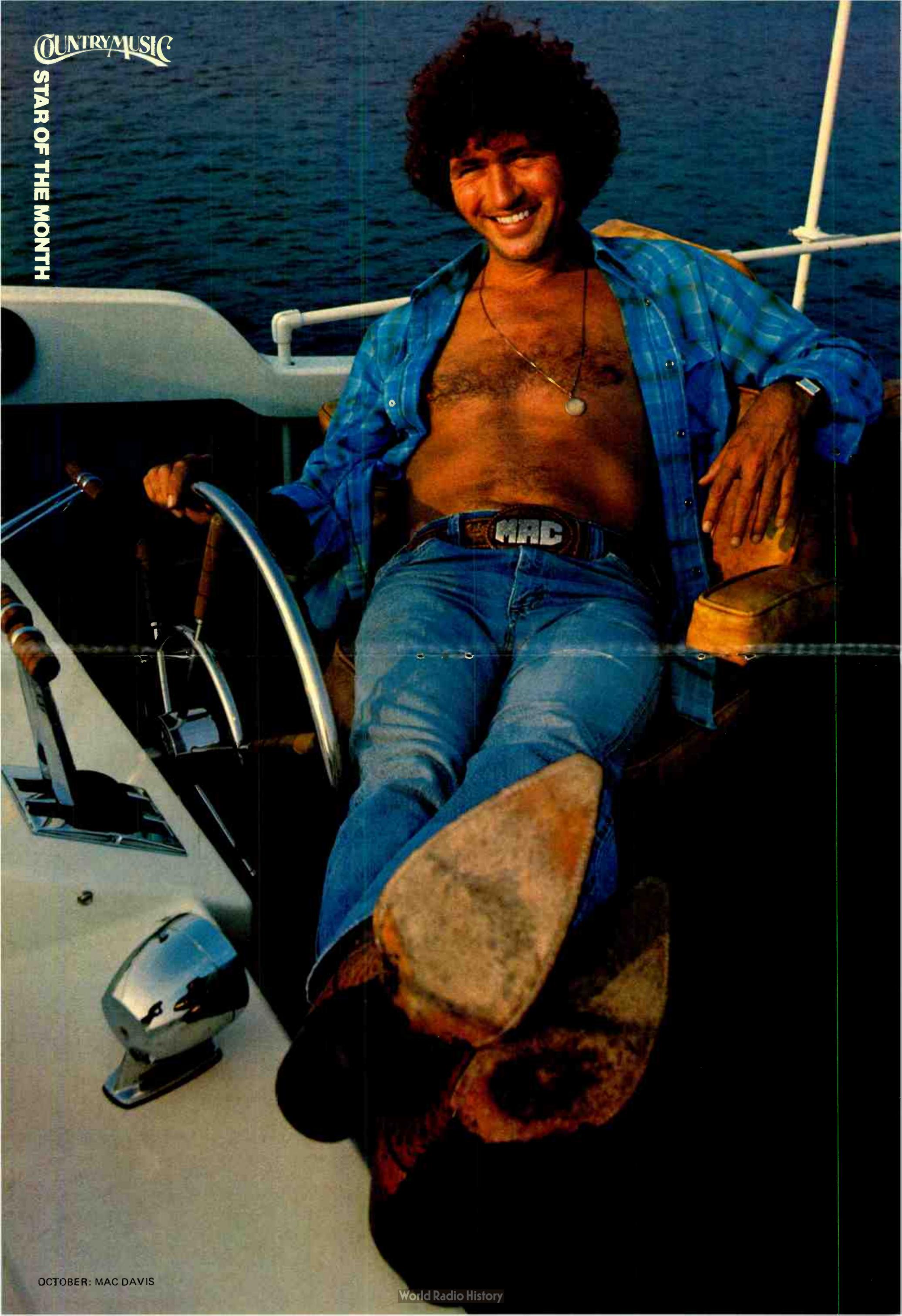
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THE BLACKWOOD BROS—AMAZING GRACE: Thy Hand Shall Lead Me/Bridge Over Troubled Water/Amazing Grace/Put Your Hand In The Hand/The Voice Of The Lord/What A Friend/I Believe In The Old-Time Way, plus three more!
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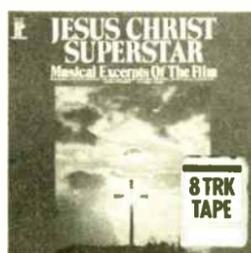
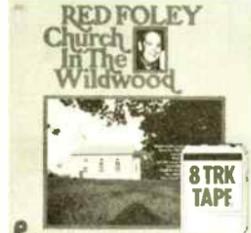
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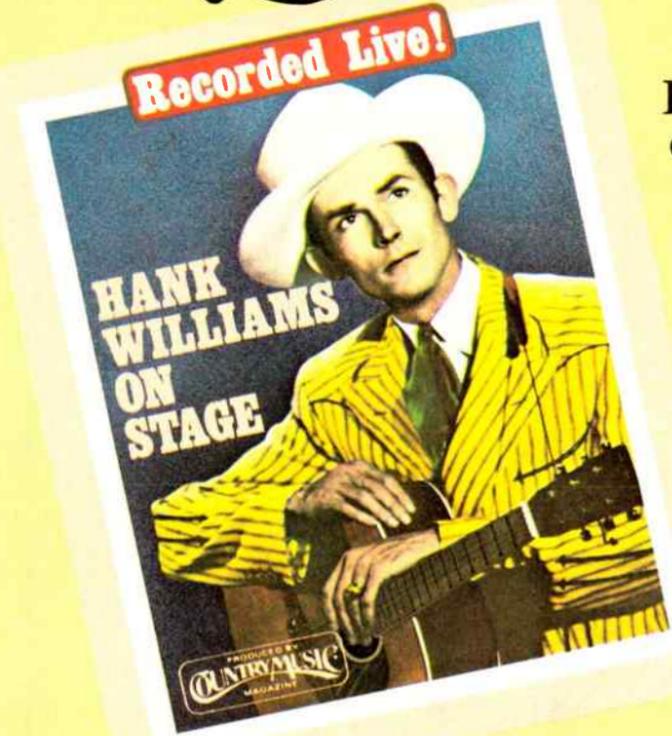
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ROY RODGERS & DALE EVANS—JESUS LOVES ME: (I'll Pray For You) Until We Meet Again/Did You Stop To Pray This Morning/Watch What You Do/A Cowboy Sunday Prayer/I'll Be A Sunbeam/The Bible Tells Me So, plus three more!
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TENNESSEE ERNIE FORD—ROCK OF AGES: Rock Of Ages/We Gather Together/He Knows What I Need/Just Over In The Gloryland/On The Jericho Road/Just A Little Talk With Jesus/A Mighty Fortress In Our God, plus two more!
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Buck Owens and Roy Clark front the cast of Hee-Haw regulars.



The Hager Twins reflect the lighthearted spirit of Hee-Haw.



Roy Clark is all smiles as he pauses between numbers.

Photos: Steven Boyd

HEE-HAW: The Show They Couldn't Kill

BY VALERIE RIDENOUR

When Hee Haw emerged on the national television scene it was like a pure mountain breeze blowing through America. Hee Haw is corny, unpretentious, filled with clichés, the music is marvelous, and it is readily apparent that the performers are thoroughly enjoying their work. From the first showing in 1969 Hee Haw has ranked in the top ten nationally. Why then did CBS cancel Hee Haw in 1971, when it was the ninth rated show in the country?

George Richey, Hee Haw's music director, answered, "CBS was going through an identity crisis during that period." Not a definitive answer, perhaps, but about all we're likely to get. The three men we heard were involved in the show's being axed have all departed from CBS.

But you can't keep a good show down anymore. Instead of going off the air, executive producers John Aylesworth and Frank Pepiatt, who created the show and remain the head writers, opted for syndication—producing the show independently and selling it to individual stations. The idea worked. CBS aired Hee Haw on 180 stations. John Aylesworth informs us the show is now seen on 210, mostly during prime time. Hee Haw is the number one syndicated show in the country.

Let's see how Hee Haw ticks. The same people who made Hee Haw an outstanding success in the beginning are back in the studio once more to film the show for the 1976 season and our photographer has captured some rare moments to share with you.

The Hager twins appear on stage to do a song while Archie Campbell throws a funny look, causing them to laugh. Retake. The third time is a charm, we have a take. Although there is perpetual clowning, re-takes are a rarity, and the Hee Haw crew completes thirteen episodes in three weeks. Sequences roll smoothly by. Kenny Price clowns with Gumilla Hutton while Buck Owens and Roy Clark do the comedy routines. Roni Stoneman laughs about her bloomer legged costume, "Isn't this thing tacky?" George Gobel sits on the sidelines in costume, grinning at the antics on the sound stage. George is making a guest appearance this season, along with veteran actor Will Geer. Grandpa on the Waltons series.

Hee Haw's line-up for the current season includes C.W. McCall, Charley Pride, Donna Fargo, Larry Gatlin, Terry Bradshaw and Jimmy Dean, joining series regulars Lulu, Minnie Pearl, Gaylord Sartain, Archie Campbell and George Lindsey. ■



Cathy Baker has her make-up retouched just before going on camera.



Country comic, Grandpa Jones.



Maryanne Gordon takes a breather.



And here's Archie taking time out to enjoy a cigar.

HEE-HAW

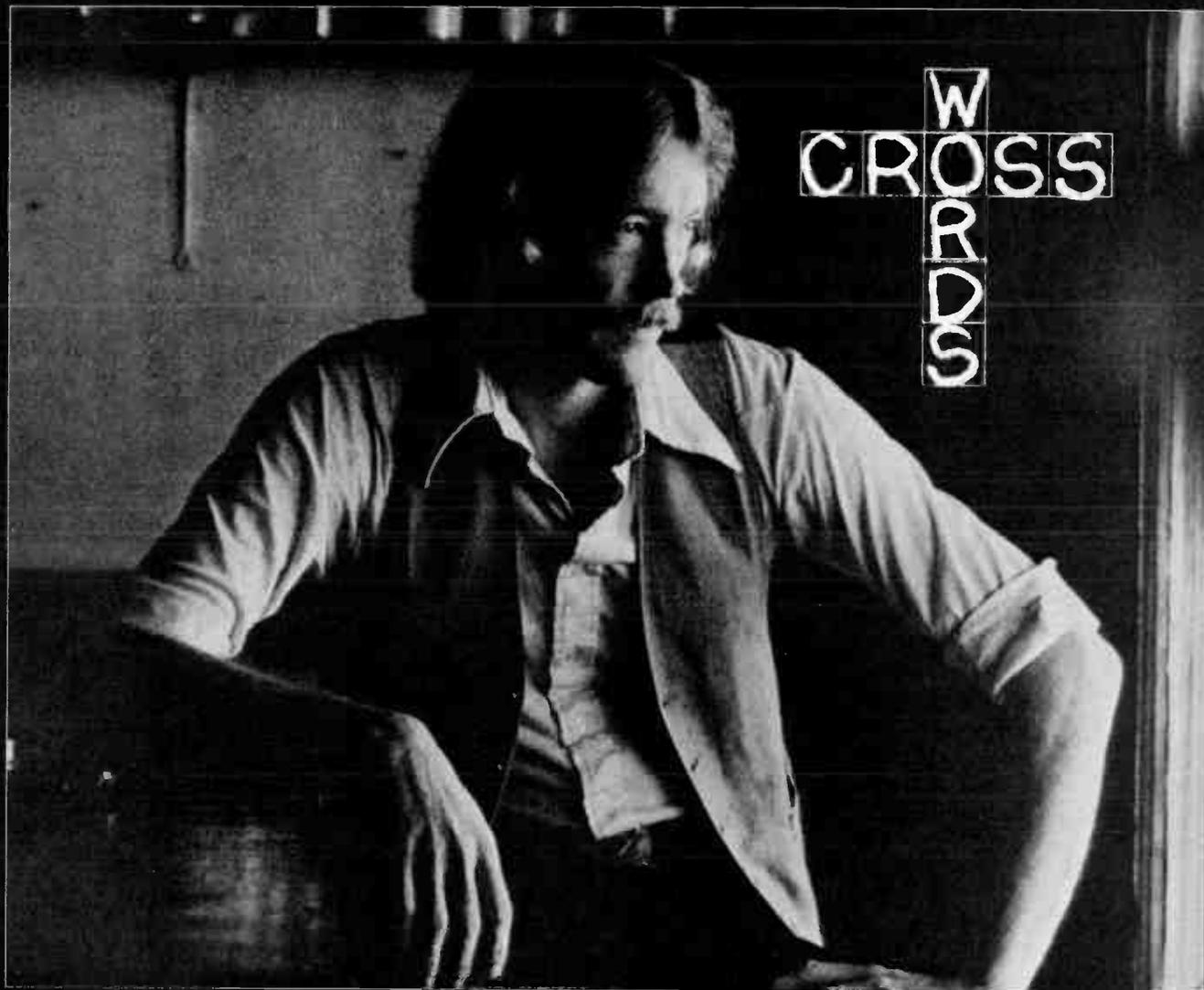


Harmonica king, Charlie McCoy, enjoys a break at the cafeteria.



Funny-man, Archie Campbell, chats with luscious Barbi Benton.

**It's time again for somebody
ahead of his time.**



You get them once in awhile — a Hank Williams here, a Randy Newman there. It doesn't happen often. So whenever one appears, he becomes a special occasion. Maybe not to the world, but to a lot of people. To a whole lot of you out there, here's

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LARRY GATLIN

HAPPY WITH A HIT OF HIS OWN

by MICHAEL BANE



Larry enjoys a domestic moment with his family, wife Janice and 3½-year-old Kristen (named after Kris Kristofferson). Since picture was taken, there's been another kid horn—Joshua Cash, named after guess who.



Larry Gatlin is proud as punch of his vintage pink Thunderbird, even though it's not always spry.

A Gatlin treasure is a putter he bought in Lafayette, La., which Larry credits with doing great things for his golf game.



Larry Gatlin's got this great putter, and he wants the world to know about it. Picked it up, he tells everybody within earshot, from a rental golf bag in Lafayette, Louisiana, for a song and dance. Promptly one-putted six holes on the first nine. In fact, to hear Larry Gatlin tell it, you'd swear the putter was at least partially responsible for the excellent early spring weather in Nashville and the long-awaited success of one of his records.

"It's incredible," says Larry Gatlin, fingering the club with a tenderness normally reserved for royalty checks and newborn babies. "It's like a miracle."

No matter. The very fact that Gatlin has time for pondering the mysteries of golf speaks more eloquently than any dozen press releases. Larry Gatlin has a hit, and it's been a long time coming. After five years of watching everyone from Johnny Cash to Johnny Rodriguez to Dotty West to Kris Kristofferson score hits from his songs, Gatlin is on the charts himself, solidly, with "Broken Lady." And, frankly, Larry Gatlin doesn't have an unkind thought for anyone.

"It proved that I could write hit songs and I could cut hit records," he says, stretched out on a lawn chair in his golf clothes, on the newly completed patio on his home in suburban Nashville. Gatlin shrugs and swings the wonder putter through the air. "I don't want it to sound like Gatlin thinks he's the hottest thing since sliced bread, but I think there's enough there to create hits."

Creating hits isn't a new thought for Gatlin, but "Broken Lady"—a virtually perfect ballad, from the hook to the harmony—marks the first time record sales have backed him up.

Since arriving in Nashville in 1971, Gatlin has held the unenviable position of being the most unknown sure-bet in Music City. His songwriting talents have been consistently in demand; his flawless baritone voice the envy of less talented singers. His publishing company—Combine—and his record label—Monument—the folks who gave us Kristofferson, seemed ideal for another intense young man with a guitar. So why not Larry Gatlin?

(Continued on page 63)



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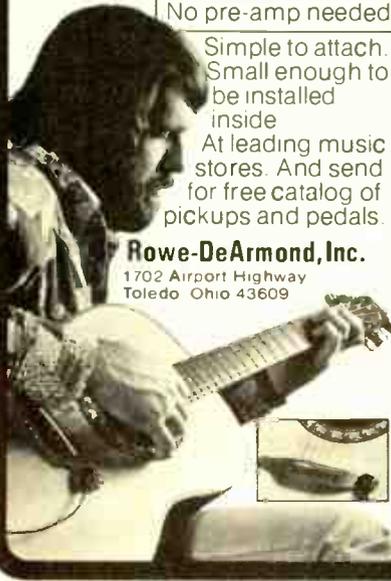
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try and latest improved technology.



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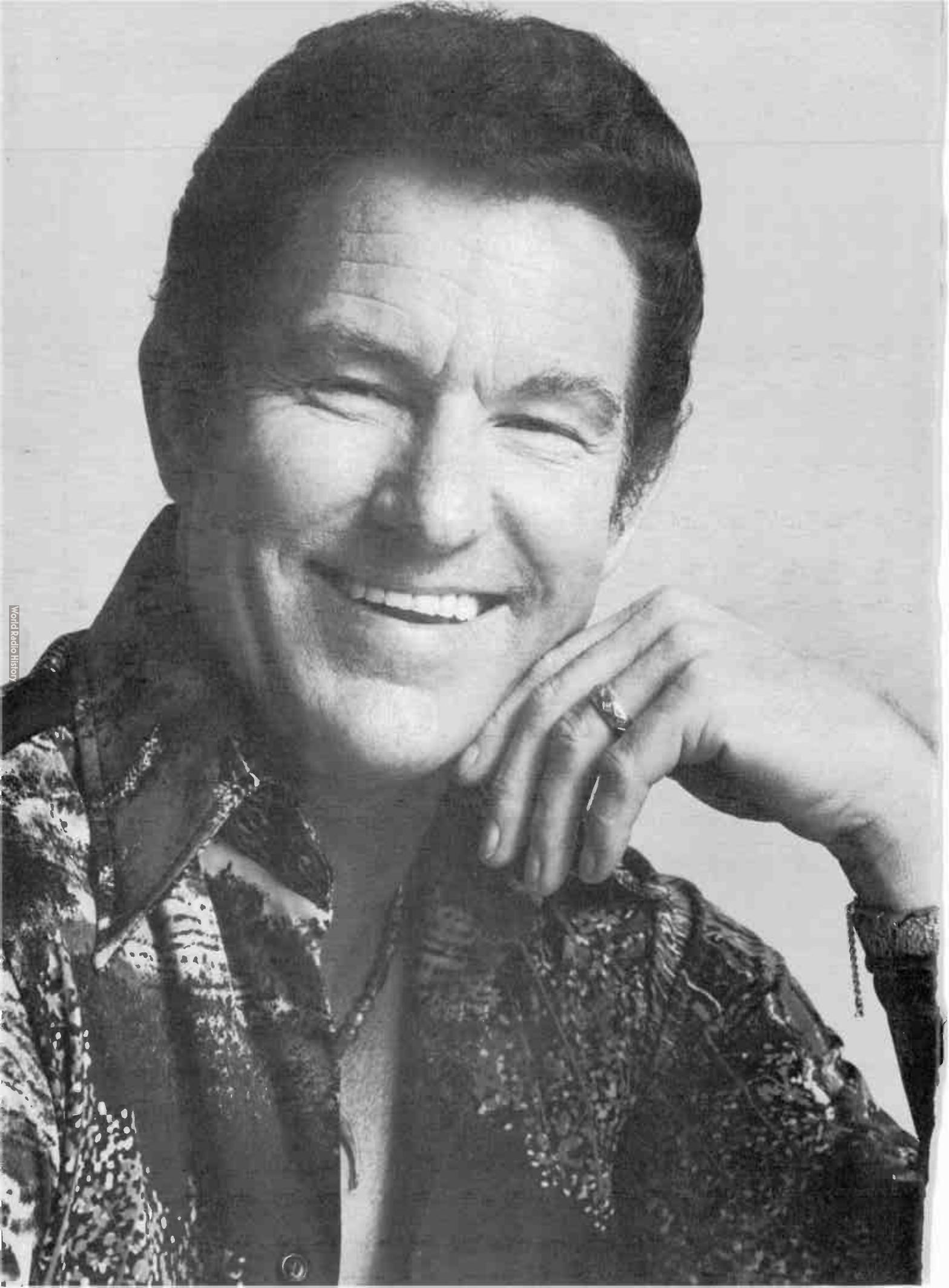
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World Radio History

FREDDIE HART: PUMPING OUT GREAT MUSIC

by JOAN DEW

I brought sex into country music," says Freddie Hart in a husky, half-whisper, sitting behind an executive desk in one of the Capitol Records offices in Hollywood.

Inspired by his 1971 giant hit, *Easy Lovin'*, Freddie began concentrating on writing and recording songs with sensual lyrics and romantic overtones. As a result, the 11 singles he's released since have all climbed to number one on the country charts.

"Pretty sex, that's what I like to put across in my songs," Freddie continues, leaning forward, talking with intense sincerity. "*Easy lovin', so sexy lookin'* . . . that one line said it all. And to think I was afraid of that line. I almost took it out of the song."

A gold single of *Easy Lovin'* was recently placed in the Country Music Hall of Fame, testimony the song is already a classic. But Freddie has another contribution in the museum which makes him equally proud.

"It's an oil painting I did called *Daydreams of Tomorrow*, and it shows how it was for me as well as thousands of other little boys who have dreamed of making a name in country music. It's the only painting in the Hall of Fame and they

hung it right over Jimmy Davis' chair, which made me real proud."

In the painting a boy is sitting under a tree with his dog by his side, his axe forgotten in the woodpile. He gazes across a river at a vision of a young man in a fancy outfit singing before an audience into a microphone lettered WSM, Grand Ole Opry.

"I had been recording for 19 years before I got my first big hit," Freddie reflects, "so I know all about daydreams and how sometimes they're all that keep you going. And it's funny. All those years I never thought about sexy songs being my thing. Boy, if I had, I would have started singing them a lot sooner," he laughs.

"Almost all my hits since *Easy Lovin'* have had basically the same theme—the romantic love between a man and a woman. I believe in that. Everybody can identify with songs about romance because we've all felt love and desire. That's the idea behind my new album—*People Put To Music*—singing what every man would like to say and every woman would like to hear.

"In my own marriage, my wife Ginger and I are very much aware of keeping romance alive. We've been together a

long time—our oldest boy is 17 now—but we still hold hands under the table and say pretty things to one another. When you stop doing the things that made you fall in love in the first place, you're not the same person anymore. That's when love starts to fade. I'm writing a song about that now . . . *Why Lovers Turn To Strangers*."

Freddie, his wife and his two sons, Joe and Andy, live in the same modest subdivision home in Burbank where they lived before *Easy Lovin'* made him a millionaire.

"I don't have a fancy showplace because I don't need it," he said. "I've seen too many people in this business squander their money and end up with nothing. I've lived in the Los Angeles area off and on for 24 years and I stay here now because it's home and most of my investments are here. I have plum orchards, real estate and 215 registered breeding bulls. I don't mind telling what I've got because the people gave it to me by buying my records. I made my first million in 1972. But all the money means is that I won't ever have to sleep in a ditch or a jail again. The real pleasure comes from earning the respect of your fellow performers and having the fans come up to you after a show to tell you your music has brought them happiness."

Freddie did sleep in both ditches and jails many times on his way to success—the first as a runaway Alabama farm boy looking for his dream, the second as an ex-Marine looking for a way to make a living.

"After World War II, I traveled all around trying to break into country music, picking up any odd jobs I could along the way. I'd go into a new town and offer to clean out the jail cells and serve the prisoners if they'd let me sleep there," he recalls. "I've slept in jails all across the country, and it wasn't so bad. It was a lot better'n a roadside ditch!"

In those days Freddie traveled the US on his thumb. Today he rides to his 100-odd concerts a year in his custom-designed bus, *The Easy Lovin' Special*, which he keeps based in Nashville for the convenience of his band members who live there.

"I fly out from here to meet the boys on the first date, then ride with them until the tour is over. I've got a great bunch of guys—no drunks, no dopers—just all

(Continued on page 59)



Painting by Freddie Hart shows his boyhood dreams of stardom.

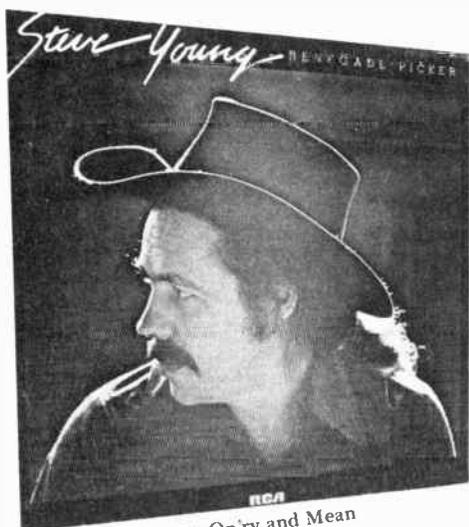
These Newcomers To Country Music Didn't Waste Any Time Makin' Friends!

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GREAT MUSIC ON SMALL RECORD LABELS

For eight months we've been listening to music on small, independent country music labels—and if there's a sweeter way to earn a living we don't know about it.

The range alone has been astonishing: western swing, old-timey string bands, traditional fiddlers, banjo pickers and songsters, Cajun, Tex-Mex and bluegrass, not to mention renegade singer-songwriters, country hybrids and Nashville jam sessions.

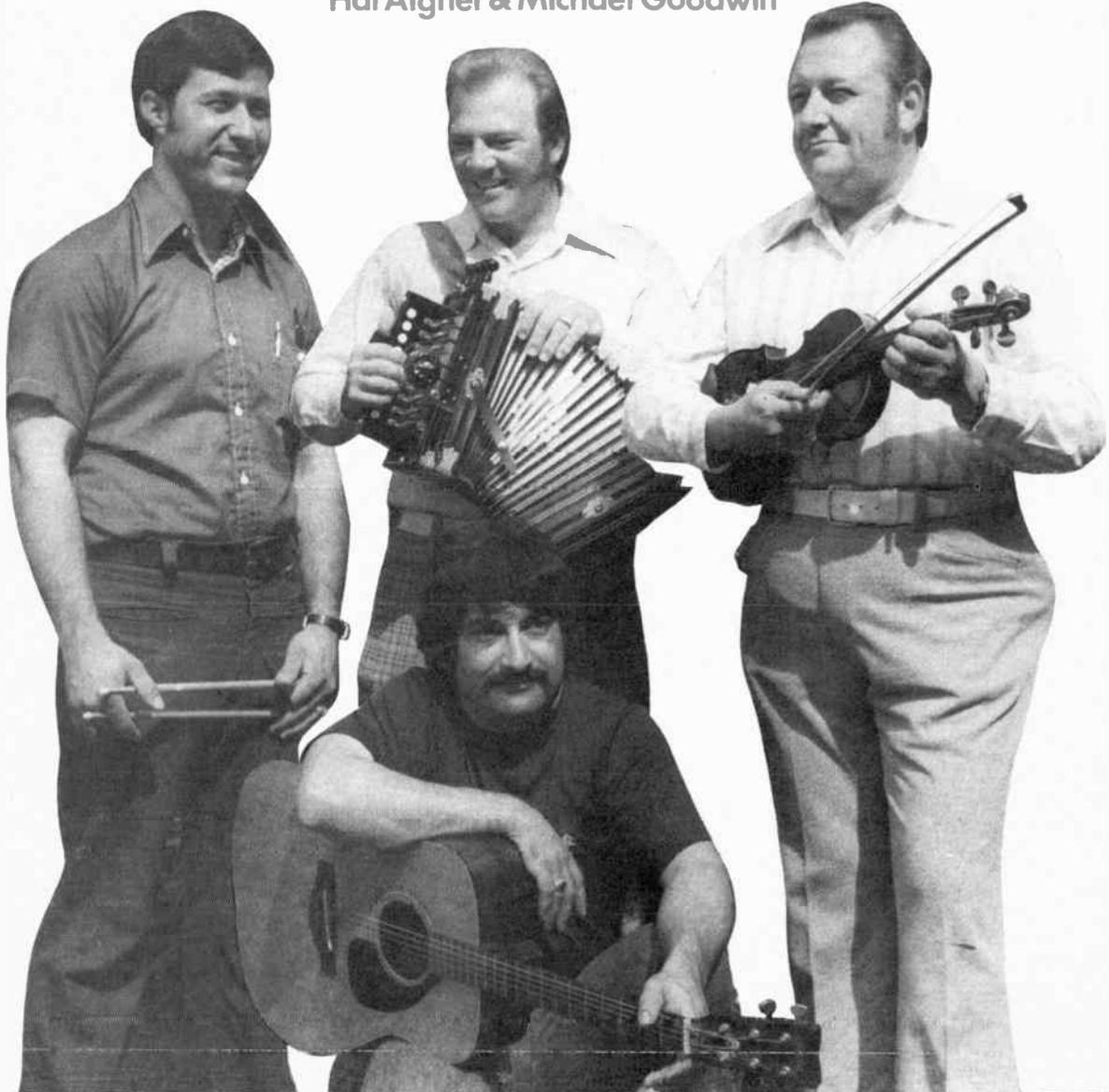
We're convinced that country fans have much broader tastes than the major record companies give them credit for: Gid Tanner *and* Waylon Jennings, Molly O'Day *and* Dolly Parton. Small record labels explore important areas that the majors can't (or won't) afford to cover—roots and new directions, reissues and field recordings.

By definition, small labels are hard to find. Hence, this survey. We've tracked down most of the best companies, pored over their catalogues, and listened to as many records as possible.

(continued on next page)

by

Hal Aigner & Michael Goodwin



Rufus Thibodeaux and the "Cajun All Stars", on La Louisianne Records

We've made this a *critical* survey, recommending only those sides we've listened to and liked.

Frequently, small labels distribute by mail-order, so we've included addresses and prices wherever possible. In some cases no mail-orders are accepted, and here you'll have to get your local record store to connect for you. Or try J & F Southern Record Sales, 4501 Risinghill Rd., Altadena, Calif. 91001—a mail-order outfit specializing in small-label country and blues.

We've broken the survey into two parts. This month we're covering the relatively big guns; next article we'll get into the really obscure stuff.

FOLKWAYS RECORDS (incl. Asch & RBF), 43 W. 61st St., New York, N.Y. 10023; catalogue available; most lp's \$6.98.

Folkways is the granddaddy of the small labels—and as such it's practically worked itself out of the category altogether. It puts out hundreds of records, ranging from readings of James Joyce to peyote ceremonies, but its folk and country sides are its most important releases. The list below barely skims the surface.

For openers, the magnificent three-volume (six-lp) *Anthology of American Folk Music* (FA-2951, 2952, 2953) is an essential part of any serious country collection, including rare treasures by Clarence Ashley, Bascom Lunsford, the Carter Family and many more. In the same vein, two volumes of haunting performances by *Dock Boggs* (FA-2351, 2392), the old-timey banjo wizard, are jewels beyond price.

Folkways' country catalogue is not limited to reissues. Two of the purest (and best) old-timey records ever cut, *Old Time Music At Clarence Ashley's V. 1 & 2* (FA-2355, 2359) were recorded in 1961, and feature Doc Watson at the peak of his early form.

Bluegrass is part of the Folkways action, too. *The Country Gentlemen* (FA-2409) captures this ground-breaking band at its early (1963) best. *Mountain Music Bluegrass Style* (FA-2318) includes knockout performances by Don Stover, B. Lilly, Earl Taylor and more, while *Red Allen, Frank Wakefield & the Kentuckians* (FA-2408) represents another important group. Songster Dillard Chandler is not bluegrass, but his *End of an Old Song* (FA-2418) is a beautiful example of the country ballad tradition.

Finally, Folkways offers six lp's by *The New Lost City Ramblers*, a "new" old-timey group that can hold its own with any of the old-timers.

ROUNDER RECORDS, 186 Willow Ave., Somerville, Mass. 02144; catalogue and prices available.

In less than ten years, Rounder has become a major force in its market. Its catalogue lists more than 100 lp's, ranging from reissues to newgrass—not to men-



You don't find the likes of Cajun accordionist Nathan Abshire on big labels.



The Balfa Brothers sometimes team up with Nathan, sometimes record alone.



The Carter Family is a mainstay of several of the small record labels.

tion Holy Modal Rounders.

On the reissue side, Rounder scores in both the bluegrass and old-timey areas, plus marvelous oddities like *Hula Blues* (1012). The four-volume *Early Days of Bluegrass* (1013, 1014, 1017, 1018) captures some of the most exciting moments in bluegrass history, as the form was taking shape in the post-war country music marketplace. *The Blue Sky Boys* (1006) is equally good. And we'd be derelict if we failed to mention top-flight reissues on *Frank Hutchison* (1007); *Burnett & Rutherford* (1004); *Fiddlin' John Carson & Moonshine Kate* (1003); *Blind Alfred Reed* (1001); or *Gid Tanner and His Skillet Lickers* (1005)—classics all.

Fine new recordings by old-time artists include *Asa Martin & the Cumberland Rangers* (0034); *Backwoods Bluegrass* (0043); by a great "lost" bluegrass duo, *Connie & Babe*; and *33 Years of Pickin' and Singin'* (0005) by Snuffy Jenkins & Pappy Sherrill. But the winner in this group has to be *The Ballad of Finley Preston* (0009), a new record by Clint Howard and Fred Price.

Newer styles in country music are represented by *The New South* (0044), the best newgrass group we know; two lively bluegrass albums by *Country Cooking* (0006, 0033); *Dance All Night* by the irrepressible (and irresistible) Highwoods String Band; *Hard Times In the Country* (3007), an eclectic mix of country, rock and jazz by Happy & Artie Traum; and the classic country jam, *Mud Acres* (3001), featuring Maria Muldaur, John Herald, Bill Keith and the Traum Brothers.

ARHOOLIE RECORDS (incl. Old Timey & Folklyric), P.O. Box 9195, Berkeley, Calif. 94709; catalogue 25c; lp's \$7.00, with discounts available.

This firm offers three definitive volumes of *Western Swing* (OT-105, 116, 117), featuring legendary bands like Bob Wills & His Texas Playboys, the Light Crust Doughboys, Milton Brown & His Brownies, Jimmie Revard & His Oklahoma Playboys, Cliff Bruner's Texas Wanderers and more. The next move is to *The String Bands, V. 1 & 2* (X-100, 101), important anthologies that capture some of country music's finest early moments. Or to Sam McGee, Uncle Dave Macon's guitar partner, on *Granddad of the Country Pickers* (5012).

With the country essentials covered, another road leads into Arhoolie's outback. In one direction you can pick up on *Texas-Mexican Border Music V. 1* (Folklyric-9003) and *Norteno Accordion: The First Recordings* (Folklyric-9006), excellent introductions to the ballad tradition and driving dance music of the Tex-Mex border. In another direction, you can sample a series of hot Cajun recordings: *The Louisiana Honeydrippers* (5010); *Joseph Falcon & His Silver String Band* (F-5005); *Folksongs of the Louisiana Aca-*

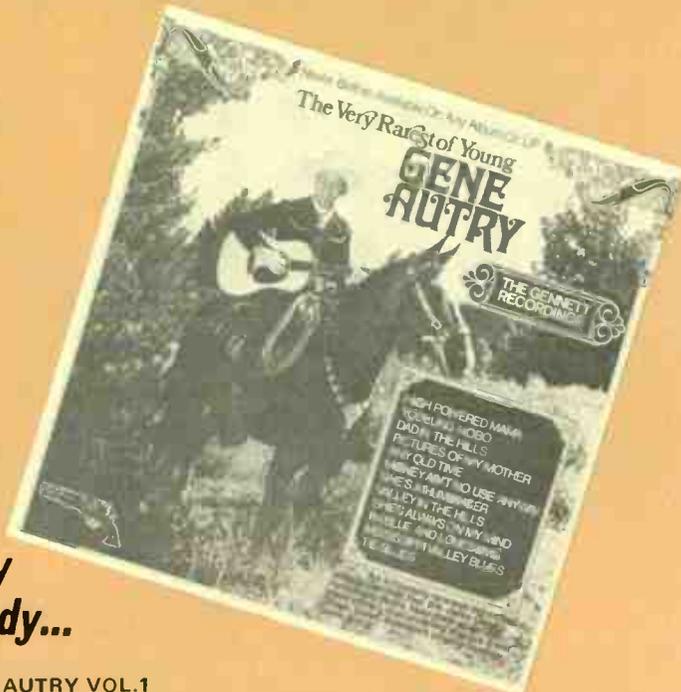
(Continued on page 59)

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YOUNG GENE AUTRY VOL. 3

I'm Always Dreaming Of You/Why Don't You Come Back To Me/My Alabama Home/My Dreaming Of You/Do Right Daddy Blues/She Wouldn't Do It/Louisiana Moon/T.B. Blues/I'll Always Be A No Good Rambler/Methodist Pie/The Answer To A Nobody's Darling/The Answer To A Red River Valley

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MO 106



It's 10 o'clock at night and I'm standing around an Austin beer garden with Billy Joe Shaver listening to Steve Fromholz sing about ladies and bears and we've both had more beers than we can remember. It's been one of those scorching hot Texas days and we've spent most of it riding around in my old Cadillac with a busted air conditioner looking for enchiladas, old friends, the last place Billy Joe might have left his guitar, and more beer to help fight off the heat. Now at last the night breeze is cooling us off and Billy Joe has just stepped down from the outdoor stage and a guest appearance with Asleep At The Wheel. Asleep backed him while he sang *I Been To Georgia On A Fast Train*, a song which he claims isn't about going to Georgia at all or even about fast trains but is about not being stupid. "And I'm not stupid," Billy Joe adds.

For ten years Billy Joe went through the classic struggle of making it in Nashville. He was one of the original members of the new breed of Nashville songwriters which started with Kristofferson and included Mickey Newbury, Lee Clayton, and Guy Clark. He has in the past been the underground favorite of other musicians, rodeo stars, teachers, writers, rednecks, hippies and the Dallas Cowboys' football team. His first success came some five years ago when Bobby Bare put him on a salary of fifty dollars a week to write songs. Bobby

BILLY JOE SHAVER: Outlaw With An Edge To His Music

by NELSON ALLEN

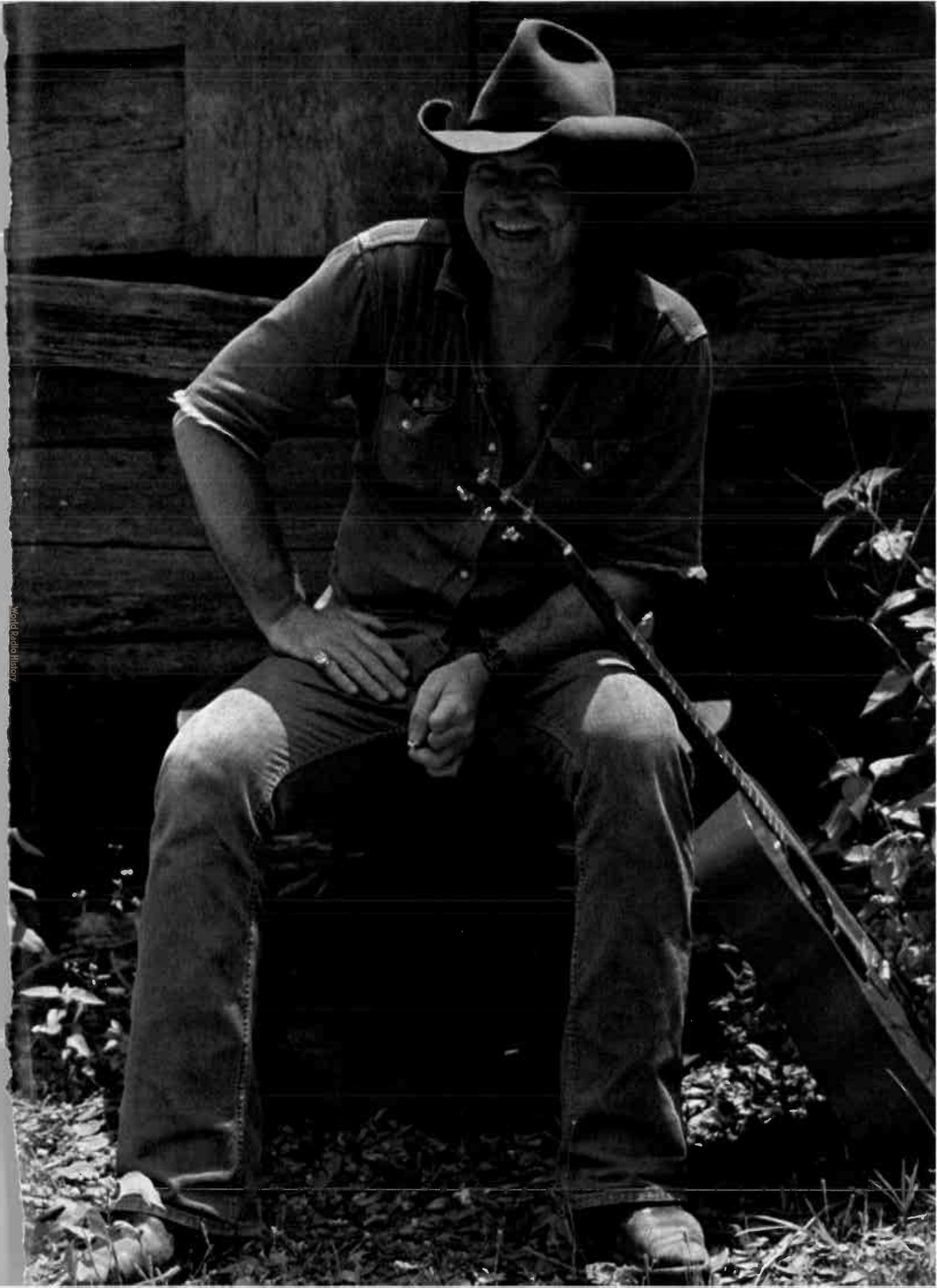
Photos: Nelson Allen

was also the first to record one of his songs (if you discount Chuck Harding and the Confederates, who did several things on a local Waco label called Flub-A-Dub Records). Since then his songs have been recorded by an endless list of stars including Johnny Cash, Tom T. Hall, Johnny Rodriguez, Kristofferson, the Allman Bros., and the late Tex Ritter. Waylon Jennings recorded an entire album of Bil-

ly Joe Shaver songs (Honky-Tonk Heroes) and most recently Tennessee Ernie Ford cut *I Been To Georgia On A Fast Train*. He once wrote a song about Willie Nelson, *Willie The Wandering Gypsy and Me*, a song which Tex Ritter called the best song that had been written in years. He also broke a long standing taboo with *Black Rose*, a song about interracial romance.

We meet up with a young rodeo performer who tells us that his father, a west Texas rancher, is a big fan of Billy's songs. The kid is a professional bull rider—he made \$6000 last year which means if he can hold himself together he might make the big money someday. Billy Joe ribs him unmercifully although he obviously likes and approves of him. "Why you wanna do that stuff for?" Billy Joe taunts and then answers his own question, "well, 'cause you ain't got better sense I guess. You can tell you ain't got any sense 'cause your eyes are so close together." The young bull rider takes it all in stride and Billy Joe laughs about his own rodeo-cowboy career. (Several of his songs are filled with cowboy and rodeo imagery, although most often they are not exactly about rodeos or cowboys.) "If it hadn't been for this," he says suddenly holding up his right hand which has two fingers missing from an old accident in a sawmill, "I might have kept it up. It (ro-

(Continued on page 63)



COUNTRY MUSIC FANS GET TAKEN FOR A RIDE

BY BILL KAUFMAN

The old 4:30 out of Patchogue was right on time, her whining diesel engine talking to the tracks and her low-moaning compressed air horn, music to the ears of the merry-making passengers aboard. This was no ordinary run, but The Country Music Special, an express train heading 65 miles westward down the silver rails to Merle Haggard.

The Rock Island Line may be a mighty good road, but the Long Island Railroad, as far as thousands of country music buffs are concerned, roars in as no slouch either. The modern, air-conditioned Budd cars

on the railroad's huge system are usually jammed to the vestibules each weekday with an average of 240,000 riders, most of whom commute to Manhattan from Nassau and Suffolk, the populous suburban bedroom counties which lie directly east of New York City. The Country Music Special, however, is a periodic venture the railroad discovered was profitable, as well as an excellent public relations gimmick. This particular Country Music Special was heading for Manhattan's Pennsylvania Station, which literally sits underneath Madison Square Garden.

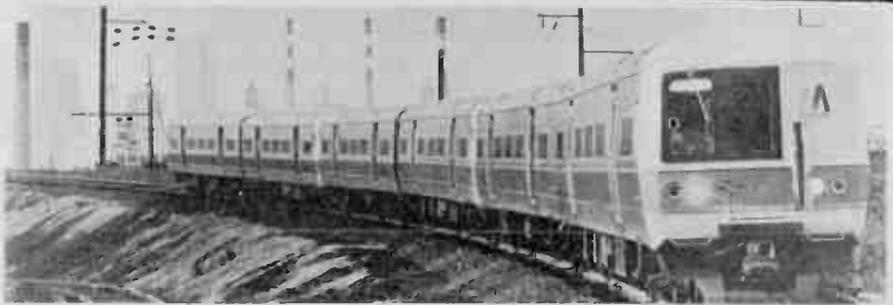
It was Saturday and the trainload of revelers were having what amounted to a suburban hoe-down on the way to Haggard's concert at the Felt Forum, the smaller, more intimate arena adjacent to the mighty Garden.

On board The Country Music Special were several hundred passengers who cheerfully dug down for a \$10.50 combination-package ticket. Provided in this package was round-trip transportation, \$8.50 seat to the concert, free entertainment aboard the train and, by golly—an autographed photograph of Haggard.



Car 3688 was clickety-clacking and Jim Hilbert, who leads a popular Long Island C&W group known as The Roadrunners, was struggling to maintain his balance in the center of the swaying aisle. It's not easy when you're pickin' away at an electric Gibson, juggling amplifier controls and trying to keep the pitching microphone from jabbing into a nostril. Backed by another young guitarist and a pretty girl singer, Hilbert cut loose with *Okie From Muskogee* about three minutes out of Bay Shore. And why not, since it was a Merle Haggard concert this thing was all about.

"Damn, I love it all," exclaimed Tim Favorolla, a used-car salesman from the town of Central Islip. Snapping the tab off a can of Schlitz, Favorolla passed it to the woman in the next seat. "This is seventh Country Music Special I've logged time on," the jocular salesman explained. "Merle is my kinda people. I like his music. I also like his attitude." By now,



The Long Island Railroad races along the tracks with a majestic sweep.



John Lincoln Wright and The Sour Mash Boys make a publicity whistle stop thru L.I.



Above: Jim Hilbert belts out a fine number—LEFT—Country cutey Dolly Parton sings for rapt audience to promote Special.



Various country groups turned the Long Island RR into a music festival.

Hilbert, strictly on a Haggard binge, was doing his best to play *Tonight the Bottle Let Me Down* and from there, he eased into a down-home medley of Eddy Arnold oldies until the train lurched to a stop at Freeport.

At Freeport, another load of Haggard-bound passengers boarded The Country Music Special and the entire train began to take on the flavor of a hootenanny on wheels. Hilbert was working his way forward, spreading a little music in each car and chatting with a fan here and there. "I get to meet folks who've heard The Roadrunners in one place or another," Hilbert, a retired career Army man said. "You'd be surprised at how many people
(Continued on page 64)



RECORDS

HOW WE RATE THE ALBUMS: 5 STARS ALBUM OF THE MONTH
 4 STARS EXCELLENT
 3 STARS VERY GOOD
 2 STARS GOOD
 1 STAR FAIR
 0 STARS POOR

Kris Kristofferson

Surreal Thing
 Monument PZ-34254 \$6.98
 PZA-34254 (tape) \$7.98
 Star rating: ★ ★ ★ ★

This album is a celebration of all that is great about Kristofferson. More than a few of the cuts here are on a par with



his earlier classics such as *Help Me Make It Through the Night*, and *If You Don't Like Hank Williams*, offering still more insights into the ways and workings of one of America's greatest jukebox poets.

Waylon Jennings

Are You Ready for the Country
 RCA APL1-1816 \$6.98
 APS1-1816 (tape) \$7.98
 Star rating: ★ ★ ★ ★

After more than fifteen years of making records, Waylon Jennings is now recognized as one of the best artists in country music. His popularity is at its peak. The *Outlaws* album is on its way to becoming a million seller, and this new album is perhaps the most important one of his career.

What those people will hear on *Are You Ready for the Country* will be Waylon at his finest, for his growing popularity has brought no airs of preten-

sion to his music; instead it has added new strengths to the musical convictions he has always held.

Several cuts here, particularly Donnie Fritts' *Them Old Love*



Songs and Waylon's own So Good Woman, are among the best Waylon has done, and only one selection, the overblown *MacArthur Park (Revisited)*, is tedious.

Merle Haggard

My Love Affair with Trains
 Capitol ST-11544 \$6.98
 8ST-11544 (tape) \$7.98
 Star rating: ★ ★ ★ ★

Haggard has recorded more than thirty albums, and only



one of them that I think is bad. This latest is one of the good majority, better than his average,

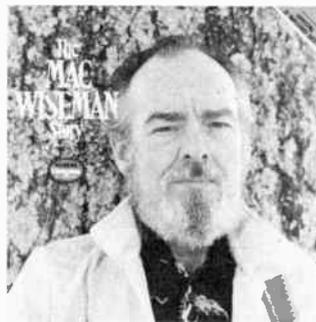
even, and differs from past albums only insofar as its being a thematic set.

Don't think that this is a thrown-together collection of your standard train songs. You won't find *I'm Movin' On* here, but instead a series of newer songs from a variety of writers, put together tastefully and with one of the finest production jobs Ken Nelson and Fuzzy Owen have ever done. Things in country music change, but they never pass Merle by.

Mac Wiseman

The Mac Wiseman Story
 CMH-9001
 CMH-8-9001 (tape)
 Star rating: ★ ★ ★

Bluegrass music is one of the purest means of musical expression that is a very significant part of Americana. Mac Wiseman is an outstanding country vocalist who has made a vast contribution to the world of bluegrass music. CMH, has here put together a 2-record



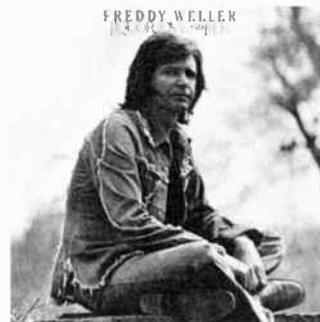
retrospective of bluegrass that will knock your ears off. The LP is stocked with a selection of some of the best known bluegrass tunes including *Little Blossom*, *Dark Hollow*, *The Wreck Of The Old 97*, *May I Sleep In Your Barn Tonight*

Mister, *The Girl In The Blue Velvet Band*, and *I Wonder How The Old Folks Are At Home*. The album is certainly a moving tribute to a form of American music that will continue to live in the hearts of country fans for many years to come. And Wiseman is a pioneer of bluegrass.

Freddy Weller

Liquor, Love and Life
 Columbia KC-34244 \$5.98
 CA-34244 (tape) \$6.98
 Star rating: ★ ★ ★ ½

Freddy Weller is one of the most interesting young songwriters around. His songs are dark vignettes possessed of surprise endings that are anything but corny (remember



Ballad of a Hillbilly Singer?). Last year, Freddy left CBS and cut one album for ABC. Now he's back with CBS.

Liquor, Love and Life is a minor masterpiece. There are songs here that'll leave you open-mouthed (try out *Room 269* or *Celia Brown*), and songs that'll set your feet in motion (the title cut for one), and songs that are just plain good. Freddy's music is a blend of Kristofferson, the Coasters, and Alfred Hitchcock. Hear it once and you're hooked.

Buck Owens

Buck 'Em
Warner Bros. BS-2952 \$6.98
B8-2952 (tape) \$7.98
Star rating: ★ ★ ★

One of the most surprising moves of the year was Buck's switch to Warner Bros. after more than a decade with Capitol. His first Warner album, *Buck 'Em* is the best album the King of Bakersfield has cut



since the mid-sixties. There is an energy here that has been lacking from much of Buck's recent records, and the album should prove itself a special treat for Owens fans insofar as it captures the essence of his performance better than any other of his studio albums.

Tom T. Hall

Faster Horses
Mercury SRM-1-1076 \$6.98
Star rating: ★ ★ ★ ★

Tom T., country music's No. 1 storyteller, has a new package of goodies. The title track is an up-tempo foot-stomper that features a blazing arrangement to complement the wonder of Tom's natural lyrics. Hall's mellow vocal style is more smoothly developed on this



new LP than ever before. The man is like a fine wine, he just keeps getting better with age. *I'm Forty Now*, is a very pleasantly relaxed ballad that is a fond retrospective with more

hope than ever for the future. It has that clearly defined sense of inner happiness that makes all of Hall's material so inspiringly infectious.

Negatory Romance, his present single, is chock full of fine musicianship by such greats as Weldon Myrick, Bobby Thompson and Charlie McCoy. *Beer Drinker's Waltz* would make an excellent next single. *The Songwriter* animates Tom T. so that everybody can see just where he's at. All together, the incomparable Tom T. Hall has another LP jam packed with mellow music, fine arrangements and just the right shade of social commentary.

Charlie Rich

Greatest Hits
Epic PE-34240 \$6.98
PA-34240 (tape) \$7.98
Star rating: ★ ★ ★ ★

This is, as the title more than suggests, a collection of Charlie's best-sellers of the last few years. Most of it is already



available on other albums, *America, The Beautiful* (1976) being an exception. If you're a Charlie Rich fan and don't already possess his earlier Epic albums, start here.

Red Steagall

Lone Star Beer and
Bob Wills Music
ABC-Dot DOSD-2055 \$6.98
DOSD-8-2055 (tape) \$7.95
Star rating: ★ ★ ★

A trend has been growing lately about songs built around romanticized visions of Texas. Perhaps the best crop of such songs is found here on Red Steagall's latest album.

If you listen to radio, you're already familiar with Red's music, especially the title cut

ALBUM OF THE MONTH

Hank Williams

Live at the Grand Ole Opry
MGM MG-1-5019 \$6.98
8T-1-5019 (tape) \$7.98
Star rating: ★ ★ ★ ★ ★

Back in Hank Williams' day, in-concert country records were nonexistent (the first one was *Hank Thompson at the Golden Nugget*, released by Capitol in 1962). As a result, many people will never know what a lot of the old-timers sounded like outside of the studio.

Several years ago, MGM issued two albums of Hank Williams radio programs (*On Stage and On Stage, Vol. II*), but those records, replete with dubbed audience response, gave little more than a taste of Hank's stage presence. Now, however, MGM has acquired what can only be called a

treasure. Live at the Grand Ole Opry is a collection of Hank's performances as they were broadcast from the Opry twenty-five years ago.

There are eleven musical selections here, ranging from such signature-songs as *Lovesick Blues* and *Hey, Good Lookin'* to more obscure cuts such as *I Just Don't Like This Kind of Livin'* and *They'll Never Take Her Love From Me*. There is also a good deal of Hank's between-songs patter, plus some interesting introductions by Opry emcees, and a priceless bit with Minnie Pearl.

Academic complaints might be made about the quality of the recording here, or about the lack of adequate liner notes, but they'd be meaningless. This album is one of the most important and exciting records currently released.

HANK WILLIAMS, SR. LIVE AT THE GRAND OLE OPRY

SONGS AND DIALOGUE

INCLUDING:

LOVESICK BLUES

COLD, COLD HEART

HEY GOOD LOOKIN'

NOBODY'S LONESOME FOR ME

WHY DON'T YOU LOVE ME



here, which is his latest hit. The album is more of the same: good, light, infectious stuff. *Neons and Nylons*, *The Walls of this Old Honky-Tonk*, *Under the X in Texas* are representative titles, and if you like your music breezy and beery, Red's got your number.

Joe Stampley

All These Things
ABC/Dot 2059 \$6.98
DOSD 2059M (tape) \$7.98
Star rating: ★ ★ ★



the voice track is the same and in some cases the instrumental tracks have been changed.

The selection of Joe's material on his new LP could not be better. The title track was his last number one seller. *The Night Time And My Baby* is his current single, a strong up-tempo ditty that spotlights Joe's unique vocal style. The other material is highly representative of Joe and includes *Cry Like A Baby*, *Soft As A Rose*, *Everything I Own*, *You Make Life Easy*, and *Unchained Melody*. Five of the cuts on the LP have been previously released but the technical aspects have been updated. In other words,

Raymond Fairchild

King Of The 5-String Banjo
Rural Rhythm 263
(Not available through *Country Music Magazine*)
Star rating: ★ ★ ★ ★

Raymond Fairchild is a banjo playing wiz who is guaranteed to knock your ears off. The material on the LP is excellent and includes *Bonapart's Retreat*, *Silver Bells*, *Mocking Bird*, *Ragtime Annie* and *St. Louis Blues*.

Uncle Jim O'Neal is undoubtedly one of the most prolific merchants of country music. *Rural Rhythm* is his label, and on this particular



outing he takes both the arrangement and production credits. A great addition to any collection.

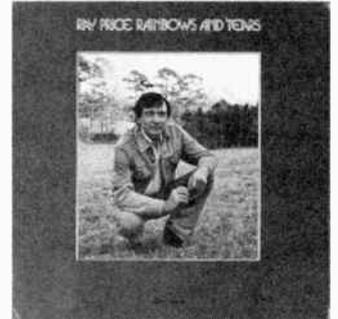
Ray Price

Rainbows and Tears
ABC/Dot 2053 \$6.98
DOSD-2053M (tape) \$7.98
Star rating: ★ ★ ★

Ray's new album is bound to be a real pot of gold for all

of his fans. The LP is stocked with the kind of ballads that so well characterize the vocal magic of Ray Price.

That's All She Wrote, I Won't Get Over Losing You, Mama's Don't Let Your Babies Be Cowboys are some of the strongest cuts on the LP and the lush arrangements of Cam Mullins augment Ray's richness. To



Make A Long Story Short and *I Don't Feel Nothing* vary Ray's usual pace by being a bit more up-tempo. All in all it is a fine package that is likely to delight his fans.

Asleep at the Wheel

Wheelin' and Dealin'
Capitol ST-11546 \$6.98
8ST-11546 (tape) \$7.98
Star rating: ★ ★ ★ ★

Asleep at the Wheel's *Wheelin' and Dealin'*, the group's second Capitol album, offers the kind of stuff we've come to expect from the Wheel: a blend of western swing, honky-tonk, jump blues, and jukebox romance. Several cuts here are among the band's best performances: a version of Rusty



and Doug Kershaw's *Cajun Stripper* that just won't quit, the weeper *The Trouble with Lovin' Today*, Percy Mayfield's *Lost Mind*, and a rendition of *Route 66* that'll send fire up your spine.

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MO106

SMALL LABELS

(Continued from page 50)

dians (5009); *Nathan Abshire and Other Cajun Gems* (5013); and *The Hackberry Ramblers* (F5003).

COUNTY RECORDS, P.O. Box 191, Floyd, Va. 24091; catalogue available; lp's \$4.00.

The County catalogue is a vision of country paradise. Texas fiddle music, string band reissues, bluegrass—it's all here and it's all terrific. We've limited ourselves to a brief sampling.

If you thought Texas-style fiddling died with Bob Wills, you're in for a pleasant surprise. The surprise? *Texas Fiddle Favorites* (707); *Texas Hoedown* (703); and *Country Fiddling From the Big State* (724)—three of our all-time favorite lp's. For the roots of Texas fiddling, try *Texas Farewell, 1922-30* (517), and find out how those old boys could swing.

In the string band reissue department, County shows no mercy. *The Stripling Brothers, 1928-36* (401); *Hell Broke Loose In Georgia: Georgia Fiddle Bands, 1927-34* (514); *Old Time Fiddle Classics* (507); *Mountain Blues* (511); *Charlie Poole & the North Carolina Ramblers, 1926-30* (505); *Gid Tanner's Skillet Lickers, 1927-31* (506); *Uncle Dave Macon* (521); and *The Kessinger Brothers, 1928-30* (536) are all absolutely essential.

RURAL RHYTHM, Uncle Jim O'Neal, Box ACM, Arcadia, Cal. 91006.

Uncle Jim, one of the most knowledgeable people in the record industry, offers a gold mine of oldtime country material, as well as non-country. J.E. Mainers, The Original Carter Family, Merle Travis, Kate Smith, Kay Star, Elvis Presley, Spike Jones. You name the artist and Uncle Jim probably has him or her.

For example, *Jimmie Rodgers* (ANL-1209) contains just about the best the singing brakeman ever recorded. *Merle Travis* (SM-2662) contains Merle's great vocal hits like *Sixteen Tons* and *Nine-Pound Hammer*. *Mac Wiseman* (ANL-1208) gives you *Eight More Miles to Louisville* and the great *Put My Little Shoes Away*, among others. There are also brand new recordings by Raymond Fairchild, who Uncle Jim calls the world's greatest banjo picker.

Rural Rhythm records usually go for \$4.50, but prices vary. A catalogue is available.

SWALLOW RECORDS (incl. Jin), P.O. Box 10, 434 East Main, Ville Platte, La. 70486; catalogue and prices available.

Twenty years ago, a part-time disc jockey named Floyd Soileau opened a small record store in Ville Platte. Two years later he started Swallow, which is now probably the leading Cajun label.

It's hard to pick our favorite Swallow lp's; the catalogue is full of them. But for

starters, we have to enter a rave for Dewey Balfa and His Musical Brothers, a group whose style is notably less frantic than the Cajun norm, and blows you through the wall anyway. *The Balfa Brothers V. 1 & 2* (6011, 6019) are irresistible, and *The Good Times Are Killing Me* (6023), on which the Balfas back accordionist Nathan Abshire, is right up there too.

LA LOUISIANNE, 3211 Johnstone St., Lafayette, La. 70501; catalogue and prices available.

While Floyd Soileau was starting his Cajun label in Ville Platte, another gentleman named Carol J. Rachou was starting another one, down the road in Lafayette. La Louisianne is still Swallow's main competition, but it's not too savage a fight. Swallow specializes in traditional Cajun, while La Louisianne concentrates on a country-flavored style.

With artists like accordionists Ambrose Thibodeaux and Nathan Abshire, and fiddlers Rufus Thibodeaux, Merlin Fontenot and Vin Bruce, it's hard to separate the wheat from the chaff; there's no chaff. Especially good are *Cajun Country French Classics* (130); *French Music and Folk Songs* (103); *Rufus Thibodeaux: Cajun Fiddle* (137); *Nathan Abshire: A Cajun Tradition* (139); *Vin Bruce* (134); and the western-swing flavored *Merlin Fontenot: Fiddlin' Cajun* (142).

FREDDIE HART

(Continued from page 47)

music lovers, like me.

"On our tours I've noticed a lot of changes in the audiences during the past few years. More and more young people are coming out to concerts and they're as excited about our music as they were about hard rock a few years ago. I'd say the ratio of teen-agers and college age kids at concerts has increased four to one. The songs have attracted them—the lyrics. They listen to the lyrics and they know they're real. Kids today communicate. They're open. And they like to tell it like it is. They want their music to do the same thing. They want more than just mood and beat. They want words they can understand and identify with.

"People ask me if I'd like to go pop and I tell them I'd go anything that would bring my music to a wider audience. I'm country and I'm proud of it and I'll always be country, but that doesn't mean I wouldn't like to reach people who aren't country. I've daydreamed all my life and I still do. I'm not sure what my next destination with music is, but I fantasize about it all the time."

Freddie laughs. "All this is too much fun to be called work. I still don't know what I want to be when I grow up!" ■

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Each issue will highlight a Main Selection — a record or tape that can be sent to you for a 10-day free examination if you like, or can be simply refused. For your convenience, there's always a reply form enclosed. If you want the Main Selection, you do nothing. If you want another selection, or no record or tape at all, simply drop the reply form into the mail and tell us so. The choice is always up to you, and there's never the slightest pressure to add anything but the most desirable and exciting music to your personal library. If late mail delivery of the "News" causes you to receive a selection without having 10 days to decide whether or not you want it, the selection may be returned at club expense.

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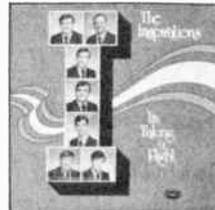
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WST8627 2-8627 WC 8627
GENE GAITHER • If That Isn't Love, I'll Fly Away, Through It All, There Is a River, 6 more



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LS 5594 5-5594 LC 5594
RALPH CARMICHAEL ORCHESTRA • Beyond the Sunset, The Love of God, 10 more



Record 8-Track Cassette
CAS9769 3-9769 CC 9769
THE INSPIRATIONS • I'm Taking a Flight, When We Look on His Face, Crossing Chilly Jordan, 9 more



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WST8658 2-8658 WC 8658
DALE EVANS • God Bless America, This Land Is Your Land, I Am the United States, 7 more



Record 8-Track Cassette
WST8642 2-8642 WC 8642
EVIE • Sunday Mornin', Clean Before My Lord, Someone Who Can, 8 more



Record 8-Track Cassette
CAS9773 3-9773 CC 9773
JIMMIE DAVIS • There's Room at the Cross, Tears Will Never Stain, Heaven Came Down, 9 more



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CAS9771 3-9771 CC 9771
BOB HARRINGTON • Temptation and What to Do, The Devil in My Dream, 10 more funny stories



Record 8-Track Cassette
CAS9785 3-9785 CC 9785
POPULAR ARTISTS • One Day at a Time, Tears Will Never Stain, God's Wonderful People, 7 more



Record 8-Track Cassette
CAS9772 3-9772 CC 9772
HAPPY GOODMAN FAMILY • Just Any Day Now, Daddy Come on In, 9 more



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GNR8100 GN88100 GNC8100
LOVE SONG • Changes, Freedom, Two Hands, Little Country Church, A Brand New Song, 7 more



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WST8666 2-8666 WC 8666
REVIVALTIME CHOIR • Nothing Is Impossible, More About Jesus, Jesus Loves You, 9 more



Record 8-Track Cassette
STR 3367 T-3367 C 3367
THE BILL GAITHER TRIO • It Will Be Worth It All, 23 more (Counts as 2 selections)



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WST8638 2-8638 WC 8638
MARY JAYNE & GENE GAITHER • Before I Found the Lord, Only Jesus Can Satisfy Your Soul, 8 more



Record 8-Track Cassette
WST8715 2-8715 WC 8715
THE HAWAIIANS • Healer of Broken Hearts, Bring Back the Springtime, 8 more



Record 8-Track Cassette
LS 5661 5-5661 LC 5661
DINO • He's Listening to You, It Won't Be Long, Be Hold the Man, The Savior is Waiting, 6 more



Record 8-Track Cassette
MST6555 6-6555 MC 6555
POPULAR ARTISTS • Sacrifice Lamb, Enter In, I Can't Wait, Come Let Us Reason, 16 more



Record 8-Track Cassette
WST8690 2-8690 WC 8690
TOM NETHERTON • Just As I Am, God Will Take Care of You, I Need Thee Every Hour, 7 more



Record 8-Track Cassette
STR 3379 T-3379 C 3379
THE BILL GAITHER TRIO • This Is the Time I Must Sing, I Just Feel Like Something Good Is About to Happen, 8 more

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WST8702 2-8702 WC 8702
BUD TUTMARC • Gentle Shepherd, Clean Before My Lord, Love Song to My King, Lead the Way, 6 more



Record 8-Track Cassette
WST8671 2-8671 WC 8671
GEORGE BEVERLY SHEA • Bring Back the Springtime, The Shadow of the Cross, 8 more



Record 8-Track Cassette
LS 5684 5-5684 LC 5684
JAMIE OWENS • Hard Times, Fly Away With Me, My Jesus I Love Thee, 7 more



Record 8-Track Cassette
LS 5679 5-5679 LC 5679
THE ARCHERS • Sit Yourself Down, Brand New Day, You Are My Inspiration, I'm With Jesus, 7 more



Record 8-Track Cassette
WST8713 2-8713 WC 8713
RALPH CARMICHAEL STRINGS • Lead Me to Calvary, The Holy City, I Cannot Hide From God, 5 more



Record 8-Track Cassette
MSA6556 6A-6556 LC 6556
WANDA JACKSON • Fill My Cup Lord, Victory in Jesus, One Day at a Time, Touring That City, 6 more



Record 8-Track Cassette
CAS9765 3-9765 CC 9765
WENDY BAGWELL • Rattlesnake Remedy, Ten Days in Coronary Care, other stories



Record 8-Track Cassette
CAS9775 3-9775 CC 9775
LESTER FLATT & THE NASHVILLE GRASS • He's Coming Back, You Can Feel It in Your Soul, 10 more



Record 8-Track Cassette
VII7721 7-7721 7C-7721
SUNDAY SAXES • He Touched Me, The King Is Coming, The Longer I Serve Him, Get All Excited, 8 more



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WST8655 2-8655 WC 8655
PAUL HARVEY • We Mutually Pledge, To My Son, America the Beautiful, other stories



Record (Not available in WST8044 8-Track or Cassette)
ETHEL WATERS • Deep River, Joy to My Soul, Stand By Me, In His Care, His Eye Is on the Sparrow, 8 more



Record 8-Track Cassette
R 8148 T588148 C588148
GUY & RALNA • Reach Out to Jesus, Love Lifted Me, The Lily of the Valley, This Little Light of Mine, 8 more



Record 8-Track Cassette
WST8593 2-8593 WC 8593
J. T. ADAMS & THE MEN OF TEXAS • I'll Tell the World, Redeemed, Stranger of Galilee, 9 more



Record 8-Track Cassette
CAS9779 3-9779 CC 9779
THE INSPIRATIONS • Haven of Rest, When God Dips His Pen of Love, God Still Cares, 8 more



Record 8-Track Cassette
LS 5677 5-5677 LC 5677
CARMICHAEL QUARTET • Come Thou Fount, Cleanse Me, On the Jericho Road, 9 more

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Tammy

(continued from page 24)

first thing I noticed about Tammy was her beautiful smile," he says, "She radiates warmth and realness, and I was completely infatuated."

This meeting was in June, a year before their engagement. In February they began dating casually. In April, four months before the wedding and about a year after her divorce from George Jones, they started dating seriously.

Shortly before that, in March, Tammy had described herself as involved with a man in the entertainment business. But she was hesitant about the relationship, reluctant to re-enter the type of agony that six years of standing by fellow entertainer Jones had meant.

"I'm just more relaxed and happier now," she told the Nashville Tennessean at the time, "yet there's still an empty place. Only the Good Lord knows what will happen, I don't." Four months later she announced her engagement to Tomlin.

Tomlin could provide the matrimonially shipwrecked Tammy with an emotional stability she's previously searched for without much success. "Mike is extremely loyal," volunteers Hewgley, "He remains close friends with people from that period when we were all ex-

tremely poor. He's a real friend with a big heart."

A lover with permanent lean-on-me virtues seems to be what has eluded Tammy since she married for the first time at 14. That childhood vow was annulled after seven months. Just before finishing high school at age 18, she married songwriter Don Chapel. That marriage ended in the middle of her third pregnancy. To much oohing and aahing of fans and press, she married her "idol" George Jones on August 22, 1968, which ended in despair on March 13, 1975.

This time Tammy has latched on to a man currently uninvolved in the music business who likes to read history books about World War II and who never owned a Tammy Wynette record until after he met her. Tomlin does enjoy his albums by Merle Haggard, Willie Nelson, Waylon Jennings, and Ronnie Mil-sap, but he's no died-in-the-wool country devotee. "I'm a man of many moods," he says, "and I'm always button pushing on my car radio."

In addition to wheeling around the Nashville countryside, the twosome enjoy shopping together—Tomlin pegs himself as an "impulsive buyer"—and house hunting for the older, Tudor style homes they both favor. More seriously, they share an interest in underprivil-

eged children. Tomlin is a "father" in the Buddies of Nashville, a group of men who provide companionship for fatherless boys. Tammy was a prime mover in founding Girl's Villa, a home for girls in Florida.

In a typical Tomlin-Wynette week, Tammy will ride off on her bus on Wednesday or Thursday for a weekend performance. Tomlin will fly out to meet her on Friday, and they will fly back together on Sunday. What does this do to the grueling schedule of a young executive who Hewgley says "averages over six days of work a week?" So far, that's not clear.

He has insisted that he intends for there to be an absolute separation between her business life and his. But can a bright managerial type who admits he's always asking her questions about the music business, resist?

Tomlin nimbly rattles off several good reasons for resisting: she already has capable people around her, his expertise is in real estate and development, he wouldn't want her telling him now to run the Tomlin Company, it would interfere with their marriage, etc. He continues on in this vein for several seconds, then stops. "Do you want to know the real reason," he asks, then pauses significantly, "I don't want to be known as Mr. Tammy Wynette." ■

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LARRY GATLIN

(Continued from page 42)

"I don't know—it's frustrating. That's what frustrated me," Gatlin admits.

Frustrated is a mild word to describe Larry Gatlin as recently as six months ago. Our first meeting occurred during the last disk jockey convention in Nashville, and Gatlin was fairly fuming. He stormed around the offices at CBS (Monument's distributor) pounding on desks, sometimes pleading, sometimes shouting. I was the only ear available, and he bent it unmercifully.

Everything, said Larry Gatlin, was going down the tubes—career, songs, record company, club dates—you name it and it was on the way to hell.

"So you caught me on a bad day," he says, laughing now. "I was very bugged over the way the record company was handling my music. I'm still concerned, but I have to say . . . they did a fine job on 'Broken Lady.' I'm really not a bad guy, but I do flare up sometimes."

Temper or no, Larry Gatlin remains something of an oddity in the booming country music business in Nashville. He is the single man with a guitar—no band, no props other than a stool, no flash. And he is acutely aware of being, well, something of a dinosaur.

"I write a lot of country music. I wear a hat. I wear Levis and boots. I like steel guitars and fiddles. I like to see the Grand Ole Opry," he says, ticking each off on his fingers. "But I'm not a country entertainer in the same way that George Jones is.

"But there are more ways to say things than 'I went down to the bar and drank a beer because she's gone and I'm going to find another woman goodnight Irene,'" he says, not even smiling. "I think there is a way to use the language; to turn the language and to twist it; you know, being subtle, painting pictures, and that's what I'm trying to do."

Twisting the language comes pretty easy for a Texas boy who was once on his way to becoming an attorney. During Gatlin's second semester at the University of Houston law school, Dotty West heard a cassette tape of eight of his songs, and flew him out to Nashville.

Before law school Gatlin had chugged through college on a football scholarship, playing 13 minutes in three years ("I was the captain of the ERW Team—the eat, ride and warm-up bunch. That's about all I did.") And before that was a childhood in Odessa, Texas. ("How big is Odessa? Oh, about that big," he says, holding his hands about an inch apart.), singing gospel music with his two brothers, Rudy and Steve, and sister La Donna.

"I learned to sing, singing in Assembly of God churches," he says. "My grandmother, my mother and dad, we lived in church just about. Twice on Sunday and Wednesday night me and my family, we

traveled hundreds of thousands of miles singing in church."

That religious upbringing has carried over into his work, heightening the sense of Gatlin being out of step and, unfortunately, producing some of his very worst songwriting. Suffice to say that gospel music is not among Gatlin's strengths.

Larry Gatlin is at his songwriting best, oddly enough, with shattered love affairs and easy women, massage parlor hookers and the late-night inhabitants of a Nashville that no one is likely to make a movie about. That's important, he says, because the music is not an end in itself. Moving people is what's important. Touching people.

So Larry Gatlin doesn't have an unkind thought for anybody. He's got plans, maybe getting together with his brothers and sister, who are now working for Tammy Wynette, and maybe doing some old time harmony. There was even more time for planning while he took a few weeks off from the road, waiting for a second child to join daughter Kristen, named, of course, for Kris Kristofferson.

"If I thought all I could do was entertain I'd leave, 'cause there's a lot of guys that can do that," he says. "That's kind of what I mean by my music not being an end. My family's most important to me, and I love 'em. These songs are for my children too." ■

BILLY

(Continued from page 52)

deo) gets in your blood just like music does. "The truth is though," he whispers, looking about to see if anyone is listening, "that I only rode one bull in my life. I got on a bunch of 'em but I only rode one."

Aside from rodeo, the trail Billy Joe followed included breaking horses and picking cotton. It wasn't an easy trail. He credits his faith with giving him the strength to ultimately accomplish his goals. "I always knew I was good," he says, "that the songs were good." In the meantime he divorced the same wife twice and re-married her three times, made hundreds of trips back and forth to Nashville over a period of almost ten years, and somehow never gave the music up. Now he's got a new house in Tennessee and a Lincoln Continental which his wife, Brenda, won't let him drive. "I couldn't get a Cadillac," he says, "'cause I had to stay true to my song." But none of these things seem to matter to him that much, except the songs, and even then, well, he's an artist (a great poet as novelist Gary Cartwright told him one night) and he's gotta keep moving in some direction.

One new direction seems to be a return to performing after over a year's absence (Billy Joe said he couldn't do anything un-

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til after the Andy Griffith re-runs were off TV). Following the recent release of his second album, "When I Get My Wings" on Capricorn, he made an appearance at the Armadillo in Austin and at Willie Nelson's 4th of July celebration. Word is that he is going to put a band together from around Macon where he made his last record. Those southern rock pickers contributed a lot to this latest album, but that shouldn't scare anyone—Billy Joe lists his two major influences as Jimmie Rodgers and Lefty Frizzell and you can't get any more traditional than that. Frizzell was from Shaver's home town, Corsicana, Tex. (Actually Billy Joe is from Em-house which is a few miles outside Corsicana. When he first went to Nashville he'd tell people that was where he was from, but he quit doing that because they'd always think he said Hen House which they thought was funny and he didn't.) One of the most notable of the pickers on Billy Joe's new album, Dickie Betts of Allman Bros. fame, plays haunting electric slide guitar, particularly effective on *Ride Me Down Easy*. The sessions were produced by Bob Johnston who has produced Johnny Cash, Kristofferson, Bob Dylan and Leonard Cohen. Johnston, according to Billy Joe, is a "straight ahead guy" who "understood the material" and "helped me see things in a different way." Betts and Billy Joe seemed to have struck up an instant comraderie—during a lull in the recording Billy Joe asked what there was to do around here, "Let's go into Macon," he said. "Ah, there's nothing in there," Betts replied, "I can't even get arrested in that town." They ended up going into town anyway and that night Betts along with Billy Joe got thrown in jail.

There is one story told to me by a longtime picker buddy of Billy Joe's which tells a lot about him. It seems there was trouble in one of those "neon light" places and someone threatened to pull a gun. Billy Joe, uninvolved up to that point, advised the would-be gunman against it. The guy then threatened Billy Joe. Billy Joe stood up, looked him in the eye, took a couple of steps toward him and said, "Well, alright, but you better have silver bullets in that thing." The threats were abandoned and one honky-tonk hero-poet is still walking around breathing.

Times have changed and so has Billy Joe. He told me that "hitting someone is the same as hitting yourself." Stories like that which led to a wild reputation for awhile and prompted Tom T. Hall to write the song, *Joe Don't Let Your Music Kill You*, at least partially written with Billy Joe in mind.

"Billy Joe might bust out with this record, or it might be the next one," a longtime associate said, "he might put together a good tour and he might not do it until next year, but one thing everybody knows now—he can do anything he wants to."

FANS RIDE

(Continued from page 55)

on Long Island who dig country music know each other."

Most of the passengers on The Country Music Special were not the stereotyped image of the tweedy commuter, bound for Fun City from fancy Long Island acreage. They were working class stiff, the kind of people that, by far, comprise the 2.5 million people who live on Long Island. People like Louis "Red" Bracken, a Farmingdale aircraft mechanic who spent much of the train trip eyeing the leggy young Mini-Maids, the railroad's hostesses on The Country Music Special.

Bracken was fondling an envelope a pretty Mini-Maid just handed him which contained the autographed photo of Haggard. "This goes up in my basement on the wall reserved for VIP's," Bracken laughed. "What Merle don't have in looks he makes up for in the stuff he plays and stuff he communicates to you, if you know what I mean. Hell, I've followed him since I was a kid."

The Country Music Special arrived at Valley Stream exactly as the timetable said it would. Some more concert-goers bubbled aboard and with less than a half-hour to go, everyone began to gather up possessions and prepare for the march through the bowels of Penn Station and upstairs to the Felt Forum. There was even a beer cooler or two to be seen and some of the more colorful passengers, in homage to Haggard, wore cowboy outfits and shirts that read, "Merle Haggard." Western garb was popular that night.

"We've long since found that our country music people are about the most enthusiastic of any special interest groups we handle," said Leo Duro, a Long Island Railroad public relations executive, who always goes along on these trips to see that everything dovetails smoothly. "They'll come out in a raging blizzard or a line squall for these concerts."

Duro explained that in the past two years, the railroad has had package-deal Country Music Specials put on for concerts that included such stars as Dolly Parton, Lynn Anderson, Buck Owens, Tom T. Hall, Tammy Wynette and Roy Clark. The Long Island Railroad usually advertises the combo-tickets four to six weeks in advance on radio in New York City and Long Island newspapers.

"The largest turnout we ever had," said Duro, a large man with a neat moustache, "was a Charlie Rich concert. That one bash pulled more than 1,000 passengers on a day when the weather would've kept the seagulls walking."

At precisely 6:10 The Country Music Special pulled into track 2 of Penn Station and the P.A. system crackled with a conductor's monotone: "End of the line. Penn Station. Upstairs for the Haggard concert."

What's wrong with this picture?



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