

Fred

southern SCENE

A QUARTERLY PUBLICATION OF SOUTHERN AIRWAYS, INC. / WINTER 1968 - 1969



**Winter Wonderlands
Southern Style**

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southern scene



Dixie in the Wintertime page 12



Nashville page 20



Mansions page 28

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ABOUT THE COVER

It's a crazy, thrilling winter wonderland of wind-bronzed skiers and happy-faced snow addicts. What's more, it is happening right in the ol' Southland not more than a hop away from the famed sun-lighted beaches of summer fun. Read all about Dixie In The Wintertime where the action's coming up fast and dizzingly white.

Additional copies of *Southern Scene* will be made available to groups and organizations on request. Direct your inquiry to Southern Airways, Inc., Public Relations Dept., Atlanta Airport, Atlanta, Georgia 30320.

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bility of the company for baggage, whether checked or unchecked, is \$500. If yours exceeds this, you may declare the additional value at an extra charge. Easily breakable items can be carried only at the passenger's risk, and you may prefer to carry such items with your unchecked hand baggage provided they can be placed under your seat.

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continued on page 10

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the scene

THE GREAT AMERICAN TAKE-OFF

It has now been ten years since American movie audiences queued up by the millions to watch a pudgily-pouty French import by the name of Brigitte Bardot momentarily flash across the silver screen *au naturel* in a pot boiler labeled *And God Created Woman*. "An omen of encroaching uninhibitedness," some cried in alarm and, lo, they have been proven darn well right. Miss Bardot's decade-old deed wouldn't raise the eyebrows of a *Bambi* audience today.

Not only are movie stars rushing pell mell in a mad race to see who can get off the most the fastest for the longest, but dear old Broadway has entered the melee with presentations that look more like the antics of a nudist camp than legitimate theatre.

Whence, we might ask, cometh this sudden surge of Max Factored flesh? And, more importantly, where is it going?

Well, from all present indications, entertainment is going to get nuder before it gets better. We've already seen the unadorned bodies beautiful and not so beautiful of Elizabeth (well, what could you expect?) Taylor, Barbara McNair, Jane Fonda, Joanne Woodward, Mia Farrow, Burt Lancaster, Kirk Douglas (that's right!), Anne Bancroft, Sandy Dennis, and a host of luminaries of varying magnitudes. Still to be uncovered in this latest search for artistic truth are such perennial standbys as Robert Young, Dame Edith Evans, Laurence Olivier, and Ed Sullivan, although the odds are good that they will all divest in their own good time. Professional pressure is apparently too great not to.

Nor are theatre folk the only ones to be caught in the current take-it-off syndrome. Haute couture fashion designers backed by the formidable reputations of the likes of Yves St. Laurent and Courreges are now offering their clientele such vogue designs as see-through blouses and totally transparent dresses. Outfits which they claim are perfect for a day's shopping. (What do you shop for in a see-through dress? A transparent raincoat?) The heart veritably sinks at the idea of Debbie Reynolds pushing a shopping cart through Krogers dressed in the aforementioned attire. And what will happen to *The Flying Nun*?

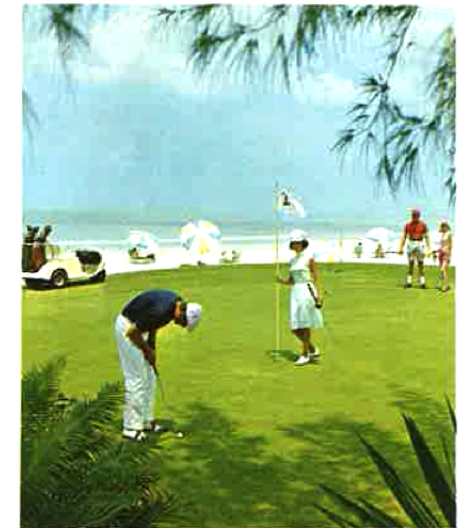
Alas, America, what has become of your apple pie ways? Will the candidates for 1972 address us in the buff? Will the United Nations get along better when the delegates have nothing to hide? It's all most perplexing.

Nudity, the advocates claim, is the great social leveler—the common denominator in the search for true brotherhood.

Well and good, I suppose. But, then, I have this mole . . .



retreat for the winter weary



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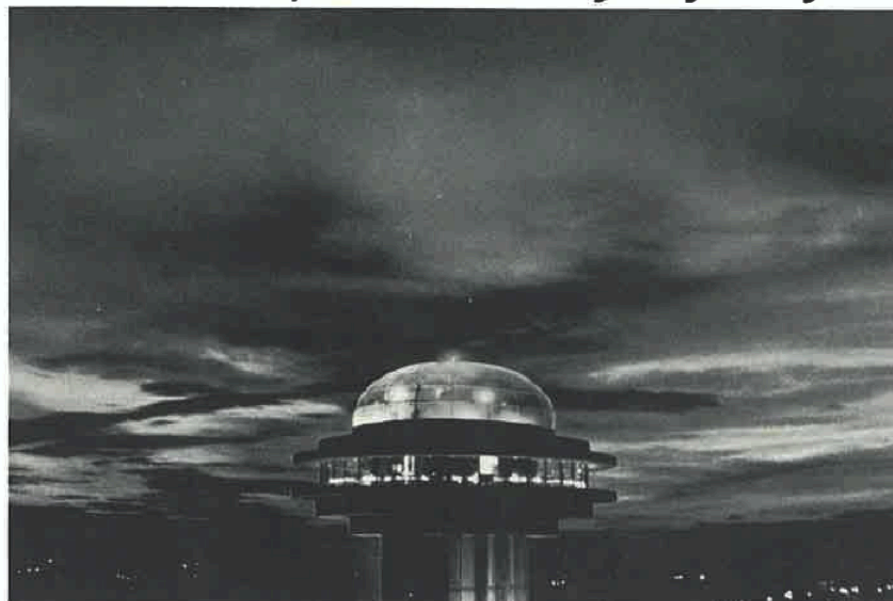
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Welcome Aboard continued from page 7

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(Saving percentages are approximate.)

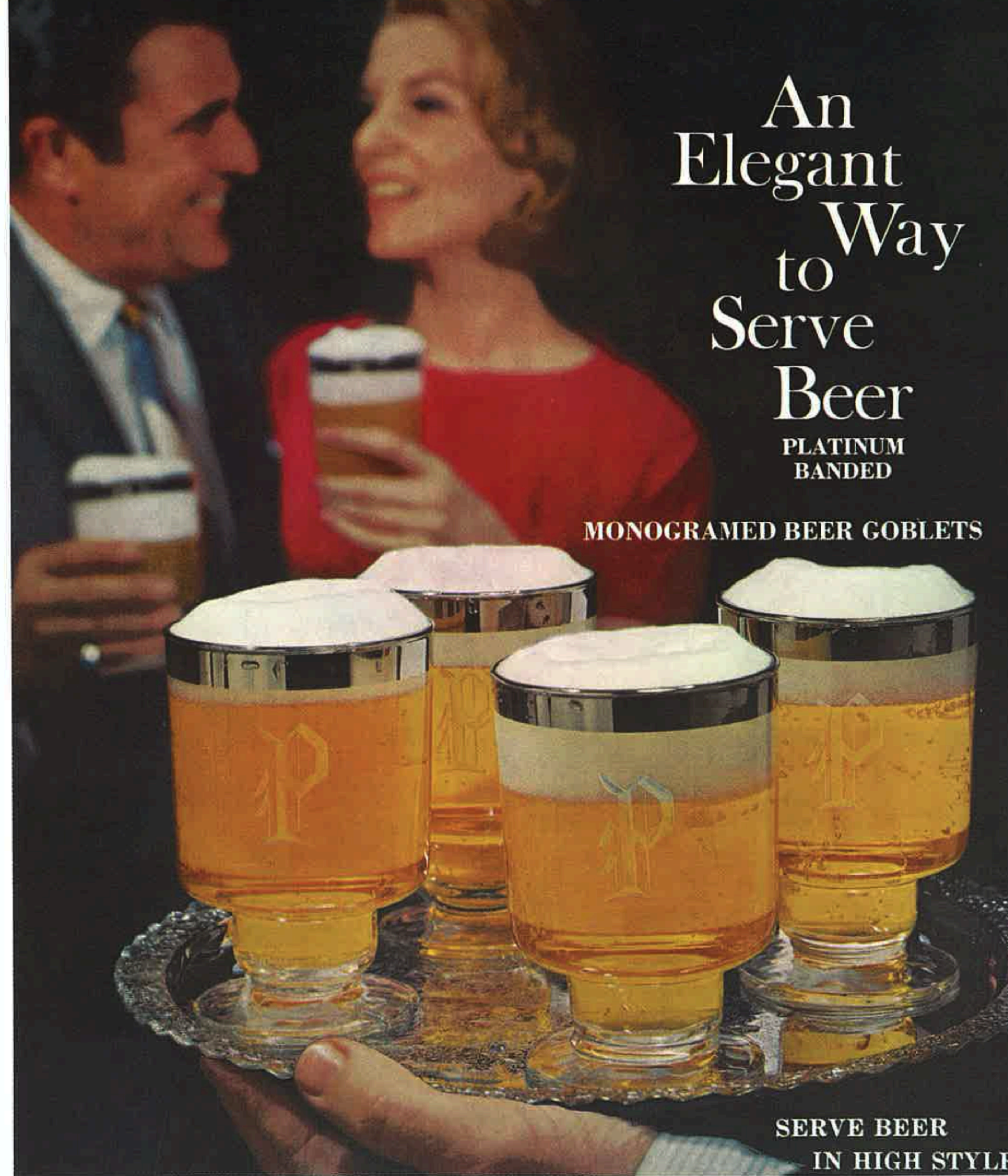
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The times, though, they are a'changin'. The Southland has exchanged sand in its shoes for snow in its eyes and, everywhere, from the blunted peaks of the Smokies to the rolling hills of North Carolina's Highlands, the Atlantic's sounding surf has given way to the smarting hiss of a well-executed *slalom* and the toboggan's fast-paced joy ride.

No one quite understands how this Southern version of an ice carnival began. The mountains, of course, have been here since time immemorial and Southerners have long appreciated their vacation possibilities. *But not in the wintertime!* As early as plantation days, the more affluent southern gentry removed themselves to summer homes high in the cooling verdant reaches, returning to their lands with the first crisp stroke of autumn. No one but indigent mountaineers would consider riding out the severities of an ice-locked four months when lowlands could offer cool mornings and warm days. Skiing was a suspicious sport practiced by foreigners, and the only Americans who had any knowledge of snow shoes were those adventuresome Alaskan prospectors. Wintertime simply was not the stuff of which southern gentlemen were made.

What, then, in this winter of Our Lord 1968 and 1969, sets thousands of otherwise normal people in search of a mountain every weekend from December through March? They take off in MG's, with thermal underwear flapping from the luggage racks, or by means of the organized precision of a chartered ski flight. Abandoning the tidewater basins of New

**Aspen? Sun Valley?
St. Moritz? Not on your
snow shoes! It's Gatlinburg,
Tennessee and everything's
coming up white stuff.**

DIXIE IN THE WINTERTIME

By Robert Feuquay

Orleans and the sun-splattered dunes of Panama City, new vacationing pioneers, young and old, race for the slopes covered with that most un-Dixielike commodity—*snow!* Parson Brown has moved south and the hills, hallelujah, are alive with the sounds of snapping femurs.

Three things have contributed more to the winter sports picture than any other. They are, respectively: Yankees, Youth, and Artificial Snow Machines. Every major city in the South, from the carpetbagging days of Reconstruction to the present, has been receiving a steady influx of Northerners. This migration has brought with it its own "collective unconsciousness" (pardon the pseudo-technicality) of winters covered with nature's own white blankets and evenings filled with laughter around an open hearth. Youth, bless their overactive hearts, came along and decided it was time to make another scene, and hit upon the idea of inaugurating skiing and allied sports right in the domain of Sunland, U.S.A. (Happily, they were abetted by a small army of not-so-far-sighted promoters who knew a good trend when they saw one.) Presto! The introduction of the Artificial Snowmaking Machines. Here, in one compact unit somewhat similar to a

tommy gun, was a device that could spew *real* snow over any surface given a layout of intricate pipe lines filled with water and compressed air and an overall outside temperature of twenty-eight degrees or less. No longer did hopeful skiers need to watch the skies for gathering snow clouds. Now, with the flick of a switch, any hillside could be covered overnight with a fine powder perfect for a pair of finely waxed skis. The Age of Science had finally met Nanook of the North and the traditional dormancy of southern slopes in winter was forever shattered with a new breed of ruddy-cheeked vacationer.

Getting Underway

Even if you are a dyed-in-the-wool ski fan already, you may still have something new to learn from this story. However, if you're among the thousands who yearly yearn for the mystery of the slopes, but haven't actually ventured from beyond the confines of your heated carport, perhaps we can be of help.

The first rule for the novice skier should probably be this: approach everything with moderation. This does not only mean how you handle yourself the first day on skis, but how you prepare for your first junket as well. All too frequently the novice begins by spending too much time, to say nothing of money, at the local sporting store. Swiss-imported boots, racing skis, and enough winter clothing to give an Eskimo heat prostration. All, usually, for nought. Perhaps if you were skiing the Matterhorn during a blizzard the goods would come in handy, but the beauty of skiing in the South is the ability to approach the sport with far less rigor than that demanded by more northern climes. In fact, the beginner will more than likely have a better initial ski trip by taking along nothing more than moderately warm clothing. Rent all of your equipment for the first few visits. This will not only save you a lot of wasted expense but also will give you the opportunity of learning what is the best equipment for your individual needs. You also might be able to



Wintertime *continued*

buy some good second-hand starter equipment from a skier ready to move on to more sophisticated devices.

Skiing traditionally has been a hail-fellow-well-met fraternity of pleasant conviviality and companionship. By all means, plan your first skiing venture as a group effort—and don't necessarily limit your companions to other beginners or skiers in the same category as yourself. The actual efforts on the slopes remain pretty much a solitary affair, but the good times around the traditional fireplace are even better spent with familiar friends in addition to the new comrades one always seems to meet during a skiing party.

It is a proven fact that the greatest number of skiing accidents occur with beginners who, through pride or what-have-you, shun the efforts of a ski instructor or, after the success of a first lesson, become so flushed with their new found expertise that they overtax their ability. Moral: take lessons and stick to the appointed skiing area for your class. A little homework is not inadvisable either. There are some excellent ski manuals available from which you can learn, in the comfort of your own living room, basic stances and certain movements. Nevertheless, plan your initial ski trips to places which provide professional ski instructors. Sign up for lessons and obey your instructor. You'll have a lot more fun plus the assurance of returning home *sans* casts.

If skiing with a group of from two to eight persons, you might want to investigate the possibility of renting an A-frame chalet. The majority of resorts now have them—either resort owned or privately rented—and they make for a highly pleasant winter weekend. Frequently they come furnished with full kitchen and linen supplies, and usually there is a fireplace. Reservations should be made well in advance.

A Place Called Gatlinburg

Of the southeastern states with sufficient mountains for skiing, Tennessee and North Carolina have given the sport the most serious attention. The mountains of north Georgia are beginning some activity and we may hear more from that area this winter.

North Carolina is developing some very posh a la Sun Valley lodges which are clustered in the Highlands. Most notable among these is Hound Ears located outside Boone, N.C.. Blowing Rock, N.C., is also swinging into high gear for this season. For specific lodge locations, facilities, and rates, one may write the appropriate state tourist commission.

Gatlinburg, Tennessee, remains in the forefront of well established and serviced southeastern ski resorts. It is an excellent choice for both beginning and advanced skiers. In addition to the excellent slopes, Gatlinburg provides appropriate facilities for everyone from the swinging swingle



set to entire families intent on a little snowy fun.

Since the area has long been a summer resort town of enormous magnitude (in excess of a million tourists annually), there is literally no end to motels, hotels, hostels, rooming houses, restaurants, snack bars, lounges, historical sites, craft shops, artisan stands, commercial tourist spots and everything else that goes with a town whose sole existence is dependent upon the patronage of the tourist. Every important motel chain is represented, and there should be little difficulty in finding an appropriate accommodation during the winter months. In addition, fully furnished chalets may be rented by writing Mr. Ed Montgomery, Chalet Village, Gatlinburg, Tennessee, or the Gatlinburg Chamber of Commerce will be happy to supply additional lists.

While the streets are nearly non-navigable during July due to a solid wall of vacationing humanity, the winter months find Gatlinburg pleasantly subdued with the main activity located at the beautiful Ski Resort atop Mount Harrison. The resort itself does not offer overnight lodging, but is only a few minutes' drive from any of Gatlinburg's lodges.

Nestled in the northwest arm of the entrance to the Smoky Mountains National Park, Gatlinburg is thirty-five miles from Knoxville. A pleasant flight to Knoxville (or even a charter for private groups) will save all your energy for the slopes and eliminate tedious winter driving. In addition, the rent-a-car agencies at the Knoxville airport will gladly "skierize" your car for its trip to Gatlinburg, if given an advance notice.

If the roads are listed as good, by all means take Tennessee 73 into Gatlinburg. This spectacularly beautiful drive weaves itself through the National Park and is breathtaking in all seasons. If the weather is inclement, or you're in a rush to try on your new skis, U.S. 441 is a quicker trip. Although the native black bears are winter hibernators, it is still worth remembering that bears are *wild* animals. Regardless of

how cute, loving, or teddy-bearish they appear as they panhandle at your car, do not annoy or feed them (there's a fine for doing either). Photograph the creatures from inside your car, with windows up, and then move on.

Once settled in Gatlinburg, drive to the Ski Resort. You will need to take nothing with you except your ski clothing—sweaters, slacks, waterproof jackets. All equipment is available for rental at nominal fees. In addition, the ski shop also has excellent equipment available for sale including a full line of ski apparel.

Gatlinburg Ski Resort's ski director is named Rolf Lanz. An extroverted Swiss, Herr Lanz is a master skier. He has assembled a fine tutorial staff and initial lessons are mandatory for beginning skiers.

The Resort features many fine slopes on Mount Harrison, including an expert run of 4900 feet. There are also intermediate slopes as well as a beginner's slope. It is more than a wise precaution to stay on the slope that is designed for your category. In the unlikely case that an accident should occur, the Resort has medical facilities at its immediate disposal.

The Resort operates from December 15 through March 15. The average annual snowfall is sixty-five inches and there is a full battery of automatic snow machines to supplement nature's own generosity.

The Ski Resort is the only one in the South offering two chair lifts as well as two rope tows. In addition, the Eagle Top double chair lift is the highest in the South. Even for non-skiers the half-hour round trip ride affords some magnificent sights as well as a feeling of exhilaration from "floating" through the air right into the clouds.

There is also a large enclosed ice skating rink at the Resort as well as a sledding run.

The main building houses a beautiful dining room and lounge area complete with huge tufted rugs and an entire wall devoted to an enormous fireplace. Perfect for long evenings, quiet games and



The snow-covered hills of the Smokies serve as a picture postcard backdrop for the beautiful and thoroughly equipped Gatlinburg Ski Resort.

OPPOSITE, TOP: Only God can make a tree, but southern ski resorts are doing a great job at snow-making. Sun and snow combine to produce the best of all possible winter worlds.

OPPOSITE, BELOW: Not recommended for beginners, fancy execution of this sort requires keen reflexes and a steady head. A good insurance plan isn't inadvisable either.

ABOVE, LEFT: "To the slopes!" is the resounding daily cry from December through March. Both rope and chair-lifts are used throughout the South.

ABOVE, RIGHT: Snow thrills and skiing fun abound on Southern slopes.

Wintertime *continued*

good fun. The food is excellent, the view even better, and there is a "private club" available for guests. Live entertainment is presented nightly with a dance orchestra featured on Saturday nights. A closed circuit TV system (channel 5) maintains a

Herr Rolf Lanz, Gatlinburg's Austrian-born ski instructor, can execute a slalom of Olympic style.

BELOW: As the sun sinks slowly in the west, we say a fond farewell to our well-chilled but happy heroes. (Violins anyone?)



running commentary on ski conditions and winter activities.

Skiing is not the whole scene at Gatlinburg. As with all large resort communities, it is an area abounding with both the sublime and the ridiculous. There are some excellent exhibits and shows suitable for the entire family. Among these are *Sciential*, a fascinating exhibit and show of science at work; Christus Gardens where the great scenes of Christianity are handsomely portrayed in wax; and also the American Historical Wax Museum which is to be applauded for its fine accuracy.

The craft and candle shops of Gatlinburg are nearly limitless. Many feature the work of some truly outstanding artisans and regional prices are far less than you would pay elsewhere. Unfortunately, there is also a proliferation of what could at best be described as glorified junk shops. You will have to use your own judgment and taste.

Lying outside of Gatlinburg is the hamlet of Pigeon Forge. By all means visit this area as it contains some of the finest examples of American pottery work. This is an excellent spot to pick up a truly

beautiful souvenir.

There are nearly as many restaurants in Gatlinburg as craft exhibits and it would be pointless to single out any particular one in preference to another. All provide good American food with steaks and chops leading the list. Liquor is not sold by the drink in Gatlinburg, but the town has opened its first package store for those who forget to bring their own supply.

Spectacular drives and nature trails abound in the National Park. The Chamber of Commerce will be happy to outline a hiking trip, from a simple walk to a more arduous climb. An observation tower has been erected atop Clingman's Dome and provides excellent sightseeing from its lofty reaches.

The South will never be able to rival the fabled winter pleasures of an Aspen or Vail. But in the terrain's inherent gentleness and mild climate, it more than compensates for its shortcomings. You do not have to be a Jean-Claude Killy to ski the slopes of Dixie, and southern hospitality shines its best in the convivial warmth shared around an open fire. This winter, take to the hills! ▀



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SPORTSMAN'S GUIDE DEEP-SEA FISHING IN THE WINTER? HERE'S YOUR CHANGE

Special for Southern Scene by R. M. "Pappy" Myers

The time was mid-December and the place was a weathered dock on Florida's Miracle Strip—that remarkable 100-mile stretch of sand and gulf waters lying in north Florida's panhandle, reaching from Mexico Beach in the east to Pensacola in the west. The angler stood back rather proudly as the dock man weighed in a nice string of red snapper. The laconic, "Nice catch," from the weathered skipper pushed the fisherman's spirits a little higher.

The sun was now riding low and the light breeze brought just enough chill to make it "jacket weather" for outdoor activities.

Sport-fishermen, all trolling addicts, had long ago given up the thought of fishing these waters where Florida's summer sun had brought forth everything in the book to delight the compleat angler. Now, as the fisherman watched the deckhands preparing to move the day's catch to the fish house, he well remembered the comments of his fishing friends when he announced his decision, only yesterday, to try a little winter fishing on the waters he had so enjoyed in summer months.

"There's nothing there but bottom fish this time of year," was the unanimous comment of friends and associates. And, indeed, there had been a few nagging doubts in his mind as he boarded his south-bound flight for Panama City. Maybe it wasn't the best idea in the world, he had thought, as he watched the rolling hills of Georgia change to the pine-studded flatlands of the Florida panhandle. Now, a scant twenty-four hours later, all doubts were gone. The flashing red-gold of the battling snapper stirred his heart as strongly as had the thrilling leap of the king mackerel in July. He was back in the fisherman's paradise and it hadn't let him down.

More and more fishing enthusiasts are daily learning that Florida's Miracle Strip can produce a good day's fishing during the winter months when the face of this fabulous strip is changed: many of the smaller motels and restaurants have closed for the year, and part of the fishing fleet has departed for more southerly waters. Still and all, so much fishing activity remains between Destin and Panama City that any angling junket is more than worthwhile. All that is necessary is for you to be a fisherman at heart, willing to make the change to a different type of fishing—although for some it is not even a change, for they have been bottom fishermen in the summer.

The Miracle Strip is, after all, the top red snapper fishing area in the world. Other Florida fishing spots have long ago given up the idea of trying to top the catches brought in along the Miracle Strip. Com-

mercial landings of this fine table delicacy continue to furnish the lion's share of red snapper to fish markets as far away as New York City.

Grouper and flounder also abound in great numbers during the winter months. While the black grouper will never displace the "big red" as the number one gourmet delight outside of the Florida panhandle, the fish rates tops in the eyes of the boat crews who consider it mighty good eating. Ask any boat skipper to select a fish or two from your catch for himself and watch him quickly single out a couple of groupers weighing between three to five pounds each.

Flounder has long been a house specialty of gourmet restaurants in the South. Many of the finest eating spots in New Orleans, center of American French cuisine, feature this delightful fish, with chefs presenting it in a number of varied ways to tempt the palate. Regardless of the name on the menu, however, the basic ingredient is Gulf Flounder.

But if red snapper, flounder, and grouper aren't enough, try some amberjack fishing. Here is one fish that can still be called a sport fish during the cooler season, even if he is generally sought in bottom fishing style. Such good spots as the *Tarpon*, a sunken steamer off Panama City Beach, abound with this fighting fish beginning in November. He is a four-star scrapper and, though his edibility does not equal that of the other three, he is still a tasty delight, particularly in smaller sizes.

Now that you know what you are after, the next item on the agenda is the means of catching it.

Winter fishing along the Miracle Strip is much the same, whether you depart from Destin or Panama City. Each spot has at least one or two big party boats running daily. For those who are new to the bottom fishing fraternity, these boats are called "head boats." The term has nothing to do with the marine plumbing nightmare so well known to fishermen, but refers to the charging of a set fee per person.

In addition there are many charter boats available during the winter months at both locations. Many of these are skippered by men who are experienced in bottom fishing as well as trolling. The size of your party will probably determine whether you charter a smaller boat or fish from the larger head boats. Either way, you are steaming toward fun. A word of caution here: if you do go by charter boat, give the captain a break. During summer, half-day trips are fine, but when you charter for bottom fishing most captains will want a minimum of seven hours, preferably a full day, in order to give you the right kind of catch. Generally, it is necessary to go

further offshore at this time of year for good bottom fishing grounds. Flounder may be found closer to the beach, but snapper and grouper inhabit deeper waters. In any case, leave the decision up to the skipper. Many anglers have left a dock disappointed when the fault was solely their own for insisting on trip times too short to produce adequate catches.

Prices for bottom fishing vary with the type of boat and tackle used. Basic prices on a head boat are generally \$11 if you choose to use manual tackle. But if you are a bit on the lazy side, or if for some physical reason you need a little assist in bringing up a big grouper, you can rent electric reels for an additional fee of \$3. An electric reel consists of a small motor tied into a standard 6/0 reel. The pressure on a thumb switch activates the reel. Many charter boats also have electric reels to rent. Charter boats rent for \$50 per half-day for parties of six or less, although some are licensed for more than six passengers and the rate may change accordingly. In all cases manual tackle is furnished as a part of the charter cost.

Food and drink are usually available on the head boats, most of which carry a cook as part of the crew. Before you close a deal with any boat captain, find out what his rules are concerning alcoholic beverages if you intend to take any along. Some of the skippers have no objection to bringing beer aboard, but may discourage anything stronger. Others permit only soft drinks. They are not being puritanical, but they have learned over the years that inebriation and fishing don't mix. Drinking can be a hazard, and busy boat crews don't have the time or the facilities to take care of someone under the weather from too much "grape." If the skipper does agree to alcohol as part of your "cargo", it will be necessary to bring your own, as Florida law prohibits the dispensing of so much as beer without a license.

If you are chartering a boat, you should make your own arrangements for food for the trip. This can be done either by having a local restaurant prepare lunch boxes or by buying the necessary ingredients from grocery stores. Many prefer the latter, since it offers a greater variety and insures freshness. Most boats have ample icing facilities to protect perishables until they are eaten.

Light tackle enthusiasts can bring their own tackle if they wish. The only restriction here is that it be fished in such a manner so as not to foul up the lines of others, since the majority of bottom fishermen prefer the heavier gear which gets to the bottom quickly. On most head boats light tackle fishermen are placed at the rear of

continued on page 35

Here lives Country Music...
 Its spirit, its soul, and its history;
 its people and its songs...

So begins the gold lettered inscription on a polished wood plaque placed near the entrance of the Country Music Hall of Fame in Nashville. The words refer to the Hall of Fame and its historic accouterments, but they could also be applied to the city itself.

Nashville, Tennessee's capital city with a population topping 500,000, is distinguished for its thirteen institutions of higher education, historic landmarks, classic architecture and southern hospitality. Chief among its industries are insurance, banking and investment, and publishing; running close behind, yet seeming rather incongruous in a city that produces more Sunday school literature than any other in the world, is an industry that grew from a backwoods bantling to a booming business which reaped some ninety million dollars in 1967. Its success is indeed phenomenal considering that the enterprise was barely beginning to toddle in the early fifties, and today is thought to be still in pre-adolescence. The industry? Phonograph records, of course. Predominantly country and western music, although an ample measure of gospel, rock and roll, and pop is produced here too.

Second only to New York City as a recording center, Nashville boasts four record pressing plants, four major record studios, thirty-five record companies, eighteen talent agencies, hundreds of music publishers, song writers and musicians who have created the interpretations that have been coined the Nashville Sound.

A Renaissance for Country Music
 Whether or not you're a devotee of that Sound, you could hardly help but notice that country music is experiencing a renaissance. As a result of the relatively new style called pop-country, country warblings are creeping more and more into the format of radio stations which ordinarily play only pure pop. Full-time country and western stations are on the upsurge. Night spots featuring country and western entertainment are springing up across the nation. And when prime time television devotes hour specials to the Country Music Awards, when Glen Campbell replaces the Smothers Brothers for the summer with smashing success, and performers like Minnie Pearl adorn the Dean Martin Show—well, you can be pretty *durn* sure that country and western sounds aren't just for the hillbilly.

What is the Nashville Sound? How did it evolve, and what are the reasons for its expanding success within the last ten years? These are some of the questions I pondered when I visited Nashville recently, the city that gave birth to that Sound and has observed and nurtured its growth for many years.

The designation, however, is something of an enigma. Seeming to have evolved more through a way of life rather than through any form of technical or musical achievement, to many it is simply the result of the easygoing pace, the affable atmosphere which reigns supreme in all phases of Nashville's music industry—from publishing to recording.

According to Owen Bradley, Decca Vice President, "We have a certain kind of player, a certain kind of song..." And Chet Atkins, RCA Victor's top Artist &

Repertoire Director, believes the Sound results in part from the relaxed southern way of living which produces a correspondingly relaxed way of playing.

Perhaps nowhere within Nashville's music industry is this more apparent than at recording sessions, which are not the grueling, demanding, we'll-stay-here-all-night-if-we-have-to kind of affairs the layman would expect. Of course, this is possible partly because so few persons are involved. But it does seem that everyone enters in for the purpose of relaxing and having a great time.

A Session With Chet Atkins

Sitting in on a session at RCA Victor, I had the opportunity to see just how it happens. It was morning; all was quiet in the studio except for an occasional pluck on a guitar, the brush of a drum. Chet Atkins, who would direct the session, ambled into the control room clad in an open collared sport shirt and slacks. Recognized by many country music authorities as having the greatest single influence on modern country music, Atkins directs the musical arrangements of some twenty recording artists and is a successful musician in his own right.

Knowing that Chet Atkins is one of the most important people at RCA Victor, I was not prepared for the man I met. His manner is unpretentious and kind; his smile gentle and warm. Perhaps I expected a flashy, demanding stereotype of a show business executive, but then such a breed is virtually nonexistent in Nashville.

Now in his forties, Atkins was born in the Clinch Mountains of eastern Tennessee and began his own recording in New York in 1947. Although his birthplace would



At a Nashville recording session, funny men Homer and Jethro tape a new tune.

By Joan Quillen

NASHVILLE

Million Dollar Hoedown

grant him a natural affinity for pure country sounds, Chet's father was a musician and singer of the classical variety. This mixture of musical heritages is reflected in his versatile repertoire, which ranges from classical to modern jazz. Even his country renditions (his major forte) mirror a flavor of the traditional.

Waiting for the session to begin, Homer and Jethro were perched atop stools inside the large sound studio where they joked with a group of musicians who had no idea what tune they would be recording when they walked into the studio that morning. Nonetheless, they would play background to Homer's and Jethro's guitars and lyrics. When the comedy team ran through the song, the "side" men began working out their arrangements, each one doing his own thing.

Presently, to the melody of "The Girl From Ipanema," Homer and Jethro vocalized these words: "Short and pale and old and ugly, the gal from Possum Hollow goes walking..." And you can pretty much imagine how it goes from there. In a little more than an hour, an acceptable tape was complete, and the musicians were ready to record what would ultimately emerge as the flip side of the recording.

Later in the day, over coffee in a Nashville restaurant, I talked with Homer and listened to the story of his own struggle for success in the country and western field—one which seems strangely similar to the route traveled by countless other country music stars whose success is now secure.

Homer was twelve years old back in 1932 when he and Jethro struck up a partnership and began singing together in their hometown of Knoxville. First it was local churches, high schools—any place that would give them an opportunity to play their guitars and sing. A few years later they joined a hillbilly radio show in Knoxville.

"We started out as straight hillbilly singers, but we soon learned that wasn't enough to capture an audience—so we started acting silly to attract attention. Crazy, slapstick things. We'd take songs like "Deep Purple" and sing them hillbilly—and we'd wear silly outfits. The audience loved it. We had never thought of ourselves as funny guys, but that's how we got into doing comedy. And in those days, we really had to overplay it—once people believe you're funny, you can say anything and they laugh. Now, Jethro and I can simply walk out on the stage and the audience starts laughing."

While still in their teens, Homer and Jethro felt a yen for bigger and better things. "We decided to head for Ohio to join a barn dance show there." So, with an old car, a few bucks, and a lot of ambition, they headed north and got as far as Kentucky when the money and the gas gave out. But fortunately a barn dance

road show was appearing in the little town where they landed and the manager agreed to give them a try at fifty dollars a week—for the two of them. It wasn't long before Homer and Jethro were the hit of the show, and they took to the road with what was then one of the most popular forms of country entertainment. "It was wild—we'd go for days without sleeping. Play a couple of nights in one town, catch an hour's sleep, get up and drive like crazy to reach the next town where we'd start all over again. It was hectic all right, but we were young and everything was fun."

About the time that World War II erupted, Homer and Jethro were beginning to reach the top in their field. NBC offered them a weekly radio show. "In those days,



RCA Victor's top A & R man Chet Atkins is credited with having the greatest single influence on today's country music sounds.

radio was big, and a weekly show would have been the same as network TV today." But before all the details could be worked out, Homer was drafted. And six months later, Jethro answered Uncle Sam's call.

"That meant we had to start all over after the duration. We wanted to cut some records, but we had a tough time talking anyone into it."

When the chance finally came, they recorded a hillbilly version of a song called "Five Minutes More." It was a million seller.

Nowadays, Homer and Jethro reside in Chicago and journey to Nashville about three times a year to record. A large chunk of their time is spent traveling around the country making personal appearances in supper clubs and on live country and western shows. They write all their own comedy routines and many of the songs they record, although some come from other sources.

A Look At Record Row

Nashville's record industry operates in a small section of the city called Record

Row. Situated west of the downtown area, the Row takes in several blocks along Sixteenth and Seventeenth streets in a section that was nice residential property some fifty years earlier. Old homes that remain have been converted into music publishing houses, talent agencies, and small record companies. Lacking the flourish and the glitter of things show biz, the area resembles a quiet, small town neighborhood except for the few modern facilities constructed in recent years. A surprising fact, since Record Row welcomes some of the biggest names in the music world—Perry Como, Frank Sinatra and daughter Nancy, Patti Page and many other pop artists—who choose Nashville when they want that unique, indescribable Nashville Sound.

Nevertheless, exciting plans are afoot. Last October, official announcement was made of plans which will result in an impressive, sophisticated network of architecture such as the world's second largest recording center deserves.

As the starting point, the city will expand a section of Sixteenth Street transforming it into Music City Boulevard, a broad tree-lined thoroughfare divided with a landscaped median displaying appropriate statues and markers. At least nine new buildings valued at several million dollars will overlook the boulevard. One of the largest, Music City U.S.A. Office Building, is being built by a group headed by Eddy Arnold. Topping its fourteen stories will be a restaurant, swimming pool and a heliport. Other music firms planning new construction are Tree Publishing, Cedarwood Publishing, Decca Records, Moeller Talent, Hill-Range Enterprises, Show Biz, Inc., and Pamper Music. The aim of the redevelopment project is to create an area which will emphasize Nashville's role within the record industry as a whole and provide the facilities necessary for industry expansion.

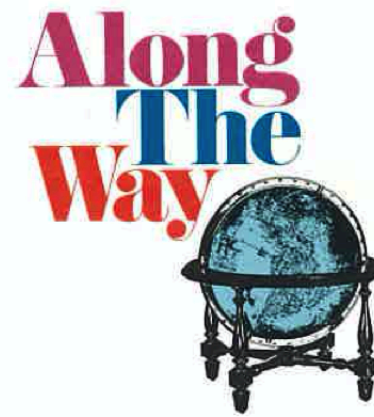
A Major Force Behind Country Music

The Country Music Association, headquartered in Nashville, is one of the nation's most active trade associations and country music's biggest booster. Formed in 1957, it receives a large share of the credit for country music's present prominent position.

CMA was responsible for the construction of the Country Music Hall of Fame, the half million dollar facility built as a monument to country music. Created of great expanses of glass, brick, and a shingled roof, the building is a modernized version of a barn. Towering twin fountains splash on either side of what is called the Walkway of the Stars leading to the entrance. The walkway, devised as a tribute to recording artists who donated \$1,000 of more to the Country Music Foundation, displays each contributor's name in brass in the terrazzo.

Situated on Sixteenth Street at the head of Record Row, the Hall of Fame is really

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A review of events and attractions along the Southern Airways route

Since there are often last minute changes in dates and curtain times, it is a good idea to verify them before starting out.

ALABAMA

Birmingham, January 10-11

Opera—Faust

The Birmingham Civic Opera and the Birmingham Symphony Orchestra present the story of the legendary magician and charlatan of the Middle Ages. 8 p.m. Temple Theater.

Birmingham, January 15-March 11

Artist/Concert Series

The mastery of world-famous artists ushers in a winter season of enchantment.

Birmingham, January 15

The Hague Philharmonic

Willem van Otterloo directs in the tradition of the European symphony. 8 p.m. Municipal Auditorium.

Birmingham, February 6

Concert—Montserrat Caballe and Bernarbe Marti

The celebrated soprano and her tenor husband present scenes from great operas. 8 p.m. Municipal Auditorium.

Birmingham, February 27

The American Ballet—Swan Lake

A praiseworthy interpretation of Tchaikovsky's *Swan Lake*. The moving love fantasy of the Swan Queen, a creature of the night, all magic and grace. 8 p.m. Municipal Auditorium.

Decatur, February 14

Concert—The Romeros

A gift of hearts and flowers from classical guitarists. Known as Spain's first family of the guitar. 8:15 p.m. Austin High School Auditorium.

Gadsden, February 15

Concert—The Romeros

A gift of hearts and flowers from classical guitarists. Known as Spain's first family of the guitar. Gadsden State Junior College.

Huntsville, March 17

Theater—Fiddler On The Roof

Lights! Greasepaint! Action! An uncanny yet touching contemporary musical. Huntsville High School.

Mobile, February 8-18

Mardi Gras

Gala parades and balls, ten days prior to Ash Wednesday. Krewe de Bienville Ball is held for visitors to the city.

Mobile, February 28-March 1

Concert—Mobile Jazz Festival

Sponsored by Spring Hill College and the University of South Alabama, the shows feature talent from the nation's colleges and universities. Colorful and fun.

Montgomery, January 1

Concert—The Hank Williams Memorial Show

Special country music show honoring Montgomery's own Hank Williams. Coliseum.

Montgomery, January 21-February 4

Holiday on Ice

World's champion ice skaters. Comedians and top creators of choreography. A delight for young and old. Coliseum.

Tuscaloosa, March 17

Theater—Fiddler on the Roof

The hit Broadway musical that tells the story of an aging Russian Jew and his five daughters. Gentle, philosophical humor, highlighted by such favorites as "Matchmaker, Matchmaker", "Sunrise, Sunset".

DISTRICT OF COLUMBIA

Washington, January 20

Inauguration

Solemn Inauguration ceremonies followed by gala ball and parade.

Washington, February 15-23

Washington International Boat Show

Boats and watergear of every description. The D. C. Armory.

FLORIDA

Jacksonville, January 24

Sports—Ice Hockey

Jacksonville Rockets vs. Nashville Dixie Flyers. 8 p.m. Coliseum.

Jacksonville, January 24

Concert—Ferrante and Teicher

The best-known piano duo on the current musical scene. The team combines a program of show tunes, popular melodies, light classics, and the distinctive Ferrante and Teicher wit and style. 8:30 p.m. Civic Auditorium.

Jacksonville, February 1

Concert—Peter, Paul and Mary

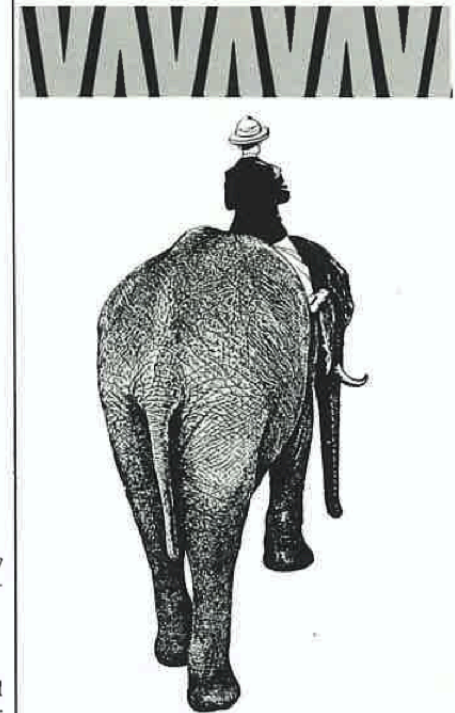
Folk singers may come and go, but Peter, Paul and Mary remain the perennial favorites with audiences both at home and abroad. 8:30 p.m. Civic Auditorium.

Jacksonville, February 10-15

Theater—Man of La Mancha

This musical is the timeless story of Don Quixote. Watch this classic unfold with such unforgettable tunes as "The Impossible Dream" and "Little Bird, Little Bird." 8:30 p.m. Auditorium.

continued on page 26



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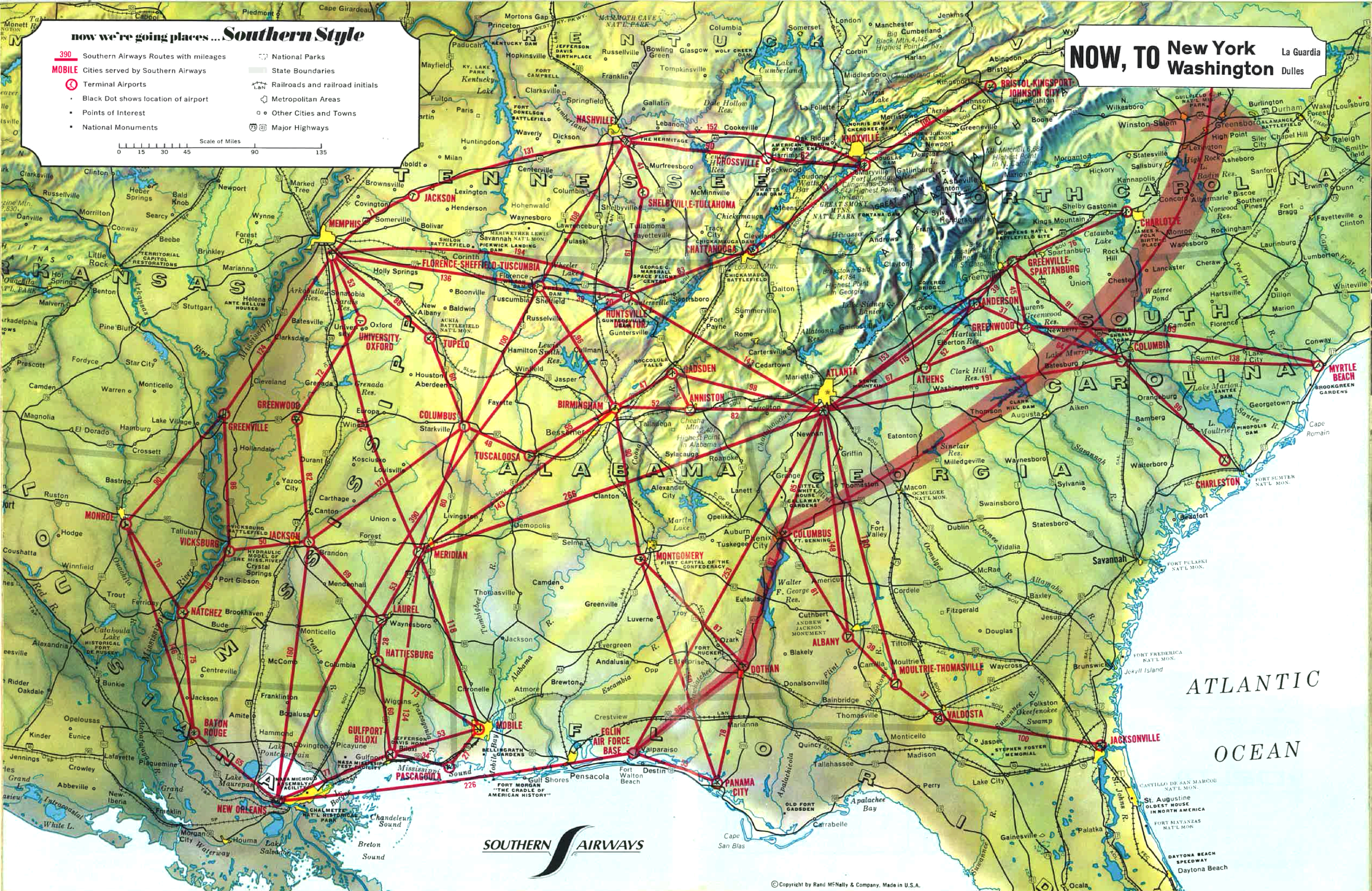
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Along The Way continued from page 23

Jacksonville, February 22

Concert—Roberta Peters and Jan Peerce
This coloratura soprano and tenor are two of the world's most illustrious singers. Stars of the Metropolitan Opera, they are noted for their brilliant artistry. 8:30 p.m. Civic Auditorium.

Jacksonville, March 1

Sports—Harlem Globetrotters
The internationally famous basketball clowns hit the hardwood and keep moving. 8 p.m. Coliseum.

Jacksonville, March 20

Concert—Van Cliburn
One of today's finest pianists in concert. 8:30 p.m. Civic Auditorium.

Panama City, January 14-15

Theater—Passion Play
A reverent portrayal of the last seven days in the life of Christ. City Auditorium.

Pensacola, January 1-21

Art—Leonardo da Vinci
A man uniquely gifted in both art and science. A display of his ingenious inventions. Pensacola Art Center.

Pensacola, January 31-February 1

Theater—The Pleasure of His Company
The light-hearted comedy of a reunion between a bon vivant father and his daughter. Pensacola Little Theater.

Pensacola, January 16

Lecture—Arthur J. Goldberg
Former U.N. Ambassador and Secretary of Labor. Fine Arts Auditorium. Pensacola Junior College.

Pensacola, February 1

Junior Miss Pageant
One of the nation's most popular beauty/talent competitions. Anita Bryant as special guest. Municipal Auditorium.

GEORGIA

Athens, January 16

Concert—The Hague Philharmonic
Willem van Otterloo conducts 102 skilled musicians. Program unannounced. 8 p.m. Fine Arts Auditorium.

Athens, March 9

Concert—Washington National Symphony Orchestra

Arthur Fiedler, noted director of the Boston Pops, will direct the Washington Orchestra. 8 p.m. Coliseum.

Atlanta, January 16, 17 and 19

Concert—The Atlanta Symphony Orchestra
Program includes selections from Stravinsky and Brahms. James Levine conducting. 8:30 p.m. Memorial Arts Center.

Atlanta, January 6-22

The Atlanta Ballet—Swan Lake
One of the world's most popular ballets. The Swan Queen's ethereal beauty sweeping through a deeply-moving love story. A feast for all the senses! Evening and matinee. Memorial Arts Center.

Atlanta, January 16-March 16

Sports—Basketball
The Atlanta Hawks will play eighteen home games at Alexander Memorial Coliseum.

Atlanta, January 30, 31, February 2

Concert—Atlanta Symphony Orchestra
Robert Shaw conducting with Korean-born violinist Young Uck Kim assisting. The pro-

continued on page 36

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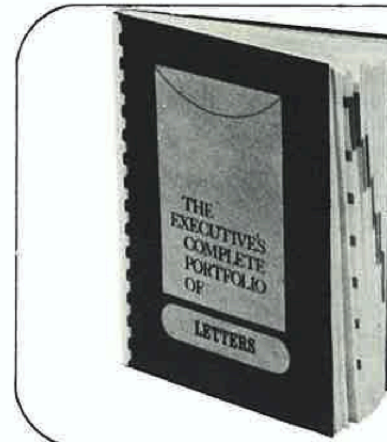
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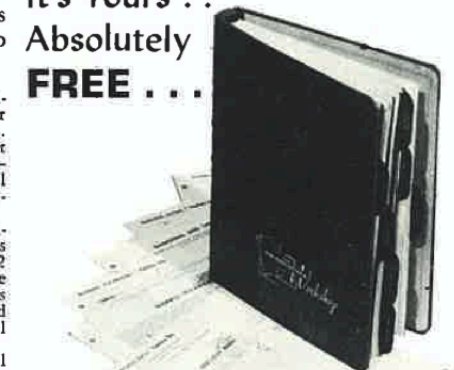
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Their names read like the index of an antebellum novel. Hermitage, Felicity, Magnolia Lane, Belle Chasse, Evergreen, Mulberry Grove, Oak Alley, and Rosebank. Along the broad, snaking Mississippi River, they still stand, some like picked-over skeletons with crumbling members and gaping eyes; others like portraits from another time, preserved as anachronisms in an era of cramped subdivisions and towering high rises. Hard by the levees of the Mississippi, from Natchez south to Pointe a la Hache, where the winding ceases and the great river plunges to the Gulf of Mexico, their phalanx is a hundred fold; and the old houses stand majestically and defiantly, perhaps, in order that people in the turned on sixties can find out what the good life (and the bad life) was all about.

Anywhere below Natchez, you can take the river roads and find them. From that

MANSIONS

ON THE MISSISSIPPI

Hoke W. May

storied old Mississippi river town southward is the greatest concentration of plantation homes in the world. In many instances they are what the casual *Gone With The Wind* plantation seeker would expect: fine old Greek Revival mansions with serried columns and graceful balconies. Yet, in this twilight land of river and bayous and swamps, the old homes hold an individualism of their own, just as each has its own story of glory and heartbreak. Predominant on the west bank of the Mississippi is the Louisiana Plantation House, which drew its magnificently simple lines and steep pitched roof from the Acadians. Then there are others which were anachronisms of a sort when they were built. A Moorish castle seems overwrought and busy among the moss-hung oaks of Natchez, and Steamboat Gothic is dark and brooding in a surrounding of sunshine and roses.

Some were built for status and ostentation, and others for utility and comfort in a wild environment. The builders planted rice, sugar cane, indigo and cotton, although even in their days of luxury they lived with the constant threat of hurricane and flood and, finally, with war and an abrupt end to the slavery system which supported them.

Despite the evident risks and dangers, the gracious image of plantation life led many men to seek a revival of the system

long after the Civil War was over. It was, for instance, four years before World War I that a Mississippian, F. I. Williams, grown wealthy in the lumber business, brought his three daughters and two sons to Magnolia, which was then almost 100 years old. Fifteen hundred arable acres surrounded the fine old white brick plantation house which was built by two ship's masters. Later the home was bought and occupied by one of Louisiana's Reconstruction governors, who used his money and influence to make Magnolia an island of civilization. There was running water and inside plumbing at Magnolia in 1914, a central heating system and, most remarkable of all, electric lights.

Elizabeth Becnel of New Orleans, the youngest of the three Williams daughters, remembers her five years at Magnolia vividly and with obvious nostalgia, although she was only sixteen when the family was forced to move away.

"Magnolia Plantation was about sixty miles down river from New Orleans," she said. "It was across the river from Pointe a la Hache, perhaps a little farther down, below English Bend. We were lucky, because the governor had lived there so long himself before he leased the place to Father that it was a wonderfully livable place. There were two baths in the main house and one in the guest cottage, and we had steam heat. We used to go back and forth to New Orleans on a little train called the Lower Coast Railroad. The governor built it, and there were some of his enemies who suggested he might have been overgenerous to himself with state funds. There was a lot of talk like that and I can still

remember the governor, who was a wonderful looking man with white hair, shaking his head and booming, 'Just let them try and prove it!'"

Although the winds of cataclysmic change had blown through the South almost fifty years before, the Williams family was able to live for five years, at least, in the style of the 1850's. Mr. Williams was planting rice and harvesting it much as it had always been done. There were several hundred field workers in the "quarter," while inside Magnolia House there was ease and a gracious application to studies and to the arts of painting and music.

"In those days, the place was full of servants," Mrs. Becnel recalled. "There were two women in the house, a yard boy who milked the cows, and a gardener. There was another woman who lived on the place, and we had another young boy who tended the furnace. This meant we didn't spend a lot of time with housework. My sisters were accomplished on the guitar and mandolin, and we had wonderful evenings of conversation and music. Father was an extraordinary man. He gave a lot of time to his children. My best education came from Father, in music and English, and, if I had possessed his memory, in history and geography.

"Father made us all want to learn. My oldest sister, who was eight years older

than I, tutored me. She was a smart girl, and she worked me like a dog. We had a regular regimen of lessons and learning, and if I didn't have my lessons letter perfect, my older sister would cry. Rather than endure that, I got them up."

There were no glittering parties of Hollywood setting at Magnolia, but there were constant visits from faraway neighbors, school friends from New Orleans and calls by river men and levee engineers who would stop by to rest themselves in a civilized atmosphere while replenishing themselves from Magnolia's lavish larder.

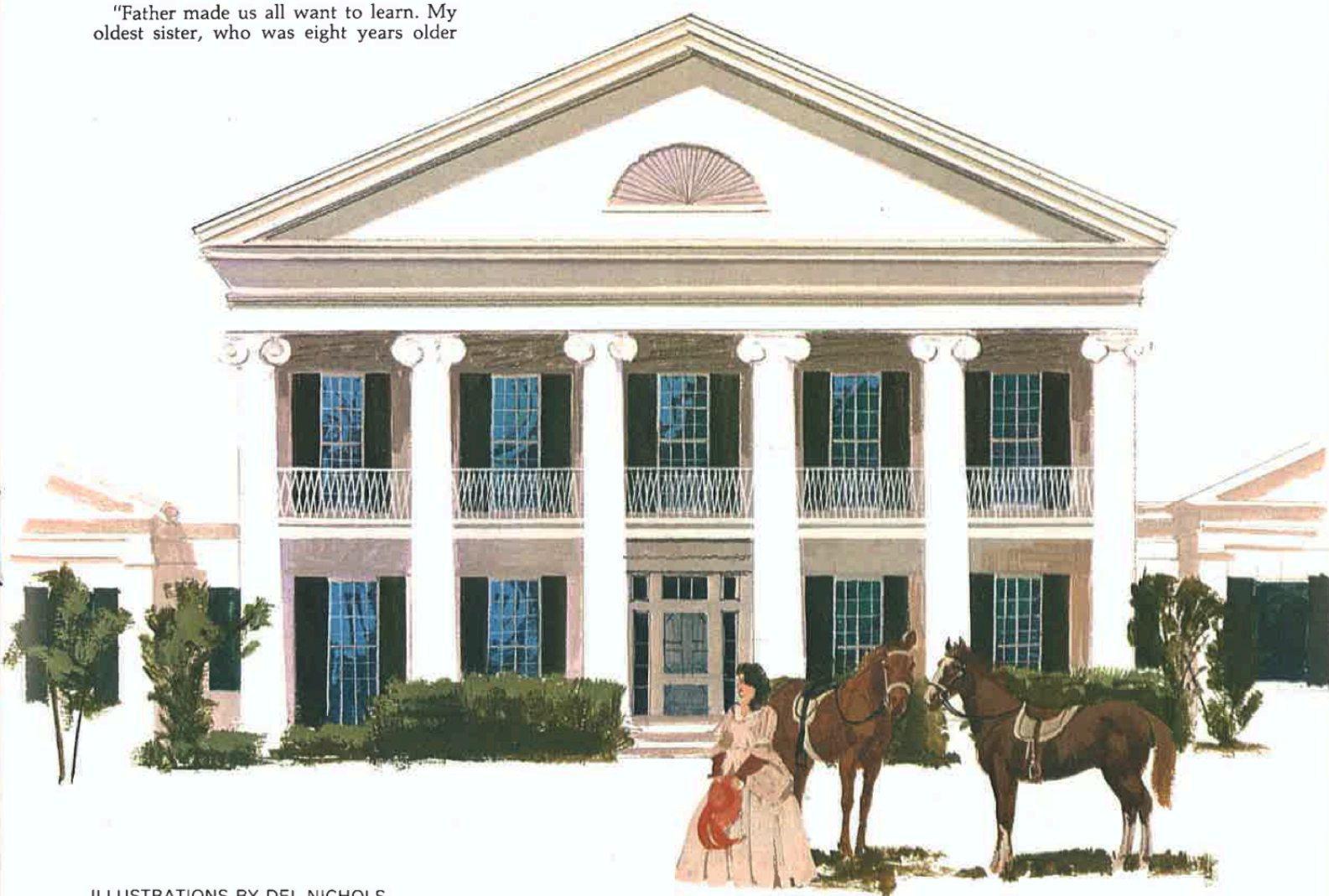
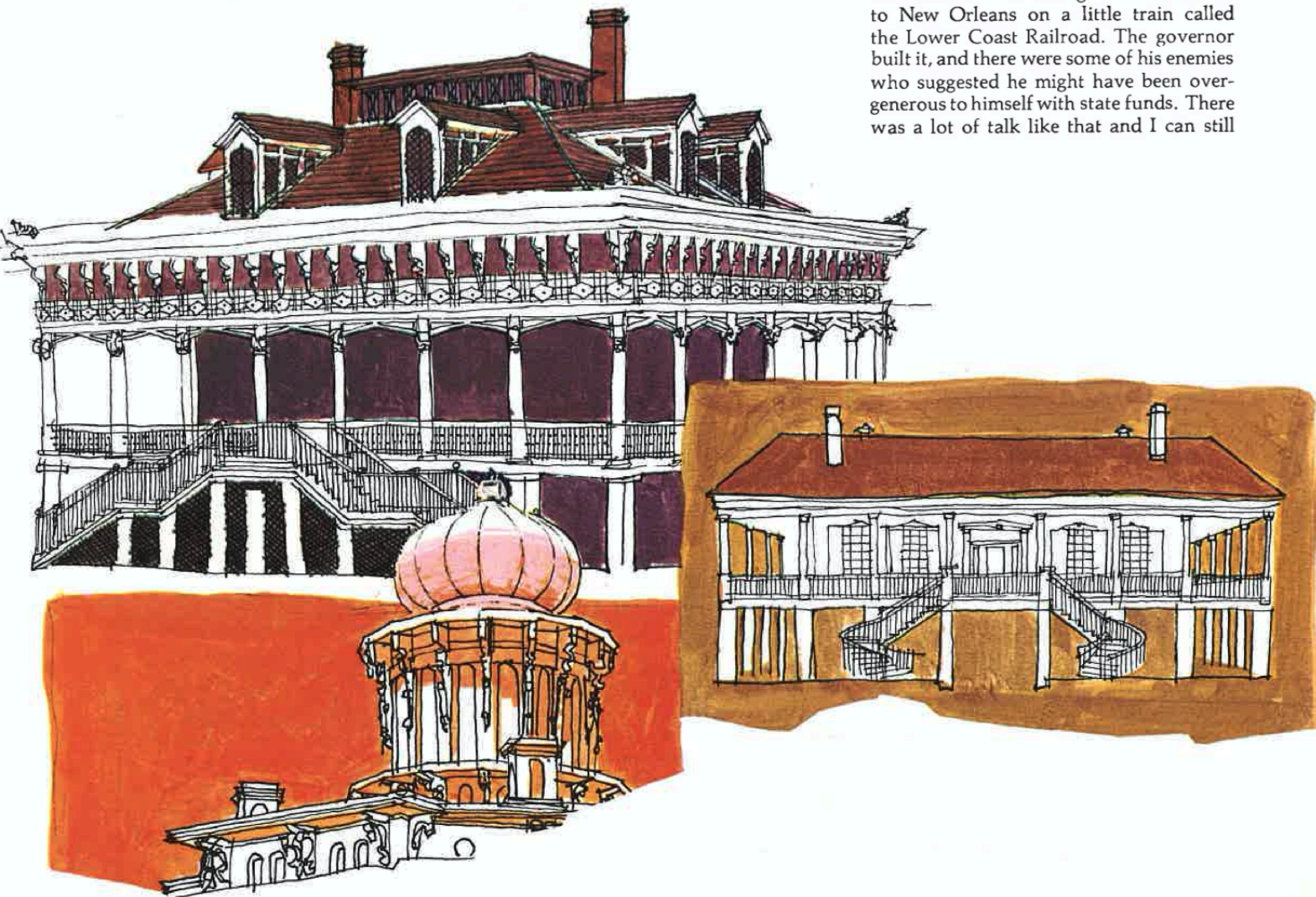
"The meals were fantastic," Mrs. Becnel said. "The way we used to eat, it's a wonder we didn't all come away from there looking like pigs. We had a marvelous cook, part French, and in season we would have different things. In the fig season, I blush to tell you that we would eat a soup bowl of figs with heavy cream, then eggs, bacon, and biscuits. The cook would make shrimp jambalaya, and we'd eat until it was coming out of our ears. And don't forget the oysters. The oysters and the fish and the crab. My favorite memory

is of eating oysters on the half shell. Friends would bring them to us in croker sacks. We had quail in season and a gamekeeper who kept us supplied."

For all of the apparent wonders of leisure and gracious living at Magnolia, there was constant adversity as if the lords of nature and other nagging authority were determined to wreck the paradise which F. I. Williams had so boldly sought to recreate. The first three years on the river, his rice crops were ruined by hurricanes.

"Then World War I came along," Mrs. Becnel said. "Father had the most beautiful crops in the fields. The rice was cut by hand with a sickle. When they were ready to thresh it, they used threshing machines which were powered by steam. The boilers were fired with coal, and that's where the trouble came. The government had set up a fuel administration, and I can still remember Father's rage when he had to go up to New Orleans and talk with some little college boy who said that rice wasn't essential to the war effort and he couldn't have any coal. Father said, 'Then how in the hell can I get the rice in?' And, of course, he didn't. It rotted in the fields."

Between the fourth and fifth years at Magnolia, there was the Great Influenza



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Mansions *continued*

Epidemic of 1918, and all but Elizabeth came down with the flu.

"Father doctored everyone. We had one death in the quarter, and the yard boy died. That was eerie. I can remember to this day the moaning and chanting of his people when that boy died."

The fifth year, the war ended, carrying with it the end of Magnolia for the Williams family.

"That year he had another beautiful crop. Just when they started threshing, the war ended, and the price of rice went diving down. It didn't pay us to ship it. Father was essentially a lumber man and had made a million dollars before he was thirty years old. After the five years at Magnolia, he was flat broke. He was about sixty then, and he was desperate, but all of his children think he was pretty wonderful because he was so devoted to us, and he didn't quit. We came back to New Orleans, and Father went back to the lumber business, but it never was the same again."

Although war, taxes, Reconstruction, hurricanes and floods drove most of the old planters from the land, some of them have fought to keep their domains aright as working plantations. Parlange is one of these, and it is also one of the oldest existing plantation houses along the river. It is famous as the House on False River, a huge oxbow of water which the Mississippi deserted in one of its frequent changes of course. It is occupied now by Mr. & Mrs. Walter Charles Parlange, the eighth generation of Parlanges to live and work there. Standing on its raised brick basement and girdled by galleries, the 218-year-old house is considered the finest example of indigenous Louisiana architecture. It was designed for comfort and built with materials at hand by the Marquis Vincent de Ternant in 1750. Originally indigo was planted on its acres. Now the Parlanges plant sugar cane and open the house for public tours at a nominal fee. You'll find it on Louisiana Highway 1, five miles south of New Roads.

To try to describe even the most beautiful and famous of the old homes along the river would be ludicrous. There are too many of them. But some have achieved a special kind of notoriety or have some special ghosts. San Francisco, which is on Louisiana Highway 44 two and a half miles above Reserve, is teeming with scrolls, fluted pillars and rococo grillwork. It was built in 1850 by Valsin Marmillon whose tastes ran to such elaboration that it became grotesque. So distinctive is the old manor that it inspired Frances Parkinson Keyes to write a novel about it, a work she entitled *Steamboat Gothic* after the style of architecture. Now privately owned, San Francisco is open to public tour for a small fee. Across the river two and a half miles west of Vacherie is a Greek Revival manse which, if it stood alone, would be a magnificent curiosity. Over the

years, however, the house and its name have been dominated by the avenue of trees which lead to its veranda. When it was built in 1836 by Jacques Telepoher Roman, brother of a Louisiana governor, the place was called Bon Sejour. Later its imposing avenue of oaks changed its name. Now it is known as Oak Alley, and many Hollywood cameras (including those which photographed *Hush, Hush Sweet Charlotte*) have looked down its 300-yard canopy of limbs and leaves. The trees, fourteen to the side, have waistlines fifteen to twenty-two feet in circumference, and their branches interlaced many years ago. Except on Mondays, travelers can see the house for a nominal fee. Downriver on the west bank is Evergreen, imposing behind its iron gates and world famous for its twin flying staircases. Mrs. Becnel's late husband, Michel, was born there, but the family long ago lost the mansion to the tax collector. It was bought later and restored by Matilda Geddings Gray, a lady wealthy from oil. Even the brief glimpse permitted through the iron gates is worth the trip.

Finally, there are mansions like Longwood in Natchez which never lived, and those like Windsor which died by fire but still exists because the ruins have become a strange treasure. Longwood, a Moor's castle of thirty-two rooms, was a building owned by Dr. Haller Nutt, grandfather of the present owners, when the War broke out in 1861. As they responded to the call to arms, workmen abandoned pails of paint, brushes and tools, where they stand today. The lower floor, furnished with antiques, was occupied by the family, but there is graphic evidence of what the War forestalled. The marble stairs were never erected, and niches which were to have held Italian statuary, seized in the blockade, are vacant. Just as it was in 1861, Longwood can be seen by the public now, set like an exotic interloper in a moss-draped forest.

Thirty miles below Vicksburg is the compelling skeleton of what was once among the handsomest plantations on the river, a columned Greek Revival manse named Windsor. During the siege of Vicksburg, General U. S. Grant ordered his troops not to destroy the mansion because it was, he said, "too beautiful to burn." It lasted until the twenties when, during a family party, a cigarette, left burning on the second floor, accomplished what the Yankees declined. The grandiose columns point to the sky with the wrought-iron gallery railing still encircling them. Windsor beseeches philosophy as well as architectural imagination.

Every year, thousands travel the winding river roads to gape at the old places. For some the view is awesome, for others the object of shutter clickings, and for a few the stirring of a sense of spiritual desolation because the mansions on the Mississippi represent old ways which seem momentarily better than they ever were. ■

Nashville *continued from page 22*

a fascinating place. The upper floor houses a library, the only one of its kind in the world, where the history of country music is chronicled in books, records, autographed photographs, bound volumes of *Billboard* magazines, old sheet music and other distinguished memorabilia.

The main floor, which you can tour for a nominal fee, comprises an Artists Gallery, where pictures of notable performers adorn the walls and their top selling records play continuously; an arrangement of bronze plaques heralding those elected to the Hall of Fame, including Jimmie Rodgers, Hank Williams, Roy Acuff, Eddy Arnold, and others; and an area housing mementos once owned by well known country and western stars. These mementos are singularly characteristic of the country music field and its fans. Reflecting a folksy, homespun sentimentality, they range from musical instruments to glittery cowboy suits to rocking chairs.

A Birthright of Poverty

The evolution of country music spans many generations and is an integral part of American folklore. Its birthplace was the Appalachian region of the United States, embracing a ten state area which has experienced a crushing share of poverty. The music, in its beginning, as some of it still does today, reflected the hard times indigenous to Appalachia. Throbbing from banjos and guitars and fiddles, the melodies lamented tales of unrequited love, errant husbands, and spiritual revelations.

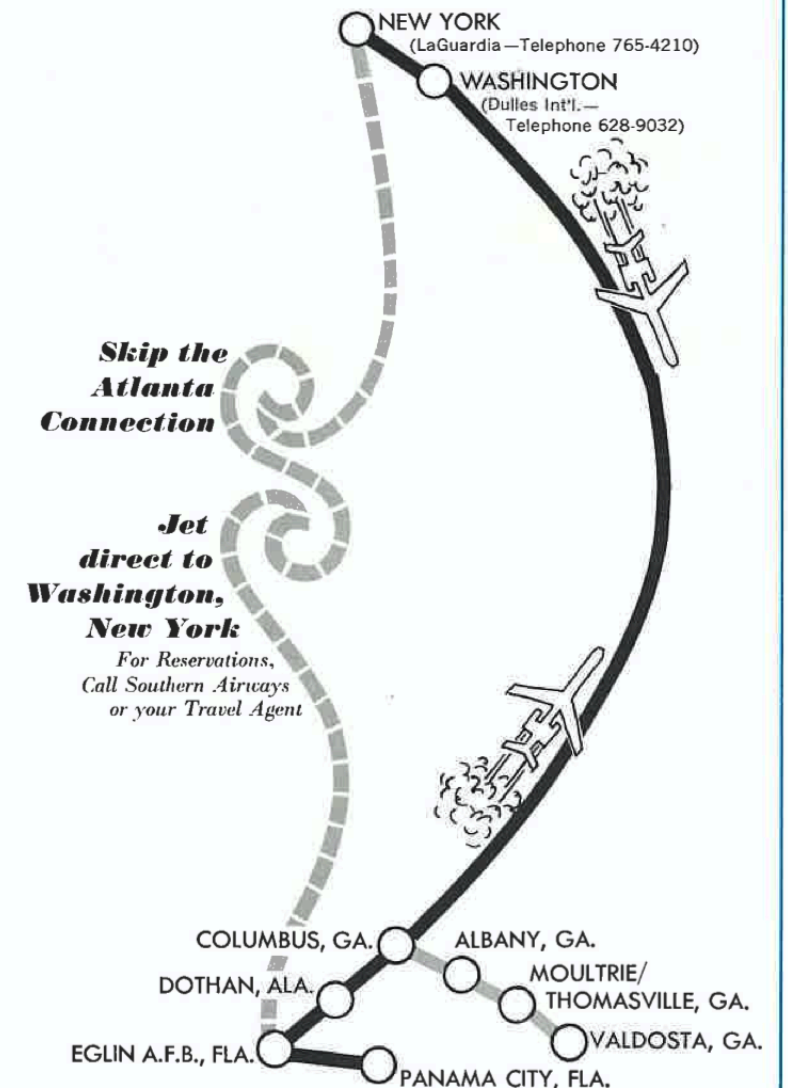
The music began drifting down from the hills in the twenties and gaining acceptance on a commercial basis, but it was not until the early forties when its popularity reached sizable proportions nationally—although some argue that this climactic period marked the beginning of the end of true country music. Good or bad, however, anyone would agree that it was the first murmurings of the phenomenal success enjoyed in the country and western music field today.

The Granddaddy of Them All

Grand Ole Opry, now famous the world over, was the impetus behind Nashville's role as a recording center. Originated in 1925, Opry is, and always has been, the "big time" for country performers. Not until 1957, however, did the trend begin for cutting records in Nashville. By 1962, a scant five years later, the industry was valued at more than forty million dollars. Today that figure has more than doubled and will probably triple within the next five years.

Although the record industry isn't Nashville's number one money maker, it is surely the most interesting. And no matter what you may think of the new Nashville Sound, it is difficult not to become something of a country music fan after spending a few days in Music City, U.S.A. ■

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A BEAVER DAM BULL, NATURALLY

By Michael DiPrima

Forty miles south of Memphis, in a quiet pasture grown lush from the rich soil of the Mississippi delta, a small Black Angus calf is born to a doting mother. Before he is an hour old, cowboys patrolling the pasture in pickup trucks equipped with mobile radio units spot the woolly black baby, tattoo his ear with an identification number, record his mother's ear tag and chain number, his birth date and sex, and radio the information to a central office fourteen miles away. All the details of the calf's birth will eventually be fed into a computer programmed to give complete data on his parentage for generations back. From then on, every inoculation, change of pasture, breeding—literally every event in his life—will be entered in the computer.

This is a calf born to the Beaver Dam Plantation of Dundee, Mississippi. A registered, pedigreed calf descended from illustrious sires and dams with a national and international reputation for excellence. His forebears have won more championships and blue ribbons than any other Angus cattle in the world. Luckily, for the budget-conscious Mrs. Beef Consumer, he will never find his way to a meat market. If he grows into the quality of his sire, he could easily be worth \$100,000.

Black Angus are definitely on the uprise in this country as a popular beef breed. They produce more saleable meat per pound than any other breed and have won the majority of all championships in carcass contests throughout the nation. They are hearty foragers, good mothers, and resistant to certain ailments, such as eye cancer, that plague other breeds. There are presently about 64,000 breeders of Black Angus cattle registered with the American Angus Association. Hundreds are added each year.

Big Daddy

Beaver Dam's herd is one of the largest in the country. Presiding over the brood is Shelby T. Wilson, forty-three-year-old "big daddy" of Beaver Dam Plantation. Wilson possesses just the right combination of brilliance and eccentricity it takes for success in the enormously complex and competitive cattle business.

Typical of the Wilson way is the cows-in-the-cave episode. Since cattle naturally adapt to torrid delta summers with weight loss and thin, spotty hair, Shelby Wilson had to find a way to keep his show cattle looking good for the summer state fair circuit. Impressive bulk and impeccably groomed hair are important in winning blue ribbons. Resourceful Wilson had an idea. He leased a cave in Kentucky that had a year-round temperature of fifty-eight degrees, and penned his eleven show cattle inside. A light was installed to protect their daylight vision and cowboys walked them daily in the sunshine. As a result, the cattle put on weight, grew thick, lustrous coats and Beaver Dam swept the state fair circuit with prize winners.

Wilson has since devised a more con-

venient system to prime his stock for summer shows. He designed a barn in which show cattle were kept during the summer months under a constant cooling mist of fan-sprayed water. Other breeders scoffed. They don't today. The spray mist method was so successful that it soon was adopted by many of the country's leading breeders, particularly those in the South.

Wilson is presently experimenting with a system of weaning calves in thirty days instead of the normal six to seven months. The sooner a calf is on feed, the faster he grows—a definite advantage.

Uncle Sam And The Bulls

Experimentation and ingenuity are musts in the cattle business. The risks, costs, and necessity for using the latest equipment and scientific techniques are a constant challenge. If it weren't for special tax provisions, ventures in registered breeding cattle would hardly be worthwhile. But the federal government, recognizing the need for a continuing betterment of beef quality, allows the task to be handled by private enterprise, offering appropriate tax incentives.

The proceeds from the sale of commercial livestock are taxed at ordinary income tax rates. The proceeds from the sale of registered breeding livestock held for twelve months or longer are taxed at capital gain rates (only 50% of the proceeds need be reported as taxable income and the tax can be no more than 25% of the gain). In addition, maintenance expenditures, and depreciation on purchased livestock are tax deductible. Attractive incentives indeed.

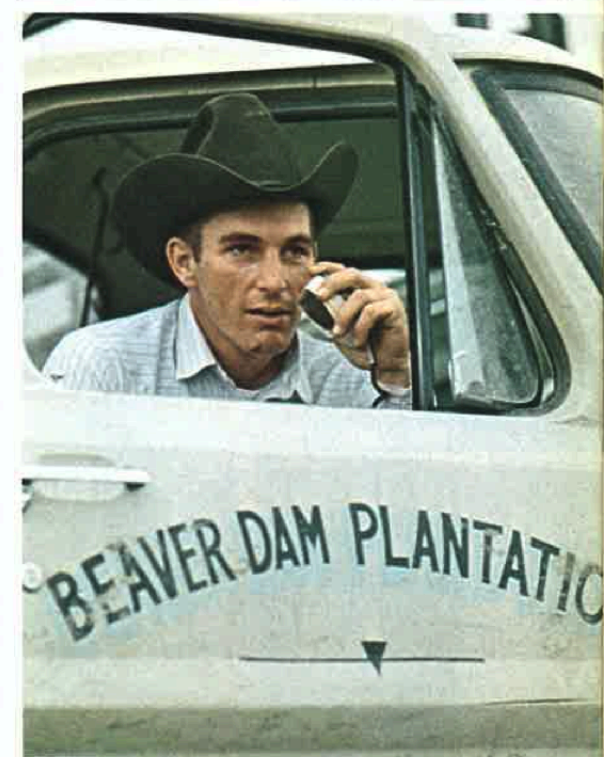
The lure of a tax shelter is drawing investors in greater and greater numbers. Some of the larger breeders offer plans for dudes and city slickers interested in the cattle breeding business but who know nothing about things bovine, yet are painfully aware of things Internal Revenue.

Beaver Dam has a plan whereby a new owner can buy a small herd of cows, guaranteed to calve in twelve months, and, for an additional cost of sixty cents a day per animal, have them completely maintained at Beaver Dam. This includes all breeding, feeding, labor costs, and showing of any potential champions. With a start of five pregnant cows, a new owner could have a herd of approximately 100 head at the end of ten years. He can also have a den full of trophies and blue ribbons and need never see the animals that won them.

The Charmed Life

Coming to Beaver Dam to see your herd and staying on as a special guest of the Wilsons is half the fun of calling yourself a cattleman, albeit absentee. Pamela, Shelby's vivacious wife, is the perfect hostess. True to the tradition of cattle breeders and plantation hospitality, she adores entertaining on a grand scale.

The Wilsons live in a charming fourteen-room English manor, of which Pamela is the decorator, menu planner, garden de-



TOP: The Wilsons at home.

BOTTOM: Even quiet evenings in the den are open to radio-telephone reports from unit managers in the far-flung pastures of Beaver Dam Plantation.



Beaver Dam continued

signer, and chief supervisor. She keeps a record of dishes and wines served to each guest and arranges a different spread each time he visits.

Her basic plan for an evening starts with cocktails, caviar flown in from New York, and hot and cold hors d'oeuvres. The dinner entree is usually chateaubriand served with choice imported wines and perhaps some homemade French bread from New Orleans. For a topper, there's brandy and coffee in the den.

For very special occasions, you can count on Pamela to "kill the fatted calf" with flair. Last winter, when Beaver Dam acquired a half-million dollars worth of Angus from a breeder in Colorado, Pamela mailed gold engraved invitations to 300 guests to attend a "high noon cattle drive" followed by an elaborate party. The 700 head of cattle were shipped 1,300 miles and met at the railhead in Dundee by "drovers" in sportscars and limousines. It was a positive blast for the sophisticated guests who had a chance to play cowboy and yell, "Hippy yoo kye yea." Real cowboys, of course, supervised the whole affair. The guests came from nine states and Costa Rica. They included entertainers, political figures, business executives, cattle dealers, breeders, and investors.

At the formal ball that evening, a six-piece band provided music while seven of Beaver Dam's deluxe bulls were paraded on the patio with black satin bridles adorned with jewelry equal to the value of the animal. The bulls' baubles, provided by a Memphis jeweler, were valued at a quarter of a million dollars.

Such theatrical ballyhoo is not uncommon among the large breeders. Lively promotion and showmanship are all part of the business. One prominent breeder has a full-time promotion manager who stages bagpipe parades, circus tent barbecues, and the like. But Pamela's Ball for Bulls will be talked about at sales and auctions for some time.

Who's Who in Angusdom

The quantitative and qualitative growth of Beaver Dam's cattle is truly amazing. Shelby began with a small commercial herd; then, only a sideline to the major Beaver Dam enterprise of cotton farming which was begun by his father, Shelby C. Wilson. Like most of his cotton farming neighbors, Shelby C. was wary of "them cattlemen" and the beasts that could trample a field of cotton to worthless lint if they ever broke through their fences. But Shelby T. convinced Shelby C. that cotton was moving west and cattle was moving south and that the trend was more profitable.

Through experience with his commercial cattle, Shelby acquired an uncanny ability to assay the quality of an animal. In 1957, he switched to registered breeding cattle and began with a hand-picked herd of twenty-seven. The next year, Shelby entered one of his bulls in the venerable

Chicago International Livestock Exposition and remarkably won the grand championship. Cattlemen strive for a lifetime to place a Grand Champion at the Chicago Exposition. Shelby did it in one year. Beaver Dam cattle have since amassed the greatest show record in modern times.

The names of champions housed at one time or another at Beaver Dam reads like a Who's Who in Angusdom: KF Bardolier 4th, winner of 400 blue ribbons and 300 championships during his lifetime and twice named Sire of the Year; Padoras Prince of Hungerford, champion of many shows and sire to thirty-seven sons which have sold to the tune of \$16,000 each; Beaver Dam Lucy, champion at major shows for two years in a row (almost unheard of for a female); Dor Macs Bardoliermere 100, International Grand Champion Bull; and many others.

The Hands

As shattering to the image of Hoot Gibson as it may seem, the cowboys of Beaver Dam do not ride horses (into the setting sun or anywhere else), or bask in the heady smells of campfires, or lull their cattle to calmness with a lonesome lament. In Beaver Dam's administrative hierarchy, they are classified as unit managers. And manage they do. Each is responsible for the breeding (by artificial insemination), calving, feeding, and general welfare of almost 500 head of cattle. With Beaver Dam's computerized methods, accurate record keeping is also part of their responsibilities.

In addition to the unit managers, Beaver Dam employs a production and operations manager, a show and sales manager, and an overall manager.

John Patton, the overall manager, has an executive vice president status. He has a law degree, accounting experience, and has been vice president of a national corporation before coming to Beaver Dam. His business acumen is matched with unabashed enthusiasm for cattle and an equally strong conviction that purebred cattle raising is the closest to true economic and political freedom achievable in American private enterprise.

But Patton is not as "all-business" as he might sound. In fact, his wife, Ann, thinks he is the swiftest guy in the world. A biased opinion, perhaps, but on days when the work gets a little too thick, he and secretary Jackie will take a break at the piano in their office and ring out with "Bossy With The Big Brown Eyes," "Cow Cow Boogie," and other Beaver Dam favorites.

Beef in the majority of foreign countries no where approaches the dependable quality and mass-market low prices available to the American consumer. Because of the continuity and effectiveness of purebred cattle breeding programs in this country, a continuous supply of nutritious, reasonably priced beef is assured for the future. To Beaver Dam from the steak-lovers of the nation: BULLY! ▣

Sportsman's Guide cont. from page 19

the boat, generally across the stern, to avoid fouling. Charter captains, in many cases, will rig up trolling weight tackle for inshore fishing.

Facilities are available for the quick freezing and shipping of fish for those who come by air. Fish houses will arrange for your catch to arrive at home on the date you designate, and there is virtually no chance for spoilage. In addition, boat captains can arrange for taxidermy services if you want your prize catch mounted.

Winter fishing requires warm clothing, but don't go overboard. Mornings and evenings have a definite chill, although the Florida sun rapidly brings the temperature up in the middle of the day. Bring clothing that can be put on or discarded as the temperature changes. A warm jacket plus a sweater will feel mighty good early in the day and late in the evening. Wool trousers should be part of your gear, along with warm socks. Many fishermen like to wear "long-johns" but they should be the thermal variety lest a sudden temperature rise make you uncomfortable. Most boats have more than adequate shelter areas to protect against the wind.

There are plenty of motels available both at Panama City and Destin. All the larger chain motels are open along with many other first-rate locally owned hostels. Rates are much lower during the winter months, and in some cases are half that of summer prices.

Fishing widows find much to do during the winter months along the Miracle Strip, so don't hesitate to bring your wife along. There are excellent golf courses for those so inclined and, in addition to the shopping centers in Ft. Walton and Panama City, the facilities of Pensacola and Mobile are only a short distance away. She probably won't do much saltwater bathing, but there are always protected areas where she can enjoy the sun. And some motels have enclosed heated pools.

While it is always best to make reservations if you have a particular boat in mind, there is no real problem in boat rentals during winter. At Destin, most of the winter operation is centered around either the Kelly Boat Service dock or that of Captain Ben Harler. One or the other will have a boat running. You can contact Captain Jack Cooper at Kelly's by calling 837-6152 or Captain Ben Marler at his dock by calling 837-6313. Captain Cooper also can be contacted for charter boats.

In Panama City, winter trips can be arranged by contacting George W. Davis Boats at 763-6761 or Captain Anderson's Fishing Fleet at 234-3435. In all cases the area code is 904.

In the words of the recent political campaign, maybe it's time for a change. So, if you don't mind upsetting the traditions of the sport-fishing purists, try winter fishing on the Miracle Strip. You'll be glad you did. ▣



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Hotel El Convento IN OLD SAN JUAN, PUERTO RICO



Along The Way continued from page 26
gram includes Bernstein's Overture to *Candide* and Mendelssohn's *Concerto for Violin and Orchestra in A Minor*. 8:30 p.m. Memorial Arts Center.

Atlanta, January 30-February 22

Theater—Wedding Band

The new Atlanta Repertory Theater's production of a contemporary drama by Alice Childress. Performance times vary. Memorial Arts Center.

Atlanta, February 3-20

Opera—Tristan und Isolde

Atlanta's only professional opera presents the love story of Tristan and Isolde. A mighty achievement of composer Richard Wagner. Performance times vary. Memorial Arts Center.

Atlanta, February 27-March 22

Theater—Much Ado About Nothing

Shakespeare spoofs, plots, and schemes to prove that Man, indeed, does make "much ado about nothing". A two-plot play of comedy and self-deception. Performance times vary. Memorial Arts Center.

Atlanta, March 3-19

The Atlanta Ballet—Repertoire Program #2

Four strikingly produced ballets. A notable performance with entirely new music by the internationally famous choreographer, Anna Sokolow. Evenings and matinees. Memorial Arts Center.

Atlanta, March 13, 14 and 16

Concert—Atlanta Symphony Orchestra

Robert Shaw conducting the Atlanta Symphony, with the Chamber Chorus assisting, in *The Passion According to St. John*, Bach. 8:30 p.m. Memorial Arts Center.

Columbus, February 1-2

Marine Dealers Boat Show

Anything that floats. And all the latest boating equipment. Auditorium.

Columbus, March 9

Sports—Basketball

The ever-amazing shenanigans of the Harlem Globetrotters. Auditorium.

Thomasville, February 3

Concert—Atlanta Symphony Orchestra

Selections by Rossini, Saint-Saens, and Tchaikovsky. Robert Shaw conducts. Matinee and evening. Municipal Auditorium.

Valdosta, February 6

Concert—Preservation Hall Jazz Band

Rollickin', plunkin' percussion in the spirit of Dixieland and jazz. 8:30 p.m. Mathis Auditorium.

LOUISIANA

Monroe, January 22-26

Holiday on Ice

A shimmering spectacle of ice and color. 8:15 p.m. Civic Center.

Monroe, February 11

Sports—Basketball

Watch the grueling pace of pro basketball. New Orleans Buccaneers vs. Dallas Chaparrals. 8:15 p.m. Civic Center.

Baton Rouge, February 27-March 9

LSU Livestock Show and Championship Rodeo
Blue-ribbon thrills and saddle-bustin' spills! Western-style fun at the LSU Coliseum.

Monroe, March 8

Concert—Chet Atkins

Composer and guitarist, Chet Atkins presents a versatile selection of the best of the Nashville Sound. 8:15 p.m. Civic Center.

continued on page 38

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Along The Way *continued from page 36*

Monroe, March 30

Concert—Peter, Paul and Mary
The all-time favorites of folk music. A spirited,
lively performance. 2:30 p.m. Civic Center.

New Orleans, Christmas-June 15
Historic Wax Museum

One hundred and forty-four authentically
costumed figures, all life-size and life-like, illustrate
almost three centuries of legendary history. See Jean
Lafitte, Andrew Jackson, Napoleon, and Mark Twain.
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New Orleans, Year-'Round
Mark Twain Bayou Trip

Forty miles of strange and interesting sights:
Jean Lafitte's headquarters and Bayou Barataria.
Leave Canal Street Docks at 11 a.m., return 4 p.m.

New Orleans, February 8-18
Mardi Gras

Parades and revelry, climaxed by the grand
parade of Rex, King of the Carnival.

MISSISSIPPI

Biloxi, February 8-18

Mardi Gras

Join the carnival of public masking, dances,
and two spectacular street parades.

Biloxi, March 15

A profusion of camellias and hoopskirts to
entertain you along the route of gardens and
homes. Call the Chamber of Commerce for tour
schedules.

Gulfport, March 20

Spring Pilgrimage

A tour of white-columned mansions and lush
camellia gardens. Call the Chamber of Commerce
for tour schedules.

Gulfport, March 7

Concert—Pianist

Mr. George Muller plays Gershwin's "Rhapsody
in Blue" and Blum's "Manhattan Serenade." Gulf-
port East High School Auditorium.

Jackson, January 24-25

Theater—Man from La Mancha

The award-winning musical version of Don
Quixote. A show filled with such unforgettable
tunes as "The Impossible Dream" and "Little
Bird, Little Bird". New Auditorium. Check for
curtain time.

Jackson, February 6-15

Dixie National Livestock Show & Rodeo
Ranching highlights and western rowdiness.
Coliseum.

Jackson, March 3

Sports—Basketball

LSU vs. Mississippi State. Coliseum.

Laurel, January 12-February 25

Art—Paintings and Sculpture

The Lauren Rogers Library and Museum of
Art houses an impressive collection of art and
artifacts. Recent acquisitions include the paint-
ings of Mary Katherine Loyacono and the
sculpture of O. C. McDavid. Both are natives
of Mississippi. Open Tues.-Sat. 10-12 a.m.;
2-5 p.m. Sun. 2-5 p.m.

Meridian, March 6

Theater—Cat on a Hot Tin Roof

The little theater presents a Tennessee Williams
classic. A study in human emotion and frustra-
tion. Meridian Little Theater.

Vicksburg, beginning March 7

Theater—The Dixie Showboat Players

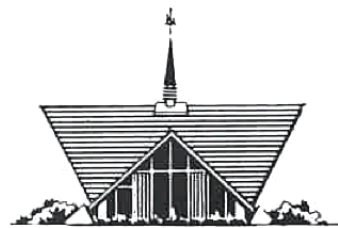
The legendary romance of the Mississippi
Showboat is revived. Players present melo-
drama, *Gold in the Hills*. 8:15 p.m. Waterfront.

continued on page 42

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Along The Way *continued from page 38*

NEW YORK CITY

It's impossible to name all the events for New York, so you'll need to check the city's newspapers for a complete entertainment listing. Live theater is a must! Here is a sample list of Broadway plays current at press time. Call the box office for more information. (*E. and W. indicates East and West of Broadway.)

Cabaret:

Broadway, 53rd W* (247-7992)

Cactus Flower:

Longacre, 48th W. (246-5639)

Fiddler on the Roof:

Majestic, 44th W. (246-0730)

George M!:

Palace, Broadway & 47th (757-2626)

The Great White Hope:

Alvin, 52nd W. (757-8646)

Hair:

Biltmore, 47th W. (582-5340)

Hello, Dolly!:

St. James, 44th W. (695-5858)

Mame:

Winter Garden, 50th W. (245-4878)

The Man in the Glass Booth:

Royale, 45th W. (245-5760)

Man of La Mancha:

Martin Beck, 45th W. (246-6363)

Plaza Suite:

Plymouth, 45th W. (246-9156)

The Price:

Morosco, 45th W. (246-6230)

You Know I Can't Hear You When the Water's Running:

Broadhurst, 44th W. (246-6699)

New York City, January 24

Concert—Simon & Garfunkel

As poets and master musicians, Simon & Garfunkel head the list of commercial folk minstrels. Carnegie Hall.

New York City, January 25

Theater—The Mikado

All the pageantry and tongue-in-cheek pomp of a Gilbert and Sullivan operetta! Town Hall.

New York City, Year-Round Attractions

Theater—Radio City Music Hall

The largest theater in the world, presenting stage productions, famed Rockettes, Ballet Company, Symphony Orchestra and first-run motion pictures.

NORTH CAROLINA

Charlotte, January 19

Film—Viridiana

Spanish Grand Prix Winner at Cannes Film Festival in 1961. 8 p.m. Charles A. Dana Auditorium. Queens College.

Charlotte, Winter

Charlotte Nature Museum

Open Tuesday-Saturday, 9 a.m. to 5 p.m. Films on nature, science, and travel. Detailed information available at the museum.

SOUTH CAROLINA

Charleston, January 29

Theater—Cactus Flower

A current Broadway musical with a different kind of plot. 8:30 p.m. Municipal Auditorium.

Charleston, March 16

Theater—Funny Girl

Those show-stopping antics of a kooky girl from Broadway. Cast to be announced. 8:30 p.m. Municipal Auditorium.

Columbia, January 18

Music—Marty Robbins

One of the greats in the country and western field, Marty Robbins sings and strums like a true cowboy. Township Auditorium.

Columbia, February 10

Concert—Dionne Warwick

Popular female vocalist in a program of favorite hits. Also a performance by the Four Tops. Township Auditorium.

Columbia, March 9-30

Art-Photography

"People, Places, Things"—A photographic exhibit by Edward K. Thorpe. Columbia Museum.

Greenville, January 30

Concert—The Detroit Symphony

The Furman University Fine Arts Series presents the Detroit Symphony. Program is unannounced. 8:15 p.m. McAlister Hall.

Spartanburg, March 10

Concert—Spartanburg Symphony

A 70-member volunteer orchestra conducted by Henry Janiec. Program is unannounced. 8 p.m. Converse College, Twichell Auditorium.

TENNESSEE

Chattanooga, February 24

Concert—Preservation Hall Jazz Band

Rollickin', plunkin' percussion in the spirit of Dixieland and jazz. 8:30 p.m. Tivoli Theater.

Johnson City, February 8-March 23

Art Exhibit—Luminist School

A distinctively American art movement of the 19th century. Works exemplify the struggle to capture the phenomenon of light. Museum, East Tennessee State.

Knoxville, January 18

Theater—Cactus Flower

Touring Broadway company presents Abe Burrows' hit comedy. Civic Auditorium 8 p.m.

Knoxville, January 21

Concert—Knoxville Symphony Orchestra

The program is unannounced. 8:15 p.m. Civic Auditorium.

Knoxville, February 6

Theater—Fiddler on the Roof

A delightful musical lightly seasoned with humor and drama. 8 p.m. Civic Auditorium.

Knoxville, March 7

Concert—Fiedler Pops Orchestra

Arthur Fiedler, past director of the Boston Pops, conducts. 8 p.m. Civic Auditorium.

Memphis, January 10

Sports—Ice Hockey

Memphis South Stars vs. Kansas City. Mid-South Coliseum.

Memphis, January 20-26

Theater—Fiddler on the Roof

Touring Broadway musical starring Paul Lipson and Mimi Randolph. Touching and humorous. Auditorium Music Hall.

Memphis, February 1

Concert—James Brown

If you dig Soul, don't miss Mr. Dynamite. Coliseum. Call for performance time.

Memphis, February 9-11

Gift and Jewelry Show

Baubles and bangles for milady. Open to the public. Sheraton-Peabody Auditorium.

Memphis, February 28-March 2

Theater—A Mid-Summer Night's Dream

Memphis State Theater presents one of Shakespeare's comedies. MSU Auditorium.



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Livingston

on poker

Editor's Note: Mr. A. D. Livingston, the Goren of the poker table, is considered by many to be the nation's finest poker playing authority. It is our pleasure to present Mr. Livingston giving some expert answers to frequently asked questions regarding poker strategy.

the pros and cons, however, let me make sure that we are on common ground. Voltaire once said, "Define your terms, you will permit me again to say, or we shall never understand one another." Well, I'm more of a poker player than a philosopher, but perhaps it would be expedient to take Voltaire's advice here.

Dear A. D.,
 Is it advisable to hold a kicker? If so, under what circumstances?

Sincerely,
 Aces Over

Dear Aces Over,
 Yes, holding a kicker from time to time is sound carding strategy. Before exploring

In draw poker, a kicker is a card that a player holds for deception or in hopes of making a particular hand. If you draw two cards to a jack-jack-ace, the ace is your kicker. A skilled player might hold the ace to make his opponents think that he has trips (three-of-a-kind), or he might hold it to increase his chances of beating a pair



TOP: Not too sound from a mathematical viewpoint, a player will sometime attempt to mask trips by holding a kicker.

CENTER: Holding two kickers to a pair can occasionally provide a strategical coup.

BOTTOM: Believe it or not, a better chance of beating two higher pairs exists in this hand if you throw in the pair of deuces, drawing to the treys and the ace kicker!

Poker *continued*

of kings or queens over a smaller pair. In either case, holding a kicker reduces the overall chances of improving a pair. Here are the comparative figures on the draw:

| THREE CARDS TO A PAIR | | |
|-----------------------|-------------|--------------|
| Final Hand | Probability | Odds Against |
| two pairs | 0.160 | 5-1/4 to 1 |
| trips | 0.114 | 7-3/4 to 1 |
| full house | 0.010 | 997 to 1 |
| four-of-a-kind | 0.003 | 360 to 1 |
| any improvement | 0.287 | 2-1/2 to 1 |

| TWO CARDS TO A PAIR AND A KICKER | | |
|----------------------------------|-------------|--------------|
| Final Hand | Probability | Odds Against |
| two pairs | 0.172 | 4-3/4 to 1 |
| trips | 0.078 | 12 to 1 |
| full house | 0.008 | 120 to 1 |
| four-of-a-kind | 0.001 | 1080 to 1 |
| any improvement | 0.259 | 2-3/4 to 1 |

As the figures show, you have a better chance of improving a pair by throwing in the kicker and drawing three cards. In certain situations, however, the odds are altered empirically. If, for example, your opponent draws one card and you are sure that he holds two high pairs, then you have a better chance of winning if you hold the ace kicker. Holding the ace decreases the odds against making aces over (or better) from approximately 5-1/2-to-1 to 4-to-1.

Often a skilled player will mask trips by holding a kicker, leading his opponents to believe that he holds two pairs, a four-flush, or a bobtail straight. But holding a kicker to trips is never sound from a strictly mathematical viewpoint. Here are the comparative figures:

| TWO CARDS TO TRIPS | | |
|--------------------|-------------|--------------|
| Final Hand | Probability | Odds Against |
| full house | 0.061 | 15-1/3 to 1 |
| four-of-a-kind | 0.043 | 22-1/2 to 1 |
| any improvement | 0.104 | 8-2/3 to 1 |

| ONE CARD TO TRIPS AND KICKER | | |
|------------------------------|-------------|--------------|
| Final Hand | Probability | Odds Against |
| full house | 0.064 | 14-2/3 to 1 |
| four-of-a-kind | 0.021 | 46 to 1 |
| any improvement | 0.085 | 10-3/4 to 1 |

The odds being what they are, it is usually better to draw to your best hand and not hold a kicker. But to hold a kicker on occasion does add a lot of deceptive value to your strategy, not only for a particular hand but also over a long series of plays. Varying your draw keeps the opposition guessing.

In some rather rare situations, it is almost a strategical coup to hold two kickers to a pair! Consider the following predicament. I opened with a pair of queens, after everyone around the table had checked. One player called my bet and drew one card. He was almost certain to be drawing to a flush or a straight (since he had not opened), and, as I well knew, he often bluffed heavily after busting a flush. Also, I knew that he would be apt to bluff this particular hand because I was playing short money; he would know that I would not want to risk tapping out. So, instead of drawing the usual three cards to my hand or holding a single kicker (a trick my opponent would take into consideration), I held two kickers, thereby indicating two

pairs or a trips-kicker hand. It worked. I checked in the dark, and my opponent, having missed the flush, didn't bet a penny. My pair of queens won the pot. But I really can't recommend such a draw except for some such special circumstance, usually in big-money play. Holding two kickers to a pair greatly reduces the probability of improving the pair, and it completely rules out a full house or four-of-a-kind.

An even more unusual situation arises, once in a blue moon, when you hold two small pairs and a high card. Assume that you hold 2-2-3-3-A. Another player, who has opened the pot, draws one card, indicating two pairs. If he does have two pairs, your treys over deuces aren't going to win the pot unless you make a full house on the draw. But there are only four cards in the deck (two treys and two deuces) that will make the full house—and you can draw only one card if you hold the two pairs. So, you have a better chance of beating two higher pairs if you throw in the pair of deuces and draw to the treys and the ace kicker! By making this unusual draw, there are five cards in the deck (two treys and three aces) that will give you aces over or better—and you draw two cards instead of one. You also have a chance of drawing another pair, such as kings or queens. Here are the comparative figures:

| ONE CARD TO TWO PAIRS | | |
|-----------------------|-------------|--------------|
| Final Hand | Probability | Odds Against |
| full house | 0.085 | 10-3/4 to 1 |
| any improvement | (same) | (same) |

| TWO CARDS TO AN ACE AND A PAIR | | |
|--------------------------------|-------------|--------------|
| Final Hand | Probability | Odds Against |
| aces over | 0.117 | 7-1/2 to 1 |
| other two pairs | 0.055 | 17 to 1 |
| trips | 0.078 | 12 to 1 |
| full house | 0.008 | 120 to 1 |
| four-of-a-kind | 0.001 | 1080 to 1 |
| any improvement | 0.259 | 2-3/4 to 1 |

Before throwing away that extra pair, however, you had better be sure that your opponent *does* have two higher pairs! (In poker, a great deal of your carding strategy should depend on your opponent, how he bets, and so on. In short, you must know your man.) I can't recommend the play against more than one opponent. In fact, I'm not going to recommend it against even a single opponent. One good reason: if I advised my readers to throw in the deuces and draw to the treys and ace, sooner or later one of them would try it. He would, of course, catch another deuce on the draw! Then he'd be gunning for me.

—A. D. Livingston

Dear A. D.,

I know that you shouldn't draw to a small pair after another player has opened on jacks or better. But it seems to me that having an ace kicker alters the situation. Does a good kicker ever influence you to draw to a small pair that you would normally throw in?

Sincerely,
Short Pair

Dear Short Pair,
No.



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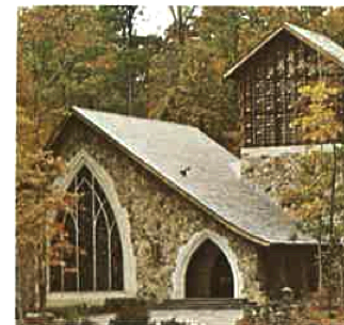
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