

Willie takes time to play at A&M

Red-headed stranger comes to town

by Dana Smelser
Battalion Staff

The red-headed stranger is on the road again, and on this tour Willie and the boys will be pulling into G. Rollie White Coliseum for a concert on Friday, Nov. 19.

Willie Nelson, is the 49-year-old man who wears his long hair in braids, has topped the music charts in recent years with a style of music that includes country, rock, folk and middle-of-the-road pop, without really belonging to any of them.

Although Nelson is a respected musician who has received national acclaim, he was singing honky-tonk music in Texas roadhouses as long ago as the 1950s. He ventured to Nashville in the 1960s, but his earthy singing style seemed to go against the grain of the slick sound that was vogue during that era.

Nelson decided to stick to songwriting and his acceptance as a songwriter came quickly. The late Patsy Cline had a huge hit with Nelson's "Crazy." Since, a variety of artists have recorded Nelson's work, includ-

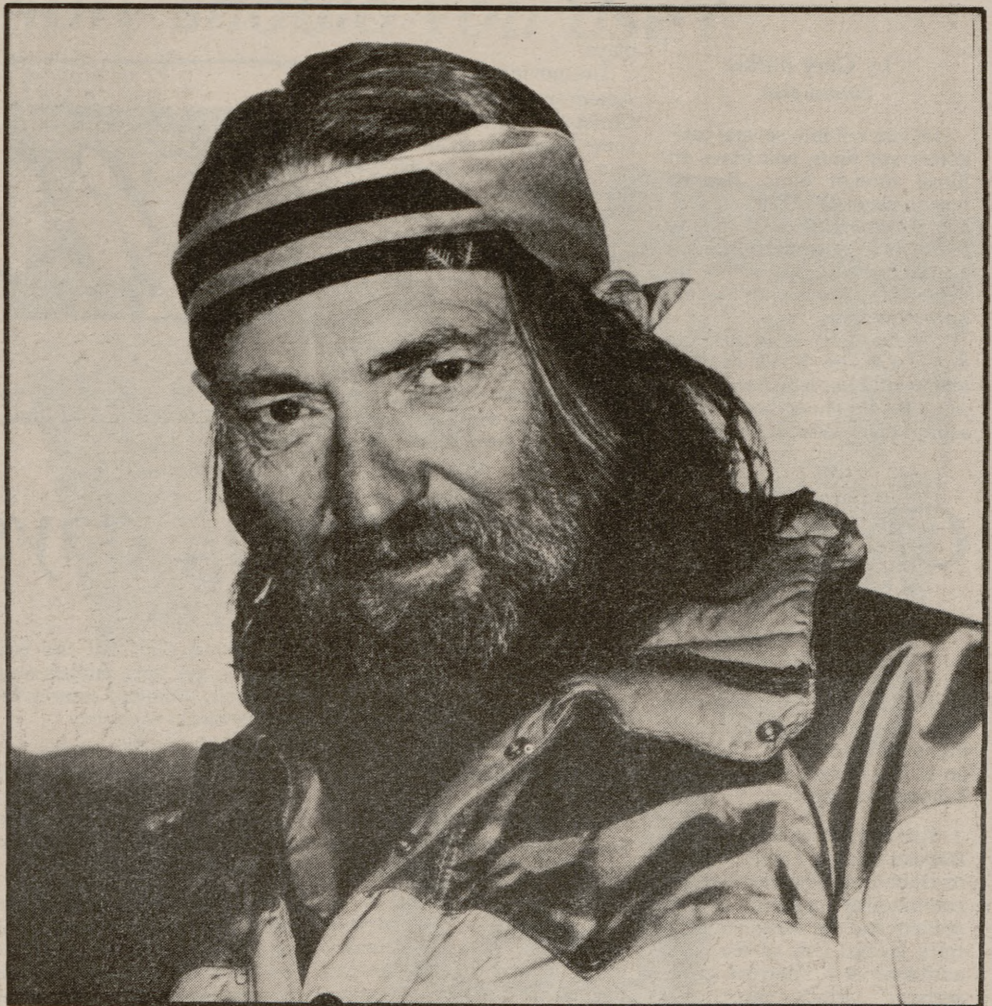
ing Elvis Presley, Linda Ronstadt, Perry Como, Ray Charles, Doris Day, Andy Williams and Bing Crosby.

He wasn't satisfied with just writing, so Nelson came back to Texas in 1969 to find a market for his music and singing style. He realized that many young people had an interest in country music but their hair was too long to get into any country music clubs. So, Nelson performed at one of the most celebrated rock clubs and tested his theory, and he was right. Nelson was ready to begin his new career.

Nelson continued to go unnoticed until 1975 when *Red Headed Stranger* was released. "Blue Eyes Cryin In the Rain," a tune released from the album, quickly went to the number one spot. Later in the year, it won Nelson his first Grammy Award for Best Male Country Performer. His career took off.

Nelson's latest album, *You're Always On My Mind*, is the number one album on the country music charts.

Tickets for the 8 p.m. concert are \$10, \$11.50 and \$12 and can be bought at the MSC Box Office.



Willie Nelson

Post offices are alive with sounds of music

by David Hatch
Battalion Reporter

Recording doesn't only mean big business for singers; it also means big bucks for mail-order businesses.

The two record clubs that offer the most popular selections also are two of the largest mail-order businesses in the nation.

Because Columbia record and tape club and the R.C.A. music club offer a wide variety of recordings, they're able to generate business from all parts of the country.

The clubs attract business by making introductory offers that seem too good to refuse.

Columbia is offering the new club-member 11 records or tapes for a penny. By accepting this offer, the customer agrees to buy eight more records within the three years at regular club prices.

R.C.A. offers six records for a penny, but the customer has five years to purchase six other records at regular prices.

When the invoice arrives with the records, the new club member may find that even his original penny purchase has jumped to over a dollar. Club members pay postage, handling

and insurance costs.

The club member is given 30 days to pay the bill before incurring a late charge and having purchasing privileges blocked.

But the honeymoon isn't over yet. The clubs continue to give purchasing incentives to members, such as the buy-two-get-one-free deal. Giving out special bonus points that are go toward the purchase of a stereo also is a gimmick used to keep club members interested.

A club member also may receive free recordings and other prizes by persuading others to join.

The clubs offer disk records, cassette, 8-track, reel-to-reel tapes and a large selection of recordings. They have catalogued virtually every record ever recorded and therefore are able to offer oldie-but-goodies.

The record clubs place new recordings into their inventories soon after the albums are released. Albums released in September are now finding their way on to both Columbia's and R.C.A.'s order forms.

In order to offer lower-priced albums, record clubs contract with record companies — a fact prominently displayed on the record-jackets or tape labels.

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