Over Two Million Readers Every Issue Jan./Feb. 1982/ $1.50

COUNTRY MUSIC

Country's Dazzling Decade

Delbert McClinton
From Country to R&B... and Back

Stella Parton
Grit & Smarts

IT TAKES TWO TO MAKE A GREAT GUITAR. YOU AND YAMAHA.

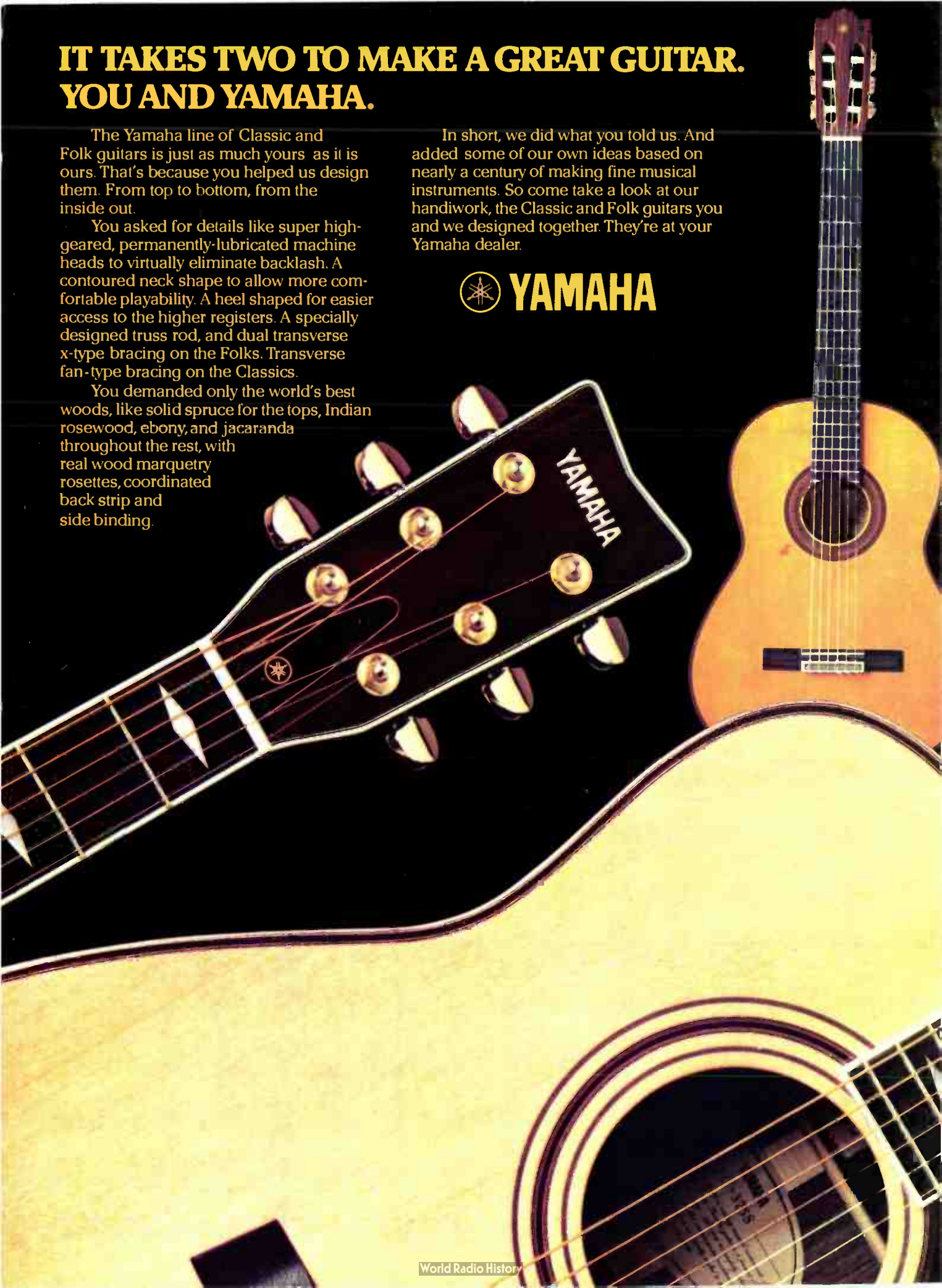
The Yamaha line of Classic and Folk guitars is just as much yours as it is ours. That's because you helped us design them. From top to bottom, from the inside out.

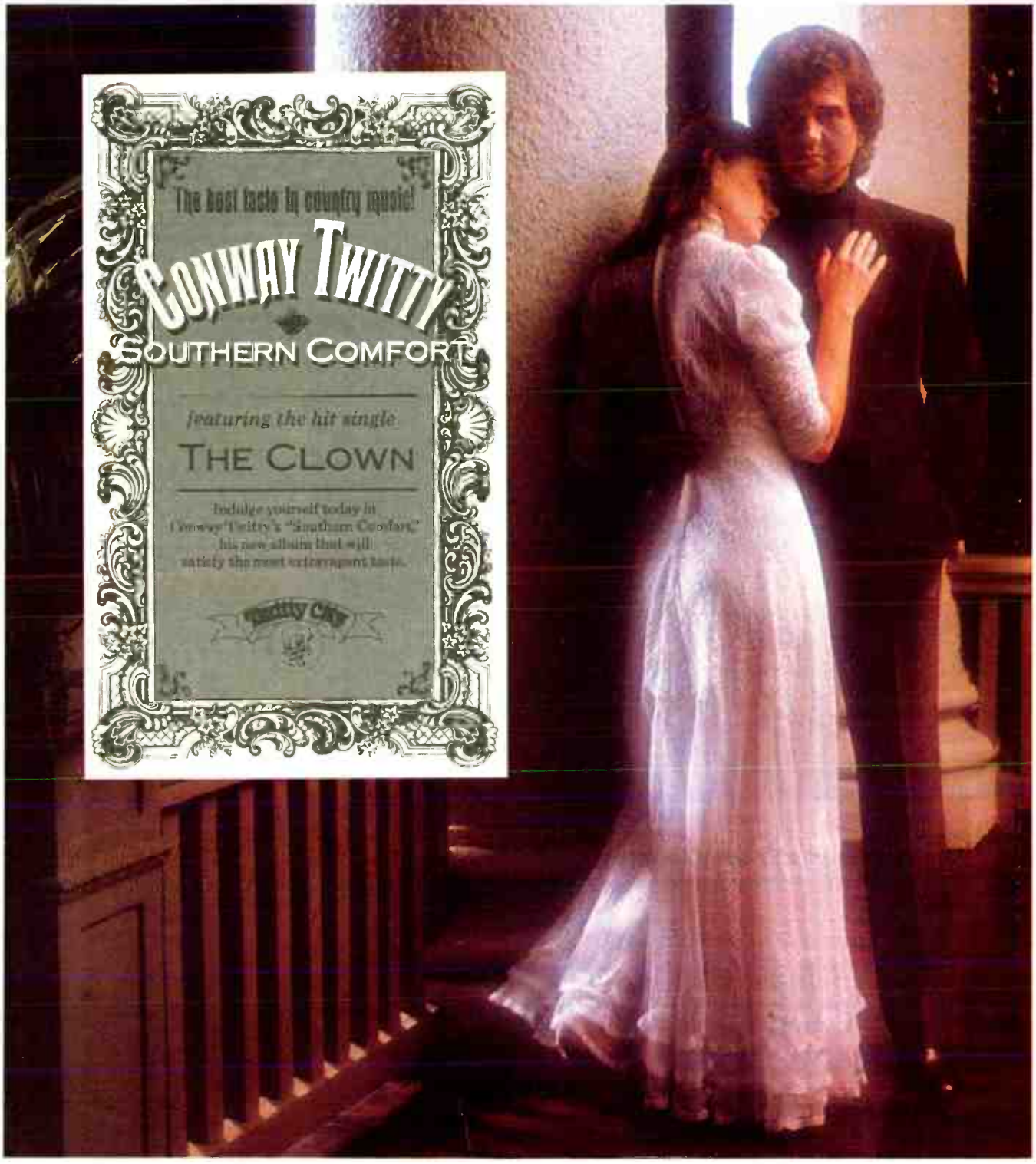
You asked for details like super high-geared, permanently-lubricated machine heads to virtually eliminate backlash. A contoured neck shape to allow more comfortable playability. A heel shaped for easier access to the higher registers. A specially designed truss rod, and dual transverse x-type bracing on the Folks. Transverse fan-type bracing on the Classics.

You demanded only the world's best woods, like solid spruce for the tops, Indian rosewood, ebony, and jacaranda throughout the rest, with real wood marquetry rosettes, coordinated back strip and side binding.

In short, we did what you told us. And added some of our own ideas based on nearly a century of making fine musical instruments. So come take a look at our handiwork, the Classic and Folk guitars you and we designed together. They're at your Yamaha dealer.

YAMAHA





Produced by CONWAY TWITTY for Twitty Bird Productions, Inc.

Available from your local record store now or mail order from:

Produced & Recorded by JIMMY BOWEN for Jimmy Bowen Productions, Inc.

AMERICAN MUSIC WAREHOUSE PO Box 3400 Nashville, TN 37219

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

ALBUM	QUANTITY	PRICE	8 T/CASS	TOTAL
Conway Twitty Southern Comfort		$7.49		

Illinois residents add 6% sales tax _____

Postage and handling (see chart) _____

TOTAL $ _____

☐ Enclosed is my total payment (Check or Money Order No COD's please)

Bill my ☐ VISA ☐ Master Charge Account

Card # _____ Exp date _____

Signature _____
(Required for VISA/Master Charge only)

Postage & Handling charges – Canadian orders add $2.00 extra

$0 $10 add $1.50 $20 $30 add $2.50 OVER $50 add $3.50
$10 $20 add $2.00 $30 $50 add $3.00

Prices subject to change without notice Allow 4-6 weeks for delivery

elektra

News from Nashville...

By Laura Eipper Hill

With $95 million gross from movie theaters behind it, "Coal Miner's Daughter" comes to network television early this spring on ABC.

The film autobiography of **Loretta Lynn** made its TV debut last summer on cable, but network viewers may see a longer version of the film—even more than country fans have seen in the theaters. ABC paid some $3 million for network rights to the movie and according to Loretta's manager, **David Skepner**, a deal is "in the works" that could result in the two hour, 10 minute film being extended to as long as three hours, by including footage that was shot for but not used in the original film.

Meanwhile, Loretta is in negotiations with NBC-TV for a follow-up to her first television special, which was the No. 1 rated show on the evening it aired last fall. The special celebrated Loretta's 20 years as a country star.

Skepner said the second special on Loretta would probably air in late 1982. Loretta herself began the New Year by performing at Los Angeles' Forum with **Kenny Rogers** and the **Gatlin Brothers**, interrupting a three-month vacation at her Hawaiian home.

That quiet, well-earned respite came after the death of her mother, **Clara Webb Butcher**. Mrs. Butcher succumbed to complications of lung cancer in November after several years of failing health. She had been living in Nashville with daughter **Crystal Gayle** for the past year. Loretta, Crystal, and other members of the Webb family attended simple rites for Mrs. Butcher in Butcher Hollow, Kentucky.

Loretta Lynn and Sissy Spacek.

While Daddy **Slim Whitman** tuned up in the studio a few months ago, his son and band member **Byron** readied a few tracks himself for possible release later this year. Friends say the younger Whitman, who sports a mustache that's a ringer for his dad, sings an unbelievable octave higher than Slim. Will somebody sign this boy for a Memorex ad?

Owen Bradley may well win the Neat Production Trick of the Century award for his efforts on the **Jim Reeves/Patsy Cline** duets you've heard recently.

You don't think the records were hard to come by? Well, aside from the fact that both principals are deceased, they recorded for different labels and in fact never recorded together. Through musical sleight-of-hand, Bradley put together old tracks of "I Fall to Pieces" and "Have You Ever Been Lonely?" that each had recorded separately, although—happily—in the same key. The results– remarkable.

Have you wondered what "Luckenbach, Texas" is doing on the **Crusaders'** "Standing Tall" album? The entire album was recorded in Nashville at the old RCA studio, Music City Music Hall, where the famed jazz group noodled around with several country classics. Joining them on two cuts written especially for him was rocker **Joe Cocker**. The group included a special thank you to Nashville on the album credits. Word has it that they'll return for another recording stint in Muske City soon.

Kenny Rogers' manager, **Ken Kragen**, has long had a taste for collectibles, and with the success he and Kenny have had recently, he obviously has the funds to indulge that taste.

Recently, Kragen purchased a new addition for his collection of historic manuscripts and memorabilia. He plunked down $13,250 for **Olivia DeHavilland's** shooting script of "Gone with the Wind" without batting an eyelash.

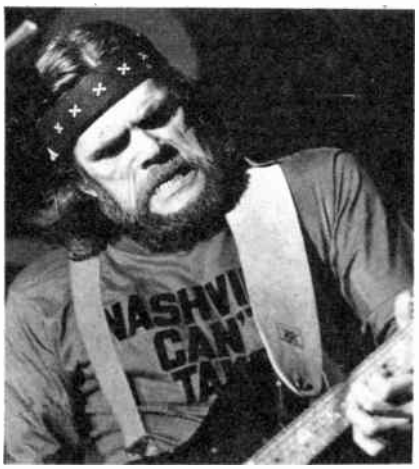
The 256-page script is bound in red leather, with the actress' name and the date January 24, 1939, stamped in gilt on the cover. Also included in the purchase were the script's original wrappings, a four-page letter written about the film by Miss DeHavilland, and several unpublished photographs of the actress as Melanie.

"Considering when it was made, 'Gone with the Wind' will probably endure as the single greatest achievement in the art of film-making," said Kragen, who himself produced Rogers' TV movie, "*The Gambler*," and the CBS-TV film, "*Coward of the County*."

"I'm fascinated with **David O. Selznick's** consummate approach to his art; involving himself in every last detail of his productions," said Kragen.

Johnny Paycheck, who's never been reluctant to tell audiences that he's an ex-con, was said to be "shocked" at allegations made against him recently. Paycheck found himself in a Jefferson City, Mo., jail for a harried four hours after a warrant was sworn out in Casper, Wy., charging him with having sexual relations with a 12-year-old girl. The incident allegedly took place last spring after Paycheck played a date in Casper.

Paycheck denied the charges through his manager, **Tony Conway**. "He doesn't remember the facts or the situation or anything," Conway told reporters. Paycheck posted $10,000 bond in Jefferson City. An extradition hearing was set for early 1982.

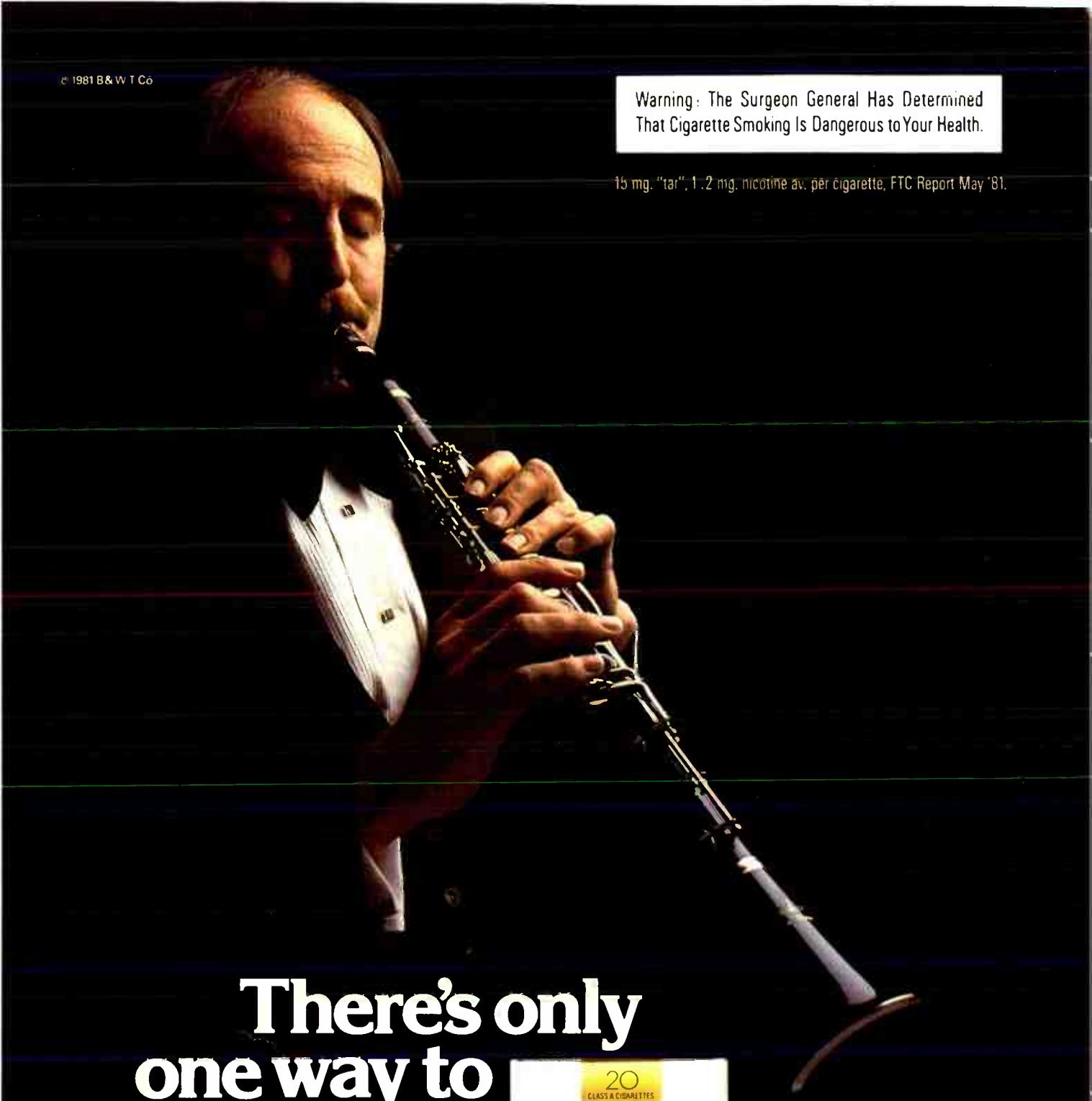


Johnny: denies a morals charge.

Debby Boone joined the ranks of celebrity authors last fall with the publication of her autobiography called *Debby Boone So Far*. With just a bare quarter-century in years, she's presumably leaving ample room for more books in the future.

The daughter of **Pat Boone** and granddaughter of **Red Foley** wrote the book, which is on the lists of Nashville religious publisher Thomas Nelson, with freelancer **Dennis Baker**. Given Debby's sedate image, the book's pretty revealing.

"It's a very intimate portrait in which you see a side of Debby that most people



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

15 mg. "tar", 1.2 mg. nicotine av. per cigarette, FTC Report May '81.

There's only one way to play it...

Wherever the music is hot, the taste is Kool. Because there's only one sensation this refreshing.

The Country Music Foundation, Nashville, Tennessee,
is proud to announce its Official Archive Collection

THE GREATEST COUNTRY MUSIC RECORDINGS OF ALL TIME

**Unprecedented and unequaled in our time—
the complete and definitive collection of America's
country and western music.**

- ***The best of 75,000 records from the Foundation archives and the vaults of every country music label.***
- ***The first collection to include all the great country artists.***
- ***Featuring all the great hits, the milestone performances, out-of-issue pressings and unreleased recordings.***

For the first time in history, the greatest recorded performances of country music's greatest artists will be brought together in a single, definitive collection. It will include the most important recordings by the leading country artists of today . . . landmark performances by legendary greats . . . and all the diverse and varied musical styles that have enriched America's country music.

This remarkable collection is the official issue of the Country Music Foundation – home of the Country Music Hall of Fame and Museum, and the world's largest library of recorded country music. And it is the first complete collection that the Foundation has ever issued honoring *The Greatest Country Music Recordings of All Time.*

A unique collection that only the Country Music Foundation could assemble

To assemble this collection, the staff of the Country Music Foundation carefully reviewed the Foundation's own archives of 75,000 records. In addition, they enlisted the support of all the country music record companies – whose vaults hold many of the master recordings selected for this collection. And they were able to obtain rare recordings from private collectors and country music artists themselves.

As a result, the Country Music Foundation Official Archive

"Country is the music of the people. Songs of the soil, forsaken and fulfilled love. Story songs whose music is both contemporary and timeless . . . I love it, and I am proud to be part of the first collection to tell the whole country music story."
—Johnny Cash

Collection is unique both in scope and importance. A collection that would be difficult – or impossible – for any individual to duplicate.

All the great performers

The collection will feature milestone recordings from the careers of country music's most important artists. Such *great contemporaries* as Loretta Lynn, with 'Blue Kentucky Girl' and 'Coal Miner's Daughter.' Kenny Rogers and The First Edition, with 'Ruby, Don't Take Your Love to Town.' Johnny Cash with 'I Walk The Line' and 'Sunday Morning Coming Down.' Dolly Parton, with 'Coat Of Many Colors' and 'My Tennessee Mountain Home.' The "outlaw" music of Willie Nelson. The Nashville sound of Chet Atkins and Eddy Arnold. Country rock, with The Charlie Daniels Band. And country classics by popular music artists Linda Ronstadt, Glen Campbell and Anne Murray.

Also included will be the unforgettable recordings of such long-time *favorites* as Hank Snow, Ernest Tubb and Merle Travis. The *legendary giants:* Hank Williams, Patsy Cline, Jim Reeves, Flatt and Scruggs, and Jimmie Rodgers. And recordings that reflect regional influences and evolving musical styles – *bluegrass, Cajun, country gospel, western swing, honky tonk* and *rockabilly.*

The collection will include such *rare recordings* as Vernon Dalhart's 1924 recording of 'The Prisoner's Song' – country music's first million selling record, and Loretta Lynn's early classic 'Honky Tonk Girl' – now out of issue. And from the Foundation's archives will come *previously unreleased recordings* – studio "takes" never before made generally available.

Records of superior quality

Every step has been taken to ensure the *technical excellence* of the collection. Thus, all of the *early* recordings will first undergo a painstaking restoration process in the Country Music Foundation's newly opened Audio Restoration Laboratory. Here, recordings of classic performances will be electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original sound.

To produce the records, the Foundation has appointed The Franklin Mint Record Society – judged by audio experts to be a leader in producing records of superior quality. The vinyl used will be of a special formula containing its own anti-static element. This material, together with the careful process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A true *proof-quality record* – providing exceptional tonal fidelity and clear, clean sound when played through any of today's audio systems.

In the Foundation's audio laboratory, the latest electronic techniques are used to restore the original sound quality of early recordings. Then, the records are pressed in a dust-free "clean room," where strict production standards, and audio and visual inspection, assure high quality.

Fascinating musical "program" in each album

Custom hardbound albums have been designed to house and protect all 100 proof-quality records in this collection.

Each album will contain two long-playing records, presenting a program of artists and recordings carefully selected by the Foundation, and unique to this collection. And each album will be accompanied by specially prepared program notes, illustrated with photographs from the Foundation's permanent collection.

Available by subscription only

If you have a long-standing interest in America's country music . . . or are just discovering its rich and exciting sound . . . this Official Archive Collection is an indispensable treasure. A complete, comprehensive and authoritative collection of the greatest recordings in country music – on records of exceptional fidelity.

The collection may be acquired only by direct subscription to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. It will not be sold through record stores. To enter your subscription, simply complete and return the accompanying application. Please note it should be mailed by February 28, 1982.

are unaware of, such as her strong rebellion against her father's strait-laced ways," said **Hazel King** of Nelson. It isn't quite along the lines of Christina Crawford's *Mommy Dearest*, but among the revelations in the book are: an ardent relationship Debby had with a man in his 30s (she was 17) who later died from a drug overdose; an incident in which Daddy Pat, angry that **Eldridge Cleaver's** *Soul on Ice* was required high school reading for his daughter, taped over the sexually explicit sections so Debby couldn't read them; and her on-again, off-again relationship with **Gabe Ferrer** and their eventual marriage.

No nibbles from the movie industry yet on a picture based on the book, but the folks at Nelson say it's selling well without benefit of any heavy-duty promotion by the author. Debby was plugging the book part-time while on tour with a stage presentation of the musical, "*Seven Brides for Seven Brothers.*"

Archie, with his paintings

Also in the book business of late: **Archie Campbell,** whose book entitled *Archie Campbell: An Autobiography* has been published by Memphis State University Press.

Co-written with **Ben Byrd,** sports editor of *The Knoxville Journal*, the book is a free-wheeling look at Archie's 45 years in the country music business from the early days of Bull's Gap, Tennessee, to more current fame as a star of "*Hee Haw.*" Another of Campbell's many talents is in evidence in the performers' lounge of the Grand Ole Opry. An accomplished painter, his watercolors have been known to fetch $1,500. Campbell's 1966 painting of a typical Opry show and audience has been blown up to a 6'x10' oil on canvas mural that now dominates the lounge.

When **John Anderson** performed in Charlotte, N.C., recently, at Country City USA, Country City got together with local radio and TV stations and Diamonds of America to hold a drawing for two items close to Anderson's heart—a diamond and a chunk of coal. On his hit record, John sings about being a diamond someday—but did he mean a ½ carat diamond ring?

Lynn Anderson has called it quits with her husband, Louisiana oilman **Harold "Spook" Stream**. The singer recently filed for divorce, charging physical abuse and prolonged desertion, among other things. The couple was married in February 1978.

In the petition Lynn asked for custody of the couple's two children—**William Gray**, two, and **Melissa**, seven months. Lynn told reporters that she had been physically battered during her marriage to Stream and that he had once tried to run over her with a car.

Stream said that Lynn's suit was a countersuit to an earlier divorce petition he had filed, charging mental aggravation and harassment. After the divorce is settled Lynn plans to resume the career she put on hold two years ago.

Alabama recently found that fame can carry a heavy price tag. After a date in Knoxville, Tenn., the band's members returned to their hotel and boarded an elevator. Before the doors closed, however, they were spotted by a group of 20 or so female fans who crammed themselves in the elevator with their heroes. The extra weight caused the elevator to become stuck between floors. Rescue didn't come until nearly an hour later.

T.G. Shepherd never figured he'd be in for a close call when he ventured out to the Loveless Motel & Restaurant near Nashville recently for a Warner Bros. Records brunch. What began as an ordinary day, however, turned into disaster. When T.G. and his wife, **Diana**, stopped for gas on the way to brunch, the hose to one of the gas pumps got caught on the car and turned the pump over. The pump exploded, but the Shepherds escaped unharmed.

Lynn Anderson: The roses fade

Soap opera star **Wayne Massey** has signed a recording contract with MCA that he hopes will make him as popular as the fictional country/rock singer he portrays on ABC's "One Life to Live." Wayne was recording in Nashville at year's end with plans for release early in 1982. His role on the soap opera, created especially for him, furthered an interest in country music that had been sparked early on by his mother, a professional vocal coach in California.

Rachel Parton Dennison, youngest of the 12 Parton siblings, is set to costar in the TV adaptation of **Dolly's** debut film, 9 to 5. The ABC-TV sit-com will air as a four-episode production later this year. Rachel will recreate Dolly's role as Doralee, the good-looking, good-hearted secretary who is the victim of gossip about herself and the boss. **Rita Moreno** will play the role of Violet, portrayed in the film by **Lily Tomlin**.

The role of Doralee will mark Rachel's first time on television as an actress. She'd been a singer with Dolly's tour bands for years, and has also developed a reputation as one of music's top-notch makeup artists.

When *Po' Folks*, a southeastern chain of restaurants, opened a Nashville branch last year, a lot of people just assumed that **Bill Anderson** was involved since his first (and trademark) hit was "Po' Folks."

"People kept coming up to me and asking me about 'my' restaurant," said Whispering Bill. "I didn't know a thing about it, but I made it a point to find out. I call my band the Po' Folks, so that name has always been more than just a song I wrote. It's a signature."

Anderson's research into the chain so impressed him that he's become a part owner, franchisee and corporate spokesman for the chain, which specializes in moderately priced country cooking. When he's not recording commercials and jingles for *Po' Folks*, Bill is concentrating on songwriting.

Jeannie C. Riley went on a whirlwind year-end promotion tour in support of her autobiography, *From Harper Valley to the Mountain Top*.

Aware that her book was bound to stir up some controversy, Jeannie said she thought long and hard before deciding to tell it all. It was finally a "religious sign" that encouraged her to be completely frank. The first day that she and co-author **Jamie Buckingham** sat down to begin the book, Jeannie said she felt compelled to open the Bible, and at random her finger fell on the story of Ananais, who was struck down when he withheld from the Apostles part of the proceeds from the sale of his property.

"I got goosebumps as I read," Jeannie said. "The Lord seemed to say to me 'this is your life. If you want to tell it, don't be like Ananais and hold anything back.' So I didn't. I put my heart and soul into the book and that's the way the Lord wanted it."

When **Barbara Mandrell** hit Hollywood to try her hand at television, did she want to meet all the matinee idols? Nope. But she was starstruck by **Rona Barrett,**

whom she finally met. If some people find the Hollywood gossip columnist abrasive, Barbara isn't one.

"She's terrific," Barbara said. "She's the sweetest lady I've ever met. Ken (Dudney, her husband) and I met her husband too, and all of us got along right away. You can't help but fall in love with her immediately."

Barbara, incidentally, was named one of 1981's "25 Most Intriguing People" by *People* magazine. Among the others so honored were **Elizabeth Taylor, Ronald Reagan, Princess Diana** and **Mick Jagger.**

While the future of her NBC variety series is in question for next season, you can look for Barbara on Saturday nights until at least the end of the summer. The singer and sisters **Irlene** and **Louise** will finish taping shows in Hollywood in February. They are expected to run and rerun until next season, when Barbara may call it quits.

This spring Barbara has earmarked May for a family sailing vacation in the Caribbean, but she's put two months "on hold." It's anybody's guess what those two unbooked months are for, but friends say that Barbara's been looking over several movie scripts.

Barbara: She loves Rona

When baritone **Glen Bates** left **The 4 Guys** to pursue his business interest, **John Frost** stepped in to fill the bill—after dozens of other singers had auditioned for the job.

"We looked for more than two months and auditioned hordes of baritones," said group leader **Sam Wellington.** "We heard a lot of good voices but we didn't find anybody just right until we found John, whom we call Jack of course. He's a pleasure to work with."

Frost, in his early 30s, was for several years a member of the **Headliners.** He has been singing since he was a child and appeared with family groups, including an act called the **Frost Brothers.**

Wellington said the group's parting with Bates was an amicable one. "The first thing people always want to know is if there was a fight or anything, but this was very friendly. Glen's business interests were just taking more and more of his time and he finally had to decide which he wanted to do."

The personnel change is the second the group has gone through in recent years. In May 1980, tenor **Laddie Cain** joined the quartet replacing **Gary Buck.** Buck is now pursuing a solo career.

Don't fret if you missed the summer opening of the "Rare Country" exhibit at the Country Music Hall of Fame and Museum. The show is slated to run for the next two years. It features an assortment of specially collected items that appeal to everyone from avid Elvis fans to serious instrument collectors.

Among the items on display are instruments, records, films, costumes, documents and personal memorabilia, including such rarely seen objects as a **Patsy Cline** Western costume, correspondence between the late **Fred Rose** and **Hank Williams,** the first gold record ever awarded in country music, and a cassette of country tunes that went to the moon with country fan/astronaut **Pete Conrad** on Apollo 16 in 1972.

If you're a country music fan, you want to get married, and your name is **Martha White,** there's obviously only one place for your nuptials to take place—on the stage of the Grand Ole Opry.

That's precisely what happened last year, when Mr. and Ms. Michael Glawson said their "I do"s on the old Ryman Auditorium stage. Miss White, a budding country singer from Crocker, Ill., and her fiance **Michael Glawson,** said the idea was a natural one.

"My Dad owned a country nightclub when I was a kid and we made trips to Nashville frequently," said Glawson. "I had a lot of enjoyment at the Ryman. Martha's a country singer but she had never seen it, so when we decided to get married this seemed like the right place to come."

Attendants at the wedding included **Norma Bogle,** a local nightclub owner who befriended the couple, and **Roy Acuff,** who served as Glawson's best man. A representative of the Martha White company brought along the wedding gifts: an apron and a five-pound bag of cornmeal. Music was provided by deejay **Jerry Minshall,** who played his guitar and sang.

Though it was an impromptu affair, the wedding even had a houseful of onlookers and witnesses. It seems a tour group arrived at the Ryman just in time to catch the ceremony and sat in rapt attention through it all.

Marty Robbins has opened an addition to the already booming Marty Robbins Enterprises with his Marty Robbins Gift Shop near Music Row. The new shop, Robbins says, features such fan items as Marty Robbins T-shirts and hard-to-find Robbins albums, and will have on display a permanent collection of Robbins' memorabilia including gold records, awards and car-racing trophies. Marty plans to be on hand at the shop a good bit of the time to greet fans and sign autographs.

Marty: A new gift shop

Porter Wagoner has ended a self-imposed exile from touring and has returned to the road, teaming up with **Mac Magaha**, "the Dancing Fiddle Man." It's the first time in nearly five years that Porter has played road dates with any regularity.

Tom T. Hall, now in the midst of his traditional winter hibernation at his Fox Hollow home, is working hard on his songwriting after an unusually busy touring season that concluded with dates at Billy Bob's and Gilley's in Texas.

Hall's first novel, is set for a June publication date. Titled *The Laughing Man of Woodmont Cove*, the novel is, in Hall's words, "kind of a town book" that tells of life in a small Kentucky town.

"I wrote the book like one of my good songs, I think," said Hall. "I had a theme and an idea of what I wanted to say. The work was getting all the people to do what they needed to do to tell the story. Characters in a novel tend to do what they please."

Hall said he likes his book and that writing it was "a phenomenal experience." He adds: "It's gotten great reviews from my editors at Doubleday so far. It's a little arty, kind of a heavy book, which may surprise some people, but it's well-paced, I think. There aren't many shimmering sunsets and that kind of thing."

And yes, Tom T. says he's interested in writing more fiction. "I've learned so much about myself through all of this, so much about writing. It's like a two-year journey—once you commit yourself, you can't leave it. It's pretty spooky when I think of committing myself to another novel, still, it's the other end of what I do well—picking and singing. It's solitary. No fanfare, no applause. It's a challenge."

. . . these people were open, honest, outspoken, earthy, amusing, sincere, often outrageous and sometimes shocking. . . .”

People look at you like you're crazy when you tell them show business is lonely, but it's true. Sure, you meet a lot of people, but you don't get to know them. You go back to your room alone.

Brenda Lee

I'm a Libran. Most of us are easy-going, diplomatic. Sagitarians are sweet people; Scorpios are sexy; Cancers are usually good cooks; Geminis are the most intellectual. My astrological number is six and Friday is my lucky day. But I'm not a fanatic about it.

Johnny Duncan

I don't think there's ever been a friendly divorce.

Merle Haggard

No matter what people think, I'm not a wild, runaround guy. I drink, sure. I admit that. But to tell the truth, it would be really hard for me to have an affair with another woman, even if I wanted to, 'cause I love Loretta too much.

Mooney Lynn

I know people think it's strange that I've raised two kids on a bus, but they don't realize that my children have a very normal abnormal life.

Barbara Mandrell

I believe in putting legs on my prayers.

Dolly Parton

I ran away from home when I was seven. Didn't come back till I was almost nine and they hadn't even missed me. We had a big family.

Freddie Hart

I like to think my heritage combines the best of two cultures. Mexicans are a hopeful people. They have great faith. Americans are ambitious. They have tremendous drive. I believe in backing up my faith and hope with drive and ambition.

Johnny Rodriguez

Out on the road the fans make me feel like somebody special. Then I come home and have to clean all the toilets. It brings me back down to earth in no time.

Jeanne Pruett

I know a lot of people think I'm still in love with Tammy. Well, I'm not, not that way, anyhow. But I'll always love the woman she was when she was the woman I loved.

George Jones

My clothes were wrinkled and so was my mind.

Johnny Cash,
describing himself during the years when he was heavy into drugs.

Some people say my lyrics are too simple. Well I ain't trying to appeal to the intellectual community. I'm gonna keep on writing Saturday-night, drinking-beer-and-raising-hell lyrics 'cause there's a hell of a lot more people out there drinking beer and raising hell than there is readin' books.

Charlie Daniels

No one can tell me when I'm over the hill 'cause no one but me knows which hill I'm climbing.

Jeannie Seely

Marriage puts a strain on love.

Minnie Pearl

Right now success to me means that my American Express application would be accepted.

Rosanne Cash

The first thing I do when I check into a motel is look under the mattress. Never know what you're gonna find—porno magazines, panty hose, prophylactics. Once I found a twenty dollar bill!

Billy 'Crash' Craddock

I don't want to be Number One of *nothing*.

Waylon Jennings

I don't believe in staying married any longer than I stay in love.

Tammy Wynette

My first conscious memory as a child is seeing my Mama's body hauled off from the house on the back of a flatbed truck.

Bobby Bare

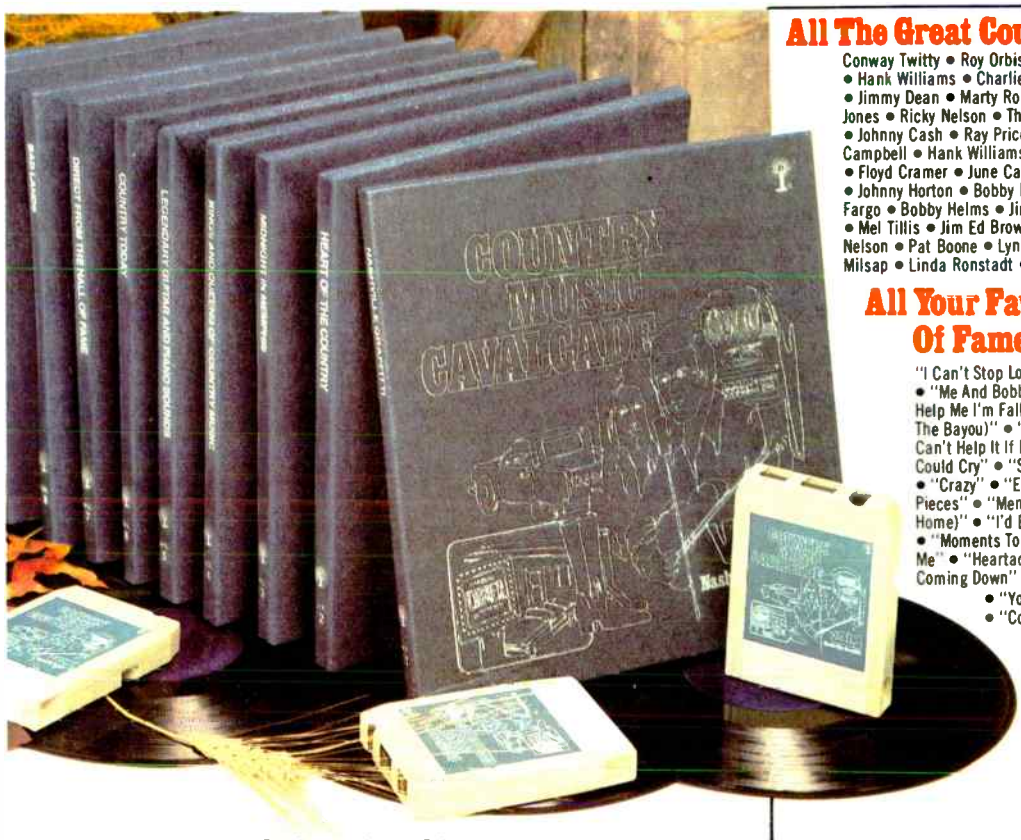
Love never grows old. It's people that grow old.

Loretta Lynn

Candlelite Music Inc. proudly presents

Country Music Cavalcade

The first and only complete Country Music Treasury ever assembled.
15 star-studded volumes—and the first one is yours FREE!



All The Great Country Artists Are Here

Conway Twitty • Roy Orbison • Everly Brothers • Jerry Lee Lewis • Hank Williams • Charlie Rich • Tammy Wynette • Roger Miller • Jimmy Dean • Marty Robbins • Patti Page • Eddy Arnold • George Jones • Ricky Nelson • The Browns • Dolly Parton • Jim Reeves • Johnny Cash • Ray Price • Tom T. Hall • Chet Atkins • Glen Campbell • Hank Williams, Jr. • Sonny James • Tennessee Ernie Ford • Floyd Cramer • June Carter Cash • Legendary Carter Family • Johnny Horton • Bobby Bare • Carl Perkins • Faron Young • Donna Fargo • Bobby Helms • Jimmie Rodgers • Jerry Reed • Skeeter Davis • Mel Tillis • Jim Ed Brown • Freddie Fender • C.W. McCall • Willie Nelson • Pat Boone • Lynn Anderson • George and Tammy • Ronnie Milsap • Linda Ronstadt • Kenny Rogers • Loretta Lynn

All Your Favorite "Country Hall Of Fame" Songs Are Here

"I Can't Stop Loving You" • "For the Good Times" • "Honey" • "Me And Bobby McGhee" • "If I Were A Carpenter" • "Please Help Me I'm Falling" • "Wings Of A Dove" • "Jambalaya (On The Bayou)" • "Crying In The Chapel" • "You Win Again" • "I Can't Help It If I'm Still In Love With You" • "I'm So Lonesome I Could Cry" • "Secret Love" • "You'll Never Walk Alone" • "Crazy" • "Everybody's Somebody's Fool" • "I Fall To Pieces" • "Memphis Tennessee" • "500 Miles (Away From Home)" • "I'd Be A Legend In My Time" • "City Light" • "Moments To Remember" • "Oh, Lonesome Me" • "Release Me" • "Heartaches By The Number" • "Sunday Morning Coming Down" • "Amazing Grace" • "Peace In The Valley" • "You Are My Sunshine" • "Sweet Dreams" • "Convoy" • "I Love" • "By The Time I Get To Phoenix" • "Four Walls" • "All I Have To Do Is Dream" • "There Goes My Everything" • "Crying Time" • "You Gave Me A Mountain" • "Before The Next Teardrop Falls" • "Rose Garden" • "Almost Pursuaded" • "Behind Closed Doors"

Hundreds upon hundreds of priceless recordings in all!

Original Artists—Original Hits

Come and join us on a rare and exciting sound trip to the heart of America—the birthplace of our very own music! Here is an unprecedented legendary country music song collection—your own "Grand Ole Opry"—featuring the best of country music from yesterday and today, performed by the great country stars who gave these songs life!

It's a once-in-a-lifetime collector's edition!

Here is a treasury you couldn't find and buy in any price! No record collection is complete without this fantastic cross-section of Americana!

Let your emotions take flight with the sentimentality of *Take Me Home, Country Roads*... the haunting refrains of *Release Me*... the joy of *My Special Angel*... the melancholy of *Help Me Make It Through The Night*... the spirit of *King of the Road*... and literally hundreds more million-selling songs by all the great country artists...names like Johnny Cash, Conway Twitty, Hank Williams, Glen Campbell, Chet Atkins, Jim Reeves, Charlie Rich, Roger Miller and Tammy Wynette, to name a few.

Authentic Golden Treasury Library Series

Each volume of COUNTRY MUSIC CAVALCADE features a different theme: *Heart of the Country*... *Midnight in Memphis*... *Kings and Queens of Country Music*... *Legendary Guitars and Piano Sounds*... and more. Your choice of 3 records or 2 8-track tapes are packaged in a handsome, gold-lettered presentation case that locks out dust and dirt. Choose the handsome blue-denim look, or the deluxe limited collector's edition in a hand-crafted leather look for $1 more per volume.

To sample the flavor of this one-of-a-kind musical library, simply complete and return the Free Volume Certificate. You'll receive Volume 1, AMERICAN COUNTRY GOLD, as a free gift. Future volumes will then be sent to you on approval, to keep or return as you wish after a 14-day audition. No minimum purchase is required, and Volume 1 is yours to keep in any case. This fabulous collector's item is available only through this offer, so return your Free Volume Certificate today!

Yours FREE- Volume One!

AMERICAN COUNTRY GOLD — Discover your fondest and best loved memories with Conway Twitty, Patsy Cline, Bill Anderson, Jan Howard, Brenda Lee, Red Foley, Buddy Holly, Barbara Mandrell, Don Williams, Kitty Wells, Wilma Burgess, Webb Pierce, and many more! It's all yours FREE... no obligation to buy anything at all!

Just look at these songs—

Misty Blue • Sweet Dreams (of You) • She's Got You • Kisses Sweeter Than Wine • All Alone Am I • Wasted Days and Wasted Nights • Vaya Con Dios • Sleeping Single In A Double Bed • My Heart Is An Open Book • Honeycomb • Fool #1 • Another Somebody Done Somebody Wrong Song • Oh, Oh, I'm Falling In Love Again . . . and, many many more!

Free Volume Certificate

Country Music Cavalcade
A Service of Candlelite Music Inc.
6 Commercial St., Hicksville, N.Y. 11801

This certificate entitles me to receive—as a FREE gift—Volume 1, American Country Gold, of the 15 volume collection COUNTRY MUSIC CAVALCADE.

I understand that I am under no obligation to buy anything at any time, but as a subscriber, I will be notified of all future shipments. I may reject any shipment or cancel my subscription by notifying you before the shipment date shown on the invoice accompanying my advance shipment notice.

After receiving my first volume, if you do not hear from me, you may send me one volume approximately every six weeks to enjoy in my home free for 14 days. At times I may receive several volumes in a single shipment . . . I have the same 14 day FREE trial. I will also receive, without obligation to buy, the special Candlelite Country Music annual release. I may return any volume at your expense and owe nothing. Bill me for only those volumes I keep at the rate of one volume every six weeks, at the low price of just $9.97 for three records, $10.97 for two-double-length 8-track tapes (plus a small charge for shipping and processing). I may cancel at any time by writing to you.

I prefer

☐ Denim Record (34975) ☐ Denim Tape (34991)
☐ Leather Record (34983)† ☐ Leather Record (35006)†

☐ Mr.
☐ Mrs. _____
☐ Miss

Address _____ Apt. No. _____

City _____ State _____ Zip _____

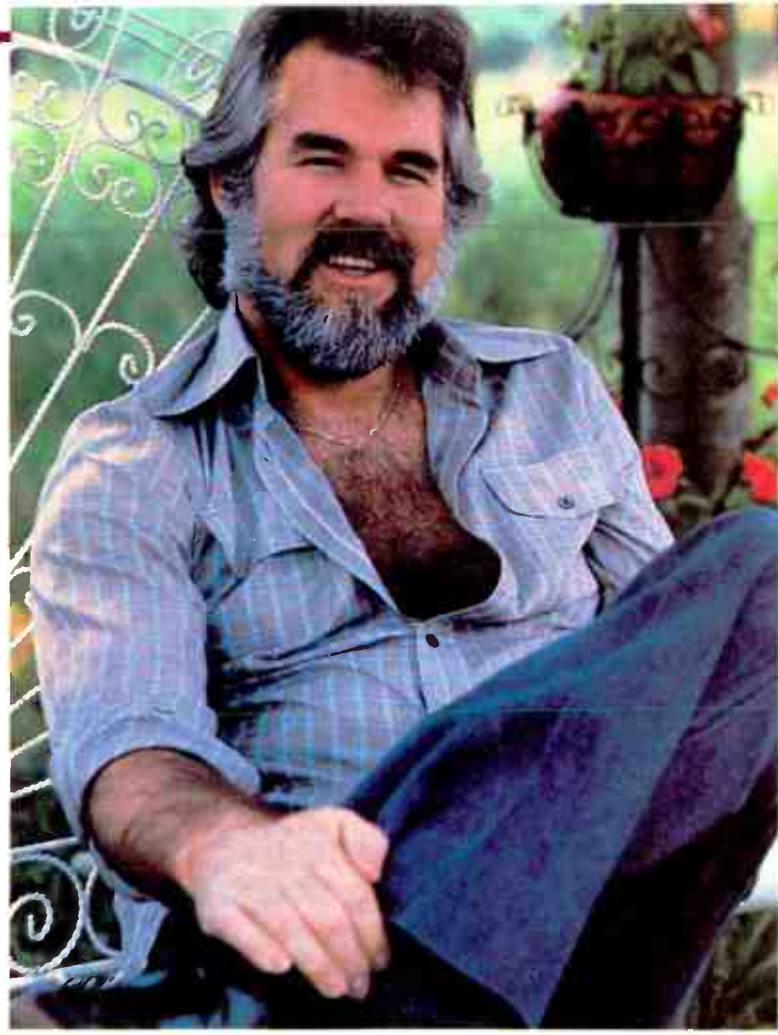
( ) _____ _____
area code Phone Signature

Sales tax added for N.Y. residents **Sales Expiration Date: 2/82**

Limit one subscription per household. All applications subject to review and we reserve the right to reject any application. Copyright 1976 - CMI Sales

†$1 more for leather-look edition.

156



Kenny Rogers, **who has become the nation's largest selling male vocalist in 1981, has also turned hit records into hit movies with his acclaimed performances in *The Gambler* and *Coward of The County*.**

Though she is considered a country singer, *Linda Ronstadt* often crosses the road to pop music. One of the hottest vocalists on the charts, she is believed to have sold more records than any female artist in years.

1971-1981: COUNTRY MUSIC'S DAZZLING DECADE

By John Morthland

Country music has exploded! While the rest of the music business worries about its future, country has become a boom industry. And now, for the first time ever, its influence permeates other media . . . and American pop culture in general.

The indicators are dramatic. Country records are selling like never before. Radio stations are going country to revive flagging listenership, and the nightclub and concert business is thriving. Ralph Lauren has a country cologne. Boots, cowboy hats and western shirts have become *de riguer*; Willie Nelson, Mickey Gilley, Kenny Rogers, and several other country stars have launched their own lines of jeans.

Where country stars were once considered marginal entertainers, they are now used nationally to sell products. Eddie Rabbitt represents a popular beer. Charlie Daniels peddles snuff and has his tours sponsored by yet another beer; Loretta Lynn praises shortening; Mel Tillis stumps for a hamburger chain, and Roger Miller for a coffee brand. Television and movies now aim a considerable portion of their productions at a country audience they once regarded as beneath consideration.

In the last few years, Kenny Rogers, a country singer who crosses regularly to pop, has become the best-selling male recording artist in the nation; though inactive in 1981, Linda Ronstadt, a pop singer who often crosses to country, is believed to have sold more records than any female artist in years.

PLATINUM FOR *OUTLAWS*

Country music didn't produce its first platinum album (for 1 million units sold) until the 1975 *Wanted! The Outlaws* collection featuring Willie Nelson, Waylon Jennings, Tompall Glaser and Jessi Colter. But in 1979 and the first half of 1980, six country albums went platinum. During this same period, there were 20 gold albums (for half a million units sold) and three gold singles, each denoting $1 million in sales. In 1981, those figures had all been topped by autumn—and the Christmas buying season, which always creates an upsurge in sales, hadn't even begun.

In addition, there are these impressive

***Wanted! The Outlaws*, was country's first platinum LP—over 1 million copies sold.**

figures, compiled by the National Association of Recording Merchandisers. In 1980, gross sales of country product totalled $560 million. Country accounted for 14.3 percent of all record and tape sales in the $4 billion-a-year record industry, making it the most popular category of music after rock and roll. In 1979, the figures had been $437,455,900 and 11.9 percent, which indicates a decisive leap, and the figures for 1981, which won't be available until the middle of this year, are expected to indicate further progress.

A NARM spokesman explained the impressive totals this way: "There's probably more and better country artists than in the past, and a lot of people buy country music that, strictly speaking, isn't country music, like Kenny Rogers. There's a large crossover now with artists like that. There's also more visual viewing of country music than in the past. Something like the Mandrell sisters' show helps all country artists sell more. Probably a lot of people who never liked country music watch that show because it's entertaining, and then it gives them a new light on country music artists in general."

It's impossible to keep track of all the new nightclubs that feature country music, but there are plenty of them. (A couple of years ago, most of them were discos.) In the last months of 1980, five opened in the Chicago area alone, and maybe another 30 in the Los Angeles area. In late 1981, most were still going strong. Since the Lone Star Cafe paved the way in New York City several years ago, half a dozen new clubs have opened in the Big Apple. All do good business, and unlike the Lone Star, most don't even book big-name talent to fill their rooms. They do just fine with local acts and such gimmicks as country dance lessons or mechanical you-know-whats. On the concert front, credible figures are again unavailable, but a tour by a major country crossover act (such as Rogers) now grosses as much as a tour by major rock acts, and country artists dominate the lucrative Nevada showrooms.

Among print media, paid circulation of this magazine soared to 500,000 in 1981, and readership went beyond 2 million. Two new competitors were born in the last year.

Statistics for country radio also reflect the unprecedented growth. According to the Country Music Association, there are now 2907 radio stations programming country music at least part time, including 1785 who play country full time. Figures for the previous year were 2403 and 1534. Those numbers are up 20 percent over three years ago, and are nearly double the statistics from five years ago.

WKHK OFFERS "SIX-PACKS"

In fact, struggling stations now switch routinely to country music to salvage sagging ratings. In August of 1980, there was one country radio station in the entire Los Angeles area. By the end of that year, there were four, and a ratings war was underway. WHN-AM, New York's second-highest-rated station since switching to a countrypolitan format a few years back, was sold in 1980 for a healthy $14 million. It also began receiving competition that year from the FM band when WRVR, formerly a jazz station, switched its call letters to WKHK and its format to country music after being purchased by Viacom. As an FM station, WKHK is not as closely bound to a strict playlist, resulting in such innovations as the "six-pack," which means the deejay plays

The Lone Star Cafe, one of the first of its kind in New York City, has paved the way for a multitude of "country" oriented clubs to open across the nation.

six songs on a particular theme (such as bluegrass, or trucking ballads) or by a particular artist without commercial interruption. WKHK also plays more oldies, introducing the new country audience to talents they'd previously missed.

Program director Bill Ford says the format has brought quick results. One rating system even had WKHK tied with WHN among the top 20 stations. The two stations combined command 4.3 percent of New York's total radio listenership.

"With the overall country audience expanding like that, this music is definitely gaining on the competition," Ford asserts. "This station alone has been growing almost on a monthly basis, which is even faster than we anticipated. What it says is that there's a much bigger audience even in New York than media and advertising had thought. There were more people rooting for us to lose than to win when we first switched; they said it would never work, but we have increased the audience for country music."

In urban centers around the nation—New York was basically the last holdout—a similar process is taking place, and programmers are now predicting that country music wil be the dominant sound of the eighties—or at least slick, pop-influenced countrypolitan will be. The nation's largest radio station is WMAQ-AM in Chicago, with a listenership around 1.9 million. That station went country in 1975 after losing money for 10 years, and by 1978 it was in the black.

The big year for country music movies was 1980, and results were mixed. *Honeysuckle Rose* (with Willie) was a box office disappointment. *Urban Cowboy*, John Travolta's much-ballyhooed comeback vehicle, also did less than expected, though it still made good money. It also spawned a double-platinum soundtrack album and was without doubt the media hype of that year. Meanwhile, with a gross of $95 million, *Coal Miner's Daughter* (Loretta Lynn's life story) was one of the year's Top Ten mov-

ies, and Sissy Spacek won an Oscar as 1981's best actress for her portrayal of Loretta. In the last five years, country music has increasingly become a viable vehicle for the movies.

The harbinger was Burt Reynolds' 1975 *W. W. and the Dixie Dance Kings*, a comedy about a southern con man (Burt) who convinced the members of a struggling country band that he could make them stars.

Reynolds used real country stars (Don Williams, Jerry Reed) in his film, and has continued to do so in subsequent productions. Reed, for example, has had dramatic parts in both *Smokey and the Bandit* flicks, *Gator*, and others. This, in turn, earned him a role in Dom DeLuise's *Hot Stuff*.

Clint Eastwood was soon to follow Reynolds' lead. Eastwood's *Every Which Way But Loose*, which was a radical departure for him, had a country soundtrack and became (in 1979) Warner Brothers' third-highest-grossing movie of all time. *Bronco Billy* follows suit, as does *Any Which Way You Can*, with a cameo by Merle Haggard.

Before his starring role in *Honeysuckle Rose*, Nelson also had a cameo appearance opposite Robert Redford and Jane Fonda in *Electric Horseman*. Last year, he played opposite James Caan and Tuesday Weld in the underrated *Thief*. *Middle-Age Crazy*, a flop despite a cast headed by Bruce Dern and Ann-Margret, was based on the country song written by Sonny Throckmorton and sung by Jerry Lee Lewis. The soundtrack album for *Coast to Coast*, starring Dyan Cannon (who also played Willie's wife in *Honeysuckle Rose*) and Robert Blake, appeared to be a virtual collection of outtakes from *Urban Cowboy*.

AND TV MOVIES, TOO

Those were just the beginning. Last year's *Take This Job And Shove It*, based on the song written by David Allan Coe and sung by Johnny Paycheck, featured Charlie Rich in a dramatic role. Paycheck himself had a walk-on, while Coe also played a small part with Lacy J. Dalton as his wife. Dolly Parton, fresh off her rousing success alongside Jane Fonda and Lily Tomlin in *9 to 5*, should clean up opposite Burt Reynolds in the upcoming film version of *Best Little Whorehouse In Texas*. Such country records as *Red Headed Stranger*, *The Cowgirl and the Dandy*, and *Teddy Bear* were also to be made into movies, though with the film industry's much-publicized financial crisis, that remains to be seen.

Tammy Wynette's *Stand By Your Man* was made into a successful TV movie. Tanya Tucker (whose feature film *Hard Country* went nowhere) has already appeared in two made-for-TV movies, while Kenny Rogers threatened to monopolize the form after his appearances in *The Gambler* and *Coward of the County*, both of which were based on his hit records. In 1981, Johnny Cash continued the trend with *Pride of Jesse Hallam*, a made-for-TV movie that earned a rating of 21.6 and a share of 33. (This means that 21.6 of all television owners were tuned to that show, and that of all people watching TV during those hours, 33 percent were watching the Cash movie).

Country Music specials—everything from variety shows to the CMA awards presentation—continue to proliferate. In 1979, there were 21 such specials, and the figure has grown dramatically in each of the two years since. They are especially popular around Christmas time. And this doesn't even include regular variety shows like the Mandrell sisters' network series which in turn paved the way for this year's Glen Campbell series.

The specials draw well. *The 15th Annual Country Music Awards Show* last October had a 20.8 rating and a 31 share. That was down slightly from the previous year, but still made it the 13th-most-popular show aired that week. Late in 1980, *Kenny Roger's America* drew a 21.6 rating and a 33 share, while *A Country Christmas* tallied 19.8 and 32.

Likewise, a CMA survey shows that 70 percent of all local television stations now carry some form of country music programming, either syndicated shows or shows locally produced. The most popular is *Hee-Haw*, which was dropped by CBS in 1971, went into syndication, and is now seen on 216 stations, making it the most popular syndicated show of any type. Among syndicated country music shows, *That Nashville Music*, *Pop! Goes the Country* and even *Nashville on the Road* all broke new ground. Last year saw similar gains for *Country Top 20*, a show spotlighting hit records hosted by Dennis Weaver, and even *Nashville Palace*, a network series that's a country version of the old *Hollywood Palace* and is hosted by the inimitable Slim Pickens.

EXPERTS SAY 'NO TREND'

The real money remains on the networks. "We have a lot of hours to fill; we'll put on most anybody who can draw an audience for the specials and lately that includes a lot of country stars, which wasn't always the case," says a spokesman for CBS, the network with the most country-oriented programming. "But as far as a country trend in the regular shows, we don't think any such trend exists."

Sundown is just one of a half dozen new clubs located in the Big Apple to feature country music and join the hot new country explosion.

That seems like an odd remark coming from the network that's offered *Alice* and its spinoff *Flo*; *Dukes of Hazzard* and its spinoff *Enos*; and *Dallas* and its spinoff *Knotts Landing*—shows all aimed originally at a largely-rural audience. But as Frank Barton, a vice-president for program development at Warner Productions, which produced the first four of those shows, explains, "They were all developed here with a specific eye for CBS, which has always had a large rural tune-in, going all the way back to the days of *Petticoat Junction*, *Green Acres*, *Hee-Haw*, and *Beverly Hillbillies*. Those shows could probably not have played on the other two networks, at least not at first, and I'd have to agree there's no real overall trend involved."

Still, last year saw good ratings for *Harper Valley*, based on the movie which was based on the Tom T. Hall song sung by Jeannie C. Riley, and the advent of *Lewis and Clark*, which featured a couple fed up with the New York rat race who moved to—would you believe?—Luckenbach, Texas, to start over. There was also renewed interest in westerns, as exemplified by *Best of the West* (actually a spoof on westerns) and the return of James Garner as *Bret Maverick*. Even if TV spokesmen deny a trend, it's hard to figure out why so many country stars are suddenly appearing on such game shows as *Hollywood Squares*. Or how Bill Anderson came to host the game show *The Better Sex* as well as the syndicated (in 125 markets) music-and-talk show *Backstage at*

Dazzling Decade

the Grand Ole Opry, in addition to his regular appearances on the soap opera *One Life To Live*. When George Jones returned to performing in 1980, he made his comeback singing a duet with Tammy Wynette on *The Tonight Show*, guest-hosted that night by Roy Clark. A few years ago, someone as country as George would have been unthinkable on the Carson show, and others have followed in his footsteps.

COUNTRY—MORE FOR 80s

"It's become increasingly easy to get country artists on television. It's pretty well recognized that country is the middle-of-the-road music of today," reports Dick Howard, senior vice-president of the Jim Halsey Co. Halsey was the first country manager/agent to realize the power of TV in promoting artists; until recently, his agency was the only one consistently successful at getting country artists on the tube. That was partly because though his home office is in Tulsa, Oklahoma, Halsey bases Howard in Los Angeles, where the wheeling and dealing actually takes place; it also helped that most of his acts (such as Clark) play the kind of country-pop that doesn't grate on urban and suburban ears the way hard country does.

Howard believes that though the media moguls on both coasts are only now discovering it, the country boom actually occurred several years ago. "They really didn't know about country before now; they just didn't realize," he argues. "The feeling was that this was all rural and southern based, and in fact this *is* where it all started many years ago. But in traveling around the country, I could see it had become broad-based well before this current trend. And I would imagine that in a couple years the media will be saying that country has busted, and people who follow fads will look for something else. But country music will continue, because the roots are too deep for it to ever go away."

Ed Benson, the associate director of the CMA, makes a similar point. " Is it peaking yet? The indications are that it's definitely not. One of the big areas that we are working on is the continuing development of international markets, especially in Europe."

Urban cowboys taking over the Old Country? Well, why not? When Morley Safer did his *60 Minutes* segment on the country boom, he concluded that the advent of the Madison Avenue cowboy meant that America's last untarnished symbol—that of the fiercely independent cowboy—had bitten the dust. He was undoubtedly correct, but right now the cash registers are ringing loudly enough to drown out his words.

Rockabilly's First Drummer Was a "Fluke"

By Marty Stuart

Ladies and gentlemen, I'd like for you to meet the world's greatest rockabilly drummer. A man who has been with me for twenty-three years, one of the original Tennessee Three . . . *Fluke Holland*!"

At least, that's what Johnny Cash says. And since he was there when it all happened, he should know.

Jackson, Tennessee, 1954 is where it all started for W.S. "Fluke" Holland, when a friend named Clayton Perkins asked him to come to the Hilltop Inn to hear him play with his brothers, Carl and J.B. So, with nothing better to do, Holland was off to listen and watch the crowd cut up and dance, while the Perkins Brothers played.

The Hilltop Inn didn't have a bandstand, so they crowded Carl Perkins and his guitar and amplifier and a microphone, J.B. and his guitar, and Clayton with his upright bass into a corner to play while the people danced at eye level in front of them. Holland enjoyed the band and came around more often and got to know their songs. "I really enjoyed the ones with a beat. I would stand beside Clayton and keep rhythm on the side of his bass with my hands," said Holland. "I never thought of it as playing music, but when I kept rhythm I imagined the sound of an old car engine in my mind. Somehow it seemed to blend right in with the music."

Apparently, it blended well enough to have caught Carl's ear. As they were packing up after one night's work, he confronted W.S. with the idea of getting some drums and going with the Perkins Band to Memphis the following Thursday for a record audition. "I told Carl that I couldn't play the drums, I never had. He told me to do the same thing that I did on the side of the bass."

So, agreeing to try, Holland borrowed a set of drums from a friend. Not knowing how to set the drums up, he set them up backwards, playing the bass drum with his left foot and the hi-hat with his right, which is the way he still plays today. He also plays the snare drum with his left hand, believing it to be the better way over the traditional way of playing, because of the freedom of the hands. The snare is normally played with the right hand and the hi-hat with the left, like crossing your hands, but instead Holland plays as if he were driving a car.

With less than a week to learn how to play the drums before the audition, he practiced and played twice with the band before going to Memphis. "Every once in a while I'd get up enough nerve to hit a cymbal, probably in the wrong place in the song, but I tried." With all that experience behind him, they drove to Memphis to meet Sam Phillips and audition for a contract with Sun Records the following Thursday. "Looking back on it now, probably the main reason for asking me to go was that I was the only one that had a car and as it turned out, it broke down."

The boys scored in Memphis with Sam Phillips. They recorded a song called *Movie Mag* with *Turn Around* on the flip side . . . all this happening to W.S. the third time he had ever played drums.

This was 1954 and Sun Records was holding acts like Elvis Presley, Johnny Cash, Roy Orbison, Jerry Lee Lewis, and now Carl Perkins. They all had their own unique individual sounds.

Carl Perkins recalls, "We had a sound that was kind of different, the guitar, Clayton and his 'clicking bass', J.B.'s rhythm, and Fluke and his beat. People seemed to

Candlelite Music proudly presents the richest collection of Country Golden Hits ever assembled!

"Country Emotions"

The Most Personal Country Music Experience Of Your Life

Discover a spellbinding, never before assembled golden collectors treasury edition that completely captures a totally emotional musical experience!

Yes—here on six* pure virgin vinyl records or four* 8-track or cassette tapes you will be introduced to a unique emotional collection that you've always dreamed about! Songs from the heart of Nashville, and dusted by stardust..."Country Emotions" that are your emotions...A treasured American Legacy of untold value!

YOU CAN'T GO BACK IN TIME! BUT,...CANDLELITE MUSIC DID! WE BROUGHT BACK THE COUNTRY MEMORIES, RECOLLECTIONS, AND FOND DESIRES OF YESTERYEAR! WITH A UNIQUE BLENDING OF YESTERDAY'S GREATEST, WITH TODAY'S FINEST, WE HAVE SUCCESSFULLY CREATED A COMPLETE COUNTRY MUSIC TREASURY SUCH AS THE WORLD HAS NEVER BEFORE KNOWN!

Here, in one of the finest tributes to Country Music, are the songs that put your own private feelings into words, songs, and performances, so filled with emotions that they made musical history! Unlock the emotions within yourself that only a heartfelt country song can truly describe!

NASHVILLE'S BEST...IS YOURS!

Hall of Fame songs...Award winning artists...Golden memories in each album and tape! Country songs...with real emotions...have finally stepped into the spotlight...but only Candlelite Music can bring you the original Country recordings and songs that first created those feelings in the beginning.

Remember, and be forever touched by—

"I'm So Lonesome I Could Cry", "Help Me Make It Through The Night," "True Love Ways", "I'm Sorry", "Am I That Easy To Forget", "Make The World Go Away", "Then You Can Tell Me Goodbye", "My Special Angel". 60 incredible, priceless songs in all! Included in this once-in-a-lifetime collection are Country Music's most powerful, and meaningful voices, who give life to your favorite songs....

Willie Nelson, Barbara Mandrell, Hank Williams, The Statler Brothers, Dottie West, B.J. Thomas, Jimmie Rodgers, Freddy Fender, Roy Orbison, Marty Robbins, Waylon Jennings, Crystal Gayle, Bill Anderson, George Jones, Conway Twitty, Buddy Holly, Jerry Reed...so many legends in one amazing collection, over 40 artists...60 songs in all! The greatest songs by the finest song-writers...from Hank Williams to Kris Kristofferson...four musical decades in this treasury of treasuries!

AND YOUR COST IS LESS THAN YOU PAID TWENTY YEARS AGO!

Candlelite rolls back the prices...less than 50¢ a selection...and NO EXTRA CHARGE FOR EITHER TAPE EDITION! But there's even more to make this one of the world's outstanding values!

LISTEN FREE FOR 14 DAYS!

Yes, you keep the magnificent Collector Album "A Broken Heart For Every Heart In Nashville" as a FREE gift just for auditioning "Country Emotions" FREE!

"SHOWCASE PRESENTATION CASE" IS INCLUDED!

That's right, the famed Golden Treasury case...richly illustrated in full color, stamped in heavy layered 14Kt solid gold, "leather look" binding, and the famous slip-case construction that locks out dust and dirt...is yours FREE of a single penny of extra cost!

And, of course, FREE time-payment plan...FREE charge card privileges are part of the deal! But now is the time to act. Return your enclosed certificate today...we just don't know how long we can keep the very low price!

*Includes Treasury And Bonus Collection

YOURS FREE

"A Broken Heart for Every Guitar in Nashville!"
(Worth Up To $9.98)

Discover what makes country emotions so special You'll find that country emotions are the strongest of all emotions!

Of the thousands of songs that tell the story of life as we have lived it....Here are the ten that captured our memories most vividly! "I Can't Stop Loving You", "Funny How Time Slips Away", "Your Cheating Heart", "Misty Blue", "I Fall To Pieces", "Wasted Days and Wasted Nights", "There Goes My Everything", "Take Me Home, Country Roads", "I Can't Help It If I'm Still In Love With You"...and more!

Who are the storytellers and the legendary song-spinners! Hank Williams, Willie Nelson, Freddy Fender, The Statler Brothers, Roy Orbison, B.J. Thomas, Patsy Cline ...and more!

You'll never find this Collection anywhere else in all the world! You'd be delighted to pay $9.98 or more for it. But it is yours FREE just for listening to the incredible "Country Emotions" Golden Treasury!

FREE AUDITION CERTIFICATE

Candlelite Music Inc. "Country Emotions" Offer
7 Norden Lane, Huntington Station, NY 11746

YES! Rush my FREE "A Broken Heart For Every Guitar In Nashville" Album, 8-track tape or cassette together with the big stereo collection "Country Emotions" for a FREE 14-day audition in the edition checked. I may return the Treasury for a full prompt refund if not completely delighted, but the FREE Album is mine to keep no matter what I decide! If I decide to keep "Country Emotions," bill me for only $7.49* a month for the Record or Tape Treasury, for four months plus $2.97 postage and handling charges. NO DOWN PAYMENT. NO FINANCE CHARGES.

IMPORTANT: YOU MUST CHECK ONE:
☐ **The Record Treasury [E31]** ☐ **The 8-Track Tape Treasury [E31]**
☐ **The Cassette Tape Treasury [E31]**

SAVE EVEN MORE!
☐ **Save $2.97** shipping and handling charge if you enclose check or money order for entire amount now. Record Treasury or either Tape Treasury $29.97. Same FREE Album and 14-day audition. Prompt refund guaranteed if you are not delighted.
☐ **Save $2.97 MORE FOR EXTRA SETS.** Great gift buy for those you love. YES, send me _____ additional Treasuries of "Country Emotions" for only $27.00 each for the Record Treasury or the Tape Treasury. (You also save $2.97 postage and handling charges and receive same privileges.)
☐ **CHARGE IT AND STILL SAVE $2.97** shipping and handling charge! Fill in MASTERCHARGE or VISA details below. Same FREE Album and 14-day audition privilege.
☐ MASTERCHARGE ☐ VISA

Account #: _____ Exp. date: _____

MASTERCHARGE ONLY. Interbank #: _____

Name _____

Address _____

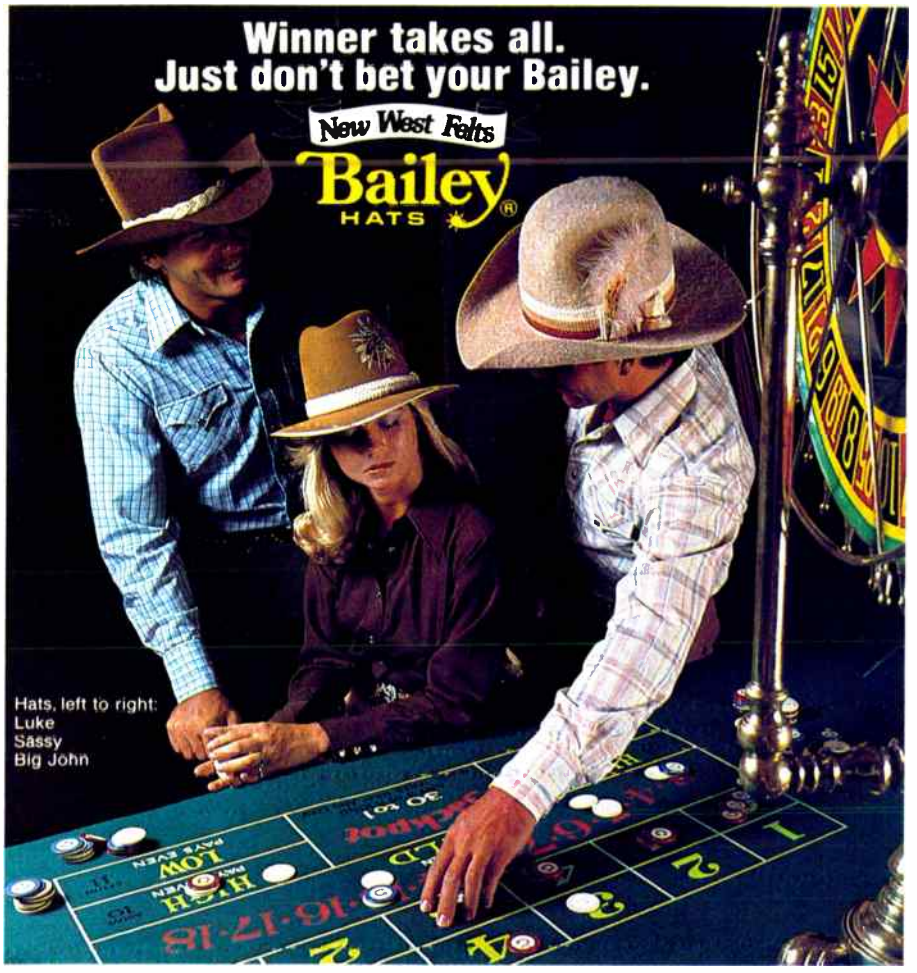
City _____ State _____ ZIP _____

Please sign here: _____
If under 18 have parent or guardian sign

*Sales tax will be added for N.Y.S. and N.J. residents only. All orders are subject to credit acceptance or request for prepayment by our National Sales Office.

Do you have a telephone? Check one: ☐ Yes ☐ No

Candlelite Music: America's Home Music Store 102



enjoy it. We didn't really have a name for it; I just called it 'feel good music'. Then somebody came along with the name rockabilly, and then they started calling us rockabillies."

With everyone's records starting to get airplay, the artists needed to go out and perform live for the public, to help promote themselves and their records. Sam Phillips and Bob Neal (a Memphis disc jockey who became Elvis's first manager), conveniently enough, had a booking agency called Stars, Inc. They booked most of the artists on Sun.

The Sun Records Studio was on Union Street, a main highway in and out of Memphis. That was in the days before the Interstate, so if you were traveling through Memphis, you almost had to drive by Sun Records. It was a stopping place for the bands to visit and hang out or record their latest music. It also served as a place for everyone to meet before leaving on a tour. Bob Neal kept his artists busy playing music throughout the South in gymnasiums, theaters, and any other buildings that would hold enough people.

The Perkins Band's third release was *Blue Suede Shoes*. They were working steady and enjoying the attention and success of their new hit. "I remember out of all the places we played, Amory, Mississippi, was one of our hottest spots," says Holland. "We always sparkled there, and we really wanted to shine on this particular night because Elvis, Johnny Cash and Jerry Lee were on the same show. We did good, and after the show Elvis told Bob Neal never to book him on a show with the Carl Perkins Band again because we had outdone him. But it didn't seem to affect his career very much."

By then, all of the rockabillies, or rock 'n' rollers, as they were starting to be called, were attracting national attention. Network television was picking up on the kid who gyrated his hips, and the kid with the low voice, and the kid who stomped on his piano to give the kids a thrill and their parents a scare. The Perkins Band had it all going their way, too: hit records, live concerts and now they were on their way to New York City to have their chance on national television to do *Blue Suede Shoes* on the Perry Como Show.

It happened in Delaware early one morning. Dick Stewart, who was serving as the band's manager, went to sleep at the wheel and collided with a truck traveling alongside them. "The car rolled over and over. It destroyed eleven guard rails before it stopped. And when I came to, I was sitting up in the middle of the highway. I looked and saw Carl lying with his head almost under water. I moved him. His collar bone had been broken. Clayton and Dick were hurt badly. We didn't know it at the time, but when they got J.B. to the hospital, they discovered that he had a broken neck. The man driving the truck lost his life. I didn't get a single scratch. The bass was mashed completely flat, Carl's guitar and amp were completely destroyed. But the drums didn't get a scratch, and neither did I. Now that's kind of strange."

The band was out of commission for about six months, and when they did go back on the road, things would never be the same again. J.B. Perkins developed a serious illness which required him to remain at home. Carl decided that he wanted to stay at home, too, to be close to his brother. So the band was out of work again.

It wasn't long before Holland met another rockabilly singer named Carl Mann, who took him to meet Sam Phillips for an audition. The result was the original rock 'n' roll version of *Mona Lisa*. But Carl Mann's career wasn't moving at the pace to which Holland had become accustomed. So he decided to give up music and applied for a job as a surveyor for the City of Jackson, Tennessee. Just as those plans were about to be put into effect, Holland got a call from Johnny Cash, who by this time (1959) was a prominent artist, asking if he could join Cash and the Tennessee Two on tour for a week, traveling from Syracuse, New York down to Atlantic City, New Jersey. They were going to play in big places, and Cash felt that the band could use a fuller sound.

According to Cash, "I really don't remember those first dates that Fluke worked with me. I was kinda mixed up at the time. I just remember all of a sudden I wanted a drummer. My sound was Luther Perkins, Marshall Grant, and myself, and we were never in tune. I thought if we had a little more noise to cover it up, no one would notice it. I knew Fluke from the days we worked with Carl Perkins. I knew his style, and I liked it, and I liked him, and I was looking for a fuller sound. So when I hired Fluke Holland, I thought I had all I ever needed." It became final at the end of the tour in Atlantic City. Cash went to Fluke and said, "I guess you would like to know about how much money you'll be making."

"He told me how much," Fluke recalls, "and he then said, 'I'd like for you to work with me occasionally.' I told him that I really would like that, but I could have a regular job at home and besides, I had just gotten married and my wife thought that I should have a regular job."

Later Cash tried again. "When I said occasionally, I mean everytime we work a

show, and we just work occasionally."

So it was confirmed, and it marked the beginning of what was to be one of the most distinctive sounds in American music . . . Johnny Cash and the Tennessee Three.

The combination involved changes for both Cash and Holland. Fluke had been used to carrying a full set of drums with Perkins and playing in a free-form or wide open style. With Cash, he had to tone down and blend with a quieter, more subdued sound to complement the story songs that were Cash's trademark.

Carrying the drums was also a problem. In those days there were no posh tour buses, just a car for all four men *plus* their instruments! Due to the lack of space in the car and the dirty looks he got from his compatriots, Fluke had to leave his cymbals and bass drum behind. To correct this situation, Holland had a special bass drum made, with a zipper on the head, so he could store everything he needed inside. Once again he was able to travel with a full set of drums.

There were pressures from the outside as well. There was criticism from some of the Tennessee Two fans, and some of the country shows they were playing did not welcome the drums. (As late as the mid-Sixties, drums were still banned on the Grand Ole Opry.) But when it came to a draw between the Opry and Cash with his new drummer, Cash won. So W.S. Holland may have been the first drummer on the Grand Ole Opry.

Even with these problems, the drums found their way comfortably into the Cash sound, and The Tennessee Three enjoyed each other from the beginning. "We took our partying and having fun seriously. We might have put it above lots of things that we shouldn't have," recalls Holland. Their fun was terror to local motel managers and waitresses and other people that serve the public. If the hotel room wasn't the right color, they painted it. If the furniture wasn't comfortable, the jigsaw was plugged in, and tables, chairs, and beds were quickly adjusted to the proper height. If a door to an adjoining room was needed, that called for a fire axe. Once in Iowa City, they bought five hundred baby chicks to raise while they were on tour. "They got to go with us to the hotels, and to be turned loose in the halls for exercise, so they would grow to be strong chickens," Fluke remembers with a sly grin.

Of course, there were problems raising chickens on the road. Sometimes they froze and had to be left along the way. Bellboys had a hard time finding forty-five pounds of chicken starter-feed in Chicago. But by and large they fared quite well. Cash finally took them on the airplane back to California. He told the stewardess they were a rare breed of Indian chickens, so they received special attention, and lived happily ever after in California.

And yes, it might have been The Tennessee Three and Company who cut down the fir tree in your front yard early one morning . . . because they certainly cut down someone's.

But along with having fun, they were making a few hit records like: *Folsom Prison Blues, I Walk the Line, Ring of Fire, Jackson,* and *Don't Take Your Guns to Town.* They all hit the charts and became classics, with an unmistakable voice and a boom-chick-a-boom to confirm it.

The Seventies weren't exactly lazy years. First there was the ABC series, *The Johnny Cash Show,* trips to the White House to play for presidents, prison concerts, movies, more hit records and countless concerts. Fluke was right there being part of it all.

If you ever need enthusiasm on stage, all you have to do is look to Fluke. You can always count on him, and that's for every song on every show. He enjoys playing more than anyone I've ever played with.

Fluke concedes, "I'm enjoying playing more right now than I ever have. Out of all the musical changes John has been through, I like the sound he has going now with the Great Eighties Eight better than anything he's ever done. It's a power band, and it's up to date. It consists of the old guitar sound, new guitar sounds, keyboards, horns, mandolin, fiddle, bass and drums. Yet, it still doesn't get away from being the Johnny Cash sound."

"I've seen lots of changes, and I believe the drums have changed as much as any instrument in music. Drummers are capable of playing lead drums—the drums have really been brought out of the background. I still enjoy listening to all the old records we've made, but I listen to the radio all the time so I can stay in touch with what's happening today. That's why I keep a drum set at home to practice on. I'm looking forward to sitting around in about the year 2000 and talking about how good the music was that we made in the Eighties and Nineties and wondering what we're gonna do next."

And that's not impossible, because he's only forty-four, and look what he's shown us in the past twenty-five years.

He was the original drummer at Sun Records. He gave us the beat to *Blue Suede Shoes,* a beat that paved the way for the likes of Elvis Presley, the Beatles, the Rolling Stones, and countless others. Fluke sums it all up by saying, "No longer than it's been, and it's already history." ■

Ronnie Prophet: Bogey on Down the Fairway

By Paula Lovell Hooker

I've seen Ronnie Prophet do some pretty strange things.

I mean, here's a guy who sings like a duck, imitates Johnny Cash clearing his throat, and acts out live scenes between horny toads. He plays *Dixie* and *Yankee Doodle Dandy* on guitar at the same time, while singing the refrain from *Silent Night*. Furthermore, with the help of special effects from a beefed-up reverberating electric guitar, he performs duets with himself.

Not exactly your run-of-the-mill country entertainer, even if he does bring down the house with virtually all of his concerts and nightclub performances.

The last time I saw Ronnie was a sunny Tuesday morning at the Belle Meade golf course in Nashville, Tennessee. He was scheduled to play nine holes with a couple of friends, and when I arrived (about three minutes late), he was pacing the pro shop floor with a black briefcase in tow.

"Let's do it," he said, as he wandered out of the shop and climbed into a golf cart, still clinging to the well-weathered briefcase, which seemed at least slightly out of place at a country club golf course.

"Don't tell me your golf clubs are in that briefcase?" I teased, curious and amused by his obvious intention to carry the case with him onto the course.

"No," he admitted. "Actually, it's $20,000."

"Cash? Twenty thousand dollars! What are you doing with twenty thousand dollars in cash on a golf course?"

"Well, I've been on the road since Thursday and I did make a *little* money over the weekend," explained Ronnie, who'd been headed for the bank to make a deposit that morning when an unexpected road detour put him behind schedule, so he had to postpone his bank run.

"I have a thing about being on time. . . . I can't stand to be late or to be kept waiting."

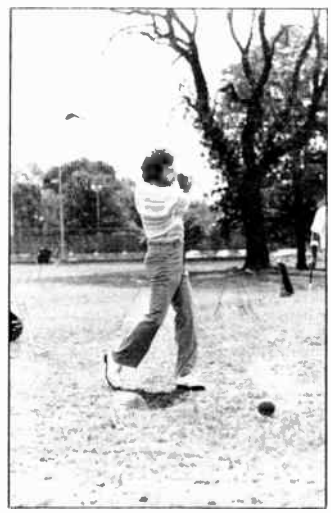
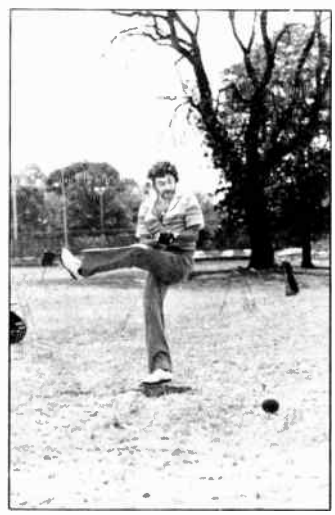
So the case rode with us—or rather, we rode with the case for a couple of hours while Ronnie hammed it up and demonstrated his laid-back and casual technique with a golf club.

"What's your handicap?" I inquired, as I watched him step up to the ball and immediately swing, without so much as a waggle.

"My handicap?" he repeated, hitting another one without a pause in the conversation, and wincing as it dropped short into a sand trap. "Golf. That's my real

Prophet's unique form: (1) the wind-up; (2) the attack; (3) the follow-up (4) the second try.



Left, Paula figures in Ronnie's handicap; right, Ronnie consults closely with Paula on her swing.

handicap."

Having noticed his rather unconventional stroke—teeing off backwards or on one foot or cross-handed, at times—I wondered if the country singer was ambidextrous.

"Only with some things," he quipped, "but I can't mention them in public."

"I don't have as much time for the game as I'd like to or as I used to," said Ronnie, popping another one with his unorthodox swing. "I play a lot of tournaments, but rarely do I get time for just a friendly game.

"I used to love to play for relaxation and mere pleasure," mentioned Ronnie, recalling his early golf days in the Bahamas where he first took up the sport after moving from his homeland of Canada. "I still play for the fun of it, but I'm too competitive and intense to consider it relaxing. At this stage, golf is more like business to me.

"No telling how many business deals I've probably made while playing golf. In fact, I've probably made more money in golf carts than anywhere else," says the Canadian country singer, who performs about 175 dates a year and is best known for his energetic one-man shows and his versatility as a talented vocalist, a skillful musician and a quick-witted stand-up comic.

"I was doing a concert the night before the Chet Atkins Tournament back in 1976," recalled Ronnie, "and Perry Como said, 'Want to go on a 30-day tour with me?' So, as the result of a golf tournament, I got a job making some of the best money I've ever made."

He teed off and the ball veered far to the left of the green and into the rough.

Ronnie groaned, "Oh! I think I sprained myself. . . .That shot reminds me of the Music City Tournament a couple of years ago. There were a couple of thousand people watching me as I got ready to tee off. Unfortunately, on my first shot, I wiffed it. I just wanted to run and hide, but all I could think was to holler, 'Strike one.'

"Believe it or not, because of my handicap and some great partners, I've actually won a lot of tournaments, but I always come in dead last at my own," commented Ronnie. His tournament, called the Ronnie Prophet Celebrity Golf Tournament, netted over $10,000 for the third straight year. All proceeds were given to the Morristown, Tennessee Boys' Club.

"When it's my own tournament, it's strictly business. All day long I'm worried about the details of the whole weekend. Concentration is impossible."

"Almost as bad as giving an interview to a reporter in the middle of a game, huh?" I couldn't help but notice what havoc my meddlesome interview had played with his concentration level, not to mention the poor guy's score.

"Almost," he agreed good-naturedly, as he skillfully sailed one over the water and smack onto the middle of the green.

"Hey, Ronnie, not bad! You're getting better and it's only the ninth hole," one of his partners heckled from across the fairway.

"Well, I'm concentrating now," he said amiably, hopped back on the cart and whisked us toward the clubhouse and the nineteenth hole. "Besides, her questions are getting shorter." ■

Ronnie Prophet's Sure-fire Tips for Better Golf

1. Find an easy golf course.
2. Find someone to play with, besides yourself.
3. Make sure you have a set of clubs and a lot of balls.
4. Use a round white ball.
5. Golf shoes are necessary only if people are watching.
6. Bring a large cooler, well-stocked with beer.
7. Be well-acquainted with the ball washer.
8. Bring a bathing suit in case of hazardous water.
9. Preserve your strength—always ride, never walk the course.
10. Know the location of the 19th hole.

Stella Parton

GRIT, GRACE & SMARTS

By Linda Gutstein

There are usually two things on people's minds when they meet country singer Stella Parton: It must be hard to be Dolly's younger sister, and in a similar vein, breast size. Or, you sure wouldn't take them for twins.

The Stella you meet, just under five feet tall, weighing in at about 95 pounds, has brown eyes so big—they call to mind those Keane paintings of fragile faced children with massive eyes—you could drown in them. She is well proportioned but on the flat chested side, especially next to her famous sister. And, as Stella says, with a huge exclamation point, about people who remark on her chest size: "I wish they'd stop making mountains out of mole hills. For a time I decided I would joke about it myself, since there's always so much emphasis on it. I used to say up on stage, "Well my *big* sister, Dolly, drawing out the word big. Or, I'd go on about how Dolly and I have such busy careers, I guess you can tell we fall into peaks and valleys . . ."

"At one point I wore padded bras because everyone went on so about it. Then I saw some of the pictures of me wearing 'em and I thought, good God, I look deformed. I mean why in the world is the size of a woman's mammaries so important? Why don't they make such a big deal about the size of a woman's eyes!"

She'd have them there.

Stella scored her first hit in 1975 with *I Want To Hold You In My Dreams Tonight*, a product of her almost sole effort and drive. She was named the "Most Promising International Act" at the Wembley Festival in England, in 1978 when she was 29. She's toured the U.S. and Europe and right now she is looking forward to the release of two singles produced by the Commodores' Milan Williams, *I Miss You* and *Verona*. Verona has prominent piano and violins, and "I Miss You " is bouncy with voice overlay on the last take.

Milan Williams says of her: " She has the determination to win. When we're in the studio if it takes us three minutes, hours or days to get a part we just sit there till we get it. She will not stop until she does."

Stella's come a long way, and travelled many a mile to where she is one of the top businesswomen in Nashville, with offices on Music Row, and her own music publishing company. But the Sevier, Tennessee hollow where the Partons grew up is still very much with her. On the farm country music was like another presence, a divine child, perhaps, in the 14-member, 12-child Parton family. So Stella, understandably, can bridle when people compare her to Dolly—four years her senior—as if she were a country music ingenue.

"Dolly and I grew up in the business together," she explains. "I just haven't been as successful. But I've always enjoyed doing things my own way." Stella remembers her mother, father and oldest sister, Willadeene, singing together. "Willadeene's high voice, mama's full lead voice, and papa singing bass. They'd travel from church to church and win gospel singing contests. And at home mama always played the guitar and sang mountain folk music and gospel."

Then there was uncle Bill Owens, who Stella calls her best musical influence. "While the whole family was musical, daddy's Bluegrass and mama's gospel and folk. Uncle Bill was the most professional and most serious about the music business. He did 50's rock n roll and he couldn't afford vocal back up on the little records he did, so he had me, Dolly and Cassie doin' back up for him."

Then there was Stella's grandfather, her mother's father, Jacob Owens, the local Pentecostal minister in whose church, along with the word of God, Stella learned music by—and from — the heart. "My grandfather tried to teach us music out of a book, he could sight read — we couldn't. After the crops were all in he used to have 'singing schools.' That's what they called them. And everyone, young or old, would go to church and learn to read music in the fall. It was

...she has gotten where she is, and will get where she is going— almost completely on her own.

southern pentecostal, spiritual music that you could clap your hands to, play the tambourine to. I just loved it. Growing up in the pentecostal church was kind of like growing up at home. It was not a structured, planned thing. You did what you felt like doing; *if the spirit moves you, you move.* I looked forward to going to church all the time when I was a little kid. Not to hear the message, because that was always spooky or boring, but always to get up and sing!"

At one time or another almost everyone in her family was involved with the divine child, music. Asked once by a fan how many Partons had gone professional, Stella said: "Six. There might even be more—I haven't called home this weekend."

Aside from Dolly and Stella, there's singer songwriter, Randy, who Stella considers technically to be the best musician in the family; Freida and Floyd, the twins, both singer/songwriters, and Rachel, the youngest. (There's a 20-year span between Rachel and the oldest, Willadeene). Rachel, also a singer/songwriter will star in Dolly's role of Doralee in the TV version of the movie *9 to 5.*

Love aside, after hundreds of conversations in which she has been asked about famous sister, Dolly, and all the other musical talents in her family, Stella wants to know: "Does this have to be a family interview? Because if that's all I have in my interview, and it often is, no one ever gets to know what *my music* is about—or how I am as a person. They just know that we're a bunch of kids from East Tennessee, all 'pickin and grinnin.' "

There's an important aspect to Stella's impatience, and that is that she says she has gotten where she is, and will get where she is going — doing better and better in the business—almost completely on her own.

Even when talking about the family poverty, which to some could seem severe, some of her grit becomes evident. For her, the poverty — no plumbing, sometimes no electricity or heat—was not a traumatic experience. "I don't remember having been without. If you've never had something how can you miss it? Mama was always there. We always had hot meals, and there was never a worry about eating. My daddy worked every day and always brought his paycheck home. We always had a big Christmas; presents and lots of company. And at least four of my relatives ate off of us. There was always 18 people eating. We had running water; sometimes we didn't have enough electricity, but, of course, that's not poverty—that's *living in certain areas.*"

And, the spirit in her comes out

when she says, "I want to make it clear that I've never felt deprived, *even as a kid*. You know how kids react to things. Like we had catalogues (mama called them 'wishbooks') and Cassie, or Dolly would be wanting a new dress from it so bad that it was a major thing. Oh, I wish I had that, I wish we could afford it! If I couldn't have it, *shoot* I didn't want it! I thought, I'll get big, I'll buy it for myself. But the girls never complained to mama and papa. None of us did because we knew they were doing the best that they could. I mean everyone can feel deprived if they want to be an only child in a family of 12. I know a lot of people in New York City that live far worse than I ever did."

There is one aspect of life in Stella's East Tennessee childhood that she knows was at odds with her independence: "Daddy was strict, and expected the girls to be perfect, and we were real good girls at home. We were virgin women, saintly women. That's what your men folks expect of you—when you're raised in the mountains of East Tennessee or any place like that. The men can do whatever the hell they please, run around with women, drink, do whatever they want to, but the women are supposed to be saints. They're supposed to go to church, take care of the kids, the house; so that to me is a one-sided situation. I'm very independent, always taken care of myself, decided for myself—and I think that's bullshit. But, like I say I was a good kid, not just a 'good girl.' I would never do anything to disappoint myself, let alone my mother, my daddy."

Since she wanted to be *good*, show business was not Stella's notion of how she wanted to be involved with music. The ministry was.

"I just wanted to teach the kids in other countries to sing 'Jesus Loves Me'. I wasn't into television or being a movie star. I saw myself as a missionary." And, she adds, quickly, "the other thing that I saw myself as was a successfully secure, financial lady."

Plans to go to Bible college went by the boards when Stella married her high school sweetheart and got pregnant before she graduated. The marriage lasted four years (she subsequently remarried, and divorced again), and by the time her son, Tim, was three years old, Stella was a single parent. It was then that her independent spirit had to be translated into action.

The part of her that's gutsy, she believes, isn't obvious. "I'm very willowy, but you do what you have to do. Unfortunately, the birds of the field, they do not feed your family." In order to stay in the business she had grown to love — she'd already been singing for a few years with her own gospel group—Stella had to do certain things that, "if I didn't have a son to raise, I probably wouldn't have had the guts to do for myself."

What this included was, "shopping my first record for myself." Was anybody in her family trailblazing for her? "No." She is emphatic. Why? She says she doesn't know.

"To be honest I could have used the help, but I guess everybody was scratching around trying to survive themselves. I never went crying to anybody. If you want things done, do them yourself."

Stella borrowed money, called some of her musician friends and put together a session. "I had been writing a lot of truck driving tunes," she recalls, "some gospel, and folk. From that session we put together some really nice tracks, and I believed in them, and my friends started to believe in them. You know when you have something good."

Next, she needed a contract. "Well, I personally shopped two or three labels, no one was interested. Then I did get some interest from a really good promotion man. He came up with $1500 and a friend of mine and I borrowed the last $500 so we could get the record out. And *I Want To Hold You In My Dreams Tonight*, became my first hit record. It went to number seven on the charts. And that was an unheard of thing for an independent label."

From that success came a contract with Elektra and four albums on that label. "I don't give anyone credit for the success of the record except the fans because they requested it. It broke on a radio station in Nashville, (it wasn't even out yet) it was on a reference tape and they started getting calls for it, and then orders in town—about 10,000 copies and it wasn't even pressed yet."

When Stella began going on the road, it was with son Tim, and it was difficult at times. She used to have to leave him with waitresses, when it was time to sing. Or he played in his playpen in the dressing room. "But, it would have been much worse missin' him."

As she talks, it becomes apparent that Stella is still trying to reconcile the contradiction between the way people respond to her petite, delicate appearance, her sensitivity, and her—therefore—surprising "toughs."

"I'm the smallest in height and weight in the family. And I'm the most serious, I guess. My mama always said that I was born 40 years old. And she always calls me the loner. Basically I'm a silent person . . . and if I had just sat there and let my silence will out, sat there and hoped someone would have discovered my tape, it would still be sitting on the shelf. What I'm trying to say is I'm a con-

Tennessee is still very much with her. On the farm, country music was like another presence, a divine child...

fusing person to the people in the industry because it's kind of hard for a 45-year-old president of a record company who's seen and done everything in the business, to take a little 95-pound southern blonde seriously when she walks in and says, 'I have a project that I want you to listen to.' I mean I get frightened, I get hurt, but I would fight the devil himself if I was pushed against a wall. I'm two different people, but in appearance I'm just this little girl."

What turns this fragile looking, silent person into a lively, engaging personality on stage? Stella averages 150 to 175 days a year on the road, and here again she attributes her stamina and stage presence to her being two different people. "Like Superman, I turn into a different person. The only thing I can tell is it's the magic — knowing you're up there, knowing it's my turn, that I'm in control."

When Stella's up there on stage, perhaps in a black suit and top hat, or green velvet with ruffled blouse, what she calls "Uptown Country," not overly glittered, her blonde hair flowing but combed naturally, she's conscious of trying to reach out and grab the feelings of the audience.

She likes to joke with the audience whenever possible. "Anybody for some blue grass? she'll ask. Then say, "Uh, we don't know any." The two most distinctive attributes of her singing—she admits to having a *sometimes* not too strong, sometimes fragile voice—are, in her opinion, her phrasing and harmony.

As for the harmony, that's one of her greatest joys. "I do parallel harmonies," she explains. "I match parts when I do it. I put down my lead vocals and then I put down another part which may not be a high or a low part, but a mixture of both—I'm like swapping harmonies. And to someone not used to working with me in the studio—they just think it sounds all wrong—until I add the other parts. And what I do when I add the third part is to match the part and it comes out right. But if you hear one without the other—it doesn't work. I learned to sing like that with my sisters Dolly and Cassie, because we used to swap harmonies all the time. We didn't know one part from the other as far as reading music, but we had an ear for it and we knew how to find the blend. Every producer I've ever had worried until I said leave it alone, and put the other part on."

Stella considers the question of whether there is a connection for her between country music and her need to do good, her missionary instinct. She talks about how country and western is so much about love, and some is lascivious, moaning and groaning, and some is religious. "I have a personal relationship with God, I feel that if I died today, I'd go to heaven," she says slowly. "But I don't feel like I'm a perfect person. I've been married twice, and I feel I'm a normal person as far as sexual drives go. I've written a lot of songs about people cheating and stuff, about broken hearts, and it is all closely related because it is a normal reaction to be in love, to desire and need that expression of love. And God is responsible for that." To Stella, the link between country and western music and religious feeling is *honesty*. "For southern, or country people like myself, the most important thing is God. First the religion, second their homelife, their love life I guess you'd say. And, I'm not talking about jumping in the sack; I'm talking about being loved and having the privilege to love someone in return. So, it's God and family, and they sing about it, because that's what they know about. Country people don't know about complicated computers, scientific formulas. They don't care about that stuff What's important to them are their natural reactions to God and their family, the rest is trivial. I know that's how I feel."

Stella Parton and producer Milan Williams.

While Stella's performing doesn't make her feel Godly, she says, "I feel, though, like I am kind of an evangelist—because the audiences can relate to a country performer who has come to visit, to spread the word. I never talk about God onstage, and I never testify, because I believe that you should be an expression of God. I feel like I'm a missionary. I'm giving people the opportunity to forget about their problems for 90 minutes."

When she talks about future plans for her music, Stella's voice changes from the slow, soft tones in which she is discussing God, love and performing, and she becomes excited. "I want to experiment a lot musically. Bob Teague, my musical director and guitarist, and I have written a lot of songs together. We did an album of all original tunes from Bluegrass to rock 'n' roll, disco, country pop. So what I would like to do is better music all the time. More tunes that I believe in from unknown writers. There's great songwriters out there, and I have one of the best ones in my band—Bob. If you listen to all the tapes coming in you're going to find good ones. I got some really neat tapes the other day from a guy who works a computer job in Louisiana. I just want the opportunity to search for the songs and do more positive music all the time. And I want to change my band, and maybe do an acoustical show, maybe for a year. Switch it and carry all horns with rhythm section, maybe. Do different type of stuff. Maybe just work with a piano player and an upright bass . . . I don't want to think that I have to carry a six-piece band and do one type of music. I think if you're good people will accept it, if they're entertained."

Perhaps all of Stella's enthusiasm, and iron-like will has its origins in one of the earliest feelings she ever remembers having. It was hating to be a little kid in a grown up world. "I just

hated it. It was like being a speck on the ocean to be a little kid with all these grown ups around you. Having to look up to everybody, and trying to figure out what everybody was going to do and not understanding what life is really all about. I hated that and I always tried to be a lot more grown up than I was. I guess that is why mama said I was born 40 years old. See, I never thought I was a little kid. I thought that I was a big person in a little person's body and I couldn't tolerate being in a little kid's body. And I know I must have been funny to some of my aunts because I would get up on the sofa, and try to talk to them like a grownup. I thought, if I could just let them know that I'm in here, there's a grown up in here, they would treat me like one."

"My son is that way, too. It's really funny to me because I had a personal problem a couple of years ago. We were in Holland and I was on the phone, crying one night. It was three o'clock in the morning and we were sleeping in the same room. And he woke up and said: "Mama, what's wrong?" I said, 'Oh, it's just a bunch of problems that you couldn't do anything about. Don't worry.' Well, he got up, walked across the room, stroked his chin like he had a beard on his face and looked out the window just like a grownup and said, 'Boy it's really the pits to be a little kid. If I was at least 18 I could probably do something to solve the problem.' Then I knew he must feel the way I did."

Stella hopes her son won't go into the music business. She knows how many problems, and difficulties there are.

"He wants to be a minister," she said. "You did too," she was reminded. She laughed, "Then I guess he'll end up a country singer!"

But the legacy of the divine child, music, has already been given to him. Stella's music publishing company is called, "My Mama's Music." Asked why, she says, "It's my son's college fund. I decided to call it that because if it's successful and there are a lot of songs in the catalogue, then when my son goes to college he could say, "my mama's music got me there."

Candlelite Music Inc. proudly presents

THE TOP 100

"...if you are over 30, and you hear "THOSE OLDIES BUT GOODIES"— and, they still bring back fond memories..."

Remember those old prices of the 50's? LESS THAN 35¢ A SONG!

That is less than you paid in the 50's for these hit singles! We're fighting inflation for you by offering the greatest entertainment values in the world today!

ROCK'N ROLL HITS OF ALL TIME

and now . . . the "stuff" memories are made of . . . *come stroll down* memory lane with us—do you remember?

MEMORIES—JUST LIKE OLD FRIENDS: PLEDGING MY LOVE • MY PRAYER • WHY DO FOOLS FALL IN LOVE • WHERE OR WHEN • I ONLY HAVE EYES FOR YOU • BLUEBERRY HILL • YOU SEND ME • THERE GOES MY BABY • SPLISH SPLASH • TEARS ON MY PILLOW • FOR YOUR PRECIOUS LOVE • IT'S ALL IN THE GAME.

MEMORY LANE ALL-TIME FAVORITES: IT'S ONLY MAKE BELIEVE • MY SPECIAL ANGEL • THE TREASURE OF LOVE • MY TRUE LOVE • WILL YOU LOVE ME TOMORROW • EARTH ANGEL • IN THE STILL OF THE NIGHT • DEVIL OR ANGEL • JUST A DREAM • OH WHAT A NIGHT • YOU CHEATED • SIXTEEN CANDLES • DADDY'S HOME • ALL I HAVE TO DO IS DREAM • ONLY YOU (AND YOU ALONE) • COME SOFTLY TO ME • SEA OF LOVE • ONE SUMMER NIGHT • TWILIGHT TIME • MAYBE • TO KNOW HIM IS TO LOVE HIM • THE THREE BELLS • DONNA • THE GREAT PRETENDER • I'M SORRY • HE'LL HAVE TO GO • THOSE OLDIES BUT GOODIES (REMIND ME OF YOU) • SILHOUETTES (TWO SILHOUETTES ON THE SHADE) • PLUS MANY, MANY MORE!!!

ROCKING AND ROLLING CLASSICS: BLUE MOON • PARTY DOLL • BREAKING UP IS HARD TO DO • THE LION SLEEPS TONIGHT • SHORT SHORTS • HONEYCOMB • TUTTI FRUTTI • LOVE IS STRANGE • CHANTILLY LACE • LITTLE DARLIN' • SH-BOOM • THE MAGIC TOUCH • DUKE OF EARL • PERSONALITY • PALISADES PARK • YAKETY-YAK • SEA CRUISE • WONDERFUL WORLD • LITTLE STAR • BYE-BYE LOVE • HANDY MAN • YOUNG LOVE • THAT'LL BE THE DAY • ROCKIN' ROBIN • COME GO WITH ME • A TEENAGER IN LOVE • I'M WALKIN' • PEGGY SUE • PLUS MANY, MANY MORE!!!

ALL-TIME DANCE FAVORITES: WHOLE LOTTA SHAKIN' GOIN' ON • THE STROLL • WHAT'D I SAY • THE TWIST • DO YOU WANNA DANCE • ROCK AROUND THE CLOCK • AT THE HOP • LONG TALL SALLY • LET THE GOOD TIMES ROLL • REBEL ROUSER • STAGGER-LEE • TEQUILA •

***FOR THE FIRST TIME EVER*—ALL THE *AUTHENTIC, ORIGINAL RECORDINGS* OF THE TOP 100 ROCK 'N ROLL HITS OF ALL TIME AVAILABLE NOW IN *ONE* SINGLE COLOSSAL COLLECTION.**

The 1950's, that curious magical era when we saw baseball players on bubble-gum cards replaced by Elvis Presley. It was the last era of real innocent fun and of bright newly created music. None of us knew how short our days in the golden glow of that time would be. One day we looked around and it was *gone*.

Only Candlelight Music could *bring back* the *magic* of Saturday Night again in this great *new never before* assembled Treasury-just for *you*.

78 OF THE GREATEST ARTISTS OF THE 50'S ON SIX STEREO RECORDS OR FOUR DELUXE TAPES—*YOURS ONLY BY DIRECT MAIL.*

A galaxy of stars lit up the days of yesteryear—in a display of talented fireworks such as we will never see again. The Treasury Series of Candlelite Music has brought together for a *once-in-a-lifetime* reunion, all the greatest stars and original recordings from the Golden Age of music as we *remembered* them! Artists we could never forget: Elvis Presley, Bobby Darin, Fats Domino, Dion, Everly Brothers, Buddy Holly, The Big Bopper, Sam Cooke, The Platters, Chuck Berry, The Fleetwoods, Neil Sedaka, The Drifters, Ray Charles, Jimmie Rodgers, Bill Haley—*78 original artists in all!*

NO OTHER RECORD COMPANY IN THE WORLD CAN MAKE THIS GUARANTEE!

Here is our "NO-QUIBBLE"—"NO-HASSLE" guarantee to you—you can listen to the Treasury in your home *FREE* for 14 days to see if you like it. You keep the FREE ALBUM with our thanks—you get a Free Trial and Free Album. If you decide to keep it there is NO INTEREST OR FINANCE CHARGES. Has any other record store ever extended a privilege like that?

We know of no other company that offers an exclusive replacement service. If the sound quality diminishes for any reason—even scratches caused by your own equipment—simply return the record with a $1 handling charge and we'll promptly replace the record. This is your assurance of our quality and that we are concerned with your continuing satisfaction.

FREE ELVIS ALBUM!

(Worth up to $8.98) in your choice of Record, 8-Track or Cassette!

ELVIS "Rock 'n Roll Forever"—a never before assembled album of original RCA recordings of the King of Rock 'n Roll—Elvis Presley—the perfect companion to the big Treasury Set—and it is an outright gift from us to you, just for listening to the Treasury Set FREE for a full 14 days!

Elvis, the King, a one man hit parade doing his biggest pure Rock 'n Roll songs from the golden vaults of RCA Records. We can't turn back the hands of time and you can't bring back those first dates but you can have all those songs you love in one fabulous collection. Included in this collectors' album:

"HEARTBREAK HOTEL" • "DON'T BE CRUEL" • "JAILHOUSE ROCK" • "I WANT YOU, I NEED YOU, I LOVE YOU" • "ONE NIGHT" • "LOVE ME TENDER" • "TEDDY BEAR" • "BLUE SUEDE SHOES" • "ALL SHOOK UP" • "HOUND DOG" and more!

"NOT AVAILABLE IN STORES • NO OBLIGATION TO BUY"

FREE AUDITION CERTIFICATE

Candelite Music Inc.
"The Top 100 Rock 'n Roll Hits Offer"
7 Norden Lane, Huntington Station, N.Y. 11746

YES—Please rush my FREE ***ELVIS*** ALBUM together with the giant collection "***THE TOP 100 ROCK 'N ROLL HITS OF ALL TIME***" for a FREE 14-day audition in my home. I may return the big Treasury and owe nothing. I may return the Treasury for a full, prompt refund if not completely delighted. But the FREE ALBUM is mine to keep no matter what I decide!

If I decide to purchase the "***THE TOP 100 ROCK 'N ROLL HITS OF ALL TIME***" bill me only $8.74 a month for the Record or Tape Treasury for four months plus $3.49 postage and handling. ***NO DOWN PAYMENT. NO FINANCE CHARGES.***

IMPORTANT: CHECK here to make sure you get a FREE ALBUM AND TREASURY for auditioning in the edition you prefer.

☐ E21 RECORD TREASURY ☐ E21 8-TRACK TAPE TREASURY
☐ E21 CASSETTE TREASURY

SAVE EXTRA MONEY!
SAVE $3.49. We will pay postage and handling charges if you send us a check or money order for the entire amount or $34.97 for the Complete Record or Tape Treasury for prompt processing and delivery. Same FREE ALBUM and 14-day audition privilege. Prompt money-back guarantee if not completely satisfied.

CHARGE IT! or you may charge the entire amount to your Mastercharge or VISA and save $3.49 postage and handling charges also. Same privileges.

MASTERCHARGE # _____
Interbank # _____ Exp. Date _____
VISA # _____
Name _____
Address _____
City _____
State _____ Zip _____
Signature _____

If under 18, have parent or guardian sign. Sales tax will be added for N.Y.S. and N.J. residents only. All orders are subject to credit acceptance or request for prepayment by our National Sales Office.

Candelite Music: America's Home Music Store 111

HAVE NORMAN ROCKWELL FOR COFFEE OR TEA!

on 4 Genuine Porcelain Mugs, Trimmed in Sparkling 22-Karat Gold on Rim and Handle

Norman Rockwell's
"CHILDREN'S MOMENTS"

They really brighten a kitchen! For birthdays, housewarmings... for anyone who appreciates the lighter side of life!

You've seen similar mugs offered at *$10, even $15 each!* Yet your price for this *magnificent set of 4*, each *generously trimmed in real 22-karat gold on rim and handle and of fine quality porcelain*, is less than $3.75 per mug. AN EXCLUSIVE EDITION. Inflation and collector demand may make this offer impossible to repeat.

ORDER ENOUGH SETS NOW TO SATISFY ALL YOUR GIFT NEEDS AT THESE SPECIAL QUANTITY PRICES. YOUR SATISFACTION IS GUARANTEED. If, for any reason, you're not completely delighted, return them to us within 30 days for a full refund.

$ SAVE $14.92 ON 4 SETS! $

PRIORITY RESERVATION

Please send me "Children's Moments" by Norman Rockwell, crafted on genuine porcelain and trimmed in 22-karat gold on rim and handle, in the quantity I have checked below:

- ☐ 1 mug (our choice) $5.95 plus $1.00 postage/handling
- ☐ 1 set (4 mugs) $14.95 plus $2.50 postage/handling
- ☐ 2 sets (8 mugs) $24.90 plus $3.75 postage/handling—SAVE $6.25
- ☐ 3 sets (12 mugs) $36.90 plus $5.00 postage/handling—SAVE $10.45
- ☐ 4 sets (16 mugs) $48.88 plus $6.00 postage/handling—SAVE $14.92

FULL RETURN PRIVILEGE GUARANTEED. I may return the Mugs I order, for any reason, within 30 days of receipt.

☐ I enclose check or money order payment of $_____

PA residents add 6% sales tax. TOTAL ORDER: $_____

☐ Charge to my: ☐ VISA ☐ Mastercard

Card No._____ Expires_____

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

CWH-82

CALL TOLL-FREE 1-800-621-1203
In Illinois, call collect 312-702-3535

Send to: Oxford House Dept. *2 Southampton, PA 18966

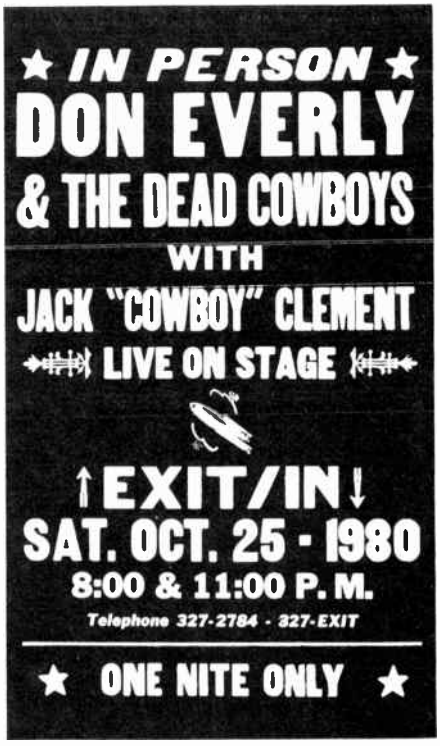
Don Everly and the Dead Cowboy Band

By Patrick Carr

By the time he sold his first song to Kitty Wells in 1953, high-school student Don Everly was already a veteran entertainer. The first son of a Kentucky coal miner who left the mines to achieve moderate fame as a honky-tonk guitar player, he had been one-fourth of the Everly family act (Pop, Mom, little brother Phil and himself), one half of a duet (with Phil) and, as "Little Donny," the star of his own radio show. Obviously, the boy had both experience and potential.

The extent of that potential began to be realized in 1956, when he was signed as a writer by the powerful Acuff/Rose song publishing organization, and began to record with brother Phil. Their sound, a sweetly polished but muscular blend of pure country harmony and modified rock 'n' roll rhythm, was pure dynamite, and by 1957 they had been signed as regular members of the Grand Ole Opry. By 1960, however, they had become far more successful than even the Opry could make them: with a long string of great songs like *Love Hurts, Wake Up Little Suzie, Bye Bye Love, Cathy's Clown, Donna, Donna, Crying In the Rain, All I Have To Do Is Dream, Til I Kissed You, Problems,* and *Ebony Eyes*, they joined the rock/country pantheon of Elvis Presley and Buddy Holly as international stars of the first order. In fact, it was not until the Beatles appeared on the international scene that the Everly Brothers' star was eclipsed in the worldwide embrace of things British.

The brothers, however, continued to record together into the early 1970s, until years of strain made themselves felt and the union began to come apart, often in spectacularly public fashion. To this day, stories of the fights between Don and Phil represent hard currency in the ancient-gossip markets of Nashville and Hollywood.



Each brother pursued his separate career, but it seemed that Phil was the more active of the two. After his **Sunset Towers** album in 1974 and one less-than-stellar album release on the Hickory label, Don disappeared from the record racks, the magazines, and the scene in general.

Don, however, was not totally inactive. Word from Nashville indicated that he was present in town, but unproductive: there were no Don Everly songs, no Don Everly records, no Don Everly appearances.

Then, about two years ago, there was an encouraging sign. Don had started dropping by the great Jack Clement's recording studio/publishing company. By the time the summer of 1980 rolled around, the word was that Don had formed a band, the Dead Cowboy Band, and was preparing to go once more into the public arena. This he did, playing both a European tour and a wildly acclaimed gig at Nashville's Exit/In.

But Don was still to some extent a mystery. He did not, for instance, talk to the press, and there were, of course, various rumors about matters like the state of his health and the nature of his habits. We decided, therefore, to check him out. The policy of silence with the press was circumvented through the persuasive intercession of the friendly Jack Clement, and thus it was that the following interview, conducted by long-distance telephone, took place early this year. Light-voiced and relaxed, Don seemed humorous, happy, and confident.

What are you doing these days, Don?

Just about what I want to do. I've been hanging out at Jack Clement's place the last two or three years. I've become friends with Jack and a lot of the musicians who hang out there, and I've got a band together. We did a tour of Europe, we like each other, and we're going to do an album. I spend about half my time in Europe, half my time here. I really like Europe a lot—I know London as well as I know Nashville, and I think the two places blend really well. In my band I have an Englishman and an Irishman who both live here in Nashville. It's a really good mixture, European and American.

What kind of stuff are you recording?

Mainly stuff I'm writing. We go into either Jack's place or the Acuff/Rose studio and see how it sounds. When we get the label situation figured out, we'll go in and record properly. It's going well, but I have to make sure I've got international distri-

bution, because Europe will be just as important as America. Overall, I've got one foot in country, and one foot in rock 'n' roll. Really, it seems like the market is basically where it was 25 years ago. You can go right across the board now—country, pop, whatever.

Back then, my two idols were Bo Diddley and Hank Williams, and when you mix those two together, you come up with something that's not quite country and not quite rhythm & blues. Little Richard and Lefty Frizzell, y'know? I'd sit down and listen to their records, and enjoy both of them equally, and I think that kind of thing has started to happen to a lot of people over the past couple of decades—they can move back and forth over all kinds of music. Even Pavarotti, the opera star, I think, will be a major force on music over the next decade. He's going to acquaint people with opera, which makes me really happy: here's this one star who's going to give opera mass appeal. That's all it takes, especially with the media the way it is. Twenty years ago, everything was a lot more regional.

That raises a point. The Everly Brothers, apart from being a huge international pop act, were real country entertainers, right?

Well, we joined the Opry in 1957 as regulars, and we were regulars for about two years. Some of my fondest memories are of the Opry crowds when we'd play the old Ryman Auditorium Saturday nights, the Prince Albert shows. Also, we were the Number One Country Vocal Group for three years. That's been overlooked a lot.

The only reason why we didn't stay on the Opry is that we became so big, we were unable to show up for the Opry three out of four weekends, which was the rule back then. It would have been better if we could have stayed a little longer, but those *were* the rules. I was always proud of having been an Opry regular, though. When I was "Little Donny" on the radio up in Iowa, my ambition was to write songs like Hank Williams, and be on the Grand Ole Opry—and when I had just turned twenty, I made it. It was one of my biggest thrills. Everything after that was just gravy as far as ambition was concerned.

To hell with the Royal Albert Hall, right?

Actually, I loved the Albert Hall. One of my other fondest memories was when we played there in '72. We brought my father out at the end of the set, and he played about twenty minutes, and he brought the house down. It was an incredible evening. People were dancing in the aisles of the Albert Hall! We were known as country but also rock 'n' roll, and we could play the Albert Hall because we were considered in England as an established act, not just a raucous rock 'n' roll band.

Going back to the previous point, though, it seems that most Everly Brothers fans never realized how country-rooted you were . . . .

You're right. About three years into our recording career, we released an album called **Songs Our Daddy Taught Us** which really touched what folk music ought to be—country folk music, songs which people would sing sitting on the porch. Not commercial radio or anything like that, but people singing to each other with a guitar. But it was never really picked up on. It's still one of my favorite albums. It's got class. In fact, it ages really well, like wine. Some of them don't, but that one does. That particular album, as it was cut and originally released, should really be remixed with EQ and everything, and re-released.

Don, what happened after your *Sunset Towers* album back around '75? You sort of disappeared after that.

I decided I didn't want to record any more.

Why?

I felt like I didn't know which direction to go in. I was capable of singing pure country, and I was capable of singing rock 'n' roll, and I didn't want to choose. Also, I'd been travelling for twenty years, and I decided that it would be better to just cool it for a while. Actually, it turned out to be very rewarding, because I didn't have to think about what I was going to do next all the time.

So what did you do with yourself?

Well, I went fishing for two years, and I hung out around Nashville, and I made an awful lot of friends, and I just became one of the guys, one of the people on the streets. Going here, going there. Then about three years ago I met Jack Clement. We did a couple of things together. I did some stuff with Chris Gantry. I sang on people's records, I picked some guitar here and there—y'know, just whatever I felt like doing. Literally, I just hung out. It was something I'd never done before, and it was hard to get used to at the beginning. You get a little bored. Then I started doing the Wembley Festival in England, and stayed for a while each time I did it, and started hanging out there in London. So with all that, I just naturally fell back into music. I got the band, and we did a European tour, and we played the Exit In here in Nashville, and the music sounded good to me. I enjoyed singing, and I felt I was singing better than I ever had. So we started going into the studio, and I started pursuing it again. I felt like I really had something to pursue.

Did you find that there was something about Jack Clement's place which really got you in the mood?

Oh, sure. You see, Jack's very creative, and there's a wonderful atmosphere around him, and he draws in all kinds of people

and ideas, and that's what this business is—people's ideas. I really like Jack. He's an extraordinary person. It was through him that I got the Dead Cowboy Band together, got that whole idea going. It just seemed like the right thing to do.

When did you start writing again?

I always write when I'm going to record. I don't write just for my own self. When I know I'm going to record, I write up to the hour before I go into the studio. I'm a deadline man—always have been.

Going back to the sixties now. It's often said that the Beatles, particularly on their early records, took their harmony technique straight from the Everly Brothers. Any comment on that?

Well, I remember that somebody brought me a copy of *Love Me Do* and suggested that we cover it. That's something I never even *consider* doing, but the record was definitely Southern rock-influenced. It's the sincerest form of flattery, of course. I met McCartney about a year ago, and we became friends—I really like him—and he said that he and John Lennon used to try to write like we sounded. But of course, what they did was incredible. There was a point there, when Fabian and those guys were popular, when rock 'n' roll nearly passed away. The Beatles and the other English bands saved it. They were great. I've always loved the British sound.

More of the past. When did you and Phil really start having problems? There were stories about all kinds of fights.

That's really hardly even worth talking about. It's like if you've been married to somebody, and someone asks you, "When did you and your wife start to argue?" It really means nothing to me now. Our relationship's just fine; we don't argue any more. We played some good music together, y'know?

I'm just happy that we're both doing what we want to. That's the most important thing, being able to decide your own direction yourself. Phil and I worked together an awfully long time, and I think that our fights weren't so much to do with each other as the situation we found ourselves in. The job was becoming more important than our personal lives, and I don't think things should be like that. We had a large crew of people working for us and with us, and it's hard to take all that apart, but I'm glad we did it. We'd been working together since we were kids, and that was our first opportunity to really get out on our own. I mean, we went from being a family act with Mom and Dad to being a duet with each other, and we didn't have any break at all.

I guess the income from all those years must be quite substantial. Is it?

Well, it's enough so that I don't have to do anything if I don't want to. I can say "no," which is a nice feeling. It's also nice to earn your living by your art form.

You've never done anything else, have you? You've never driven trucks or anything.

The Everly Brothers in their heyday, circa 1957.

Nope. Never have. Music's done very well by me. There's no way I can complain.

Don, I've heard Nashville gossip to the effect that over the last few years, you've had some sort of problem with drugs. Is that true?

That was years ago, back in the early sixties. I got involved with a rather notorious speed doctor, the one who was treating President Kennedy and all kinds of people. In those days, people didn't realize that amphetamines and things were *drugs*, and that they were addictive. I went to him because somebody said, "Oh, you should go get a checkup, blah, blah, blah," and I went innocently and got involved in it. It took a couple of years out of my life to get off it. It was very hard on me.

How bad was it?

It was very bad. I spent some time in a couple of hospitals. It was a problem, like any addiction, a real bad problem. That was twenty years ago, and people didn't know how to treat it then. They called it a nervous breakdown, but it was really drug addiction—but "drug addiction" was a dirty word then. And it was legal, too, strangely enough—*very* legal. The doctor did lose his license about five years ago. Finally, the Government did come in and say, "Look, enough's enough."

And you haven't had a drug problem since then?

Oh, no.

Boy. Scurrilous gossip, y'know?

Yeah. But oh, well—everyone thinks Jack Clement's crazy, y'know? Gossip doesn't bother me, especially in *this* town. They got nothing else to do sometimes. It's a small town. It doesn't bother me at all.

Do you socialize much in Nashville?

With my friends. Like I said, I've made a lot of friends down here. It's not like socializing in California was—not too many sit-down dinners, but kinda nice. We consider ourselves "amateur chefs." We have some people over, make a lot of Italian food, things like that. It's a nice, friendly group of people.

How far back into the music business do you want to go, Don?

I want to work about half the time. Of course, I also want to be Number One. I don't know: I say "Number One," but it wouldn't kill me if I never made another hit record, you know? It wouldn't have anything to do with what I think my talent is. You know, this business isn't really based on that. You see so many talented people who have such a hell of a time getting arrested for their talent. So it wouldn't affect my image of myself. But it would be nice to have success.

If you were to hit big again, could you see yourself at the top of the charts, having to work all the time just to stay there?

No. Oh, no. I would never let it mess up my personal life again. Also, I don't want people to know where I'm at. I like my privacy. I haven't done an interview like this in—oh, ages.

So you couldn't see yourself on the cover of *People* Magazine—you know, the wife, the dogs, the living-room scenes?

Not really. I wouldn't pursue it. I just want to record; that's basically what I want to do. I really enjoy it. And I don't mind performing these days, either. I really enjoy singing. I think I'm a good singer. I think that I can sing rock 'n' roll, and I can sing country. ■

Letters from Our Readers

I have never written a letter to the editor in all my six years of subscribing to your magazine. I feel it is about time I voiced my opinion.

My congratulations on your 10th anniversary edition of *Country Music*. I enjoy your magazine immensely. My hat's off to your columnist J.R. Young for his article "Yahooers Fiddle As Country Burns."

I have been a cowboy up in this cold country Canada for years and I have never taken a liking to this urban cowboy garbage that is going around. Mr. Young hit the nail right on the head when he said that this years urban cowboy was last year's disco freak and will be next year's zoot suit fruit. It comes to the point where I am almost ashamed to wear my hat when I go out because of all those urban cowboys who feel as though they are riding high in the saddle. Well, I've ridden many a horse and also rode pigs. I used to have a pig rodeo where I lived a few years back and they are mean mothers to ride. The only thing these urban cowboys ever rode was a subway during rush-hour and they believe that it is almost as daring as riding a horse. Well, I wear my hat proud but at times I get down.

It's like in Toronto, Ontario, all these country bars open up but they close up just as fast and the old steadfast, loyal bars still remain just like Mr. Young commented in his article. I would like to quote Mr. Young here because he ended his article with what I have been saying for years, and it's about time it was said and I'm damn proud your magazine said it:

> " 'Now that the fad is over,' one owner said, 'the people left are the authentic country buffs: Who know their music.' "
>
> "Maybe, maybe not. All I know is, I don't think it will ever be the same again. The past will never focus quite correctly . . . Money talks . . . Bullshit walks."

LLOYD A. WELKE,
CAMPBELLVILLE, ONTARIO

In response to the "Top 10 Albums from the Last Decade," voted by your writers and editors, I want to say "Way to Go!" My personal congratulations goes out to all the winners, especially Hank Williams, Jr. It's about time Hank got some of the recognition he so deserves, even though it is somewhat overdue. His efforts on the *Hank Williams, Jr. And Friends* album is certainly worth recognizing. I have only the ultimate respect and admiration for the man. After all he's been through, he's picked himself up, dusted himself off, started all over again, came out on top and by George, he's still climbing! Incredible!

Country Music welcomes your opinions. We regret we cannot print all letters; however, we try to choose those which are most representative . . . Let us hear from you.

Also, right up there in the top ten were Merle Haggard, George Jones, Emmylou, Waylon, Willie, Johnny Cash and Gary Stewart. EXCELLENT CHOICES. Have you noticed, however, that hardly any of these artists (with the possible exception of Emmylou and George Jones) ever receives awards from the CMA? Kinda makes you wonder what's really going on inside the Country Music Association. Heck, these artists *are* country music. And, not surprisingly, when the fan-voted awards come around you see who comes out on top, huh? As I see it, it's the fan-voted awards that mean the most anyway and I believe the artists would all readily agree with me on that.

Congratulations and all good wishes to *Country Music Magazine* on its 10th anniversary, and one more great congratulations to Hank Williams, Jr. Looks like Bocephus went and broke the family tradition again

RHONDA COLLINS
GAINSVILLE, GEORGIA

Congratulations *Country Music* for 10 great years of reading and for promoting country music in the nicest way possible. I have subscribed to this magazine for many years as it helps me to feel close to home even though I now live hundreds of miles away from my home town of Huntsville, Alabama. For many years I have spent a lot of week ends in Nashville, Tennessee on my way down to visit family and friends and I can't recall anything more exciting than a day at Opryland, U.S.A. (even in 90° heat). I also love the Grand Ole Opry and have met many of its country stars. Through the pages of your fine magazine I can keep abreast of what's happening with these artists and I really feel closer to them the more I read. I especially love those excellent color photographs that are suitable for framing as well. I have a favor to ask. Would you please write a story about a former Adrianite, Mr. Mack Vickory. This man is loaded with talent. He is a fine songwriter, singer and performer, but not nearly enough has been written in country music publications about him. Although just recently I read in another country music publication that Mack has a new double album out entitled Mack Vickory's Greatest Hits Volume I & II by Airways (AR 1008). He does a variety of his own material and the review was excellent. He wrote the sound track for the John Travolta movie **Urban Cowboy** and has written songs for other country artists as well. I haven't seen Mack in years but I keep up with his accomplishments through magazines and other sources and I think he is overdue for the recognition he deserves. I will be watching for any articles concerning Mack in the near future. I pray your magazine has 10 more great years.

SARA E. HAGGARD
ADRIAN, MICHIGAN

I would like to congratulate you on the best country music magazine I've ever read. I really enjoyed the 10th Anniversary Edition. I especially liked the picture of Waylon and Jessi dated 1973 on page 12. It's nice to see a magazine that sticks with the stars from start to finish. I myself have been a committed fan of Waylon Jennings and Jessi Colter since the early seventies. I have 22 albums of Waylon's including the **Early Years,** recorded in Phoenix, Arizona about 10 years ago. I also have Jessi's **A Country Star is Born,** recorded in 1970 and her other 4 recorded after that. I was country outlaw before country outlaw was cool! Your magazine gives all readers, writers and pickers the attention they deserve.

Again, congratulations on your magazine and I'm looking forward to reading it for many more years!

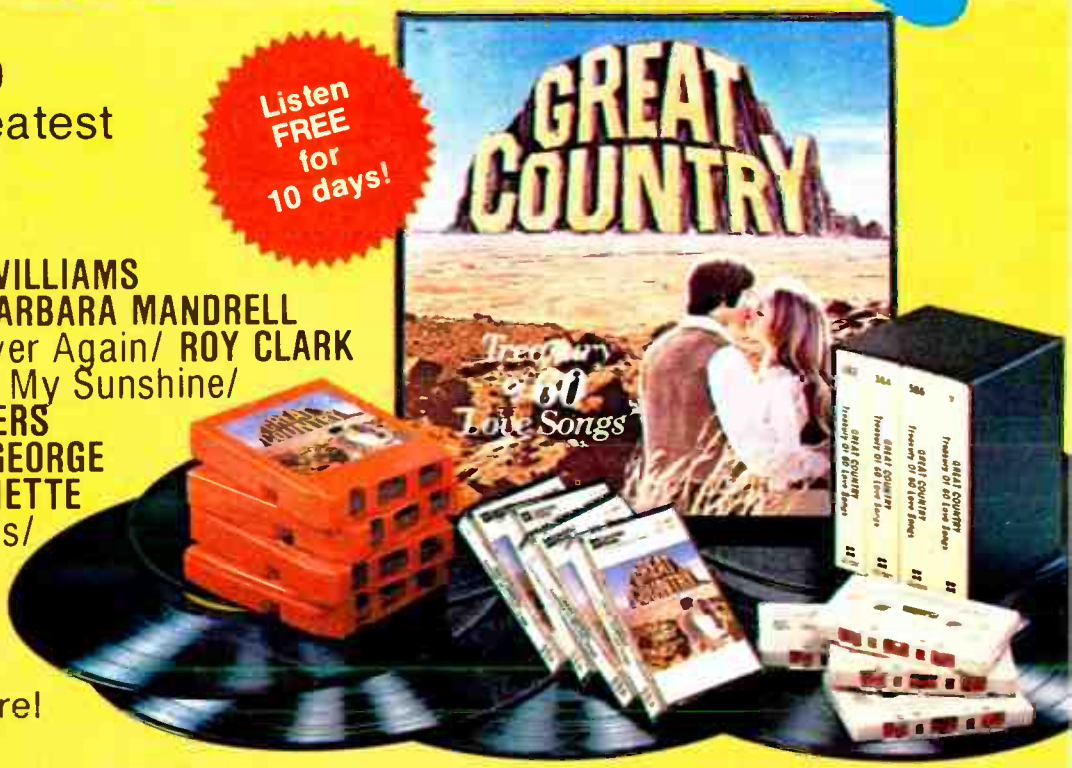
LISA THOMPSON
BRIDGEWATER, CONNECTICUT

Nobody Sings A Love Song Quite Like A Country Singer...

Great Country

A Treasury of 60 of Country's Greatest Love Songs

Listen FREE for 10 days!



Falling In Love/ **DON WILLIAMS**
Woman To Woman/ **BARBARA MANDRELL**
If I Had It To Do All Over Again/ **ROY CLARK**
Do You Know You Are My Sunshine/ **THE STATLER BROTHERS**
Love Is All We Need/ **GEORGE JONES & TAMMY WYNETTE**
What A Man My Man Is/ **LYNN ANDERSON**
Don't Let Me Touch You/ **MARTY ROBBINS**

And Many, Many More!

Warm and mellow... sad and sultry... cool 'n'easy... let the great Country sounds in this fabulous star-studded collection put you in the mood for romance.

Thanks to this exclusive Columbia Musical Treasury — **GREAT COUNTRY — TREASURY OF 60 LOVE SONGS** — you can surround yourself with the rich Country sounds that evoke all the excitement, tenderness and heartbreak of love. There's MARTY ROBBINS' *Love Is Blue*... Johnny Paycheck's *I Sleep With Her Memory Every Night*... Rusty Draper's *Gentle On My Mind*... altogether, 60 lush 'n' lovely Country songs performed by country superstars who really know what life and love are all about.

10-day Free Audition

Best of all, you can sit back and listen to this extraordinary collection for 10 days as our guest — without any obligation to buy. If you're not convinced that GREAT COUNTRY — TREASURY OF 60 LOVE SONGS belongs in your music library, send it back at our expense and owe nothing. Keep it, and it's yours to enjoy while you pay in convenient monthly installments, with no interest or finance charge.

Important: GREAT COUNTRY — TREASURY OF 60 LOVE SONGS is not available in stores anywhere. It's not being offered on TV. You can only get this sensational collection direct-by-mail through this special offer.

Don't delay! To order, simply return the attached Audition Certificate. (If you need additional space you may order on the extra form.) Just fill out and return to Columbia House, 1400 North Fruitridge Avenue, Terre Haute, Indiana, 47811.

You'll be billed in convenient monthly installments of $10.97 a month for three months, delivered. The complete treasury is yours for just $29.95 plus shipping and handling. Any applicable sales tax will be added. There is no finance or interest charge. Act now!

Enjoy 60 of Country's Greatest Love Songs

CHRISTY LANE/ **Shake Me I Rattle (Squeeze Me I Cry)** • HANK WILLIAMS, JR./ **I've Got A Right To Cry** • TOM T. HALL/ **It's All In The Game** • JACKY WARD/ **A Lover's Question** • TOM JONES/ **What A Night** • LARRY GATLIN/ **I Just Wish You Were Someone I Love** • JOHNNY DUNCAN/ **She Can Put Her Shoes Under My Bed (Anytime)** • LYNN ANDERSON/ **We Got Love** • JANIE FRICKE/ **What're You Doing Tonight** • MARTY ROBBINS/ **Love Is Blue (L'Amour Est Blue)**... and 50 more hits straight from the heart of country!

FREE!

Nashville On My Mind in your choice of Record, 8-Track Cartridge or Cassette

Just for listening to GREAT COUNTRY — TREASURY OF 60 LOVE SONGS, you get this Free extra record or tape — to keep! It features 10 more big Country hits by 10 exciting Country performers:

JERRY WALLACE/ **Even The Bad Times Are Good**
JODY MILLER/ **The Best In Me**
JOHNNY PAYCHECK/ **Keep On Lovin' Me**
ROGER MILLER/ **All I Love Is You**
GEORGE JONES/ **Amazing Grace**
and five more super hits!

FREE 10-DAY AUDITION CERTIFICATE

Columbia House
1400 North Fruitridge Avenue • Terre Haute, Indiana 47811

YES! Please send me GREAT COUNTRY — TREASURY OF 60 LOVE SONGS, together with my FREE bonus album — NASHVILLE ON MY MIND — on records, 8-track cartridges, or cassettes as indicated, if my application is accepted. If I'm not absolutely delighted, I may return the collection within 10 days and owe nothing. If I decide to keep it, I will be billed in the convenient monthly installments shown, plus any applicable sales tax. There is NO interest or finance charge.

- ☐ 6-Record Collection (plus 1 FREE) **8346893**
- ☐ 3-Double-Length 8-Track Tape Cartridge Collection (plus 1 FREE) **8346973**
- ☐ 3-Double-Length Cassette Tape Collection (plus 1 FREE) **8347053**
- ☐ I prefer to enclose my check or money order for the collection indicated above. I will receive only one statement for shipping, handling and any applicable sales tax. Full refund guaranteed if I return the collection.

Name _____
(Please print) First Initial Last

Address _____

City _____ State _____ Zip _____

Signature _____
(Please sign in ink. If a minor have parent or guardian sign.)

33-9/K406

Delbert McClinton: From Country to R&B... and Back

By Fred Schruers

Delbert McClinton, now 41, has been playing his gutsy brand of what's been called "East Texas roadhouse blues" since the early 1950's when he grew up in Ft. Worth listening to country stars on the radio and watching R&B acts in clubs. He's had a checkered history, with a number of record companies folding under him (ABC and Capricorn, to name two). But his sensual, eclectic singing style and spirited harmonica playing (combined with a presence that hints at his days—before marriage—as a formidable womanizer) have kept him going. With last year's hit, *Giving It Up for Your Love,* he showed how successful a matchup his Texas band could have with the Muscle Shoals sound of Barry Beckett and company. He became known to a wide audience of country fans when Emmylou Harris topped the country charts with *Two More Bottles of Wine*—but as this talk with Delbert shows, he has country roots that go deep into the era of Lefty Frizzell. We spoke in New York over shots of whiskey with Delbert and his longtime sidekick and guitarist, Billy Sanders.

Q. When you played New York last year, you did several songs from the repertoire of Frankie Miller, who I understand is a Scotsman. Now the first side of your new record (*Plain' From the Heart*) on Capitol is practically a tribute to him.

A. Well, a friend of mine turned me on to him last year, and I think he's about the greatest thing happenin'.

. Ever meet him?

. Haven't yet. He's in Muscle Shoals right now. I'm gonna give him a call. see if he won't come to Atlanta. We're gonna be in Atlanta three-four nights from now. Try and get him up there to sing some of them songs with me.

. It's interesting that he's so close to you in style, but coming from across the Atlantic.

A. We're both of Scottish descent. Although he's from there and I'm just a descendant of folks from there. I'm from Fort Worth, Texas.

Q. You never traced your roots back to Scotland?

. No. Probably a drunk in some jail or something.

. How about your father, ever talk about his Scottish blood?

A. Naw, I never thought about it. As far as I knew he was just from Snyder. (Laughter all around). How big is it? About this big. (He makes a circle by touching his thumbs and first fingers together.) Population about 78. Just a small West Texas town.

Q. Doesn't sound like a

hotbed of rhythm and blues music.

A. No, not Snyder. But that's where my Daddy's from. I'm really from Lubbock, moved to Fort Worth in '51. And there was a lot of R&B happening around there in the Fifties.

Q. Was there ever a problem being a white boy going into black clubs?

A. Not for us, we never had any problem. In fact, I always felt more comfortable playing black clubs than playing white clubs. We played a whole lot in the Fifties. We backed up everybody that came to town—we had the best band in town. So Jimmy Reed, and Joe Turner and all those guys come through there, we'd be their backup band.

Q. I saw Joe Turner play Tramps last week. I gather he's been sick—he's lost a lot of weight. Still sounds great, though.

A. Yeah. I saw a picture of him a while back and he was huge. I saw him last night and he was not huge. Still big, though. Saw part of the show, but I sat on a runway in Los Angeles for five hours yesterday, waiting for the fog to lift, and after about 30 minutes I thought I better go home and go to bed. If I hadn't laid down I'd have been a piss-poor, pitiful, son of a bitch today.

Q. Do you party harder in New York than in other cities?

A. No. I used to, but I've pretty much got a handle on it. I have to—too much fun hurts so bad the next day. (Billy Sanders laughs mournfully, and Delbert points to him.) I brought him with me so I'd see what I would have looked like today if I'd hung out with him last night.

Q. How are you traveling this tour?

A. We flew in from points

west, but we're picking up a bus today, for the next four or five dates.

Q. Where do you live in L.A.?

A. Malibu. It's nice. It was eighty degrees before I left yesterday.

Q. Would you ever settle back in Ft. Worth?

A. Maybe, but it'd be a while, if ever. I doubt it.

Q. I understand Capitol is sending your single out a second time because it got lost in the holiday shuffle. Which cut was it?

A. "Sandy Beaches," a song I co-wrote with John Jarvis. He's a keyboard player, played on my *Keeper of the Flame* album. He's real good—I like working with him. (A publicist arrives with a bottle of Canadian Club, which Delbert uses to pour double shots all around.) Gonna do a little brain surgery here in a few minutes.

Q. You seem to write songs in streaks. None of the compositions on the previous record were yours, but this one has two and some earlier albums, like *Victim of Life's Circumstances* . . .

A. Yeah, I wrote everything on that one. Beats me why I can't write sometimes. The way I always have written is—*I just do*. And sometimes I don't. I've found this deal of co-writing with John, I like that. I can come closer to sitting down to write a song if I'm playing off of somebody.

Q. What instrument do you compose on?

A. Either an acoustic guitar or a piano. Usually in a matter of minutes. There's been times when it's a matter of years.

Q. How about a song like "Two More Bottles of Wine?"

A. I sat down and wrote that song in about an hour. Just got my heart broke when I wrote that song.

Q. It's not necessarily a love song though. It's more about L.A., or everything going bad.

A. Well, everything did go bad. Quick. Here's to a successful evening (Delbert drinks his double in a gulp and cranks his elbow up and down: "nik nik nik".)

Q. The circumstances of the song were pretty close to real life, then?

A. Eggs-actly. It just came out.

Q. That must have been your best source of income for a while, after Emmylou Harris covered it.

A. You're right there.

Delbert and friends Bonnie Bramlett and Bill Murray.

. If somebody wants to cover a song of yours, there's no saying "no," is there?

A. I can't think of a reason why you wouldn't want somebody to cover your song.

Q. What if it was, say, Barry Manilow? Or pick somebody you dislike.

A. I don't dislike anybody who wants to cover one of my songs. I wish 'em all the luck in the world. Anything I can do to help, just call me.

Q. What's the process of getting somebody's song that you want to cover?

. You just do it, and the songs are already protected through the publishing company so they make the writer's fee and you make the performance money. If you cover somebody's song and it does real well, they send you a big box of oranges or something. And they make **all** the money. Not all, but writer's (fees) is where the money is. That and publishing.

Q. Were you aware of that early in your career?

. Not until I'd already lost total publishing on all my songs.

. Who wrote that contract?

. Oh . . . a creep. A wholesale meat salesman.

. Why does practically every artist get screwed on their first contract?

. In my personal situation, all I was interested in at the beginning was just to get a record done and get it out. I didn't understand the publishing and all that stuff. And they know you don't. It's a shame, but there's too many people that don't have

any scruples, I guess. And they pat you on the back and take your publishing. At the time you think, this is a good son of a bitch, he's helping me get a record out. At the time he says, "Now sign right here. All this is just a standard contract." And you don't understand that under that little letter 'A' it says, "I get all your publishing."

. Do you think bad deals are more prevalent in country than R&B, or vice versa?

. I think the sharks are everywhere. I don't think any particular one style of music attracts someone who wants to be nice. (Laughter)

. When did you get discovered?

. Let's see—'58 or '59. . . it was '59. Private Bill Smith was the name. (He's referring to Major Bill Smith, a Texas impresario.) He'd just gotten out of the Army. Kinda hard to explain. He was a pretty unique character. The best way I can describe him is as a wholesale meat salesman. I was sitting in a studio in Fort Worth one day—the only studio there then and Major Bill stuck his head in the door and says to the engineer, 'Put me down for ten o'clock Saturday morning' and the fellow says, 'Okay, who you bringing in,' and he says, 'I don't know, I'll find somebody.' At that time I was very naive about the business—19 years old—and all I wanted to do was make records. Everytime he'd have somebody in to record he'd call me up to get the musicians together. Subsequently we'd go in there and make little demos and he'd put 'em out on local labels that he had. And all that stuff's coming back to haunt me now. He's put out three *Early Delbert* albums which are terrible.

. What's the name of his company?

. Rip-Off Records, I think. He takes out little ads in like, *Buddy Magazine*. Some of it was pretty good. There's a lot of stuff I wrote a long time ago and we did some old Sam and Dave stuff. Webb Pierce stuff . . .

. It seems that you have that one side of R&B influences, and on the other, guys like Webb Pierce and Merle Haggard.

. Merle Haggard is definitely one. I'm a real vocals freak and Merle Haggard is one of the best—one of the *real* singers, as far as I'm concerned.

. You a Lefty Frizzell fan?

A. Oh man, you know it. Lefty was the best. Lefty was the one, I think, where Merle got his style . . . I think maybe George Jones was influenced a lot by Lefty Frizzell, and George Jones is the best around. George Jones is the singingest son of a bitch that's ever been.

. I guess George would be more widely recognized if he'd kept himself together more.

. Well, that's the old story, I guess.

. Why especially in country music, though?

. Beats me. Why do you say country especially? What about Billie Holiday?

. Granted. How old were you when those singers started to get your attention?

. Well, when I was a kid all you heard was Hank Williams and Lefty Frizzell, Jimmie Rodgers, Patti Page . . . I got into R&B after I moved to Ft. Worth. Late at night, when all the local stations cut off, all the high-powered stations like WLS, WRR, XERF, all those stations would come through, you know. What's the one in Memphis—Randy's Record Shop. Is that in Nashville or Memphis? And then WRR was in Chicago—no, Dallas. They played stuff from all those mail-order record places. We started hearing Jimmy Reed, and all that stuff. Of course, KNOK, a Ft. Worth station back in the Fifties, was one of the best record stations I ever heard of. Black station. Knock, is what they called it. In fact, we were the first white band ever to have a record play on KNOK—old cover we did of a Sonny Boy Williamson song, "Wake Up Baby."

Delbert with long-time guitarist Billy Sanders.

Q. Did your families and friends think playing black music was odd? Did you catch any grief about that?

A. Billy did. 'Course he's from a family of real hillbillies. Billy Sanders adds: It broke my daddy's heart when I didn't play the Cowtown Jamboree. (Delbert again) I played the Cowtown Jamboree once. I *think* I did.

Q. So you had two audiences you could play to, back then?

A. In Ft. Worth, in the mid and late Fifties, I think the whole reason behind why a lot of music was popular was that it was a big dance craze in Texas, Oklahoma and Louisiana—it was called the Golden Triangle, and they did this dance called the "Push" or—what did they call it in Houston? "The Whip"—and it was a real good dance. It was very coordinated and it was all done to a shuffle. Just a particular dance in a particular area, but still, around Texas, they have Push clubs. It was this very sexy, struttin'-type dance.

Q. Not like the steps they do in Gilley's?

A. Not at all. Just a very rhythmic dance at kind of a half-time. Real graceful. The classic song they would do it to was "Linda Lou"—about as classic as you could get, and the fella

that sang it was from Ft. Worth—Ray Sharp. He was the guy we'd listen to to learn before we started playing. Ray Sharp, Cornell Dupree, C.L. as he was known in Ft. Worth. There was people that just lived to do that dance. And there were Push contests and stuff. It was a localized thing, but at the same time it was well worth making note of because it was something that people put a lot into to learn how to dance right. It wasn't just off-the-head, expression dancing. It was very rhythmic. It had a whole lot of influence on what we played, 'cause it was like the band would get off watching the good dancers, and everybody knew who the good dancers were. Everybody showed up for the Push contests. You really made a point of going to watch so-and-so dance . . .
Billy adds: Billy Dan and Gloria, for example. I forget their last names—.

(Delbert again) And Jerry Foster. He was a dancin' son of a bitch. And some guys would dance with two gals at the same time. Very intricate. You know what we oughta do? Get a bunch of people together and show that on a screen. Because that kind of dancing had a whole lot to do with me havin' a good time.

Q. It was good music to romance girls to, then?

A. It was very sophisticated—naw, it wasn't that—it was honestly sensual. And it was a struttin' feeling kind of thing, you know? But at the same time it wasn't a jerky thing. Real smooth. Turns and twirls.

(Billy): Can't do it by yourself. Gotta have a girl to do it with. And she's gotta know what she's doing or she ain't gonna look very good.

Q. Did people wear any special get-up?

A. Mini-skirts and double-breasted coats, turtleneck sweaters. It all probably peaked in '65. We just about ended it, didn't we? You might even say that it was a dance created around what us and a few other bands played. On this new record we got, "I Want To Thank You, Baby, now that's a de-luxe push song.

Q. Tell me about those guys at Muscle Shoals who produced the last two records.

A. Well, they all produce. And they all play on each other's productions. Since Muscle Shoals Sound Records has come along—and we were the first success on the label with the *Jealous Kind* album—they've all been producing. And those four guys have been playing together since they were in high school. And the old National Guard Armory that they used to play in when they were kids, they bought it and moved their studios into it. They originally had a little bitty ol' building out on Jackson Highway.

The way I have always written is, I just do. And sometimes I don't.

Q. Where do you stay when you're down there?

A. The beautiful downtown Howard Johnson's is where we stayed this last time. Plenty of people have worked there. Dylan did *Slow Train Coming*, and didn't Seger work down there? That rhythm section of Hood and Hawkins is probably the most renowned one around. They've played on more hits than anybody over the last 20 years. All that Wilson Pickett, Aretha stuff. Ottis Redding, too.

Q. Does that Muscle Shoals sound represent something that's uniquely Alabaman?

A. I wouldn't call it uniquely Alabaman, cause I'm not from Alabama but they think a whole lot like I always did. And not only me, but Billy and a lot of other people. But it just so happens that these guys were fortunate enough to find each other when they were young, and they made a unit out of four people.

Q. When they're going for a particular feel, what kind of language do they use?

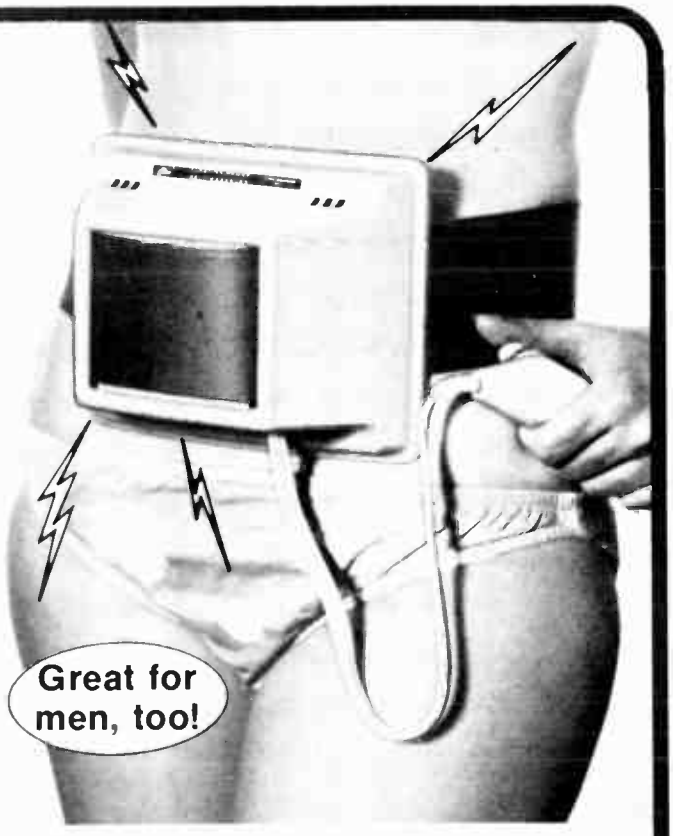
A. They use a lot of sign language. Barry's in the control room, the other three guys are out in the control room. I can't decipher it all, but they're so close that they have an unspoken thing going between them all. Best son of bitches in the world. They just don't know how to screw up.

Q. Is it intimidating to go there?

A. Shoot, no. We're good too. So it's a mutual enjoyment in getting to play with one another. I don't mean to blow our horn, but it's still true. It feels good to play with people that can play. Shoot, it's digging ditches with a spoon when you play with people you can't work with.

Let Our Vibra-Massage Do The Work While You Just Sit Back And Relax!

NOW! TONE MUSCLES AND TRIM YOUR FIGURE FAST!



WAS ~~$29.99~~
NOW ONLY $19.99

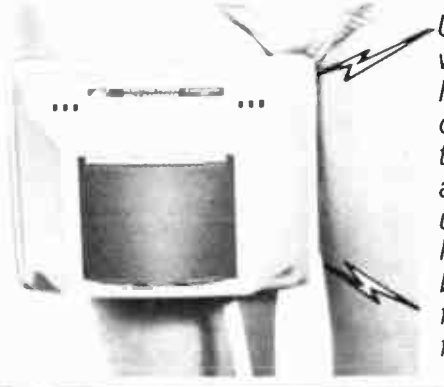
No More Strenuous Exercise, No More Dreary, Drab Diets!

Here's the miraculous new way to tone up flabby muscles, and firm up a flabby figure that all the women are raving about! It's like having a professional Swedish masseur at your beck and call—for a relaxing rub down, or a figure-firming massage.

The Vibra-Massage works electronically to tone your body, take care of troublesome bumps and bulges, dissolve away Cellulite, and whip you back into shape. And all you do is lie back and enjoy!

2,000 Vibrations Per Minute

Simply slip the adjustable Vibra-Massage around your waist, buitocks, hips or thighs...turn it on...and let it go to work. Dozens of suction-cup "fingers" knead and massage just where you want them. Set it on "high" and 2,000 vibrations per minute stimulate circulation, tone up flabby muscles, and massage away excess fat and fluid to trim your figure fast



Use it on waist, hips, thighs or buttocks to massage away unsightly lumps and bulges, and firm up your figure fast!

Or, turn it on "low" for a gentle, relaxing massage that eases away tension and strain, relieving aches and pains, and soothing away the cares of a tiresome day.

Like the Expensive Figure-Salon Models

The Vibra-Massage is beautifully made with a 45" adjustable belt, and an extra-long 66" power cord. It's just like the expensive, professional units used in the expensive figure salons Park Avenue socialites and Hollywood movie stars go to for help with their figures. Yet it's available to you now—direct-to-your-home-by-mail—for just $19.99, on our money-back guarantee of satisfaction. Send for yours today.

30-DAY MONEY-BACK GUARANTEE

You must be thrilled with the way Vibra-Massage tones up flab and firms up your figure, or return it anytime within 30 days for prompt refund of purchase price (except shipping and handling).

WALNUT HILL

WALNUT HILL COMPANY
Dept. CMM-201
65-19th Street, Brooklyn, NY 11232

VISA

Please send me ____ **Vibrating Belt(s).**
☐ One Belt for just $19.99 plus $3.75 shipping & handling.
☐ **SAVE $5.00!** Two Belts for just $34.99 plus $5.85 shipping & handling.
(Sorry, no C.O.D.'s).
Or use your credit card ☐ MasterCard ☐ Visa
Card # _____ Exp. Date _____
Print Name _____
Address _____
City _____
State _____ Zip _____

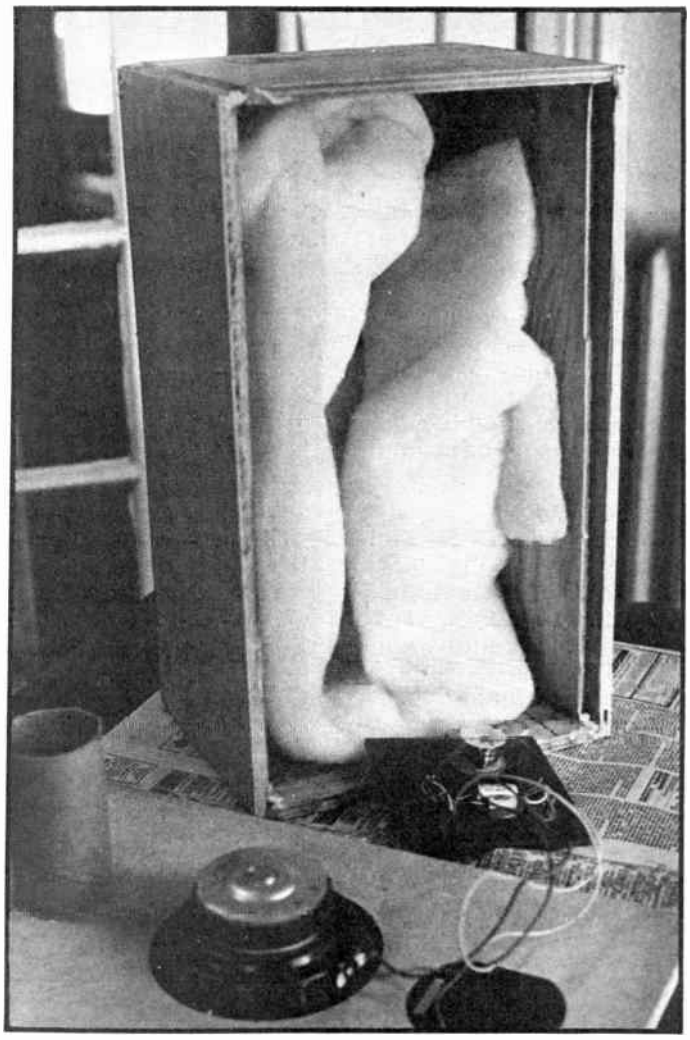
Better Listening

By Neal Weinstock

Loudspeakers are, arguably, the single most important component in any hi-fi system. Typically, somebody about to buy a stereo is advised to allocate to speakers about half of the money he or she has to spend. In other words, even if you've got $2,000 or $3,000 for that dream system, $1,000 to $1,500 of that dream ought to go for dream speakers. Why? Because channeling the best sound through cheap speakers generally lets only cheap sound reach the listener's ears.

But why are speakers so expensive? Beyond the drivers, speakers are boxes that are full of . . . not much. We can examine what goes into speakers a lot easier than we can amplifiers, tuners, receivers — all those boxes full of complex electronics. They contain some damping material, a few odd baffles. The drivers and the not very complex wiring that connects them (crossover, it's called) may just cost a few hundred dollars, but thousands? So why should speakers cost so much?

There are two reasons. The first is that when buying a fine set of speakers you pay for the design. But more importantly, you pay for the cabinetry and the labor to build the cabinet and the expenses of shipping big cabinets. Other stereo components, which are basically layer upon layer of integrated and printed circuits, can be assembled in the Far East where labor is cheap and then shipped cheaply here. Speaker cones, ribbon and dome tweeters can also be mass-produced relatively cheaply. But putting them together into a wooden box involves a level of craftsmanship similiar to making any musical instrument.



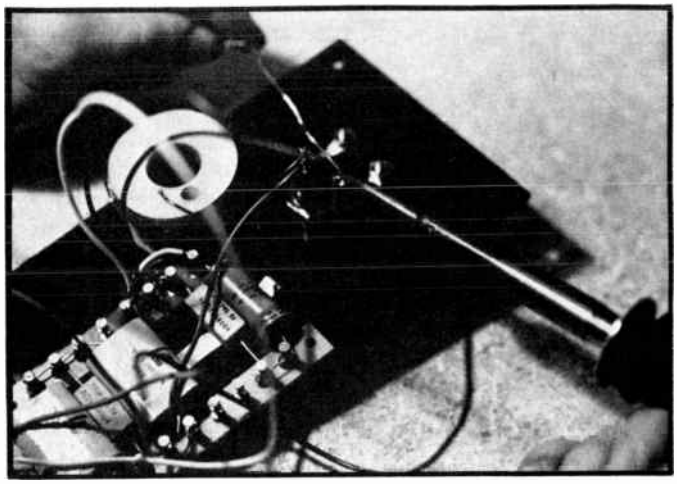
Wired and Damped: **The finished Speakerlab box is stuffed with acoustic padding before gluing in the front panel and electronics.**

Except that it's not nearly so hard. And one way to have a fine stereo system on a tight budget is to buy a speaker kit, and then assemble the speakers yourself. The do-it-yourselfer can save as much as half the cost of a pair of speakers, depending on whether you buy a kit with the cabinets included, or build your own enclosures from scratch.

HEATH 1321—LARGE, ECONOMY SIZE

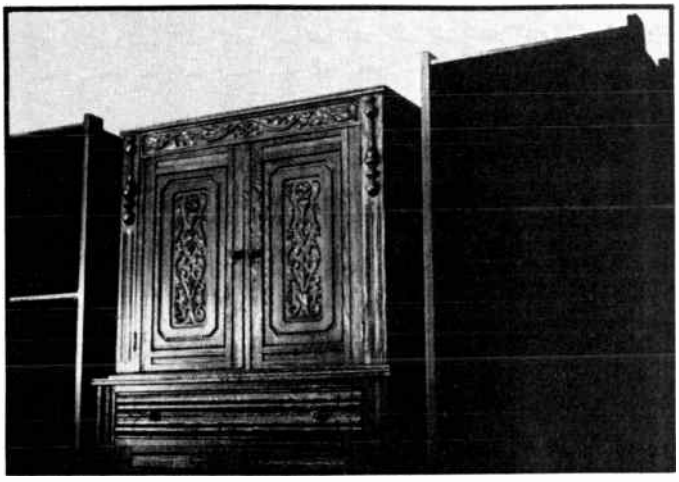
To give you the benefit of testing, we decided to sample a few kits, so we could report from experience. The very first one tried took only about eight hours for both speakers, and that was the first time this reporter ever tried his hand at building loudspeakers. That kit, the Heath 1321, comes with cabinets, but they are monster cabinets. The Heath 1321s stand six feet by two by two. They sell for $1200.

Heath is the best known and largest kit maker in the world, and the model we chose was the high end of our test range. The 1321 is their new top model.



Fried's Crossover: **Only a few points need soldering in all these kits. The cabinets are complex, but the electronics are easy.**

Loudspeakers are, arguably, the single most important component in any hi-fi system...But why are speakers so expensive?



Humongous Size, Excellent Sound: **The completed Heath AS 1321 pair dwarf even an audio reviewer's five foot tall stereo cabinet.**

While $1200 may sound like no bargain, the speakers, when completed, sounded as fully musical as dream speakers costing thousands more. The size of the Heath cabinet is part of the reason for their quality. What most speaker designers feel to be a large part of their job is enclosing more sound in a smaller box. If you are not afraid of a couple of behemoth loudspeakers taking over a room, the Heaths can duplicate the sound of a more expensive design.

The full range of sound reproduced by the drivers is the other part of the reason. From subwoofers that go well below the range of human hearing to super-high ribbon tweeters that can go well above what even a dog can hear, the 1321s could reproduce everything our reference "laquer" recordings (original cuttings) could put out. $1200 or not, we can't think of a cheaper way to get that ultimate sound.

Now you may ask, why get speakers that go below and above what I can hear—since I can't hear it? Good question. For the answer, go back to high school physics and visualize a sound wave like a ripple in a pool of water. If you take a photograph of that pool of water right after you throw a pebble in it, you may just be able to close in on a pattern of ripples that fills the frame as it spreads out. But if you wait, and take the same picture after the ripples have spread out to the end of the pond and bounce back against themselves, then the picture will look much more complicated. Even though you may have photographed the same few square feet of water out of the larger pool, the two ripple patterns are very different. You have to wait for that second photo because ripples move at only a foot or two per second.

Something similar happens with sound. Sound moves at 1100 feet per second, so your picture frame of a speaker had better be as much like the complicated pattern of the original sound-wave as possible—otherwise, even the much smaller frame of your ear will pick up the difference in the pattern, even though it can't "see" to the end of the pool.

FRIED MODEL E—MID-PRICE EFFICIENCY

For our middle priced do-it-yourself system, we got the Fried Model E kit, which sells for $515. Fried's speakers are also available in completed form, for $650 a pair. To enjoy the savings, you have to put together the cabinet, and provide your own wood. We asked a lumber yard to do the complicated cutting for these yard-high, pyramid-shaped speakers. It still took about a day of work to smooth out the inevitable messy cuts, and another day to put everything together.

The result, as I'd hoped, was a five hundred dollar speaker system beyond what one would expect for the price. Fried monitors are used by many a professional recording studio, and these measure up to that tough standard. Fried designs their own drivers, which Heath does not, and most companies don't—as well as a simple and elegant crossover wiring. Those unique Fried drivers allow the speaker to be tremendously efficient, meaning that these will sound louder than most other speakers, given the same power amplifier or receiver.

They will also handle a high-powered input—so if you want to blast out the neighborhood, the Fried E may be your speaker. It reproduced every kind of music we could feed into it very realistically. Perhaps just as important, there's a special pride to building your own pyramids from scratch, and then turning them on. I felt like a pharaoh.

More to the point, the great efficiency of the E means you can save money by matching them with a low-powered receiver. Then, should you ever have the desire to move up to a high-powered amplifier, this is the rare efficient design that will still be compatible.

SPEAKERLAB SX—INEXPENSIVE, FINE SOUND

Finally, our low end speakers were the Speakerlab SX, for $158 a pair, cabinets not included. Actually, the kit does include the front panel, which is the most difficult to cut, so this kit went together in an afternoon. Only 21 inches by 11 inches by 10 inches, the SX is a very convenient bookshelf size. Like the Fried E, it is a very efficient design, but it will not handle an amplifier with more than 75 watts per channel. That is probably no loss, since with lower-priced speakers, you'd probably be using a lower-priced, lower-power receiver.

Speakers that you would find in any stereo shop for $158 a pair are not likely to be anything to brag about. But these SXs are indeed high fidelity speakers. Getting them as a kit is about the cheapest way to get any speakers that provide true hi-fi sound. Like the Frieds, the Speakerlab SX offers two-way speakers with a port, which means there

are two drivers, a woofer and a tweeter. The port is a hole in the cabinet that lets out some extra volume increasing bass response and efficiency. Unlike the Frieds, both of the drivers in the SX kit are stock drivers made by one of the large Japanese manufacturers—but so are all the drivers in the giant Heaths. That's not necessarily a bad sign.

In fact, everybody who listened to the SXs found them to do well, and to do *extremely* well for their price range. And when you play them loud, which is pretty easy, they sound fine.

These three kit companies represent most of the kits sold in the United States. The kits can be obtained from either a limited number of dealers or direct from the manufacturer. Fried is at 7616 City Line Avenue, Philadelphia, Pa. 19151. Speakerlab is at 735 N. Northlake Way, Seattle, WA 98103. And Heath is in Benton Harbor, MI. 49022.

All instructions in all of these kits were extremely easy to follow. In each there were only a few connections to solder together, though only Heath provides elementary instructions on how to solder. If you decide on one of the others, any $5 soldering kit should come with instructions—and you can quiz the salesman where you buy it. Otherwise, the tools needed are mostly home standards: a power jig saw, an electric sander or a sanding attachment on an electric drill, straight head and Phillips head screwdrivers, white glue, and a hammer and tacks or a staplegun for the cloth covers.

At Manhattan lumberyard prices, which are high, the SXs cost about $30 in wood and $20 in labor, and the Es used $50 in wood and $90 in labor. The Speakerlabs specified plywood and the Frieds specified pressed wood, so that's what we used. Obviously, at inflated New York prices, it pays to buy the Frieds ready-made. But then there is the pride of building them.

By the way, the Heaths are guaranteed for 90 days, the Speakerlab for five years, and the Frieds are guaranteed forever.

And should this little project get you hooked on kits, the Heath Company makes everything from little clock radios to the new $7000 Zenith Personal computer, available in kit form.

Classified

WE ARE RAISING OUR RATES – Because our readership has gone up so dramatically, we now must bring up our rates to cover our increased production costs. However, we're still a great buy for your advertising dollar.

NEW CLASSIFIED RATE: $2.10 Per Word

Mail To: Country Music Magazine, Dept. CMC, 149 Fifth Ave., N.Y., N.Y. 10010

MUSICIANS

MUSICIANS - GET WITH IT! Why wait for the right group or right musicians to find you? You can find them! Call P.M.R. the music industry's largest nationwide referral - and Get Things Rolling Now! Call Toll Free 1-800-328-8660.

MUSICIANS! SAVE MONEY! With our index listing addresses, phone numbers of NATION-WIDE DISCOUNT HOUSES. Save 30% - 50% on instruments and equipment. Send $2.00 and SASE to Chilton Co., Dept - CM, PO Box 7064, Roanoke, Va. 24019.

BUSINESS OPPORTUNITIES

$75,000 GUARANTEED IN FIVE WEEKS, write: Kevin Krieger, No. 6 - 16th Street, Edwards, CA. 93523.

FORMER SHAKLEE PRESIDENT STARTS NEW COMPANY! Need Founding Sponsors. Write: Enhance Marketing, Box 6372 (CM), SLC, Utah 84106 (801)-466-2474.

WORK AT HOME! Full or parttime stuffing envelopes no limits! Earn $.50 to $1.00 each. Income guaranteed. Stamps supplied. STACO, Box 344-CM, West Linn, Oregon 97068.

MISCELLANEOUS

SATIN PANTS, etc. For entertainers, etc. Write/call for catalog. Satin Sales; Dept. 25; 7 South 5th St.; Minneapolis, MN 55402, (612) 333-5045.

COUNTRY MUSIC: A LOOK AT THE MEN WHO'VE MADE IT. This unique book explores the phenomenon of country music. Over 100 recent photographs and quotes from 38 major stars including Willie Nelson, Kenny Rogers, Ernest Tubb. Send $8.95, plus $2.00 postage and handling to C M Publishing, Dept. CMM, 330 Eubank, El Paso, Texas 79902.

DON'T BE A DUDE! Be Country! Wear the real thing on your boots! From our own Champion Bulls. Also great gift for that special someone! $5.00. T-Bone Bulls, Houston, Missouri.

ACTION CONCERT PHOTOGRAPHS - COLOR. Over 100 of your favorites. Excellent quality, reasonable prices. Catalogue/sample $1.00 J. Goodwin 2751 Haymeadow Dr. York, Pa. 17402.

UNIQUE WESTERN BELTS, BUCKLES, AND ACCESSORIES, from Texas. Send $.50 for brochure. Armadillo Leather Goods, P.O. Box 23384, San Antonio, Texas, 78223.

REAL CHILI! World Championship Recipe. $1.00 - Chili, Dept. CM, Box 225, Nacogdoches, TX 75961.

SEWING SUPPLIES with a Western Accent! Pearl snaps - 191 colors and styles. Western Trims. Free Catalog. Bee Lee Company, Box 20558-M, Dallas, Texas 75220.

BEST CHILI EVER! Texas recipe. $1.00 and SASE to Russ, Box 475-C, Spring Valley, NY 10977.

EXCITING GAME - called Oil Well! Uses "wild-catter" type skill and chance. Family fun. Holds interest. One to four can play. $8.00 to Lynn Games, 2618 N. Fitzhugh, Dallas, TX 75204.

COLOR CONCERT PHOTOS! 3 X 5s/8 X - 150 performers in concert including Oaks, Mandrells, Statkers, Waylon, Willie, Gatlins, Denver, many more! Send $1.00 for illustrated catalog. Mention favorite. "SMILE", Box 15293-CM, Chesapeake, VA 23320-0293.

"BE SAFE IN A DANGEROUS WORLD." Vernon Howard's powerful new mind-power booklet. Prevent problems. Thousands helped! $1. New Life, Box 684-CM, Boulder City, Nevada 89005.

RECORDS & TAPES

OLD ORIGINAL SUN LABEL RECORDS. Perkins, Cash, Orbison, etc. Also rare Elvis photo. Carter, Box 22303, Memphis, TN. 38122.

OLDTIME RADIO BROADCASTS, including "Grand Ole Opry," "Gene Autry's Melody Ranch" on quality tapes. Free catalogue. CARL FROELICH, Route One, Box 158-F, New Freedom, Pennsylvania 17349.

ORIGINAL SONS OF PIONEERS, Tex Williams, Foy Willing, Gene Autry, Rex Allen, others. Rim Records, Box 157, Jenks, Oklahoma 74037.

COUNTRY STEEL GUITAR INSTRUMENTAL ALBUM. "Steel'n Easy" by Pete Duhart. Send $8.00 to: N.R. Duhart, P.O. Box 2057, Hazardville Section, Enfield, Conn. 06082.

INSTRUMENTS

MUSICAL INSTRUMENTS, STRINGS, Accessories, Parts. Repair and Learn-To-Play Books. Catalog $ .35. STRINGKING, Box 5444 CM, Lindenhill, Flushing, N.Y. 11354.

1934 - MARTIN GUITAR - 0-17, perfect condition. Vintage instrument. Call - 1-812-283-8355. Make offer.

INSTRUCTION

LEARN TO PLAY GUITAR with hour long instruction cassette send $5.25 to GUITAR TAPE, Route 6 Box 240, Batesville, Arkansas 72501.

INSTRUCTION BOOKS - Guitar, Banjo, Mandolin, etc. Discount strings, accessories, Free details. Saunders Music, Box 24771-CM2, Richmond, Virginia 23234.

FREE LESSON, "Learn Chording". Piano, organ, guitar. Simple new system enables anyone to learn. Davidsons, 6727MC Metcalf, Shawnee Mission, Kansas.

PLAY STEEL GUITAR: Simplified Mini-Course shows how! Tuning and Chord Charts for electric, Hawaiian and Dobro Guitars included. Only $2.00 postpaid. Guaranteed. Catalog Free! Aloha Publishers, Box 20374-CM, Dallas, Texas 75220-0374.

PLAY STEEL GUITAR, DOBRO. Twelve easy lessons. Uses number system, no music. Details. Dale's (CM), Route 3, Hempstead, Texas 77445.

"20 NASHVILLE HOT LICKS" for Guitar. Simple instructions. Cassette and tablature. Vol. one $7.95, Vol. one and two $14.95. Beaverwood Studios, 133 Walton Ferry, Hendersonville, Tenn. 37075.

Songwriters

SONGWRITERS, SINGERS ASSOCIATION now forming. No rip off way into music. Results guaranteed. SASE. DATA MUSIC, Box 1791, Independence, Missouri 64055.

HOW TO WRITE A HIT SONG AND SELL IT! For free details write, Clanon Assoc., Box 425C, Brewerton, N.Y. 13029.

POEMS SET TO MUSIC. Songs recorded. Send best poems for prompt consideration. Nashville Music Productions, Box 40001-CM, Melrose Station, Nashville, Tenn. 37204.

POEMS WANTED. New songs recorded. Free Radio-TV publishing. Broadway Music Productions, Box 7438-CM, Sarasota, FL. 33578.

LEAD GUITAR TRADE SECRETS. Easy to understand instructions and diagrams. $3.95. Music Techniques, Box 142, Pleasanton, NE. 68866.

PHOTO CREDITS: P. 15-Marty Robbins-Jim McGuire; P. 24-Lone Star- Chuck Pulin; P. 25-Sundown-Gene Bagnato; P. 34 and 35- Ronnie Profit- Turner Hutchinson; P. 36-Stella Parton- Lynn Goldsmith; P. 48 and 49- Don Everly- Coutesy of CMA; P. 56 and 57- Delbert - Ebet Roberts; P. 60, 62 and Loudspeakers-Neal Weinstock.

Record Reviews

ELVIS COSTELLO
Almost Blue
Columbia FC 37562

How would rock fans react if Merle Haggard recorded an album of Elvis Costello songs? With disdain and suspicion, surely. Yet here is England's Elvis C., playing the carpetbagger in Nashville, asking to be taken seriously as a country artist—for one LP. Actually, there's more behind this venture than sheer gall. Costello's affection for the music is well-known: he's written a few respectable country tunes and even recorded one of them with the sublime George Jones. A higher endorsement you could not get. Anyway, the misery, guilt, and vindictiveness that have been a staple of traditional country have also figured prominently in Costello's often-stunning output over the last few years.

Despite those promising credentials, **Almost Blue** turns out to be an almost totally ill-conceived venture. Costello's versions of other people's tunes, leavened by *no* originals, functions as a catalogue of different ways to botch a song. In short, the white-heat intensity that serves his own material so well is inappropriate for the excellent compositions he's chosen. Elvis' timing is repeatedly off. Don Gibson's *Sweet Dreams* calls for a performance that suggests dejection and frailty, but Costello lays it on thick, singing each line as if it's his last. Where Tammy Wynette's lullabye-like *Too Far Gone* strives for wistful passivity, Elvis manhandles the lyrics like he's roping a steer; it's a relief when the piano and strings take over. Costello's relentless earnestness fails to exploit the humorous side of some of the other down and out classics. He fairly bellows his way through Hank Williams' *Why Don't You Love Me (Like You Used to Do)* and can't loosen up enough to capture the boozed-out ambience of *Sittin' and Thinkin'*. Lighten up, boy!

At least the support staff does a passable job of keeping the proceedings moving. Costello's pianist Steve Nieve fashions nimble adornments and John McFee adds just the right amount of steel guitar. Although the Nashville Edition's backing vocals sometimes force Elvis to stay on course, the two forces just as frequently clash. The big mystery of **Almost Blue** is why producer Billy Sherrill, who's done so well by George and Tammy, didn't offer more guidance.

One track works brilliantly. On *A Good Year for the Roses*, Costello abandons his sharp-tongued persona and gives himself up to the song, garish production and all. Accompanied by billowing strings and a bloated backing chorus, he achieves a gripping blend of sadness and anger that for once justifies his good intentions. Otherwise, you may wish to ponder what Merle Haggard's reaction would be to Elvis' hasty rendition of The Hag's immortal *Tonight the Bottle Let Me Down*. It would probably be unprintable.

JON YOUNG

EMMYLOU HARRIS
Cimmaron
Warner Bros. BSK 3603

Before Warner Brothers Records (always a rock giant) ever released a country record they signed Emmylou Harris, who they had figured as another Washington D.C. long and lean folky. It wasn't long before her tear-jerk vocals garnered her three No. 1 country smashes. Warner opened their first office in Nashville and Emmylou confidently continued her sweetheart streak with country audiences throughout the U.S. A few years ago she further cemented her sound and success when she married her producer, Brian Ahern.

For her latest album **Cimarron**, Ahern has assembled a number of the pickers from Em-

mylou's touring group, "The Hot Band," and spiced up the mix with some of country music's virtuoso players. Emmylou chose not to write any of the songs on **Cimarron**, relying instead on the pens of Poco's Rusty Young, Pee Wee King, Chip Taylor and others, including (surprisingly) Bruce Springsteen. By and large we meet women, beautiful and otherwise, left lonely as they vainly await their man's return. Emmylou's heartthrob/sob soprano is well suited to this sadness and she serves up a sorrowful broth, a bitter drink, laced with loneliness only the passionate can provide. The title track sets the simple scene: The Rose of Cimarron waits endlessly by her window, watching and wondering if each passing day will bring word of her widowhood. Side one includes three other such scenarios and side two, three more. *Another Lonely Morning* is a potential dirge saved by (ex-Elvis Presley) guitarist James Burton, whose immaculate electric soloing edges the imagery of fickle fallen leaves and last time love affairs. *Spanish is a Loving Tongue*, though more uptempo, covers much the same stained ground, occasionally uplifted by great pedal steel courtesy of long time favorite Hand De Vito. In *The Last Cheaters Waltz* we hear of a not so innocent by-stander finding comfort on the fly . . . passions spent on a person with no forwarding address . . . left with a love that is ultimately returned to sender. Happily this side also includes a Townes Van Zandt (Definitely a D.C. folky) composition *If I Needed You* which Emmylou sings with country crooner Don Williams. At last we have a relationship destined to end on a hopeful note. Their voices, intertwining easily, braid a musical love knot as Willie Nelson's incredible harmonica man, Mickey Raphael, wails soulfully in the distance. It is a strong performance where the meter could easily be measured in heartbeats.

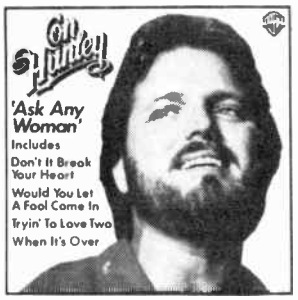
Flipping the disk over brings more sorrow but some surprises. The first cut *Born to Run* (not the Bruce Springsteen anthem) is an inbetweener . . . not country and not rock. It falls fitfully in between the musical cracks. The very next offering is Springsteen's *The Price You Pay* (from his **River** album). Springsteen's

urban currents of decay flood into Emmylou's rural ebbtide of sensibility cutting a deep and dark chasm emptying endlessly into an obligatory ocean of tears. It is a rite of passage where everything goes wrong . . . and the "dark of night holds back the light of day." It is a performance that is intimate and personal.

There is a four minute and twelve second pause from the passion play as Emmylou teases us playfully with *Song of a Rotten Gambler* but we are quickly back to darkness with the ironic country classic *The Tennessee Waltz*. By now Emmylou seems only mildly disconcerted by her old friend stealing away her sweetheart. Ditto the following ditty, *Tennessee Rose*, a deceptively draining lovelost composition saved by Emmylou's striking singing style.

Cimarron is an eerie, exhausting LP drawn with painful pigments on a canvas of unfulfilled expectations. Though her vocal abilities alone can break your heart, **Cimarron** surfaces as a somewhat disturbing album, perhaps overstated, yet occasionally as moving as the dark clouds obscuring the dawn.

ANDREW FRANCES



CON HUNLEY
Ask Any Woman
Warner Bros. BSK 3617

Con Hunley has got the kind of good thing going that countless clever soul and country artists have been onto for over three decades. Although soul (or R'n'B', if you will) and country music were originally aimed at mutually exclusive audiences, the two styles always shared an underlying sensibility that transcended questions of color. At their best, both kinds of music serve as an urgently-needed outlet for strong feelings (and still do today). Taking a country song and playing it in a soul way, or vice versa, could result in an exciting experience. Ray Charles knew that when he recorded his country and western albums 20-plus (??) years ago. In 1982, however, the Las Vegas syndrome is rampant, with smooth, often stupefying performances enjoying far greater popularity than those messy, gut-spilling testimonials of yore. When the emotionally-anemic Kenny Rogers collaborates with Lionel Ritchie of the ultra-slick Commodores, it's no big deal. To paraphrase Jerry Reed, when you're bland, you're bland, no matter how you started out.

Ask Any Woman is testimony to Con Hunley's good taste in songs and his sensitivity as a performer. He opens and closes the LP with two R'n'B classics—Jerry Butler's *He Will Break Your Heart* (1960) and William Bell's *Tryin' to Love Two* (1977)—that show off his intense approach to singing to greatest advantage. Like the masters, Hunley has a way of making every line count when he delivers lyrics in his tense, smokey voice. The rest of his well-chosen material has the same emotional resonance. *When It's Over* pits an uptempo pace against brooding guitar licks and Con's unrelieved sadness, while the depressing *Don't It Break Your Heart* goes all-out for melodrama, beginning gently and blossoming into a big, sprawling epic. Despite the tried and true nature of his subject matter, Hunley repeatedly avoids triteness; there's no questioning his pain when he says, "There's a smile on her face I didn't put there," in *She's Steppin' Out*. If any criticism could be levelled at his vivid depictions of forlornness, it's that the relentlessness gets to be too much. "No Relief in Sight" would have been a more appropriate title track.

Unfortunately, **Ask Any Woman** also exhibits the influence of Kenny Rogers' watered-down interpretation of country. Producer Tom Collins adds strings and vocal choruses at every opportunity, no doubt in an attempt to mute Hunley's impact and broaden his appeal. The painful lament in *I'm Putting Up a Front Again* encounters resistance from a crass arrangement, just as the bluesy *Would You Let a Fool Come In* never recovers from Collins' interference. With his remarkable ability to make a song ache, Con Hunley adheres to the old-fashioned philosophy that expression means more than glibness. Whether he'll be able to resist the commercial pressure to cool out remains to be seen.

JON YOUNG

LEON EVERETTE
Hurricane
RCA AHL 1-4152

Just look at that Leon Everette! What a guy! He beams out at you from the cover of **Hurricane** with a big, friendly grin, his shirt open to expose a manly chest. This is one agreeable, down to earth fellow. Leon wears a flashy "#1" pendant around his neck, which would look downright idiotic, or even offensive, on most people, but in this case it seems like an important part of the show. Confidence is Everette's ace in the hole, and you'd best believe he knows it.

Much of **Hurricane** will someday be cited as classic Everette. When Leon's in the groove, his boldness and optimism more than make up for his nondescript voice. The title track offers a study in the correct use of dynamics. It begins slowly, then bursts into a buoyant chorus highlighted by some fine fiddle sawing; you can practically feel "the strain of a hurricane." Elsewhere, Everette pours on the energy and moves within spitting distance of rock'n'roll. *Betty Ruth* is a slam-bang affair spotlighting hot guitar and thumping drums. *Running on Love* would have been just as punchy without the production gaffes: too much vocal echo on Everette and an overdose of background singers in the chorus (also a problem in *The Feelin's Right*, where the overblown arrangement mocks rather than amplifies his sentiments). Leon's appealing directness even makes a sleazy come-on like *Midnight Rodeo* sound vaguely wholesome.

At other times Everette gets daring, tries a different approach, and falls flat. His version of *Don't Be Angry*, complete with self-deprecating lyrics like "Just remember that I'm dumb," can't measure up to Donna Fargo's hit. Where she managed a good imitation of a winsome, scolded puppy dog, his attempt to appear abject just rings false. *Let Me Apologize (for the Things I Didn't Do)*, another "sensitive" song, is equally misguided. Everette's obviously too carefree to snivel convincingly. The guise of stone-age man suits him much better.

Now don't assume that Everette should be regarded as a one-dimensional clod. On *Think It Over* he makes his voice tremble with frightening passion, just like Gary Stewart, and repeats the trick in *If You're Serious About Cheating*, where he duets with a love-starved woman (uncredited, as are the rest of Leon's cohorts). But the Leon Everette that makes the strongest impression is the jolly character who can croon about a hurricane like it's only a minor irritation. Keep smiling, Leon.,

JON YOUNG

DILLARDS
Homecoming and Family Reunion
Flying Fish 215

It was Dillards' Day, by official proclamation of the mayor of their Ozark hometown, Salem, Missouri. Senior elder Homer Dillard (now well past 80) resined his bow and called upon his musical brood to return to their roots for the first time since they had left the nest in 1962 to seek fortune and fame. Thanks to remote recording on location we have all been graciously offered a cozy chair in the Dillard home to listen to and be a part of their **Homecoming & Family Reunion**.

Dillard brothers Doug and Rodney, joined by neighbors Mitch Jayne and Dean Webb, played and recorded together as the original Dillards from 1962 until 1967. Innovators from the start, the Dillards were quick to add electricity to their basic bluegrass instruments. (*Daddy Was A Mover* included on side two is a prime example) discovering a new musical synthesis that would come to be known as country-rock. However, it was the Byrds who broke the new sound nationally with their **Sweetheart of the Rodeo** LP. As dozens of other bands joined the movement that soon became a popular force in music, the Dillards became just one of many. By 1967 Doug and Rod decided to split up. Rod kept the Dillards alive through various personnel changes, while Doug decided to go and perform with ex-Byrd Gene Clark and later-to-be Eagle, Bernie Leadon.

This record brings them all back together again playing old spirited favorites like *Cripple Creek* (featuring Homer on a fine fiddle solo) and *Ground Hog*, which Doug refers to as one of their favorite . . . foods. This banter is part of a running family dialogue revealing an intimate and personal side to this clan. Take Rod's comments on side one: "when we left home to start making a living doing this, of course every one else was going to Nashville, we got the wrong directions and ended up in Hollywood."

Sitting in at the party is a long time friend of the family, John Hartford, whose spontaneous and funny *Douglas and I Used to Sit Around and Play*, sets the tone for this rollicking session of prime parlour pickin' and good-time grinnin'.

From the more than 50 hours of tape recorded during these historic two days (both on stage and in their living room) Rodney Dillard has produced an eloquent and lively album that traces bluegrass from its roots to its branches and back again.

ANDREW FRANCES

DOC & MERLE WATSON
Red Rocking Chair
Flying Fish FF252

Arthel "Doc" Watson has been playing great country music for more than forty years, all unpacked from that mixed bag indigenous to his hilltop home, Deep Gap, North Carolina. Despite being blinded in the first year of his life (1923), he has gifted generations with his wry wit, contagious singing style and genuine guitar artistry, all of which has led to his receiving three Grammy Awards for excellence in the past eight years.

It was back in '53, while playing honky tonk country and western swingtime, that Doc first began using his guitar to flatpick fiddle solos. This unique style revolutionized the role of the guitar (previously just a rhythm instrument) in music and blazed the first path that all lead guitarists (from Norman Blake to Eric Clapton) were to follow.

This year Doc has released **Red Rocking Chair**, a brand new record featuring his long time accompanists, T. Michael Coleman, primarily on bass, and Doc's son Merle, who has developed into a fine slide guitarist and banjo player. The album joyously embraces a colorful musical spectrum, from traditional Jimmy Rogers songs to more contemporary material by Tom Paxton, Dan Fogelberg, and others. Through it all, Doc's guitar mastery is only outshined by his velvet vocal warmth. He has always been at his best spinning yarns, like his signature song *Tennessee Stud* and this LP features some great ones. The Jimmy Rogers' tunes have always been special for Doc, as he admits: "I always liked the blue yodels that Jimmy Rogers did. On just about every album I've made, I've included one of his songs . . . I guess he's a favorite of mine, when you come right down to it." On his *California Blues* you have to believe Doc (now over sixty) when he sings "I'm a do right papa, got a gal in every town."

Also included is Merle Travis' 1930's-ish ode to the nicotine fiend, *Smoke, Smoke, Smoke (That Cigarette)*. Doc exhales it with just a puff of tongue-in-cheek wheeze, while playing guitar smoke rings around his band, which includes guest soloist Al Perkins playing a crazed pedal steel guitar. The steel whines a rhythmic looniness that would rattle a Lucky Strike billboard like a dustbowl breeze.

As a counterpart the album includes Tom Paxton's *John Hurt*, a telling tribute to the great traditional blues guitarist. Doc and Merle, who played with Hurt occasionally, have added an additional verse, penned from personal knowledge of Hurt's own very real "Monday morning blues."

Red Rocking Chair is a fine addition to the rich heritage of Doc's recorded material and live concert performances. From the timely inclusion of Dan Fogelberg's haunting *Along the Road* to the traditional title track, reminiscent of Doc's boyhood streetsinging days, it is clear that Doc has never left the avenues and alleyways of country music. He commands a sixth sense for the rhythms of these roads, in many cases he has even directed traffic. At 61 years of age he is still singing out strongly and neighborly, playing his famed tasty guitar licks that are vintage variety. In a genuine way the good doctor has become "instrumental" to country music.

ANDREW FRANCES

DON McLEAN
Believers
Millennium BXL1-7762

On two occasions a hit single has rescued Don McLean's career from obscurity and thrust him into the limelight. In 1971 he topped the charts with *American Pie*, a literate, pointed expression of disgust at the pretentious state of rock'n'roll that helped lay the groundwork for the return to basics movement of recent years. In 1981 he made a smashing return with *Crying*, a morose remake of one of Roy Orbison's most powerful songs. While the material was exceptional in both cases, the real key to their successes was McLean's singing. Not blessed with a particularly strong voice, he wisely chose instead to strive for believability, much the way Ricky Nelson did on his hits in the Fifties. *American Pie's* acid commentary seemed to come from a concerned fan just like you and me, not some big star; *Crying* avoided Orbison's operatic excesses, delightful though they were, by relying on McLean's sensible delivery.

Believers offers a fine sampling of McLean's talents. He is most at home in the role of the disappointed idealist, too intelligent to overlook life's darker side, yet too hopeful to give in to cynicism. His mild-mannered delivery suits the wry contemplation of human foibles perfectly; amusement and regret often coexist in an uneasy, fascinating balance. *Isn't It Strange* and *Crazy Eyes*, arguably the album's standouts, employ the casual vibe of a cocktail lounge blues to make the bitterness of these stories more palatable. On *Left for Dead on the Road of Love* the rollicking beat makes McLean's desperate lyrics ("I'm cryin' on a gravel shoulder") seem almost whimsical. *Castles in the Air*, one of the hit singles, uses the same sort of understatement to render a frightened lover's predicament all the more poignant. So well-crafted are these pieces that a more forthright tune, like the angry title track, suffers by comparison.

Believers could be a primer on how to record successfully in Nashville without copying the locals. Session stalwarts like Hargus "Pig" Robbins and Jerry Shook do their bits without resorting to Music City cliches; distinctive down-home touches like steel guitar appear only when absolutely necessary. Arranger Bill Justis' use of the Sheldon Kurland strings as a "sweetener" is a model of restraint. The Jordanaires show why they're legendary on several occasions, shadowing McLean's lead-vocals in a subtle way that enhances their effectiveness.

McLean falters only when covering other people's material. His version of the oft-recorded *Love Hurts*, replete with shimmering strings, serves as a valid sequel to *Crying*, although nobody should expect to top the Everly Brothers. *Love Letters*, however, requires the drawling sensuality of an Elvis Presley—McLean simply comes across as too genteel. Likewise for *Sea Cruise*, which needs freewheeling high spirits beyond his grasp. Don McLean is at his best when relying on his own bittersweet material as the rest of **Believers** including a very timely tune, *Jerusalem*, conclusively shows.

JON YOUNG

WHAT'S BEHIND THE NEW HITS BY T.G. SHEPPARD, FRIZZELL & WEST, JOHN ANDERSON AND EMMYLOU HARRIS?

MORE HITS.

On four country cracklin' new albums.
Find out what hot tunes are comin' up next.
Get to the source:

T. G. Sheppard. Finally!

Featuring the hit "Only One You." Produced by Buddy Killen for Tree Productions.

The David Frizzell & Shelly West Album.

Featuring "Another Honky-Tonk Night on Broadway." Produced by Snuff Garrett and Steve Dorff.
An Eastwood-Garrett Music Production.

John Anderson. I Just Came Home To Count The Memories.

Featuring "I Just Came Home To Count the Memories." Produced by Frank Jones with John Anderson.

Emmylou Harris. Cimarron.

Featuring "Tennessee Rose." Produced & Arranged by Brian Ahern for Happy Sack Productions.

CURB RECORDS VIVA

From Warner-Curb, Warner-Viva and Warner Bros. Records