

COUNTRY MUSIC

TM
CC
02308

WILLIE NELSON

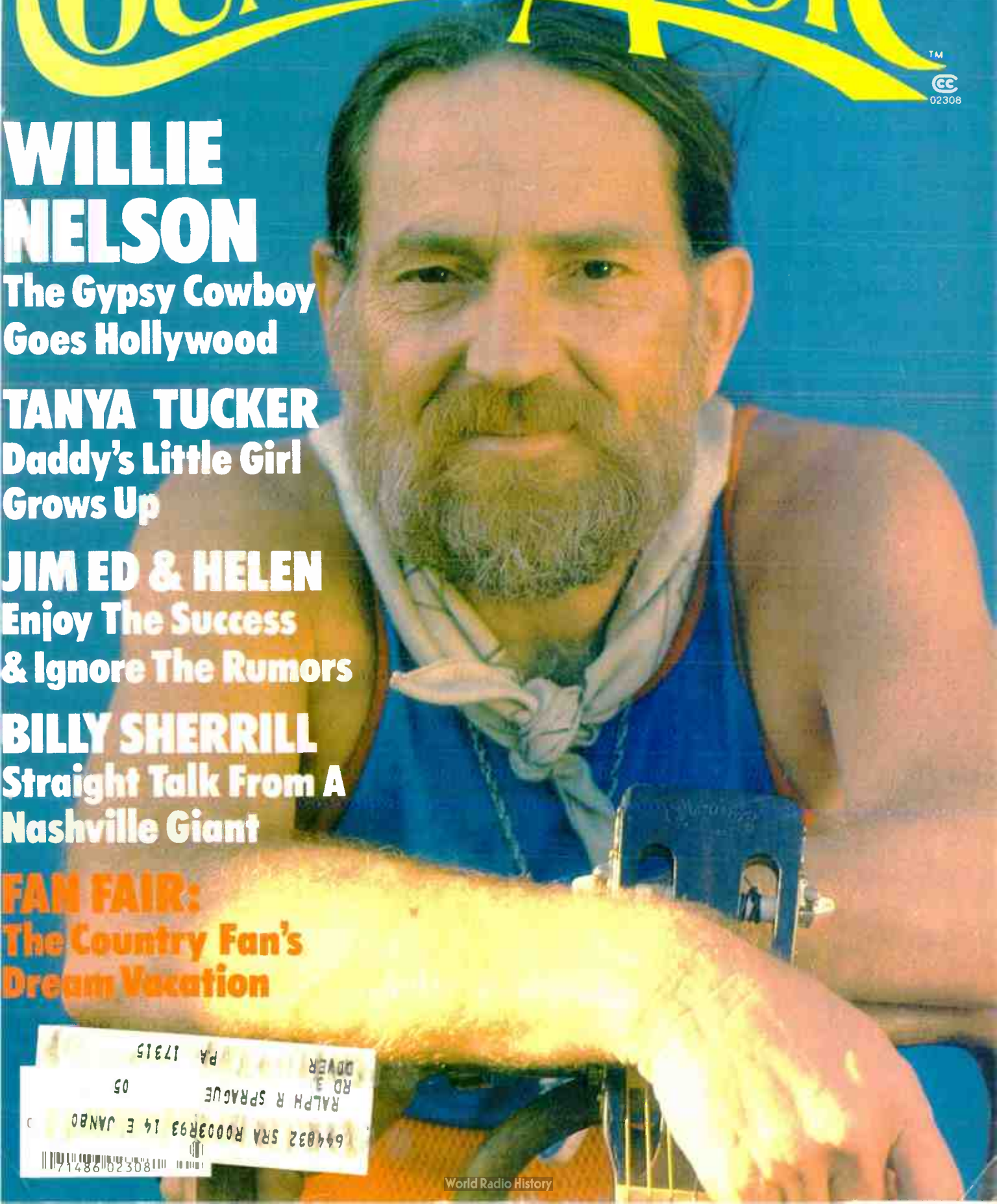
The Gypsy Cowboy Goes Hollywood

TANYA TUCKER
Daddy's Little Girl Grows Up

JIM ED & HELEN
Enjoy The Success & Ignore The Rumors

BILLY SHERRILL
Straight Talk From A Nashville Giant

FAN FAIR:
The Country Fan's Dream Vacation



644032 SRA R0003R93 14 E JAN80
RALPH R SPRAGUE
RD 3
DDEVER PA 17315
05

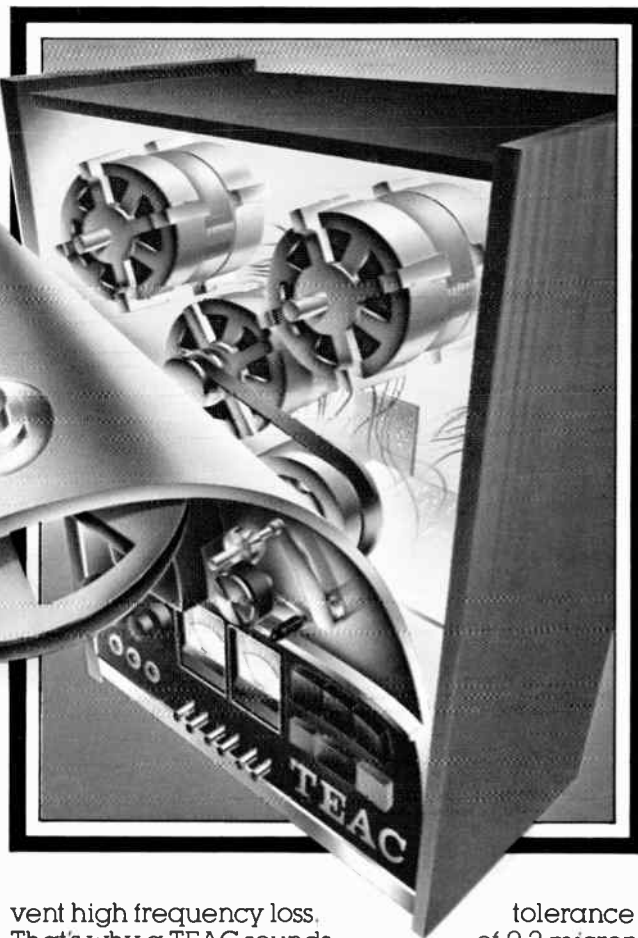
YOU CAN'T TAKE ANY MACHINE AT FACE VALUE.

Every tape recorder is a machine by definition. Pretty faces, knobs and buttons are incidental to the recorder's fundamental responsibility. To move tape. And that is where a TEAC shines.

Twenty-five years of specialization has taught us that balance is the critical factor in determining how accurately and for how long a tape recorder will move tape.

Balance means no part stands alone. It also means delicate physical relationships. Good drive motors produce tremendous energies, magnified in fast modes. The slightest imbalance will cause vibration and audible deterioration.

Our hysteresis torque motors, one on each reel, maintain the delicate balance between start-up, back torque and running torque to prevent tape stretch and breaking. Precise tape-to-head contact is maintained to pre-



vent high frequency loss. That's why a TEAC sounds better initially and maintains its sonic integrity after years of use.

The most important part of any drive system is the capstan assembly, where balance, again, is crucial. For accurate tape speed, the size and roundness of the capstan shaft are of utmost importance. So we use automated lathes to form each shaft. Then micro-grind each one to a

tolerance of 0.2 micron (0.000008 inch).

Our hysteresis synchronous capstan motor is specifically designed for speed accuracy. Deviations (wow & flutter) are kept to the absolute minimum. Our massive flywheel is dynamically-balanced and coupled to the drive mechanism with belts that are tested under the most severe temperature, humidity and

atmospheric conditions to assure dimensional stability for years to come.

For fast action and positive feel, we use highly responsive micro-switch transport controls. They activate solenoids almost twice as powerful as those in other machines. You can even hear the distinctive sound of a TEAC mechanism in action.

Our erase, record and playback heads are secured to a steel mounting plate — itself a product of over 20 years of design refinement — then aligned in the three critical planes.

Finally, we mount everything to a ¼-inch high density duralumin base plate. Physical relationships must remain constant. Especially in the tape world of micro-tolerances.

To us, it's a matter of craftsmanship. To you, a matter of decision. That's why we invite you to look beyond mere face value. Peel away the cosmetics and you'll find the real measure of any tape recorder. Especially ours.

For more information, see your TEAC Audio Specialist dealer or write us at Dept. CM-5.

TEAC®

All the music of America comes alive at Opryland '79

The only musical show park in the whole U.S.A.!



This is the year! The most incredible season in the history of Opryland! Come see *On With The Show*, a Broadway revue that will have you singing for weeks. All your favorite hits from the Great White Way recreated in sparkle and splendor in our magnificent new 3 million dollar Roy Acuff Theatre. And a really knock-out new laser light show, *Cosmic Laser Explosion*, hurls you into another dimension with a mind-boggling blast of disco music and a brilliant laser space war!

Your kind of music!

Opryland offers 14 fully-staged shows featuring over 450 enthusiastic young performers in every kind of American music. Broadway, Bluegrass, Dixieland, Pop, Rock, '50s, and of course, Country! Opryland's *Country Music, USA* toured the Soviet Union and played two White House command performances. And weekdays during summer, Grand Ole Opry stars perform at no extra charge onstage in the Opry House!



"If you like Country Music... Opryland has to be the happiest place on earth!"
Barbara Mandrell

Your kind of fun!

For thrills, ride our million dollar supercoaster, the Wabash Cannonball. Swing on the Tennessee Waltz. Splash on the Flume Zoom. Our 19 mild-to-wild rides will pack your day with frightful and delightful fun!

At Opryland kids are special!

The little folks will be enchanted with *Kid Stuff*, a delightful new wonderland of creative play units and kiddie rides. They can wiggle through the Ball Crawl, giggle at the storyteller, and climb a challenging path to be King of the Mountain!

Come to Opryland '79 in Nashville!

Opryland is packed full of mild-to-wild rides, challenging games, quaint shops and great food. Make your plans early to visit Opryland '79! We're the home of the leg-

endary Grand Ole Opry!

And the magnificent

new 614 room Opryland Hotel is right next door. For information on a complete Nashville

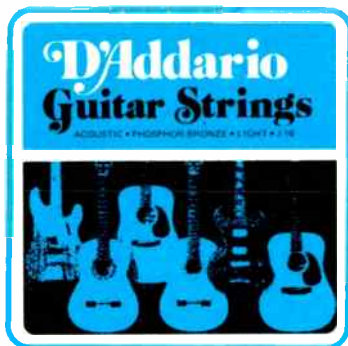
vacation, call or write Opryland/ Room 125/2802 Opryland Drive/ Nashville, Tennessee 37214. (615) 889-6611.

Operating Schedule: March 31-May 27, weekends only. May 28-September 3, open daily. September 8-October 28, weekends only.

Opryland '79 in Nashville

the original

Phosphor Bronze Strings....



They're Wound Tighter.

Phosphor bronze wire can be wound tighter than brass. Tighter even than conventional bronze.

So D'Addario phosphor bronze strings give you better overtones, more sustain, and longer life.

And with D'Addario, you also get a hexagonal core.

We're always testing new ways to make each of our strings the absolute best it can be.

Ask for D'Addario Phosphor Bronze. Absolutely the best bronze acoustic strings you can buy.

Available in 5 gauges for acoustic and 12 string guitar.

D'Addario

Lindenhurst, NY 11757

Stringmakers for eight generations.

COUNTRY MUSIC



Tanya lectures Willie for not wearing his *Country Music Magazine* T-shirt.

Volume Seven, Number Seven, May 1979

6 Letters

10 Country Scene

Porter Wagoner goes disco and takes Dolly to court, Ernest Tubbs celebrates his 65th, Senator Robert Byrd plays the Opry, Country Music takes a bite out of the Big Apple, Guy Clark, and more.

20 Pickers

DOUGLAS B. GREEN

Jimmy C. Newman and his Cajun Country Roots.

24 Willie Nelson

MICHAEL BANE

Move Over Hollywood! The King of Country Music is making a movie with Robert Redford.

30 Jim Ed Brown & Helen Cornelius

DOLLY CARLISLE

Country music's hottest duo faces the future, together . . . or alone.

34 Tanya Tucker

DOLLY CARLISLE

Beau's little country girl learns to rock n' roll.

38 Billy Sherrill

BOB ALLEN

Nashville's Producer Genius: Eighty number one records . . . and still counting.

42 Stoney Edwards

PETER GURALNICK

A Black Man Singing In A White Man's World.

49 Fan Fair

DOUGLAS B. GREEN

The country music fan's dream vacation.

57 Record Reviews

Joe Ely, Porter Wagoner, Freddy Fender, Margo Smith, Mel Tillis, Con Hunley, Gary Stewart, Jim Ed & Helen, Hank Snow & Marty Robbins.

Copyright 1979 KBO Publishers Inc. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published monthly except January and July, by KBO Publishers Inc., 475 Park Avenue South, 16th Floor, New York, New York 10016. Controlled Circulation postage paid at Lincoln, Nebraska. Publication No. 441890. Subscription price: one year; \$9.95. Additional postage: Canada, Latin America, Spain, \$2.00 per year. All other foreign, \$4.00 per year. Postmaster: send Form 3579 to COUNTRY MUSIC, Box 2560, Boulder, Colorado 80302.

Address all subscription correspondence to Country Music, Subscription Dept., P.O. Box 2560, Boulder, Colorado 80302.

TOM T. HALL

sings songs for children of all ages



TOM T. HALL/APL1-3018
SON OF CLAYTON DELANEY
MR. BO JANGLES/WHAT HAVE
YOU GOT TO LOSE



TOM T. HALL/AHL1-3362 THE SATURDAY
MORNING SONG / THE RATTLE MOUSE
EASTER IS / HALLOWEEN IS / CHRISTMAS IS
HIS NEWEST LP



TOM T. HALL/APL1-2622
MAY THE FORCE BE WITH
ALWAYS / COME ON BACK TO
NASHVILLE / NO ONE FEELS
MY HURT



Ernest Tubb Record Shops, INC.

P.O. Box 500/Nashville, Tenn. 37202

Phone 1-800-251-1904 (toll free)

Albums only \$5.98/8-Track Tapes \$5.98

Include \$1.00 per order for postage and handling.

AHL1-3362 LP 8-Track Tape

APL1-2622 LP 8-Track Tape

APL1-3018 LP 8-Track Tape

Enclosed is \$_____ Check, Money Order, including
\$1.00 postage.

Name _____

Address _____

City _____ State _____ Zip _____

RCA
RECORDS
NASHVILLE



OFFICIAL
WILLIE NELSON

BANDANAS

FOR HALTERS
 HAT BANDS
 HEAD BANDS

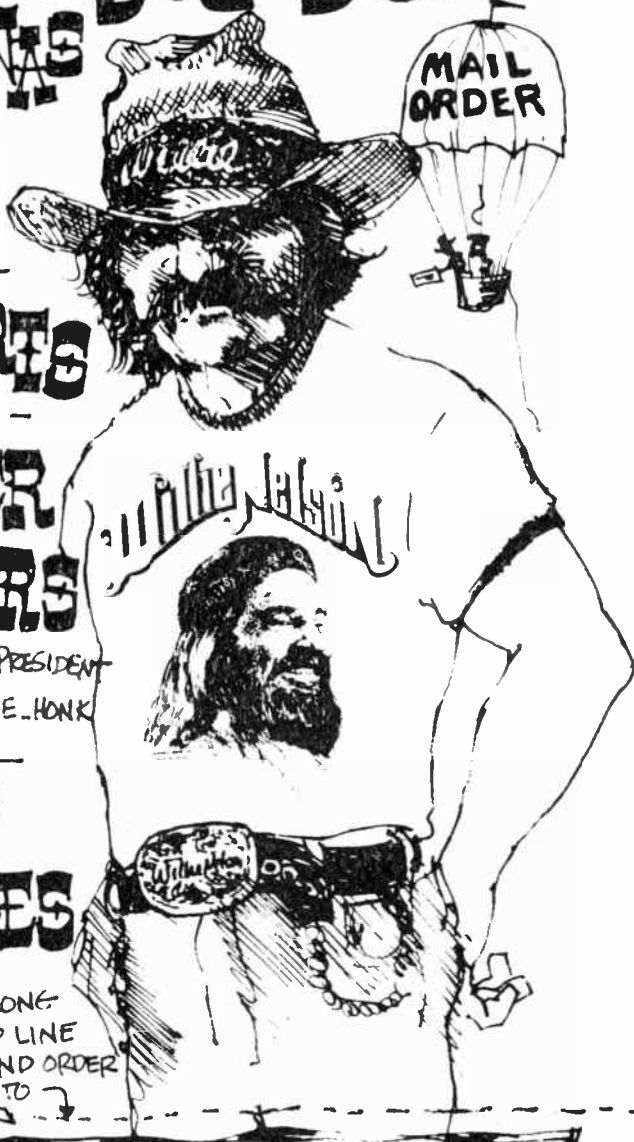
T-SHIRTS

**BUMPER
 STICKERS**

- (1) WILLIE NELSON for PRESIDENT
- (2) IF YOU LOVE WILLIE...HONK

**BELT
 BUCKLES**

CUT ALONG
 DOTTED LINE
 AND SEND ORDER
 TO



Willie Nelson T Shirts

% Franks Bros. • Star Rt. A, Box 976
 Austin, Texas 78746

Please Send Me:

Qty.	Item	Amount
_____	T Shirts @	\$6.00
_____	Bandanas @	\$3.00
_____	Bumper Stickers @	\$1.00
_____	Belt Buckles @	\$6.00
_____	Souvenir Programs @	\$2.00

+ \$1.50 Handling Charge

Texas Residents Include 5% Sales Tax
 No COD's,

COUNTRY MUSIC

Publisher:
John Killion

Executive Editor:
Russell D. Barnard

Associate Publisher &
 Advertising Director:
Jim Chapman

Art Director &
 Production Manager:
Cheh Nam Low

Nashville Editor:
Bob Allen

Assistant Editor:
Rochelle Friedman

Director: T.V. Marketing:
John D. Hall

Director: Special Projects:
Gloria Thomas

Circulation Director:
Michael R. McConnell

Director: Direct Marketing:
Anthony Bunting

Financial Manager
Robert Turrentine

Executive, Editorial and
 Advertising Offices,
 475 Park Avenue South, 16th Floor,
 New York, New York, 10016
 (212) 685-8200
 John H. Killion, President
 R. Barnard, Secretary
 Doug Roeder, Assoc. Advertising Director

Advertising

Nashville Operations
 50 Music Square West
 Nashville, Tenn. 37203
 Jim Chapman
 Karen Johnson
 (615) 329-0860

West Coast

The Leonard Company
 6355 Topanga Canyon Blvd., #307
 Woodland Hills, California 91364
 Len Mendelson
 Director of West Coast Advertising
 (213) 340-1270

Midwest

Ron Mitchell Associates
 1360 Lake Shore Drive
 Chicago, Ill. 60610
 (312) 944-0927

South/Southwest

Newt Collinson
 Collinson & Company
 4419 Cowan Road
 Tucker, Georgia 30084
 (404) 939-8391

COUNTRY MUSIC Magazine assumes no responsibility for the safekeeping or return of unsolicited manuscripts, photographs, artwork or other material. All such submissions should be accompanied by a stamped, self-addressed return envelope.



fact:
the "Shure Sound"
can help you
make it!



Rod
Stewart

Tina
Turner

Paul
Anka

Ronnie
Milsap

Take it from Professionals Who Wouldn't Settle for Less

There's a Shure microphone that can complement your act and the special sound you have made famous. Voices, instruments, everything that makes up your special sound is reproduced your way. Distinctive, unique. Emphasizing all the special qualities of your performance. That's the Shure sound... nothing more. There's a Shure mike with the hard rock beat of Rod Stewart when he wants to sound "Footloose and Fancy Free."

But, there's also a Shure mike that helps keep Paul Anka sounding subtle and soft.

And, a Shure mike to help keep Tina Turner sounding nice... and rough.

There's a Shure mike to keep Ronnie Milsap sounding just like a song. Take a lesson from each of these performers and hear what the sound of the professionals can do for your act. If you have questions about which Shure microphone is best for your specialty, ask your dealer, or call the professional microphone specialists at Shure.

professional microphones & sound systems

SHURE®

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204

In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones.

The Original CARTER FAMILY



CPM1-2763

**Wildwood Flower
Keep On The Sunny Side
Diamonds In The Rough**

**INCLUDES BOOK
WRITTEN BY
JOHNNY CASH**

Ernest Tubb Record Shops, Inc.

P.O. BOX 500/NASHVILLE, TN. 37202
PHONE 1-800-251-1904 (Toll Free)
Albums only \$5.98 8-Track Tapes \$5.98
Include \$1.00 per order for postage and
handling.

CPM1-2763 LP 8-TRACK TAPE

Enclosed is \$_____ Check, Money
Order, Including \$1.00 postage/
Tennessee Residents add 6% State
Sales Tax.

Name _____

Address _____

City _____ State _____

Zip _____

**RCA
RECORDS
NASHVILLE**



LETTERS

Gary Stewart

I've just received my March issue of Country Music Magazine. No words would be able to tell you how happy I was to see the article on Gary Stewart.

To me he's the biggest star in music and he always will be. I would appreciate it if you would print this letter (or someone else's) in the letters column saying Thanks for the article about him.

Because of the article published on him, I want you to know I'll always be a subscriber to Country Music Magazine. I'll be watching for more articles about him. Thanks for a great magazine.

JEANETTE DECKER
MONTICELLO, KY.

Larry Gatlin

It is easy to spray words on paper. It is difficult to convey exact meanings. It is nearly impossible to write effectively. We are so unaccustomed to good writing, that when something good comes along we want to say thank you.

Laura Eipper's story on Larry Gatlin (Jan/Feb. 79) is an example of good writing. So we thank you Laura Eipper for your excellent writing. We thank you Russell Barnard for an effective magazine. We thank you Larry Gatlin for being a good subject.

RANDY SAFFELL
WACO, TEXAS

Open Letter To George Jones:

Dear George:

Somewhere, somehow in the midst of all the smoke and noise that surrounds you presently, I hope you can read this letter. As I write this, I too have not slept well, if at all for several days (what I have slept has been on the floor) and as I was staring off into space trying to figure which way to turn in the maze I got to thinking about you. I have read the newspaper articles and magazine stories; heard the street gossip and rumors and I just want you to know that I do not personally give a damn about your love life, how many cars you have wrecked, what you have drunk, etc., etc. I just want you to live.

Human nature at times seems to have a perverse side that will allow it to somehow justify "kicking a man when he is down." So what if you owe a million dollars. One hit album can take care of that. Hank Williams comes to mind and I cannot help but believe that he would have lived longer if he had perhaps received some sincere understanding in his troubled times instead of blind, self-seeking adulation. George, I do

not care to read about your death so at some not too distant time I can buy a ticket to your museum somewhere near Music Row. I prefer living legends. I once read that you told some judge that you had only a "voice." George, most people walking this planet have no idea what they have much less the opportunity to share it as you have and can. Nobody's perfect.

Hang in there and if you ever want to talk to someone just as crazy as you are, maybe call me at Combine Music, Nashville Tennessee. I'm looking forward to your next album.

PEACE,
LEE CLAYTON

David Allan Coe

What a welcome surprise to see an article on David Allan Coe in the March issue of Country Music.

David doesn't have to rely on his personality to sell his songs. I have nine of his albums and that DAC talent becomes more pronounced with each release. Behind the lyrics is a man who has seen the hell and happy side of life.

I have been corresponding with David and Meme for over a year and they have never been too busy to answer the letters I've written. I've asked David to autograph albums that I have ordered and he does without fail. We're on a first name basis and hey, I respect him more for that than any other country superstar who might have a wall covered with gold records.

I hope that someday our paths will cross so that I might say: "Thanks David" for sharing your thoughts with me. Until that day, these few paragraphs will have to suffice.

DICK REYNOLDS
WHITEHALL, MICH.

Waylon Jennings

Thanks so much for your interview with The Man, Waylon Jennings by Bob Campbell. It is important to remember that Waylon has not even reached his peak as yet. Not only can we look forward to many good things in the future from him, but he is also helping the careers of other performers. His decision not to compete for awards is to be admired as he could easily win most of given awards each year including the Best Instrumentalist award. Rave on, Waylon.

ROBERT J. MCKENZIE
WAYLON JENNINGS FAN CLUB
HAMPTON, VA.

I would like to thank Bob Campbell for his interview with Waylon Jennings.

MARNY GOODMAN PRESENTS

The Princeton Country Music Festival

SAT. JUNE 23rd, 1979 (10a.m.—7p.m.)

Sponsored By The Chamber Of Commerce Of The Princeton Area



The Earl Scruggs Revue



Roy Clark



The Oak Ridge Boys



Janie Fricke



Hoyt Axton



Kelly Warren



Larry Gatlin



Rex Allen Jr.



Palmer Stadium, Princeton, N.J.



Con Hunley

Mary K. Miller

- ★ ROY CLARK
- ★ LARRY GATLIN
- ★ OAK RIDGE BOYS
- ★ HOYT AXTON
- ★ EARL SCRUGGS REVUE
- ★ JANIE FRICKE
- ★ REX ALLEN JR.
- ★ KELLY WARREN
- ★ MARY K. MILLER
- ★ CON HUNLEY
- ★ RALPH EMERY

THE PRINCETON COUNTRY MUSIC FESTIVAL

CM-2

P.O.Box 319, New Milford, N.J. 07646

- Reserve Seating.
- Gen. Adm Infield

Name _____

Address _____

City _____ State _____ Zip _____

Enclosed is _____ For _____ Tickets

\$10.50 Advance Sales \$12.50 At Gate (Tax included)

Tickets available at all TICKETRON outlets.

For group sales and information call (201) 265-2240

"Country Style Food And Beer Garden"

Waylon is the greatest. My biggest dream is to meet him sometime. I will get to see him in concert in Charleston, W.Va. and I can hardly wait.

Keep up the great work in Country Music Magazine. I look forward to all of your great articles.

MYLIA WISEMAN
SUMMERSVILLE, W.VA.

I want to say you did a great job on the Waylon Jennings story. I know all the Waylon fans enjoyed the feelings of Waylon being put on paper the way he feels and not the way someone else feels his

life should be.

If more stories were written with more truth, it wouldn't be so hard to interview these down to earth great stars.

Thank you very much, it was great to see them (Waylon & Willie) receive the Grammys, even if they weren't there. I believe it proves that people think they are super stars.

DEE PHILLIPS
WAYLON FAN CLUB REP.
COLO. SPRINGS, COLO.

Thank you so much for the nice interview and the beautiful pictures of the great

Waylon, or should I say the great pictures of the beautiful Waylon. Either way, he's something else.

I've been waiting for a long time for this and it was worth waiting for. Thanks again.

A DEVOTED WAYLON FAN
J.H.
TERRE HAUTE, IND.

Joe Ely

I just read your fine article on Joe Ely. Most of what you wrote sounds true. He is a shy person. I've seen him several times in Lubbock and I believe I've seen him smile a few times, just for a few seconds. The problem is he gets so involved with his singing, and acts his emotions that's why the people who have seen him keep coming back to see him. He's a fine entertainer, he puts his feelings into his music, and sings them out. With some songs he makes chills run up your spine, and with others you just want to get up there and boogie your heart out. And as for the clothes he wears, I like him like that. He makes me feel comfortable, because that's the way he looks up there, comfortable and at ease. You just want to up and join him in whatever he's singing.

Thank you for the article and the pictures of Joe. I hope you'll write more about him in the future.

GEORGIA TREVINO
SUNDOWN, TEXAS

Larry Gatlin

I just wanted to write about all the people that put Larry Gatlin down. He made sixth place in the Desert Island Poll, even though I think it should have been much higher.

How many other artists do you know that have written all their own songs, and most of them are hits. I have all of his albums, and just last week I bought his *Greatest Hits* album. If you would just sit down and listen to his albums, you know he really puts his feelings and a lot of hard work into them.

I really enjoy hearing Larry sing. I don't see why people make such a fuss because he doesn't sign autographs. I saw Larry in Sept. at Carowinds, N.C. and one man from the audience asked him to sign his picture and Larry was out there getting ready to sing another song. Larry asked the audience if he should for just him. Of course, we said No. We all would like to have his autograph, but there was no way possible, so I wish people would see his side instead of just thinking of themselves.

He was very nice, doing songs that the audience asked him to sing, and talking to the audience. I was just glad to be there, enjoying his music.

JOAN BULLINS
WALNUT COVE, N.C.

Okay, you don't have a Martin. That's why there's Sigma.

DR-28 Patterned after the famous Martin D-28. Rosewood back and sides. Solid spruce top and an impressive tone. Martin Strings.

DR-28H A solid spruce top, rosewood back and sides. Cast close ratio tuning machines, highly polished finish. Martin Strings and typical Martin appointments. Volume and sustain similar to Martin Dreadnoughts made in Nazareth, Pa. **DM-18** Dreadnought size mahogany body with solid spruce top. Almost identical to the Martin D-18 in appearance. Martin Strings promise added volume to a distinctive instrument. Truly a guitar for the player who has always wanted a Martin.



For additional information, write to Sigma Guitars, % CF Martin & Co. Box 329, Nazareth, Pa 18064

MARTIN & SIGMA GUITARS ARE THE OFFICIAL INSTRUMENTS OF OPRYLAND U.S.A.

A LEGEND IN THEIR OWN PRIME.

For most performers a hit record is the hope. Stardom, the dream. Few ever achieve either.

But, the Statler Brothers have transcended both, with hit after hit after hit to take their place as American legends.

And now, at the height of their success, they reach new musical heights with their soon-to-be legendary new album, "The Originals." Featuring the new single, "How to be a Country Star."



THE

STATLER

BROTHERS



PHONOGRAM, INC.
A POLYGRAM COMPANY

Country Scene

Porter Wagoner Catches Disco Fever, Takes James Brown to the Grand Ole Opry and Sues Dolly Parton

A lot of producers and artists in Nashville have caught disco fever lately; after all, it's a lucrative disease. But Porter Wagoner's the last man in town

anybody'd expect to come down with it. So the announcement of his "disco debut" at Nashville's Exit In with "Mighty High," a hardrock group newly

signed to M.C.A. Records, set tongues wagging.

After an ear-splitting set by the long-haired, satin-jeaned group, Porter appeared in traditional Nudie suit splendor, with accompanying rhinestoned hat, climbed onstage amid wild screams from the crowd, and launched into a rockin' rollin' version of *Old Slew Foot*.

Somehow it wasn't quite what everyone expected, but later Porter got into the real thing, with his new single, *I Want to Walk You Home*, a song with definite disco leanings which still manages to maintain a country tone.

"As far as me going disco or pop, I won't ever leave the country field," Porter said later, lounging in his purple velour covered studio. "It's just a matter of a different background. Like puttin' on a new suit. My records are what I would call 'Today's country,' but that leans a lot toward disco."

Porter's manager, lovely Brooke Newelle sums it up. "Porter's having a good time with this disco thing, it doesn't mean he's aiming for a pop market. He just wants to make hit records and be happy."

A few weeks later, Porter was back in the news again when he brought his friend, veteran rhythm and blues singer, James Brown to the Grand Ole Opry for a guest appearance. Some of the Opry old-timers like Jean Shepard and Del Wood were hostile to the move. ("I could throw up," said Wood.) None the less, Brown, in the end, won over the people whose opinion really counted: the Opry audience members themselves.

In late March, Porter was back on the front page of local newspapers when he filed a \$3 million lawsuit against Dolly Parton for an alleged breach of contract that went all the way back to the days when they recorded and toured together.

Dolly's Nashville lawyer, Stanley Chernau said of the suit, "I think Porter has an ego problem about it. She's not going to worry about the law suit. She is going to do her work and let the lawyers worry about the lawsuit."

PHYLIS MARTIN



Porter & James Brown. "It's a mutual admiration between the two," says Porter's Manager.



THE SPARKOMATIC SOUND. CAR STEREO FOR THE TRAVELIN' MAN WHO IS IN TOUCH WITH THE CHANGING TIMES.

Like time, the travelin' man and his music do not stand still. Curiously, car high fidelity has failed to keep pace. The equipment in the auto was ill-equipped to reproduce any level of sophisticated sound.

Sparkomatic's new High Power Car Stereo series has changed all that. Truly machines of the times. Driving enormously spacious sound throughout the elegantly understated space they occupy. Tuners with exceptional FM sensitivity, superb separation and efficient multipath signal rejection; integrated Cassette or 8-Track that's a breakthrough in disciplined distortion and wow and flutter; separate bass/treble and balance/fader controls to command the performance.

The power: a bone shaking 45 watts.

This Sparkomatic SR 2400 High Power Digital 8-Track AM/FM Stereo with Clock (or SR 3400 Cassette alternative) is a prime example of these components-like advancements. *Feather touch* controls send electronic impulses to activate all major fidelity functions. And the integrated tape player performs to the highest fidelity standards.

The timepiece itself is a statement in state-of-the-art digital accuracy.

Synchronize one of 20 models to your time and space. Sparkomatic High Fidelity Speakers add yet another dimension to your car sound.

Visit a Sparkomatic dealer for a demonstration.

SPARKOMATIC

For the Travelin' Man™

For our free catalogs on Car High Fidelity write: "For The Travelin' Man", Dept. CM, Sparkomatic Corporation, Milford, PA 18337

World Radio History

Produced by David Wolfert for the Entertainment Company.
Executive Producer: Charles Koppelman.

Welcome to Lynn Anderson's arms.



Lynn Anderson's new album is a killer from start to finish. It includes her new hit "Isn't It Always Love," and it's loaded with great songs.

"Outlaw Is Just a State of Mind!"
The bold new sound and look
of Lynn Anderson, on
Columbia Records and Tapes.

Country Scene

Country Music Takes A Bite Out of the Big Apple.

Nashville makes it in The Big Apple on *Manhattan Nashville*, a Manhattan Cable Television show that is a treat for your ears and eyes. A unique disc jockey format is used where you can see the deejay talk live for a portion of the show on a set resembling a radio control room replete with turntable, album tracks and posters. For the remaining part of the show he plays some seventeen to twenty country hits—old and new, famous and

yet-to-be discovered, bluegrass, country-rock and western swing while photographs of musicians, romantic country scenes and album covers, that are changed every five seconds, are simultaneously projected on the television screen.

This revolutionary concept, bridging the gap between radio and TV via a video disc jockey was developed by Jim Chaldek, the executive director of

Channel D of Teleprompter/Manhattan Cable TV in September '77. "He asked me to host the show because he thought I 'looked' like country music," says the tall, thin 22-year-old producer-host Paul Corrigan, who is a native New Yorker. "I didn't know much about country music then but, it has grown on me. Now I can't imagine life without it. WHN (the N.Y. radio station) and *Manhattan Nashville* are the only steady media sources of country music in New York City and," Corrigan explains, "that just isn't enough." The "proof of the pudding" is that his show ranks in the top five of the 200 shows which air weekly.

"Country music in New York City is here to stay," Corrigan says. "More people like it than you might think. I get a lot of nice phone calls while I'm on the air from friendly people. Last night, in fact, one young lady phoned in and thanked me for turning her on to country music. My role is to familiarize New Yorkers with country music and it looks promising. Everywhere else folks grew up with it . . . now it's the Big Apple's turn."

Corrigan sometimes spotlights local talent that he locates in western bars like N.Y.'s Lone Star Cafe. Stars like Moe Bandy and Kinky Friedman have appeared on his show and he has plans for a lot more. On occasion, he interviews authorities on country music like editors and writers of country music-oriented publications.

"Country music is on the upswing," he relates. "Record sales are booming. Music City is now getting more press coverage than ever before and we are even seeing more country music specials on television. Let's face it—it's hot!"

Corrigan has big plans for *Manhattan Nashville*. "I want the show to go to two hours a day on the commercial station 'J' which is in color," he said. So far Realm and Warner/Elektra Records have sponsored one-hour shows "They want to experiment with this type of promotion and they are trying it out with me."

Success stories like *Manhattan Nashville* is what public access television is all about. Produced for a minimal amount of money (\$20-40 an hour), innovative programs can use this as a stepping stone to independent UHF stations and network television.

The video disc jockey format can open a whole new alternative for the music industry and just may be the start of something big!

NANCY TRACHTENBERG



Senator Robert Byrd Visits The Grand Ole Opry

"I wish my friends in the U.S. Senate could see me now!" remarked Senate Majority Leader Robert Byrd, looking dapper in a dark suit, cardinal red vest, with his fiddle tucked neatly in the crook of his arm.

Standing behind an impressive podium at the Opryland TV studios, he gave probably the easiest press conference of his life on March 2, reminiscing for several minutes on his youth in the impoverished coal country of West Virginia, then summoning his hand on stage and breaking into *Old Joe Clark*, *Cumberland Gap*, and an impassioned delivery of *Will The Circle Be Unbroken*, in which the Senior Senator from West Virginia proved to be a better fiddler

than singer, but a tolerably good mountain fiddler. He did not fail to give several plugs for his recently released fiddle album on County Records.

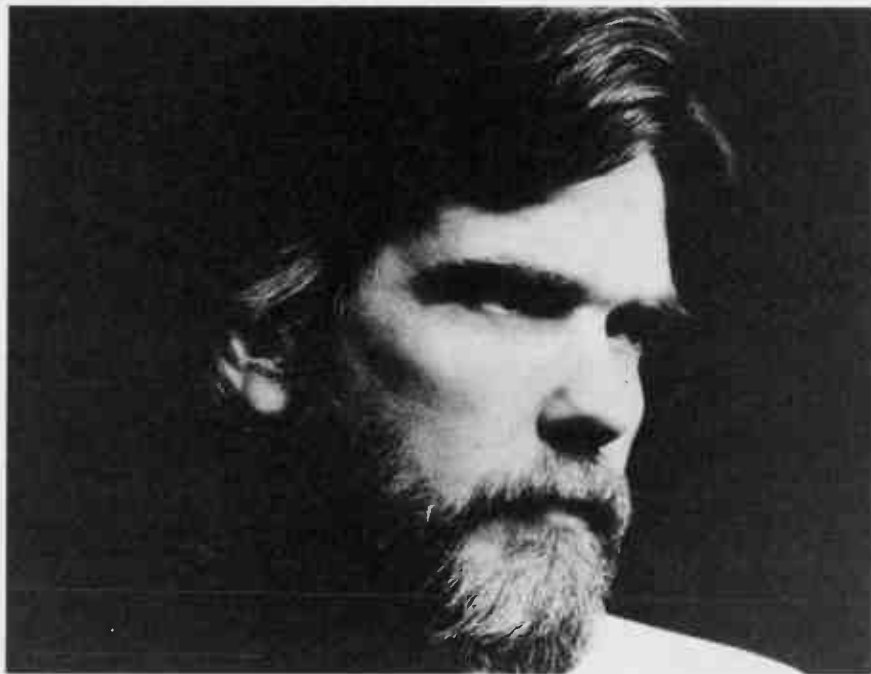
The following night the Grand Ole Opry was televised nationwide on PBS (Public Broadcasting System), and on Roy Acuff's portion of the program Senator Byrd strode to center stage to play *Turkey In The Straw* and an equally histrionic version of *Will The Circle Be Unbroken*, along with the obligatory plug for his County album.

Byrd gave a solid, strong performance, and no one asked him once about the President's energy bill or the situation in the Middle East.

DOUGLAS B. GREEN

Country Scene

Watch This Face: Guy Clark



There are some liner notes on the back of Guy Clark's much acclaimed first album, *Old Number 1* which read, "This is not Guy's first nor last anything—he's a Sleepy-John who waits 'til he knows what he knows, then he'll tell ya straight, or slightly bent if it fits." The words, written by his long-time compadre, Jerry Jeff Walker, are not only poetically astute, but they are also appropriate to Clark's musical life.

It was *not* his last album (His third album was released recently, and he plans a fourth.) and he claims most of his songs are autobiographical because he writes best about things he knows or has experienced. "There are some songs which are total fantasy or imagination, or whatever," he begins, "and in most cases I can knock them off immediately because I know they're not as good as other songs. They're good songs, but they're not *Desperados Waiting For A Train*, or *L.A. Freeway*. They're not *Texas 1947*."

Clark recorded two albums for RCA Records—the first of which contained the aforementioned songs—before signing with Warner Bros. for his most recent LP release, *Guy Clark*. All the songs on the first two albums were written by Clark (with the exception of *Black-Haired Boy* which was co-written with his wife Susanna), while the new album contains four songs by other writers. "With *Old Number 1* I had five years of

writing to draw on to do one record," he explains. "I could pick the cream of the crop. Gradually, you don't have that resource or the perspective of having written a song three or four years ago. You really don't know how good it is when it was written six months ago or two days ago."

"So when we did the new album, there were some songs which I didn't write that I had always wanted to record. I really didn't have anything else of mine that I wanted to do. *In The Jailhouse Now* is a Jimmie Rodgers song I've known for years and always wanted to record. So we were in the studio and just did it. That's one of the reasons I like it, it's one of the more live things on the album."

Ironically, Clark is into his third album and his first remains the masterpiece to which all his other work is inevitably compared. Magnifying the irony is the fact that the first album consisted most of demo recordings. "Some of the songs on that album were demos," he says. "It's a whole long story—we just didn't have enough money left in the budget, which is a whole 'nother story—so we had some fairly full-blown demos of some songs, some of which I wanted to include on that album."

Old Number 1 contains what some consider to be the definitive version of the classic, *Desperados Waiting For A Train*, which has been recorded by numerous artists. "That's weird, because

that was a demo we used that I liked the least," he explains. This song too is autobiographical. "It's about a man who was sort of my grandfather," Clark continues. "My grandmother had a hotel in West Texas and he was an oil field worker who'd been drilling wells all over the world—like the first wells in Columbia and Venezuela. He wound up in West Texas living in my grandmother's hotel. He was like part of the family—he didn't pay rent; he paid the water bill. During World War II, my father was overseas, so the first five years of my life he was the guy who took me around."

While Clark's newest LP, *Guy Clark* does not contain songs as powerful or emotive as *Desperados*, it contains two songs, *Fool On The Roof* and its spinoff, *Fool On The Roof Blues*, which perhaps thematically tie together all the songs on the album. Clark explains the songs: "It was just an idea I had one day. It was one of those days where nothin' goes right, and you know it ain't your fault—somebody up there is messin' with you. I thought about makin' a character out of whoever it is that does that. So I thought, well man, the problem is you've got a fool on your roof. Everything you do is controlled by this guy who is just foolin' with you. It's not really a malicious entity—it's just mischievous with your life."

Presently, in his career, Clark is seeking a balance between recording, performing and songwriting. "I'd love to do a live album," he offers, "probably not the next one, but I'd like to do the next one as live as possible—have the songs and band all worked up so all we have to do is go in the studio and cut 'em. I enjoy performing, but I don't want to play 250 days a year. I want to work enough for the band to live year round and play in places that are enjoyable to play. As far as songwriting goes, I have a real hard time finding time to write songs because I can't scribble 'em down on an airplane. I have to go sit and look out a window for two or three days just to get somewhere else. I want to have time for everything—writing, recording, bein' on the road."

Historically, Clark may never be remembered for his vocal talents. That's for the George Jones' and Merle Haggard's of the music world. However, he is a man of intense and immense lyrical capacity. If Jerry Jeff's words are true, that we have not heard the last of Guy Clark, then it seems logical that history may record Clark as one of the true poets of his generation.

KELLY DELANEY

THERE IS ONLY ONE UNCLE JIM O'NEAL - OFTEN IMITATED BUT NEVER EQUALED

Record Album \$4.98 value - Special \$2.98ea. - 8 Track Tape \$4.98ea.

Send Check or Money Order - No C.O.D.'s Add \$1.00 to Total for Handling & Postage - Limited Time Offer
Good only in U.S.A. - FREE CATALOG with order - Uncle Jim O'Neal, Box AA-CM, Arcadia, Calif. 91006

ROY ACUFF - SM-1870 ALBUM \$2.98
Wabash Cannon Ball; The Great Speckled Bird; I'm Building A Home (In The Sky); Pins And Needles In My Heart; The Great Judgment Morning; Fire Ball Mail; Night Train To Memphis; The Wreck On The Highway; The Precious Jewel; The Great Titanic; Lonely Mound Of Clay; Come Back Little Pal.
8 TRACK TAPE - 8TM-1870 \$4.98

GENE AUTRY - CS-1035 ALBUM \$2.98
Mexicali Rosa; (Take Me Back To My) Boots And Saddle; Have I Told You Lately That I Love You; You Are My Sunshine; South Of The Border; Sloux City Sue; Mule Train; Someday You'll Want Me To Want You; Goodnight Irene; Home On The Range; I Love You Because; That Silver Haired Daddy Of Mine; Red River Valley; Buttons And Bows; Back In The Saddle Again.
8 TRACK TAPE - 18C-01035 \$4.98

TONY BENNETT - C-30240 ALBUM \$2.98
Because of You; Cold, Cold Heart; Rags To Riches; One For My Baby; It Had To Be You; I Left My Heart In San Francisco; I Wanna Be Around; This Is All I Ask; The Good Life; The Shadow Of Your Smile; Who Can I Turn To; Yesterday I Heard The Rain; For Once In My Life.
8 TRACK TAPE - 18C-30240 \$4.98

THE CHUCK WAGON GANG - CS-9804 ALBUM \$2.98
Open Up Them Pery Gates; Thank God For Calvary; I'll Never More Stray; Where The Soul Never Dies; This World Is Not My Home; You Can Depend On Him; I Walk In The New Jerusalem Way; Sundown; Heaven's Really Gonna Shine; The World's Greatest Story; That We Might Know.
8 TRACK TAPE - 18C-00642 \$4.98

JESSIE COLTER - SM-11822 ALBUM \$2.98
Diamonds In The Rough; Get Back; Would You Leave Now; Hey Jude; Oh Will (Who Made It Rain Last Night); I Thought I Heard You Calling My Name; Ain't No Way; You Hung The Moon (Didn't You Waylon?); A Woman's Heart (Is A Handy Place To Be).
8 TRACK TAPE - 8TM-11822 \$4.98

BING CROSBY - SM-11737 ALBUM \$2.98
Oh Lonesome Me; Heartaches By The Number; Four Walls; Bouquet Of Roses; Wabash Cannon Ball; Wolverton Mountain; Hellow Walls; A Little Bitty Tear; Jealous Heart; Still.
8 TRACK TAPE - 8TM-11737 \$4.98

TOMMY DORSEY - ANL1-1087 ALBUM \$2.98
Marie; Star Dust; Little White Lies; I'll Never Smile Again; Yes Indeed; Boogie Woogie; Opus One; Song of India; Who?; Royal Garden Blues; Once In A While; I'm Gettin' Sentimental Over You.
8 TRACK TAPE - ANS1-1087 \$4.98

MERLE HAGGARD - SM-11823 ALBUM \$2.98
My Love Affair With Trains; Union Station; Here Comes The Freedom Train; So Long Train Whistle; No More Trains To Ride; The Coming And The Going Of The Trains; I Won't Give Up My Train; Where Have All The Hobos Gone; Railroad Lady; The Hobo.
8 TRACK TAPE - 8TM-11823 \$4.98

MERLE HAGGARD - SM-11825 ALBUM \$2.98
Soldier's Last Letter; Shelly's Winter Love; Jesus, Take A Hold; I Can't Be Myself; I'm A Good Loser; Sidewalks Of Chicago; No Reason To Quit; If You've Got Time; The Farmer's Daughter; I've Done It All.
8 TRACK TAPE - 8TM-11825 \$4.98

ENGBERT HUMPERDINCK - E-34719 ALBUM \$2.98
Raindrops Keep Falling On My Head; Help Me Make It Through The Night; My Love; I'm Stone In Love With You; The Most Beautiful Girl; And I Love You So; Love Me With All Your Heart; Talk It Over In The Morning; Leaving On A Jet Plane.
8 TRACK TAPE - 18E-34719 \$4.98

HARRY JAMES' GREATEST HITS CL-9430 ALBUM \$2.98
Vocals By: Frank Sinatra; Helen Forrest; Dick Haymes and Kitty Kallen.
Ciribiribin; You Made Me Love You; All Or Nothing At All; Sleepy Lagoon; I Had The Craziest Dream; Two O'Clock Jump; Cherry; I'll Get By; I've Heard That Song Before; It's Been A Long, Long Time; The Man With The Horn.
NO TAPE AVAILABLE

FREDDY MARTIN - SM-11886 ALBUM \$2.98
Tonight We Love; Santa Catalina; Warsaw Concerto; Why Don't We Do This More Often; Bumble Boogie; Grieg Piano Concerto In A Minor; I've Got A Lovely Bunch Of Coccanuts; Cumana; Managua, Nicaragua; The Hut-Sut Song.
NO TAPE AVAILABLE

CLYDE MCCOY - SM-311 ALBUM \$2.98
Basin Street Blues; Farewell Blues; Sugar Blues; Hell's Bells; Slues In The Night; Sugar Blues Boogie; St. Louis Blues; Limehouse Blues; Memphis Blues; Mama's Gone, Goodbye; Wabash Blues; Tear It Down.
8 TRACK TAPE - 8TM-311 \$4.98

GLENN MILLER - ANL1-0974 ALBUM \$2.98
Sunrise Serenade; A String Of Pearls; In The Mood; Pennsylvania Six-Five Thousand; Little Brown Jug; Chattanooga Choo Choo; Moonlight Serenade; Tuxedo Junction; (I've Got A Gal In) Kalamazoo; American Patrol.
8 TRACK TAPE - ANS1-0974 \$4.98

THE OAK RIDGE BOYS - C-33935 ALBUM \$2.98
Lord I've Been Ready For Years; No Earthly Good; Jesus Knows Who I Am; The Same Old Fashioned Way; I'm Winging My Way Back Home; Where The Soul Never Dies; It's Been Done; Doctor God; Jesus Was There; Last Train To Glory.
8 TRACK TAPE - 18C-33935 \$4.98

THE OAK RIDGE BOYS - C-32742 ALBUM \$2.98
Give Me A Star; Put Your Arms Around Me Blessed Jesus; Loves Me Like A Rock; You Happened To Me; What A Time We Will Have Over There; He's Gonna Smile On Me; The Baptism Of Jessie Taylor; Why Me; Freedom For The Stallion; He.
8 TRACK TAPE - 18C-32742 \$4.98

BUCK OWENS - SM-11827 ALBUM \$2.98
Love's Gonna Live Here; Gollin' Around; Excuse Me (I Think I've Got A Heartache); I Can't Stop (My Lovin' You); Kickin' Our Hearts Around; Act Naturally; Under Your Spell Again; Above And Beyond; Nobody's Fool But Yours; Under The Influence Of Love.
8 TRACK TAPE - 8TM-11827 \$4.98

PATTI PAGE - CS-9326 ALBUM \$2.98
Tennessee Waltz; Cross Over The Bridge; Old Cape Cod; (How Much Is That) Doggie In The Window; Mister Mississippi; I Went To Your Wedding; Mockin' Bird Hill; Allegheny Moon; With My Eyes Wide Open I'm Dreaming; Changing Partners; Detour.
8 TRACK TAPE - 18C-09326 \$4.98

RAY PRICE - CS-8866 ALBUM \$2.98
Crazy Arms; You Done Me Wrong; City Lights; Invitation To The Blues; I've Got A New Heartache; Who'll Be The First; Heartaches By The Number; The Same Old Me; Release Me; One More Time; My Shoes Keep Walking; Back To You; I'll Be There.
8 TRACK TAPE - 18C-00094 \$4.98

LOUIS PRIMA AND KEELY SMITH SM-1531 ALBUM \$2.98
That Old Black Magic; It's Magic; Just A Gigolo; I Ain't Got Nobody; I'm In The Mood For Love; I've Got You Under My Skin; Suona Sera; I Wish You Love; Oh Marie I Got It Bad And That Ain't Good; Embraceable You.
8 TRACK TAPE - 8TM-1531 \$4.98

JIM REEVES - ANL1-3014 ALBUM \$2.98
Four Walls; Goodnight Irene; Why Do I Love You (Melody of Love); Auf Wiederseh'n Sweetheart; The Hawaiian Wedding Song; Welcome To My World; From A Jack To A King; My Happiness; Mona Lisa; You'll Never Know.
8 TRACK TAPE - ANS1-3014 \$4.98

TEX RITTER - SM-1292 ALBUM \$2.98
Blood On The Saddle; Samuel Hall; Bury Me Not On The Lone Prairie; Little Joe The Wrangler; The Face On The Barroom Floor; Boil Weevil; Billy The Kid; Streets Of Laredo; Sam Bass; Rye Whiskey.
8 TRACK TAPE - 8TM-1292 \$4.98

JEAN SHEPARD - SM-11888 ALBUM \$2.98
A Satisfied Mind; I Learned It All From You; Under Suspicion; You're Calling Me Sweetheart Again; I Love You Because; The Other Woman; Beautiful Lies; Take Possession; You're Telling Me Sweet Lies Again; I'd Rather Die Young; Why Did You Wait? Don't Fall In Love With A Married Man.
8 TRACK TAPE - 8TM-11888 \$4.98

FRANK SINATRA - M-11883 ALBUM \$2.98
I've Got The World On A String; Three Coins In The Fountain; Love And Marriage; From Here To Eternity; South Of The Border; The Gal That Got Away; Young-At-Heart; Learnin' The Blues; My One And Only Love; The Tender Trap.
8 TRACK TAPE - 8TM-11883 \$4.98

CARL SMITH - CS-8737 ALBUM \$2.98
Hey Joe; There She Goes; Old Lonesome Times; Are You Tasing Me; I Feel Like Cryin'; Doorstep To Heaven; Let Old Mother Nature Have Her Way; The Little Girl In My Home Town; If You Saw Her Through My Eyes; You're Free To Go; Gettin' Even; I Overlooked An Orchid.
8 TRACK TAPE - 18C-00010 \$4.98

SONS OF THE PIONEERS - SING HYMNS OF THE COWBOYS - ANL1-2808 ALBUM \$2.98
Suddenly There's A Valley; God Speaks; The Place Where I Worship (Is The Wide Open Spaces); All Wild Things; He Walks With The Wild And The Lonely; Wonders Of God's Green Earth; The Woodsman's Prayer; Song Of The Bandit; The Mystery Of His Way; Star Of Hope; How Will I Know Him (When He Walks By); I Believe.
8 TRACK TAPE - ANS1-2808 \$4.98

BILLIE JO SPEARS - SM-11887 ALBUM \$2.98
Mr. Walker, It's All Over; Stand Bu Your Man; That Man; Home-Lovin' Man; Take Me To Your World; Harper Valley PTA; Mottie Brown; I Don't Wanna Play House; He's Got More Love (In His Little Finger); Ode To Billie Joe.
8 TRACK TAPE - 8TM-11887 \$4.98

JO STAFFORD - SM-11889 ALBUM \$2.98
You Belong To Me; Shrimp Boats; Make Love To Me; Georgia On My Mind; Jambalaya; Come Rain Or Come Shine; No Other Love; Day By Day; The Gentleman Is A Dope; The Trolley Song.
NO TAPE AVAILABLE

THE STATLER BROTHERS - CS-9878 ALBUM \$2.98
Daddy Sang Bass; King Of Love; And You Washed In The Blood; Pass Me Not; Less Of Me; Things God Gave Me; Led Out Of Bondage; Just In Time; The Fourth Man; Oh Happy Day.
8 TRACK TAPE - 18C-09878 \$4.98

HANK THOMPSON - M-11881 ALBUM \$2.98
A Six Pack To Go; Honky Tonk Town; Hangover Heart; Drundard's Blues; Bubbles In My Beer; Hangover Tavern; The Wild Side Of Life; Anybody's Girl; Warm Red Wine; A Broken Heart And A Glass Of Beer.
8 TRACK TAPE - 8TM-11881 \$4.98

TAMMY WYNETTE - 5N-26486 ALBUM \$2.98
Stand By Your Man; Singing My Song; Take Me To Your World; Apartment No. 9; I Don't Wanna Play House; D-I-V-O-R-C-E; Your Good Girl's Gonna Go Bad; Run, Angel, Run; Too Far Gone; Almost Persuaded; My Elusive Dreams.
8 TRACK TAPE - 18E-10230 \$4.98

FRANKIE YANKOVIC - CS-9287 ALBUM \$2.98
Blue Skirt Waltz; Who Stole The Keeshka?; Hoop-Dee-Do; Beer Barrel Polka; The Last Time I Saw Henry; Happy Time Polka; I've Got A Wife; Milwaukee Polka; Too Fat Polka; Just Because; Pennsylvania Polka.
8 TRACK TAPE - 18C-00184 \$4.98

RAYMOND FAIRCHILD - RRRF-254 ALBUM \$2.98
WORLD'S GREATEST COUNTRY BANJO PICKER - 30 GREAT INSTRUMENTALS 5 STRING BANJO-FIDDLE-MANDOLIN-DOBRO GUITAR.
Whoa Mule; Carolina Breakdown; Turkey In The Straw; Little Darling Pal; McKinley's White House Blues; Blue Grass Bugle; Lonesome Road Blues; False Hearted Love; Nine Pound Hammer; Old Joe Clark; McCormack's Picnic; Red Wing; Cripple Creek; Girl I Left Behind Me; Under The Double Eagle; Raymond's Talking Banjo; Cotton Eyed Joe; Cumberland Gap; Raymond's Banjo Boogie; Crooked Creek; Boil Them Cabbage Down; Pretty Polly; Learning On Jesus; Sugar Foot Rag; Train Forty-Five; Earl's Breakdown; Cindy; John Hardy; Banjo Fling; Orange Blossom Special.
8 TRACK TAPE - TRR-254 \$4.98

Country Scene

Stars Honor Ernest Tubb With A Birthday Celebration

Outside, there was nearly seven inches of snow on the ground, but even that didn't stop luminaries of country music, politics, and the movie industry, from coming out to help Ernest Tubb celebrate his 65th birthday at Nashville's Exit-In on February 9th. The occasion also marked the official presentation of Pete Drake's own tribute to Ernest: an album called *Ernest Tubb: The Legend And The Legacy*.

The *Legend And The Legacy* LP was the result of nearly a year and a half's effort on Drake's part. After getting Ernest to record the original tracks, he then—without Ernest's knowledge—managed to get dozens of country music's most notable artists into the studio to add their vocal talents. Those who can be heard on *The Legend And The Legacy* include: Willie Nelson, Waylon Jennings, Charlie Rich, Loretta Lynn, Conway Twitty, Johnny Paycheck, Johnny Cash, George Jones and others.

Of these, only George Jones was able to make the party; but Willie called from Hollywood and Loretta and a host of others sent their love: red roses arrived from the Nashville Songwriters Association, and a Texas-shaped guitar came from Sho Bud Inc.

In presenting a special proclamation to Ernest, Jim Sasser, the U.S. Senator from Tennessee, called Ernest, "The star of stars in a galaxy of country music." Tennessee governor, Lamar Alexander, and Nashville's mayor, Richard Fulton chipped in as well, proclaiming February 9th as "Ernest Tubb Day." Even Presi-

dent Carter sent a special envoy with birthday greetings for Tubb. Nashville's Sheriff Fate Thomas, not to be outdone, presented Ernest with a special "Key To The City Jail": "Since we had two escapes this week, I don't know how appropriate this is," quipped Thomas. "Maybe I should have given you a can opener instead. Another last-minute surprise guest, film star, Peter Fonda,

arrived amidst a spray of flash bulbs and the cutting of the giant cake.

As he called members of his family, including his sons, E.T. Jr. and Justin, to the stage to help him celebrate, Ernest proved that time had not dulled his wit: "You know, I might be sixty-five, but people come up to me who are 85 and 90 years old and tell me, 'I been listenin' to you since I was a kid.' I have to tell 'em 'Whoa!! I'm old, but I'm not *that* old!'"

PHYLIS MARTIN



Ernest Tubb and producer Pete Drake: "I'm not *that* old!"

Ray Whitley Singing Cowboy

(Dec. 5, 1901—Feb. 21, 1979)

Ray Whitley, one of the greats of western music, died suddenly of what was diagnosed as diabetic shock while on a fishing trip to Mexico on February 21, closing out a long, illustrious career as a singing cowboy.

Born in Atlanta on December 5, 1901, Whitley became one of the first singing cowboys to appear on screen, beginning in 1936 and closing out his screen career in 1956, with a non-singing role in the film *Giant*. He recorded for numerous record labels, including Decca, Columbia, Okeh, and others, and at one time was one of the most widely traveled entertainers in country music. His career

was covered in greater detail in the April 1977 issue of *Country Music*.

Ray Whitley will probably be best remembered as a songwriter, with *Back In The Saddle Again* doubtless his most well-known. He and Fred Rose (who lived with the Whitley's for a time in Hollywood in the late 1930s) also co-wrote several other western classics, including *Lonely River*, *Ages and Ages Ago*, and *I Hang My Head And Cry*.

Though long retired, Ray Whitley became a well-loved fixture of western film festivals in recent years, and had done some recording and personal appearances as well. It was at these performances that one could glimpse the greatness of Ray Whitley never fully caught on film or record. Well into his seventies he could still charm the pants off any audience he faced, with a big

smile, and twinkling eyes, and a still strong voice and yodel.

Ray had an expression he used when dealing with death, especially as several of the old cowboy actors and singers with whom he's worked (Johnny Bond, Chill Wills, Tim McCoy, Foy Willing, Lloyd Perryman and others) passed away over the past few years; he'd say they "checked out," a flip expression hiding his feelings, and knowing, at his age and with diabetes and an enlarged heart, that his time was coming.

Now Ray himself has checked out, and he'll be missed terribly. He was one of the greats of western music, as an entertainer and as a man. He is survived by his wife, Kay (a talented singer who often appeared in his films and on tour) and three daughters.

DOUGLAS B. GREEN

Roaring Springs Corporation Presents

JIM & JESSE'S 3RD ANNUAL MID-AMERICA BLUEGRASS CONVENTION & OLDE TYME MUSIC CHAUTAUQUA

August 7, 8, 9, 10, 11 & 12

In the Missouri Ozarks

23 miles south of Salem, Missouri at the Sinks Recreation Area

The Sinks Recreation Area is one of the largest private campgrounds in Missouri.
Located on the banks of Sinkin Creek, it has been in operation since 1965.



Appearances by:

Bill Monroe
The Dillards
John Hartford
The Country Gentlemen
The Osborne Brothers
Mac Wiseman
Jimmy Driftwood
Urel Albert



Cedar Hill Grass · Dudley Murphy & The County Line · Copeland Family · Cathy Barton
The Lost Kentuckians · Buckbrush · Gene Henson & the Ozark Mountaineers · River Bluff Clan
Jimmy Orchard & the Ozark Bluegrass Boys · Ozark Echoes · Brush Creek · O'Roark Brothers Band

and your musical hosts,

Jim & Jesse

plus much more

MCs: Ray Hicks-KCLU, Rolla · Mitch Jayne-KSMO, Salem · Mike Morgan-KUMR, Rolla · others to be announced

- Two Stages - Main Stage and Workshop Stage Both Moved Adjacent to Campgrounds
- All Good Family Fun - Lots of Workshops - Jams - Open Mike Time
- Huge Tents in Case of Rain - Security Patrols
- Over 70 Hours of Music and Dancing - Complete Concessions on Grounds
- Free Shady No-Frills Camping to Advance Ticket Holders - Hot Showers - Unlimited Additional Camping Available to Gate Purchasers - \$1.00 Extra Per Car Per Night.



- Jim & Jesse's Ozark National Bluegrass Competition, Thursday and Friday - \$1,000 Grand Prize!
- Joe Meadows Ozark National Fiddle Competition, Thursday and Friday - \$1,000 Grand Prize!
- Limited Electric Campsites Available to 6 Day Pass Holders \$2.00 Extra Per Car Per Night
- No Alcohol in Stage Areas - No Pets - Park Rules Must Be Observed - No Refunds (Tents in Case of Rain)
- Crafts Exhibits with Prizes - Square Dance Clogging Exhibitions by the Happy Tappers

Convention Highlights

August 7 6:00-10:30 p.m. Dillards Homecoming-Part I Dillards return to their native Salem area for their first concert in over a decade. John Hartford plus best local bands join in this happy event.	August 8 4:00-10:30 p.m. Dillards Homecoming-Part II The Dillards return to their native Salem area for their second concert in over a decade. John Hartford plus best local bands join this happy event.	August 9 Noon to Midnight Concerts & Workshops by Jimmy Driftwood, Jim & Jesse & others. Plus Bluegrass Band Competition & Fiddle Competition. Thousands of dollars in cash prizes & contracts. Two shows by Urel Albert.
August 10 Noon to Midnight Two shows by the incomparable Bill Monroe and his Bluegrass Boys. Plus shows by the Country Gentlemen, Mac Wiseman, Jim & Jesse and others. Workshops plus continuation of band & fiddle contests.	August 11 Noon to Midnight The Osborne Brothers return to the Mid-America Bluegrass Convention, plus shows by The Country Gentlemen, Jim & Jesse and Jimmy Driftwood, author of Battle of New Orleans and Tennessee Stud. Workshops.	August 12 10:30-5:30 p.m. Special Gospel Show to give thanks for a great week of music and family fun. Shows by O'Roark Brothers Band, Jim & Jesse, Buckbrush, Cathy Barton, The Copeland Family & more. Workshops.

Ticket Prices	Gate	Advance	Gate	Advance
August 7	5.00	4.00	Friday - Saturday	15.00 12.00
August 8	5.00	4.00	Friday - Sunday	18.00 15.00
August 9	5.00	4.00	6-Day Pass	30.00 25.00
August 10	8.00	6.00	Children 5-10	½ Price ½ Price
August 11	8.00	6.00	Children Under 5	Free Free
August 12	5.00	4.00		

ATTENTION —

FIDDLERS & AMATEUR BLUEGRASS BANDS

Write now for competition entry blanks.
Prizes worth \$1000's.

ATTENTION — **OLD-TIME CRAFTS PEOPLE**

Write now to reserve space in the Crafts Tent.

Sound by Magic Masters - St. Louis, Missouri

FOR TICKETS & INFORMATION CONCERNING CONCERTS, CRAFTS & COMPETITIONS,
WRITE 142 W. MONROE, ST. LOUIS, MO. 63122 OR CALL (314) 821-8064

WorldRadioHistory

Country Scene

John Wesley Ryles . . . Again

"It's hard to find a friend when you're not in the top twenty," says John Wesley Ryles. He found out the hard way, a few years ago, going from being named "Most Promising Country Artist" of the year (1968) by the music trade magazines on the basis of the record *Kay*, to the bottom of the heap. All that in only two records. No record company and no hits after his first two singles made the top ten. That kind of bottoming out can be mighty depressing, even if it happens to a hardened veteran of the business. Ryles was nineteen at the time. Singers with less mettle would never be heard from again. But John Wesley is back, a little older and a lot wiser in the ways of the music industry.

Ryles, who spent his early youth in Bastrop, Louisiana, began his musical career as an integral part of the Ryles Family singers doing radio shows there, and later in Ft. Worth. The family moved on to the bigger 'Big D Jamboree' where John Wesley, by virtue of winning a talent audition, became a solo regular. On the strength of the Jamboree he became the singer/banjo player for the Lightcrust Doughboys, the band begun by Bob Wills and employed by the Lightcrust Flour Company for promotion purposes. It probably should be mentioned that Ryles was twelve at the time. At the ripe old age of thirteen, John Wesley was playing regularly in Dallas clubs and persuaded his father to move to Nashville at age sixteen. He then quit school to devote full time to getting a record contract by singing in clubs around Nashville. During a demo session, he came across a song by Hank Mills titled *Kay*. Ryles did the song, which was heard by Columbia producer George Ritchey, who took him into the studio. Within a few weeks the record was out. It was a big hit in both country and pop and many accolades were heaped on Ryles as a singer destined for stardom.

While his follow-up top ten record *I've Just Been Wasting My Time* was still moving up the charts, Ryles was abruptly dropped by his label (Columbia) for reasons Ryles still isn't clear about. "I'm not really sure what happened. My producer told me one day that they were going to release me. Glen Sutton was producing me then. I had a top ten record; usually a label waits until you don't have a hit record to drop you. I wish somebody would ask Billy Sherrill about that."

One thing is for sure, no matter how

much an artist downplays it, it's a strange feeling to be out in the cold. Ryles described the feeling this way: "I was pretty young to have had as much happen so quickly and pretty naive about business relationships. I was nineteen and I got a little bit arrogant. That was a problem in itself, trying to deal with success at that early an age. That first record spoiled me into thinking how easy this was going to be. When the next records weren't as big I became disillusioned."

A confused and disenchanted 19-year-old, Ryles moved to Poplar Bluff, Arkansas to put things in a proper perspective. He continued to work the road doing one-nighters primarily off the



strength of *Kay*. Johnny Morris, who was then working in radio in Muscle Shoals, convinced Ryles to go into the studio again after a two-year absence. They had fair success with several records. However, anything solid continued to elude him. RCA signed him and released two records in the two years he was on that label. So it was back to the life on the road with no records for another year.

Morris again convinced Ryles to try recording, working in Muscle Shoals, where they tried remaking some old pop songs that got the attention of ABC/Dot Records in 1976. The first release was titled *Fool*, which hit the charts in the nineties, stayed there for two weeks and promptly fell off. Here we go again, thought Ryles, no more major label. But then it happened. Although the record went off the charts the sales and airplay continued in areas like Texas and the Carolinas. Four months after being released, the record re-entered the charts and began bounding up the charts toward the top. It stayed on the charts for 21 weeks and became a top 10 record. This almost never happens in the business.

Even John Wesley didn't believe in it that much. "I didn't think the song was there to begin with. I didn't think I had sung it that well and I wasn't really happy with the production. It was a lot of luck for me and a label that wouldn't give up."

Ryles recording career was once again on the move. *Once In A Lifetime Thing* followed, reaching the number 4 position and assured Ryles that at the age of 28 his comeback was complete. Two albums by John Wesley, *John Wesley Ryles*, and *Shine On Me* along with an updated version of *Kay* have all been greeted with success.

Though Ryles' luck has changed for the better, he hasn't forgotten what it was like before. You find out who your friends are and what's really important. I used to strive for the fame, glory, and the money. I felt like I had to make impressions on people to get somewhere. I can be myself a little bit better now. I'm more satisfied. But it sure was cold for a time. It's hard to find friends when you're not in the top twenty. It's that kind of business. I had to get away from it and out of Nashville to find out who I was. To find out how to live among normal people. That's the main lesson, to get down to earth and understand how people tick. To write a song or sing a song, it helps to know more about what they're thinking."

Now that Ryles is back, and this time he thinks for good, he's planning on going about things differently. "I think I'll have a lot more loyalty toward people who've helped me in my career. The important thing is to have some friends you can count on and stick with them. You appreciate them more after you've been burned in bad deals. I became wary after I had my first lawsuit with a couple of my managers right at the time I had been released by Columbia. I was feeling paranoid that talk was around town not to touch me, that I was hard to work with in the studio, which wasn't true."

Even though John Wesley has found a recording combination that works, he's still on the road doing his show. But under better conditions than in the past. "Before, I'd go into a town and maybe two or three people would know who I was. The rest were just there because it was a place to go. Now most come to hear me and it makes a difference in the way you perform. Like all performers, the attention is great, too. "I think anybody would be a fool not to like that." Ryles chuckled.

And John Wesley is no fool.

BOB ANDERSON

ERNEST TUBB

THE LEGEND AND THE LEGACY



"WALTZ ACROSS TEXAS"—Willie Nelson •
 "WHEN THE WORLD HAS TURNED YOU
 DOWN"—Vern Gosdin & Waylon Jennings •
 "LET'S SAY GOODBYE LIKE WE SAID
 HELLO"—Johnny Paycheck • "ANSWER THE
 PHONE"—Loretta Lynn • "JOURNEY'S END"
 —Marty Robbins & The Wilburn Bros. • "WALKIN'
 THE FLOOR OVER YOU"—Merle Haggard &
 Charlie Daniels • "HALF A MIND"—George Jones
 • "JEALOUS LOVING HEART"—Johnny Cash •
 "RAINBOW AT MIDNIGHT"—Marty Robbins •
 "SET UP TWO GLASSES JOE"—Ferlin Husky &
 Simon Crum • "YOU NEARLY LOSE YOUR
 MIND"—Willie Nelson & Waylon Jennings •
 "SOLDIER'S LAST LETTER"—Johnny Cash

"YOU'RE THE ONLY GOOD THING"
 —Charlie Rich • "FILIPINO BABY"—
 George Jones • "JIMMY RODGERS LAST
 BLUE YODEL"—Conway Twitty •
 "SEAMAN'S BLUES"—Merle Haggard •
 "THANKS A LOT"—Loretta Lynn • "IT'S
 BEEN SO LONG, DARLING"—Conway
 Twitty • "BLUE EYED ELAINE"—Justin
 Tubb • "OUR BABY'S BOOK"—Cal Smith •



\$ 11.98 ALBUM, 8-TRACK
 TAPE OR CASSETTE

"THANK GOD FOR GIVING US ERNEST TUBB, WHO HAD THE INSIGHT TO MAKE COUNTRY MUSIC WHAT IT IS TODAY" Pete Drake

CALL TOLL FREE 1-800-251-1904

**ERNEST TUBB
 RECORD SHOPS**

P.O. Box 500
 NASHVILLE, TENN. 37202

inc.

Ship To:

Name _____

Address _____

City _____

Phone _____

State _____ Zip _____

You may use your Bank Americard or Visa

Card No. _____

Bank I. D. No. _____

Expiration Date _____

Signature _____

Check or money order enclosed \$ _____

Bank Americard

Visa

C.O.D.

JIMMY C. NEWMAN And His Cajun Country Roots

Talk about coping with mid-life crises: Jimmy C. Newman must be the national champ. A couple of years ago he had just turned 50, and surveyed the options before him: A star of the Grand Ole Opry since 1956, he could continue to grind out those one-nighters with unfamiliar bands, many of which contained members who were infants when Jimmy had his biggest hits (*Cry Cry Darling* in 1954 and *A Fallen Star* in 1957).

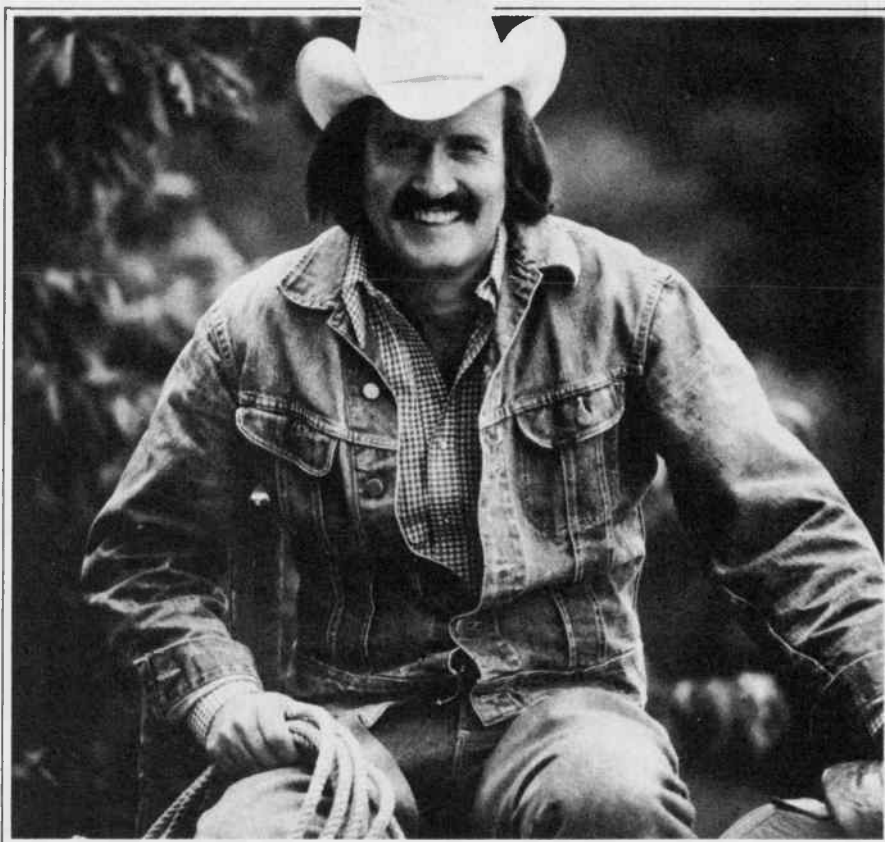
He could, of course, have tried the country-pop approach, though his unusual Cajun-accented tenor voice made that an unlikely avenue. Or he could simply retire to his 670 acre horse (Appaloosa) and cattle farm fifty miles southeast of Nashville.

It's a tough time in a performer's career: the salad days are gone, and, as Jimmy himself said, "I had been in country music a long time, and there's a lot of great new talent, and the business is changing a whole lot, and the young ones were taking over, and it was time to make a change, *very much* time to make a change!"

The change he made, the approach he took, surprised everybody: instead of simplifying and streamlining operations he hired a six piece band; instead of heading for an increasingly general and widely appealing approach, he returned to the exciting and compelling music of his roots, Cajun music, and he hasn't looked back since. He hasn't needed to. His formerly stagnant career has rocketed forward with the creation of one of the most distinctive groups in the country.

It began with his long-time friend and frequent co-worker, a hulking, moustachioed fiddler named Rufus Thibodeaux, who is a show unto himself. With the breakup of his successful Cajun-rock band, Jimmy's son Gary moved back to Nashville from Lafayette, Louisiana, to play bass in the emerging band. Convinced that they were on the right track, they hired a drummer and a steel player (currently Burt Hoffman and Larry Stewart, respectively), and country singer, guitarist, and banjo player Ray Kirkland as front man and band leader.

The final ingredient was the addition of accordionist Bessyl Duhon in January of 1978; suddenly Rufus' fiddle was complemented by the authentic sound of the accordian, lending the music both authenticity and excitement: "It was a different sound. Immediately, on the Opry,



people *really* liked the sound, because it was so different. Now this is a different type of accordion than the piano accordion, and they say that the accordion is dead, that people don't want to hear the accordion sound, but they like this sound!" Jimmy said with a laugh.

Jimmy Newman is no poseur when it comes to Cajun music; a full-blooded Cajun, he was born in Big Mamou, Louisiana, on August 27, 1927. He was playing and singing with bands in his teens, and recorded his first record as a vocalist with another band in 1946, sung strictly in French. "Some people down home think I'm a Nashville Cat; they don't consider me a purist, but little do they know that for a long time I couldn't get a record contract because of my French accent!"

In the early 1950's Jimmy finally did get a contract, with Dot Records, and joined the prestigious Louisiana Hayride. He became one of country music's bright young stars when *Cry Cry Darling* became a hit in 1954, and he moved to the Grand Ole Opry in 1956. His next hit, *A Fallen*

Star, was his biggest, but he continued to put out a series of hit records for Dot, MGM, and Decca for the next decade, including *You're Making A Fool Out of Me* (1958), *Grin and Bear It* (1959), *Alligator Man* (1961), *Bayou Talk* (1962), *DJ For A Day* (1963); (this was the first hit record written by a young Tom T. Hall), *Artificial Rose* (1965), *Back Pocket Money* (1966), *Blue Lonely Winter* (1967), and *Born To Love You* (1968).

But the hits began to dwindle, and the road became a grueling experience; frustrating as well, for few of the bands he was given to work with knew anything but the straight-ahead hits of the day: "It was a tough battle; but if I had to do it rather than get out of the business, I would still do it. But it is really rough when you do the type of music we do, because most of your country bands know the current country songs, and consequently, since I wasn't even recording any more, it was getting harder and harder. And, too, I couldn't get up and do traditional Cajun songs—they'd

(Continued on page 66)

THE COUNTRY MUSIC ENCYCLOPEDIA

The most thorough, innovative, and ambitious book ever written on country music, its roots and its people

OVER 150 PHOTOGRAPHS



Melvin Shestack

Only \$14⁹⁵

MORE THAN 450 PAGES!

SPECIAL ENTRIES ON BLUEGRASS, HONKY TONK, BLUES, SAGA SONGS, THE GRAND OLE OPRY, AND THE COUNTRY MUSIC HALL OF FAME!

A VALUABLE ALBUM DISCOGRAPHY ON EVERY COUNTRY STAR IN THE BOOK!

MORE THAN 250 EXCITING BIOGRAPHICAL ENTRIES!

MORE THAN 150 GREAT PHOTOGRAPHS!

HANDSOMELY BOUND, LAVISHLY ILLUSTRATED!

FREE BONUS!

Order Now And You Also Receive Our 100 Page Fan Photo Book, THE ENTERTAINERS OF COUNTRY MUSIC. It's A Regular \$6.95 Value—YOURS FREE!

SEND TO: Country Music Magazine
P.O. Box 25205
Nashville, Tenn. 37202

M059

Send me ... copy(s) of the COUNTRY MUSIC ENCYCLOPEDIA and FREE copy(s) of "The Entertainers Of Country Music" for only \$16.70 (\$14.95 plus \$1.75 post. & hand.) (B71B/B54)

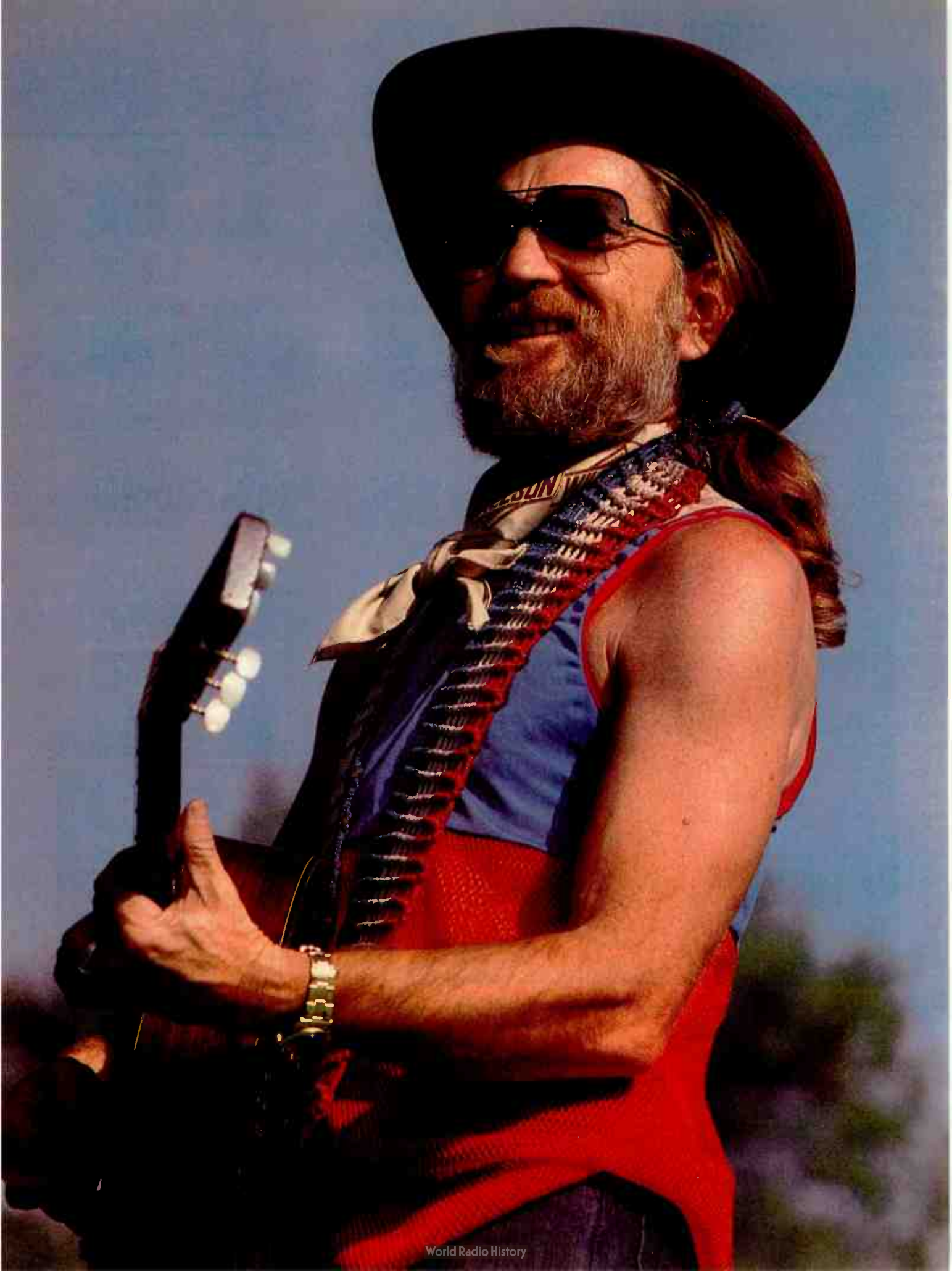
Name.....
Street.....
City.....
State..... Zip.....
Telephone Number.....

Enclosed is my check/m.o. for \$..... NYS and Tennessee residents add sales tax. No foreign orders accepted.

I'd rather charge my:Master Charge;Visa Card

Card No..... Exp. Date.....

Signature.....



From his one-time headquarters in Austin, the Red Headed Stranger has since gone on to the White House, Malibu Beach, Hollywood . . . and beyond. These days, he's making movies with Robert Redford and showing up at parties with the likes of Burt Reynolds and Candice Bergen. He's also found time to start his own record label, take up residence in Colorado, record an album with Leon Russell, and still hit the road for an average of 200 nights a year. For a 45-year-old grandfather of four who's now being chased by 16-year-old girls, he's not doing badly at all.

WILLIE

The Gypsy Cowboy Goes Hollywood

by **MICHAEL BANE**

It's the time of the preacher when our story begins, and, to be sure, it's been a long time coming. Forget all your country-rock-crossover-MOR clones—while nobody was looking, Willie Nelson sneaked in as the biggest star in country music, and now he's headed off into the sunset to become an international sex symbol, a la Kristofferson.

Right, Willie?

"Well," he says, in that soft Willie Nelson voice, "I don't guess there's any way I can avoid it, is there?"

Hardly. Ever since the Willie Nelson juggernaut spilled out of Texas and took the country by song and storm a few years back, Great Things have always been just around the corner for Willie. But Willie has a way of sliding out from underneath the brightest spotlight, and media folks have a notoriously short attention span. The net result was that, for the last couple of years, Willie's been popping up like a

shark's fin on a mirror ocean.

But lately Willie's been taking on new frontiers. He just finished his first movie role with good buddy Robert Redford and Jane Fonda in a film called *The Electric Horseman*, and a second film, tentatively titled *Honeysuckle Rose*, directed by Sidney Pollack, is scheduled to begin filming in Texas around July. And the long-awaited filming of *The Red-Headed Stranger* album is almost ready to get underway—hopefully with Redford in the role as the Stranger.

And in his spare time, Willie operates the Texas Opry House in Austin, Willie Nelson Publishing in Nashville, Lone Star Records, and tours—or tries to tour—250 nights a year.

"Well, I don't think I'm going to make that this year," he adds, almost apologetically. "With all the movies and all, we'll be lucky if we get over 200."

Two hundred nights a year? Three

movies ("Well, there's also this documentary about me that we're going to do this year. . . .")?

"Well, we all just love the road," Willie says. "We all enjoy playing music, so it's not really that hard a work. It is hard when you're doing too many nights in a row and you're not getting paid enough. That's hard. I mean, everybody likes to take a week off now and then, but any longer than a week and you start to get restless and want to do it again."

When you add up the performing dates and the movie filmings and the publicity operations and the miscellaneous comings and goings necessary to keep an operation like the Willie Nelson and Family band on the road, that doesn't leave much time for much of a personal life. What personal life that is left is scattered across three states—a couple of years back the press of stardom forced Willie to leave his ranch in Austin for the less celebrity-conscious reaches of



Willie and friends Rita Coolidge, Kris Kristofferson, Candice Bergen and Burt Reynolds at New York City's Bottom Line.

Aspen, Colorado, and Malibu, California. Connie, his wife, and his two daughters, Paula Carlene and Amy, now live in Aspen.

"It really wasn't that bad for me, because, you know, I'm gone most of the time anyway," Willie says. "But Connie was there and with people coming by all the time, it didn't give her much of a private life."

The ranch in Austin had, by last year, become something of a Mecca for the diehard Willie fans, and there are *no* fans quite like the diehard Willie fans. Living in a fishbowl would have been an improvement.

When Willie left Austin this time, it was with considerably more wailing and chest-beating from the community than when he left Texas before, in 1959 on the \$150 proceeds from the sale of *Night Life*. In short, the Austin community felt betrayed—Willie was the most important mainstay of the much-vaunted Texas music scene: without him, quite frankly, there wasn't all that much of a scene. Or so some claimed. Willie himself is fairly fed up with hearing the myth of the Austin sound.

"There's still musicians there playing music," he says of Austin. "I never *did* think Austin was that much different from any other place. I don't think Austin is any different from Charlotte, North Carolina, or wherever. It's just some people who like music—that's all. Austin just happened to become my home town, and we stayed there for a long time and we played music there in a lot of different places for a long time. And then we started moving around a little bit. But I don't think that Austin either lost anything or gained anything by us either coming there or going, really. I'd like to say we're about even. . . ."

And Nashville?

"Well, I'd have to say the same thing. I don't think either town lost or gained

anything by me being there." Willie laughs. Nashville might think differently. "I just don't think I made that much of an impression on either town. I don't know . . . maybe I made a few good impressions and a few bad impressions in both towns."

It's a question of myth, and Willie Nelson obviously doesn't subscribe to the Myth of Willie Nelson. The rest of the world can wear t-shirts that say "Matthew, Mark, Luke and Willie," and everyone else in the industry can either admire him for being a "canny businessman" or damn him for being a heartless, calculating bastard. Willie doesn't care one way or the other—what he does, how he perceives



himself, is as someone who makes music.

"See, there's a whole generation of people who have never heard songs like *Blue Skies* and *Stardust*, just like they'd never heard country music before," Willie says, with all the fervor of a backwoods preacher. "We're bringing them those songs."

Sort of like a musical evangelist. I ask?



After his performance at the Merriweather Post Pavillion at Columbia, Willie is greeted by President Carter (one of Willie's biggest fans.)

"Yea, I guess you could say that," says Willie. "Actually, Leon Russell's the evangelist."

At times, it seems like Willie Nelson is almost aggressively out-of-style. When **The Red-Headed Stranger** helped dump the country music industry on its well-padded posterior, and the pressure was on for Willie to produce yet *another* western morality play, he came back with a collection of his favorite gospel songs (exactly the sort of maneuver that causes record company executives to get early ulcers and die young). When the powers-that-be had gotten over the one, Willie delivered **To Lefty From Willie**, a collection of Lefty Frizzell songs Willie had long ached to record. And I can guarantee you that caused some sick stomachs in Nashville—I was at some of the meetings, and those folks were sweating *blood*. Lefty Frizzell, people raved. Who in the hell is Lefty Frizzell? And just who does Willie Nelson think *he* is? Lefty Frizzell, indeed.

Now Willie just laughs. The gospel album was successful, as was **To Lefty From Willie**. And so was his **Stardust** album, a collection of Willie's favorite songs from the '40s and '50s. So successful, in fact, that it's gone platinum—1,000,000 sales. This time, though, even the execs had learned. If it was anybody but Willie, said one well-placed source at CBS Records, Willie's company, we'd have serious doubts about releasing an album of greatest hits from 30 or 40 years ago. But Willie's different. Willie's stuff doesn't play by the rules.

"CBS is real nice," Willie says, laughing. "We're selling a lot of records."

And there's still lots of other albums that have been on Willie Nelson's mind for the last 20 years. "An album of George Jones songs, or an album of Kris Kristofferson songs, or a Hank Williams album, or a Bob Wills, or Carl Smith, or Webb Pierce. . . . There are really hundreds of songs, real good songs, that there's an audience out there that hasn't heard them yet. . . ."

And are just waiting for Willie the Evangelist to bring them the word.

What he's working on now is a duet album with good friend Leon Russell, a dream he's had since he and Leon first met in 1973 at the Dripping Springs Reunion. That meeting was particularly important for Willie, because it was at that meeting that Willie saw the artificial barriers between the music come tumbling down. They've been fast friends ever since, and, most recently, they've even managed a tour together.

"We [Leon and I] spent about a week together out in California a while back, and we did several songs—they're old standards; you'd know them all—everything from *Riding Down the Canyon* to *Tenderly*. *Heartbreak Hotel*—do you remember that? Oh gosh, of course you remember that." Willie says. It was late. folks. "Leon

Further Adventures Of The Gypsy Cowboy

Not long before Michael Bane spoke to Willie Nelson in New York City (a day or two before his concert with Leon Russell in Passaic, New Jersey), Texas writer Nelson Allen, a veteran Willie Nelson camp-follower, braved a backstage throng of whiskey-drinkers, well-wishers and autograph hounds to interview Willie between shows at the Austin Opry House (which Willie recently purchased for a reported \$250,000).

Allen who described this adventure as his "last Willie Nelson story," has interviewed Willie numerous times over the past few years; and, as he's come to find out, it's not always an easy task: "I learned a long time ago that if you want to talk to Willie, you have to go straight up to him yourself," says Allen. "If you waste time going through channels or talking to whichever go-fers he's got, you'll never make it."

The following is a brief excerpt from their backstage conversations:

Allen: *Where are you living now, California?*

Willie: No. Here and Colorado. I'm dividing my time between Austin and Colorado. I'm down here but my wife and family are up there. I still like Austin.

Allen: *I read you had some trouble with your place up there.*

Willie: The IRS has a lien on my property up there, but it's no big deal.

Allen: *How's the Opry House doing?*

Willie: (He eyes the crowd.) It's holding up well and we may even be able to pay for it some day.

Allen: *Which movie did you just finish?*

Willie: Just finished working on one with Robert Redford in Nevada, the *Electric Horseman*. He plays an ex-rodeo cowboy.

Allen: *How do you like acting?*

Willie: Well, that movie was a comedy and it was a lot of fun. We got to improvise some, only once we got the lines down it was hard to remember to say them the same way each time.

Allen: *There are a lot of people local Texas hands that aren't on your Lone Star record label. Why not?*

Willie: Well, we only had so much time and space to begin with. I think we'll do ok if we can get any promotion.

Allen: *Do you think any of these people can sell records?*

Willie: Well, somebody'd better get a hit soon. No, but really, I think any one of these guys can get a hit, even the Geezinslaws.

Allen: *You were quoted a few years ago as saying that your career would probably peak after a few years and taper off like Hank Thompson's or somebody's, but that doesn't seem to be the case.*

Willie: No, I don't think it is. I hope not. I always wanted to get it going and

then never stop. That's what I always wanted to do. (Somebody hands Willie a Tequila Sunrise.)

Allen: *A lot of people seem to sort of look upon you as a sort of spiritual "advisor" or something: Gary Busey (star of the Buddy Holly Story) said recently that you were the one he talked to when he was having difficulties handling his new-found stardom.*

Willie: Well, I don't know if I've ever really helped anyone but. . . . I enjoy being asked advice, giving my opinion.

Allen: *About the only thing I've heard you criticized for lately is that you're not writing as much these days. How do you react to that?*

Willie: Well, I don't care. I could do, and probably will sometime, another **Yesterday's Wine** (one of Willie's earlier albums that was recorded some years ago for RCA. It was a brilliant effort and far ahead of its time; it's been called country music's first "concept" album.) Or **Red Headed Stranger**, a whole conception thing again, but I wrote songs for forty years; sometimes when I was a kid, I'd stack up five or six songs a day, and if I want to take a little vacation now, that's my business.

Allen: *What was it like when you played at the White House recently?*

Willie: It was a lot of fun. It's not your average honky tonk.

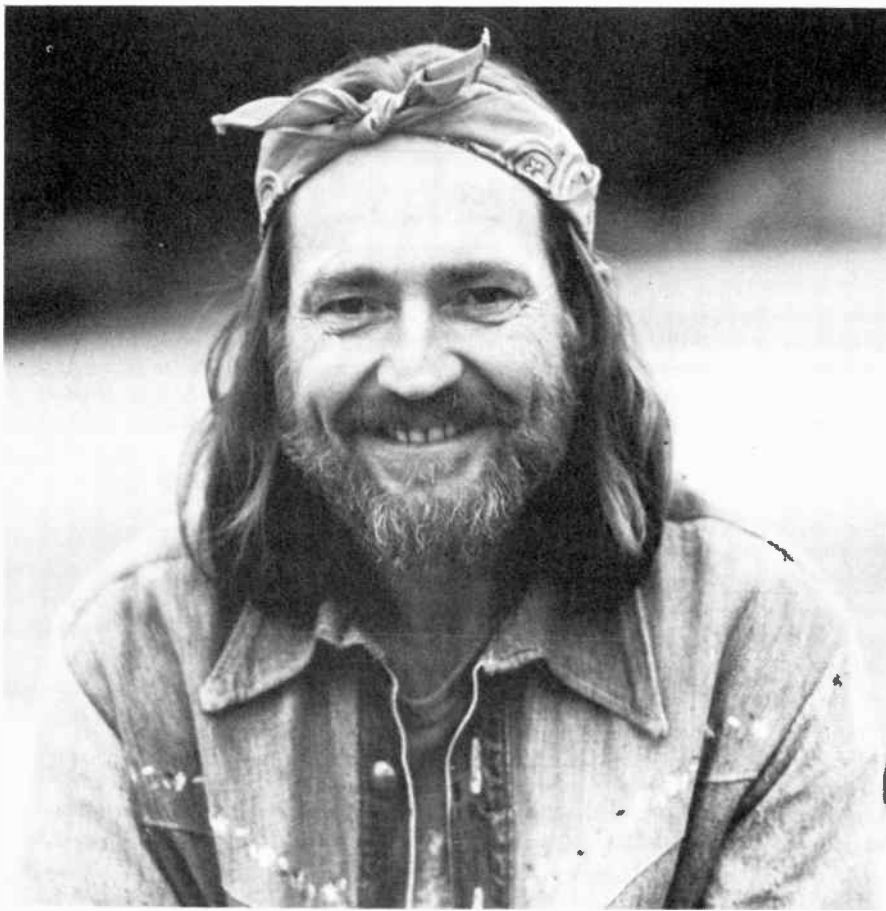
Allen: *(Willie and I are both getting bored and the interview is about over, but I want to ask him one more question.) Have you made it with Linda Ronstadt yet?*

Willie: (The famous orange beard parts into a grin.) Did I what? (But by now, the Red Headed Stranger is already halfway out the door.)

* * * * *

Two days later, Willie Nelson flies out to Utah to make another movie.

—Nelson Allen



and I did a hundred and three songs in one week. Leon would sit down at the piano and I'd sing, and we did eighteen songs in one night. It was just kind of flowing real good. We'd just go through the books and find a song that we both knew, and then we'd just cut it. Most of those cuts are just one take."

He's even finding time to get back to a little songwriting, although not as much as in the times of dismal days past. "If I had a choice, I'd play four hours a day, seven nights a week," he recently told biographer Pete Axthelm. "The playing is the fun. The writing is the work. To write songs, I usually need a reason. Like not having any money. . . ."

"I've got an album of my own songs that I'm putting together to release one of these days," Willie says. "When I get to it."

There's also another concept album, a la *The Red-Headed Stranger*, that's been knocking around for a year or so. Called *The Convict And The Rose*, it had, at one point, gotten as far as having an album cover commissioned for it before getting shunted to the back burner.

"I still would like to do that one," Willie says. "Waylon and I had even talked about co-producing it. That could be sometime in the future, I guess."

What about that relationship with Ole Waylon, Nashville's favorite bad boy?

"I don't know. Everybody seems to be, if not causing trouble between me and

Waylon, to at least try and say that there is trouble between us. But as far as I know, there's not. Some people don't like it when people are too good friends or are too successful. It doesn't matter whether you're in music or whether you're two good plumbers with the most business in town."

Some of Willie's ventures, though, do prove to work out better than others. A case in point is the struggling Lone Star Records, which recently ended a distribution deal with Phonogram. Previously, Lone Star had been distributed by CBS, Willie's company.

"Lone Star right now is going through some growing pains," he says. "We're looking for a home for the label. Actually, I haven't decided whether we're going to keep the label or change it to a production company and try producing some acts for several record companies rather than just one."

So far, Willie says, the problem has been that no one has been exactly sure what Lone Star Records was trying to do.

"They haven't been sure what to do with the music or how to classify it," Willie says. "Or how to sell it. They don't know what label to put on it."

How would Willie himself define Lone Star?

"Well, we're trying to give people who are playing good music like Steve Fromholz, Ray Wylie Hubbard, Don Bow-

man, the Cooder Browns, the Geezinslaw Brothers, Dee Moeler, Rusty Wier, B.W. Stevenson, all these guys, a place to be heard. I think there's a lot of talent down there that's going unnoticed. I just mentioned a few of them, but there's hundreds that people don't know about," says Willie the evangelist. "And I don't know how to expose them, other than just let time do it."

And, to be sure, record companies who signed deals with Lone Star did it with an eye on capturing Willie Nelson on down the line.

"Oh sure," he says. "Of course. And I'm sure that anybody who signed up the Lone Star label now would be doing it for the same reason, trying to get me. That's not what I want. I want these artists to be able to stand on their own and not have to ride on the coattails of anybody."

Meanwhile, the bright lights of Hollywood are giving their old comehither glow, and who can blame Willie for having his head turned just a little? His role in *The Electric Horseman* is a good one: Robert Redford plays a tough rodeo cowboy, a la Larry Mahan, who gives it all up for the bright lights and deodorant commercials. Willie plays an old rodeo buddy who sticks with him as his manager—"It wasn't a hard part."

The role came about after Willie met Redford at Billy Sherrill's house in Nashville and rode out to California with him—"We hit it off pretty well," Willie says. Redford asked if Willie had ever considered movies, and when Willie said he thought he could handle it, Redford just nodded. Several months later Redford was on the phone, offering him the role in *Electric Horseman*.

"It's not all that different from being on stage," Willie says, "Except you've got to memorize your part instead of songs, and the songs are usually longer."

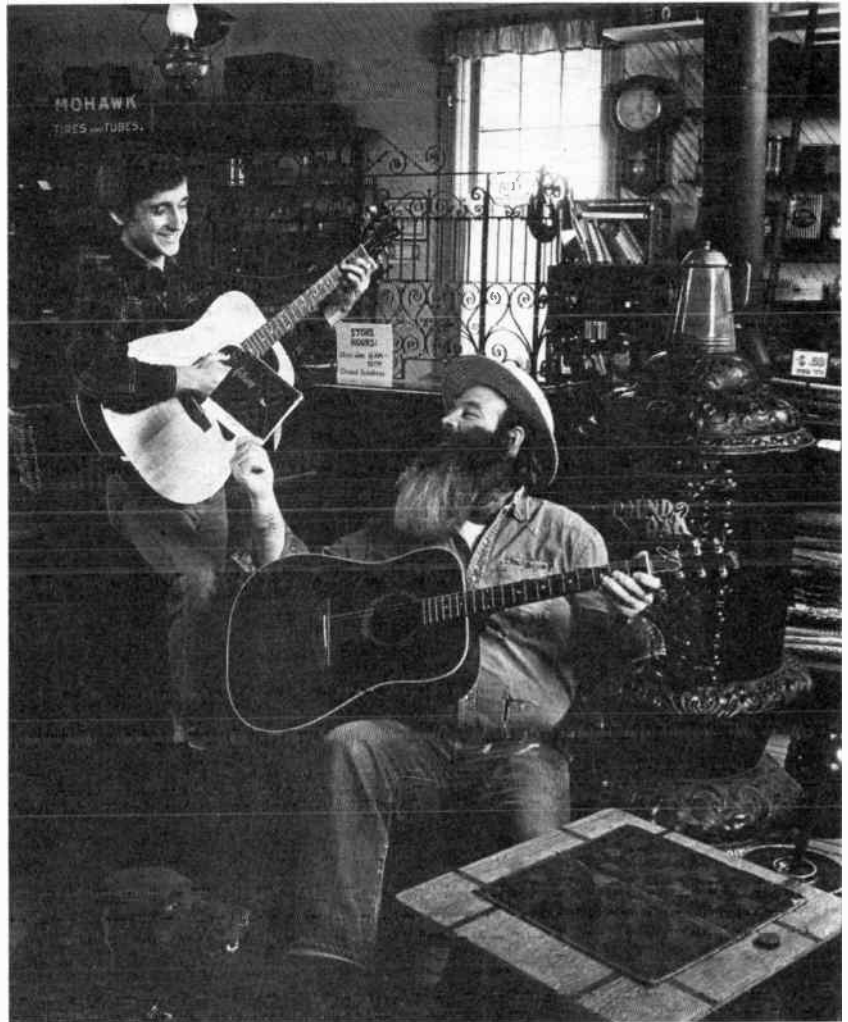
(The project of turning the story line of Willie's *Red-Headed Stranger* LP into a major motion picture has been approved by Universal Studios. Robert Redford is reportedly being considered for the lead role; he really liked the first draft of the script and is currently reading the second draft. If Redford does decide to do it, it will become an "A"-project at Universal and filming can begin in the summer. Rumors have it that celebrated director Milos Forman [*Hair*] is being considered as a possible director.)

And lately Willie's been seen hobnobbing around New York with the likes of Burt Reynolds, Carol Lynley, and Candice Bergen (After spending an evening with women like Candice Bergen and Jane Fonda, moans Willie, one is never the same again).

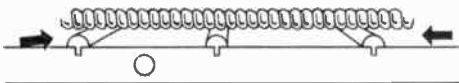
"Well, he adds, "If Burt wants me to be in one of his movies, I'll say yes. And if Burt wants to get up on stage and sing with me again (as he did one beery evening not too long ago), that's all right by me." ■

“Son, I’ve done a lot of pickin’ in my time. But never on nothin’ like these Gibson Equa guitar strings.

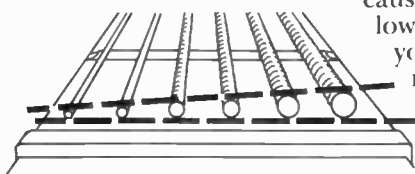
They actually make yer guitar easier to play.”



“These new . . . how d’ya say it, E-Q-U-A . . . strings give you really low playing action. These new strings are what ya call equalized on the same plane, so they sit low next to the frets. Just look at that there picture.



“That means yer playin’s gonna be easier and faster. ‘Cause the strings are equalized, you can use a lighter gauge string, which makes playing easier. An’ that makes it simpler for those fingers of yours to make the chords. So ya play faster too. And get a load of this . . .



‘cause one string ain’t lower than the other, you won’t have so much chance for fret buzz.

“Then there’s this thing called equal resistance. It’s another way these Equa strings help ya play faster. Ya won’t be havin’ yer fingers, or yer pick, gettin’ hung up on an uneven string. And, less ya want ‘em to, one string won’t play louder than the other.

“And yer neck won’t get twisted all out of shape. Uneven pull on guitar strings can sometimes twist the neck out of shape. Since these Equa strings are evenly pulled, ya just won’t have that problem.



“Ain’t never seen a package this big, have ya? These Equa strings come in this here big package, so they won’t be so tightly coiled. With a looser coil, there’s less distortion. ‘N that means yer strings will sound better longer.

“Good ole Gibson. You’d expect it from ‘em. Been makin’ guitars for 85 years. Did ya know it took ‘em two years of fiddlin’ around to get these strings right? Good ole Gibson. Ya can hear the tradition in every string.

“Ya got that son?”

Gibson
Another Quality
Product from Norlin

Norlin 7373 N. Cicero Ave., Lincolnwood, Illinois 60646

Jim Ed & Helen

Enjoying The Success, Ignoring The Rumors

by DOLLY CARLISLE

Their initial reaction to one another was mutually suspicious. She thought him to be "a stodgy old stick in the mud." He was amused by her petite stature and her seemingly impetuous nature. Both were dubious about a future together. "I was so excited and bubbly," she recalls. "He acted as though he was going to a factory to make another pair of shoes."

But when Helen Cornelius and Jim Ed Brown began singing, a hush fell over the RCA recording studio and a smile came to the face of producer Bob Ferguson. His hunch had been right. The singing team of Jim Ed and Helen was a winner. Their voices blended like the sweet sounds of a finely tuned piano and a tightly strung violin.

The partnership of Jim Ed and Helen would have been unpredictable, even unlikely to most observers. He was a country music legend, a long-standing member of the Grand Ole Opry, spokesman for Dollar General Store, former member of "The Browns" and a co-host of a popular syndicated television show. She, meanwhile, was a Hannibal, Missouri housewife, mother of three, who had only tiptoed on the outskirts of the music industry—writing songs for Lynn Anderson, Barbara Fairchild and Connie Smith.

But fate had dictated their 1976 course. For all his success, as the mellow-voiced member of the Brown's duo and trio and then as a solo artist when sisters Bonnie and Maxine decided to become full-time housewives, Jim Ed's singing career was waning. For him, it had been too long since his last successful song.

Helen had recorded several songs, first with independent record producer Jerry Crutchfield and later with RCA's Bob Ferguson. But nothing had happened. Entering the singing profession at 34, at least 10 years later than most of her compatriots, Helen realized she had little time to waste. Married at 18, a mother of three at 21, she had backshelved her career to stay home with her family. "I passed several opportunities that would have brought me to Nashville sooner, but I felt my first responsibility was to my family," she recalls.

But her burning desire to make her own mark on the entertainment scene kept nagging at her. Finally, after long talks with truck-driving husband, Lewis, and their offspring, she decided to make the career plunge.

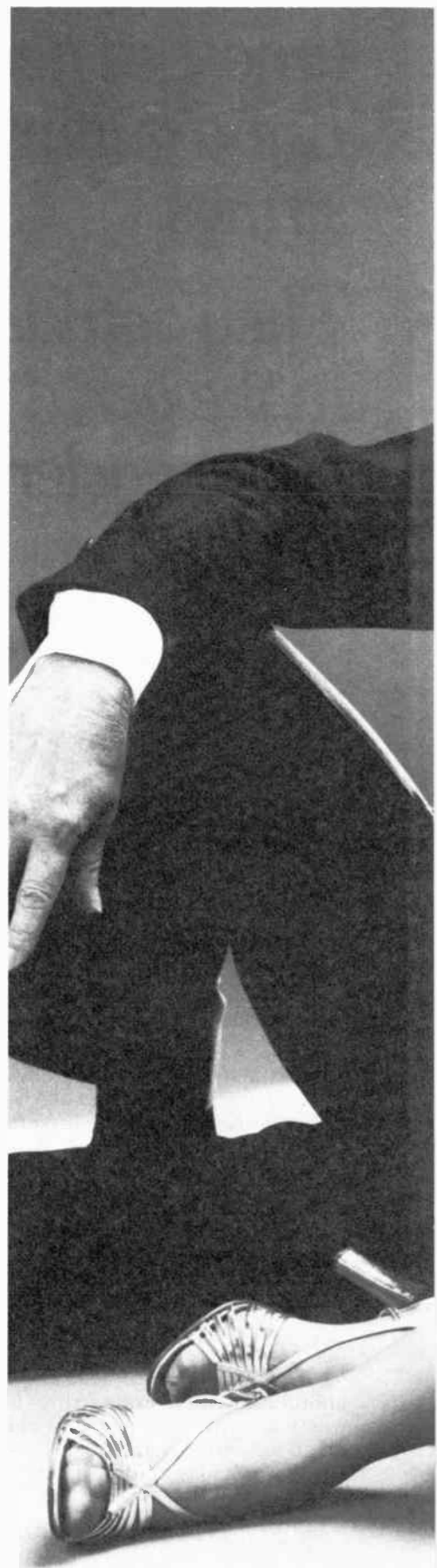
The stage was set for their meeting. Helen, gifted with a strong, booming, full voice and vivacious, gregarious and friendly personality, joined smooth-sounding, mild-mannered, reserved, tall and handsome Jim Ed, to form one of country music's major duos. Their first recording *I Don't Want To Have to Marry You* was an instant success. Their togetherness received favorable response. Audiences liked her small five-foot frame standing next to his 6'1" build. Her blonde tousled hair contrasted nicely with his dark swept-back style, and her vulnerability on stage complimented his hidden strengths. Soon, Helen joined Jim Ed on his *Nashville on the Road* TV show (syndicated in over 130 markets) and became his featured guest with his band "The Gems."

Their careers took off with subsequent hits—*Saying Hello*, *Saying I Love You*, *Saying Goodbye*, and *Born Believer* along with three albums. "But Bob Ferguson left RCA which gave us an opportunity to see what we had done and what we wanted to do and to pick out a new producer," noted Jim Ed.

Pi-Gem's Tom Collins, the genius behind Barbara Mandrell and Ronnie Milsap was their choice. With him, they just recorded their first album in over a year *You Don't Bring Me Flowers*.

For 44-year-old Jim Ed and 37-year-old Helen, the album reflects a new dimension. "We're broadening our scope," reflected Jim Ed. "We've been straight down the middle. Now we're expanding into a casual and sophisticated sound. We're taking more sides than we did before."

Their new album has a touch of almost everything—a disco tune *I Think About You*, a love ballad *Lying in Love With You*, a pure country medley, *Dear Memory* and a pop number, their recent hit *You Don't Bring Me Flowers*. "I think Jim Ed's and Helen's voices are charis-







matic together," observed Collins. "It's a magic that just jumps out at you. So I took what they had and just updated it."

Undoubtedly, the Jim Ed and Helen professional marriage has been good for the both of them. Some of their contemporaries speculate that their union saved both of their careers. "To put it simply, they need each other," was one comment.

Their path has not been without its trials. Like most duos, Jim Ed and Helen have been plagued with vicious rumors and tales of behind-the-scene hanky-panky. "Just a couple of months ago, a major radio station announced that we were divorcing our spouses and marrying each other," commented an obviously disturbed Helen. "Well, that's just not true." "We just try to ignore the rumors," adds quiet-spoken Jim Ed. "Why even the great Garner Ted Armstrong was burdened with rumors of having young girlfriends."

They adamantly claim that their partnership is strictly professional. They do admit, however, to a growing respect and fondness for one another. "I don't think we could stay together just for the business aspect," said Jim Ed. "If we didn't get along, we'd probably split."

But both admit there have been differences of opinions. "We used to argue over time we individually spent on the show," said Helen. "We kept clocks on each other. A few occasions, we got hot because he thought I took too much time, so he would do it to me to get even. But

that's been awhile back since we did that."

Helen claims the competitiveness between the two of them has passed. "We make decisions together," assures Jim Ed. "We have developed respect for each other's ideas and thoughts. If either of us is strongly opposed to something the other wants to do, then the project is dropped."

Their appeal is wholesomeness. Both are religious and attend church when in town. Each refer to their talents as "God-given" and both feel their commitments to God and their families are the most important aspects of their lives. While they don't flaunt their beliefs they strive to allow their personal pledges reflected in their professional lives. "We like to look classy," explains Helen. "We never go on stage unkempt and we try not to record trashy songs. We have turned down what we thought were hit songs because lyrically, they did not project our image."

Helen is especially conscious of her appearance. "I like being feminine and lady-like. I've been told by several of my female fans that their husbands have said I reminded them of a little doll they'd like to tuck under their arm and take home. But the wives add that they love me so much, they don't mind. I think if I came across as a sex symbol, they'd never say that."

"I don't want to look in a way that would lead anybody astray in any way," she continued. "Plus I think my children want to see me fully clothed. I'd never feel comfortable in something with a low

cleavage. I think men like to look at sexually attractive women, but I don't think they necessarily want to be fed a steady diet of it."

Neither Jim Ed or Helen drink. "Most of our lay-over time is spent in coffee shops," she notes. "Neither of us likes to party, so we usually end up watching TV, instead of boogying."

Helen, who is surprisingly naive at 37, cringes at bad language, dirty jokes and off-color remarks. "I think I've been very lucky to join a group like Jim Ed's," she reflects. "He asks that they behave in certain ways, not that they would act any differently. Two of the guys (Gems) are very religious and you may even find some of us in church while on the road."

But Jim Ed remarks that he has put up a protective wall around Helen. "There are so many pitfalls in this business," he comments. "Sometimes you can save a person a lot of grief, trouble and heartache. So I've been very protective of Helen. Of course, if she ever decided to go on her own, all of my protectiveness may have been in vain."

"There are certain things she'd like very much to do that I've already done and found out really wasn't the thing to do," he continues. "Much of our relationship is me holding her back." But both seem to realize that his reins may one day result in their paths separating.

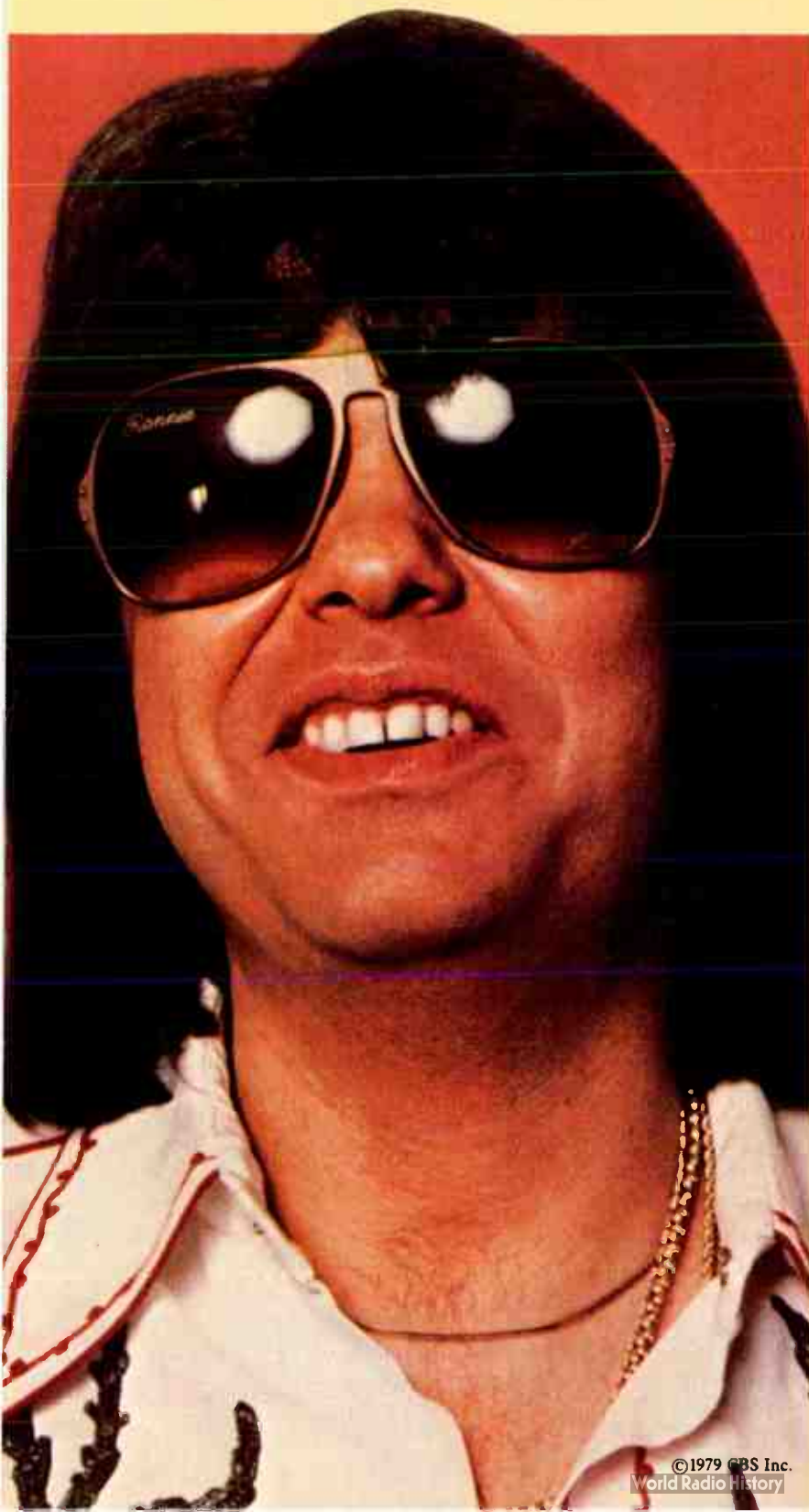
"The future of the duo will rest on her shoulders," he laments. "As far as I'm concerned, the duo can go on indefinitely. I'm looking at longevity. You don't start something and just drop it, especially if it's as good as this. You don't find many things in life that give you the success that this has given us. But I realize she's got certain things she's got to do. It's the Jim Ed Brown Show featuring Helen Cornelius. She may want to get out and have the Helen Cornelius Show. I just hope she doesn't want that in the near future."

"It's very easy to become lost in a duo and never be able to emerge from it," whispers Helen, who has yet to hire her own manager. "I think I will be successful on my own, so I'd like to stay in the duo because I want to, not because I have to. I'm very comfortable in the duo right now, but my goals include my own show and to get my own thing going. I don't know how long the duo will continue. There may come a time when we each have individual shows and record together."

But for the present, the sum of Jim Ed Brown and Helen is greater than either one of them individually. "It may always be that way," points out Jim Ed. "It's very hard to come up to that duo, especially when you have the sound that we do. And it's easier to work when you have two working toward the same goal, than if it's just one."

"For now, I'm satisfied with the duo," continues Helen. "It's a winner and I'll naturally stay with the winning horse." ■

Ronnie Milsap. He's taken the Rhodes into brand-new country.



Were you blazing a trail as a country musician playing the Rhodes?

At first, maybe. But today, things are different than even five years ago. The Rhodes is definitely part of country. It brings a lot of musical styles together. And country performers who spend so much time on the road have more reliability with a Rhodes. There's a new modular action, for example, for more stability.

Your own roots are more than country, aren't they?

Well, in the Smokey Mountains, all we heard was bluegrass, gospel, country. But I studied classical piano eight years and started out playing country, rock and rhythm 'n blues. Now, I'm on the road maybe 250 days a year playing my own style.

And your Rhodes holds up?

My Suitcase 88 is better than anything I've ever had. At airports it's dropped, thrown, even stepped on, but it's always in tune. I love that piano because I love what I do. And how many folks can say that?



Nothing sounds like a Rhodes.

Rhodes®
Keyboard Instruments U.S.A.





TANYA

Daddy's Little Girl Grows Up

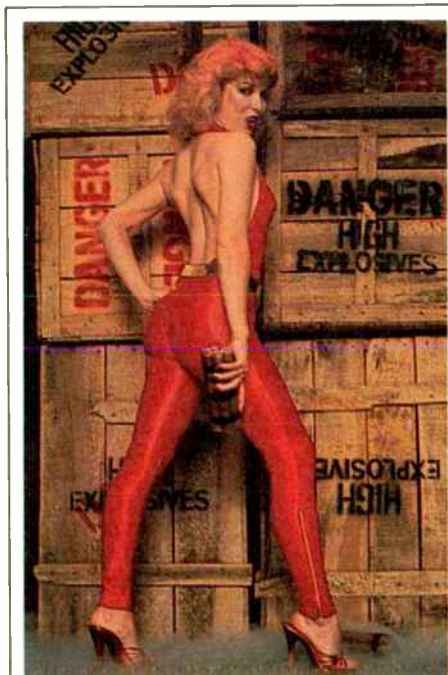
by DOLLY CARLISLE

What happens when a country girl wanting to make it big in the entertainment business teams up with a slick California managerial-promotional company? Caveat emptor (Let the buyer beware.).

Tanya Tucker had said she needed a new image. "In show business, everybody has a gimmick, an image," she told a reporter on her 18th birthday. "It's the thing that identifies them. My image was this little girl with a gutsy voice singing about things little girls aren't supposed to know about. It got a big reaction coming from a kid, but I can't depend on that anymore."

Tanya Tucker has grown up, leaving behind a childhood that she feared might prove to be the best part of her life. Still unsure of her strength as a singer and having yet to achieve the success she desires, Tanya, along with father-manager Beau, began searching for her new "look," a new promotional post on which she could hang her singing hat and her future dreams.

At 19, Tanya seemed to have hit paydirt, through the Los Angeles firm of Far Out Productions. Its owners



An ad in Hustler Magazine using this picture was the last straw for Tanya's stunned father.

promised new horizons, fresh songs, expanded audiences, bright limelights and an acting career. Entranced, the Tuckers hired them. "They were exactly what I was looking for" said Tanya.

First, there came her new album TNT which was also the name of her new rock band. The songs were a mixture of rock, pop and country and her back-up singers included musical giants Jim Seals and Dash Crofts. "She's so multi-talented," said producer Jerry Goldstein with a typical promotional fashion of bellowing enthusiasm. "Her singing has been far too one-dimensional."

"Before, I was singing rock with a country band," pointed out Tanya. "Now, I've got the band I need."

But Tanya had sung rock before. Maybe not on her albums, but certainly in her stage shows. What was new was her album cover. It revealed a new Tanya

("It's always been there" she said.) clad in black leather jeans, black velvety blouse unbuttoned to an attention-getting level and pulled together with a meshed flittering gold belt. Her stance was suggestive, with jutting hips and chest and arching back. Her well-rouged mouth

opened to woo the onlooker, and portrayed alongside her tousled blonde hair was a microphone that met her mouth only after its attached cord snaked its way provocatively between her legs.

Tanya seemed insulted when it was suggested the album uncovered a drastically new self-portrayal. "Nothing's all that new," she pouted. But her album cover, perhaps an artist's primary promotional tool, was a far cry from her previous covers which depicted her in soft lights, high collared, ruffled blouses with pink flowers in her hair.

Her inside *Playboy* Magazine-type centerfold was even more tantalizing. A full-length photograph found Tanya poured into a red skin-tight spandex jumpsuit standing on six-inch spike heels. With her behind and bare back turned to the camera and her tongue hanging lasciviously out the side of her mouth, Tanya glances sultrily over her naked shoulder. With one hand placed defiantly on her hip, the other clutches several sticks of dynamite. Behind her, aglow in the passionate red lights, are stacked boxes with stamped warnings of high explosives.

and concluded in Los Angeles' 'The Roxie.' Reviewers were not always kind. "Because she seemed . . . uncomfortable with her new image—body stiffly planted, her left hand extended tentatively, all the while supposedly conveying the impression of hell-fire abandon—the new Tucker made one more embarrassed for her than anything," said *New York Times*' reviewer John Rockwell.

"You can take what I think of reviewers, stick it in a paper bag and burn it," retorted Tanya.

Red, skin-tight pants hint of a stage show more in the line of a rocking, grinding Tina Turner who reveals more than a little flesh in her Vegas act and who manages to pump and hump her audiences into a frenzy before she's finished.

In comparison, Tanya seems nothing more than a small-town school girl who has yet to feel comfortable with her own sexuality. At no time during her show did she project the sexual energies that are needed to really stir a crowd.

Tanya claims her heart is in rock. ("Even though I'll never leave country," she added.) But unfortunately, as of yet,

plastic types anywhere, but Tanya's real. I wouldn't even let them (TV producers) give her acting lessons for her movie. I told them to either take what was there or forget it." Tanya, however, is more open-minded about it. "I'd take acting lessons if I was told they were needed," said the 20 year old singer who's all-time favorite actor is the late James Dean. "But mostly I learn by just watching and listening."

That time, the producers took her. But her role in NBC's *Amateur Night at the Dixie Bar and Grill* was hardly a character role. Tanya portrayed a shy, small-town country singer who froze on stage. Her dialogue consisted primarily of how nervous she was, along with wistful sighs and downward glances. Her glorious moment came, when after being encouraged by a new-found male friend, she finally gathers enough fortitude to sing on stage, belting out a song that she and producer Jerry Goldstein wrote together and which is on her TNT album—*I'm the Singer, You're the Song*. The movie has a happy ending, with her being cheered and winning the talent contest.

Most of Tanya's on-the-road performances produced cheers too, but from a different crowd that patronized the Dixie Bar and Grill. Playing primarily rock joints, Tanya's fans were young, long-haired rockers dressed in blue jeans and tank tops. When Tanya promenaded on stage in tight black leather jeans and a spangled jacket, they applauded. When she somewhat awkwardly twisted and turned her body, they clapped. They danced in the aisles when she accompanied her sounds with a guitar 'Elvis-style' and a few shouted lewd remarks when she pranced with spurts of animation. Toward the finale, when risqué 8x10 black and white glossy pictures of Tanya were silently circulating through the crowd, the audience moaned.

All totalled, Tanya's career seemed to be soaring. Not only had she begun a long-awaited acting career, she guested on Dick Clark's *Rockin' New Years Eve party*, helped host a music awards show and won a cameo role in yet another upcoming movie starring Doug McClure.

But Tanya's success had a pricetag. On every front, she was being promoted as a sex kitten. *Playboy* Magazine wrote, "Tanya Tucker, Nashville's little Levied Lolita, evanesced into America's recent hard-on for the Texas Outlaw groove and the subsequent country-rock crossover onslaught. She swaggered into an ersatz Vegas lounge act, with recent albums about as country as quiche lorraine."

Tanya has little to say about her new sexually stimulating image. When asked about Tanya Tucker—sex queen, she only coyly smiles and pleads innocence. "I think a true sex symbol is sexy without really trying," she responds in a silken voice. "I want to be a singer. If I'm considered a sex symbol too, then that's the



Tanya and friend.

Without a doubt, Tanya's new album cover hints that the innocent little girl had suddenly grown very aware of what she wasn't supposed to know.

But apparently aided by all the fervor, TNT bulleted up the charts and went gold only five weeks after its release. It was Tanya's first gold album. "I knew it'd do well," she said with a quiet smile. "It just happened faster than I thought."

Part of the album's success resulted from her accompanying 17-city, grueling, zigzagging, cross-country tour. Hopping from one city to another, Tanya opened her new act in New York's 'Bottom Line'

her body is not at one with her soul. Close friends predict Tanya will never feel free to roll with the vibes until she puts space between herself and her father, Beau. "He has a sweet kid image of her that she's still trying to maintain," said one family friend. "She'll never reach her potential until he let's go."

Beau has also been criticized for strait-jacketing her career in other ways. Feeling Tanya has all the talent she needs to make the big time, Beau has seen no reason for lessons of any kind. "She's a natural talent," boasts the burly, curly-haired father. "You can find the models and



Tanya rockin' at New York City's Bottom Line.

way it is."

But Tanya's knowing eyes betray her innocent demeanor. "Let's get the record straight," confided one Tanya friend, who wished to remain anonymous. "Tanya's probably smarter than the whole bunch of them (her family). She knows exactly what she's doing and why. Tanya Tucker doesn't do anything that she feels is bad for her career."

An 18-year-old Tanya once said "I'm about nine different people. As soon as you think you know one, another pops out. I haven't found my own style yet in my music, or in myself either. But when I do, I'll know it, cause it'll feel right."

The driven, Texas-bred nymph who has a horse characteristically named "I'm A SuperStar Too" seems to have found her style. But she is still hesitant as to what she should reveal. Playing a delicate balancing game of achieving stardom and maintaining her close emotional ties with her puritanical family, Tanya has cloaked herself with a sullen, reticent star-like behavioral garment that allows her to remain silent. Her comments are short, sometimes tart, defiant, as though any information given is a reluctant gift, that she might take back.

Through the montage images of tight

clothes, sexy poses and come hither stares, Beau Tucker still attempted to visualize Tanya as his "little girl." "She's never done anything to disappoint me," he assured. "If Tanya wanted to go to the moon, I'd be talking to the astronauts tomorrow. Anything she wants to do, I'd make a hole for her. I think if I'd been the President, I would have resigned to help Tanya and her career."

Without even the slightest warning, Tanya recently popped up on the pages of one of America's most sexually illicit magazines, *Hustler*. She was not draped on an editorial page, which would have at least been excusable. (After all, who can tell an editor what to do?) But rather, she appeared on an ad page, purchased space, in her provocative album cover stance with the unforgivable slug, "*This album will make your ears hard.*" Suggesting sex had been one thing, but selling it outright in a magazine oriented toward perversion was the last straw for the stunned Beau.

"I never did find out who placed that ad," he growled over the phone.

But it doesn't really matter now. For Beau decided that the price for Tanya's success had grown inflationary. The slick California firm of Far Out Productions was promptly dismissed. Tanya's new

manager and producer were fired and the search began again for Tanya's new image. "I guess you have to go through some bad managers to get to the good ones," Beau said with a sorrowful sigh.

The direction of Tanya's career is now up in the air. New management has been hired, The Scottie Brothers (Eddie Rabbit, etc.), in California, but a new producer has yet to be found. Beau, meanwhile, has confessed he is, for the most part, washing his hands of Tanya's career. "I have my hands full here, you see," he explained, referring to their 2,000 acre farm near Nashville. "I'll continue to manage her holdings and personal interests. We're thinking of purchasing a new farm out West somewhere, maybe in Texas or Arizona. Then I've got to work with these prize-winning horses. I left all the other up to the Scottie Brothers."

Tanya's new management does indicate there will be a few changes. "But we've only been handling her for ten days now, so it's impossible to say anything definite."

But they do admit that Tanya has some image problems. Thus far, her image is confusing, perhaps even conflicting. Is she the sweet-faced country girl of yesterday, the sex kitten of today, or something in between?

"First of all, she'll always sing country," was one managerial observation. "Country is her roots. She wouldn't be Tanya without her farms and horses. All of that is a part of her. We hope to promote Tanya as an artist. We want people to come see her regardless of the music she chooses to sing in a particular performance. Take Willie Nelson for instance. Who cares what he sings? His fans come to see him. That's what we want for Tanya and what we think she can do."

But whatever the future holds for Tanya Tucker, the clock cannot be turned back. In many respects the trends have been set, *Rolling Stone* magazine, the pulsebeat of the rock music business, chose to review her TNT album with the comments, "On the basis of the new LP, Tanya Tucker could still turn into just another Los Angeles studio clone—there's plenty of mediocre stuff on TNT to back up that possibility. But the best of her work here would seem to indicate that if she can avoid that trap, she could emerge from this faltering crossover debut—and not so long from now either—as a major new pop star."

But *Playboy* Magazine may have summed up today's Tanya Tucker, the kid from Texas who used to thrill her country audiences with soulful numbers like *Delta Dawn*: "Despite a penchant for occasional overproduction, TNT unquestionably establishes Tanya as a rock force to be reckoned with. By the looks of the inside cover photo—our ex-Lolita in a red jumpsuit and Joey Heatherton come-hither veneer—country music's loss is rock'n'roll's gain." ■

BILLY SHERRILL:

Nashville's Sharp-Tongued Studio Genius

by **BOB ALLEN**

Though he's only 40 years old, Billy Sherrill has for years, been known as Nashville's resident practitioner of musical alchemy: A Svengali of the recording business, who, by the wits of his razor's-edge instinct for a hit song and his uncanny ear for commerciality, is forever turning vinyl into gold; the last time anyone bothered to sit down and count them, he had produced over 80 number one records.

Ask anybody in the business who the ten most powerful people in country music are, and invariably Sherrill will be in their top five. He has launched the careers of dozens of country music's most key artists: as the oft-repeated story goes, he discovered Tammy Wynette one day when she wandered into his office unannounced, from off the street. After hearing Helen Reddy perform Delta Dawn on The Tonight Show one night, he called a session the next day and matched up a young girl-singer named Tanya Tucker with the same song and made her a child star. In the mid-'70s, after having either engineered or produced Charlie Rich's sessions off and on, over a period of nearly 15 years, he finally lined him up with a song called Behind Closed Doors, and made him a part of musical history. In the late '60s when Johnny Paycheck had hit rock-bottom on the west coast, it was Sherrill who called him back from the wild side of life and rejuvenated his career with hits like 11 Months and 29 Days and later Take This Job And Shove It. For the last decade or so, Sherrill has also been the guiding force behind George Jones' recording career. (He originally helped introduce these two (George & Tammy) to each other and started what has become country music's longest-running soap opera.) The list of artists whom he's produced hits on over the years goes on and on. . . . Johnny Duncan, Janie Fricke, Marty Robbins, Freddy Weller, Joe Stampley, the late Bob Luman, David Allan Coe, Barbara Fairchild. . . . Johnny Rodriguez was very recently added to his roster. . . .

Sherrill has also co-written or written many of the songs that his artists have ridden to success: Almost Persuaded (which won him a Grammy Award and has since been recorded by more than a hundred different artists), Stand By Your Man, My Elusive Dreams, The Most Beautiful Girl, Apartment Number Nine. . . . All told, when you add up his salary as



Running down an "original" with Johnny Rodriguez.

vice president of Epic Records, his producing and his songwriting royalties, Sherrill is reputed to be a very wealthy man.

The son of an evangelist preacher, Sherrill was born in Phil Campbell, Alabama and grew up touring the South with his parents, playing piano at tent meetings and funerals while his father preached. He had no formal musical training, but by the time he was in his teens, he was competent on a half-dozen instruments. Playing the piano and saxophone, he gravitated to rock bands and hit the road throughout Alabama and Tennessee, often sleeping in his car or under bridges. He had also taken up songwriting by this time. (One song he co-wrote during this period, with Rick Hall, Sweet and Innocent, was recorded about 15 years later by the Osmonds and sold nearly a million copies.) When a song of his called Your Sweet Love got recorded and released as a B-side of a single by Bob Beckham (who is now head of Combine Music in Nashville)

and earned him \$3,000, he came to Nashville and went to work as a studio engineer for legendary Sun Records founder and producer, Sam Phillips. Not long after, he joined Columbia/Epic's Nashville operations as a "shotgun" producer. ("Eight grand a year, and I'd produce whoever nobody else wanted . . . the Staple Singers, Major Lance, Ted Taylor. . . . It was a good salary at the time.")

By age 30, Sherrill had risen to vice president at Columbia/Epic, and through his incredible track record as a producer, he vitalized the company's country roster into a force to contend with.

After 17 years with Epic, his vitality and preeminence as a producer has shown no signs of slippage. His instinct and intuition for matching the right song with the right artist seems not to have tarnished in the least. Sherrill's influence on country music has, in fact, become so pervasive that what was once referred to as the "Nashville"

sound, is now often called the "Sherrill" sound. In Nashville, for an artist to be produced by Sherrill is an honor similar to being knighted; among the informal society of songwriters, getting a "Billy Sherrill cut" is, in itself, a credential of no small import.

Sherrill maintains a large office in Columbia's Nashville offices; it is here that he spends hours screening material, rummaging through tapes, looking for the next number one song. The walls are covered with gold and platinum records, and there are even a couple of newly arrived ones leaning against his desk, still in their plastic shipping wrappers. Something of a restless, energetic man, Sherrill is just as often found down in the studio on the next floor, either recording, or overdubbing, a session. In person, he comes across as a man who—at least on his own turf, in the studio—is exacting and used to having his own way: He is accommodating, yet has the sharp-tongued conciseness and mild defensiveness of one who has learned to live by his wits and wield power at a relatively early age. To an extent, he has the same sort of punctual, demanding demeanor and sarcastic humor you might expect from a young college professor.

An outspoken, yet for the most part, unostentatious person, Sherrill tends to eschew the Nashville social circuit, and instead sticks close to the studio and his home and family. This has perhaps led to the image that he has with some, as being a sort of elusive, authoritarian power broker, who makes and breaks careers and controls the master switch-board of modern country music from the sequestered, windowless fortress of the Columbia studios. In Nashville, some people speak of Sherrill with awe, as the man who holds the reins of country music; others speak of him with implied disdain that is tinged with jealousy, referring to him as symbolic of what country music has been. Sherrill's own sharp-tongued statements like, "Most country LP's are boring," and his once boastful confession that he has never been to the Grand Ole Opry, have not served to endear him to the hearts of some. Nashville resounds with apocryphal "Billy Sherrill" stories, most of which are imaginary celebrations of his legendary impulsiveness and arrogance.

In the meantime, reviewers take pot shots at him, his detractors come and go . . . but Sherrill weathers it all, perennially coming through with hit record after hit record. Humility has never been one of his strongest traits; he is good—perhaps the best—at what he does . . . and he knows it.

Sherrill recently agreed to sit for an interview with us in his Nashville office. As visitors arrive (Bob Allen and Jim Chapman, Country Music's associate publisher), he is smiling wistfully and admiring a framed painting of the original flagship,

"Bounty," riding on the high seas. "That's where I'd like to be right now!" . . . he says softly.

Allen: They had the original movie version of *Mutiny On The Bounty* with Clark Gable and Charles Laughton on TV the other night. Did you see it?

Sherrill: No, but I taped it.

Allen: Do you like to watch movies on TV?

Sherrill: I love to watch old movies. Someday they'll make another one as good as *An Affair To Remember* with Cary Grant and Deborah Kerr. . . . And *Shane*. They don't make 'em that good anymore. . . . I love Spencer Tracy.

Allen: At this point, how many artists are you producing?

Sherrill: Too many. . . . About ten or twelve.

Allen: And the ones that you don't produce who are on Columbia/Epic's country roster . . . you're in charge of them too?

Sherrill: I'm responsible for them. I'm responsible for setting them up in a comfortable situation with an independent producer somewhere.

Toasting the completion of their first LP collaboration.



Allen: The secret of your amazing track record as a producer is said to be the fact that you have one of the best "commercial ears" of anybody who's ever come along.

Sherrill: A lot of producers can't even carry a tune, and they're great song-pickers, and then they turn it over to arrangers and musicians to do it. But arrangers with perfect pitch and musicians with doctorates in music can't pick a hit song. They just know what to do with one when they get it. A producer, I guess, is a catalyst between the writer and the artist and the arranger . . . and the public. You have to try to have the ears of the public and recognize what they'll like.

Allen: Do you ever consciously try to keep up with the public's changing tastes? Do you ever study the record charts or pay much attention to what's in the top ten?

Sherrill: No, I don't. I just do what I think's commercial. I couldn't tell you what's even on the charts. . . . There's one song on the top one hundred that I even remember. And I think it dropped off last week.

Allen: Do you listen to the radio much?

Sherrill: No. It takes me five minutes to drive home and that's the only time I listen to the radio.

Allen: Do you feel a sense of pressure about what you're doing? I mean, after all these years of writing and producing hit records, do you ever fear that it might stop? Is it ever the kind of thing where you wake up and wonder if you can keep it up.

Sherrill: Naw. . . . Just take it daily, you know. My whole life is changed and moved by the material that comes in the office. I spend most of my time screening material. If the material is weak and noncommercial that drifts through here for two weeks, I don't do anything for two weeks. But if some good material comes in, I'll book several sessions for several artists. . . . My whole life is determined by songwriters. If you have good songs, that relieves all the pressure. . . . I hope to live to cut the hits Owen Bradley's cut. Or Don Law. I can't forget Mr. Law.

Allen: You, yourself, have written a lot of the songs that have been big hits for your artists? Do you think of yourself as a songwriter?

Sherrill: I write out of panic, when I have a session and an artist and an acre of violins down there and I'm not really happy with what we've come up with, which I shouldn't allow it to get that far, but sometimes it does. But often, the artist is in town for two or three days and then they leave for Europe for two or three months. So we've got to come up with something. I'm a down-to-the-wire, panic, under-pressure type writer.

Allen: *Stand By Your Man, Almost Persuaded*. . . . They were all songs you sort of wrote under the gun?

Sherrill: Right down to the wire. Yeh.

Allen: *Almost Persuaded*, which you recorded on David Houston was one of the all-time biggest records and one of the most enduring country songs around, but it was a B-side when it first came out, wasn't it?

Sherrill: Yeh, it was.

Allen: Did you sense at the time you wrote and recorded it that it was going to be the record that it was?

Sherrill: No. At that point, I knew about as much about country music as the Shah of Iran. We had some other uptempo thing on the A-side. The guys at (radio station) PLO in Atlanta were the ones that first picked it up and started playing it, and they got a whole lot of requests for it.

Allen: Do you exercise complete control with your artists as far as picking the material they will record? How much leeway do you give them? Suppose one of them comes to you and wants to do a concept album? Or how about the case of Johnny Rodriguez where an artist comes in with a bunch of songs that he's written that he wants to record?

Sherrill: Well, with Rodriguez, that was my idea, for two reasons. One reason is that the songs were pretty damned good. So I said, why don't we finish this thing out like a "Rodriguez sings Rodriguez," because people are getting more into who writes what and that sort of thing. The second reason was, I didn't know the guy. I wanted to see where his head was at, how he was singing, what he really likes to do, and I learned a whole lot about Johnny Rodriguez in the six days we recorded, and the whole thing came out pretty good. But of course, if the songs hadn't been any good, we wouldn't have done them.

Allen: Suppose one of your major artists comes in with a song that they love, but you don't think quite has it; or what if you have a song for them that you're sure is a hit, but they have mixed feelings about it? What happens then?

Sherrill: Oh, that happens. You've got to be human about the whole thing. Like if an artist comes in really gung-ho about a piece of material that I absolutely despise, if they really love it, I'll do my best. But by the same token, I want them to afford me the same thing. I don't care if they hate it, if I really feel it's a hit, we'll do it. So really, it's a fifty-fifty thing.

Allen: I understand that you and Tammy Wynette wrote *Stand By Your Man* in a short break during a recording session, and that before she recorded the song, she had very mixed feelings about it. She hated the high notes in it, and wasn't sure about the message. . . .

Sherrill: I don't really remember. I just played it for her, and she kind of said, "Well, that's different, y'know." And the next day, we went in and cut it.

Tammy has never questioned my judge-

ment on anything. I did a record on her one time and she said "damn" on it somewhere towards the end: "And though I don't give a damn, that's just the way I am. . . ." It went number one. . . . I can't think of the title. . . . *Another Lonely Song*. And I thought everything was alright. And so she went home and cried all night about having to say *damn* on a record. She called the engineer and she talked to two or three of the writers here and there, but she never did say anything to me about it. . . . Tammy's special. I think about her in a whole different category than I do about all the rest of the artists. She's really close to me, like a sister. And so when the engineer told me that, I called her up and said why the hell didn't you call me and say that that bothered you? But by that time, the record was already being pressed. She said, "We'll, I'll never call you and say I don't agree with you on something like that." But I don't think it bothered her later. It was just the first time she had ever done that.

Allen: You and Tammy are from the same part of Alabama, aren't you?

Sherrill: Yeh, it's strange. She told me one time, three or four years after we'd met, that she used to hear my daddy preach. I didn't know that. Down around Cullman, Alabama and Iuka, Mississippi. So we were all around each other, but we never met till we got out here. She came to dances where I was playing in bands, but we never met.

Allen: Do the problems that you're artists have ever get to you? . . . like Tammy's kidnapping . . . George's problems?

Sherrill: Only from a health standpoint. Like with George, for several months I've had this great album hangin' in the balance with all these people, and George has had problems with his throat. Not being able to finish something like that is bothering me, because I know it can be *so* good and will help him so much. He's had sickness and colds and pneumonia, and I'm sure a lot of it is brought on by him worrying about his bankruptcy and all that stuff. If you've got a heart at all, it's got to get to you. . . . But I don't really know what goes on once they leave these portals here.

Allen: I've often wondered what sort of thing happens when an artist ends an association with a particular producer after many years of recording successfully together. There are a number of major artists, Charlie Rich, Freddy Weller, David Houston, Barbara Fairchild, some of whom you've had some great hits with, that you no longer work with. How or why does this happen?

Sherrill: It happens all kinds of different ways. A lot of times I'll have been working with an artist for a long time, and all of the sudden, we just run out of things to do, the magic's gone, we're tired of lookin' at each

other, and it's like takin' your sister to the drive-in. Like with Freddy Weller: the same thing happened. We had a pretty good run and it got kind of stale. I lined him up with Ray Baker and now he's cutting some good records again. Sometimes an artist just needs some new blood.

Allen: One criticism that I've heard levelled at you is that you find a really successful "groove" on an artist, that is, a particular sound or style, and that you tend to just stay with that and work it to death.

Sherrill: Yeh, I've been guilty of that. That's OK, I guess, if the songs continue to be powerful songs. I've done that. I did it with Johnny Duncan. Finally, we were talking one day, and he said, "You know, when I put on a show, I do ten songs in a row, and all the tempos are the same." I'll tell you why that happens: If you have a good hit on somebody, then all the writers and publishers send you songs like that. So you end up with a whole bunch of material that all sounds alike, and you have a run of things that sound alike, till all of a sudden, you get tired of them and you say we've got to change this thing up a little bit. That's the reason I'm putting out *Slow Dance* on Duncan. I don't know what it'll do. . . .

Allen: You've made the statement in other reviews. . . . I don't recall your exact words . . . but more or less, what you said was that most country albums are boring . . . and that, at most, a country album may have only two or three good songs on it, and the rest, filler. Can you explain what you meant.

Sherrill: Well, country LP's are usually the result of a hit single. There's no reason to put out an album unless there's a demand, and the only thing I can think of in country music that creates a demand is a hit single in the album, hopefully two or three of them. But if you record a song today, and it's released next week, and it really blows in there good, and everybody likes it, then the pressure starts, from marketing, sales . . . promotion: We've *got* to have an album to follow up this record. So then you book the session and you hurriedly start digging for songs. Well, you're not going to find ten great pieces of material. You're not going to find *three* great pieces of material. So then, if you possibly can, you try your damndest to include a very strong follow-up single to fill in the album, which sells the album. But in doing that, you're also going to put a lot of weak songs in there, only because there're not that many good songs around and you're fighting the time element the whole time. You can't wait around until the single's dropped off the charts and everybody's forgotten it. You don't have the luxury that say, the Rolling Stones do, where they can say, OK boys, we're gonna take a year and do an album! You don't have that luxury. You have to take advantage of the situation and grind it out as



"My whole life is changed and moved by the material that comes through my office."

quick as you can. Sometimes you get a real big album, but most of the time, it's just kind of a bland thing.

Allen: Do you think the whole structure of country music marketing could ever change? Could it ever evolve into something like it has in rock music, where the hit single is not so all-important, and where albums sell several million copies without even having a hit single released from them?

Sherrill: I don't think so, because country music is basically sold to people who are older, who have got their own thing, their own family, and there's no mouth-to-mouth communication. Like when my kid buys an album by Billy Joel, that's because 25 other little girls have told her about it and there's this whole thing there. They seem to know what's happening before anybody else does. There's not even a single, but they all go buy the album. That never happens in country music. Take a 30-year-old guy: He wants to go home and play country music. I think with a country single, probably 75 percent of it is jukebox sales anyway, and maybe a guy will hear the single on a jukebox somewhere and

then go somewhere and buy the album. But they don't tell anybody about it. They just go buy it.

Allen: There are some record executives and producers who are starting to fight for more freedom . . . more money and more time to spend in the studio with their country artists. Some of them are even encouraging the older, more established artists to spend more time in the studio, and making better records. Does this make sense to you?

Sherrill: Sure it does. A lot of artists reach a certain plane, and say, OK, this is me. Well, Dolly Parton blew all that to hell. And so have a lot of other people. There's nothing that can't be improved. But it's hard to get people to hang in the studio when they can go out and make 10-12,000 a night on the road. They tend to forget that the reason they're making that ten grand a night is because one time they went into the studio. It's hard to get some of these big artists to even sit down for a decent album cover, much less go in the studio and really try to improve what they've already done. They think, "Well, I'm on the tape. That's good. You fix it up . . ."

Allen: Who are your own favorite producers?

Sherrill: Phil Spector, and back when he was a producer . . . uh . . . the guy who cut the old hits on the Everly Brothers and he cut the First Family album. . . . Archie Blyer is the guy I'm thinking about. He quit after the First Family album. He said "That's it. I'm gone. I can't top this." He put out the cream. He'd test a record here and there, you know. He'd cut a song ten times before he got it the way he wanted it. . . . Phil Spector *kills* me with his old things . . . the Ronnettes and the Shirelles, and those people.

Allen: Phil Spector did the Righteous Brothers. He'd use about eight bass guitars at once. . . .

Sherrill: Yeh. About 90 people in the studio.

Allen: Have you ever had the urge to do something like that?

Sherrill: Always wanted to. Too much money. It's too simple to overdub.

Allen: Do you think that country producers have a tendency to follow trends, maybe even copy each other sometimes? It seems like if somebody comes up with a new lick or a new arrangement, for the next year, you hear it all over town.

Sherrill: You know, I've never said this before, but I came up with a new beat one time. We did it on a record, and so help me, I don't ever remember a record before it where it was done, but I can remember a whole hell of a lot of them afterwards. We were cutting a record called *Almost Persuaded* and the drummer was playing a waltz. And you hit on two-three . . . (taps out a rhythm on the desk top). And I said, isn't there anything you can do with a damn waltz except play uuhm . . . pa-pa . . . uuhm . . . pa-pa? I said, drop one of 'em and just hit on the two, and he said, "That is wild!" And that's the way the record came out. We didn't play a waltz beat. And I've heard it a jillion times since then.

Allen: You often said, that the most important thing in country music is the song, that it's more important than the artist or anything. It's always fascinated me that sometimes a writer has come to you with a great song that just isn't quite finished, and you have wanted to use the song so bad, that you take the artist in the studio, and record as much of the song as has been written, and then let the writers go off in a room and finish it. And then when they've finished it, the next day or so, you bring the artist back in and punch in the parts of the song that aren't finished.

Sherrill: Oh yeh. We do that a lot. You figure if you need a last verse or whatever, and you know the melody's not going to change you can just give 'em a track and they can write to it and tell their story. I

(Continued on page 64)



Quite aside from the implications of being categorized as a kind of freak and being constantly compared to Charley Pride, with whom he has little in common, Stoney Edwards has never had an easy time of it.

STONEY EDWARDS

Black Man Singing In A White Man's World

by PETER GURALNICK

About nine months ago, in the late spring of 1978, I ran into Stoney Edwards at the converted studio-residence of that well-known space traveler, Arthur Murray dance instructor, and *Country Music* Bullet Award recipient, "Cowboy" Jack Clement. Stoney, who was without a label at the time (he had been with Capitol for nearly seven years) was looking to make some records, and Clement, who had been dabbling in a lot of things other than music without much in the way of financial

"I grew up, not knowing what I was, negro, Indian or white . . . Being the color I am, having the hair and the eyes that I do, I didn't really know where I belonged. . . . I was never really accepted by anyone until I started singing country music."

return, was looking to get back into the producing business, where he had scored notable successes with Don Williams, Charley Pride, Jerry Lee Lewis, and his one-time brother-in-law, Waylon Jennings. "Stoney," pronounced Jack with typical aplomb, "can do anything he wants to do, if he's ready to do it 40 times. I'll cut a single on him today, and we'll have it in the Ernest Tubbs Record Shop on Sunday, and it'll be a hit by Friday. I can go to Florida, and Stoney can stay in the studio—so long as he's prepared to do it 40 times."

Evidently he was, because in October of 1978 a press release was sent out by JMI Records, an offshoot of Clement's Jack Music, announcing its first new release in nearly four years (JMI was left in a state of suspended animation when Don Williams, its first star, jumped to ABC), a new single by Stoney Edwards. That single, while perhaps not quite the global hit that Clement envisioned, was one of the most easy-going, relaxed, and charming records to be released since—well, since Don Williams' early records. At the same time it revealed a whole new side of Stoney Edwards and went to number five in Austin, reached the Top 20 in Houston and Oklahoma City, and received heavy airplay all through Texas, Oklahoma, and Tennessee.

The song, *If I Had It to Do All Over Again*, was written by Danny Wolfe, a reformed rockabilly whose family owns Pecan Land in Stevensville, Texas, and is one of the oddest combinations of lilting, almost Latin rhythms set against a strong country feel to come out of Nashville in a long time. It embodies in fact a kind of profound simplicity which perhaps only Stoney Edwards and Jack Clement, working in tandem, could achieve. "It says a lot," as Stoney puts it, "but it doesn't have a lot of words." It was cut, like all of Clement's recent productions live in his attic studio, without limiters, equalizers, baffles, or any intention but to capture the true sound of the human voice. "I picked all the songs I recorded," says Stoney. "I do pretty much what I want to up there. That's one good thing about working with Jack—he likes you to be interested. He likes everyone to pass their opinions, and after they do, then he says the way it's going to be." Stoney's eyes twinkle, he is evidently enjoying matching wits with the Cowboy (despite his lack of formal education he is one of the few who could), and he feels that the material he has cut—which will make up his first JMI album—represents some of the best work he has done to date. The anomaly of his position—that of a black man singing country and western music, backed by a combination of

Nashville cats and topnotch English rock musicians—scarcely even seems to occur to him any more. . . .

"I'm getting pissed off," Stoney Edwards announces to no one in particular. An impish smile plays about his lips. "I get pissed off every four or five years. Well, you see me wearing my black hat, don't you?" What happens when you get pissed off? someone asks. "Last time it happened I shot a man," he says.

Looking at Stoney Edwards, you can almost believe that he is serious. A small, wiry, mocha-colored man with wavy reddish hair and green-flecked eyes, he carries himself with a quiet assurance that is reflected in the expressive mobility of his worn, scarred face. From a loveless childhood in which "I grew up, not knowing what I was, Negro, Indian, or white," he has become in the last eight years the second-ranked black country and western performer behind Charley Pride. Quite aside from the implications of being categorized as a kind of freak, of being constantly compared to a singer with whom he has little in common, Stoney Edwards has never had an easy time of it, and perhaps it is the suffering and displacement he has undergone ("I know no one's suffered more pain than I have, I mean maybe in a war, but a war can't be helped") that has enabled him to put up with all the vicissitudes of the quest for stardom not only with good grace but with good humor. "My songs are true," says Stoney Edwards. "Every song I write comes from my own experience."

Just what that experience was would make a novel in itself, for Stoney Edwards is not exaggerating when he says "I can't see anything in my future to equal the pain I been through." He was born on December 24, 1929 outside of Seminole, Oklahoma and christened Frenchy after a bootlegger who "just came by on Christmas Eve. I was supposed to look like him, but, you know, one time I guess didn't have nothing else to do, I went and looked him up, and, you know, he was the ugliest sonofabitch I ever did see. My father had a lot of Irish, my mother had all Indian rights, her mother was a full-blooded Indian, and she came from people who were very wealthy in land." His mother's land didn't do her much good, though, because "she was beat out of it by my Daddy and by her own sisters, too. To tell you the truth, man, there was so much confusion I don't remember ever living with my mother. I don't talk about it that much, 'cause it was so unpleasant, really. My mother left my baby brother when he was nine months old. That's why I never did go to school. The ones ahead of me did, but I

practically raised two sisters and a brother under me. We used to hunt, fish, we caught rabbits, we used to walk barefooted in the snow. It was rough, but at least I knew how to handle that. My life has been happy days and sad days, and I take it all as being necessary to go through to be what I am. You see, I *know* there's nothing ahead so high I can't step over it, cause I crawled so f—— low I fell out of the basement—and that's hard to do!

I got over poverty

Got over what my childhood did to me

Finally made myself a name

Got no stones to throw and no one to blame.

Stoney lived off and on with his father and various "uncles and auntsies" all through his teenage years. His father remarried and kicked him out of the house. His uncles' primary occupation was bootlegging, an activity in which he took part with some pride and enthusiasm. It must have been a profitable enterprise, since at one time the family was operating three stills in various locations throughout the county. What appealed to Stoney most, though, was the closeness of that rough-and-tumble life, the challenge of outrunning the feds, the sense of belonging to a society where "a man was accepted as a man by what he was, what he did, not by what the law said he was supposed to be. Hell, the law knew everybody was violating the law back then, the sheriff was probably operating a little still himself. But times was hard, and people had hearts then. One damn thing about it, I ain't never found anything that was more exciting than making corn whiskey."

The two other things that seemed to preoccupy him were music and race, and in a way these, too, would eventually come together in a fairly surprising way. "I was never really accepted by anyone until I started singing country music. I mean, being the color that I am, having the hair and the eyes that I do, I didn't really know where I belonged, I was never really accepted by any race. Sometimes I wished I was black as a skillet or white as a damned sheet, but the way I am it's always been a mother. Sometimes I'd go in an all-white place and then just leave. I mean, nobody would say anything, but that's just the way I would feel about it. Other times I'd be with all black and I'd want to hide. To the Indians I was a kind of half breed. A lot of it could have been in my mind, but I mean it was a goddam problem!"

Music apparently was a kind of safety valve for Stoney. "I made my first guitar out of a bucket and a piece of wire when I was just a little bitty kid. When I was 15 or

16 I worked about a week in Oklahoma City where my father lived to make enough to buy my first guitar. He used to pick a little guitar himself, him and all my uncles would play guitar and banjo, square dance type of stuff—they would just play strictly at home—but my Daddy wouldn't even let me play guitar in the house when I was trying to learn. I'd just leave the house, go to a neighbor's, and then wait until he went to bed before I came home."

Stoney's mother died in 1950, just before he left for California when "the feds got really rough" and persuaded him that "there wasn't no future in corn whiskey. When she passed I didn't even shed a tear, but, you know, I just found out she was a very, very lonely woman. She had her whole family deny her, she had her husband beat her out of her rights, you know now there's not enough sadness in my heart for her.

Stoney moved to Oakland and then to Richmond, California where he worked in a car wash, then as a maintenance man, machinist, construction worker, and finally crane operator in a shipyard. In 1954 he married his wife Rosemary who along with most of their friends couldn't understand what drew him to country music. "Oh, some of them would say, 'Hey, man, I hear you're still singing that shitkicking music.' And I would say, Yeah. But others would just say, 'Hey, man, baby, more power to you, cause that's what it's all about, man, do *your* thing.' See, the thing about it was, I always did listen to any kind of music, but I knew what I liked. And you know, my wife finally admitted to me, 'You know, I've listened to you sing country music for 15 years now, and I believe it's something you really want to do!'"

He never thought of making a career out

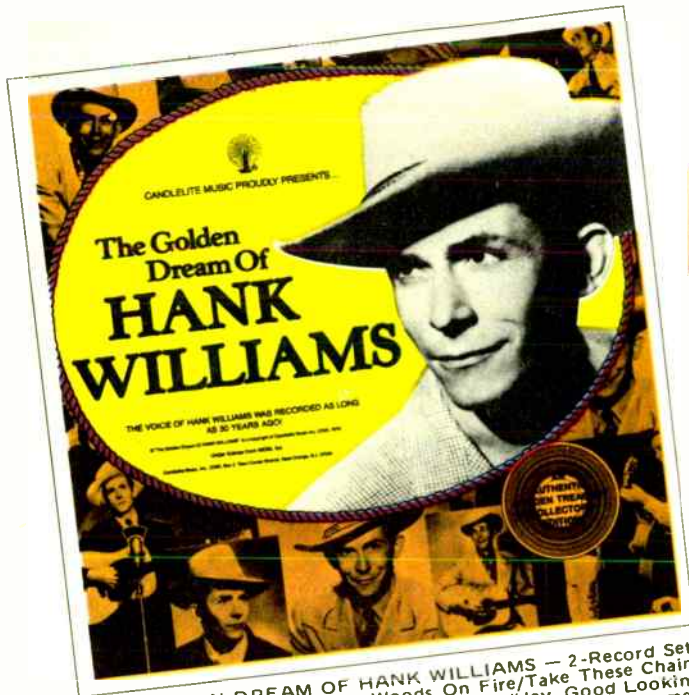
of singing in any case, and few people even knew of his interest in it since mostly he just fooled around in the garage, composing songs on a portable tape recorder. Since he cannot read or write he learned to carry two or three songs in his head at once and would work on them at every possible opportunity. Occasionally he would get up and sing a song in a bar, and that was how he acquired the name Stoney in about as cavalier a manner as he became Frenchy, when a patron, forgetting his name, declared, "'I'm stoned, and he probably is, too.' From that night on I was Stoney." Then in 1968 he suffered a disabling accident which would eventually lead to his career in music.

While working as a fork lift operator he was trapped inside a sealed up tank and suffered severe carbon dioxide poisoning. For almost two years he was either in a semi-coma or "just out of my mind crazy. I didn't know what the f—— was going on, and they didn't give me nothing for it—I found this out afterwards—because there isn't any cure." He was unmanageable in any case, refused social security, could not be helped by anyone except his wife, and but for her would have been committed to a mental institution. When he recovered he had no job ("I still haven't been cleared to go back to work"), no money, no prospects. Six months later he was in the recording studio. "I went from shipyard to graveyard to Capitol Records."

He arrived at Capitol by an even odder series of coincidences. With no hope of going back to work he seems to have decided to concentrate more seriously on his music. He began writing songs again, though during his illness his daughter had inadvertently destroyed the tape which contained all his early compositions ("Sometimes a line or two will come into my head, but I racked my brains so much I got headaches, so I just kind of quit thinking about it."). He also got involved in a benefit that was being given for Bob Wills, recently incapacitated by a series of strokes. Because Stoney had been such a fan of Wills as a boy, and probably because it's the kind of thing he would do for anyone in need, he helped to set up the benefit, throwing himself into all the details of organizing and publicizing the event. When the day came someone remembered that Stoney Edwards, too, was something of a singer, and he was given a one number spot on the program. He sang *Mama's Hungry Eyes*. A week and a half after that, I was on Capitol Records. It seems hardly ironic to him that "what I wanted to do all my life through Bob Wills, I got to do it by doing this for him." He had been at his lowest point, feeling helpless, despairing, a drain upon his family. He had even determined to leave "so that there would be one less mouth to feed." Then the record contract came along and was reinforced by the

(Continued on page 68)





TWICE AS MUCH SALE



Double the number of great hits on each set... Now at special low low prices!

Extra Free Bonus Offer:

NOW, SIMPLY ORDER 2 OR MORE RECORDS AND/OR 8TK TAPES AND WE WILL ALSO SEND YOU A COPY OF OUR 70 PAGE COUNTRY MUSIC HANDBOOK, A REGULAR \$2.95 VALUE, AS A SPECIAL FREE GIFT!!!

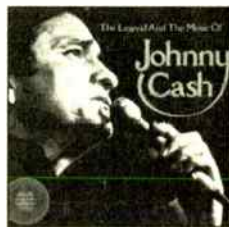
THE GOLDEN DREAM OF HANK WILLIAMS — 2-Record Set:
 Cold, Cold Heart/Settin' The Woods On Fire/Take These Chains From My Heart/Half As Much/Wedding Bells/Hey, Good Lookin'/My Buckets Got A Hole In It/You Win Again/I'm So Lonesome I Could Cry/I Saw The Light/Lovesick Blues/I Can't Help It/Man-Heart, and much more!
 LP No. R449 / 8 TK No. T449 — LP-\$7.98 / 8 TK-\$9.98



THE GOLDEN GUITAR OF CHET ATKINS — 3-Record Set: San Antonio Rose/Those Were The Days/You'll Never Walk Alone/Let It Be Me/Yakety Axe/Love Is Blue/Battle Hymn Of The Republic/Wheels/The Chattanooga Choo-choo/Hawaiian Wedding Song/Sleepwalk/Mr. Sandman/Romeo And Juliet/Autumn Leaves/Theme From A Summer Place/Calcutta/Yellow Bird/Malaguena, 30 great classics in all!
 LP No. R447 / 8 TK No. T547 / LP-\$7.98 / 8 TK-\$10.98



LEGENDARY MUSIC MAN CHUCK BERRY — 2-Record Set: School Days/30 Days/Rock N' Roll Music/You Never Can Tell/Memphis, Tennessee/Johnny B. Goode/My Ding-A-Ling/Maybelline/Roll Over Beethoven/No Particular Place To Go/Carol/Almost Grown/Back In The U.S.A./Nadine/Too Pooped To Pop/Promised Land/Reeling And Rocking/Sweet Little 16, 18 great Chuck Berry classics in all!
 LP No. R453 / 8 TK No. T553 / LP-\$7.98 / 8 TK-\$9.98



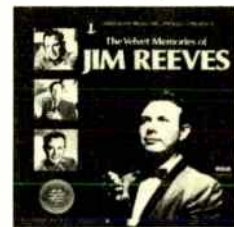
THE LEGEND & THE MUSIC OF JOHNNY CASH — 2-Record Set: A Boy Named Sue/Five Feet High And Rising/Ring Of Fire/If I Were A Carpenter/The Night They Drove Old Dixie Down/Hey Porter/The Long Black Veil/Folsom Prison Blues/Jackson/I Walk The Line/Green, Green Grass Of Home/It Ain't Me Babe/Don't Take Your Guns To Town/Sunday Mornin' Coming Down/Daddy Sang Bass, more!
 LP No. R446 / 8 TK No. T546 / LP-\$7.98 / 8 TK-\$9.98



LEGENDARY MUSIC MAN FATS DOMINO — 2-Record Set: Walkin' To New Orleans/Three Nights A Week/My Girl Josephine/Let The 4 Winds Blow/Blueberry Hill/Boll Weevil/Valley Of Tears/I'm Walking/I Hear You Knockin'/Ain't That A Shame/It's You I Love/When My Dreamboat Comes Home/I'm Gonna Be A Wheel Someday/Hello Josephine/Blue Monday/My Blue Heaven/You Win Again, more!
 LP No. R125 / 8 TK No. T125 / LP-\$7.98 / 8 TK-\$9.98



THE MAGICAL GOLD-EN HITS OF THE EVERLY BROTHERS — 2-Record Set: Cathy's Clown/Please Help Me, I'm Falling/All I Have To Do Is Dream/Wake Up, Little Susie/Bowling Green/Gone, Gone, Gone/Bird Dog/Don't Blame Me/Crying On The Rain/'Till I Kissed You/Devoted To You/Lonely Street/So Sad/Lucille/Bye, Bye Love/Walk Right Back/Let It Be Me/That's Old Fashioned, many more!
 LP No. R2505 / 8 TK No. T2505 / LP-\$7.98 / 8 TK-\$9.98



VELVET MEMORIES OF JIM REEVES — 2-Record Set: He'll Have To Go/Angels Don't Lie/Guilty/I'm Gonna Change Everything/Am I Losing You/Welcome To My World/Is It Really Over/Blue Boy/This Is It/I Missed Me/Bimbo/Four Walls/Is This Me/Snow Flake/I Guess I'm Crazy/Billy Bayou/I Won't Forget You/A-dios Amigo/Losing Your Love/Distant Drums, 20 top Jim Reeves hits in all!
 LP No. R0317 / 8 TK No. T0317 / LP-\$7.98 / 8 TK-\$9.98

Seven Special Record Sets Produced By CANDLELITE MUSIC, INC.

MAIL TO Country Music Magazine
 P.O. Box 25205
 Nashville, Tenn. 37202

MO59

Name.....
 Street.....
 City.....State.....Zip.....

You May Charge An Order Of \$20 Or More To The Two Credit Cards Below (These Cards Only):

Charge My:Master Charge;Visa (Bank Americard)
 Card No.
 Exp. Date..... Signature.....

ALBUM TITLE	Check One		LP/8TK No.	Price
	LP	8TK		



FREE BONUS OFFER!!!

I have ordered \$20 or more in records and/or tapes. Send me my FREE 70 page COUNTRY MUSIC HANDBOOK. (B52)

POSTAGE & HANDLING CHART

Up To \$10	—ADD \$1.00
\$10 To \$20	—ADD \$2.00
Over \$20	—ADD \$3.00

ITEM TOTAL

Add Post. & Hand. From Chart
NYS & Tenn. residents add sales tax
Enclosed Is Check/M.O. For \$

**NOW BACK BY
SPECIAL DEMAND!**



THE SECOND ANNUAL COUNTRY MUSIC MAGAZINE FAN FAIR PACKAGE

TWO FUN-FILLED PLANS TO CHOOSE FROM

PACKAGE NUMBER 1

5 Days & 4 Nights
Wednesday June 6 — Sunday June 10

HERE IS ALL YOU GET:

Deluxe Hotel Accomodations at the Maxwell House (Nashville's Newest and one of the finest hotels—just a few minutes from downtown.)
Fan Fair Registration to all shows at the Municipal Auditorium.
Reserved Grand Ole Opry Tickets.
Opryland Ticket (good for any day.)
Private Show on Wednesday Evening, June 6 (1978's show featured Dottie West.)
Welcome Dance on Wednesday night after the show.
Shuttle Bus Service on Thursday, Friday and Saturday between the hotel and the Municipal Auditorium.
Three Hour Guided Tour of the Homes of the Stars, Country Music Hall of Fame and Museum, and Music Row.
Free Copy of the "Opry Stars Of The 60's And 70's" book.
We provide tickets and transportation to: the Municipal Auditorium (Thursday, Friday and Saturday); Music Row Tour; Homes of the Stars; Country Music Hall of Fame and Museum.
You provide transportation and we provide tickets to: Opryland U.S.A.; Ryman Auditorium; Grand Ole Opry (Saturday night.)
Tickets and Hotel Check-in will be available by 10:00 a.m. on Wednesday, June 6, so you can see the International Show at the Municipal Auditorium on Wednesday afternoon if you desire to do so.

Prices For This Year's Package Number 1:

—\$275.00 for one person in a single room.
—\$249.00 for each person sharing a double room for 2.
—\$235.00 for each person with 3 or more to a room.
A \$60.00 deposit for each person is required at the time of registration. Final payment is due by May 15, 1979.

PACKAGE NUMBER 2

8 Days & 7 Nights
Sunday June 3 — Sunday June 10

HERE IS ALL YOU GET:

7 Nights at the Brand New Maxwell House Hotel.
MONDAY: Trip to Jack Daniels Distillery, lunch and a visit to the Tennessee Walking Horse Ranch (we provide the transportation.)
TUESDAY: Your choice of the Fan Fair Softball Tournament or an extra day at Opryland U.S.A. (we provide the ticket but not the transportation to these.)
TUESDAY NIGHT: Fan Fair Square Dance at the Municipal Auditorium (you provide the transportation.)
WEDNESDAY: International Show at the Municipal Auditorium and Bluegrass Concert (you provide transportation.)
WEDNESDAY NIGHT: Buffet Dinner, Private Show and Dance at the Hotel. (You'll also meet all our people coming in for the 5 day tour package.)
THURSDAY: Municipal Auditorium Shows (shuttle bus service.)
FRIDAY: Municipal Auditorium Shows (shuttle bus service.)
SATURDAY: Municipal Auditorium Shows (shuttle bus service.)
SATURDAY NIGHT: Grand Ole Opry (you provide transportation.)
SUNDAY: Breakfast on us—Opryland—Grand Masters Fiddling Championship (you provide transportation.)

This package gives you an entire week to see all there is to see at Fan Fair and Nashville as well. We have provided this special extended package because so many people expressed a desire to stay longer last year.

Prices For This Year's Package Number 2:

—\$370.00 for one person in a single room.
—\$350.00 for each person in a double room for 2.
—\$330.00 for each person with 3 or more to a room.
A \$75.00 deposit for each person is required at the time of registration. Final payment is due by May 15, 1979.

SEND TO: Country Music Magazine, 50 Music Square West, Suite 101, Nashville, TN. 37203

M059

Name.....
Street.....
City.....
State..... Zip.....
Telephone No. (.....).....

Enclosed is my deposit (check/m.o.)
for \$..... made payable to
Country Music Magazine. I have checked
the reservations I want to the right.
....I prefer to pay the full amount now.
Enclosed is my check/m.o. for \$.....

Please make the following reservations
for Tour Package Number 1:

....\$275.00 for one person in a single
room.
....\$249.00 for each person sharing a
double room for 2.
....\$235.00 for each person with 3 or
more to a room. We will have
people in our room.

Remember that a deposit of \$60.00
per person is required with this package.

Please make the following reservations
for Tour Package Number 2:

....\$370.00 for one person in a single
room.
....\$350.00 for each person sharing a
double room for 2.
....\$330.00 for each person with 3 or
more to a room. We will have.....
people in our room.

Remember that a deposit of \$75.00
per person is required with this package.

Each year, more than 13,000 people descend on Nashville for a week-long country music convention, a fan's mecca of live shows, celebrity softball tournaments, autograph sessions, and general craziness.



FAN FAIR:

The Country Music Fan's Dream Vacation

by **DOUGLAS B. GREEN**

Once upon a time in a far away land (Nashville in the 1950's), a group of industry leaders developed the concept of a disc jockey convention to help promote country music. Record labels set up shows, booths, and convention centers to entertain and interest them in country music.

It was one of those rare and extremely successful ventures in which competing record companies worked together for the success of their industry, but there was one snag. DJ Week in Nashville came to be known as a wild and crazy time, a time when all the stars were in town; and consequently the week (first held in November, later traditionally in October) became increasingly clogged with

thousands of fans eager to get in on the fun and meet their favorite stars.

Unfortunately the event was becoming more and more of a party, and less and less real business was being conducted, so some bright minds got together and figured if the DJ convention was such an attraction for fans, why not have a convention just for the fans. No one was quite sure just how it would work, but several thousand registered, showed up, and had a ball at the first Fan Fair in 1972; that number had risen to an astonishing 13,500 last year . . . and it is still growing.

Traditionally held during the first week of June, this year's

Fan Fair will run from June 4-10, and will feature the full range of Fan Fair Activities which have made it a fan's mecca: a celebrity softball tournament, booths and exhibitions, live shows, photo and autograph sessions, special interest music shows (bluegrass, Cajun), and an old time fiddle championship. To register, write to Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214. Tickets are \$30.

This year's schedule runs as follows:

MONDAY AND TUESDAY (June 4 and 5): CELEBRITY SOFTBALL TOURNAMENT.

Held at Nashville's beautiful

new Cedar Hill softball complex, this tournament features teams made of music industry people only, with a minimum of three well known performers per team. Many entertainers captain their own teams, like Bill Anderson, Barbara Mandrell, Jimmy Gately, George Jones and others. Other concerns in the music business field teams as well: Jim Reeves Enterprises (Mary Reeves Davis' Reevettes are three-time winners in the women's division), Combine Music, and record labels like Warner Brothers, ABC, and others. Naturally, *Country Music Magazine's* sterling team, a strong contender the past two years, is a sentimental favorite. Just a few of the stars who



Dottie West at *Country Music Magazine's* Fan Fair Show.



Roy Acuff

played last year included those named above, as well as Conway Twitty, Jim Owen, Tommy Cash, Mickey Gilley, and surprise guest Billy Carter.

TUESDAY (June 5) A FAN FAIR SQUARE DANCE,

held at 7:00 PM at Municipal Auditorium.

WEDNESDAY (June 6): The traditional day long bluegrass festival to be held at Municipal Auditorium from 10 AM to 5 PM and longer. The venerable Bill Monroe, the father of bluegrass, traditionally headlines the show.

THURSDAY, FRIDAY, and SATURDAY (June 7-9) These are the big days, when the record companies put on their feature shows starring the artists on their rosters. There are one or two of these big shows each day, each by a different label, each offering a mixture of their big stars and their newly-signed, promising

up-and-comers. In addition there are lunches and dinners, exhibits, and numerous booths on display, most of which are put up by fan clubs on behalf of their favorite artists.

SUNDAY (June 10) A Grand Masters Fiddling Championship winds up Fan Fair, bringing the nation's finest fiddlers together to compete for top prize money, an event which takes place at Opryland. If you've any energy left, it's also a good day to visit and tour Opryland, the Country Music Hall of Fame and Museum, and any other spot you might have missed.

THE STARS COME OUT AT FAN FAIR

The main attraction at Fan Fair, when all is said and done, is the shows themselves, for there the visitor can spend endless hours viewing, at close range, the finest established and new talent the country music industry has to offer.

And, in addition, the Fan Fair visitor can also gain an appreciation of some of the heritage of country music at two shows, the bluegrass and the Cajun, which spotlight



Porter

those two country music sub-styles characterized by their history and their excitement.

The bluegrass show is traditionally hosted by the "Father of Bluegrass," Bill Monroe, and often features several of bluegrass's biggest names—Ralph Stanley, Jim & Jesse, Mac Wiseman, and Monroe and his Blue Grass Boys themselves—along with up and coming groups. Jimmy C. Newman produces the Cajun show, and stars in it as well. Last year, in addition to Newman, the Cajun show featured performances by Doug Kershaw, Joel Sonier, Allen Fontenot, and Eddie Raven.

CMA's International Show is another exciting event not to be missed, for it brings the superstars of other nations on view for the American country music fan. Last year's show featured artists from eight countries, including Eddie Low (New Zealand), Carroll Baker (Canada), Abbe Shizue (Japan), KTO (Czechoslovakia), Country Express (Finland), Suzanne Klee (Switzerland), the Frank Jennings Syndicate (England), and Kanji Nagatomi (Japan).

Still, it is the major label shows which tend to draw the big crowds, for they often trot out their biggest stars and their most promising newcomers.



Barbara Mandrell signing autographs at her Fan Fair booth.



Janie Fricke performs at CBS Records' artist showcase.

The Mixed Label Show last year, consisting of acts from various labels, featured performances by Charlie Louvin, the Kendalls, Ronnie McDowell, Red Sovine, and Jimmy Dickens, among many others.

Jody Miller, Janie Fricke, Charly McClain, Moe Bandy, Barbara Fairchild, Louise Mandrell and O.B. McClinton were the headliners at the CBS Records Show last year; a similar and equally strong cast can be expected this year.

Freddie Hart, Coleen Peterson, Gene Watson, and Karen Wheeler were stars of the

Capitol Records program last year, there they introduced newcomer Don Schlitz, whose song *The Gambler* went on to win a Grammy in February. Mercury Records' show featured their biggest acts, including the Statler Brothers, Reba McEntyre, Nick Nixon, and Jeanne Pruett.

MCA Records pulled out all the stops last year (as one or more labels often do), with Bill Anderson and the Po Boys, Mary Lou Turner, Conway Twitty, and Jerry Clower on hand. In a major music business news item, MCA



Country Music's associate publisher James Chapman and Zella Lehr at our Fan Fair booth.



Fan Fair participants eat an "open air" lunch outside Nashville's Municipal Auditorium.



Jerry Clower

Hamilton IV.

Other shows include Hickory Records' fete, which saw the likes of Don Gibson, Bill Woody, Jim Chestnut, and Don Everly performing, and a songwriters show which featured Linda Hargrove, Bill Rice, Richard Leigh, and Hal Bynum.

Without doubt the most touching show of all is the Fan



Tommy Overstreet

of the many who performed last year (and likely will again in 1979) were Governor Jimmie Davis, Bradley Kincaid, Pee Wee King, Patsy Montana, the Original Texas Playboys, Lulu Bell and Scotty, and Red River Dave.

Whether you have one favorite or two dozen, are interested in country music's past or its future, Fan Fair is the week when all the stars, of all eras and all styles, come out to shine.

Nashville is an historic city, on the verge of celebrating its own Bicentennial, and there is much to see for those Fan Fair visitors who have a taste for American history.

Andrew Jackson, our seventh president, was a Nashvillian, and his stately home, The Hermitage, has been a popular tourist stop for a great many years. Located about ten miles east of Nashville, it is only a five-minute drive from the Opryland complex, and features guided tours of the house and the grounds owned by Jackson in his heyday. Other stately and historic homes in the Nashville area include James Knox Polk's home in

Columbia (about 30 miles to the south), the Belle Meade plantation on the west side of Nashville, Traveller's Rest on Nashville's south side and Cragfont in Gallatin.

Nashville's Parthenon, an exact duplicate of the ancient Greek original which stands in Athens, has long been a landmark of the western side of town. Built for Tennessee's



Mel McDaniel

Records bought ABC Records this winter, so doubtless many former ABC artists, now recording for MCA, will appear on the MCA show. Some available talent from that pool include Don Williams, Barbara Mandrell, The Oak Ridge Boys, John Conlee, and George

Fair Reunion show (taped by Public Television last year, as it will be in 1979), the show which brings many of the superstars of yesteryear to the stage. Many have not lost the touch which made them great in their heyday, and their performances are often electrifying. Just a few

Centennial in 1889 (and since rebuilt in handsome Tennessee sandstone) it served as the backdrop for the climax of Robert Altman's film *Nashville*.

A Civil War battle was fought in and around Nashville, and amateur historians of that



Whispering Bill Anderson charms the ladies at his booth.



Honky Tonk Hero Moe Bandy

era will find a wealth of markers and signs depicting the course of the battles in which Nashville was captured by the Union forces, then held against an attempted Confederate recapture. Fort Negley still stands in the southern edge of Nashville, and for historians and baseball buffs, adjoining Fort Negley is Nashville's new Greer Stadium, which will provide several games for interested visitors. The Nashville Sounds, a farm club for the Cincinnati Reds, have become local favorites.

Both Jack Daniel's Distillery (in Lynchburg) and George Dickel Distillery (near Tullahoma) offer public tours, for those whose interest in history includes the refining of potables; and both are approximately an hour-and-a-half drive from Nashville to the south and southeast. Both are well worth the visit.

NASHVILLE NIGHTLIFE

If you've any energy left after a long hard day of Fan Fair activities, there is plenty of music to be heard at night, though don't go expecting to hear your favorite stars. Printer's Alley is the best known nightspot, a conglomeration of clubs and restaurants located in the alley between 3rd and 4th Avenue North in downtown Nashville. Fine dinners, lounge (i.e.

Vegas-type) acts, high-class strip shows and both pop and country music keep this lively area hopping until the early morning hours. A little farther south, along Broadway between 4th and 5th, is the land of the pure, unadulterated honky-

tonk, with five or six bars, all featuring bands, blasting away until the wee hours. The area looks a little seamy, but it's well policed and pretty safe, and the quality of music varies given the night and the performer. Occasionally some truly great music—especially steel playing—is heard from struggling newcomers at the Den (at 4th Ave. North and Broadway), while a couple doors down there might be a hopeful who thinks the way to make it is to look like Elvis and sing like Hank.

Bluegrass proliferates in Nashville if that's your taste. The Bluegrass Inn at Broadway and 19th and the Station Inn on 14th Avenue South both feature solid bluegrass Wednesday through Saturday. Hubert David holds forth with his brand of bluegrass at the Wind In The Willows, located directly behind the Exit/In, on State Street. Wind in the Willows offers a broad musical spectrum through the rest of the week, having Dixieland, blues, contemporary, and features the western music of the Riders In The Sky on Tuesdays.

Speaking of the Exit/In, it is

one of the nation's most respected showcase listening rooms, and top talent from all fields routinely appears there. It is located on Elliston Place, on the west side of town.

If you don't care to stray far afield, virtually every large hotel offers entertainment—usually a solo or duo, or a pop dance band—in their lounge, and the talent is generally first-rate, though predictable.

For less predictable fare you can try Herr Harry's Phranks 'n' Steins on West End, or Mississippi Whiskers on Church Street; both frequently offer forums for up-and-coming songwriters. The results are unpredictable, of course—some are good, some are bad, some awful, and some great. Don Schlitz first sang his song *The Gambler* in this kind of place, and so there are diamonds to be culled from the rough—and if you write yourself, you may well get on the bill!

This all assumes the average Fan Fair visitor is a country music fan—if you like other things as well, rock bands and discos are easy to find. Nashville remains a musical town. ■

How To Register For The \$30 Bargain

Fan Fair must be the best entertainment bargain available in America. Three full days of country music performances plus the other activities mentioned in this report . . . all for \$10 a day with lunch included . . . must be a great buy considering that gas will be costing you \$1.00 a gallon soon.

REGISTER IN ADVANCE

If you want to attend Fan Fair, be sure to register in advance. Send a check for \$30, per person, payable to Fan Fair. The address is Fan Fair, Box 2138, Nashville, Tenn. 37214. If you want Grand Ole Opry tickets too, you should enclose a separate check for \$6.00 per ticket payable to Grand Ole Opry Tickets (you have to be registered for Fan Fair in order to get Opry tickets, so send both checks in the same

envelope, and be sure you indicate which Opry show you want, either June 8 or June 9.) If you want information on any of this, call the special Fan Fair phone number: 615/889-7503.

A PLACE TO STAY

Nashville has thousands of hotel and motel rooms plus facilities for campers. For in-

formation write: Chamber of Commerce, 161 Fourth Ave. North, Nashville, Tenn. 37219. If you like the national motel chains such as Holiday Inn, Ramada Inn, Roadway Inn, Best Western, Quality Courts, Howard Johnson, and others, you can call or go to the one near your home, and they will make reservations for you in Nashville. ■

The Whole Package

There are special Fan Fair packages for Country Music readers. With these packages, all the arrangements are made for you in advance by one of Nashville's top travel agents: They include Fan Fair registration, reservations and tickets to the Opry, a room at the Maxwell House Hotel (Nashville's

newest and nicest), shuttle bus from the hotel to the auditorium, plus tours to several top tourist attractions. For more information on these special plans for Country Music readers, see the announcement on page 46 of this issue. ■

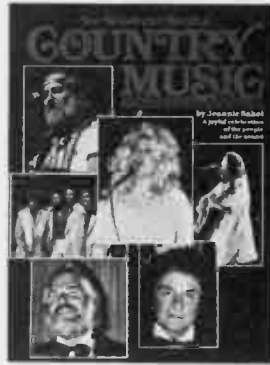
MINI CATALOG

The Wonderful World Of Country Music

The First Complete Country Music Encyclopedia, Almanac, History & Fact-Finder In One Great NEW Volume!

Here is the most-complete country music book ever released. For example, you get: A unique history of country music from its earliest roots right through the present...A glossary of country music lingo...A history of the Grand Ole Opry...A directory of agencies booking country music...State-by-state listings of country music fairs and radio stations...Horoscopes of your favorite stars...Addresses of the fan clubs...All the Country Music Association Award winners...Plus hundreds of revealing biographies of your favorite stars. You get it all for one super low price!

ONLY \$9.95 Item No. B617



Gene Autry's Auto Biography

Gene grew up on an Oklahoma ranch, learned to sing and play guitar—then made it big as a recording artist with his own radio show. Hollywood beckoned and he made the first of many singing cowboy movies. He went on to fly cargo planes in WW2, and then to found his well-publicized business empire. This is that American success story, filled with colorful anecdotes and observations by the singing cowboy himself. It comes to you complete with 40 rare black and white photos. If you haven't already ordered this great autobiography, now is your chance. You'll be glad you did.

Item No. B194 ONLY \$8.95

The Country Music Buckle



This sturdy Country Music Belt Buckle is still our long-standing bestseller. It's 2" x 3 3/8", 6 ounces and takes any belt up to 1 3/4" wide. If you haven't already ordered yours, now is the time to do it. And remember, it makes an excellent Christmas gift for anyone who loves country music.

ONLY \$5.95 Item No. G43

Dolly Parton

This Nationally Sold Bestseller Is Now Yours For Over 30% OFF!



Now, while our stock lasts, we are offering this colorful hardcover edition for \$3.00 off the cover price. It's a great bargain, and an equally great book. Author Alanna Nash tells the whole fascinating story of Dolly's Cinderella rise from rags-to-riches. It's Dolly the superstar and Dolly the real person, complete with scores of photos. Order now!

Was \$9.95 NOW \$6.95 Item No. B184

The 1979 Country Music Calendar



A big 8 1/2" x 22" ... Full color pictures of Barbara Mandrell, Johnny Cash, Crystal Gayle, Willie Nelson, Tom T. Hall, Ronnie Milsap, Bobby Bare, Mel Tillis, Eddie Rabbitt, Dottie West, Bill Anderson and The Oak Ridge Boys.

Was \$4.95 NOW \$2.50 Item No. G317

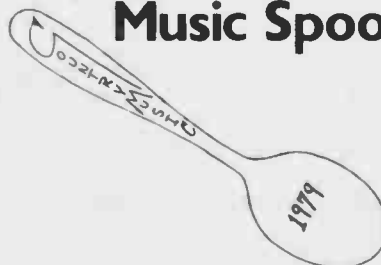
The Dolly Parton Doll



It's your favorite country music singer in a 12" tall poseable doll complete in every detail—beauty mark through jump suit.

NOW ONLY \$8.95 Item No. G111

The 1979 Country Music Spoon



Here is a nice addition for anyone who collects spoons. It was designed specifically for Country Music and it is silver plated. Only a limited number were cast so order yours while they last.

NOW ONLY \$5.95 Item No. G205

The Playing Cards Of The Stars



Each one of these unique cards carries a color photo of a different country star — Loretta Lynn, Conway Twitty, Johnny Cash, Barbara Mandrell, Roy Acuff, 54 in all. They are a must for card collectors.

NOW ONLY \$2.95 Item No. G35

MINI CATALOG

The Official Nashville Visitor's Guide

Here is a great fun book and an essential travel aid if you are going on a trip to Nashville. It gives you reservation, dining & tour information ... a listing of attractions & side trips you that should not be overlooked ... plus much more. Even if you aren't going to Nashville, it's a commemorative edition you will want.



Item No. B614
NOW ONLY \$2.00



The Country Music Belt

Brawny, bold and branded describes this handsome antique-finished belt. The Country Music message is hand stamped on heavy duty, top grade leather. It comes with a detachable heavy metal buckle. Available in even sizes 20 to 46; 1 1/4" wide.

NOW \$10.95 Item No. G41

Key Fob

If you like the belt, you will love this handsome matching key/watch fob. It is made of heavy leather, 7" x 1 5/8", with a 1 2/8" diameter metal ring.

ONLY \$2.50 Item No. G42

Linda Ronstadt



If you liked the "Linda Ronstadt Scrapbook" you'll love this one. It tells you the superstar's complete story with scores of photos. It's a behind-the-scenes look at the making of her albums; her relationships with celebrities; her life on the road, in concert and at home. A complete discography is even included. It's a great bargain.

ONLY \$3.95 Item No. B621

The Grand Old Opry Music Box



This is the most handsomely unique item around today, the official GRAND OLE OPRY MUSIC BOX. It stands 5 1/4" high and is crafted in ceramic with a high polish finish. Just rotate the replica of the Ryman Auditorium and it plays the old-time favorite "The Tennessee Waltz." Order yours now, it makes a great gift idea.

ONLY \$12.50 Item No. G73

The Country Music Licence Plate Frame



Here is the newest and one of the most unique ways ever to show off your devotion to country music - THE NEW COUNTRY MUSIC LICENSE PLATE FRAME. This chromed metal frame is weather resistant and accommodates license plates from all the states. They are 2-colored and carry the country music message boldly stamped on.

ONLY \$3.95 Item No. G193

TO: Country Music Magazine
P.O. Box 25205
Nashville, Tenn. 37202 **MO59**

Name.....
Street.....
City.....
State.....Zip.....
Telephone No.(.....)

POSTAGE & HANDLING CHART
No Orders For Less Than \$5.00!
\$5.00 To \$10.00 --ADD \$1.75
\$10.01 To \$20.00 --ADD \$2.00
Over \$20.00 --ADD \$2.25

Qty	Item No.	Product Name	Size	Price

A Minimum Order of \$5 is Required!

NY & Tenn. residents add sales tax.
Canadian residents add an extra \$2.00 for postage & handling. No other foreign orders accepted.

I'm a Tenn. resident; NYS resident.
I've added the following sales tax.....

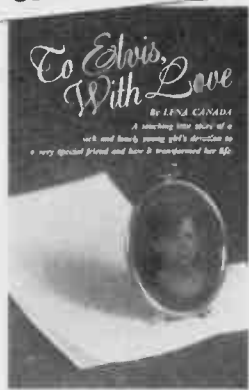
Item Total

Post. & Hand. From Chart

World Radio History

Enclosed Is My Check/M.O. For \$

Soon To Be A NEW Movie Made For TV!



To Elvis With Love

Here is the story that you probably have heard about, as it is soon to be produced as a movie for television. It is the true story of an abandoned handicapped young girl who grew up in a state rehabilitation home. It is the story of a lonely and withdrawn child who began to correspond with the rock 'n' roll singer she idealized, and because of this unique relationship began to accept those around her. It is a poignant story of this special young girl, written by her social worker, which includes portions of her letters and those from Elvis. It is sure to touch the heart of every fan who reads the book.

ONLY \$6.95 Item B620

THE ELVIS PRESLEY

1979 SPRING

MINI CATALOG

8 Special Ways To Remember The King Of Rock 'N' Roll

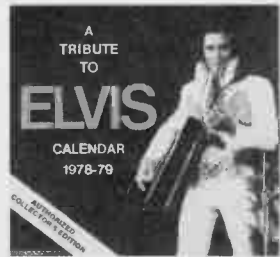
Illustrated Elvis



Here is a longstanding bestseller we have not offered in a long time. From his "Heartbreak Hotel" to his triumphant comeback, here's a dazzling pictorial guide to Elvis' life, times, music and films. It contains over 400 photos, many contributed by fans and shown here for the first time. It's an eye-popping photobiography that traces Elvis from his origins up to the end. Order now and SAVE!

Item No. B161
A \$4.95 Value
NOW ONLY \$4.45

Elvis Calendar



Here is the only officially licensed Collector's Calendar of Elvis. It's a big 23" x 13" with 14 full color pictures.

ONLY \$3.95 Item No. G131

Elvis: The Legend Lives On



Plus Free Gold-Plated Necklace!

Here is the memorable photolog of Elvis' life and career, with over 850 rare photos, many in color. Order it now and save \$2 plus get the Elvis gold-plated necklace, regularly a \$3.95 value, FREE!

Item No. B125/G132
A \$13.90 Value
NOW ONLY \$7.95

The Elvis Buckle



This original hand-scriptured design is the only officially approved buckle buckle. It comes gift boxed with a certificate of authenticity. Order now and save \$2.00!

A \$9.95 Value NOW ONLY \$7.95
Item No. G138

Elvis Presley Stationery



The ELVIS STATIONERY is another great memorabilia item we just came across. You get 16 envelopes and 16 sheets of note paper, each with a different photo of Elvis.

ONLY \$2.95 Item No. G196

Elvis Presley Playing Cards



BRAND NEW!!!

Here is another must for card collectors - THE ELVIS PLAYING CARDS. You get 52 different pictures of "The King Of Rock & Roll." Elvis fans everywhere will love them.

ONLY \$2.95 Item No. G215

TO: Country Music Magazine
P.O. Box 25205 MO59
Nashville, Tenn. 37202

Name
Street
City State Zip

Qty.	Description	Item No.	Price

Postage & Handling Chart
No Orders For Less Than \$5!
\$5.00 To \$10.00 -Add \$1.75
\$10.01 To \$20.00 -Add \$2.00
Over \$20.00 -Add \$2.25

Item Total
P/H From Chart
NY/TN. Sales Tax
Total Enclosed



Elvis Limited Edition Limoge Plate

This high quality lithograph comes in brown sepia tone, on a 7 1/2" official commemorative plate. It is a limited edition by date whose workmanship is quality from initial design to final firing of porcelain glaze and hand painted 24 Karat gold rim. Only a few are left so order yours now!

7 1/2" SIZE PLATE

Item No. C702
NOW \$29.95

Records

Joe Ely Down On The Drag MCA-3080

Piling any more superlatives on Joe Ely is becoming redundant by now. His last two albums have been masterpieces, and this one is, too. Moreover, Ely stands as living proof that no matter how many great artists are around at a given moment others equally great are waiting in the wings. While certain "progressive" artists are beginning to border on self-parody [no names here—they know who they are, and so do you] Ely, fronting a band that deserves to go down in the history books next to the Wailors and the Drifting Cowboys, just presses on with some of the best music being played by anyone today.

Down On The Drag is no departure from his previous work, yet there are several songs that deserve to be conveyed by others. *Fools Fall In Love*, a Butch Hancock composition, is a minor-key lament with the sort of lyrical brilliance everyone thought died with Hank Williams ["Fools fall in love/Wise men may fall, too/Wise men hit the bottom/A fool just falls on through"]. Likewise, Hancock's *Standing At The Big Hotel* is pure Texan madness set to a shuffle beat, and *Crazy Lemon* is more of the same with churning Tex-Mex arrangement. Ely's own



Crawdad Train has frighteningly stark imagery and accompaniment so raw it sounds like a field recording. *Another World* is another Hancock shuffle of the type Ray Price once excelled at, and *Down On The Drag* nearly beats Delbert McClinton at his own style. *She Leaves You Where You Are*, another Ely original, uses a brilliant woman/highway analogy while the band provides

full, swirling accompaniment [no Sheldon Kurland Strings for Ely!].

Texas musical visions tend to be a bit ahead of the public. It took everyone a while to catch up with Bob Wills, Floyd Tillman and Willie Nelson. The same is true for Joe Ely. When the masses catch up with him, his name should stand with those three.

RICH KIENZLE

Johnny Bond in 1955, was a major hit for Porter in 1961. He gives Jim Reeves' *I Guess I'm Crazy*, a 1964 hit, and Mel Tillis' *I'm Gonna Act Right* straightforward interpretations, though he adds a bit of rockability to *Ole Slewfoot* and Red Foley's 1949 classic *Tennessee Saturday Night*. Except for some well-placed synthesizer on *I'm Gonna Feed 'Em Now*, the backing is more conservative than 90% of the records currently coming out of Music City. At times, it almost sounds like the Wagonmasters.

But the days of the Wagonmasters are over for Porter as well as Dolly; the difference is that Porter hasn't burned all his bridges. And that's why, rumors notwithstanding, the best way to describe *Today* is to invoke that timeworn adage about things remaining the same the more they change. It may be his finest hour.

RICH KIENZLE

Porter Wagoner Today RCA AHL 1-3210

It's a disco album; no, it's his big jump at the progressive audience. Uh-uh, Porter's finally seen the error of his hardcore ways and decided to try to cross over and beat Dolly at her own game.

That's the sort of speculation that's been running rampant

about Porter Wagoner A.D. (After Dolly). At least one wire service feature echoed the crossover rumor. But all that guessing has been in vain. True, Dolly's departure and subsequent success were bitter pills for him, yet they also made him rethink his approach to recording. Like them or not, nobody can say that Dolly's records conform to the bang-it-out-in-three-sessions mentality

that accounts for so many mediocre albums these days. Porter is acutely aware of this, and it showed in his previous effort, the low-keyed *Porter*.

Today is better yet, but don't be fooled by that title. The material here is about as un-contemporary as one can get. *Banks Of The Ohio*, for example goes back at least to the days of the wax cylinder. *Your Old Love Letters*, penned by





COUNTRY MUSIC MAGAZINE PROUDLY PRESENTS:

THE VERY BEST OF BOB WILLS

**3 Great Albums To Listen To For 10 Days
With NO RISK... Plus An Added FREE Album To Keep
Even If You Return The Set**

Here Is A Golden Treasury Collection Containing 30 Of The Greatest All-Time Hits Performed By The One And Only "King Of Western Swing." Now It Is Yours Here For A Super Low Price With A Complete Money-Back Guarantee If You Are Not One Hundred Percent Satisfied.

Bob Wills was elected to the Country Music Hall Of Fame in 1968, and no wonder. He needs no introduction to music fans, whether their tastes run to country, pop or even rock. He was the originator of that music magic that came to be called "Western Swing." And to this day no one has been able to duplicate the way he performed it. His classic "San Antonio Rose" is one of the most popular songs of all time. It has been recorded by just about everyone from Tex Ritter to Bing Crosby, and country music stations everywhere continue to play the original version recorded by Bob.

SAN ANTONIO ROSE is just one of the many selections you will find on this golden 3-record treasury collection. There are 30 great hits – on three long playing albums – all performed by the "King Of Western Swing."

So certain are we that you will want to own this great collection when you hear it that we will give you another great Bob Wills album just for auditioning it. Simply send us the coupon below, or save the extra C.O.D. charges by charging your credit card or enclosing your check. Then

listen to the albums for 10 days in the comfort of your home. We're sure you will love what you hear. But if you don't, return the three Bob Wills albums for a complete refund. But keep the special BOB WILLS AND MEL TILLIS album you received as our special FREE GIFT. That's right, I said our special FREE GIFT to you, no questions asked. That's how sure we are that you will want to keep this tremendous collection. You can't lose. So examine the song list below and then take a few seconds to fill out the coupon below. But do it right away. This is a limited time offer only. We'll be waiting to hear from you.

JUST LOOK AT ALL THE GREAT HITS YOU GET ON THIS 3-RECORD GOLDEN TREASURY COLLECTION:

Deep In The Heart Of Texas/Born To Love You/Big Beaver/You're The Only Star In My Blue Heaven/Cimarron/South Of The Border (Down Mexico Way)/San Antonio Rose/Lily Dale/Time Changes Everything/Commanche Hit And Run/Eight'r From Decatur/Milk Cow Blues/Slow Poke/Song Of The Wanderer (Where Shall I Go?)/My Mary/Whose Heart Are You Breaking Now/Talkin' 'Bout You/Shame On You/No Letter Today/Pan Handle Rag/Brown Skin Gal/Across The Alley From The Alamo/I'm Leaving In The Middle Of Nowhere/Running Bear/Silver Bells/Texas Double Eagle/Linthouse Blues/Memory No. 1/Cherokee Maiden/There's Not A Hundred Miles Left In Me

TO: Country Music Magazine MO59
P.O. Box 25205
Nashville, Tennessee 37202

Name.....
Street.....
City.....
State.....Zip.....
Telephone No. (.....).....

Enclosed is my check/m.o. for \$14.95 plus \$2 post. & & hand. Send my set on:LP(MCA152);8TK(T152)

Send my set C.O.D. I'll pay the postman \$14.95 plus the C.O.D. charges. Send:LPs(MCA152);8TKs(T152)

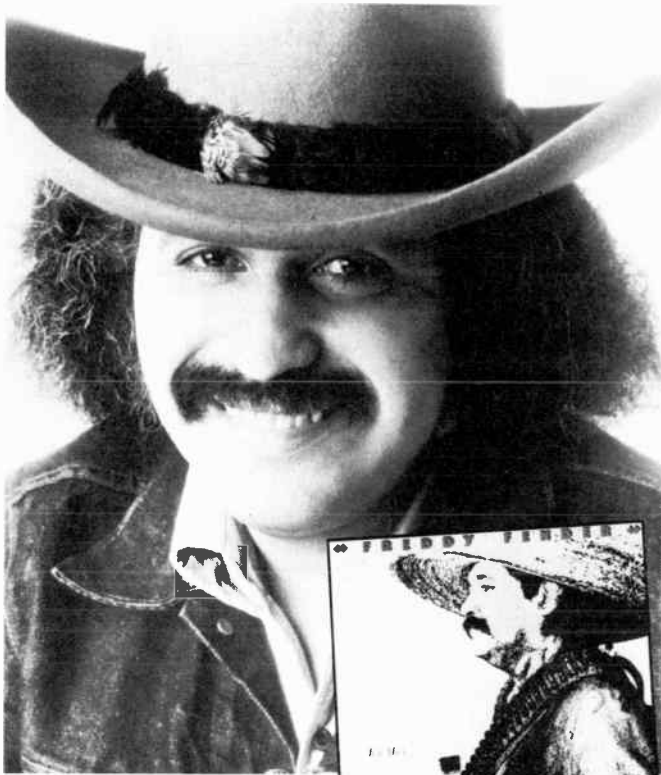
Send my set on:LP(MCA152);8TK(T152), and charge my:Master Charge;Visa

Card No..... Expira. Date.....
Signature.....

FREE ALBUM

**Just For Listening To This
3-Record Collection For 10
Days In Your Home!**

FEATURING: Cotton Eyed Joe/Home In San Antone/My Window Faces South/I've Got A New Heartache/Bubbles In My Beer/Goodby Liza Jane/Roly Poly/Somebody's Putting Somebody On/Don't You Ever Get Tired Of Hurting Me/Time Changes Everything



Freddy Fender
Tex-Mex
 ABC AY-1132

"Tex-Mex", you understand, generally refers to a *food*—the bastard product of Mexican recipes and Texas ingredients, culminating in a Burrito Supreme from your local Taco Bell, thank you. What this Freddy Fender album should actually be titled is "Mex-Tex," since ole Freddy is exactly the opposite—American recipes with Mexican ingredients.

The recipe here is pretty much the same as with other Freddy Fender/Huey Meaux products in recent years—country, country, country, and one tiny piece of R&B probably thrown in to keep Freddy from going bonkers.

Like all too many country artists, see, Freddy is one hell of an R&B singer—the Mexican Elvis, remember. But if you want to know how "commercial" country R&B is these days (or any days, for that matter), ask Narvel Felts, if he isn't already working in some service station. A good country-flavored R&B album is

useful only as a tax shelter, and nobody knows that better than the one-two punch of Huey and Freddy.

But, all things considered, Freddy's compromised less than most in this latest phase of the Nashville Bland-Out. He's become sort of a Tex-Mex George Jones—good solid country music, meat and potatoes, and that's what "Tex-Mex" is. The R&B ringer thrown in here, by the way, is called *Cajun Stomp*, and was written by Freddy. It's got the lean, mean feel of the South Louisiana bars, and it gives one the not-too-subtle urge to go bust a beer bottle over some *gringo's* head. Pretty good song.

The rest are O.K. and tend to run together into one long song. Probably the best is *She Came To The Valley*, the title song of Freddy's latest picture and written by veteran New York folks like Mack David and Tony Leonitti. On the balance, this album may not be Freddy's best, but it's a long way from being bad.

MICHAEL BANE

Margo Smith
A Woman

Warner Bros. BSK 3286

No one who sees the smashing cover photo on this album will ever doubt that Margo Smith is all woman, a knockout.

She's still only about 5-foot-5, but she's growing impressively as both a singer and songwriter, especially when she works with an old pro named Mack David, who co-wrote six of the songs on *A Woman*.

There are so many talented women contributing to country music today, and it's just great. Margo (such a pretty name) has never sounded too much like anyone else and her voice seems to be getting stronger as she becomes more confident. She can give a line the emotion it asks for, whether that's joy, a lilt for chiding "When we kiss you don't even close your eyes" or poignant loss. And all of these songs are about love, something most of us would love to know more about.

Margo's spunk propels *Still A Woman*, her recent hit single written with David and versatile producer Norro Wilson. The woman's viewpoint is that

temptation works both ways, baby, and since men still look at her you'd better appreciate what you've got at home: "You've got a woman, all you can handle."

That's just her little reminder that she's not getting older, she's getting better. To her, the romance isn't dead yet.

Belle of Buttercup Lane, another Smith-David effort, is a beautiful song about a love that lives on, too. It etches the story of a lady, now gray-haired, who was a casualty of a war she never saw but feels in her heart every day and night. She puts on her wedding dress and remembers when she was a spirited young girl with a whole life to share ahead of her. Ms. Smith's voice is as fragile as the memories.

Some days love goes so well you can't believe it. That's the kind of happiness Smith and David poured into *You're The Song*, expressing what is so often only felt inside. I play *You're The Song* a lot. It makes me feel good.

"You're my beautiful tomorrow," Margo sings. "I see rainbows everywhere you go."

That's a nice thought.

HARRY MORROW



Mel Tillis Are You Sincere

MCA 3037

There's a song you've gotta hear on this album. It's called *Blues Man* and it might seem a little unexpected from Tillis, but it shouldn't be—not when he's a man who knows songs so well and who has already been recognized as a complete entertainer.

Funky, powerful, *Blues Man* was written by Joe Smartt and tells the story of an old black man who once played his guitar for the high rollers on the best river boats and in "houses" from Memphis to New Orleans.

Forty years have vanished since the fame, fortune and good times. The blues man can't help getting tears in his eyes when he talks about how good it all was.

"I still sing my blues every night, but only in dreams," he says sadly. It's a shame to him that times change because now



"the people don't want to hear the blues man no more."

The guitar work flavors the song perfectly, but it's what we've come to expect from musicians as gifted as Buddy Emmons and Reggie Young.

I hope the people do hear this *Blues Man*. I hope the song is released as a single because I think it could be one of the

biggest records Tillis ever had. Damn, it's good.

Are You Sincere is a sampler of material and styles Tillis has mastered, from blues to Western swing to honky tonk. He does very well with the title song and *Unchained Melody*, two songs so outstanding they never wear out.

There's only one song by one of the best writers around—Mel Tillis. That's *Goodbye Wheeling* and it's not new.

Tillis injects the right measure of melancholy into *Send Me Down To Tucson*, the word from a man who knows he's settled into his life, but wishes his wife was more exciting, not so prim and proper.

As for *Charlie's Angel*, it was inevitable that someone in country music would steal that title for a song. Dee Gaskins did it and came up with a good song for Tillis.

HARRY MORROW

Con Hunley Con Hunley

Warner Bros. BSK 3285

The first time I saw Con Hunley, I can't say I was overly impressed. But I had to give him his dues—he was on hostile, strange turf (New York City's Lincoln Center), and only just getting started, and he still did a competent show.

"You should have seen him in a bar in Nashville," my friend whispered to me. "He's really great."

Con Hunley's debut album is a vast improvement over that early show and clearly promises

great things for the future. Hunley's a piano man, and sometimes he sounds almost like Charlie Rich before Billy Sherrill took away his piano. Hunley's voice, though, lacks some of the idiosyncratic mannerisms of Charlie's—Hunley is not a blues singer. But he's smoother than backstrap molasses, and his songs exude the smokey feelings of an evening in red-light district. His songs really *feel* good.

There are some genuinely outstanding cuts on this album, including his hits, *You've Still Got A Place In My Heart* and *Weekend Friend*. He also does a killer rendition of *Since I Fell For You* and the Gamble/Huff/Butler *Only The Strong Survive*.

The word that comes to mind with "Con Hunley" is tasteful—the production and arrangements are classy, Con Hunley's voice is slicker than Barry White on 30-weight motoroil, and everything rolls like it was on rails. Now, come back to Lincoln Center.

MICHAEL BANE



Gary Stewart Gary

RCA AHL 1-3288

Here's another round of tough kickers, tender ballads, and heartstring pullers by a real champ, Gary Stewart.

There's no sweet strings or sugar candy choir laying a mellow blur on the proceedings. Saints be praised. Gary is not a man who requires props.

The hard chargin' *Mazelle* starts Gary rollin'. It's the closest thing to a rocker here, but it sure is country. Also it's a good place for him to let his patented growl out. He lets it out on other places on the album, too, always the right ones. Nice to see an all time league leading country voice used right.

You couldn't have a Gary Stewart album without a couple deep loveborn regret kill-the-jukebox numbers. The best one is *The Next Thing You Know*, a fine tragic waltz that's right up there with his mightiest weepers. *The Blues Don't Care Who's Got 'Em* is more of a honky tonk blues lament, heavy on the blues. *Walkaway* and *One More* don't cross the line

into deepest despair we love to hear Gary walk over, but they ain't filler. Ain't no clinkers on Gary.

This album's good 'ol country classic is *Lost Highway*. Gary doesn't sound as lost singin' this as Hank Williams did, but then Gary's not as lost as Hank was.



I've Just Seen the Rock of Ages is a dramatic powerhouse of a love song with chord changes that make hackles rise. And there's pretty ballads, too. *Shady Streets* and *The Same Man* cover those bases.

This isn't the one to cross him over, but I don't even know if he wants too. Who cares. He sure wears snappy hats.

PETER STAMPFEL

Jim Ed Brown and Helen Cornelius You Don't Bring Me Flowers

RCA AHL 1-3258

It would be easy to take up arms and rail against the static, formulaic production and musical approach that makes this album akin to a vast sea of tapioca pudding, but somehow I can't bring myself to do it.

There is something transcendent in the on-wax personalities of Jim Ed and Helen, a quality of nice folks just doing a job, that complaints about rampant MOR-sound seem not only besides the point, but plain rude.

And then, too, there is a thoroughly charming utter lack of pretention about **You Don't**



Bring Me Flowers; it doesn't strive for more than it can achieve, it doesn't pretend to be more important than it is. And what it is, is simply a very listenable, undemanding, plea-

sant album.

It is background music, full of hummable though very similar tunes and arrangements, demands nothing of the listener, and does

not ask to be taken as any more than that. That is commendable honesty. There are no high points here, no low points; simply fifteen minutes per side of relaxed, well-performed, professionally arranged music. It might be boring if it demanded your attention, then did not fulfill your expectations; instead it demands nothing, and its relaxed sounds are a pleasant surprise.

It is the heart of the country easy-listening sound; there is a market for it, and this fills that market smoothly and professionally. That is all it strives for, and achieves it perfectly. Taking it on its own terms (and one supposes that is how all recordings would wish to be judged), it may well be the perfect album of its type.

DOUGLAS B. GREEN

BURIED TREASURES by RICH KIENZLE

Among the musicians in the *Hee-Haw* house band, a bespectacled, dark-haired man in his mid-forties sits expressionless behind a gleaming MSA pedal steel, allowing a smile only when Roy Clark or the Hagers cut him loose. He is Harold Lee "Curly" Chalker, one of steel guitar's true legends. From the early fifties to the present, Chalker has worked behind no less than Lefty Frizzell, Hank Thompson and Red Foley and played on hundreds of recording sessions. Unfortunately his exciting jazz style, built around spine-chilling, quivering chord solos, is heard all too little among the Kornfield Kounty bunch.

Two of his more recent albums, however, afford the chance to hear Chalker with no holds barred. **Counterpoint** (Steel Guitar Record Club # 12), a double LP, combines an unreleased album of the same name with a reissue of his long out of print Epic LP **Big Hits On Big Steel**. The first LP is more pop-oriented, yet even with horns and strings, it's far from easy listening schlock. His interpretations of *Watch What*

Happens and *Gentle On My Mind* are particularly masterful. **Big Hits**, the more country of the two features him improvising on then-current tunes like *Cryin' Time* and *King of The Road* backed by a small rhythm section. An added treat is the doublefold album sleeve, loaded with biographical information and rare photos. A jazzier Chalker effort is **More Ways To Play** (Midland MD-3). Here, he combines originals like *Paper Cups* and *Blues Bye* with *Steelin' The Blues* and other oldies, and does some hot jamming with a horn section.

Fiddler Buddy Spicher also built his reputation in the Nashville studios. His latest effort, **Me And My Heroes** (Flying Fish 063) is an engaging tribute to two of his idols, Dale Potter and Red Taylor, both among the finest country fiddlers of the fifties. All three work together on *Carroll County Blues*, *Why Not Confess*, a gusty *My Window Faces The South* and a fiddle medley. Potter's solo performance, *Fiddlesticks*, features some pleasant interaction with Johnny Gimble's mandolin. Spicher

plays several solo tunes that, after hearing Potter and Taylor underscore his debt to them.

Britisher Tony Russell's String Records has released its third in a projected series of Western Swing anthologies. **Stompin' At The Honky Tonk** (String STR 805) examines lesser known bands who worked around Houston from 1936 to 1941. Very little here resembles what Bob Wills was doing; it's raunchier, bluesier music with only occasional touches of sophistication. Some of the album's best moments come from jazz steel guitar pioneer Bob Dunn, whose work on the Texas Wanderers' 1939 *Deep Elm Swing* and *Stompin' At The Honky Tonk* with his Vagabonds group sounds modern even today. The Modern Mountaineers' *Who's Cryin' Sweet Papa Now* and the Village Boys' *Tulsa Twist* are unbelievably hot. The sound is excellent, as are the comprehensive liner notes.

Even a cursory listen reveals considerable differences in Earl Scruggs and Grandpa Jones's approach to banjo picking. While Scruggs' five-finger style

has been imitated worldwide, the claw-hammer style that inspired Grandpa involves brushing the strings with the index finger. It's a sound that evokes 19th century Appalachia, and **Clawhammer Banjo Volume 3** (County 757) examines it as played today by residents of that region. Oscar Wright and Dan Tate might not be household words, but if you want to hear what came before Scruggs, this album is invaluable.

Another album that recalls pre-bluegrass days is **Tartans And Sagebrush** by Marie Rhines (Biscuit City 1323). Rhines' fiddling bridges the gap between the fiddle tunes of the British isles and the American South through songs like *Loch Earn*. Her playing is so masterful that even her interpretation of John Coltrane's *Lonnie's Lament* doesn't sound out of place.

The Chalker **Counterpoint** LP is available for \$13.00 from PSG Products, Box 931 Concord, California 94522. **More Ways To Play** is \$7.95 from Midland 9535 Midland Overland, Missouri 63114.

Hank Snow The Mysterious Lady Starring Hank Snow RCA AHL 1-3208

There are some performers who can be dominated by production, and some who cannot, and Hank Snow is unquestionably one of the latter. For all the ballyhoo a year or so ago about his abandonment of the traditional backing for the modern sound, *The Mysterious*



Lady is from first note to last pure, unmistakable Hank Snow.

Oh, sure, there are now gushing violins where steel guitars once roamed, organ-pedal background voices where fiddles once sufficed, tinkling piano fills where guitar licks were once enough; Hank transcends it all. He hearkens back to the days when a singer had power and presence, where the human voice was a means of expression, not just another characterless, bland, well-modulated instrument.

If there is a fault here it's not the modern production; it's the inclusion of two or three doggy songs, but the album as a whole overcomes that problem. Hank recalls the days of *Rhumba Boogie* and *Bluebird Island* with the calypso-flavored title song, *The Mysterious Lady* from *St. Martinique*, deftly handles two pop standards, *Rambling Rose* and *My Happiness*, sounds great on a honky tonker, *Forever and One Day*, sings a great new tune (*Just One Of A Kind*), and even returns to his roots to do a Jimmie-Rodgers in his Dixieland phase number called *A Good Gal Is Hard To Find*.

Hank Snow came from the era where every singer was distinct and individual—it took about three seconds to figure out whether the new record was Hank Snow's or Hank Williams' or Web Pierce's. Those days are long gone, but Hank Snow remains, ageless and eternal, undiminished and undiluted by small matters of production and current fashion.
DOUGLAS B. GREEN

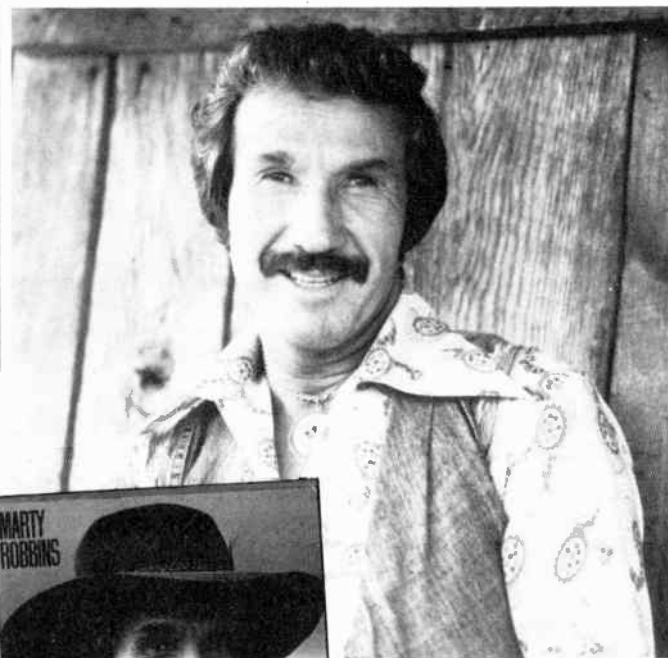
Marty Robbins The Performer

Columbia KC 35446

If records were supposed to be like shoes, this one would be a comfortable fit. The music is so relaxing that you soon forget it's on. Marty Robbins is capable of emotionally intoxicating his listeners with heartbreak sagas and ballads. But these songs don't lure you, they lull you—which is fine if you want to fall asleep.

There have always been heroines in Marty's songs, and some new ones are introduced here. Replacing Maria and Feleena are *Jenny* and *Regina*, neither of whom seems worth losing a gunfight over. The bed that Regina sleeps on was worn out a long time ago by the Nashville producers. She's probably lying awake wishing that her lover would get up and leave, so the mattress wouldn't sag so much.

Perhaps the body snatchers



from the science fiction movie have crept into Nashville and started taking over people's minds. Are we witnessing the effect of a sterile sameness syndrome as it claims another victim? *Touch Me With Magic* sounds like every other almost-disco formula hit. Why should Marty Robbins have to follow trends when he can stand on his own? If the country and pop charts could handle *The Gambler*, surely there is room

for some fresh Marty Robbins materials, unencumbered by stereotyped arrangements.

The title of this album, *The Performer*, is disturbingly ironic. In person, Marty Robbins is the essence of personality and showmanship. He's so full of energy that the Grand Ole Opry had to quit putting time limits on his shows. If it is time for him to pause and reflect, as the lyrics in the title song suggest, he should consider releasing a live album. The magic of a true performance would be much more enduring than a batch of country-pop throwaways.

BILL OAKLEY

THESE RECORDS ARE FOR SALE—Record Review Order Coupon

TO: Country Music Magazine, 50 Music Square West,
Suite 101, Nashville, Tenn. 37203

All Records \$7.98 Each
All 8TK Tapes \$8.98 Each

Name.....
Street.....
City.....
State.....Zip.....

Album Title	Check One		LP/8TK No.	Price
	LP	8TK		

Canadian orders add an extra \$2 for postage and handling. No other foreign orders will be accepted. Be sure to include the \$1 postage and handling. If you want more than one of a number list it twice.

MO59

Item Total

Post. & Hand.

\$1.00

DO NOT ORDER RECORDS OR TAPES WHERE WE INDICATE THEY ARE NOT AVAILABLE THROUGH THIS MAGAZINE OFFER!!!!

NY, NJ, Tenn residents add sales tax

Check/m o. enclosed for \$



Only 1,000 copies left!
The Most Sought After Book In Country Music

A REVEALING LOOK AT YOUR FAVORITE STARS AND HOW THEY LIVE

Here is absolutely the rarest country music book ever printed—and the greatest money-saving bonanza we have ever offered. It's a big 384 page limited hardcover edition with 64 exciting features—55 about your favorite country stars.

JUST LOOK AT SOME OF THE EXCITING FEATURES YOU WILL RECEIVE:

Tanya Tucker: Country's Youngest Superstar... Loretta Lynn: Heartland American Soul... Jerry Lee Lewis: The Greatest Live Show On Earth... Tom T. Hall: Stories About The Storyteller... A Tribute To Bob Wills... Waylon Jennings: More And Better, Faster And Stronger... Kitty Wells: The Queen Of Country Music... Remembering Hank Williams... Dolly Parton Wants To Glitter As A Musician... The Hank Thompson Saga. But this is just a small sample. There's also candid interviews with Johnny Cash, Roy Acuff and Merle Haggard... the story of Sun Record's rise and fall, and Nashville's biggest weekend... Ernest Tubb remembering the old days... and much, much more.

It's all here in this one handsome 8 1/2" x 11" hardcover book, complete with over 450 rare pictures of your favorite country personalities. It's yours, not for \$14.95 as it originally sold, but for only \$7.95 while copies last.

And best of all, this is a rare collector's edition. Only 5,000 copies were bound. Once these copies are gone, no more will be printed. Thus, it could very well grow in value as the years pass. So don't wait. Get your copy while they last and we will also send you a special FREE GIFT!



ONLY 5,000 COPIES PRINTED ...JUST 1,000 LEFT!

THIS BOOK ORIGINALLY SOLD FOR \$14.95

NOW \$7.95

MONEY-BACK GUARANTEE!!!

Order THE BEST OF COUNTRY MUSIC now and when it arrives examine it for 10 days. If you are not 100% satisfied, return it for a refund of your \$7.95. But keep the "Handbook" as a free gift.

TO: Country Music Magazine, P.O. Box 25205, MO59 Nashville, Tennessee 37202

Name.....
 Street.....
 City.....State.....Zip.....
 Your Telephone No. (.....).....

- Send me THE BEST OF (B102) plus free Handbook (B52) for only \$7.95 plus \$1.50 post. & hand.
- Send me THE HANDBOOK (B52) for only \$2.95 plus \$.75 post. & hand.

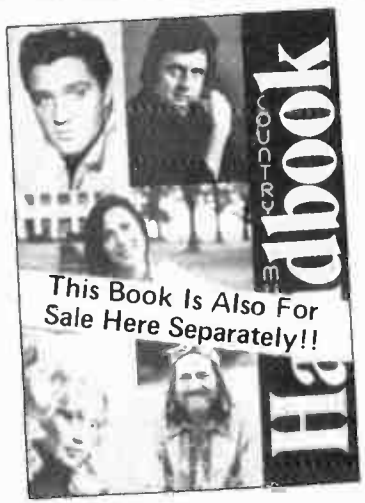
NYS and Tenn. residents add sales tax. Canadian orders, add an extra \$2. No other foreign orders accepted.

Free Bonus The Country Music Handbook

Here is 70 pages of great features and must answers. You'll find a guide to Nashville, to the fan clubs, to the Hall Of Fame members... the birthdays of the stars... even how to write a song. There are also features on Willie Nelson, Hank Williams, Tanya Tucker and more. It is a book for any country music fan.

OR BUY IT ALONE AT ONLY \$2.95

But Why Not SAVE The \$2.95 Plus \$7.00 By Ordering The Book Above!!



This Book Is Also For Sale Here Separately!!

BILLY

(Continued from page 41)

mean, there's no great, overwhelming musical challenges in country music. You know about what it's gonna do. If you get beyond what people like to hear on country stations, it's not considered country anymore. If you get a little too far out, musically, they (radio stations) won't play it. But I think that's changing.

Chapman: Country music has been called a commentary on the times. Do you think that's true?

Sherrill: I don't know. I think country music is a state of mind. I can't relate *You Light Up My Life* and *Take This Job And Shove It*. I mean, what do they have in common? Yet they were both number one country songs. . . . I think the flower generation and Rolling Stones music is a commentary on the times, even more than country music. I think it's a commentary on little situations. Usually conservative, right-wing. I don't like social commentary in music. But every so often. . . . I'm glad I did the Johnny Paycheck record. (*Take This Job And Shove It*). But I think it should be more entertaining, and if you wanta change the country, run for office.

Allen: One criticism that I've heard leveled against you is that you rely too

heavily on a small group of writers and publishers, and that it tends to make it sort of a closed shop type thing. . . .

Sherrill: I hope I'm accused of that for the next hundred years! If you had a brain tumor, would you want some pre-med student to take it out, or somebody who'd done the operation 50 times? History proves that great writers are the ones who continually come up with hit songs. All you gotta do is look at the ASCAP and BMI (writers') awards every year . . . and the charts. Anybody can write a hit song, but it's really tough to write *two* hit songs. But the guy who's written twenty hit songs, I wanta hear everything he's got, man. He can call me at four o'clock in the morning and I'll get up out of bed and go hear it. . . . There are writers who continually come up with good things, and they're writers who never come up with good songs, and after awhile, you get tired of seein' 'em.

Allen: Do you pay any attention to reviews?

Sherrill: . . . *Country Music Magazine* . . . You're the magazine where they have all those bad reviews of everything! (laughs.) God! Everything stinks! Then you turn over to *Billboard Magazine*, look at the charts, and see it's number one with a bullet! I had an album reviewed by your magazine one time and it said, "Yukky

pabulum," and that very same week, it was number one. (Laughs.) That's not fair. . . . If your writers had credibility, I'd be driving a cab! Because I have never had a good review in your magazine. Not one. But they're making a legend out of me, because they're makin' up words like "Sherrillization." I keep lookin' in the *New Webster's Dictionary* to see if it's in there! (Laughs.) It'd be worth it if it is!

Allen: You've always made a lot of money from what you do here in town and you're one of the most influential people in the business. Yet you maintain a relatively low profile in Nashville. You're seldom seen at industry functions and you're known as being a very private person. You don't dress flashy and you're seldom seen out on the town. What sort of things do you like to do when you're not in the studio.

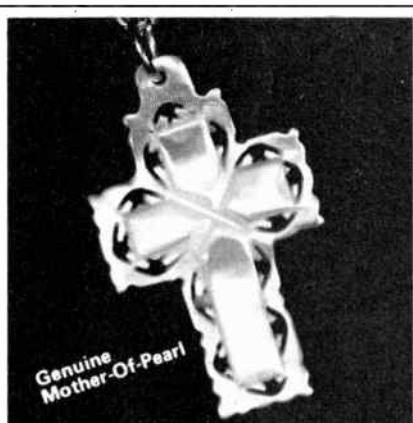
Sherrill: Listen to Johann Strauss.

Allen: Do you listen to a lot of classical music?

Sherrill: Yeh. . . . I don't know. You see the same crowds if you go out. The parties get really boring. Not much happens, and you end up drinking too much. (Smiles.) I can drink too much at home.

Allen: Do you ever encounter any jealousy in this town?

Sherrill: (Smiles.) Not if I don't go to parties. ■



Bethlehem Cross

Thousands Claim It Has Brought Them Wealth And Good Fortune

Thousands claim it has been the source of wealth, luck and good health. Whether you are a believer or not, it's a superb piece of jewelry—first hand carved from the finest mother-of-pearl, then stroked 1000 times before it's polished with a secret solution. It comes suspended on an 18" silver chain and it's a stunning symbol of your faith.

Sold Nationally For \$9.95 **NOW ONLY \$5.95**

TO: Country Music Magazine
P.O. Box 25205, Nashville, TN 37202

Name.....
Street.....
City.....
State..... Zip.....

Send me Bethlehem Cross(s) at \$5.95 each plus \$.65 post. & hand. (G219)

MO59

ATTENTION COUNTRY MUSIC SUBSCRIBERS:

SAVE LONG DISTANCE PHONE CALLS!

Our subscription records are maintained at a mailing service — and not in either our own New York or Nashville offices. As a result, it is impossible for us to give you intelligent answers about your subscription should you call us by phone at either location.

If you have a question about your subscription, an address change, you are puzzled about an invoice, or have other questions or problems, simply drop us a note. We will handle the request and reply by mail. But it is impossible for us to help you by phone. Your cooperation will be appreciated.

Write to: Country Music Magazine
P.O. Box 2560
Boulder, Colorado 80322

Classified

YOUR BEST ADVERTISING BET FOR THE DOLLAR!

TOTAL READERSHIP: 1,400,000

NEW CLASSIFIED RATE: \$1 Per Word

MAIL TO: Country Music
Dept. CMC
475 Park Ave. South
New York, N.Y. 10016

RECORDS & TAPES

CANADIAN & U.S. RECORDS
Low Prices: C&W, traditional,
French Canadian, fiddle, western,
etc. Free Catalogue. COUNTRY
CANADA, 224 Albany, Toronto
M5R 3C6, Canada.

NOTICE: RECORD RATERS
WANTED. No experience required.
Each month we ship you
NATIONAL LP's to rate. "You
keep LP's." We pay postage.
In return for your opinion, you
can build your LP collection.
A small membership fee is required.
"First come basis." Send no
money. For application write:
EARS, DEPT. MC, Box 10245,
5521 Center, Milwaukee, WI.
53210.

ELVIS IMPORTS. Songs and
records NEVER RELEASED in
the USA. Send for FREE catalog.
Victor Semmel, Dept. 11, 71 West
47th St., NY, NY 10036.

POLKA ALBUMS. New releases.
Old favorites. FREE catalog. To:
POLKA SOURCE, 4045 Radford,
Studio City, California. 91604.

MONTHLY AUCTIONS, FREE
list. Many 1950's country and
bluegrass collector's records. Mention
if you collect 33 1/3, 45's or
78's. Dave Cook, 121 Oak St.,
Southington, CT. 06489.

DISCONTINUED COUNTRY
ALBUMS; send \$1.00 for our
1979 list. USA customers only.
ALLSTAR RECORD SHOP,
2012 - 24th Ave., Meridian, Ms.
39301.

BILLY BOB SHANE sings from
Wyoming his original Country-
Western songs. His latest album
"Songs Of Love & Life" PERSON-
ALLY AUTOGRAPHED. Albums
\$5.00 - 8-Track Tapes \$6.00
PPD: Coal Music, Inc., P.O. Box
1122; Gillette, Wyoming 82716.

GENE AUTRY SINGS SACRED
SONGS. Record album only -
\$6.98 plus \$8.00 p/h. LW Market-
ing, P.O. Box 5105, Grand Central
Station, N.Y., N.Y. 10017.

KNOCK YOUR SOCKS OFF
New Single, Send \$1.00 Plus
Four \$15 Stamps. NORM
HAGELSTROM, 935 South Lake
Summit, Anaheim, CA. 92807.

MAKE YOUR OWN PICTURE-
RECORD (Novelty Item, Can
Not Be Played.) instructions
\$3.00. G & G Records, Box A,
Springboro, Ohio 45066.

DOLLY PARTON FANS: Col-
lectors items. First publicity
photo and record. Limited supply.
\$4 plus \$1 postage and handling.
Send to: DOLLY, Dept. C, 117
Gill St.; Dequincy, LA. 70633.

INSTRUCTIONS

IN JUST ONE HOUR learn to
dance the popular dancos. Ask
for FREE detailed folder. Write:
NICE 'N' EASY, Box 27114,
Omaha, Nebraska 68127.

FREE LESSON, "Learn Chord-
ing." Piano, organ, guitar. Simple
new system enables anyone to
learn. Davidsons, 6727 MC Met-
calf, Shawnee Mission, Kansas.

PLAY SPOONS LIKE THE OLD
TIMERS. Easy with this instruct-
ion booklet. \$3.00 ck/mo, OLD-
TIMER, P.O. 5267-A, Lincoln,
NE., 68505.

PLAY STEEL GUITAR: Simplified
mini-course shows HOW. Only
\$1.00 postpaid. Guaranteed. Catalog
FREE! Aloha Studios, Box
20374-CM, Dallas, Texas 75220.

20 NASHVILLE "HOT LICKS"
for guitar made simple, with cas-
sette and tablature. Volume one
or two \$6.95, both \$12.00.
Beaverwood Studios, 133 Walton
Ferry, Hendersonville, Tenn.
37075.

TUNE YOUR GUITAR like a
professional. Vu-Pitch has 6 pre-
cision reeds. Just clamp onto the
guitar and adjust strings. When
proper pitch is reached, the cor-
responding reed vibrates. Send
\$7.98 plus \$1.00 for postage to:
Newman's Gift House, Dept.
CM Box 7906, Huntington,
W. VA. 25779.

SONGWRITERS

POEMS SET TO MUSIC. Songs
recorded. Send your best poems
for prompt consideration. Nash-
ville Music Productions, Box
40001-CM Metrose Station, Nash-
ville, Tennessee 37204.

SONGS WANTED BY AGENT.
Recordings, percentage sales, pro-
motion. Joann, POB 385-A,
Hobbs, NM 88240.

HOW TO WRITE A HIT SONG
AND SELL IT! Internationally
famous songwriter, with 22
GOLD RECORDS, reveals secrets
of success. GUARANTEED to
start you on the road to be-
coming a HIT SONGWRITER.
Write for FREE DETAILS. Addi-
tionally, you will receive our
latest catalog of more than 300
EXCITING, Self-Improvement
and MONEY-MAKING books.
NO OBLIGATION. MISCO. Dept.
A-7, 2605 Lewis Dr., Carson City,
Nevada 89701. (A division of
MANUFACTURER'S INDUSTRI-
AL SERVICES CORPORATION).

SONGWRITER NEED HELP?
Nashville recording artist and
award winning writers, looking
for strong lyrics. Has songs pub-
lished and songs recorded on
major labels. For FREE evalua-
tion send lyrics to: NASHCO,
602 Inverness Ave., Studio 1,
Nashville, TN. 37204.

NEED SONG IDEAS? 225 origi-
nal titles for \$5.00. A good list to
help get your talent started. Ted-
bert Concepts, 345 Marion Ave.,
Painesville, Ohio 44077.

SONGWRITERS. Learn trade
secrets. Receive royalty checks.
Obtain FREE publishing con-
tracts. Have top artist record your
songs. Plus many other inside
facts. Send \$3.00 to: Songwriter's
Guide, P.O. Box 131, Lexington,
Tenn. 38351.

MILLIONSELLER SONGWRIT-
ER (Recorded by Patsy Cline -
Loretta Lynn) can turn your
words into a song, release on com-
mercial recordings within 90 days.
Why settle for less? Free Material
Appraisal. HECHT, 350 Lincoln
CS-410, M.B., Florida, 33139. World-
Revo File 3444.

SINGERS, SONGWRITERS: We
at Little Gem Music, Inc. offer a
session package that DOES NOT
promise to make you a "STAR".
Our package DOES promise
integrity, honesty, and sound
business practices. Don't become
part of the music scene rip off.
Contact: Little Gem Music, Inc.,
Suite 114, 38 Music Square East,
Nashville, Tenn. 37203, Tel. 615/
254-0892.

POEMS, SONGS WANTED. Your
songs recorded - radio released.
Songbook published. Broadway
Music Productions, Box 7438-CO,
Sarasota, FL. 33578.

INSTRUMENTS

GUITAR STRINGS. Super dis-
counts on all brands. Martin,
Gibson, etc. Catalog 25 cents.
Mogish Strings, P.O. Box 493
Chesterland, Ohio 44026.

JOIN THE HUNDREDS OF
PEDAL STEEL GUITARISTS a-
round the world who belong to
our Association. We cover every
aspect of Pedal Steel Guitar play-
ing in our Newsletter. For infor-
mation write: The Pedal Steel
Guitar Association Inc., Dept.
CM, P.O. Box 248, Floral Park,
New York 11001.

MUSICAL INSTRUMENT AC-
CESSORIES. Repair parts, in-
struction books. Many hard to get
items. Catalog 25 cents. Stringing
CM, Rifton, N.Y. 12471.

FREE PEDAL STEEL GUITAR
CATALOG-Big Discounts! In-
struction courses - Accessories.
Pedal Steels - 35 PERCENT OFF!
Write now! COLONY MUSIC,
Studio C, P.O. Box 641, East-
hampton, Mass. 01027.

NEW AND USED PEDAL STEEL
GUITARS FOR SALE, instruction
materials, accessories. Send \$1
for catalogue. STEEL GUITAR
COUNTRY, 1231 E. Main; Meri-
den, Ct. 06450 (203) 237-1322.

GIBSON SUPER 400 ELECTRIC
-HARDCASE - Same as NEW -
\$1000.00, Call 812-466-2182
Evenings - Saturday - Sunday.

SONGS

FREE! "How To Make Money
Writing Songs!" - Shirley Ann,
Box 417-CM, Lethbridge, Al-
berta, Canada.

FAN CLUBS

NEW ELVIS FAN CLUB ETER-
NAL ELVIS. Many different fea-
tures. For details act now. Send
S.A.S.E. To: Eternal Elvis, C.M.
Box 296 South Station, Fram-
ingham, MA. 01701.

TEX RITTER FAN CLUB: To
Keep A Legend Alive! Sharon
Clarke, President, 12014 Alex-
ander Road, Everett, WA. 98204.

BUSINESS OPPORTUNITIES

LAW ENFORCEMENT CAREER?
Grab solid future. Report reveals
startling benefits, insider infor-
mation, employment tips. \$10.00
from DAVALAN, Box 1439, Del-
CS-410, M.B., Florida, 33139. World-
Revo File 3444.

RARE OPPORTUNITY, DIRECT
FROM OWNER, Country Music
Night Club, 31 years successful
operation, Northern VaA., owner
retiring, will finance, take trade,
house, land. Club, Rt. 2, Box 4-A,
Ruther Glen, VA. 22546.

\$250 WEEK POSSIBLE. Mailing
plan fully guaranteed. Part or full
time. FREE details. FIESTA,
Box 2882-CM, Springfield, IL.
62708.

MISCELLANEOUS

PEARL SNAP FASTENERS -
142 Colors and Stylers. Sewing
Supplies, Buttons. Free Catalog.
Bee Lee Company, Box 20558-M,
Dallas, Texas 75220.

COUNTRY SHEET MUSIC
SPECTACULAR - The complete
piano/vocal/chord for 22 country
hits with exclusive photos of the
artists who made them. LYNN
ANDERSON - Top Of The World,
DONNA FARGO - Happiest Girl
In The Whole USA, WAYLON
JENNINGS - Cedartown Georgia,
CHARLIE RICH - Behind Closed
Doors, EARL SCRUGGS REVUE
- Some Of Sheely's Blues, JOHN-
NY RODRIGUES - Pass Me By,
and many more. Send only \$3.50
plus \$5.00 postage and handling to:
Media-Trend, Inc., 36 Rich-
mond Terrace, Staten Island, New
York 10301.

FREE ELVIS CATALOG - over
250 souvenirs, records, tapes, etc.
The Elvis Store, P.O. Box 7143-
CM, Shreveport, La. 71107.

ELVIS PLAYING CARDS - 54
different colored pictures of Elvis
- each card has a different col-
ored picture on face. Only \$5.00
per deck, plus \$.75 shipping. Send
check or money order to: The
Elvis Warehouse, 343 South Dear-
born, Chicago, ILL. 60604.

RARE CANDID COLORPHOTOS
- Dolly, Linda, Elvis (100's more)
- Sample \$1.00. Dolly Wristwatch
-\$22.00. Dolly Posters: Portrait
\$3.00 - Haystack \$3.00. S.A.S.E.:
BARR, 1850 N. Whitley, Holly-
wood, Ca. 90028.

SINGERS. Don't be ripped-off.
Learn how to get FREE record-
ing contracts. Who to contact.
Plus many other inside facts.
Send \$3.00 to: Singer's Guide,
P.O. Box 737, Lexington, Tenn.
38351.

GUITAR NECKLACE, gold or
silver, 14 - 16 - 18 inch chain
\$3.00. Guitar earrings, gold or
silver, posts - wires, pierced
look, \$3.50. Sandy Reichel, RFD
1, Magnolia, ILL. 61336.

REMAIL - PLUS ELVIS SICK-
ER 50 cents each - Dept. J -
409E. Raines, Memphis, TN.
38109.

EPIC - Elvis Presley Items
Collectors Club. Details 2 - \$15
stamps. EPIC, 318 Savannah St.,
Cathoun Falls, S.C. 29628.

TOP MOVIES ON VIDEO TAPE!
"Sound Of Music," Presley, Roy
Rogers, Wayne, Kristofferson,
more. Catalog - \$2.00 - Refund-
able. Len Brown, 5 Overbrook,
Piscataway, N.J. 08854.

PHOTOS OF COUNTRY STARS!
Rodriguez, Robbins, Dolly, plus
dozens more. Send 25 cents and
S.A.S.E. for list. SCOOPPHOTOS,
Box 90837, Nashville, Tenn.
37209.

COUNTRY SHOPPER

JIMMY

(Continued from page 20)

never heard them! We do a lot of songs now that no one's ever heard before because they're traditional Cajun songs. There are a lot of those, a lot of those we haven't done yet!"

Jimmy yearned to do straightforward Cajun music for some time; in 1964 he even recorded an album for Decca called **Folk Songs Of The Bayou Country**: "My most talked about album, and you can't even buy it any more." Although the spoken parts (done with "host" T. Tommy Cutrer), seem a little hokey today, the music is pure, old-fashioned Cajun. "I brought the late Shorty LeBlanc from Lake Charles, Louisiana, and of course I had Rufus Thibodeaux—he's my number one man—and it was a thing that was very good for us. Very traditional. Then I wouldn't use any electrical instruments. I used Dobro—Shot Jackson played some and Jackie Phelps played some—but no electrical instruments. It was a very good album and it is still talked about."

Folk Songs Of The Bayou Country featured Jimmy in top voice, and some of the songs included the Cajun evergreen *Jole Blon* as well as *Jean Lafitte*, *Grand Chenier*, *Angeline*, *Grand Basile*, and others. It was a fine, interesting experiment, but did not sell in significant numbers to justify another like it, and Jimmy remained a single and an Opry act, for the time being.

Having lost his major label affiliation, Jimmy signed briefly with La Louisianne for a time in the early 1970s, and, by an unusual circumstance, obtained his first gold record on the little label: going back to his roots, he recorded a number of new and old Cajun songs for La Louisianne, among them a new ditty called *Lache Pas La Patate*. The record went virtually unheard in the standard country music market, but took off in Canada, particularly French-speaking Quebec, and became the first song in Cajun French to earn gold-record status. "They weren't sure of some of the words, and at the time they didn't accept Cajun music—but they do now! They have a hard time understanding the sound, because, you see, much of Cajun French is slang."

This success, the fact that his career was in a treading-water phase, and his longing to return to his Cajun roots all prompted him, his son, and Rufus Thibodeaux to put together their band, Cajun Country. It was a bold and daring step, and a risky one, but it may turn out to be the best move Jimmy Newman has made, for in this era of bland sound-alike singers with facile, formulaic bands, Cajun music is different, vibrant, visually and aurally exciting, and a tribute to one of the country music's great sub-cultures.

Jimmy Newman and Cajun Country



Austin-Hall
GENUINE
HANDMADE BOOTS

- Made to Order
- Top Quality
- Reasonable Prices
- Wide Variety
- Wood Pegged
- Brass Nailed
- Fully Leather Lined
- Only by Mail

chief

Free Catalog

Austin-Hall Boot Co.

P.O. BOX 12368-CM EL PASO, TEXAS, 79912



P.M.I.'78-'79

MUSICAL
INSTRUMENT CATALOG
\$2.00-Credited on 1st Purchase

America's most complete source of major brand instruments and accessories at Low, Low Prices. Write P.M.I. Dept. CM P.O. Box 827, Union City, N.J. 07087

A SINGER'S DREAM!



REMOVES VOCAL FROM MOST STEREO DISCS
The Thompson Vocal Eliminator can actually remove most or all of a solo vocalist from a standard stereo record and yet leave the background music virtually untouched! Not an equalizer! We can prove it works over the phone. Write for a brochure and demo record below. COST: \$195.00

ECHO Ambiance
We do it BETTER for LESS

Whether your interest is in using ambiance for a concert hall effect or as an echo chamber for studio recording use, we manufacture a broad line of sophisticated analog delay Echo and Reverberation devices at prices which only direct sales make possible. Prices range from \$159 to \$495.
Write for a brochure and demo record. Include \$1 to cover costs (refundable with order).

Write to: **LT Sound**, Dept. CM, P.O. Box 1061,
Decatur, GA 30031 (404) 284-5155

CHANGE OF ADDRESS

Attach present mailing label here and write in New address below. Please allow 6-8 weeks processing time.

Name _____

Street _____

City _____

State _____ Zip _____

Send to:

Country Music/P.O. Box 2560/
Boulder, Colorado 80302

The World's First Miniature \$20 Gold Piece



SOLID 14 KARAT GOLD—ONLY \$17.95

J. DeNINNO & CO. proudly announces
the minting of the world's first miniature \$20 Gold Piece—
in solid 14 karat gold

You have a rare opportunity to possess the world's first miniature \$20.00 Gold Piece in solid 14 karat gold. This coin is an exquisite duplicate—minted in exactly the same manner as the first Saint-Gauden's \$20.00 Gold Piece struck at the U.S. Mint in 1908.

J. DeNINNO & CO.

Pike 5, Viewmont Village
Scranton, Pa. 18508
(717)-961-0203

ACTUAL
SIZE
9mm

WE HAVE ALSO MADE THIS BEAUTIFUL COIN
INTO A PENDANT WITH MATCHING EARRINGS.

The Pendant With
An 18" Chain,
Also 14 Karat Gold
Sells For Only
\$25.95

The Matching Ear-
rings, Containing
Two Coins Sells
For Only
\$29.95

ALL
THREE
ITEMS

• Coin
• Pendant w/Chain
• Earrings
Just \$59.95

ALL IN HANDSOME GIFT BOX

Songwriters

SONGS and POEMS needed for immediate recording and publication. We guarantee PUBLISHING CONTRACT on all accepted material. Send NOW to

BLUE CHEK MUSIC, INC.
Dept. CM, P.O. Box 74, Ardsley, N.Y. 10502

IF YOU CAN SING, WHISTLE, OR HUM A TUNE...

You can play the Musical Saw. No notes to read, no musical knowledge required. Since 1921 we have furnished the entire world this unusual, sweet-toned instrument. If you are 10 or 70, you play or no play. Musical Saw, soft hammer box, resin and lessons mailed on five days' trial. Write today for details and free copy of "Sawing News of the World," picturing successful saw musicians. **MUSSEHL & WESTPAHL**, 130 G South 4th Street, Delavan, Wisconsin 53115.

POEMS SET TO MUSIC

Let our staff of professional songwriters turn your words into a song. Send your best poems for prompt consideration. **FREE EXAMINATION**

Songs recorded—phonograph records made.
NASHVILLE MUSIC PRODUCTIONS
Box 40001, Studio P, Nash., Tn. 37204

NOTICE: RECORD RATERS WANTED

(No experience required) Each month you will receive nationally released albums to rate. THERE IS NO EXTRA CHARGE for the LP's you receive. You pay a small membership fee which covers all costs of the LP's. We pay postage. In return for your opinion, build your LP collection. "First come basis." For application write: **EARS, DEPT M C** Box 10245, 5521 Center St., Milwaukee, WI 53210. © 1975

BRAND NEW RELEASE!



GENE AUTRY'S 50TH ANNIVERSARY—A Special Two Record Set

Featuring: Last Roundup/Be Honest With Me/South Of The Border/Don't Fence Me In/From The Rim Of The Canyon/Back In The Saddle/Harbor Lights/Cool Water/We'll Rest At The End Of The Trail/Blue Canadian Rockies/Riders In The Sky/Ridin' Down The Canyon/Home On The Range/The Hills Of Old Wyomin'/The Singing Hills/Among My Souvenirs, many more!

2-Record Set ONLY \$7.98/8TK ONLY \$8.98

The Very Best Of

GENE AUTRY

Now Hear The Singing Cowboy Himself On Three Great MULTI RECORD SETS

GENE AUTRY ON AN EXCLUSIVE 4-RECORD BOXED SET OF HIS GREATEST RADIO BROADCASTS

RECORD ONE

We're Gonna Round Up Our Blues/Back In The Saddle Again/The First Show January 1, 1940/I Hate To Say Goodbye To The Prairie/At Sundown/Story-The Devil's Saint/San Fernando Valley/No Letter/Story-Uncle Billy Marlow/We'll Rest At The End Of The Trail, more!

RECORD TWO

Cowboy Blues/Story-Doc Reardon Is Tried For Involuntary Manslaughter/From The Rim Of The Canyon/Rag-time Cowboy Joe/Longing/Can't Shake The Sands Of Texas From My Shoes/Texans Never Cry, much More!

RECORD THREE

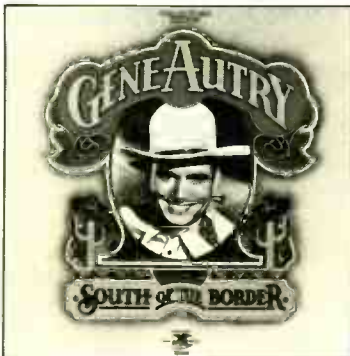
Good Old Fashioned Hoe Down/How Long Is Forever/Story-Gene Is Held Up And Robbed/The West A Nest And You/For Me And My Gal/Take In Your Arms/He'll Be Comin' Down The Chimney, plus much more!

RECORD FOUR

Tweedle-O-Twill/Half A Photograph/Story-Church In Wilson Valley/Hair Of Gold/Theme Song/Story-Champion Saves Gene And Pat's Lives/The Wheel Of The Wagon Is Broken/Theme Song-Back In The Saddle Again/Pat Buttram: Git A-long Little Doggie, much more!



4-Record Boxed Set ONLY \$14.95 NO TAPES AVAILABLE



ALL AMERICAN COWBOY/SOUTH OF THE BORDER—A Special Two Record Set

Featuring: A Gay Ranchero/Back In The Saddle Again/Down In The Valley/El Rancho Grande/Mexicali Rose/Vaya Con Dios/Missouri Waltz/In A Little Spanish Town/Don't Bite The Hand That Feeds You/When Day Is Done/It Happened In Old Monterey/A Boy From Texas, A Girl From Tennessee, many many more!

2-Record Set ONLY \$7.98/8TK Tape ONLY \$8.98

TO: Country Music Magazine MO59
P.O. Box 25205
Nashville, Tenn. 37202

I have checked my choices below and added \$1.00 for post. & hand.:

-LP(Rpl-6022) Gene Autry 50th Anniversary—\$7.98
-8 TK(Rpl-8022) Gene Autry 50th Anniversary—\$8.98
-LP Set (897296) Melody Ranch 4-Record Set—\$14.95
-LP(Rpl-8338) South Of The Border—\$7.98
-8 TK(Rpl-8338)South Of The Border—\$8.98

Name.....
Street.....
City.....
State..... Zip.....
Telephone No. (.....)

went through a rough spell for a time—it's hard to suddenly book a six-piece band where you'd been working for much less as a single—but Jimmy credits the Grand Ole Opry for sticking with his late-blooming decision to form a band. "They were very nice about it. I don't know if they were receptive, but they were tolerant of it, you know, and then people started liking the sound, and I think they're very happy with us. They really gave us the opportunity; if it hadn't been for the Opry, we wouldn't have been able to survive or even do this, because we weren't working much at first on the road, and this gave the boys an income."

Jimmy and Cajun Country played at the Talent Buyers Seminar last fall, and the response was overwhelming. There was genuine excitement rarely seen among these hard-bitten businessmen and women, and Tandy Rice, who ran the seminar, knew a good thing when he saw it, and signed Jimmy to his growing roster at Top Billing. The dates have been coming in with gratifying regularity.

Jimmy is especially proud of the versatility of the band. He says "In a normal show Ray Kirkland comes out and does about fifteen minutes of hard country; he also is a fine banjo player and we can do a bit of bluegrass too. If we have time, our drummer, Burt Hoffman, is just great at doing the rock of the fifties, and we can do a little of the big band era, with me singing *Stardust* or all of us playing *In The Mood*. With a little work we can do the real cowboy and western songs, and western swing is a natural for us too. For my part, if I do a half hour, I'll do 25 minutes of pure Cajun music, traditional and modern. Of course I always have to do *A Fallen Star* and *Cry Cry Darling*."

But the success of Jimmy Newman and Cajun Country transcends the career of one man and one band—it is an affirmation of the potential popularity of one of country music's most exciting substyles. Cajun music is, as Jimmy says, "true Americana," and its enthusiasm crosses barriers of language and culture to appeal to the modern country music audience. Like many musical styles which do not fit a Top-40 radio format, it sometimes appears in danger of withering away, but the success of Cajun Country proves that interest in ethnic music, music of tradition and character, is still there.

Jimmy Newman and Cajun Country are carriers of a proud tradition, practitioners of a music which is rich and hearty as Cajun gumbo, and as real.

"It's a great advantage to us, whenever we are introduced, wherever we are. It doesn't matter *who's* been on; we don't have to worry about sounding like them. We don't! And for those who follow us," Jimmy concluded, with his infectious laugh, "no matter how big a super star he is, he's got his work cut out, too, after those crazy Cajuns been out there!" ■

STONEY

(Continued from page 44)

success of "Ten Dollar Toy," his first single and like all of his songs based on a true incident.

*Last night I woke up
Like I done many times before
But this time I had evil on my mind
I quietly packed my clothes
And headed for the door
But in the doorway stumbled and fell
over a toy.*

*My little girl says, 'Daddy cover me'
And 'Daddy, please don't go'
That's when the love in my heart
Ovveruled a thought I had in my
mind*

*Last night a \$2 toy made a million
dollar daddy out of me.*

Stoney Edwards' musical output since 1970 has been considerable. There have been five or six albums, a number of good sized hits, and some enterprising choices for material, including Jesse Winchester's *Mississippi, You're On My Mind* and Leonard Cohen's *Bird on a Wire*. Nothing that he has done to date, however, even hints at what Stoney Edwards is capable of.

The reasons for this are two-fold. The first is that very few of the songs that Stoney Edwards had written have actually been recorded. The second is that when they have been recorded, they haven't been recorded right. This would not be particularly significant if it were not for the fact that Stoney Edwards is a great writer. I don't know if words set down on the printed page can convey the strength of his compositions, but after listening to Stoney run through recorded work, unpublished material, and songs in progress, it seems to me his writing can be compared favorably to that of two heroes of his, Merle Haggard and Lefty Frizzell.

"What it is, I don't lose the strength of the song. I don't seem to lose any power, you know what I mean? Like some songs will have a good idea, they'll have a strong verse and then they'll just fade out into the chorus—well, my songs are strong all the way through." His own assessment seems pretty much on the mark, and, recognizing the care with which the songs are crafted, the painstaking selection of specifics, the occasionally startling use of metaphor, you wish sometimes that Stoney Edwards were able to read the poetry which he would obviously so much enjoy. Stoney, not surprisingly, takes another view. "I'm glad I can't read," he insists. "It scares the shit out of me sometimes how close I came to being an educated man. What I'm saying is, when I think of how many things that's written about that's copied—well, I *can't* copy anybody else. What I write has to be true."

*I had a simple little dream
That got lost somewhere between*

*My searching for fortune and fame
Now after all of this confusion
I done come to this conclusion
That dreams are cheap if you keep
em in your mind . . .*

Stoney's dream seems a little closer to realization. The success of his recent single is definitely heartening; he is back to working with his own band; the potential for that big crossover hit still remains. Nonetheless Stoney is hedging his bets. Not too long ago he discovered a will that would invalidate his aunts' old sale of his mother's land. With a lawyer from Oklahoma City he is investigating the possibility that ninety two million barrels of oil have been taken out of what should be his (and his brothers', sisters', and cousins') land. If the lawsuit should succeed, and Stoney is fully confident that it will, he will become—not a rich man, because he isn't greedy, but comfortable. His eyes twinkle with excitement more at the intricacies of the case than at the prospect of the money.

How do you feel? someone asks him. "Terrible," Stoney characteristically responds, then grins and picks his teeth. "I want to be remembered," he sums up, "as a good singer, as a good person, as someone that people loved, but most of all as someone that people will miss. That's my goal in country music. If I can achieve those three things, I don't have to be the greatest star. The best can always be replaced, you know, has to be—but you never replace the good ones. I want to be remembered for 100 years as a good man and as a good country singer. You see, I've had my shit together for a long time, man, it's just that up until now it's been too heavy to pick up."

PHOTO CREDITS

- P. 10 Porter & J. Brown - Don Putnam
- P. 13 Robert Byrd - Blanton Owen
- P. 16 Ernest Tubb - Alan Messer
- P. 24 Willie Nelson - John Lee
- P. 26 Willie & Friends - CBS
- P. 26 Willie - Ron McKeown
- P. 26 Willie & Carter - Assoc. Press.
- P. 31 Jim Ed & Helen - John Miller, RCA
- P. 35 Tanya - Courtesy MCA
- P. 36/37 Tanya - Merry Alpern/Lynn Goldsmith, Inc. 1979
- P. 38/39 Billy Sherrill - Jack Clement, Inc./Epic Records
- P. 42/44 Stoney Edwards - Deborah Mitchell
- P. 49/52 Fan Fair - John Lee
- P. 57 Joe Ely - Mara Eschen
- P. 57 Porter Wagoner - RCA
- P. 59 Freddy Fender - ABC
- P. 59 Margo Smith - Warner Bros.
- P. 60 Mel Tillis - Mike Fluitt
- P. 61 Jim Ed & Helen - RCA
- P. 62 Marty Robbins - CBS

Cover Photo: John Lee

Content Photo: Time Life Agency

IMPORTED CANADIAN WHISKY - A BLEND - 80 PROOF - CALVERT DIST. CO., N.Y.C.

Right to the end, its Canadian spirit stands out from the crowd. What makes it such a popular choice? Super lightness. Superb taste. If that's what you've been searching for, set your course for Lord Calvert Canadian.

The unique spirit of Canada:
We bottled it.

World Radio History

TASTE THE GOOD TIMES.

RALEIGH LIGHTS



Lights, 9 mg. "tar", 0.8 mg. nicotine; Lights 100's, 9 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.

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



Extra Burley tobacco fortifies the flavor.

Finally! Genuine tobacco flavor in a low 'tar' cigarette...plus Double Gift Coupons.

For free Gift Catalog. Call toll-free: (1-800) 626-5510. (Ky. residents call toll-free: (1-800) 752-6010.)