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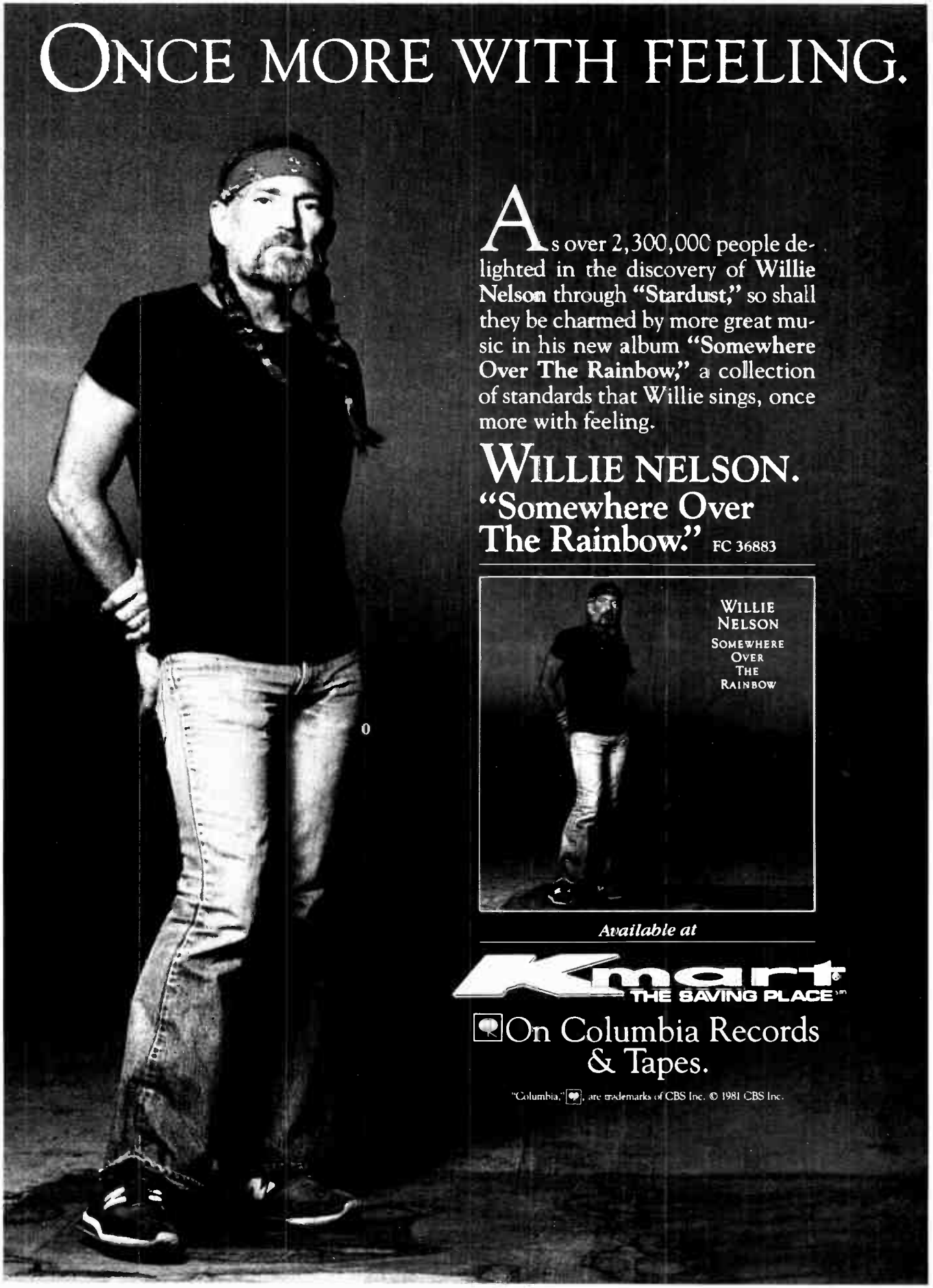

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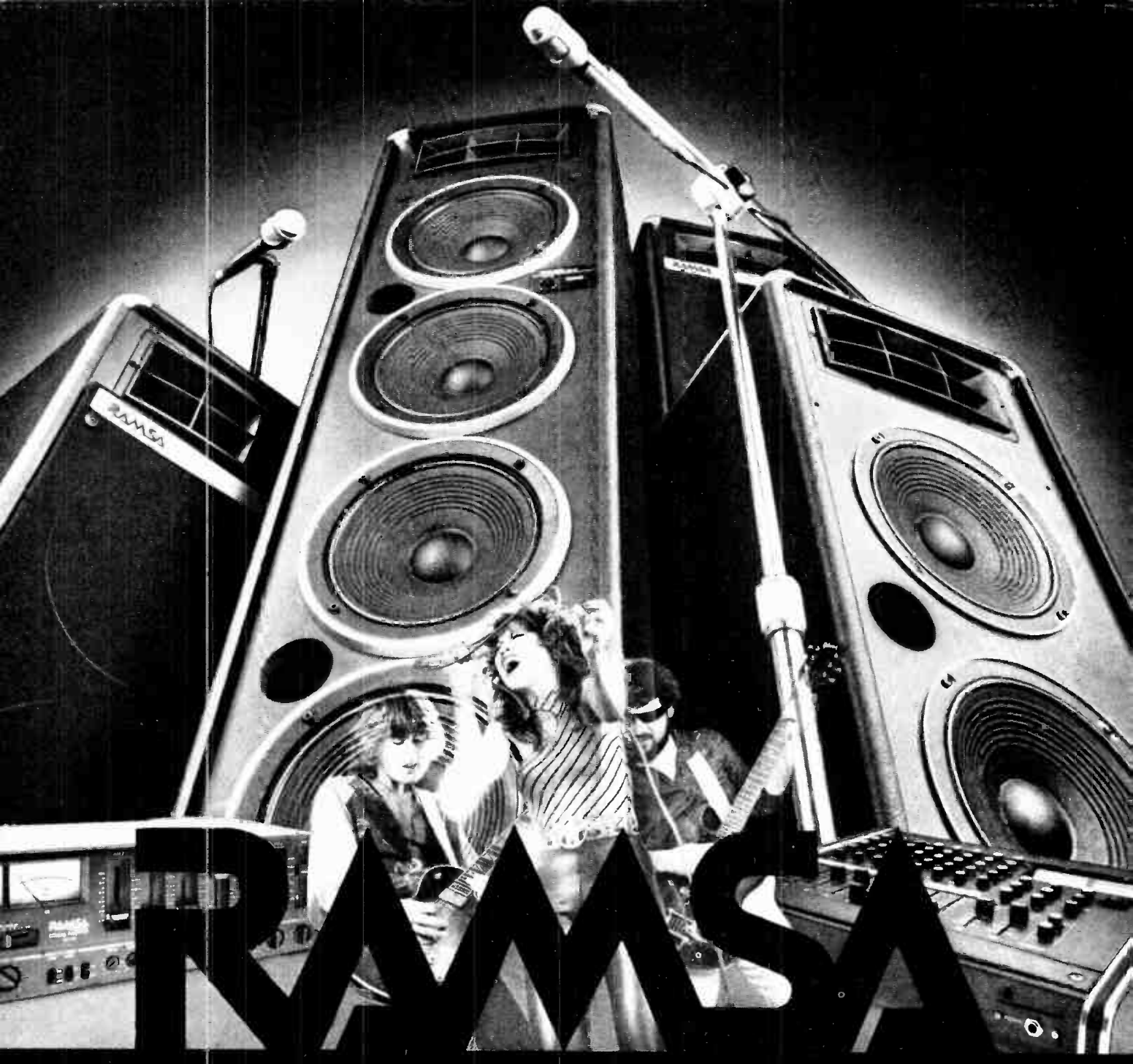

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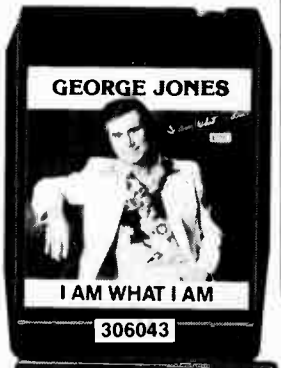

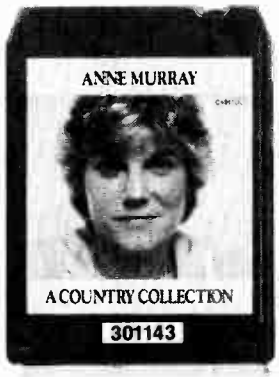

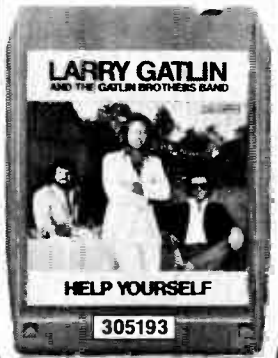

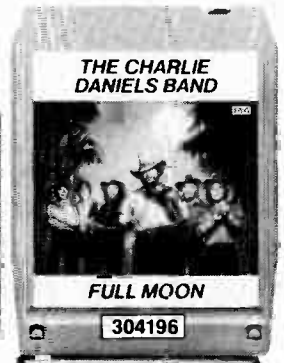

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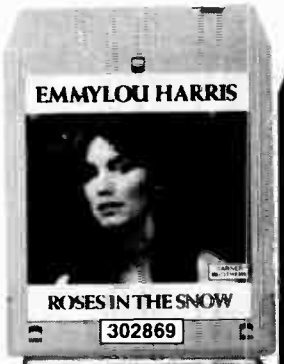

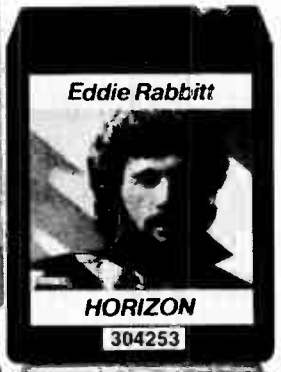

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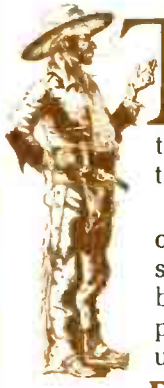

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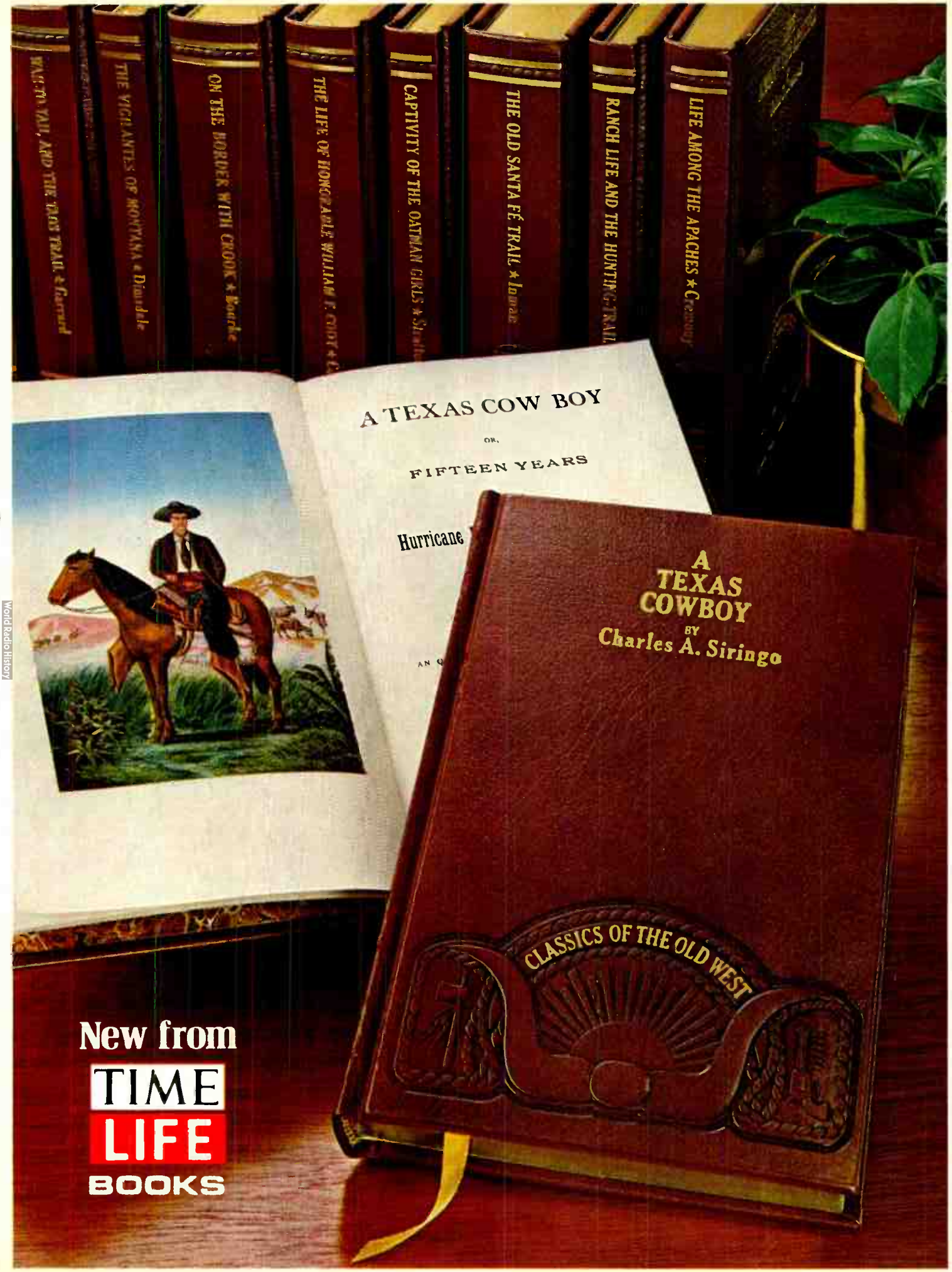
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Giving Credit Where Credit Is Due

Thanks so much for printing Bob Campbell's article about me. It helps to have people know I'm in Nashville . . . and certainly proves you have a large readership! I received calls from all over the country when the issue came out.

Not knowing Rich Kienzle, or where to contact him, I thought you would see that the " . . . probably from Charlie McCoy" line in his review of Jerry Reed's **Texas Bound And Flyin'** album in the December issue was corrected. Terry McMillan should be credited with that harmonica work. He has been working with Jerry for well over three years now. Jerry has been a tremendous help to Terry's career . . . and still uses Terry on the road for special things he does, like the Silver Dome shows. Terry was on the road with Reed for close to three years, before he left the road to do session work. It was Terry who officially introduced me to Bob Campbell when we first started working together.

Terry is known in Nashville, and in the Dallas/Fort Worth area, but it takes time to get the rest of the country listening to him. So we both appreciate any help you can give us on the correction.

BARBARA JOHN
NASHVILLE, TENNESSEE

Brenda Lee

My thanks to Michael Bane for his fine article on Brenda Lee in your January/February issue. As one of Brenda's biggest fans, I feel her frustration of having to prove herself to the fans of country music. Brenda has nothing to prove to me and to countless others who have been following her fantastic career for many years.

This year Brenda is reaching another hallmark in her phenomenal career: 25 years as a recording artist who has sold over 90 million records. I hope that the fans of country music will begin to give Brenda the recognition she so richly deserves. I also hope that country music will consider a way to reward Brenda for her talent and contribution to the music industry in her 25th year of recording. A suggestion: How about electing her to the Country Music Hall of Fame—a reward she so richly deserves?

PAT O'LEARY
WEST LIBERTY, WEST VIRGINIA

What a pleasure your January/February issue was. An absolutely brilliant review of Brenda Lee's new album, **Take Me Back**, and the feature story on Brenda and her family.

Although the story begins with: "Brenda Lee's house sits smack in the middle of the wrong neighborhood . . . " by the time you finish the story it appears that Brenda Lee is one of the few entertainers that live in the *right* neighborhood.

What a change of pace to read about a well-known personality that leads an unassuming "normal" existence. My congratulations to Brenda and her family.

CLAUDIA GALLUP
FOWLERVILLE, MISSISSIPPI

Tootsie's Orchid Lounge

I was delighted when I opened the January/February issue of *Country Music* and saw the article on Tootsie's Orchid Lounge. It was the first one that I read.

I work for the *Evening/Weekend Journal* in Martinsburg, West Virginia where I write a weekly country music column. After being in love with the down home sound all of my life, I finally got to visit Music City this past summer for the first time. The highlight of my visit was Tootsie's.

I came to Nashville with a tour group and the pre-planned schedule allowed little time to do and see what I wanted to, but you can be sure that I found time to visit the old Ryman Auditorium and Tootsie's.

I arrived at the Ryman too late to go inside, but I stood in awe at the giant brick shrine. I couldn't help but stroll down the alley to the now barred backstage entrance with weeds growing in the cracks at the base of the steps. An old shed with the words "Welcome Opry Boys" painted on its side only added to the ghostly feelings which poured from that area.

Jerry Reed's song, *Phantom Of The Opry*, kept running through my mind as I thought of all the times Hank Williams, Jim Reeves, Stringbean, Patsy Cline, and all of the other old greats walked up those steps, ready to thrill millions on the Opry.

While I was in the area, not drinking a beer in Tootsie's would have been like visiting Egypt and not seeing the pyramids. So I walked a block-and-a-half until I came to the lavender building which was Tootsie's Orchid Lounge.

As I opened the door a feeling flowed through me that one seldom gets. It was a mixture of sadness and joy. I felt as if I were in a dream. I just couldn't believe that I was actually sitting at the bar in Tootsie's. The joy was in recalling the memories that occurred there and the sadness was in that those type of memories are virtually gone forever from the place.

My eyes kept scanning the walls which were covered with photos and album covers. Hardly an inch of wall was exposed. There were photos ranging from one of the earliest of Grandpa Jones to one of the latest of Dolly Parton. Many had been there so long that they were faded beyond recognition.

I ordered a beer and then another as I felt the warmth of the place fill me. I thought of the people who sat where I sat, doing what I was doing. It was a feeling

which I will remember for the rest of my life.

In this day and age when country crossover is fast becoming a common occurence with the likes of Kenny Rogers, The Oak Ridge Boys and Crystal Gayle, it is refreshing to be able to step through a single doorway and feel true country music.

Tootsie's Orchid Lounge is that doorway and it will be a sad day for country music when that door is permanently closed. Let's hope it never does.

TIM JOHNSON
MARTINSBURG, WEST VIRGINIA

Honky-Tonk Granny

A sweepstakes did it . . . Thanks. I am now a subscriber of *Country Music*, but darn near wasn't because I thought your advertising manager (sic) was taking liberties when he billed me for the remaining magazines after sending me one free during a sweepstakes promotion. Of course, I could have said, "No, don't send me any more and don't bill me." Instead, I sat down and literally devoured each and every article in the magazine, and found them all very interesting. Then I wrote a check for the remaining issues.

I have always liked country western music and, up until the past two years, have had to defy many for my preference —even my children and grandchildren.

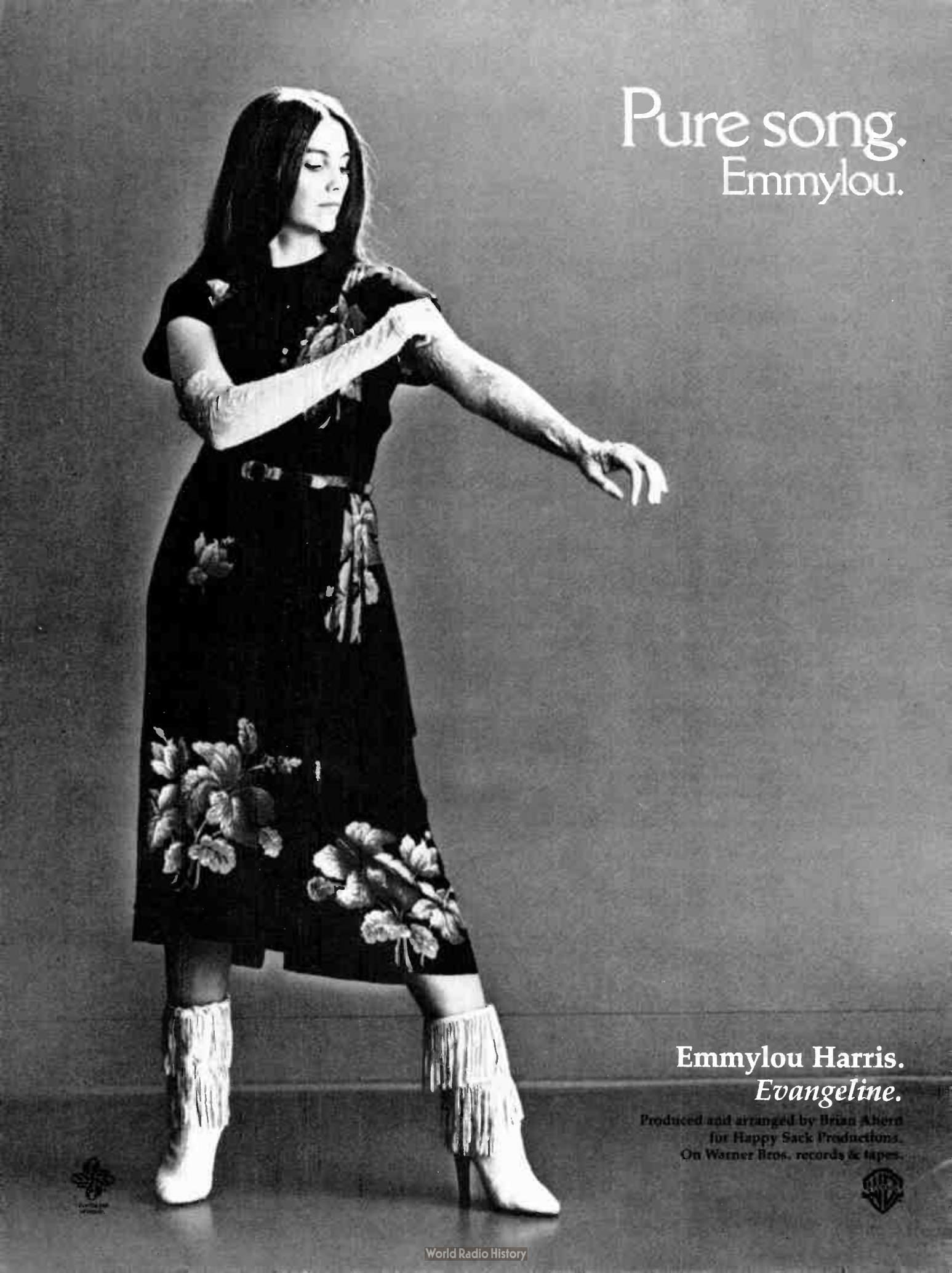
I am so proud that they have switched now from rock 'n' roll and all that heavy stuff to the pleasing sounds of Emmylou Harris, Kenny Rogers, Barbara Mandrell, and so many more fine country singers. My 25-year-old grandson has switched from rock 'n' roll and disco on Saturday nights to Barbara Mandrell's show. He and I are saving to purchase his first guitar, and I am writing his first song. I guess you could call me a "Honky-Tonk Grandmother."

LORRAINE JEANS
SAN BERNADINO, CALIFORNIA

Ain't Nothing Like The Original

Recently I have heard a couple of Patsy Cline's songs that have been re-done with different music and vocal backup. I will be the first to say Hooray . . . it's time we showed due respect to Patsy. However, let me also state that her songs do not need to be updated. Patsy's original songs and music are just as "modern" now as they were in the late '50s and early '60s at the time of her death. Patsy, to me, had the sincerity in her voice of Anne Murray, the professionalism of Tammy Wynette, the spirit of Tanya Tucker, the pureness of Emmylou Harris, and deserves the respect one must give to Kitty Wells. It's my opinion that Patsy's style was actually ahead of her time. I urge country fans to rediscover Patsy as she was and still is . . . the true Patsy.

DAVID K. HARRIS
WINTERVILLE, NORTH CAROLINA



People

Dolly Holds Press Conference For 9 to 5

The crisp, clear mid-winter day belonged to Dolly Parton, and she sparkled like a million-dollar diamond as Nashville welcomed her back home to a special screening of the comedy *9 to 5*. More than 1200 friends and representatives from radio, the press and the Nashville music industry, dressed in semi-formal attire, and came to Opryland's Roy Acuff Theater to see Dolly in her first acting role. Shop talk overheard later indicated a favorable Nashville reaction. Following the showing, RCA Records hosted a private, elegant, post-screening party at the Opryland Hotel. Earlier in the day Dolly thoroughly charmed a roomful of local and out-of-town press at the Opry House television studio, answering questions on a wide range of subjects.

Dolly was criticized in some Nashville circles when she packed her bags and took her music business to Los Angeles three years ago. But the world loves a winner, and the applause bathed the stage when Dolly walked to the clear-glass podium following the screening and faced the audience. With her stunning figure wrapped inside a shimmering white dress, Dolly looked larger than life. Transcending physical beauty, Dolly radiates an inner glow derived from some deep source of confidence and positive self-esteem. "I was too scared to come out here and watch it with ya'll," Dolly told the crowd. "Hope you liked it. Jane and Lily ain't bad company to be in for a start. I figured if it was a success we could all share in it and if it was a flop they could take the blame." Dolly ended her short talk with "I'll probably see most of you at the reception, and my good friends, I'll see you back at the house."

Dolly made a brief appearance at the RCA post-screening party and was introduced to the gathering by RCA president Bob Summer. She posed for pictures with friends and artists like Charley Pride and Chet Atkins, said hello to old acquaintences, and then left the crowd to fend for themselves among the long buffet tables. Several small bars scattered throughout the room provided liquid refreshments that helped guests wash down the ample food.

Dolly's day began early as she spoke in person or on the phone with radio representatives about her movie. At two in the afternoon, Dolly sauntered into the bright lights of the press conference and literally punched a time clock to begin the session. RCA constructed a mock secretarial office area for Dolly to sit and face the press, which filled several rows of bleachers in the TV studio. After punching in, Dolly made herself comfortable and adroitly fielded an hour's worth of questions.

During the press conference Dolly revealed future plans to establish in Nashville an umbrella music organization, which would include a personal management company, a record company, a theater arts school, a booking agency and perhaps a book publishing company.

"I'd like to let people learn to do their singing and dancing and acting right here," Dolly said. "There is a great need for things like that in Nashville. I've always wanted to bring those things back here. I have a lot to offer people, I think, because I've been an artist myself and know the needs of artists. I'm real glad that I'm working into a position where I can come back and provide the services I couldn't find here when I needed them myself."

As the press conference wore on and RCA officials began looking nervous, a reporter, in the final question of the day, asked Dolly if she ever harbored any fears.

"My spiritual upbringing has been a constant source of strength to me," Dolly explained. "And I don't have time to be scared. I hope I never have to hide from life. If I do, I may disguise myself and go to some little island where Elvis may be today."

With that intriguing answer, Dolly promptly punched the time clock and made her exit, having demonstrated her remarkable intelligence, patience, poise, and sense of fun.

Mutual admirers? Con Hunley and Emmylou Harris visit backstage following a concert at Memorial Auditorium in Chattanooga, Tennessee. Hunley opened a series of concerts for the crystal-voiced Emmylou.

Miscellaneous Notes

Tom T. Hall and his wife **Dixie** hosted a colorful New Year's Eve party at his Fox Hollow home and a host of Georgia democrats attended the affair. Among the guests were **Billy Carter** and his wife, **Dr. Paul Broun,** former President **Jimmy Carter's** personal physician, and songwriter **Bob McDill**. A strolling guitar player dressed in Mexican attire performed during the evening, and Tom T. himself was outfitted in a Mexican costume. Tom T. made some of his famous chili for the guests.

After moving to Austin, Texas from Nashville back in the early '70s, the then largely unknown **Willie Nelson** had an interesting brainstorm. He called up **Eddie Wilson**, who owned and managed the local Armadillo World Headquarters, a hip, down-home rock club, and asked to be put on the bill. Willie reasoned the kids would like his music. Willie was right, and his initial appearance at the Austin club changed the direction of his career and paved the way for his success today. But New Year's Eve marked the end for *The Armadillo World Headquarters*. The club is expected to be torn down this year and a 1,029-car parking garage will be built on the spot. **Commander Cody** and **Asleep At The Wheel** played the club's last gig.

On a recent *Tonight Show* segment, comedian **Robert Klein** and **Johnny Carson** had a little fun at the expense of **Slim Whitman**. They joked about his famous TV ad. Telling Carson of his dislike for electronic games as gifts, Klein said, "I'd even prefer a Slim Whitman album, if I could find out who he is. Nah, he's recorded every song there is. He was England's top singer for four years—1896 to 1900."

Get a bunch of healthy good ole country boys together with a little time on their hands and what happens? A football game, that's what. **Johnny Duncan** and his band found themselves in the same hotel with **George Jones** and his band in Lawton, Oklahoma a day before they were to perform on the same bill. Soon, a football game got underway. "Those boys were mean," said the 6'4", 230-pound Duncan. "We started playing flag football, but those Jones' boys soon turned it into a full-fledged tackle game. Now I'm not saying they cheated, but we are definitely looking for a rematch. The score? George Jones 42, Johnny Duncan 7.

There is an interesting story behind the making of the Miller Beer TV commercial that illustrates the surging popularity of **Eddie Rabbitt**. First of all, for folks who have yet to see the well-made commercial, Rabbitt is seen singing to a large audience and then he takes a break for Miller Beer. The commercial was shot in Phoenix, Arizona and KNIX Radio out there offered complimentary tickets to the taping of the commercial. Over 10,000 fans requested tickets and the Mesa Amphitheatre holds only 2500.

Lacy J. Dalton's song, *The Girls From Santa Cruz*, tells about her and a friend stealing a stallion and taking him north. Part of that is true and Lacy J. told *Dallas Morning News* writer **Peter Oppel** that she and a friend have written a screen treatment about the incident and **Dick Clark** plans to produce it. "I had a friend named Kim who stole a stallion," Lacy said. "She didn't rightly steal it. The owner of the horse had left it to starve."

This will be Lacy's second movie experience. She played **David Allen Coe's** wife in the movie, *Take This Job And Shove It*. "He's the most unusual human being I've ever met in my life," Lacy said of Coe. "He's just 100 percent creative and 100 percent nuts . . . He told me *Crazy Blue Eyes* was a great song, but there wasn't another song on that album worth anything. What I think he was saying to me the whole time, was 'You're writing some good songs, but I'd like to hear more from you.' I think that's good that the big kids say that to the little kids sometime."

Waylon Jennings is completely reorganizing his business operation, according to **Don Davis**, Waylon's former office manager and "creative consultant." For several years, Waylon has run *Utopia*, his music organization, out of a huge Victorian house near Music Row. But Davis said the office has been closed and almost

Tammy Subs For George

Most tolerant, law-abiding folks can understand and forgive a good ole boy's backsliding every now and then. But do it across town, not in front of your neighbors, for pete's sake. Yet, George Jones, who reportedly has traveled a straight, responsible road the past year seemed back to his old ways, as he canceled, for no apparent reason, a recent benefit performance at Nashville's Exit/In.

Billed as "Nashville Loves George Jones Night," the singer unexpectedly reneged on his commitment to do the show—a benefit for the Nashville Songwriters' Association (NSA)—just a few days before it was to take place. Tammy Wynette graciously offered her services and performed two outstanding sets for the mostly music industry crowd. The group, Nightstreets, opened both shows.

No explanation either from Jones himself, or Paul Richey, his manager, was given for the cancellation, but rumors around town indicate that he had been hitting the bottle and arguing with Richey the day the announcement was made. In any case, Maggie Cavender, executive director of the NSA, was displeased.

"All I know is I heard he got drunk and rambunctious," Cavender said. "I'm terribly disappointed. George is a friend of mine and I feel like he's let all of his friends and fans in Nashville down."

Cavender added that Jones, who is booked with the Tammy Wynette Show, had reportedly also missed two Canadian dates, as well as shows in Chicago and Cincinnati prior to the benefit.

Although the night did not work out as planned, Cavender said the benefit put some needed money into the NSA.

"The first show was an industry sell-out", she said, "but the second show was open to the public and 90 percent came for a refund. We cleared $3500 and that is $3500 we didn't have."

Following the show at the Exit/In, Tammy shakes hands with Maggie Cavender, executive director of the NSA, while Billy Sherrill looks on.

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Larry Gatlin sits smack in the middle of a bunch of Gatlin Brothers' offspring, on stage of the Grand Ole Opry, where he and the Gatlin Brothers performed a Benefit Concert for the Nashville Christian Counseling Service. The kids, along with Larry, performed their own version of "All The Gold In California."

the entire staff has been laid off. Waylon and his longtime manager, **Neil Reshen**, have also split company. Davis said Waylon simply took a hard look around and realized he had too many expenses. "He had a million coming in and two million going out," Davis said. However, 1980 marked a recording milestone for Jennings. His single, *Theme From The Dukes of Hazzard*, sold a million records and is the first gold single ever earned by Waylon.

The **Marshall Tucker Band** recorded their album, **Ride In Peace**, in Nashville and it marked the first time the group had recorded in Music City. The album is dedicated to **Tommy Caldwell**, the group's former bass player who died last May. The group loved recording in Nashville and plans to come back. While in Nashville, **Toy Caldwell**, singer and lead guitar player, had a surprise birthday party thrown for him at a local hotel by his band. Some 200 friends, including **Charlie Daniels**, honored Caldwell on his 33rd birthday. Daniels gave Caldwell a top-of-the-line hunting rifle, and his band gave him a leather vest.

Movie actor **Slim Pickens**, who co-starred with **Willie Nelson** in *Honeysuckle Rose*, has recorded an album in Nashville produced by **Pete Drake**. **Sheb Wooley**, **Ed Bruce** and **Rex Allen, Sr.** helped Slim out in the studio.

The quirks of show business. When **Johnny Cash** was approached to star in the TV movie, *The Legend of Jesse Hallam*, he was told he would play the part of an illiterate coal miner from a fictitious county in Kentucky. Cash told his friend, **Merle Travis**, that he told the movie people he would do the film if they would use Merle's home county, Muhlenburg, as the name of the county in the movie. *(For more on* The Legend of Jesse Hallam, *see the review in this issue. Ed)*

Live Radio Reaches Europe

The popularity of country music overseas is growing by leaps and bounds, and Europeans seem to want more. With its series of six live radio broadcasts from Nashville's Exit/In beamed directly into Europe by Radio Luxembourg, the Nashville Radio Workshop is lending a helping hand.

In April, 1980, the Nashville Radio Workshop made broadcasting history when it beamed The Grand Ole Opry live to Europe, and due to great response, the current series was initiated.

Beginning in December with Bobby Bare, Charlie McCoy, and Jimmy C. Newman, the Radio Workshop kicked off the series that is scheduled to run through May. The broadcast begins at 4 P.M. on a Saturday and features three top entertainers such as Charlie Daniels, Don Williams and Crystal Gayle.

Radio Luxembourg, said to be the largest commercial radio station in the world, beams the broadcast over land to New York, then via satellite to Paris where it is again transmitted to the station's headquarters in Belgium. The Nashville Radio Workshop estimates four million people will hear the country music broadcasts.

Elvis Producer Felton Jarvis Dies After Stroke

Another chapter has closed in the life and times of the late Elvis Presley when Charles Felton Jarvis, Presley's close friend and record producer since 1966, passed away in Nashville's Baptist Hospital early this year. The 46-year-old Jarvis had been hospitalized since suffering a stroke.

Jarvis had been in bad health off and on for the past several years, and in fact, had said many times that he owed his life to Presley. In 1972, Jarvis suffered a serious kidney ailment and Presley took matters into his own hands. "I was geting real sick, had high blood pressure and I waited two years and couldn't get a kidney transplant," Jarvis recalled. "I was living on a kidney machine and one day Elvis says, 'I've stayed out of it long enough. I'm gonna see if I can't get you a kidney.' So he called some doctors and six days later I was transplanted. So I owe him an awful lot. I owe my life to Elvis in that respect. He's some kind of man." In addition to kidney problems, Jarvis underwent treatment for lung cancer two years ago.

Born in Atlanta, Georgia, Jarvis joined the Marines following high school graduation and after his discharge returned to that city to begin his music career with the Lowery Music Group. Later, he worked as promotion manager for ABC-Paramount in Atlanta, and got his first break as producer in Muscle Shoals, Alabama when he produced the million-selling *Sheila*, by Tommy Roe. In 1963 Jarvis moved to Nashville and opened the first ABC Records office. In 1965 he joined the Nashville staff of RCA Records as a producer and guided the studio sessions of Mickey Newbury, Skeeter Davis, Jimmy Dean, Floyd Cramer, Jim Ed Brown, Willie Nelson and Fess Parker.

The turning point in Jarvis' career came only six weeks after he began at RCA, when Chet Atkins (RCA's headman at the time) assigned him to work with Elvis.

The first album Jarvis produced for

Presley was the Grammy Award winning **How Great Thou Art** in 1966. In 1970 Jarvis left RCA to devote himself entirely to Elvis. At the time of Presley's death, Jarvis still acted as his producer. Last fall, up to the time Jarvis suffered his stroke, he was working on the new Presley album, **Guitar Man**, the first album to originate totally out of Nashville in many years. Jarvis took vintage Presley recordings and stripped everything off the tracks but Elvis' voice. The completed album contains all-new instrumental tracks.

Jarvis was a member of the American Federation of Musicians, the Country Music Association and the National Academy of Recording Arts and Sciences.

He was buried in Mount Hope Cemetary in Franklin, Tennessee and pall bearers for the funeral service were Bob Beckham, Jerry Bradley, Joe Esposito, Arch Kelley, George Klein, Dr. George Nichopolus, Jerry Reed and Chip Young.

Jim Reeves Museum Planned

Country great Jim Reeves died at the age of 41 in an airplane crash near Nashville more than 16 years ago, but his popularity continues to grow thanks to the efforts of his widow, Mary Reeves Davis. As the head of Jim Reeves Enterprises in Madison, Tennessee, Ms. Davis has insured her husband's sustaining success thus far by reissuing old Jim Reeves albums—20 of his 25 to date—and plans a series of ambitious projects this year which should boost his fame to even greater heights. Among them is a $250,000 complex near Opryland which will feature a Jim Reeves museum, record and tape outlet, and souvenir gift shop. Housed in an historic building constructed during George Washington's presidency, known as the Evergreen Place, the operation is scheduled to open by early summer.

Some of the highlights will be Reeves' gold records, his touring bus, photos and paintings as well as memorabilia on other country stars.

"The museum is an exciting idea and I have been wanting to do it for a long time now," said Ms. Davis, who has been collecting Reeves' artifacts for years, including the transmitter and turntable Reeves used in his first deejay job on KRGI-AM in Henderson, Texas.

Also in the works are the release of two more Jim Reeves albums—a live show taped from the Grand Ole Opry and a Christmas album based on a live network radio performance broadcast from the WSM studios in Nashville—and a videocassette version of *Kimberly Jim*, a movie starring Reeves which was filmed in South Africa. Both will be available to consumers sometime this year. ■

The Outlaw and the Rockabilly

Waylon Jennings is not exactly a publicity hound. His record company has even been trying for three years just to get him to pose for a picture. It has been more than a year since we did a Waylon story. So what were *we* to do? He is one of the few true superstars in American music, so we *better* have him in our magazine. It's embarrassing that we can't even get him on the phone, not to mention the fact that we can't even get his phone *number*. "Sounds like a job for Johnny Cash," as Cowboy Jack Clement often says in similarly tight situations. That's it! It *is* a job for Johnny Cash, one of Waylon's oldest friends. So, I asked Cash if he would track Waylon down and interview him for *Country Music*, at gun-point if necessary. "I'll get out my guns and go find him," said John, "I want to ask him a few things myself." —R.D.B.

COUNTRY MUSIC

Johnny Cash Interviews WAYLON

The afternoon of Monday, October 11, 1980, was beautiful and mild in Nashville.

Waylon, Jessi, and their boy, "Shooter" were hiding out at my farm a couple of hours from town. Waylon had called from a pay phone at a nearby store the night before. "Come on up tomorrow afternoon and let's talk," he said.

It sounded like he meant it. Still the few short periods of privacy that we entertainers have are precious, so I was reluctant to intrude on the Jennings' time of rest.

"Should I bring a recorder?" I kidded. "*Country Music Magazine* wants us to interview each other."

"That's a great idea," said Waylon. "I've got a few things I want to say."

I didn't know if he was serious or not, but I told him I would be there by mid-afternoon and would only stay two hours because I'd have to be at the Grand Ole Opry House for the Country Music Association Awards Show at 8:30.

The old log house was cool and quiet. The one hundred acres of pastures and woods around it were alive with the chattering of wild birds. Waylon was asleep on the couch. Jessi was feeding Shooter, but she stopped long enough to get Waylon and me a strong cup of coffee which she poured out of an open pan she had boiled it in.

Waylon sat on the couch, and I sat in a chair opposite him across the coffee table. After I drank Jessi's sawmill coffee, we decided it was time to turn on the recorder. —JOHNNY CASH

CASH: The first question they usually ask of entertainers is how did you get started? But *I'd* like to ask, "*Why* did you get started?"

WAYLON: To get out of work. I swear. I don't remember when I ever wanted to be a singer, though. I don't remember when I started wanting to be a singer. It seems like ever since I can remember, that's what I wanted to be.

CASH: How far back *can* you remember?

WAYLON: I can remember when I was in a jumper thing. There used to be a spring on them you put on the ceiling, ... a screw in the ceiling ... and you tied a little spring on it, and you have a seat that you sit in. When I was a kid I remember seeing Daddy's *Gene Autry* guitar with that rarin' up horse on it, you know, and I'd try to get to that. Wasn't that interesting?

CASH: Yeah. I remember when I was four years old singing with my mama. My mama played the guitar, and I used to sing along with her ... called it seconding ... you know, second along with my mama.

WAYLON: And you sang ... what is it ... alto.

CASH: When did you get your first guitar?

WAYLON: Let's see. My uncle had one that looked like a bow and arrow ... it was bent over so much. These old boys from Arkansas had one, too, and I learned to play. My fingers had callouses. My fingers on my right hand, for a long time, were two inches longer than the ones on my left hand, because of the

Photographs: Jessi Colter

callouses, bending them trying to hold them strings down. Mama pulled cotton, and this is a sad story, but it's the truth. Anyway, she pulled cotton and gave $5.00 for it. I was around ten when I got my first really, really guitar. But I was around guitars some.

CASH: I knew a boy in Arkansas that had one. I used to walk miles on Saturday. You know, just to sit and listen to him. And then he'd play and I'd sing. That's before I knew G-chord. But I always loved it.

WAYLON: How old was you when you first learned to play guitar?

CASH: Twenty-one.

WAYLON: Twenty-one?

CASH: Twenty-one. I was in the Air Force.

WAYLON: Oh, I was going to ask you how long you was in the Navy. Oh, Lord!

CASH: Are you any relation to the famous outlaw, Al Jennings?

WAYLON: No. I ain't. I'm glad. Famous? That was the funniest guy in the world.

CASH: Did you ever meet him?

WAYLON: No.

CASH: I did. I used to live near him.

WAYLON: He was called "The Comic Outlaw."

CASH: Really?

WAYLON: Yeah. He never did anything, Hoss. He talks a lot from what I gathered, but everything he did, you know, he'd screw up a two car funeral.

CASH: Really. I knew him. He lived in Encino, California when I lived there.

WAYLON: No. I'm not kin to him. There's Oklahoma ... I'm from Texas, but the people, the Jennings probably down the line somewhere, the Jennings that I'm related to come from Tennessee and Pennsylvania to Texas. Now there was a bunch in Oklahoma that we never got to where we was related to them at all, and he was one of them, cried Waylon.

CASH: What's your favorite food? What's your favorite noise?

WAYLON: Eating food. No, my favorite noise is probably Shooter, but my favorite food is macaroni and cheese.

CASH: What is your idea of getting away from it all? You know my favorite food is these nuts that Jessi brought out here a while ago.

WAYLON: I hulled them myself.

CASH: They're terrific. I'm sure you did.

WAYLON: You're sure I did. I bought them right there in K-Mart. Let's see, you asked me ... what?

CASH: Getting away from it all ...

WAYLON: Getting away from it all. Well ...

CASH: You and Jessi and Shooter ...

WAYLON: Well, right here, right now, at this farm.

CASH: As soon as I leave ...

WAYLON: No, you're fine. You belong.

CASH: You know what getting away from it all is for me? The same thing exactly. This place here. You were talking about ghosts a while ago. Well, this house was built in 1847 by Captain Joseph Weems who was a hero in the Mexican War, and in 1862 when the South handed over Nashville to the Yankees by Mayor Cheatham ... Cheatham County is named after him ... then the Yankees pillaged all this area, and old man Weems, sitting on the front porch, shot two Yankee soldiers. Right here in this yard! Killed two Yankees right here in this yard!

WAYLON: You know, I've got my metal detector here with me.

CASH: You'll find such things. I found a broad axe and a lot of things, tools, around on the back of that side where the ground's high. There used to be something there, I don't know what it was.

WAYLON: I'm gonna get it out tomorrow and get out there and look, see what I can find. I'll split it with you.

CASH: Alright. You say your favorite Grand Ole Opry performer is Merv Griffin?

WAYLON: No ....

CASH: That's what you said.

WAYLON: No. I'll tell you what. I talked to Burt Reynolds last night, and I got to use that line. I haven't been able to use that line at all. I said, "Hey, you're my favorite actor and my favorite singer is Merv Griffin." It got quiet on the other end of the line, you know, for a minute. You know a guy that works with us, an old friend, Mac ... boy, I've been dropping names here ... but Jim Garner, we were doing a TV show with him, and Jim was sitting in the living room, and Mac walked

in, and said, "Hey, I'd like to meet you," he said. "My favorite singer is Merv Griffin, and you're my favorite actor." I like to died, Man! We recorded a song, we produced ... Ma and Richie produced a record on old Jim Garner.

CASH: I talked to you the day you were doing it. What did he record?

WAYLON: Huh?

CASH: What did he record?

WAYLON: A thing called *I'll Find it When I Can*. The other side is called *Some of Them Knots Won't Stay Tied*.

CASH: Hmmm ... sounds good.

WAYLON: They keep coming untied ... he sings good. You know what? The reason he loves music? I was out at his house in L.A. and he has these ... what we call guitar pullin'. You know, like out at your house when everyone gets together. Well, I was watching old Jim, you know, like there was a bunch of us like Alex Harvey and me and Billy Burnette, and he was just kinda floating around, you know, kind of like easin' around, to see if everyone was alright, but he loves that music so, he gets into that music so much, and on a TV show I got him to sing, and he sang harmony with me ... cause in his pickup, or in his van, when he's riding around, he listens to all these records. He sings the harmony with all these people. I said, "Well hell, why don't you cut a record?" 'Cause his voice is so distinct. I mean, like when anybody hears you talk or hears me talk, they know who it is, and I can hear him talk, and I know exactly who it is. And when I hear him sing, like I said, man, I've heard that voice before ....

CASH: I'd like to meet him sometime. I never have met him.

WAYLON: He'd like to meet you, too. Man, he's really a great person.

CASH: He's sure a fine actor.

WAYLON: That he is, Hoss, and he's so natural, man, and he's got the greatest sense of humor I ever saw. The first time he ever heard himself, like when we put the track down ... he was kinda in a hurry, and he wanted to put down a track and sing with it. Well, he'd never done that. When you go in a studio, you put on headphones to sing over the music, to do that takes a few years. It takes awhile to get used to it. Like when they first hear themselves, they hear themselves from inside, more or less, you know. Your voice sounds a lot smoother, and a lot bigger and everything, and when you hear yourself for the first time over a tape recorder, it ain't what you think it is. You just don't believe it's you. Well, I was out in the bus when he did that at the studio. He came out and said, "Now, our friendship is stable, our friendship will be forever, but I'm fixing to try and let you out of this deal," he said. "I just heard myself singing." And I said, "Trust me," which in Hollywood, ain't a good word.

CASH: Speaking of trust, how far do you trust record company executives?

WAYLON: Is there any way you can? How long will it be before you can trust one? That should be the question. I look at record companies and corporations. The thing is, there's no human element there. They do their job. They're paid to do a job. They're paid to take care of business for the record company. That's one of the main problems that I always had dealing with a record company. Nashville, I think is where we got hurt a lot. You can't say, man they're bad ... but the people there are country people and, you know, they really do love you, but you know, they work for the other company. You just have to meet it on a business basis ... like the nine to five ... or whatever it is ... let them take care of business. And later on you can hang out and have a good time. But nine to five, it's business. You should keep it that way, too. I learned that ... last week I think I finally figured that out.

CASH: Besides George Jones, of course, who do you consider a great country singer?

WAYLON: You're a great country singer. I mean you are ... the people that are stylists, like you would try to imitate somebody, John, and you'd sound like John trying to imitate somebody.

CASH: The same with you. You sound like Waylon trying to imitate somebody.

WAYLON: And that's the way it is. George is the same way. I just like music. George Jones ... everybody loves him ... and

I'm sitting right here, and I'm thinking about a thousand of them at one time. I tell you who I love to hear sing is Tony Joe White.

CASH: I do, too. You know who else I like is Joe Sun.

WAYLON: Yeah, Joe's good. Yeah, there's a song . . .

CASH: *Old Flames Can't Hold a Candle to You* . . .

WAYLON: Don't bring that up to me. I had that song, and didn't cut it.

CASH: I did, too. June and I still sing it. You know who else I think is good is John Anderson. Heard his records?

WAYLON: No, I thought he was running for President.

CASH: You're a song stylist, and every time a great stylist like yourself comes along, the business, all of it, goes up. Business gets good and what this business needs is more people doing it the way they feel it instead of trying to stay in some bag somewhere. I've always believed that. Do it the way you feel it, and you're gonna be rewarded for it.

WAYLON: I think we helped . . . me and you. You know, when we recorded together . . . I think we did much for the music business. It's like everybody's doing it now. I tell you what, the music business like has a tendency of putting us against each other, and in competition with one another, and we're really not. No, I'm not competing with anybody.

CASH: Not if you're doing your own thing. You're not in competition with anybody.

WAYLON: I'm a fan of music. I love music. I can't put a label on it, on the kind of music that I like. I love all kinds of music. Like if it's done good. I can't tell you what makes this country, what makes this pop. The only thing that I can ever relate to is how they can ever put a label on it, and where they put the label on it. If you put Roy Acuff and The Smokey Mountain Boys on record, 24 track, playing *Wabash Cannonball*, and you take The Smokey Mountain Boys off, and you put Henry Mancini on there with Roy's voice, you still got Roy Acuff singing *Wabash Cannonball*. I don't give a damn what Mancini does, because that's what our music is. It is itself.

CASH: Roy's gonna sing it the same way.

WAYLON: Exactly. That's why I've never been able to get behind labels.

CASH: Remember when I started in '56? I came to Nashville to the Grand Ole Opry. Jim Denny was the manager, and I came up from that bunch of Memphis rebels with sideburns. Jim Denny . . . it took two hours to get to see him. I sat there two hours waiting for him. Finally, he sat down and looked across the room at me, and says, "What makes you think you belong on the Grand Ole Opry?" I started not to answer, I started to walk out, but I finally said, "I got a song I wrote called *Folsom Prison Blues*. It's #2 this week in the country best sellers, and I really think the Grand Ole Opry fans would like to hear me sing it." And he said, "You're on." And there's a few of them took me in the Nashville community, and a few of them didn't, and a lot of them never figured out what to do with me. But it was a hard time, even for me. The word *Outlaw* hadn't been invented then, but it was like I didn't belong.

WAYLON: Jim Denny's no longer with us, but if he was sitting right here with us, I'd have to say that some people are very suspicious of change and they're very slow to change . . . and Nashville has had an old guard . . . I'm afraid that maybe like . . . instead of being protective as much is like . . . a . . . possessive . . . .

CASH: Exclusive?

WAYLON: Yeah. Like when I want to do songs . . . one of them in particular was *You Beat All I Ever Saw*. They said, "You gotta change some of it," you know like this here, and this here. "We know what that song meant to you, you know," but they said . . . "nobody'd understand you." And actually that's kind of sellin' your country people short, because a lot of times you understand through feeling instead of hearing.

CASH: There's no way that they're gonna get in our dream, and they really should accept us

Photograph Johnny Cash

for what we are and believe that we do feel what we do.

WAYLON: Well, I got a pet peeve about that. The record company executives, you know the ones that really are in control, you play them a tune, you know when they hear it, they sit there and pat their foot to the wrong damn beat, and then when it gets through, they'll say, "That's got a snappy little rhythm to it, hasn't it?" They sit there and like . . . judge . . . they say that's good or that's bad. You're better off to say he wore a black suit, his shirt was kinda off white this time. I told one of them that, and he said, "Well, we'd look pretty stupid if I sat there criticizing the way you look," and I said, "Not half as stupid as you look when you're trying to criticize the way we do our music," because really it's a feeling thing, man. I don't see how anybody can criticize cause I don't know how I'm gonna do it from time to time, I do it by feel.

CASH: I've seen your hands on *The Dukes of Hazzard*, and I just wonder how much do your hands charge for a network TV appearance?

WAYLON: I get a lot more for my hands than I ever did for my damn face. I'll tell you, I'm afraid to let 'em see my face, afraid they'll dock me.

CASH: Next question. Would you please say a few words about how you feel about anything?

WAYLON: Anything? I'll tell you what. The worst I ever had was wonderful, John.

CASH: The editor of *Country Music Magazine* wanted me to ask you some serious questions about country music, but I can't think of any, can you?

WAYLON: Not one. Well, the only serious thing I can think about is, Daniels has not lost a pound. Charlie Daniels has not lost one pound. His fiddle gained four ounces; his guitar lost a lot, though.

CASH: A lot of people in country music would have liked to have been born under the sign of Hank Williams. What sign were you born under?

WAYLON: Asparagus.

CASH: Do you think Bocephus (Hank Williams, Jr.) acts any different since he fell off of that mountain?

WAYLON: Yeah, he sure does. Cause you know what, when he fell off of the mountain . . . I think you're the one who broke the news to him, too . . . he found out that he was adopted, and his parents were from Vermont.

CASH: No . . . I went to see him in the hospital in Montana when he was in the hospital after he fell off. I tell you I was in shock because he scared me the way he looked. I didn't think he was gonna make it, and I knew he knew how bad he looked, you know. How bad he was hurt. His head had been busted open, and I sat down there beside him, and I could see one eye under that bandage and I said, "Bocephus, I'll tell you what, son, you're gonna have to kiss that right eye goodbye, cause it's gone," and he said, "Don't make me laugh. Don't make me laugh, it hurts."

WAYLON: A serious note on that though . . . he is different.

CASH: Of course he is.

WAYLON: I mean like . . . he's such a man, you know, like he's still the same old cut up, but . . .

CASH: I know. All that pain gives you compassion . . . patience. He is a different man, but he's a better man.

WAYLON: I'm not telling anything out of school, but like he learned a lot about his dad. He was four years old when his dad died, and he didn't know him. But what do you call it . . . contacting? In his own way, he made contact with his father.

CASH: I can tell that in the things he's written since then.

WAYLON: Yeah, really.

CASH: Do you have any tattoos?

WAYLON: Not one. I got some operation scar, but I forget where it's at.

CASH: Do you have any *other* tattoos?

WAYLON: Well, the one . . .

CASH: Let me see. What did Jessi say in the recovery room after your son was born and somebody said, Johnny Cash is here?

WAYLON: Well, no, it was during the time the baby was being born when this little intern comes there and said, "John wants you to know that he's here." And you was late getting there. The baby's being born and he said, "Mr. Cash said to tell you he's here," and she said, "Would somebody give that boy a dime so he can call somebody that gives a shit, because I'm trying to have a baby."

CASH: June Carter said she knew Hank Williams personally. Have you ever met anybody who can actually prove they saw him alive?

WAYLON: No, but Audrey Williams told me one time she saw him alseep.

CASH: Really?

WAYLON: And I didn't think he did that.

CASH: Hey, you and Willie were really, now let's face it, an

Cash thinks about the glitter and glamour of journalism.

ugly duet. You sounded good, but you're ugly, and I wonder, have you ever thought of singing with Jessi Colter?

WAYLON: Yeah, but I know people would judge us. You know, really, that poor little ugly thing. She just barely can sing.

CASH: What kind of shampoo do you use?

WAYLON: Oh, let's see. I think it's called *wire*.

CASH: Wire shampoo?

WAYLON: Yeah, look at my hair. Look at that wire. I just use the same old stuff that's in it, that ole gooey stuff.

CASH: If you were a DJ, whose records would you be playing? Would you play Waylon Jennings?

WAYLON: I've always been an individual. I imagine I would . . . be the only one playing them.

CASH: Where do you think country music is going? That's a question all the interviewers ask me, and I thought you might have a different answer. I never could come up with one.

WAYLON: I can't either. Let's see. Well, I'll tell you what, the high gear is out and neutral is all we got, Hoss. I don't know where it's going. I'll tell you where it's going . . . 'bout wherever it wants to, I guess.

CASH: What did you do with my black leather vest that I loaned you in 1966?

WAYLON: I met a man that had no shirt, and I gave it to him.

CASH: In the movie that you've been doing, they say you're a very good actor. Do you know the occupation of the man who died in a pile of cow manure inside a flaming barn after killing President Lincoln?

WAYLON: An actor.

CASH: Can you swim?

WAYLON: No.

CASH: Are you right legged?

WAYLON: I'm working on it.

CASH: Do you have a good side and a bad side, and if you take a picture with Jessi, which side do you make her stand on?

WAYLON: Under.

CASH: Where did the name Waylon come from?

WAYLON: From Wade and Gaylon.

CASH: Wade and Gaylon? Who's that?

WAYLON: Yeah, that's true. My grandmother, when she was young, her boyfriend's name was Wade and I was their first grandchild. She wanted to name me Wade, and Mama wanted to name me Gaylon, and Daddy wanted me to have W.A. for initials cause it's a traditional thing . . so to make this interesting story . . . it became Waylon. It was *Wayland* originally and then my mother and dad . . . like they're Church of Christ, and there's a college in Plainview, Texas, which is sixty miles away from my home town, and it's Wayland College and it's a Baptist college. And now you know why I spell it Waylon. Mama changed that.

CASH: Do you think Kris is gonna stay straightened up, if he is straightened up now?

WAYLON: Kris who?

CASH: Kristofferson!

WAYLON: Hey, let me tell you something, Hoss. Kris is too slow to straighten up.

CASH: I have a Peterbilt truck. Who built yours?

WAYLON: I almost got a divorce over that.

CASH: Over what?

WAYLON: Me and you getting in the Peterbilt truck business. Jessi thought that we were . . . building dirty toys, I think.

CASH: Oh, *really*?

CASH: No, Jessi. We'll leave that right in there. You know who is in that business with us, don't you? Barbara Mandrell.

WAYLON: Is that right? God Almighty!

CASH: Owns a part of that distributorship that we've got.

WAYLON: That's kinda kinky for a girl.

CASH: Well, actually, I think her husband bought it. I'm not sure. Let's make believe it's her, though, alright?

WAYLON: Alright. She's a good looking moose.

CASH: Isn't she?

WAYLON: Let me get some cigarettes. Wanta stop?

CASH: I've asked my questions, you can ask me some now ... no, I've got one more. I know you're in a position of influence. Anybody who gets to be where we are can influence some people in all walks of life, young and old, one way or another. Not that it's that powerful influence, sometimes it is, sometimes it isn't. But somebody as popular as you are, and as important a person as you are, has an influence that you hold or sway over people. Sometimes I want to shuck that responsibility and just take my guitar and go sing my songs, and say I don't want that burden, but we can't shuck it, we've got it. I wonder, do you realize the influence you have over especially young people?

WAYLON: Yeah, I do. As an example, *Dukes of Hazzard* is a show that children like. Little kids love that show. Now all in all that show, to sit down and watch it, it is pretty crazy. So, when I first saw that, I realized that kids are gonna like that because they're just crazy about old John, you know, Bo Duke. But my records, too, everywhere I go, I can tell when I'm on or off base with children, and, like, children are honest, man, and they'll tell you and let you know. And little kids like my records, they trust me, and they like me. I was busted on a drug charge awhile back, and that worried me really bad for one reason. They made so much out of it, never really ever found anything. They finally had to drop the charges, which is neither here nor there. But I worried about the influence it had on kids. I've always wanted to say, and I do want to say, that drugs are wrong, they're bad, and for kids, the worst thing in the world. I think if we ever owe anything to anybody in this business, I've always said, you owe them a good performance. Grownups are gonna think what they want to think. The image I have sometimes is like a big, bad boy and you, too. I know you're a good person, and you're not a mean person. You never intentionally, and I don't either, have done anything mean to anybody. But children, we do owe them. When it was all over this country, news about me, the drug charges, and I asked them, I said when they heard that, what was their reaction and they didn't listen. They didn't listen. There's something there and I don't exactly know what it is, but I love kids, really, and maybe they're returnin' it. I wanna do an album ... I wanna find the songs ... and you and I could do it together. I want to talk ... to sing to them ... sing an album for children. I want to do it. I can get down on a level with any of them. I mean, like me and John Carter. Me and him start arguing ... I can argue with kids of any age. I talk to him on my level, and he digs it.

CASH: Yeah, kids love you.

WAYLON: I wanna sing to them. They're little people, and you don't baby talk them. We are the ones that baby talk, they don't. Let's do an album for kids. I want to talk to them about the way it was when I was a kid. I want to do an album for them, you know like I do very little, if any, cussin', and if I do, I slip. I don't think cussin' is a big shot. I think we should remember that if they're gonna look to you as something, as an example, now that's the example that we should worry about ... what we do to kids.

CASH: A doctor told me that he had been through a drug cure himself at a doctor's hospital. He says if you have ever been chemically controlled for any length of time, you're gonna always be prone to want chemicals to control your moods, to raise them and lower them. He said the first thing don't ever be ashamed of it, don't be ashamed because that brings you down, and that takes strength away from you right then. What makes me proud of you, you're not ashamed of any of that crap, that publicity and all that because there was no big deal. You were still the same guy that day as you are today, or you were the day before. You know, and that's what kids see. Like you're talking about the wisdom and the visions of kids, they can see that in a person, so they read somewhere something bad about you in the paper that don't make you bad. Kids see the truth in you.

WAYLON: They have faith in you.

"I think George Jones is getting fat now."

"He can't get any uglier, so maybe he is."

CASH: But you and I both will always be wanting to control our moods chemically, and every day that we don't, then we get a plus marked up for us, 'cause we're tough.

WAYLON: What that doctor just said, I've always believed that. It's a day to day battle. Back in my home town, there's a lady, and I was visiting one time, you know back when they used to have these uppers that we used to take called *Old Yellers*, they were like stimulants. Well, this woman was visiting my mom in my home town and she said, "There's a new doctor in town, and I was so run down. I was gaining weight, and he gave me the most wonderful miracle drug" and she showed me the bottle she had of them, and I looked around at one of the guys and said, "Them's *Old Yellers*" and I had some in my pocket, and I showed her and I said, "Lady, you know what you're doing, this doctor's getting you strung out here." I have to work things in from inside out. I have to figure it out and change my own way around, but as far as kids, I've said, and I'll say it forever, if I had my life to do all over, I'd never do anything to my body that's artificial.

CASH: It makes us something we're not.

WAYLON: Your body has all the strength that you ever will need. It's actually a weakness ... drugs are ... and that's what I've always said, and kids are pretty understanding. They're a lot smarter than we give them credit for.

CASH: You know it doesn't take them long to figure that out for themselves. They take them because it feels so good. There's no denying the fact that the drugs make you feel good. So you think, how could this be wrong if it feels so good. But in my case, you know what happened to me. Deception set in. Instead of me taking the pills, the pills started taking me, like an old alcoholic drinks so long out of the bottle, then the bottle starts drinking out of him.

WAYLON: I swear ... it gets to a point after awhile that I could take a button, and get the same effect from it. I swear.

CASH: Exactly.

WAYLON: As far as the children are concerned like, uh, we guide them. But as for teaching children, we teach them all ... through our own insecurities in search for a fountain of youth. I think, too, we try to hold on to them too long. There's a poem that says it better than anything I think. It goes: *We say "I raised you, you owe me something for that."* Well, that's not true, man. We owe them. My little boy, and your little boy, we're well paid for the comfort they give us through all our lives. You see the people that have no children, and see how sad they are, how bad they want them. What worked for us in our younger days don't necessarily work for them. You know. What was wrong in our day, it turns out sometimes to be right and work for kids in their day. We hang on to them. I told my daughter when she got married, the old boy she married ... he's a good boy ... which was awful hard for me to figure out, but I told him ... I said ... "O.K., you're married, but you be good to her, and if you ever treat her wrong or do anything wrong to her, there ain't a hole you can hide in this world. I'll find you and bust your head, boy." Another thing we did ... as a wedding gift, we got them an apartment. That apartment is not a mile from our house, and I finally had to tell her ... I said, "Jennie, what you gotta figure out is a way to tell me and your mama to butt out," I said. "Because we're really wrong. That apartment wasn't no accident," I said, "it was all planned. You got a good man. Every time you want something, I go buy it, instead of letting him get it

for you. He's taking that awful good." I said, "Really he's had a hard row to hoe, because he knows if he felt like he was out of line with you at all, he can't even discuss anything or disagree around Jessi and me . . . so we're always here to help, but our problem is we don't know where helping and interfering . . ." I said, "You're gonna have to be the judge of that and tell us when to butt out." We went in the house after I had the talk with her, and just as we got in there, she picked up, her little baby, and Jessi turned to her and said, "You're holding that baby wrong." And I looked at Jennie and I said, "I rest my case."

Grownups all have a tendency to think that the children . . . kids don't know anything. Like . . . we try to keep them children when they're thirty-five and forty years old, and they're smarter than we are.

CASH: They're more sensitive. They've heard and seen more.

WAYLON: The influence, like you say, that we have over children, that goes back to the younger ones. Yes, the things that we do that are not necessarily right, and if they could just overlook our weaknesses, cause . . . you know there wasn't but one John Wayne.

CASH: They don't expect us to be perfect, but I'm like you. I'm very conscious of the fact that we do have an influence, but we can't let that regulate and govern what we are and what we do. We've still got to do our own thing, our own way, and my religion is part of that.

WAYLON: I just every once in awhile like to have this opportunity to tell them that I'm me. I'm a person. I try to be as good as I can, but I'm gonna do things that are bad, and if they can overlook that for me, and for God's sake, don't take that as something that I'm saying they should do. What I'm saying that they should do, is do the best they can, you know, and be good to people, and help one another cause that's not being a goody-goody two-shoes to help somebody. When you help somebody, you do it cause you're supposed to.

WAYLON: Let me ask you a question, John, O.K.? Now, how long was you in the Navy?

CASH: I was in the Air Force twenty years from 1950 until 1954.

WAYLON: You know, you saw the thing I put in *Cashbox* about you?

CASH: Yeah, I really appreciated that.

WAYLON: I love you, man, really, you're one of my heroes, and you always have been. I thought about things, and you know how I felt about you. What I put in there was congratulations in my own way. John, you and I, like we used to live together, and we've been brothers, I mean, we are, as much like any brother I could ever have and more in some ways.

CASH: I feel the same way. You're one of the most sensitive, talented people in the world.

WAYLON: There's times when I know that we should talk together, and it never has failed that when I know, I say, well, I'll talk to John and either you've got something wrong, or I have. I've said that to Jessi, there's something wrong, I think maybe I oughta talk to John. But back to that anniversary thing. I put this in the *Cashbox* on your twenty-fifth anniversary, and I'm not explaining to you, maybe I'm explaining to some people else, cause you knew what I was doing. Anyway it says "twenty-five years ain't shit, wait until you get in the music business". But anyway, cause I thought there was no way I could ever say what I wanted to say to honor you, cause me and you . . .

CASH: I understand, I understand.

WAYLON: Well, the thing is . . . you've been twenty-five years in the music business.

CASH: Yes.

WAYLON: You started in . . .

CASH: '55.

"When I arrived at Waylon's hideout, I found the ole outlaw taking a nap."

WAYLON: You know what? I was reading the other day about the Memphis thing. You and Elvis, Elvis and let's see, well, well, there was Carl Perkins, Jerry Lee Lewis, I mean, there was a thing come from out of there like, like you was talking about the *outlaw* thing the other day . . . and you accept this thing . . . you all got acceptances and what you created there was a thing, an individual thing in the country music field. This was what Jim Denny, I think, was a little bit worried about, is because they didn't call you country right at first. You know what I mean, you've always been like Johnny Cash Music. It's been like Kristofferson Music. We was one that came along after that. You know what I mean? I always loved the way you did your music 'cause you've come with ideas like the uh . . . **Blood, Sweat and Tears.**

CASH: Concept albums.

WAYLON: Concept albums, and then like when you used horns, that was taboo in our business, although even Jimmie Rodgers, you remember, did all those songs with those horns, back then, but they forgot all that stuff. They keep saying after you go over this line . . . you're over boundaries, that's not country. You know if you do this, that ain't country, and if you use a minor chord, but when you did your music, like when you came to Nashville . . . Luther's guitar. I think of Luther regularly, cause Luther, to me, if we was sitting in a room, I was sitting in a room with him, he'd ask me to play something and the smile Luther would give you. When he laughed or something in approval, there ain't two more country boys than me and Luther was.

CASH: Luther always had a good word for everybody.

WAYLON: Did you ever have any trouble with the disc jockeys, like when Mr. Denny, he was hesitant, but did you have any trouble with the disc jockeys playing your records?

CASH: No, I can't remember disc jockey resistance, but right maybe up front a little program manager resistance, but disc jockeys get all these records in, you know, hundreds a week, and they're all sounding the same, they had the same sound on them, and I come along with *Boom-Chicka, Boom-Chicka, Boom-Chicka*, you know, and it's different and I started getting requests. I never had any disc jockey resistance, but right down through the years I had resistance from people in other positions with influence in the music business, but never disc jockey resistance, and I never had a fan throw a record back at me. They didn't buy a lot of them, but they didn't throw any back.

It's back to what I was talking about. It's song stylists like yourself. People like you that keep the business alive. Doing it your own way, because you're doing it the way you're feeling it, not because somebody's saying, Waylon, stay in the boundary right here. You're doing it the way you're feeling it. You couldn't care less about boundaries and bags.

WAYLON: Another thing, too, you moved to L.A. You know that's what I mean. I'll show you some examples. That's ruined some careers, you know, but it didn't ruin yours. Like you were above the bagged music business. Remember when Lefty Frizzell moved out there? Lefty just dropped off to nothing after that. But another thing, too, you had your manager, and your whole booking thing, you didn't go through the booking agency things. There was a time then ... there's a road of no return. They call it that. They put Hank on, they put you on it, too, and they did me, but it never worked. They said you were a bad image for the country music fan. I can remember when it was going on.

CASH: Uh-huh. You were right there. You know, a lot of them wrote me off, you know. But I wouldn't stay wrote off. Like alot of them wrote you off a couple or three years ago. But in fact, you're stronger than you've ever been.

WAYLON: We were talking about the drug thing a little while ago. You know we had a hard schedule, you had a hard schedule, you know. You finally get to where the drugs are ruling you instead of helping somebody. It automatically ... I think they gotta remember trying to help somebody in that position, the worst thing you can do is to try to write them off ... and the most defensive person in the world is the person who has a problem and is trying to survive, and trying to defend himself. I know like with you, like you and I, a lot of people don't understand but you remember when we lived together, now there weren't two worse liars in the whole world than me and you were ... hiding our dope from each other. I never gave you any drugs, and you never gave me any ... in fact, we'd sit there and lie to each other about taking them.

CASH: But you know, one thing I've found out about friends and drugs, is that one or two good solid friends to hold on to when you're having a hard time will pull you through, and the worst thing a friend can do, like I've had happen, is turn their backs on me, when I was really down. Claim to be my friend for years, then turn their back on me when I was down. I managed to get those people out of my life when I came back around to being alright because you can't look them in the face after that.

WAYLON: You know one of the hard things that I had to do ... George Jones is now doing good. George had his problems, you know, like ... and you and I ... and we talked about it one time, and we both were trying to help him, and finally, I had to help. He gave me his word that he would, and he said, "I'll give you my word as a friend and a man, and I have things to do today, but I'll come back tomorrow, and we'll go." And George won't mind, I don't think, me telling this. He broke his word to me, and so what I did ... it was hard to do ... I wouldn't see him, and I wouldn't talk to him, because it was a part. Like I saw George was in trouble and having problems, but I knew there was a thing about him, there was an honor and a thing about the man that he knew that he broke his word. And if I'd went ahead and talked with him and let him get by with that ... it wouldn't have helped. But finally, he defended himself to our friends, and things like that, then, all of a sudden, though, he went into a hospital.

CASH: Yeah ... you know about the same time I experienced the same thing with him. He broke his word to me. He was going with me the next day. I was going to take him and put him in a place. I was going to stay there with him, but he knew that I knew he couldn't help it. He couldn't, he had to break. He couldn't go with me to be talk to George about going for put in a hospital someplace, and I knew that night when he walked out. He said, "I'm gonna get my clothes, and I'll be back in an hour." I smiled and said, "Good luck, George."

WAYLON: He was supposed to meet you at the studio.

CASH: I knew that he wasn't coming back, but he knew that I knew that he wasn't coming back. But I knew that he was gonna do it his way.

WAYLON: I think he's getting fat now.

CASH: Yeah, probably is. He can't get any uglier, so maybe he is.

WAYLON: Hey, listen ... I'll tell you. Now let me ask you this here, now what do you think of the music business now? What do you think of it and the way things are? I'm not going to ask you where it's going to now, but what do you think like, in the music business and the people in control. Do you think that our music business is in good shape?

CASH: Yes, I think it's in very good shape. I think that as more young artists come along, if they've got the guts to do it their own way, and forget about criticism and go on and do it your own way, keep your musical integrity is where it's all at. Do it the way you feel it, and not the way somebody tries to influence you to do it. So long as we got some song stylists, that are bearing the banners in our business, it's gonna be a great business like it always has been.

WAYLON: The main thing is being yourself.

CASH: Back to the '30s, we had some song stylists then: Delmore Brothers, Jimmie Rodgers, these are real stylists. You think of them, and you've got 'em in your mind. You got a picture of them in your mind. They had *style* and I think we've got a few people around that are gonna do that.

WAYLON: I'll tell you what let's do. We'll work it from here. I got an idea for an album. Let's do an album together ... like Jimmie Rodgers ...

CASH: O.K.

WAYLON: You know, like a Jimmie Rodgers album. I'd like to try that.

CASH: O.K., let's get our guns and go talk to the record executives.

WAYLON: You got it.

CASH: O.K. ■

The Outlaw and the Interviewer near the hideout, ready to meet the record executives.

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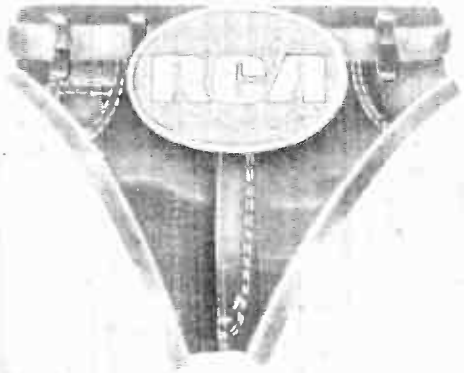

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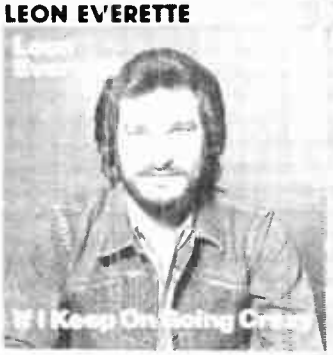

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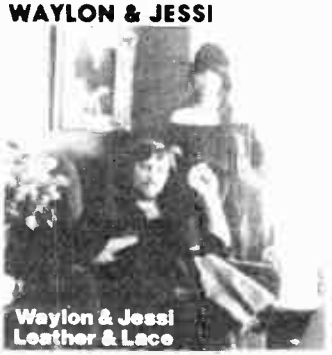

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Jeanne Pruett

By Laura Eipper Hill

Jeanne Pruett looked over the country music "fans" gathered on the mock-up Grand Ole Opry set and sniffed.

"This doesn't look like any Opry audience *I* ever saw," she said, noting the abundance of gingham ruffles, string ties and bandanas adorning the group of extras hired for the segment of *One Life to Live* on which she was appearing with Bill Anderson. Completely at home on the giant ABC-TV sound stage, she strode over to the actors and, friendly but purposeful, re-arranged the outfits a costumer had spent hours before putting together.

"You know, chief," she drawled to the show's producer, "Country music is a class act. That's the way it should look on the show."

Months later, Jeanne sat at the desk in her Nashville office and laughed as she recalled the incident.

"You know, a friend of mine once said to me, 'You don't ever have to wonder where you stand with Jeanne Pruett, because she'll *tell* you.' I guess I do have a tendency to say exactly what's on my mind, regardless of the consequences, but I'll tell you something. You sure save a whole lot of time being frank and honest."

Honesty, she's the first to agree, can be an expensive indulgence for an entertainer. It has cost her plenty in the past and earned her a reputation as one of country music's most outspoken stars. But in the long run, Jeanne feels, her uncompromising insistence on honesty—doing what she likes, the way she likes it, both professionally and personally—has paid off.

It's a hard point to argue. In less than a year from the time she signed with the almost unknown IBC Records in 1979, Jeanne Pruett reversed a career slump with a string of hit records simply by persisting in doing what she wanted: straight, down to earth country music. No frills, no crossover appeal, just simple country songs, sung in her Appalachian-flavored voice, more kin to Emmylou Harris in tone than Crystal Gayle.

In her mid-40s, she's better looking now than ever, possessed of an impeccable figure, masses of chestnut hair, a casually chic style in clothes, and a sophisticated confidence that smacks just enough of the country to be charming without being hokey.

She's a class act, and at a time in life when other country music stars are looking at the downhill stretch in their careers, Jeanne Pruett is watching her fortunes enjoy a rapid rise.

"I don't know why it's happened, really," she said of her 1980 comeback that ended the lull following her hit, *Satin Sheets*, in 1974. "I think that maybe the Jeanne Pruetts in this business are hitting it again now because they stuck to what they did best and just kept doing it until people listened."

Call it stubbornness, or country common sense, or singleminded patience—that attitude *is* Jeanne Pruett. And it's something she's cultivated for years in a business where quick bucks and even quicker careers are becoming the norm.

Raised on a farm in Alabama, Jeanne's first involvement with music was as a devoted listener, a fan of such greats as Hank Williams, Lefty Frizzell and Ernest Tubb.

It was only years after she left Pell City and came to Nashville as the wife of picker Jack Pruett that her interest became professional. In the meantime, while Jack traveled with Marty Robbins' band, Jeanne raised two children, Jack Jr. and daughter Jael, tended the garden, cooked and kept house while she dabbled at songwriting. When the kids were older, she approached Robbins with a few of her tunes and he cut one from the first batch. At Robbins' encouragement, she cut demonstration tapes of some of her material and landed a contract with RCA, where she recorded three singles in 1963 and 1964 before moving on to Decca Records.

Already an acknowledged success as a songwriter (her tunes had been recorded by Robbins, Tammy Wynette, Conway Twitty, Nat Stuckey and others), it took another few go-rounds to establish herself as a recording star.

In 1971, with producer Walter Haynes, Jeanne finally hit it big, first with *Hold To My Unchanging Love*, then *Love Me*, (a Pruett tune Robbins hit with in 1966), *Call On Me* and *I Forgot More*. It was in 1973, however, that she recorded what was to become her theme song. *Satin Sheets*, an unknown song by an unknown songwriter, was no overnight success, but months after its release the tune hit the Number One spot on the record charts, stayed there for 18 weeks, and netted Jeanne four CMA award nominations.

Unfortunately, the momentum built up by *Satin Sheets* was wasted. Jeanne's straightforward country sound was lost on an industry caught up in the crossover craze that was to change the face of country music.

"My record company was busy building Olivia Newton-John and Elton John back then," she recalled with a wry smile. "In the process they got their Johns, but they lost the best country roster there ever could have been." Jeanne watched the departure of a score of her colleagues from MCA (formerly Decca) and decided that her future lay elsewhere. She wasn't about to become a pop singer and saw no place for her music in the label's plans. In 1976 she walked into the company's offices and

asked to be released from the last year-and-a-half of her contract.

"I'd gotten so exasperated with it all that I didn't want to wait around and see what happened next. I was tired of riding the back of the bus. They never followed up on *Satin Sheets* and I knew they never would."

From MCA, she spent a less than memorable year with Mercury Records, turning out *I'm A Woman*, which crept to the bottom of the charts and died.

to mind their first big triumph. *Sing Satin Sheets For Me*, may have been calculated, but it was sincere and it worked. A simple re-telling of a real life story—a broken hearted fan who had asked Jeanne to sing his ex-love's favorite tune (guess what?) over and over one night—the tune, Jeanne remembers, "wiped me out."

It also wiped out quite a few record buyers and disc jockeys. It scored respectably in the middle of the charts, but more importantly, re-established Jeanne as a

Jeanne and Bill Anderson appeared with Mary Gordon Murray and Wayne Massey on the ABC-TV series, "One Life To Live." ABC recreated the complete Opry stage for the two-day segment.

She refers to the months, then years, that followed *Satin Sheets* as "the interim period" and frankly admits they were less than happy ones.

"There's no slack time in an artist's life that doesn't leave him depressed, no matter what he tells you. I don't know why I wasn't more depressed than I was. I'm an optimistic person, though, and I was working steadily all that time. I always figured that the slack time, as far as recording went, was purely temporary."

In 1979, shortly after she learned that her contract with Mercury was not going to be renewed—to her relief—she was approached backstage at the Opry by a man from the then-unknown IBC Records label, who said the label was interested in her if she was free. "I looked at him and said, 'Well, that might be easier to accomplish than you think.' " An added incentive to joining a label that had, until then, come up with only one hit (*Cheaper Crude or No More Food*) was the knowledge that Walter Haynes had become a staff producer with the company.

Would the old Haynes-Pruett magic work again? They went into the studio to find out, and for their reunion Jeanne cannily chose a song she had written that called talent to be reckoned with. Her next single, another collaboration with Haynes, was *Back to Back*, a Top Ten hit, followed by *Temporarily Yours*, a Sonny Throckmorton tune that hit the Top Five.

Back in the game to stay, Jeanne says candidly that her rapid re-emergence left her "speechless, in retrospect," and at a bit of a loss about how to handle her new success. Well-organized, energetic and determined to see her career survive on her own terms, she had always handled all her own professional affairs. Last year, the pressure began to take its toll and out of "sheer, unadulterated exhaustion" she began to rethink things.

"I regrouped, stepped back and looked at it all. I'm proud of how far I've come on my own, but now it's time to turn some of it over to other people. It's like a corporation. You might run it while it's growing, but once it's successful you have to have other people to help you."

With Haynes in the studio, and old friend and associate John McMeen taking over booking and management chores, Jeanne feels she has the professional support she needs to consolidate her gains. She is quick to point out that another trusted ally is her husband, Jack.

"Jack's been with Marty for 24 years, and he understands my way of life because it's his way of life too. As far as a stable and happy home life, we've had that for 26 years because we put it first. We've shared everything, and he's been considerate of my feelings and my music. He takes pride in the fact that I really work at it, really try for excellence."

The end result of her new career plan, she says, is to let her concentrate on her music, "to go as far as it will take me, free from business hassles." She's writing prolifically now, and with a clearer idea of what she wants in her music.

"I'm more selective now . . . what I write about. Your tastes change as you grow and I find I'm choosier about what I let dominate my time. I try as much as anything else in my work to keep it simple. Sometimes writers tend to get above everybody else and that's wrong. Tom T. Hall once said that if you're not writing about things everyday people can understand, then you're not really writing. I feel the same way. I mean, how much better could you possibly say, 'I Can't Stop Loving You'?"

With the songs coming along at a gratifying clip, and a busier concert schedule than ever, Jeanne is ready to go. One small cloud looms on the horizon, a lingering dispute with IBC, who, beset with distribution problems, has inexplicably failed to release a new single in months. The situation is upsetting, but in true Pruett fashion, she is approaching it as "a temporary setback."

"You have to look at everything that way, I think. Nothing lasts forever, good or bad. My goal now is to make the best records I can in the next year, to make some real musical headway, and maybe win one of the major country music awards. But no matter what happens, as long as I've got enough breath in my body to sing and enough brains to write songs, I'll be here. The music business is going to have Jeanne Pruett around for a long time." ■

Roy Acuff with Jeanne backstage at the "real" Opry.

JOE SUN
Two and a Half Minutes From Number One

The paperback biography of the late film actor James Dean that lies on top of the portable TV in Joe Sun's large rented house on 17th Avenue South in Nashville is dog-eared from many readings. As the late afternoon sun sinks and the shadows outside the frosted windows deepen into a winter twilight, Sun picks up the book and thumbs through it again, recalling a recent drive he took down that same highway near Paso Robles, California, through the same intersection where James Dean, at age 24, was killed in an automobile accident on a late afternoon in September, 1955.

"It was the same time of day as it happened, man," Sun begins quietly as he moves restlessly around the large kitchen where dirty dishes are stacked in the sink and water for English tea quietly boils on the stove. "I was drivin' the van, and all the guys in the band were asleep. I even cranked the van up near 70, just about the same speed . . ." His voice grows soft. "It was spooky.

"Now I had always thought that the reason Dean didn't see that car (waiting to turn left at the intersection) was because the sun was in his eyes," he continues, his voice full of intense, quiet fascination. "But no *way*! There's no *way* he could have not seen that car! He saw it, but he didn't back down. He must've figured the guy wasn't going to try to make that turn in front of him. He must've been testing him. He must have figured he would have to stop. That was just the way Dean was, man! He was always pushing . . . always taking things to the *limits*."

Some people will tell you that Joe Sun has a reckless habit of pushing things to the limits himself. At age 37, with one big hit and a string of solid chart records behind him, including *Old Flames (Can't Hold A Candle To You)*, *Bombed Boozed And Busted*, *High And Dry*, *Blue Ribbon Blues*, and *Out of Your Mind*, he deliberately remains an outsider, curiously aloof from much of Nashville's music business. Suspended for the time being, somewhere between obscurity and superstardom, still waiting for "that one monster record that will pull it all

together," Sun is, as the saying goes, only two and half minutes (the length of your average hit song) away from Number One.

Even so, he refuses to play many of the music business "bullshit" games and make the kinds of artistic compromises that might shorten the distance to the top.

For instance, when it came time to record **Livin' On Honky Tonk Time**, his third album for Ovation Records, he argued and fought tooth and nail against the resistance of Ovation's executive staff for the unorthodox right to use his own road band, Shotgun, on the album rather than the much more experienced session musicians that he used on his first two LPs.

"These guys at the label are a bunch of trained people with trained ears," he explains. "They'd been listening to music for a long time, and they wanted it perfect. But I told them I didn't *care* if it was perfect, because everything I've ever heard in the beginning stages was raw. The first records that Presley or the Beatles or anybody did were raw. I just wanted to capture *our* sound, Shotgun's sound. I felt that the difference would give us an edge on the radio. And they [the label] finally got off my back and let us finish the damned project."

Similarly, Sun has refused to record potential hits—like *Ain't Got No Business (Doin' Business Today)*, which he turned down before it later became a hit for Razzy Bailey—because, "I'm not going to go in the studio and record a song that I don't personally believe in, a song that says something that I don't want to say. I mean, I have never had an experience where I had a woman at the house and had some heavy job to do, and I didn't do it because I wanted to stay home with her all day. I don't care if it was Raquel Welch! I've never done that, and I don't ever wanta do it.

"I mean, look what happened to Jeannie C. Riley," he continues, his voice rising emphatically. "She had a four million-selling record with *Harper Valley P.T.A.*, and then after that she took a helluva nose dive! I don't wanta end up like that, on a pedestal with a phony sounding record that I don't even believe in that's a hit, and I don't even know why I got there!"

On the countertop of the sink in Sun's kitchen there is another paperback book, this one a freshly-bought biography of Marlon Brando. Its glossy cover gleams in the fading sunlight.

"It's the same sort of 'Hollywood' trip, the same thing that guys like Dean and Brando were fighting when they hit town out there," Sun continues, glancing at the book and fixing himself a cup of tea to help ward off the sleepiness from having been out on the town until the early hours of the morning. "They wouldn't have nothin' to do with that shit! Because the same kinds of games they play out there are the same kinds they play in this town."

Joe Sun seems to thrive on the role of the outsider, the outspoken role of the iconoclast who insists upon doing it his own way or not at all. He seems to get his energy as an artist from the tension of staying intentionally distant from and slightly out of step with the surroundings in which he operates. He thrives on solitude and always appears alone in crowds.

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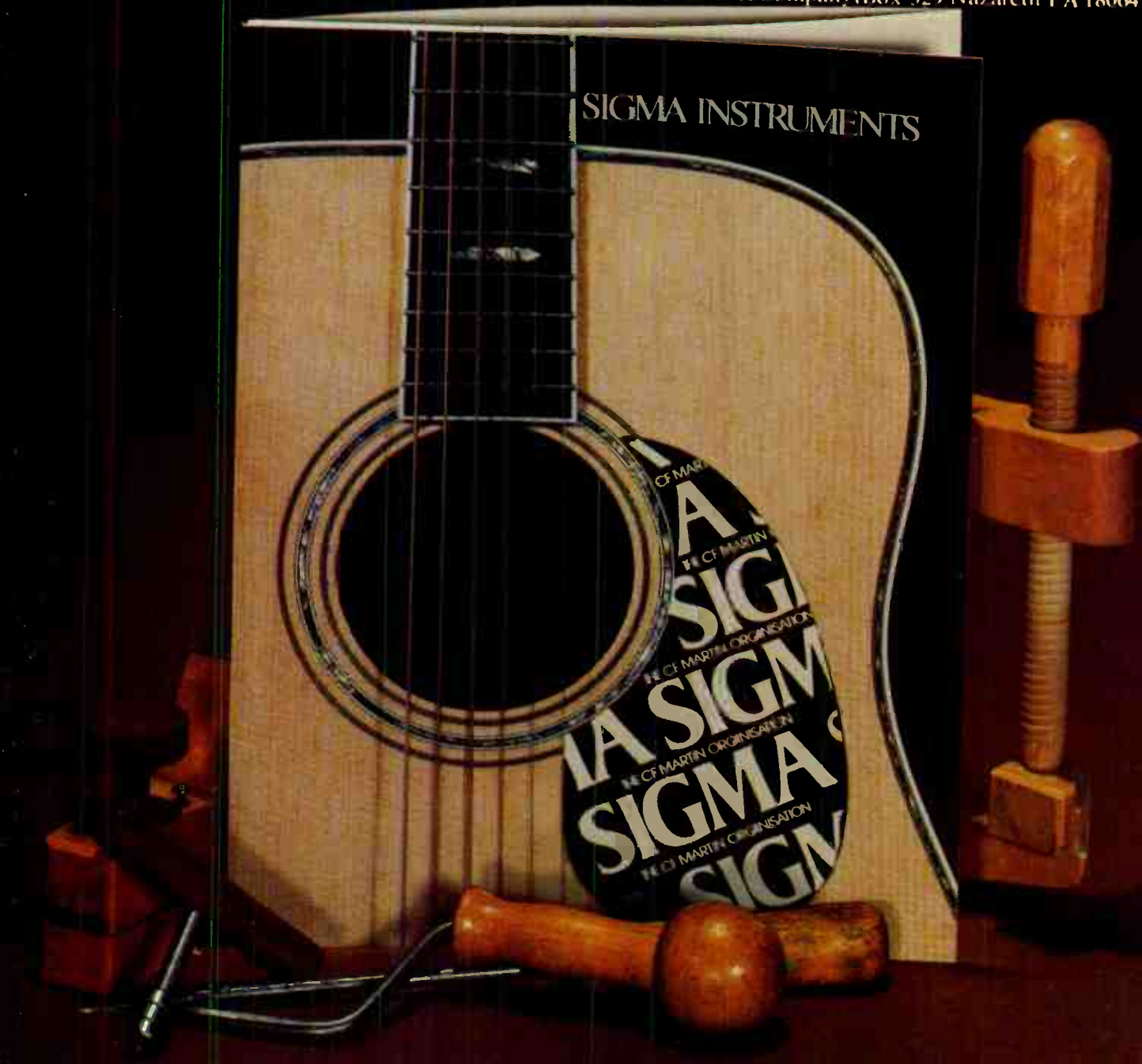

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His austere lifestyle is, in fact, reflected in the furnishings of the slightly run-down house on Music Row where he lives by himself. ("Eddie Rabbitt use'ta live here, and he had a pet monkey," Sun laughs. "And I'm still findin' monkey shit!") The paint on the woodwork is faded and peeled, as is the linoleum in the kitchen. The rooms are clean, but books, records, clothes and mementos are stacked haphazardly on tables and chairs. Sun's material possessions are few; he does not even own a stereo. Part of the dishevelment is, no doubt, due to the fact that his recent touring schedule has taken him to Europe and the western United States and, as we talk, he has only been home six days out of the past three-and-a-half months.

Sun has about him the lean and hungry look of someone who is making an intentional effort not to lose touch with the rhythm and vitality of the street, where he derived his original inspiration and energy. The beret that he wears makes him look a little like a Lower East Side holdover from New York's 1960s rock-poet era. On and off stage, he seldom strays far from his customary outfit of blue work shirt, leather vest, cowboy boots and blue jeans. In one ear, he sports a tiny rhinestone earring. As he rolls his own cigarette, he sits down at the kitchen table and recalls, with much laughter, the time his record label's Chicago headquarters sent $300 down to Nashville and told him and his band to "take this and go out and buy some nice clothes."

"So we did!" he roars. "Me and the band went out and bought us some new cowboy boots, new hats, new blue jeans!"

The quality that really sets Sun apart, however, is neither the way he dresses nor the curiously reserved and aloof manner with which he carries himself. Rather, it is his fine, deep blues-tinged singing voice. "I have people coming up to me all the time and sayin', 'Hey, what your music really is is blues *and* country,' " he shrugs. "They constantly say that, as opposed to saying 'country with a little bit of blues.' And that's fine with me! Whatever they wanta call it!"

It was that voice that made none other than Johnny Cash sit up and listen when he first heard Sun's version of *Old Flames* (the song was later recorded by Dolly Parton who also had a hit with it) on a jukebox one day. "Joe Sun is the greatest new talent I've heard in 20 years," Cash later commented in the liner notes he wrote for Sun's second Ovation LP, **Out Of Your Mind**. "If he continues to keep his individuality," Cash added, "he will soon be one of country music's biggest names. (*For more on this see Cash's interview with Waylon Jennings in this issue.—Ed*)

Having emerged as a recording artist at a more mature age than most, Sun seems doubly cautious about holding on to his individuality within an industry that is

notorious for conning up-and-coming recording artists into betraying their own musical instincts in favor of the latest hot-selling sound or gimmick. Sun is doubly cautious because he's seen it all happen before, and he's seen it from a lot of different angles.

In the course of his decade in Nashville, he's worked at various times as a disc jockey, a record promotion man (he promoted the Kendall's million-selling *Heaven's Just A Sin Away* into the Number One spot before later recording for the label himself), a designer of music advertisements and promotional brochures, a music magazine writer, a janitor, and a short-order cook. It seems that at one time or another, he had gotten around to doing just about everything in the music business . . . except what he really wanted to do.

"For a long time, very few people actually knew I sang," he admits. "Just a few people at the publishing companies that I used to write songs for and do demo records for. For a long time, it had gotten to the point that I was spacing myself out in so many different directions that I thought I'd never get around to doing what I actually came to town to do: make records. After several years, it all finally dawned on me one night that I'd been down here working at all these different things, and payin' my bills and eatin', but I wasn't getting any closer to doing what I really wanted to do.

"In fact," he admits, "I didn't even know if I *could* do what I wanted to do. I had watched these other cats make it from the top to the bottom. Like, when I first came to town, Larry Gatlin was out there singin' in a Holiday Inn. And I saw all these other guys out there *doing* it, and it was scary! I remember sayin' to myself, 'Hell, I don't even know if I *can* do this!' "

Sun had actually had his sights on a recording career for many years before he even set foot in Nashville in 1972. After finishing high school in his native Rochester, Minnesota and completing a four-year stint in the Air Force, which included a tour of duty in Vietnam, he headed for Los Angeles in 1965 to break into the music business. Instead, he ended up working in a record store.

Not long afterwards, he ended up back in Minnesota where he attended the Brown Radio Institute in Minneapolis. Then he hit the road again and found a job as a disc jockey with a station in Key West, Florida. ("If I was gonna make a fool of myself at this, I wanted to get as far away from home as possible to do it! " he laughs.) It was at the station in Key West where he first heard a record by Mickey Newbury which changed his thinking considerably.

"Everybody else was into psychadelic rock around that time," he recalls. "But I wasn't. I didn't know what it was all about. I couldn't understand it. Then all of a sudden, here comes this Newbury record, and I can hear the guy's voice, and I can hear his melody, and I can understand what he's singing about. And the record said, 'Made in Nashville.' And I figured that was where I wanted to go."

But still, Sun felt like he wasn't quite ready for Music City yet. Instead, he ended up in Madison, Wisconsin working as a deejay on a country station. "I figured there I'd get a chance to listen to a lot of records and maybe get a chance to meet some people from Nashville before I went there myself," he explains.

Working under the on-the-air pseudonym of "Jack Daniels," Sun also sang in honky-tonks throughout the Midwest for three years in a band called The Branded Men.

"I was never a solo artist, and I've never thought of myself as one," Sun says, in justifying the expanded role he now gives his closely-knit band, Shotgun, on his records and live shows. "Even when I came to Nashville later, I didn't fool around much playing in the clubs near Music Row. I'd go across town to the honky-tonks where I could get up and sing and play harmonica as part of a total band."

After Wisconsin, Sun once again postponed the move to Nashville; this time he headed for Chicago where he explored the local music scene for a couple of years while working as a computer programmer.

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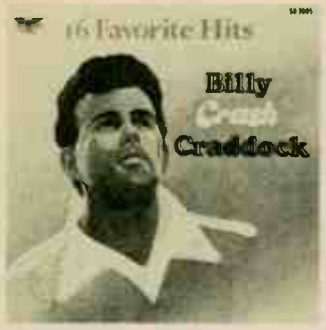

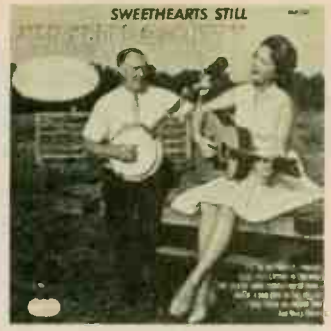

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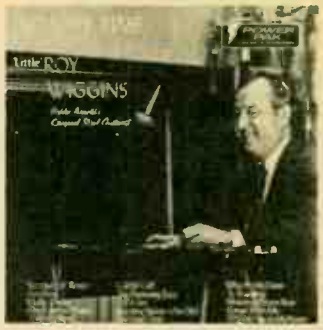

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ALLEN, REX JR.		
Today's Generation	SSS	11
ANDERSON, BILL		
My Life	DEC	75142
Always Remember	DEC	75275
ARNOLD, EDDY		
Glory of Love	RCA	4179
Ever Lovin' World	RCA	3931
Warmth Of Eddy	RCA	4231
Eddy's Song	CAM	798
Praise Him	RCA	1733
Last Word in Lonesome	RCA	3622
Lonely Again	RCA	3753
Turn World Around	RCA	3869
BELEW, CARL		
Country Songs	VOC	73774
Lonely Street	VOC	73791
BOX TOPS		
Dimensions	BELL	6032
BROWN, CHARLIE		
Up From Georgia	POLY	5009
BROWN, JIM ED		
Morning	RCA	4461
It's That Time Of the Night	RCA	1-572
Angel's Sunday	RCA	4525
Sings Heart Songs	RCA	4614
Evening	RCA	4713
Brown's Blues	RCA	4755
BUCK, GARY		
Country Scene	TOW	5054
BUSH, JOHNNY		
Here Comes The World	RCA	1-0216
Sounds Of A Heartache	STOP	10002
Undo the Right	STOP	10005
You Gave Me A Mountain	STOP	10008
Bush Country	STOP	10014
BUTLER, LARRY		
Thing Called Love	IMP	12410
CAMPBELL, ARCHIE		
Didn't He Shine	RCA	4582
Many Talents	NASH	2064
CARGILL, HENSON		
Country	ATL	7279
ORBISON, ROY		
Original Sound	SUN	113
CANDYMEN		
Bring You Candy Power	ABC	633
The Candymen	ABC	616
CASH, JOHNNY		
Golden Hits #2	SUN	101
Sunday Down South (with J.L. Lewis)	SUN	119
Golden Hits #3	SUN	127
CHUCKWAGON GANG		
Lord	COL	13273
CLIFTON, BILL		
Carter Family Memorial Album	STAR	146
COLLINS, BRIAN		
That's the Way Love Should Be	DOT	2008
COMPTON BROS.		
Haunted House	DOT	25974
Off the Top	DOT	25867
COUNTRY OPERA		
Legend Of Johnny Brown	TOW	5045
COUNTRY RAMBLERS		
My Love	CAM	2435
Kiss An Angel Good Morning	CAM	2552
CRADDOCK, CRASH		
I'm Tore Up	PPAK	281
CRAMER, FLOYD		
Class of '73	RCA	1-0299
Young & Restless	RCA	1-0469
Country Piano, City Strings	RCA	2800
CARVER, JOHNNY		
In Good Hands	IMP	12380
Leavin' Again	IMP	12412
Hold Me Tight	IMP	12426
CURLESS, DICK		
End of the Road	PICK	6147
DARRELL, JOHNNY		
Gone So Long	UA	6707
DAVIS, DANNY		
Turns to Gold	RCA	4627
Danny Davis Singers	RCA	1-0991
DEAN, JIMMY		
Speaker Of the House	RCA	4035
Bumming Around	PICK	6121
DELMORE BROS.		
Songs By the Delmores	KING	589
DEMPSEY, LITTLE JIMMY		
Music To Park By	PPAK	253
DOE, JOHNNY		
Million Sellers Of Country	LASH	5181
DRUSKY, ROY		
I Love The Way	MERC	61336
EDWARDS, JOE		
The Fiddlin' Fool (Great Fiddle record)	CVS	91979
EVERLY BROS.		
Stories We Could Tell	RCA	4620
FARGO, DONNA		
Whatever I Say, I Love You	DOT	2029
FELLER, DICK		
Wrote	UA	094
FENDER, FREDDY		
Recorded Inside Prison	PPAK	280
FIFTH DIMENSION		
Living Together	BELL	1116
Love's Lines	BELL	6060
Reflections	BELL	6065
FORD, TENNESSEE ERNIE		
Standin' In Need Of Prayer	PICK	3222
Jesus Loves Me	PICK	3275
Amazing Grace	PICK	3308
FRAZIER, DALLAS		
Singing My Songs	RCA	4338
GALBRAITH, ROB		
Nashville Dirt	COL	1057
GIBSON, DON		
Snap Your Fingers	MGMH	4509
GOLDSBORO, BOBBY		
Summer	UA	124
Today	UA	6704
GREENE, JACK		
What Locks the Door	DEC	74939
Until My Dreams Come True	DEC	75086
Statue Of a Fool	DEC	75124
Lord Is that Me	DEC	75188
Last Letter	VOC	73926
GRIFF, RAY		
Songs For Everyone	DOT	26013
GRIGGS, JIMMY		
Jimmy Griggs	GUST	5698
HAGGARD, MERLE & OWENS, BONNIE		
That Makes Two Of Us	PICK	6106
GUITAR, BONNIE		
Affair	DOT	25947
HALL, CONNIE		
Country Songs	VOC	73752
Country Style	VOC	73801
HAMILTON, GEORGE		
Rose & A Baby Ruth	CAM	2200
Gee, That's George Hamilton	PICK	6161
HART, FREDDIE		
From Canada To Tennessee	PICK	6117
Please Don't Tell Him	PICK	6132
HEAD, ROY		
A Head of His Time	DOT	2066
HEARTACHES		
Wichita Lineman	CAM	2311
HILL, GOLDIE		
Sings Country	VOC	73831
Country Songs	VOC	73800
HUNTER, IVORY JOE		
I've Always Been Country	PARA	6080
JACKS, TERRY		
Seasons in the Sun	BELL	1307
JAMES, TOMMY		
Christian of the World	ROUL	3001
My Head, My Bed	ROUL	3007
Cellophane Symphony	ROUL	42030
Travellin'	ROUL	42044
Tommy James	ROUL	42051
JAMES, SONNY		
Love Letters in the Sand	PICK	6129
JOHNSON FAMILY		
Shall We Gather	CAM	952
JONES, ANTHONY ARMSTRONG		
Take A Letter Maria	CHAR	1027
Sugar In the Flowers	CHAR	1036
LEE, DICKEY		
Never Ending Song Of Love	RCA	4637
Crying All Over You	RCA	4857
Ashes Of Love	RCA	4715
LEMON PIPERS		
Green Tambourine	BUDA	5009
Jungle Marmalade	BUDA	5016
LEWIS, BOBBY		
World Of Love	UA	6616
An Ordinary Miracle	UA	6629
LEWIS, GARY		
Everybody Loves a Clown	LIB	7428
Paint Me a Picture	LIB	7487
New Directions	LIB	7519
Listen	LIB	7524
Good Morning, Starshine	LIB	7623
I'm On The Right Road Now	LIB	7633
LEWIS, JERRY LEE		
Golden Hits #2	SUN	103
LITTLE, PEGGY		
A Little Bit	DOT	25948
LONESOME VALLEY SINGERS		
Wichita Lineman	DIPL	2466
Galveston	DIPL	2471
God Bless Working Man	DIPL	2489
LONZO & OSCAR		
Traces Of Love	GRC	10014
LOUVIN BROS.		
Louvin' Bros.	PICK	6165
LYNN, JUDY		
In Vegas	UNAR	21009
MACK, LONNIE		
Glad I'm In The Band	ELEK	74040
Whatever's Right	ELEK	74050
MANN, LORENE		
Mann Named Lorene	RCA	4243
MARTELL, LINDA		
Color Me Country	PLAN	9
MARTIN, BOBBI		
Harper Valley PTA	UA	6668
For Love Of Him	UA	6700
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Rednecks, White Sox RCA 1-345
She's In Love With Rodeo Man RCA 1-542
Here Comes RCA 1-1211

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Take Time To Love Her RCA 1-80
Sings RCA 4090
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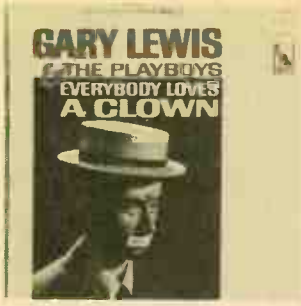

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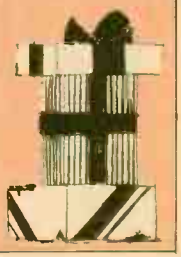

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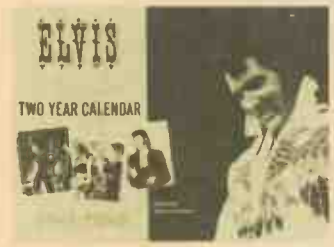

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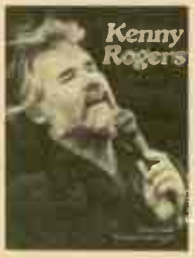

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BRAND NEW! The Willie Nelson Family Album

Written by Lana Nelson Fowler, Willie's oldest daughter, this new volume is packed with little-known pieces of information and rare photos that until now could only be seen by opening up the Nelson family albums. It is a composite of several family scrapbooks, and presents perhaps the only true glimpse of the life of Willie Nelson. Measuring a big 9" X 12", it contains 170 pages with over 100 photos covering eevry period of Willie's life. There's even a thorough discography.

Item No. B12 O NOW $10.00

"I should have gone ahead on to Nashville," he shakes his head as he rolls another cigarette. "I don't know what I was waiting for."

In 1972, he did finally make the much-delayed move. When he arrived in Nashville, he immediately started making the rounds of the small clubs, playing for drinks and for what little exposure he could get. But he soon came to the conclusion that there was something fundamentally impractical about this approach.

"I saw all these pickers and writers who were getting up there, and they had all this raw energy and talent they were releasing," he recalls. "They were developing their craft, and they were getting feedback, but it was all coming from the other street people. There weren't any producers or record business people down there watching them. So nobody in the business was hearing them. It took me about six months to see that it was fruitless."

As an alternative, Sun attempted to work his way into the music business itself. He began by taking on any sort of work along Music Row he could find: "I even managed a nightclub! I was the janitor, the light man, the bartender . . . and when the cook got drunk, I'd even go back and cook the steaks!" he laughs. "All for about 80 bucks a week."

Sun eventually ended up doing independent record promotion for the Bill Black Combo, a gospel group out of Memphis. In this capacity, it was his job to call radio stations and try to convince the station managers to add his client's records to their playlist. He eventually landed a better-paying job doing the same kind of work for London Records which, at the time, was distributing a small label called Hi Records out of Nashville.

"I almost got a chance to record for London," Sun smiles. "But it didn't work out. I had a meeting with them in New York and I told them that if they gave me $5,000, I could go in and produce a good country album for them. And they contemplated it and came back and said, 'We better give you $10,000.' And I said, 'You bet 'cha!' What I never told them was that the person I was going to produce was *me*! "

Eventually, the deal with London fell through. ("I was promoting the hell out of their records and they'd come on real strong, but then they always seemed to die at around Number 30 (in the charts). What I realized later was, they weren't putting them in the store where anybody could buy them. So I had been workin' my ass off for nothing, really.") Sun found himself back out on the street; and after four years in Nashville, he felt that he was really no closer to his original goal of making it as a recording artist than he was on the day he first hit town.

At this point, he had the good fortune to run across an old musical buddy from Chicago named Brien Fisher. Fisher had come to Nashville to open the offices of Ovation Records, and he had already signed the Kendalls to the label's new Nashville division. He not only offered Sun a job as Ovation's promotion man, but also a chance to record for the label himself.

"I remember when I first came to Nashville, I was down at Tootsie's one day and Tom T. Hall was there," Sun recalls. "I walked up to him and asked him what the one factor was, more than anything else, that you had to have to make it in this town. And he said you've got to find somebody who believes in you. Well, Brien was that guy for me. He was the first one to give me the confidence I needed and to clear the path for me to go on and do it."

"If we can get that one monster record, I think it's really unlimited for us. We've already got a strong foundation, and it's just a matter of pulling it together."

It was Sun's enthusiastic promotional work with radio stations around the country that helped the Kendalls hit the Number One spot with *Heaven's Just A Sin Away*. As his reward, Fisher gave Sun his promised shot in the studio. One of the first songs he recorded, *Old Flames*, was released and eventually went to Number 14 in the country. Sun then found himself in the unusual predicament of trying to promote his own record. "When it got past Number 30, I just couldn't do it anymore," he admits, "because I was startin' to walk the line.

"I mean, I can do that with somebody else's record; if I think it's a hit, I can go out there and almost strangle somebody (at a radio station) and say, 'Look, will you put this thing on!' I wouldn't take 'no' for an answer if I knew I had a hit on my hands. But I couldn't do that with my own record, because I've got a career to think about.

"But I gotta admit," he adds, "of the 250 disc jockeys I've worked with, I've only pissed off about two of 'em to the point where they wouldn't ever play anything I sent 'em again."

Once *Old Flames* hit, Sun realized he faced another immediate problem: he had to go out and perform—something he had not done in a long time.

"Very few people around town actually knew I could sing," he admits. "Because during the three years I was working for London Records, I just dropped out of the whole music scene. I had just gotten tired of hangin' out every night.

"The idea of performing again was also pretty scary for another reason," he adds. "Because I'd been around town so long, I knew all these people—other artists, the people that worked for the radio stations and the music magazines. And I knew just how critical they could be. I knew if I ever got up and sang in front of all them, I would have to do a pretty damn good job."

Needless to say, Sun pulled it off almost without a hitch. And now, around Nashville, he's something of a local celebrity, much in demand with Shotgun for appearances at local clubs. This is something that is both a blessing and a curse for Joe Sun, the loner.

"I never really noticed a change until we came back from a month in Europe this past summer," he recalls with a tone of slight puzzlement. "I noticed that when I went down to order a pizza, the guy brought it out to my car, and nobody's ever done that before! Nowadays, when I go to the Exit/In or some club here in town, all these people are comin' up to me and sayin' they know who I am, even though I don't know who they are.

"The only problem with that," he adds, "is the more popular I get, the less I can be a people-watcher, which is where a lot of good song ideas come from. Anymore, it's not like I can just go into a place and watch the scene develop, which is what I like to do. Now, when I walk in, it's like I'm one of the actors. I'm part of the show."

Joe Sun has already come far enough in his career that he could walk away from it all tomorrow and still have something to show his grandchildren some day: one big hit record, three successful LPs—one with the liner notes written by The Man, Johnny Cash . . .

But he's found, instead, that beyond the initial hurdle of the first burst of success, there lies a new set of frustrations that have to do with overcoming the even greater hurdle of sustaining that success and making it blossom into stardom. The first and most obvious step, of course, is finding that right song that will land you in the Number One spot and tie it all together.

"If we can get that one monster record, I think it's really unlimited for us," Sun explains confidently. "We've already got a strong foundation, and it's just a matter of pulling it together.

"It's never been expressed better for me than by a bartender down in some honky-tonk in South Carolina, just some juke joint where we were playin'. This guy comes up to me after the second show one evening and says, 'You know what, Joe? People down here have heard of Joe Sun, and they've heard the song *Bombed, Boozed, And Busted*. But they *don't* know that Joe Sun did *Bombed, Boozed, And Busted*.' And that guy was absolutely right! Because when you look at anybody else's career, that's how it all happened. When the guy on the street actually begins putting your name together *with* those songs, that's when it first starts happening.

"*That's* the last piece of the puzzle." ■

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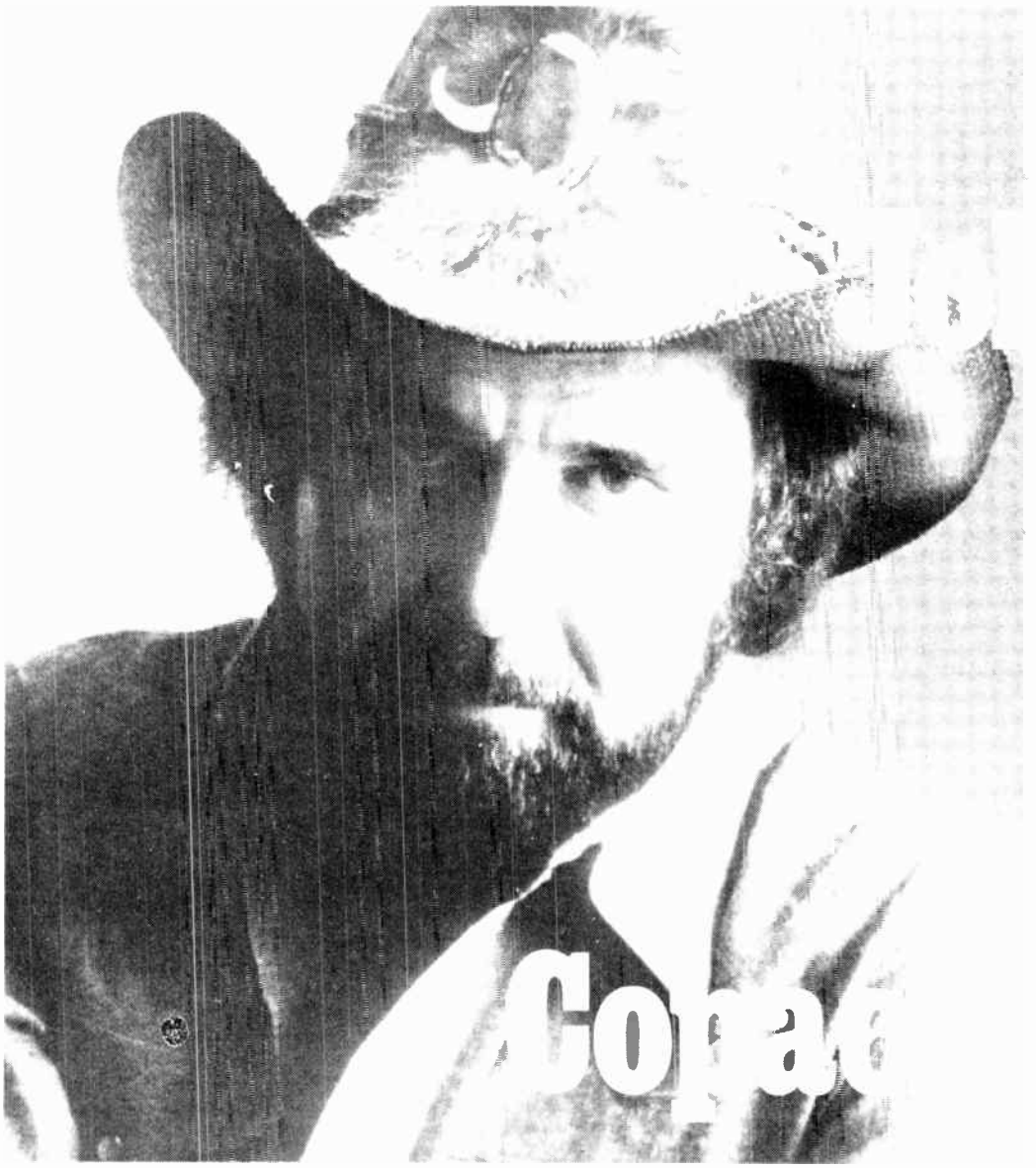


The Copacabana, late 1980. Tonight, in this midtown-Manhatt in sanctuary of the cabaret set, the man who brought the Beatles to America is putting Urban Cowboyism up for sale on the biggest block there is.

The Copa is rude, packed, and trendy. The two-drink minimum is strictly enforced, the customers can't get enough of it, and you'd need a computer to count the brand-new Stetsons, the Western-cut pordache blue jeans, the unbroken Tony Lamas, the cowboy boots issuing forth from mouths more accustomed to "bravo" and "right on" and "encore!" TV crews record the event with grinning gusto: it'll be on the news tonight, cowboy clothing sales will soar tomorrow.

And hell, what a product! The Urban Cowboy Band comes on first:—*the* Urban Cowboy Band, Mickey Gilley and Johnny Lee's boys, the band from the movie—and with their feathered hats and stern demeanor and expert musical tightness, they sock the joint straight into the groove. It's almost a miracle: self-consciousness disappears, trend talk stops, and there is at large an unusual atmosphere of unity.

By the end of the evening's first show, everybody's happy. The customers have been well entertained, the musicians have been well applauded, and the promoter has been rewarded by the sight of late-show customers waiting in a long, cold line that stretches all the way to Fifth Avenue. Quite obviously, urban cowboyism has met (and perhaps even exceeded) its sales expectations at the Copa.

There has, however, been one slightly odd note to the affair. To the professional eye, Mickey Gilley is obviously the star of the Urban Cowboy road show—*he* closes the show, it's his name up there in lights, he's the old pro and the boss of the band—but to most of the newly-hatted initiates in the crowd, it must have seemed that Johnny Lee was The Man. It was he and his song, *Lookin' For Love*, which drew the loudest applause of the night.

That song, *Lookin' For Love*—the song which was stressed in the *Urban Cowboy* movie, the song which John Travolta called "my favorite" on and off camera, the only song on the soundtrack album to bust the country charts wide open—is Johnny Lee's ticket, and he knows it. Mr. Lee is an old pro too; he waited more than a decade for a song like that, and when he found it, many lines of effort converged. They met, they were seen, and they conquered. They made a new star of Johnny Lee. Johnny Lee is now a new star.

As is customary with a new star, certain items must appear in print. In logical order, they are: the new star's life story, and the history of his career; an assessment of his music mingled with a report on his current situation; finally, a couple of off-the-cuff remarks from the new star, and some words about his potential. With no more ado, we shall therefore proceed.

A Texan, Johnny Lee realized early in life that he wanted to be a musician. At an appropriate age, then, he took himself and some friends into the honky-tonks and

proceeded to learn the craft. A stint in the Navy during the Vietnam War (aboard the *U.S.S. Chicago*, a heavy guided-missile cruiser on post as a land-fire and pilot-rescue unit) interrupted, and a certain amount of California-based quarter-mile drag racing followed, but music was the main imperative. Lying about having met the man before, Johnny got himself a regular gig at Mickey Gilley's place in Pasadena. He became the house act but didn't make much money ("I did six nights a week, five sets a night, and sometimes I barely had rent money; I was eatin' hamburger."), but at least the gig was steady. Acts across town were making two or three times the money, but Johnny knew (Mickey told him) that he had his job for as long as he wanted it.

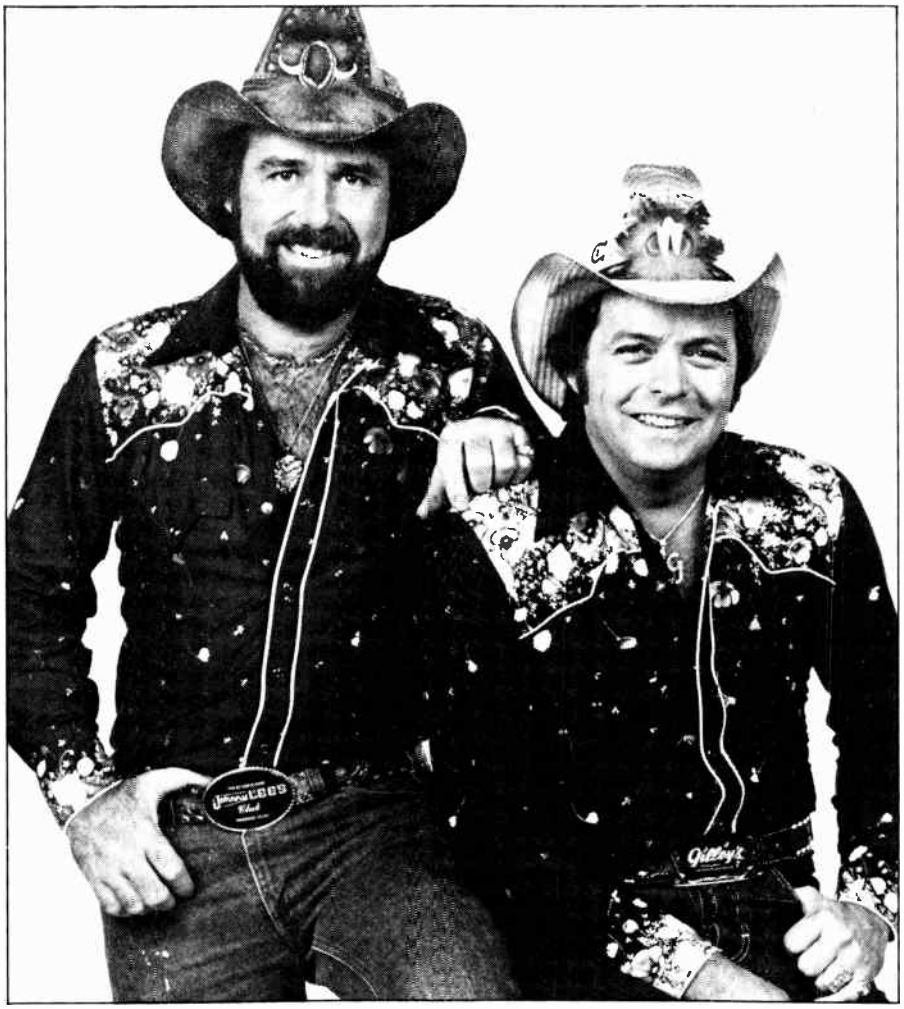
All the way through this career as a professionally underpaid entertainer, Johnny was trying to score with a record. He had lots of Houston-area hits, but nothing national. He had a contract with ABC/Dot, and when nothing happened there, he had another with the GRC label. GRC tried harder (*Country Party*, a remodeling of Rick Nelson's *Garden Party* for the country market, hit the country Top Twenty), but GRC went out of business, and that left Johnny Lee back at Gilley's, drawing many customers but little pay. He lived in rented apartments and had crises of confidence, but he knew that in the music business, there are two great laws: first, never give up; second, never appear to be a grouch in public. He obeyed these laws, honing his talent and audience appeal all the while, and eventually he hit.

Lookin' For Love, as already mentioned, was the catalyst. Obtained by Johnny from a couple of songwriting Mobile schoolteachers via Combine Music (the great Nashville song-publishing company), the song impressed the hell out of the *Urban Cowboy* producers, notably Irving Azoff, the Music Director, and went on to be the theme song of the movie. Suddenly, everybody concerned took note of Johnny Lee. Sherwood Cryer, the businessman behind Mickey Gilley, set Johnny up in a new nightclub—honky-tonk; Asylum Records negotiated a recording contract; the new deal was that, as a national recording artist and solid Houston-area club attraction, Johnny Lee was legally and morally entitled to an industry-standard share of the proceeds.

Thus it is that today, we find Johnny Lee completely at home in the world of radio, television, and print interviews. We find him a feature on the cow-hoot route. We find him thinking, planning, and reflecting. The world has finally given him a big break, and he's not misusing the opportunity.

* * *

Johnny Lee's music is something of a mix'n' match phenomenon, but none the worse therefore. His basic ingredient is a rich, smoke-rasped set of baritone pipes suitable to just about any kind of song (he is, for instance, an infinitely better technical and emotional singer than Kenny Rogers and/or Bill Anderson); he also possesses a keenly appreciative ear for catchy lyrics, a deep knowledge of what the customers like to hear, and lastly—not leastly—a certain degree of soul. He has an edge, not at all cynical or manipulative, which enables him to render songs sincerely, as if he actually meant them, and with these talents in his bag, he goes forth as something like the Complete Entertainer: on his current album, **Johnny Lee**, he appropriately—smoothly but sexily on the ballads, hard but Texas-homely on the real country songs, growling but also sympathetic on the blues-based rockers of the repertoire. At the end of the album you get the impression that, like most real musicians, he has an affinity with the extremes while also realizing the potential of the middle ground. In other words, he feels best when he's crying or shouting, but he'll never stop giving his best to the croon. He knows a solid-gold croon number when he hears one, and he'll sing it as well as he knows how. He sings it very well indeed, and that's why *Lookin' For Love* was such a hit. Essentially bland but featuring a great hook, it was sung to the hilt.



Johnny Lee started working at Gilley's club and became the house act. Now, Johnny has his own club, but says that he and Gilley are "like brothers."

* * *

Personally, Johnny Lee seems laid-back but tough, relaxed but opinionated to a point. He's a relatively large man in his middle thirties, fully bearded, cowboy-hatted and denim-clad, his accent soft but fully Texan. Overall, he seems to be in control of himself. He's no lulu, flaming lunatic, or outright genius. He is fully aware of the areas in which his bread is buttered.

"I think I've been very fortunate," he says. "I've been around a long time, and I remember how it was when nobody wanted to know anything about me. I'm having a good time. I know a lot of people who don't get to do this kind of stuff."

I try to ruffle him. "Didn't you get mad about having no money when you were drawing big crowds to Gilley's?" I ask. "Didn't that piss you off?"

"Damn right it did," he says, but refuses to elaborate. He won't be ruffled beyond the point.

"So how is it these days?" I ask. "Do you have a house, a good car, all that stuff?"

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"Well," he answers reflectively, "I'm looking for a house—I got enough money now but I ain't found the right house—and I still got that ol' Lincoln, but I don't use it much. I fly to all the long gigs with Mickey; otherwise, there's always someone to pick me up an' take me there. I used to have a Corvette—broke all the records in my class with it—but I gave it up. Maybe I'll get another one sometime. *That* stuff is *fun*, man!"

"How about music? What are your plans?" I ask.

He answers, "I want to get more mastery of the instrument," he says. "I want to learn how to play better. If you can't play, it inhibits your writing. You hear stuff, but you can't *do* it. It's a drawback, but I'm workin' on it and I hope to succeed. But it's hard to find the time, y'know? It's like writing—when you get to be a star, you can never find the time." He adds that it is his desire to appeal to a wide audience—not particularly country, or rock, or MOR—with effective material, and that a second Asylum album is in the works. It will, he says, feature at least three Johnny Lee songs.

Johnny Lee confesses to patriotic and religious feelings, but says that he is a musician first and foremost; he doesn't mix politics with music, and he doesn't equate belief in God with churchgoing. He lists his hobbies as "music, bird hunting, football, golf, and meeting good-looking women—dating." He feels that he'd like to get married sometime, but he wants to make the best of himself before trying to give his best to a wife.

In all these matters, Mr. Lee seems typical of a new breed, the sensible, slightly gung-ho but thoughtful Texas/Southern musician. The old Texas/country world of passion and love and loyalty and violence is in him, but it has been ammended—changed from a shriek to a hum—by the intrusion of other worlds. Mr. Lee is a modern American individual; steady, businesslike, and only marginally mad.

* * *

With a new star, there are always questions. In Johnny Lee's case, there are two. Firstly, is he too intimately connected with the *Urban Cowboy* phenomenon to make it on his own? Secondly, is he too close to Mickey Gilley, in both the personal and the professional spheres, to bust out (to be *allowed* to bust out) when the time comes?

Mr. Lee answers both these questions. Firstly, he reckons that with or without the *Urban Cowboy* movie, urban cowboyism was destined to make big waves, and is doing so now, and will continue to do so for at least a couple of years. After that, he figures, his potential audience will *still* be a whole lot larger than it was before the movie; trends come and go, but each trend impresses individuals and leaves a large residue of new fans after the trend itself has disappeared.

Secondly, he says that Mickey Gilley and he are "like brothers." He remembers that it was Mickey who helped him get salary raises when he needed them; it was Mickey who taught him how to vary a show, how to respond to an audience, how to hang around after every single gig, signing autographs and listening to comments and talking personally with the people who are the source of the paycheck. It was Mickey who pointed him out to Irving Azoff and thereby initiated his *Urban Cowboy* bust-out process.

* * *

The tape recorder has stopped rolling now, and Johnny voices a couple of off-the-cuff remarks. First, thinking about a *New York Times* review of the show at Copa which praised him but was lukewarm about Mickey (who, unbeknownst to the reviewer, had the flu), he says, "Gilley and I will stay together as long as we can. They're talking about keeping us together as a package show, and that's just *fine* with me. If we do have to part company, he's already told me that he gives me his blessings. He's even told me that if it comes to it, *he'll* open the show for *me*. I love that man. He's done everything for me, and he's a good man. Like I said, we're brothers."

Now, thinking about the *Urban Cowboy* trend and its possibilities vis-a-vis cowboy-hatted musicians in general, he says that "the future of this music will depend on the quality of the music itself. We have to make it good—otherwise, who cares?"

In Johnny Lee's case—as in every new star's case—we shall wait, and we shall see. The preliminary report is that the man seems to have the stuff. ■

WHN radio recorded Johnny Lee live from the Ritz Theatre in New Jersey.

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Precious Memories; O Mary, Don't You Weep; Take My Hand, Precious Lord; When God Dips His Love In My Heart; Were You There?; Just A Little Talk With Jesus; He Knows What I Need; On The Jericho Road; Give The World A Smile; I Find No Fault In Him.
8 TRACK TAPE - 8N-16042 $5.98
CASSETTE - 4N-16042 $5.98

CRYSTAL GAYLE - LN-10006 ALBUM $4.98
Sneakin' Out The Back Door; You'll Be Loved Someday; Beyond You; The Best Thing In My Life; Time Will Prove That I'm Right; Your Kisses Will; Your Old Cold Shoulder; Through Believing In Love Songs; Too Deep For Tears; We Should Be Together.
8 TRACK TAPE - L8N-10006 $5.98
CASSETTE - L4N-10006 $5.98

LARRY GATLIN - PC-36541 ALBUM $4.98
Sweet Becky Walker; My Mind's Gone To Memphis; Bitter They Are, Harder They Fall; The Heart; Try To Win A Friend; It Must Have Rained In Heaven; To Make Me Wanna Stay Home; Light At The End Of Darkness; Dig A Little Deeper; Penny Annie.
8 TRACK - PCA-36541 $5.98
CASSETTE - PCT-35441 $5.98

MICKEY GILLEY - PE-34776 ALBUM $4.98
She's Pulling Me Back Again; Five Foot Two Eyes Of Blue (Has Anybody Seen My Girl); Wednesday Night Poker; Hang Together; My Old Flame Is Burnin' Another Honky Tonk Down; Honky Tonk Memories; Chains Of Love; No.1 Rock'n Roll C&W Boogie Blues Man; It's Just A Matter Of Making Up My Mind; Fannie Mae.
8 TRACK TAPE - PEA-34776 $5.98
CASSETTE - PET-34776 $5.98

MERLE HAGGARD - SN-16053 ALBUM $4.98
Swinging Doors; If I Could Be Him; The Longer You Wait; I'll Look Over You; I Can't Stand Me; The Bottle Let Me Down; No More You And Me; Someone Else You've Known; High On A Hilltop; Shade Tree (Fix-It-Man).
8 TRACK TAPE - 8N-16053 $5.98
CASSETTE - 4N-16053 $5.98

MERLE HAGGARD - SN-16052 ALBUM $4.98
(My Friends Are Gonna Be) Strangers; Falling For You; Please Mr. D.J.; You Don't Have Far To Go; Sing A Sad Song; I'm Gonna Break Every Heart I Can; If I Had Left It Up To You; I'd Trade All Of My Tomorrows; Walking The Floor Over You; Sam Hill.
8 TRACK TAPE - 18SN-16052 $5.98
CASSETTE - 4SN-16052 $5.98

STONEWALL JACKSON - SN-50104 ALBUM $4.98
Waterloo; Don't Be Angry; I Washed My Hands In Muddy Water; Why I'm Walkin'; Don't Be Late; Life To Go; B.J. The D.J.; Herman Schwartz; Read Between The Lines; A Wound Time Can't Erase.
8 TRACK - 8N-50104 $5.98
CASSETTE - 4N-50104 $5.98

WAYLON JENNINGS AYL1-3663 ALBUM $4.98
Are You Ready For The Country; Them Old Love Songs; So Good Woman; Jack A Diamonds; Can't You See; MacArthur Park (Revisited); I'll Go Back To Her; A Couple More Years; Old Friend; Precious Memories.
8 TRACK TAPE - AYS1-3663 $5.98
CASSETTE - AYK1-3663 $5.98

WAYLON JENNINGS - AYL1-3737 ALBUM $4.98
Good Hearted Woman; The Same Old Lover Man; One Of My Bad Habits; Willie And Laura Mae Jones; It Should Be Easier Now; Do No Good Woman; Unsatisfied; I Knew You'd Be Leavin'; Sweet Dream Woman; To Beat The Devil.
8 TRACK TAPE - AYS1-3737 $5.98
CASSETTE - AYK1-3737 $5.98

LORETTA LYNN - MCA-37080 $4.98
She's Got You; Walking After Midnight; Why Can't He Be You; Faded Love; I Fall To Pieces; Crazy; Sweet Dreams; Back In Baby's Arms; Leavin' On Your Mind; I Remember Patsy.
8 TRACK TAPE - MCAT-37080 $5.98
CASSETTE - MCAC-37080 $5.98

RONNIE MILLSAP - AYL1-3760 ALBUM $4.98
That Girl Who Waits On Tables; I Hate You; You're Stronger Than Me; Branded Man; Where Love Goes When It Dies; Brothers, Strangers and Friends; (All Together Now) Let's Fall Apart; Comin' Down With Love; Pass Me By; You're Drivin' Me Out Of Your Mind.
8 TRACK - AYS1-3760 $5.98
CASSETTE - AYK1-3760 $5.98

WILLIE NELSON - PC-34092 ALBUM $4.98
That Lucky Old Sun; If You've Got The Money I've Got The Time; A Penny For Your Thoughts; The Healing Hands Of Time; Thanks Again; I'd Have To Be Crazy; Amazing Grace; The Sound In Your Mind; Medley: Funny How Time Slips Away; Crazy; Night Life.
8 TRACK TAPE - PCA-34092 $5.98
CASSETTE - PCT-34092 $5.98

WILLIE NELSON - LN-10013 ALBUM $4.98
Country Willie; There'll Be No Teardrops Tonight; Right Or Wrong; I'll Walk Alone; Take Me As I Am (Or Let Me Go); Night Life; Seasons Of My Heart; Columbus Stockade Blues; There Goes A Man; The Last Letter.
8 TRACK TAPE - L8N-10013 $5.98
CASSETTE - L4N-10013 $5.98

WILLIE NELSON - PC-33482 ALBUM $4.98
Time Of The Preacher; I Couldn't Believe It Was True; Time Of The Preacher Theme; Medley: Blue Rock Montana/Red Headed Stranger; Blue Eyes Crying In The Rain; Red Headed Stranger; Time Of The Preacher Theme; Just As I Am; Denver; O'er The Waves; Down Yonder; Can I Sleep In Your Arms; Remember Me; Hands On The Wheel; Bandera.
8 TRACK TAPE - PCA-33482 $5.98
CASSETTE - PCT-33482 $5.98

SLIM WHITMAN - AYL1-3774 ALBUM $4.98
Birmingham Jail; Wabash Waltz; Paint A Rose On The Garden Wall; I'll Do As Much For You Someday; Let's Go To Church (Next Sunday Morning); I'm Casting My Lasso Towards The Sky; There's A Rainbow In Ev'ry Teardrop; Tears Can Never Drown The Flame (That's In My Heart); I'm Crying For You; I'll Never Pass This Way Again.
8 TRACK TAPE - AYS1-3774 $5.98
CASSETTE - AYK1-3774 $5.98

OAK RIDGE BOYS - PC-35302 ALBUM $4.98
The Baptism Of Jesse Taylor; Loves Me Like A Rock; Why Me; Rhythm Guitar; Freedom For The Stallion; Heaven Bound; He's Gonna Smile On Me; There Must Be A Better Way; Where The Soul Never Dies; Family Reunion.
8 TRACK TAPE - PCA-35302 $5.98
CASSETTE - PCT-35302 $5.98

ANNE MURRAY - SN-16080 ALBUM $4.98
Talk It Over In The Morning; Most Of All; Bring Back The Love; Let Me Be The One; Night Owl; Destiny; Please Smile; I Know; You've Got A Friend; Cotton Jenny.
8 TRACK TAPE - 8N-16080 $5.98
CASSETTE - 4N-16080 $5.98

DOLLY PARTON - AYL1-3764 ALBUM $4.98
Old Black Kettle; The Letter; Down On Music Row; Back Home; Dr. Robert F. Thomas; My Tennessee Mountain Home; The Wrong Direction Home; The Better Part Of Life; Daddy's Working Boots; In The Good Old Days (When Times Were Bad); I Remember.
8 TRACK TAPE - AYS1-3764 $5.98
CASSETTE - AYK1-3764 $5.98

JOHNNY PAYCHECK - PE-35045 ALBUM $4.98
Take This Job And Shove It; From Cotton To Satin (From Birmingham To Manhattan); The Spirits Of St. Louis; The 4-F Blues; Barstool Mountain; Georgia In A Jug; The Fool Strikes Again; The Man From Bowling Green; When I Had A Home To Go To; Colorado Kool-Aid.
8 TRACK TAPE - PEA-35045 $5.98
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CONWAY TWITTY - MCA-37081 ALBUM $4.98
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8 TRACK TAPE - MCAT-37081 $5.98
CASSETTE - MCAC-37081 $5.98

Johnny Cash Makes a Movie Learns to Read Invents Dixiebilly Music

This is not a review of Johnny Cash's new movie, *The Pride of Jesse Hallam* (CBS-TV, March 3, 1981). When it comes to Johnny Cash, I'm not objective enough to write a review . . . my critical judgement goes into suspended animation. I'd happily sit around and watch the man count matchbook covers. So, instead of a review of the movie, let's just say that this is a review of what I know about the movie and my reaction to it.

First, it stars Johnny Cash which should be enough to interest *Country Music* readers. But, it has more — CBS-TV has splurged on this one — it has good writing, good production values, good music (all scarce commodities on TV) and a strong cast in support of Mr. Cash.

Putting Mr. Cash aside a moment, let's look at these other things. Good Writing. Good ideas make good writing, and good writing is what you need for any verbal art form; songs, books, TV comedies, movies . . . even magazines! My freshman English teacher once said sternly, "Mr. Barnard, when you have something to say, you'll be able to write." I took him seriously. *The Pride of Jesse Hallam* has good writing by Suzanne Clauser based on a good idea from producer Frank Konigsberg. The result is a good story: Jesse Hallam (Cash), an intelligent, but illiterate, recently-widowed coal miner farmer from Kentucky is forced to sell his farm to finance an operation which his 12-year-old daughter needs for curvature of the spine. With his $15,000 stake, he moves to Cincinnati to be near the doctors and hospitals needed and to find work. The story, then, revolves around the personal and family pressures that develop in the unfamiliar big-city environment, the difficulty of survival for adult illiterates, the effect on children (Hallam's 15-year-old son can barely read himself); and how Hallam's strength of character enables him to deal successfully with these problems. Lots of people will be touched directly or indirectly by the facts in this story. According to government figures, there are 25 million adults in the U.S. who are functional illiterates, which means that one out of every five adults can't read or write well enough to fill out a job application — *and* our schools are pumping out more every year. So, part of the story is more common than we think or admit. What isn't so common is that most illiterates don't have Johnny Cash's . . . oops, I mean, Jesse Hallam's strength and resolve; and it is Hallam's personality that turns the facts into drama (more about this later.)

Good Production Values. This whole movie was shot on location in rural Kentucky and urban Cincinnati, and it makes a difference. This is in stark contrast to most television drama which is generally shot within a 25-mile radius of Burbank, California regardless of whether the setting is supposed to be Texas, Alaska or Timbuktu.

Good Music. Generally speaking, the only time you hear good music on TV is when Elvis is on the late movie. But when you hire Johnny Cash as music director, *you-get-good-music!* Good music, as I said, starts with good writers. How about these: John Prine, Billy Joe Shaver, and J.R. Cash? The key songs, Prine's *Paradise* and Shaver's *I'm Just an Old Chunk of Coal*, are "found songs," pre-existing songs which fit as perfectly as if they had been written for the movie, or vice versa. In the year 2025, when my grandchildren are putting together a review, called 100 Years of Country Music, *Paradise*, of course, will probably be the only song written before 1984, other than *Wildwood Flower*, which anyone will remember.

The Billy Joe Shaver number, *I'm Just an Old Chunk of Coal*, which appeared as straight "outlaw gospel" on Cash's **A Believer Sings the Truth** album, provides the vehicle for Cash to invent another musical style: *Dixiebilly*. By putting a Dixieland arrangement with trumpet and clarinet on top of the rockabilly core, it moves right on down the river (I suspect The Mysterious Clement/Ball Connection had a hand here.)

The opening song is Cash's own *Moving Up*, and it sets the tone and spirit of optimism for the story to follow. Another song, *Sweet Kentucky* by Alan Shapiro, provides

Brenda Vaccaro is the teacher.

Chrystal Smith makes the teardrops fall.

Earl Ball as Uncle Charley.

background for a low point in Hallam's struggle when he is jailed briefly for fighting. This song, a plaintive and nostalgic look homeward, is good, but I think Cash missed an opportunity here to use the classic *Kentucky* of The Blue Sky Boys.

Good Musicians, Good songs are necessary, but who is gonna do the pickin'? Well, Cash's band, The Great Eighties Fight . . . who else? And, as usual, they cook . . . notably with Marty Stuart's sensitive mandolin and acoustic guitar . . . and with a little help from some heavy-duty sidemen like Earl Scruggs and Charlie McCoy plus Twelve-Fingers Clement on Dobro, and someone, I don't know who, blowing a hot Dixiebilly clarinet . . . all this is stirred together by the boss so that if TV soundtracks are rated on a scale of 10, this one is an 11.

But we expect Cash to make good music. The question is: how does he handle the acting. Well, there are two answers, one of which I'll save till the end. The first is: Good Supporting Cast.

Someone once said, "If you are going to use someone in a starring role who is a superstar, but not a professional actor, then you better have a very strong supporting cast." (I think I said that.) No problem here. Brenda Vaccaro is the high school principal who shows enough stiff formality to be a bureaucrat and enough human concern, with some pushing from her father (Eli Wallach), to help Hallam learn to read. Eli Wallach is perfect in the role of the Italian-born greengrocer who gives Hallam a job unloading produce trucks, recognizes his strength and integrity and befriends him. Hallam's daughter Jenny (Chrystal Smith) jerks the tears (even some from Cash in the recovery room scene following her operation). But the key performance comes from Ben Marley as Hallam's cocky, alienated son. With one of these pillars to lean on in nearly every scene, Cash has good help.

Now, if the Post Office delivered your copy of *Country Music* on time, you will have a chance to read this a few days before the movie is broadcast on March 3. So, if you are reading this before March 3, I'd like for you to stop here, watch the movie, then come back and finish reading this.

* * *

Pretty good, huh? Now, did you notice this: all through the movie Hallam wears a chambray work shirt and a denim jumper. But at the beginning of the final two scenes, when he finally takes full command, he is wearing a black shirt. Yes, friends, *The Man in Black* has taken over. It's as if he stepped into a phone booth and changed his clothes. Here comes The Durango Kid . . . or Lash LaRue . . . or Gene Autry . . . or the Seventh Cavalary. This is the point in the Saturday afternoon movies where everyone stands up and cheers and throws wadded-up popcorn bags up in the air to be spotlighted in the rays of the projector's arc lamp. This was a job for Johnny Cash, and he did it.

I'm in the movie, too. (Foreground next to Sue Hensley.)—R.D.B.

So, now we come to the second answer to Cash as actor. He is good because he is really playing himself. The part was written for him. Suzanne Clauser told me that the final classroom scene, when Hallam (in black) and son Ted start school together, was basically rewritten on the set by Cash when he said, "Now, if I was personally faced with this situation, I would. . . ." And so he did.

So there you have it, the secret is out, it was really a story about Johnny Cash. Not literally, of course, the facts were fiction. (Although, as usual, the fiction will no doubt be added to *The Cash Legend*. Next we'll be hearing that Cash was illiterate until after he was released from Folsom Prison . . . or was it San Quentin? . . . where he was doing time for shooting someone while on cocaine, a habit he picked up as a child when, after leaving the Reservation, he was a brave engineer on the Louisville & Nashville Railroad . . . or was it the CB & Q? Or the Rock Island Line? Of course, it probably was, in the new legend, June Carter who taught him to read so he could understand his royalty statements.) But it was about *The Man in Black* as a man. Strong and honest, full of pride, generous, and yet, as Ms. Clauser says "innocent and vulnerable."

It even turns out the "black" shirt was really blue, it just looked black on TV. So, as often seems to be the case with Cash, something unplanned, unspoken and apparently unintended turns out, almost mystically, to be most relevant.

Also, like everything else he does, Cash took this job seriously and worked hard. It was a demanding part as Hallam's presence dominates almost every scene. In fact I liked the whole thing so much I've started writing a movie myself. The title is *The Outlaw and the Rockabilly* and if Cash plays his cards right there may be a part for him. I haven't decided yet which he should be . . . the outlaw? . . . or the rockabilly . . . or *both!*

RUSSELL D. BARNARD

WATCH THIS FACE

Terri Gibbs

By Bob Campbell

A delightful discovery remains one of life's distinct pleasures—when a youngster rides a bike for the first time and feels the freedom of space and movement, or when one finds an interesting shop or restaurant hidden on some side street. Such a surprise generates energy and fuels the spirit. In the music industry, discovery of new talent runs deeper than simple delight. Raw genuine talent is at once the lifeblood and future to a voracious business, and is as difficult to find as snow in South Texas. But every so often it happens.

Terri Gibbs grew up and still lives in Augusta, Georgia. After sending tapes to Nashville for several years, someone finally listened. And now, her first single, *Somebody's Knocking*, (co-written by Ed Penny and Jerry Gillespie) has reached the Top 10 in the country charts in all three major music trade magazines. Gibbs is 26, blind since birth and blessed with a distinctive voice, refreshing and rich in character and color. Her first album, **Somebody's Knocking**, serves notice she is hardly a one-shot artist, but a singer with vast potential.

On a day she overdubs vocals for her album, MCA Records has scheduled a solid afternoon of interviews for Terri—Martha Haggard, who along with Jerry Bailey, handles artist relations for MCA, radiates energy and natural enthusiasm even when she casually says hello passing in the hall. Today, she smiles with all the confidence of a person who has a hot tip on a horse. Along with the rest of her record company associates, Haggard feels Terri Gibbs is the genuine article, not an overnight flash or the figment of some publicist's imagination.

Following a polite introduction, Terri proves to be as nice and unassuming as she is talented. Sitting on a couch in one of the offices of MCA in the middle of Music Row, the pretty, petite singer is definitely no dreamy kid with her head in the clouds. She merely seems grateful for a chance to do what she loves best.

"I am a lot busier now, but I'm still Terri. I can't really believe it is all happening," she explains. "It seems like it is happening to someone else. It seems like someone else when I hear the song on the radio, but I feel like I am doing something worthwhile and I am getting somewhere for the first time in my life. I told somebody not so terribly long ago, if I didn't make it by the time I was 26, I was going to go into something else. I felt like I couldn't go on and on. I needed security, something to depend on. But strange things happen. Right after I turned 26, I went in and cut *Somebody's Knocking*."

Her discovery is a familiar story in music business circles. Beginning in the early '70s, Gibbs periodically sent tapes of her original songs to Nashville publishers. Every so often, she would come to Nashville in person and make the rounds of offices. But no luck. However, around 1974, Show Biz Publishing Co. published a couple of her songs. As happens in many cases, the songs gathered dust on a shelf.

In the spring 1979, when Ed Penny took over the publishing job at Show Biz, he heard Terri's tape and liked it. No one at the company knew how to get in touch with her, but about two months later she sent Show Biz another tape of songs. It was at this point that Penny called her.

"I wasn't impressed much with the songs," Penny recalls. "But the voice knocked me out. She had such a feel for lyric, and this is what always impresses me in a singer—to take a lyric and make it come alive. Her phrasing is just a beautiful thing to listen to. I kept listening to the tape and liked it the more and more I heard it. So I called her and went to Georgia and met her and her parents. I listened to her sing in a club and that sold me."

With the idea of producing a record on Terri, Penny (who at this point had left Show Biz and was independent) took the original tape to Jim Foglesong, the president of MCA Records in Nashville. Impressed by the vocal quality of the 1974 tape, Foglesong asked Penny to bring Terri to Nashville and record a new demo. "Foglesong liked the new demo and signed her," Penny says. "*Somebody's Knocking* was not even written at this point."

An unusual song with a hypnotic, almost mysterious rhythm, *Somebody's Knocking* was written almost as an afterthought. Penny and Jerry Gillespie (who wrote *Heaven's Just A Sin Away*), were attempting to write a ballad for Terri one night, but nothing much happened. "We fooled around for hours getting nowhere with a ballad, so we took a break and went out for a pizza," Penny recalls. "We came back and started fooling around with a rhythm thing and wrote the song. Jerry put it on tape and we sent it to Terri. She put it on tape and sent it back. As soon as I heard her sing it, I knew we would record it."

Down in Georgia, Terri loved it when she first listened to the song. "When I heard it I said, 'Wow.' It just caught me and I knew it was for me. A first record doesn't really happen that much and it is unbelievable to me how well the song has done," Terri says. "I think it is kind of a different song. I think people might associate the devil part with *The Devil Went Down To Georgia* or something. It kind of caught the public ear. Some people said it wasn't country enough, but we wanted to take a chance on it crossing over. We didn't want just an everyday song."

Terri Gibbs' debut album is also the debut album in Nashville for Ed Penny. Basically a songwriter, Penny had produced some albums in New York before he moved to Nashville a few years

ago. The album is built around Terri's versatility as a singer, and includes songs by such diverse writers as Steve Gibb (*I Believe In You*) and country-rocker Gary Stewart. One song on the LP, *Wishing Well*, was written by Terri. Penny says Terri has perfect pitch and learns material quickly. "I could have used the first take on every song and in some cases I did.

Terri still sings almost nightly at the Steak and Ale Restaurant in Augusta and considers her biggest thrill the night during last fall's DJ Convention when she sang on the stage of The Grand Ole Opry. She maintains a quiet home life and lives by herself, raising chickens as a hobby and naming each of them after famous country singers. After a night of singing at Steak and Ale ("I have to sing *Somebody's Knocking* seven or eight times a night now.") Terri prefers to go home and read or visit with the close friends she has known since childhood.

Although she has read Braille since the age of five, Gibbs does most of her 'reading' now through talking books or volunteer readers. The Library of Congress in Washington D.C. houses countless books recorded on tape and record that are distributed throughout libraries across the country. If a tape of a book is not available in the Augusta Library, she uses the services of volunteer readers. "The volunteers read on tape for me and we correspond back and forth," Terri says. They read a little bit on each tape until I have the book read. It is really nice and I have met a lot of nice people that way.

"If something comes out and I say, 'Hey, I want to read that', I buy the book and mail it to a volunteer," Terri adds. "I just read Tammy Wynette's book and I couldn't put it down. I loved it. So many of her feelings reminded me of my own."

Although she is "still Terri," the same girl who grew up listening to The Grand Ole Opry, Elvis and The Beatles, the same girl who reveres singers like George Jones and Emmylou Harris, success has a way of changing a person. Terri seems well aware of this possibility. Sitting in the inner confines of a powerful record company, her day organized by well-paid professionals who are on a casual, first-name basis with MCA's top stars, Terri could easily lose perspective. But as she said earlier, this is hardly her first trip to town.

"Sometimes I wonder what I'm getting into," Terri says. "I've got people calling me that I went to high school with and I like to hear from them, but it makes me feel strange. They want to get together or they want to come over. Sometimes I want to say, "Why'd you wait so long to call?' When you get into this kind of thing, you are bound to change a little, you can't help it. I always want to be the same Terri that my close friends know. I always want them to treat me like Terri, not Terri the singer." ■

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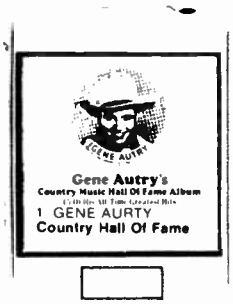

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45 LORETTA LYNN
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46 JIMMY MARTIN
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47 CAL SMITH
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Mel & Bob

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51 OSBORNE BROS
Yesterday & Today

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A Cajun Dinner with Jimmy C. Newman

By Paula Lovell Hooker

Somewhere south of Nashville, about 40 miles back in the boonies of middle Tennessee, is a 670-acre Appaloosa horse and Hereford cattle ranch belonging to country/Cajun artist Jimmy C. Newman. It is appropriately named Singing Hills.

Up in the hills of Tennessee at 7 P.M. in the wintertime, it's pitch black . . . and dead quiet. The horses on his ranch have all been sold. It's too early for the 100 head of cattle Jimmy C. always brings in at the first of the spring. And it's much too cold for crickets. So the night seems particularly quiet and the land seems particularly barren as a huge black German shepherd and an Australian stock dog greet me at the cattle guard, and escort my car up the rocky driveway that winds around to an attractive ranch style house overlooking miles of Tennessee farmland.

As I jostle to the top of a small rise, I can just make out Jimmy C. and his wife, Miss Mae, peering out a front window. It's an icy and bitter night, but Jimmy C. protected by a thick sheepskin jacket, meets me outside and urges me into the house for a cold glass of white wine by a warm, roaring fire.

Upon entering the house, the subtle aroma of cooking spices teases my taste buds and promises a savory feast of succulent and highly-seasoned Cajun cuisine.

Two of the Newman's dinner guests have already arrived. Tom Perryman, Jimmy C.'s old friend and new business manager, is a good-natured and robust sort of fellow with a knack for a witty one-liner and a healthy appetite for Miss Mae's Cajun cooking. His wife, Billie, is a friendly and talkative dinner companion who confesses to having prepared for the sumptuous supper by consuming nothing but Weight Watchers' soup for days.

Almost immediately the last guests arrive—Jim Ed Brown and his pretty former wife, Becky. Neither of them have ever been invited to one of Miss Mae's and Jimmy C.'s celebrated Cajun dinners, but they, like I, have long heard of the specialties of the Newman house: file' shrimp gumbo and chicken sauce piquant.

Miss Mae leaves her post in the mustard-yellow kitchen and welcomes us. Her face is flushed from the steamy heat rising out of large cast-iron pots simmering on the stove. Rather shyly, she shows me around the kitchen and the dining room, explaining certain recipes and telling me how she had learned to cook from her Cajun mother . . . but only after she'd moved away from Louisiana to Tennessee.

Jimmy C. replenishes everyone's glasses and talks about his Acadian background, his passion for Cajun food and his unique style of country/Cajun singing. His ancestors were all from Nova Scotia, Jimmy C. explains, and for years his family has lived in southern Louisiana.

What gives country music Jimmy C.'s Cajun sound, he claims, is the addition of the French accordion and the Cajun fiddle. What makes fine Cajun food, he says, is a good rice base and a lot of spicy seasonings.

"Cajun cooking is like Cajun music," Jimmy C. says. "It's a tradition. You can't just jump into it and expect to do it justice."

Jimmy C. says he'd been in a slump up until the last three years. Now things seem to have turned around for him. He's enjoying sold-out concerts in Europe and an increasing number of appearances on syndicated television shows.

"I owe a lot of that to my group, Country Cajun, and I know that. They're really special."

But soup's on, Miss Mae says, and this is no time to get maudlin. Jimmy C. is needed in the kitchen to give a final taste

test and to help dish out the first course of file' shrimp gumbo.

It took me almost two hours to reach the Newman's house in Christiana, Tennessee, but Miss Mae's firehouse seafood dish is worth every mile. The rice (real long-grain rice, not instant or minute rice) is cooked to perfection—"granulated, not soft or mushy" according to Jimmy C., who lugs a couple of 25-pound bags of the grain back from Louisiana every month or so. It's topped with a thick gravy, laced with fresh shrimp (otherwise known as gumbo) and is seasoned highly enough to warm the heart, hands and ears of even the veteran Cajun. In short, it is scrumptious.

The second course includes an equally delicious and spicy chicken sauce piquant, hot buttered rolls, a tossed salad and iced tea (lots of it).

The grand finale is pure Cajun coffee and Jimmy C.'s favorite dessert, swamp cake, which reminds me of Mississippi mud cake, but twice as gooey. Wonderful!

Dinner conversation includes a discussion of the roots of the Newman's farm (which supposedly sits along the Trail of Tears), Jimmy C.'s new business office, a few tell-tale tender smiles from Jim Ed to Becky, and lots of well-deserved kudos for Miss Mae's fabulous cooking.

Heading toward home on the interstate (thoroughly warmed by the red pepper in Miss Mae's gumbo) I recall something Jimmy C. said while standing in the kitchen, eagerly sampling each dish.

"All I know how to cook is rice," he said. "But Miss Mae's been cooking Cajun dishes for me as long as we've been married."

And how long have they been together?

"Thirty-two years," said Jimmy C. "With a bullet." ■

From left to right, Paula Lovell Hooker, Miss Mae, Jimmy C. Newman and Jim Ed Brown are shown sampling the Newman's famous spicy Cajun cooking. Dinner included, shrimp gumbo (above right) and chicken sauce piquant (below right).

Rice

2 C. long-grain rice
2 C. water
3 t. salt

Wash rice in warm water three or four times. Put all ingredients in a two-quart saucepan and bring to a boil. Reduce to medium heat and cook until rice and water are at same level. Cover and cook on low heat for 30 minutes before serving.

Cajun Shrimp Gumbo

2/3 C. oil
1 C. plain flour
1 big onion, chopped
2 qts. cold water
2½ lbs. shrimp
onion tops, chopped
parsley, chopped
salt, black pepper and red pepper (season to taste)

To make roux, heat oil and flour in skillet until golden brown (but not too dark). Remove from heat and let finish browning. Transfer mixture to large soup pot and add cold water. Bring to a boil for 15 minutes. Add shrimp and chopped onions and let boil for another 20 minutes. Then add chopped onion tops and parsley and continue boiling for an additional 15 minutes. Serve in bowls with rice.

Chicken Sauce Piquant

2½ to 3 lbs. frying chicken, cut up
3½ t. salt
1 T. black pepper
1 T. red pepper
2 T. plain flour
3 C. onions, finely chopped
6 cloves garlic, finely chopped
1 C. chopped bell pepper
2 small cans tomato sauce
1 C. cooking oil

Season chicken pieces with salt and pepper. Heat cooking oil in cast iron pot and brown chicken. Add onions, garlic and bell pepper and cook slowly until clear, (about 15 minutes) stirring constantly. Then add tomato sauce and 4 cups water. Cover pot and cook over low heat for one hour. Add flour slowly and let cook for another 20 minutes with lid on. Serve with rice.

Swamp Cake

2 sticks butter or margarine
4 eggs
1½ C. flour
1 C. pecans, chopped
2 C. sugar
½ C. cocoa
1 small can coconut
1 jar marshmallow cream

Mix all ingredients except marshmallow cream in large bowl and pour into greased oblong pan. Bake at 350 degrees for 20-25 minutes. Remove from oven and spread marshmallow cream immediately. Let cool completely.

Icing

1 stick butter or margarine
1 T. vanilla
1 box powdered sugar
1/3 C. cocoa
½ C. evaporated milk

Blend all ingredients well with mixer, spread atop marshmallow cream.

By Rich Kienzle

Pickers

What do *Four Walls, Crazy Arms, Singn' The Blues, A White Sport Coat, Young Love, Stuck On You, Are You Lonesome Tonight,* have in common? They are just some of Buddy Harman's greatest hits.

Nowadays nobody in Nashville would think of having a recording session without drums except, perhaps, for certain traditional bluegrass and old-timey musicians. Producers would no more exclude drums than they would microphones or tape recorders. Many studios have special drum booths to better record the sound. And some drummers even become confidantes to the artists they work for, such as Paul English with Willie or Richie Albright with Waylon. A few drummers even became stars. Roger Miller began as a drummer in Faron Young's band; Jack Greene did likewise with Ernest Tubb. The Grand Ole Opry stage now boasts a full-sized drum set.

Buddy Harman remembers when things weren't quite that liberal. "They thought drums were too jazzy for country music," he recalls. "It wasn't with the people, it just was with a lot of artists. We sort of eased into it, recording with just a snare drum at first, then later on they let me add the bass drum. I even worked the Opry some, but on certain shows they put the snare drum behind a screen, or they hid it some way that it didn't show. I recorded with a lot of those artists later on, when they finally came around to seein' that drums did fatten up the rhythm sound."

* * *

Murray M. Harman, Jr. was born in Nashville in 1928. The Grand Ole Opry itself was a new phenomena in town then, and a good chunk of its residents either paid no attention to it or saw it as an embarrassment to Nashville which was then known as the "Athens of The South." The Harman family was musical, with Buddy's father playing banjo and guitar, and his mother playing drums. Their interests were strictly dance band music, and after trying out piano, then trumpet, Buddy began playing drums at age 13, emulating big band drummers like Buddy Rich and Gene Krupa. He took lessons, played in his high school band, then joined the Navy at 17 and worked in various marching and dance bands where he gained more valuable experience. When he was discharged he went to Chicago to study drums at a school there, then returned to Nashville where he started working in territorial dance bands and at Nashville's Rainbow Room, a local striptease joint. "It's a great experience for a drummer," he recalls. "You learn a lot about catching cues and reading music."

In 1951 he and guitarist Grady Martin drove up to Gallatin, Tennessee to record with singer/pianist Moon Mullican, who was then recording country-boogie and barrelhouse piano type material. But Buddy still knew little of country music, so after that session he returned to the dance bands, looking forward to the day he could catch on with a big name band. Then one day in 1954 he got a phone call from Carl Smith, who had decided to add a drummer to his touring band.

Buddy Harman—1954.

"I guess the [musician's] union recommended me or something, but he called my house. I didn't know him, matter of fact I hadn't heard of him. I wasn't introduced to country music even though I lived here since I'd been playin' jazz and big band stuff. I didn't know Ernest Tubb from Roy Acuff. I decided to take it because I wasn't really doin' anything anyway," he adds. "It was a whole new experience for me, but I *liked* it. Then I did a little touring with Marty Robbins. They weren't using many drums—drums weren't really popular with country groups right then. A few of them used them—Ray Price and some of them. And I did get some recording sessions with Carl, and Marty and some of them that did want to use them."

Buddy was breaking new ground back then, for though he wasn't the first session drummer working in Nashville (the late Ferris Coursey preceded him) he came into the studios at a time when many producers were using loosely strung acoustic or electric guitars to mimic a snare drum while not actually using one. He still wasn't out of the dance halls, though, and continued working on and off at the Rainbow Room until about 1956. By that time he'd worked on Price's *Crazy Arms*, a number of Carl Smith hits including *Back Up Buddy* and the proto-rockabilly *Go Boy Go*. It got to the point that he was sending substitutes to the Rainbow Room, and finally he gave it up to go whole-hog into recording sessions.

RCA's Chet Atkins and Columbia's Don Law, he remembers, were the first producers to use him on a regular basis, and it was when he recorded with Ray Price that he stumbled on the unique beat now known as the Ray Price Shuffle. "Ray liked a 4/4 beat," Buddy remembers. "So I started putting my own version of a shuffle in there—not like the old shuffle beats—so I just put down what I thought would sound good, and Ray liked it. It was the bass, the piano and drums that made that sound."

Among the other hits Buddy recalls working on were, *Singin' The Blues* and *A White Sport Coat* with Marty Robbins in 1956 and 1957. He also played brush drums on Sonny James' *Young Love*. During that time, Nashville's perception of drums did a 180-degree turnaround, largely due to the success of Elvis. Overtly country sidemen such as fiddlers and steel players suddenly had trouble getting work while Buddy's workload increased dramatically. "Elvis came along," he recalls, "and suddenly people were more aware of having a beat on their record. It just helped make a record more dynamic." Even the Opry finally caved in and permitted Buddy to play his snare out front. The days of being stashed behind a curtain were over.

So barely out of his 20s, Buddy Harman was suddenly one of the top sidemen in Nashville, his schedule so hectic, working four sessions a day, seven days a week. He was on Jim Reeves' *Four Walls* in 1957, and played on nearly every country recording coming out of Nashville on a major label. His bass drum provided the distinctive beat on Don Gibson's *Oh Lonesome Me*, as well as Everly Brothers' hits, *Bye Bye Love* and *Wake Up Little Suzie*.

Through the late Fifties there were still more hits; many of them featuring Buddy's

drumming prominently. In 1959 there was Webb Pierce's *I Ain't Never* and Jim Reeves' *He'll Have to Go*. In 1960 it was his distinctive martial drumming that pumped along Johnny Horton's *Battle of New Orleans*. It was also in 1960 that he began working with Elvis, playing bongoes on the session that produced *I Need Your Love Tonight*. Elvis had started to augment his recording band with Nashville studio men, and Buddy often shared duties with Elvis's regular drummer, D.J. Fontana. He worked on other Elvis hits, among them *Stuck On You*, and *Are You Lonesome Tonight*. Elvis also flew Buddy and other Nashville sidemen to Hollywood to do movie soundtracks.

There were other impressive moments. He worked behind Chet Atkins when Chet became the first country artist to play at the White House for President Kennedy in 1962. He would play for two more Presidents—backing Floyd Cramer at a performance in Colorado for Gerald Ford and playing behind Loretta Lynn, Conway Twitty and Tom T. Hall at a 1978 White House performance for Jimmy Carter.

During the early Sixties, Buddy kept his hand in jazz. The jam sessions with Chet, Hank Garland, Boots Randolph, Bob Moore and Floyd Cramer at Nashville's Carousel Club were so legendary that the group got invited to the 1960 Newport Jazz Festival. Rioting stopped the festival, so they didn't perform, but they did cut a live LP for RCA during the trip. Still his bread and butter remained the country sessions.

As one of the elder statesmen of Nashville's studio sidemen, he sees many positive changes, among them the fact that sidemen seem to get more recognition now. "There's also more freedom now," he says. "They used to hold me down in the early days. They wanted me felt but not heard. I've noticed that as time goes on it's become drum city now, the more the better on a lot of records. It used to be they'd say 'well, that's a little too much drums.'"

He also points with subdued, understated pride to his own accomplishments, particularly the shuffle beat, the addition of the bass drum and his use of brushes on his snare, best heard on the Sonny James version of *Young Love*. He also praises his fellow musicians. "They play a big part in helping to make the artist a good record. The song does, and so does the producer, but I think the musicians contribute a lot, too."

Though Buddy's sessionwork has slacked off some, he hasn't retired or given up. It's still a lucrative field, and he remains one of the most respected musicians in Nashville, and has won his share of honors. In 1975, 1976 and 1977 he won the Super Picker Awards handed out by the Nashville Chapter of the National Academy of The Recording Arts and Sciences. Along with steel guitarist Buddy Emmons, guitarist Phil Baugh, bassist Henry Strzelecki, and pianist Willie Rainsford he has formed the Nashville Super Pickers, who've released one album on Flying Fish. They record for Baugh's own Sound Factory label and have performed both in this country and in Europe. He still gets session calls in between, and did the drumming on George Burns' *I Wish I Was Eighteen Again*. He's also gotten back into performing both on the syndicated *That Good Old Nashville Music* with the Super Pickers and on some concert tours with his old studiomate Floyd Cramer. "It's been a fun little change," he says, "gettin' out and playin' for the people." He uses a set of **Tama** drums, a Japanese import distributed to the same company that imports the fine **Ibanez** guitars, and has recently endorsed the Tama set. He has a set of electronic drums for special effects, but sticks largely to his conventional set.

Looking back over a career that included some of the greatest country recordings ever made, there have been special treats, such as his 1969 session with Ringo Starr, and surprisingly few regrets. "I've felt really satisfied about a lot of my work," he reflects. "I like to go away from a session feeling good about it, that I have done good and played good and pleased everybody. There've been some where I wasn't happy, but that wasn't the case most of the time. "I've been on a lot of hits —and I've worked with a lot of nice people." ■

Photo Credits

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By Neal Weinstock

Audio

The subject this month is "transducers." What's a transducer? Well, loudspeakers are transducers, and a car engine is a transducer. Anything that changes one form of energy into another is a transducer.

A car engine changes electrical energy into mechanical energy, and so does a loudspeaker. All the energy from an amplifier, measured in watts, goes into the wiring of the speaker, and instead of turning wheels around, it pushes a paper cone in and out. And that makes noise, or music, as the case may be.

An easy way to get a lot more versatility out of a stereo system is to have more than one set of speakers—imagine being able to run two cars off the same engine! However, you may find it a bit high-priced to place speakers in every room. And, in these days of high energy costs, you'd probably see it reflected in the electric bill!

Headphones are a low-cost, space-saving alternative to buying another set of speakers. And they permit one person to listen to music as loud as desired without driving everyone else out of the room. Headphones are transducers just as speakers are. In fact, they *are* speakers; little ones. Call them "quiet speakers" instead of loudspeakers. Changes in technology, lately, greatly improved headphones. Prices, however, have remained about the same or even dropped. Some of the best headphones you could ever want now sell for under fifty dollars. We recently tested six pairs, running for, generally, between twenty and forty dollars, but with some as low as seven dollars.

These low priced phones are of the newest, lightest, most comfortable type. They are commonly in use with the little hip-pocket cassette players increasingly seen on the street these days. The breakthrough that makes these possible is a better transducer; unfortunately, in some headphones of this type that we tested, the better transducer was used as an excuse to provide practically nothing else in the way of quality. . . . The less said about these the better. We did agree that the best of the little headphones was the **Panasonic** version. Brands tested were **Panasonic, Toshiba, Sony** (who deserves some credit for originating the technology), and **Sanyo.**

As good as the Panasonic phones were for their size and lightness (a real benefit, if you wear headphones for several hours at a stretch), they are no match for the full-sized phones we tested when it comes to fidelity. We reviewed the **Koss** Hv/X, the **Beyer** 440's, and the **Mura** HV-300. Koss is the Milwaukee-based company that invented the stereo headphone, which they call "stereophones." That's quite an invention; because if you listen to headphones such as the Hv Xs, with their excellent detail, the stereo image that is normally present in front of the listener is present inside the listener's head. A whole orchestra can feel like it is inside your head, and the feeling is uncanny.

The problem with headphones has always been getting enough accurate bass —because the speakers are just so small. As in loudspeakers, big bass requires big speakers. The small, new headphones, however, do have better bass than would have been possible before the technology breakthrough. Their bass just tends to fudge out. However, even the Koss Hv/X do not give as convincing low end response as, for instance, a Koss loudspeaker. Even so, the bass is good enough that these are very easy phones to listen to.

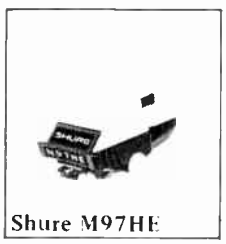
As are the Beyer and Mura headphones. Beyer is the most famed German maker of

Critics (from left) John and Christopher Barnard prefer full-size headphones, Beyer and Koss respectively, and both rate Waylon's latest as "top-notch."

headphones. Mura is a newer Japanese company that has every reason to try harder, since nobody knows about them. Russ Barnard (*CM*'s editor-in-chief) and I argued back and forth about the relative merits of these three headphones, and each came away with a different favorite. Each persons perception of quality is always a trade-off between overall clarity (which allows for the best stereo imaging,) and added bass power (which is necessary for realism) but may fuzz out detail.

Our designer, Jessi, listens to the Panasonic portable stereo cassette and mini-phones while working on this issue of Country Music.

At the recent electronics exhibition in Las Vegas, where I was able to compare recordings and live performances of Willie Nelson, Roy Clark, and Waylon Jennings, on the spot, (there was no time left for gambling!) I was told a very wise thing by Steve Vogel, who works with **Epicure,** the speaker company. He said, "I never recommend a speaker or a set of headphones for anybody unless I know the room they're going in, and just as important, unless I know the cartridge they're going to use with it."



Shure M97HE

Stanton 681

A phono cartridge is another transducer, but it works the opposite way that speakers and headphones do. The cartridge picks up the mechanical vibrations caused by its needle in a record groove, and transfers these to electricity. Each cartridge does this differently, and judging a cartridge can be just as much a matter of opinion as choosing a speaker. All transducers should be judged subjectively. Unlike electronic components like tuners and amplifiers and receivers, you can't go by the numbers here.

We tested three cartridges, all of which were interesting for their value and performance. There is no point in telling the list prices for these things, since they are generally priced by the manufacturer at anywhere from five to forty times what they cost the dealer, just so the dealer can tell you he's giving a big discount on a complete system, and throwing in a hundred dollar cartridge. Generally, you should find the **Shure** M97HE, an improved version of an award-winning model, the **ADC** XLM, a lower priced version of the very much lauded ZLM, and the **Stanton** 681S, one of the most popular cartridges ever, all selling for between twenty and thirty dollars. All employ a moving magnet design, which in my humble opinion makes for not only the cheapest acceptable design (ceramic cartridges are cheaper, but not nearly as good), but the *best*. And that includes those two hundred and three hundred dollar moving coil types some folks swear by—but I bet they couldn't tell what they were listening to if blindfolded.

In any case, these cartridges all produced subtly different sound, just like headphones and speakers. Just like the other transducers, it is not really possible, beyond a certain point, to say that one is better than another: they are simply different. That was certainly the case with our three cartridges. The Shure seemed to have the most uncolored, neutral sound, and seemed to us to go well with any headphones or speakers. But it would go *best* with the most "neutral" headphones and speakers, that is, the ones that seem most accurate. To me, of our recent stories, those would be the likes of the Koss Hv/Xs, for headphones, or the **AR** 93s, for speakers. (To Russ Barnard, the Muras seemed least colored among our headphones.)

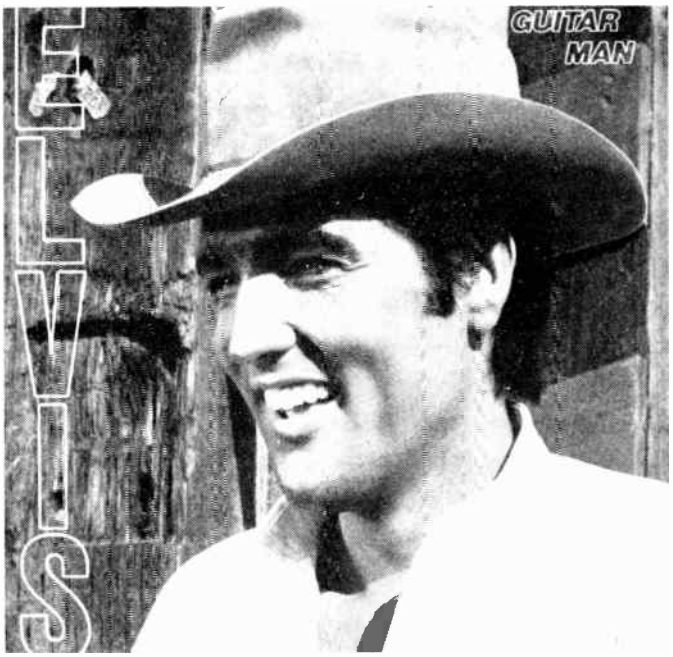
I found the ADC XLM to have a warmer response, one that emphasized midrange, and therefore I'd use it with headphones like the Beyer, which seemed to have a crisp high end, a goodly amount of bass, but not quite as much detail in between. (Unfortunately, the Beyer phones were quite uncomfortable for both me and Russ.) Finally, the Stanton cartridge (which, by the way, like the Shure, comes with a very useful groove brush attached—and even better yet, the Stanton brush lifts up for easy cleaning) seemed a little treble-heavy for my tastes. But paired with bass-heavy phones like the Koss or Mura, it sounded just about right.

The moral: the cartridge is the funnel into your stereo, the headphone or speaker is the funnel out. One funnel ought to be chosen to match the characteristics of the other, or to balance out deficiencies. In a world where nothing is perfect, we have found ourselves, more often than not, balancing out deficiencies.

Next time, we'll explore the very best and very cheapest way to improve the sound of your stereo—improving the quality of record itself. ■

Record Reviews

Elvis Presley
Guitar Man—Elvis
RCA AAL1-3917



At this point, reviewing a brand-new Elvis Presley album is frustrating and difficult. Elvis recorded very few tracks in his final years; as a result, the albums we are now getting are old cuts and studio out takes that have been remixed and doctored in all sorts of ways. These albums are basically aimed at rabid Presley fans who still crave more of his music and memories. Most of the new releases cannot really compare to the sophisticated records being produced today, so the only fair method is to judge Elvis against himself—one album as opposed to another. Sadly, this new RCA album, **Guitar Man—Elvis,** is uneven and fails to work as a musical unit.

The late Felton Jarvis, who produced most of Presley's records since 1966, embarked on this final project in the fall of 1980. He selected a bunch of songs Elvis recorded in the late '60s and early '70s and completely stripped all the instrumentation and harmony from the tracks. With only Presley's voice remaining, Jarvis brought fresh pickers into the studio and added new instrumentation. His dream was to let fans hear the purity of Elvis without the distracting weight of string sections and overriding vocal harmony. In this, he succeeded, because the vocals are the highlight of the record. But in most cases, the rhythm section is at odds with the song.

On the positive side, *Guitar Man, Lovin' Arms* and *She Thinks I Still Care* stand out for their consistency and solid rhythm. The guitar, bass and drums complement and support Elvis, whose artistry is in a class by itself. The vocals on *Guitar Man* are the best on the album and sound fresh, even though Elvis originally cut the song around 1968.

The problem with this album can be found at the core of tunes like *You Asked Me To* and *Faded Love*. Again, Presley's vocals are fine, but the rhythm and tempo are simply wrong. Billy Joe Shaver's great *You Asked Me To* cries out for musical tension and a smooth bass line (remember Waylon Jennings' brilliant version of this song on his **Honky Tonk Heroes** LP?), but it is not there. Instead, the music is uneven and takes away from Elvis. Far and away, the worst cut is *Faded Love*. This classic Bob Wills song deserves subtlety and grace, but Jarvis turns it into a half-baked r&b song. I can see how hard it must be to add new music to old vocals, but surely Jarvis could have been more sensitive with *Faded Love*.

This new release is not so much a bad album as it is boring. There are no musical surprises. But even so, the strength, versatility and charisma of Presley's voice is amazing. He had the rare ability to consistently rise above bad production, bad songs and cluttered arrangements. Presley fans will find nothing new on this album, but it is one of the few Elvis records that respect and highlight the distinctive vocal magic of the King.

BOB CAMPBELL

Rosanne Cash
Seven Year Ache
Columbia JC 36965

One of two things can happen to a new female artist. She can either arrive on the scene and evolve in a positive direction, or come on with a splash or a ripple and then dissolve. In Rosanne Cash's case, she is charged with musical potential that leads me to believe she is much more likely to evolve than dissolve.

Rosanne is of one of the new schools of country, from the league of Emmylou Harris and Rodney Crowell. In just two albums, Crowell has helped her develop an expressive, sensitive style, and put it across to where she doesn't fit anybody else's mold. The title track here, *Seven Year Ache*, is as engrossing a ballad as *Take Me, Take Me* from the first album.

In the last decade, country music bent with the times and acquired a few different beats. Many of the adventurers into this unproven territory were hailed by the critics, but gained little else. It is often hard for country fans to part with the status quo. If the thought of new wave sounds coming from your turntable seems unpalatable, I would suggest that you consider auditioning Rosanne Cash on somebody else's. Two of these numbers, *What Kind of Girl*, and *Hometown Blues* fall loosely into the new wave category, as did most of the cuts on Linda Ronstadt's *Mad Love*. The beat is uptempo, but certainly not nerve jarring like disco.

Rosanne gives a nice treatment to Merle Haggard's early song, *You Don't Have Very Far to Go*, and a knockout rockabilly interpretation of Asleep at the Wheel's *My Baby Thinks He's a Train*. In addition to her own *Seven Year Ache*, Rosanne also wrote *Blue Moon With Heartache*.

As seems to be the case on most of Rodney Crowell's productions, the total effect is sort of spicy, certainly not mainstream country. The sax on *I Can't Resist* is several shades classier than what you would find in a typical Nashville mix. All of this may cause a few deejays and listeners to hedge at first. But once they give this record one serious listen, they may find that Rosanne Cash is not only second glanceable, but second chanceable as well.

BILL OAKEY

Record Reviews

Tiny Moore
Tiny Moore Music
Kaleidoscope F-12

Bob Wills called Tiny Moore's Bigsby electric mandolin "the biggest little instrument in the world" when Tiny worked with him back in the late '40s. He wasn't far off base. Tiny was one of the most sophisticated musicians who ever served as a Texas Playboy, with a sense of musical phrasing and articulation that caused people to mistake his mandolin playing for a guitar. A fine fiddler, he was able to play both Texas fiddle tunes and hot jazz. After western swing died, he remained obscure for years until Merle Haggard recruited him to play on his 1970 Bob Wills tribute album. Not long ago he and ex-Playboy Eldon Shamblin signed on as permanent members of Haggard's Strangers.

This, his first solo album, mixes jazz, pop, ballads, a Haggard tune, a fiddle tune, some originals and two Wills standards. The band is mellow and relaxed, with Shamblin's rhythm guitar outstanding as ever. They tackle old swing chestnuts like *Air Mail Special* and *Don't Get Around Much Anymore* and make them seem anything but old. Wills' *Maiden's Prayer* features three acoustic mandolins: Tiny's, David Grisman's, and Jethro Burns' in a reverential treatment. The lovely ballad, *Life's Greatest Treasure*, reunites the McKinney sisters, who sang with the Playboys in the mid-Forties. Tiny's wife Dean, the tune's author, is also one-half of the McKinneys. Wills' *Fat Boy Rag* and *Stumbling*, the old pop songs, are fine; the only problem being Haggard's fuzz-tone electric guitar, which doesn't mesh with the songs and clashes with the mellower sound of Tiny and Eldon.

Still, Tiny is a true original who never should have faded away. The music here testifies to that.

RICH KIENZLE

Kris Kristofferson
To The Bone
Columbia JZ 36885

The lyrics in this LP are of a high order—intelligently worded, often clever, sometimes vivid in their imagery. The music, too, is quite good. So we've got a first-rate album here. Right? Well . . . almost.

When you judge Kristofferson's song writing, you inevitably think of his earlier successes like *Help Me Make It Through The Night*, *For The Good Times* and *Why Me, Lord?* The simple, direct way their lyrics cut to the bone of human feelings made them great. And you quickly realize that simplicity and directness—at least the kind expressed in the older songs I mentioned—are not present enough in this new album. The words manage to conjure up the raw feelings of disappointed lovers and romantics—the pain, loneliness, anger and mistrust—but in a cerebral, complicated way that prevents you from staying in touch with the feelings.

Which is not to say we have a bad album here. Kris at his worst is better than most songwriters at their best. So there's a lot that's worth listening to. But you won't find Kris at his best.

You find some tried-and-true country themes here, as in *The Devil To Pay*, which tells a high-living woman to enjoy sowing her wild oats because a bitter harvest awaits her. *Snakebit* tells a woman off with liberal doses of caustic anger, then says he's attracted to her despite all the goddamn pain, the fact that he needs no ball and chain, and so forth. *Maybe You Heard* is an angry exhortation to understand, not condemn, when confronted by other people's differentness and weaknesses.

The album's high point is *Daddy's Song*, which paints a touchingly sad picture of a home after the departure of a young daughter, who seems to have gone to spend the next several months with an estranged or divorced other parent. There's a strong dose of the old Kristofferson here, expressing very plainly the torment of the child as well as that of the parent. The child, of course, wants the family to reunite. She misses "somebody all of the time." The parent not only misses the child, but feels her torment and confusion.

Another strong piece is *The Last Time*, which deals with a sort of wistful regret which lingers in the wake of a broken marriage. There's anger and disappointment, but the depth of love once felt for the absent partner is very evident. In fact, the love isn't completely gone, for one gets the feeling he can't really hate his old lover. He just wishes things had turned out better.

Unfortunately, the instrumentals in this album—which a few years ago would have been called progressive country, and which now might be called country-rock—sometimes get too involved—too busy. In some places this business coincides with the overly complex lyrics I mentioned before, thus compounding the lyrics' lack of directness. But I suspect that many fans, more into rock than I am, will disagree with me on this point.

All in all, this album is not up to Kris' unusually high capabilities. But it's still better than most. It's just that Kris' great successes are awfully difficult acts to follow—even for Kris himself.

ART MAHER

Record Reviews

Gail Davies
I'll Be There
Warner Bros. BSK 3509

Sure has been a pleasure getting familiar with the music of Gail Davies.

Throughout the '60s and '70s much of country music has been sounding less and less like country music. The "old fashioned" sounds of the '30s, '40s and '50s have been avoided. Sometimes I even worry that country music might end up not sounding like country music at all.

Then along comes Gail's record, with a '30s song (*No One To Welcome Me Home*), a '40s song (*Kentucky*), and—bless her heart—two '50s songs, *I'll Be There (If You Ever Want Me)* and *It's A Lovely, Lovely World*. Plus new songs with the scope and depth of the incredibly rich traditions of 20th century country music.

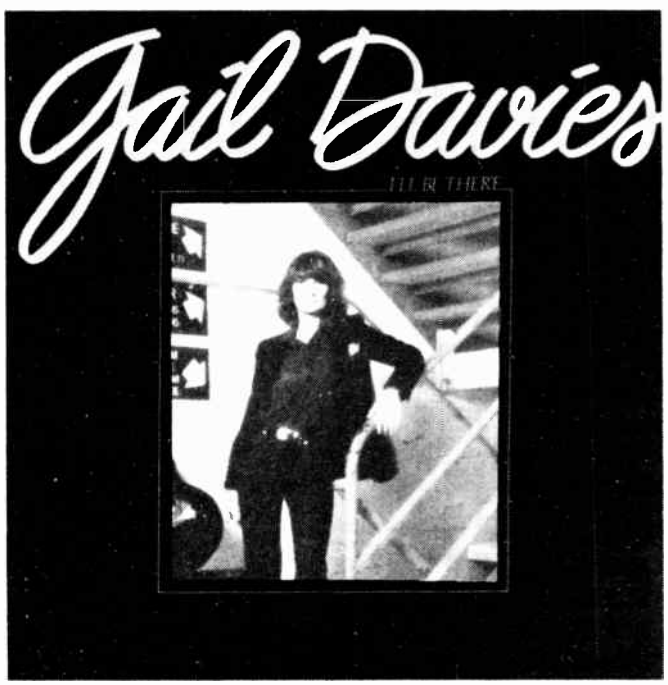
Especially in *Grandma's Song*. It starts with the voice of an old woman—Gail's real Grandma?—singing an old folk song, which gets incorporated into the song itself. As Gail spells it out in this song, she has incorporated her Grandma and her Grandma's music into herself. And much more. A haunting, lilting melody here.

There are four of Gail's other songs here, and although their music differs stylistically, they all share the ever popular subject of relationships. Two recent songs by other people are here, too. Paul Craft's fine *Honky Tonk Waltz* from a few years back, and *Object Of My Affection*, a great new song by Delbert McClinton.

This is Gail's third record, and the second one she has produced and arranged herself. I hope she sets an example to other female singers in the business, producing and arranging has been an almost exclusively male domain in country music.

It's real good to see Gail embrace the modern and the old fashioned as she embarks on a career that should be as successful as it is original.

PETER STAMPFEL



Eddy Arnold
A Man For All Seasons
RCA AHL1-3914

Eddy Arnold, in many ways, pioneered the entire trend in country music that eventually came to be referred to as "country-politan," and more recently has come to be known as "easy-listening" country. His sophisticated, urbane singing style certainly paved the way in expanding country music's appeal and recognition beyond its most steadfast grassroots following.

Arnold was, and—as demonstrated so admirably by his new LP, **A Man For All Seasons**—*is* a crooner of the first order. Having enjoyed his heyday in the 1950s and early 1960s, Arnold managed, along the way, to make a fortune in real estate. (Nashville tour guides will tell you that he is the richest star in Nashville, but still drives a used Volkswagon. I don't know whether it's true or not.) In recent years, he has become a sort of elder statesman of country music, coming out of his retirement only ever so occasionally for live appearances.

If one wanted to indulge in one of those long, pointless arguments about who's country and who's not, you could make a pretty strong case that Eddy Arnold never was. Whatever the case, **A Man For All Seasons** is a pop album through and through—and a remarkably fine one.

Arnold's singing, despite his advancing years, is right on the mark and as fine and mellow as ever. Producer Bob Montgomery's sophisticated vocal and instrumental arrangements also work convincingly and evocatively on complexly structured pop compositions like *Ballyhoo Days* and *Happy Everything*.

The smooth, urbane artistry of **A Man For All Seasons** shows you why singers like Perry Como and Andy Williams come all the way to Nashville to record. **A Man For All Seasons** is yet another reminder that *all* kinds of good music is being made in Nashville.

BOB ALLEN

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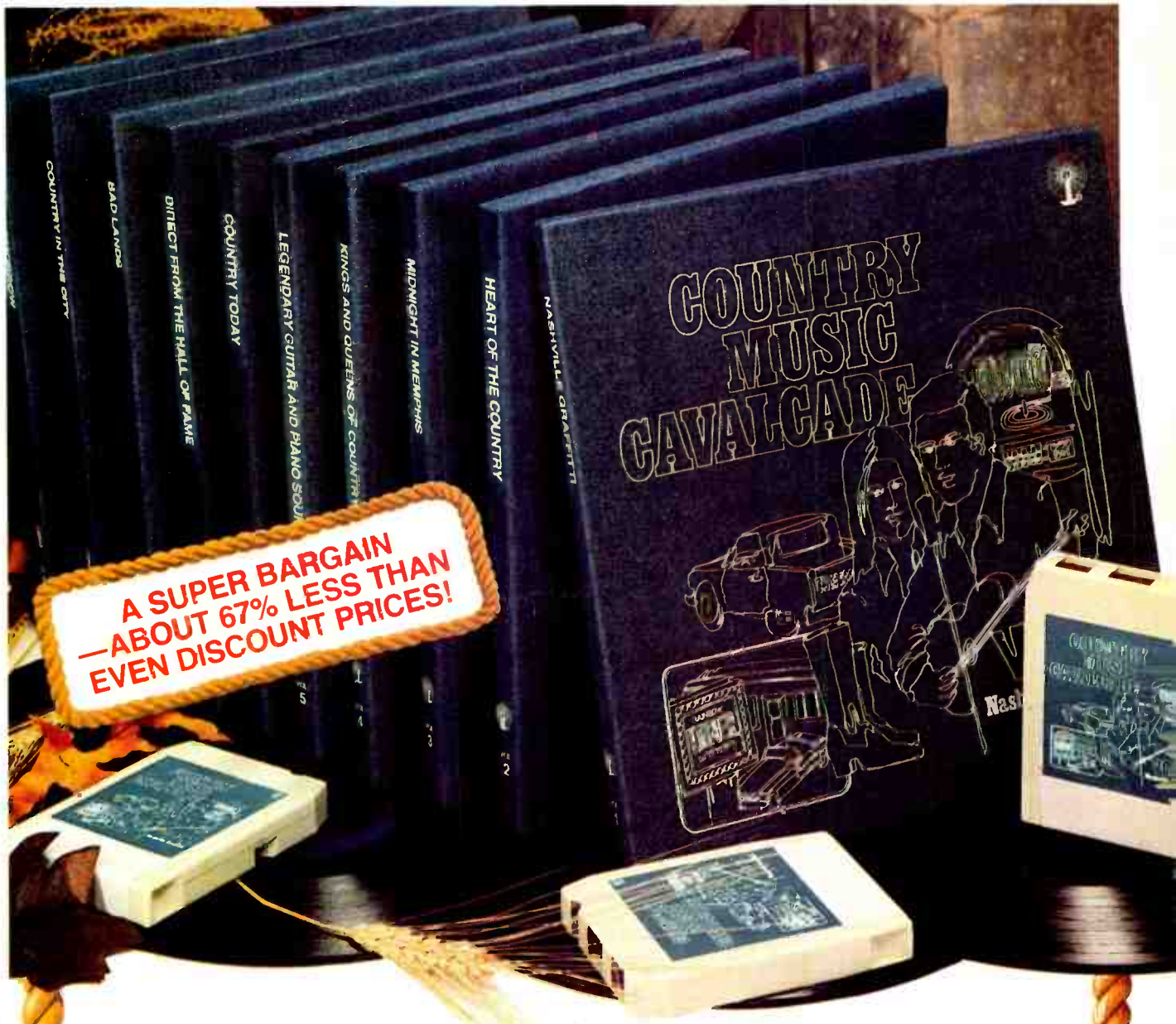

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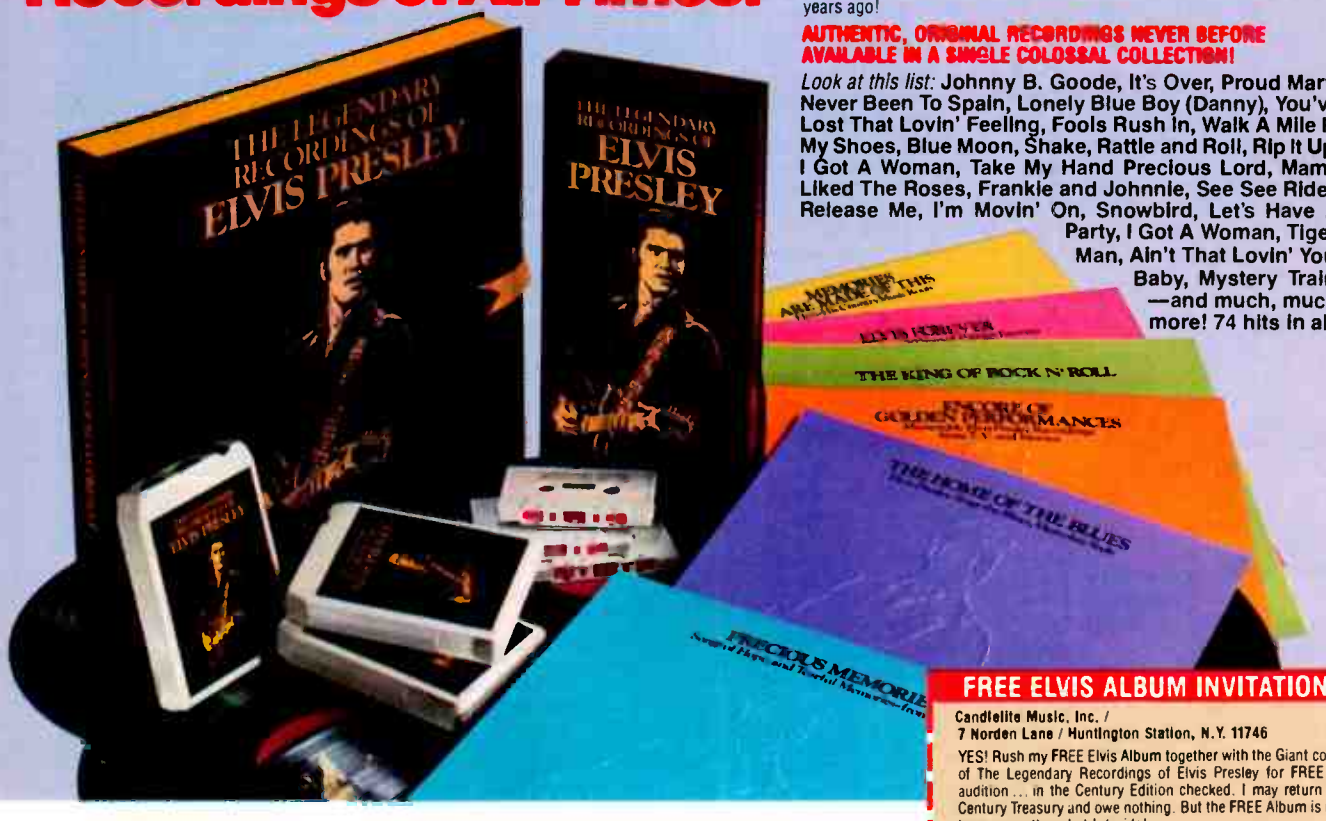

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Record Reviews

Glen Cambell
It's The World Gone Crazy

Capitol SOO-12124

This disc opens and closes with Glen Campbell/Tanya Tucker duets which are simply bland statements and restatements of how great their love is. Nothing wrong with the sentiment expressed, but it's expressed in lackluster terms that will excite few listeners, if any. Nevertheless, we have a strong album here, for several reasons.

The production is unusually good—never gets too slick, never gets overly dramatic, never confuses the message of a song. In every number, the instrumentals augment the lyrics, adding emphasis where appropriate, settling into the background at just the right points, and to just the right degree. I suppose every producer strives for this fine balance, but seldom with as much success. Some numbers would be large goose eggs if the producer had been less skillful (and if Glen were not so damn good at putting a song over).

I must admit that the title cut, *It's The World's Gone Crazy Cotillion*, confuses me. It's well sung and well played, but the words talk in a seemingly pointless way, about everybody wanting to change roles. Either the song has a message about the state of society today—in which case it would have been more suited to the '60s than the '80s—or it simply refers to some mythical social event at which chaos reigned supreme. I guess the meaning can be anything you want it to be, but I was intrigued enough to wonder exactly what the writers had in mind, and was sorry that there wasn't some definite statement of intent. Jud Strunk's *A Daisy A Day* was revived for this album, and rendered exquisitely. Voice and instrumentals are just great. I *Don't Want To Know Your Name* is almost as strong, and is one of the numbers in which the arrangement deserves much credit. The chorus is done in a gutsy blues style that was a lot more convincing than I'd have expected from slick L.A. studio musicians. *Any Which Way You Can* is a listenable double entendre love song, while *Rollin'* is a formula trucking piece that sounds like movie background music — but listenable for all of that.

An especially engaging number is *In Cars*, which manages to blend a '50s feel with a haunting quality that is right on the button for the lyrics, which speak of the good old high school days when everything that was important to us was done in cars—from having dinner to making out to falling in love to you name it.

I would have preferred a more country feeling to this album. It's really pop, although not entirely lacking in country touches. But there's no denying the strength of the music.

ART MAHER

BURIED TREASURES

By Rich Kienzle

If you've been reading Buried Treasures for any length of time, you might recall those British reissues of rare early Waylon recordings. One album summed up his earliest recordings for MCA/Brunswick and later ones for Bat, the other his middle Sixties work for A&M. Well, now British RCA's gotten in the act with the equally worth **Waylon Music** (British RCA PL 43166). This two-record, 32 track package doesn't concentrate on the big hits, but on more obscure material from RCA's vaults, starting with the first song he ever recorded for them, *I Wonder Just Where I Went Wrong* (recorded on March 16, 1965 for all you trivia freaks). It also gives some substantial insight into his musical development, revealing influences from the Beatles (*You've Got To Hide Your Love Away* and *Norwegian Wood*) as well as modern folk music and even a Rod McKuen number (!!) along with straight C&W (*Mental Revenge*) and gradually the first stirrings of today's Waylon sound with *Julie*. Some of the tunes here have never been on LP before, and it ends with his searing 1979 rendition of Chuck Berry's *Nadine*. The liner notes are fine and the photos include some rare early ones and a modern color shot of Waylon's hometown of Littlefield, Texas make this a valuable historical document as well as great music.

The British can really do repackages. Witness British Capitol's **Faron Young** (CAPS 1036), a retrospective featuring 16 of his biggest Capitol hits, starting in 1952 with *Goin' Steady* through '50s hits like *I've Got Five Dollars* and *Country Girl* through the 1961 *Hello Walls*, his second Number One hit and Willie Nelson's first real hit song. Since much of Faron's early work is out of print, this is a nice summary of the best.

The Great Songs of Webb Pierce (Bulldog BDL 1026) is somewhat more unusual. Taken from a recording of a live show in the Fifties, the sound is quite below average. Yet the pure, beery honky-tonk magic comes through on hits like *I'm Walkin' The Dog* and *There Stands The Glass*. With a first-rate band behind him, this is Webb at his peak.

Many who've heard David Grisman for the first time might not realize that his mandolin playing and music was originally based in traditional bluegrass. **Early Dawg** (Sugar Hill 3173) reveals that side of him through over a dozen tunes, most cut in 1966. Though the emphasis is on bluegrass standards, there are also originals of *Opus 57* and *Opus 38*, two of his best-known compositions, as well as the jazz standard *Caravan*.

Grisman's former guitarist Tony Rice has another impressive effort with **Mar West** (Rounder 0125), in which he explores his own Grisman-influenced musical vision in eight arresting instrumentals. Though Rice is careful to maintain his bluegrass roots (evidenced by his LP with Ricky Skaggs), he's gaining increasing confidence with his unique fusion music.

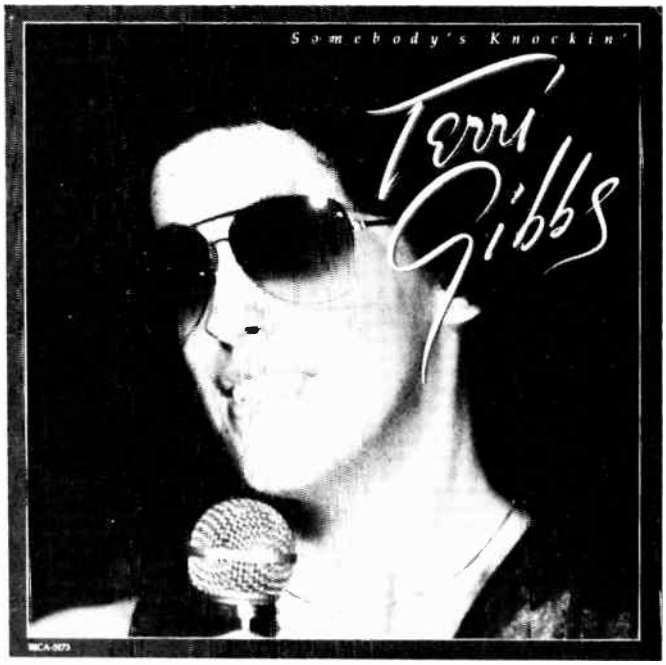
Fiddlers Kenny Kosek and Matt Glaser likewise hail from bluegrass, but their music is less complex than either Grisman's or Rice's. **Hasty Lonesome** (Rounder 0127) is a joyful twin fiddle excursion through traditional bluegrass ending with the extraordinary *Marx Brothers Medley*, featuring songs from the Marx Films done in a sparkling Bob Wills style.

The Light Crust Doughboys, as western swing bands go, could either be great or schmaltzy. **String Band Swing** (Longhorn KK-008) concentrates on their hotter, jazzier tunes, including *Truck Driver's Blues*, jazz tunes like *Avalon* and *Blue Guitars* along with *Little Honky-Tonk Heartache*. Scratchy sound, but superb performances.

The Waylon set is $14.50, the Faron $8.98, and the Webb $6.98 plus $2 postage from Down Home Music, 10341 San Pablo Ave, El Cerrito, CA 94530. The Doughboys LP is available from Keith Kolby, 6604 Chapel Lane, Ft. Worth, TX 76135.

Record Reviews

Terri Gibbs
Somebody's Knockin'
MCA-5173



Somebody's Knockin', the alluring title song on Terri Gibbs' debut MCA album, began attracting attention throughout Nashville's music industry almost since the time it was first released late last year.

There were, no doubt, others like me who, when they first heard the song, just assumed that it was merely the latest release from one of Nashville's already established female recording artists. Maybe Gail Davies, maybe Kim Carnes, maybe . . .

But as it turned out, it was Gibbs' very first outing on the singles charts. What was disarming about the record was the degree of confidence and polish that the vocal performance displayed. Her sophisticated rendering of *Somebody's Knockin'* captured all the emotional ambivalence of a woman whose desires are about to overcome her hesitation—a skilled, complex performance indeed.

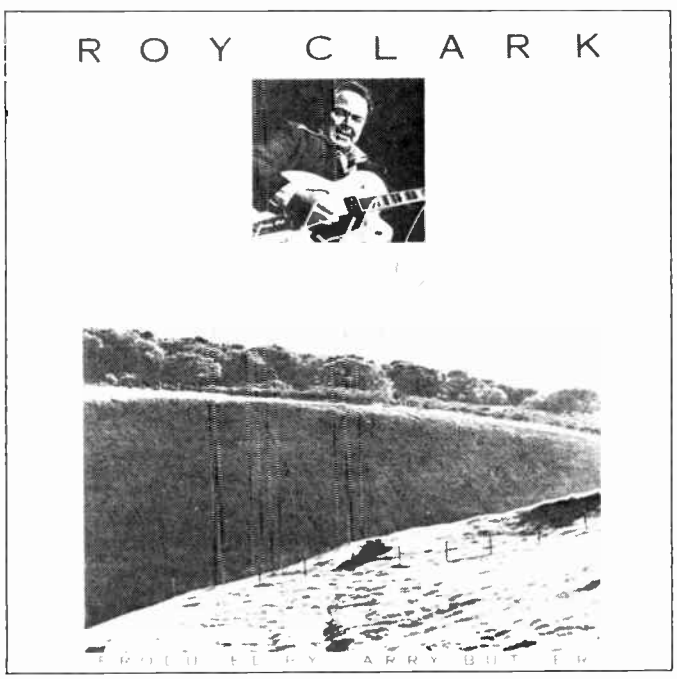
The LP, **Somebody's Knockin'**, like the single, is also an amazingly strong debut effort by anyone's standards. Ms. Gibbs handles herself well on material ranging from the sultry, Bobby Gentry-like toughness of *Marry A Rich Man*, to the soft yet mature vulnerability of *Some Days It Rains All Night Long*.

Terri Gibbs' vocal style has an engaging, contemporary across-the-board charm to it. She has the smooth maturity of someone like Anne Murray, yet there's also an intriguing edge of grit and sultriness. Her lovely voice keeps its tonal richness when it descends into the lower registers; yet when called upon, it also holds its husky sensuality when it ventures into the high ranges.

With **Somebody's Knockin'**, Terri Gibbs is off to a fine start, and has established herself as a newcomer to watch. Now, if she can come up with a string of hits like the title song and a few more LPs as consistently solid from cut to cut as this one, we're soon going to see another major contender among Nashville's ever-widening circle of leading ladies.

BOB ALLEN

Roy Clark
Back to the Country
MCA65142



Too often certain artists who have made their mark become thought of as overexposed, and thus are taken for granted. There is also the myth that once an artist "retires" to Las Vegas and television, his recording efforts become more routine and less creative. Perhaps boring, at the worst. Suitable only for the yawns of a mid-morning coffee break.

Some country artists have come close to that point, but Roy Clark shows no signs of getting there by way of this album. It is, in fact, one of his all time best. The title is a good indication of the material presented. The two sides span the gamut of woman gone songs, hand-clapping gospel, homage to the South, the got-nobody blues, and middle age, never too late to fall in love songs.

For some reason, the only Roy Clark classic standards I can think of are *The Tips of My Fingers* and *Thank God and Greyhound*. If he is due for another one or two, there are several eligible candidates here. *I Ain't Got Nobody* goes down smoothly enough to complement some good beer and memories. Most of the first side, with the examples of *Come Sundown* and *Love Takes Two* are medium paced, hum along ballads, closing out with *Play Me a Little Traveling Music*.

On side two, the tempo picks up a little, after the serious love problem gets resolved on *She Can't Give it Away*. Clark's rendition of *Dig a Little Deeper in the Well* is actually a rollicking medley that includes *Down By the Riverside* and *Old Time Religion*. Another of the back to the country themes is the one about the working man telling the rich guy that he can offer his wife the things that money (and charge cards) can't buy. It's presented here in *The Lady is a Woman*.

This album is a good souvenir to remember Roy Clark by. The music and the stories and the memories are all there. Until one or two of the cuts become standards, I'll still remember him best at the Greyhound Station.

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Record Reviews

Various Artists
Poor Man, Rich Man
Rounder 1026

Inflation, high taxes, ridiculous unemployment figures, and an interest rate soaring like a helium balloon. It's frustrating, these times we're in the midst of, and that's what makes this album all the more appropriate. Years in production, this brilliant and compelling compilation of vintage country recordings made from 1927 to 1936 were the songs of another group of sufferers: the poor rural Southerners who were put upon by not only the Depression, but brutal working conditions and (in their eyes) the greed of the rich. This is pure, rural music, no bands, just fiddles, guitars and banjos, recorded when "hillbilly" records were still a fairly new thing (the first one was made in 1923). A few legends are represented here. Gene Autry, today a multimillionaire, sings of *The Death of Mother Jones*, a lament at the passing of one of the toughest supporters of coal mine organizing. Uncle Dave Macon, known for his clowning on the early Opry (and his influence on Grandpa Jones) sings a wry and exuberant *We're Up Against It Now*, a blunt satire on the entry of tractors, automobiles, and short dresses into the rural world.

There are songs of mine disasters, of the brutal massacres of striking textile workers, and of the miserable working conditions of cotton mills, all stark and at times chilling. Bill and Charlie Monroe, still developing their bluegrass styles, lament *The Fogotten Soldier Boy*, which protests the lack of decent compensation for World War I veterans in the 1930s. These songs don't necessarily take a liberal or conservative view most of the time, but air a sort of universal populism that could appeal to Republican or Democrat. And as producer Mark Wilson's excellent notes point out, the politics of these singers are largely unknown. But of all of these 16 tracks, Slim Smith's 1931 *Breadline Blues* is perhaps the most affecting. The tune is pleasant, sung over a spritely steel guitar, but the lyrics are something else.

Now listen here folks
and it ain't no joke
We've got to do something
or we're all going to croak
We can't get a job,
we've all been robbed
We've got no money and
the corn's all cob
We've nothing but blues,
the breadline blues

50 years doesn't make much difference. RICH KIENZLE

Conway Twitty & Loretta Lynn
Two's A Party
MCA-5178

There have been many great male/female duets in country music, but few with the chemistry of Loretta and Conway. It's not easy to describe, but anyone who's heard *After The Fire Is Gone* or any of their other classics knows what I mean. And that's why **Two's A Party** is unsettling to me, even though that chemistry is largely intact. Songs like *Two's A Party*, *Lovin' What Your Lovin' Does To Me*, *Oh Honey—Oh, Babe* (a variant on the old *Crawdad Hole* theme), Bob McDill's fine *Right In The Palm of Your Hand* and *We've Been Strong Long Enough* all have the traditional Loretta/Conway blend of pathos, sass and humor.

Yet I hear some rumblings here that bother me. I don't want to accentuate the negative, for by and large this is a fine album. But I detect change—the wrong kind of change. Ron Chancey, the album's producer is also Conway's new producer, replacing Owen Bradley, with whom he cut his greatest work of the Seventies. There's nothing wrong with that sort of change. It can often revitalize someone's career, and since then Conway's moved toward a more countrypolitan style that hasn't altered the power of his performances. But add Loretta,

with her Appalachian earthiness and you've got something else. Here, the changes become magnified and somewhat less successful. Arrangements too modern clash with their duet singing. It's even rougher with *If I Ever Had To Say Goodbye To You* and *State of Our Union*, both pretentious, frothy pop ballads that might work with a male-female pop duo, but not with these two. Instead of a potential crossover, the results are akin to a disco arrangement of *Coal Miner's Daughter*.

In short, I love what most of this album is. I just hope in the zeal to modernize Loretta and Conway, that they don't wind up losing the basic, straightforward appeal that made them great. That would be a tragedy. Be modern, gang, but be careful.

RICH KIENZLE

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