

# COUNTRY MUSIC



02308

**RONNIE MILSAP**  
**98% PLUS**

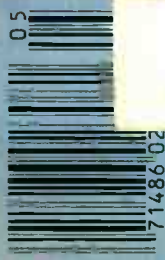
**ERNEST TUBB**

**BELLAMY BROTHERS**

**JANA JAE**  
**Fiddlin' Around**

**PLUS:**  
**Who Are The Animals In Country Music?**

649268 RCZ 01298096 14 E MAR81  
TRULA W RACZ  
123 BX  
POMERDY PA 19367



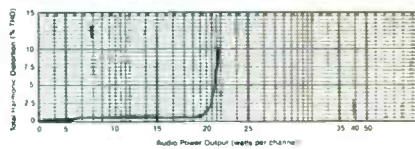


Gear's all packed—you're headed for good times. All that stands in your way is that 120 mile stretch of highway.

But the company is special, the road's open and the sound is Sparkomatic. So even the going is going to be great.

Taking The Sparkomatic Sound along for the ride is a smart start. Because these car sound systems are high perfor-

Power vs Distortion. High Power High Fidelity Radios.



mance high fidelity in the "purist" sense. Sparkomatic equipment, like the High Power Series SR 3400 Digital Cassette AM/FM Stereo with Clock, has one thing in common—uncommonly spectacular specs. Sensitivity, separation and a distortion-free (less than 1% THD) 40 watts of power. Effortless feather-touch instrumentation. And the epitome in tape deck sophistication.

Speakers like the SK6922T three-way deck-mount and SK 600 ultra-thin coaxial door-mount for limited space installations give you the most advanced audio technology available.

They handle enormous power with the utmost efficiency.

Visit a Sparkomatic dealer for a demonstration of first class all the way. Better hurry—surf's up!



**SPARKOMATIC**

For the Travelin' Man...and Woman.

## THE SPARKOMATIC SOUND. FOR AMERICA'S TRAVELIN' MAN WHO PLAYS BY EAR.



SK 600  
Coaxial Door Mount  
Stereo Speaker Set

SK 6922T  
Deck Mount  
3 Way Stereo  
Speaker Set

SR 3400  
High Power Digital Cassette  
AM/FM Stereo with Clock

For our free Car Sound catalog write: "For The Travelin' Man, Dept. CM, Sparkomatic Corporation, Milford, PA 18337

# Country Scene

## Hank Snow on Campaign Trail

Where there's a will, there's a way might be an appropriate slogan for country music's Hank Snow. Shocked and depressed about a series of child abuse cases that were made public recently in Nashville, Snow began a renewed campaign to raise funds for his Hank Snow International Foundation for Prevention of Child Abuse and Neglect of Children. The organization seeks to maintain a rescue mission for children and to fund abuse prevention training programs.

It is a cause that Snow has long identified with since he was abused himself as a child. But, he announced, his founda-

tion had been running out of funds. Subsequently, Snow made a seven minute heartrending appeal during a recent WSM Grand Ole Opry Show. He claimed that he had been unable to line up a big name country music star to appear on a benefit show.

Naturally, the remarks caused quite a stir among his cohorts. Many Opry members said later that they had never been asked to do a benefit. But Snow said he wasn't talking about the Opry family members when he made his statement. But rather the big drawing artists like Crystal Gayle, the Statler Brothers, Kenny Rogers, Dolly Parton and Waylon Jennings. "If I could talk to them personally, I know none of those people would refuse me," he was quoted as saying. "But I wind up going through secretaries and agents and I don't get the message through to them."

Snow has headed two benefits since

organizing his foundation some three years ago. The first benefit brought in \$16,000 and the second \$12,000. Both brought in a disappointing amount of money, in Snow's view. The reason was that the benefits did not feature big name entertainers and therefore did not draw capacity crowds.

Snow was disappointed but not discouraged by the lack of support he felt he should have received for such a worthy cause. Then Snow received an invitation from the White House, asking him to join other celebrities (like Sophia Loren and House Speaker Thomas P. Tip O'Neil) who were also concerned about the raging child abuse problems. The visit was to also include an informal chat with President Jimmy Carter.

"It was an answer to a prayer," said Snow. "The good Lord certainly works fast."

DOLLY CARLISLE

## All That Glitters Isn't Necessarily Gold

Gold discovered in Tennessee? Well, not really. But the glimmer of the yellow metal in Charlie Rich's Memphis office recently prompted some foolish fortune hunter to embark on a mining expedition of the golden booty *Behind Closed Doors*.

Entering the building with apparent ease in the wee hours of the darkened winter night, the thief methodically lifted

three gold and one diamond platinum records from the walls of the complex. Two were neatly extracted from accountant Tom Kendrick's unlocked office, while the third gold and the platinum disc necessitated forcible entry into Charlie's private workplace. It was a clean sweep, except for one, presumably unnoticed gold LP in the reception area. The expen-

sive stereo equipment in the office was similarly ignored.

Rich was awarded the gold discs by Columbia Records to commemorate sales of over 500,000 copies of his *Behind Closed Doors* LP in the U.S., Canada and England. The diamond platinum signified triple platinum status, with sales exceeding 3 million.

While Charlie was understandably angry over the pilferage, the last laugh is on the joker who went to the trouble of stealing the discs, which are not really solid gold at all, but rather just plated with the precious metal. According to the Recording Industry Association of America (RIAA), these golden platters of pyrite delight have a monetary value of \$65.00, frame and all.

Of course, the possibility also exists, notes Charlie's agent, Florence Seaman, that the culprit was an eccentric fan rather than an ignorant burglar. Ms. Seaman is currently trying to get the stolen records replaced by Columbia, in spite of the optimistic projection by the Shelby County Sheriff's Department for a 90% chance of recovery. When asked about the investigation, the evasive Lieutenant Baker would say no more than "We're working on it."

SUZAN CRANE





## I Love Country Music T-Shirt

If country music is your brand of listening, show it off with this handsome custom T-Shirt. It is made of long-lasting cotton/polyester with the country music message boldly stamped across the front. It comes in adult sizes only, small/medium/large/extra large. So don't wait, order yours while our limited supply lasts. (Be sure to specify the correct adult size.)

Item No. 0G8R  
ONLY \$5.95



# Country Spring

Many hot new items.  
Special low prices!

## The Bethlehem Cross



Many claim it has been the source of wealth. Many claim it has been the source of wealth, luck and good health. Whether you are a believer or not, it's a superb piece of jewelry, first hand-carved from the finest mother-of-pearl, then stroked 1000 times before it's

polished with a secret solution. It comes suspended on an 18" silver chain and makes a stunning symbol of your faith.

Item No. 0G90 ONLY \$5.95

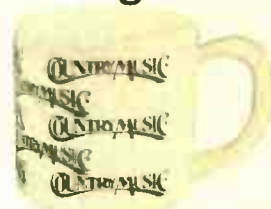
## BRAND NEW! Brass Guitar Buckle



It's brand new and made of solid brass. This unique Guitar Buckle measures 4 1/2" x 1 3/4" and takes any buckle up to 1 5/8" wide. It is the ideal accessory for anyone who loves music.

Item No. G10N ONLY \$4.95

## The Country Music Coffee Mug



It's a big 12 oz. ceramic mug with the Country Music message handsomely patterned in rich brown. A must!!!

Item No. 0G8M Now \$4.95 Ea. 2 For \$8.50

## Grand Ole Opry Music Box



When it comes to music boxes, few can top this one. It stands 5 1/4" high and is crafted in ceramic with a high polish finish. Rotate the replica of the Ryman Auditorium and it plays "The Tennessee Waltz." We strongly recommend it.

Item No. 0G8N  
ONLY \$12.95

## "Star" Stationery



You get 16 two-page notes, 4"x5", on quality paper with 16 mailing envelopes. Each note carries a different star's photo. Included are: Roy Clark, Johnny Cash, Bill Anderson, Dolly, Merle, Grandpa Jones—10 more, all gift boxed. Order yours now!

Item No. 0G5V ONLY \$3.50

## Opryland Cap



It's the Number 1 knock-around cap for country fans. Adjustable to any size, it has the famous Opryland name & logo.

Item No. 0G8U ONLY \$5.95

## Miss Tennessee Doll

Here is an ideal holiday gift for any child or collector of dolls. It's the bestselling MISS TENNESSEE DOLL. This charming collectable stands 12" tall and comes complete with a stunning formal from the glorious southern past. Order yours now!

Item No. 0G9A  
ONLY \$6.95



## Grand Ole Opry Commemorative Spoon



Here is a must for country music collectors. The GRAND OLE OPRY Commemorative Spoon. It comes handsomely boxed, ready for gift-giving or yourself.

Item No. 0G5W  
ONLY \$2.50

## Playing Cards of the Stars



Item No. 0G9F ONLY \$2.95

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

# Country Scene

ple of years, she's been a regular on the syndicated country music show, *Nashville On The Road*, which is co-hosted by Jerry Clower and Jim Ed Brown. Recently, Wendy signed a long-term contract with the ABC television network. She's also performed at a number of Las Vegas's classiest hotel/casinos. In short, she's come a long way for a kid who's still in high school and still wearing braces.

The most important thing to keep in mind though, is that all this started with a chance guest appearance that the then unknown Wendy happened to make on the Grand Ole Opry a few years ago.

Actually, when Wendy made that first trip to Nashville with her father ("Daddy Rabbit") a few years ago, she didn't even have it in the back of her mind to go near the Opry in any capacity other than just a very enthusiastic audience member. But even this almost turned out to be an impossibility: she and Daddy Rabbit were disheartened to find out that Opry tickets were sold out for weeks in advance. But later that day, as fate would have it, the two of them dropped by a music store in downtown Nashville where Wendy tried out some of the fancier models of banjos, which at the time were well beyond her means. A member of Roni Stoneman's band also happened to be in the store and when he heard Wendy play, he casually asked whose band *she* was in. Somewhat flabbergasted, Wendy told him she was just a tourist. She then went on to explain her plight of not being able to get Opry tickets.

"He told us he could get us backstage!" Wendy recalls with an almost breathless enthusiasm. "And he did! It was like a Cinderella dream come true! Before you knew it, I was back there pickin' with some of my favorite pickers: Mr. Roy Acuff, Miss Kitty Wells, the Smoky Mountain Boys, and just all kindsa other people that I'd been listenin' to every Saturday night on the Opry radio show. It was just like I was in a daydream. I was so excited, I never even got nervous. Daddy Rabbit said I was too young to know any better!"

The next night, Roy Acuff invited Wendy back to be his special guest on the Opry, and then asked her to appear with him later at Ernest Tubbs's *Midnight Jamboree*. "We called home and told Mama to get the tape recorder ready so

she could tape me. Daddy's never drunk any kind of liquor, but when he told Mama what all was goin' on, she wanted to know what he'd been drinkin', because she didn't believe it at all."

After that magic weekend in Nashville, Wendy went back home to Alabaster, content, but thinking that most likely, "that was the end of that." But then two weeks later, Porter Wagoner called her and asked her to appear on his television show. This appearance led to another spot on *Pop Goes The Country* with Jeannie C. Riley and Tom T. Hall, and then finally, to a regular spot on the nationally syndicated *Nashville On The Road*.



Wendy Holcombe acknowledges that she's made some pretty big strides for someone who had never even picked up a banjo—or any other instrument, for that matter—until just a few months before that exciting weekend in Nashville. In fact, she claims her head is still spinning. She was first introduced to the instrument when her father, Daddy Rabbit, (who now plays guitar in her band, having since given up on the banjo) bought one for himself and was trying to learn how to play it. But he wouldn't let Wendy touch it, "because he said it cost too much."

After much persuasion, and finally, as a reward for doing hours of housecleaning, Wendy got her mother to let her try out Daddy Rabbit's precious banjo one day while he was at work. "I learned some simple tunes real quick," she recalls. "Just in that first day, I was doin' better than Daddy Rabbit, because he was tryin' too hard. He just wasn't soundin' like those pickers on the Opry. When he come home later, Mama just had to

tell him, and he got so mad he turned plum red from the neck up. But then when he heard me play, he kinda calmed back down, and he let me keep on with it."

For the five months prior to her first trip to Nashville, Wendy practiced the instrument six or seven hours a day. "I used t'go out in the pasture and pick banjo for the goats," she laughs. "They'd gather round just like a regular audience. And I'd play for my hound dog Brummet too. We named him after Mr. Jerry Clower's dog. Since I got started in the business, Mr. Jerry's been like a second father to me."

Obviously, Wendy's busy performing and touring schedule keeps her away from the family's large Alabama farm where she grew up, for weeks at a time. Recently, she's had to hire a tutor to "catch me up with my school work." Nevertheless, she's determined to finish high school before becoming involved in the added demands of a recording career—though several major labels have already begun pursuing her with substantial contract offers.

It should be added to young Wendy's credit, that she *almost* landed a part in the Burt Reynolds movie, *Gator*. Even though she didn't get the part, it's still a story that she loves telling: "We was at a cocktail party in Atlanta," she recalls. "I'd never really been to one of them before. They had those little sandwiches with toothpicks stuck in 'em—not hardly enough to fill anybody up! A man who was workin' on the movie talked to me and ended up offerin' me a part, since they needed someone who has a Southern accent and could pick. He said they already had another girl, but she wasn't quite what they wanted and he didn't think she was really signed up yet. I was real excited, but then the next day, they called and said they had signed her after all. Later, I was sittin' in the hotel lobby and I was kinda down in the dumps about it. Well, this feller come by and set down beside me, and I didn't recognize him at first. But it was Burt Reynolds! He put his arm around me and introduced himself and I was just flabbergasted! He talked to me a little while and I felt better. I didn't get in the movie, but I got some sugar from him—which was just about as good as the movie!"

BOB ALLEN

# Country Scene

learn, cry or laugh from. I do all of this to country music."

"Ironically, it's the melody of a song that moves me," says Susan, who enjoys singing. "When I first hear a song, lyrics are secondary. But, if the words aren't inspirational, I don't enjoy the song for too long because it becomes boring. But if the music and the words compliment each other, it's like a good marriage."

"Loretta Lynn, Tammy Wynette, they sing country music classics. But no female country musician comes close to Dolly Parton. Plus she's written thousands of songs, all down-to-earth yet notably profound. The tender love songs Emmylou Harris sings and writes are also quite good. Kenny Rogers should concentrate on sentimental songs because his voice makes lovesongs sound the way they should."

"The songs that I like most are about nature," says Susan. She wrote, *Come Into The Mountains Dear Friend*, a collection of poems about the towering mountains, grassy hills and sandy deserts. It is about people and their relationships. Here is an example.

*Come into the mountains, dear friend  
Leave society and take no one with you  
Be your true self  
Get close to nature  
Your everyday games will be insignificant  
Notice the clouds spontaneously forming  
patterns  
and try to do that with you life.*

Copyright Continental Publications  
1970

"Living in Colorado makes you feel these emotions. It's a land of poetry. The fragrance of blossoming flowers, the feel of morning dew, the sight of a hawk in flight or a deer romping in the Aspens compels me to write. When Rick Roberts wrote *Colorado*, I bet he had these feelings. No type of music expresses love for our land like country music. It started in this country—it's about this country." Susan lives in the mountains of Colorado and avoids the city as much as possible. "Cities are for some people but not for me."

"It means something that country musicians travel in buses and take time to see the countryside while other musicians go in flashy jets," says Susan. "Most country musicians are down-to-earth; country music is earthy. Even though country music records are selling

better than ever before. I don't think it will change them or their music. If it does, it will be sad.

Several country musicians have approached Susan to write lyrics for them and she's presently considering it. Many songwriters come to Susan for writing advice. She encourages people to write. "The truth is you don't need lessons to write well . . . there's no secret formula. In fact, some write best when they're not trying. Don't write solely to make a hit.

Trying to do that is crazy. It defeats the purpose of writing. Write to express yourself. Be natural. Write what's on your mind. Keep it simple, honest and straight from your heart. Write freely—there's no right or wrong, good or bad when expressing your feelings—only tremendous satisfaction. Who knows where it will lead. "And last, but not least," she advises, "Listen to country music."

NANCY TRACHTENBERG

## Watch This Face: Wendy Holcombe



There are some who would tell you that the Grand Ole Opry has by and large, become irrelevant to the mainstream of modern-day commercial country music. If you are an aspiring young artist on the make for success, they will add, you would be wasting your time trying to get a guest spot on this traditional, clear-channel radio show. Your time, they might insist, would be better spent hawking tapes of your songs up and down Music Row, some 10 or 15 miles away. Or, if you can afford it, you'd do better by hiring a publicity agent or personal manager to get your name and your sound to the right executives around town.

The fact of the matter is, it's taken a vivacious, determined and refreshingly naive 16-year-old banjo player from Alabaster, Alabama to prove all these detractors wrong. Wendy Holcombe's thriving career is nothing less than proof positive that the Opry can indeed still be a springboard for the talented new artist who is yearning to be heard.

In the past few years, Wendy has appeared on just about every network television series that has to do with country music. She's played banjo with Roy Clark and Buck Trent on *Hee Haw*; she appeared on Eddie Rabbitt's recent network special; she's appeared on a Walt Disney special; and for the last cou-

# Country Scene

thing is to provide for my family. And I'm happy doing anything as long as it's not boring," he says.

To this Texan who likes action, boring means sitting at a desk all day. Or doing housework. "But if I had a choice of cleaning house or going to the pen, I'd enjoy scrubbing those floors at home," Freddy grins.

Since he and his band are on the road only about three days a week, Freddy does spend time at home (though not cleaning house) with his wife Evangeline, two children, four Dobermans and one

German shepherd. Attributing the success of his 22-year marriage to the fact that he and his wife are both firm believers in capital punishment, Freddy adds facetiously, "The kids have been begging us to get a divorce, but we won't give them the satisfaction. We stay together to make their lives miserable."

Philosophizing on the state of matrimony, Freddy continues, "Why start over? How long does the magic last? Two years, maybe three? You still end up the same, so why change horses in the middle of the stream? She's used to all

my bad habits . . . snoring, and a few more I won't mention. And I'm used to her's. So it looks like we'll just stay married."

As much as Freddy wishes to honor his wedding vows, he wishes to disband his partnership with Meaux. Given one chance to impart words of wisdom—or witticisms in Freddy's case—he advises everyone: "Don't worry about the mules, just slow the wagon down. And don't ever pass up an opportunity to keep your mouth shut."

MARINA NICKERSON



## Who Says Country Music Ain't Literate?

"There's some fine poetry coming out of Nashville," says Susan Polis Schutz, America's best-selling poet. She has written six poetry books which have sold almost three million copies. "Country music lyrics are vastly underrated. But, they are among the most meaningful, sensitive and feeling writing produced today."

"Before I started really listening to country music, I never knew the lyrics were so meaningful. But, I have realized that many are quite innovative and contemporary. They will often talk about you and me, the way we speak of ourselves," says Susan. "They are about love, goals, successes and disappointments . . . the experiences and emotions that color our lives. Take *In A Young Girl's Mind*, by Hoyt Axton . . . he's my favorite, he's singing about real life."

"People can relate to country music," says Susan. Her poetry is acclaimed worldwide for its universal appeal. "I believe that's why people like it and why it is getting more popular. Some country songs seem to call us to re-evaluate our innermost feelings. Yet, the songs are simple and easy to understand. The proof is that so many people from so many different backgrounds enjoy it. Many country songs have messages we can



# Country Scene

"Mike has that wonderful baritone quality," comments Bob. "that brings out the best in a song, plus he writes most of the group's material. He's had songs recorded by The Kendalls, Con Hunley, Billy Thunderbird, and others. The first single he and his group will release is *Rainy Day Woman*, a tune he wrote."

Mike and his guitar are the driving force behind and in front of the band. He has recently blended his education—a Bachelor of Arts in Political Science from the University of Arkansas, with his musical know-how by writing a song, *We Are The Americans*. "It's a current events tune," Mike explains, "as it's pretty political. We took it to a lot of labels but I think they were afraid to stick their necks out and release it because it refers to the hostage situation in Iran and the invasion of Afghanistan by the Russians. Bob and an investor formed a label, Ramar Records and put the song out themselves."

According to Len Mendleson, Director of West Coast Advertising for *Country Music Magazine* and also a regular visitor to the Corral, this is the song that really sets the crowd off. The dance floor becomes jammed and by the band's fifth set of the evening, the audience is sweating as much or more than the musicians.

"It's great," Mike continues, "playing in front of a dancing audience. If they're

dancing we know we're doing our jobs. When the dance floor's empty the bandstand feels like an island."

"We all like to get that energy feedback," says Becky. But not all the patrons are participants. As more and more record company executives discover the Corral, and leave the confines of the city for this San Fernando Valley hangout, they are bringing some of their artists with them. Jimmy Rabbitt, The Cate Brothers and songwriter Otis Blackwell have been noticed watching the action from their tables but the great Storyteller himself, Tom T. Hall, got up on stage and did a few of his most popular songs.

The Corral has two new owners. Bob Matson and John Hixson, who plan to change very little of their already existing nightclub, by maintaining their "No Cover, No Minimum" policy. The kitchen is open seven-days-a-week from 6:00 AM—3:00 PM, and then the bar becomes the big draw. Within a month, they plan to bring in some big name talent on the weekends, and as the weather warms, trail rides will take off from the Corral and include picnics and barbecues. They will return in time to take in some drinking and dancing to the rhythms of Mike Martin and the Rumble. All in keeping, as Hixson states, "with the non-plastic image of this place" GAIL BUCHALTER

## Freddy Fender and Huey Meaux Split

Freddy Fender has a jovial outlook on almost everything, but he has no witty answers to questions about his split with his longtime producer/manager Huey Meaux. Remaining virtually silent to keep from jeopardizing his case, Freddy simply states that he's suing Meaux. "Let's just say I'm not happy. We're still together legally, but I hope we won't be for much longer. The law suit was started three or four months ago, and the trial will take place in Houston. The defendant has an advantage that we go to court in his home town. I'm not sure when it'll be settled, but I hope it'll be soon."

When the litigation is resolved, Freddy looks forward to managing his own career and producing his own records. Won't that be difficult for an artist to do alone? "Not for a genius like me," laughs Freddy, who can't resist a joke unless the subject is as serious as his impending day in court.

Also weighing heavily on Freddy's quick mind is his current negotiations with a Mexican movie mogul to produce a film he has written. It's called *When Eagles Fall* and Freddy explains it with a tongue-in-cheek seriousness. "It's about regular smuggling across the river, killing, singing and good old-fashioned violence. Sure, I know about all that stuff. It's stupid to write something you don't know about." Humbly, he added that he did not plan to cast himself as the star because the script calls for a younger, good-looking man.

Freddy revealed one more serious thought during our casual and mostly amusing interview: his desire to become an ambassador to preferably a Spanish-speaking country. "Well, I'd love to represent the U.S. as ambassador to any other country, as long as it ain't too cold there," he says.

Generally, however, Freddy has no big plans and does not worry about the future. "My plans are the kind that I hope will materialize. If they don't, then I'm not too disappointed. Musically, I go from day to day. I feel that if I work hard today, the future will work out. The main

## Vic McAlpin Dies In Nashville

Noted Nashville songwriter, character, and raconteur Vic McAlpin passed away last January 19 after a decade-long struggle with heart disease.

A member of the Nashville Songwriters Association International Hall of Fame, he first broke into the music business when Eddy Arnold recorded two of his songs early in the Tennessee Playboy's career: *To My Sorrow*, and *What Is Life Without Love?* McAlpin, who eventually wrote some 750 songs, forty of which made the country top ten through the years, was long associated with Hank Williams early in his career. He often provided countless entertaining Williams stories to

inquisitive journalists down through the years, and co-wrote *Long Gone Lonesome Blues* and several other lesser-known songs with Hank.

His successful songwriting career continued well into the 1960s, with hits such as *Jackson Ain't A Very Big Town*, *What Locks The Door*, and *Plastic Saddle* hitting high on the charts, though he became less prolific as his worsening heart disease caught up with him.

His approach to songwriting was direct. As he once put it with eloquence, "Simplicity is a way of life, and that's what I have tried to keep in my songs. You can't fool the public. They like simplicity." DOUGLAS B. GREEN

# Country Scene

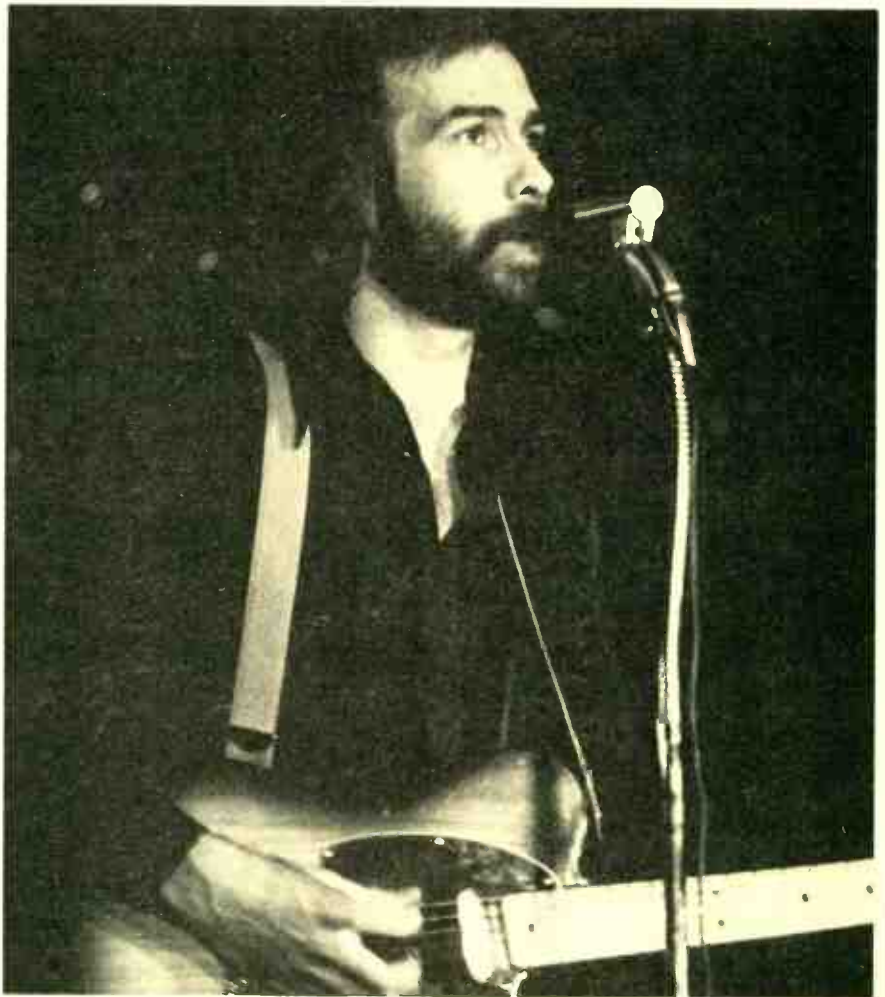
## The Corral—LA's Cowboy Club

By the weekend the Corral is in full swing. Cowboy hats are worn by almost all male patrons and women are dressed in denim or polyester. Mixed drinks are the exception and bottles of Bud are the rule. This is horse country and one of the last vestiges of the Wild West. Ironically, it's located approximately 25-miles from the poshlands of Beverly Hills. Yet it could be a movie set/or a local bar in Tucson, Arizona or Montrose, Colorado. The 50-foot hitching post is still used by those who ride to this particular watering-hole. One realizes, only in the daylight, that the huge lake is, in fact, a man-made dam which is picturesquely placed in front of the mountain range that forms part of the Angelus National Forest.

But the rustic trappings are not the only draw of this popular, unique nightclub. Mike Martin and his group The Rumble, with special guest star Becky Hobbs, have been the house band for almost two years—ever since they formed—and they helped change the image of the club from one of wild cowboys, who take out their week's frustrations by taking out the neighboring ranchhands, to one of good times and dancing.

"It's definitely a real place," says Mike. "probably the most real in Los Angeles. I've often seen cowboys tie their horses out back, and sometimes even ride them through the front doors. This place used to have a bad reputation before we started working here. When we'd tell people this is where we played they'd say, 'Hey, you're crazy, people get killed out there.'"

"Yeah," Becky laughingly adds. "We've had good musicians tell us they wouldn't play here because they value their fingers." But music has been known to soothe the savage beast, and this group's music certainly seems to work on the wild ones. Mike Martin and The Rumble have made this bar more fun with less fights for the cowboys, bikers and civilians that frequent this place. But instead of soothing them, this band knows how to get them singing and dancing.



Mike Martin rounds up and breaks in wild, rootin' tootin' Corral patrons.

The Rumble has a changing number of musicians in the group. They have a steady bass player, Tim Ayres, who used to be with the Mason-Prophet Band and Freddie Hubbard, and the drummer Earl Hoover is the newest full-time member. On Wednesday and Thursday nights they are joined by John Badigio, who plays steel guitar. And on week-ends only, they have the added harmonies and keyboard expertise of Becky, who is a Mercury Recording artist with three singles out. *The More I Get The More I Want*, *I Can't Say Good-bye To You* and *Just*

*What The Doctor Ordered* that have brought her national attention. Plus she has written songs sung by Helen Reddy, The Carpenters, Shirley Bassey, etc.

But while Becky enjoys playing at the Corral, she doesn't envision being there forever. Nor does Mike. He and his group are finalizing the negotiations on a recording contract with Casablanca West, and his producer, Bob Wyld, who's been involved with Seals & Croft, Eric Kaz, John Hall and The Blues Magoos, looks to Mike to fill the void created by middle-aging heros of country music.



# WILD TURKEY JAMBOREE OF COUNTRY MUSIC

## STARRING

The Lynn Anderson Show  
The Marty Robbins Show  
The Nashville Superpickers  
The North Star Band

The Merle Haggard Show  
The Jerry Reed Show  
Asleep at the Wheel  
The Carl Tipton Show  
Merle Kilgore, M.C.

## PLUS

The winners of the nationwide search for the top  
"Country Stars of the Future"  
20 exciting new country music acts competing  
for national recognition and grand prizes

---

**SATURDAY & SUNDAY, JUNE 7 & 8, 1980**

**Gates open 7 A.M.**

**COLUMBIA, TENNESSEE**  
(Just south of Nashville)

**TICKETS: \$9 per day/\$16 both days**

(children under 12 with parents, FREE)  
Overnight parking facilities available

---

Send check or money order to:  
Wild Turkey Jamboree of Country Music  
P.O. Box 15,000 Nashville, Tenn. 37215/Phone: 800-523-9916

**Proceeds to Country Music Charities to support  
health and educational programs**

# From KENNY ROGERS To You

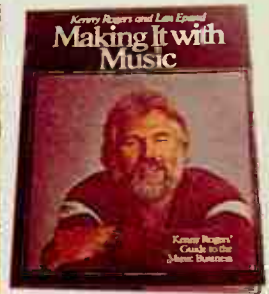


**KENNY ROGERS PORTRAIT**  
16" x 20" oil portrait  
reproduced on artists  
canvas \$14.95—framed \$29.50



**PENDANT LOGO**  
Gold Plated \$25.00  
With Chain, \$30.00

**GAMBLER  
KEYCHAIN**—Cast  
Metal Medallion  
in Gold-Tone \$6.00



**MAKING IT WITH MUSIC**  
Kenny tells how it's done  
Soft cover \$5.95—Hard \$12.95



**TOUR JACKET**  
Nylon jacket with lining  
knit collar & cuffs  
Logo on back  
Powder Blue—White trim  
\$25.00

**KENNY BASEBALL  
CAP** Adjustable  
Red or Blue \$6.00

**GAMBLER T-Shirt**  
Tan or Blue \$6.00

**KENNY Nite Shirt**  
Tan or Blue \$8.00

**KENNY ROGERS  
T-Shirt with 3/4 length  
sleeve, Blue/White  
only \$7.00**

## SEND ME THE FOLLOWING:

## Join the "FRIENDS OF KENNY ROGERS"

And have the opportunity to be first  
in line for Front Row Seats!

As a member you will receive:

**Notification of all Kenny Rogers personal appearances with the opportunity to purchase tickets in advance of the general public.**

An 8 by 10 inch color photo autographed by Kenny  
A zippered denim bag containing a pocket mirror in its own case and a Kenny Rogers button.

A copy of the Kenny Rogers newsletter every 3 months including a complete itinerary and news of his TV appearances.  
A Black and White 8 by 10 inch photo of Kenny receiving his first Grammy Award.

A Black and White 8 by 10 inch photo of Kenny and Marianne Rogers on their wedding day.

A complete Biography of Kenny.  
Your own personal membership card.

**To Join:**

**Send \$6.00 & Coupon To:  
The Friends of Kenny Rogers  
5219 Alhama Drive  
Woodland Hills, CA 91364**

| Qty | Product   | Color    | Size   | Postage |
|-----|---|----------|--------|---------|
|     | KENNY Baseball Cap \$6.00                               | Blue     | Red    | 75¢     |
|     | KENNY Portrait \$14.95 Unframed — \$29.95 Framed        | Unframed | Framed | \$3.00  |
|     | THE GAMBLER T-Shirt \$6.00                              | Size     | Color  | 75¢     |
|     | KENNY Nite Shirt \$8.00                                 | Size     | Color  | 75¢     |
|     | KENNY Tour Jacket \$25.00                               | Size     |        | 75¢     |
|     | KENNY ROGERS T-Shirt \$7.00                             | Size     |        | 75¢     |
|     | "MAKING IT WITH MUSIC" Soft cover \$5.95 — Hard \$12.95 | Soft     | Hard   | 75¢     |
|     | BELT BUCKLE \$7.00                                      |          |        | 75¢     |
|     | KEY CHAIN \$6.00  |          |        | 75¢     |
|     | PENDANT \$25.00 With Chain \$30.00                      | No Chain | Chain  | 75¢     |

Sub Total \_\_\_\_\_ Postage \_\_\_\_\_

Calif Residents add 6% Sales Tax \_\_\_\_\_

Total Amount Enclosed \_\_\_\_\_

**Mail To: MAKE Company  
P.O. Box 4088  
Beverly Hills, CA 90213**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

# FAN FAIR 1980

## Nashville's \$35 Vacation



The best vacation bargain in the world still has to be Fan Fair—Nashville's inflation fighting, seven-day country music extravaganza—which will be held this year from Monday, June 9 through Sunday, June 15.

As usual, the number of events is staggering . . . something like 14 major shows in seven days. But what is even more staggering is that all this only costs \$35! And that includes tickets to visit Opryland, the Country Music Hall of Fame, the Ryman Auditorium, three luncheons, the square dance and the Celebrity Softball Tournament.

The shows range from a huge bluegrass festival (last year's featured 14 acts) hosted by Bill Monroe, through major productions by the record companies featuring dozens of top stars—among last year's performers were Ronnie Milsap, Loretta Lynn, Moe Bandy, Barbara Mandrell, Conway Twitty, Margo Smith, T.G. Sheppard, Janie Fricke and Eddie Rabbitt . . . just to name a few. The whole thing is wrapped up with the Grand Masters Fiddling Championship, which in addition to the contest, features entertainment from Porter Wagoner, Roy Acuff, Marty Robbins, Grandpa Jones and others.

In addition, the Grand Ole Opry holds special performances during Fan Fair (tickets are extra at \$7 each): one at 9:30 p.m. Friday, one at 6:30 p.m. and another at 9:30 p.m. Saturday. If you have any time or energy left over, there are lots of other interesting things to do and see around Nashville, including visits to Andrew Jackson's home, The Hermitage, the famous Jack Daniels Distillery in Lynchburg and lots of night life on Pipers Alley and at places like the Exit Inn.

Also, this year, on Saturday and Sunday, June 7 and 8, the Wild Turkey Jamboree, a huge new talent contest with \$40,000 prize money, will be held near Nashville (see story on page 40). So, you may want to plan a longer visit, do some sightseeing the week before, go to the Jamboree, then Fan Fair . . . write and let us know if you survive all that.



### A PLACE TO STAY

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



### REGISTER IN ADVANCE

If you want to attend Fan Fair, be sure to register in advance. Send a check for \$35 per person, payable to Fan Fair. The address is Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214. If you want Grand Ole Opry tickets too, you should enclose a separate check for \$7.00 per ticket payable to Grand Ole Opry Tickets (you have to be registered for Fan Fair in order to get Opry tickets, so send both checks in the same envelope, and be sure you indicate which Opry show you want, either June 13 at 9:30 p.m., June 14 at 6:30 p.m. or 9:30 p.m.). If you want information on any of this, call the special Fan Fair phone number: 615/889-7503.



will be looking forward to them.

ANN FINNEGAN  
BLOOMFIELD, N.J.

Just a note of thanks for your recent special issue on Elvis. I thoroughly enjoyed reading all the articles. The pictures were very nice also. I will keep this issue among my Elvis memorabilia. Elvis has been very special to me for more than 20 years. It is just super to still be able to find magazines about him. As far as I'm concerned, Elvis should never be forgotten, and your magazine is a good way to see that that doesn't happen.

GAYLE BELLOMY  
ADDRESS UNKNOWN

I have just received the Jan/Feb issue of *Country Music* with Elvis on the cover.

Thank you very much for publishing a beautiful tribute to Elvis. It is a rarity today since so many people feel the thing to do is to publish "shocking and degrading" stories about him.

It's about time he was remembered for the great man he was. I can't thank you enough.

TONI MONOR  
BELLEVILLE, N.J.

I was really overjoyed when I received my Jan/Feb issue of *Country Music*. The stories and pictures about Elvis were just wonderful. I enjoyed all of them. They were good stories instead of trash that other newspapers and magazines have printed.

Elvis was, and still is a great person. His music will live forever and so will his wonderful memory. Keep up the good work and hope the future will bring us an article about Elvis every now and then. I thank you.

GENEVIÈVE RINKER  
ADAMS, OHIO

### Old Timers

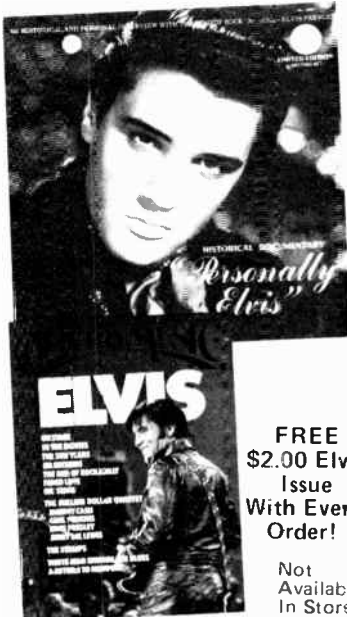
I am sending my renewal subscription, but only with the hope that some of the old, real country music buffs will be considered in the future issues of the magazine.

My first decision to subscribe was in the hopes of reading of such greats of the past as Lulu Belle and Scotty, the Hooser Hotshots, Arky the Arkansas Wood-chopper, and many more of those of the late 20's and early 30's.

I was, and am, a true and real country western follower of this music. I am of the real backwoods Kentucky/Tennessee/West Virginia stock. Some of my family were musicians and have played on local radio stations. One of today's top singers is a distant relative of mine and has been to the same gatherings of my late grandmother. I am told.

What I am trying to impress upon you, is the need to remember the old folks of the real country music.

MELVIN B. HAWKINS  
COLUMBUS, OHIO



**FREE \$2.00 Elvis Issue With Every Order!**

Not Available In Stores

# PERSONALLY ELVIS

**BRAND NEW!**

Not a press conference but an historic personal interview on a 2-record set pressed on colored vinyl.

This rare new collector's edition should not be confused with the previously sold 1971 press conference album sold some time ago. This is no press conference, but a personal interview where Elvis reveals the most intimate secrets about his personal and private life. Not sold in any store, this new 2-record set is pressed in colored vinyl with an elegant book type cover suitable for framing. Order now and we'll send you our special ELVIS MEMORIAL ISSUE, a \$2.00 value, FREE.

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine 0580-2  
Box 4071  
Huntington Station, N.Y. 11746  
... Send my Elvis interview and special issue for \$12.98 plus \$1.25 p/h (Nos. R10 Q/0 G5 P)  
Name.....  
Street.....  
City.....State.....Zip.....

# ELVIS SECRET CODE

In a solid silver necklace!



**A GREAT SILVER INVESTMENT AT ONLY \$34.95**

The most coveted gift item Elvis ever gave! Designed by the "king" himself, the T-C-B seal was enough to admit the bearer to backstage parties or private get-togethers. Elvis designed the "Taking Care Of Business" pendant to give to only his family and most trusted friends. Now, you too can own these handsome pendant in valuable solid silver sure to grow in value. Order yours now.

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine 0580-3  
Box 4071  
Huntington Station, N.Y. 11746  
... Send my silver TCB necklace, I've enclosed \$34.95 plus \$1 post. & hand. (No. 0 G1 I)  
Name.....  
Street.....  
City.....State.....Zip.....

Last chance to order this collector's edition!

# ELVIS ON A LIMOGE PLATE LIMITED EDITION



Originally Sold For \$29.95 AND UP  
**NOW ONLY \$25**

This original portrait, on the finest limoges porcelain, encapsulates the fine workmanship that makes a plate collectible. A limited edition by date, it's 7 1/2" in diameter and bordered in hand-painted, fired, then hand-brushed 24-karat gold. The signed portrait, in brown sepia tone, by renowned artist-lithographer "Adler," is a dramatic study in tonal contrasts. Previously sold for \$30 and up, we offer you this handsome collectible for only \$25 while our limited inventory remains. So order now!

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine, Dept Elvis Plate, 475 Park Ave. So., N.Y., N.Y. 10016  
... Send me the Elvis Commemorative Plate for \$25 plus \$3 UPS charges. (No. G10 R)  
Name.....MO50-A  
Street.....  
City.....State.....Zip.....

**ALL THREE OFFERS ABOVE EXPIRE ON 8/31/80!**

COLLECTOR'S  
EDITION

# PRESENTING THE KING OF THE SINGING COWBOYS Gene Autry

ON THE MOST EXCLUSIVE  
4 RECORD BOXED SET  
EVER OFFERED!

**NOW ONLY \$14.95**



LOOK AT  
ALL YOU GET...

**RECORD ONE:**

We're Gonna Round Up Our Blues/I'm Back In The Saddle Again/The First Show January 1, 1940/Theme Song/I Hate To Say Goodbye To The Prairie/At Sundown/Johnny Bond: Blazin' The Trail To My Home; Nobody's Darlin' But Mine/Story-The Devil's Saint/Goodbye Little Girl Of My Dreams/San Fernando Valley/Banks Of Sunny San Juan/No Letter/Today/Story-Uncle Billy Harlow/We'll Rest At The End Of The Trail, and much more!

**RECORD TWO:**

Theme Song/Cowboy Blues/Story-Doc Reardon Is Tried For Involuntary Manslaughter/From The Rim Of The Canyon/Ragtime Cowboy Joe/Longing/Can't Shake The Sands Of Texas From My Shoes/Story-The Caleb Hooten Story/The Singing Sands Of Alamosa/Pat Buttram and Johnny Bond: Someday You'll Want Me To Want You; Up The Lazy River; Texans Never Cry/Caleb Hooten: Home Cookin', and more!

**RECORD THREE:**

Theme Song/Good Old Fashioned Hoe Down/How Long Is Forever/Pat Buttram: My Truly, Truly Fair/Mr. And Mississippi/Story-Genie Is Held Up And Robbed/The West A Nest And You/Theme Song/For Me And My Gal/Take In Your Arms/Pat Buttram: Ezekiel Saw The Wheel/Arkansas Traveler/He'll Be Comin' Down The Chimney/Story-John Loves Martha/Peace In The Valley/Theme Song, and more!

**RECORD FOUR:**

Theme Song/Tweedle-O-Twill/Half A Phot Photograph/Pat Buttram: Tree Top Tall/In The Blue Canadian Rockies/Story-Church In Wilson Valley/Theme Song/Hair Of Gold/Pat Buttram: Git Along Little Doggie/Lonely River/Story-Champion Saves Gene And Pat's Lives/The Wheel Of The Wagon Is Broken/Theme Song-Back In The Saddle Again, and more!

**NO TAPES AVAILABLE ON THIS SPECIAL 4-RECORD SET!**

-----MAIL NO RISK COUPON TODAY!-----

**SEND TO:** *Country Music Magazine*  
Box 4071  
Huntington Station, New York 11746

0580 5

YES I want the Special Gene Autry 4-Record Boxed Set. I've enclosed my check/m.o. for \$16.70 (\$14.95 plus \$1.75 post. & hand.) Item No. 0R2D

No tapes available on this offer. NYS residents add sales tax. No foreign orders.

**This Offer Expires 8/31/80!**

Name.....

Street.....

City.....State.....Zip.....

Thanks to you and your kindly staff, I got the help I was looking for about the greatest group ever to record, The Sons of the Pioneers. And I mean all the groupings beginning with Roy Rogers, Bob Nolan, Tim Spencer and the Farr Bros. up to our present group of Dale Warren, Rusty Richards, Rome Johnson, Bill Liebert & Roy Lonham. It would take too much time to list all the great artists who have been members.

It was such a nice feeling to glance through the last issue of *Country Music* and catch the article on Bob Nolan by Doug Green. He is my very favorite. Mr. Green summed up his talents very adequately. My dream is to someday meet him. But at least I have an autographed photo of him. It's my most treasured possession.

Why in the article didn't you include a recent photo of him? He was and still is a handsome man, as the people who have purchased his latest album can see. I have two of them and intend to get two more. Many praises to Snuff Garrett in not giving up on Bob to record again. If it were up to me, he (Bob) never would have left show business.

CHERLY LANDRUM  
ATASCADERO, CA.

### More On "The King"

I enjoy *Country Music Magazine* very much. As an Elvis fan, I want to say thank you for the kind things you have said about him and remembering him. I especially enjoyed the last issue with Elvis on the front. Elvis was a good and generous man. Even with all his money he never forgot he had once been poor. He enjoyed helping people and bringing happiness to them. He was a country boy and never forgot his roots. Nothing will ever change the love and respect I have for Elvis. I hope you will continue to publish stories about him. We can never get enough Elvis.

Elvis was and still is "The King" and no one will ever take his place. He was truly a special person. He touched a lot of lives and should never be forgotten.

JOYCE HAMILTON  
CHATTANOOGA, TENN.

I want to compliment you on the special 1980 Collector's Edition, Elvis in the Jan/Feb *Country Music Magazine*. I want to thank you very sincerely for such a lovely tribute to a great man and the biggest legend of our time. I've been a faithful Elvis fan for over twenty years and nobody can ever take his place. What a refreshing relief to read about the good things he always stood for, instead of tasteless rubbish that has been printed in the past year or so. His true greatness will never be forgotten by his millions of fans all over the world and he will be remembered with love and dignity—so thank you again for this collector's edition and I sincerely hope you have more on Elvis in future issues—I

# Letters

## Hank, Jr.

Have just read and re-read Hank Williams Jr.'s account of his mountain mishap which occurred at the far end of my state.

However, as far as I'm concerned, Hank, Jr. is still on the mountain. He, along with Waylon Jennings and Johnny Cash still represent the summit in country music, the music of music in my opinion. If there are to be any changes in country music let these three lead the way and it will still be powerful driving moving country music instead of the stand on one foot milkwater mixture that is causing me to try to twist the "off" knob off the radio so frequently.

Hank Jr. needn't be concerned about holding up family traditions. The calibre of music he puts out would have made Hank Sr. extremely proud and maybe even a little envious at times. I would enjoy young

Hank's music every bit as much had I never known and loved the music of his father.

CALVIN RICE  
BROADUS, MONT.

## Larry Gatlin

For years my husband and I have looked forward to the Nashville Specials—and other broadcasts that reach our area on Saturdays and have enjoyed them so much—that is until the last part of the last one—*Nashville Salutes America*. All was just as we expected until Larry Gatlin sang the song about the Mission in your town. To think he or anyone else would sing a song that to us sort of poked fun as to what happens when one is in need and goes to a Mission for help.

To me this was in very, very poor taste. To have this song after such great talent

and a good taste as the Statler Brothers was hard to take. It really shook me up.

I think the writer of that song, along with Larry Gatlin should go down to that Mission and lend a helping hand—no doubt they could use some extra help.

MRS. JOHN PINKSON  
CHICO, CA.

## Bob Nolan

Thank you for the interview with Bob Nolan. It's good to know that he's still writing. So little has been heard about him lately. I'm sure many of his fans were wondering about him, and didn't know about his superb new album.

Let's hear more about Bob Nolan and The Sons of the Pioneers.

DONNA UTREY  
BROOKLINE, MASS.



THE NEW ALBUM FROM

*Cristy*  
**LANE**

"ASK ME TO DANCE" LIBERTY



INCLUDES THE SINGLE  
"ONE DAY AT A TIME" LIBERTY

PRODUCED BY  
Jerry Gillispie for Lee Stoller Productions 



©1980 LIBERTY UNITED RECORDS, INC., LOS ANGELES, CALIFORNIA 90028. UNITED ARTISTS RECORDS IS A TRADING NAME USED UNDER EXCLUSIVE LICENSE FROM UNITED ARTISTS CORPORATION BY LIBERTY UNITED RECORDS, INC., AN INDEPENDENT COMPANY NOT AFFILIATED WITH UNITED ARTISTS CORPORATION. UNITED ARTISTS, U.A. INC. OR TRADEMARKS A CORPORATION. PRINTED IN U.S.A. ALL RIGHTS RESERVED.

World Radio History



**Jonesport (Maine) fisherwoman:**

"Country has a *message*. Not about heavy stuff like world affairs or politics. Just about the common, ordinary things of everyday life. Like falling in love with someone who doesn't love you in return. Or losing your job and being flat broke. Stuff like that. The message might not be very profound. But that's what I like about it. I never was much for handling heavy psychological stuff. Give me a simple little story, in simple words, and I can relate to that.

"Country singers tell you about what they've been through, and the mistakes they've made, and maybe, how they'd do things differently if they had another chance. You can take it or leave it. Some of it goes in one ear and out the other. But some of it sticks and stays. Because it's really *worth* something."

**Chicago meatpacker:**

"I got this theory about country stars. They don't become stars like the others do. You know, by knowing the right people, kissing ass, and like that. Oh, I'm sure *some* of them got big that way. But not most of 'em. Most of 'em got to be stars because of only one thing—make that *two* things: their music, and the way they sing it. They've been through the school of hard knocks. Heck, most of 'em have graduate

degrees from it! They've seen the bad side of life, and they've learned to respond to it by singing about it.

"I think of, for example, Johnny Cash. That man has been through more kinds of hell than probably even he cares to mention! Yet it hasn't made him bitter. Instead, he *sings* about it. He makes music out of it. I guess he *has* to—it's the only way to unload all the pain.

"That's what separates country stars from other stars. Country stars aren't up there in the music world because they *want* to be, but because they *need* to be. They *have* to be. Their music—that is, their really *great* music—is an outlet for all the pain and hardship they've suffered in their own lives. It almost makes me thankful for the stuff they've suffered. For without it, a lot of the great country songs just wouldn't even have been written."

**Kotzebue (Alaska) Eskimo craftsman:**

"Alaska has twice the per-capita liquor consumption of the lower 48. And us native Alaskans drink three times as much, on the average. But I guess it's no secret that native Americans like to drink. What *isn't* well-known, however, is the fact that country music helps us drink *less*. Can you believe that? It's true! Those of us who are really into country sounds spend so much money on records—not to mention

batteries—that we don't have much left over for booze! You should see some of our record collections.

Sometimes it takes months for records to get here. But we don't mind. We got more time than money. I bet Tammy Wynette never thought she'd be helping Eskimos with drinking problems!"

**Atlanta priest:**

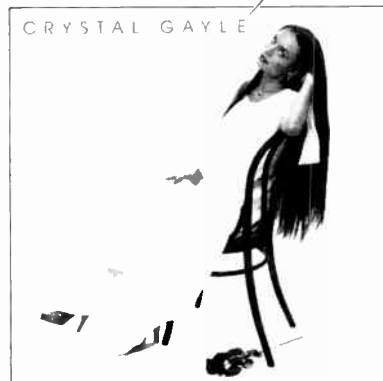
"There have been quite a few record-burnings around here lately. Christian kids bringing their rock records out to a field to be burned. They make quite a bonfire! But I've noticed that there's certain kinds of albums which have been conspicuously absent in those bonfires. You guessed it—country music! Why? Because country is Christian! Well, maybe that's overstating it a bit—but not by much. Country songs aren't just easy-going twang twang. No, they make some strong positive statements about life, and about how life oughta be.

"All of us could do a lot worse than listen to some of those country lyrics, and take 'em to heart. There's some mighty valuable advice there. You know, it can be a mighty fine line between country music and religious music. I mean, I could reel off a goodly number of stars who are at home in either idiom. Frankly, I praise the Lord that country sounds are sweeping the nation like they are." ■

# A NEW ALBUM OF "FAVORITES" FROM CRYSTAL GAYLE

ON  
UNITED  
ARTISTS  
RECORDS  
AND  
TAPES

PRODUCED BY  
ALLEN REYNOLDS  
LOO-1034



# If the wrap on your guitar strings doesn't bite and hold like Oscar, you're not playing Fender Acoustic Strings.



Fender Acoustic Strings put more doggone teeth in your music. The reason is a six-sided Swedish steel core with edges that hold the 80-20 bronze wrap like a vise. And when the winding's tighter, the sound is brighter. So get a grip on a pack of Fender Acoustics for your guitar or banjo. On the other hand, if you're looking for something so soft and mellow it'll make old Oscar himself roll over and play puppy, use Fender Acoustic Silk 'N' Steels. Either way, when you're pursuing musical excellence, Fender Acoustic Strings can close the gap.

*Change for the better!*

*Fender®  
Strings*

©1980, CBS Inc.

World Radio History

# Everyday People

by Rev. Michael Herbert Shadick

*Rev. Michael Herbert Shadick, an everyday person who has a degree in Pastoral Theology and leads a weekly Bible study group at the Trinity Lutheran Church in Minneapolis, sent us the following sketches of 13 everyday people who are all country music fans and who, as Rev. Shadick points out, are the real stars.*

## **Pittsburgh steelworker:**

"I've been a city boy all my life. Maybe that's why I'm so into country music! It puts one in touch with one's roots, you know? Maybe not *my* roots in particular, but *people's* roots in general. Country has more down-home *soul*—for my money—than even so-called soul music, I swear! It makes me feel *good*. When I hear Loretta Lynn, for instance, singing about her everyday problems—and I'm thinking of her *One More On The Way* hit and a lot of others like it—why, it makes me think that maybe *my* problems aren't so serious after all. It makes me think that maybe *she's* had 'em, too. Then I don't feel like the Lone Ranger!"

## **California condominium dweller:**

"Country isn't the easiest music in the world to listen to. So much of it has a lot of *pain* in it. Heartbreak, unrequited love, marital problems, and like that. Sometimes it can get to a person. When it really gets to me, I listen to something else for a while. But I always come back to the country! Because that's where the *real thing* is.

"Country singers tell it to you the way it is. And most of the time, that's just how I like to hear it!"

## **Dallas secretary:**

"The company I work for hired some efficiency experts to determine what kind of music helps people do their best work. As a result, we no longer get the sound of Muzak piped into our offices. We get country music! You shoulda heard the cheers that went up, the first time they turned it on. You'd have sworn everybody had just gotten a big raise or something!"

## **Honolulu lifeguard:**

"Tourists who visit the islands are surprised then they hear anything but *Sweet Lei*. So they get lots of surprises these days! We're into country music out here, just like the other 49 states. Even Don Ho

himself has more of a country sound than he did, say, five years ago. I call it Mango Twango. In some way or other, country is everywhere you go, you know?"

## **Nashville recording executive:**

"Funny thing about country. You can't get enough of it. At least *I* can't. Sure it's my bread and butter. But it's also the frosting on my cake, if you will. Know what I do for relaxation? I'll tell you. I listen to country music! Other artists on other labels besides my own. And it's not just to keep on top of what's happening in the industry, either. I *love* the stuff.

Country music today is the sound of *America*. For a foreigner who has just gotten off the boat or the plane, the quickest way for him or her to get a handle on the United States—an overview of the nation, so to speak—is to listen to some country music. That's what America *really* sounds like, for a fact!"

## **Dubuois (Wyoming) housewife:**

"A lot of my friends watch the soapers on TV. Not me. I listen to country music instead. You see, there's a little mini-drama in most every song. And I suspect it's something that the singer has actually been through herself or himself. Country singers are different from other singers. They don't put themselves on pedestals and tell you how all-fired pure and holy they are, or how pure and holy their love affairs are. Hell, no! They tell it like it is. Diapers and dirty dishes and all! They don't pull no punches.

"I love country stars, because they don't *act* like stars. I say, God bless 'em for having the guts to be *themselves*!"

## **New Orleans steredore:**

"That Charley Pride has ushered in a new country music *era*. That's right, man. I'm talking about the fact that the dade is *Black*. He's made us sit up and take notice that maybe—just *maybe*—the country sound isn't just for honkeys. It's for

*Americans*.

"You know, the first time I heard Charley, it was on the radio, and I thought he was *white*. When I heard he wasn't, I said to myself, 'Well, there's another Uncle Tom who has sold out to the W.A.S.P. establishment.' Then I happened to see him in person. I was *dragged* there. But you know what I found out? That man has *soul*. He sings with his heart and his guts and his *gonads*. The music he churns out—and you really gotta *see* him to appreciate this—is nothing short of *soul* music, man. Pride has turned *country* music into *American* music. That's all I gotta say. God bless your *soul*, Charley—for you got it *in spades*!"

## **Manhattan physician:**

"Occasionally patients will come in with very *general* complaints. Like, they aren't sick, yet they don't feel particularly good, either. I give them a complete physical, plus any tests that are called for. But if it turns out that they're just feeling down, and there's really nothing *physically* wrong with them, yet they still want me to give them something for it, sometimes I'll prescribe a good dose of country music! It seldom fails. I'll lend them some of my records if I have to—anything to get them started on it.

"Once they're into country sounds, their spirits usually pick right up. It's not a very orthodox therapy. But it works. I especially when nothing else seems to! For curing the blues, country music is the best medicine I know of. Some of my patients even call me the country doctor!"

## **Scandia (Alberta) farmer:**

"So much of the music around today is so *plastic*. I don't mean to knock disco, but it's pure polyethylene as far as I'm concerned. Well sir, there's nothing one bit plastic about country music. It's solid as a rock! It's music you can really sink your teeth into, grits and all!"

# COUNTRY MUSIC

Published by:  
Country Music Magazine, Inc.  
475 Park Avenue South, 16th Floor  
New York, New York, 10016  
(212) 685-8200

Chairman & Publisher  
**Wesley Wood**  
Vice President Finance  
**Sal Nastro**

Editor:  
**Russell D. Barnard**  
Managing Editor  
**Rochelle Friedman**  
Nashville Editor  
**Dolly Carlisle**  
Art Director &  
Production Manager  
**Richard Erlanger**

Designers:  
**Gail Einert**  
**Jessica Falstein**  
Editorial Assistant:  
**Suzan Crane**

Contributing Editors  
**Bob Allen, Michael Bane, Gail Buchalter,**  
**Patrick Carr, Douglas B. Green, Peter Guralnick,**  
**Leonard Kamsler, Rich Kienzle, Mary Ellen Moore,**  
**John Morthland, Nick Tosches.**

Assistant to the Publisher:  
**Deborah E. White**

Direct Response Marketing  
**Anthony Bunting**

Circulation Manager  
**Henson Lacon**

Director, Special Projects  
**Stephanie L. Volpe**

Accounting Manager  
**George Mankes**

Advertising  
Associate Publisher  
**Len Mendelson**

Advertising Director  
**Paul Confrey**

Eastern Sales Manager  
**David Rauscher**

Associate Publisher (Nashville)  
**Jim Chapman**

Midwest Sales Manager  
**Ron Mitchell**

Advertising Offices  
New York  
475 Park Avenue South  
New York, N.Y. 10016  
(212) 685-8200

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

Los Angeles  
6355 Topanga Canyon Blvd., 307  
Woodland Hills, Calif. 91364  
(213) 340-1270

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



## CHAMPION MOBILE HOMES GIVE YOU EVERYTHING YOU'D EXPECT IN A SITE-BUILT HOUSE, FOR LESS

And that's one big reason why more than half a million persons have lived in Champion-built manufactured homes during the past ten years alone — proof of Champion's leadership and experience (27 years) in quality home construction. Our low-priced Special Home Series has features like wood or aluminum-lapboard exterior siding. Pitched shingle roofs. Full insulation. And plenty of storage space. No wonder they have that authentic site-built look.

And that's not all. Champion also offers an Econo-Line and Deluxe series of homes in select markets. Plus, Champion uses name-brand construction materials and appliances from well-respected suppliers like Armstrong, General Electric and Reynolds Aluminum. You know you're getting only the finest in quality for your money — no matter which model you choose.

Our single and double-section brands are: **Atlantic, Champion, Concord, Huntington, Manatee, Metamora, Piedmont, Sequoia, Tamarack, Titan and Woodlake.**



PLEASE PRINT

I'd like more information on Champion's:  
 Single-Section Homes  Double-Section Homes

Name: \_\_\_\_\_

Street: \_\_\_\_\_

City State: \_\_\_\_\_ Zip: \_\_\_\_\_

Do you currently  own or  rent a mobile home?  
Is your current residence area  city,  suburban,  town,  rural?  
I'd locate my home in:

City \_\_\_\_\_ State \_\_\_\_\_

MAIL TO: Advertising Dept., 5573 North Street, Dryden, Mich. 48428

**CHAMPION**  
HOME BUILDERS CO.

CM-580

# COUNTRY MUSIC

---

## DEPARTMENTS

---

- 4 Everyday People** REV. MICHAEL HERBERT SHADICK  
This time the fans are the *everyday people*.
- 7 Letters**
- 13 Country Scene**  
Corral Club in L.A., Freddy Fender & Heuy Meaux split, Wendy Holcombe, Country Poetry, Charlie Rich's Gold Albums, Hank Snow and more.
- 49 Record Reviews**  
Faron Young, Conway Twitty, Stephanie Winslow, Tina Turner, Oak Ridge Boys, Carol Chase, Johnny Rodriguez, Flying Burrito Brothers, Bill Monroe, Bobby Bare, Bellamy Brothers, Johnny Gimble & The Texas Swing Pioneers.
- 56 Top 50 Albums**

---

## FEATURES

---

- 10 Fan Fair 1980: Nashville's \$35 Vacation**  
The inflation fighter's best vacation bet is seven days of top flight country music entertainment for \$35.
- 24 The Animals on Music Row** PAULA LOVELL HOOKER  
Country music stars are no different than anyone else when it comes to their four-legged friends.
- 30 Ernest Tubb** JOHN ETHEREDGE  
A living legend who has been in the music business for over 40 years and is still going strong.
- 34 Ronnie Milsap** PATRICK CARR  
Ronnie says, if the fun level falls below 98% something's wrong. These days Ronnie's back on track, making his music for fun, aiming for 100%.
- 40 Wild Turkey Jamboree** MARSHALL FALLWELL  
Hopeful performers compete for \$40,000 prize money in the biggest talent search since The Ted Mack Amateur Hour.
- 42 Jana Jae** JOHN MORTHLAND  
Fiddlin' around with country's number one female fiddle player.
- 60 The Bellamy Brothers** NANCY TRACHTENBERG  
Their fans discover what they've known all along — they've always been country.



**SUBSCRIBE NOW!  
SAVE 33%!**

# COUNTRYMUSIC MAGAZINE

The music you love...  
The stars you listen to...

8 or 12 ISSUES OF COUNTRYMUSIC  
FOR ONLY \$1.25 ~~83¢~~ A COPY.

In the next few issues, we'll be featuring such stars as: Kenny Rogers, Johnny Cash, Dolly Parton, Tammy Wynette, The Oak Ridge Boys, and of course many of your favorites, old and new. Don't miss a single issue! SUBSCRIBE NOW, and look forward to having Country Music Magazine delivered to your door every month.

**plus:**

## Look At All You Get Each Month:



### News & Gossip



### Record Reviews

### In-Depth Interviews

## Country Music is all this, plus...

Each month you'll also find revealing portraits of today's TOP PICKERS... exclusive expert reviews and recommendations on your BEST BETS IN AUDIO EQUIPMENT great BOOK & RECORD BARGAINS... and much more!

Clip This Coupon

Mail To: Country Music Magazine  
P.O. Box 2560  
Boulder, Colorado 80321

Please send Country Music for the number of months checked. I get the 33% discount on either offer outlined below.

Plus I may always have a full refund for all copies not mailed if I am not 100% satisfied.

Name \_\_\_\_\_

- 12 Issues (1 full year) for \$9.95. I save \$.42 off the single copy price of \$1.25 (33% discount).

Address \_\_\_\_\_ Apt. \_\_\_\_\_

- 8 Issues for \$6.63. I still save the \$.42 off the single copy price of \$1.25 (33% discount).

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

- Payment enclosed (Put form in envelope)  
 Bill me later

FOR EVEN FASTER SERVICE, CALL TOLL-FREE  
800-(247-2160). (IN IOWA - 1-800-362-2860)

4A80



### Color Centerfolds

*For years, studies have indicated people's pets are an extension of their own personalities and idiosyncrasies. Many psychiatrists and veterinarians support the notion that people and their pets actually resemble each other—or at least, they pick up similar habits and mannerisms. Furthermore, researchers say, pets tend to represent many pet-owners' unconscious desires to possess certain characteristics they admire.*

# The Animals On Music Row

by Paula Lovell Hooker



## Barbara Mandrell and Brandy & Minnie

**B**efore Barbara Mandrell was old enough to know her do-re-mi's, her mother had to keep a sharp eye on her—especially during supper or she'd be at the back door, feeding her dinner to anything hanging around.

"Barbara's always had a knack with animals," explains her mother, Mary Mandrell. "She's so tender and compassionate and caring—with people and pets.

"I remember a pet parakeet she had when she was only eight years old. His name was Joey. He rode around on her shoulder and slept on the pillow right next to her with his little feet sticking straight up in the air."

"I remember Barbie and that bird," recalls Irlene, Barbara's younger sister. "She taught him how to talk.

"One day, we were in the car on a trip and Daddy had to make a quick stop. Joey was in his cage and it fell on the floor. We all looked down to see if Joey was okay and he looked right up at us and said, 'Ah, poor Joey.'" Barbara could do anything with animals."

As if two St. Bernards, a Siamese cat and a tankful of exotic fish weren't enough, recently Barbara fell in love with (and brought home) a parrot named Brutus.

"Everybody in the pet store was amazed," claims Mrs. Mandrell. "Before Barbara got there, that bird was pecking everybody in the place. In ten minutes, Barbara had him kissing her and sitting up on her shoulder. Barbara just gets along with animals. . . I guess she just speaks their language."



# Merle Haggard and Tuffy

**M**erle Haggard wouldn't go *anywhere* without his best friend, Tuffy, a four-year-old toy fox terrier.

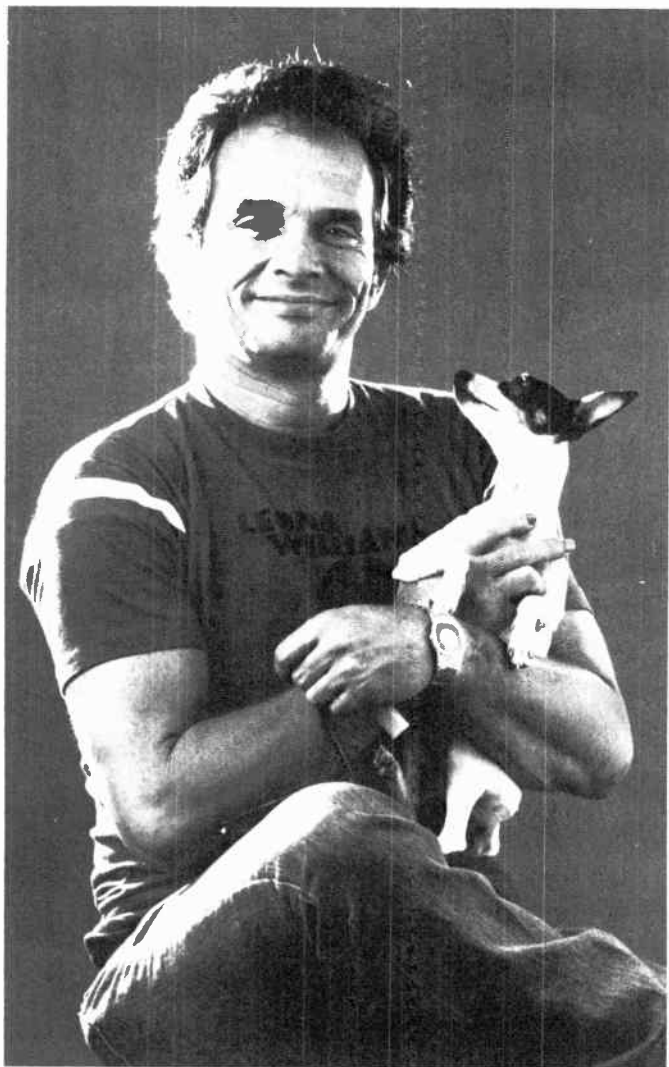
She's a road dog," boasts Haggard (as opposed to a session dog), "and she's got the procedure pretty well down.

"When we head for the bus, she knows we're going on tour . . . and she hops up on top of my suitcase to make sure I don't forget her."

Going on tour can be a lonely experience for many performers who have to leave their family and friends back home. But not for Merle Haggard and his ever-faithful side-kick.

"Tuffy stays in the room while I'm performing and it's awfully nice to have her to welcome me back instead of just an old empty motel room.

"Sometimes I feel guilty about being so attached to an animal," muses Haggard. "I know she's not human . . . but I give her every consideration of a human being. I really don't know what I'd do if anything ever happened to Tuffy. . . She's my sweetheart."



# Brenda Lee and Major Jack

**B**renda Lee has to be careful what she says around her dog, Major Jack. He's the jealous type.

"We just adopted Major Jack a few months ago," says Brenda Lee. "He wasn't much of a watchdog then. He'd been beaten or abused in some way and he was too scrawny and scared to bark. Now he's extremely jealous of our other dog, Little Bit, and he mocks everything that dog does. If Little Bit jumps on the sofa, so does Major Jack. If Little Bit hops up on the arm of a chair, Jack tries to get up there too, which is pretty funny since the little dog is part-dachshund and part-chihuahua and Jack is some kind of shepard-collie" (about four times his size.)

Although both dogs now make excellent watchdogs and are overly-protective of Ronnie Shacklett and Brenda Lee's two daughters, Julie and Jolie, close companionship they offer does have its drawbacks.

"They get awfully lonesome and homesick when the girls spend the night out. The dogs pace up and down the hall and wander into their rooms and cry all night long.

"One time when the girls were away on a vacation, the dogs got so sick we had to take them to the vet. They really love those girls."

"I guess they just don't know they're dogs yet," decides Ms. Lee, who admits the animals are treated like members of the family. "They suffer from all kinds of human ailments, like tonsillitis or stomach viruses. And if I try to feed them dog food . . . that *really* hurts their feelings."



## Jeannie Seely and Love

Jeannie Seely never had a dog. And never wanted one . . . until she saw that fluffy little face.

"I reached in my pocket, pulled out my wallet and bought her on the spot," explains Seely, who named the tiny Maltese "Love", when the entire band fell head-over-heels in love with her.

"Love came to me at an important time in my life. After 15 years, all the glamour and excitement of the road was gone and I was just kind of bored.

"Now, Love has figured out she's show biz," laughs Seely. "One night in Oklahoma, the announcer introduced her as 'the newest Renegade' and Love just trotted out on the stage, looking out into the audience the whole time. They loved her.

"And one time I told her to sit on a chair and wait for me during a performance. She sat right there 'til it was my turn to sing and as soon as I started, she began to howl. After all, I'd told her to sit still, but I didn't tell her she couldn't sing.

"She is definitely a me dog. She doesn't like kids—and neither do I.

"Now, don't get me wrong," Seely adds. "When I was just a kid myself, I had to take care of a lady's children to make money. So when I came to choosing between motherhood and a career, I didn't have any visions of the patter of little feet and pink noses. But I did enjoy my stepchildren. Actually, I love kids—as long as they're somebody else's."

## Eddy Arnold and Big Ed & Mandy

"People are nuts about their pets," declares Eddy Arnold. "I've got this artist friend with a collie—and I get mail from that dog.

"Last week he sent me a couple of postcards asking me why I don't do more animal songs, like *Cattle Call* and *Old Shep*.

"Now, I've always like bulldogs," claims Arnold. "I guess because they're so ugly. Actually, they're so ugly, they're cute."

The owner of two rare bull mastifs and a full-blooded mix-breed, Arnold's favorite pet is the oldest bull mastif, Big Ed, the father of another pet, Mandy.

"Big Ed has produced 14 offspring so far," brags Arnold. "That's a lot of pups.

"Come to think of it," jests Arnold. "I'd have to say he's my favorite producer . . . I wonder how he is at mixing?"





## Bobby Bare and Lady

The animals at Bobby Bare's house are just another member of the Bare family.

But little Angela Bare, age four, insists her mommy doesn't allow dogs at the table—even for a family portrait.

"But mommy's not here," baits her father and her older brothers, Shannon and Bobby Jr.

"Okay," surrenders the tiny blonde, and combs her hair for the picture. (If you can't lick them, join them.)

"We've always been partial to beagles," explains Bobby Bare, with his three children hovering around the momentary star of the family.

"One time we had a female named Mr. Moose. 'Course we named Mr. Moose *before* she surprised us with puppies.

"Well, Mr. Moose wore this dog tag with her name on one side and mine on the other. One day she wandered off and this old fella called me up to say he'd found her.

"The phone rang and when I answered it this old drunk fella said, 'Mr. Moose?'"

"'No', I said, 'This is Mr. Bare.'

"Uh, yeah, well, I found your dog down here. Some boys been messing around with her. You better come get her 'fore she gets hurt, Mr. Moose."

"No, this is Mr. Bare. I'll be right down."

"When I got down there, this old fella was drunk as a skunk. I gave him \$15 or \$20 and thanked him for his trouble. As I was leaving with my dog he hollered out, 'Sure thing. Anytime, Mr. Moose.'"

## Boots Randolph and Queen & Homer L.



The animals on Boots Randolph's farm are a far cry from purebreds—and Randolph couldn't care less.

"My father was a hunter and he had a bunch of fox hounds and hunting dogs when I was a kid. But I couldn't make pets out of those dogs. They were highly bred for a specific purpose and I wasn't supposed to mess with them.

"The real reason my wife (Dee) and I bought this farm was so we could have animals. And I'm not interested in any showdogs or highly trained animals. I just like a good oie lovable pet. . . . Something that wants and needs affection," says Randolph, stroking the fur on his part-Persian, Snowball, and playfully antagonizing Lonesome, a cat who suffers from a "ticklish belly."

Randolph agrees with a lot of psychiatrists who contend that because household pets so totally and unquestioningly worship their master, they can be healthy additions to any family.

"Maybe I'm fond of these animals because they *are* so non-judgmental," decides Randolph, who says he enjoys coming home after a hard day and taking a quiet walk through the pasture with his shepherd-collie, Queen, or his basset hound, Homer L. (Randolph's given name.)

When he's not at peace with the world, or everybody seems to be busy with other things, Randolph says he finds comfort by just picking up one of the animals on the farm.

"I wouldn't call them child substitutes, but they definitely fill a void," admits Randolph. "They just always seem to be there."

Little Jimmy Dickens didn't name his pet leopard Appaloosa "Woops" for nothing.

"I was filming a PBS special here at the barn with Woops," explains Dickens. "In one scene I was supposed to hop up on Woops and ride off. Just as I ran up and jumped, she got spooked and moved. I dove right over her back. It must have looked pretty funny 'cause they kept it in the scene just like we'd planned it that way."

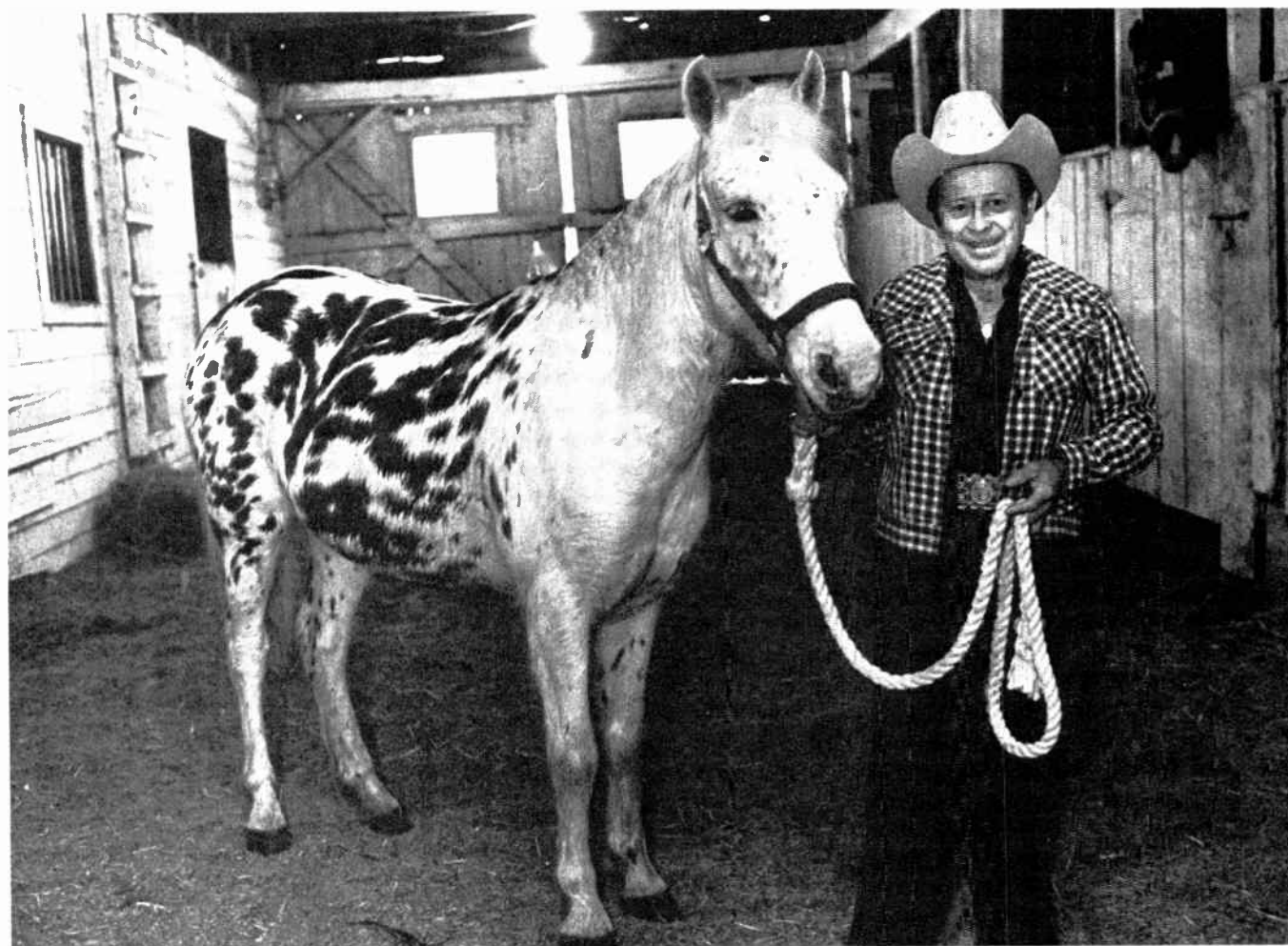
It might have looked great on film, but it was an expensive scene for Dickens. It cost him a couple of broken ribs and several months out of the saddle.

Dickens and his wife, Mona, admit they're crazy about the family pets. A Boston terrier named Tammy, a basset hound named Clayton Delaney (after one of Tom T. Hall's songs) and two beagles named Spike and Sugar all live at the house, while Angel Pete and Gold Dust (two quarterhorses) and Mona's pride-and-joy, an Appaloosa stallion named Nekota Star stay out at the barn.

"Mona just picks up every stray that wanders this way," says Dickens. "She can talk to them and she understands exactly what they're saying. She just loves these animals—and so do I. They're just part of the family now."



## Little Jimmy Dickens and Woops



8pm: The Ernest Tubb Show bus is parked under a tree near the back entrance to the fairgrounds dance hall. Inside, hardcore fans have been waiting nearly an hour and are enjoying their second or third beer. Outside the November Oregon night is foggy and cold.

We knock on the bus door and are greeted by Ernest Tubb's bus driver. His name is Hoot Borden. He motions us inside. Our interview was arranged by a long distance phone call made exactly one week earlier—when the band was in Arkansas.

"Bronchitis," Hoot says quietly. "Mr. Tubb has been sick for most of the month, and his voice isn't too strong, you know. He's got a show to do, but he'll speak with you for a while." We have a seat.

When Ernest Tubb comes out of the rear of the bus to shake our hand he is wearing glasses and not wearing a hat. He notices the camera and quickly holds up the palm of his hand.

"Hold on just a minute. Folks won't be able to recognize me." He disappears for a moment and returns with his white Stetson and minus his glasses. "There," he says with a rumbling laugh. "Now what did you fellas want to ask me about?"

# Ernest Tubb—The Legend

by John Etheredge

**Mr. Tubb, while we were waiting on your bus we were talking with one of your sidemen, Lynn. He said that you spend 280 days a year on the road. Is that true?**

Well, that's maybe stretched out a little. It may seem like that. But actually, last year it was about 265 days. We played 207 of those days—it takes extra time, extra days to and from the jobs and so forth. But yeah, we were out there quite a bit. I'd say about two-thirds of the time.

**After 40 years in this business, why do you keep going at such a pace?**

Well, I'll tell you. Did you ever try to do nothing? (laughs) I'm lazy see . . . I don't like to work . . . I can get by singing better than I can being in Nashville. I've got two record shops and a pub. I don't like working in an office, you know. Just sitting there doing nothing is the worst thing in the world. I like to play golf, but after a couple of weeks playing golf that'd get a little old too—so I

enjoy what I'm doing. And like someone said—I stole this from somebody else—"people only retire from jobs they don't like." And I happen to like my job.

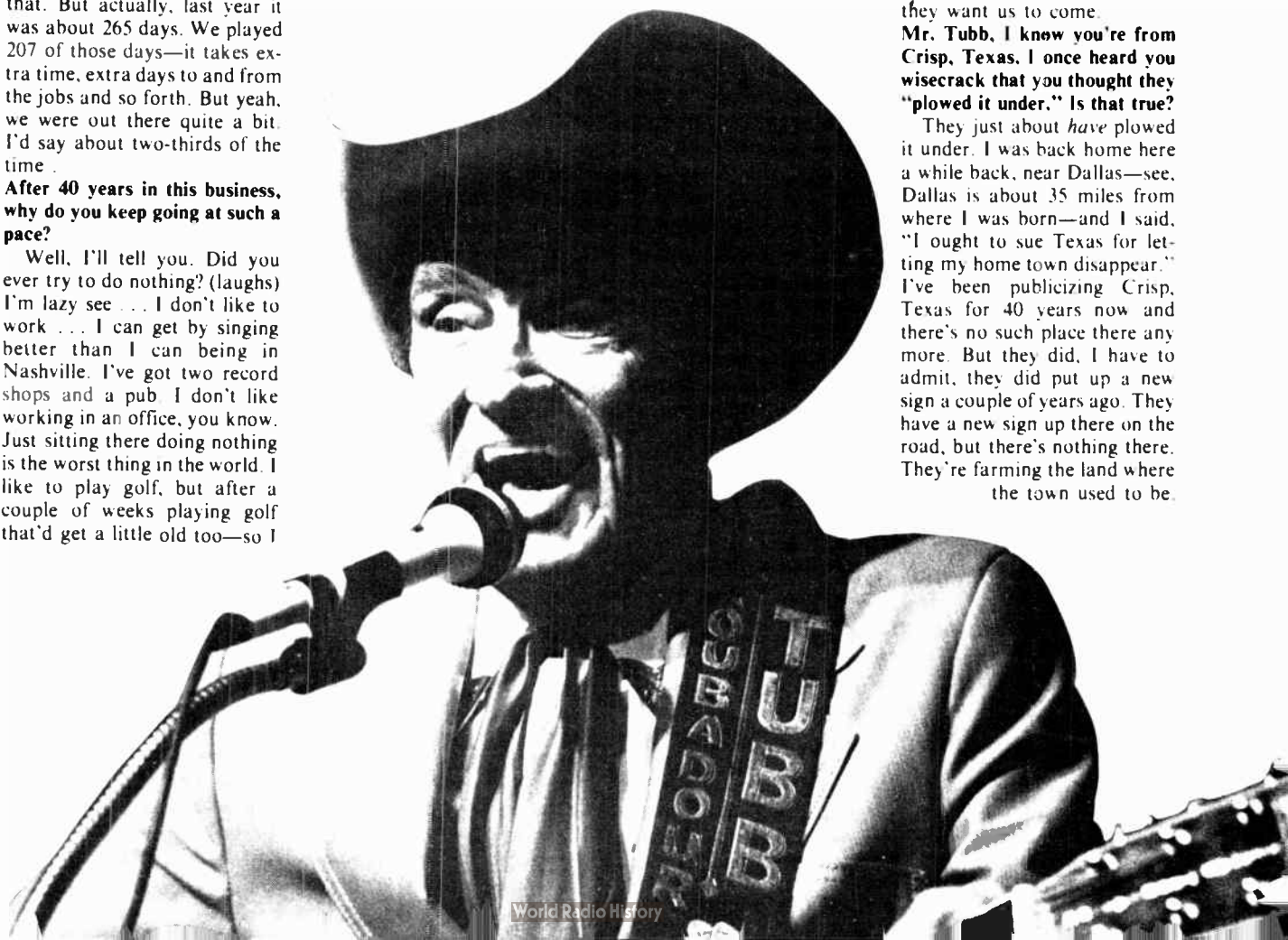
**This bus must be almost a home for you. You must spend more time here than you do anywhere.**

I do. I do. And as long as my health holds up I'm gonna keep on enjoyin' it . . . we play places

from Carnegie Hall down to out-of-the-way names that some people never heard of, you know. But wherever there's good country music fans, it doesn't matter to me whether it's a city or just a bypass along the road. We play wherever they want us to come.

**Mr. Tubb, I know you're from Crisp, Texas. I once heard you wisecrack that you thought they "plowed it under." Is that true?**

They just about *have* plowed it under. I was back home here a while back, near Dallas—see, Dallas is about 35 miles from where I was born—and I said, "I ought to sue Texas for letting my home town disappear." I've been publicizing Crisp, Texas for 40 years now and there's no such place there any more. But they did. I have to admit, they did put up a new sign a couple of years ago. They have a new sign up there on the road, but there's nothing there. They're farming the land where the town used to be.



**You started your professional career in San Antonio. While you were there you received a great deal of encouragement, and, I suppose, assistance from the widow of the late Jimmie Rodgers. . .**

I sure did, in fact, whatever success I've had I would credit to her help and encouragement because those early years were pretty rough, and she never gave up faith in me. She thought I had something to offer the public, and she kept encouraging me and helping me. In fact she got my first and second recording contract—even went out and toured some theatres with me to introduce me on the stage.

She's the one that really . . . had it not been for her, I'm sure I would have just given up and said, "To heck with it," you know. But I have her to thank for helping me get started and also for giving me advice over the years . . . we were very dear friends 'til she passed away in 1961. She was kind of like a second mother to me. But she knew something about the music business, of course, which was a great help.

**How did your association with Mrs. Rodgers actually come about?**

Well, actually it was more or less like an accident. I knew that Jimmie had lived in San Antonio before he passed away and I had left there—I was living there at the same time he was—and I went down to the music store to pick up the new Jimmie Rodgers record, and they were telling him that I always bought the sample. Back in those days they'd send the sample out, you know. They'd save me the sample, and I'd go down and buy it. They'd call me when it first come in.

So, he was in there, and they'd told him what a big fan I was, and he said, "Well, tell him to come and see me" and I thought they were kidding. I was just a kid. I wouldn't dare go out to his home. (*Note: At this time Jimmie Rodgers was in his early thirties; Ernest Tubb in his early twenties.*) Later on, though . . . I wish now that I had gone out there . . . he passed away before I got to meet him. . .

So I moved away from San Antonio, and about a year later I moved back, I had a job

working in a drug store, and one Sunday afternoon I was wondering to myself, "Well, what happened to Mrs. Rodgers?" I looked in the phone book, and she was still listed: Mrs. Jimmie Rodgers. And I called to see if she was the Mrs. Rodgers, and it turned out she was.

I asked her could I get . . . I told her that the only picture I had of my idol was the little printed one that Victor records put out. She invited me out to her home and gave me a nice photograph of Jimmie, and while I was there, she was so kind—she showed me his ward-

And that's how it all started. **I understand that back in those days you used to yodel a bit like Jimmie did . . .**

I did. In fact, I thought I was about the closest thing there ever was to Jimmie, and a lot of people thought the same thing. They used to make bets. They'd be hearing me on the car radio, singing Jimmie's songs, and yodeling. Of course they was still playing Jimmie's songs on the radio back in those days. So they'd make a wager whether it was me or Jimmie Rodgers. Then they'd call the radio station and say, "We've got a \$5 bet. Is that Ernest Tubb or Jim-



*This shot was taken when Ernest Tubb first started in the music business...over 40 years ago.*

mie Rodgers?" I'd say half the time it was me, and they'd be betting it was Jimmie Rodgers. So this of course made me feel good, but actually I was just an imitator. There's only one Jimmie Rodgers.

So then I lost my tonsils and couldn't yodel any more. My doctor took my tonsils out, and I was telling someone, I said, "I ought to sue that doctor because he didn't tell me it was going to affect my yodeling, you know." And someone said, "You ought to put him on a pension because you never made any money until you quit

trying to sing like Jimmie Rodgers."

**Now you've got people trying to sing like you! What year did you first sign with Decca Records?**

1940. I made my first record April 4, 1940.

**For the Decca company?**

Uh-huh. *Blue-Eyed Elaine* and *I'll Get Along Somehow*.

**You stayed with Decca for what must have been some kind of record—35 years.**

35 years. Right. And actually I was signed up with them until 1980. We had a disagreement, and I asked for my contract back, and I left in 1975. Six months after I made one album after I signed the last contract, and they were kind enough to let me have my contract back . . . you know, so many of the companies now are trying to do the modern thing and put a little rock and roll in . . . they want to change everybody, and I don't want to be changed. 'Cause I *won't* change.

**I hate to bring up a touchy subject, and if I'm out of bounds just tell me to shut up and I'll move on to something else. But Hank Snow was quoted as saying, regarding your deal with Decca, that you had gotten a rotten deal. Is there any truth to that?**

Well, no. Not really. Hank probably didn't know what the misunderstanding was. He's a good friend of mine, but I never discussed it with him. I think he read a report that Decca had dropped me. But this is completely wrong. Decca did not drop me—they just signed me 'til 1980 in '75. In fact, they wanted a ten-year contract. I said, "Let's make it five, because I may not want . . . you may not want me in ten years." They said to let them decide that, and I said, "No, let's just make it five years." So we signed a new contract 'til 1980. The disagreements were about some other things which I'd prefer not to go into from a business standpoint.

But they misled me about some things, and I asked for my contract back. They were nice enough. I had to buy it, but I did get my contract back. Because I did not want to record for them any more. Hank read an article where Decca had dropped me. They did not drop me—I asked for my contract back.

I think Hank was just misinformed. He was just sort of irritated because he thought Decca had just dropped me. In fact, they couldn't get me in the studio. I just kept stalling, and finally they asked me if I was gonna make any records, and I said, "No, I'd rather not . . . why don't you just let me have my contract back?" But Hank meant well, you know.

**Over the years, your band, the Texas Troubadors, has produced a lot of stars . . . people like Jack Green and Cal Smith and others who have done pretty well on their own after getting their start with you. . .**

That's right, they have, and I feel very proud . . . of course, there have been many others I wish I could have helped more, but I'm very proud of Cal and Jack Green. They were both Troubadors for six or seven years. You know, Jack is doing alright and Cal is getting into his stride, I think. I think Cal will be around for a long time. I've got a lot of faith in him, and Jack too.

**What has become of Billy Byrd, perhaps your best-known lead guitarist?**

Billy has retired. He worked for me for ten years, one of the finest guitar players I ever had. He wanted to retire, to be with his family more, so he left in 1959. His kid grew up and in 1974 he came back and worked with me for another year. Then his wife's health wasn't so good, so he wanted to get off the road, and he left again. So altogether, he worked for me a little over eleven years.

**I guess Billy was with you when you re-recorded many of your greatest hits. And consequently the versions of a lot of them, the ones available now, are Billy Byrd . . .**

Practically the same as they were originally. And Jimmy Short was my original guitar—my original lead guitar—player. He's in San Francisco now, I think. He's retired, but he's the one who set the style which I have now. We started out more or less together.

I was telling someone the other night that I've "worn out" about seven guitar players—Jimmy Short, Butterball, Billy Byrd, Jack Mollety, Leon Rhodes, Steve Chapman . . . and now we got Pete Michaud. He's from Canada. He's doing

a good job.

**Do you think there's any chance that our original recordings of those songs will be ever be reissued?**

I doubt it. One company that I was talking with after I left MCA tried to buy the master, and it was impossible. They wanted \$10,000 for each song. I doubt they'll ever be reissued. **You've got a fan club that I'd guess would be one of the oldest in the business—something like 34 years.**

I believe it is, let's say 35 years, if my memory serves me right—since 1945, I guess.

**How do you account for that**

**there across the street from the old Ryman Auditorium for how many years?**

Oh, let's see now . . . since 1947 . . . so that's been 33 years.

**And the Midnight Jamboree, every Saturday night after the Grand Ole Opry—how long has that been going on?**

It started the same year we opened the shop. We opened the shop in the spring of 1947, and we started to broadcast that fall.

**And both continue today?**

Yes, every Saturday night. 'Course we're not there very much since we're travelin' so

the staff of Decca and we became very good friends, and the engineers got Owen to talk to me, and then they talked to me . . . we got them to promise to at least consider recording in Nashville if they had the proper studio. So these engineers built a studio at the old Tulane Hotel that's torn down now. That was the first recording studio. But before they got that finished Decca came and wanted to record—this was back in the mid-forties, and I'm not sure whether it was me or Red Foley, but we both recorded at WSM studios. They didn't have the other one finished. So we made our first records up there in WSM in "Studio B." Red recorded one day, and I recorded the next. I forget now which was the first.

But then the next session we had, they had the studio finished in the Tulane, and after Decca started using it, other companies started coming in, too. WSM thought that our engineers should be in the recording studio business, and they made them settle down . . . but anyhow, that's how it started.

**I know this sounds silly today when country music has come into just about every home, and every other place too, but I understand that you were the one who convinced record companies to start using the phrase "country and western" . . .**

Yes, I did . . . for this reason: I noticed that when I got to the Opry, which doubled my record sales after three months, and we would be travellin' during the week, up in Ohio, Pennsylvania, New York and such, I noticed that when we'd ask people, "Do you like hillbilly music?" they'd always be hesitant to admit that they did. Like the word "hillbilly" was an inferior type word, that made it inferior type music . . . I discovered that so many of the people I would meet, they would hesitate about saying they were familiar with the music—even though they'd come out and see our shows!

And if you'd go to somebody's home, you'd never see a country record laying around. They'd have pop and classic music out in view, you know, but I discovered a lot of them was hiding their country records in their cedar chests.



*Ernest Tubb and Minnie Pearl had cameo roles in the movie, *Coal Miner's Daughter*, starring Sissy Spacek.*

**kind of loyalty?**

Well, I'm just lucky, I guess. Norma Barthel, bless her heart, she was my fan club president before she ever got married. She's married and raised some children, why she's even got grandchildren now, and she's still Ernest Tubb Fan Club president. Everybody loves her. She's just a real dedicated person, and all I can say is that I'm very lucky to have someone like that representing me all these years. I've got the oldest club in the history of music. Any kind of music.

**Your record shop has been going**

much now, but my son, Justin Tubb, emceed the show when we're gone. 'Course he travels a lot, too . . . but some of our Opry friends, you know, Charlie Louvin and Kitty Wells, many of 'em, come up and do our show for us when we're out of town.

**I understand that during your long association with Decca you exerted some influence on producer Owen Bradley to help establish the first recording center in Nashville.**

Well, we sure did. Actually it was with the help of some of the engineers there. Owen was on

And they was ashamed to say they liked it . . .

So I told Decca we should call it something else . . . you see, they'd have a new release and they would list it, "NEW HILLBILLY RELEASE"—Jimmie Davis, Ernest Tubb, Red Foley, you know . . . and I said, "This stops a lot of people from admitting they like our music. Couldn't we find a better name for it?" Of course when you think of a "hillbilly," I always thought of a cartoon of a country guy without any shoes on, making moonshine in the mountains with an old straw hat on, chewing tobacco, something like that . . . anyhow Decca says "What can we call it?" and I said "Well most of us—I'm from the farm, Red Foley's from the farm, Roy Acuff, Bill Monroe, we're all country boys—why don't you call it country music?" And they said, "Well, what about the 'westerners'—Sons of the Pioneers and such?" And I said, "Well then, add 'western' to it."

And Decca said, "Okay, we'll call it 'country and western.'" And they started to use the term, and Victor come along, and they dropped the word hillbilly. I got Judge Hay to quit saying hillbilly on the air. I said, "Let's not say 'hillbilly' no more." So in a year or two everybody was saying "country and western music." I think it has helped the cause of our music a lot.

When we played in New York City, people couldn't believe that 'hillbilly' music could draw turn-away crowds. And we turned people away for two nights. One of the writers said that he never believed 'hillbilly music' could do such a thing. I didn't believe it, either. Nobody did. I thought the man was losing his money when he booked Carnegie Hall with 'hillbilly' . . . but he made out!

Anyhow, I'd say it was around 1947 when they finally dropped the title "hillbilly."

**Mr. Tubb, you record today for First Generation. That's Pete Drake's label, and he has set up certain criteria for the artists that he signs—artists that he believes to be "living legends." Are you happy on the First Generation?**

Yes, I am. I've known Pete since he was a child. His

brother Jack was my bass player for 24 years. I watched Pete grow up. I saw the first steel he bought, over in Atlanta, and I followed him over the years. He's developed into a very accomplished musician. But he's also quite a producer—not just in country music, but people like Ringo Starr, too. In fact the Beatles got him to fly to London several years back.

When I left Decca, Pete was producing records, and he asked me would I let him record me. People were calling my office wanting to talk to me, people from California, Capitol records, United Artists, and Columbia showed some interest, and Victor, and Chet Atkins wanted to talk to me, too . . . well, I got talking to Pete and I said, "Let's record."

We did a session, and I told Pete to talk to Capitol and these other people, and see what kind of a deal they can offer. So he played them the tape, and they said, "We'd like to have Ernest, but we would want to record him over again . . . we got some new ideas."

Pete told me, and I said, "Forget it." So Pete said, "How about me developing a label just for you and maybe for

other people like you?" and I said it was all right. "I'm not going to worry with it." I said, "because I've been making records for 35 years, and if I never sell another, I've already had my share . . . if people still like what I got to offer, okay, but I will not change my style." So I left it up to Pete.

**Mr. Tubb, you were one of the first people to start using electric instruments in your band. When you look at today, it seems quite normal, but at the same time it must have been pretty controversial. . .**

They called me a rebel in 1943 'cause I used electric lead guitar at the Grand Ole Opry! It had never been done, Judge Hay didn't like it too well, but I said, "Judge, I make my records this way," and he finally said to go ahead. People had used electric for rhythm before, but that was the first electric lead guitar.

**I understand that a lot of your friends in Nashville—this will be my last question—I know you've got a show to do—a lot of your friends in Nashville got together with Pete Drake and put together "The Legend and The Legacy." Who was involved with that?**

Well, actually, what happened was that Pete told me that he wanted me to record some of the old numbers—some of my favorites—which I did. I went in and made 15, and then he said he needed five more, said he wanted a double album. And unbeknown to me, a lot of my friends had called Pete and said that they wanted to be on the album. So what they did was, they went in and sang on the tapes with me . . . I can't even think of all of 'em . . . Willie Nelson was the first.

**He used to be a regular on your TV show.**

That's right. We did a TV show together for two or three years. And I remember *Mr. Record Man, This is the Place Where I Cry* and *Family Bible*—tunes which Willie wrote that I recorded many years ago. Anyhow, I'm so happy that people have finally discovered that Willie is a great artist, and bless his heart, he struggled. He did alright, but he never quite made the top, you know what I mean, until the last few years.

But anyhow, Willie called in and talked to Pete. He was the one who got the idea started.





And then Waylon Jennings said, "If Willie's going to be on there, I want to be on there, too." So Willie went in, and Waylon went in, and Pete played them my tapes, and they sang on the tapes—cut out one verse of me singing, and they'd sing a verse; then I'd sing one; and then they'd join in with me on the chorus.

Then Loretta Lynn called, and she came in; Merle Haggard, Charlie Rich, Marty Robbins, Johnny Paycheck, I can't remember ... I think there's about twelve of 'em now ... Johnny Cash, Cal Smith ... Jack Greene went in, and there was no place to put him. They'd used up all the tapes, so Pete called me up, and we had to record some more songs. ... They reissued the album (*The Legend and the Legacy*) this year (1979) around my birthday. My birthday is February 9.

**Well, Mr. Tubb, I just want to say thanks for taking this much time to let us visit with you.**

Thank you. And I want to thank all the fans out there for tuning in and encouraging people to play more good country music—OK? ■

## Norma Barthel - More Than Just A Fan

The time is 1944, and daily the great war is gouging more wounds into the American soul. But back in the States, some bright strands of normalcy manage to thread themselves through this darker tapestry:

*Going My Way* wins an Oscar.

The Grand Ole Opry marks its first year in the Ryman Auditorium.

Willie Nelson celebrates his eleventh birthday.

And 18-year-old Norma Winton, who has written a letter from Oklahoma telling Ernest Tubb she wants to start a fan club in his honor, gets Tubb's consent.

Thirty-six years later, *Going My Way* has gone the way of the *Late, Late Show*; the Opry has established itself in suburban splendor, far from Ryman's crowded pews; and Willie has concentrated celebrating his Fourth of July Picnics.

But Norma is still Ernest Tubb's official First Fan.

Now Norma Barthel, this monument to constancy runs the 1500-member fan club from her home in Roland, Oklahoma. Until the fledgling Troubadour caught her ear, Barthel says, she was a devotee of Gene Autry and Roy Rogers. "My daddy and younger brother first heard E.T. in Arizona, where they had gone to pick cotton. They told me what a good singer he was, and after I heard him—I was 15 at the time—I forgot all about Gene and Roy."

Tubb moved to Nashville in January, 1943, after his appearance on the Grand Ole Opry a month earlier had earned him an invitation to join. He was just beginning to make a name for himself on the Opry when the fateful letter from Oklahoma arrived.

"I'd never even seen him," Barthel says, recalling their first contact, "but I knew he didn't have a fan club. So I just wrote and said I wanted to start one—I didn't even ask him. He told me later that a lot of other girls had had the same idea, but that I seemed the most sincere."



Tubb invited her to come to Nashville to meet him and his family, and he backed up the invitation by sending her money for a train ticket. The meeting more than fulfilled the expectations of both parties. Tubb decided that the youngster had the energy and determination to lead a fan club effectively; Norma, in turn, found Tubb as warm in person as he seemed to be in his songs.

She liked his family, too, and still remembers how Tubb's son, Justin, then a student at a nearby military school, looked in "his little uniform."

Barthel's enduring attention to Tubb's career has long since lifted her from the level of fan to the status of authority and publicist. In 1970, she published a complete Tubb discography that also included important new biographical data. She has done the liner notes for three of Tubb's albums, including the one she ranks as her favorite, *Let's Turn Back the Years*. Her private collection contains a copy of every record Tubb has made.

She says her profession is that of housewife, but she ad-

mits that her club work occupies her for several hours each day. "I get a tremendous amount of mail and a lot of telephone calls," she explains. Tubb calls her at least once a month, "sometimes twice."

For a long time, Barthel published a quarterly journal for club members. But ultimately she converted it into a monthly newsletter so she could circulate a current schedule of Tubb's personal appearances. Entitled *Keeping Up With E.T.*, the newsletter is a wide-ranging assemblage of news items about Tubb, the Troubadours, club members, and club-sponsored activities.

Besides editing the newsletter, Barthel maintains and updates a list of DJs to send Tubb's records to. She is understandably elated that her idol has had recent chart successes from his new album, **Ernest Tubb: The Legend and the Legacy**.

In her record-setting thirty-six years of leading the venerable Tubb's cheering section, Norma Barthel has built up a sizable legend and legacy of her own. ED MORRIS

# RONNIE MILSAP

## 98% PLUS

by Patrick Carr

At first, back in the late-night tobacco funk of Nashville's *King of the Road* hotel around '73, Ronnie Milsap seemed to have a very simple, direct identity. Swaying around his hot piano with a bunch of buddies at his back and a crowd dancing like jello before him, he breathed fire into the rhythm-and-blues hits of our raising and sent us home with our toes twitching.

The boy was very warm indeed: with a voice like a velvet moon and a mood of pure enjoyment he made us feel happy, firm, and completed. He was the soul man, the living end. He cooked so hot and simmered with such feeling that you just couldn't help but feel good in his presence. He was a cyclone sucking you in, and somehow, as you made your rounds of Nashville the next day, listening to country hippies slander country slickers and vice versa (this was, after all, the most heated period of the great country music style-and-content wars), the memory of Ronnie was a tonic. You expected great things of him. Perhaps, you thought, he might even weld the gap. Perhaps, if you could crowd enough people into those *King of the Road* music sessions, you could convince both the hippies and the slickers that the only thing which mattered about music was whether soul (country soul, black soul, foreign soul, whatever) was present at its creation. Here was a man who had it, and who used it.

The history, as they say, is familiar. Ronnie continued at the *King of the Road*, inspired the local honchos, convinced them that his one great burning desire was to cut country records, and proceeded to do just that under the auspices of RCA. The secret was true: Ronnie *did* want to make country music. Through his childhood years as an orphan in a school for the blind and his adulthood as a hard-core R&B singer in Southern soul dives, he had indeed wished desperately for the day when somebody would let him be a country singer. His shift from R&B to country, therefore, was not financially inspired defection which some critics and other doubters suggested, but the realization of a long and deep ambition.

The resulting records were mighty fine. Ronnie had a wonderful country voice, a way with country song-selection, and a personal sincerity which placed him instantly in the top rank of modern country singers. He did things of which Charley Pride, Gary Stewart, and even (heavens!) George

Jones could have been proud. Moreover, he projected happiness, and the happiness sounded very real. The stories about him in this early part of his career painted a picture of an inspired and inspiring optimist doing what he loved to do and spreading the love around him. Ronnie was a very worthy and most pleasant addition to the scene.

He was of course a great success. His tours with Charley Pride went well, his records sold well, and eventually his records "went gold" and he began to headline on the road, assembling an impressive number of musicians and playing only the most prestigious type of gig. Finally, with a full seventeen musicians and a stage show of wonderful slickness in tow, he achieved the ultimate country accolade and was voted *Entertainer of the Year* by the Country Music Association. This was nice: although to the funk-interested fan his records had taken on a certain limpness, and his show lacked something in soul content, his more experienced supporters tended to forgive this disappointment—thinking of it more as the way of all music business flesh rather than some kind of a betrayal—and felt good that the boy had made it to the top of his field. Ronnie's move from the high time to the big time, with its consequent loss of spontaneity, intimacy, and all those other late-night music things, seemed an almost natural process; it happens to every new star, and cannot be avoided. Perhaps it was good for Ronnie. His status and his income had risen to levels that were positively rewarding, and if Ronnie cared about those things, then everything for him must be peachy-fine and happy indeed.

It was unsettling, therefore, to interview him in New York after his Country Music Association triumph and to find that all did not seem to be well. Very uncharacteristically, Ronnie was circumspect if not actually evasive, diplomatic rather than funky, and, shockingly, almost defensive about his music and the way he was making it. Although he was as pleasant as ever and even funny at times, it seemed that somewhere along the gold trail, some of his happiness had rubbed off.

Today, two years later, there is news about all this. Ronnie has new management. Ronnie has disbanded that huge road show. Ronnie has not toured all winter. RCA seems nervous about Ronnie. Obviously, something is going on. Ronnie is in Nashville, so that's where we go to find out what it is.



In Nashville, RCA's country headquarters do indeed appear to be in something of a tizzy concerning Mr. Milsap. Although the New York and Los Angeles elements of the operation are no doubt tickled pink by last year's pop success of Ronnie's very-much-R&B-rock & roll hit *Get It Up*, the Nashville branch is fearful of what they see as a possible Milsap defection from the land of the friends and neighbors. They are somewhat reassured by his current single, a Bob McDill song in the classic country-heart tradition, but they are very much aware that Ronnie is over there in his own building, with his own studio and his own producer, doing his own thing. An album is almost due, and they don't know just what kind of an album it's going to be.

The RCA promo man delivers me to Ronnie's building, and though I don't exactly see a conspiratorial wink as he leaves after effecting the reunion of Ronnie and me, I suspect that he would very much like to know the results of my research. But really, that's not my concern. Here's Ronnie, comfortable on his own ground, and eager to talk. It's good to note that he seems energetic, vital, and at home.

We begin on relatively neutral turf by talking about the studio which is right here in the building. Ronnie, a veteran ham

**"Sometimes you try too hard. You go into the studio, and you're under the pressure . . . you're under the gun when you're recording gold albums."**

radio operator and electronic gadget enthusiast, supervised its construction during the summer of '78 and has since then treated it somewhat like a child, very expensive and never static in either its development or its demands. Speaking the great truth about such projects, he says that "once you build the damn thing, it's already out of date." Currently he's worried about getting too involved with its technology at the expense of what he uses it for, and is therefore planning to go over to the big studio at RCA in order to cut one of the songs Barry Manilow sent down to him a while ago. Ronnie met Barry in California last fall. "He'd been listenin' to all my records," Ronnie says, "and he said, 'Maybe what you got is country music, but it sounds a lot like what I'm doing.'"

This, given the state of modern country music, is self-evidently true (and should if anything encourage RCA), and so I leave it alone and ask about the producer of the current project. Ronnie tells me that it's Rob Galbraith, an old friend from his Knoxville R&B funkathon days who produced the contentious *Get It Up* and is in all ways a very fine man. "He knows



country music and blues," Ronnie says. "He's really into a lot of blues and black rock-type music, and with where I am in country music and what he knows technically about recording, it seems to be working pretty good. We're having a lot of fun."

At this point Ronnie laughs heartily, with feeling. And yes, he admits, RCA was worried about the kind of material he and Galbraith would record. Yes, they *did* fear that *Get It Up* would be followed by more R&B-type songs. Ronnie explains that he recorded *Get It Up* because at the time, he couldn't find any country material which really impressed him, so he did "somethin' crazy" instead. Besides, he says, you have to work with people you like and know; otherwise, it's no fun.

We are onto something here. Without prompting, Ronnie says that he expects a lot from the coming year—he is, for instance, contributing music to Clint Eastwood's new movie—and then he starts talking about last year's situation and that all-winter break from the road. "I really kinda took a break to stand back and look at it," he says, "'cause if it ever gets to where the fun level falls below 98%, then I like to find out what's wrong . . . you get yourself locked into contracts, and you find yourself strung out there on the road for maybe 40 or 50 days. It's important to me to have a family of people around me that I really feel good with, and sometimes

some of the family get to wanting to go home for whatever reason, and you can't—you're out there for a couple of months, and you gotta stay. So we're gonna do it for fun this year, and not for the money. I feel like anytime you do it for the money, it's a bad move. You do it for the fun, and the money will always be there some day."

**"This is the only thing I know how to do!"**

The combination of fun and money, Ronnie feels, will be aided by his new management, namely one Dan Cleary, formerly of the highly influential West Coast firm of Katz, Gallin and Cleary. These are the boys who put Dolly Parton on the national/international map. Cleary made the Clint Eastwood connection for Ronnie, and had a lot to do with the success of *Get It Up*, besides which he is "a lovely man. He's one of the most beautiful people I've ever known . . . he's got a lot of love; he's just good, good people. I love him, man. I love bein' with him." Ronnie adds that Cleary's involvement does *not* mean that he is moving out of country music; he just wants to reach more people with what he's always been doing.

But yes, back to the issue of fun. I raise the point that in Ronnie's recent career there was a certain flatness to his records. Was this perhaps because the fun level went below that 98% point?

"Well, yes," he says. "I can certainly appreciate what you're talking about. . . . Sometimes you try too hard. You go into the studio, and you're under the pressure—you know, you're under the gun when you're recording gold albums. You gotta come up with it again every time; you've got to do at least as well as the last one, or better. I think I got under the pressure, and I got to feeling, 'Damn, we just ain't havin' any *fun*.' Gold albums or no gold albums, I came to the record business to communicate with people and to try to express my love and to feel some electricity between people and me. It got to be too much like 'We've *got* to do this, we've *got* to do better than we did last time.' I mean, hell, there's always gonna be peaks and valleys to everything, and you've got to live with both. . . . Whatever, I don't think we're gonna be doing any more formula record-making. I feel good about that."

The conversation moves naturally towards the question of control—the arrangement of things so that you *can* do what you want and have fun doing it—and Ronnie admits that control is indeed where it's at. That, he says, is why he now has a big-time manager, why he has re-invested everything he has into his building and his studio and his organization. He talks about what he can do with it all, how he can help other singers and writers and musicians along, how he can come in off the road with a record in his head and go right down into the studio at 3 a.m. or whenever and *do* it. Mainly, though, he talks about the reason behind gaining control, about how important it is to spend your time around people you know and trust and love. "I'm a real *family* kind of person," he says. "Maybe it's because I never had a family of my own . . . doing all this makes me feel good. If I can do something for other people, the people around me, I feel good. I believe in it so much, I love it so much. If I wasn't doing this, well—they taught me bottom chairs and make mattresses and weave baskets and all that mess back in school for the blind, and I sure don't want to do *that*. This is the only thing I know how to *do*, man!"

When Ronnie says this kind of thing, you believe him. Unlike many other stars of various media, he does not speak words like "love" and "family" lightly.

\* \* \*

The interview proceeds aimlessly for a while—Ronnie talks about his insecurities about writing songs (something he doesn't do), says nice things about the Opry (of which he is a member) but admits that these days it is not a powerful institution; and he tells me that because it's been done so much by other people, his West Coast management move hardly raised an eyebrow in Nashville—but it gets back on



the track when the prospect of his immediate future is raised once again.

"We've been talking about reaching out to new audiences with the new management and all that," he says, "but I think I'm going to try this year to do more grass-roots things than I have been doing. There's a lot to say for playing real nice places and doing real nice, slick shows, and I've done a lot of that in the past couple of years—y'know, the shows were timed, and the production was real slick, and everything was really nice and predictable and real *perfect*—but it didn't have any soul to it, it didn't have any *feelin'* to it. I want this year to turn it around to a certain extent."

"You're talking about playing clubs?" I ask.

"I'm talkin' about doin' some of that, yes, 'cause if you're not feeling anything from what you do, why are you doing it? I think I came away from a lot of those real slick shows feeling empty about it. I mean, I want to feel something when I come off a stage. I want to feel happy, or cry, or

*something!* So I'm starting to work with an old 'friend of mine here in town, a guy called Dick Blake, and he's gonna do the booking and coordinating of my shows."

"Once again, it's a question of not just doing it for the money. I think it's going to be a good year, 'cause maybe I'll have a chance to come to some home towns of some folks who haven't seen my show in a long time . . . I just want to have the chance to work closer to the audiences, and to do shows that I feel are more basically *country* shows. That's really what I want to do—it's like I said before; it's getting back to where the fun's at . . . this year I'd kinda like to do what *I* want to do, instead of what other folks expect of you. Maybe it'll work out. *I* think it will."

This is an interesting prospect—Ronnie Milsap in high school auditoriums and urban clubs and Western dancehalls—and once again, he seems completely sincere. Every star in creation muses now and again about how pleasant and even necessary such a move might be, but Ronnie Milsap may actually *do* it. The impres-

sion of a man with his mind made up and his arrangements in hand is confirmed by what follows.

"Five years ago I put a road band together," he says, "and it was amazing how we communicated with each other—talked to each other, all the time running things down together about the show, about everything, living together, playing together, almost all of one mind. The magic was there, y'know? Then all the influences started happening to me and the music got a little bit too slick, and the career got a little bit too slick, and I found myself not being able to communicate with these people. What we were able to talk about three or four years before, we became a little too sensitive about—they did and I did—and all of a sudden the magic was gone. So we're in a period of rebuilding all that, getting back with all these people I really enjoyed being with and who said, 'if you ever decide to get back to where we were, call me, but I don't really think I have the heart for what's happening right now.'"

"So we took a little break, and we're re-assembling all this, and I'm gonna go out there and go at it and give it another shot . . . whatever little bit has been missing, I think is gonna come back many-fold this year, 'cause we're well aware of it, and we want to communicate *real* bad."

Ronnie's talking about musical looseness, soul, and the 98% fun level here, but soon he broadens things out to deal with the process that seems to happen to every person once he or she becomes some kind of star.

**"You get into this business to communicate with people, and find yourself hiding from folks. It's a crazy thing man! That part of success is just distasteful."**

"I don't know, man, it's crazy. It seems like the bigger your career gets, the more you hide out. That ain't worth a damn, it really isn't! I mean, I'm flattered to have achieved what I've achieved, but why does success always breed that kind of a thing? If the day came when I couldn't go to the grocery store with my wife, or I couldn't hang out and go into the clothing store and shop, or go to a movie, or know what a pizza cost, then, ah—hell, that ain't real life, you know? You get into this business to communicate with people, and you find yourself hiding from folks. It's a crazy thing, man! That part of success is just distasteful. It's empty, it really is.

"So anyway, I'm gonna make a real effort this year to be out there. Be visible. *Do* something, whether it's right or wrong."

All of this seems to answer our basic questions about Ronnie. What has been going on, and what is likely to result from

it, seems abundantly clear: after straying from the true path of funk and family and musical freedom and inhabiting that area which there is great loot but no soul, Ronnie has decided to go with the funk, reform his family, and get free again.

There is, however, one other question to which both RCA and I would, for our separate reasons, like to know the answer: will the funk be country, rhythm & blues, rock & roll, or what?

Ronnie begins by making the point that *Get It Up* seemed to bring young people to him, thus giving him the opportunity to hit them with some country music; he suggests



that maybe some other country entertainers could try this approach. This said, though, he gets down and talks about himself. Specifically, he talks about his natural urge to do songs like *Get It Up*.

"Pat, I've got so much of that in me, it's gotta come out somewhere," he says. "I'm really very much influenced by what the fans tell me, 'cause after all, I'm doing it for them—but if I do anything for any length of time, then there's gonna come that radical record like *Get It Up*. Y'know, you just go and do something crazy every once in a while. If it's there, I think it's gonna come out.

"But if you say that I really want a

career as a rock & roll artist, I don't. I really like being in Nashville. I like people that I've met. From town to town you build up friends and you can go to their house and have supper with them or have fried chicken with them on Sunday afternoon before the show. That makes my life really enjoyable, and I wouldn't replace that with another kind of career for *anything*. But all my country music fans just have to look over me occasionally. Some of those wild hairs, they surface. Most of them do look over me, too. They say, 'Well, you know, he lost his mind for a couple of days. He's really all right. He's a good ole boy.'"

\* \* \*

With every step and turn obviously counted off in his head, Ronnie leads me unerringly through his building. His sense of pride is as evident as his sense of direction, so that by the time we get to the studio he is positively glowing. With reason, too—the studio, which features items like a 40-track state-of-the-art Sphere mixing console and a recessed piano and a conductor's balcony, is as thoughtfully and expensively set-up as any rock & roll heaven in London or Los Angeles. You can understand how a man obsessed with the gods of sound and technology would go happily nuts in a place like this.

Ronnie proceeds to go nuts. Technical terms and news of new gadgets and discussions of changes to be made fly back and forth between him and his engineer in a spirit part deadpan but also sublime. You can almost *hear* Ronnie's imagination at work. Running his fingers across the console with a deft and knowing touch, he finds unexpected control settings and asks the engineer about them. The engineer replies, and you can hear Ronnie hearing the changes they will make in the sound.

This happy process is disturbed by the arrival of a musician with a synthesizer who has been summoned to see what he can add to an almost-completed track for the new album. Ronnie is awed by the potential of the man's machine—can't keep his hands off it, in fact. Pretty soon, he has replaced the visitor at the keyboard and has gone into his private world of runs and riffs and solid-state circuitry. Eventually, he gives up; the machine, he opines, is "a monster." This remark leads to a discussion of Stevie Wonder's "Yamaha Dream Machine," a synthesizer which is evidently an object of wonder in keyboard circles. Ronnie's comment is to the point: "Hell, man, that sumbitch ought to lead him *around* for \$60,000."

Finally, we all stomp into Rob Galbraith's office to hear some cuts from the new album. The music is an almost freaky mixture of wild hairs and country feelings, but everything I hear is great. Soul was present at its creation. ■

# The CF Martin Company Introduces The **MARTIN D-25K**

Koa wood—Not a mystery to the guitar makers at Martin. For years we've known koa as the finest Hawaiian natural hardwood. As a matter of fact, we introduced various smaller body koa instruments as early as 1917.

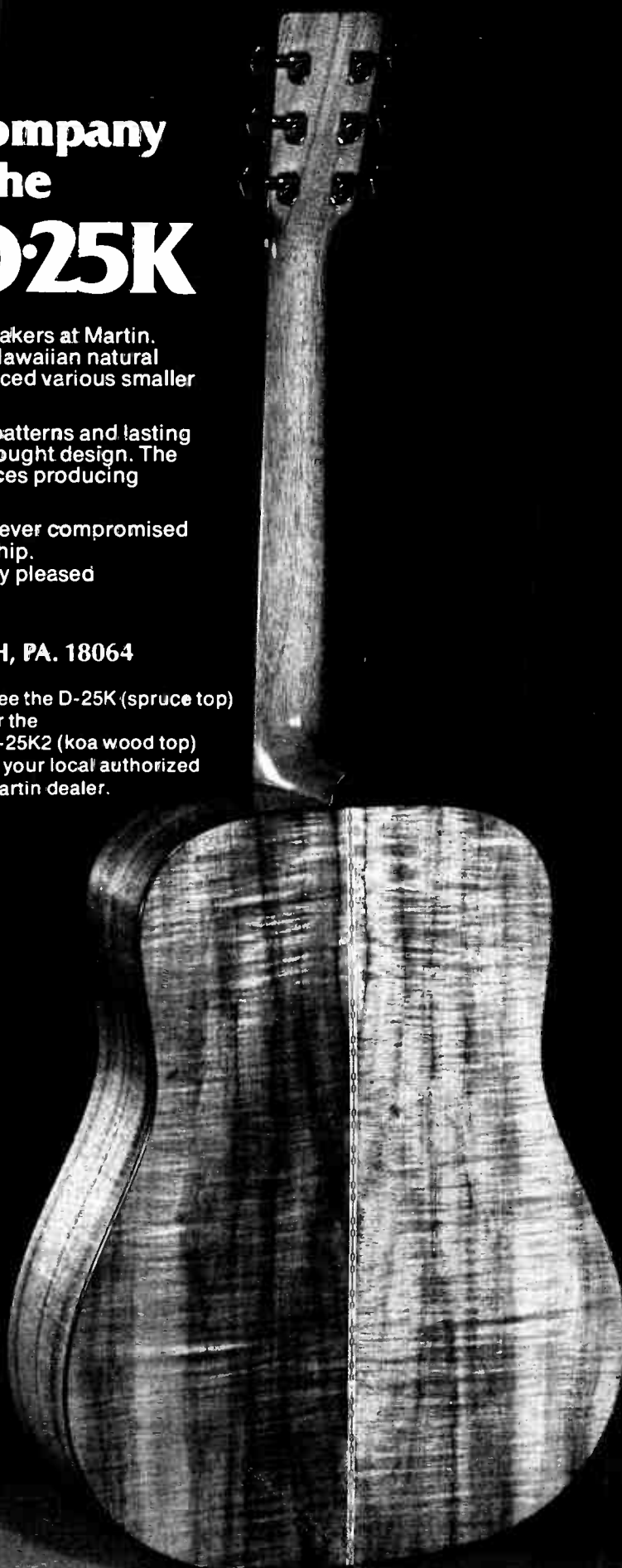
In our D-25K we combine the distinctive patterns and lasting durability of koa with our original dreadnought design. The result is a guitar with deep rich appearances producing splendid crisp sounds.

For nearly a century and a half, we have never compromised our philosophy of quality and craftsmanship. We at The CF Martin Organisation are very pleased to introduce the D-25K.

**CF MARTIN & COMPANY NAZARETH, PA. 18064**



See the D-25K (spruce top)  
or the  
D-25K2 (koa wood top)  
at your local authorized  
Martin dealer.



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

# Wild Turkey Jamboree

## \$40,000 PRIZE MONEY

*For the past three months, hordes of aspiring new country music performers have been competing for \$40,000 in cash prizes and a crack at the big time. Winners of twenty regional contests will perform as finalists at the Wild Turkey Jamboree, a two-day outdoor festival which will also feature performances by Merle Haggard, Lynn Anderson, Marty Robbins, Jerry Reed, Asleep at the Wheel, the Nashville Superpickers, the North Star Band and the Carl Tipton Gospel Show.*

If you are planning to be around Nashville for Fan Fare Week, you should think about arriving two days early on the weekend of June 7 and 8 to attend the finals of the biggest new talent search since the demise of the Ted Mack Amateur Hour. The event is the Wild Turkey Jamboree of Country Music to be held in Columbia, Tennessee, just south of Nashville. In addition to the contest, the two day show will feature such headliners as Merle Haggard, Marty Robbins, Lynn Anderson, Jerry Reed, Asleep at the Wheel, the Nashville Superpickers, the North Star Band, and the Carl Tipton Gospel Show with Merle Kilgore as emcee. And, of course, the 20 finalists in the Jamboree search for "country music stars of the future" will all perform.

"And," says Brian Dunn, VP of Marketing for Austin, Nichols, sponsor for the Jamboree, "any one of these contest finalists just might make the

headliners sound like drop-outs from the Ted Mack Amateur Hour. Who Knows?"

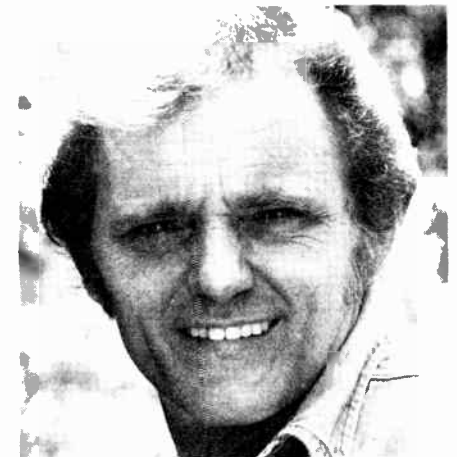
Apparently, the Austin, Nichols Co., Inc., makers and distributors of Wild Turkey Bourbon, know enough to back the whole event.

Richard J. Newman, president of the company, puts it this way: "Any business, mine, yours, depends on bright new faces—the kids in the mailroom who show initiative and promise. Let's get them onstage, let 'em do their stuff, and show them we love them."

If love is putting up \$40,000 in cash prizes and some gold-plated opportunities for national exposure, then Austin, Nichols at least cares deeply about country music and its future. They have organized a network of twenty major radio stations in as many cities across the country which will conduct local talent hunts, "battles of the bands," as they're called, to find the finalists, one for each station. All finalists

will be awarded \$1000 cash prizes from Austin, Nichols and positions in the big show.

"The panel of judges," explains Dunn, "will be composed of representatives from ASCAP (the American Society of Composers, Authors and Publishers), BMI (Broadcast Music, Inc.) SESAC (Society of European Singers, Authors and Composers), the Nashville Song-Writers' Association and *Country Music Magazine*. The judges will select first, second and third place winners and three honorable mentions. First prize is \$10,000



cash, second is \$5000, third is \$2000, and the honorable mentions will receive \$1000 each.

"And not only that, but all the contestants will be getting the exposure of their lives. Plans are underway right now for a live radio broadcast of the entire show back to the participating radio stations and for a major television special, as well. So, our Wild Turkey Jamboree Stars of the Future will be well on their way to becoming headliners on shows to come," adds Dunn.

Project director for the whole shebang is C. Robert Gruver of Thelma Gray/Compton Public Relations. Gruver's background is uniquely suited to organizing big shows: in 1975-76, he organized one of the biggest, the Bicentennial Wagon-Train.



*The Wild Turkey Jamboree promises to unveil a galaxy of undiscovered stars who will share the bill with such country music luminaries as Merle Haggard, Jerry Reed, Marty Robbins and Lynn Anderson.*



But, why Columbia, Tennessee?

"Well," says Gruver, "after a long, hard look at Nashville, we concluded that a suitable and available outdoor site doesn't exist within the city. But with the help of the Country Music Association—and by the way, the CMA and everyone we've talked to in the music business is behind us all the way—we ran across a beautiful 500-acre site in Columbia, 30-odd miles south of Nashville, but still within the area. I'm talking about a natural amphitheatre in a broad bend of the Duck River; electricity, water, roads, everything already set up. Beautiful. All we'll have to do is move in with sound and a stage—the best in the business—and tents for concessions, food, beer, t-shirts, whatnot, and we'll have the makings for a first-class entertainment for the family.

"And, something else: June 7 and 8 is the weekend prior to Fan Fair which begins June 9, so the 15,000 people coming to Fan Fair will be able to go to our Jamboree, then to the Opry, Opryland and Fan Fair, all in one great family vacation."

However, in spite of all their enthusiasm, Austin, Nichols was faced in the very game with two sobering thoughts. First, many people in music think that Nashville is the last place on earth to put on a Country Music show. Why? Because a number of shows have bombed in the area recently including one "festival" in July 1978 which took place coincidentally at the same outdoor site in Columbia. Is Austin, Nichols worried?

No. Gruver: "The shows that flopped were mismanaged, that's all there is to it. Nashville is the mecca for country music, for goodness sake. Fan Fair is a huge success: the D.J. Convention, the Opry, all the shows at Opryland, and lately, Charlie Daniels' Volunteer Jam and the Waylon Jennings/Johnny Cash show were all sold out.

"And we've known all along about that other thing they had in Columbia, and believe me, we have studied it from top to bottom. Those people lost money on what



was actually a damned good show—top stars and maybe 20,000 people in the audience. Why? Because they spent money foolishly on the front end. For them to have broken even, they would have had to sell 100,000 tickets or more.

"The Wild Turkey Jamboree on the

other hand is budgeted in such a way that 15,000 people a day for two days will break us even. And that's with absolutely top-rate personnel, equipment and facilities. We have been putting this Jamboree together since September, 1979, and have sought the aid and advice of local government officials, civic groups and others in Columbia and they are all enthusiastic about making the event an annual affair. They know that we're not going to have another Woodstock—drugs, fights and other such nonsense.

"Besides, Austin, Nichols isn't in this thing for money, anyway. Their sole purpose is to indirectly promote Wild Turkey Bourbon by directly promoting a music event. The whiskey itself will never be mentioned. And that's the bottom line. All profits from the Jamboree will go into the Wild Turkey Jamboree Fund from which



grants will be made to various charities. And even if there are no profits, we already have a \$10,000 guaranteed donation written into the budget.

"One more thing," Gruver notes, we're not talking about just another show here. Oh, Merle Haggard, Jerry Reed, Lynn Anderson, Marty Robbins, Asleep at the Wheel, the Superpickers and the others will make for a dynamite package, but don't forget those 20 finalists! I'm betting that those new-comers will be incredible. What could be more exciting than watching them try their wings on the same stage with some of the biggest names in the business?"

What about rain? "Columbia is usually beautiful in early June—clear and not too hot, so if it comes up a shower, I'll have the same attitude Col. Tom Parker had: Just give me the umbrella concession." ■

MARSHALL FALLWELL, JR.

*The program will run from 10:00 a.m. through 6:30 p.m. both days. Tickets for the two days are \$16 (one day only \$9.00). For further information you can call toll free (800) 523-9916 or write to Wild Turkey Jamboree, P.O. Box 15000, Nashville, Tennessee 37215.*

"Go get a

# GooGoo

..... it's good!"

Music City Mail Order, Inc.  
P.O. Box 50543  
Nashville, Tn. 37205

We ship U.P.S. whenever possible. Be sure to give street address. All prices include shipping and handling.

..... GooGoo CLUSTER .....  
PLEASE CHECK

12 (2 Boxes of 6)...\$5.85   
24 (1 Box of 24)... 9.85   
48 (2 Boxes of 24)...16.85   
72 (3 Boxes of 24)...22.85   
144 (24 Boxes of 6)...39.85   
288 (12 Boxes of 24)...69.85

AMOUNT

..... KING LEO STICK CANDY .....  
FIRST TIN \$5.50  
(3.95 when shipped with GooGoo's)  
Additional Tins \$3.95  
CASES \$40.95

|                             | No. Tins<br>(2 lbs)  | No. Cases<br>(12 Tins/Case) |
|-----------------------------|----------------------|-----------------------------|
| Peppermint                  | <input type="text"/> | <input type="text"/>        |
| Clove                       | <input type="text"/> | <input type="text"/>        |
| Vanilla                     | <input type="text"/> | <input type="text"/>        |
| Mixed Case (6P, 2C, 2L, 2V) | <input type="text"/> | <input type="text"/>        |

AMOUNT

(Add \$1.00 to orders shipped to Alaska, Canada and Hawaii)

Total Amount

Hey! Have you enclosed your check or money order? Sorry- no C.O.D.s.

ORDERED BY:  (please print)  
Mr. First Name Middle Initial Last Name  
 Street or Box No.   
 City  State  Zip   
 Telephone

# Jana Jae



# Fiddlin' Around

by John Morthland

In the dressing room backstage at the Putnam City High School auditorium, Jana Jae was giddy, the kind of giddiness most performers feel right after a show they are pleased with. It was not the usual star's dressing room full of equipment and crowded with fans and musicians and industry functionaries and food and drink. On the table were a dozen red roses, a gift from the Oklahoma State Fiddlers, who had occupied the first three rows of the auditorium. The woman from the Putnam City String and Orchestra Association who had arranged the show with Jana and the all-district high school orchestra was seeing to her finishing tasks and Jana was being interviewed by a shy, young student. She patiently explained where she was born, how many fiddles she owned, and why the one she used that night was painted blue. "It was Buck's idea," she told the boy. "He said if I painted my fiddle a different color people would remember it and me. And he was right and they did." Since her gown was the exact shade of blue, she anticipated the next question before he could ask it "No," she added, "I don't have a different colored dress for each fiddle." The boy mumbled thanks and left.

Myself, I was catching my breath, having managed to miss the entire show due to an airline snafu that had turned a simple two-hour, one-stopover flight into a daylong marathon which afforded me the unwanted opportunity to check out several airports I'd never seen before in the Texas-Oklahoma area. When I finally reached Oklahoma City, a cab whisked me down a long drag lined with motels and discos and fast food outlets, to the suburban high school. I breezed through the auditorium door just in time to see Jana signing her last autograph of the evening. The show had featured Jana playing classical and country material, both solo and with an orchestra made up of the top student musicians from various local high schools.

"And they were *vo good*," she enthused without even mentioning her own performance. I figured she'd probably been pretty good herself, because a year earlier I'd seen her holding her own with an even-more-lunatic-than-usual Roy Clark and others at an impromptu midnight-till-dawn jam at Cara's Ballroom in Tulsa, where Jana moved shortly after her split with Buck Owens. Her performance then had answered the question "Is there life after Buck?" with a resounding "Yes."

The last time Jana Jae got much attention was in 1977, under the direst of circumstances. After three years as the fiddler in the Buckaroos, she had married her boss in Las Vegas. Two days later, Buck filed for annulment in Bakersfield on the grounds that Jana was insane. Two weeks later he dropped the suit. But by then Jana had gone into hiding. He sought to relocate her by placing ads in several California dailies begging her to come back. She served him with a restraining order to halt the ads and she also sought an annulment. After a couple more months, there was an attempt at reconciliation and then there was a divorce. Clearly these events raised more questions than they answered, but Jana said nothing publicly the whole time and in Buck's words and deeds it was terribly difficult to discern what was sincere and what was cynical publicity-seeking. Ah, show biz.

Jana, understandably enough, is still reluctant to discuss what happened, both because she has put it behind her and because she doesn't want to antagonize Buck. But the upshot of it was that Jana, who was an obscure northern California bluegrass fiddler until Buck hired her to replace Don Rich, was now once again on her own. Fortunately, she is a resilient youngwoman. Though she is still without a record contract and is not exactly in the superstar category, she does work about half the days of the year, she does still get good exposure on *Hee-Haw*, and her

career is moving right along quite nicely, thank you.

But neither Jana nor I was in much of a mood for an interview right after the show. For one thing, she'd agreed to meet the Oklahoma State Fiddlers at a nearby Denny's. Over coffee and breakfast, they talked mostly about fiddling styles and equipment, about the various fiddling tournaments around the country and some of the legendary one-arm fiddlers who always play them. This group of about 15 was hoping that Jana might like to sit down and do some picking with them that very night, but she politely steered them away from that idea. It was, after all, late, and she'd be back in a month or so anyhow.



Her companion Tony Solow, who owns a glass company and a cattle ranch, drove us from Oklahoma City back to Tulsa through the rain. Jana unwound by describing a Kiss concert she and Tony had taken her son to see recently as a birthday present; she liked it, but more for the spectacle than for the music. She talked nostalgically about the National Fiddling Championships in Weiser, Idaho, where she'd won the woman's title in 1973 and 1974. That event grew more every year until local officials started regulating it more carefully for fear of being overrun by bikers and hippies, she recalled, more with amusement than with dismay. And she



talked a little about how tonight's performance was exactly the kind of thing she'd been wanting to try for some time.

"I did some selections with the whole orchestra and also with a faculty group of eight. I got to do my version of *Together Again*, which goes from a string quartet to fugue to country. And then I did Monti's *Csardas*, a gypsy tune I love. I like to schmaltz it up a little then play it real fast."

**"There's always been a dispute between what's a violin and what's a fiddle. It always surprised me that people would separate classical and country. . ."**

Country and classical, fiddle and violin. As Jana pointed out over lunch the next day, "There's always been a dispute between what's a violin and what's a fiddle.

Some people argue you can't do both. It always surprised me that people would separate classical and country in their own minds because to me it was all the same instrument, just a different way of playing. It's still very divided, you know."

There are good reasons why Jana doesn't care to divide them, and never has. Her grandfather was a barndance fiddler in Colorado. Her parents both studied at Julliard. She learned from all three, and got the best of both those worlds.

"I started playing when I was two-and-a-half years old. Mother always worked with me during the day; she always played right with me, so that made it fun. But I

was scared of my dad because he would come in and be very strict. I remember bursting into tears in our New York City apartment—I must have been about four—because I didn't have *Mary Had a Little Lamb* down, and I knew he was gonna get mad at me. But anyway, they really did work with me. I'm sure it was good that it was demanding, even if I was scared of my father. Because then I would work well with mother and have a goal in mind."

She started learning country fiddle tunes, on the other hand, when she was around four. On family vacations to Colorado, her grandfather would teach her. When her parents divorced, she and mom went to live there on the farm in Colorado, and her lessons picked up.

"Grandpa didn't play for a living, but he would just play every night at home, every single night. He insisted on playing in the kitchen, because that's where the acoustics were best, and grandma, played with him on a piano right outside the kitchen," she said.

Nibbling on a vegetable omelet in the Tulsa restaurant, Jana explained how she continued developing both classical and country technique right through college. After her mom remarried, they went to live in Fruitland, Idaho, near Boise. There, Jana held seats in all-state orchestras through high school. She was sent to summer music camps in Michigan and in Puerto Rico. She continued studying classical at a woman's college in Denver, and for a year in Vienna. But she continued playing country on the side, in pickup groups and informal settings, as well as at festivals.

The irony is that she still hadn't considered music as a career. Right after college, she married an Idaho man and they moved to Redding, up near the Oregon border in northern California. Both of them were teachers. They had two kids Matt (now 12) and Katy (now ten), but were divorced after nine years. For the first time ever, she looked to a music career.

"I knew I didn't want to teach school forever and I loved playing. It just made sense for me to play. I started working in a bluegrass band that played in an old hotel outside Redding. Dentists, doctors, hippies, everybody in the world came out there. It was a little ghost town sort of thing, real quaint. We had such good success that we stayed together and it was the following year that I was hired by Buck. So I'd only been playing fulltime professional for something like seven or eight months when that break came. And all that time, I was really enjoying the bluegrass, but not making enough money to support myself and the kids. My mother took the kids for a few months so I could see if I had a real shot at the music business."

Though she describes herself as "floundering" during that period, there was never any trouble when it came to playing the music itself. At the Weiser contests, a telling transformation had taken place. "It was really interesting to see that evolve, because fiddling was always a man's world and here's this girl coming and playing," she beamed. "At first there was nothing but criticism, they said that I sounded too classical. But gradually they started saying, 'Hmm, that sounds pretty good. How'd you do that? Play that song again.'"

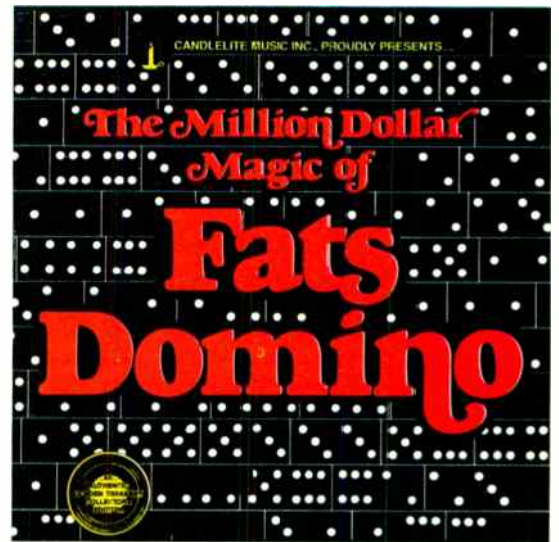
The country side of her music now fully reconciled with the classical, she began going to all the big shows in the Redding area. At one, Buck Owens took a listen and invited her to play *Orange Blossom Special* onstage with Don Rich later that night. It proved to be Rich's last gig before his death in an auto accident. But Buck remembered the dark, spunky woman fiddler from northern California when he was ready to go back out on the road. In early 1975, he called her down to

*(Continued on page 57)*



MILLION DOLLAR MAGIC OF FATS DOMINO: Blueberry Hill/ Valley Of Tears/I'm Gonna Be A Wheel Someday/I Hear You Knocking/Be My Guest/You Win Again/ My Blue Heaven/ Ain't That A Shame/I'm Walkin'/Blue Monday/ Three Nights A Week, and more!  
LP No. R10E/8TK No. T10F  
LP-\$7.98/8TK-\$8.98

GOLDEN DREAMS OF HANK WILLIAMS: Cold, Cold Heart/Take These Chains From My Heart/Settin' The Woods On Fire/Half As Much/Wedding Bells/Hey Good Lookin'/I'm So Lonesome I Could Cry/I Saw The Light/I Can't Help It/Lovesick Blues, many more!  
LP No. 0R1X/8TK No. 0T1Y  
LP-\$6.98/8TK-\$9.98

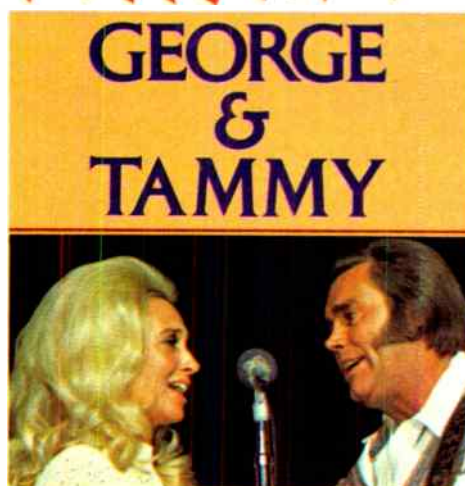


# Today's Hottest Album Sets At Super LOW PRICES!

FREE 1980 COUNTRY MUSIC ALLSTAR CALENDAR WITH EVERY ORDER!



THE BEST OF RED SOVINE: Teddy Bear/Lay Down Sally/Daddy's Girl/Truck Drivin' Son Of A Gun/Giddy-Up-Go/Little Rosa/ I Didn't Jump The Fence/ It'll Come Back/Little Joe/Phantom 309/Roses For Mama/18 Wheels A Hummin' Home Sweet Home, and many more!  
LP No. DR6P-\$7.97/8TK No. 0T6Q-\$7.97



GEORGE & TAMMY - 20 Hits On One Album: Golden Ring/D-I-V-O-R-C-E/Reach Out Your Hand/The Grand Tour/We're Not The Jet Set/ Bedtime Story/Her Name Is/Let's Build A World Together/God's Gonna Get 'Cha For That/ Stand By Your Man/The Door, many more!  
LP No. 0R1T-\$6.98/8TK No. 0T1U-\$8.98



GREATEST HITS OF SHEB WOOLEY & BEN COLDER: Purple People Eater/That's My Pal/I Walk The Line/Runnin' Bear/15 Beers Ago/Detroit City/Harper Valley PTA/Don't Go Near The Eskimos/Later The Same Day/Sunday Morning Falling Down/Hello Walls 2, many more!  
LP No. 0R6T-\$7.97/8TK No. 0T6U-\$7.97

**MAIL NO RISK COUPON TODAY!**

| Quantity | Title                      | LP/8TK | Item No. | Price |
|----------|----------------------------|--------|----------|-------|
| 1        | '80 Country Music Calendar |        | 0G60     | Free  |
|          |                            |        |          |       |
|          |                            |        |          |       |
|          |                            |        |          |       |

AS SEEN ON TV  
 NOT AVAILABLE IN STORES!

No foreign orders accepted. This offer expires 8/31/80!

Item Total  
 Post. & Hand. 1.50  
 NYS Residents Add Sales Tax  
 Check/M.O. Enclosed For

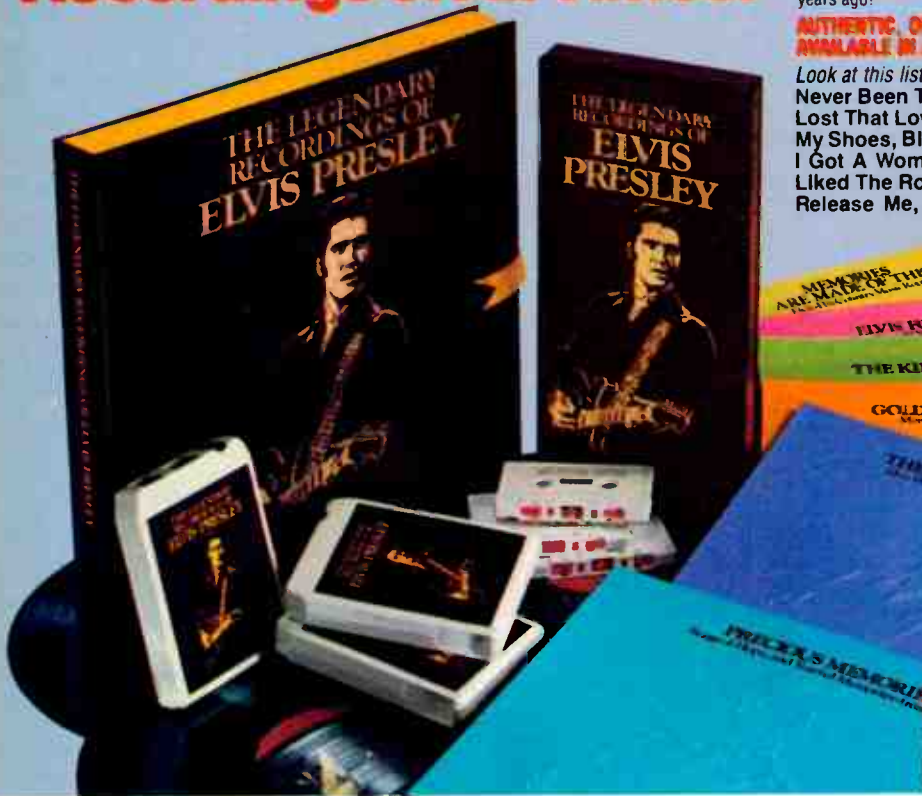
To: Country Music Magazine 0580-7  
 Box 4071  
 Huntington Station, N.Y. 11746

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



Only Candlelite Music could announce ...  
Incredible new "break-through" offering created ...

# The Exclusive CENTURY EDITION invented to contain The Most Colossal Record Collection of ELVIS PRESLEY Recordings of All Times!



More than six-dozen\* million-sellers never before brought together in single glorious Golden Treasury! Super-value, too ... priced lower than 25 years ago!

**AUTHENTIC, ORIGINAL RECORDINGS NEVER BEFORE AVAILABLE IN A SINGLE COLOSSAL COLLECTION!**

Look at this list: Johnny B. Goode, It's Over, Proud Mary, Never Been To Spain, Lonely Blue Boy (Danny), You've Lost That Lovin' Feeling, Fools Rush In, Walk A Mile In My Shoes, Blue Moon, Shake, Rattle and Roll, Rip It Up, I Got A Woman, Take My Hand Precious Lord, Mama Liked The Roses, Frankie and Johnnie, See See Rider, Release Me, I'm Movin' On, Snowbird, Let's Have A Party, I Got A Woman, Tiger Man, Ain't That Lovin' You Baby, Mystery Train, —and much, much more! 74 hits in all!

**THEY SAID IT COULDN'T BE DONE!** To find and assemble those hard-to-find ELVIS masterpieces in a colossal collection that rivals the greatest releases of modern history!

Such rare recordings as the first four solid gold hits The King ever recorded! Those smash-hit singles that have never, ever appeared on an LP! PLUS 70 more million-sellers that you just can't find in record stores anywhere ... at any price. Songs that collectors charge anywhere from \$50.00 and up for a single.

**SIX-DOZEN ELVIS HITS IN A NEW KIND OF TREASURY**  
Each hit certified as gold by CMI ... comes to you in the all-new CENTURY EDITION, a deluxe presentation created just for this Incredible collection! A breakthrough in beauty and life-long protection for what must become the HEIRLOOM collection of all time!

A once in a life-time opportunity to complete a collection by The King!

**TAKE A FREE ELVIS ALBUM FOR LISTENING FREE FOR TWO ENTIRE WEEKS!**  
YOU HAVE TO HEAR THIS INCREDIBLE GOLDEN TREASURY ... see for yourself the historic beauty and richness of The Century Edition. Fill-in and mail the coupon TODAY ... take your FREE album to keep even if you return the giant treasury to owe nothing! LIMITED TIME OFFER at this amazing low price!

**THE INCREDIBLE NEW CENTURY EDITION!**  
● EACH ALBUM IN ITS OWN DELUXE JACKET WITH COMPLETE INDEX! ● EASY-LIFT RIBBON! ● HISTORY OF EACH RECORDING—MINI-ENCYCLOPEDIA! ● SLIP CASE DESIGN TO LOCK-OUT DUST AND DIRT! ● SOFT PROTECTIVE SLEEVES! ● LEATHER-LIKE MATERIAL STAMPED IN 24 KT. GOLD! ● KIVAR OUTER WRAP LIKE A FINE BOOK-JACKET! ● EMBOSSED ELVIS PORTRAIT!

The most deluxe Presentation Case ever invented ... exclusively for this incredible ELVIS collection!

See why HANK WILLIAMS, THE BEE GEES, NEIL DIAMOND, SIMON & GARFUNKEL, TONY BENNETT, AND THE BEATLES are listed here!



**FREE ELVIS ALBUM!**

(worth up to \$8.98) in your choice of RECORD! 8-TRACK! CASSETTE!

A One-Of-A-Kind exclusive collector's edition is waiting for you! ELVIS payed tribute the singers he admired by recording his own version of their great hits! You get the only Album ever to assemble the greatest of those recordings.

TRUE LOVE • YESTERDAY • BLUEBERRY HILL • SWEET CAROLINE • WORDS • BRIDGE OVER TROUBLED WATERS • LET IT BE ME • YOUR CHEATIN' HEART • HARBOR LIGHTS.

## FREE ELVIS ALBUM INVITATION!

Candlelite Music, Inc. /  
7 Norden Lane / Huntington Station, N.Y. 11746

**YES!** Rush my FREE Elvis Album together with the Giant collection of The Legendary Recordings of Elvis Presley for FREE 14-day audition ... in the Century Edition checked. I may return the big Century Treasury and owe nothing. But the FREE Album is mine to keep no matter what I decide!

If I decide to keep The Legendary Recordings of Elvis Presley in the Century Edition, bill me for only \$7.49\* a month for the Century Record Treasury, or \$8.74\* a month for the Century Tape Treasury, for four months plus \$2.69 postage and handling charges! **NO DOWN PAYMENT. NO FINANCE CHARGES.**

**IMPORTANT:** Check here to make sure you get FREE Album and Century Treasury for audition in addition you prefer.

6-RECORD TREASURY  3-8 TRACK TAPE TREASURY  
 3-CASSETTE TAPE TREASURY

**SAVE EVEN MORE!**

Save \$2.69 shipping and handling charge if you enclose check or money order for entire amount now Century Edition Record Treasury: \$29.99. Either Tape Treasury \$34.99. Same FREE Album and 14-day audition. Prompt refund guaranteed if you are not delighted.

Save \$2.50 MORE FOR EXTRA SETS! Great gift buy for those you love! YES, send me \_\_\_\_\_ additional Century Edition Treasuries for only \$27.49 each for the record treasury and \$32.49 for the tape treasury (You also save \$2.69 postage and handling charges and receive same privileges.)

**CHARGE IT** and still save \$2.69 shipping and handling charge! Fill-in MASTERCARD or VISA details below. Same FREE Album and 14-day audition privilege.  MASTERCARD  VISA

Account # \_\_\_\_\_ Expiration Date: \_\_\_\_\_

MASTERCARD ONLY: Interbank # \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

▶ Please sign here: \_\_\_\_\_  
If under 18, have parent or guardian sign (check one) DO-900A

**DO YOU HAVE A TELEPHONE?**  YES  NO  
\*Sales Tax must be added for New York residents. All orders are subject to credit acceptance or request for prepayment by our National Sales Office.

# Record Reviews

## Conway Twitty Heart and Soul

MCA 3210

Since about 1965 Conway Twitty has stood by and watched a parade of shooting stars glide past him to the podium to accept their awards. Among them are Glen Campbell, John Denver, and Mac Davis. These guys took their bows and headed west, while occasionally coming back to the record charts for an encore.

But Conway has won something that only a select few in the music business can claim—longevity. It may take several generations before another artist tops his tally of number one records. He has yet to let a full year pass between album releases, and he has yet to allow the winds of change to erode his basic style.

This is not to say that Conway doesn't bend a little. On *Heart and Soul*, we get some sighs and whispers of disco-inspired backup singers, but only on a couple of tracks. Bob Seger's *We've Got Tonight*



would come across better in a chic night club than a jukebox in a truck stop. But the album will surely reach its intended destination, the bedrooms of his closest female fans, and the living rooms of numerous others who have helped keep

him around. The "heart" side of the record consists of several numbers with the hypnotic, compelling vocal style that Conway could successfully wield against any type of accompaniment. *I'd Love to Lay*

*You Down* is devilishly haunting. You might find yourself humming it at the laundromat, or in your boss's office while you're waiting for him to get off the phone.

One of Conway's secrets is the use of positive lyrics stressing the pleasant side of love. ("And now, three kids later, you're more beautiful than ever."). That comes at the end of *I've Never Seen the Likes of You*. I was expecting the lover to be an overnight stranger, but it turned out to be his wife.

Intimacy gives way to a much faster beat on the "soul" side. As expected, Conway rips into the uptempo stuff with taste and with ease. There is more of it on this album than usual. The gem of them all is *Turn On Your Love Light*. Plug it into your best pair of speakers and crank it up.

What will happen if some of today's country-MOR records wind up on people's closet shelves next to Andy Williams and Perry Como? Conway Twitty will probably be playing in the living room.

BILL OAKLEY



## Bobby Bare Down & Dirty Columbia JC 36323

I remember, long before I started writing for this magazine, reading a Bobby

Bare profile that stated he was so relaxed doing live shows that he didn't even bother to bring a guitar, because there was always an extra one lying around onstage. And that's always been the biggest oddity in Bare's career. His studio albums are carefully and meticulously planned, but his stage shows, as this live album shows, are as screwy and off the wall as ever. Oh, the band's well-rehearsed and tight [and should've been identified in the liner notes], but the Bare is as loose and cock-eyed as ever, drawing out raunchy snatches of life that sound like country

music's answer to Steve Martin's routines; or is it the other way around?

The songs do not include *Detroit City* or *500 Miles*, thank God, not even *Drop Kick Me, Jesus*, but material by Silverstein, Van Zandt, McDill and Foster-Rice, all well-known to the audience, who sing along on almost every tune, whether it be *Rock Star's Lament*, the sorrowfully hilarious tale of a rocker new to Skid Row, *Numbers*, which should have been the theme for the movie *10*, *Blind Willie Harper*, *Goin' Back To Texas* or *Some Days Are Diamonds*

(*Some Days Are Stone*). The demented (and probably unplayable on most country stations) *Quaaludes Again* and *Tequila Sheila* are delights anyway. *Rough On The Living* is one of the few honest Elvis tributes around today.

I'm not gonna waste any more time describing this, except to say that Bare's probably one of a handful who could go out onstage, do his bit without a bunch of Vegas jive, all the while establishing himself as the closest thing Nashville has to a punk-rocker. Tain't a bad combination if ya think about it.

RICH KIENZLE

# Record Reviews

## Carol Chase Sexy Songs CWLP 6001

There are touches of irony and humor in the fact that Carol Chase once fronted a band in Disneyland's Tomorrowland Plaza. I mean it could have been Never-Neverland.

As it is, tomorrow is today, and Chase celebrates her debut with an aptly-titled album, *Sexy Songs*, as the disco Casbah, Casablanca Records, annexes a little country to its vinyl territory.

There are some impressive characteristics to this album which inextricably tie together the debuts of Chase and Casablanca West. First and most importantly, this album is

quite close to identifying the sound of country music's mainstream future. (Tomorrowland Revisited, maybe?).

Produced by Snuff Garrett in Los Angeles, instruments like the pedal steel, fiddle, and acoustic guitars, are integral parts of the overall sound. Yet, the outcome is music which blends other influences, such as



pop and disco. Chase's rich, dreamy voice is capable of delivering material like this and Casablanca's track record in pop and disco indicates they're capable of delivering it. Needless to say, these are not the best of times to be starting a new record company. It would be easier to grow a victory garden in Death Valley.

The album is geared for the commercial marketplace, yet Chase's voice transcends even this familiar tag. She is simply a damned good singer. You may be able to take Carol out of the country (from her Minot, N.D. home to L.A.) but you can't take the country out of Carol. Her vocal phrasing is smooth but countrified.

There are several fine songs on the album, namely: Cy

Coben's *Burning A Hole In My Mind*, a gliding country shuffle on which Chase sounds more at home than on the preceding cut, *Disco Devil* (which will not be nominated as one of the ten best songs of the year); *Let's Say Goodbye Like We Said Hello*, a tender ballad penned by greats, Ernest Tubb and Jimmie Skinner; and her own *Is She Taking The Love*, which demonstrates her considerable writing talent. (She also wrote Susie Allanson's hit, *We Belong Together*.)

Whatever the future might hold for Carol Chase and Casablanca West, one thing is apparent—country music is changing. Carol Chase seems to know where it's going.

KELLY DELANEY

## Johnny Gimble & The Texas Swing Pioneers Still Swingin' CMH-9020

Bob Wills is easily more popular now than he ever was when he was alive; a look at all the reissues (Come on, Columbia, why not a boxed set of LPs?) and tribute albums will tell you that. And a lot of newcomers to western swing probably think, as I once did, that Wills was *it*, the whole enchilada. Of course that's not so. California Western swing was slicker, and many of the prewar Texas bands, including the Light Crust Doughboys and Milton Brown and His Brownies, were more bluesy. In fact, with several reissues currently in the works, Milton Brown promises to join Wills as a cult figure.

And *Still Swingin'* is the first album to recreate the Brownies/Doughboys sound with veterans of both hands, led by Johnny Gimble, who played with neither but grew up on both. In the first of what apparently will be other Gimble-

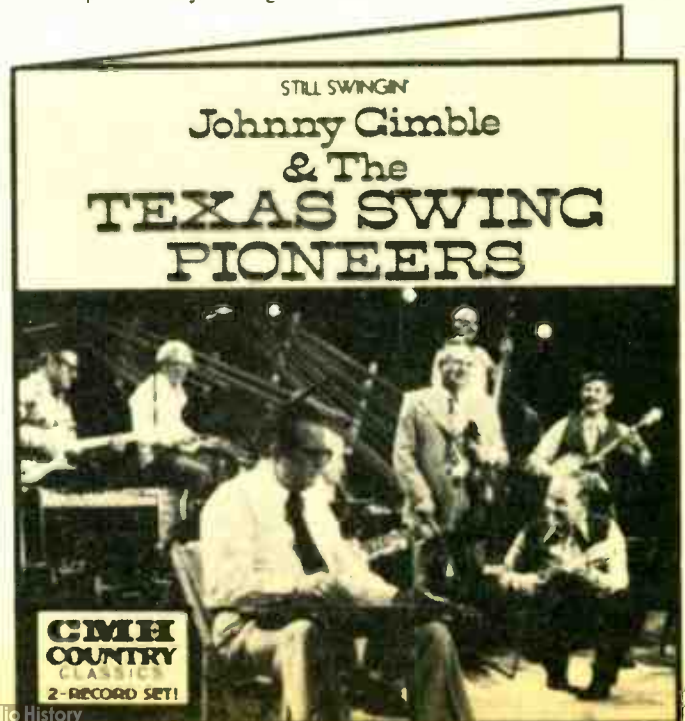
produced CMH sets, he's brought eight swing legends together, all of whom play as well as they did forty years ago. There's Fred "Papa" Calhoun, the pianist who introduced the instrument to Western swing with the Brownies in 1934; fiddler Cliff Bruner, ex-Brownie and leader of the Texas Wanderers; Light Crust Doughboys banjoist Marvin Montgomery, guitarist Zeke Campbell and pianist Frank Reneau; former Sons of the South leader/drummer Bill Mounce; J.R. Chatwell, the Gimble of his day, turned singer/pianist after a stroke along with lap steel guitarist Deacon Anderson and Gimble's bassist brother Jerry.

What we have here is a perfect reproduction of the 1936 Brownies, and late thirties Doughboys, played with verve and spirit and avoiding the sloppiness or clinical detachment that can ruin this sort of album. Chatwell's vocals are raw and soulful, particularly *Rosetta* and *Right or Wrong*. Anderson does a near-perfect imitation of Bob Dunn, the

man who brought electric steel to country music as a member of the Brownies. Gimble's vocals on *Chinatown My Chinatown* and *Don't Be Ashamed of Your Age* sparkle nearly as much as his fiddling and Bruner, his first hero on fiddle, proves why throughout.

Gimble's certainly done his idols justice, between this album and their *Austin City Limits* appearance. But don't expect this to be a trip down Memory Lane with a bunch of museum pieces; these guys are too damn good for that.

RICH KIENZLE





# Record Reviews



## Faron Young Free and Easy

MCA-3212

What has Faron Young been doing since the not so long ago days of *Step Aside* and *Four in the Morning*? Among other things, he's been putting on night club acts for tourists in Nashville's Printer's Alley. These soirees cater more to the followers of late night TV risqué humor than to fans of honky tonk swing.

But the music that Faron is famous for is still being recorded. Simplicity marks the tone of *Free and Easy*, a collection of smooth numbers from this veteran of twenty plus years in the business. It's kind of nice for a change to see a guy in a plain shirt, posing in a wheat field for a cover photo.

There are so few records of this type being made anymore that I had to stop and think for a while about why it sounded different. It's not the steel guitar. Steel is present, but it

doesn't dominate. In fact, it's rather laid back. The arrangements aren't heavy on fiddle either. What stands out is the most basic of all instruments in country picking, the guitar.

If you remember the distinctive acoustic rambling flavor of Dave Dudley, Del Reeves, and early George Jones, you've got the feel of this one by Faron. There's a little more technical polish, but *The Woman in My Bed* and *Free and Easy* came delightfully close to the genuine sound of classic country pickin'.

*It Was the Last Time* and *As Usual*, the former hit by Brenda Lee, are strong ballads in the tradition of Faron's previous work in that vein. But I would bet a six pack on *Sure Do Miss Ya Mornin'*. The needle on the stereo keeps coming back to it. If MCA releases it as a single, and it's not a hit, I'll leave the six pack at Jerry Bailey's office the next time I'm in Nashville.

BILLOAKY

## Stephanie Winslow

### Crying

Warner Brothers BSK 3406

Hollywood producer Ray Ruff's contribution to country music has been the development of a peculiar kind of LA country sound, featuring feather-light vocals, pleasantly forgettable backgrounds, a sunny, airy Southern California feel which does indeed have its undeniable charm. First there was Debby Boone, then Susie Allanson, and now Stephanie Winslow.

The trouble is, country music, for all its highly vaunted changes in recent years, is still not Perrier water and Jacuzzis, and this entire approach, for all its charm, simply sounds counterfeit.

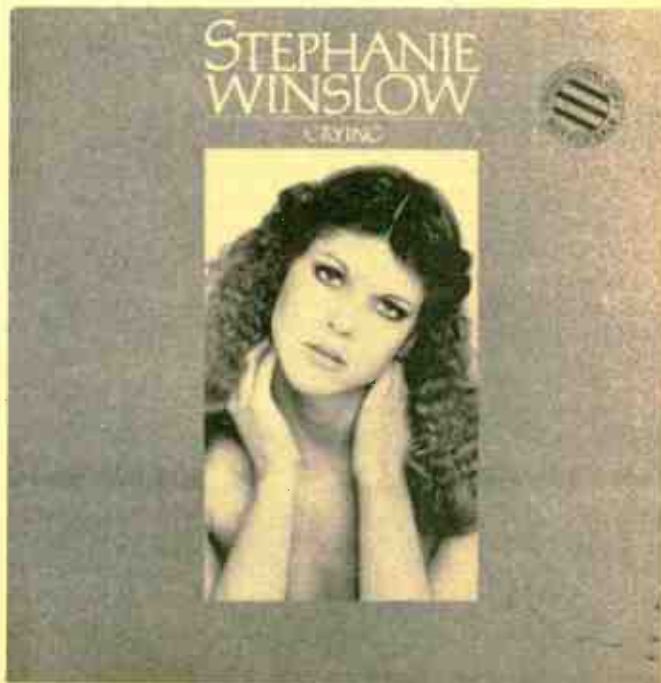
Ms. Winslow is a talented young lady, a singer of remarkably true pitch and vocal agility, and a songwriter who could use a bit more seasoning, but shows genuine

talent. Her songs are set at a disadvantage by the creamy production. They sound as though they might be effective coming from a folksinger with a guitar, but here the swollen production invests them with weight they cannot carry; they import a profundity and feeling that is not there.

This is, basically, glib music, immaculately performed but insubstantial. I do not mean to be too hard on Ms. Winslow; it may well be she is as ill-served as we are in this use of her nascent talents.

Country music has always been a music of dark, surging, long repressed emotion, and the flawless, clean, technical Southern California sound which is the embodiment of *Crying* does not capture anything more than the most superficial traces of the willing emotion at country music's heart. Indeed it obviously does not comprehend its existence.

DOUGLAS B. GREEN



# Record Reviews

## Johnny Rodriguez Through My Eyes Epic 36274

The question is: Does **Through My Eyes** fulfill the promise of last year's **Rodriguez**, an album which represented a fresh new start for Johnny Rodriguez and his first attempt at working with producer, Billy Sherrill?

The answer is: You better believe it! Sherrill has found the magic in yet another singer, as he has done in the past with Tammy Wynette, George Jones, and Charlie Rich. Rodriguez is as good a singer as there is in country music today and this album is at the very least as good as anything he has done to date.

Sherrill's production is as solid as the Country Music Foundation itself, and it is sensitive to Rodriguez's unique vocal talents. This is a tightly packed album, full of substance.

Part of this substance must be attributed to the selection of some pretty fine material. Bob

McDill's *What'll I Tell Virginia* is a bonafide hit as well as a classic country tune seemingly tailored to Rodriguez's diesel-powered voice. *Where Did It Go*, written by Rodriguez, sounds like a natural follow-up to the first hit. He also wrote *One Affair Later*, a tasty country blues of which he literally drains the emotion from each line. The musicians are with him all the way.

Bill Boling's *One-Sided Love Affair* is another song Rodriguez tears apart with intuitive vocal interpretation. There is also a Mickey Newbury tune, *Love Look At Us Now*, with Rodriguez's voice blending perfectly with the dominant-sounding acoustic guitars.

For oldies freaks, there are several worthy tunes—*One-Two-Three*, filled with some snappy percussion, and *You've Lost That Lovin' Feelin'*. Johnny's a Righteous brother, alright, as this song attests.

Ol' Waylon contributes *I'll Go Back To Her*, and sings



background vocals, which makes a great song even greater. *Welcome To Love*, the album's final song, leaves a hint of what is yet to come from this immense talent. (A very interesting production by Sherrill too).

Johnny Rodriguez was heralded early in his career as a potential country music heavyweight. With *Through My Eyes* he fulfills that promise of greatness. He's a genuine contender

KELLY DELANEY

## The Flying Burrito Brothers

### Live From Tokyo Regency 9001

The liner notes on the Flying Burrito Brothers' classic **Last Of The Red Hot Burritos** album indicated that it would be the group's last recording.

Well, that was in 1972, and the band has come up with six more albums since then, the latest of which is this live package recorded at Kudan-kaikan in Japan.

The thing to understand about the Burritos, first of all, is that they have gone through more permutations and incarnations than a pack of karmic Hindus. Of the original nucleus members, only Sneaky Pete Kleinow remains; Gram Parsons is dead, Chris Ethridge is on the road playing with Willie

Nelson, and Chris Hillman is one-third of McGuinn, Clark and Hillman.

This current configuration of the Burrito Brothers decided to follow in the footsteps of several other major acts (notably, Cheap Trick and Bob Dylan) and trekked off to Tokyo last year to record a live stage performance. Judging from the contents of this latest LP, though, **Live From Tokyo** might better have been titled, **Son Of Flying Burrito Brothers**.

It's hard to tell here exactly what the Japanese thought of their performance, but at various points, some distinctly non-Oriental whistles and shouts can be heard, making one wonder just how ethnic the crowd really was.

However, Japanese or American, they'd have to be stone deaf not to have reached

the conclusion that—on the basis of this album—the Burritos probably should have taken the hint from those 1972 liner notes and let the group rest on its laurels.

True, the Burrito Brothers have never been what you'd call impressively skilled in the vocal area; but at least they've always had plenty of feeling. Plus in the studio, you can cover up a lot of mistakes. With overdubs, unruly vocal harmonies can be made to sound... well... at least in tune. But in a live, no-holds-barred situation, there's no way to hide obvious clunkers such as off-key singing and discordant instrumental parts. Unfortunately, this album contains more than its share.

Even simple numbers and old favorites like *Hot Burrito #2*, *Rocky Top*, and *Six Days On The Road* suffer as instruments

grate and the musicians seem badly in need of some accurate monitor mixes.

Side one is the stronger by far. Gib Guilbeau's *Big Bayou* is a treat as always, and other classics such as *White Line Fever*, *Dim Lights*, *Thick Smoke* and *There'll Be No Teardrops Tonight* all come off with relative degrees of professionalism.

Sneaky Pete's steel guitar expertise continues to stand out smoothly, unaffected by musical disparities around him, and there are some moments of good energy in this album. Diehard Burrito fans may even consider this worthwhile as a live "greatest hits" package. But **Live From Tokyo** is definitely not the Flying Burrito Brothers' finest musical hour.

KIP KIRBY

# Record Reviews

**Tina Turner**  
**Good Hearted Woman**  
 Warner AW 14108

From Ray Charles to James Brown to the Supremes to Ivory Joe Hunter to Esther Phillips, there has been a longstanding tradition of soul singers whipping off an album of country music, partially as a commercial venture, and partly as an artistic challenge.

Traditionally the success has been mixed, and **Good Hearted Woman** continues in that tradition. Tina Turner's strident, ballsy, profoundly sexy voice is not always well matched with the predominantly laid-back country songs, and she tends to sound disconcertingly shrill and overwrought, particularly in her upper register. Yet she shows both skill and feel on lower pitched, lower key tunes like Kristofferson's *Loving Him Was Easier*. The only time

her normally brassy approach really works is on that brassiest of hard-country classics, *You Ain't Woman Enough To Take My Man*.

The production is solid though not particularly imaginative, and tends to the hokey-jivey, though on occasion its excesses tend to mute Ms. Turner's rigid, quivering approach.

It's a funny album, and it only works in fits and starts. A good bit more thought should have gone into matching Tina Turner's incandescent vocal style to the production and the songs. Yet, when it works, it is stunning: who could imagine the lusty, ballbusting sex-goddess of soul giving a believable reading of *Stand By Your Man*, for Heaven's sake, yet she does, and it is the highlight of the album.

This may well be Tina Turner's only foray into coun-

try music, and if so, she's proved her point: she can sing it effectively and believably. If it is not, here's hoping more

careful planning can bring forth ten performances as good as two or three of those included here. DOUGLAS B. GREEN



## SOMETHING NEW & SOMETHING SPECIAL

**"HEART & SOUL"**  
 Conway's Latest Release



**CONWAY TWITTY**  
**HEART & SOUL**

She Thinks I Still Care; We've Got Tonight; Turn On Your Love Light; The Feel Of Bein' Gone; I'd Love To Lay You Down; I've Never Seen The Likes Of You; Night Fires; For My Woman's Love; Smoke From A Distant Fire; Soulful Woman  
**MCA-3210** \$7.98  
 LP, 8 Track & Cassette

**20 SELECTIONS**  
**BY MANY OF YOUR FAVORITES!**

Tammy Wynette-How Great Thou Art • Johnny Cash-I Saw A Man • Jimmie Rodgers-Beyond The Sunset • Patsy Cline-Just A Closer Walk With Thee • Ray Price-When The Roll Is Called Up Yonder • Plus 15 Other Greats!  
 LP, 8 Track (sorry no cassettes) \$3.98



Conway's  
 Special Sale  
 Price \$3.98

**Special**  
**Close-out Offer**

**"HYMNS OF GOLD"**

MAIL TO:



Conway's  
**Twitty Bird**  
**Record Shop**  
 P.O. Box 24362, Nashville, TN. 37202

**I WANT TO CHARGE MY:**

Master Charge  Visa Card

Card No. \_\_\_\_\_

Expiration Date \_\_\_\_\_

Master Charge Bank No. \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

**1980 Winter Catalog Ready**

Check for your free catalog.

| Artist/Title | Check One |    |     | Prod No | Price |
|--------------|-----------|----|-----|---------|-------|
|              | LP        | 17 | CAS |         |       |
|              |           |    |     |         |       |
|              |           |    |     |         |       |
|              |           |    |     |         |       |
|              |           |    |     |         |       |

Please allow 4-6 weeks for delivery

Tn. residents add 6% sales tax.

Add postage and handling

\$1.50

All Orders Payable  
 In U.S. Dollars

Enclosed is my payment of \$ \_\_\_\_\_

# Record Reviews

## The Oak Ridge Boys Together

MCA 3220

**T**ogether is a great title for this latest Oak Ridge Boys album since it also fits as a perfect description of the group itself. The Oaks have established themselves securely at the top of the country field with a musical exuberance and contagious enthusiasm that makes listening to their records highly enjoyable.

They've also managed to capture the cleanest essentials of today's country sound, lacing contemporary arrangements with gospel/pop-tinged harmonies uniquely their own. In Ron Chancey they've found a producer who shares an instinctive feel for what they do best; and he keeps their records basically fresh and uncluttered, sidestepping the lush, saccharine orchestrations that seem to mar so much current country product.

Together features the Oaks'

customary balanced blending of ballads and rockers written by a wide variety of songwriters—including one lovely number,

*Ready To Take My Chances*, co-authored by singer Helen Cornelius.

With a background ladder of

top-notch Nashville session musicians (such as former Jimmy Buffett drummer Kenny Buttrey and award-winning guitarist Reggie Young for starters), the Oaks glide through this new collection as effortlessly as silk in the wind.

Highlights from side one include the rousing *Whiskey Lady*, the hard-punching *Try To Love Two Women*, and an acoustically melodic standout titled *Beautiful You*.

The flip side features the fervent and moving *Take This Heart*, and Sonny Throckmorton's intriguing *A Little More Like Me (The Crucifixion)*, whose strong percussive accents throw the unusual lyrics to the forefront. As a final send-off, the album closes with what's become known as a "typical Oaks killer" (*Holdin' On To You*)—a high-voltage sizzler with a catchy hook and upbeat tempo that seems to make the Oaks' vibrant vocals ring on in your ears long after the song has stopped.

KIP KIRBY



## Bill Monroe

### Bean Blossom '79

MCA-3209

**B**ean Blossom '79 gives ample reason why several of country music's earlier generation of entertainers are still with us: they give us something unique, something heartfelt, and simply put, they can still cut it.

Though in his mid-sixties, Bill Monroe picks and sings like the best of them, producing the same intensity in his music which made him one of the hottest country acts in the 1940s, and the leader of the bluegrass renaissance of the 1960s and 1970s.

This LP, recorded live at his annual bluegrass festival in quaintly named Bean Blossom, Indiana, testifies to the survival, and the compulsion of a music that dates back some forty-five years.

Outdoor concerts are notoriously treacherous to record (especially all acoustic bluegrass bands), but the balance here is excellent, with only one notable exception. And, there is no instrument dominating the band's sound, nor Mr. Monroe's vocals. He is aided here by a solid version of his Blue Grass Boys, featuring the supple fiddling of Kenny Baker. The excitement and ambience of the large crowd is captured as well, adding an electric, live feel to the album without overwhelming it.

Bill Monroe has been one of country music's most creative and forceful musicians in the past, and his plaque at the Country Music Hall of Fame was hard-earned and well deserved. Although there is nothing new here in the way of sound or material, *Bean Blossom '79* is an affirmation of

the unique musical vision which drove Bill Monroe through thick and thin, and the fire,

drive and archaic beauty which sustains him and his music to this day. DOUGLAS B. GREEN



# Record Reviews

## The Bellamy Brothers You Can Get Crazy

Warner Brothers BSK 3408

The Monroes, the Louvins, the Wilburns and the Glasers. No doubt about it, country music has had plenty of great brother acts. But the Bellamys don't really fall into this category. They come a lot closer to a countrified version of Seals and Crofts or England Dan and John Ford Coley, or even Loggins and Messina. Their approach is crossover, but instead of over-produced pop, they create spare, softly rocking country that works credibly in either pop or coun-

try contexts without violating the integrity of either.

Certainly no one would say that their music, built around original tunes, will ever be carved in stone at the entrance to the Hall of Fame, but within its own limits, it works well. It goes down easy, is pleasingly arranged and nicely packaged. And as AM radio driving music it works a thousand percent better than much of the junk currently dominating the AM band.

So *You Can Get Crazy* succeeds within this context. There are songs about love, two songs about being caught in the act by one's parents, a title tune

dealing with getting crazy and another about sugar daddies. None are particularly memorable, yet they do, as I said before, accomplish their purpose. Only *Dancin' Cowboys*, with its bubblegum lyrics ("Dancin' cowboys, singin' horses/Gypsy music, ringin' voices) degenerates into silliness.

If I don't sound particularly moved by the Bellamys, I guess I'm not. I appreciate what they do, for they do it extremely well. They deserve their success, for they know how to write commercial material. What they lack is the emotional edge the greatest country music



has always had. Until they get it into their songs and recordings, their country potential won't really be fulfilled. I wish them luck, anyway.

RICH KIENZLE

## BURIED TREASURES

Remember the Chet Atkins *Superpickers* with Johnny Gimble, Pig Robbins & company? Well, that album set a precedent. Back around the mid-fifties, Chet, Homer & Jethro, fiddler Dale Potter, the legendary steel guitarist Jerry Byrd and a bass player got together at RCA and cut a bunch of country, jazz, pop and original instrumentals that showed everyone at the peak of their abilities. The group was dubbed the Country All-Stars, and a Ten inch LP, *String Dustin'* was released and went out of print almost immediately as did the few singles released from it. Recently Japanese RCA added more vintage material to make it a twelve inch album and reissued it with the identical cover and added Japanese liner notes (RCA RMP-5045). There is, literally, not a bad track on it. Dale Potter's fiddling is so intense one can almost see the sparks flying, especially on *Fiddle Patch*. Byrd's impeccable phrasing is featured on *Marie*. Jethro's hot mandolin stands out on *Tennessee Rag* and of course Chet's *Country*

*Gentleman* is one of his finest performances.

Oklahoma-bred singer-composer Bill Caswell's first LP *Oklahoma Backroads* (Flying High 7502) just released, is a highly original and impressive debut. Caswell, whose voice falls somewhere between John Denver and Charley Pride, comes from the same roots as James Talley, but without the pretentiousness that often marred Talley's work. His pithy, low-keyed material balances sensitivity with humor. *Stop Me*, in particular is a fine love song that a Melsap or Rodriguez could put high on the charts. Caswell's still developing, but his potential's obvious.

Anyone who's seen Mel Tillis in concert recently has heard the steel guitar of Paul Franklin in the background, occasionally coming forward to solo. Franklin recently did his own LP, *Just Pickin'* (Midland MD-26) that shows him a solid disciple of Emmons, Chalker and Lloyd Green. Playing a self-designed steel, Franklin's choice of tunes ranges from

bebop to originals like *Just Pickin'* and the old chestnut *Rocky Top* which shows him to be one of the fastest, most exciting steel players around today.

Charlie Walker is one of the great honky-tonk singers, and has been since *Pick Me Up On Your Way Down* hit in 1958. His *Live from Dallas, Texas* LP, produced by Billy Sherrill, of all people, is one of the great live LPs of its kind. Now on the Plantation label, *Texas Gold* (PLP-543), his most recent effort, concentrates on Texas-oriented numbers generally associated with Bob Wills (*San Antonio Rose*, *Deep Water*, etc.) The twin-fiddle band is pretty predictable, but it's good to hear that Walker's voice still has that diamond-sharp edge.

After Lester Flatt died last year, his right-hand man, Curly Seckler kept the Nashville Grass together and un-amplified, true to Flatt's deathbed request. *Take A Little Time* (CMH 6241) would be another fine traditional bluegrass album—were it not for Johnny Cash guesting on

*What's Good For You* and *Mother Maybelle*. Cash fans will find it interesting to hear J.R. sans boom-cheka.

Though he started out as an unpolished rockabilly, the late Bob Luman quickly worked into a more pop/rock/country sound after signing with Warner Brothers, for whom he recorded from 1959-1961. The *Rocker* and *More of That Rocker* (Bear Family 15037 and 15039) bring together most of his work, including some un-issued tunes into two beautifully packaged single albums. Also, for Jerry Lee Lewis addicts, a 4-song, limited edition EP on the Pumpin' label includes 3 Mercury outtakes and a ferocious live *Down The Line*.

The Country All-Stars LP is \$14.95; and Luman sets \$8.95 apiece and the Jerry Lee \$5.75, plus \$2 postage from Down Home Music, 10341 San Pablo, El Cerrito, CA. The Caswell LP is available from Richey Records, Box 12937, Fort Worth, TX 76116. The Paul Franklin LP is \$6.98 from Midland, 9535 Midland, Overland MO 63114.

YOU GET A GOOD DEAL FROM UNCLE JIM O'NEAL  
THIS MAY BE YOUR LAST CHANCE TO BUY THESE GREAT ALBUMS AT THIS LOW PRICE

# Record Album \$5.98 value - Special \$2.98 ea. - 8 Track Tape \$4.98 ea.

Send Check or Money Order - No C.O.D.'s Add \$1.50 to Total Amount for Handling and We Pay The Postage - FREE CATALOG INCLUDED. Uncle Jim O'Neal, Box AE-CM, Arcadia, California 91006

**LYNN ANDERSON - C-30411 ALBUM \$2.98**  
Rose Garden; For The Good Times; Sunday Morning Cominy Down; It's Only Make Believe; I Don't Want To Play House; Your Sweet Love Lifted Me; I Still Belong To You; I Wish I Was A Little Boy Again; Another Lonely Night; Nothing Between Us; Snowbird.  
8 TRACK TAPE - 18C-30411 \$4.98  
CASSETTE - 16C-30411 \$4.98

**GENE AUTRY - CS-1035 ALBUM \$2.98**  
Mexicali Rose; (Take Me Back To My) Boots And Saddle; Have I Told You Lately That I Love You; You Are My Sunshine; South Of The Border; Slouxcy Sue; Mule Train; Someday You'll Want Me To Want You; Goodnight Irene; Home On The Range; I Love You Because; That Silver Haired Daddy Of Mine; Red River Valley; Buttons And Bows; Back In The Saddle Again.  
8 TRACK TAPE - 18C-01035 \$4.98  
CASSETTE - 16C-01035 \$4.98

**JERRY CLOWER - MCA-47 ALBUM \$2.98**  
Knock Him Out John; Public School Music Class; The Rat Killin'; Pistol Pete; Those Tigers Are Bad; Wet Or Dry; Clower Takes A Trip; Judgment In The Sky; Green Persimmon Wine; Ole Highball; The Meek Shall Inherit The Earth; New-Gene Ledbetter; The Last Piece Of Chicken; A Double Fire Place; Little Red.  
8 TRACK TAPE - MCAT-47 \$4.98  
CASSETTE - MCAC-47 \$4.98

**JIMMIE DAVIS - CB-20004 ALBUM \$2.98**  
Bury Me Beneath The Willow; Born To Lose; I'd Trade All Of My Tomorrows (For Just One Yesterday); Another Story (Another Time, Another Place); Anywhere, Anytime; You'll Be My Last Love; Faded Love; I Wish I Had Never Seen Sunshine; Green, Green Grass Of Home; There Goes My Everything.  
8 TRACK TAPE - CB8-20004 \$4.98

**JIMMY DEAN - CS-9285 ALBUM \$2.98**  
Big Bad John; The Cajun Queen; Harvest Of Sunshine; Little Black Book; Steel Men; The First Thing Ev'ry Morning (And The Last Thing Ev'ry Night); SamHill; P.T. 109; To A Sleeping Beauty; The Farmer And The Lord; I Won't Go Huntin' With You Jake.  
8 TRACK TAPE - 18C-00662 \$4.98

**RAYMOND FAIRCCHILD - WORDS GREAT-EST BANJO PICKER - RR-256 ALBUM \$2.98**  
Sunny Side Rag; Shady Grove; John Henry; I Am A Pilgrim; Cattle In The Corn; Home Sweet Home; Great Speckled Bird; Old Joe Clark; Bull Of The Woods; Ruben Down Yonder; New River Train; Cindy; Maggie Valley Bound; Old Mountain Dew; Foggy Mountain Top; Tom Dooley; Katy Kline; Camptown Races; Black Mountain Rag; When You And I Were Young Maggie; Coming Around The Mountain.  
8 TRACK TAPE - TRR-256 \$4.98

**RED FOLEY - MCA-147 ALBUM \$2.98**  
Beyond The Sunset; Should You Go First; There'll Be Peace In The Valley For Me; Steal Away; Just A Closer Walk With Thee; Our Lady Of Fatima; The Place Where I Worship (Is The Wide Open Spaces); Someone To Care; The Rosary; Will The Circle Be Unbroken; Old Pappy's New Banjo; I Hear A choir; When God Dips His Love In My Heart.  
8 TRACK TAPE - MCAT-147 \$4.98  
CASSETTE - MCAC-147 \$4.98

**RED FOLEY - MCA-86 ALBUM \$2.98**  
I'll Fly Away; The Last Mile Of The Way; No Tears In Heaven, Were You There?; This World Is Not My Home; My Soul Walked Through The Darkness; I Just Can't Keep From Cryin'; Lord I'm Coming Home; Only One Step More; Stand By Me; Farther Along; Life's Railway To Heaven.  
8 TRACK TAPE - MCAT-86 \$4.98  
CASSETTE - MCAC-86 \$4.98

**CURLY FOX - CHAMPION FIDDLER - VOCALIST - HARMONICA - WITH COUNTRY BAND - RRCF-251 ALBUM \$2.98.**  
Listen To The Mockin' Bird; Mississippil Sawyer; Back To Old Smokey Mountains; Alabama Jubilee; Bread And Gravy; Someone More Lonesome; A Pal Like Mother; Fifty Year Waltz; Long Lost John; The Trian Race; Keep Them Cold Icy Fingers Off Me; Bully Of The Town; Hang Out The Front Door Key; Haste To The Wedding; At The End Of The Lane; Paddy On The Turnpike; Black Mountain Rag; The Funeral.  
8 TRACK TAPE - TRRCF-251 \$4.98

**LEFTY FRIZZELL - CS-9288 ALBUM \$2.98**  
Saginaw, Michigan; Mom And Dad's Waltz; Release Me; Always Late (With Your Kisses); I Love You A Thousand Ways; She's Gone Gone Gone; If You've Got The Money, I've Got The Time; The Long Black Vell; I Want To Be With You Always; Shine, Shine, Shower (It's Saturday); A Little Unfair.  
NO TAPE AVAILABLE

**MICKEY GILLEY - ROOM FULL OF ROSES C-34736 ALBUM \$3.98**  
Room Full Of Roses; Faded Love; Plastic Saddle; Someday; Don't Be Angry; I Overlooked An Orchid; San Antonio Rose; Please Love Me Forever; Swinging Doors; She Called Me Baby.  
8 TRACK TAPE - 18E-34736 \$4.98  
CASSETTE - 16E-34736 \$4.98

**KEN GRIFFIN - ORGAN MUSIC CS-9517 ALBUM \$2.98**  
You Can't Be True, Dear; The Syncopated Clock; Love Letters In The Sand; My Happiness; April In Portugal; Cruising Down The River; Now Is The Hour (Maori Farewell Song); The Anniversary Waltz; The Bells Of St. Mary's; Harbor Lights; Sleepy Time Gal.  
NO TAPE AVAILABLE

**BUDDY HOLLY - CB-20101 ALBUM \$3.98**  
You Are My One Desire; Blue Days-Black Nights; Modern Don Juan; Rock Around With Ollie Vee; Girl On My Mind; That'll Be The Day; Love Me; I'm Changing All Those Changes; Don't Come Back Knockin'; Midnight Shift.  
8 TRACK TAPE - CBT-20101 \$4.98

**STONEWALL JACKSON CS-9177 ALBUM \$2.98**  
Don't Be Angry; Life To Go; Waterloo; Smoke Along The Track; Second Choice; Why I'm Walkin'; A Wound Time Can't Erase; Leona; Old Showboat; B.J. The D.J.; I Washed My Hands In Muddy Water; Lost In The Shuffle.  
8 TRACK TAPE - 18C-00280 \$4.98

**SAMMY KAYE - MCA-191 ALBUM \$2.98**  
Harbor Lights; Walkin' To Missouri; Penny Serenade; Atlanta, G.A.; Roses; Laughing On The Outside (Crying On The Inside); It Isn't Fair; Chickery Chick; I'm A Big Girl Now; Blueberry Hill; Room Full Of Roses; The Old Lamp-Lighter.  
8 TRACK TAPE - MCAT-191 \$4.98  
CASSETTE - MCAC-191 \$4.98

**WAYNE KING - MCA-94 ALBUM \$2.98**  
Now Is The Hour (Maori Farewell Song); Near You, Dancing With Tears In My Eyes; Lonesome-That's All; Goofus; Where The Blue Of The Night Meets The Gold Of The Day; Together; True Love; Deep Purple; Meet Me Tonight In Dreamland.  
8 TRACK TAPE - MCAT-94 \$4.98  
CASSETTE - MCAC-94 \$4.98

**GUY LOMBARDO - GOLDEN MEDLEYS MCA-103 ALBUM \$2.98**  
Blues In The Night; The Birth Of The Blues; I Gotta Right To Sing The Blues; Memories; Let The Rest Of The World Go By; My Secret Love; Love Nest; Love Is The Sweetest Thing; Something To Remember You By; The Very Thought Of You; You're My Everything; Kiss Me Again; A Kiss In The Dark; I'll See You Again; By The Light Of The Silvery Moon; Shine On Harvest Moon; Moonlight Bary; As Time Goes By; Bidin' My Time; Breezing Along With The Breeze; I Want To Be Happy; I'm Looking Over A Four Leaf Clover; Happy Days Are Here Again; April In Paris; April Showers; September In The Rain; I Only Have Eyes For You; If I Could Be With You; It Had To Be You; In A Shanty In Old Shanty Town; Three Little Words; Baby Face; Somebody Loves Me; Don't Take Your Love From Me; What Is This Thing Called Love?  
8 TRACK TAPE - MCAT-103 \$4.98  
CASSETTE - MCAC-103 \$4.98

**LORETTA LYNN - MCA-7 ALBUM \$2.98**  
Who Says God Is Dead; I Believe; Standing Room Only; The Old Rugged Cross; Harp With Golden Strings; If You Miss Heaven (You'll Miss It All); I'm A Gettin' Ready To Go; In The Garden; Ten Thousand Angels; He's Got The Whole World In His Hands; Mama, Why?  
8 TRACK TAPE - MCAT-7 \$4.98  
CASSETTE - MCAC-7 \$4.98

**LORETTA LYNN - MCA-5 ALBUM \$2.98**  
Everybody Wants To Go To Heaven; Where No One Stands Alone; When They Ring Those Golden Bells; There'll Be Peace In The Valley For Me; If I Could Hear My Mother Pray Again; The Third Man; How Great Thou Art; Old Camp Meetin' Time; When I Hear My Children Pray; In The Sweet Bye and Bye; Where I Learned To Pray; I'd Rather Have Jesus.  
8 TRACK TAPE - MCAT-5 \$4.98  
CASSETTE - MCAC-5 \$4.98

**MILLS BROTHERS - MCA-188 ALBUM \$2.98**  
Paper Doll; I'll Be Around; You Tell Me Your Dreams, I'll Tell You Mine; Till Then; You Always Hurt The One You Love; Don't Be A Baby, Baby; Across The Alley From The Alamo; Be My Life's Companion; The Glow Worm; Queen Of The Senior Prom; Smack Dab In The Middle; Opus One.  
8 TRACK TAPE - MCA-188 \$4.98  
CASSETTE - MCAC-188 \$4.98

**RUSS MORGAN - MCA-92 ALBUM \$2.98**  
Does Your Heart Beat For Me?; The Object Of My Affection; Do You Ever Think Of Me; Cruising Down The River; Linger Awhile; Stumbling; The Wang Wang Blues; So Tired; Josephine; You're Nobody 'Til Somebody Loves You; Washab Blues; Johnson Rag; Dogface Soldier.  
8 TRACK TAPE - MCAT-92 \$4.98  
CASSETTE - MCAC-92 \$4.98

**MUTT POSTON - GREAT OLD TIME FIDDLE MUSIC WITH COUNTRY BAND RRMP-130 ALBUM \$2.98**  
Red Wing; Golden Slippers; Devil's Dream; Sally Goodin; Buffalo Gal; Draggin' The Bow; Little Liza Jane; Cripple Creek; Dance Around Molly; Down Yonder; Washab Cannon Ball; Rubber Dolly; Black Mountain Rag; Boll Them Cabbage Down; Gray Eagle; Old Joe Clark; Soldiers Joy; Steel Guitar Chimes; Orange Blossom Special; Sweet Bunch Of Daisies; Cindy; Fire On The Mountain; Listen To The Mocking Bird; Bill Cheatum; Kentucky Waltz; Arkansas Traveler.  
8 TRACK TAPE - TRR-130 \$4.98

**MARTY ROBBINS - CS-8272 ALBUM \$2.98**  
San Angelo; Prairie Fire; Streets Of Laredo; Song Of The Bandit; I've Got No Use For The Women; Five Brothers; Little Joe The Wrangler; Ride, Cowboy Ride; This Peaceful Sod; She Was Young and She Was Pretty; My Love.  
NO TAPE AVAILABLE

**MARTY ROBBINS - CS-8158 ALBUM \$2.98**  
Big Iron; Cool Water; Billy The Kid; A Hundred and Sixty Acres; They're Hanging Me Tonight; Strawberry Roan; El Paso; In The Valley; The Master's Call; Running Gun; Down In The Little Green Valley; Utah Carol.  
8 TRACK TAPE - 18C-00116 \$4.98  
CASSETTE - 16C-00116 \$4.98

**ERNEST TUBB - MCA-84 ALBUM \$2.98**  
I'll Get Along Somehow; Slipping Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely (Have You Ever Been Blue); There's A Little Bit Of Everything In Texas; Walking The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello (In A Friendly Sort Of Way).  
8 TRACK TAPE - MCAT-84 \$4.98  
CASSETTE - MCAC-84 \$4.98

**ERNEST TUBB - MCA-16 ALBUM \$2.98**  
Walking The Floor Over You; Rainbow At Midnight; Let's Say Goodbye Like We Said Hello (In A Friendly Sort Of Way); Another Story; Thanks A Lot; Half A Mind; I'll Get Along Somehow; Waltz Across Texas; It's Been So Long Darling; Mr. Jukebox; I Wonder Why You Said Goodbye.  
8 TRACK TAPE - MCAT-16 \$4.98  
CASSETTE - MCAC-16 \$4.98

**KITTY WELLS - MCA-149 ALBUM \$2.98**  
Dist. On The Bible; I Dreamed I Searched Heaven For You; Lonesome Valley; My Loved Ones Are Waiting For Me; I Heard My Savior Call; The Great Speckled Bird; He Will Set Your Fields On Fire; We Buried Her Beneath The Willows; (I've Got My) One-way Ticket To The Sky; I Need The Prayers; Matthew Twenty-Four; Lord I'm Coming Home.  
8 TRACK TAPE - MCAT-149 \$4.98  
CASSETTE - MCAC-149 \$4.98



# Jana

(Continued from page 44)

Bakersfield. After about 30 years of playing, she was now in the big leagues.

"It felt like I'd been dropped into the middle of a new world, but musically it was okay. I was getting real good crowd reactions and I knew Buck was pleased. I was really intrigued by the whole thing, and I was learning all the time, just by watching what was going on around me. But the rest: we were told when to be at the plane, and there's the limo to take you from the plane to the stage and from the stage to the

**"I knew I didn't want to teach school forever and I loved playing. It just made sense for me to play."**

motel and you know, you never got to see people hardly. And I kinda missed that. I wished I'd been able to talk to a few more people. Overall I'd say I learned a lot and I learned it fast—just all of a sudden, there I was. But I'd say I'm still pretty green in business matters, for example."

In her three years with the Buck Owens Show, it was the "business matters" that proved most troublesome, and indirectly set up the chaotic marriage and divorce. She had signed an employment contract with Buck when she joined the band, but when she was presented with a recording contract after cutting an instrumental album of his songs, she balked. Five months before they married, she was fired. But the still-valid employment contract meant she couldn't work elsewhere. Jana insists that the subsequent marriage had nothing to do with her professional career, because at the time she considered herself out of the Buck Owens Show. But she did see the marriage as, in her words, "sort of a light at the end of the tunnel."

"At the time I went to see him I was convinced that everything was totally over, but he really convinced me we should. I mean *really* convinced me, about five hours worth. And I thought we would play together and be happy and we'd have all our eggs in one basket. I was convinced it would all be okay, like it had been before, and no contracts, no this and that. Anyway... ugh, what a mess," she groaned. "Please be careful writing this; I hate to see all that displayed in print."

But after a sip of coffee, she decided to finish. The most public, and most dubious, aspect of the whole fiasco was Buck's florid advertising campaign, which caught her totally off guard. "It kind of horrified me," she admitted, "because this was all new to me. If I had been an entertainer and had been in the news a lot for years and years, I might not have been so appalled. But to me, this was a completely personal



**GENUINE HANDMADE BOOTS**

- Made to Order
- Top Quality
- Reasonable Prices
- Wide Variety
- Wood Pegged
- Brass Nailed
- Fully Leather Lined
- Only by Mail



**APACHE FLOWER** Free Catalog

*Austin-Hall Boot Co.*  
P.O. BOX 12368-CM EL PASO, TEXAS, 79912

**POEMS SET TO MUSIC**

Let our staff of professional songwriters turn your words into a song. Send your best poems for prompt consideration. **FREE EXAMINATION**

Songs recorded - phonograph records made.  
**NASHVILLE MUSIC PRODUCTIONS**  
Box 40001, Studio P, Nash., Tn. 37204

**RECORDS & TAPES**

Save time and money ordering the records and tapes you want Popular, country, folk and specialty — current hits and all-time favorites Special discounts all labels, satisfaction and safe delivery positively guaranteed. Send 25 cents mailing for latest catalogs Write SUPERSOUND, Box 1738-A2, Blaine, Wa 98230



**Exclusive Offer!**

**plus Dolly's famous "Coat of Many Colors" Costume with Dolly's guitar and platform shoes and FREE record by Dolly's Lovin' Mama**

**personality doll**

**MAIL NO RISK COUPON TODAY!** 580-10

TO Country Music Magazine  
Box 407\*  
Huntington Station, N.Y. 11746

Send me ... Dolly Doll set(s) at \$11.98 each plus \$1.25 for postage and handling. (Item No. OG 1A)  
NYS residents add sales tax. No foreign orders.

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

This Offer Expires September 30, 1980!

What a doll! She's completely posable and a full 12" tall with Dolly's world famous hour-glass figure. She's dressed in Dolly's spectacular show-time costume — a one-piece red jumpsuit. Her beautiful hair is fixed just like Dolly's and she's even got Dolly's beauty mark! Now, this long-offered bestseller comes with another great outfit, platform shoes and a record by Dolly's Lovin' Mama. Order it now!

**ONLY \$11.98**

# SPECTACULAR BLUEGRASS



**THIS YEAR'S TOP BLUEGRASS SALE!**  
**40 ORIGINAL HITS BY ROY CLARK & BILL MONROE FOR UNDER 25¢ A SONG!**

## BILL MONROE

Mule Skinner Blues/Uncle Pen/Blue Moon Of Kentucky/I Am A Pilgrim/Precious Memories/Nine Pound Hammer/Old Joe Clark/Lonesome Road Blues/Cripple Creek/Long Black Veil/Kentucky Mandolin/Time Changes Everything/Peach Pickin' Time In Georgia/New John Henry Blues/Farther Along/Kentucky Waltz/Sitting On Top Of The World/Blue Ridge Mountain Blues/Banks Of The Ohio/Foggy River



## ROY CLARK

Come Live With Me/Thank God And Greyhound/I Never Picked Cotton/Yesterday When I Was Young/On The Tips Of My Fingers/Somewhere Between Love And Tomorrow/Lawrence Welk-Hee Haw Polka/Someone Cares For You/I Miss Someone/Make The World Go Away/September Song/Roy's Guitar Boogie/That Honeymoon Feelin'/Ghost Riders In The Sky/Foggy Mountain Breakdown/Somewhere, My Love/When The Wind Blows In Chicago/Pair Of Fives/Rocky Top/Sweet Georgia Brown

**BOTH GREAT ALBUMS FOR ONLY \$9<sup>98</sup>**

No tapes available. This offer expires on 8/31/80!

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine, Box 4071, Huntington Station, N.Y. 11746

0580-11

**YES!**

I want to save on this unique bluegrass special. Send me both great albums for the incredible low price of just \$9.98 plus \$1.25 for postage & handling. (0 R5 F/0 R5 G)

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

# BUCKLE UP COUNTRY STYLE



This durable 2" X 3 3/8" masterpiece weighs in at six ounces and takes belts up to 1 3/4" wide. It's perfect for any fan. **Only \$5.95**

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine, Box 4071, Huntington Station, N.Y. 11746

Send me .... Country Music Buckle(s) for \$5.95 each plus \$1.25 for post. & hand. (Item No. 0G9D)

NYS residents add sales tax. No foreign orders accepted at this time. This offer expires 9/30/80.

0580-8

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

matter, it had nothing to do with anybody else in the world, and I couldn't believe that this was being put out in the newspapers."

Still, friends convinced her after two more months to give it a final try. She moved into Buck's ranch for the first time. The next day, she says, Buck disappeared. "See, I still don't understand what was going on from his point of view. But I decided I just had to sort the whole mess out, because I was sick and tired of the whole trauma. This had been going on since January and normally, all my life, I'd had a very rose-colored life, everything had gone along just like it was supposed to. A few little ups and downs, but nothing really traumatic like that."

You believe Jana Jae when she says things like that because she talks common sense so straightforwardly, so guilelessly, and because she does seem to be such a genuinely cheerful person, free of show biz pomp and pretense. She also has a lot of drive. It is thus not too surprising that she would bounce back so quickly; it would be very surprising to see her in such an impossible bind again.

In Tulsa, she has built a new life, even bought a house. When she's home weekends, she'll often drop in to jam at a little beerjoint she likes even though she doesn't drink much. ("One glass of wine is just about enough to put me way!") She is happy to play the auditoriums and concert halls, or the Montreaux Jazz Festival; but she's just as happy to play a high school auditorium, an old-time fiddlers contest, or a hole-in-the-wall club. "I like the variety and I know I can reach any audience," she said as we got up to leave the restaurant. Then she clasped her hands and shrugged. "You know, I guess you could say I really want it *all*," she giggled. That may be a pretty tall order, but if perseverance counts for anything, you can bet Jana Jae will be getting her fair share.

## Photo Credits

Cover—Courtesy of RCA

P. 10—Courtesy of Country Music Association; P. 13—Gail Buchalter; P. 15—Nancy Trachtenberg; P. 16/17—Courtesy of Top Billings; P. 24—Courtesy of MCA; P. 25—Brenda Lee: Michael Borum/Merle Haggard; Leonard Kamsler; P. 26—Bobby Bare: Dean Dixon/Boots Randolph; Bob Schatz; P. 27—Bill Goodman; P. 28—Jeannie Seely: Bob Schatz/Eddie Arnold/Dean Dixon; P. 29/32—Andy Whipple; P. 30—Courtesy of Country Music Foundation; P. 31—Courtesy of Universal Pictures; P. 34/35/37/38—John Lee; P. 36—Jim McGuire; P. 40/41—Courtesy of Wild Turkey Jamboree; P. 42-44—Courtesy of Jim Halsey Co.; Michael Stampfel/Kathy Gangwisch; P. 60-62—John Reggero



**WE HAVE BEEN VISITED BY BEINGS FROM OUTER SPACE. AND THEY HAVE BROUGHT US A WONDERFUL GIFT...**

# the cross of ANTRON



*"I am an ordained minister of The Knight Federation Church. The story of my amazing experience and how it led me to the Cross of Antron follows..."*



**MY NAME IS LYDIA STALNAKER**

...and because my story may sound too fantastic to be believed at first hearing, I want you to know the following facts.

My story has been thoroughly checked and verified by numerous scientific organizations and by several prominent scientists, including professors at the University of North Florida and the University of California at Berkeley. Dr. James Harder, Director of Research at the prestigious Aerial Phenomena Research Organization and a member of the National Enquirer's Blue Ribbon UFO Panel has said publicly that my story is true "beyond a reasonable doubt."

Articles about what has happened to me have appeared in national and international newspapers and magazines. I have been interviewed on international and national television shows. I have appeared on a David Suskind TV interview and numerous radio shows, including CBS Mystery Theater. I have lectured at such major universities as Boston University and the North Florida University.

The reason I am giving you this detailed background is that I want you to give serious consideration to my story. For, if you believe my message—and if you accept the remarkable gift I have for you—your life will never be the same again.

**I HAVE MET PEOPLE FROM ANOTHER GALAXY—**

—so I know, from first-hand experience that man is not alone in the universe. My meeting took place one evening in Jacksonville, Florida in August of 1974. I

was kidnapped and taken aboard an Alien Spacecraft from another galaxy, where the Aliens gave me "A MESSAGE FROM GOD" to deliver to the people of this world. They also told me I would receive "SEVEN POWERS FROM GOD." I am to use these powers to help mankind and to demonstrate His power so others may believe. I have been using these powers for GOD'S GLORY and His work.

Even now, there is a book being readied about my experience, filled with facts and proof, including a lie-detector test and many other tests given me by doctors and scientists. The book will be called "The Antron Transplant" and it is to be published soon.

**"Experts say my story is true beyond a reasonable doubt."**

**THE MESSAGE OF ANTRON—**

Aboard the spacecraft there was a woman named Antron, who told me they came from a green planet, located in another galaxy. And that she is thousands of years old. But the really important thing Antron told me is that all people in the universe, whatever their origins, know God and His Powers.

**I HAVE RECEIVED THE GIFT OF HEALING**

I was given the gift of healing. And since this happened, many of my healings have been carefully documented. When I was aboard the craft with Antron, I saw a strange insignia that was their "Symbol". Later, Antron inspired me to design this Symbol on a cross, so that Earth people could receive its benefits. Also, I was told to wear this cross as a point of contact for God's Blessings and "Infinite Power" in my life.

On the cross, eight adjacent pyramids are connected by four single pyramids. And, at the center of the cross, appears the galactic symbol of the Universal Life Force. It is a bio-magnetic cross, and Antron says that the universal life force leaps from this cross in flashes of fantastic energy—just as the universal life force flashes out of my hand when I am engaged in the process of healing others. (see illustration at right for more details on this).

**ANTRON HAS GIVEN ME A MISSION—**

Antron says that those on the Spacecraft had come because our world is going through a period of declining faith, and they were sent here to spread

the word about life in other galaxies—and about the universal power of faith and of God. They have given me an instrument to spread the word, and that instrument is—THE CROSS OF ANTRON!

**"The cross was designed by Antron—and the Universal Life Force surges out from it in powerful waves of energy!"**

**ANTRON'S GIFT TO THE PEOPLE OF EARTH**

Antron's gift to prove their prophecies is this remarkable cross. And they stated that wonderful things will happen to those who wear it, for they will share in its tremendous life force energy.

I make the cross available to help spread Antron's message of hope to the people of earth. And whatever money I have left, after paying my expenses for this activity, will go for this purpose.

But the power of the Cross of Antron is really a wonderful gift, and if Antron were not willing to share it, no amount of money on earth could buy it.

**WHAT DO YOU WANT?—** Are you ill—or is a friend or member of your family sick? Wear the Cross of Antron. And please write and tell me if your prayers are answered for relief in illness and of any miracles of healing.

Do you need any money because you are desperate and in debt? Do you need money to buy your family the necessities of life and to provide them a car and a secure home? Wear the Cross of Antron and let its life-force reinforce yours. And please write and tell me if your prayers are answered and if the

**here is my proof...**

"The powers of this amazing cross are a gift from God, who has made all things. Through Antron, a being from another Galaxy, it has now been brought to us, the people of Earth

Here is why I believe the Cross of Antron has such amazing powers. It is a bio-magnetic cross, which means it is surrounded by a surging force field. Antron calls this the Universal Life Force. At the right is a simulation of an actual Kirilian photograph (a special photography process discovered by para-psychologists in Russia) taken of my own hand during the process of healing. As you can see, the universal life force leaps out of my hand in flashes of energy, just as it leaps out of the Cross of Antron.



**The Hand of Lydia Stalnakar**

*Simulation. Actual photo is in my files and can be viewed as it appears in color.*

miracle of freedom from debt and the worries over money are lifted

Do you want curses broken? Tensions healed; anger and bickering which affect your family gone? Then wear this Cross of Antron. And please tell me if your prayers for a peaceful family life are answered

Wear this Cross of Antron and let its "POWERS" help you. Each cross I have prayed over and blessed in Jesus' Name.

**"Antron invites you to share in the power of this amazing cross."**

And please, please write and tell me of the miracles that the Cross of Antron brings to you

**The only repayment that Antron and I ask for sharing this Cross with you is for you to write and tell me how it has blessed and helped you.**

You may receive the Cross of Antron by mailing in the form below. Wear the Cross of Antron for a full year—365 days—and it at any time you are disappointed with the Cross of Antron, your money will be refunded at once, without question. It would be a thoughtful gesture on your part to order extra crosses to share with those in need. A booklet about the miracle of the Cross of Antron will also be sent. Soon you will be sharing the wonderful powers of the Cross of Antron. God bless you.

Lydia Stalnakar Antron

## THE CROSS OF ANTRON

### ACCEPTANCE FORM

YES, I accept the offer to wear the Cross of Antron—and I promise to write and tell you of the miracles and the rewards it brings into my life. I understand that if I am disappointed I will receive a complete, unquestioned refund.

Mail To:  
**LYDIA STALNAKER, Dept. LS-6**  
18 East 23rd Street, New York, N.Y. 10010

Please send me your Cross(es) of Antron as indicated below:

- \$7.95 for 1 (plus 65¢ for postage and handling)
- \$15.90 for 2 (we pay postage) SAVE \$1.30
- \$20.00 for 3 (we pay postage) SAVE \$5.80

I enclose full payment of \$

(Please include its ADD sales tax)

Please charge

Visa  Master Charge

Card #

Print

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Exp

Date \_\_\_\_\_

# THE BELLAMY BROTHERS

**Their fans discover  
what they've always known.**

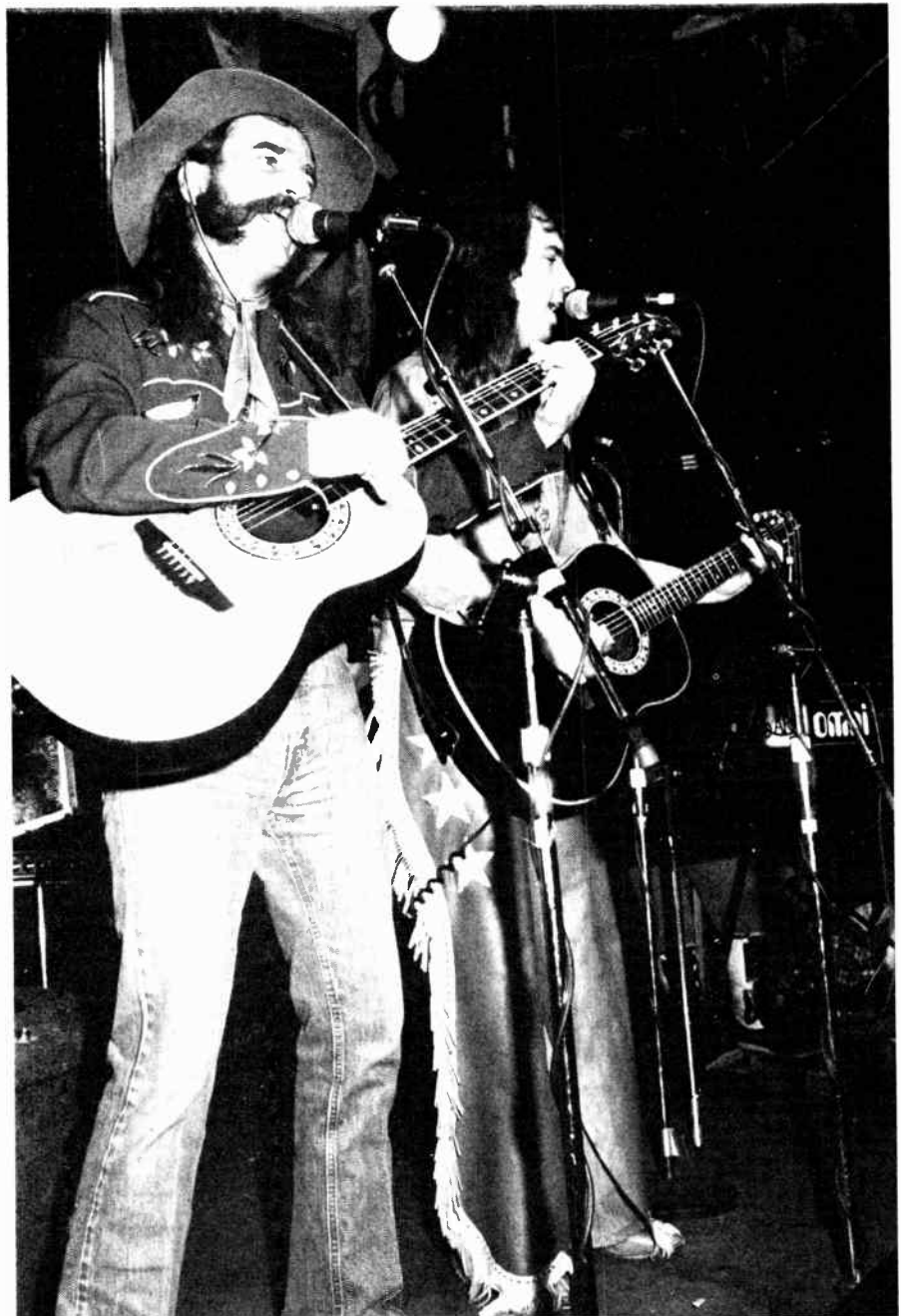
by Nancy Trachtenberg

The Bellamy Brothers, who have gold, silver, platinum and diamond albums from this country and abroad, are a combination platter of delight. Whether you're listening to sentimental cuts like *Comin' Back For More*, or laughing at *Fast Train Out of Texas*, going to one of their you-can-bet-they're-going-to-be-real-fine concerts or just plain talking to them, you're in for a real treat because they *Let Their Love Flow*, (their first of many hits) into everything they do.

As a country music writer, I approached the Bellamy Brothers with a bit of trepidation. Are they pop or just riding the wave of country music vogue? Are they two hippies left over from the 60's with their long hair and flowered shirts? But, before I could even ask them about their purported "crossover" (rock to country), it was clear I was talking to two singing cowboys, deeply rooted in country life including country music, as they reminisced about their early careers.

"We've always played country music. It was our producers that were confused. They didn't know where to take us. They even got us confused about ourselves and that's not an easy thing to do," said David Bellamy, the brother who usually wears Hawaiian shirts and rodeo chaps on stage. "But, we're doing the same things we always did. Country music is our roots and we're proud."

"We're probably the only real cowboys in country music," said Howard Bellamy, the younger and more reserved of the two. "We were brought up on the same ranch as my father and my grandfather . . . that old boy got wounded in the Civil War." "We got cattle, chickens and lots of exotic birds," David continued. "We were Southern Baptist so you know we sang in church. Music was in every part of our lives. Not just for a living but for the fun of it. The radio was always blasting country music. My dad played fiddle and dobro in a bluegrass band. He was pretty good. We had a four string banjo that we used to tune like the first four strings of a guitar.



We broke more strings than played guitar chords . . . those were the days!”

Their older sister, Ginger had a stigmatism and her doctor recommended she learn how to play an accordion to improve her coordination. When she wasn't using it, David “monkied” around with the instrument and started taking lessons when he was nine—the only formal music lessons either brother ever had.

Neither brother can “write” music and though they have each written a fair share of hit songs, both say they're sure that lessons wouldn't have made a difference in their careers.

“We're arrangers, I explain the “lick” to the band and they play it. We try to keep them close to the melody,” said Howard. “Unlike most country bands, we travel and record with our musicians. They've been with us for a long time and can interpret our directions to the tee.”

“To this day we're not real guitar players like Chet Atkins . . . boy that man can play. In the band we mainly play “rhythm,” said Howard who can pick some. “We ‘eagle claw’ or ‘fish hook’ most of our chords. I guess it works. No one has complained yet.”

Although he is a mighty fine accordion player, David learned the organ when he realized “accordions are not a very popular instrument.” Subsequently, his first job was in 1965 as an organ player with a soul band called, The Accidents. “Because we had a black singer we weren't welcome in white bars. Getting gigs was hard but we played in black bars which were often rough. I'll never forget the time a jealous boyfriend shot the chump dancing with his girlfriend through a fan. Thank the Lord he hit the guy because I was strumming right behind him. Those were fun days though,” said David. “I even had a go go girl dancing on the top of the organ. We also played back up for people like Percy Sledge, Little Anthony and the Imperials and other southern black singers. Otis Redding was my favorite performer then.”

At the same time, equally talented Howard was learning to play guitar. “My father influenced me a lot,” said Howard. “I really liked country music so when I was 13 years old, I taught myself the guitar. Actually I did it to accompany myself as a singer.”

The first time the brothers played together was for a popular Tampa event called “The Rattlesnake Roundup,” where ranchers and farmers bring the rattlesnakes they've caught during the year and display them. The first prize for the largest snake is a pair of snake boots. “It may not sound like it should be popular, but it has almost reached pop festival proportions now and we have been asked to return and perform,” said David with a smile.

In 1968 they felt the time was right for getting out on the road. “We landed in Atlanta. Everything was illegal. Those

were our hippy days. We could see and rub elbows with the finest musicians for free. We got together a Top 40 Band called *Jericho* and played high school proms, assemblies and small clubs,” said Howard. “But we were so poor our mother sent us care packages with biscuit mix and clam chowder. We used to shoot swamp rabbits and cook them with rice.” “Don't forget the pokeweed salad,” said David. “Then we worked with the Allman Brothers. They were also starting out and we admired their music. We never dreamed that they would get so big. After all, it's kind of hard to imagine that kind of success when you're playing a local coffeehouse called “The Bottom of the Barrel.”

Brewer and Shipley were another act that the brothers played with at that time. “I believe they influenced our vocal sound,” said Howard. “We would listen and enjoy their harmonies.” Howard claims responsibility for the Bellamy Brothers' great harmonies. A standing challenge between the brothers is for David to write a song Howard won't be able to harmonize. “I hear the Everly Brothers learn harmony by going and practicing in different rooms. That's weird. We learn and practice together. It's a team effort.”

After Atlanta, the boys went back to the farm for a year to concentrate on songwriting. “Paul McCartney was and still is the most influential songwriter in our careers,” said Howard. They made their livings writing commercials for grocery stores and construction companies. “I wonder if they realized what a bargain they were getting,” said Howard.

After they formalized their vocal sound, Howard and David decided to focus on learning recording techniques. “We learned that the mixing console is more than a mass of knobs,” said Howard. “The

---

**“We're probably the only real cowboys in country music. We were brought up on the same ranch as my father and grandfather . . . that old boy got wounded in the Civil War.”**

---

engineering skills we picked up then really helped us. To this day we work with the engineers because a good track can be lost in the mixing. If there's a mistake, we're responsible.”

“That experience also gave us time to write. One day I wrote a song called *Spiders and Snakes*. We played it real ‘swampy’. I sent it to Phil Gernhard who was producing Jim Stafford. Next thing I know, I'm on the phone with Stafford doing a re-write on the verses. Of course, I didn't mind writing a song someone else made a hit,” said David. “The royalties were a life saver.”

A few months later, they were on their way to Los Angeles, this time to put together the Bellamy Brothers. “We signed a recording and management agreement with Phil and Tony Scotti, the team that produced Jim Stafford. Soon, we were in Los Angeles recording *Let Your Love Flow*. Luck is strange,” said Howard. “You either have none at all or all you need. I guess all successful groups travel the same hard road. Some of the bands we played with made it and many didn't. You just have to stick it out.”

The Bellamy Brothers' first album, aptly titled **The Bellamy Brothers** was released in the spring of '76 on the heels of their chart-topping single, *Let Your Love Flow*. Their second album **Plain and Fancy** put more emphasis on work-outs with the band. They claim that a year of road work got them together. **Beautiful Friends**, their third album contained tunes like *Slipping Away* and *Let's Give Love A Go*. The **Two and Only**, their fourth album really spotlights their full range of country writing and performing skills. Aside from *If I Said You Had A Beautiful Body Would You Hold It Against Me*, *Miss Misunderstood*, *Ole Faithful* and the provocative *Wet Tee Shirt*, most of the songs are serious country ballads. Their latest album, **You Can Go Crazy** has the potential to become a country music classic.

The Bellamy Brothers maintain a full schedule of personal appearances. They find audiences vary more according to the night of the week than where they are playing. “On weekends it's always liveliest,” said Howard. “The best place to play is Louisiana. Cajuns know how to live and appreciate good music. It's nothing for them to be dancing on the tables. The worst place we ever performed in was a dinky honky-tonk in Charleston, South Carolina. The stage was behind a bar and we could not stand up straight. Performing there gave me a bad back.”

“Talk about ridiculous,” said Howard, “in Vegas, we have a local cult following. A girl's softball team actually named themselves after our song *Hell Cats*. Now these were real buxom ladies. So we start playing at the Golden Nugget and they ripped off their shirts and were dancing. You should have seen those bouncing bosoms. I was glad we were in Vegas. Where else would no one have stopped them?”

“Now that we're reminiscing . . . talk about ridiculous . . . what about the time we had to play without our instruments,” Howard said. “We went to play in Lincoln, Michigan but the car with the equipment got lost. Now we're pretty bitchy about what we play with but the concert hall threatened to sue if we didn't perform. We reluctantly improvised with the Stone Age equipment they rounded up in town. The steel guitar player borrowed a socket wrench from a tool kit for a bar, the bass

player made due on a bass with plastic strings and since there was nothing at all for the keyboard player, he sat out the performance. With a few beers in his belly he didn't mind. To boot, the classy joint's sound system was in the back of the stage. Now those are adverse conditions. We laughed so much while we were doing the gig that we couldn't sing. But, the audience loved it and called us back for an encore."

"That taught us how vital our equipment is for our sound," said Howard. "We use sophisticated equipment, all JBL components and studio quality amps—comparable to what is used for rock and roll bands. We're not loud but, clarity of sound is important to us. On the road we travel heavy. We even carry our own sound mixing equipment. Having John DeRyssa, our mixer, around is essential. He's been with us a long time. Most folks can't tell which of us is singing what. That's important if they're mixers. But John, well he's got a Ph.D in anthropology," Howard quipped while slapping John on the back. "We can depend on him."

It is interesting, though, how some songs go over better live like *Beautiful Body* and *Miss Misunderstood*. We recorded them twice and they still sounded better live. I guess you just can't record that rawness," said Howard. "But then again ballads, in which acoustics are important, sound better recorded."

As proud as they are about their music, they're even more proud of their songwriting. David Bellamy began writing when he was eight years old. "Oddly enough I only wrote short stories and poems until I was seventeen," he said. "That's when I wrote my first song." Howard started suddenly in his late teens because, "I got tired of singing other people's songs."

They both claim to prefer writing ballads. David specializes in humorous, novelty songs and Howard in more serious music. Although their songs are distinctly different, they both have the same writing formula. "First you pick a title," said David. Both of the Bellamys have notebooks of titles. "It's easier to write a song that way because you have a subject—just like it's easier to write a term paper in school when your teacher tells you what it's supposed to be about. We get our inspiration from wherever we look and we make a point of looking and not waiting around till that magical "it" hits us. That's songwriting book advice . . . reading them kills me."

"Besides starting you off, good titles are important in commercial ways," said David. "They arouse interest . . . it's got to have a hook or it won't sell. Let's face it, *Wet Tee Shirt* and *Beautiful Body* at least in part owe their success to their names.

"We think of ourselves as commercial artists. To be successful you have to think in certain ways. A manufactured hit needs a ten second introduction so a deejay can

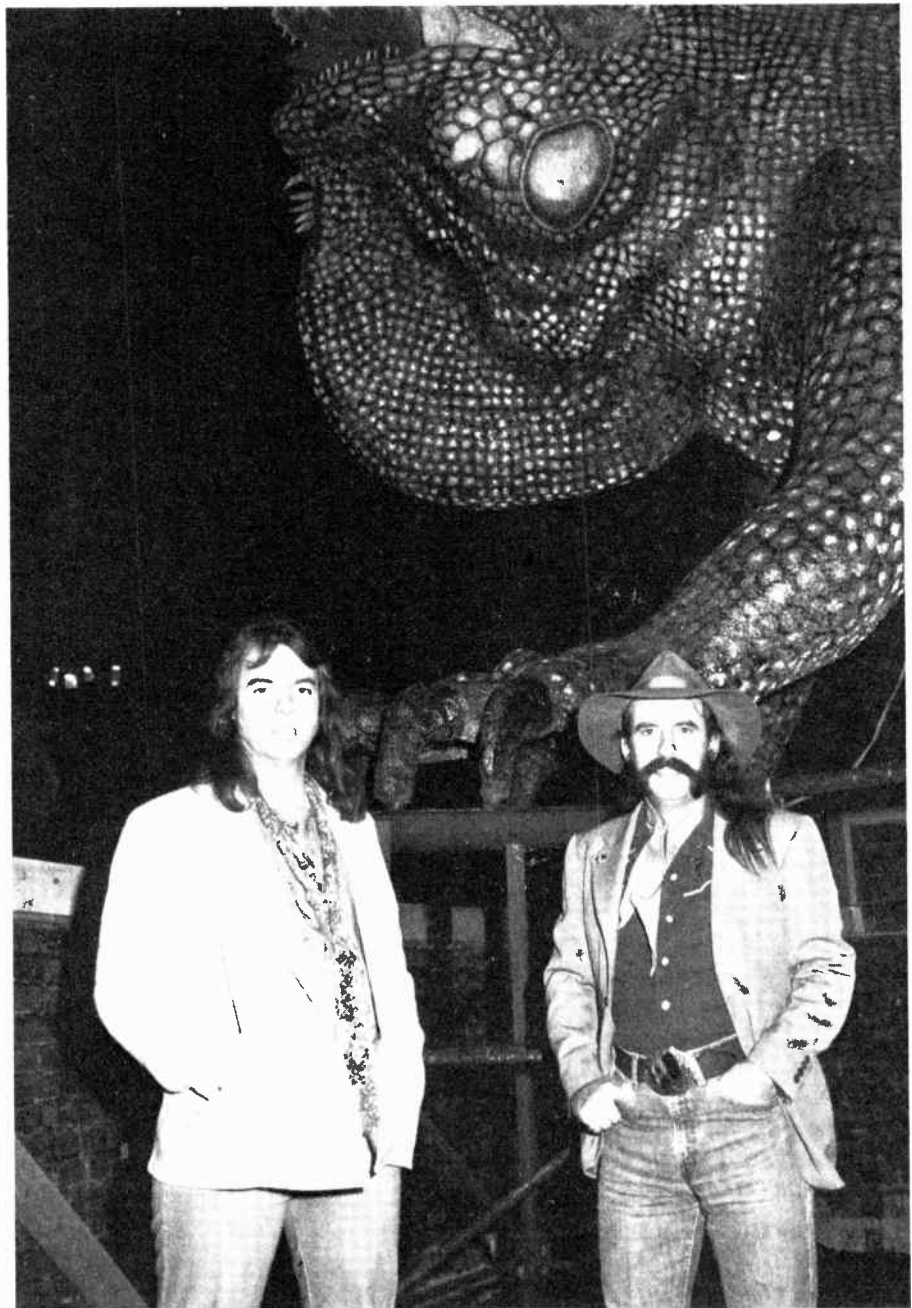
say your name, then two verses but no bridge, and a fade out on the chorus. Take my advice . . . it works. But, we never title our albums after hit songs because our albums have a variety of types of tunes so no one would be representative of all of them. But that's life—you laugh one minute and cry the next. You don't always feel the same way. We try to bring that out in our songs."

"Writing different songs requires different types of work. I did a lot of research for *Living In The West*," said David. "A commercial for an outlaw book mentioned a man who was so mean he shot someone for snoring then went back to sleep. I had to read the whole book to find

out that they were talking about John Wesley Harding. I wrote that song in one night."

"I can whip out songs pretty fast once I get at it," said David. "I've written a library of them. On our latest album we used three songs I wrote almost five years ago, *Fast Train Out Of Texas*, *Dead Aim* and *Let Me Waltz*. Funny, isn't it that they're still contemporary? I'm looking through my old songs now for our next album."

"*Sugar Daddy* was the result of meeting a 'pretty young thing' who was with a pretty old man who had about 1000 head of registered cattle. We met them when their truck had broken down. While they were



It could have been called 'Night of the Iguana' when Howard and David posed on the roof of the Lone Star Cafe in New York after one of their performances. The plaster replica iguana lives up there.

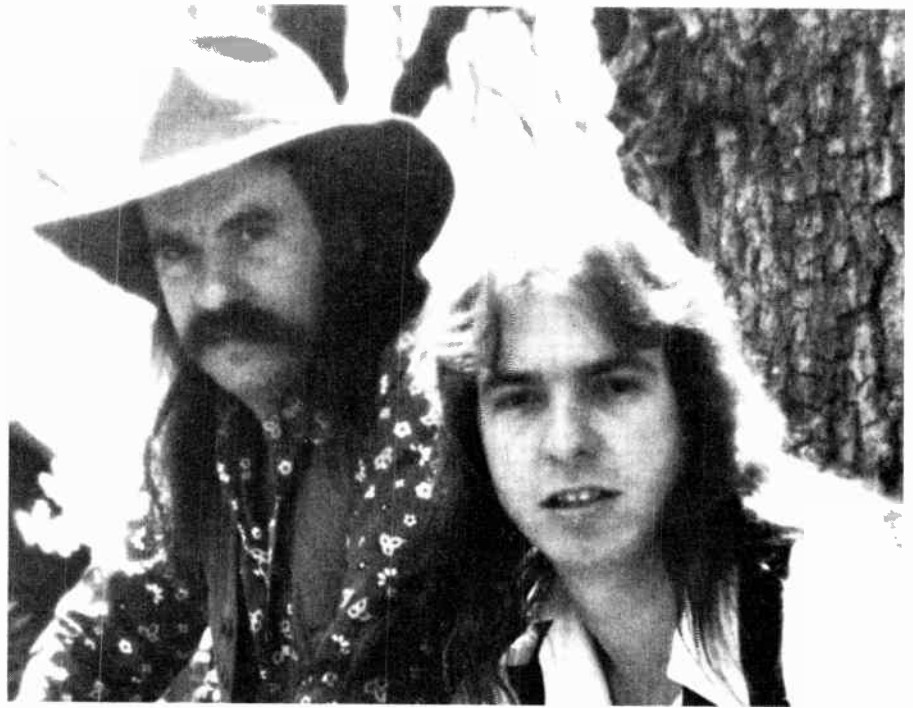
waiting for help, the girl made an interesting proposal to the 'sugar daddy.' 'You have your wife and kids . . . me, I get what I want of yours and my freedom,' she said. 'I'm glad I'm not old enough to be 'sugar daddy' material,'" said Howard. "I don't wear my cowboy hat because I'm bald, I'm bald because I have been wearing a cowboy hat since I was two years old."

I tried to chide them for being male chauvinist pigs. Let's face it—*Sugar Daddy*, *Wet Tee Shirt*, and *Beautiful Body* don't exactly tickle the likes of Gloria Steinem. But David quickly said, "We're not chauvinistic. It's a fact of life and as a songwriter, I'm a narrator. All our songs are meant to be objective. People ask us what we mean by 'If I said you had a beautiful body would you hold it against me.' Well now that depends on whether you have a beautiful body. What I'm getting to is that most women aren't liberated."

Even if they are MCP's, "we're the first to admit women are more sensitive," said Howard. "I like writing for them because they're better looking and they like buying records more than men." Howard is most proud of his song *Tiger Lily Lover*. It's his original love poem set to music. Howard isn't as specific as David about where he gets his inspiration for his songs because they are more personal.

How do their wives feel about their singing love songs on the road? "I was doing it before I met her, so what can she say? Anyway the only thing that counts is what's between us. She's smart and she knows that's what buys her the things she likes," said Howard.

"There are times that I couldn't afford the style she's accustomed to. We've had hits followed by spells of oblivion. That certainly rounds out a fellow. After *Let Your Love Flow* we went to hell. We learned to cope by never getting too high



or too low. We always expect the worst now, though the last year and a half have gone well."

"Let me explain that 'oblivion' stage," said David. "After our first hit our producers didn't give us the freedom to do what we wanted, so we split to Europe and vacationed in the Black Forest. We had the longest European tour in history—63 days and we did 61 appearances. In other words, it was 'oblivion' as far as America, but in Europe we . . . they love country music. They dream of coming here and country music represents America to them. Everyone loves cowboys."

"We do real well overseas," said Howard. *Love Flow* was a diamond album in Norway. *Beautiful Body* was the song of the year in England. Fans mobbed us in

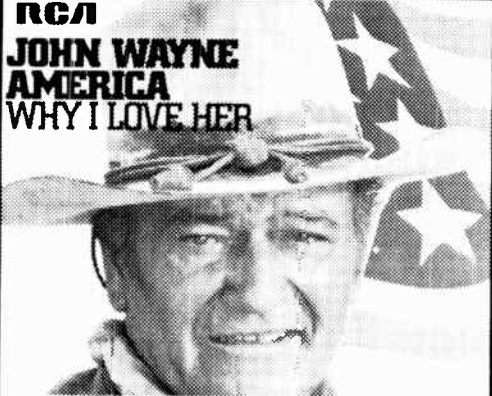
Vienna. They crushed us against marble pillars . . . talk about dangerous affection. In Germany we were the surprise act at the Golden Lion Music Awards. They told us to sing *Love Flow* with an oompah band and when Germans tell you to do something—you do it. Plus we played on a revolving stage going 40 miles per hour and the Germans clap on the off beat. It was confusing.

"But that was nothing. When we played the Tokyo Songfest, the biggest musical event in Japan with Tanya Tucker, Natalie Cole and the Pointer Sisters they played *Love Flow* with a 40 piece Japanese orchestra. While we were on stage, they surprised us with a troupe of Japanese chorus girls chanting *Ret Your Rove Row*. We cracked up. Afterwards they com-

## JOHN WAYNE




**JOHN WAYNE  
AMERICA  
WHY I LOVE HER**



**Includes: Why Are You Marching, Son?  
Why I Love Her • The People  
The Good Things • Face the Flag**

Order this immortal patriotic collection, only the legendary *JOHN WAYNE* himself could put together. In ten emotional messages, the Duke salutes the incredible American spirit and incomparable way of life. The tributes include "Face The Flag," "The Pledge Of Allegiance," "The Good Things," "An American Boy Grows Up."

MAIL TO:  Conway's Twitty Bird Record Shop™  
P.O. Box 24362, Nashville, TN. 37202

Check One  
 LP \$6.98     BT \$6.98     CAS \$6.98  
 TN residents add 6% sales tax  
 Add postage and handling \$1.50  
 Enclosed is my payment of \$

Name  Address   
 City  State  Zip

**RCA** 

**Tammy Wynette's  
"Stand By Your Man"**

Now in this brand new book, Tammy Wynette, the queen of Country Music, tells her own inspiring life story of ascent from rags to riches. From the obscurity of the tarpaper shack in rural Mississippi where she grew up, to the splendor of the pre-Civil War mansion in Florida she shared with her star husband, George Jones, it's all here: the ups and the downs, the five marriages, the divorces, the heartbreak and the joy. This is the story, above all, of her pursuit of happiness - through struggle, personal fulfillment, love, ambition for success, and the mixed joys and sorrows of stardom.



Item No. 0B4C Only \$11.95

*FREE BOOK* bonus when  
**COUNTRY**

*Here are 14 great reasons for reading about country music*

**June Carter Cash's Story**



"A klediment is mountain talk for treasured persons and things," begins June Carter Cash. And she has had many of them to share - from her earliest childhood memories with the famed Carter Family to life with husband Johnny Cash and their 7 children. Now, in her autobiography, she talks freely, openly, Almost as if from across the kitchen table-sharing personal stories and lessons, treasured photos, and original poetry. She takes us behind the scenes and into her thoughts and prayers.

Item No. 0B4D Only \$6.95

**"Olivia Newton-John"**



She's just a simple country girl. But she's also Olivia Newton-John and she has taken the music world by storm-with 40 awards in 3 years. Now fans will delight in reading about her Australian upbringing, her continent hopping as a performer during her teen years, and her entrance on the American pop scene with a Grammy for "Let Me Be There." The book follows with her subsequent successes with hit after hit, leading up to her co-starring role in the hit movie "Grease." Included are 67 great photos.

Item No. 0B8S Only \$4.95

**Country Music's Top Ladies**

It's 124 new pages with over 100 black and white photos. Those captured in words and pictures include Minnie Pearl, Barbara Mandrell, Linda Ronstadt, Dolly Parton, Anne Murray, Tammy Wynette, Emmylou Harris, Tanya Tucker, Crystal Gayle and more. You'll find a chapter on how your favorites and their songs have changed, plus an over-sized pull-out color poster of Dolly Parton.

**Those Bold & Beautiful  
COUNTRY  
GIRLS**



Dolly • Tammy • Emmylou • Linda Tanya • Jeannie • Crystal • Loretta  
Item No. 0B8J Only \$6.95

**DISCOUNT OF THE MONTH**

**"DOLLY"**

**A Revealing Biography  
By Alanna Nash**

Author Alanna Nash makes us part of Dolly Parton's dazzling success story in this intimate biography. Based on interviews with Dolly herself, and with others who have known her all her life, DOLLY reads like a Cinderella story-one of 12 children growing up in the Smokey Mountains of Tennessee, to one of the leading female vocalists in America. But above all, Ms. Nash takes us beyond the flashy exterior to reveal the true Dolly-a bright, articulate woman who knows exactly what she wants and where she is going. Will she keep her staying power with pop and country audiences? Will she break through as a writer and movie star? Once you read DOLLY-illustrated with 45 b/w and color photos--you know she'll do it all.



**PRICES SLASHED 40%!**  
Regularly \$9.95  
**NOW ONLY \$5.95**

Item No. 0B9I

**"THE LINDA RONSTADT  
SCRAPBOOK"**



From a chick singer in the late 60's with the STONE PONEYS to one of today's most successful pop and country stars - beautiful, talented Linda has rocketed to fame and triumphant critical acclaim. She has won 3 Grammy Awards and her last 5 albums have gone Platinum. Now author Mary Ellen Moore tells Linda's story in this handsome, fully illustrated edition you won't want to miss.

Item No. 0B9M Only \$5.95

**Music City's  
Homes Of The Stars**



Now, through beautiful full color pictures you'll visit 23 homes of Nashville's country music elite: Chet Atkins, Johnny Rodriguez, Johnny Cash, Loretta Lynn, Tammy Wynette and Tom T. Hall just to mention a few. You'll get a first hand look at how the stars live, plus learn about their success from the brief biographies included. You'll love it.

Item No. 0B9R Only \$3.95

**THE BUDDY HOLLY STORY**



Millions have rediscovered the magic of Buddy Holly in the recent film about his life and music. This vivid, loving, meticulously researched portrait (the book on which the movie was based) presents the whole story of the bespectacled man from Lubbock, Texas. There's 292 exciting pages to this book, with 88 exciting photos.

Item No. 0B8L Only \$7.95

you order from this—

# BOOK SALE

And if you order just 2 books you get a **BESTSELLER** free!

## Hank Williams—Tragic King

Although he died in 1953, his preeminence in country music remains. Here is the newly acclaimed story of this great man's life. Complete with 26 memorable photos, this story evokes not only the man but the feeling for his era—late 40s and early 50s in the South. From Alabama farmtown to the heights of stardom and his plunge from the top, this privileged biography draws on eyewitness testimony, laying bare more than has ever been told of Hank's personal and professional life—his upbringing, his marriage, his artistry, his alcoholism, his tortured soul. This important work is a must for all fans.



Item No. 0B8P  
Only \$10.95

## HAPPY TRAILS/Roy Rogers & Dale Evans

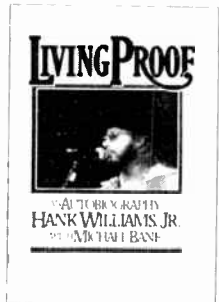


Item No. 0B30 Only \$8.95

Two generations have grown up on their movies, music, radio and T.V. programs. But only now is their complete story revealed—told as Roy and Dale see it and in their own words. HAPPY TRAILS is not just another Hollywood nostalgia book, although it abounds with fascinating anecdotes. It is not a sermon, although it carries a strong Christian message. Instead, it is the deeply personal story of a man and woman whose off-stage lives have been every bit as exciting and interesting as those they portrayed on the screen. The book even includes 16 pages of rare photos plus a filmography.

## LIVING PROOF Hank Williams, Jr.

From the day his famous father died, Hank Jr. was pushed to fill his father's shoes. At the ripe old age of eight, he played his first show, and even then it was apparent he had inherited his father's musical genius. His rise to fame was spectacular. But success took its toll—booze, broken marriages, hostile audiences. Then in 1975 after a serious fall in the Rockies, he had a powerful revelation that turned his life and career around. Now, this great singer conveys his extraordinary life story in this book that every fan should read.



Item No. 0B2B  
Only \$10.95

## NEW BOOK OF THE MONTH

### WAYLON AND WILLIE



Few singers have struck as responsive a chord with millions of people as Waylon Jennings and Willie Nelson. Hardly overnight successes, they have traveled a few more roads than most, sometimes alone, and like fine wine, they are getting better all the time. Here for the first time is their full story, told on 128 exciting pages, with 87 rare photos and a 12 page discography that even includes lyrics. To an extent, it is a story of broken marriages, drug problems, disillusionment, and emotional burnouts. But more than anything, it is the story of an unceasing struggle to bring us the unique kind of country music that is loved by millions of fans the world over. We strongly recommend this brand new edition.

Item No. B10D  
NOW ONLY \$4.95

## "Kris Kristofferson"



Item No. 0B1H Only \$4.95

With photos, interviews, lyrics and interpretations, this edition follows Kris through his early years; his life at Oxford as a Rhodes scholar; his career as an army captain; his dramatic move to Nashville where he worked as a janitor hoping to sell his songs; his long climb to stardom, and his marriage to Rita Coolidge. It is a fascinating, illustrated story that should be read.

## Gospel Music Encyclopedia

Here is the first book to cover every aspect of gospel music. Included are richly detailed biographies of just about every performer who has recorded a gospel song—from Jimmie Davis to the Oak Ridge Boys. Illustrated with over 150 rare photos, you'll find a complete discography and inspirational words from many of the artists on how they came to commit themselves to God through their music. Gospel music fans will love it.



Item No. 0B3M  
Only \$14.95

MAIL NO RISK COUPON TODAY!

TO: Country Music Magazine  
Box 4071  
Huntington Station, N.Y. 11746

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

| Item No. | Title | Price |
|----------|-------|-------|
|          |       |       |
|          |       |       |
|          |       |       |
|          |       |       |

0580 4

## FREE BONUS!

Order Just 2 Books  
And We Will Also  
Send You Another  
Great Country  
Music Book With  
A Value Of \$3.95  
Or More!

I have ordered 2 books, send my free bonus book.

THIS OFFER EXPIRES 8/31/80!

Total  
Add Postage & Handling  
Check/M.O. Enclosed For **\$1.50**

(B10F)

# Classified

**YOUR BEST ADVERTISING BET FOR THE DOLLAR!**

TOTAL READERSHIP: 1,400,000  
NEW CLASSIFIED RATE \$1.25 Per Word  
MAIL TO: COUNTRY MUSIC MAGAZINE  
Dept. CMC  
475 Park Ave. South  
New York, N.Y. 10016

## RECORDS AND TAPES

**COUNTRY AND ROCKABILLY RECORDINGS.** Free list available. Budget prices! Cowboy Carl Records, P.O. Box 116 cm, Park Forest, Ill. 60466.

**"VERNON OXFORD: America's Unknown Superstar"** album (Rich-R-Tone) from Everett Corbin (CM), 118 Bailey Collins, Smyrna, Tenn. 37167. (\$7.50.)

**AMOS N' ANDY: THE BEST LOVED SHOWS** - 3-Record Collector's Set. Their crazy, hilarious, heart-warming antics come alive on this rare collection of 6 shows (1946-1953), with Kingfish and the rest of the gang. It's 3 full hours of old-time radio. A \$15.00 value, now only \$11.98 plus \$1.25 p/h. Write: Great Radio Shows, Dept. CM-1 18 East 23rd Street NY NY 10010

**FREE POLKA CATALOG.** Now includes Square Dance Lp's and tapes. Also Folk, Bluegrass, Clogging. 1000 Polka albums. Write: POLKA SOURCE, 4045 Radford, Studio City, Ca. 91604.

**L.P. ALBUMS AND 8TK TAPES.** Bluegrass - Trucker - Country - Gospel, original artists. RCA etc. FREE list. Write: Jims Discount Music, 900Jas. Garrard Dr., Owensboro, Ky 42301.

**C & W RECORDS FOR SALE** by auction. Many rare offerings will be listed. Please note your collecting interests: 78s, 45s, or LPs. J. Mills, Box 1962, San Pedro, Ca. 90733.

**ROCKABILLY, COUNTRY AND WESTERN SWING.** Mail order service for hard to find records including hundreds of imports. Two 15 cent stamps for our newsletters or \$1 for our comprehensive vintage rock 'n' roll catalogue. **DOWN HOME MUSIC (CM)**, 10341 San Pablo Ave., El Cerrito, Ca. 94530.

## INSTRUCTIONS

**PLAY THE STEEL GUITAR!!** Simplified Mini-Course Shows HOW! Tuning and Chord Charts for electric, Hawaiian and Dobro Guitars included. Only \$2.00 postpaid. Guaranteed. Catalog Free! Aloha Publishers, Box 20374-CM, Dallas, TX. 75220.

**INFLATION FIGHTERS SURVIVAL MANUAL.** Save Thousands yearly with these Proven Methods, \$3.00. R.U. Enterprises, 1108 Gallatin Road, Nashville, Tenn. 37206.

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

**SPECIAL CLASSIFIED NOTE:** A minimum of 20 words per ad is required in the classified section. PO Boxes and Telephone Numbers count as 2 words. Abbreviations and Zip Codes count as 1 word. There are no frequency or agency discounts allowed.

**20 NASHVILLE "HOT LICKS"** for Guitar. Anyone can learn from famous Tablature System-Cassette and Instructions. Volume one or two \$12.00. Both \$19.95. Beaverwood Studios, 133 Walton Ferry, Hendersonville, Tenn. 37075.

## SONGWRITERS

**POEMS WANTED.** New songs recorded. FREE Radio-TV Publishing. Broadway Music Productions, Box 7438-CM, Sarasota, FL. 33578.

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

**IMPROVE YOUR POEM WRITING ABILITY** and enhance your popularity too. Ten proven rules and ten exciting poems for your use. Send \$2.50. R. Minge, 906 A. Georgian Drive, Danville, Illinois 61832.

**HOW TO GET YOUR SONGS HEARD** by major singers. Amazing facts free. Act now. JAF, Box 385-A, Hobbs, NM. 88240.

**OVER \$80,000 IN PRIZES!** Songwriters, Lyricists, Vocalists, Guitar, and Piano Players, enter the Music City Song Festival. For more information, write: MUSIC CITY SONG FESTIVAL; Dept. CM-C P.O. Box 17999, Nashville, Tennessee, 37217.

## BUSINESS OPPORTUNITY

**EARN BIG MONEY AT HOME.** Excellent profit potential. Send self addressed STAMPED envelope to L.D. Oliphant, 26 Marilyn Dr. RD 10, Carlisle, Pa. 17013.

**MAKE BIG MONEY SPARE OR FULL TIME.** Exciting mailing plan. FREE details. No obligation. FIESTA, Box 2882-CM, Springfield, Illinois 62708.

**EARN \$500/THOUSAND WEEKLY** stuffing envelopes. It's possible. Free supplies. You start immediately. Details RUSH 25 cents with stamped self-addressed envelope to: P. Wright Co., P.O. 89C, Rosedale, in. 47874.

**MAIL 1000 ENVELOPES - EARN \$500.** Free supplies, rush stamped, addressed envelope, Westfall Enterprises, Dept. 10-A, 501 W. Market St., Orrville, Ohio 44667.

## INSTRUMENTS

**FOR SALE - COLLECTOR'S ITEM** - 1940 Model 0045 Martin Guitar. Very good condition. \$3800.00. TO: P.O. Box 191, La Grange, N.C. 28551. Phone 919-566-9348.

## INSTRUMENTS

**MUSICAL INSTRUMENT ACCESSORIES.** Repair parts. Instruction books. Many hard to get items. Catalog 25 cents. Stringing CM, Rifton, N.Y. 12471.

## FAN CLUBS

**OFFICIAL EDDIE RABBITT FAN CLUB.** Posters, Pictures, Pillowcases, Shirts, Keychains, etc. Number 1 club, number 1 star! Box 125 C, Lewistown, Oh. 43333.

## MISCELLANEOUS

**LIMITED TIME SALE OF LEFT-OVER GRAND OLE OPRY METAL BELT BUCKLE.** Heavy duty. It features the old Ryman Auditorium. It accommodates any standard size belt. We have only a limited number of these handsome buckles left over from an old offer, so act right away. Send \$5 to: Country Music, Dept. CMC-B, 475 Park Ave. So., New York, N.Y. 10016.

**OATMEAL PIE, EXTRA DELICIOUS!** Recipe \$1.25. Send to: Mrs. Becky Davis, Box 489 Rt. 5 Gallin Rd., Cleveland, Tenn. 37311.

**ELVIS PRESLEY, remembered.** Marble from his original tomb, mounted on walnut plaque, each piece numbered and issued with notarized certificate of authenticity and title. Write C & C Classics of Marble, Dept. C, 218 Central Avenue, Memphis, Tennessee 38104.

**PEARL SNAP FASTENERS** - 145 Colors and Styles. Sewing Supplies. Free Catalog. The Bee Lee Company, Box 20558M, Dallas, Texas 75220.

**NEVER REFUSED, RUMPTIOUS, MARBLE CAKE RECIPE.** \$2.00 & S.A.S.E. To: A.H. Adams, 216 W. Belle, Rantoul, Il. 61866.

**RARE CANDID COLORPHOTOS** - Dolly, Linda, Elvis (100's more). Sample \$1.00. Dolly Wrist-watch - \$22. Dolly Posters: Portrait \$3 - Haystack \$3. S.A.S.E. BARR, 1850 N. Whitley, Hollywood, CA. 90028.

**DOESN'T YOUR CLASSIFIED AD BELONG HERE? We think so! At just \$1.25 a word the Country Music Magazine Classified could be your best buy today.** Our readers, all 1,400,000 of them, have money to buy any item you have to sell. And they read our classified, as proven by our 63% repeat advertising rate. So try an inexpensive test with us, we require only a 20 word minimum. Send your ad with check to: Country Music Magazine, Dept. CMC, 475 Park Ave. So., New York, N.Y. 10016.

**NEW! BUYERS GUIDE TO THE CARIBBEAN ISLANDS.** Land less than \$100/acre. Rent free property. 40 pages by J. Anderson. \$14.95. Dealer info. and big mail \$1.00 bill and SASE. Kilpatrick Distributing, Gold BR. Road CM, Murphy, N.C. 28906.

**RARE COLLECTION FOR SALE TO SETTLE ESTATE** of original hand signed photos of over 150 Country Western singers of the 30's and 40's. Serious inquirers only. Send \$1.00 for list and price to Bass, P.O. Box 4488, Riverside, R.I. 02915.

**THE DOVE.** Inspirational Messages. Ideal for Shut-in and Book Markers. Donation: 2 Cards for \$1.00. 305 Cascade Drive, Houma, Louisiana 70360.

**END MONEY WORRIES** forever. Unique method guarantees results. No work. No investment. Send SASE for free details to: Goodlife, 12/5 Kinooole St., Hilo, Hawaii 96720.

**TRAVEL, PAY ALL EXPENSES!** Trade special decals, signs, for meals ... gasoline ... cash. System proved since 1954. Stenberg, Box 1307, Bozeman, Montana 59715.

**COUNTRY MUSIC - BLUEGRASS - SQUARE DANCING.** Three Large 2 1/2" Buttons. No Snag Pins. ONLY \$2.50 Cash Or Money Order. MONEY BACK GUARANTEED. "WOODS", P.O. BOX 191, ONEONTA, N.Y. 13820.

**COLOR DECALS-STICKERS.** Confederate and American Flags, Eagles, Animals, Fruit, Birds, Flowers, Road Runner. Catalog - Sample \$1.00. UNDERWOOD SPECIALTY COMPANY, Box 563, Vienna, Virginia, 22180.

**5 TIMES A-WARD WINNING, "Grand Champion" Recipe.** \$2.00 to: P.O. Box 105, Bellevue, Ohio 44811.

**MAP OF MUSIC CITY** - coming to Nashville/Music Row: a must for C/M fans: Attractions and places to go. Send \$2.00 to: W.R.H. Gifts 7/00 Indian Springs Dr., Nashville, Tn. 37221.

**FREE LIST OF BIBLE VERSES** about DIVERS in the NEW TESTAMENT. Send self-addressed stamped envelope. MSCH-1, Box 992, Tyler, Texas 75701.

**NEW MOTHERS! FREE** full color babyland catalog. Cedar Products, Dept. CMC, 323 Franklin Bl., South S. 804-C46, Chicago, Ill. 60606.

**FOR SALE PHOTOS, POSTCARDS** - Of Country Stars, Back Issues of Country Music Publications, S.A.S.E plus \$2.5 for listing. Or will Trade for Clippings, Photos, Autographs, Anything on Philadelphia's Own Singer-Actress ANDRES McARDLE, Broadway's Original "ANNIE". Everyone from Philadelphia please write. BILL SMUTNY, 2701 Leonard, La Croose, Wisconsin 54601.

**Starting With Our June Issue The Cost Of Our Classified Section Will Go Up To \$1.50 A Word. Reserve Your Space At The Old Rate While You Still Have Time.**



plimented us on our nice smiles and kept asking us, 'Are you always this happy?'

"Now we insist on traveling with our own band. They're a bunch of 'crackers,'" said Howard. "That's what they call native Floridians. You see the soil is sandy there and the settlers couldn't grow anything so they got anemic looking. But, our guys Danny Jones on steel guitar, John La Frandre on keyboards, Rodny Price on drums, Jesse Chambers on bass guitar and Randy Ferrell on lead guitar have 'night club tans' now. They go where we go."

This makes it easier for the Bellamys to practice in their bus, ornamented with their "flying heart" logo which was created by a German fan. The bus in which they installed their own PA system, was originally owned by Nat Stuekey and Barbara Fairchild. On stage the Bellamy Brothers admit to their audience when they're trying out a new song. "We work out the kinks live," said Howard, "and no one has thrown tomatoes at us yet."

The only real trouble the Bellamy Brothers say they ever had was with managers and producers. But they have come to trust Chip Pays, their current manager. They have set up their own management office in the Top Billing Agency in Nashville. Their mother, Frances, takes care of the money. "She's always been behind us. You couldn't ask for a better mother." The Bellamy Brothers say they get along fine. "Maybe it's because we have no time for scraping," said Howard. "It's easy now that we're doing the songs we both want to do."

What they mean is that now they can do the country tunes they always loved, and call them country, too. "It's nice having a say so," said Howard. "I hope country music always keeps its base—pure and simple and that we'll always be hearing hardcore stone country ballads."

"All the crossovers are sad. Country music can be said to be getting mighty general. Look at Dolly Parton ... now that old girl ought to write more, she's the female Elvis. It's too bad she records songs that aren't hers. *Kentucky Gambler* is a masterpiece. I guess it is affecting everyone. But, then there's Merle Haggard. Now he's the best country music singer and writer alive. Well there's good and bad country music or anything. But, everyone else in music does seem to be leaning toward country. I guess it's alright as long as reformed rockers turned country, sound good," said Howard.

"We're going to keep on doing what we always have been doing and I hope that includes a lot of good albums," said David. "A musician is as good as his last hit and let's face it, we get to entertain more people and make them happier when we're successful."

And it looks like success is where the Brothers are headed. It couldn't happen to two nicer, more down-to-earth singing cowboys.

Today's most talked about new album.

# ERNEST TUBB

## THE LEGEND & THE LEGACY



**The Single Album Is 10 Weeks In The Top Hundred ...Now Order The Original 2-Record Set Not Sold In Stores At Any Price!**

**Ernest Tubb Performing With Willie Nelson, Waylon Jennings, Merle Haggard, Loretta Lynn And More Top Country Stars.**

FEATURING: Waltz Across Texas/Answer The Phone/Set Up Two Glasses/Journey's End/Walkin' The Floor Over You/Filipino Baby/It's Been So Long Darling/Jimmie Rodgers Last Blue Yodel/Blue Eyed Elaine/You Nearly Lose Your Mind, 20 Great Hits In All!

**2-Record Set ONLY \$9.98  
8TK Tape ONLY \$11.98**

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine 0580-6  
Box 4071  
Huntington Station, N.Y. 11746

..... Send the Ernest Tubb Set on LP, I've enclosed \$9.98 plus \$1.25 p/h. (DR7B)

..... Send the Ernest Tubb Set on 8TK, I've enclosed \$11.98 plus \$1.25 p/h. (OT7C)

Name.....

Street.....

City.....State.....Zip.....

This Offer Expires 9/30/80!



Country Music Magazine Proudly Presents Their Exclusive New—

## 1980 FULL COLOR ALLSTAR CALENDAR FOR OVER 40% OFF!

**... Plus Get Twelve More Full Color Photos Of Your Favorite Country Music Entertainers As An Added FREE GIFT!**

Here is the number one offer of the year for country music fans. First, you get our best-selling 1980 color calendar with all your favorite stars, not for the originally advertised price of \$4.95, but only \$2.95. Next, you also get last year's calendar as an additional free gift—contains 12 more full color pictures of your favorite stars. Each one is perfect for cutting out and hanging on the wall. Some of the great artists included in this year's 21 1/2" x 8" calendar are: Johnny Cash, Larry Gatlin, Barbara Mandrell, Tammy Wynette and Conway Twitty. There is also room for your own memos. It's a great buy!

An Original \$9.90 Value **NOW ONLY \$2.95**

**MAIL NO RISK COUPON TODAY!**

TO: Country Music Magazine, Box 4071, Huntington Station, N.Y., N.Y. 11746 0580-9

Yes, I want to save! Send me ... set(s) of the 1980 color calendar plus the 1979 color calendar for only \$2.95 plus \$1.25 for post. and hand. (0G60/0G1B)

Name.....

Street.....

City.....

State...../Zip.....

NYS residents add sales tax. No foreign orders accepted at this time.

# Top 50 Albums

## Number 1



## Number 2



## Number 3



- 1 **Kenny**  
*Kenny Rogers*
- 2 **Greatest Hits**  
*Waylon Jennings*
- 3 **Willie Nelson Sings Kristofferson**  
*Willie Nelson*
- 4 **The Gambler**  
*Kenny Rogers*
- 5 **The Best Of The Statler Brothers Rides Again, Vol. II**
- 6 **What Goes Around Comes Around**  
*Waylon Jennings*
- 7 **Miss The Mississippi**  
*Crystal Gayle*
- 8 **The Electric Horseman**  
*Soundtrack*
- 9 **Straight Ahead**  
*Larry Gatlin And  
The Gatlin Brothers Band*
- 10 **Classic Crystal**  
*Crystal Gayle*
- 11 **A Country Collection**  
*Anne Murray*
- 12 **Whiskey Bent And Hell Bound**  
*Hank Williams Jr.*
- 13 **The Oak Ridge Boys Have Arrived**
- 14 **Ten Years Of Gold**  
*Kenny Rogers*
- 15 **Stardust**  
*Willie Nelson*
- 16 **I Wish I Was Eighteen Again**  
*George Burns*
- 17 **I'll Always Love You**  
*Anne Murray*
- 18 **The Best Of Don Williams, Vol. II**
- 19 **The Best Of Eddie Rabbitt**
- 20 **Encore!**  
*Jeanne Pruett*
- 21 **Just For The Record**  
*Barbara Mandrell*
- 22 **3/4 Lonely**  
*T.G. Sheppard*
- 23 **Portrait**  
*Don Williams*
- 24 **Danny Davis & Willie Nelson With The Nashville Brass**
- 25 **Family Tradition**  
*Hank Williams Jr.*
- 26 **There's A Little Bit Of Hank In Me**  
*Charlie Pride*
- 27 **A Rusty Old Halo**  
*Hoyt Axton*
- 28 **Willie & Family Live**  
*Willie Nelson*
- 29 **Ol' T's In Town**  
*Tom T. Hall*
- 30 **Heart & Soul**  
*Conway Twitty*
- 31 **Classics**  
*Kenny Rogers & Dottie West*
- 32 **Shriner's Convention**  
*Ray Stevens*
- 33 **Million Mile Reflections**  
*Charlie Daniels Band*
- 34 **Just Good Ol' Boys**  
*Moe Bandy & Joe Stampley*
- 35 **The Game**  
*Gail Davies*
- 36 **Should I Come Home**  
*Gene Watson*
- 37 **I Don't Want To Lose You**  
*Con Hunley*
- 38 **You Can Get Crazy**  
*Bellamy Brothers*
- 39 **Heart Of The Matter**  
*The Kendalls*
- 40 **Blue Kentucky Girl**  
*Emmylou Harris*
- 41 **The Best Of The Statler Brothers**
- 42 **Images**  
*Ronnie Milsap*
- 43 **Forever**  
*John Conlee*
- 44 **Everybody's Got A Family — Meet Mine**  
*Johnny Paycheck*
- 45 **One For The Road**  
*Willie Nelson & Leon Russell*
- 46 **New Kind Of Feeling**  
*Anne Murray*
- 47 **Best Of Barbara Mandrell**
- 48 **Autograph**  
*John Denver*
- 49 **Loveline**  
*Eddie Rabbitt*
- 50 **One Of A Kind**  
*Moe Bandy*

*Gideon... He had the time of his life.  
Now hear about his life and times.*

**Kenny  
Rogers**  
**GIDEON**

**KENNY ROGERS is GIDEON.**

*The New Album on United Artists Records.*

*Includes the single "DON'T FALL IN LOVE WITH A DREAMER."*

Produced by Larry Butler & Kenny Rogers  
Management-Kragen & Company

© 1980 LIBERTY UNITED RECORDS, INC. ALL RIGHTS RESERVED. TRADEMARKS USED UNDER EXCLUSIVE LICENSE FROM UNITED ARTISTS CORPORATION BY LIBERTY UNITED RECORDS, INC. AN INDEPENDENT COMPANY. PRINTED WITH UNITED ARTISTS, INC. OR TRADEMARKS CORPORATION. PRINTED IN U.S.A. ALL RIGHTS RESERVED.

LOO-1035



She was married at 13. She had four kids by the time she was 20.  
She's been hungry and poor. She's been loved and cheated on.  
She became a singer because it was the only thing she could do.  
She became a star because it was the only way she could do it.



# COAL MINER'S Daughter

SISSY SPACEK TOMMY LEE JONES  
"COAL MINER'S DAUGHTER"

also starring BEVERLY D'ANGELO LEVON HELM Screenplay by TOM RICKMAN

Based on the Autobiography by LORETTA LYNN with GEORGE VECSEY

Executive Producer BOB LARSON Produced by BERNARD SCHWARTZ

Directed by MICHAEL APTED A BERNARD SCHWARTZ Production A UNIVERSAL PICTURE

**PG** PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Original Soundtrack On MCA Records and Tapes.

Now a Warner Book.

©1980 UNIVERSAL CITY STUDIOS, INC., ALL RIGHTS RESERVED