



DOLLY:

**'Infidelity Isn't A
HUGE Sin!'**

COUNTRY STYLE

Magazine

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Issue No. 68

July, 1981

**Good Ol' Boy
Gets Serious**

**FREE
Jerry Reed Pinup**

JERRY REED

'I'm Not A Flake'

Johnny Paycheck

**'I'm Not Proud Of
The Things I've
Done - But I Ain't
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Tom T. Hall

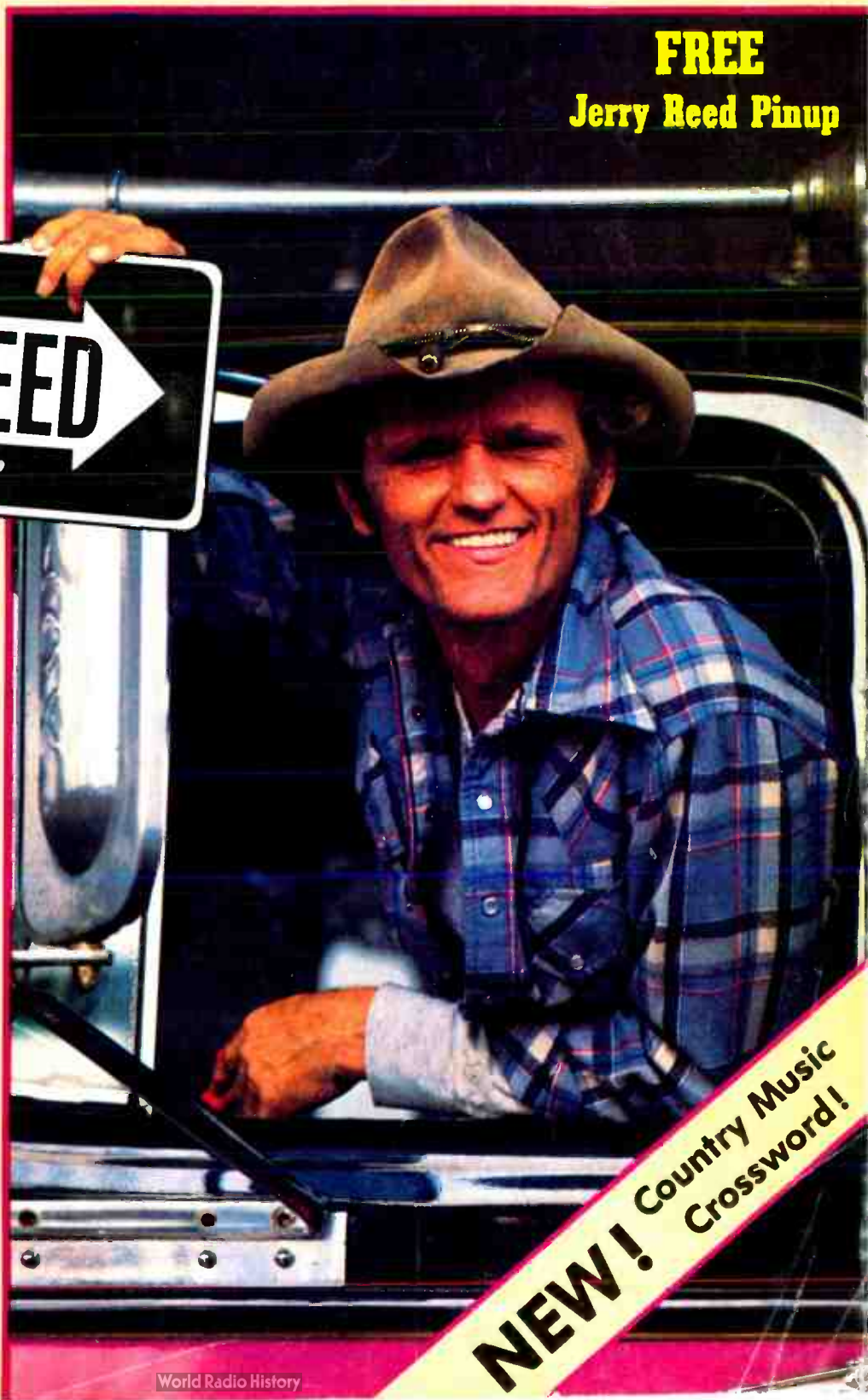
Country Philosopher

Freddy Fender's Crisis

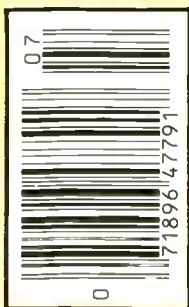
**Plagued With Career
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Plus -

**Terri Gibbs
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**NEW! Country Music
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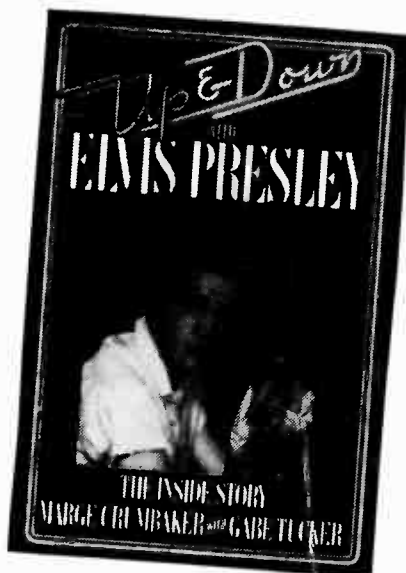
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Included are rare album covers, posters, a complete song catalog, and a discography. Lana Nelson Fowler's affectionate portrait of her father—the "Outlaw" Willie Nelson—is a fitting tribute to the country superstar of the 1980s.

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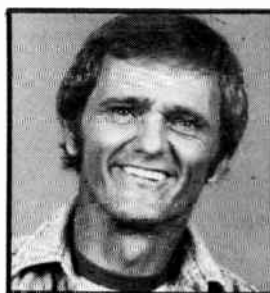
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Big Chief Willie Running Shoe

Willie Nelson has been a country music hero for years now, but it seems he's also somewhat of a hero to American Indians. Willie, who is one-quarter Indian (fourth generation Cherokee), has been chosen as 1981's "Indian of the Year." He will be honored this August at the 50th American Indian Exposition in Anadarko, Okla.



Mouth Music

Jimmy Riddle, "Hee Haw" regular and longtime member of Roy Acuff's Grand Ole Opry Band, plays his throat, teeth, "eephs," ham-bones and does animal imitations in "Mouth Music," the first episode in the new public television series, "Southbound." This 11-part documentary series looks at the roots of Southern music and culture, including "Mouth Music," which pays tribute to the most basic and expressive of all instruments—the human voice.



Bourbon Cowboy

The McCormick Ceramics Company has introduced a special limited edition whiskey decanter to commemorate Tom T. Hall's career as a singer and songwriter. The hand-painted collector's item—part of a series of decanters depicting country music stars—shows Tom leaning on a barrel of watermelon wine and includes a music box that plays Hall's song, "Old Dogs, Children and Watermelon Wine." But the bottle isn't filled with wine. Actually, it holds McCormick Bourbon and can be purchased in liquor stores all over the United States.

What's in a Name?

Having a stage name can sometimes cause problems, admits T.G. Sheppard. His real name is Bill Browder and, he says, "I'm still Bill to a lot of people—my mom, my dad, my family. But it's really weird sometimes. I got stopped for speeding one day in Nashville trying to get to the airport. I showed the policeman my driver's license, which reads 'Bill Browder,' and the officer became rather confused, and said, 'Well, there's this country singer that looks just like you. I think his name is T.G. Sheppard. I saw him on some TV show.' " When T.G. told the cop "I'm him," the man in blue refused to believe him and the singer had to explain his whole life story. "I have a lot of fun with that sometimes," laughs Sheppard.



Ol' Mel Tillis Has A Farm . . .

Ol' MELL TILLIS has a farm . . . and on that farm he has some sorghum?! That's right! The Stutterin' Boy is growing sorghum on two of his 1,300 acres outside Nashville to make "M-M-M-Mel's Molasses," which he will sell in his Music City gift shop.

Lately, Mel has fancied himself as something of a farmer—but he admits he has a lot to learn.

"I milked the cow when I first got her for a week—on the wrong side!" Mel told *CountryStyle*. "And a farmer came out there and asked me what I was

riage. An "other women" in husband Mooney's life may be causing the strain. Loretta told the *San Francisco Chronicle* that not long ago she had to "run a young girl off the property . . . I told her if ever she comes back, she can count herself gettin' wupped." When questioned by ABC's **BARBARA WALTERS** about how she can live with knowing about other women in her man's life, Loretta replied: "If you don't know for sure, you can live with it. . . . So I don't want to know for sure. I just go on guessing and singing about it."

More and more country stars are getting involved in the fashion game. In addition to **LORETTA LYNN**, **WILLIE NELSON**, **CONWAY TWITTY**, **KENNY ROGERS** and **MICKEY GILLEY**, now **CRYSTAL GAYLE** and **THE GATLIN BROTHERS** are endorsing lines of clothes. And **TAMMY WYNETTE** may soon add her name to some fashion designs.

CRYSTAL GAYLE may be following **DOLLY PARTON**'s lead into an acting career. She reportedly signed to play opposite **NICK NOLTE** in a movie called "Bummer" . . .

WILLIE NELSON's next movie project is titled "The Man Who Owed Everyone." Written by Willie and featuring his Family band, the film—which centers around a man who doesn't forget those who helped him—will be shot on location in Austin, Texas.

Huh? . . . Heard said that **DOLLY PARTON** donated one of her black lace and satin bras for an auction to help the Motion Picture Country House for retired show people. It reportedly was bought for \$2,000 by a New York doctor who says he's having it made into a lampshade . . . (Perhaps two lampshades?)

The Gambler feels he's been cheated on a recent deal. **KENNY ROGERS** claims the 75-foot yacht he bought last year from a Florida developer for \$575,000 isn't seaworthy. He's suing for \$700,000—\$200,000 for repairs and half a million for just punishment . . .

RONALD REAGAN seems to have a love for country music. The songs of **DON WILLIAMS** will soon be programmed aboard Air Force One, along with a few words of commentary from Don, as entertainment for the First Family and their guests . . .



Mel Tillis: Out standing in his field.



Elvis Costello, a very special fan of George Jones.

doin', and I said I was milkin'. 'Yeah,' he says, 'On the wrong side!' And I said, 'Well, she didn't kick me or nothin' . . . ' And we had our geese for a week," Mel continues. "I thought they were ducks . . . Besides the geese and ducks, I got the cows, chickens, goats, pigs, horses, tractors and bulldozers."

Mel confesses he's still a novice at operating farm equipment. To date, he has managed to mow down one hen house, one barn and a good length of fence. But, Mel says, "I'm learnin' . . ."

Reports are circulating that **LORETTA LYNN** is fighting to save her mar-

HELEN CORNELIUS and South Carolina club owner Jerry Gerrens should be tying the knot any day now . . .

A man named Elvis is showing a strong interest in country music . . . **ELVIS COSTELLO**, that is. The new wave rocker recorded some country songs in Nashville a few months ago, and is particularly fond of **GEORGE JONES**. He was featured in a duet with George on Jones' "My Very Special Guests" LP (Singing a Costello song, "Stranger in my House") and participated in a Home Box Office TV tribute to George. Elvis also recorded a Jones song ("We Oughta Be Ashamed") with **JOHNNY CASH** a while back that is still on the shelves . . .

TANYA TUCKER has a new fashion boutique opening up in Los Angeles. Called the "Rhinestone Cowgirl Shoppe," the store was a birthday gift from fiancé **GLEN CAMPBELL** . . .

MICKEY GILLEY's Texas club sparked the mechanical bull fad, but now Gilley's Club features another gimmick—a calf roping machine. Patrons sit atop a mechanical bronco, holding a lasso, while a motorized calf scurries around waiting to be snarled . . .

While on the subject of Mickey, it looks like he and longtime pal **JOHNNY**

LEE will be recording some duets. There will be duets on both Johnny and Mickey's upcoming albums . . .

It's not uncommon to see bands having their own sound man, lighting man, cook and bodyguards—but **THE CHARLIE DANIELS BAND** has their own minister. He doesn't tour with the group, but Chaplain Herb McCoy, a non-demoninational minister, meets with the Daniels troupe before each tour to pray for a safe outing. McCoy also makes himself available to Daniels people 24 hours a day for personal counseling.

Look for a new duet—**JOHNNY CASH** and **RAY CHARLES**. Producer **BILLY SHERRILL** recently recorded the two in Nashville . . .

Don't think country stars are immune to the tactics of the infamous National Enquirer. Not long ago, an Enquirer reporter went unannounced out to **JOHNNY CASH's** house, and finding John's father working in the yard, introduced himself and asked Mr. Ray Cash: "Mr. Cash, is your son, Johnny, on dope?" Daddy Cash had a quick and simple answer. He said, "Get your butt off my property!"

A new syndicated TV special, "Elvis Memories," has been completed. In-

cluded in the tribute are interviews with various country stars, including **RONNIE MILSAP**, **BARBARA MANDRELL**, **JERRY LEE LEWIS**, **CARL PERKINS**, **CHARLIE RICH**, **TONY JOE WHITE**, **CHET ATKINS** and **JERRY REED**.

LACY J. DALTON seems to be flirting with film. She's featured in a small part in "Take This Job And Shove It"; will sing "Comes A Time," the theme song for the upcoming movie "Silence of the North," starring **ELLEN BURSTYN**; and says that **DICK CLARK** plans to produce a TV-movie based on her self-penned song, "The Girls From Santa Cruz." But right now Lacy is hoping to own her own farm. "I'm tired of living in rented houses," she says. "My family was very poor, and when I was young nobody owned the house they lived in. Having my own place would mean a lot to me . . ."

REX ALLEN, JR. is working on a movie project that's right down his alley. It's called "The Singing Cowboy" . . .

Las Vegas used to be the town that featured strictly tuxedo-clad pop crooners, girlie shows and stand-up comics. But lately country entertainers have been bringing in big crowds. In recent weeks, Nevada showrooms have



Longtime friends Johnny Lee (left) and Mickey Gilley have plans to get together musically in the near future.

played host to such stars as **KENNY ROGERS**, **DOLLY PARTON**, **ANNE MURRAY**, **ROY CLARK**, **WILLIE NELSON** (the biggest draws), as well as **CHARLIE DANIELS**, **MICKEY GILLEY**, **JOHNNY PAYCHECK** and **LARRY GATLIN**.

Country music continues to expand . . . a recent survey conducted by the Country Music Association found that 2,907 radio stations now broadcast country music—a whopping 21 per cent increase over last year's figure.

TERRI GIBBS—the sensational new



Glen Campbell's latest gift to Tanya: a boutique in Los Angeles, to be called, what else, "The Rhinestone Cowgirl."



Lacy: Films and farms are in her future.

singer who has been blind since birth (see story, page 48)—is helping launch a new 22-volume World Book encyclopedia for the blind. She's also taped several jingles for the U.S. Customs passports for the blind program . . .

TAMMY WYNETTE helped out the United Way with special performances in Bensenville, Ill. The day of the show, Archie and Marlene Drury, owners of the nearby Nashville North country club and Western wear boutique, presented Tammy with a specially-designed cowboy hat, complete with feathers and rhinestones. After two shows, Tammy and her entire entourage went to Nashville North where they loaded up on pizza and ended up literally "singing for their supper."

During her performances, Tammy often gets hoots and catcalls thrown at her from her many male admirers. Yet she says she never thought of herself as being a sex symbol. "I don't think there's anything sexy about me," Tammy told Country Gentleman magazine. "My neck's too long, my nose has a hump in it, and I have to use moustache wax on my eyebrows to keep 'em in place. I guess my eyes and lips are all right. My kids call me 'Weenie-Butt,'



Carl Perkins, performing here with son Greg, will appear as a special guest on Paul McCartney's next album.

THE FRIZZELL LEGEND LIVES AGAIN!

The Frizzell Legend has been in Country Music since 1951 when Lefty Frizzell exploded onto the music scene with his smash hit "If You've Got the Money, I've Got the Time." Now, for the first time ever in a beautiful two record set, "The Lefty Frizzell Story."

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Allen Frizzell gives a wonderful performance that only a Frizzell could do. . . . Cliffie Stone

Allen was part of my show for two years. I think you will hear more of the sounds and styles of Lefty in Allen. My best wishes to a real talent . . . Dottie West

Allen Frizzell delivers a song like Lefty and Merle but in a completely different way. He will make you see the words as he is singing . . . Bonnie Owens Haggard



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Ronnie McDowell and Conway Twitty have teamed to record a duet of Twitty's "It's Only Make Believe."

because I have no rear end. Really, I'd rather think that I look classy than beautiful . . ."

MERLE HAGGARD and **JOHNNY PAYCHECK** have taped a TV pilot, "Live From The Lone Star Cafe," which could become a regular series . . .

ROY CLARK and his manager, **JIM HALSEY**, are the proud new owners each of a pair of Arizona burros. When **CLEVELAND AMORY**, of New York Times syndicate and director of the Fund for Animals, rescued some 300 Grand Canyon burros that were to be destroyed, he aired his need to find homes for the furry little beasts. Roy heard the appeal and contacted Amory to say that he and Halsey would gladly become adoptive parents.

Country heartthrob **RONNIE McDOWELL** has teamed with another heartthrob, **CONWAY TWITTY**, to record a duet of Twitty's "It's Only Make Believe." McDowell is somewhat of a Twitty protege. He's booked through Twitty's United Talent agency and tours in a bus previously owned by Conway. "Yeah, we've got real close," Ronnie told CountryStyle. "He's kind of

like a daddy more or less. He'll pitch me songs, and I've turned down two songs that he's pitched me that have been No. 1 songs for him—"Happy Birthday Darling" and "I May Never Get To Heaven." He gave me "Happy Birthday Darling" and said, "Now, you take this home and listen to it," he said, "this is a hit song, boy."

CARL PERKINS appears as a special guest on **PAUL MCCARTNEY**'s next album. McCartney was strongly influenced by Perkins during his Beatle days. **THE BEATLES** recorded such Perkins tunes as "Matchbox," "Honey Don't" and "Everybody's Trying To Be My Baby." The pair recorded a McCartney-penned duet and also a song Carl wrote especially for Paul, "My Ole Friend."

BARBARA MANDRELL has her fingers crossed hoping NBC will pick up her "Barbara Mandrell and the Mandrell Sisters" TV variety show for the fall season. At this writing, it looks like the series will probably return . . .

B.J. THOMAS is making a comeback again—this time bent on having a country music career after several years singing Christian music. He even says

his big hope is to become a member of the Grand Ole Opry.

Two Baileys are credited on **RAZZY BAILEY**'s new album, "Making Friends." Razy and his father co-wrote a couple of songs for the LP . . .

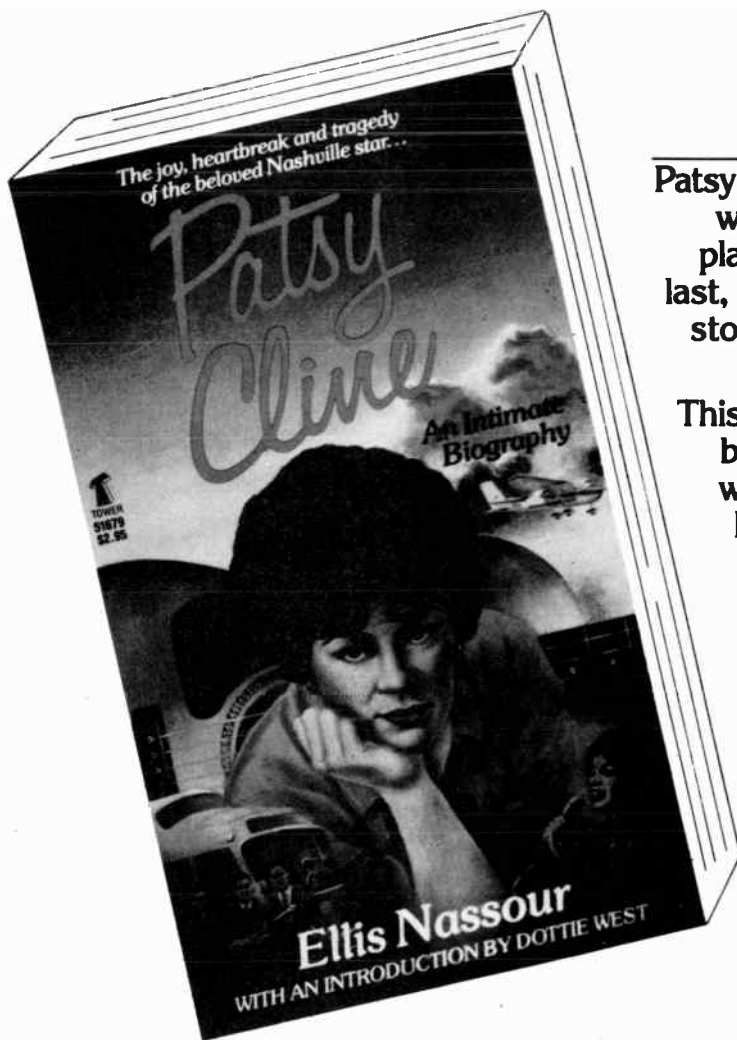
"Hee Haw's" **ARCHIE CAMPBELL** was grand marshal of the annual Mule Day Parade in Columbia, Tenn., in April. And he says he knows plenty about mules. "Back in my hometown of Bull's Gap, we used to have a mule race every year," he cracks. "I remember one time I went down to the track to get a closer look. I bent over to tie my shoe and somebody put a saddle on me. I didn't do too bad, though. I finished third . . ."



Tiny Pickin'

As a Texan and owner of the world's largest nightclub, Mickey Gilley is used to things being big. But he found a fascination with a tiny new invention on the set of TV's "Hee Haw." Called "The Picker," this tiny guitar is one of the most unique developments to come out of Music City. It's a finely-crafted miniature electric guitar and AM radio. With a mini-amplifier built in to boost sound, the six-string instrument can actually be played—but mastering it may be a challenge for even Chet Atkins.

Just when the best of her life began, it ended.



Patsy Cline, the beloved country singer, went from poverty to fame before a plane accident took her life at 30. At last, here is her revealing and tragic life story, "PATSY CLINE: AN INTIMATE BIOGRAPHY" by Ellis Nassour.

This dynamic and uninhibited woman brought the Nashville sound to the whole nation with hits like "I Fall To Pieces" and "Crazy," and she is remembered by the country stars who knew and loved her: Loretta Lynn, Porter Wagoner, Dottie West, Jimmy Dean, Brenda Lee, Faron Young, Roger Miller, and many more.

With an introduction by Dottie West, and 45 nostalgic photos, "PATSY CLINE: AN INTIMATE BIOGRAPHY" by Ellis Nassour gives rare insights into the immortal Country Music Hall of Fame performer and legendary star.

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Tommy Collins Uncovering Haggard's 'Leonard'

By Stacy Harris

Merle Haggard fans will remember that one of the singer's big hits of a few years back was a song called "Carolyn." But they might not know that the man who wrote that chartbuster, as well as countless others, is also the subject of Hag's recent hit, "Leonard."

During the 1950s and '60s, Merle's enigmatic friend was a pistol-

hot singer/songwriter; his own recordings sold over 15 millions copies while his compositions, recorded by more than 60 artists—including Haggard, Jean Shepard, Ferlin Husky and Faron Young—chalked up another 18 million in sales.

"Leonard," in reality, is Tommy Collins (born Leonard Sipes), who, as Merle's tribute indicates, became a

casualty of his own success. To blame were the detours taken on the road to Collins' identity search, an abortive attempt to find religion and a distracting bout with booze and pills.

CountryStyle caught up with Tommy in Hot Springs, Ark., where Collins, in the midst of a comeback, was situated for a week-long singing engagement at the city's Western Steak House. During a telephone interview, Tommy gave both the background on and his reaction to the song bearing his given name.

"I had asked Merle Haggard when he had a home in Hendersonville, Tenn. if he would write a song for me . . . This is what he came up with.

"I'm very pleased with it," Collins assures all interested, emphasizing that Merle "told the truth. I'm glad he didn't tell all of it, but I intend to turn that coin over, so to speak, by eliminating alcohol and drugs from my life as they tended to ruin me—as they were in the process of doing by my own consent."

One line of "Leonard" relates that Collins—who helped spark the country scene around Bakersfield, Calif., Merle's former home base—bought Haggard a bag of groceries during the early days of Merle's career when Hag couldn't afford them. According to WSM Radio's Ralph Emery, the reality of the situation is that Tommy, in Merle's absence, completely filled Haggard's otherwise barren refrigerator!

Perhaps it is this good-natured attitude that has sustained Tommy Collins through some pretty rough times. Another line in "Leonard" recalls that as Tommy's career was on the verge of reaching its peak, he "laid it all aside to follow Jesus," only to discover ultimately that preaching was not his true calling.

Such self-discovery proved quite a blow for the Oklahoma-born, college-educated farm boy. He explains his disillusionment with both his careers as follows:

"You're getting paid for what you love to do," Tommy states, referring to the music business. But, like many successful entertainers, he began asking "Isn't there something more important in life? Maybe I've been afraid that becoming real popular would hurt me as a human being as I think it has some others."

So "Leonard" left country music for the ministry. Surprisingly, "I didn't have what you might call a strong religious or 'Christian' up-



Tommy Collins is the subject of Merle Haggard's (inset) recent hit, "Leonard." Collins became a "casualty of his own success."

(Continued on page 62)

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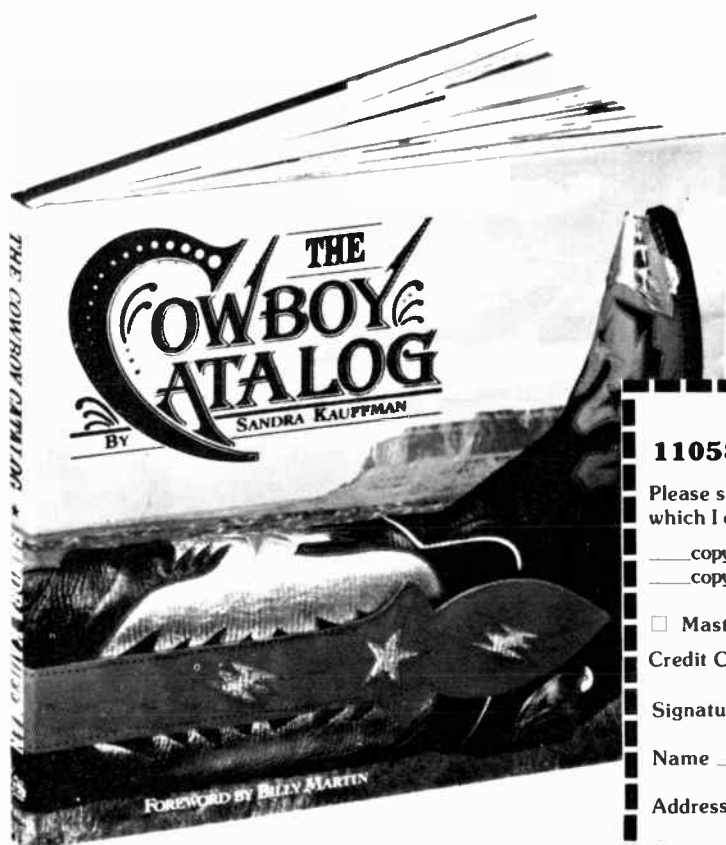
—Village Voice

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'Infidelity Isn't A HUGE Sin . . .'

DOLLY PARTON TALKS ABOUT LOVE, SEX & MARRIAGE



By George Haddad-Garcia

My husband and me go do whatever we want, and we don't have to ask each other's permission. That's probably why Carl and me got such a good marriage. It's right for us, and we're free to have friends of our own. We don't cheat on each other, but even if we did, it wouldn't mean the end of our marriage . . ."

So says Dolly Parton, country singer, songwriter and movie star. Lately, there have been rumors that, with her success in Hollywood, Dolly may find a strain on her marriage, and she herself has made no secret of her "lust" for Burt Reynolds, her leading man in the upcoming movie "The Best Little Whorehouse in Texas." She says, "I've always wondered what it was 'bout Burt that made him so big with the ladies. I mean, he's cute, but that ain't enough for a man. It must be something he's got underneath. And now that I'm gonna make a movie with him, you think I'm not gonna find out what his secret is?"

Dolly still tends to avoid Hollywood, but not because of her marriage. She states, "This is the honest truth, but I've had very few men ever proposition me. I've been standin' with girlfriends when people just say everything to them or just come up and pretty well ask 'em. I know there have been men who have wanted to share more with me than a conversation, and I would have probably wanted to share more with them. But I just wasn't the type that could go on and do that, because of my own marriage and my family.

"To me, sex is a part of life, but it's also a part of love, and in order to share sex it would mean that I would have to share love, as well. But that doesn't mean you don't feel . . . that feeling, you know. You just let it slip by, though. That's why I wrote 'I Will Always Love You.'

"I never had a bad experience with sex. I was just very emotional. I felt I could show my emotion just like I showed my emotion with words. If I

(Continue on Page 62)

**Last Chance
To Vote!**



1981 2nd Annual CountryStyle Music Awards

In recent years, televised country music awards shows have come under critical attack by various camps. Claims of bloc voting, industry influence, and a tendency at times for show producers to "Hollywood-ize" the awards, have led many to believe that these awards do not truly represent the tastes of the current country music consumer.

Well, now here's your chance to voice your opinion. With this, our second annual readers' poll, **YOU**—the true fans of country music—can again determine who reigns supreme in the country field. And you don't have to be a subscriber either!

Just jot the names of your choices in the appropriate spaces on the ballot and send it to us. The official ballot will not appear in our future issues, but you can vote as often as you wish—providing you use the official ballot printed in *CountryStyle* (no Xerox copies accepted).

Winning artists will be announced, in an autumn issue, once all votes are tabulated.

An official ballot and a partial list of the country stars in each category are provided. If we've overlooked your favorites, make sure you vote for them anyway.

So go to it readers! Tell the world who **YOU** think deserves recognition as country's finest.

ENTERTAINERS

Johnny Cash
Roy Clark
Charlie Daniels Band
Larry Gatlin
Crystal Gayle
Merle Haggard
Tom T. Hall
Emmylou Harris
Waylon Jennings
George Jones
Jerry Lee Lewis
Loretta Lynn
Barbara Mandrell
Ronnie Milsap
Anne Murray
Willie Nelson
Oak Ridge Boys
Dolly Parton
Charley Pride
Eddie Rabbitt
Jerry Reed
Marty Robbins
Kenny Rogers
Statler Brothers
Mel Tillis
Tanya Tucker
Conway Twitty
Don Williams
Hank Williams, Jr.
Tammy Wynette

MALE VOCALISTS

Roy Acuff
Rex Allen, Jr.
Bill Anderson
John Anderson
Eddy Arnold
Hoyt Axton
Razzy Bailey
Moe Bandy
R.C. Bannon
Bobby Bare
Randy Barlow
Boxcar Willie
Jim Ed Brown

Ed Bruce
Jimmy Buffett
Glen Campbell
Johnny Cash
Tommy Cash
Guy Clark
Roy Clark
David Allen Coe
John Conlee
Billy "Crash" Craddock
Kenny Dale
Mac Davis
John Denver
Big Al Downing
Johnny Duncan
Mundo Earwood
Stoney Edwards
Joe Ely
Leon Everette
Phil Everly
Narvel Felts
Freddie Fender
Larry Gatlin
Don Gibson
Mickey Gilley
Bobby Goldsboro
Vern Gosdin
Jack Greene
Ray Griff
Merle Haggard
Tom T. Hall
George Hamilton IV
Freddie Hart
John Hartford
Roy Head
Con Hunley
Sonny James
Waylon Jennings
George Jones
Don King
Kris Kristofferson
Dickey Lee
Johnny Lee
Jerry Lee Lewis
Gordon Lightfoot
Ronnie McDowell
Roger Miller
Ronnie Milsap
Bill Monroe

Michael Murphey
Rick Nelson
Willie Nelson
Jimmy C. Newman
Kenny O'Dell
Roy Orbison
Tommy Overstreet

Buck Owens
Johnny Paycheck
Carl Perkins
Ray Price
Charley Pride
John Prine
Eddie Rabbitt
Eddy Raven
Jerry Reed
Charlie Rich
Marty Robbins
Johnny Rodriguez
David Rogers
Kenny Rogers
Johnny Russell
John Wesley Ryles
T.G. Sheppard
Cal Smith
Hank Snow
Jim Stafford
Joe Stampley
Kenny Starr
Red Steagall
Ray Stevens
Gary Stewart
Nat Stuckey
Joe Sun
Billy Swan
B.J. Thomas
Hank Thompson
Mel Tillis
Ernest Tubb
Conway Twitty
Porter Wagoner
Billy Walker
Jerry Jeff Walker
Jacky Ward
Steve Wariner
Gene Watson
Freddie Weller
Rusty Wiler



Don Williams
Hank Williams Jr.
Faron Young
Steve Young

FEMALE VOCALISTS

Susan Allanson
Lynn Anderson
Marcia Ball
Ava Barber
Debbi Boone
Kim Carnes
Carlene Carter
June Carter Cash
Rosanne Cash
Jessi Colter
Connie Cato
Carol Chase
Rita Coolidge
Helen Cornelius
Lacy J. Dalton
Gail Davies
Skeeter Davis

Dottsy
Barbara Fairchild
Donna Fargo
Kelly Foxton
Janie Fricke
Crystal Gayle
Bobbi Gentry
Randy Gurley
Linda Hargrove
Emmylou Harris
Becky Hobbs
Terri Hollowell
Wendy Holcombe
Cristy Lane
Brenda Lee
Zella Lehr
Loretta Lynn
Barbara Mandrell
Louise Mandrell
Charly McClain
Reba McEntire
Jody Miller
Mary K. Miller
Melba Montgomery
Anne Murray
Tracy Nelson

Olivia Newton-John
Juice Newton
Dolly Parton
Stella Parton
Peggy Sue
Sandy Posey
Jeanne Pruett
Susan Raye
Jeannie C. Riley
Linda Ronstadt
Pam Rose
Jeannie Seely
Jean Shepard
Connie Smith
Margo Smith
Sammie Smith
Billie Jo Spears
Sylvia
Diana Trask
Tanya Tucker
Mary Lou Turner
Jennifer Warnes
Kitty Wells
Dottie West
Leona Williams
Tammy Wynette

DUOS

Rex Allen Jr. & Margo Smith
R.C. Bannon & Louise Mandrell
Bellamy Brothers
Johnny Cash & June Carter
The Cates
Johnny Duncan & Janie Fricke
Jack Greene & Jeannie Seely
George Jones & Johnny Paycheck
George Jones & Tammy Wynette
The Kendalls
Willie Nelson & Ray Price
Kenny Rogers & Kim Carnes
Kenny Rogers & Dottie West
Conway Twitty & Loretta Lynn
Hank Snow & Kelly Foxton
Jacky Ward & Reba McEntire

INSTRUMENTALISTS

Chet Atkins
Byron Berline
Norman Blake
Gatemouth Brown
Roy Clark
Vassar Clements
Floyd Cramer
Charlie Daniels
Danny Davis
Doug Dillard
Pete Drake
Johnny Gimble
Josh Graves
Lloyd Green
David Grisman
John Hartford
Jana Jae
Grandpa Jones
Doug Kershaw
Dave Kirby
Charlie McCoy
John McEuen
Terry McMillan
Ralph Mooney
Bob Moore
Weldon Myrick
Boots Randolph
Jerry Reed
Tony Rice
Hargus "Pig" Robbins
Earl Scruggs
Ricky Skaggs
Buddy Spicher
Ralph Stanley
Merle Travis
Buck Trent
Doc Watson
Reggie Young

INSTRUMENTAL GROUPS

Alabama
Asleep At The Wheel
Buckaroos
Climb Mountain Boys
Coal Miners
Country Gentlemen
Charlie Daniels Band
Danny Davis & The Nashville Brass
Dillards
Dirt Band
Dr. Hook
Joe Ely Band
Burrito Brothers
Gatlin Brothers Band
David Grisman Quintet
Marshall Tucker Band
Nashville Superpickers
New Grass Revival
Original Texas Playboys
Osborne Brothers
Piper Road Spring Band
Poco
Po' Folks
Pure Prairie League
Red Clay Ramblers
New Riders of the Purple Sage
Earl Scruggs Revue
Seldom Scene
Shylo
Smokey Mountain Boys
Stanley Brothers
Statesiders
The Strangers
Tennessee Three
Texas Troubadors
Toby Beau
Twitty Birds
West Texas Music Co.
The Wagonmasters
Waylors

VOCAL GROUPS

Alabama
Carter Family
Charlie Daniels Band
Dave and Sugar
The Four Guys
Gatlin Brothers Band
Glaser Brothers
The Hagers
Jim & Jesse
Jordanaire
Nightstreets
Oak Ridge Boys
Original Texas Playboys
Osborne Brothers
Earl Scruggs Revue
Statler Brothers
J.D. Sumner & The Stamps
Tennesseans
Thrasher Brothers

CountryStyle Music Awards Official Ballot

Entertainer _____
Male Vocalist _____
Female Vocalist _____
Duo _____
Instrumentalist _____
Instrumental Group _____
Vocal Group _____
Reader's Name _____
Address / City / Zip _____

MAIL TO: CountryStyle
Music Awards
11058 W. Addison
Franklin Park, IL 60131

BRENDA LEE

More Than Just A New Look

Everything written about Brenda Lee lately has emphasized her new look, and, of course, that's only natural. She's much more glamorous with her new hairstyle, designer makeup and fancy stage clothes.

But Brenda would like to emphasize a few other things.

"I haven't changed," explains the former "Little Miss Dynamite."

"You can change your hairdo, makeup, and clothes. Women do it

think basically it was because of the way music has changed and because of the girls that are out now and are doing the same thing I'm doing, my age bracket, the way they look, and the competition.

"You have to more or less keep up with what's going on. It's helped people see that I'm not an old woman, but I think it helped more in the media than it did with fans. I think fans, if they like you, an image change is not gonna make that much

fourth decade in this business. I was in the '50s, '60s, '70s, and '80s; and I'm still here and still having hit records. I think that says a lot, not only for me but for my people out there. But I'm still singing the way I always sang, because the songs that were considered rock 'n' roll or ballads back when I started out are considered country now. That's nice."

The last thing Brenda stresses may not seem to follow along the same



Brenda as she appeared in 1958 at age 12, and sporting her latest look. She stresses that a change in appearance will not affect her singing style.

every day and look different. That doesn't mean that you've changed, though; the person inside of you is still the same. I'm still the same person. I just look different."

Brenda says the new look was her record company's idea and was more for the benefit of the media than for her fans. As she's been in the business since she was a little girl, many writers and disc jockeys mistakenly thought she should be an old woman by now. (She's only 35!)

"It really wasn't my idea," Brenda elaborates. "I wasn't opposed, or I didn't think it up. The record company (MCA) just came in to do a new album cover and they brought in a makeup artist out of New York and also a photographer from New York, and that's what they came up with. I

difference to them. In fact, a lot of fans don't want you to change your image. They get very upset if you go too far left field with it. I think as far as the press and people that play your records and all, I think it helped there. They think, 'Well, she's not a doddering old woman, and she's still comparatively young and up with the times and doing what's going on.' I think it helped clear up their mistaken ideas."

Brenda emphasizes the fact that her singing hasn't changed much either. She still sports that throaty voice and dramatic singing style ever-present throughout her career.

"When people come to my show, they can expect to hear me sing just like I always sing," Brenda affirms. "That hasn't changed. This is my

lines as her other areas of emphasis, but it is something she would like people to know. It's something she says she would definitely include in an interview if she was writing it herself: Brenda is proud to be an American!

She firmly states, "In America, it's still possible to have a dream and to attain it. Even today, with the world as screwed up as it is, it's still possible—no matter who you are, what you are, what color your skin is, what your beliefs are, how much money you have, how much education you have—no matter. If you dream something, if you want it bad enough, it's still possible, I know, in America to get it—to have it."

—Donna DeLaney

JOHNNY PAYCHECK

The Outspoken Outlaw

'I've been through it all,' says John Austin Paycheck, who's been called everything from the working man's hero to the Charles Manson of country music. 'I've been a junkie. I've been an alcoholic and a pill head . . . I'm not proud of the things I've done—but I ain't ashamed . . .'

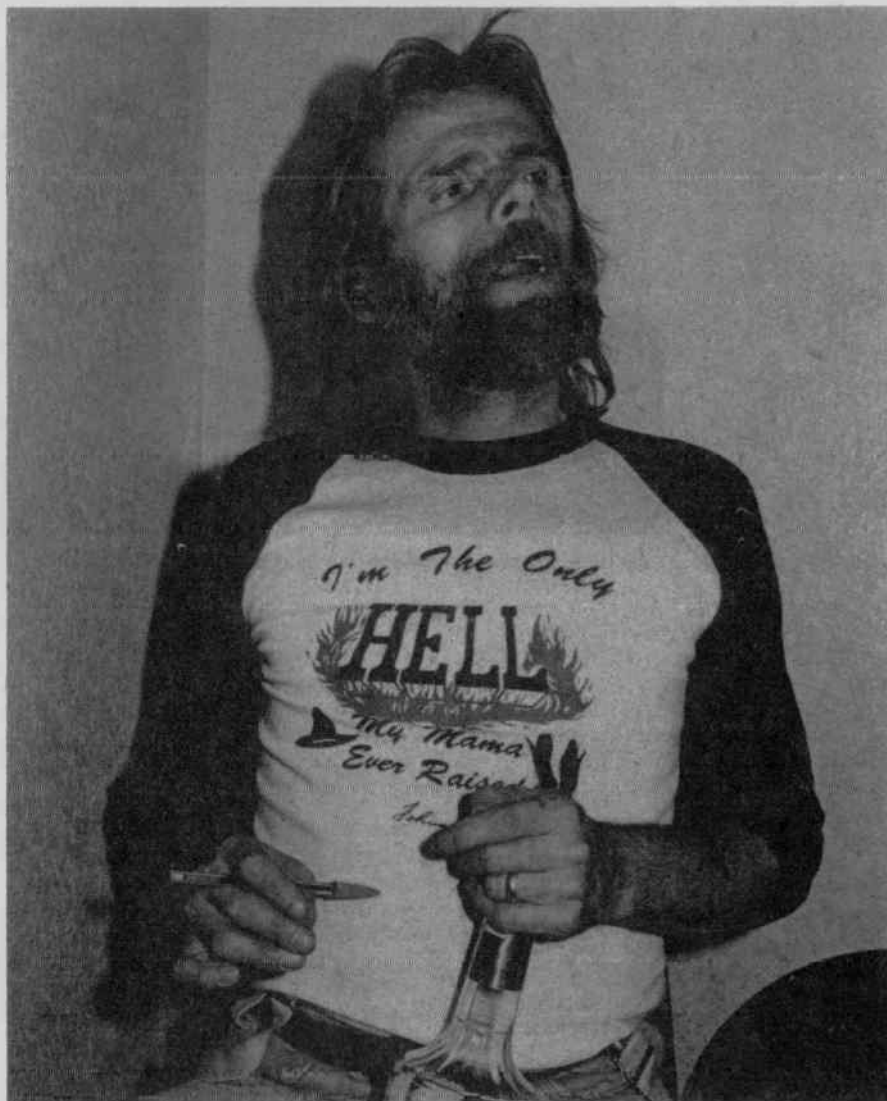
By Marina Nickerson

"Please welcome the commander-in-chief of the House of the Criminally Insane."

Like a worn-out trooper who has battled his way to hell and back, John Austin Paycheck responds to the introduction by the frontman in his band and marches onto the stage. The crowd in the country music nightclub welcomes the 5-foot-5-inch, longhaired, bearded singer with explosive applause. Wearing his uniform of scruffy jeans, suspenders, black hat and "I'm-the-only-hell-my-mama-ever-raised" T-shirt, Paycheck blasts into musical oblivion as he intently guns the barrage of hits that have made him a notorious legend.

He has been hailed as the working man's hero. He has also been described as the Charles Manson of country music. Just about every seedy experience imaginable has happened to Paycheck, who was born Donald Lytle in Greenfield, Ohio, and dropped out of school at age 14. Devoted fans love him in spite of his past. Other hate him.

Ray Price has called Paycheck, who was one of Price's musicians in his old Cherokee Cowboy band, a friend and talented artist. Billy Sherrill, CBS producer, is said to have given him back his career after booze, drugs and fast living almost destroyed him. His third wife, whom he married in 1971, is said to have given him back his life. Los Angeles producer Marshall Leib, whose cur-



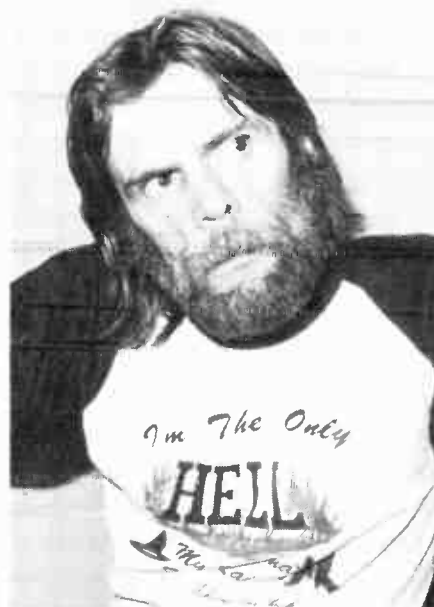
Cynthia Farah

PAYCHECK: "I'd rather die young and go out the way I came, just a-gettin' it, than to not be able to do the things I've relished all my life."





Paycheck and Haggard: Country's real outlaws.



Kirk West/Photo Reserve

JOHNNY: "I have my musical mistress for companionship. What else is there?"

rent movie project is "Take this Job and Shove It," said Paycheck was a creative man and a pleasure to work with.

What does Johnny Paycheck have to say about himself? Plenty . . . and all delivered with the subtlety of a Mack truck, the clarity of a campaigning politician and the refinement of a sailor.

First, on the subject of the above-mentioned movie, based on Johnny's hit song: "I'm not in that movie. They brought me in and threw me a little bitty bone. See, I am the 'Shove It' man. But . . . I don't endorse it . . . I am the 'Shove It' man.

Paycheck is the man. They, meaning Marshall Leib and the rest of 'em, tried to jack me around. They gave me a little scene where I walk out of the kitchen, throw up some sandwiches and walk out. That was my part, so they could use my name. I did that scene, but then I told 'em to shove it . . ."

Last summer Marshall Leib was in Nashville visiting Billy Sherrill and planning the music for the movie. He commented that the four country stars to be featured in the film—Paycheck, David Allan Coe (composer of the song), Charlie Rich and Lacy J. Dalton—were all working out well. With an unfriendly sneer, Paycheck quipped, "Marshall's a two-faced guy. I believe that whole movie is two-faced."

Lest no one accuse him of being two-faced, Paycheck held up his half

HANK WILLIAMS

From Thurston Moore Country



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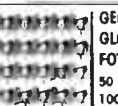
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The Greatest Legend in Country Music

drunk bottle of schnapps and asked the photographer to get a good shot of the real Paycheck. She obliged, and the backstage interview continued.

Recent articles have portrayed Paycheck as being off booze, cocaine and other drugs. He tipped his bottle, took a healthy gulp and commented quietly, "You can't believe none of that shit."

So much for the clean image.

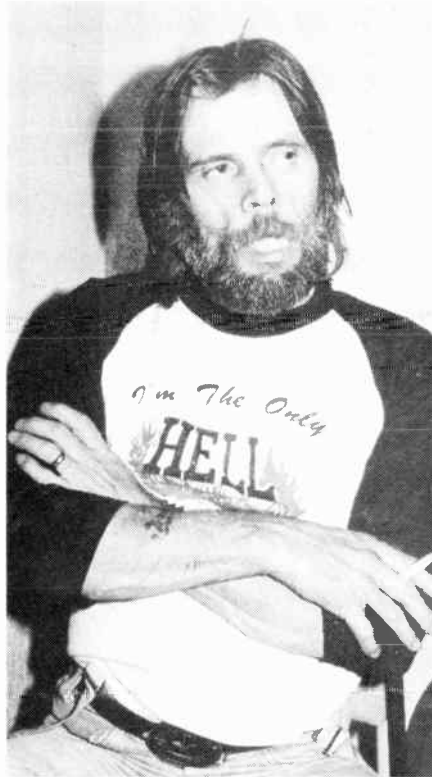
On the subject of records, Johnny is thrilled about having a new tribute album to Merle Haggard. The two teamed up for several duets on the LP, "Mr. Hag Told My Story."

Angeles and Nashville, relates that he spends most of his time on his own jet. Always working on something, his current projects are a new album called "Nobody Here But Me" and a possible role in a John Belushi movie. "Me and John are good friends," Paycheck told *CountryStyle*, and I read for the part in his new movie, got it and then they offered me money that insulted me. Not John, but the director. I can't remember his name, but he's the same director that did Loretta Lynn's life story."

Has Paycheck thought of jumping on the autobiography bandwagon?

was just for stealing, that's a mild and meek little way to say it. Thirty-seven counts and an 18-year sentence is strong. I'm a true ex-con. So is Merle Haggard. We're the only two. The rest of 'em are bullshit punks. Would you write that, honey?

"Johnny Cash and them suckers, they ain't shit. Cash did one night for two pills. Johnny Rodriguez? Overnight for stealing a goat! They're ex-cons? Hell no. I am. Go dig up my record. The New Hampshire Federal Prison is one place to look. I'm not proud of being an ex-con and I never want to go back to prison, but I get so sick of these



Photos by Cynthia Farah

"I'm exactly where I'd like to be. I'm my own man after 43 years. I'm making a lot of people happy with my songs. I'm a master at what I do."

"Me and Merle are just like brothers, ya know," says Johnny. "We're real good friends. He's been my favorite singer for 15 years. I've always dreamed of doing an album with these particular songs, so I did and Merle played guitar with me and sang harmony. The album was recorded in Nashville. Me and Merle produced it. Of course Billy (Sherrill) was there and he helped us."

When he's not recording or touring, Johnny, who says he has homes in Florida, Atlanta, New York, Los

Anges and Nashville, relates that he spends most of his time on his own jet. Always working on something, his current projects are a new album called "Nobody Here But Me" and a possible role in a John Belushi movie. "Me and John are good friends," Paycheck told *CountryStyle*, and I read for the part in his new movie, got it and then they offered me money that insulted me. Not John, but the director. I can't remember his name, but he's the same director that did Loretta Lynn's life story."

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He leaned closer, pointed a finger in a quasi-menacing gesture and shouted, "Answer me! Do you have

any control over your life?"

I murmured quickly, "Yes, to some extent."

His quick retort, "No you don't. But I am in complete control of my life." He calmed down, his tough face softened and his tone lightened. "I'm sort of kidding with you. I just wanted to make the point that everything in your past makes you the way you are today. You can't always control things."

What made Donald Lytle the man Johnny Paycheck is today?

Everything, and I've been through it all. I've been a junkie. I've been an alcoholic and a pill head. I've lived in a penthouse and in a basement. I've drove Cadillacs and slept under 'em. I've rod freight trains and fought in hobo jungles. I've been in

the streets all my life and now I'm a rich man. I've been a poor man. I have no idea which is better 'cause it ain't over yet. Whatever happens next will be OK. I'm Johnny Paycheck, sittin' her today and I have no regrets. I'm not proud of some of the things I've done, but I ain't ashamed. My life has been great. What matters most is the future. I care about how I affect people. People meaning the audience. My family courts, but they ain't people, they're kin. I've been married three times and I have three daughters and one son. I give my children no advice. Like my four--and-a-half-year-old son. I can't tell him nothin'. I just stand back and I'll pick him up if he falls. How can I tell them what to do when nobody

could tell me—hard-headed son of a bitch that I am—what to do? Yea, my little boy knows I'll be there waiting in the dark shadows to pick him up if he falls. Anywhere that he goes I've already been."

Where would Paycheck like to go from this day on?

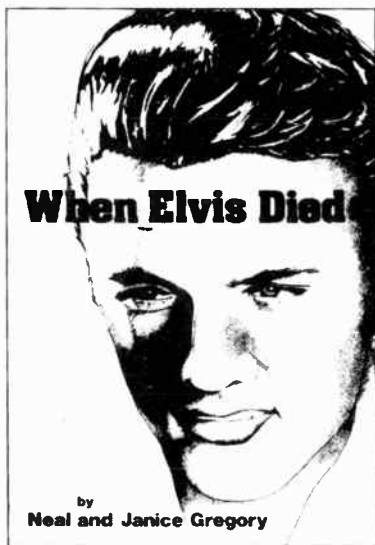
"Well, I'm exactly where I'd like to be. I'm my own man after 43 years. I'm making a lot of people happy with my songs. I'm a master at what I do. Money ain't where it's at; it's making people happy that counts. I'm a multi-millionaire, but I sleep as good in a box car as I do in a bed. The money is for my family. So I can always take care of 'em. The money don't mean much to me. My craft is singing, and money only helps me present that art to you.

That's all that motivates me. Fame ain't shit. Star ain't shit. Ya know that? I'm a redneck, beer-drinkin' singer. I always have been. I'm not a star. I'm just a guy who believes in my music. I'm Paycheck and that's it. I've never kissed an ass or licked a boot in my life. I believe in what I'm doing. I've always been right . . . in my music. I've been wrong many a day, but never in my music. That's my life.

"I'll probably never have peace of mind, but if I did, I might be a vegetable. I'd rather die young and go out the way I came, just a-gettin' it, than to not be able to do the things I've relished all my life. I'm terribly happy, and that's because I like me. I like what I stand for. I stand for what I believe in and I believe in me. I don't believe in nothin' around me and I don't need nobody. Oh, I need to help people, which I do by my singing. But need 'em? No. I have my musical mistress-for companionship. What else is there?"

★

WHEN ELVIS DIED



by
Neal and Janice Gregory

On August 16, 1977, at 2:56 in the afternoon, the arrival of an emergency room patient set off one of the most spectacular events in media history. The patient was Elvis Presley, and he was dead.

WHEN ELVIS DIED
BY Neal and Janice Gregory

Although three years have passed since Elvis Presley's death, his name remains in the news, week after week. For three decades, the music and mystery of Elvis stirred the world. And when he died, the whole world reacted. *When Elvis Died*, by Neal and Janice Gregory, is a fascinating and timely study of this reaction.

Never before had so many newspapers led their front pages with the death of other than a head of state. Elvis Presley had died in Memphis at the age of 42.

The bulletin in late afternoon of August 16, 1977, set off a unique scramble by the nation's broadcast and print journalists. The resulting news coverage was unparalleled for an entertainer, even for someone known in his time as "The King."

Two of the three television networks led their evening news broadcasts with the impact of Elvis Presley's life.

Flags flew at half-staff in three states, and the President issued a tribute saying Presley's death "deprives our country of a part of itself."

Thousands of grieving fans headed for Memphis, setting in motion a spectacle which Britain's *The Guardian* likened to the funeral of Germanicus in ancient Rome.

The event became truly international as news papers and broadcasters throughout the world broadcasted the news from Memphis and reported the mourning of their own citizens.

Now, for the first time, the story of how the media related this incredible happening unfolds. *When Elvis Died* chronicles the events in Memphis and the response of the world to the news that a living legend had become only a legend.

Through dozens of interviews and research into



hundreds of newspapers, scripts and broadcast logs, Washington writers Neal and Janice Gregory have woven a fascinating story about the century's major figure in popular cultural history. Their inquiry has taken them not only to network news offices and newspaper morgues, but also to the singer's birth place in Tupelo, Mississippi, and to Hernando, a small town in the midlands of England that is headquarters to the International Elvis Presley Fan Club.

When Elvis Died is more than "just another Elvis book." It is a book that everyone interested in the nation's popular culture will want to read and that every Elvis fan must have in his or her collection. It is an account of the working press that every journalist will thoroughly enjoy.

SPECIAL FEATURES

- 8 Page Photo Section—Elvis Fans will love these - Exclusive!
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Johnny Paycheck, circa: "I'm just a guy who believes in my music."

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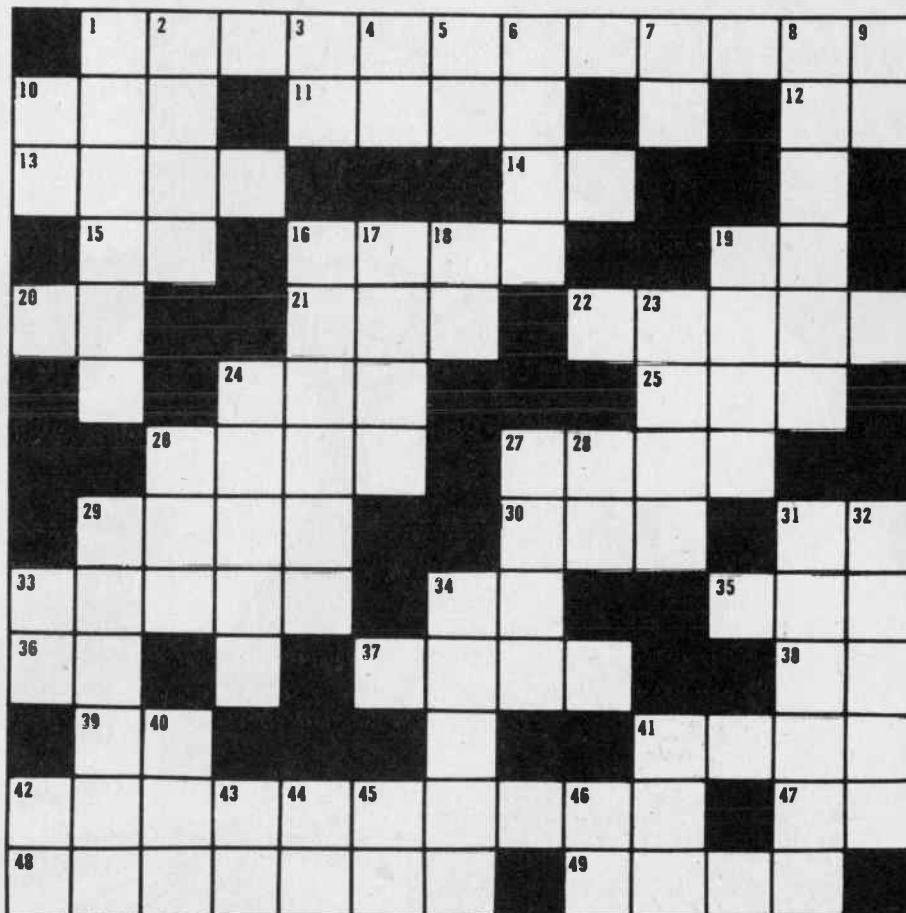
By Stacy Harris

ACROSS

1. Your favorite monthly magazine
10. Singer King
11. Roy Acuff's "Dealer," Mr. Wheeler
12. Classified _____
13. _____ Lang Syne
14. Only male in the original Carter Family trio
15. Home of the Big Apple's WHN Country radio
16. Tourists flock to Nashville in June for Fan _____
19. Informal greeting
20. Mr. Tubb's friends just call him _____
21. It's advisable that a star's bus driver know how to administer first _____
22. One of Nashville's top session steel guitarists, Lloyd _____
24. Vase with ornamental pedestal
25. Belonging to Mr. Downing
26. Guitar maker _____ Jackson
27. Freddie Hart's hit, "_____ To Heaven"
29. Actor Connery
30. Female bird
31. Initials of lady who sings "Who's Cheatin' Who"
33. Santa _____
34. David Rogers' hit, "It'll _____ Her"
35. Dolly Parton wears a large size _____
36. Tammy Wynette's hit, "_____ Sure Can Love Each Other"
37. Many a country artist sings a gospel _____
38. Initials for Mr. Rabbitt
39. Initials of the original Hillbilly Cat
41. Mr. Arnold
42. "_____ Loved You In My Mind" (two words)
47. Barbara Mandrell sings "Love _____ Fair"
48. Ray Price's hit recording, "I Won't _____ It Again"
49. Jim Reeves was one _____

DOWN

1. Kenny Rogers' hit, "Coward of the _____"
2. Waylon Jennings (and others) sing "_____ Daddy That'll Walk The Line."
3. Linda Ronstadt says "You're _____ Good"
4. Abbreviation for Music City's state



5. Abbreviation for nation's smallest state
6. Kenny Dale's hit, "Bluest Heartache of the _____"
7. Kris Kristofferson's latest album, "_____ The Bone"
8. "_____ Love Outlaws"
9. Mr. Bruce
10. First and middle initials of singer Coe
16. Belonging to the Singing Sheriff
17. Mel Tillis' song, "I _____ Never"
18. "_____ Rather Love You" was a big hit for Charley Pride
19. "_____ Me Make It Through The Night" was a Sammi Smith hit
23. "Blue Eyes Crying In The _____"
24. Rather than hire a moving van, one might use a _____
26. Don Gibson's hit, "_____ of Heart-break"
27. "How I Love _____ Old Songs"
28. Abbreviation for regarding
29. Album jacket
31. Dick Feller's "_____ Card Song"
32. Belonging to widow of 49 Across
33. Initials of "Convoy" singer McCall
34. Bill Anderson used to sing a song called "Eight _____" (two words)
40. Bill Monroe's Uncle _____
41. Ronnie Milsap recently underwent an operation on his _____
42. "_____ Walking The Floor Over You"
43. "I'm Getting Good _____ Missing You"
44. Long Island (abbreviation)
45. Initials of singer Orbison
46. Initials of singer who wrote "Oh, Lonesome Me"

Puzzle solution will be in next month's issue.

TOM T. HALL



Author, singer, songwriter, entertainer, humanitarian, philosopher—that's Tom T. Hall. A man whose simplicity touches hearts and minds.

By Donna DeLaney

It's a dreary afternoon with dark storm clouds threatening overhead. I have my doubts as to whether or not Tom T. Hall will be able to entertain today. It's to be an open-air performance and the weather looks none

too promising. Tom, wearing a brand new pair of blue jeans and a bright yellow T-shirt, merely dismisses this concern with a chuckle, "There's a saying in the business that it never rains on a Tom T. Hall

show," he says. "My promoters are very proud of that and I am, too. We work in some very cloudy weather, but still it hasn't rained on a Tom T. Hall show."

Although Tom sounds quite confi-

dent, I still have my doubts but decide to get on with the interview at hand and worry about the night's performance when the time comes.

To learn about the nature of Tom T. Hall, one need only examine the songs he writes. Songwriting has always been more important to Tom than singing or entertaining, and Tom draws from his personal experiences to spark that songwriting genius into such classic hits as "Harper Valley, PTA," "Old Dogs, Children and Watermelon Wine," "I Love," "Sneaky Snake," "Country Is" and "I Like Beer." Tom has a theory on why he writes in this manner.

"Most writing is certainly related to what you know . . . or how could you write about it?" he says. "Some guys write songs about pretty girls and all the fun they had with them. Then they say, 'I just made that up! I don't believe that!'" A mischievous grin creeps across Tom's face as he adds, "with my wife being familiar with my theory on this, I don't write any of those songs."

Perhaps Tom's songwriting secret rests in his simplicity. His songs can be classified as simple, down-to-earth songs—songs people like because they can identify with them. Take for instance, Tom's "Old T.'s in Town" album. All the songs, including one of his hit singles—"You Show Me Your Heart and I'll Show You Mine"—are very basic songs. All but two were written by Tom himself. Tom elaborates: "My brother, Hillman, is a very good songwriter, and I usually include one of his better songs in my album. Then I found this song that was written by a cook in a Holiday Inn in Florida. It's a very good song. It's the first song he ever had recorded and the first song I've ever recorded written by a cook in a Holiday Inn." Tom pauses; then laughs, "I'll probably get good service at all these Holiday Inns now."

Called a country music Hemingway, Tom is often approached by unknown songwriters during his tours. He may accept their tapes, he says, but he can't look at the material himself.

"We have a publishing company," Tom explains, "and I have some people in Nashville who listen for me. I'm afraid to listen! Someone might come up to me tonight and hand me a tape, and it might have a song on it with the same title as my next release. Song titles are so common. Then if I released that song a month after he saw me, even though I had



TOM: "I'm a very public person. I go everywhere. I don't have any bodyguards, and I don't hide out in my room all day."

already recorded the song prior to his handing me the tape, I'd really be in trouble. He would have no way of knowing I had already recorded a song by that title. So I never look at them. My staff listens to them; and if there's a good song there, such as the case with the Holiday Inn, then I get with the fellow and we do it. But it's dangerous for a songwriter for a lot of reasons to listen to other people's material when it's unpublished."

Besides, Tom has plenty of his own works to keep him busy. He recently

piano, saxophone, and harmonica. He also does a bit of the old softshoe and throws in a little humor for the kids. Yet when questioned about it, Tom is far too modest.

"Entertaining is a hobby and my writing I'm serious about," Tom relates.

"I don't know if you've ever seen me entertain. I'm sure you've heard me sing, and I'm no Ray Price. I do tell stories after a fashion, and I work hard at entertaining. Entertaining is a vehicle for my songs. I tried to get

'Country music is a way of life. There is no school that can teach it to you. You have to feel it and understand it.'

returned to the Grand Ole Opry after quitting the show several years ago and now hosts TV's "Pop! Goes The Country." He considers his writing the foremost part of his career, and he doesn't picture himself as much of an entertainer. But anyone who has seen him perform knows he is an engaging performer. In his act he not only sings, but plays guitar, banjo,

other people to record them, and they wouldn't do it. So I did, and that's what I'm doing in the music business. I'm singing my own songs.

"I'm often surprised when I run into someone in a restaurant. I'm a very public person. I go everywhere. I don't have any bodyguards, and I don't hide out in my room all day. I eat in restaurants and truckstops. I

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come in and people say, 'Tom T. Hall!' I say, 'Well, so what?'

"Other people consider me a celebrity, but I consider myself a writer first, and I've done well with it. Because I'm labeled an entertainer I get to travel to a lot of exciting places. When I get where I'm going, I try to find out where I am and what I'm doing so that my travels will have broadened me when I'm done with all this. When people get tired of hearing me pick and sing, I'll go back to just writing."

Tom is wrapping up work on a novel for Doubleday Books, which follows his autobiography, "The Storyteller's Nashville," a book about Tom's first 15 years in Nashville told from the musician's point of view. Tom is exceptionally proud of the fact that he wrote it all himself without dictating and without the aide of an interviewer. "It has all the nitty gritty about what it's like to move to Nashville as a barefoot boy and become 'The Tom T. Hall,'" says Tom. "It's a very exciting little book. It has punctuation and everything, and I actually wrote it myself. There have been a lot of books written about Nashville, but they don't seem to have the color, the language, and some of the rather anti-social habits some musicians have. The story hadn't been told, so I thought I'd tell it."

When further questioned about the realities other writers fail to include about the music business, Tom adds, "Country music is a way of life. There is no school that can teach it to you. You have to feel it and understand it. It's very difficult—almost impossible—to succeed in it, and those that do I consider magnificent accidents, myself included."

Tom also explains that he doesn't know how people with other careers live, so he didn't try to write about that. By the same token, he feels that these people in other lines of work cannot accurately write about the musician's life.

"Unfortunately, a lot of us don't know enough about how other people live," he says. "I've read books about country music written by very learned and intelligent, talented people from New York or L.A. or Chicago. They would come to Nashville, spend two weeks doing interviews, and go back and write 500 pages on what we're really like. It never worked. So I thought one of us should sit down and try to write a book about our day and our time. Then it may be of some benefit to

someone somewhere at some time or another to find out how it was done and try to be entertaining at the same time—which is a great trick."

It's plain to see that Tom has definite beliefs relating to his entertaining and his writing. In addition, he has definite beliefs pertaining to other aspects of his life. One of these deals with "truth in advertising." When asked about the commercials he did for Chevrolet, Tom is frank and straightforward.

"The FTC requires now that you use the kind of thing you advertise." Tom laughs and continues, "I told the people at Chevrolet that, so once in a while they let me have a new truck. They gave me a red one, and I had a black one—very good trucks, very dependable. I find the GM people to be very nice to work with. I've been asked to endorse a lot of products, but I wouldn't endorse anything regarding personal hygiene. I wouldn't endorse alcoholic beverages of any kind, although I drink myself. I endorsed Chevy because I had a Chevy truck, and I liked it quite a bit and used it on the farm. I like pickup trucks as I said in 'I Love.' So when they asked me to do the commercial, I said, 'Yeah, I'd be willing to do that.' But you can get in a lot of trouble endorsing things. I don't think politicians should endorse much of anything they don't believe in



Mrs. Tom T. (Dixie) Hall with two of her 40 basset hounds. The Halls have one of the largest basset kennels in the world.



Tom with Terry Bradshaw on "Pop! Goes the Country."

either—politics included. I wouldn't endorse anything I don't really believe in."

When it comes to his family life, Tom has very definite beliefs about that, too. He's a man who devotes most of his free time to his wife, Dixie, and son, Dean T. (although the T. in Tom's name doesn't stand for anything, the T. in Dean's name is the initial for Todd.) A lot of entertainers feel the way Tom does. They want to keep their sons or daughters out of the music business—get them interested in other careers. Tom states why. "If Dean was in the music business," he says, "we wouldn't have anything to talk about except the music business. I've already done that; so maybe if he'd do something else, we could sit around and I could tell him about the business and he could tell me about organized crime or whatever."

Dixie seldom travels with Tom. "Maybe if I go to New York and do a network show or go to Carnegie Hall or the White House, she naturally goes," Tom explains. "But I wouldn't ask her to travel on the bus with seven hairy-legged musicians, and all of them drinkin' beer and gamblin'. You can't train them not to use the kind of language they're accustomed to using. It's impossible."

"While I'm traveling, she's usually at home taking care of our basset hounds. We have 40 of them—one of the largest kennels in America. She has had dogs go best in show. I'm

not really well-versed on dog showing and that sort of thing because that's her hobby, although I like them and am involved in the humane work. My hobby is birds and chickens. I'm an amateur ornithologist, if I'm not

being immodest. As I mentioned in the song 'I Love,' birds are the world. I have a weird collection of chickens from all over the United States and from all over the world."

The humane work Tom mentions is with the Humane Association in Nashville, one of his favorite charities. Each July, he and Miss Dixie host a Plantation Party at their home for the benefit of this association. Tom is more than happy to discuss these parties.

"We host about 1,000 people, and they all pay \$100. Everybody dresses up in the old Southern plantation manner. We usually have three bands, and we've had guests such as the Carter family from Georgia. We've also had three governors, by way of politicians. Then we've had a representative of the San Diego Zoo."

"We not only raise money for the Humane Association, but we help promote responsible pet ownership. The world is becoming so technical and so overly populated that soon there won't be a place in the world for animals. I think providence, if you will, wanted us to share the world with animals. We try to prevent people from letting their pets breed and then taking the babies and dumping them out on the side of the

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road. No responsible, intelligent person would do that sort of thing. We ask them to have their female pets spayed or their male pets neutered. We're also trying to get an educational program for children in school. We want the curriculum in grade schools and high schools to teach children how they should live in the world with animals . . ."

While on the subject of schooling, Tom offers an explanation of his education: "I quit school in the freshman year of high school," he relates. "I took a job in a garment factory when I was 15 years old. I remember when I went to get my work permit, they gave me a permit in one hand and a piece of bubble gum in the other." Tom pauses and grins, then goes on. "From there, I came to here—which is another story and is in my book. Later I joined the army, because they offered me a high school education. After that I studied journalism at Roanoke College on the G.I. Bill. For the most part, however, I educated my own self—as Mark Twain said."

Mentioning Mark Twain makes me think of another remarkable man—Will Rogers. I once read an article on Tom in which the author compared Tom with Will. Tom is amazed. "You mean he compared me with Will Rogers? Um, we'll have to give him a truck won't we?" he chuckles. Then he becomes more serious and adds, "I'm flattered by that, of course; but I would never even consider that idea. Will Rogers was a great humorist. He was a good writer, and he had a peculiar kind of an act and a great charm. I do know

some of his quotes. One of my favorites is about the time he was having lunch with some people. They asked him if he wanted dessert, and he said, 'No, if I had wanted dessert, I would have eaten more beans!' " Tom again smiles, "That's country; that's pretty country! He also said that you can teach a flea anything you can teach a congressman."

This last remark reminds me of Tom's visits to the White House as Jimmy Carter's guest, and I wonder what it would be like to perform there. Tom relates his experiences: "I came through the White House gate and was really alarmed when I walked toward the front entrance. We were going in for a sound check when a huge fellow, obviously armed under the jacket, came rushing up to me. I thought, 'I'm being arrested or frisked or something.' But he said, 'Hey, man, I'm a great country music fan. Can I have your autograph?' I said, 'Sure.' "

Tom pauses to shake his head in disbelief and then continues his story. "It's very polite at the White House. The security is, for the most part, subdued. They know where you are all the time and what you're doing, who you are and where you're from, what you had for breakfast, how you got there and when you're leaving, how much money you're worth, and who you voted for in the last election. But they don't let you know that! You just walk in as if you were walking into a Ramada Inn. There are a lot of people watching, but they don't make you feel uncomfortable. You feel just as you would feel if you visited a friend's



A total entertainer, Tom not only sings, but plays the guitar, banjo, piano, saxophone and harmonica. Here he performs "Mr. Bojangles," adding a bit of the old softshoe.

house—once you get through the gate—which is not really hard if you tell them who you are. The security there is tremendous, but it's polite security. I was impressed with it. You don't feel as though you're in an armed camp, or you don't have the idea of what you might imagine the Kremlin being like. It's just a very homey atmosphere. It's a beautiful house."

The clock is busily ticking away, but there is time for one last question. Where is Tom appearing next, and how does he keep track of his many engagements? His answer is an interesting one. "I never really know where we're going next," he says. "I don't try to look too far ahead. I think it would make me tired if I knew. Every week when I go back to Nashville, I say, 'Where we headed?' And they tell me. Everyone who has met me for the first time during the last 15 years has told me I look tired anyway. I'm not tired, but I guess I've been around those basset hounds so long I'm beginning to look like one."

Tom laughs, and I laugh, too. He is a man who really knows how to entertain and amuse an audience—whether he admits it or not. He is a very special man to a lot of people, and is probably even more special because he doesn't place himself on a pedestal. This is an attitude that a lot of entertainers could profit by.

And, by the way, it *didn't* rain on the Tom T. Hall show! ★



Hall entertaining Jimmy Carter and clan at the White House in January, 1980.

By Margaret Dick

JERRY REED

America's Favorite Good Ol' Boy Gets Serious

On the silver screen, Jerry Reed is a fun-loving, "aw shucks, ma'm" kind of guy who regularly double-talks troopers as Burt Reynolds' best buddy. Over the past four years he has been described as a "good ol' boy" perhaps more times than even Billy Carter.

Offstage, while Reed cultivates that image somewhat, he gently chides interviewers who play only to that dimension of his character: "I'm a pretty serious dude," he says. "Music, comedy, drama, that's serious stuff. I'm not a flake."

I expected Jerry Reed to be hyper-energetic. After all, Burt Reynolds once described him as being so hyper "he could thread a running sewing machine." Actually, he comes across as being very laidback, somewhat philosophical, and so soft-spoken that at times I had trouble hearing him.

I met Jerry Reed at a recording session for his new album. The engineering room was dimly lit, the studio itself dark. "You sure he's in there?" I asked.

"He likes it dark when he's recording," explained producer Norro Wilson. Through the darkness I could barely make out the lanky Reed sitting off to a corner of the studio, his back to the control booth. He was hunched over his guitar repeating one phrase over and over. Wilson kept the tape running throughout Reed's practices. Finally he punched a button and called into the studio, "OK Jerry, I don't know how you'll get it any better than that. It just lays there real neat."

"Huh?"

Wilson smiled. "Sometimes when you don't know you're recording, you nail it."

"Oh," Reed shrugged, zipped his guitar into its leather case and settled down for an interview.

Lately Jerry Reed's acting career, buoyed by the popular "Smokey and the Bandit" films and the initial success of his "Concrete Cowboys" television series, has somewhat overshadowed his established musical career.

Two-time Grammy Award winner and twice named Instrumentalist of the Year by the Country Music Association, Reed first garnered a reputation as one of Nashville's finest guitar players before having his songs cut



by such luminaries as Johnny Cash, Tom Jones and Elvis Presley. Jerry estimates he's written over 400 songs (Elvis recorded four of them, including "Guitar Man"), and he's also penned himself some smash hits: "When You're Hot, You're Hot," "Amos Moses," "Lord, Mr. Ford" and "East Bound and Down," to name a few.

The original Guitar Man has written songs for his movies and series and cut a few albums, but has rarely performed in public in the last two years. Privately, however, Reed is perhaps more committed to his guitar now than at any other time. In between films and TV he devotes 10 to 15 hours each day trying to, as he puts it, "learn to play the guitar."

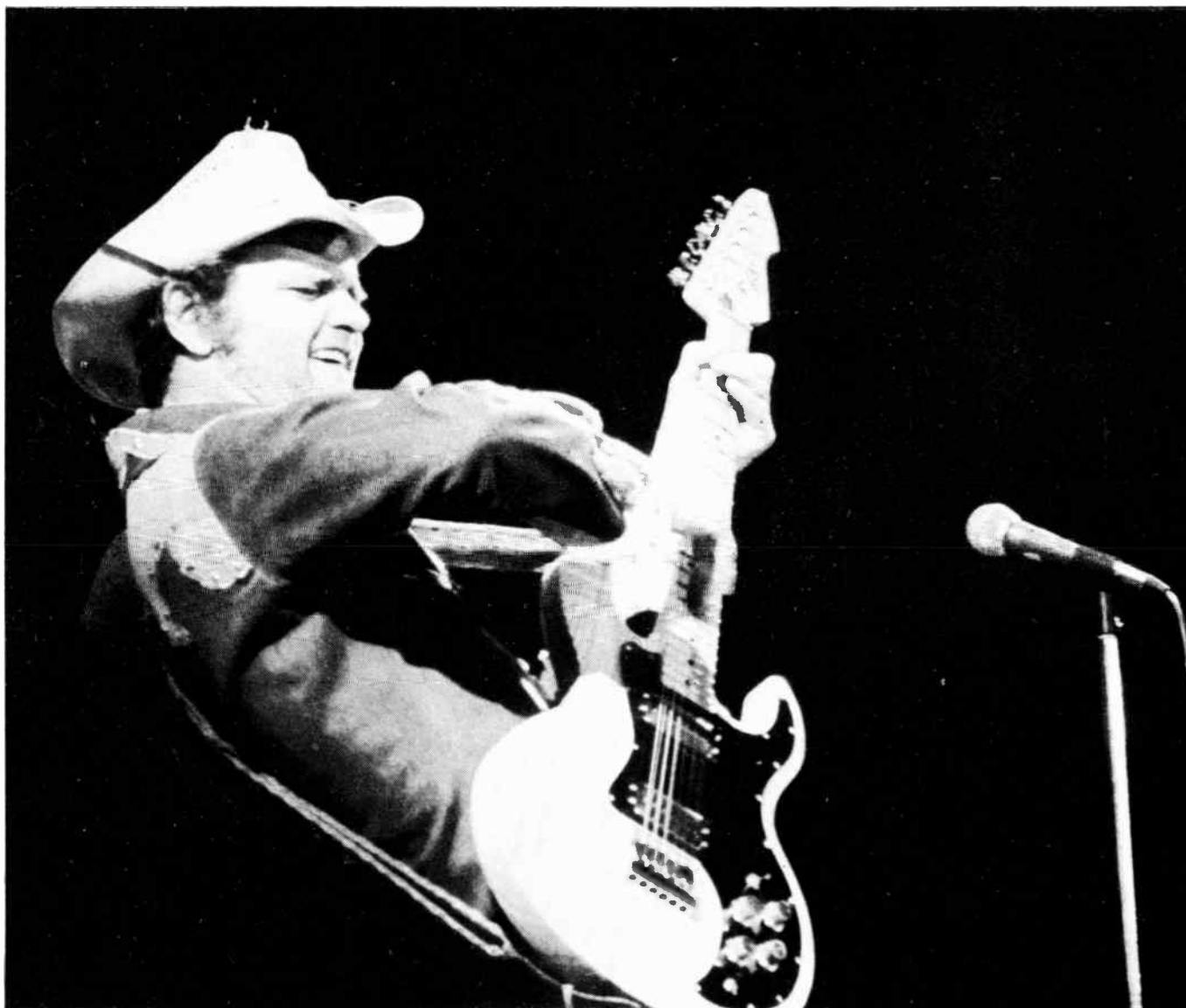
Actually Reed is perfecting his straight pick playing style. Why the

The switch to straight pick came after he listened to a George Benson

**'I just act 'cause it's fun.
I got to have fun and I got
to be me—it's no more
complicated than that.'**

change? "Because I was playin' good, but not good enough for me. I've been thumb-picking forever and I just wanted to do more with my guitar."

album. "I could just tell he was having so much fun with his guitar," says Reed. "It was really talkin'. Benson was getting that guitar to do all kinds of stuff. For years I've been



—Roberta Barnes

Jerry: "Let's just say I've paid my dues and now I can play the way I want to . . . I just haven't been true to myself."

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adoration by over forty million viewers, it still takes a custom Peterbilt truck to make this young lady's heart beat faster.

The album also features Russell Pate, who co-wrote Johnny Paycheck's recent single, *In Memory*

of a *Memory* and several other top Paycheck tunes. Dan McCarrison, a former MCA recording artist, does a great song by Peter McCann, writer of the smash hit for Jennifer Warnes, *Right Time of the Night*. You'll also find, *The Happy Hobo*, *John A*, and *The Silly Goose*, and a host of other regional trucker's favorites from Maine to the Pacific Northwest and every place in between. We brought them all together, just for you.



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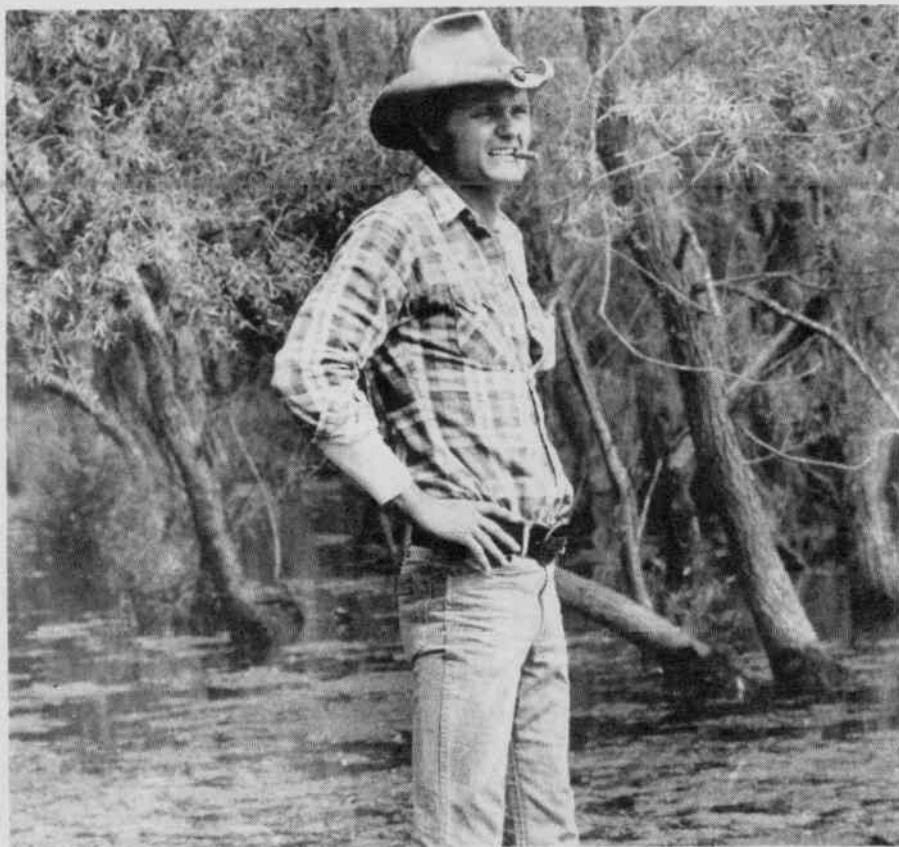
Some think the change is for the better. Some don't. Here's what a major country music magazine had to say about this album; "It's about as close to authentic country music made by authentic people as you're likely to find these days."

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Except for outings to his favorite fishing hole and the golf course, Reed describes his homelife as somewhat reclusive.

hearing all these sounds in my head that I couldn't reproduce with a thumb-pick. So, for my personal satisfaction, I needed to change."

As a result, Reed says he's into picking and music more than he's ever been in his life. "I'm learning some theory and applying that to my playing," he relates. "I want to be a complete musician, a composer. I want to do really good work."

That kind of talk leaves the impression that Jerry Reed feels he hasn't always been doing top-notch work. "Well, let's just say I've paid my dues and now I can play the way I want to." He hesitated, then shrugged, "Naw, that's too simple. I just haven't been true to myself. I been hearing everybody say, 'Well, you're real good Reed,' for so long that I started believing it myself. I didn't quit working at my craft, but I did stop growing."

The reassessment of his guitar style led Reed to reassess other parts of his life. "A couple of years ago I took a long, hard look at myself, decided what I liked and what I didn't. Since then I've tried to eliminate my problems and make my good side better



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and better. I've worked to learn what I really am inside and how to release it. I'm comfortable in the world now, no tension. It's great to live with a wait and see attitude—everybody ought to try it sometime."

The make-over of Jerry Reed does not extend to his acting. Burt Reynolds calls him a natural actor and Reed relates, "The more I play myself, the more they're interested in me. Getting away from what is me would be lunacy. Bud (that's what Reed calls Reynolds) is an actor. He knows where he's going. I'm not an actor, really. Yeah, I do movies, but I backed into this business. (A spur-of-the-moment audition garnered Reed his first movie role, a part in Reynolds' "W.W. And The Dixie Dance Kings.") I just act 'cause it's fun. I got to have fun and I got to be me—it's no more complicated than that."

However, having fun doesn't preclude Reed from honing in on some of the more subtle aspects of the acting craft. "You don't look at a script with a 'Hooray-here-I-go-with-another-movie' attitude. You have to get into the project, see each scene as it relates to the whole film. A good actor tries to



Reed and "Concrete Cowboys" costar Geoffrey Scott.



Jerry and wife, Priscilla: "She's a hell of a gal. I know I couldn't have done it without her. I wouldn't have wanted to do it without her."

capture the thoughts and images that the script portrays."

Morgan Fairchild—star of TV's "Flamingo Road" who co-starred with Jerry in the original TV pilot for "Concrete Cowboys"—says: "A lot of people underestimate him (Reed). He's a good actor, but a lot of people don't realize that because he kids around so much. He likes to kid around a lot, but when you get him to sit still for a second, he's real down to earth . . ." Commenting further on Jerry's nature, she compared him to TV's "Mork," Robin Williams. "They're both just high energy," she said. "I think they both must have been hyper kinetic children; it's hard to get them to sit still long enough to get the makeup on . . . but there's a lot more depth (to Jerry Reed) than people realize. To me, acting is touching something in another human being, something that they can identify with. And I certainly think Jerry is very capable of doing that . . . now, whether he could ever play Shakespeare is another question . . ."

Reed has made six films—"W.W. And The Dixie Dance Kings," "Smokey and the Bandit I and II," "High-Ballin," "Gator" and "Hot Stuff." He's co-starred in two TV



Burt and Jerry share a laugh on the set of "Smokey and the Bandit." Reed now has six films to his credit.

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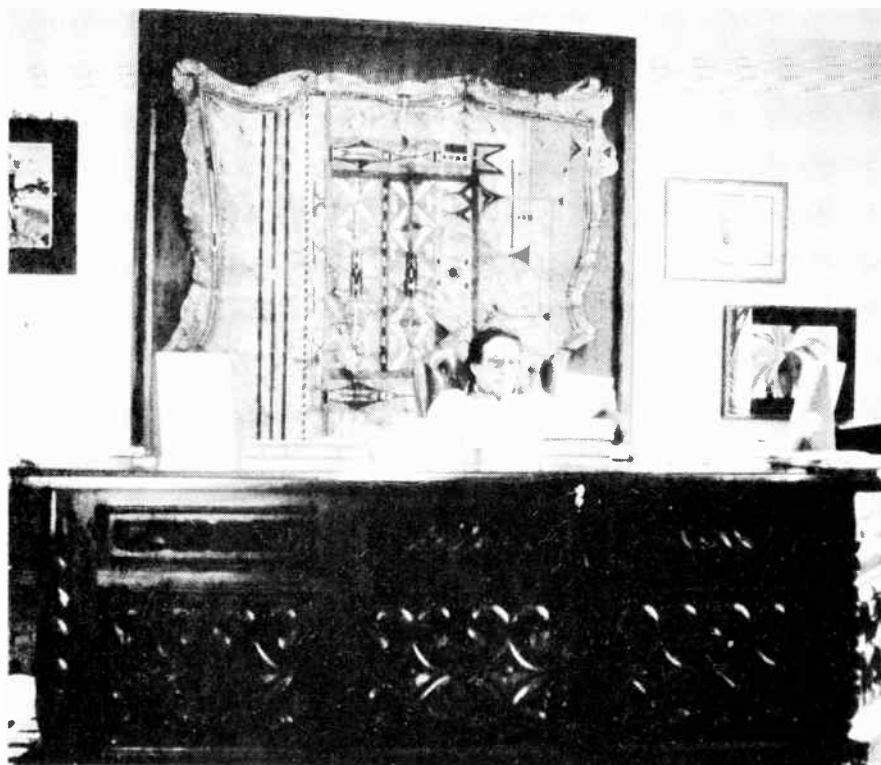
Jerry Reed



Jim Halsey Super Promoter

**A look at the man behind the stars,
who took country music into
Las Vegas, Hollywood and
even the Soviet Union**

By Beth Reiber



Halsey surrounded by Indian art in his Tulsa penthouse: "I'm about the only person taking country music into New York City."

They said no one could do it. No one could bring country music out of the backwoods, the bars and dancehalls and put it into the glitter and glamor of Las Vegas and Carnegie Hall.

They guffawed at the thought of importing songs about lyin' and cheatin' and drinkin' and lovin' to places like the Soviet Union.

They said it was impossible to build a country music booking empire out of Tulsa, Okla.

But Jim Halsey, after listening quietly to what people said couldn't be done, went ahead and did it.

Today, the Jim Halsey Company, located in Tulsa, has the shining distinction of being the largest country music booking agency in the world. "I'm about the only person taking country music into New York City,"

he says quietly from his company's 13th-floor penthouse, which houses about 40 employees. Behind him is a wall of tinted glass revealing an expansive view of Tulsa which some-

how doesn't look quite real. Indian art adorns the walls, reflecting the fact that Halsey is one-eighth Cherokee, and above his gigantic, wood-carved desk hangs a painted buffalo hide.

The truth is, the Jim Halsey Company books more acts than perhaps all the country music agencies in Nashville combined. His company handles more than 20 entertainers, including Roy Clark, Hank Thompson, Mel Tillis, Don Williams, Tammy Wynette, the Oak Ridge Boys, George Jones, Minnie Pearl and Dave Rowland and Sugar.

At first glance, Jim Halsey doesn't look like the king of a country music empire. In contrast to some music promoters who are showy and overbearing, Halsey is informal, low-keyed and casual. It's an image that he likes, that he cultivates. In a room full of people, you probably wouldn't notice him.

Halsey calls himself dull and boring, and it's true. His jokes aren't funny and almost all his energy and concentration in life are poured into his business. He's on the road almost constantly. If he has any weaknesses, it's for luxury cars, Indian art and ice cream.

However, although Halsey comes across as being unobtrusive and even somewhat lethargic, every move he makes is calculated, every step is planned. He believes in himself. And he has patience.

When it takes forever for an order in a Tulsa ice-cream-and-sandwich shop to be filled, Halsey shrugs his shoulders and says, "They just opened for the day and probably didn't have anything ready." But once the food arrives, Halsey expects it to be good. Waiting doesn't bother Halsey; imperfection does.

"You don't have to be better than anyone else," Halsey once told a reporter asking for a formula for success. "You just try 10 per cent harder and strive for 100 per cent perfection and you'll make it."

"Jim is sly like a fox," says David Montgomery, a photographer in London who often works for Halsey. "You wonder whether he's listening to anything you're saying. Then all of a sudden he does something that shows he was."

Halsey's 24-year-old son says his father's job consists primarily of taking care of problems and smoothing out the wrinkles that pop up in his clients' lives. But Halsey does more than that. He's a mastermind in re-



With Reynolds and Sally Field in a scene from "Smokey II." Reynolds calls Reed "a natural actor."

series: "Nashville 99" and "Concrete Cowboys." And, at this writing, Reed, who once said he'd "rather be kicked by a mule" than do a regular series, was hoping CBS would extend the run of "Concrete Cowboys." "Yeah, it'll be hard work, tie me up May through November, but it'll keep me home too," he says. "I'll spend each night in my own bed."

He's adamant, however, that he would never do another variety series. He had his own summer replacement show a few years back and did two seasons on "The Glen Campbell Goodtime Hour."

"Variety shows," he said through an exaggerated yawn, "are basically all a like. Each one's just got different folks parading out in front of the camera. The routine is the same over and over. It's all 'Hi folks, I'm gonna sing a few songs here, tell a few jokes and bring so and so out as a guest star and together we're gonna sing a few songs and tell a few jokes.' It's boring. The jokes are stale and the music . . . well the sound stinks, really. You can't do variety music that's worth a damn because you don't have the time. And on top of everything else, you got to show your fastball every week . . . it's like a romance when all the mystery is gone. What's left?—Nothing."

Reed contributed the music to "Concrete Cowboys" just as he did for the "Bandit" films. He didn't write any scripts—at least not officially. "Well," he said slyly, "they give me the lines one way and I give 'em back my way."

The single off his new album tells the story of "Soddy." Reed has carried this character around in his mind for a while and he describes Soddy as "the kind of guy who's got to be looked after. Women folks got to feed him or he'll starve. Guy's are gonna like him 'cause he'll say anything then run like hell." Future plans call for Soddy to make his own album and to appear occasionally in Reed's road show. (Jerry Reed plans, by the way, to definitely play concerts again if the TV series doesn't work out.)

He shrugs off the suggestion that television and movie exposure could hurt his record or ticket sales. "It doesn't matter," he says. "I'm here and I'm gonna live 'til then and kiss it all goodbye anyway."

Reed is not so flip when he comes to his family. He and Priscilla have been married for 25 years. They met in Georgia at a park where Jerry was playing a show. He was 15, she was 14. (They married three years later.) "I musta looked awful hungry 'cause she came up and gave me some fried

chicken," he jokes. He grinned, then quietly added, "She's a hell of a gal. I know I couldn't have done it without her. I wouldn't have wanted to do it without her."

Priscilla was an accomplished sessions singer with the likes of the Anita Kerr Singers and the Jordanaires until she chucked it all to keep the home fires burning for Jerry and their two daughters, Seidina, 20, and Lottie, 10.

Although she actually supported the family for several years, Jerry says his wife is no women's libber. "The big difference is my wife doesn't talk about being liberated. She talks about loving us." And in a flash of good ol' boy philosophy he grumbles, "Why do all these women want to be liberated? They run everything as it is."

Home for Reed is a 47-acre spread outside Nashville. Except for outings to his favorite fishing hole and the golf course, Reed describes his home-life as somewhat reclusive. "Now by that I don't mean to say I'm like Elvis. It's just that we enjoy each other at home. But when I get cabin fever I head on out and if I want to sign autographs I do and if I don't I just say so. No big deal." Most fans,

he understands, don't mean to intrude, "they just get carried away. I love 'em. I talk to them just like folks. They never know how to take me."

But soon Jerry may not be the only Reed hounded for autographs.

Daughter Seidina is breaking in as a singer and proud papa admits he doesn't mind using his influence to help her. "If I can save her some of the years I will," he says. "No one should have to go through some of the stuff I had to. And Seidina's not gonna if Papa's in the position to help."

While Reed is proud of his daughter and happy she wants to follow in his footsteps—it's somewhat reserved enthusiasm.

"This business can beat you to death," Jerry explains. "It can get hectic fast and totally out of control to where you just have to 'go' and 'do' continuously—'cause when you're hot, you're hot." ★



—Mike Campbell

HALSEY: "To be a booking agent, you have to have enthusiasm, imagination, visions and fantasies. I still fantasize all the time."

searching his market, planning and plotting the future of each of his clients, obtaining the best possible exposure for his entertainers on television, in fairs, on stage.

An effective tool in the marketing of his performers has been television. Although television producers were at first leery of featuring country performers, who were thought to have only a regional rather than national appeal, Halsey has somewhat paved the way for televised country music by being the first to obtain repeated network exposure for his country acts.

It is because of his forging ahead in Las Vegas, New York, Europe and television that Halsey has been named one of those most directly responsible for country music's growing appeal to the masses. Of course, there are country music fans who argue that country music doesn't belong in places like Vegas or New York. Other people, on the other hand, think that national exposure has given country music the respectability and recognition it deserves. For Halsey, country music is his business, and his business is to sell country music wherever he can.

"There's a crossover going on in

country music," Halsey says, "so that most of the acts, such as Roy, Tammy and the Oak Ridge Boys, appeal to more than just a country audience. Don Williams and Clark are on all adult-oriented radio stations. So music is more homo-

music group that works heavily on visual, sexual appeal.

Another example is Mel Tillis and "The Tonight Show." The first two times Tillis was on the show, guests were hosting the show and Tillis' appearances turned out to be com-

'You don't have to be better than anyone else, you just try 10 per cent harder and strive for 100 per cent perfection and you'll make it.'

geneous. Lines aren't drawn like they were."

If Halsey believes in an entertainer, he will back him all the way. An example is the Oak Ridge Boys, who sang gospel a few years back. Convinced the group could be one of the biggest acts there is, Halsey presided over a metamorphosis that changed the Oaks into a country

plete disasters. But Halsey didn't give up and asked his West Coast representative to try again. It wasn't easy wrangling a third appearance, but this time, with Johnny Carson hosting the show, Tillis was a success and has been invited back as a regular guest.

Halsey's interest in music was

pricked more than 30 years ago, when he played saxophone in a dance band in high school and junior college in his hometown of Independence, Kan. It wasn't long, however, before Halsey realized he would never make it as an entertainer. He began promoting concerts instead of playing in them.

Halsey booked his first act, with Leon McAuliffe (formerly of Bob Wills' Texas Playboys), while still a freshman at junior college. Doing it all himself, such as renting a hall and ordering tickets, Halsey didn't invest



Halsey with his first big client, Hank Thompson (far left), and Grand Ole Opry Manager Bud Wendell.

ELVIS

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By Jerry Hopkins

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any of his own money. He simply paid everyone out of his gate receipts after the show.

In 1949 he booked a date with Hank Thompson, who had sold a million records in 1947 with "Humpty-Dumpty Heart." Halsey's industriousness impressed the country music player so much that when the entertainer's manager left to join a large booking agency, Thompson asked Halsey to be his manager. Halsey was eager and willing, so he quit school at age 20 and took to the road with Thompson. His first year as manager, he booked more than 250 one-night stands for Thompson.

"I have a lot of people working for me who were instrumental in our success. I can't take all the credit," Halsey is quick to point out. "But all my life I wanted to be a promoter. It just had to be. To be a booking agent, you have to have enthusiasm, imagination, visions and fantasies. I still fantasize all the time."

Although Halsey says he hates the idea of equating success with money, his fantasies and his success have made him rich. Halsey's biggest client, Roy Clark, earns about \$35,000 per show, while Tillis gets up to \$20,000. Halsey's company takes 20 per cent of its entertainers' earnings. What his company grosses, Halsey won't say. But you can be sure it runs up in the millions.

However, the Jim Halsey Company is only a part of Halsey's business ventures. There's a holding company called the American Entertainment Corporation whose properties include two Tulsa country music radio stations, some music publishing firms, a record production company, an advertising agency, and the Jim Halsey Company. Jim Halsey owns 72 per cent of everything.

"We talked about going public

with it (the holding company) six years ago," Halsey says. "But I'm glad we didn't because we still own everything. Once you go public, others own stock and have a voice in everything you do."

And that is Jim Halsey in a nutshell. He likes having control over everything he does. His businesses are his babies, and he's the one running the show.

Thus it is that Halsey's plans for the future call for expanding his company internally, making it self-sufficient. "We already have our own lighting and sound company. We do our own album covers. It's all self-contained and it all feeds off the other," he explains.

Meanwhile, Halsey's big dream is to spread country music around the world. His 1976 Soviet Union tour with Roy Clark was a smashing success, and since then, Halsey has been pushing his performers overseas with concerts, television appearances, radio shows and festivals.

"We started concentrating on the international scene years ago and have made it our big priority," Halsey says. "We have someone on tour in another country every month."



Jim Halsey and George Jones.

Halsey is also taking country music to Asia and Japan. Somehow it's hard to imagine the Japanese clapping their hands and stomping their feet to country music, which is so undeniably American.

But this time no one is saying it can't be done. ★



Halsey with former president Gerald Ford and Ed Shea, regional director of ASCAP, Nashville.

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**After 12 years, the
Sir Douglas Quintet is
back—with Texas
Tornado Doug Sahm at
the helm, fusing country,
blues, rock and
Tex-Mex music styles.**

By Judy Raphael

Doug Sahm, otherwise known as Sir Douglas of the famed Sir Douglas Quintet—which hit it big back in 1965 with "She's About A Mover," and again in 1969 with pop-rock charttopper "Mendocino"—is exuberant these days. The Quintet, which has influenced countless other country, rock and blues bands, with its original Tex-Mex sound, has reunited after a 12-year hiatus—and from the reviews they're getting about concerts and their new album, "Border Wave," it's gonna happen again for them.

San Antonio-bred Sahm, who gained his considerable reputation by fusing together all the root sounds he heard growing up in the '50s—Texas blues, western swing, country music and Tex-Mex (or, Mexican border music)—is still a humble sort of man.

"It's funny, the press always seems to dig us," says Doug. "I can see it already, just like before—*monsters*, right? I mean—if we could sell records like we get exposure!"

Sahm was sitting (or more typically, *pacing*) in L.A.'s Chrysalis Records offices the night after the band's second appearance at The Whiskey a Go Go on Sunset Strip. The first-night audience had been comprised of a lot of youth too young to have seen the band first time around—but the recent popularity of a hot new-wave act out of Texas, Joe "King" Carrasco, who's act is like a sped-up version of The Quintet—had prepared them.

"It was a total new crowd that didn't know us," said Sahm, "and I really got off on it—'cause we had to come out and prove ourselves! If you're a legend, like Dylan, you can just come out and mumble something . . ."

"I'll tell you what," said the wiry blond Sahm, in his good-natured rapid-fire delivery. "Joe Carrasco's been like a promotion staff for us—if you read about *him*, you read

Sir Douglas Quintet

THE 'MOST ORGANIZED UNORGANIZED BAND IN THE WORLD' IS BACK ON THE TRACK



The Sir Douglas Quintet, from left, Speedy Sparks, Augie Meyer, Doug Sahm, Alvin Crow, Johnny Perez.

about *us*, and if you read about *us*, you read about *him*! And with everyone else doing our number, we finally just said, 'Well, why shouldn't we get out there and just do it ourselves?!' Craig (Craig Leon, the producer of their latest record) was down in Austin, just kinda groovin' around, and he has all our records and has always liked us—and then it was just . . . spur of the moment!"

The result of the "spur of the moment" (Sahm calls the band the most organized unorganized band there is) was the Takoma release, "Border Wave."

The record features the original basis of the group: "Mr. Tex-Mex" himself, drummer Johnny Perez; the much-imitated keyboard player, Augie Meyer; the soulful vocals and guitar of Sahm; and two new additions, Alvin Crow, also of Alvin Crow and The Pleasant Valley Boys on vocals and guitar, and Speedy

Sparks, on bass. Sean Sahm, the leader's 15-year-old son, has been filling in, as well. The slight new wave touch that Craig Leon has added makes Sahm's sound contemporary, but never compromises Doug's irresistibly rockin' songs.

"What new wave?!" protested Sahm. "It's *border wave*," he said, recalling the album title. "Down

"People have to realize that a lot of this new wave stuff is *not* happening in the rest of the country," Sahm went on. "It's only L.A. and New York. It's already *over* in London, and nothing's taken its place. If I was 20 years old—maybe I'd like it—but I'm 38—I'd hate to dye my hair and have it fall out next year!" (Sahm has been called an unregenerate hippie.)

"And in Europe, places like Sweden, they aren't geared into new wave this week, country-rock the next—they don't know who Willie Nelson is, they don't know

who John Travolta is—they missed all that! No offense to Willie Nelson, but I mean . . . I haven't worn my cowboy boots and hat for a *year* just cause everybody's all doing it now!"

One element that makes the Quintet new wave is the prominence of the organ solos. Meyer, who influenced everyone from the Animals to the Dave Clark Five, still cannot say just what he does.

"I try to play the organ like a honky-tonk piano," he said. "A lot of people copied that, or *tried* to . . . George Harrison has asked me how I do it—so has Dylan. But after I made that sound popular—the price (of his organ model) went up from \$285 to \$1,000. Now they don't even make them anymore!"

"This record has been a vehicle to get that sound back on the radio," said Sahm, who's known for putting other musicians before himself. "I've tried to play my style with other people—and it just doesn't work. Anyway, there's 3,000 guitar solos on every record that comes out—why do they need another solo from me?"

"We never have followed trends, anyway," he added. "Except maybe at first, when we ripped the English sound off . . . but look at how they copied us!" he said, referring to the British blues-based sound.

The first time around, legendary Houston producer Huey Meaux approached Sahm—who had been playing since he was a 7-year-old child protege steel player—and asked him to round up a bunch of longhairs to try and duplicate the wildly popular British sound of the Rolling Stones or the Beatles. Sahm came up with a band, and the song, "She's About A Mover," which hit the top of the charts in no time.

The story goes, amusingly enough, that Meaux had the band—three Southerners and two Chicanos—pose in profile to obscure the fact that they were not British.

"At the time that we were doing

(Continued on Page 62)

Wasted Days and Wasted Nights? FREDDY FENDER'S CRISIS

**Marital and management splits
have spun Freddy Fender's career
into a state of turmoil—
but he's surviving.**

By Marina Nickerson

The old adage, "When it rains, it pours," is thundering at Freddy Fender like a herd of wild horses. With no less than seven lawsuits to battle in court, including a divorce from his wife of 23 years, the Tex-Mex country crooner is singing a less jovial tune than usual these days.

Involved in legal hassles with his former producer and manager, Huey Meaux, Freddy has undergone more changes than Charlie has turned over angels. He's producing his own material now. And as arranger and producer, Freddy used his own band in the studio and reveals a new style in his music. His talented Cripple Creek Band (which carries two drummers) is also new and their jeans and cowboy shirt stage attire mark a switch from Fender's former sequinned traditional country musicians. Blending more rock and roll, rhythm and blues and Mexican flavor into his country music, Freddy told *CountryStyle* he felt he had to be more innovative and keep pace with the changing times.

The singer hasn't gone middle age crazy, but the turmoil in the 44th year of Baldemar Huerta (that's his real name) is no laughing matter. Freddy spoke candidly with *CountryStyle* on all these subjects.

"I'm not joking right now as much as I used to because a lot has happened to me lately," says Freddy. "I'd be crazy to keep on making jokes. You know, I have to be serious about some things. I've been hit with everything at once. Usually you get hit with one thing and you take care of it. But I got hit with a bunch of things and I'm trying to keep the ship going straight."

His most troubled waters at present revolve around litigation. "A lot of this stuff is my fault because I'm so busy touring that I don't have



time to pay attention to details in contracts," Freddy admits. "Just a couple hours ago I got a summons about not playing this concert . . . I have five or six lawsuits pending and I'm about to sue two or three people. I can't talk more specifically about these legal matters because I could get into trouble, you know, jeopardize the cases. One little wrong word could be used against me."

Also hoping to finalize the divorce proceedings, Freddy had none of his old tongue-in-cheek witticisms about matrimony. Not long ago, he attributed the longevity of his marriage to Evangeline to the fact that "We're both firm believers in capital punishment. 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. Besides, why change horses in the middle of the stream. She's used to all my bad habits, anyway."

Freddy smiled and shrugged his

shoulders when reminded of these earlier comments. "Well, that was my side of it," he says. "There are always two sides. It's pretty personal, but I am getting a divorce. Nobody knows why people get divorced. It could be little things that started years ago and finally built up too much. I'm too busy to analyze why it happened or how it's affecting me. Even if I did, I may be wrong. She filed for the divorce and it didn't really come as a surprise. I was waiting for it. I had to leave the house first, and it's like when you put your head on the chopping block, you know the ax is gonna fall."

Since the ax fell, Freddy has been living 35 miles south of Corpus Christi, the Texas city where he and Evangeline had lived, near the ocean. While he's rarely at home, he said he loved having a home so close to the water. He added soberly, "Divorce has got to shake you up, but I'm not gonna show it."

Does he have any secret love? "No. I'm just trying to be happy with myself. I don't want to get married again. If I do, I think I'll shoot myself," he laughed. "Well, nobody really knows what they'll do in the future. I may find myself in the position where I have to get married. I mean, if some millionairess comes along and proposes."

Just as his old sense of humor poked through, Freddy got serious again. "A lot of people do marry for money. Some for convenience."

Why did Freddy? "I have no idea," he roared and slapped his knee. "I guess I was very sexually . . . uh, how would you say it . . . excited at the moment and I was young, 19. A lot of young people get married 'cause they want to go to bed legally. Or just because they don't know no better."

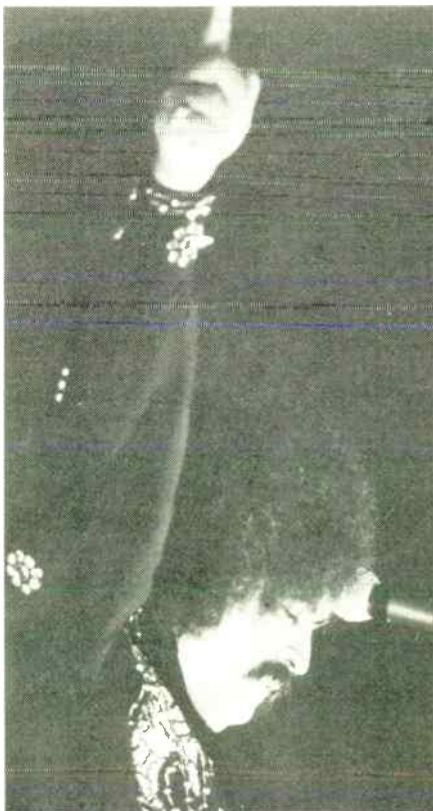
While he professes not to want to marry again, he did give his thoughts on the secret to a happy marriage: "Sure it's possible. It takes real cooperation between both parties. And the best marriages are ones where the husband—or the wife—doesn't travel. There ain't too many women who'll wait for you while you're on the road. And I mean working. Just because a man is on the road doesn't mean he's messing around, either. Look at the Pope!" He chuckled at his analogy.

A proud father, Freddy isn't worried about his two children's reaction to the break-up. "They're too big for me to worry about how they feel," he says. "I treated them well and

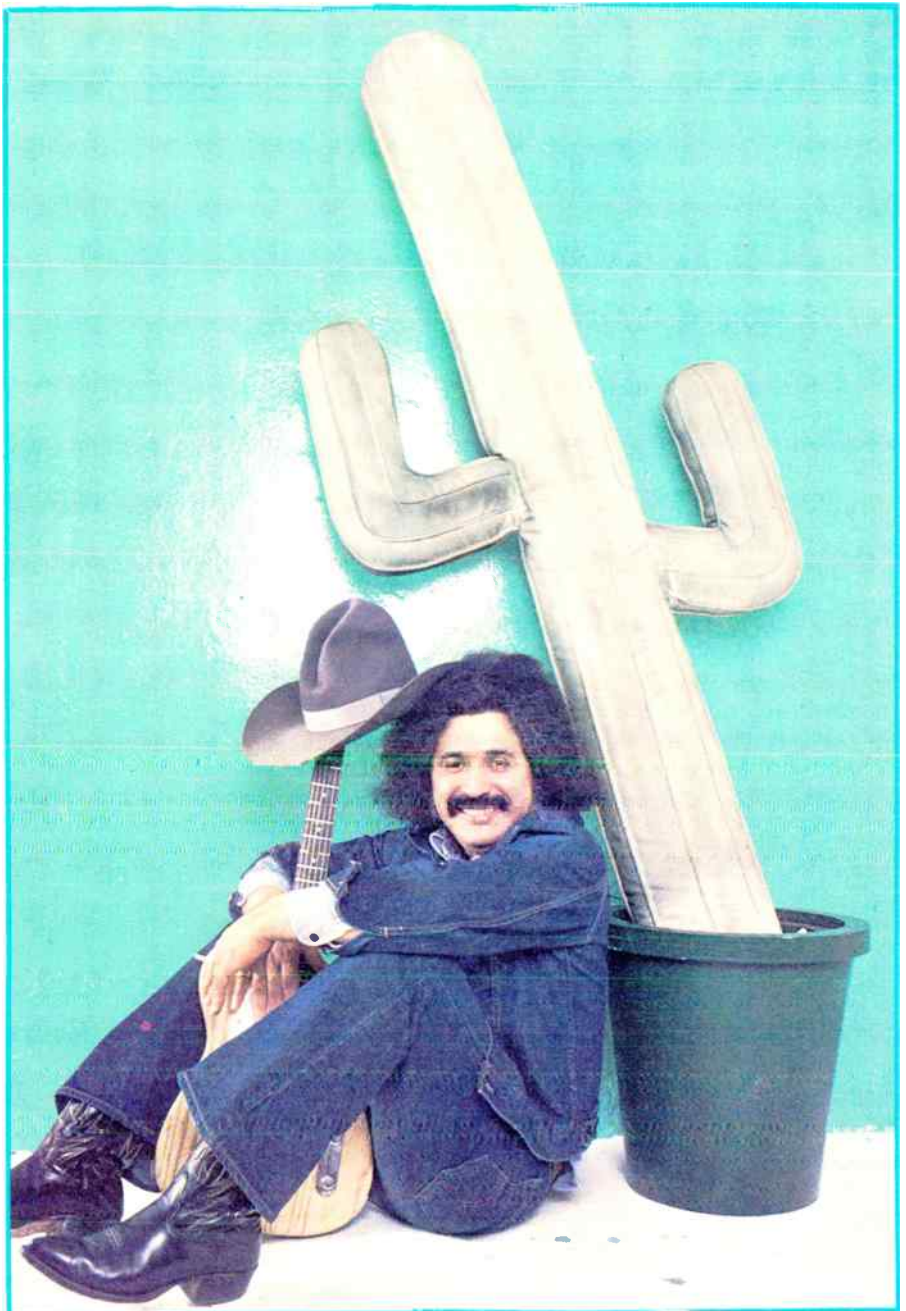
always will, so they have nothin' to say about their old man. Sonny—that's my son—is working with me now, traveling and all. And my daughter is married in Corpus."

While some couples have gone through friendly divorces (if indeed there is such a thing), the Fenders are not. "A Mexican divorce is always bitter," Freddy says. "We don't go for this friendly thing. No, uh uh! How can you be a friend of a woman who was your wife? That's a bunch of bull. What kind of love did you have in the first place if you can walk away and become friends? The love between man and wife is different than friendship. You just don't kill the husband and wife love and develop a friendship. It's impossible. Especially with the traditional Latin people, the people in Mexico. We're like that."

Along with a new marital status has come a new musical sound and style. Freddy explains, "You have to change with this world. I felt like I've been doing the same stuff too long and needed to be more innovative. I'm not getting away from country. I'm just expanding in my own way . . . Our program is mainly country. Maybe not corn country or honky



FREDDY: "Usually you get hit with one thing and you take care of it. But I got hit with a bunch of things and I'm trying to keep the ship going straight."



tonk country, but a ballad type country. I'm putting more Freddy Fender into my music. I call it rhythm and blues country. I even have a little salsa (Mexican spice) country."

The desire for a new sound led to his assembling a new band. "Actually, the guys with me now used to be my band three years ago. They had all quit, so I found a new one. Now I have the old guys back with me. I made a deal with the others; I gave them a three-month notice and most of them are now playing with different groups. I used the new band in the session I just recorded. It's the kind of music I always wanted to do, but under the production of Mr. Huey Meaux, he already had the stuff on tape when I got to the studio. Now I can do what I want. I tell the piano how to play. I tell the guitar when to stop. What-

ever. It's the Freddy Fender music I always wanted to make."

The bushy-haired artist largely needs time. Time to set his life back on a smooth course, resolve his legal difficulties and get on with the good times. In between visits to his lawyer's office and his days in court, Freddy is doing a little television work and is touring constantly. From Las Vegas to New Zealand and Singapore, the native Texan is taking his own brand of country music to varied audiences.

Where does he see himself 10 years from now?

"I live for today," says Freddy. "Tomorrow will come anyway and I can't go back to yesterday, so why worry about it? I'm taking everything a day at a time, and I'm doing pretty good considering everything that's been happening." ★

Stars Of Yesterday

MOLLY O'DAY

She Retired Before Her Time

By Douglas B. Green

There are more than a few people—her ex-producer Art Satherley among them—who feel that Molly O'Day is the greatest female country singer ever. Her appealing, earnest style—not unlike Roy Acuff's and Wilma Lee Cooper's—is the epitome of a style and brand of old-time music not found today.

She was born LaVerne Williamson in Pike County, Ky., on July 9, 1923, and embarked on a professional career in the summer of 1939, when she joined her fiddling brother Skeets in a band which also included Johnny Bailes. Here she went by the first of her many stage names, Mountain Fern, which she changed to Dixie Lee in the fall of 1940. She married fellow band-member Lynn Davis on April 5, 1941.

Molly and Lynn made the rounds of a number of Southeastern radio stations for the next few years—Beckley, W. Va.; Birmingham, Ala.; Louisville, Ky. (where she finally chose the name Molly O'Day), Beckley again, and then Dallas and finally Knoxville, where they were heard by Fred Rose, who interested Satherley in recording them. Their first Columbia session (December 16, 1946) produced many of her classics: "Tramp on the Street," "Six More Miles," "Black Sheep Returned to the Fold" and others. The session also marked the recording debut of Mac Wiseman, who played bass on the recordings.

The records were minor hits, and they resumed the circuit of radio stations, also doing more Columbia recordings: "Poor Ellen Smith" (with Molly on the banjo), "The First Fall of Snow," "Matthew Twenty-Four" and others.



Molly O'Day as she looked in 1945.

In 1950 they began recording only sacred material for Columbia (the content had already been high), and when Molly contracted tuberculosis in 1952, she and Lynn both left musical careers to become ministers in the Church of God, careers which they both follow to this day.

There is no question that Molly O'Day quit performing and recording well before her prime; she certainly had all the talent and appeal to become country music's first really great and really popular woman singer, a role that fell to Kitty Wells just a few years later. ★

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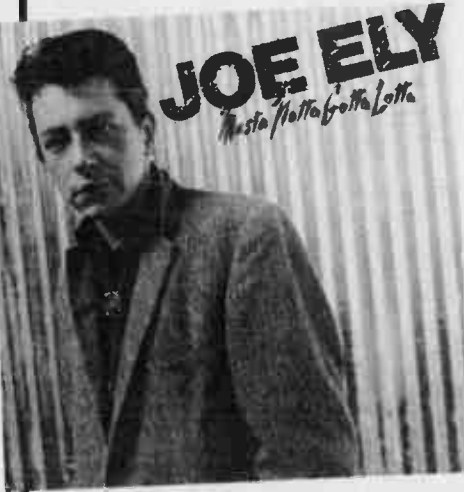
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Rating The Records



Best Bet

Joe Ely: Country With A Kick

Joe Ely
MUSTA NOTTA
GOTTA LOTTA
MCA/Southcoast 5183

If spontaneous energy, enthusiasm, emotional honesty and simplicity characterize the greatest, most exciting country performances, then Joe Ely is a country music genius. This album combines the soul of Jerry Lee Lewis with good-time Texas stomp and comes up a solid winner.

Ely is a graduate of the dust-dry Lubbock, Texas, honky-tonks that produced the likes of Buddy Holly, Sonny Curtis, Waylon Jennings, Roy Orbison and Mac Davis. He's been pounding and roaring away down there for several years with his hot little band. By the sound of this record, it's high time Texas shared him with the rest of us.

His first two albums on MCA were very fine examples of Texas country party music. The third one was a lukewarm effort; and the fourth was a live album recorded in England that was never released in the United States.

Overseas, Joe Ely is practically a legend. Many of the British punk rockers regard him as a rockabilly

idol; and he has always done well with British audiences at concerts and shows. "Musta Notta Gotta Lotta" looks like the album that will make him an American star as well. It's a steaming hot mixture of country, R&B, rockabilly and roadhouse boogie that refuses to leave your turntable. Call it the album of the month. Call it the album of his career. Call it the album of the year. Get as enthusiastic and full of praise as you like. You'd be right no matter what, for this is not just a good record, it is a great one.

Ely has always been an excellent country-rock songwriter ("She Never Spoke Spanish To Me" is perhaps his best known single to date); but on this album he reaches into the past to produce wonderful versions of Roy Brown's "Good Rockin' Tonight" and the Buddy Holly number "Rock Me My Baby." These sit well next to his own funky tunes.

Of the original Ely compositions here, several are surely guaranteed to win the hearts of blue-collar country-rockers from coast to coast. "I Keep Gettin' Paid The Same" seems to be from Ely's own experience. "Hold On" and "Musta Notta Gotta Lotta" describe the good times to be had in spite of a dead-end job. The lyrics of these songs are what mark them so unmistakably as country. The musical setting might be kind of rock, but these themes have an honesty and directness that are the hallmarks of the finest country music.

"Dallas," "Road Hawg" and "Hard Livin'" are the most memorable of the album's songs written by others. They, too, combine superb lyrics with tight, bright musical arrangements.

The instrumental mixture is one you could only find in Texas. Ely's sound is composed of thumping drums, smokin' sax, wailing steel guitar, rollicking accordion, ripping lead guitar, and barrelhouse piano. On top rides Ely's leather-lung roaring baritone. Not surprisingly, this unusual combination was put together in Austin. They'd have never let this kind of thing escape from Nashville. The next time somebody tries to tell you that the Austin/Outlaw movement is dead, refer them to this record.

—Robert K. Oermann

Alabama **FEELS SO RIGHT** **RCA AHL1-3930**

It's been a long while since a young group burst upon the country music scene with the freshness, versatility and dynamic impact of this exciting quartet from Fort Payne, Ala. After two successive No. 1 singles (a rarity for any new country act) and a strong-selling LP ("My Home's In Alabama"), few skeptics doubt the group's potential, but even the most hardened critics will surely be won over by their latest release, "Feels So Right."

Cousins Randy Owen, Teddy Gentry and Jeff Cook have devoted 11 years to perfecting the harmonies that grace most of this collection, and along with drummer Mark Herndon form a tight instrumental backup for their vocal magic. Ranging from smooth, heavily orchestrated ballads like "Love In The First Degree" to the eccentric funkiness of "Fantasy," Alabama performs flawlessly. (Some might say *too* flawlessly, as the album borders on being over-produced.)

Although the harmonies sparkle (a dividend from endless nights of low-paying gigs all over the Southeast) it is Randy Owen's lead vocals that really make this group shine. A mixture of the best qualities of Merle Haggard, Ronnie Milsap, Joe Stampley and Johnny Rodriguez, Owen has what might well be dubbed "the perfect country voice." He has the range, control and timing required of a trained professional, with just enough of that "down home" feeling to give the lyrics total credibility. The smash "Old Flames" is one of the best examples of Owen's talents, and is only a prelude to



things to come. "I'm Stoned" combines strong solo work with outrageously smooth harmonies, while "Hollywood" does likewise, with distinct similarities to the Eagles' "Lyn' Eyes."

The band also pays homage to its roots both past ("Ride The Train," an upbeat ode to the great train songs) and present ("Woman Back Home," for the ladies-in-waiting). For the real romanticists there's "Burn, Georgia, Burn," a sort of musical "Gone With The Wind."

Although some of the edge has been taken off their sound by the somewhat heavy-handed production, every minute of Alabama's second LP is as classy as the handsome cover art.

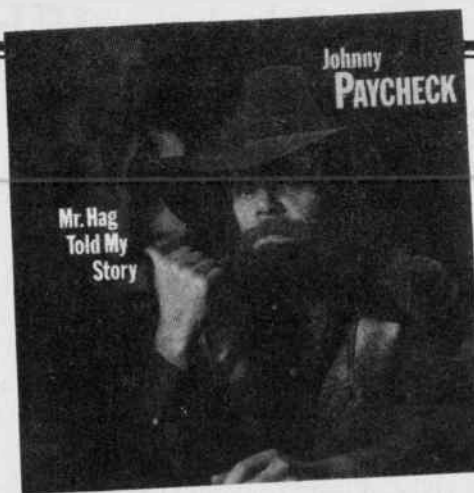
—Dave Disinger

Johnny Paycheck MR. HAG TOLD MY STORY Epic FE 36761

Tribute albums are a strange breed, for although they're often commercial successes, they're seldom acclaimed as notable artistic achievements. One of the all-time greats in such respects is Merle Haggard, whose tribute LPs to Jimmie Rodgers and Bob Wills are landmark albums in country music, and whose Elvis tribute LP was a veritable rose among thorns. Now along comes a tribute to ol' Hag, and in keeping with the standards set by Merle's own works, Johnny Paycheck and producer Billy Sherrill have combined on a project that's truly remarkable.

Aided by Merle himself on vocals and lead guitar, Paycheck delivers every line with the utmost sincerity and the conviction (no pun intended) that comes from the common bond they share. (Both actually served time in prison, the only big-name country entertainers to do so, not counting David Allan Coe, who was probably born there.) For an added measure of authenticity, Hag's own back-up band, the Strangers, serve as the studio unit.

Eight of the tunes in this collection are lifted from Haggard LPs, while two ("All Night Lady" and "Yesterday's News Just Hit Home Today") are new compositions that even Merle himself hasn't yet recorded. Hag shares the vocal chores on "I Can't Hold Myself In Line," "Turning Off A Memory" and the haunting plea to "Carolyn." (The latter is the only cut we thought disappointing, and then only because the original is incomparable.)



Paycheck's long history of being on the wrong side of the tracks, the bottle, and the law, among other things, eminently qualifies him to make the statement "Mr. Hag Told My Story," and we can't think of anyone who could do a better job with it. Even the presence of Haggard's rich, resonant tones doesn't detract from the gutsy honesty of Paycheck's comparatively sparse delivery.

Someday someone may record a tribute to Mr. Paycheck, whose former lifestyle leaves him anything but an ideal role model. Because to his everlasting credit, Paycheck has found something he does well. Make music.

—Dave Disinger

Rex Allen, Jr. CAT'S IN THE CRADLE Warner Bros. BSK 3530

A taste of more traditional country awaits in Rex Allen's "Cat's in the Cradle." Allen has delivered good product consistently, but the results have not been good enough to catapult him out of the shadows and to superstardom. He and co-producer (brother Curtis Allen) seem determined this outing to change the status quo. Allen dominates the album with his strong, relaxing voice, but, perhaps too often for me, a whisper of Larry Gatlin intrudes.

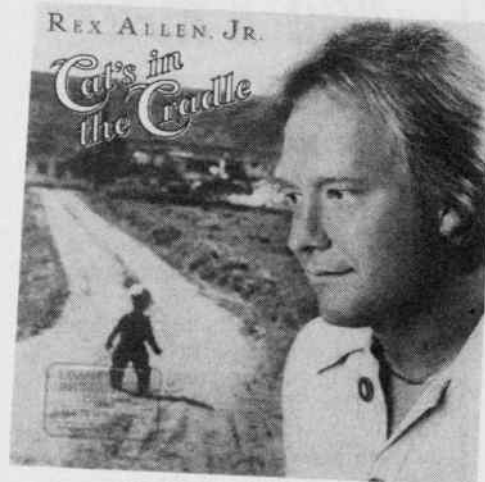
Rex starts with the mellow "Arizona," which he penned, follows with his fine single "I'm Just A Country Boy," then strikes gold in one of the LP's highpoints, Neil Diamond's "Play Me." Rex and Curtis' style and invention breathes new life into this ultimate crying-in-your-beer tune. Close behind, as far as outstanding material goes, are Rex and Denny DeMarco's "Shame On Me" and Linda Hargrove's "Memories For Sale." Either of these gritty cheating game ballads backed with

"Play Me" could zoom up the charts.

All around, you have to give the Allens credit for trying to leave no stone unturned. Rex goes into the honky-tonk vein with "Wheelin' Dealin'" and "She's In Love With The Rodeo Man" (on these the producers have come up with a background gimmick that sounds like someone on the session was smoking something other than Camels!) There's a duet with Margo Smith (the hit, "Cup of Tea") and, on first hearing, this "doomed love" story seems childish—but it does eventually win you over. On the title cut, there's no denying Allen's fine work (not to mention Grady Martin's and Fred Newell's guitars and Sonny Garrish's steel) on this Harry Chapin pop classic.

One could say the album is decidedly downbeat, since ballads outweigh uptempo material, but there are seldom-heard qualities—warmth and country literacy—in all the material.

—Ellis Nassour



Waylon Jennings & Jessi Colter LEATHER AND LACE RCA AAL1-3931

It's highly unlikely that this two-some would ever have been paired in the recording studio had they not been paired at the altar a few years earlier. Whomever dreamed up the title for this album should be given a special award for Most Succinctly Accurate Description of Contents. Nothing could better characterize the starkly contrasting musical talents of these two gifted artists than likening them unto leather and lace.

Waylon's husky baritone, with its rugged, rustic texture, can slice

through a lyric to its very core, and though he occasionally rides roughshod over the subtleties in a melody line, his voice is, above all, the essence of honesty. Some refer to it as the essence of masculinity.

Jessi, on the other hand, is dainty, delicate, and altogether feminine in both her songwriting (she penned five of the set's 10 tunes) and her delivery. Most of the time she sings as if she's afraid she'll wake the children. Sure, she can let it all out at times, but not the way Waylon can. In boxing they'd call them a mismatch. The same term might have applied here, but fortunately only one number really suffers from that shortcoming. Ironically, it happens to be the first song to be released as a single, which means a lot of AM radio listeners are getting a poor impression of what this album is really like. "Storms Never Last" was a great song for Jessi, but when Waylon joins in, he holds back like a jockey who's betting against himself, and the results are less than exciting.

The upbeat remakes of "I Ain't The One" and Chuck Berry's "You Never Can Tell" give both artists just a little more breathing room, as they alternate on most of the lead vocals. Actually, most of the LP consists of solos by one or the other, with the spouse merely performing as a backup. Jessi does nicely with "Rainy Seasons" and "I Believe You Can," while Waylon has four to himself, including remakes of Mickey Newbury's "You're Not The Same Sweet Baby" and Jessi's "What Happened To Blue Eyes?" There's also a new composition from Willie Nelson Family members Jody Payne and Bea Spears called "Pastels and Harmony," easily the highlight of the LP, which leaves a strong suspicion that it might have been written about Waylon and Jessi. It's here that

Waylon best sums up this album, when he sings . . .

*"Like pieces of a puzzle
they fit where they belong"*

This album has wisely been put together in such a way that those lines are nearly as true to the mark as the title.

—Dave Disinger

Stephanie Winslow **DAKOTA**

Warner Bros./Curb Records
BSK 3529

With Stephanie Winslow's latest LP bid, it is obvious we might have a potential star on the country horizon.

There is no doubt that Stephanie is a great beauty—and the album is quick to show off her sex symbol possibilities—and vocally the singer-songwriter cannot be faulted. She has an amazing versatility and range of notes that alternately bridges the gap between torch and pop/country styles. This is shown to good example on the stringing together of four varied numbers on Side One. Stephanie eases from the poignancy of David Gates' "Baby, I Want You" (the Bread hit) to the uptempo "Try It On" (with some good-time guitar strumming by Stephanie and Al Bruno) right on to her own tender, touching ballad "Will This Be The Last Time," and then changes mood yet again with "Anything But Yes Is Still A No," a well-arranged medium tempo number that is perhaps the most creatively original.

Side Two has its moments, too, with Hank Williams Jr.'s "Really Did," Gates' "Everything I Own," and Stephanie's single "Hideaway Healing," a real showstopper and quite a showcase for the lady's beautiful voice.

If one must find faults, then look to producer-manager-husband Ray Ruff who, in a couple of instances, relegates singer Winslow to virtual background status to bring up the musicians. A modicum of balance would have been desirable. Yet, to his credit, he has assembled some outstanding musical talent. Brad Felton on pedal steel and banjo—which are predominant throughout and always catchy, involving and excellent—should take a bow.

"Dakota" is an easy album to praise, that is, until you come to the singer's own "Cold, Cold Heart." The song is not that bad, and it's not that good. Stephanie indulges in too many distracting dramatics; and Ruff busies the background with too



much overdubbing and over-instrumentation.

Though more original material might have been in order—not to mention a bit of distance from the subject matter by the producer—nine of the 10 cuts are good. And in today's market place those are good odds when you're laying out your hard-earned money on album purchases.

Stephanie Winslow is an entertainer to watch. We've seen lots of promise. And there can only be more good and even better things in store for this multi-talented South Dakota lass.

—Ellis Nassour

Leon Russell & The New Grass Revival **THE LIVE ALBUM** Warner/Paradise PAK 3532

Some may feel rock's "Master of Time & Space" is outside his element in enlisting the New Grass Revival as his touring band. Yet Leon Russell looks back on a career that encompasses rockabilly (touring with Jerry Lee Lewis in 1959) on through his incognito tribute to country music in 1974's "Hank Wilson's Back," which bore an unexpected hit in "Rollin' In My Sweet Baby's Arms," on up to his more recent teaming with Willie Nelson.

Away from the vinyl jungle for well upon two years now, Russell has road-tested his collaboration with the acclaimed Kentucky quartet. In so doing, he's taken a major step toward countrification while the Revival rocks a little harder than their Flying Fish LPs ever captured. The melding of country and rock is hardly news in itself, but when stylists like Russell and New Grass join forces, the result can't help but be out of the ordinary.

Russell's familiar gospel-tinged





piano sets the tenor for favorites like Hank Williams' "Jambalaya" and the Beatles' "I've Just Seen A Face," while Curtis Burch's deft finger pickin', Sam Bush's fiddle and mandolin, Courtney Johnson's banjo and John Cowan's bass are right at home. "Jumpin' Jack Flash," Russell's perennial stops-out rocker, is gutted and rehabilitated into the album's purest bluegrass outing of all.

"The Live Album" contains a host of Russell standards ("Stranger In A Strange Land," "One More Love Song" and "Pilgrim Land") and a bluesy version of Ray Charles' "I Believe To My Soul." Shortly, the May, 1980, Pasadena show that bore this spirited concert will be available as a home video cassette as well.

While Leon Russell is arguably the "Master of Time," "The Live Album" proves he can turn out an album that's timelessly enjoyable.

—Cary Baker

Johnny Bush
WHISKEY RIVER WITH
JOHNNY BUSH
Delta DLP-1004

It's been a while since the last Johnny Bush album. A throat problem forced him to keep away from

the recording game for a few years. But now Johnny's back, and from the sound of this album it's apparent that his vocal affliction has been well cured.

Johnny Bush is a classic Texas artist. A former member of Ray Price's Cherokee Cowboys (along with buddy Willie Nelson, who's made a big hit out of Bush's self-penned "Whiskey River"), Johnny possesses a smooth, crooning vocal style not unlike that of Ray's. But that velvety sound has that hint of hurt in it at times as Bush uses his voice as an instrument, carefully accenting words with the expertise of an actor.

Drawing from his own catalog of songs, choosing a few oldies, and keeping up to date with a couple of new numbers, Johnny has kept the material fresh and diverse without straying from his natural style. Of course, the title tune is a real winner, as is the classic "Drivin' Nails In My Coffin." But Bush also shows his power on the majestic standard "Unchained Melody," the riveting "When My Conscience Hurts The Most," and the former Buck Owens-Emmylou Harris hit, "Play 'Together Again' Again."

This album has a tiny taste of nostalgia to it—but probably only because there aren't a lot of folks doing hardcore country music anymore. There's no annoying horn section, string ensemble or jingle-sounding back-up singing here. Just good Texas music, which, naturally, is tinted with a splash of Western swing. (Why, no less than seven fiddle players and five steel guitar players are credited on this album!)

It's a credit to both Bush and his record company (Delta Records, P.O. Box 225, Nacogdoches, Texas) that they've seen fit to ignore the changing trends and fads and stick to the purpose at hand—creating great country music.

—Jim Albrecht

Juice Newton
JUICE
Capitol ST-12136

Juice Newton is enormously talented, possessing one of the most versatile and compelling voices in the entire music realm, but to most folks she's still an unknown artist.

Fortunately, and not a moment too soon, Juice has finally scored on the charts with the first single release from her new LP, "Angel of the Morning." This onetime Merilee Rush chart-topper, written by Chip

Taylor, is perfectly structured to display Juice's wide-ranging vocal talents, as she glides from the whisper-like verses to the soaring, emotionally-charged chorus with natural ease. The way she sustains the final note is simply amazing.

"Angel . . ." is just for openers. The rest of the set is every bit as good, some even better. If oldies are your thing, there's a remake of the Everlys' classic "All I Have To Do Is Dream" to rival the original. Of more recent vintage are Elton John's "County Comfort" and Paul Davis' "Ride 'Em Cowboy." Two other outstanding cuts are the rousing "Queen of Hearts," written by Hank DeVito (steel guitarist in Emmylou Harris' Hot Band) and superwriter Bob McDill's "Shot Full of Love." Also worth noting is a superb re-recording of "The Sweetest Thing (I've Ever Know)," penned by Juice's longtime friend and guitarist Otha Young. Originally included in her first LP six years ago, this new version underscores the maturity she's gained as a vocalist in the interim.

Though she's light years removed from the Kitty Wells sound, Juice's voice has a decidedly country flavor, and producer Richard Landis has wisely given "Juice" a matching country texture, one with across-the-board appeal.

—Dave Disinger



Billie Jo Spears
ONLY THE HITS
Liberty LT 1074

Most listeners invariably enjoy the songs Billie Jo Spears chooses to record, but these same numbers have always been second in grabbing our attention to "the voice." For Billie Jo truly stands out among the others



who consistently top the country charts because of her commanding, unique vocal style.

As showcases go, a stylist couldn't ask for a better forum than this LP. "Only The Hits" is—as the bold title implies—a selection of name brand reprises so familiar that the weight on interpreting these songs falls even more heavily on B.J.'s shoulders than would be the case when she was recording tunes which

are something other than certified classics.

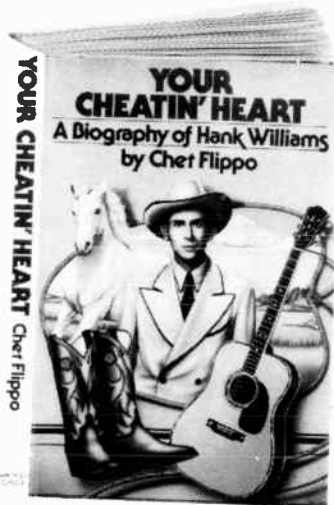
Billie Jo lives up to the challenge as she wows us with her last single, a remake of Tammy Wynette's "Your Good Girl's Gonna Go Bad" and nine other standards which, to the singer's credit and that of producer Larry Butler, stick pleasingly close to the originals, both in terms of lyrics and instrumentation. Best cuts include "Bridge Over Troubled Water" and "I Fall To Pieces," al-

though the quality of this LP is equally reflected in such winners as "Desperado" and "What The World Needs Now Is Love."

Fans of "Greatest Hits" albums will love Ms. Spears' latest effort. Economy-minded record buyers, who now purchase one album for every stack of LPs they used to walk off with, will likewise applaud Liberty's sensible alternative to the hiking of record prices with reduced numbers of tracks so pervasive in recent years.

—Stacy Harris

Book Review



YOUR CHEATIN' HEART:

By Chet Flippo

*A Biography of
Hank Williams*

Simon and Schuster, 1981

(\$13.95)

Country music has maintained an image of clean, wholesome, God-fearing, patriotic, family entertainment for many, many years. No matter what a country musician's private vices, he or she is expected to live up to this image in public. The reality of depressing one-night stands, cheap motels, low pay, crooked business people and constant struggling must never be shown to the audience.

Until recently, those who write about country music have cooperated in this conspiracy of silence. No matter what dark secrets are known, in print everything is expected to be sweetness-and-light. Be prepared for angry letters from the fans if you show their favorite in an unflattering light.

Chet Flippo is going to get letters a-plenty on this book. This portrait of Hank Williams is way beyond shadowy dark secrets. It's a view of a

man so black and bleak it's nearly satanic. "Your Cheatin' Heart" thrashes about in the thorny undergrowth of the Hank Williams legend and emerges with a cut-and-bleeding figure so tortured and crazed, it's a wonder he lived to the age of 29.

If Eddy Arnold and Roy Acuff are your favorite country stars, I urge you not to read this. The unending parade of sordid scandal depicted here will only revolt and upset you. If, on the other hand, your taste runs more toward Waylon Jennings and David Allan Coe, and you don't mind the bitter taste of ugly reality, then step right up for a tour of the soul's underworld.

The Hank Williams depicted here is an incoherent hillbilly genius, locked in life and love he never understood. Scene after scene creates a joyless, chilling portrait of the artist. He's shown having sweaty sex with Audrey in her father's barn. In the blood-bucket bars of Alabama he fights with broken beer bottles alongside his bawdy mother Lilly. He vomits in toilets, shoots needles of morphine into his arms, is crippled with back pain, and has numerous bouts with booze and broads. He's depicted as a gun-crazy lunatic, capable of irrational violence. He loses control of his bladder and bowels in the last months of his life. His sexual appetites are thoroughly explored. Speed and sedatives are consumed in huge quantities. He's seen in states of pitiful incoherence—slobbering, sweating, sizzling, and screaming his way through life in a seamy, sleazy Southern landscape.

It's not a pretty picture. It's certainly not the one that Nashville has been trying to paint of the man ever since his death. Because he was a brilliant singer-songwriter, country music people have been trying hard

to portray him as a troubled saint of sorts. This book's Hank Williams is a lot more than "troubled," and a great deal less than a "saint."

The villain of the piece is, of course, Audrey. She may well have been every bit as neurotic and vicious as Flippo portrays her. But he never once acknowledges how hard it must have been for her to live with a drug addict alcoholic for eight years. When she leaves finally, it's a sin. When roommate Ray Price can't take it anymore, that's OK. Her great crime seems to have been that she had ambition but no talent. Hank's second wife, Billie Jean, comes off considerably better.

Although the book is a Hollywood movie script treatment of Hank Williams' life, it does appear to be well-researched. Flippo has obviously made up Hank and Audrey's graphic fighting conversations, Hank's clammy shaking drug deal scenes, bedroom action details, and some drunken ravings. But most of the speculation seems to be backed up by the facts he has uncovered. The numerous sanitarium visits on record and the medical reports that exist seem to bear out Williams' alleged alcohol and morphine addictions, for instance. I didn't find any glaring factual errors in the story.

Whether it is a story that country fans want to read is another matter. I, for one, don't mind seeing the bad side of the greatest country musician who ever lived. It doesn't lessen my love for his music one bit. There are those, however, who are going to be enraged by this biography.

No matter which side of the argument you are on, though, you will be shaken and moved by "Your Cheatin' Heart." It is a powerfully-written book that will shock and terrify you. The Hank Williams saga has never been told more painfully.

—Robert K. Oermann



TERRI GIBBS

Stardom Is Knockin'

Despite her blindness, Terri Gibbs has maintained a magic relationship with music.

By Jim Booth

Sometimes success is sudden. It was for Terri Gibbs. In a matter of weeks, she went from a singing job in an Augusta, Ga., supper club, to a Top 10 record.

But she is not in awe.

"I was pleasantly surprised," is her understatement of the success that came with her very first record,

"Somebody's Knockin'." She and the song came out of nowhere and nabbed instant attention.

"Yes, that's true," Terri smiles. "It's like music."

"If you start the story with the release of the record, I guess it is one of overnight success," she says. "But if you go back to when I was 17 years old and cutting my first demos . . ."

Now, the 26-year-old woman, blind since birth, is playing concerts across the nation and receiving offers for television appearances. She is working on a second album and trying very hard to hold onto what privacy she has left in her world.

Are things happening too fast?

"Sometimes I think that," she admits. "You hope you make the right decisions because you have to go with them once they are made. But it's a lot different from working in a club and wondering when and where you will work again."

"I'm doing something with my life I've always wanted to do. It is very fulfilling," she says with humility, depending upon no one but herself.

Terri has a rare talent and a unique style. Her deep voice and bluesy approach to music seem made to order in today's state of constant expansion in country music. But it took some luck for this massive and

sudden success—and Terri is the first one to point that out.

Actually, luck struck twice. Initially, it hit when a fellow named Ed Penney came across one of the demonstration tapes Terri had sent to the music publishing firm he was working for. She was trying to sell the songs on the tape, but Penney was immediately impressed with the voice, the unique sound. "It blew me away," he said.

This was in 1979. The tape had been sent five years before that, but Penney had a problem. Although he had a tape with a sound he liked, he had no way of getting in touch with Terri or finding out where she lived.

Then, two months later, Terri mailed off another demo. It crossed Penney's desk and bingo! The voice now had a name and an address.

Penney arranged to see Terri perform at the Steak & Ale lounge in Augusta and after seeing her performance he decided she was ready to record. The rest is a story of one of the fastest rides to stardom ever to zip up Music Row.

"I often ask myself, 'What if, what if . . . ?'" Terri reflects.

Early this year, Terri, "Somebody's Knockin' ", and MCA Records were riding high. The song had become a Top 10 country hit and then crossed over to the pop charts. An album of the same name started charting on both the pop and country charts within weeks of its release. And the single also leaped up the Easy Listening charts.

Future records will determine how lasting Terri Gibbs will be, but the initial record—"Somebody's Knockin' "—seemed to combine a voice, musical style and a song all meant for each other. But that comes as no accident.

After hearing and watching Terri, Penney sat down with songwriter Jerry Gillespie and they penned the song to suit Terri's style. "A lot of it (the success) was the song," Terri contends. "A lot of it was luck," she repeats. But, she does allow herself some of the credit. "I suppose the way I delivered it, put it across, helped," she says.

What about her style?

"It's kind of bluesy, that's the only way I can describe it," she says. "It is a mixture of several artists and types of music." There is country. ("I love country music.") There is rhythm and blues. ("I grew up in the late '50s listening to a lot of music," she says.)

Terri's voice is lower than most

female voices and that made hers a distinctive sound. She admits there was some question among listeners in the beginning about whether the voice belonged to a male or a female. She also agreed that some who first

Her father constantly supplied her with records.

"Most of the day I'd be listening to the radio and records and playing the piano," Terri relates. She learned harmonies from the Everly Brothers

'I never did like for somebody to tell me I couldn't do something unless there was a good reason. For me, being blind just isn't a good enough reason.'

heard the record probably thought Neil Young had crossed over from the pop to country charts again.

Whatever, "It's like music," she says again.



Terri: "I'm doing something with my life I've always wanted to do. It is very fulfilling."

Terri Gibbs was born June 15, 1954 and, despite her blindness, has maintained a magic relationship with music. Family folklore contends that at age 3 her aunt took her by the fingers and showed her how to play a melody on the piano. And when the aunt rose from the piano bench, Terri immediately played the melody back. From that day on, Terri devoted herself mostly to her music.

Her father is a supervisor for Western Electric in Augusta and the family lived comfortably. A piano for Terri was no problem. And the family encouraged this devotion to music.

and Patti Page records. She learned rock 'n' roll from Elvis Presley and ballads from Pat Boone. Ray Charles taught her some soul. And her love of country music came from listening to the Grand Ole Opry on Saturday nights.

By the time she was in high school, she had constructed a local reputation and was winning talent contests, appearing on local stages and singing in the school chorus. Her blindness never stopped her from reaching her goals.

Rather than attending a school for the blind, she chose public schools. And up until her spreading fame interfered, she remained a very private person. She even took care of her own bookings during the early years of her career, but that has all changed. Now the Steak & Ale has become concert appearances with Ed-die Rabbitt and the like.

She was recently booked at one of Nashville's top hotels for a month. And now Terri plans to spend less time in Georgia and more time in Music City.

Privacy is being sacrificed for stardom in this Cinderella-like story. But before too many people start tagging her career with a Cinderella beginning, Terri reminds you, "I worked hard for a long, long time.

"I wanted to make it," she says. "It never occurred to me that I couldn't do anything that I've done. I never did like for somebody to tell me I couldn't do something unless there was a good reason. For me, being blind just isn't a good enough reason.

"I've been very lucky and it's all been so much like a fairy tale to me that I'm afraid I'm going to wake up and it'll be gone."

And to those who tell her she's had overnight success, she just says: "Well . . . it's been a long night." ★



In The Stars

With this month's column, famed psychic-astrologer Irene Hughes gives her forecasts for some of the stars with June birthdays.

By Irene Hughes

Billy "Crash" Craddock, born June 19, 1939 in Greensboro, N.C.—got his name from crashing through the line in high school football games. His fame is growing, and he'll finally give in and do a part in a movie in 1982. This year, he'll be a bit ill, but all will be well.

June Carter, born June 23, 1929 in Maces Springs, Va., is quite unhappy now. It's my prediction that



Billy "Crash" Craddock

she will make some rather startling and dramatic changes in her personal life and may establish a home in New York City this year. She'll have a new record alone.

Waylon Jennings, born June 15, 1937 in Littlefield, Texas, says he was "born in the suburbs of a cotton patch of that town." Waylon is ever climbing in stardom, and will enjoy being one of the greats of country music, with honors coming in late 1981 and 1982. More of everything, including having a special part in a very special movie about the great legends of country music.

Anne Murray, born June 20, 1946, in Nova Scotia, once said that she wanted to quit the singing business at 30 and make babies. She'll be 35 this year, and I predict more success for her. She'll have some wonderful hits—maybe one about the weather—in 1981-1982.

Chet Atkins, born June 20, 1924 in Luttrell, Tenn., has helped more people become stars in country music than almost anyone else. He's still going strong, and will remain a cornerstone in country music. His health may demand attention late this year. His talents are going to be recognized in very special ways again before the year is over. He'll also be a part of a super movie in the next two years.

Freddy Fender, born June 4, 1937, will come out within the next 18 months with a new album that will



Waylon Jennings

get him going toward the top again.

Johnny Bond, born June 1, 1915 in Enville, Okla., has been one of the greatest of the second-feature western singers, performers and writers. He appeared on Gene Autry's radio show for 14 years! He has had 300 songs published, and his "Tomorrow Never Comes" and "I Wonder Where You Are Tonight" will have great comebacks within a year.

Boots Randolph, born June 3 in Paducah, Ky., plays the ukelele, but uses his saxophone most. He's recording all the time, pouring out country songs, although his instrument is really more associated with jazz and pop. He'll come into the spotlight with a special appearance late this year. ★

Judgment Day

By Jerry Clower

Kirk Garner was a very religious fellow. He was in church every time those church doors opened.

One day he walked out on the front porch, and an airplane had just finished doing some skywriting. He didn't know an airplane could do that.

The airplane was gone, and the words that the plane wrote were fading out. Kirk stood on the front porch and looked at it. He broke down and ran back in the house and told his wife, "Callie, it's judgment. God's done wrote it in the sky."

"Kirk, I don't hear no horns blowing or bells ringing. I don't believe it's judgment."

It aggravated Kirk to the extent that he ran, jumped off the front

Clower's Corner



porch, tripped, and fell over the faucet he had driven into the ground to make folks think he had running water. Actually, Kirk toted water a mile and a half from a branch back behind his house. A great big antenna stretched across the roof, and Kirk didn't even have a radio.

He hit that dirt road and he started running toward my daddy's house. He was kicking up dirt; he was scared to death that judgment was there.

Mr. Halley, a man down the road, saw him coming and knew something bad was wrong with Kirk running that fast, kicking up that dust, so he got out in the middle of

the road and bearhugged him when he came by to stop him.

"Slow down, Kirk. What in the world's happening?"

"Mr. Halley, it's judgment."

"Why would you say that?"

"I saw it wrote in the sky. God's done wrote it up there. Judgment."

"Kirk, that's Pepsi-Cola."

"Sir?"

"That's Pepsi-Cola, Kirk. An airplane wrote that up there and the airplane has been gone five minutes, and you just saw that writing."

"Oh, Mr. Halley, you know that ain't no Pepsi-Cola."

"Yes, it is. The airplane wrote it and it has done gone. So you just calm down. It ain't judgment."

The next morning Kirk came down to my daddy's house, and they were standing out in the back yard. Kirk was telling my papa this story. Daddy asked him, "What would you have done had it been judgment?"

"I was just going to keep running until judgment overtook me." ★

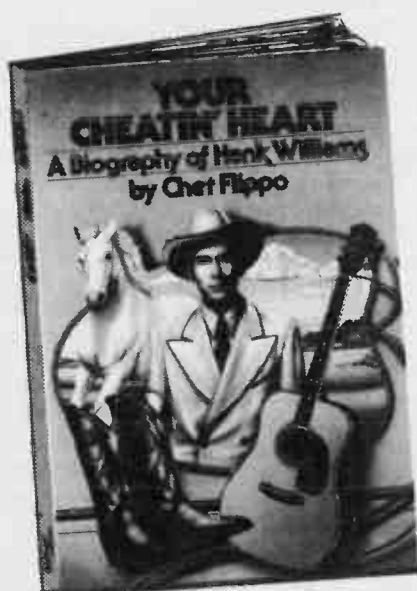
YOUR CHEATIN' HEART

Thurston Moore Country, Ltd.
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A Brand New Biography of HANK WILLIAMS

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Hank Williams, the first country music superstar was a legend in his own time. Your Cheatin' Heart by Cher Flippo is the compelling biography of the man whose songs and style dissolved forever the strict boundary that had existed between country and pop music. Hank was unknown outside country music circles in 1948. By 1952 he was a national phenomenon. His music permeated the very hearts and souls of his widespread listening audience. On January 1, 1953, he was dead at the age of twenty-nine from a lethal combination of alcohol and the painkillers he had used for years to ease the chronic pain of a congenital defect of the spine. He left a legacy that became the cornerstone for all country music to follow, with such songs as "Your Cheatin' Heart," "Jambalaya" and "I'll Never Get Out of This World Alive."

Your Cheatin' Heart traces the rise and fall of this tortured but exuberant man from his boyhood in the rural slums of Alabama to his success in Nashville's Grand Ole Opry. At the center of his life was the clash between two strong women who loved him: Lilly, his dominant mother, and Audrey, his equally dominant wife. Hank's search for refuge in alcohol, fast women and guns hastened his premature and tragic death.

Cher Flippo, part of the vanguard of the new journalism, is a feature writer for *Rolling Stone*. He is also the country music commentator of the Canadian Broadcasting Corporation's "Variety Tonight." In Your Cheatin' Heart Cher Flippo reveals the man himself—Hank Williams—the most influential country music singer and songwriter of the century.

MEMORABLE PHOTOS

When he died, in a chauffeur-driven white Cadillac in 1953 at the age of 29 from a combination of alcohol and drugs, Hiram "Hank" Williams was the world's most popular country music composer and singer. Complete with imaginary dialogue and the innermost thoughts of its major characters, this biography by a *Rolling Stone* feature writer recounts the oft-told story: Williams's congenital spinal defect; his poverty-stricken childhood in rural Alabama; his early addiction to alcohol; his disastrous first marriage to an ambitious, untalented singer; his rise to the top of the bestselling record list; his conquest of the Grand Old Opry; and after his death, the battle between his mother and his two wives over the right to control his estate.



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WHO'S ON THE OPRY?

I was happy to hear that the Grand Ole Opry is finally adding some new members, notably Boxcar Willie and John Conlee. But I have a hard time remembering who all the Opry stars are. Perhaps you could print a list of all the Opry members . . .

B. Miller
Greeley, Colo.

Ed. Note: We'd be glad to. Here's a list of the 64 current Opry acts and the years they joined the show: Roy Acuff, 1937; Bill Anderson, 1961; Ernie Ashworth, 1964; Boxcar Willie, 1981; Jim Ed Brown, 1963; Archie Campbell, 1959; the Carlises, 1953; Jerry Clower, 1973; John Conlee, 1981; Wilma Lee Cooper, 1957; the Crook Brothers, 1925; Skeeter Davis, 1959; Little Jimmy Dickens, 1948; Roy Drusky, 1958; the Four Guys, 1967; the Fruit Jar Drinkers, 1925; Larry Gatlin, 1977; Don Gibson, 1958; Billy Grammer, 1959; Jack Greene, 1967; Tom T. Hall, 1980; George Hamilton IV, 1960; David Houston, 1972; Jan Howard, 1971; Stonewall Jackson, 1969; Jim & Jesse, 1964; George Jones, 1969; Grandpa Jones, 1947; Hank Locklin, 1960; Lonzo & Oscar, 1942; Bobby Lord, 1960; Charlie Louvin, 1955; Loretta Lynn, 1962; Barbara Mandrell, 1972; Kirk McGee, 1925; Ronnie Milsap, 1976; Bill Monroe, 1939; Jimmy C. Newman, 1956; the Osborne Brothers, 1964; Dolly Parton, 1969; Minnie Pearl, 1940; Stu Phillips, 1967; Ray Pillow, 1966; Jeanne Pruett, 1973; Del Reeves, 1966; Marty Robbins, 1953; Jeanie Seely, 1967; Jean Shepard, 1955; the Ralph Sloan Dancers, 1957; Connie Smith, 1971; Hank Snow, 1950; the Stoney Mountain Cloggers, 1957; Ernest Tubb, 1943; Justin Tubb, 1955; Porter Wagoner, 1957; Billy Walker, 1960; Charlie Walker, 1967; Dottie West, 1964; the Wilburn Brothers, 1953; Don Williams, 1976; the Willis Brothers, 1946; Del Wood, 1953; Marion Worth, 1963; Tammy Wynette, 1969.

WAILIN' JENNINGS.

Thank you for the story and pinup of Waylon Jennings in the "Texas Tribute" issue. It's very gratifying to read an article that accepts his choice of lifestyle instead of condemning him for being an individual. You are



Waylon Jennings

one of the few magazines that tries to convey his true image. He's kind, compassionate, strong-willed and—above all—intelligent to separate his career from his personal life. He has many talents that he shares with his public, so we should respect his need for privacy.

He is the greatest!

Patra Peoples
Sewaren, N.J.

I have never before written to a magazine, but I could not pass the opportunity of writing this one. CountryStyle is the ultimate country music magazine. The in-depth articles and the outstanding photos form the kind of magazine we country fans enjoy reading. Keep up the fabulous work.

I am truly a sincere fan of country music as a whole and all the artists in the industry. My favorite, however, is none other than Waylon Jennings. There are no words to describe him. He is just . . . "Waylon." I'm sure I speak for all his fans when I say there is no other country star who is as honest, hard working, responsible, and really down-to-earth as he. Sure, there are some who fit these descriptions to an extent, but Waylon has always been this way. He hasn't changed in the least.

Now, to all the would-be Waylon fans: listen to and concentrate on his music. Observe the sincerity and the passiveness Waylon brings to his songs. True Waylon fans can really grow to appreciate him more if they would only find the true meaning of what he stands for and how he persists . . .

Kevin Whorton
Campbell, Mo.

WILLON AND WAYLIE

After reading through the Texas issue, I must admit I was pretty impressed. The concept was good, and the magazine was very interesting.

Unfortunately, I'm so sick of Willie and Waylon that it really turns me off to see another article on them. Sure, I understand a lot of people like Willie and Waylon, but enough is enough. Isn't there anybody new in country music to write about?

You have to remember that the country music fans really have no other way to get information about the stars. Especially here in Toledo . . .

Kathy Walcott
Toledo, Ohio

DOTTIE AND KENNY SPLIT?

Could you please tell why Kenny Rogers and Dottie West don't appear together anymore. They used to appear together regularly.

Mrs. R. J. Hadesty
Gordon, Pa.

Ed. Note: Kenny and Dottie will still do some concerts and records together (Kenny is featured on one song on Dottie's latest album and the pair hope to record a Christmas album), but West and Rogers share the same management and the game plan now is to somewhat disassociate Dottie from Kenny by headlining the redhead in her own concerts. As Dottie told CountryStyle in our May, 1981, issue: "Kenny is my absolute No. 1 friend in the world, but too many people—especially my new fans—are thinking that's the only way Dottie works (as Kenny's partner) . . . And we can't let that happen. I've worked too long to be an artist on my own."



Kenny Rogers and Dottie West



Elvis and Linda Thompson

ELVIS AND THE BEAUTY QUEEN

I've been reading your magazine for about a year and really have enjoyed it. But I am writing to find out who sung the songs in the TV-movie "Elvis and the Beauty Queen." It sounded like Ronnie McDowell.

Greg Swann
Cussota, Ala.

Ed. Note: McDowell provided the singing voice of Elvis in the Dick Clark produced TV-movie "Elvis," which starred Kurt Russell. At this point, the singing voice in "Elvis and the Beauty Queen" remains a mystery. According to NBC, only the producer knows the identity of the singer and in the singer's contract it was stipulated that his identity remain a secret.

I watched "Elvis and the Beauty Queen" on television and was sad to see that Linda Thompson has joined the long list of parasites that lived around Elvis. She's told nothing about the good times and dwelled on the bad times. There must have been good times also for them to have stayed together for five years. She denied the drug problems for years, so why does she now have to tell all the bad times? . . . She's no different from the rest, willing to take from him when he was living and going to squeeze every last cent out of him, no matter what kind of garbage she has to write. It's not that I think Elvis was perfect. He was human like all of us, but it's easy to attack a dead person . . .

Loretta Ayerst
London, Ont.

Have a comment, compliment, criticism, gripe or all of the above? We want to know what you think. Express yourself. Write to: Mailbox, c/o CountryStyle, 11058 W. Addison, Franklin Park, Ill. 60131.

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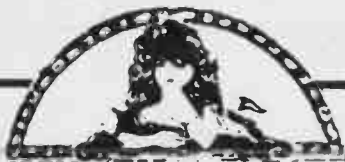
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- T G Sheppard
- Boxcar Willie
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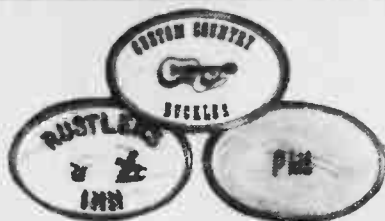
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Patsy Cline Memorial Planned

By Loudilla Johnson

Plans have now been completed for the Patsy Cline memorial building and museum to be built in Winchester, Va., hometown of the late country music star. Completion of the project is planned for March 5, 1983, the 20th anniversary of her death. Details and information are available from Jim McCoy, Box 574, Winchester, Va. 22601 or the Patsy Cline Fan Club, P.O. Box 244, Dorchester, Mass. 02125; Jimmie Bowen, president.

Faron Young, Ray Price, Tommy Overstreet and "Hee Haw's" Gordie Tapp are appearing in the movie, "Country Crossover," the story of rock and roller Buddy Knox. Knox was best known for his 1958 hit "Party



Completion of a memorial building and museum honoring the late Patsy Cline is projected for March 5, 1983, the 20th anniversary of her death.



Africa will be home to Hank Williams, Jr. for a few weeks in August.

Doll." No release date has yet been announced.

We want to congratulate the Johnny and June Carter Cash Fan Club, now celebrating their 10th year under the able hands of Charles & Virginia Stohler, 1110 West Hartman Rd., Anderson, Ind. 46011.

Congratulations are also due Janie's Friends (Janie Fricke's club) and president, Floreine Jackson, marking their second anniversary. That address, in case you don't already have

it, is 301 La Casa Drive, Apt. 1001, Kerrville, Texas 78028.

Hank Williams, Jr. will fly to Africa August 14-September 2nd to take part in a genuine African safari. Sources close to Hank say this is something he has been looking forward to for a very long time. Meanwhile, closer to home, he has purchased a brand new tour bus, completed an album for Elektra and has been huddling with scriptwriters for his autobiographical "Living Proof" TV-movie.

The first annual Country Music Radiothon, to raise money for the National Kidney Foundation, raised in excess of \$581,036. The two-day marathon program was broadcast by 171 stations across the country, and was co-hosted by Ralph Emery, Charlie Daniels, Brenda Lee and more. The second annual Radiothon has already been set for March 1982.

As of May 1st, the Ronnie McDowell International and Worldwide Fan Clubs have merged to officially become the Ronnie McDowell Fan Club. The operation is headquartered at P.O. Box 43012, Atlanta, Ga. 30336, headed by Glenna Thomas.

We have an address change for the Peggy Sue and Sonny Wright Fan Club so please make a note of this: 392 South Salem Street, Aurora, Colo. 80012. Mildred Wright and Darlene Halvorson continue to head the operation, however.

The annual KCZT Reunion and Picnic is set for Sunday, August 9th at

Locust Lake Village, Pa. If you would like more info, contact Kitty Tullis, 2815 South Sheridan St., Philadelphia, Pa. 19148.

Mary Garner, who served as president for the Tennesseans Fan Club has info'd that the club is disbanded.

We have had several inquiries about the Conway Twitty Fan Club and we are pleased to say they're doing an outstanding job from 394 West Main St., C-16, Hendersonville, Tenn. 37075.

Norine and Pat Christian hold the reins of the Chris Anders Fan Club, 62 Maple Street, Concord, Mass. 01742. Young Lennie Bowman appointed Lela Tindle to head his fan club from P.O. Box 112, Fredonia, Kan. 66736.

Joyce Watts is in charge of Kenny Dale's club from P.O. Box 280, Bondurant, Iowa 50035. And Skeeter Davis' president is Linda Palmer, Box 12276, Nashville, Tenn. 37212.

Braniff Airlines now brings a weekend tour from Canada and British Caledonia brings one from England for Johnnie High's Country Music Revue, held every Saturday night in Fort Worth, Texas. The CMR troupe is also gaining tremendous recognition across the U.S., of course, and you can get more details from Johnnie at P.O. Box 1524, Grapevine, Texas 76051.

Jamboree in the Hills '81—festival number five—is set for July 18-19 and will feature Alabama, Hoyt Axton, Billy "Crash" Craddock, Merle Haggard, Tom T. Hall, Mayf Nutter, T.G. Sheppard, Margo Smith, Tammy Wynette, Emmylou Harris, George Jones, Charly McClain, Bill Monroe, Conway Twitty and more.

When "Nashville On The Road" begins its new fall series, the co-hosts will be Rex Allen, Jr. and Jim Stafford.

Wanda Chambers is president for the James Allen Club, Route 2, Box 111, Farmersburg, Ind. 47850 . . . Wendy Cannon is still in charge for Moe Bandy from Box 6055, Lakeland, Fla. 33803 . . . Dee Bennett is co-president (with Bob & Nora Bond) for Clyde Bowling & The Southern Bluegrass Boys, 2747 Niles Road, St. Joseph, Mich. 49085 . . . Talented young Jerry Braswell has a loyal fan following led by Beulah Lorschach, box 35, Hardin, Ill. 62047 . . . and Roy Clark's fans should contact that operation at 3224 South Norwood, Tulsa, Okla. 74135.

★

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6/13-14 Dallas, Texas
6/20 St. Clair, Mo.
6/21 Auroon, Ohio
6/26 Hager Hill, Ky.
6/27 Oglesby, Ill.
6/28 Freemont, Ind.
7/18-19 Wheeling, W.Va.

BILL ANDERSON

6/7 Salem, Ohio
6/13 Nashville, Ind.

EDDY ARNOLD

8/5-8 Warwick, R.I.

CHET ATKINS

6/13 Baltimore, Md.
7/10 Atlanta, Ga.
8/8 Twin Lake, Mich.

HOYT AXTON

7/18 Nashville, Ind.
7/19 Wheeling, W.Va.

RAZZY BAILEY

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6/13 Pasadena, Texas
6/19 North Platte, Neb.
6/27 Vero Beach, Fla.
7/9 Rossville, Ga.
7/24 El Dorado Spring, Mo.
7/25 Richmond, Ky.
7/28 Mt. Sterling, Ill.
7/30 Hunter, N.Y.
8/1 Holland, Mich.

8/7 Hiawasee, Ga.
8/14 Fränkfort, N.Y.
8/15 Wheeling, W.Va.

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6/4 Marble Falls, Texas
6/5 San Antonio, Texas
6/6 Poteau, Okla.
6/26 Seven Points, Texas
6/27 Clarksville, Ark.

BOBBY BARE

7/11 Black River Falls, Wis.

BOXCAR WILLIE

6/27 Nashville, Ind.

ED BRUCE

7/11 Laramie, Wy.
7/18 Downs, Kan.
7/25 Terre Hill, Pa.
8/1 Dusen, La.
8/15 Austin, Minn.

JETHRO BURNS

6/12-13 Des Moines, Iowa

GLEN CAMPBELL

6/26 Dallas, Texas
6/27 Nacocoches, Texas

CARTER FAMILY

6/12 Oxford, Neb.
6/14 McAlester, Okla.
7/30 Harrington, Del.

JOHNNY CASH

7/11 Nashville, Ind.

ROY CLARK

6/29 Greeley, Colo.
7/30- Las Vegas, Nev.

DAVID ALLAN COE

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JOHN CONLEE

6/14 Salem, Ohio
6/20 Petersburg, Ill.

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6/19 Jackson, Miss.
6/28 Salem, Ohio
7/18-19 Wheeling, W.Va.

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MAC DAVIS

6/16-29 Stateline, Nev.

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6/10-11 Nashville, Tenn.
6/14 Nashville, Mich.
7/10-11 Rhinelander, Wis.

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7/7 Berkeley Springs, W.Va.
8/8 St. Joseph, Mo.

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6/20 Marion, Ohio

FREDDY FENDER

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6/12-14 Austin, Texas
6/20 St. Louis, Mo.
6/22 Amana, Iowa
6/28-30 Dallas, Texas

MICKEY GILLEY

6/6 Petersburg, Ill.

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6/15-27 Branson, Mo.
7/8-11 Jacksonville, Texas
7/13-15 Moline, Ill.
7/17-18 Reno, Nev.
7/25 Carrollton, Ohio

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7/12 Columbus, Ohio
7/18 St. Clairsville, Ohio
7/28 Casper, Wyo.
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8/13 Pittsfield, Pa.
8/15 Belvidere, Ill.

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6/19-20 Memphis, Tenn.
7/2 Alta Loma, Texas

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6/19 Cumberland, Md.
6/20 Ellicott City, Md.
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7/19 Lancaster, Pa.
7/19 Wallingford, Conn.
7/25 Franklin, Ga.
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8/15 Nashville, Ind.

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6/19 Independence, Iowa

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8/3 North Tonawanda, N.Y.

8/9 Lancaster, Pa.

8/13-14 Kansas City, Mo.

8/15 Dubuque, Iowa

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7/25 Nashville, Ind.



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Unfortunately, emotional abuse is only a part of the whole child abuse problem. The form we're most aware of is physical abuse. Another is sexual abuse, the molestation of a child by a trusted friend or member of the family. And there is neglect, the failure to provide a child with the basic necessities of life. Together, the number of cases reaches into the millions.

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Country Cookin'

Down-Home Dishes From Campbell & The Hag

Wichita Lineman" may be Glen Campbell's favorite recording. And he may prefer guitar playing to singing.

But when it comes to food, his favorite dish is Mexican chorizo with garbanzos and rice.

Underneath his warm country humor and likable good nature is a great talent who doesn't mind sharing his best recipe.



Glen Campbell

GLEN CAMPBELL'S MEXICAN CHORIZO (With Garbanzos and Rice)

- 1/2 lb. dried garbanzos or chick peas
- 1 lb. chorizos (Mexican or Spanish sausage) or pepperoni, cut in 1/2" slices
- 1 cup chopped onion
- 1 cup chopped green pepper
- 1/2 cup chopped celery
- 3 cloves garlic, crushed
- 3 tablespoons chili powder
- 1 16-oz. can stewed tomatoes
- 1/2 cup raw long-grained white rice
- 2 envelopes instant beef broth or 2 beef bouillon cubes
- 1 tablespoon salt
- 1 teaspoon cumin seed
- 1/2 teaspoon black pepper
- 6 cups water

Soak garbanzos in water overnight in covered bowl.

In dutch oven, or heavy kettle, saute chorizo slices until evenly browned. Remove with slotted spoon and set aside.

To sausage fat in Dutch oven, add onion, green pepper, celery and garlic, and saute 7 to 10 minutes or until onion is golden. Stir in the chili powder and heat 1 minute, then add stewed tomatoes, rice, instant beef broth, salt, cumin seed, pepper and six cups of water. Heat, stirring until beef broth is dissolved. Add drained garbanzos. Bring to a boil, cover and simmer 45 minutes or until garbanzos are tender. Add browned chorizo slices and simmer 15 minutes longer.

Serve in a deep casserole topped with thinly sliced green onions, if you wish. Serves six.

"This dish can be served as a soup or stew," Campbell said. "The recipe is for the soup. For the stew, omit the 1/2 cup of raw rice and reduce the water to four cups.

"The stew, then, can be served with steamed white rice."

You might expect the Hag to come up with a different recipe.

For years, Merle Haggard's favorite food had been catfish. But now, has taste buds have changed—and he's turned to preparing his own bean dish.

Maybe it's because he uses only the best of T-bone steaks, but his recipe is for "Millionaire Beans."

MERLE HAGGARD'S MILLIONAIRE BEANS

- Pinto Beans
- 1/2 cup green peppers
- 1/2 cup onions
- 2 T-Bone steaks (take bone out)
- 2 ham hocks
- 2 lemons (squeeze juice out and use)
- Garlic salt (season to taste)
- Salt (season to taste)
- Pepper (season to taste)

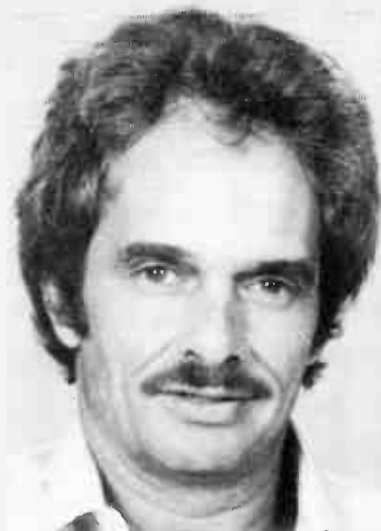
Soak beans overnight, and then cook them in a porcelain pot for 2 1/2 hours.

Chop up T-Bone steaks fine and braise in a skillet before adding to pot.

Add all ingredients together in porcelain pot and cook another 1/2 hour. Season to taste.

And say, "Thank You," to the Hag for a delicious meal.

Now for you folks who want Merle's recipe for fillet catfish, here it is. We talked him out of that one, too.



Merle Haggard

THE HAG'S CATFISH

- 1 catfish fillet, boned and skinned
- 4 raw eggs
- 3 tablespoons honey
- 3 tablespoons corn syrup
- 1 cup yellow cornmeal
- 2 cups cooking oil

Mix eggs and honey and syrup together. Then dip fillet in batter and roll in yellow cornmeal.

Heat cooking oil in Dutch oven as hot as possible. Drop fish in oil. It will sink to bottom and then rise back to the top when done. (Mr. Haggard suggests you use gas flame to obtain heat needed to boil grease.) Yield: Four servings.

When it comes to desserts, Billie Jo Spears can outdo herself as a cook—particularly when she offers you some of her favorite cherry bubble cake.

BILLIE JO SPEARS' CHERRY BUBBLE CAKE

- 2 cups self-rising flour
- 2 cups sugar
- 2 eggs, well beaten
- 2 teaspoons soda
- 1/2 teaspoon salt
- 1 cup red tart cherries, pitted, juice and all

Mix all together. Bake at 300 degrees for 50 minutes in a 9 x 13 pan.

Now for the Icing . . .

- 1 cup sugar
- 1/2 cup evaporated milk
- 1/2 stick oleo
- 1 teaspoon vanilla flavoring

Mix and bring to boil. Boil two minutes, and pour over warm cake.



CountryStyle Catalog

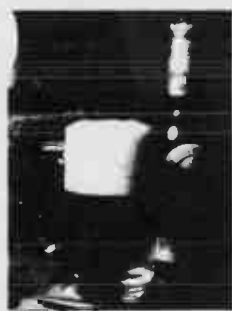
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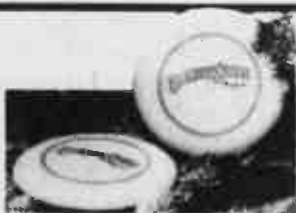
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Tommy Collins . . .

(Continued from Page 8)

bringing," says Collins, 50. "There wasn't much influence there that I can pinpoint. There was possibly more than I realize," he adds. "I pastored two churches and was an interim pastor, or temporary pastor, at a town near Bakersfield."

Tommy's difficulties stemmed from the fact that "I was a Southern Baptist minister—ordained—but I did not accept everything the Southern Baptists accepted. So I probably overacted."

"I prayed for about six months before I resigned," Collins notes, and then "for about a year I didn't do anything but write songs. I wrote about 90 songs that year."

But "Leonard" had a case of the readjustment blues. A new generation of country music fans had never heard of him. There were few industry people waiting with open arms.

Shocked, the ex-preacher began backsliding, getting caught up in a familiar path of self-destruction which found him relying upon "seconal, nembutal and a lot of alcohol . . . downers-valium. I mixed them with wine or sometimes hard liquor."

As Haggard's song hints, Tommy divorced his wife, Wanda, "at her request," leaving five children, including two small ones (the youngest, twins, are now 19 and in college). Tommy subsequently remarried, but that marriage, too, ended in divorce.

Today, thrice-married, with the third time proving to be less than the proverbial charm ("As to whether or not I'm married now, it's sort of questionable and I don't want to go into that"), Collins feels confident he has beaten his devils.

"I've pretty well picked up the tab on my mistakes due to alcoholism," he says. "I checked myself into the Veterans Hospital in Nashville and went through a 21-day alcohol treatment program."

Presently, "Leonard" indicates, "I want to cover more territory with my pen." In addition to songwriting, Haggard's pal has started to write a novel he calls "Legend of a West Texas Woman."

With new-found confidence, Leonard Sipes asserts: "I accept Tommy Collins . . . and I'm beginning to like Tommy Collins and Leonard again." ★

Sir Douglas . . .

(Continued from Page 39)

that," said Meyer, "there was nobody else doing what we were doing in America. If you said you were from England, that got you on all the TV shows."

By the time the group got on tour with the Rolling Stones, the "joke" didn't seem to matter much, anyway.

Always restless and in search of greener pastures, Sahm left Texas in 1966 to form a top-notch blues band in the Haight-Ashbury section of San Francisco, The Honky Blues Band—which played everything from Bobby Bland to Junior Parker. But by 1969 he had reformed the Quintet and hit big with

"Mendocino." Subsequent songs didn't really catch on however, and the iconoclastic Sahm found that Top 40 hit requirements were too stringent for him. He headed back to Austin, where he became a key figure in the burgeoning Austin music scene, bringing Freddy Fender out of hiding and back on record, and helping other musicians.

"When I went back to Austin, people would stand in lines to hear me play 'Is Anybody Goin' To San Antone,' and I loved it," Sahm said. "I didn't want to be anywhere else in the world but Austin, Texas . . . but there's no record business there—and L.A.'s too unhealthy with all the smog! I wish there could somehow be a combination!"

In the early '70s, Sahm recorded two albums on Atlantic Records with Jerry Wexler producing, "Texas Tornado" and "Doug Sahm and Band," which featured guest stars Bob Dylan and Dr. John. In 1974 and 1975 he made "Groover's Paradise" and "Texas Rock for Country Rollers"—a country-rock record far ahead of its time.

Then, in 1980, producer Craig Leon, who "just happened to be down in Austin," ran into Sahm, talked to him—and the rest may be history.

"We're having a great time," said Sahm who says he's living "nowhere." "But you couldn't live at this on-the-road pace all the time . . . unless you want to be one of those fast-talkin' nothin'-makes-it-but-bullets-on-the-charts guys! But a bullet doesn't necessarily mean your life is happy!" ★

Dolly . . .

(Continued from Page 10)

felt I wanted to share my emotion, then I did. To me, sex was not dirty. It was always something very intimate and very real. I don't remember ever being afraid of it. I wasn't afraid the first time I tried it."

At what age was that? The lady won't say; she simply laughs. But talking about marital fidelity, she declares, "Infidelity isn't a huge sin. It's undesirable, and I think it shows a lack of respect for your married partner. But if it does happen—and it's the same, whether it's the wife or the husband who's doing the cheating—I don't think it should be the end of the marriage. Not if there's real love involved, and maybe kids and lots of time and understanding. But if the cheater goes around, keeps cheating and even flaunts it, then I'd toss him out the window!"

It's clear that Dolly is a shrewd, tougher-than-you-think lady. She finds it surprising that anyone would think she isn't.

"How else do you make it in this business?" she asks, "I'm nice most of the time, but I ain't no marshmallow. I'm real smart. I know what goes and what it takes, and I always said I'd make it on talent and brains, not connections or couches. And I did. I did it my way! You can't be dumb and be a big success, but most of the deals and the smarts take place *behind* the scenes, where the public don't see your brain workin'."

Does Dolly worry that she may alienate country fans with her movies—first, a feminist comedy with Jane Fonda, and then a movie whose title alone may be banned in some places? "Hell, I don't worry," she says. "If they like me, they like me. Let me tell you, Jane is a great lady, and she cares about other people's rights; she ain't no high-falutin' spoiled movie star. And I'm a bit of a feminist myself—a girl has to be, if she cares about what's right. And by now, I don't think *whorehouse* is a word that's going to make anyone faint. Anyway, I play a madame, not a hooker."

"I always said I liked to dress like a hooker, but in my head, where it counts, I'm kind of a businesswoman and a feminist and a wife and sex symbol. Why can't I be *all* those things?" ★

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Fan Fotos



Appleton, Wis., resident, Betty Weinaug, caught Johnny Cash at the Shopko Record Dept. in Green Bay, Wis., on Nov. 1, 1980, and took this picture. Betty used a Ricok 35mm camera with flash; Kodak 400 ASA film.



In July of 1976 Elvis Presley performed at the Hampton Coliseum in Hampton, Va.—and Robert E. Coleman, from Newport News, Va., happened to be there. He sent in this photo, taken with a Kodak Instamatic 110 camera.



Cathy Owen of Portland, Mich., took this photo of Stella Parton (June 14, 1980) at Fan Fair in Nashville. Cathy used a Minolta 35mm camera with Vivitar 55mm telephoto lens.

Good Shooting!

Fans Send Their Hot Shots

If you like to take pictures and you love country music, chances are you've got some super shots of your favorite stars in action, backstage or in public. Well, now you can see your work in print and receive a surprise gift to boot!

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We appreciate all your entries, but unfortunately our space is limited. The following includes a partial list of runners-up whose photos we did not have room to publish:

Nola Boycott, Cicero, IL; Steve Russo, Brooklyn, NY; Diane Castle, Hagerstown, MD; Erika Boudreaux, Port Arthur, TX; Phyllis Tyler, Town Creek, AL; Kenneth Morris, Marshfield, MO; Connie Corbett, Romeoville, IL; Glenn Ins, Menard, IL; Pat Parker, Ironton, OH; Sharon Kaddatz, Germantown, WI; Donna Lee Clark, MWC, OK; James Servin, Shrewsbury, MA; Forrest Sutter, Kouts, IN; Marlene Bolling, Pound, VA; Dane Leeper, Rossburg, OH; Debbie Williams, Arvada, CO; Mrs. Richard H. Thompson, Chillicothe, IL; H. Buell, Chicago, IL; Loretta Trausch, Schiller Park, IL; Erika Tommerdalil, Los Angeles, CA; Helen Pitars, Monroe, LA; Aletha Rutledge, Albertville, AL; Cecile Peterson, Sauk City, WI; Ila Mae Tripp, Prescott, MI; Johnnie May, Hickory Flats, MS; Dorothy Roggi, Glastonbury, CT; Norma Wood, Logan, IA; Debbie Patterson, Buffalo, MO; Ms. Susan Grant, Staunton, VA; Margret Westbrook, Laurel, MS; Mrs. Eugene Buycott, Cicero, IL; Joan Goodwin, York, PA; L. Webb, Wnster, OH; Irene France, El Paso, TX; Sandra Robinson, Heislerville, NJ; Patricia O. Mongold, Harrisonburg, VA; Ronda K. Ross, Lansing, IL; Julie Grindel, Kansas City, KS; Carol Ross, Highland, IN; Robert E. Coleman, Hampton, VA; Thomas R. Stansfield, Breesport, NY; Mary Walka, High Ridge, MO; Angie Rogers, Marietta, GA; Bryon Lee West, Richmond, VA; Dorothy Tapia, Tucson, Ariz.; Vicky Patrick, Mare Island, CA.



Lois Becker of Minneapolis, Minn., sent in this fine shot of Billy "Crash" Craddock, taken in March of 1978 at the Met Sports Center in Bloomington, Minn. Lois used a Minolta SRT 200 35mm camera with a 200mm zoom lens (3.5 F-Stop; 135 ASA 100; Kodacolor II film).



Willie Nelson was photographed on October 28, 1979 at Stage West in West Hartford, Conn., by Jeanne Simeone, who used a Minolta 35mm camera with 200mm telephoto lens (400 speed Kodak film). Willie was doing a benefit concert for the Southburg Training School.



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