

COUNTRY MUSIC

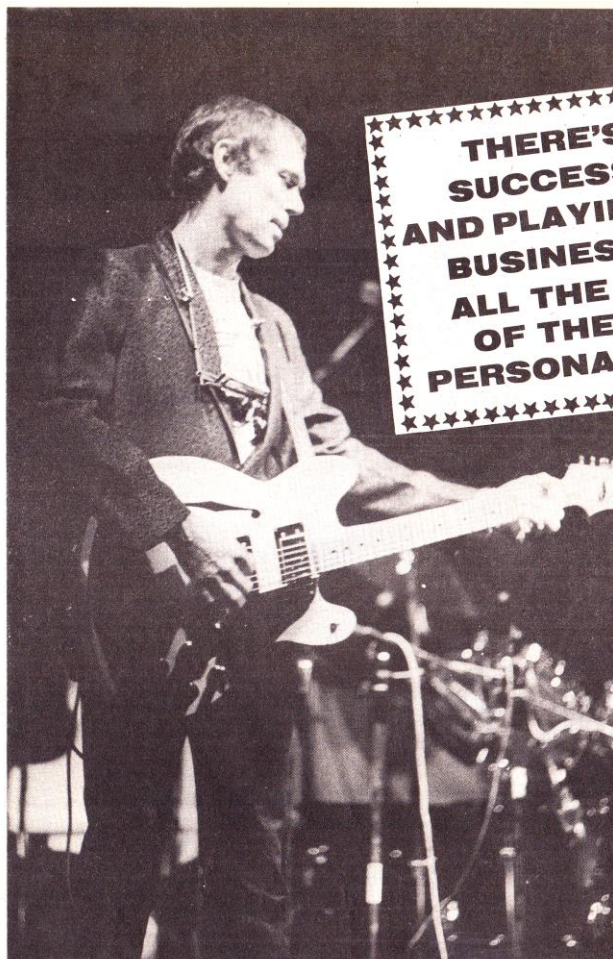
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Number 16
October 28-November 10, 1981

World

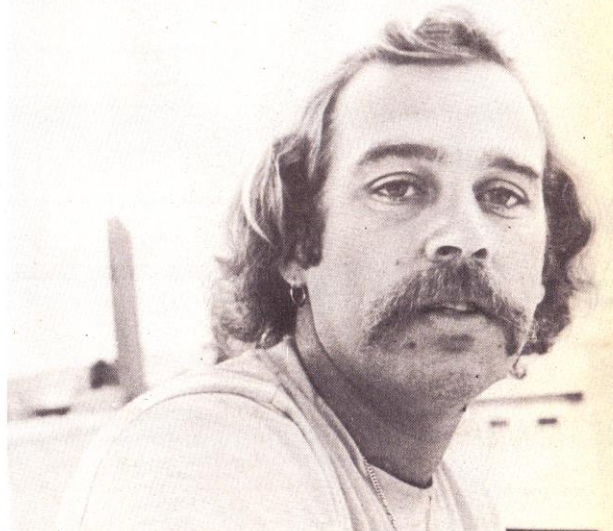
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VISIONS OF A LONER



Lee Clayton delivers his music like a bludgeon

THERE'S NO GIVEN FORMULA FOR
SUCCESS. SONG WRITING, SINGING
AND PLAYING ARE ALWAYS A RISK LADEN
BUSINESS. LEE CLAYTON HAS TAKEN
ALL THE RISKS AND SUFFERED MOST
OF THE PENALTIES. AN EXTENSIVE
PERSONALITY STUDY BY ARTHUR WOOD



Jimmy Buffett — one of his band members, guitarist Tim Kregel, played on Clayton's 'Naked Child' album.

IT APPEARS to me that every couple of months, the fickle record buying public searches for something new. Any new trend is given a name immediately, an identity and for a while is given massive publicity; but when the trend falters, it is dropped like a 'hot potato'.

The ideal in music, is an open mind, which can accept varying styles. 'Heavy metal contemporary country', to coin a phrase is a style purveyed by Lee Clayton. The image of 'Heavy metal' in the rock field, is that of music delivered like a bludgeon, with lyrics usually of a highly sexual nature. I suppose some of Clayton's work could be accused of being harsh on the ear, both musically and lyrically, but if the listener searches a little deeper, then he will find an articulate and sensitive artist, so read on.

Although born in Russellville, Alabama, Lee Clayton was raised in Oakridge, Tennessee where his father worked for Union Carbide. Oakridge is the main research centre for the American Atomic Energy Commission and Lee's feelings about the source of power are amply presented in 'Industry' a song from his latest *Capitol* album.

His interest in music spanned many fields

His father was a self-taught piano and harmonica player and at an early age, Lee was offered the choice of learning to play either the accordion or guitar. The former instrument appeared complicated, and Lee opted for the

guitar. By the time he was nine, he was featured regularly, playing the Hawaiian slide guitar, on the weekly *Oakridge* radio show, 'The Little Adams Club'.

As he grew older Lee's interest in music spanned many fields, from rock 'n' roll, through blues to country and western. His heroes included Elvis Presley, B.B. King and Hank Williams, the latter being a particularly strong influence, since Clayton felt that Williams always sang straight from the heart.

From his early teens, Clayton had taken a great interest in members of the opposite sex, and when he was twelve, this resulted in the confiscation and selling of his guitar by his father. The musical loss was short lived however, and Lee was sixteen when he came under the influence of the late-Fifties folk boom, pioneered on the popular front by the Kingston Trio.

Marriage to his childhood sweetheart interrupted his renewed interest in being a musician, and Clayton settled for a conventional, family life after leaving college. Nice home, sports car, good clothes and a wife, Clayton had the lot, but somehow he felt there should be more.

Lee's other ambition in life had been to learn to fly and after one of his friends joined the Naval Air Arm, he became restless and depressed both with his marriage and his job. In 1965, at the age of twenty-two, Lee left his wife and joined the US Airforce and was trained as a Fighter Pilot.

Whenever time allowed, he continued to play guitar, and he even began to write a little. After four years he was discharged from the airforce, though during the latter period of his service, he had developed a great interest in making a career of songwriting.

Nashville became his next port of call, and he spent four years hawking his songs around town with little success. His savings rapidly dwindled, he sold his Porsche and travelled around in a battered old Volkswagen, mostly sleeping on friends' floors.

It was 1972 before his first break came, when Waylon Jennings took his song, 'Ladies love outlaws' song into the charts. The song launched the most successful phase of Waylon's career, gave the contemporary country movement a name tag, albeit one with a nebulous title, and also started a buzz around town that Lee was a 'hot' songwriter.

Clayton signed a recording contract with *MCA* and his first, self-titled, solo album was released in 1973. Despite some critical acclaim, the album didn't sell in large quantities, and for a number of years, the 'Lee Clayton' album was a much sought after rarity.

Last year, however, *MCA* in France, reissued the album and it is now available in this country from a number of outlets.

The eight-year-old 'Lee Clayton' album remains easy on the ear, but the material is fairly lightweight, musically and

lyrically, when compared to his current work. All nine tracks were penned by Clayton, and the album was produced by Chip Young, a relationship which has been renewed on Lee's current album.

The cream of Nashville's session players were used for the backing tracks. Lee's lady friends feature strongly in songs such as 'Red Dancing Dress', written for his first wife and child, 'Ladies Love Outlaws' and 'Carnival Balloon', another autobiographical song.

Following the failure of his first album, and the fact that he was dropped by *MCA* Clayton then went through a period of severe depression. He drifted to the West Coast, finally ending up in a cheap motel in L.A. Heavy bouts of drinking tequila were complicated by his increasing addiction to cocaine.

His life up to that stage could

hardly be described as committed. The score stood at one broken marriage, one failed album plus the looming possibility that he was sinking deeper into a bottomless abyss due to his addiction to drink and drugs. After almost dying from these excesses, Lee turned his back on music, and settled in Joshua Tree, where he spent his time trying to straighten out his life.

By 1976 he was back in Nashville, but before this he considered entering a monastery in Kentucky, or alternatively, rejoining the Airforce. As it happened he did not take up either of those options, but decided instead to reactivate his musical career.

One of Lee's songs written at this stage in his career was, 'Whisper in a Velvet Night', which he has still to record himself, and it was featured on the soundtrack of the 1977 Peter Fonda, Susan Saint James movie, 'Outlaw

His first solo album was released in 1973



Lee Clayton: heavy bouts of drinking were complicated by his increasing addiction to cocaine.

Blues'. Hoyt Axton, sang the song on the film soundtrack.

While he was still living in Joshua Tree, Lee had met Philip Donnelly, an Irishman and former guitar player for Donovan. During 1976 Clayton was on the road again with a five piece band which included Donnelly and Jimmy Day, Willie Nelson's former steelie. Lee claims that Donnelly in fact created the spark which reignited his interest in music, and there is no doubt in my mind, that Donnelly is an exceptional guitar player.

Capitol signed Clayton to a recording contract in 1977, and Lee and his band spent two weeks during July and August of that year working in the studios. The resulting album, *'Border Affair'*, produced by Neil Wilburn was released in early 1978 and can be considered as an advance in Lee's more direct and highly emotional style of autobiographical writing.

'Silver Stallion', opens *'Border Affair'* which contained nine tracks composed by Clayton, the other being shared with Philip Donnelly. Two things become

apparent immediately on this track; the first is Donnelly's high-flying, screaming and hard-edged guitar work, and secondly, Lee's individualistic lyrics.

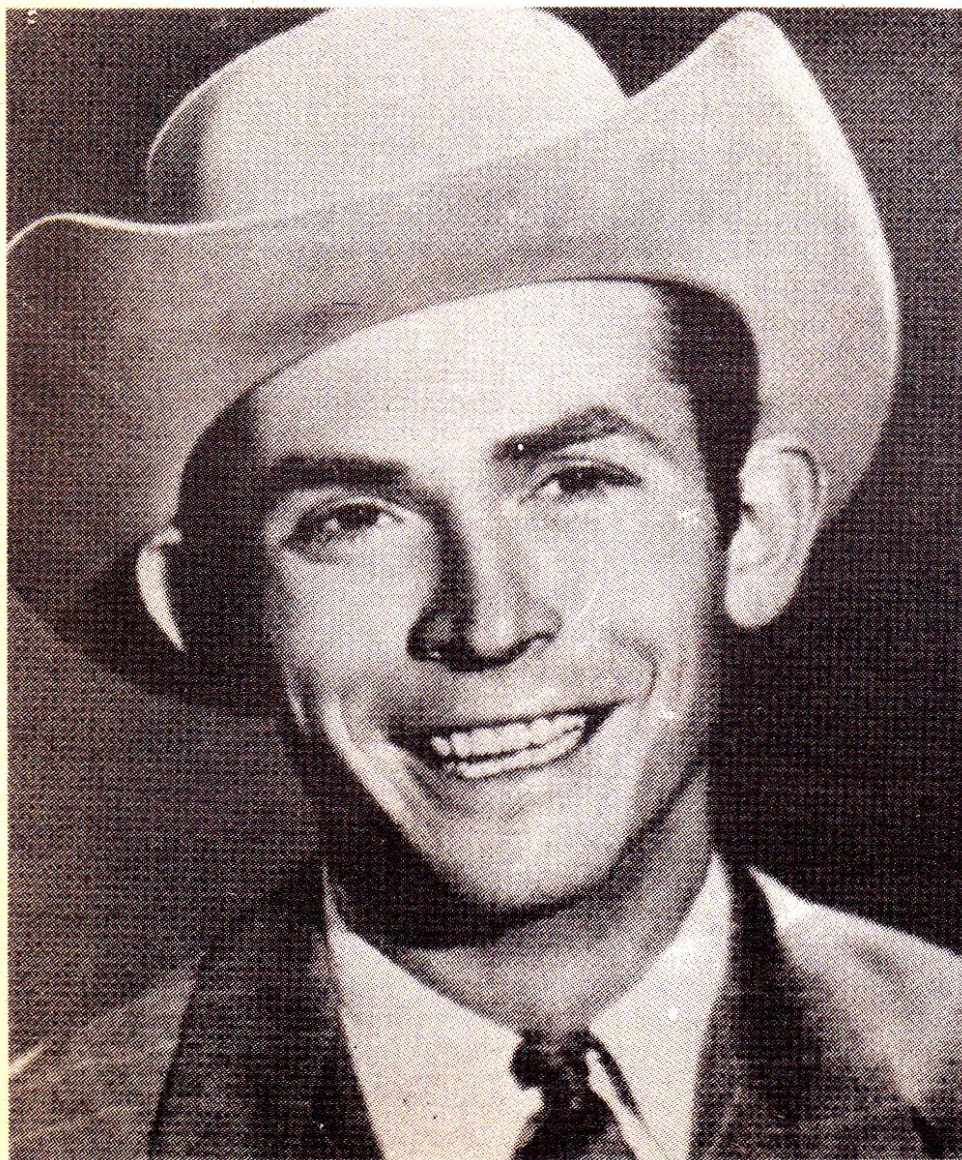
'If I Can Touch Her At All', which Lee considers to be one of his best songs, is a ballad with a half spoken and half sung lyric about one of his many ladies. *'Old Number Nine'* is about one of the jets he used to fly, which was nicknamed the *'Widowmaker'*, because of the number of victims it had claimed in crashes. *'Back Home In Tennessee'* is a song of praise for his second chance at a career in music. *'My Woman, My Life'* and *'My True Love'* are another couple of tunes for the ladies, the latter being a particular favourite of mine, and one from the 'shivers down the back' category of songs.

The score was one broken marriage and drug addiction

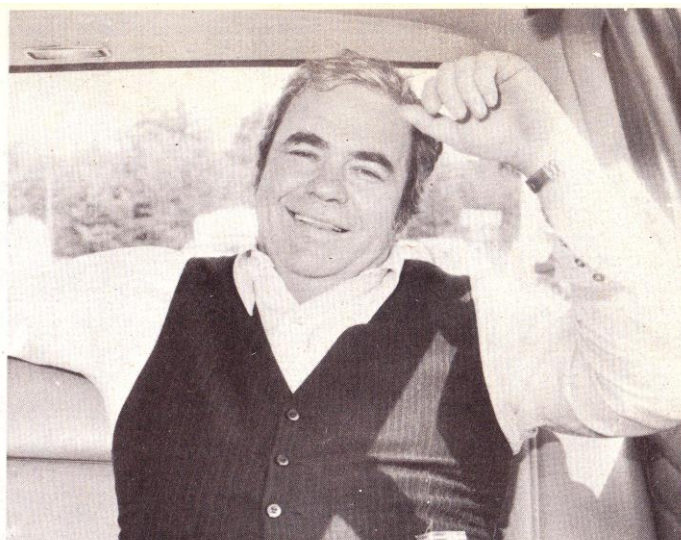
If there was a song on the album that pointed the way which Clayton was to take, then, *'Tequila Is Addictive'* must be the one. The lyric is both simple and harrowing and encapsulates the 'hell' of the drinks and drugs stage of his life around 1974.

As before, critical acclaim was forthcoming, but the album sold poorly, and Clayton became reclusive again. He parted company with his band and retired to his farm, with only his dog, Elvis Firewolf, to keep him company. The isolation was short lived and Lee was soon back in the recording studios.

Neil Wilburn was retained as



Hank Williams was one of Clayton's heroes



Hoyt Axton performed one of Clayton's songs in the Peter Fonda movie, 'Outlaw Blues'

Lee's producer, but during the recording sessions which began in October 1978, their relationship became strained. Things did not improve when Donnelly, who Lee had retained as his guitar player, was deported back to Ireland in the December of that year.

Clayton's next move was to take custody of the tracks already on tape, since he seriously doubted Wilburn's judgement as a producer. A reconciliation between the two parties was arranged by Len Schultz, the new head of *Capitol* in Nashville. There was an uneasy atmosphere, however, when Clayton and Wilburn finally mixed the '*Naked Child*' album. At the time of its release, Lee wasn't completely happy with the end result on '*Naked Child*', but as far as I am concerned I rate this album as one of the best contemporary country albums of 1979. The album is another autobiographical saga of raw emotion in which Lee reaches greater depths than before.

'*Saturday Night Special*' opens the album with Lee willing to wrestle the devil, a situation, he knew only too well, while 'I ride alone' could almost be his theme song. There is a rather strong biblical emphasis on '*10,000 Years/Sexual Moon*' and the track is best described in 'rock journalese' as a heavy metal country. Heavy metal rock, with its posturing players, can hardly claim the depth of real-life lyricism which Lee attains on this track.

In August of that year Lee played a one off show at the London Venue and returned for a short European tour, the following February. In fact it was on the strength of the '*Naked Child*' album selling well in France and Germany, that Lee had been

retained by *Capitol*, when his contract came up for renewal in October 1979.

The band for the European tour featured Tony Newman, who had once been the drummer in Sounds Incorporated, Colin Cameron, who had played bass on the *MCA* album, and of course, Philip Donnelly.

Lee helped to co-produce his new album '*The Dream Goes On*' with Chip Young. And material on it remains autobiographical, though it is more accessible and less depressive than the previous album. There is even a faint hint on the nursery rhyme like song, '*Oh How Lucky I Am*', which suggests Lee is now capable of handling his 'black periods' for the track is one of great joy.

'*What's A Mother Gonna Do*', opens the album and the lyrics refer to his previous song '*10,000 years*', it also refers to one of his favourite subjects, 'pretty women'. I suspect, however, that Lee wrote this song from a new viewpoint, that of having his tongue in his cheek, as the lyric is not terribly serious.

Lee shows a willingness to wrestle with the Devil

If there is a mellowing of approach on the first track, then it is completely reversed by the second song, '*Industry*'. It is Lee's point of view, that everybody concerned with industry, from the Company director down to the man in the street is responsible for the scars and ills wreaked on the Earth. The message is made more chilling by reference to the 'space

age' industries, where workers are protected by air tight suits, and where one tear in the suit can mean the wearer is subjected to a slow and painful death. Personally I think this song carries the strongest message Lee has ever attempted to get across. If it was his intention to motivate the listener against this corporate madness, then I can only comment that for me, he has succeeded.

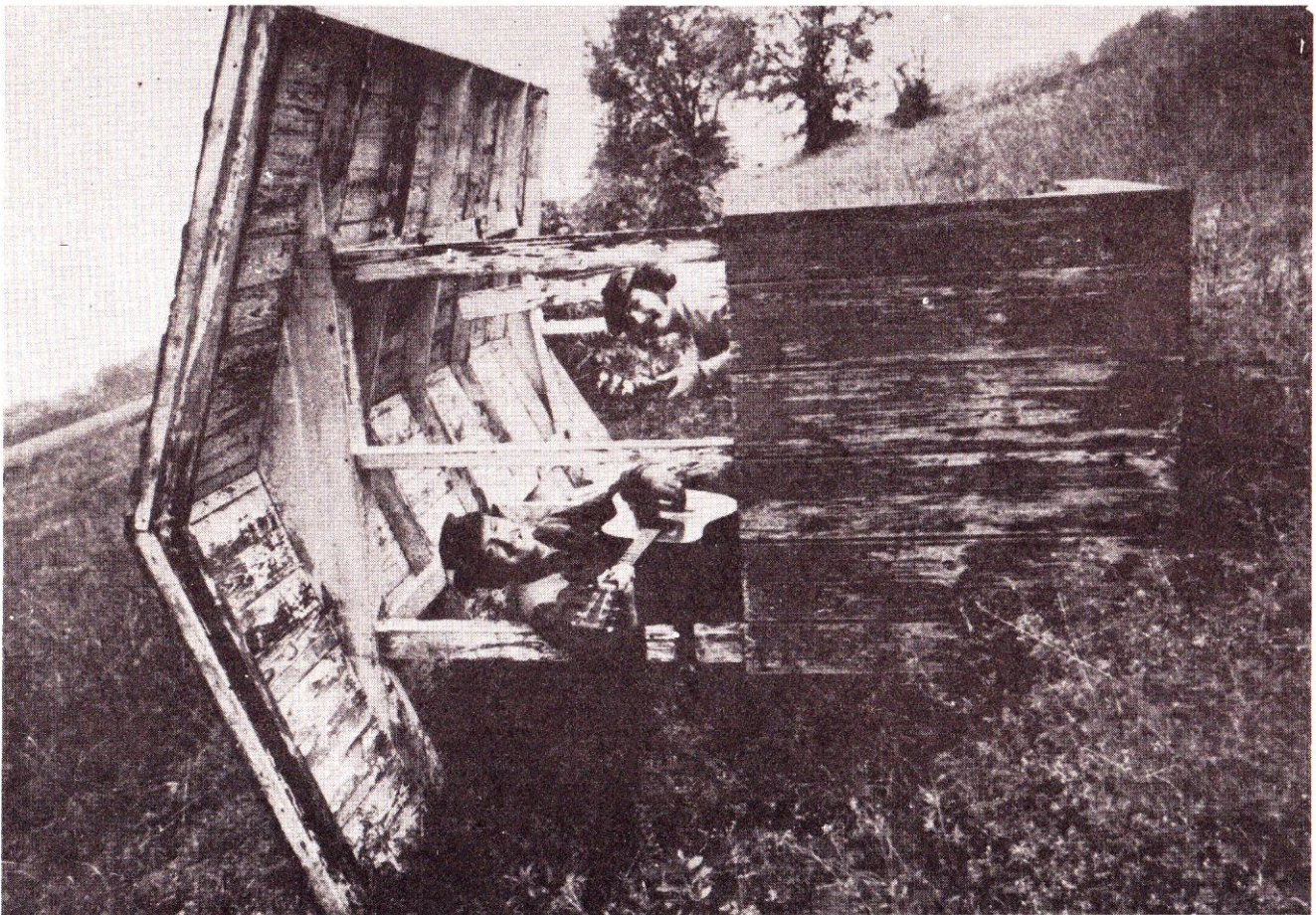
As mentioned earlier, Clayton toured Europe in early 1980 and '*Where Is The Justice*' undoubtedly resulted from his experiences. The Performers life on the road is a familiar source for material, but Clayton's lyric gets closer to what 'that life' is really like.

'*What'cha Gonna Do*' like many others on the album is another rock based track, and in fact, the lead guitar work is shared between Donnelly and Tim Krekel, who plays in Jimmy Buffett's band. '*If I can Do It*' was the closing track on the '*Naked Child*' album and set the seal on where Clayton had come from; so surely the title track which closes his latest album is an affirmation that he is alive and well, and like the lyric says, he is ready 'to always speak the truth and be a good man — that's my plan'. If he has ever recorded a song capable of charting, then surely it is this one, but then hits always need a little help to get them started.

I doubt whether Clayton will ever be a huge commercial success, since his work is rather heavy musically and his lyrics carry too much unlimited emotion. Nevertheless, Clayton is a highly effective safety valve for the rock end of the contemporary country market, and I personally hope, his dreams will continue to be placed on vinyl. ●

Jim Rooney

MAN OF MANY SKILLS



Always looking for diufferent angles — Jim and friend find one!

Most people who make a career of music only ever manage to work in one field. To date, Jim Rooney has been a songwriter, performer, manager, record producer and the author of various books on music. In fact Jim has had such a varied career, that the only way to ascertain the whole story was to track him down. Thanks to Jim personally, this article became a reality — by Arthur Wood

Jim was born in Boston, Massachusetts on January 28, 1938. He was raised and educated there, eventually graduating from Harvard University in 1962 with an M.A. in Classics. He took up a teaching fellowship in Humanities at the University, before moving on to the American School of Classical Studies in Athens, Greece in 1964 as a Fulbright Fellow.

In 1965, Jim made his first venture into management when he was invited to become director and concert producer for Club 47 in Cambridge, Massachusetts. Along with Cafe Lena in Saratoga Springs, Club 47 must be one of the most famous folk clubs in the States outside of Greenwich. Because of his involvement with folk music, and in particular, Club 47, and 1967, Jim was asked to become a director of the prestigious Newport Folk Festival, a post which he accepted.

Jim found that his work in co-ordinating the talent for the Folk Festival was a full time occupation, and in 1968 he moved to New York. During 1968 he acted as producer for the New Orleans Jazz Festival, and was also road manager for the Newport Jazz Festival in the years from 1968 to 1970.

The 1969 Newport Folk Festival was the last one that Jim appeared at as a performer and director. During that year, Jim helped form the Blue Velvet Band, with Bill Keith, Eric Weissberg and Richard Greene. There is no doubting the pedigree of that line up and they recorded one album for Warner Brothers, 'Sweet Moments with the Blue Velvet Band'. Unfortunately, the album which was also released in Britain, is yet another deleted rarity,

Although the Blue Velvet Band did make a number of public appearances, by 1970 Jim decided to take a sabbatical from performing and management, and set about writing his first book. The result, 'Bossmen — Bill Monroe and Muddy Waters', was a career study of the two acknowledged leaders in the Blue grass and Urban blues fields and was published in 1971.

Albert Grossman, Bob Dylan's former manager, decided in 1970 to build his own recording studios in Woodstock, New York State. Jim was invited to become the Bearsville Sound Studio's first manager, a post which he occupied for two years. Woodstock is something of a musical melting pot and in 1972, Jim got together with some of the local residents, such as, Happy and Artie Traum, Bill Keith and what seemed like a cast of thousands, to record the first Mud Acres album which was released on the Rounder Label. Titled, 'Mud Acres, Music among friends', the album was a collection of traditional and contemporary songs, in basically a folk setting.

The following year saw the release on the United Artists label, of the Borderline album, titled, 'Sweet dreams and other quiet desires'. Jim had formed this country band with



The cheerful aspect of his nature is seen in Jim's smile

David and Jonathen Gershen, but sadly, the groups album which Jim produced, is no longer available.

In the years that followed, Jim concentrated his career on performing in public and in his pursuit of that aim, he crossed the North American continent in his trailer, many times. During 1974, Jim made his first appearance at the Cambridge Folk Festival and the following year saw the release of his first solo album on the Rounder label. Titled 'One day at a time' and produced by Jim, the album is a mixture of songs by contemporary writers such as Willie Nelson and James Talley, through material by folk and country pioneers, Woody Guthrie and Hank Williams to traditional ballads like, 'Tramp on the street'. Only one of Jim's own compositions is included, titled, 'Do you think it will ever go away', it is a tale of someone pining for a lost love.

The album, which was partly recorded live, features Jim's road band who traded under the rather amusing title of, 'Partners in Crime'.

Early in 1976, Jim took some tapes which he had recorded at a studio in Maynard, Massachusetts, to Nashville. John Lomax, an old friend of Jim's, introduced him to Jack Clement. (John Lomax is the son of Alan Lomax, the folklorist famed for his Library of Congress field recordings). Although he was one of Nashville's best known producers, at that time, Clement was recovering from a disastrous investment in film making, which had resulted in Clement having to sell both his recording studios.

He liked what Jim had recorded and advised him to do some more recording work. Clement added that Jim could send him the results. They kept in contact and by the summer of that year, Jim had moved to Nashville where he eventually joined Jack Clement's band as rhythm guitarist. The group, at that time, were known as the

'Cowboy Ragtime Band' and in the fall of that year they played George Jones' club, 'Possum Holler' for three nights a week over a period of six weeks to tighten up their act.

Elektra records had signed Jack to a solo recording contract, and in January of the following year they entered the studios to work on Clement's first and only solo album to date. The end result, 'All I want to do in life', is a superb collection of easy listening songs by the cream of Nashville's writers such as, Bob McDill, Allen Reynolds and Waylon Jennings, which are perfectly complemented by Jack's vocal.

Maintained musical links with friends

Although Jim was now resident in Nashville, he maintained his musical links with his friends in Woodstock. In January of 1977 the second Mud Acres album, 'Woodstock Mountains', was recorded at the Bearsville studios. The contributing line up seemed to have increased even more, with the addition of John Sebastian, Paul Siebel and Eric Anderson to the ranks. Fifteen tracks are featured, with the mixture of traditional and contemporary songs as before. Later that Spring, Jim and the core of performers from the Mud Acres albums toured Japan. On their return they also played concerts in New York and New England.

Early in 1977, Eric Von Schmidt and Jim started discussing the possibility of putting together a book about the Sixties Cambridge Folk scene, and by January 1978, Anchor Books had agreed to publish the book based on their proposals.

The first half of that year consisted of a non-stop round of interviewing performers, managers, gathering background material and photographs. By the late

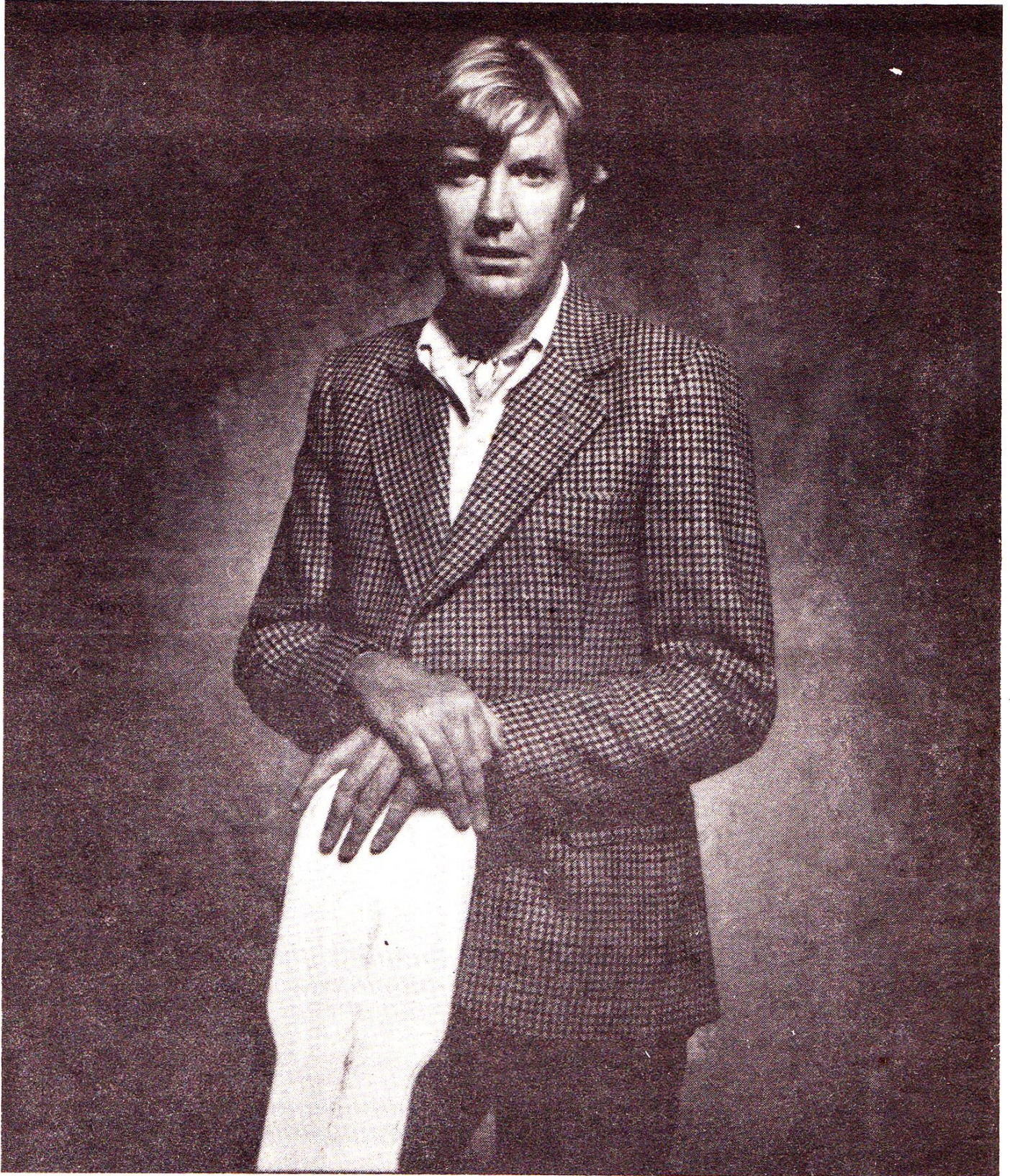
summer they had completed their objective, and the resulting book, titled, 'Baby, let me follow you down' was published by the end of that year. The definitive study of a movement can only be produced by people who have taken part in it, and the profusely illustrated book is an excellent record of what 'went down' in Cambridge.

Upon his return to Nashville, Jim began to gather up the threads of his performing career. Jack Clement introduced Jim to a curly-headed drummer from London named Tony Newman, (you know, the one who played with Sounds Incorporated on the Beatles' Shea Stadium film), and Irish guitarist, Philip Donnelly, (once a member of Donovan's band, and lately, Lee Clayton's right hand man). Together with Rachel Peer, who had played bass on Clement's solo album, the four of them, that afternoon, recorded two songs; the Jagger/Richards song, 'No Expectations' and the Don William's hit, 'I recall a gypsy woman'.

To this day, Jim remains ecstatic about that particular session, and that combination of musicians have continued to work together over the last two years, with artists such as Don Everly and John Prine.

By the summer of 1978, Jim had linked up with his friends from Mud Acres again and they played the Cambridge and Nyon Folk Festivals billed as the Woodstock Mountain Revue. The slimmed down band included; Jim, Bill Keith, the Traums, John Herald and Pat Alger. Their third album appeared that year and was titled, 'Pretty Lucky'. The mixture of songs had a slight country flavour, and Jim took the lead vocal on, 'Gone Girl' which Jack Clement had written and recorded for his 1978, Elektra album. The album also included Jim's version of his own song, 'Interest on the loan'.

After his performance at the Nyon Festival in



A Jim Rooney pose, which scarcely suggests the varied abilities of this Country Music stalwart

Switzerland. Jim was approached by two Italians who were familiar with his 1975, *Rounder* album. They told him of a Milan based label, Appaloosa Records who would be interested in Jim making an album for them.

On his return to the States, Jim gathered together his Maynard tapes and the ones he had recorded at Jack Clement's studios. The resulting album titled, 'Ready for the times to get better', was released in 1979. The album title indicated Jim's optimistic frame of mind at that time and was, in fact, my first introduction to his work. The title track, which Jim handles with ease, had been a 1978 chart success for Crystal Gayle, and was written by her producer, Allen Reynolds. Four of Jim's compositions are included on the album, including a re-recording of the aforementioned, 'Interest on the loan'. Jim's, 'In it for the long run' is a superb opener for the album, with its story of

long-distance love, while 'Only the best' is about a love lost. Lamar Hill co-wrote 'The girl at the end of the hall' with Jim.

Subsequently Jim toured Italy with Bill Keith and Peter Rowan, a trio originally formed in 1964, which still plays together when time allows. (Peter Rowan had an album titled, 'Texican Badman' issued on the Milan based label, earlier this year). The trio also played a short British tour in the winter of last year.

The second album featured Donnelly, Peer and Newman as Jim's backing band, with guest appearances by John Prine and Pat Alger. The album includes the Don Williams' hit, 'Amanda' and 'We believe in magic' another song that had appeared on Jack Clement's solo album. Two John Prine compositions, 'Sabu' and 'Fish and Whistle' are featured, and the album closes with the standard, 'Satisfied Mind'.

Recently Jim has been

doing production in the studios, and co-produced the recent Don Everly single, 'Hearts Together'. He has also produced the latest Bill Keith album for Rounder, and Peter Rowan's new blue-grass album, which will be released on the Sugar Hill label.

Jack Clement has encouraged Jim to do some engineering work and he has recently worked with Vic Damone and Carl Perkins, as well as doing some 'demos' for Johnny Cash's, House of Cash publishing company.

Whatever the future brings, and whatever commercial peak he may attain, there is no doubt that with his varied background he will handle it capably.

All the Woodstock albums and Jim's solo albums are available from Mike Craig or Projection Records. The latter operation released a Jim Rooney/Bill Keith compilation on their own, Waterfront label last year titled, 'The Collection'.



BLUE NUN

CARLENE CARTER. F-Beat XX LP 12. *Love Is A Four Letter Verb* / *That Boy* / *300 Pounds Of Hungry* / *Tougher Stuff* / *I Need A Hit* / *Rockababy* / *Me And My* .38 / *Do Me Lover* / *Home Run Hitter* / *Billy* / *Born To Move* / *Think Dirty*.

Crowell and Cash recorded a solid gold winner with their second effort, 'Seven Year Ache'. Really, this poses the question as to whether Lowe and Carter will accomplish the same with 'Blue Nun'.

After hearing the album for the first time, I concluded that this was Carlene's raunchiest album to date. There was no doubt after tracks like her own, 'Love Is A Four Letter Verb' and '300 Pounds Of Hungry', by Funky

Donny Fritts and Eddie Hinton, that she had retained her penchant for using songs with lyrics that aren't too subtle on subjects of a sexual nature.

With a tour de force, 'Love Is A Four Letter Verb' opens the album and those over-strummed guitar riffs instantly caught my attention, notwithstanding the line about, "it sticks to my hanky, a highly unhygienic germ".

'That Boy' is an excellent pop number with a rattling good melody, while 'Tougher Stuff' has Sir Douglas Quintet/Booker T-type organ breaks which seem to change speed throughout the song, and slightly disconcerted me.

'Rockababy' is the nearest you'll get to a ballad on the album — Duane Eddy guitar sound and

all — and it's one of my favourite tracks.

That Byrdsy guitar bit in the middle of 'Do Me Lover' (the current single) just has to come from the old Records' lead guitarist, Huw Gower. What can you say about the lyrics? the title says it all.

Carlene delivers the lyrics of 'Home Run Hitter' with some sleaze, and then follows it with 'Billy', slightly ELO-ish, but my favourite track.

Overall, the album is less countrified than her previous three, although you can't miss those distinctive Carter vocals. Personally I enjoyed 'Blue Nun', an interesting little vintage, with its solid up-tempo feel, but it probably won't be everybody's glass of wine. ● JO PAUL

KENNY ROGERS: Great Gambler, Dreamer, Lover

Published by NEW AMERICAN LIBRARY (A Delilah/Plume book) Price £5.00 approx

There isn't really much point in mincing words about this particular publication, as certain things American are gross, and this is a good example of that particular ailment.

The lady responsible for this book, has her journalistic credentials amply recorded on the backleaf. She is married to Chet Flippo who is one of the main contributors to 'Rolling Stone'. That publication has a reputation for careful reporting with attention to detail. Martha Hume certainly hasn't done her professional reputation any good by putting her name to this 'biography'.

The 'biographical' section of the book spans 144 pages, of which, a mere quarter contain the

words of the author. The remainder are photographs, (black and white and coloured), newspaper cuttings and press releases. In some instances, I would doubt the validity or depth of the author's research. An example, is the claim that the Shiloh album which Kenny produced, for his Jolly Rogers label (?) was never released. The only album I know of, was released on Jimmy Bowen's Amos label in December 1970, and was produced by one, Kenny Rogers.

As I pointed out before, only 36 pages contain written details of Rogers' career, and of those, only one sixth concentrate on the last five years, which have been his most successful. It certainly appears that this section of the book was put together in a hurry, and there is no attempt to analyse the secret of Rogers' success. The author has simply opted for

by MARTHA HUME

recording the progress of Rogers' career in each year since 1975 by reproducing a chronological list of newspaper headlines/articles as references. Some really earth-shattering examples of the headlines used are:

August 5th, 1977 — 'Singer, Kenny Rogers, coming here'. (Where?)

May 14th, 1978 — 'Audience bask in Rogers' glow'. (At Three Mile Island?).

O.K., so I deliberately selected those examples, but is there something really deep about them that I missed? Somehow, I think not; the only thing deep in your life after purchasing and reading this book, will be the regret that you wasted your money.

I found the arrangement of the photographs sadly lacking. Some

are titled, some are not (certainly none of the coloured ones are). If more care had been taken in titling all the photographs, it certainly would have aided the chronological progress of the book and highlighted the development of Rogers' career. None of the First Edition photos for example, are cross-referenced with regard to the group members' position in the photographs.

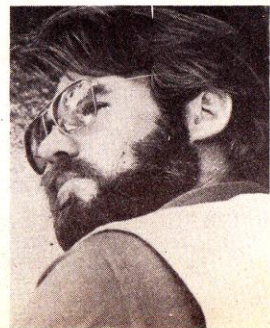
The book closes with a discography, which the author quite rightly points out, as being incomplete. It is the layout of the discography, however, that I particularly found incomplete with regard to his most recent recordings, as there is no differentiation between his solo, duet and soundtrack work.

Really, the title of the book says it all, as you would be a gambler, (if you bought the book), a

dreamer (for even considering buying it) and would have to be a lover (of all things Kenny Rogers before and even after you'd digested all the book's subtle nuances).

Definitely one for the coffee table set, and you will probably be able to pick it up for 50p in the bargain bin in a year's time.

JO PAUL



Kenny Rogers