



# GOOD GOLLY MS DOLLY

Dolly Parton is simply gorgeous. Difficult though it is to accept, those sheets of deceptive-seeming promo and adoring articles in the press all ring true: her skin is flawless, her face is perfectly proportioned, and dimpled, just there. Her smile is an outright winner.

It seems vaguely insulting to a musician of Dolly Parton's capabilities to emphasis anything as frivolous as her physical appearance in favour of the tons of talent hiding therein. But, mostly, it's her choice.

"When teased hair first came out in the fifties I was a young girl then and I really loved teasing my hair. Then it started to go out of style — but I still really loved doing it.

"I moved to Nashville, still with the big hair-do, long since out-of-style. People started telling me I should change my look. And I thought — well, for somebody to tell me that only means they're noticing the way I look. So I decided to change it alright — by exaggerating it."

Clever reasoning. It's hard to ignore the size, and extraordinarily phoney colour, of Dolly's platinum blonde wig. Equally difficult to miss is the lime green cat suit arrangement with its intricate ties up the plump white arms, snugness at the thigh and surprisingly demure, but heavily sequinned, neckline. The biggest shock is just how anyone can look so damned pretty in that.

Only a few years ago a visit to New Zealand by one of the three 'Grand Dames' of country music would have raised little more than a patronising chuckle from the mainstream and music press. Wide acceptance for country music — and, in particular, Dolly Parton — is a recent phenomenon. It's certainly no accident though.

"I had been one of the major country stars for years. Every album would sell basically the same and I'd end up on the same place in the charts.

"I felt like I was standing still. I felt I should venture out and take my country music as it is and myself, the country person that I am, and do more. It was definitely a conscious effort to appeal to a wider audience."

You could almost say she has tried to create a 'new' Dolly Parton. But be careful to avoid saying so in front of the lady.

"I wish people wouldn't dwell on this 'New Dolly Parton', 'cos I am Dolly Parton. I'll always be a country person and whatever I do expands on that.

"I don't like it when people insinuate that I've left country music, or that I'm aiming to do so. I want to combine it all and be accepted — as I have been now."

## HOLLYWOOD

Regardless of such protestations, Dolly is still new to those previously underexposed to the genre. The widening of the country audience brings the trappings, and traps, of commercialism with it, as Dolly discovered when she was offered a TV series in the US.

"When we discussed the show it was my understanding I could do it in a down-home



way. This meant that I could have people on that I thought would make a good show, not your typical TV show.

"Looking this way — with my gaudy appearance — I just have to project a genuine, real self. In the show they had me reading off of cue cards somebody's idea of what a Hollywood show personality would be saying. It wasn't the way I'd say things; it wasn't even the subjects that I would want to discuss. I had a lot of guests on that I'd never have dreamed of having.

"It just got out of hand. You can't say someone else's words and have them come across as your own. So I wasn't happy with the show and I refused to do it."

Pressure also built up over what Dolly had hoped would be another 'down-home' venture: the now-famous recordings with Linda Ronstadt and Emmy-Lou Harris. Both the public and the women's record companies hot-ted up to such an extent that decision-making — what style, whose songs, which way to treat them — became impossible.

The project is still in the pipeline. "We've decided to wait until everyone has calmed down and then we'll try again when we're ready, and when we have the right songs together."

Dolly's not about to be pushed around. Her business acumen shines through her every honeyed word. In 1964, upon arriving in Nashville, she started up her own music publishing business. She didn't know one thing about publishing, "excepting I knew it could be big."

Her marketing is carefully calculated nowadays. A three movie deal with Twentieth Century Fox was signed last year. Filming will begin when and if Dolly finds a script enabling her to play, in essence, herself. She's no actress, and knows it, so she's not about to do an Olivia Newton-John on her career.

## ALTMAN'S NASHVILLE

Talking of movies, she's light-heartedly asked if she'd accept a role in *Nashville*, Robert Altman's apparently gentle jibe at the country music capital.

Quickly, "I didn't like that movie *Nashville*. It didn't portray country music or Nashville as it really is.

But surely, weren't there parallels with real country stars?

"Yes — but it was a city person's view of Nashville. It made it look like everyone there was crazy and corny and ignorant.

"Altman is great; I've seen a lot of his movies. But that one embarrassed a lot of people in Nashville. You know, the people it singled out, like Loretta (Lynn). It made Loretta look like a crazy person. And she's not crazy — she's just had some bad times, that's all."

Immediately afterwards, word comes that this, the second of only three 20-minute group interviews she gave in New Zealand, is coming to an end. Dolly grins. Then she pulls her feet up under her, sitting cross-legged in an enormous armchair, her silver platforms momentarily discarded.

"Ooh, great," she laughs, "Now, let's gossip."

## THE GRAND OLE TOWN HALL

The audience at a Dolly Parton concert is not an easy one to categorise. Country music fans come in all styles — from the Texas string tie and sideburn boys to the Linda Ronstadt look-alikes who chew gum with a peculiar vengeance.

But, as if to attest to the success of her new marketing image, the Town Hall is hopping with a far more diverse bunch than even the country fans. It's quite surprising just who — and how many — loves Dolly Parton.

On stage Dolly wears a shiny jumpsuit with pleated chiffon sleeves reaching her knees. Being so tight and white it makes her look more fat than shapely. Her face hardens under the lights and she looks like some kind of kewpie doll.

The ersatz image is mercifully dispelled once she gets past the applause and into the music.

Ironically, it's the classically trago-corny C & W songs that ring truest when performed live.

## Band File

### No.8 Toy Love

#### HISTORY

Formed Jan '79 and first performed at Zwines late January.

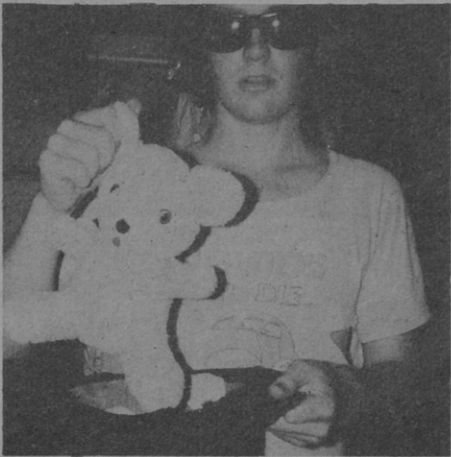
#### RECORDS

Demos were recorded at Harlequin Studios, mid February with Simon Alexander. The four original compositions recorded were "Squeeze", "Toy Love Song", "Pull Down the Shades" and "Frogs". The demo of "Squeeze" has been remixed for inclusion in a Bomp Records (US of A) compilation for emerging and unsigned bands, called *Waves II* and is to be released in September.

"Rebel" and "Squeeze" recorded at Mandrill Studios, July '79 for August release by WEA records. Producer — Glyn Tucker.

#### MANAGEMENT

Doug Hood — 766-311, Auckland.



#### MIKE DOOLEY

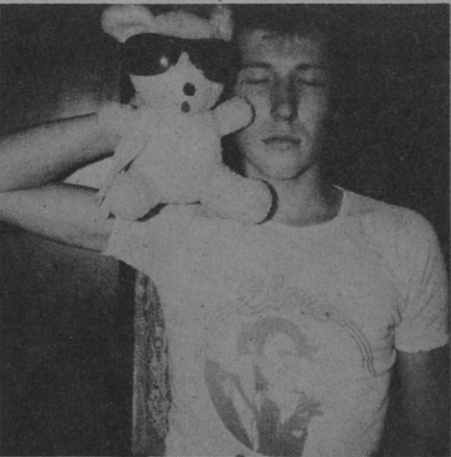
Born September 28, 1959 — Education went to school — Musical Career yes — Other Jobs milk run when I was 10.

#### FAVOURITES

Albums *20 Solid Gold No 1*, Various Artists. *Blockbusters*, *Toy Love* — Singles we haven't released one yet.

#### EQUIPMENT

Drums and cymbals.



#### ALEC BATHGATE

Guitar and vocals

Born July 10, 1959 — Education Tapanui District High School — Musical Career Crookston WDF, family teas, The Enemy, Toy Love — Other jobs Cadbury's (Dunedin) groundsman.

#### FAVOURITES

Albums *Revolver*, The Beatles. *Paris 1919*, John Cale. *Ziggy Stardust*, *Aladdin Sane*, David Bowie. — Singles "All the Young Dudes", Mott the Hoople. "Daydream Believer", The Monkees. — Guitarist Mick Ronson. — Singer John Lennon.

#### EQUIPMENT

Ibanez 59'er and Rockit 130.

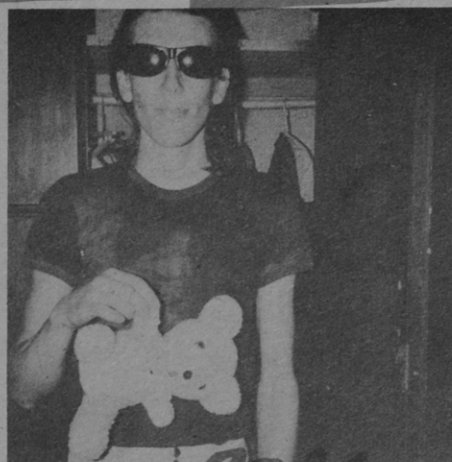
"To Daddy", recorded by Emmy-Lou Harris but written by Dolly is a gem amongst tear-jerkers. "Down From Dover", a remarkably poignant story of a pregnant girl waiting for her boyfriend to return, was rejected by the country cognoscenti when as a teenager Dolly wrote it. Only "Me and Little Andy" is a little too much to take for those under-initiated in the ways of country schlock.

There's lots more to the concert than crying though. By careful spacing, Dolly succeeds in pleasing every sector of the audience. In spite of a sophisticated seven-piece backing band, even such simple standards as "Tennessee Mountain Home" and "Applejack" sound homey; regardless of her undeniably country sound she works a darned good "Great Balls of Fire."

She elicits a curious response from the audience. Even the most cynical are warmed by watching her on stage.

Towards the end of the show a girl runs up to the stage with a bunch of flowers for Dolly. It sounds corny, but it was moving; very appropriate, really.

Louise Chunn



#### PAUL CHRISTOPHER KEAN

Bass guitar and vocals

Born May 12, 1954 — Education NZ till '66 and then the world with Mum and Dad and my sisters. — Musical Career Basket Cases, Christchurch '78 and one night with the Idle Idols, then Toy Love. — Other Jobs School.

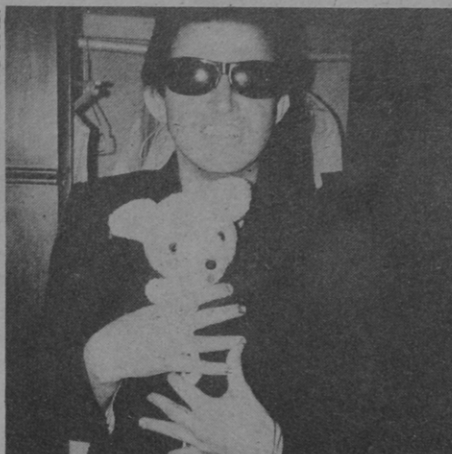
#### FAVOURITES

Albums *Plastic Ono Band*, Plastic Ono Band. *Low*, David Bowie. *Rubber Soul*, The Beatles. — Singles "Only the Lonely", Roy Orbison. "You Keep Me Hanging On", Vanilla Fudge. —

Bass Guitarist John Wetton (King Crimson), Chris Hudson. — Musicians Robert Fripp, Jane Walker, Django — Singers Chris Knox, Roy Orbison.

#### EQUIPMENT

Stereo original with Di Marzio through Holden Graphic (and JBL K145) and Fender Jazz pickup through Jansen Combo.



#### CHRIS KNOX

Vocals

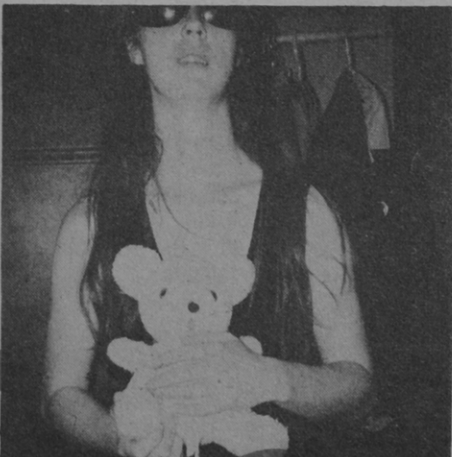
Born September 2, 1952, Invercargill — Education the usual — Musical Career biking down to Mrs Jones' after school every Wednesday for six years / gap / The Enemy. — Other Jobs selling toasted sandwiches and hop beer at a shortlived Dunedin strip joint and about 13,000 other very boring occupations.

#### FAVOURITES

Albums *Help*, The Beatles. *Strictly Personal*, Capt Beefheart. *Wee Tam*, The Incredible String Band. *Plastic Ono Band*, Lennon. *I'm Stranded*, The Saints. — Singles "Hello Good-bye", The Beatles. "Heroes and Villains", Beach Boys. "Yawa Em Ekot Ot Gimoc Er'Yecht" (B side), Napoleon XIV. "The Spot", Snakefinger. "The Tennessee Waltz", Patti Page. — Singer John Lennon (Yoko's not bad either) — Musician Mrs Jones.

#### EQUIPMENT

A throat, a body and a mind beyond repair.



#### JANE WALKER

Keyboards

Born June 16, 1957, Harrow England. — Education School, one term at Design School, other people, books, movies etc. — Musical Career drummer with Basket Cases (famous for their Detroit Haemorrhoids impersonations.) Joined Toy Love Jan '79. — Other Jobs Connoisseur of teas, being a Toy Lover.

#### FAVOURITES (some)

Albums *Touch*, Touch. *Lotsa Velvet Underground*, *No Pussyfooting*, Fripp and Enp. *The Slider* — T. Rex. — Singles "Venus", Shocking Blue. — Pianist Jerry Lee Lewis (back then). — Musician Paul Kean. — Singer Chris Knox.

#### EQUIPMENT

Hohner Clavinet, DG-EKO organ, bits of foam plastic, bits of 4 x 2 (inch), Holden Graphic amp, speakers, phaser, electricity.