

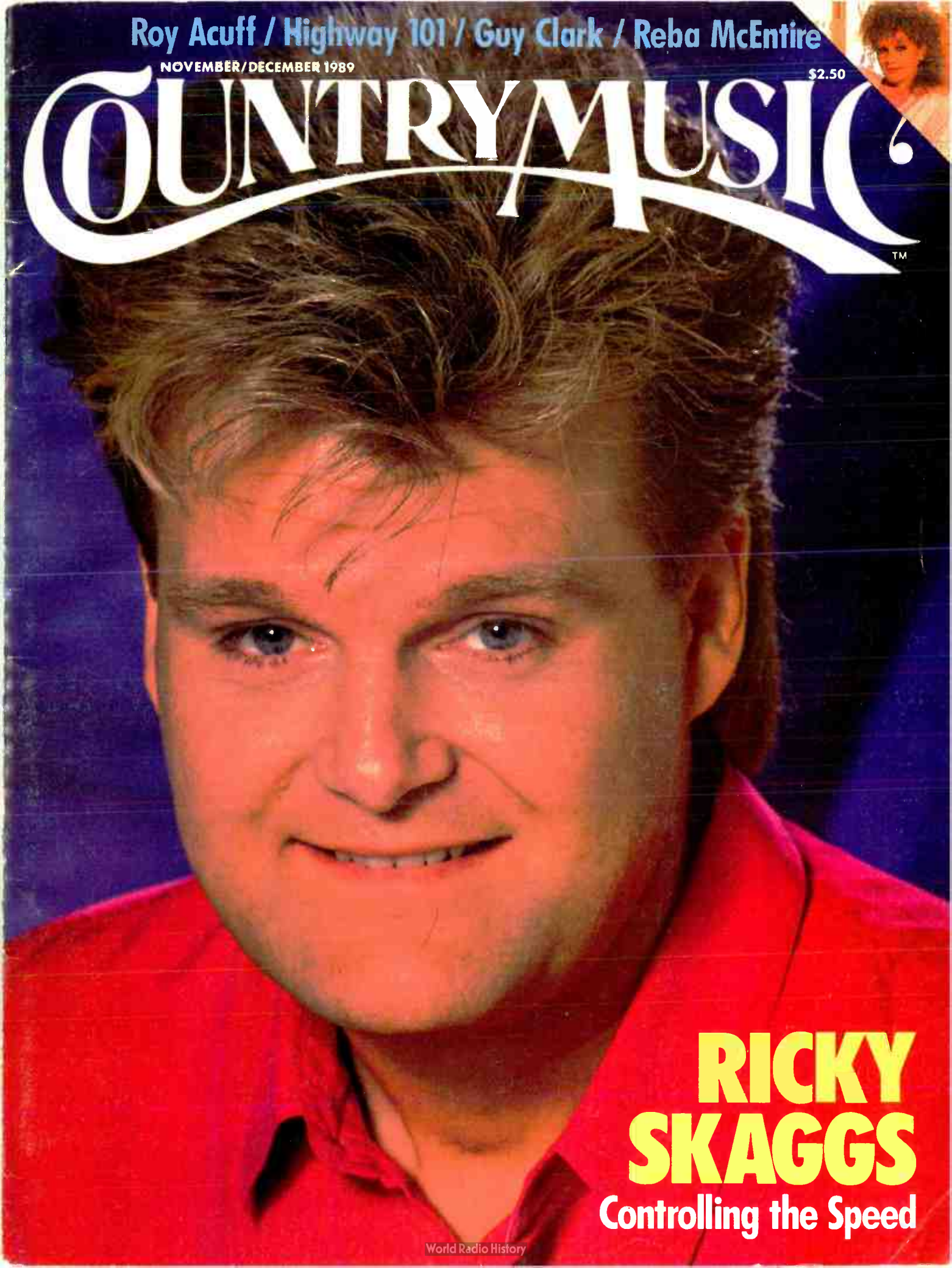
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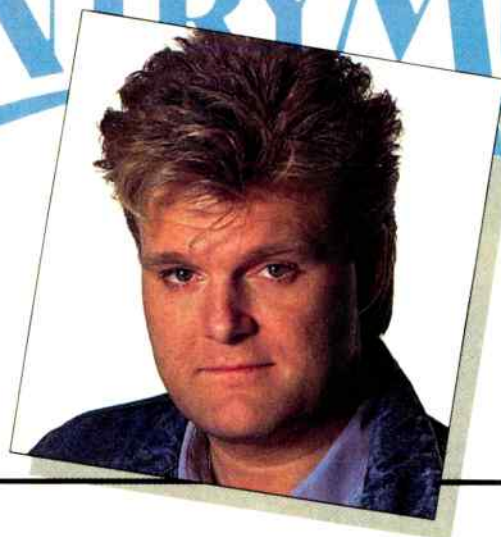
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## 4 Letters

Readers write in about Reba's license plate, Dwight Yoakam's clothes, the "Randy Travis" colt, Steve Earle's genius and Waylon Jennings' style. Plus the usual pro and con about Record Reviews.

## 23 People

Cajun covers the country, country music makes more babies, Willie Nelson calls a press conference and CBS takes over TNN for a day. Also, Riders meet their hero, Hank Jr. tries Monday Night and a famous house goes up for sale. Plus a CMM Update on Lynn Anderson.

*by Hazel Smith*

## 28 Ricky Skaggs: High Energy Meets Moderation

For a high energy performer like Ricky Skaggs, slowing down is almost impossible. New projects beckon and the pace never slows. But this year, Ricky has learned that in order to accomplish his goals, moderation just might be the key.

*by Patrick Carr*

## 36 Reba McEntire: Pull-Out Centerfold

The second in a series...meet Reba McEntire in this issue's Pull-Out-Centerfold-of-the-Month and catch the facts of life on the famous redhead.

## 39 Guy Clark: Songwriter

Brilliant, gifted, disciplined and inspirational—that's how fans and friends have described Guy Clark. His talents may win him a Grammy award in the Contemporary Folk category in 1990.

*by Bob Allen*

## 44 Highway 101: A Good Idea Turned Band

The story of a hot band and how it grew. The recipe was novel. The results speak for themselves. Paulette Carlson and company are chart-toppers these days.

*By Patrick Carr*

## 50 Roy Acuff: The King of Country Music Holds Court

On this particular evening, we find Roy backstage in Dressing Room 1 at the Grand Ole Opry. The door is always open and visitors drop in. It's all in a day's work for the man who's made country music his own.

*by John Morthland*

## 58 Record Reviews

Our reviewers have listened to the newest releases from Willie Nelson, Ricky Skaggs, Suzy Bogguss, New Grass Revival, The Wagoneers, Lorrie Morgan, the late Keith Whitley and more.

## 68 Buried Treasures

Reissues by Tennessee Ernie Ford, Speedy West, Hank Thompson, Merle Travis, Johnny Bond, Leon McAuliffe, Porter Wagoner, The Carter Family and more. Rich recommends that you rush to the store.

*by Rich Kienzle*

COVER PHOTO: PETER NASH

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J O Y

# Letters



## Surprised Fan Thanks Reba

What a great thrill and surprise to open my July/August issue of *Country Music* to the story about Reba McEntire.

I'm in the personalized license plate business. About a year ago I made a tag with the Delaware state coat of arms with the name Reba on it. I never knew what happened to it; the plate was made for a lady in Dover, Delaware.

There was my license plate in your opening picture of Reba. I did some checking and found out the lady tried to give the plate to Reba and a security guard told her he would see that Reba got it. That was the last she heard of it until your magazine came out. We were both delighted.

Thank you, Reba. As a big fan of yours, it was great to see you cared and apparently appreciate your fans' love and admiration by displaying their gifts.

Tom Logullo  
Newark, Delaware

## On Giving Something Back

I totally enjoyed the interview with Reba McEntire in your July/August issue. Reba's work with the Texoma Medical Center in Texas really impressed me. Her statement, "It gives the girls an opportunity to continue their pregnancy rather than to abort the child," in this day and age, speaks so well of her. She should be proud of herself.

Frank A. Homan  
Rohnert Park, California

## Reba, Country Girl at Heart

I recently started receiving your magazine, and I wanted to let you know that I'm very impressed with your great articles. I just received my second issue, July/August, and I loved the article on

Reba McEntire. The first time I saw Reba, I was 13 years old. She and her band played a dance in Pampa, Texas, for the Top 'O' Texas Pro Rodeo. I met her and shook her hand. She fit right in at Pampa. She's just a country girl at heart, like the rest of us.

Lindy Forsyth  
Pampa, Texas

*Publisher Russ Barnard used to fit right in at Pampa. He grew up there.—Ed.*

## Reba McEntire is For Real

I received my July/August issue of *Country Music Magazine*, and was I happy to see the beautiful Reba McEntire on the cover and the great article about her inside. I've had the pleasure of meeting Reba, and she is a very wonderful and caring person who really appreciates her fans. She is truly heaven sent!

Ronda Shutt  
Rogers, Minnesota



Ronda Shutt and Reba McEntire met up in Minneapolis, Minnesota.

## Clothes Don't Make Dwight Yoakam

I am writing this letter in regards to the controversy in the July/August issue about Dwight Yoakam and the way he dresses.

Maybe he dresses like he does because he feels that just because he's famous he is not better than some of the common working people.

I for one feel that clothes don't make a person. It's what's in the person's heart or how they feel inside that counts.

Valerie Croy  
Farmington, New Mexico

*Feature on Dwight Yoakam coming soon.—Ed.*

## No Last Cowboy

I'm writing to you to tell you that I really enjoyed the poem written by Mountain Jack from St. Paul, Virginia, in your July/August issue.

I agree with him—there will never be a Last Cowboy and country music will outlast all other music. I would like to tell Mountain Jack to keep writing those poems.

Ellen Whildon  
Millville, New Jersey

## Country Music Magazine Fan Speaks Out

I have been receiving *Country Music Magazine* for almost a year now, and I really enjoy the various articles and interviews you feature. Although some of the stories border on p.r. puffery, I respect the fact that Hazel (I think George Strait has no bad side, too!) and your Letters column balance out most of the excess.

The depth and honesty that *Country Music Magazine* fans can express outweighs the narrow-mindedness of a few, who in recent Letters columns have criticized singers such as Reba and Gary Morris when they perform other kinds of popular music. One of the best things about the country music industry is its ability to change and grow, and nowhere is this more apparent than in the programming of *The Nashville Network*. Thanks, country music, for never being dull!

Julie T. Byers  
Temple City, California

## Now, How Do These Jeans Fit?

My little boy Aaron, age 5, is a George Strait fan. He dresses like him and goes around singing, "All My Ex's Live in Texas." He also named his kitten Bubba, after George's son.

Gail Rodgers  
Fisherville, Kentucky



Aaron Rodgers strumming away in Fisherville, Kentucky. Attaboy, Aaron!

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## COUNTRY MUSIC MAGAZINE

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Reba McEntire autographed our July/August issue for Country Music Magazine staff member Michael Claggett at her August concert at Lake Com-pounce, Connecticut.

## Waylon Sings Like We Feel

From the first time I heard "Only Daddy That'll Walk the Line," "Rainy Day Woman" and "Sweet Dream Woman," I've been hooked. It's not as most people feel who are Waylon fans, it's something far deeper. Waylon, every song you've recorded is exactly the way I feel.

I'm wondering what happened, though. There haven't been any more "Outlaw" songs. Are you comfortable now and don't feel you have to get out of "acceptable" lyrics? I'm sorry, but it doesn't sound like Waylon anymore.

I'm also a singer-songwriter, and when I'm on stage, I do several of your songs. My only goal in life is that someday I'll be able to invite you over on Sunday afternoon for a cookout as a friend, not just as someone who has recorded more songs for and about me than anyone else.

Mike Beard  
Sycamore, Georgia

## ...and is an Outlaw With Style

Thank you for the article on Waylon Jennings in the July/August issue. For those of us who came of age during the Outlaw movement, that unique era is still so much more than just a fading memory. That whole special time can be likened only to Woodstock of the 1960's. It gave us a brand of music which, while still country, was so much different than that of our parents. It's true, the guys are all getting a little older, a little grayer, but then so are we fans.

I agree with Waylon about the direction of today's country music. The new singers seem to be simply clones of one another. Not a one of them has the style or personality of Waylon, Willie Nelson or Johnny Paycheck. No one's going to be able to fill their shoes, so I hope they're all around for years to come.

Donna Lewis  
Washington Park, Illinois

## Update on Randy Travis

Mary Dixon's colt, featured in Letters in the September/October issue, has had a name change. He's now known as Forever Randy. Randy Travis' own foal will be the proud recipient of his owner's name come next spring.

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**Hooray For Old and New!**

Hot dang! Waylon and Steve Earle in the same issue—July/August. You *Country Music Magazine* folks sure know who's great! Waylon's the greatest singer alive, and Steve Earle is the best new singer in any field of music. If the idiots at MCA don't wake up soon, they may (and should) lose these two incredible singers...and even more.

Congrats to *Country Music Magazine* for your excellent "give-em-hell" exposes on the stupid, outdated ways of the Nashville music industry (i.e. the Steve Earle article and the recent John Anderson story).

Mike Mackenzie  
Dublin, Virginia



**MEET THE PRES**

Speaking of John Anderson, featured in the May/June issue, he adapted one of his songs for President Bush's campaign back in 1988. John and his wife Jaime and daughter Brianna met the then VP and Mrs. Bush during the campaign.

**Steve Earle Gets This Fan's Respect**

I would like to thank *Country Music Magazine* and Patrick Carr for the wonderful article on Steve Earle in your July/August issue. The Nashville country music business community may not have supported Steve Earle and his efforts to take country music into the 1980's; however, those people who believe the first word in music business is music are behind Steve 100 percent!

Getting airplay for Steve is vitally important to the future and continued success to country music. To keep country music alive and growing, we have to inject some new blood into both the performers and the audience. Steve has found a perfect way to do this with simple, honest lyrics and melodies jam-packed full of emotion (that's the country part) and a hard-driving beat to put power to the statements (that's the rockin' part). It's a fusion of the best of both worlds.

Donna Henry  
Tampa, Florida

**Earle's the Genuine Article**

Wake up, Nashville establishment! I am 43 years old, a grandmother and a professional person. I am here to tell you all that Steve Earle is the genuine article. He has the bite of Mellencamp, the clarity of Dwight Yoakam, but also a deep honest and caring about his subject matter that transcends both. His "Hillbilly Highway" is a classic. This kid speaks to a lot of us old hippies who, like the song says, get off on country music 'cause disco left us cold.

Kathy Jarvis  
Loomis, California

**Remembering Hillbilly Park**

I have been wanting to write to Hazel to see how many of the stars and fans remember Hillbilly Park in Newark, Ohio, back in the 1940's through the mid-1960's. It has been gone for a long time to make State Highway 16. The park was owned and operated by Millie Ruton. I would work in the park on Sundays, and that's where I met Johnny Cash. He wasn't married to June at the time, but he was all dressed in black and I got to talk to him. You never forget something like that!

How about you stars who know Millie sending her a line? I know she helped a lot of you.

Janet L. Jones  
Newark, Ohio

We spoke with Millie, and your letters are welcome! Her address is 340 East-ern Ave., Newark, Ohio 43055. —Ed.

**Mel McDaniel, What Country Music is All About**

Speaking of Mel McDaniel, in 20 Questions in the July/August issue, you asked, "Who is the real Mel McDaniel," in Record Reviews way back in your March/April issue. I have all his recordings, and I've found nothing wrong with any of his songs. He's a fun, warm, compassionate and friendly man. He hasn't forgotten who the people are. His wave, when he's through, is as genuine as the great Freddie Hart's "Bless Your Heart."

Besides Mel McDaniel, I've had the pleasure of seeing Freddie Hart more times and places than I can count. I've followed him, Bobby Bare with his beautiful smile, the late Wynn Stewart, the great Bob Wills and Spade Cooley. These people are country music and what it's all about.

Cloris Swalley  
29 Palms, California

**Meet Linda Tharp**

Many of you have met Linda Tharp through correspondence or on the telephone. We'd like to thank her here for all the work she's done on recent Letters columns.

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Linda Croteau's dream came true when she met Mickey Gilley at Fan Fair 1989, top left. K.T. Oslin and Michael Craft, top right, also enjoyed the big week. Suzanne Martin, bottom, waited three hours to visit with Randy Travis. "It was well worth the wait!" Suzanne says.

**Fan Fair Country Greats**

Fan Fair is something everyone should attend, if only once. The performers who were especially nice at Fan Fair '89 were Highway 101, The Forester Sisters, Cee Chapman and K.T. Oslin. You don't see performers in any other music category taking time out to talk to you and find out where everyone is from.

Michael Craft  
Orangeburg, New York

*Fan Fair 1990 will be held June 4-10 in Nashville. For more information, call 615-889-7503 after January 1. -Ed.*

**Where is Monty Matlock?**

While in Lake Tahoe in 1986, I saw a guy open a show at Caesar's Palace who stole my heart. His good looks and cowboy voice rival George Strait. Monty leaves the crowd screaming for more. Where can I buy his tapes? Does he have a fan club? Help me find him, *Country Music Magazine!*

Becky Miller  
Camden, Arkansas

**Whatever Happened to Ramblin' Jimmie Dolan?**

Do you have any information on the whereabouts of Ramblin' Jimmie Dolan, who recorded for Capitol Records in the early 1950's? He also had a local TV program on a Los Angeles station.

Mary Ann Creason Rohde  
Rialto, California

*OK, readers, do your thing on Matlock and Dolan. -Ed.*

**Happy Seventeen, Thank You, George Strait!**

I enjoy your magazine very much, especially your articles on George Strait.

Recently, on my 17th birthday, George was performing in Dallas, and I had the pleasure of meeting him backstage. Besides being great looking on the outside, George is a very sincere person on the inside. He posed for pictures and autographed my copy of his *Beyond the Blue Neon* poster. Before he left to go on stage, he kissed me on the cheek and wished me a happy birthday. That was one birthday I'll never forget!

Carla Brocker  
Garland, Texas



Carla Brocker and George Strait on Carla's big day in Dallas, Texas.

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### Little Jimmy Dickens Comes Home

On July 2, 1989, Little Jimmy Dickens came home for a day of fun for everyone. "Jimmy Dickens' Day" took place at Lake Stephens, near his boyhood home of Bolt, West Virginia.

The Bolt native got his start in the entertainment field in 1939 when he appeared on WJLS radio station, crowing like a rooster.

Jimmy was presented with a certifi-



cate from the state of West Virginia, commemorating his 40 years in country music and his being the only mountaineer inducted into the Country Music Hall of Fame.

Jackie L. Walker  
Pataskala, Ohio



Larry and Bobbye Howell flanking T. Graham Brown at a recent concert.

### Down to Earth—That's T. Graham Brown

My husband and I recently attended our first T. Graham Brown concert. From the moment he walked out on stage, he had the audience in the palm of his hand. After the show we had the opportunity to meet him and take pictures. I must say he was as nice and down to earth as I had thought he would be.

Bobbye Howell  
Longview, Texas

### New England Blessed by Bandy...

I was lucky enough to see my favorite singer, Moe Bandy, in July at the North Stonington Fair in Connecticut. He did two shows, and he was just great. He's a sweet person and really cares about his fans.

Lisa Bigl  
Milford, New Hampshire



Moe Bandy and Lisa Bigl at the North Stonington Fair in Connecticut.

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### ...and The Desert Rose Band

I have been reading your magazine for several years with great interest. Apparently there is some edict somewhere that says New Englanders don't like country music, but if so, they're wrong! We rarely get to see live country bands in this area.

What a very special experience when the Desert Rose Band came to Keene, New Hampshire. This band is superb and gave us an excellent two-hour concert of rhythm and versatility and outstanding harmony. After the concert elderly people, teenagers and all types were in evidence to chat, pose for pictures and get autographs from Chris Hillman and the Desert Rose Band. I'd like to see more performers come to the New Hampshire-Vermont area.

Judith Dale  
Newfane, Vermont

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**2627** "To those we love and see each day... to all good friends... Merry Christmas and Happy New Year" —artist Richard Barth



**2363 THREE KINGS** "May the meaning of the Season be deeper, its friendships stronger and its hopes brighter as Christmas comes..." —artist Chris Cummings



**3453** "May the warmth and love of the Christmas Season be with you through the Coming Year" —artist Ted Blaylock



**2612** "I heard the bells on Christmas Day..." Henry Wadsworth Longfellow "Wishing you all the peace and love of this Holy Season" —artist Kirk Randle



**1462** "Peace on Earth" "May Peace be your Gift at Christmas and your Treasure through all the Year" —artist Brummett EchoHawk



**2502** "'Tis the Season to be Jolly!" "Hope your Holidays are filled with good cheer that carries on throughout the New Year!" —artist Hildred Goodwine



**2269** "In every home...once again it's time to greet the friends it's nice to know." "Merry Christmas and a Happy New Year" —artist Ken Eberts



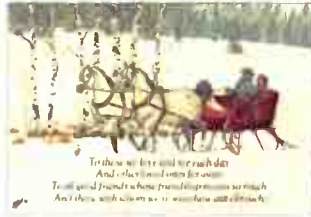
**2629** "Faith, hope and love abide... the greatest... is love." 1 Cor. 13:13 "May you have the Spirit... Gladness... Heart of Christmas..." —artist Ron Stewart



**3252** "Never... an old year ends... someone thinks of... old... friends." "Merry Christmas and Best Wishes for a Happy New Year" —artist George Wise



**3253** "TAKE TIME TO SEE..." (24-line inspirational poem inside) "Merry Christmas and a Happy New Year" —artist Ted Blaylock



**1994** "To those we love and see each day..." "Merry Christmas and Happy New Year from the two of us!" —artist Ron Stewart



**3449** "TAKE TIME TO SEE..." (with 24-line inspirational poem) "May Peace be your Gift at Christmas and your Treasure through all the Year" —artist Bernard P. Thomas



**1602 CHRISTMAS WISHES COME TRUE** "Merry Christmas and best wishes for a Happy New Year" —artist Hildred Goodwine



**3406** "May Christmas bring Friends to your Fireside, Peace to your Pathway, and Good Health throughout the New Year" —artist Roger T. Flythe



**3261** "May Christmas bring to you the music of laughter... the warmth of friendship and the spirit of love" —artist Richard Barth



**1304 LEGENDARY IRISH GREETING** "May the trail rise up to meet you..." "Merry Christmas and Best Wishes for a Happy New Year" —artist Gordon Snidow

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World Radio History

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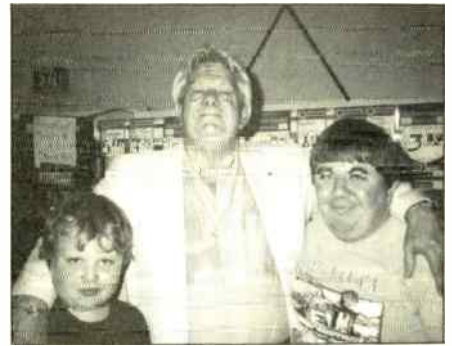
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CMM3



**Billy Wayne Watts Jr., Jerry Clower and Benton Kennedy Jr. at the grand opening of the Sunflower Supermarket in Franklinton, Louisiana, on June 24, 1989. "We're big Jerry Clower fans," says Benton. "I have most of his records and an autographed picture."**

### Fan Says Record Reviews Are On the Money...

Record Reviews should provide insight, not adoration, so three cheers for Rich Kienzle and the rest of your staff when they take a record apart. They've heard a lot more music than most of us, and they're more to be trusted than some doting fan who wants his or her favorite artist sanctified rather than analyzed.

I buy hundreds of country music albums a year and thus have a basis for comparison. Your reviewers are generally on the money.

John Roemer  
Parkton, Maryland

### ...But Another Says Bob Millard Missed the Mark

I am 14 years old and strongly disagree with Bob Millard's review of George Strait's *Beyond the Blue Neon* in the July/August issue.

In Bob's review he described "Hollywood Squares" as definitely not one of Strait's best. Everyone loves a love ballad, but what's wrong with a funny song for a change?

Stefany Lee  
Pace, Florida

### River of Time Runs True

Hooray for Rich Kienzle! His review of The Judds' *River of Time* in the July/August issue is right on target—it is perfection! My copy of the cassette tape has hardly any writing left on it from the handling.

Hazel's aim is true also—Wynonna Judd is definitely one of the world's greatest female singers, but I think she is better than Whitney Houston.

Chrissi Scherer  
Westwego, Louisiana

### Let Hazel Review Strait's Next Album!

When, in the July/August 1988 issue, Michael Banc said George Strait's album *If You Ain't Lovin' You Ain't Livin'*



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didn't have soul and wasn't one you'd come back to again and again, I decided I'd just turn the page. When he also said the album didn't have the power to touch you much deeper than potato chips and dip, I had to say he didn't have good taste.

Now, in the July/August 1989 review of Strait's *Beyond the Blue Neon* by Bob Millard, it appears that although this album, too, is going strong, Bob Millard has no better taste in reviewing than Mr. Bane.

I would love to see a re-do of this record review, by Hazel Smith, of course.  
Denise Jackson  
Ft. Smith, Arkansas



Seventy-two years young, Alice Van Camp visits Helen Cornelius at Tuscarwas County Fair near Dover, Ohio. "Country music is the love of my life," says Alice, who sent *Country Music Magazine* 182 signatures of fans who wanted to hear more about Ricky Van Shelton and David Stewart.

### In Defense of Anne Murray

In his review of Kathy Mattea's *Willow In the Wind* in the July/August issue, I have to wonder why Rich Kienzle hates Anne Murray so much! What are these drawbacks he refers to in Anne's voice? Could it be the fact that her country and yours aren't the same, Rich? I hate to say this, but there is a definite southern hillbilly snobbery in Nashville.

Anne Murray has one of the few beautiful voices left in the music industry today. Listen a little harder next time, Rich!

Connie Ann Anzalone  
San Jose, California

*Rich knew you'd write! Mattea fans, how about you too?—Ed.*

Send Letters to the Editor to *Country Music Magazine*, 329 Riverside Avenue, Westport, Connecticut 06880. Mark your envelope, Attention: Letters.

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I am enclosing check or money order for \$1.86 (that's 1¢ for my 12 selections, plus \$1.85 for shipping and handling)

Please accept my application under the terms outlined in this advertisement. I agree to buy 8 more albums (at regular Club prices) in the next 3 years—and may cancel membership anytime after doing so.

**SEND MY SELECTIONS IN THIS TYPE OF RECORDING (CHECK ONE):**

Cassettes

Records

**MY MAIN MUSICAL INTEREST IS (CHECK ONE):** (But I am always free to choose from any category)

**COUNTRY**

Hank Williams Jr.,  
Reba McEntire

**HARD ROCK**

Living Colour,  
Tom Petty

**SOFT ROCK**

Richard Marx,  
Madonna

**BLACK**

Lisa Lisa & Cult Jam,  
Jady Watley

**POP**

Barbra Streisand,  
Barry Manilow

**EASY LISTENING**

Johnny Mathis,  
Ray Conniff

**HEAVY METAL**

**JAZZ**

**CLASSICAL\***

**Mr.**

**Mrs.**

**Miss**

(Please Print)

First Name

Last Name

Last Name

**Address** \_\_\_\_\_

**Apt.** \_\_\_\_\_

**City** \_\_\_\_\_

**State** \_\_\_\_\_

**Zip** \_\_\_\_\_

**Do you have a telephone? (01)**  Yes  No

**Do you have a credit card? (03)**  Yes  No

This offer not available in APO, FPO, Alaska, Hawaii, Puerto Rico. Write for details of alternative offer. Canadian residents will be serviced from Toronto. Applicable sales tax added to all orders. \*Classical membership serviced by the CBS Classical Club.

**F89**

**Also send my first selection for up to 60% off regular Club prices,** for which I am also enclosing additional payment of \$3.98. This discount purchase reduces my obligation. I then need buy only 7 more instead of 8, at regular Club prices, in the next three years.

**This discount purchase also entitles me to these 2 EXTRA BONUS ALBUMS, FREE!**

**IF YOU PREFER A TRIAL MEMBERSHIP, SEE DETAILS ON OTHER SIDE**

2YC/WS

2YD/EM

**CBS/Columbia House, 1400 N. Fultridge  
P.O. Box 1130, Terre Haute, IN 47811-1130**

Yes, I'd like to "try out" the Club (in enclosing check or money order for \$1.00 [that's 1¢ for my 6 introductory selections, plus 99¢ for shipping and handling]. Please accept my trial membership application under the terms outlined at the right. I agree to buy four more selections [at regular Club prices] during the coming three years -- and I may cancel my membership at any time after doing so.

**Send my 6 selections in this type of recording (check one):**

Cassettes     Records


**My main musical interest is (check one):**

**COUNTRY**

Hank Williams Jr.  
Patsy Cline

**HARD ROCK**

Black Sabbath  
Tom Petty

**HEAVY METAL**

**Mr.**

**Mrs.**

**Miss**

**SOFT ROCK**

Richard Marx  
Madonna

**BLACK**

Eisa Lisa & Cult Jam  
Jody Watley

**JAZZ**

**POP**

Barbra Streisand  
Barry Manilow

**EASY LISTENING**

Johnny Mathis  
Ray Conniff

**CLASSICAL**

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

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

**Do you have a telephone? (01)**     Yes     No    **F89**

**Do you have a credit card? (03)**     Yes     No

**Also send my first selection for up to a 60% discount**, for which I am also enclosing additional payment of \$3.98. I then need buy only 3 more (instead of 4) at regular Club prices, in the next 3 years.

**This discount purchase also entitles me to these 2 EXTRA BONUS ALBUMS, FREE!**


2YE/2E

2YE/HC  
MONITORING

**TAKE A TRIAL MEMBERSHIP AND GET**

**6 ALBUMS FOR 1¢**

**plus shipping/handling**

**If you are just an occasional record or tape buyer** if you prefer not to obligate yourself to purchase eight more selections, or if you cannot find 12 selections you want right now -- here's a perfect opportunity to "try out" the Club on a special trial basis!

**Just fill out the special "Trial-Membership Application" at the left** -- and we'll send you ANY 6 records or tapes -- All 6 for only 1¢, plus shipping and handling. In exchange, you simply agree to buy only four selections [at regular Club prices] during the coming three years.

**As a Trial Member**, you'll enjoy all of the benefits of regular membership under the terms previously described in this advertisement -- but you may cancel at any time after buying just four selections. So if you'd prefer to enroll under this special "get acquainted" offer -- mail the application today, together with only \$1.00 [that's 1¢ for your 6 introductory selections, plus 99¢ for shipping and handling]. Refer to the "How the Club operates" paragraph in the advertisement for further details.

**Special Start-Your-Membership-Now Bonus Offer:** you may also choose your first selection now -- and we'll give it to you for up to 60% off regular Club prices (only \$3.98). Enclose payment and you'll receive it with your 6 introductory albums. This discount purchase reduces your membership obligation immediately -- you'll then need buy just 3 more (instead of 4) in the next three years. What's more, this discount purchase also entitles you to still 2 more albums as a bonus, FREE. Just check box in application and fill in the numbers of your first selection and 2 free albums!

**We reserve the right to reject any application or cancel any membership.**



**Richard Marx—Repeat Offender.** Satisfied; Real World; plus more. (EMI) 380-915

**Madonna—Like A Prayer.** Express Yourself; Love Song; Cherish; etc. (Sire) 379-594

**Beaches—Original Soundtrack.** Wind Beneath My Wings; etc. (Atlantic) 379-669

**George Strait—Beyond The Blue Moon.** Ace In The Hole; Baby's Gotten Good At Goodbye; etc. (MCA) 379-198

**RANDY TRAVIS IN FOCUS.** Randy Travis—Old & New. (Warner Bros.) 370-643



# Take Any 12 Cassettes or Records for 1¢

<b>CYNDI LAUPER</b> A Night To Remember 377-887	<b>ROY ORBISON</b> MYSTERY GIRL 377-101	<b>PATTY LOVELESS</b> Honky Tonk Angel 374-629	<b>STEVE EARLE</b> Copperhead Road 374-086	<b>Country Classics</b>	
<b>RAY CONNIFF</b> Always In My Heart 365-916	<b>GEORGE THOROGOOD</b> THE DESTROYERS Born To Be Bad 365-502	<b>THE GATLINS</b> Alive & Well and Living In The Land Of Dreams 365-148	<b>GEORGE JONES</b> Too Wild Too Long 364-521	<b>FLOYD TILLMAN</b> 336-438	<b>THE MADDOX BROTHERS</b> AND ROSE 337-170
<b>THE BEST OF DAN SEALS</b> 364-042	<b>BEST OF JUDY GARLAND</b> From MGM Classic Films 363-879	<b>DOLLY PARTON</b> RAINBOW 363-465	<b>GARY MORRIS HITS</b> 362-939	<b>BILL MONROE</b> 327-114	<b>ROY ROGERS</b> 327-171
<b>LINDA RONSTADT</b> Canciones De Mi Padre 362-640	<b>NEIL DIAMOND</b> Hot August Night II 362-277 392-274	<b>TONY BENNETT</b> SINGS BERLIN 362-236	<b>GEORGE MICHAEL</b> FAITH 362-228	<b>WORKING GIRL</b> Original Soundtrack 380-972	<b>SONS OF THE PIONEERS</b> 315-309
<b>STING</b> ...Nothing Like The Sun 361-675	<b>TERENCE TRENT D'ARBY</b> 361-618	<b>JOHN SCHNEIDER</b> GREATEST HITS 361-584	<b>STEVE WARINER</b> GREATEST HITS 361-576	<b>GEORGE JONES</b> SUPER HITS 362-699	<b>KIRK WHALLUM</b> THE PROMISE 380-436
<b>THE STATLER BROTHERS</b> THE BIG HITS 360-669	<b>BRUCE SPRINGSTEEN</b> TUNNEL OF LOVE 360-115	<b>JETHRO TULL</b> Crest Of A Knave 360-040	<b>T.G. SHEPPARD</b> One For The Money 359-539	<b>MERLE HAGGARD</b> CHILL FACTOR 362-137	<b>WAYLON JENNINGS</b> A Man Called Hoss 362-681
<b>HANK WILLIAMS, JR.</b> BORN TO BOOGIE 358-077	<b>DESERT ROSE BAND</b> 357-681	<b>LINDA RONSTADT</b> Round Midnight 1348-987 398-982	<b>T. GRAHAM BROWN</b> Brilliant Conversationalist 357-376	<b>DON MC LEAN</b> Greatest Hits... Then & Now 361-337	<b>MICHAEL JACKSON</b> BAD 362-079
<b>VERN GOSDIN</b> Greatest Hits 351-361	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Vol. II 349-738	<b>THE INK SPOTS</b> GREATEST HITS 357-582	<b>WILLIE NELSON</b> Island In The Sea 357-194	<b>FORESTER SISTERS</b> You Again 359-281	<b>GEORGE STRAIT</b> GREATEST HITS VOL. II 361-006
<b>EXILE</b> GREATEST HITS 346-635	<b>STEVE EARLE</b> GUITAR TOWN 345-793	<b>LINDA RONSTADT</b> The Mitty Gitty Day Band Twenty Years Of Dirt 345-774	<b>AMY GRANT</b> THE COLLECTION 347-161	<b>ROSEANNE CASH</b> King's Record Shop 346-965	<b>GLEN CAMPBELL</b> 359-265
<b>WAYLON JENNINGS</b> Will The Wolf Survive 343-236	<b>BARBRA STREISAND</b> The Broadway Album 342-097	<b>THE BEST OF FRANK SINATRA</b> 340-463	<b>JIMMY BUFFETT'S</b> GREATEST HITS 339-911	<b>RANDY TRAVIS</b> STORMS OF LIFE 346-965	<b>DWIGHT YOAKAM</b> Guitars, Cadillac, Etc., Etc. 344-614
<b>EDDIE RABBITT</b> Eddie Rabbitt #1's 336-750	<b>ROSANNE CASH</b> Rhythm And Romance 335-935	<b>HANK WILLIAMS, JR.</b> FIVE-O 335-778	<b>CARPENTERS</b> Yesterday Once More 1334-607 394-601	<b>BREAD</b> Anthology Of Bread 337-972	<b>THE BEST OF TOMMY DORSEY</b> Greatest Hits Vol. 1 1332-247 392-241
<b>THE BEST OF BILL COSBY</b> 331-934	<b>THE BEST OF DOTTIE WEST</b> 331-819	<b>JOHN ANDERSON</b> GREATEST HITS 330-720	<b>JUICE NEWTON</b> GREATEST HITS 328-609	<b>HUEY LEWIS AND THE NEWS—Sports</b> 322-024	<b>AIR SUPPLY</b> GREATEST HITS 321-307
<b>DEBBIE GIBSON</b> ELECTRIC YOUTH 377-275	<b>HIGHWAY 101</b> 101 2 373-431	<b>REBA MCENTIRE</b> REBA 369-215	<b>BARBRA STREISAND'S</b> Greatest Hits, Vol. II 321-380	<b>ADRIAN BELEW</b> MR. MUSIC HEAD 384-867	<b>BOBBY WINTON</b> ALL-TIME HITS 1220-970 390-971
			<b>RICKY VAN SHELTON</b> PROVES HIS LOVE. Ricky Van Shelton— Living Proof. (Columbia) 372-979	<b>JIM CROCE</b> Photographs And Memories 246-868	<b>THE BEST OF NAT KING COLE</b> 252-387
			<b>DONNA SUMMER</b> Another Place and Time 382-960	<b>CAT STEVENS</b> GREATEST HITS 256-560	<b>HISTORY/AMERICA'S</b> GREATEST HITS 291-385
			<b>R.D. LANG AND THE RECLINES</b> Absolute Torch & Twang 381-624	<b>JAMES TAYLOR</b> Sweet Baby James 292-284	<b>HARRY CHAPIN</b> Greatest Stories/Line 1296-939 396-937
			<b>WILLIE NELSON</b> GREATEST HITS 1311-001 391-003	<b>DAN FOGELBERG</b> GREATEST HITS 317-149	<b>KENNY ROGERS</b> GREATEST HITS 313-700
			<b>FOREIGNER</b> RECORDS 318-055	<b>CHARLIE DANIELS BAND</b> A Decade Of Hits 321-067	<b>MELISSA MANCHESTER</b> GREATEST HITS 318-733
			<b>HANK WILLIAMS, JR.</b> HANK 'LIVE' 352-252	<b>HANK 'LIVE'</b> 352-252	<b>ANDY WILLIAMS</b> Close Enough For Love 351-486
			<b>JOHNNY CASH</b> Johnny Records 1954-1968 1352-765 392-761	<b>WILLIE NELSON</b> L. RONSTADT—TRIO 353-755	<b>D. PARTON, HARRIS</b> L. RONSTADT—TRIO 352-633
			<b>LYLE LOVETT</b> 353-755	<b>DWIGHT YOAKAM</b> Hillbilly Deluxe 354-035	<b>GEORGE STRAIT</b> Ocean Front Property 353-250
			<b>GENE WATSON</b> Honky Tonk Crazy 355-420	<b>REBA MCENTIRE</b> GREATEST HITS 355-826	<b>RICKY VAN SHELTON</b> Wild-Eyed Dream 353-847
			<b>RANDY TRAVIS</b> Always & Forever 356-329	<b>BEST OF LIBERACE</b> 1355-123 395-129	<b>VINCE GIORDANO</b> GLENN MILLER SERENADE 355-628
			<b>ENGELBERT HUMPERDINCK</b> New Greatest Hits Coll. 358-515	<b>ANNE MURRAY</b> HARMONY 356-139	<b>HIGHWAYMAN</b> Various Artists 335-067
			<b>C. TWITTYL LYNN</b> MAKING BELIEVE 376-509	<b>THE GATLINS</b> BIGGEST HITS 375-600	

Here's the latest! You can get 12 albums for a penny! Just mail the application together with your check or money order for \$186 as payment in full (that's 1¢ for your first 12 selections, plus \$185 to help cover shipping and handling charges). In exchange, you simply agree to buy 8 more tapes or records (at regular Club prices) in the next three years—and you may cancel membership any time after doing so.

**How the Club operates:** every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having 10 days to decide, you may return it at our expense.

The tapes and records you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, Special and Classical Selections may be somewhat higher.) If you decide to continue as a member after completing your enrollment agreement, you'll be eligible for our "buy one—get one free" money-saving bonus plan.

† Selections with two numbers count as two selections—write each number in a separate box.

CDs and videocassettes also available to Club members. Each issue of the music magazine contains a wide selection of the latest hits and old favorites on Compact Discs. In addition, from time to time videocassettes are also available. And best of all, the CDs or videocassettes you purchase as a Club member will count toward fulfillment of your membership obligation.

**10-Day Risk Free Trial:** we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason whatsoever, just return everything within 10 days for a full refund and you will have no further obligation. So act now!

**ORDER YOUR FIRST SELECTION NOW AT A BIG DISCOUNT—HAVE LESS TO BUY LATER—AND GET 2 EXTRA ALBUMS, FREE!**

If you wish, you may also choose your first selection right now and we'll give it to you for as much as 60% off and you'll receive it with your 12 introductory albums. This discount purchase immediately reduces your obligation—you then need buy just 7 more selections (instead of 8) in the next three years. What's more, this discount purchase also entitles you to still 2 more albums as a bonus, FREE! Just check the box in the application and fill in numbers of your first selection and 2 free bonus albums!

**CBS/Columbia House**  
1400 North Frutridge Avenue • Terre Haute, Indiana 47811-1130  
If the application is missing, please write to Columbia Record & Tape Club, Dept. 2VC/WS, Terre Haute, IN 47811-1130

# STOCKING STUFFERS!

**CASSETTES ONLY \$6.98 EACH**



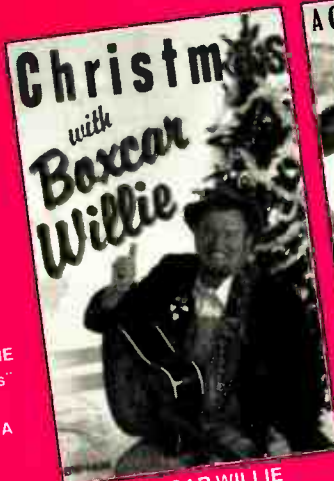
CONWAY TWITTY & LORETTA LYNN  
"TWO'S A PARTY"  
20263-MCA



FLATT & SCRUGGS  
"ON FOGGY MOUNTAIN"  
18071-COL



KITTY WELLS  
"20 GREATEST HITS"  
403-HT



CHRISTMAS WITH  
BOXCAR WILLIE  
1406-BW



A COUNTRY CHRISTMAS WITH  
MERLE HAGGARD  
9010-CAP



DOLLY PARTON  
"COLLECTOR'S SERIES"  
6338-MCA



"GLORIOUS GOSPEL"  
7820-DLX



PATSY CLINE  
"HEARTACHES"  
20265-MCA



"THE LEGENDARY MERLE HAGGARD"  
8354-CAP



THE BEST OF  
ARCHIE CAMPBELL  
2115-N5



STRINGBEAN  
"A TRIBUTE TO UNCLE DAVE MAGON"  
309-HT



GEORGE JONES  
"HE STOPPED LOVING HER TODAY"  
380-HT



MARTY ROBBINS  
"CHRISTMAS KISSES"  
727-IMG



CHUCK WAGON GANG  
"LORD LEAD ME ON"  
4004-GT5



THE BEST OF  
JIM REEVES  
8451-RCA



"RED SOVINE SINGS HANK WILLIAMS"  
7798-DLX



"THE BEST OF MINNIE PEARL"  
2226-N5



FARON YOUNG  
"SILVER BELLS"  
331-HT



WILF CARTER  
"MONTANA SLIM"  
265-HT



JOHNNY CASH  
"COUNTRY CLASSICS"  
16915-COL



FLOYD CRAMER  
"GREAT COUNTRY HITS"  
5989-RCA



THE LOUVIN BROTHERS  
"THANK GOD FOR MY CHRISTIAN HOME"  
5041-GD5



KRISTY LANE  
"ONE DAY AT A TIME"  
332-HT



ERNEST TUBB  
"WALKING THE FLOOR OVER YOU"  
20496-MCA



FARON YOUNG  
"20 BEST HITS"  
7879-DLX



HANK WILLIAMS JR.  
"COUNTRY CLASSICS"  
5007-RCA



"THE BEST OF CHARLIE PRIDE"  
5968-RCA



WILMA LEE & STONEY COOPER  
"WALKING MY LORD UP CALVARY'S HILL"  
348-HT



COWBOY COPAS  
"24 GREATEST HITS"  
7811-DLX



THE KENDALLS  
"20 GREATEST HITS"  
7777-DLX



WILLIE NELSON  
"COUNTRY LEGEND"  
8349-CAP



ELVIS PRESLEY  
"ELVIS COUNTRY"  
6330-RCA



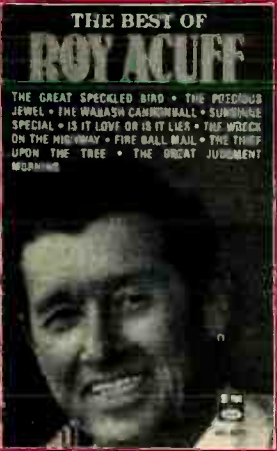
STONEWALL JACKSON  
"20 GREATEST HITS"  
7806-DLX

**CALL 1.800.992.4487 TOLL-FREE**

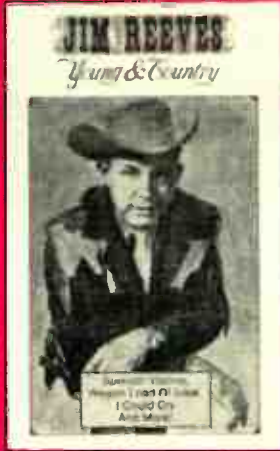
# PHONE US AT 1-800-992-4487

## TO RECEIVE YOUR ORDER OR FREE CATALOG WITHIN 5 DAYS

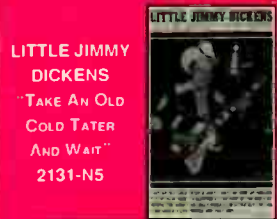
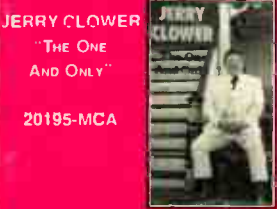
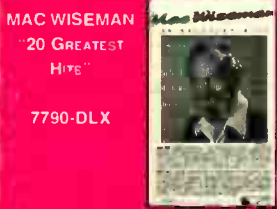
### BUY 3 PICK 1 FREE



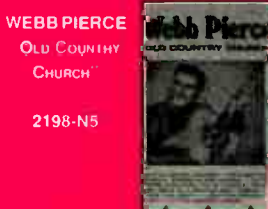
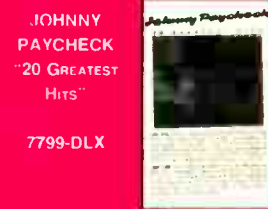
**ROY ACUFF**  
9971-CAP



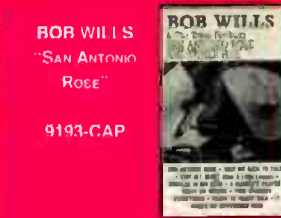
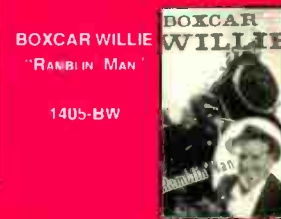
**JIM REEVES**  
2532-RCA



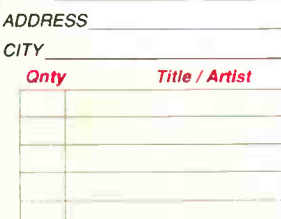
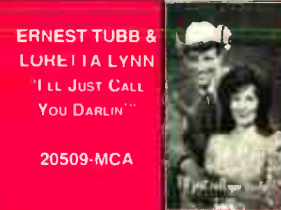
**LITTLE JIMMY DICKENS**  
TAKE AN OLD COLD TATER AND WAIT  
2131-N5



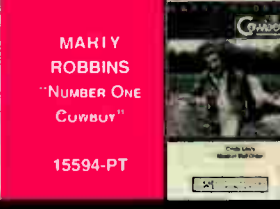
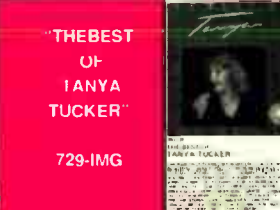
**HANK THOMPSON**  
"20 GREATEST HITS"  
7807-DLX



**GRANDPA JONES**  
24 COUNTRY HITS  
349-HT



**GRANDPA JONES**  
24 COUNTRY HITS  
349-HT



**MARTY ROBBINS**  
"NUMBER ONE COWBOY"  
15594-PT

**VISA/MASTERCARD ACCEPTED**

**CASSETTES ONLY BUY 3 PICK 1 FREE**  
\$6.98 EACH

**CATALOG MUSIC CO.**  
1719 West End Ave. Suite 119  
P.O. BOX 23041, NASHVILLE, TN 37202

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Qty	Title / Artist	Selection #	Price

Check or Money Order      TN Residents only 7.34% Tax      SHIPPING 2.00

VISA    MasterCard Exp Date \_\_\_\_\_      TOTAL ENCLOSED \_\_\_\_\_

Card # \_\_\_\_\_      (Foreign Orders add \$5 shipping)

# FOR A FREE CATALOG

DWIGHT YOAKAM  
Just Lookin' For A Hit



**Just Lookin' For A Hit**

The First Dwight Yoakam Video  
Compilation!  
Featuring six classic videos,  
including  
"Guitars, Cadillacs"  
"Little Sister"  
"Streets Of Bakersfield"  
PLUS...  
Never-before-seen backstage  
footage!

TO GET YOUR VIDEOS, SEND CHECK OR MONEY ORDER TO:  
WARNER BROS. RECORDS, P.O. BOX 8868 CV, BURBANK, CA 91510

Send me \_\_\_\_\_ copies of JUST LOOKIN' FOR A HIT.

Send me \_\_\_\_\_ copies of COUNTRYFIED VIDEO.

Please enclose \$18.95 for each video ordered. Price includes all  
shipping and handling charges.

(PLEASE PRINT)

TOTAL AMOUNT ENCLOSED: \_\_\_\_\_

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

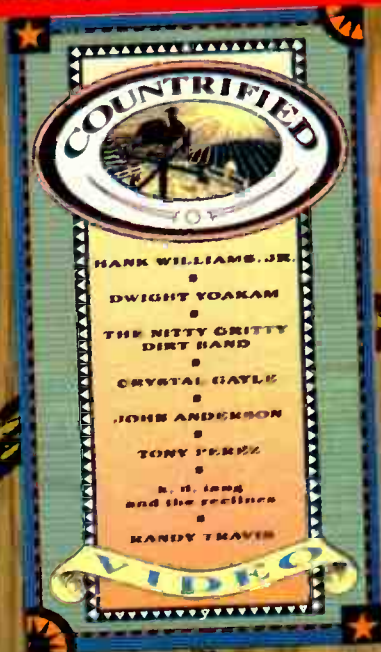
CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

Please allow 4 to 6 weeks for delivery. Offer good in the U.S. only and while  
supplies last.

Available Now on VHS At Video And Record Stores Everywhere. Or Order Direct From The Coupon

**Countrified Video**

Eight Video Hits From Country's Brightest Stars!  
FEATURING  
Hank Williams, Jr. "My Name Is Bocephus"  
Randy Travis "I Told You So"  
Crystal Gayle "Nobody's Angel"  
k.d. lang & the reclines "Turn Me Round"



Get  
Countrified!



Hi-Fi  
SOUND

VHS





# People

## AND THE RAVEN FLIES

**Eddy Raven**, one of my favorites, launched the first Number One record for the recently established Universal Record label. Titled "In a Letter to You," the single was produced by the old master record man, Mr. **Barry Beckett**. Congratulations are in order.

Eddy, along with other claiming Cajuns, criss-crossed the U.S. of A. all this past summer. Others guilty of playing too good and too hot Cajun music are **Jimmy C. Newman**, **Queen Ida**, **Rockin' Sidney** and the raging-est Cajun of them all, **Doug Kershaw**.

## DEAN'S LISTENING PARTY

BMI on Music Row hosted a listening party for **Dean Dillon's** new Capitol album, *I've Learned to Live*. Present were the great **Vern Gosdin**, the great **Frank Dycus**, the great **Hank Cochran** and folks like **Roger Sovine** (VP/BMI), **Ellen Wood** (PR/BMI), **Gerry Wood** (*Billboard*), **Lynn Shults** (VP/Capitol Records), **Buddy Cannon** (A&R Polygram and songwriter), **Jody Williams** (BMI), **Juan Contreas** (publisher), **Paul Overstreet** (who fits into the great section according to me) and me. I'd like to thank **Keni Wehrman-Dillon** (Mrs. Dean), who called the house a couple of times to be sure I made the party. I would not miss a Dean Dillon party. Dean should be at the top of the charts with his buddy **George Strait**. He penned a whole bunch of Strait's Number One songs.

## REBA IN THE FAMILY WAY

**Reba McEntire** and hubby **Narvel Blackstock** have announced they are expecting their first baby. Best wishes to the happy pair.

## FOR SALE

When eras change, we look around and ask what happened. The mighty House of Cash on Gallatin Road in Hendersonville is on the market. Asking price? \$750,000. **Johnny Cash's** brother



**Rockin' Sidney, Eddy Raven, Queen Ida, Doug Kershaw and Jimmy C. Newman** have taken Cajun around the country. A spicy bunch, that's for sure.

**Tommy Cash**, who is realtor for the property, says the "upkeep is just too much." I hate to hear of the building being sold. I met **Kris Kristofferson** in the recording studio at the House of Cash long ago. I didn't have a pot to cook in and had a broken heart on top of that. The great Mr. K. told me more about life in 15 minutes than I'd been taught in my entire life. He probably saved my life. I've not been in total agreement with everything Kris stood for since, but I've respected it all. I remember pretty **Rita Coolidge** was there that night. She was with child. They married shortly thereafter. Of course, since then Kris divorced Rita and married a lady lawyer.

But, back to the House of Cash. Cash children have married in that building. John's mother **Carrie Cash** sold her cookbooks there. John must have millions of memories. But times change things and we evolve. I just hope whoever buys that hallowed place will respect it. If all the folks **Johnny Cash** has helped in his life lined up, they would probably circle a city block.

## DON'T FORGET THE ROSE

**Rose Maddox**, longtime honky tonker song stylist, who was a trend setter with her four brothers out California way, has been getting some much deserved attention lately. She appeared on the Opry and on *Nashville Now*. Her harmony singers for the events were none other than **Emmylou Harris** and **Desert Rose's John Jorgenson**. The **Maddox Brothers and Rose** were a really hot group on *The Louisiana Hayride* in the 1950's.

## SWEETHEART'S GOT A NEW SWEETHEART

**Annabelle Grey Arnold** was born on August 2 at Westside Hospital in Nashville. She made her debut weighing in at 8 lbs. 1 oz., almost as big as her mama, **Kristine Arnold**, half of the sister duo, **Sweethearts of the Rodeo**. The **Arnolds** have one other child. Making music and babies, that's what I call progress.

Reporter: Hazel Smith

Editor: Rochelle Friedman

# People



Michael Bongura and Kathy Baillie of Baillie and The Boys take a break between shows with George Strait. They've been touring together.

## BAILLIE AND THE BOY(S)

For a boost in the professional behind, Baillie and The Boy(s) opened shows all summer for George Strait. If that don't help a career, then there ain't no medicine to heal it. Promo photos feature just Kathy and Michael, the husband/wife team. The name under the photos is still plural, though, so I reckon they are going to stick with it.

## WISH YOU WERE HERE

Richie Albright, now there was an outlaw. Waylon Jennings' band of Waylors were notoriously reputed to play the finest music on the road as well as doing the most of whatever else was on hand to do at the time. There were always long lines of girls and other things we'd rather not discuss here. The leader of the pack, right behind Hoss Waylon, was his drummer for 17 years, Richie Albright. I have known Richie since my hair was black and his was lots. My, have we changed. Friends like Waylon Jennings, Jessi Colter, David Lynn Jones, whom Albright manages and produces, the legendary Captain Midnight, John Hartford and his lovely Marie Barrett-Hartford, Hank Cochran, Billy Ray Reynolds, Darrell

McCall, Fred Newell and other greats and near greats gathered at the Main Street Cafe in Franklin for a surprise birthday party for the big five-oh for Richie. Was he ever surprised. First tears I ever saw in the rogue's eyes. When Waylon took the stage with Richie on drums, David Lynn on bass, Billy Ray on rhythm and harmony vocals, me and everybody else were on our feet. I thought I'd died and gone to outlaw heaven. It was rocking. Friends, all night long I kept thinking, "Wish you were here."

## WILLIE'S PRESS CONFERENCE

Scheduled to arrive at 6 P.M. at the Stouffer Hotel, Willie was over an hour late. The rest of us were not on time either, but we were not that late. Forty-thousand General Baptists were having their convention next door at the Convention Center, and nobody, including them, could move. More Baptists than hillbillies.

Willie finally arrived in his black tux with his shoulder-length hair hanging loosely under a white cowboy hat. After the short question and answer period, Willie and I embraced and chatted. Knowing Willie turned "senior citizen" recently, I questioned him privately on his secret for continuing parenting,

course that's not exactly the terminology I used. Willie doubled over laughing—but never revealed a thing.

Willie's business in Music City was to accept one of country music's highest awards, the Governor's Award from the Nashville Academy of Recording Arts and Sciences. Only six others have been so honored: Roy Acuff, Bill Hall, Brenda Lee, Ronnie Milsap, Wesley Rose and Kitty Wells.

Johnny Cash and Roger Miller were among the friends who roasted Willie at the black-tie event. Fred Foster, who produced Willie's current album, *A Horse Called Music*, with the hit single "Nothing I Can Do About It Now," was also present.

## FIRST JAPANESE COUNTRY MUSIC FESTIVAL

From the heart of the USA to the heart of Japan goes the great Bill Monroe along with Roger Miller, The Wagoneers, Michael Johnson, Hank Thompson and Wanda Jackson. Monroe, a longtime friend of the Japanese people, told me he was honored to be a part of this first festival of its kind. Of course Monroe knows and I know that the Watanabe Brothers have been promoting outdoor bluegrass festivals in Takarazuka for several years.

## RETURNING A FAVOR



Patty Loveless joined Vince Gill in the studio recently to add some background vocals to a cut on Vince's new album for MCA Records. If you listen to Patty's hit single, "Timber I'm Falling in Love," you can hear Vince's vocals in the background. What goes around comes around.

# People

## THREE GENERATIONS



At a party during Fan Fair 1989 in Johnny Cash's home, our resident Cash fan Dennis Devine snapped this photo of Rosanne Cash and Rodney Crowell and Grandpa John sharing a moment with newest clan member, Carrie Crowell.

Ricky, seated behind the desk, invited Ralph to sit on the sofa. Emery did so, but he kept trying to be in charge, so Skaggs asked for a mike with an on/off switch so he could control the action. The outcome was hilarious.

Elaine Sledge of Bowling Green, Kentucky, who must wear out a set of tires a year coming to *Nashville Now*, ran up to embrace me and said, "This is the greatest show I've ever seen in my life." I agreed. It was a fun hour-and-a-half. For those of you who can't get TNN, Shelby Lynne was discovered on *Nashville Now* and said as much that night. Skaggs looked slim and sophisticated, Shelton looked sexy, Shelby looked real cute and Shenandoah looked like they will be stars of the super caliber. Everybody sang wonderful, and Ralph, well, Ralph behaved much better than I ever dreamed he could.

Now, let me thank Ed Gaylord, who owns the network, E.W. "Bud" Wendell who runs the whole Opryland umbrella, David Hall, Paul Corbin and all the other powers that be for this wonderful country music network. Ralph Emery, producer Bill Turner, and all the staff and band, you are to be commended for a job well done. You work hard and put on great country music entertainment five nights each week. *Country Music Magazine* salutes you. I further thank you for allowing me to get in the back door. You are the best.

Last, but not least, thanks to my friend Roy Wunsch.

## MIGHTY OAKS, BUT THEY AIN'T TREES

There's Oaks in country music that don't grow acorns. These busy Oaks appeared at a real flag-waving fest at a 4th of July Freedomfest '89 in Pennsylvania. A bunch of Hollywoodites like Nell Carter, Frankie Avalon and Ann Jillian also performed. The show was also televised. Them Oaks do hob-nob with the finest.

that following the band would be Ricky Skaggs marching through the audience and up on stage. Ricky's part in the program was to be a hijacker. What I mean by that is that he hijacked Ralph Emery from his chair and took over the job as host for the night. It was somewhat of a jolt for the cool-sure-of-himself Emery when Skaggs announced his intentions.

## CBS EMBRACES TNN

Roy Wunsch, the Vice President/Nashville of CBS Records and affiliated labels who tells all the other VP's and underlings what to do, came up with a brilliant idea. *The Nashville Network* has been a real stepping stone for new acts as well as an excellent showcase for lesser known performers who haven't achieved superstar status or were huge once and have sorta slid into semi-obscure. Entertainers are working more as a result of the network.

Wunsch decided it would be a good idea to thank TNN for this good work. Host Ralph Emery was aware that CBS wanted to do this. He also knew Ricky Van Shelton, Shelby Lynne and Shenandoah would be performing at the time. What he didn't know was that a brass band would open the show and



That's the ousted Ralph Emery on the left joining CBSers Shenandoah, Shelby Lynne and Ricky Van Shelton, as Ricky Skaggs takes over the host's seat.

# People

## I DIG OWEN BRADLEY



When history is written, Owen Bradley will be right up there with the top men of this hillbilly town. The Hall of Famer is at it again. This time Owen is in the studio with newcomer Marsha Thornton of MCA Records. The pioneer music exec chose the ole, wonderful "Deep Water" for the first single out of the chute.

## BIG FESTIVAL

Bill Monroe told me that his Bean Blossom Festival was huge this year. Last year the bluegrass legend announced that was the final year, but he changed his mind and went for it again, and it was a huge success.

## GOD'S ONE MISTAKE

When my friends Kay Smith and Fletcher Foster (biggies at CBS Records) took me to dinner at Jimmy Kelly's for some of Kelly's mouth-watering steak, I realized then that God made one mistake. God should have made me rich.

## FIASCO

*Great Balls of Fire* is another example of Hollywood making one of us look more like a lunatic than we originally did. The semi-story of Jerry Lee Lewis and his cousin Myra Brown's marriage when she was a budding 13-year-old is only a drop in the bucket of what there should have been. Jerry Lee did sing on the tracks, and that was about the only real good thing in the flick. Jerry Lee had a crazy streak, but he was never dopey acting. He may have been arrogant, but never goofy. Jerry Lee could

be magic and a mess in the same hour. In my opinion, the movie is a fiasco.

Personally, I feel that Jerry Lee deserved more. But then, I am a fan. Apparently the folks who made the movie are not.

## SOMETIMES GOOD GUYS ARE NAMED VP'S

In the case of Randy Talmadge, Los Angeles' loss is Nashville's gain. Randy made the move east in 1980, and we became friends almost the first minute he got here. He is a good guy, and he is smart, not only because his boss Jim Ed Norman made him a vice president and not even because he is my friend. He is smart because he is the man who kept giving the proverbial push to that great acapella group Take 6. Take 6 won every Grammy they were nominated for last year. Shoot, I liked Randy when he was only a song plugger. His bride, Trav Livingston, is super too.

## THANKS TO THE SPONSOR

Justin Boots never had a prettier pair of feet to walk in them. Patty Loveless boasts the boot company as a concert sponsor. Patty is very hot these days with Number One records and fast-rising albums. She will be a huge star. She has the makings.

## CMF HEAD

Jim Foglesong, President Capitol/EMI Nashville, has been named Chairman of the Board of the Country Music Foundation. Emmylou Harris is president of the Board of the CMF.

## HAPPY TRAILS



Riders in the Sky performed with their idol Roy Rogers during a recent taping of *Hee Haw*. They sang some of their favorite old western classics.

## ANOTHER BLUEGRASS BAND FALLS BY THE WAYSIDE

The McLain Family Band, after 15 years of picking and singing around the world, called it quits in October. Their festival site, "Big Top," situated on a beautiful mountain near Berea, Kentucky, where all the greats in bluegrass from around the world performed, is for sale. Fans of **The Judds** will recall that that's the place Naomi brought her daughters Wynonna and Ashley when they moved from California. The sad thing about the McLain Band disbanding is that their family festival brought families from all over the world, including Japan and France. It was a unique happening.

## TANYA PROMISED

Just as Tanya Tucker promised, she named her daughter Presley after the all-time hero. All the best to mama and baby. Welcome, Presley Tanita.

## LONG WAY FROM TEXAS, JOHNNY

Tex/Mex favorite Johnny Rodriguez with a Capitol album titled *Gracias* hooked off to Zug in Switzerland and then to Poland and England. I bet his wings are tired.

## OAKS STILL IN THE RUNNING

The Oak Ridge Boys haven't slowed down at all. They have as many dates as ever and as many fans as ever. The departure of William Lee Golden has not dampened their popularity. Duane Allen showed up recently at a celebrity auction in his hometown of Hendersonville, and before he knew what had happened, the vest he was wearing was auctioned and sold for \$850! Duane gave them the vest. Talk about giving the shirt off your back. Well, it was for a good cause, The United Way of Sumner County.

## GOOD GUY JEFF WALKER REVEALS A SECRET

After studying the results of a carefully planned survey, Jeff Walker, the head honcho at Aristo Publicity, proudly reported that 65% of the radio stations surveyed stated that videos influenced their programming, while a whopping 72% said that clips generated requests for singles even before the singles received radio play on their own.

## CMM UPDATE: Lynn Anderson

**I**t's early September and Lynn Anderson's just off the road. "I'm Youth Director for the Tennessee Quarter Horse Association," she explains. "My oldest daughter Lisa is Youth President this year, and so I just took 25 kids and 30 horses to the National Championship. We had a big time."

Despite a 1983 hit with Gary Morris, "You're Welcome to Tonight," and a respectable hit for Polygram last year with the old Drifters' pop hit "Under the Boardwalk," Lynn's about to sign a new record deal. The reason? "The powers that be changed at Polygram, and it became time for me to leave," she declares.

"Boardwalk" gave a lift to the number of personal appearances she put in this past summer. "I haven't had a weekend off for quite awhile," she muses, "and I worked quite a bit this summer, but that's kind of historically what I do now. When my three kids are off for the summer and they go off with their dad (ex-husband and producer Glenn Sutton), off to camp and this and that, that leaves me a chance to go to work. Then as soon as the kids go back to school, Mother comes home. I work on the weekends.

"I've had my own band for fifteen years. I really am somewhat of a perfectionist with the music; it's not that I have to have everything note for note, but I do feel the people who walk in and pay their money to see you expect to hear the arrangement they heard on the record."

When Lynn had her biggest hits like "Rose Garden," "How Can I Unlove You" and "You're My Man" in the early 1970's, she had a corner on the country-politan market. Back then the word outlaw was only connected with Westerns, and traditional music was no longer stylish. Putting labels on music has never impressed her anyway, though. She grew up in California listening to various types of music and served as Lawrence Welk's resident country



singer in the late 1960's. Several of her hits, like "Cry," have been recycled pop hits.

"I've always tried to like music for its quality and not for what label's put on it," she explains. "I sing country because I prefer it. I think the words mean something emotionally to people, but that doesn't mean I can't like The Eagles."

Having acted on several TV programs and in movies, she recently traveled to Scotland to film *Wreck on the Highway*, a British film about a fictitious Scottish country songwriter, successful in the U.S., who escapes fame by faking his death. "I did the theme song for the movie, and I had a role in the picture itself."

She's also working on a TV pilot and some original show ideas. As she puts it, "I think it's time to inject some humor into our music."

Still, music remains Lynn's first priority. "I've always thought a good song and a great performance of that song will win out," she remarks. "I think a great performance creates musical trends, and you defeat yourself if you say, 'Oh, boy, this is happening on the charts so that's what I'll do.' I think you get real stagnant, so I've tried not to pay a lot of attention to trends, and just stick with what I do best." —RICH KIENZLE

# People

## SUN DON'T NEVER SET ON "THE DIRT"

The Nitty Gritty Dirt Band, who have had more highs and lows than a yoyo, performed in Moscow in June.

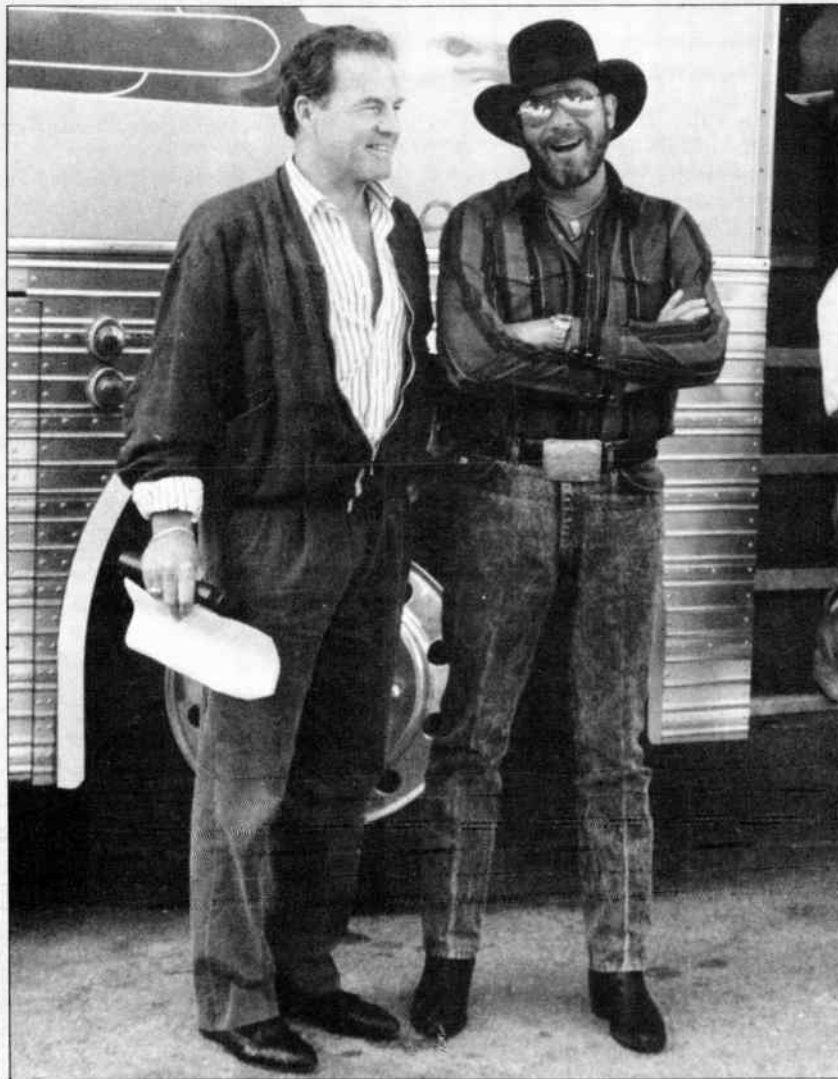
## THE GRAND OLE OPRY WAITED

Wanna hear a great story? **Vince Gill**, whose vocal prowess gives me chills, had a lifetime dream of appearing on the Grand Ole Opry. Finally, he gets the call to perform. Wonderful, you say? Wrong. It fell on the same Friday night that his daughter was to appear in her school play. Vince rolled the dice and chose the six-year-old's performance over his own Opry debut. Quite a man, I would say. Vince was asked back about six weeks later and blew the Opry crowd away without a band, using just his guitar and vocals. 'Course my readers know Vince's good-looking wife is **Janis Gill**, half of *The Sweethearts of the Rodeo* duo.

## KEEP IN MIND

**George Strait** has a merchandising store off Music Row in the Wax Museum at 118 16th Ave. **Randy Travis** has a merchandising shop on Demonbruen across from Shoney's. Remember **Lorrie Morgan** and her children when you pray. (They still need to be in our thoughts.) Check out **Riders in the Sky's** live radio show from the Tennessee Performing Arts Center in Nashville (when you are in town, there's nowhere to get more for your money). Remember **The Grand Ole Opry** with shows every Friday and Saturday night, plus matinees during spring, summer and fall. Call your local disk jockeys to thank them for playing your favorite songs and request the artists you love the most. Join a fan club. Support your favorite artists in concert. Country music is definitely an American original. Buy a record by **The Maddox Brothers and Rose**. Go to a bluegrass festival. Wear a T-shirt with Nashville on the front. Stay humble. Kiss your mama. **Dolly Parton** took country to Hollywood and back and never changed one iota. The flag only represents freedom...you are freedom. Listen to **Merle Haggard** sing "Mama Tried" again. Wow! Listen to **George Jones** sing "He Stopped Loving Her Today" again. Double wow!! Send flowers to someone you'd send them to if they had died. (Think about that one.) Buy perfume for your mama. Thank God for **Roy Acuff**. Wash your hands before

## HANK JR.—A SPORTIN' GUY



That's *Monday Night Football* co-host **Frank Gifford** with **Hank Jr.** The occasion was the announcement of Hank's endorsing the show's 20th anniversary season. Hank is appearing in promotional spots on TV and radio. In addition, he re-recorded his hit "All My Rowdy Friends" with a new set of self-penned lyrics. The result, "All My Rowdy Friends Are Here for Monday Night," is the signature song for this season's shows and serves as the opening theme of the weekly programs. Doubtless you've heard it.

you eat, and don't wear holey underwear. Request country music for movies and television. Watch *TNN*. Thank your local music writer for keeping you informed. Thank **Harlan Howard** for penning "No Charge." Ask **Waylon Jennings** to sing "Good Hearted Woman." Ask **Bill Monroe** to play "Last Days on Earth" on his mandolin. Visit the sick. Visit the elderly. Help a child. Buy a dozen cheeseburgers, take them to the projects and

give them to the beautiful children (you'll enjoy this more than they will). Keep your ears washed and your music country. Thank **Mr. Russell Barnard** for this wonderful magazine. Go see **Kitty Wells** in concert. Go see **Loretta Lynn** in concert. The Station Inn and the Bluegrass Inn feature bluegrass live five nights a week. Go to a **Mel Tillis** concert. Buy some **Roy Clark** hot dogs. Ask **Suzy Bogguss** to yodel.

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*Ricky*

# SKAGGS

## High Energy Meets Moderation

*For both personal and professional reasons, Ricky's learning to tame his natural energies and keep his commitments in balance.*

*by Patrick Carr*

**R**icky Skaggs in the summer of 1989 comes as something of a surprise. Striding into the lobby of a Florida Holiday Inn where he is registered under an assumed name to avoid pre-concert harrassment, he looks almost utterly unlike the semi-longhaired, somewhat carefully dressed, slightly chubby figure so familiar to fans and followers of country music's neo-traditionalist renaissance.

He hardly looks himself, in fact. Short-haired and lean, dressed in a plain white cotton T-shirt and tan cotton shorts, carrying a leather attache case and peering over the top of a stylish pair of sunglasses, he has the look of a relaxed, urbane, probably quite influential individual: a rising young corporate attorney on out-of-town down time, perhaps. You have to get close to confirm that this is really Ricky.

Ricky it is, though: slimmed and streamlined for today's world, but very much the earnest, opinionated, intensely concerned young-ish fellow of yore.

On this particular day the immediate focus of his concern is a hard, sad subject. Recently Ricky spoke the eulogy at the funeral of his old and very close friend Keith Whitley, dead of acute alcohol poisoning in the prime of life, and he is still in the shadow of that event. It's the first thing we talk about when we're settled, interview tape rolling, in his room.

"I never saw it coming," he says quietly. "Keith seemed to be doing so well. Everybody thought he had his drinking under control, and every time I saw him he seemed to be sober. But Keith wasn't social when he drank. He'd get by himself, and that was the scary time. So I'll always regret that I wasn't a better friend, that I wasn't close enough to see what was going on with him."

He sighs, then continues. "I mean, we grew up together, and I loved him like my brother, but when we got to Nashville, we both got real busy—too busy for each other. When we did get together, it was like homecoming. We'd hug each other and talk about the old times, and we'd want to stay together as long as we could, we wouldn't want to leave. But that didn't happen often enough. There just never was enough time."

Characteristically, Ricky moves from regret to resolve. "I've learned a good lesson from this: I'm certainly going to spend more time with my close friends, whether or not they've got problems. There's nothing like friends."

Just as typically, our man has something to say about what he calls "the silent killer"—alcohol—that took his friend and also stalks his own family. (Ricky says he has several relatives, close and distant, who are alcoholics.)

"It's a sickness and it's a disease, but I think it's a spiritual thing as well," he volun-







teers. "It really is a demonic stronghold. The Bible I read talks about it, and it's just as real today as when it was written—maybe even more real, because it's bigger and it affects more people.

"The media makes drinking look fun and sociable, and tells you everything's okay about it, and that's what I hate. We're so concerned about drugs these days, but if there's a slogan saying 'Just Say No To Drugs', there should be another one: 'Say Never To Alcohol'. It really is the silent killer, the one that creeps up on you."

He stops himself. "I didn't want to get started on that," he says. "People don't want to be reading what I think about that kind of thing."

Maybe. Following his cue, I steer the conversation away from Ricky the social critic towards Ricky the individual. What, I ask, is his own approach to alcohol? He says that he's taken just the occasional glass of wine with dinner since he quit "drinking to get bombed" during his days with Emmylou Harris' Hot Band. Then his memory jolts further back, and he remembers that when he first got drunk, it was with Keith Whitley.

"This was when I was 16, on the road with Ralph Stanley. Keith and I got a hotel room in Jackson, Kentucky, and I got real drunk and sick as a dog. Keith took care of me: layed me out on my bed, picked me up when I got sick, took me to the bathroom and held cold washcloths on my head. Man, I thought about that so many times when I was giving that eulogy at his funeral..."

Enough of this. I suggest we change the subject, and Ricky agrees.

**“W**ell, yes," says Ricky in considered tones, "I guess this single is almost a comeback kind of thing."

Well, yes indeed, you might say that, because the single he's talking about is "Lovin' Only Me," and the fact that it rose to the very top of the charts is the first sign of new life in the recording career of country's proto-roots revivalist for, oh, a while; nobody's counting exactly, but more than a few Ricky Skaggs singles have flamed out short of target since the days when he and CBS Records launched a dozen newfangled bluegrass/rockabilly rockets to the top, one after the other.

Well, actually, somebody *is* counting: Ricky. He can tell you exactly which of his singles didn't hit the Number One spot, and tell you exactly how far short each of them fell. He can tell you all about declining album sales, drop-offs in concert attendance and other negativities he's experienced on the (predictable, historically inevitable) slow descent from the pinnacle of popularity represented by his 1985 CMA Entertainer of



**Ricky and wife Sharon with newest addition Lucas Buck Skaggs—one of many projects that kept Ricky busy this year.**

the Year Award. He can and does tell at some length, with quite a worried air.

This is a tad tiresome when you contrast Ricky's problem with some of life's other difficulties, but that's okay. Anyone whose career has done as much as Ricky's has for other people is entitled to as much slack as we can give him. Think about the boost his success gave pop-schlock-alienated musicians and record buyers and chronically depressed record company accountants; he just about revived the whole country music industry all by himself, for God's sake! His fretting, after all, is one side of the perfectionism which drives the man Nashville calls "Picky Ricky," and we should remember that if Ricky

hadn't been so picky in the first place, he might never have been able to push his ground-breaking sound—the sound that launched a thousand Judds, Yoakams, Travises, Blacks, and other hot-selling, neo-traditionalist who-have-yous-through the Nashville record-production mill. So let's not begrudge him his insecurities.

I don't. In a way it's comforting, listening to the man worry. I figure that if the Grand Ole Opry still plays on Saturday nights and Ricky Skaggs is still fretting, things in country music must be okay.

Which in many ways they are—but that doesn't mean they're the same as they ever were, in either the business or

Ricky himself. The most significant element of Ricky's recent life, in fact, has been change.

Some of it can't have been easy. When for instance CBS Records first "suggested" that it was time for somebody but Ricky himself to produce his records, it can't have felt good at all. "Well, I did *kinda* resist that," Ricky admits today. "I guess that old pride came in—God, I hate pride!—and yes, I think maybe a little of that got in the way."

**H**e adapted, though: quit seeing the change as a threat to his fiercely guarded creative independence, and started seeing it as a helping hand. And in reality he probably needed help quite badly. As he prepared to go into the studio to record his new album, even the task of keeping his existing balls in the air was daunting; between his concert dates, his production of Dolly Parton's *White Limozeen* album, and his jobs as a band leader and song publisher and self-manager, his attention was spread pretty thin.

As it turned out, says Ricky, the making of the *Kentucky Thunder* album had its problematic moments as he and Steve Buckingham (formerly producer of Dionne Warwick and Melissa Manchester and now the man behind Ricky Van Shelton's and Sweethearts of the Rodeo's records) learned how to accommodate each other's styles and choices. But, he admits, "Steve has a great set of ears—the best ears for a hit song in Nashville, I think—and after we did the first four tracks, which were a little uneasy for me, it was great to have a different opinion, encouragement from somebody else in the studio. I'd never had that before in nine years at CBS."

He laughs. "In a way, you know, I had the perfect situation there. I was happy with Buck as my co-producer, and CBS was totally happy because he's a CBS employee, so really, the monkey was on CBS's back. I'd done everything they'd asked me to do, so now it was up to them."

CBS, it seems, responded to the challenge with some vigor; you don't drive the first single from an album by a commercially lukewarm "established artist" to the Number One spot by sitting on your fanny. Therefore it seems probable that Ricky isn't just being polite when he says that these days he has "a really good relationship" with his record company.

Hearing that, and looking at the slim, trim, urbanized and businesslike country boy before me, my next question is obvious: How, these days, is Ricky's relationship with himself?

Want a quick fix on what's been happening between our boy and himself?



Ricky's kept his career in the fast lane. His album project with Dolly Parton was long in the making. He won Entertainer of the Year from the CMA in 1985, filmed his *Country Boy* video with Bill Monroe and was joined on stage in London by Elvis Costello. He started out early, with Keith Whitley, in Ralph Stanley's band.



PRIVATE COLLECTION



Fans of all ages love to get close to Ricky. There's just something about him.

How about a headline from *News Splash*, the official publication of the Ricky Skaggs organization: *Skaggs is still busy—but not compulsive anymore.*

The article attached to that headline, by Jack Hurst, first quotes Ricky's explanation of what "compulsive" means to him: "I guess that once I found something I did well, something I could make a living at and loved to do, I didn't know when to quit." It then goes on to detail exactly what compulsiveness accomplished for Ricky before he swore off it. The list must be correct, because it's the same one Ricky ticks off for me today.

"In one year, here's what I did," he says. "I did 200 road dates. I finished my *Coming Home to Stay* album. I started producing The Whites' gospel album, and finished it. I started and finished my own *Kentucky Thunder* album. And then I did everything else I needed to do in my business—which is a whole lot more than anyone who hasn't done this sort of thing can imagine.

"It was just too much," he concludes. "Way too much. I just couldn't go on doing myself and my family like that. I mean, I put my poor pregnant wife through hell."

I absorb all that, then ask him, just kidding, when his book on stress management is due out. He laughs, then returns to business.

"Yeah, stress. My cholesterol level had gotten to 301 at the end of all that. My triglycerides were up to 265. I weighed 211 pounds. So, basically, I was a heart attack looking for a place to happen. I realized that, and said 'That's it. I can't keep doing this to my body.'"

He took himself to a nutritionist who discovered a variety of foods he couldn't metabolize properly—apples, tomatoes, cucumbers, dairy products, yeast, "other things you'd never think about"—and designed a dietary program customized to his metabolic peculiarities. It worked. Ricky is down to 180 pounds, though he still eats ice cream and even candy bars now and then.

"The bottom line is that I'm just really trying to watch what I eat," Ricky says. "I'm 35 now, so I figure that's at least half of my life I've wasted not knowing how to eat. I just pray that the second half of my life span, I can be in better health than I was during the first. I mean, I feel that I can still have the foods I learned to love as a kid, biscuits and gravy and all that fried stuff you get growing up in eastern Kentucky, but in moderation. The key to it all is moderation."

Indeed. Moderation is Ricky's new theme. He swears, for instance, that he will never again attempt to work on two albums at the same time, the way he did with Dolly's and his own (while also doing everything else on his list). He also voices the fond wish that someday, hopefully soon, those 200 annual road dates will begin to shrink until they're down to a breezily manageable 50 or 60 big, prime bookings per year; in that scenario he'll also make just one album in any given year, and generally "not kill myself." He is in fact beginning to foresee a future in which Ricky Skaggs the workaholic road horse has consolidated his various income-producing operations—his song publishing house, for instance, which could have 5,000 or

10,000 song titles ten years hence—to the point where he can afford to spend significant amounts of time at home on the farm.

He means that literally. He and his wife Sharon (White, of The Whites) are now the owners of a substantial slice of prime Tennessee countryside which would be a wonderful setting in which to continue raising the four kids in their household (including Lucas Buck Skaggs, the new addition with whom Sharon was pregnant during Ricky's aforementioned workathon), plus other children they hope to adopt in future years.

**B**efore that dream comes true, though, Ricky says that he needs to build a large, comfortable house on the land, and as he puts it, "You know what that means: big money, which I'll have to make. So I'm gonna need to stay out there on the road a while. Maybe the next three years..."

Listening to this reasoning, I wonder whether what I'm hearing is a sound, realistic plan aimed at achieving the stated objective of a saner work schedule, or a justification for continued compulsive (workaholic) behavior. I'm about to ask when Ricky speaks up again. He has regrets, and resolutions.

"Spiritually, you know, we're supposed to put God first and ourselves last, but the way it's been going, I've been putting my career and myself first, and just about everything else last. So I'm trying to find a real balance in my life.

"It can be done, it really can. It's according to how bad you really want to do it. And I really want to."

That seems clear enough, so I pop my final question: "Ricky, would you say you're happier than you were a couple of years ago?"

"Yes, I would," he replies. "I'm happier with myself, happier with my family, happier with my record company, happier in my own business because I'm so much more informed about what's going on—yes, I feel a lot happier with everything.

"I can't really say that there was an emotionally down time while my records weren't hitting, though that was humbling after being in the driver's seat like I was, but at times it was hard to accept things as they were and make the changes I needed to make. But I've made a lot of changes, and now we're going step by step.

"You see," he concludes, "we're more than on target right now, and there are lots of new things left—new albums, new projects, new things to get involved with. It'll take time to rebuild, but really, we can have everything we had before, and double that...." ■

# CMSA NEWSLETTER OF THE COUNTRY MUSIC SOCIETY OF AMERICA NOVEMBER/DECEMBER 1989—GUEST EDITOR, ANNE BARNARD

# Newsletter

## REVIEWS & FEATURES

### Blending the Old and the New

Three themes emerged while we put this *Newsletter* together. First of all, the importance of family in country music. You readers often convey a deep respect for family and roots in your letters. In this issue we take a look at how music-loving families, whether or not they are famous, contribute to the country music world. Secondly, we continue our coverage of country radio as we hear from two D.J.'s who feel strongly that country songs and artists with integrity will endure. And finally, two amateur writers who want to try their hand

at penning those country songs show us some of their stuff.

"Respect the old and use its wisdom to form the new." This is a philosophy which could motivate the invention of a new kind of banjo, the attempts of children to both innovate and follow in their parents' footsteps or the desire of writers to hear their songs played along with those that inspired them to write. We start out with a special gift that honors our new office.

It's good to be back as a Guest Editor.

### Bench Makes an Impression

*The November/December 1988 Newsletter featured William G. Britton and the bench he made for Minnie Pearl. Now he's made one for Country Music Magazine's new office in Westport, Connecticut.*

William Britton grew up on a farm. "We learned to do just about everything," he says. Born in La Plata, Missouri, he moved with his family to Pennsylvania when he was five years old. He served in World War II, worked in an auto body factory and worked for many years as an offset printer—"four, five, six colors," he says, "just like you at *Country Music* do."

We spoke on the phone shortly after Mr. Britton and his friend Reda Oxenford visited the *Country Music* office to deliver the bench and meet the staff. At the time of our call, Bill was headed out for a vacation in Potter County, Pennsylvania, where he planned to visit the Woodsmen's Carnival being held there. He was excited. "You never saw anything like it, Helen," he said. "They make animals—every kind of thing—woodchucks, raccoons, eagles out of logs, using only a chainsaw." When Bill went last year, he came home with an eagle with outstretched wings. He loves woodcraft, and is good at it himself.

Long a country music fan and *Country Music Magazine* subscriber, Mr. Britton crafted *Country Music's* bench out of oak and hemlock. It is four feet long and seats two comfortably—three in a pinch. Inscribed on the surface in deep-cut letters are the words "We Love Country Music."

Bill and Reda met Russ Barnard and most of the rest of the Connecticut staff and went for a stroll along the rustic walkway behind the office, checking out swans and other waterfowl in the Saugatuck River, which runs



Bill Britton and publisher Russ Barnard in the *Country Music* office with the bench Bill made. It reads, "We Love Country Music." Note the poster in the background commemorating the magazine's 15th anniversary.

through Westport, *Country Music's* new hometown.

Thanks to Helen Barnard for this write-up on Bill Britton.

—Anne Barnard

### In This Issue

- Families Making Music
- Old and New Traditional Radio
- Amateur Songwriters
- The Legend of Jimmie Davis
- Collections

### Warning Strikes a Chord

*Longtime member Sheila Richardson responds to Rick Strous' letter on prisoner mail with a few thoughts of her own.*

When I read the letter of warning from Rick Strous of Florence, Arizona, in the July/August *Newsletter*, I have to tell you it hit home. It happened to me—and I'll bet it happened to many others, too. I was too embarrassed to write and warn others.

I had written to the CMSA for information on an album I was looking for. Naturally, I got hundreds of responses, but one was from a prisoner in Florida State Penitentiary saying he was lonely, that he was trying to get his life straightened out now, asking if I would write to him. I wrote back several times, and after several letters buttering me up, he started hinting heavily that he didn't have enough money to go on writing to me. But I wouldn't take the hint. I had a feeling this was not right. So, soon after, he didn't write anymore. He'd even sent me copies of some good songs he'd written. I told him to send them to some of the country singers and maybe they'd get recorded.

I'm sorry for the prisoners who really legally want pen pals. A few rotten apples spoil it for others.

Sheila Richardson  
Buckfield, Maine

### Goodbye to Katherine Smith

*Following the news of Keith Kolby's death last June, covered in the September/October Newsletter, comes word of another passing. Thanks to Eddie Nesbitt, a Bluebonnet artist, for this report.*

Katherine Smith, co-founder of the Folk and Western series of Bluebonnet Records, passed away in Ft. Worth, Texas, on March 13, 1989, a victim of cancer. The Bluebonnet

label, which began around 1963, boasted superstars of the 1930's and 1940's such as Bradley Kincaid, The Girls of the Golden West (a.k.a. Millie and Dolly Good), Red River Dave McEnery, Buddy Starcher and Blaine Smith, as well as local Ft. Worth radio artists such as Cecil Gill and Dean Turner.

Bluebonnet Records became inactive in 1971, while Katherine Smith was co-owner of a flower and plant nursery in Ft. Worth, but in 1986 she reactivated the label, releasing unissued 1963 material by Bradley Kincaid and other artists. Shortly before her passing, Katherine Smith signed Yodelling Kenny Roberts to record for Bluebonnet. His first album is currently available, and a second album is to be released.

Katherine Smith will be sadly missed by all lovers of old-time traditional cowboy and country music. She was a dedicated lady!

Bluebonnet Records is still active, however—for further information, please write to Bluebonnet Record Sales, P.O. Box 231, Ft. Worth, Texas 76101.

Eddie Nesbitt  
Washington, D.C.

## Families Making Music Together

*The family is the subject of many a country song. It has also been important in a thousand ways in the creation of country music. Whether performing, making instruments, or promoting country music, these families have all made their contributions.*

### FIFTY YEARS OF SONG

*These two family bands have been in the business since the 1930's.*

- The Zack family celebrates 50 years in country music this year. Eddie and Cousin Richie Zack started playing at local events around Providence, Rhode Island, in 1939, when they were in their teens. The two brothers both served in World War II. Afterwards, Richie and sisters Meryl and Babs performed for a year as The Western Ser-



**The Chuck Wagon Gang, voted one of the top five gospel groups of 1989. From the left, Pat McKeehan, Ruth Ellen Carter Yates, Harold Timmons, Roy Carter and Debby Trusty.**

enaders before joining Eddie to form The Hayloft Jamboree.

The Hayloft Jamboree recorded for Decca and Columbia Records between 1950 and 1954. They performed in the eastern states rather than taking long bus tours, since they preferred to stay close to their homes and families. They are planning a trip to Nashville, where Eddie hopes to record a 50th anniversary album. Meanwhile, The Hayloft Jamboree is rocking the dance floors in New England. Thanks to Anita Brunette, Eddie Zack's agent and fan club president, who sent us an article on the Zacks from *The Brockton Enterprise*, a local newspaper.

- The Chuck Wagon Gang has been singing gospel music for 52 years. This June the Gang was voted one of the top five gospel groups by the readers of *Music City News*. Although the members of the group have changed over the years, The Chuck Wagon Gang retains its family history and distinctive sound. Bass Roy Carter and alto Ruth

Ellen Yates are the children of the group's founder. The other present members of the Gang are tenor Pat McKeehan, soprano Debby Trusty and piano player Harold Timmons. Some of the group's classic songs are "Church In the Wildwood" and "I'll Fly Away." A recent release is "I'm Gonna See Heaven."

This spring The Chuck Wagon Gang held a benefit concert with Larry Gatlin and The Gatlin Brothers to help out Joann Hoffmaster, recent widow of tenor singer Pat Hoffmaster. As Roy Carter put it after accepting the *Music City News* award, the Gang's philosophy is "to always honor our Heavenly Father through our music and our lives."  
—A.B.

## BUILDING A BETTER BANJO

*An innovative husband-wife banjo business creates a beautiful and functional product important to the past and future of country music.*



**Greg and Janet Deering with their patented electric banjo, the Crossfire.**

Greg and Janet Deering of Lemon Grove, California, founded the Deering Banjo Company in 1974, when they were only 24 and 21 years old. Greg had been building guitars and banjos ever since he decided he could build a better banjo than he could afford to buy. The company's goal was to provide banjo players with an affordable quality banjo. The Deerings started out working from a garage, but the business was successful. Now it is one of five nationally recognized banjo companies in the U.S. Janet is in charge of the administration and promotion of the company; Greg is in charge of production. Both of their families have provided indispensable support.

On April 19, 1988, the Deerings obtained a patent for their Crossfire electric banjo. The Crossfire has since been used by artists in several different musical fields. Traditional bluegrass bands object to the revolutionary idea of an electric banjo. However, other



**The Hayloft Jamboree, left to right, Meryl, Eddie, and Bobs Zack, friend Bob, Cousin Richie Zack, Jock Thompson and steel guitarist Tony Poccio. Their local newspaper calls them "New England's First Family of Country Music."**

country artists have dropped banjos from use because they could not play at the sound level of electric guitars; the Crossfire may solve that problem. We asked Janet if she thought it would come into wide usage in country music. She said, "Country music is certainly the most logical place for it to go." She added that although the Crossfire changes tradition, it is "bringing the banjo into vogue in the 1980's—although the real traditionalists don't like it, it may be the future of keeping the banjo alive."

Greg designs banjos with an eye to beauty as well as musical quality. His latest design is the Texas Sesquicentennial Commemorative banjo. Only 151 will be made, each marked with a year between 1836 and 1986. —A.B.

#### A FAMOUS FAMILY

*Dennis Devine strikes pay dirt.*  
Our longtime correspondent Dennis Devine was invited to a party at Johnny Cash's house while at Fan Fair last June. He took these pictures of Cash's family and newest grandchild, Carrie Crowell. At the party were several branches of one of country music's best-loved families: June Carter Cash, whose roots go back to The Original Carter Family; her husband, The Man in Black, with several of his children; Rosanne Cash and husband Rodney Crowell, who make good old country music with new twists of their own, and John Carter Cash, June and John's own son. Who wants to bet this Cash-Crowell baby has a good singing voice? —A.B.

#### BUILDING A MUSICAL NETWORK

*The Florida Country Music Association serves a purpose somewhat like what we originally envisioned for the CMSA—it provides local meeting places where fans can socialize, sponsors talent shows and benefits, and keeps members in touch with developments in the country music industry. One husband-wife team wrote in to tell us about the F.C.M.A. chapter they started.*

Leo and Bettye Haas started the Naples chapter of the Florida Country Music Association in 1975. Membership has since grown from 37 to 200. Leo was recently appointed Executive President of the F.C.M.A.; Bettye



Leo and Bettye Haas work hard for the F.C.M.A. Here they are with The Hager Twins, Jon and Jim, recently.



Johnny Cash holds granddaughter Carrie Crowell, the latest member of a family with a long musical history. Below, Dennis Devine with beaming parents Rosanne Cash and Rodney Crowell and Carrie. Dennis snapped the photo of the Man in Black with the Baby in White.



is Secretary of the Naples chapter as well as Leo's secretary on the state level. The F.C.M.A. has six independent chapters and 800 members statewide. Its sole purpose is "to support and promote country music in the State of Florida."

Every year each chapter holds a talent showcase. Local bands with published, copyrighted music on the market may enter. The winners go to the state showcase and may win free recording time. Each chapter holds business meetings, sponsors jamborees and benefits for members in need, and publishes a monthly newsletter. The Naples chapter runs a blood bank and offers members a group insurance program. Recently they won an award for having the best musical float in a parade. —A.B.

*If you are interested in joining the F.C.M.A. or starting a similar organization in your state, write Leo at 15 Abilene Trail, Naples, FL 33962.*

#### More Radio Roundup

*A D.J. and a music director keep country alive in their listening areas, each in his own way. One remembers the past, and another carries traditional sounds into the future.*

#### THE LAST OF THE COUNTRY

Dale Reed's *Country Recollections* show airs Saturday mornings on KRMO/AM 890 in Monett, Missouri. Dale plays old-time country artists like Vernon Dalhart and Jimmie Rodgers, as well as bluegrass music. "With all the pop music, bluegrass is the last of the

country we have left," Dale says. There's a lot of country left in the southwest corner of Missouri, though. Nearby Branson boasts 26 music theaters; Dale calls it "the music capital of the world."

Dale owns every record he spins. Most of them were cut between 1920 and the late 1950's; many are 78 rpm. The *Country Recollections* playlist includes Clayton McMichen, Riley Puckett, Gid Tanner, Gene Autry, Ernest Tubb, Bob Wills, Bill Monroe, Hank Williams, Ramona and Grandpa Jones, Milton Brown, Hank Penny, Fiddlin' John Carson, Mac Wiseman, Lonzo and Oscar and "all the old timers who have left for that big house in the sky." Dale is looking for the Gene Autry song "In the Shadow of the Pine" and anything by Arkie the Woodchopper of the *WLS National Barn Dance* to add to his collection. (Continued on p. 38D)

#### SEPTEMBER 1989 POLL Album and Single of the Month

Ricky Van Shelton	<i>Loving Proof</i>
George Strait	"What's Going On in Your World"

Ricky Van Shelton is back on top in albums. George Strait's *Beyond the Blue Neon* is second, Keith Whitley's *Don't Close Your Eyes* third (again). In singles, George wins again, followed by Whitley with "I Wonder Do You think of Me" and Patty Loveless with "Timber I'm Falling in Love."

## COLLECTIONS

### Information, Please

Locate records, information and memorabilia, or help others complete their collections. Send a SASE when making inquiries.

● For Sale: WLS Family Albums (1935, 1938-40, 1949, 1954), 8x10 picture of WLS National Barn Dance Cast (Oct. 1944) and an Official Opry History/Picture Book (1966). Send SASE for offers or more info. Corrine Miodzik, 1012 Edgewood Rd., Kewaskum, WI 53040.

● Looking for album or tape of Randy Travis Live. James Cwiak, 1706 Western Ave. #36, Green Bay, WI 54303.

● Wanted: Albums, videos, picture sleeves, posters, photos and other Johnny Cash memorabilia. Send me your list. Will answer all. Don Olson, Box 843, Columbus, NE 68602.

● Looking for the following tapes in good condition: L.A. to Miami (Keith Whitley), Second Generation Bluegrass (Whitley & Ricky Skaggs) and any others by Whitley. Also any photos and articles on Whitley. Challie Cagle, Rt. 1 Box 1178, Myrtle, MO 65778.

● Albums for sale: *If You Love Me, Let Me Know* (Olivia Newton-John), *Take Me Home, Country Road* (John Denver), *Behind Closed Doors* (Charlie Rich), *Last Night a Little Girl Grew Up* (Jody Miller), *Merry Christmas* (Brenda Lee), and *Bobby Rydell's Greatest Hits*. Also some Johnny Cash albums, 45's and c/w magazines. Mary Barker, 306 Young Ave., Nocona, TX 76255.

● In search of *The Gospel According to Miriam*, by Jessi Colter, which came out on Triad Records about 2 1/2 years ago. Lotus Roberts, R.R. 4, Box 88, Harrison, AR 72601.

● Wanted: VHS tapes of The McCarters, especially from various TNN programs, the *Dolly* show from Jan. 1988 and *Hee Haw*, plus their appearance on the Jan. 1989 *American Music Awards*. Would also like photos, articles or memorabilia on The McCarters. Please write if interested in joining The McCarters' fan club. I have an assortment of articles on country music newcomers and traditionalists to give away. Send SASE. Rae Lynn Hammer, Rt. 1 Box 126, LaHarpe, KS 66751.

● Carter Family Fan Club—\$6.00/year dues includes photos, bimonthly newsletters, journal, articles, itinerary, record, special offers and more. Carter Family Fan Club, P.O. Box 1371, Hendersonville, TN 37077.

● Wanted: 1971 edition of three-record set *Will The Circle Be Unbroken* by The Nitty Gritty Dirt Band. Also anything on David Wills. Thanks a bunch. Mary L. Thompson, Rt. 2 Box 535, Rauroo, AL 35578.

● Wanted: *Connie Smith Collections* album, RCA Victor Special Products #DVL9-0470, by Connie Smith (1974). A. Eckhart, G141, 2131 Elm Hill Pike, Nashville, TN 37210.

● Wanted: *Willie Nelson and Family* album (1971, RCA LSP 4489). Jacket shows Willie, band members, wives, dog, etc. gathered around blazing campfire. Also want the book *Willie Nelson and Family*, by Lana Nelson, published by Poirat, Amarillo, TX. Also interested in informa-

tion and/or photos of Bobbie Nelson and drummer Paul English. Will pay reasonable price. Sharon Wyman, 2332 Hunter, Tyler, TX 75701.

● Wanted: VHS tapes of *Barbara Mandrell and The Mandrell Sisters*, photos, articles, etc. of Barbara, and the album *This Time I Almost Made It*. Celeste Barfield, Box 1645, Dillon, SC 29536.

● Desperately seeking albums by Dick Curless, a.k.a. The Tumbleweed Kid, The Baron of Country Music or The Rice Paddy Ranger. Especially looking for an old 78 rpm, made around 1950 or 1951, entitled "Jelly Donuts"/"Coast of Maine." Will pay any amount. Ann Stevens, 134 New St., Shelton, CT 06484.

● Looking for any recordings made by Alabama as Wild Country. Will pay top dollar. Janice Guin, Rt. 1, Box 260, Steens, MS 39766.

● Wanted: Rodney Crowell VHS videos, especially his three *Nashville Now* appearances from Oct. 1988. Trades preferred. Also any pictures, articles or rare audio of Rodney. Would like to correspond with other Rodney Crowell or Rosanne Cash fans. Julie Yocum, Box 34, Mapleton Depot, PA 17052.

### Address Correction

Looking for VHS tape of Dec. 8, 1989, *The Tommy Hunter Show*, with Conway Twitty and Loretta Lynn; also any other Conway videos. I'd be glad to pay. Gladys Teal, 109 Wengate Rd., Owings Mills, MD 21117.

● Looking for Highway 101's first three 45's: "Some Find Love," the original "The Bed You Made for Me"/"I'm Gonna Run Through the Wind" and "Whiskey, If You Were a Woman"/"I'll Take You Heartache and All." Also solo records by Paulette Carlson. Cindy Yale, A20 Beverly Dr., Edwardsville, PA 18704.

● Looking for VHS tape of William Lee Golden and The Golden on *Nashville Now* at Gulf Shores State Park. My tape broke; I'm lost without it. Will trade or pay reasonable price. Vince Dambro, 14 Sulak Ln. 2, Park Ridge, NJ 07656.

● Will buy or trade for the Johnny Rodriguez album *For Every Rose* (Epic Records #FE 38806) in good condition. Also a VHS tape of Johnny Rodriguez on *New Country* in 1985, previewing his album *Full Circle*. Carol J. Scheffler, Rt. 2 Box 157-C, Newman Grove, NE 68758.

● For sale: albums by Jody Miller, Buck Owens and Susan Raye. Will also trade for anything from 1980 film *Somewhere in Time*. Patty Hammond, 7913 W. North Ave., Wauwatosa, WI 53213.

● Help! Need to know the title and singer of a song with the words, "You can't fall in love when you're crying." It is sung by a male and was popular in Sept. 1988. Suzie Trail, 506 Trumpeter Dr., Suisun City, CA 94585.

● Looking for the following Statlers records: *Do You Love Me Tonight and Other Favorites* (Harmony KH-32256), "Wreck of the Old 87"/"Hammers and Nails" (Columbia 43069), and "I Still Miss Someone"/"Your Foolish Game" (Columbia 43146); also any versions of "Flowers on the Wall" recorded by artists other than The Statlers, Lew DeWitt or Trini Lopez. I

have the only record ever released of The Statlers singing with a female artist, "Billy Christian"/"Why Do You Hesitate" by Shirlee Hunter with The Statlers on backup. I will buy, sell or trade tape copies. Dave Norwood, Box 653, New Hope, PA 18938.

● Looking for the record *Canaan Country Christmas* by Jimmie Davis. Will gladly pay. Or does anyone know an address where I can reach Jimmie? Claire Daggett, 800 Tolland St., E. Hartford, CT 06108.

● If you have seen or met Dennis Lee Gilliland of Dennis Lee and His Memphis Connection at your local or state fair, please write. You may also know him as "Denny the Clown." Tami Garcia, 3215 Dalhi St., Cocoa, FL 32926.

● Wanted: *A Friend We Have*, recorded by Tennessee Ernie Ford on Capitol with The Jordanaires; the Jerry Reed album with the song "Boys I'm Goin' Fishin'"; and recordings by any artist of "Chocolate Ice Cream Cone" and "Make Love to Me." The Cates recorded the original in 1953. Norine M. Olmscheid, 29908 292nd St., Freeport, MN 56331.

● I collect Ray Price memorabilia and records. I have many other c/w albums. Will buy, sell or trade. Jim Martin, 2333 Ramada, Houston, TX 77062.

● In search of the following singles cut by George Strait on the "D" label in 1976, 1978, and 1979: "I Just Can't Go On Dying Like This"/"Honky Tonk Downstairs," "That Don't Change The Way I Feel About You"/"Lonesome Rodeo Cowboy" and "I Don't Want To Talk It Over Anymore"/"Loneliest Singer in Town." Send price list. Mrs. S. A. Hubbard, 242 Berkeley Station Rd., Martinsburg, WV 25401.

● Wanted: Freddie Hart albums or information on how to get them. Anita Oswald, 216 Vineyard Dr., Lodi, CA 85240.

● Looking for 1981 Reba McEntire album or cassette *Heart to Heart* to complete my collection. Will pay reasonable price. Debbie Pearson, 641 N. 420 W., American Fork, UT 84003.

● Wanted: Photos, videos, etc. on the rockin' country band Sawyer Brown. Have super Sawyer Brown video concerts. Will buy, sell or trade. Teresa Hofheims, 3368 So. 1100 E., Salt Lake City, UT 84106.

● Looking for Reba McEntire hat pin, tour books and other memorabilia. Please send price list. Would like to correspond with other Reba fans. Ronda Shutt, 13470 NE 55th St., Rogers, MN 55374.

● For Sale: Prison-made leather-craft: belts, billfolds, purses, hatbands, guitar straps, Bible covers, gun holsters, etc. All items made to order and personalized. Western style or personal patterns. Richard G. Morgan #142268 14-7, P.O. Box 5107, Union Springs, AL 36089.

● Wanted: articles on Alabama, Wild Country recordings, photos and other memorabilia. Please send price list. Pam Higgins, HCR 71, Box 55, Burr Hill, VA 22433.

● Wanted: VHS tape of *An Evening With The Statler Brothers* with Lew DeWitt and any other tapes of The Statlers with Lew; also any early Jimmy Fortune performances. Will pay reasonable price. Amy Orlomoski, 2 Bennett Bond Rd., Can-

terbury, CT 06631.

● Looking for these Willie Nelson albums: *Here's Willie Nelson* (Liberty) and *The Ghost of the Ghost* (Hot Shotz). Will pay top price. George R. Kimberly, 2540 New MacLand, Powder Springs, GA 30073.

● Wanted: VHS tapes of The Judds—concerts, interviews, TV specials and videos, especially *USO Celebrity Tour* on TNN; also articles, posters and pictures. Will pay fair price. Lisa Ratcliff, 105 Bedford Court, Summerville, SC 29483.

### Thank You Note

Thank you to all the wonderful folks who responded to my request for words to "Barbara Allen." The former U.S. soldier was overwhelmed. Veda Facemire and John Cowley, Sutton, WV.

● In search of the Gale Garnett album on RCA featuring "We'll Sing in the Sunshine." Must be in good condition. Also any 45's or 78's by Ramblin' Jimmie Dolan, who recorded on Capitol in the early 1950's. Mary Ann Creason Rohde, 5797 Sycamore, Rialto, CA 92376.

● Wanted: Anything on Foster and Lloyd. Also anything on George Hamilton V (a.k.a. HEGE V) and singer/songwriter Kevin Welch. Hope Williams, P.O. Box 120033, Nashville, TN 37212.

● Looking for old 78 rpm records by The Original Carter Family, Sara, Maybelle and A. P., or any literature on them. James Adamson, P.O. Box 20368, San Antonio, TX 78220.

● Dolly Parton fan in search of the following: "Hello I'm Dolly" and "Two of a Kind," by Porter and Dolly; video of *The Best Little Special in Texas*; older issues of *Country Music Magazine* with Dolly on cover; a copy of *Circus Magazine* with Dolly on cover; any rare Dolly item. Dolly Fan, 405 Bayou Oaks Dr., Saraland, AL 36571.

● Original Elvis albums for sale: *Elvis Presley* (1956), *Almost in Love* (1970), *I Got Lucky, You'll Never Walk Alone, C'mon Everybody* (all 1971), *Separate Ways, Recorded Live at Madison Square Garden and Burning Love* (all 1972). "Huck," P.O. Box 38, Hillsboro, TX 76645.

● Looking for *That Cajun Sound*, recorded by Eddy Raven on La Louisiana(S)127; also anything on Eddy; new or in excellent condition. W. Harbin, Rt. 2 Box 353, Pottaboro, TX 75076.

● Where can I get the words and music and the record of "Cousin Buba" (MCA), Ryne Stone Plowboy? Esther M. Lang, 14832 Lewis Riv. Rd., Ariele, WA 98603.

● Wanted: Video tapes of live broadcasts of the Grand Ole Opry on PBS in 1977, 1978, 1979, 1980. Jim Herzog, 21750 Lincoln, Rockwood, MI 48173.

● Wanted: VHS tapes of Randy Travis on *Nashville Now, New Country and Country Kitchen*. Also VHS tapes of Kathy Mattea on same programs. Cheryl Hedge, P.O. Box 108, Bruceton, TX 38317.

● Wanted: K. T. Oslin's first album (prior to *80's Ladies*), released 1980 on Elektra Records. Also early Judds albums *New Breed and Love Songs* and VHS tapes of K. T. and The Judds, especially 1986 CMA Awards Show. Beverly Poncia, 5604 Mission St., #8, San Francisco, CA 94112.





World Radio History

**REBA McENTIRE**

Helping pets live longer, healthier lives.  
 1988, Ralston Purina Company  
 Purina Hi Pro Dog Meal



**The Hi Pro Glow.**  
 It's more than just a shiny coat.  
 It's the strong teeth and bones  
 that come from your dog getting  
 the complete nutrition in  
 high-protein Purina® Hi Pro.

**TOM T. HALL** says, "My wife and I help  
 feed over 100 dogs at the Animaland  
 Shelter. They need the highly digestible,  
 high-protein formula in Hi Pro."

*Tom T. Hall*



World Radio History

PULL-OUT  
 CENTERFOLD  
 OF THE MONTH

# REBA McENTIRE

## Facts of Life

### Personal Data

*Birthdate:* March 28, 1955  
*Birthplace:* McAlester, Oklahoma  
*Family:* Husband, Narvel Blackstock.  
 Expecting first child  
 mid-March 1990

### Vital Statistics

*Height:* 5'6"  
*Weight:* 120 pounds  
*Color eyes:* Green/blue  
*Color hair:* Red

### Recording Career

*Record Label:* MCA Records, 1514 South  
 Street, Nashville, Tennessee 37203

Albums	Release Date
<i>Reba McEntire</i>	1978
<i>Out of a Dream</i>	1979
<i>Feel the Fire</i>	1980
<i>Heart to Heart</i>	1981
<i>Unlimited</i>	1982
<i>Behind the Scene</i>	1983
<i>Just a Little Love</i>	1984
<i>My Kind of Country</i>	1984
<i>Have I Got a Deal For You</i>	1985
<i>Whoever's in New England</i>	1986*
<i>What Am I Gonna Do About You</i>	1986*
<i>Reba McEntire's Greatest Hits</i>	1987**
<i>The Last One to Know</i>	1987*
<i>Merry Christmas to You</i>	1987
<i>Reba</i>	1988*
<i>Sweet Sixteen</i>	1989*
<i>Reba Live</i>	1989

\*Gold Album, over 500,000 sold  
 \*\*Platinum Album, over 1,000,000 sold

*Number One Singles*  
 "Can't Even Get the Blues"  
 "You're the First Time I've Thought  
 About Leaving"  
 "How Blue"  
 "Somebody Should Leave"  
 "Whoever's in New England"  
 "Little Rock"  
 "What Am I Gonna Do About You"



### Major Awards

Over two dozen major awards including:  
 1984 CMA Female Vocalist of the Year  
 1985 CMA and ACM Female Vocalist of  
 the Year  
 1986 CMA Entertainer of the Year and  
 CMA and ACM Female Vocalist  
 1987 Grammy Best Country Vocal  
 Performance Female and CMA and  
 ACM Female Vocalist. ACM Video of  
 the Year *Whoever's in New England*  
 1988 ACM and TNN *Viewer's Choice*  
 Female Vocalist  
 1989 ACM and TNN *Viewer's Choice*  
 Female Vocalist

### Fan Club

Reba McEntire International Fan Club  
 membership includes six newsletters  
 per year, a tee-shirt, a backstage pass  
 and a membership card, plus a birthday  
 card and a Christmas card mailed to the  
 club member at the appropriate times of  
 year. Itinerary published in newslet-  
 ters. If you would like to join the fan  
 club, see instructions below.

### How to Order

To join the Reba McEntire Interna-  
 tional Fan Club: send check, made out to  
*Country Music Reader Service* and get  
 all the items listed above, including the  
 backstage pass for \$11.75 (\$10 member-  
 ship, \$1.75 postage and handling) to:  
*Country Music Magazine*, Reader  
 Service Department, 329 Riverside  
 Avenue, Westport, Connecticut 06880.  
 Upon joining, you will receive an order  
 blank enabling you to purchase most of  
 the albums listed here in either LP or  
 cassette plus many other Reba items,  
 including the *Reba Home Video*, due out  
 soon. If you're interested in ordering  
 albums or other merchandise but do not  
 wish to join the club, send a stamped,  
 self-addressed envelope.

### Videos

*Broadcast Videos*  
 "Whoever's in New England"  
 "What Am I Gonna Do About You"  
 "The Last One to Know"  
 "Sunday Kind of Love"  
 "I Know How He Feels"  
*Home Videos*  
*Reba Home Video* A compilation of vid-  
 eos and commentary on each by Reba.  
 Released: 1989.

- Will buy anything on Dolly Parton if the price is reasonable—pictures, albums, hooks, magazines, etc. Send list and prices to Shawn Carney, 6215 Kensington Dr., Horn Lake, MS 38637.
- Selling my collection of older country albums—many artists. Also looking for Dolly stuff, in particular *Golden Streets of Glory* and *Real Live Dolly*. Send want list with SASE or list of Dolly stuff to J.W. Sanders-Glenn, 715 E. Madison Ave., Pittsburg, KS 66762.
- Wanted: Videos of Eddie Rabbitt TV specials and guest appearances before 1987. Bonnie Rzucidlo, 4030 W. 166 St., Cleveland, OH 44135.
- Buy/sell: Records of any kind, country, rock, folk, jazz, soundtracks, etc., LP's, EP's, 45's. Be specific for quicker response and include a SASE. Paul Neil Anderson, 681 Merrick #302, Detroit, MI 48202.
- Wanted: Photos, videos of Keith Whitley. Guitar picks, any artist. Will trade photos of various stars (have many different) or pay reasonable price. Karen Simpson, Rt. 1, Box 157-C, Stanfield, NC 28163.
- Will the lady wanting Johnny Tillotson records put on tape please send me her name and address. Have cassette ready but lost address. Also have three-record Nitty Gritty Dirt Band folder for sale, good condition. UAS 9801, *Will The Circle Be Unbroken*, Wm. E. McEuen, Emma L. Haine, 3137 Kittery Ct., Ft. Collins, CO 80526.

## Pen Pals

- Hi! My name is Jerry Smith. I'm 25 years old. I'm looking for a special friend who loves country music as much as I do. I enjoy Alabama, Randy Travis, George Strait, Earl Thomas Conley, Reba and many more. I own over 200 cassettes and I love animals. Any single 20-30 year old country ladies who would like a friend, please write to Jerry D. Smith, Spotted Horse Rt., Arvada, WY 82831.
- Hello! I'm interested in writing to everyone who likes Keith Whitley and Sawyer Brown. I'm 19 years old and my name is Joni Chadwick. Also, I'm interested in buying photos of Keith Whitley. I'll write to anyone. Joni Chadwick, 1250 2nd St. N. Carrington, ND 58421.
- I am 14 years old and going into the ninth grade. I am looking for a pen pal, male or female. My all-time favorite is George Strait. I also like Reba, Dolly Parton, Randy Travis and many more. Will answer all letters. Heather Skinner, 4705 Edith, Corpus Christi, TX 78411.
- Hi. My name is Kate. I'm a 23-year-old nursing student and although I live in the city, my heart belongs to country. My favorites are Sawyer Brown, Billy Joe Royal, Waylon Jennings, Ricky Van Shelton and the late Keith Whitley. I'd love to hear from anyone who shares an interest in the many talented performers in country music today. Kate Clark, 138 Bird Ave., Buffalo, NY 14213.
- I am a very lonely widow in my sixties. I love c/w and have quite a collection, over 6,000 albums. I would love to hear from any other fan of country music. Favorites are Tex Ritter, The Statler Bros., George

- Jones and Willie Nelson. I'll answer all letters and would like a photo, too. Mary E. Barber, 31891 Chicago Trail Apt. 18, New Carlisle, IN 46552.
- New friends and country correspondence.*
- In desperate need of country pen pals. Want to hear about your local artists and clubs. Like all forms of country music—traditional, swing, blues, country rock, etc.—and artists like Kix Brooks, Ricky Van Shelton and Reba. Will answer all replies. Wayne Krokback, 135 South Court St. #2, Thunder Bay "P", Ontario, Canada P7B 2X5.
- I am a 16-year-old who would like to hear from some cowboys who love George Strait, Hank Williams Jr., The Judds, The Nitty Gritty Dirt Band and Randy Travis. Love country music and bullriders! Paula Burgess, 3930 Chapparral Rd., Helena, MT 59601.
- I'm 20 years old and love country music. My favorite female vocalist is Reba McEntire and my favorite group is Alabama. Would like to hear from more Reba fans! Barbara Hardwick, 2628 St. Louis Ave., Ft. Worth, TX 76110.
- I'm a 27-year-old former prisoner who would like to write to a young lady 25-30 who loves Hank Williams, Jr. Jeff Gresham, P.O. Box 561, Florence, AL 35630.
- I'm a single 28-year-old prison inmate who would like to correspond with a Hank Williams, Jr. or Dwight Yoakam fan aged 50-65. Robert E. Maxwell, 132 Grandview Ave., Muscle Shoals, AL 35660.
- Keith Whitley fan would love to hear from other loyal Whitley fans. Also like Travis, Reba, Van Shelton, The Oaks, R. Crowell, M. Robbins and Clint Black, and would love to have their photos. Challie Cagle, Rt. 1 Box 1178, Myrtle, MO 65778.
- I'm a 23-year-old Mickey Mouse employee looking for female pen pals of any age who enjoy music with that country flavor and the laid-back style of country living. I enjoy all music ranging from bluegrass to southern rock. Will answer all who write interesting letters. I promise mine won't be dull. Roy Darnold, P.O. Box 22956, Lake Buena Vista, FL 32830.
- Mid-40's female wants letters from men and women my age and older who love country music. My favorites are Conway, Ricky Van Shelton and Ronnie McDowell. JoAnn Hague, 1615 Woodward Ave., Springfield, OH 45506-3144.
- I am a 36-year-old fan of Sawyer Brown, The Osmond Brothers, and Elvis Presley. Please write. No inmates or chain letters, please. Rita Page, 625 Breckenridge St., Owensboro, KY 42303.
- Howdy! My name is Rick and I would like to hear from young ladies aged 25-35. I'm 36 years old and like country, bluegrass, Western and rockabilly music. Some of my interests are traveling, photography and dancing. I'll answer all letters. Rick Mouze, 1106 Sandpiper Dr., Corona Del Mar, CA 82625.
- I'm 12 years old. I love country music and I'm looking for anyone who loves country music. The Judds are my favorite. I also like Reba, K.T., Dwight, and Baillie and The Boys. I would like to hear from you soon! Amy Gallo, 12052 Sheridan Ln., Garden Grove, CA 82640.
- I'm 15 years old and I love country music! My favorites are Clint Black, Keith

- Whitley, Ricky Van Shelton, Patty Loveless, Tanya Tucker and especially George Strait. So all you Strait addicts out there, write soon! I answer all ages, guys or gals. Michelle Smith, Rt. 2 Box 621, Prairie City, OR 87869.
- I'm a 17-year-old, 5'9½", 128-lb. brown-eyed, brown-haired country music fan looking for pen pals of all ages and any sex. I'll respond to all letters, so no matter who you are, write me! Tina D. Deal, 212 Spicers Mill Rd., Orange, VA 22960.
- I am a 25-year-old country music fan. Some of my favorites are Hank Williams Jr., Reba McEntire, The Judds, Dwight Yoakam, George Strait and especially Alabama. Anyone with similar interests, please write and send a photo. Robin Hernandez, Rt. 1 Box 55, Tipton, MO 65081.
- A 48-year-old male, 5'11", 200 lbs. with brown hair and blue eyes would like to correspond with female country and western fans. Will send picture if you will. I like George Jones, Merle Haggard, Mel Street and Randy Travis. James M. Jacoby, #189-335, P.O. Box 56, Lebanon, OH 45036.
- I am 19 years old and would like to hear from any country music fan aged 16-25. Favorites are Alabama, Ricky Van Shelton, Reba McEntire and Randy Travis. Tammy Buser, R.D. #12 Box 299, York, PA 17406.
- Hi! I am 39 years old and love all kinds of c/w music, especially Patsy Cline. All letters will be answered. Thanks. Mary Anne Souza, 3397 Mt. McKinley Dr., San Jose, CA 85127.
- Two highly good-looking, red-headed country music lovers, ages 18 and 19, seek correspondence with any and all male country music lovers aged 18-25. Our favorites are Dan Seals, Sawyer Brown, Conway Twitty, Reba, Tanya Tucker and Lorrie Morgan. Will respond to all. Send picture if possible; we will too. Kortney and Amy, 1622 W. 80th So., Provo, UT 84601.
- Hi, country music pen pals. This 27-year-old fan of Ricky Van Shelton, Charlie Pride, Johnny Cash, Reba McEntire and The Judds would like to hear from country gals aged 18 and up. And the fellas write too. Will answer all. Lillard B. Kennedy Jr., 754 12th St., Imperial Beach, CA 82032.
- Hi there! I would like to hear from other country music fans aged 22-35. Favorites are George Strait, Loretta Lynn, Tanya Tucker and Randy Travis. I'll answer all letters. Alice Simp, P.O. Box 845, Dolores, CO 81323.
- I am a 25-year-old male who loves all types of music. I would love to hear from young ladies around my age. Pen pals is a great way to keep in touch. Brent Simmons, 427 Mineral St., Mineral Point, WI 53565.
- I'm 24 years old. I have brown hair and hazel eyes. I would like to hear from country music fans of any age, from any state or country. Favorites are Alabama, Randy Travis, Dwight Yoakam, The Judds and the late great Keith Whitley. Will answer all letters and exchange photos. Janice Handy, R.R. #1 Maplebrook, Tuxedo, NY 10987.
- This 23-year-old male loves Barbara Mandrell, Tanya Tucker, George Strait and The Statler Brothers. Would like to corre-

- spond with others my age, especially in my area. Donnell McMann, 22683 Mayger Hts. Ln., Clatskanie, OR 87016.
- Calling all people who love to write. Will answer all letters. I have many hobbies and love all country music. I want pen pals by the dozens. Vercell Martin, 1 Forest Lane Apt. B, Cartersville, GA 30120.
- I'm a 67-year-old female. I've loved country music all my life. Would love to write to widows and widowers aged 64-67. I like Hank Williams Sr., Waylon Jennings, Merle Haggard, E. Tubb, Porter Wagoner, Dwight Yoakam and Buck Owens. Write to me and you'll get a letter back. Photo please. D. Miller, 1011 Section, Apt. A, Rayne, LA 70578.
- I am an 11-year-old girl and would like to hear from girls near my age who live on farms and like Sawyer Brown, George Strait, Ricky Van Shelton and Patty Loveless. My interests are writing to pen pals, watching TV and animals. Ramona Morse, Box 209 R #2, Wellsville, MO 63384.
- Hello! I'm 16 and would love to hear from anyone. Favorite singers are Reba McEntire, George Strait, Elvis Presley and Conway Twitty. Michelle Clark, Rt. 1, Box 196A, Baskin, LA 71219.
- I would like to correspond with anyone aged 25-50, male or female, who likes Waylon Jennings, Stanley Wegielewski, 828 Woodlawn St., Scranton, PA 18509.
- Just read your Jul/Aug issue. First time for reading it but enjoyed it real well. I'm locked up and had to catch the mag. in the prison library. I'm interested in hearing from anyone who'll write. In a way, I've lost contact with the outside world. Will answer all. Thanks again for a great mag. Roy Morelock 110376, Rt. 4 Box 600, Pikeville, TN 37367.
- Middle-aged, modestly successful author temporarily incarcerated, interested in the history of country music and bluegrass. Other interests are writing and computers. Will correspond with all who have common interests. Farley Christian, Arizona State Prison, P.O. Box #B-DOC-73602, Florence, AZ 85232.
- Hi! I'm a blonde-haired, green-eyed 20-year-old country girl wishing to correspond with any good old country boys. Some of my favorites are Sawyer Brown, George Strait, Ricky Van Shelton and many more. Will answer all. Mindy Roberts, Box 245, Pleasant Plains, IL 62677.
- Hi, there! I'm an 18-year-old John Denver fan looking for another J.D. fan. Hope to become pen pals. If you have anything on J.D. that you want to sell, please tell me when you write. I'll answer all letters! Katrina Elliott, 301 Gardner Pk. Dr., Quincy, IL 62301.
- Hi! My name is Sally Turnbough. I'm a true country music fan. Would love to write to anyone who loves country music. Some of my favorites are Hank Jr., Eddie Rabbitt and Gene Watson. Will answer all! Sally Turnbough, RR 2 Box 2774, Cuba, MO 65453.

Send material for Newsletter to *Country Music Magazine*, 329 Riverside Avenue, Westport, Connecticut 06880. Mark your envelope, Attention: Newsletter.

# Jimmie Davis



*Louisiana produced two local heroes—a great country music singer and a popular politician—in one man, Jimmie Davis.*



*by Rich Kienzle*

**P**olitics and performing. Some say the two have a lot in common, which they do. But do performers make good politicians? The evidence is conflicting. Bob Wills refused those who asked him to run for Governor of Oklahoma in 1940. His old boss, W. Lee "Pappy" O'Daniel, who led the Light Crust Doughboys, was elected Texas Governor and later U.S. Senator. But O'Daniel was a businessman, not a musician, so he really doesn't qualify. Roy Acuff ran for Governor of Tennessee in 1948, and though he lost, he piled up more votes than any Tennessee Republican had in years. Cowboy singer Bob Atcher served 20 years as mayor of Schaumburg, Illinois, a Chicago suburb.

But only one country performer truly succeeded in both music and politics: James Houston "Jimmie" Davis, educator, country and gospel singer, co-author of the American classic "You Are My Sunshine" and two-term Louisiana Governor.

That he achieved so much that was so distinguished, given his roots, proves he was a man with an extraordinary spirit. Born in 1902 near Quitman, Louisiana, in the northern portion of the state, Davis was the oldest of 11 children in a family of sharecroppers. The life wasn't an easy one, and the area was so remote that Davis' graduating class from Beech Springs Consolidated School consisted of only three students.

Unlike many young men in similar circumstances, Davis didn't end his education there. He went on to Louisiana College, where he earned a bachelor's degree, then moved to Louisiana State University (LSU) at Baton Rouge, where he earned a master's degree in history. Following graduation, he accepted a job teaching history at Dodd College, a women's college in Shreveport.

Jimmie had been an amateur country and gospel singer since his boyhood days. Even while he taught, he found time for music. He started singing over Shreveport's premier

radio station KWKH, later the home of *The Louisiana Hayride*. He made his first record for a tiny independent label owned by KWKH president W. K. Henderson.

Davis' singing attracted interest from Columbia Records, but the material from his one Columbia recording session was never released. In 1929 Victor Records took him to Memphis. Over the next four years he would record 68 songs for Victor. Most were in the style of Jimmie Rodgers, whose music had taken the country by storm. Davis had the Rodgers "Blue Yodel" style down pat and recorded a similar mix of traditional, blues and sentimental numbers. But he also cut a number of titles unlike anything the Singing Brakeman would have dared to record. Numbers like "High Behind Blues," "Sewing Machine Blues" and "Red Nightgown Blues" had double-entendre lyrics so explicit they'd have trouble getting played on country or pop radio stations today (parents upset with explicit rock music lyrics take note). Davis, singing in a raw, bluesy style, sounded more like a black bluesman than a Jimmie Rodgers-style vocalist.

By the time Rodgers died in 1933, Davis and Gene Autry had become the two strongest pretenders to his throne. Both their careers went into high gear as their respective record companies clamored for more music with the Rodgers sound. In 1934 Davis signed with Decca Records, and it was there, when he was one of the label's first artists, that his career really caught fire. His first Decca recording date yielded the classic "Nobody's Darlin' But Mine," a sentimental ballad that began his move away from blues numbers.

All the while, Davis' political stock was rising. He'd left teaching to become a clerk in Shreveport's criminal court. In 1938, he was elected that city's Public Safety Commissioner. That same year he had a hit with "It Makes No Difference Now," written by Floyd Tillman, one of many numbers Davis would

buy from other composers. After a legal hassle, Tillman and Davis agreed to share composer credits on the future honky tonk classic that Bing Crosby made a pop hit in 1941. Also in 1938, Davis had a major national hit with "Meet Me in Dreamland," backed by Charles Mitchell and his Texans.

Mitchell, Davis' steel guitarist, co-wrote Davis' greatest achievement, "You Are My Sunshine." The Louisiana-based Rice Brothers Gang recorded it first in 1939, but the song became a big hit in 1941 when three different versions were released by Bing Crosby, Wayne King and His Orchestra and Gene Autry.

In 1942 Davis ran for one of three spots on the Louisiana Public Service Commission, which regulated the state's utilities. The post had been a stepping stone for the legendary Louisiana politician Huey Long, who'd held it before being elected governor. Davis' stock in Louisiana's Democratic party was so high that he was urged to run for governor in 1944. Not surprisingly, his electioneering included a good deal of music. Among his backup musicians were the famous hillbilly pianist Moon Mullican and a teenage fiddler and tenor banjoist named Johnny Gimble. Davis mixed singing with down-home speeches about the state's problems during World War II.

In keeping with the rough-and-tumble style of Louisiana politics, Davis' opponents looked for ways to nail him, and they settled on exploiting his early recordings. They printed the "vulgar" lyrics in newspapers and on handbills, and at anti-Davis rallies they trotted out the records themselves, though not always with the desired result. At one rally a phonograph was set up and the offending music was played to stir up righteous indignation among the crowd. The rally organizers were stunned when the crowd simply started dancing to the music.

So it was not surprising that Davis was swept into office. During his campaign he'd had a double-sided hit with "Is It Too Late Now" and "There's a Chill on the Hill Tonight." Shortly after taking office in 1945, he had the Number One song in the nation with "There's a New Moon Over My Shoulder." Tex Ritter's version came in at Number Two. In 1946, Davis' "Grievin' My Heart Out for You" made it to the Top Five. He doled out patronage jobs, including one to "Sunshine" co-writer Mitchell. He found time to appear in the 1947 film *Louisiana*, which chronicled his own life story, the same year his recording of "Bang Bang" hit Number Four on the *Billboard* charts. Since Louisiana's governors couldn't succeed themselves, after leaving office in 1948, Davis returned to music.

Throughout the 1950's Davis had no big hits, but recorded album upon album of secular and gospel material for Decca. When political upheavals spread through Louisiana



in the late 1950's, Davis leaped back into politics. He ran for governor again in 1959 and was again victorious. In 1962 he had his last big hit with "Where the Old Red River Flows," which reached Number 15 nationwide. In 1964 he left office for the last time and returned to performing. In 1971 he ran again for governor—and lost.

In 1973, after nearly forty years, Davis left Decca/MCA for the gospel-oriented Texas label Canaan, where he recorded four albums. Having lost his first wife in the mid-1960's, he married the former Anna

Carter, a charter member of the original Chuck Wagon Gang. In the late 1970's he re-recorded some of his old hits for Nashville's Plantation Records, and, ironically, while he readily acknowledged the raunchy songs he'd once sung, he became outspoken in criticizing modern "vulgar" country songs. In 1985 he recorded yet another gospel album for the tiny Morningstar label.

Today, at age 87, Davis lives in Baton Rouge in retirement, an elder statesman, along with Bill Monroe and Roy Acuff, of the generation of singers who put country music

on the map. But if Jimmie Davis had done nothing more than write "You Are My Sunshine," he would have guaranteed himself legendary status. That's why in 1972, just after he lost his third bid for the governorship, the Country Music Association voted him into the Hall of Fame, an honor no other political figure has ever earned—or probably ever will.

#### **Albums Available**

See For CMSA Members Only page.

(Continued from p. 34C)

"If it is not real country, it will not get played," says Dale, a self-proclaimed "die-hard old country boy." "The likes of Rogers, Rabbitt and some of them just don't cut it with me," he concludes.

—A.B.

To reach Dale, write him at Monett Communications, Inc., 1569 North Central, Monett, MO 65708.



Old-time country D.J. Dale Reed at radio station KRMO in Monett, Missouri.

## NEW MUSIC FROM OLD FAVORITES

Joe Grivalski is Music Director at WQVR 100 in Southbridge, Massachusetts. He wrote in to thank us for the March/April Country Music Magazine cover story on Johnny Cash.

Country Music Magazine holds a reverence toward the people who care about country music and their contributions to it. People

like John Cash, Waylon, Tom T., Emmylou, Bare (where are you?), Kris, etc.... These are the entertainers that have given country music its soul and conscience. These are the people that make me proud to be involved in country music and its promotion. Of course they have commercial appeal; look how long they've been around the business and survived. And why have they survived? Integrity.

It never ceases to amaze me how some country music programmers concern themselves with playing who's hot this week and forget to play new music from people who have made country music what it is today. Of course, now that the more traditional sound is in, some are raising their country banner high with people like Randy and Strait, but don't play the new releases by so many of the heroes.

Johnny Cash is still a superstar after 34 years in music. He recently broke attendance records at a local music park, and I had the honor of emceeding the show. John thanked me for my support! Can you imagine? The biggest damn thing to ever hit country music thanking this kid at a country station for my support. This is why these people have endured. Integrity. And they still belong on the playlists with their new material. When I



WQVR Music Director Joe Grivalski emceed Johnny Cash's concert in Massachusetts.

receive a new single from any of these artists, they are instant adds, sometimes from the envelope to the turntable. Our ratings and requests back me up. Imagine, a country music station that is successful and cares about the quality of its music and the integrity (there's that word again) of its on-air staff. Sounds a lot like a magazine I know.

Hang in there, Country Music staff. The music matters. The people do want to hear.

Joe Grivalski  
WQVR Radio

Southbridge, Massachusetts

## Songwriters' Dreams

We hear from one would-be songwriter and two amateurs waiting for the big break.

### WILLIE PUTS LIFE IN A SONG

A fan admires the expressiveness of the songs of the stars.

Willie's done it again with "There's Nothing I Can Do About It Now." I have been expecting another song from Willie Nelson, and there it is. Is that his sister Bobbie on the piano? Sure sounds like it. A great sound and a good song!

Willie, you can put more of life in one little song than anyone I've heard. Keep going, Willie. I think you are a songwriter that will always be around. Now I'm waiting for Loretta to break loose. You are both my favorite country singers. I like the honesty in your songs.

I wish I were younger. I would try to set my songs to music. I got old too soon.

Gladys Melcher  
Isle, Minnesota

### HEIERT SINGS FOR LIBERTY

Ron Heiert of Melbourne, Kentucky, was inspired to write a song on November 8, 1988, as he read about the presidential election while recuperating from surgery. Though he played years ago for *The In Crowd*, an Air Force band in Alaska, backing up Nashville acts like O.C. Smith, Rick Nelson and Rose Maddox, "Sing for Liberty" is Ron's first serious songwriting attempt. A Cincinnati vocalist recorded a

demo version; later Heiert added tracks of children's voices at his daughter's school.

### Sing for Liberty

There's a pride we all can share in  
Much deeper than a canyon stream  
Brighter than the glowing sun  
Which christens the peaceful sea.

Seeds were sown by our Fathers  
In strength amidst their daily plight  
To live in Freedom as an eagle  
While defending all her rights.

Sing out for our freedom  
Sing out beyond the sea  
Sing out with the lessons  
To all humanity.

Sing out to our children  
Sing out peacefully  
Sing out to our future  
America...sing for liberty.

—R.H.

### GOING FOR IT

Rita Gordon of Leesburg, Georgia, understands the plight of the amateur songwriter quite well. Nevertheless, she has confidence in herself and her songs. She lets us know with these lyrics.

### The Amateur Songwriter

There's a town called Nashville,  
In the State of Tennessee,  
Where all the entertainers go,  
To perform professionally—  
The artist needs the songs to sing,  
They say there's not enough,

All I need is just a chance,  
To show them all my stuff—

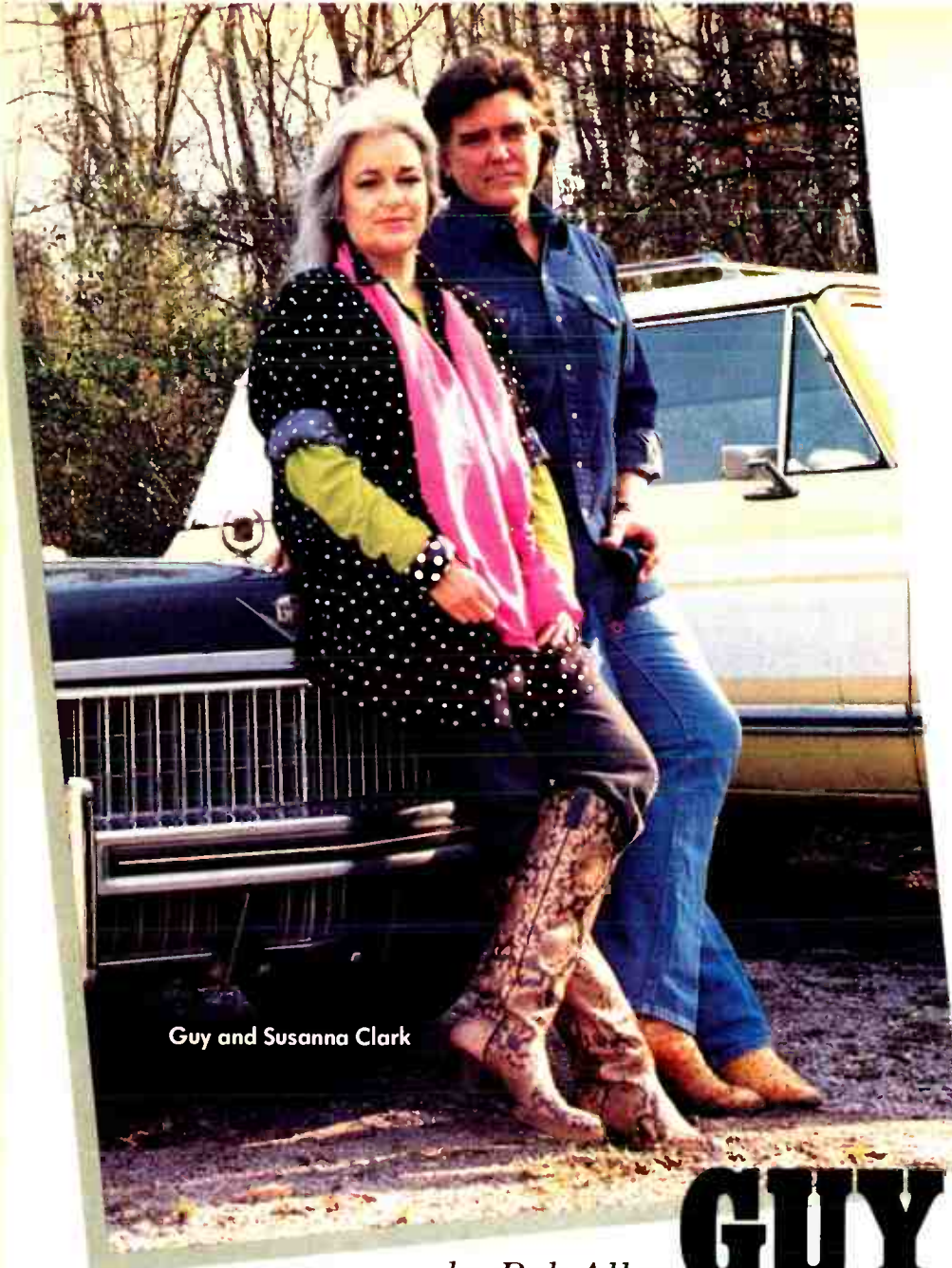
You see, I'm just an unknown writer,  
Who writes good country songs,  
But those folks in Nashville  
Say I don't belong—  
They say I'm an amateur,  
They think that I can't write,  
But they don't know this country girl,  
I'll prove to them I'm right—

I know I'm on the outside,  
I'm an amateur you see,  
If they would only let me,  
Prove myself professionally—  
There always has to be a first,  
Before you are a pro,  
If they won't let me in,  
How will they ever know?

I know that I can't sing,  
I know that I can't play,  
But I can write the songs to sing,  
In "Music City, U.S.A."  
One of these days I'll lay in front  
Of a "Big Shot's Limousine,"  
They'll pick me up, and dust me off,  
And let me do my thing—

When they record my first hit song,  
They'll ask me where I've been,  
I'll tell them on the outside,  
Just trying to get in—  
So, now I'm not an amateur,  
I've finally made it big,  
I know I've found my rainbow,  
All I have to do is dig—

—R.G.



Guy and Susanna Clark

by Bob Allen

# GUY CLARK: Songwriter

*Content to let time have its way, Guy Clark won't settle for second best. With his new album out, his first in six years, he's happy with the results. His music may not be for the K-Mart crowd, but that was never his intent.*

**G**uy Clark is sitting at the dining room table in the modest home he shares with his wife Susanna in an unpretentious working-class neighborhood about 30 miles outside Nashville near Old Hickory Lake. He thumbs through a pile of faded, dog-eared, old black-and-white photographs until he finds the one he's looking for. It's a picture of a dignified-looking elderly gentleman in a suit and hat, leaning against a Packard of early 1940's vintage. The car was new when the photo was taken in West Texas four-and-a-half decades ago.

As Clark stares intently at the picture, it seems to bring back a flood of memories from his early childhood days.

"This is the man I wrote about in the song 'Desperados Waiting For a Train,'" he says. "He was an old oil wild-catter who'd drilled oil wells all over the world. He drilled the first wells in the Middle East and in South America, back in the 1920's. He was a real crusty old bachelor. He lived in my grandmother's hotel (in the West Texas town of Monahans) and was like part of our family. My dad was overseas during World War II, and during the first five years of my life this man was the male figure—almost like my grandfather.

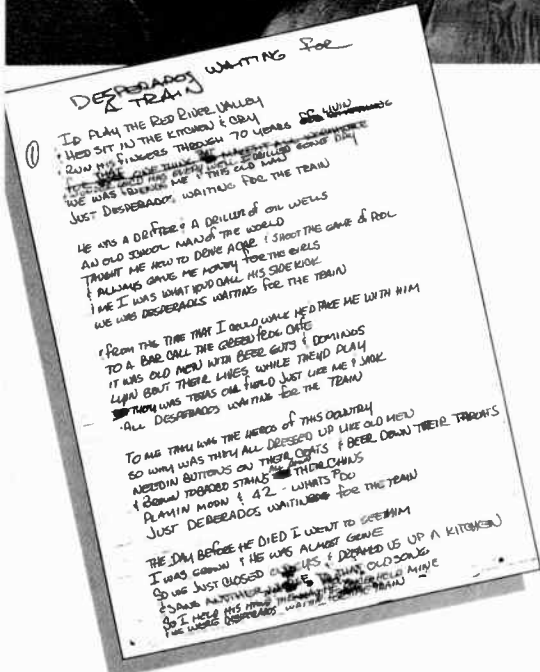
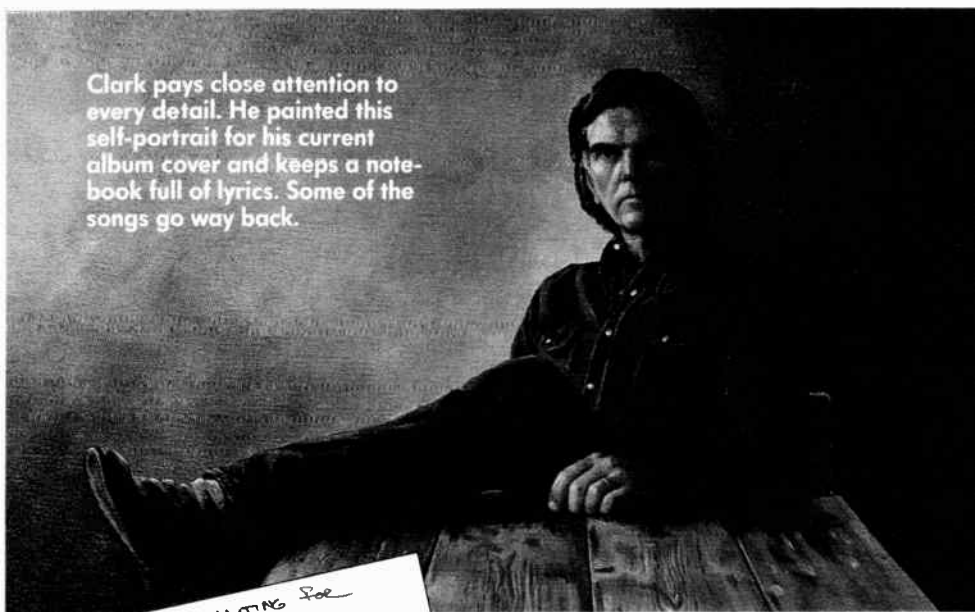
"I wrote the song about him years later, from memory," Clark adds as he puts the photograph back in the pile with the other faded-and-worn black-and-white memories. "That's often how a song happens: you just have this *kernel* of memory that sticks in your imagination.... Though sometimes you do take a certain poetic license with it."

Guy Clark may not be the most prolific singer/songwriter in Nashville, nor the one most consistently in the "Hot 100," but he is certainly one of the most admired and esteemed by his fellow writers. He is one of a handful of contemporary country song smiths (Kristoffer-son, Mickey Newbury, Tom T. Hall, Billy Joe Shaver and Nanci Griffith are a few others) who've breathed fresh new life into country songwriting over the past two decades. He is, in many ways, what Picasso was to modern art, or what the late Raymond Carver was to the American short story: a master of expression and conciseness who has often set the benchmark standards for artistry, originality and integrity in his chosen field.

"For my money, Guy Clark is probably one of the most important and influential people in the modern country movement," says Rodney Crowell, a friend and former protege of Clark's (and producer of Clark's 1983 *Better Days* album). Crowell, who says Clark was the single biggest influence on him as a writer, adds: "I think he ranks right up there with people like Kristofferson and Mickey Newbury.... The poetry he's

PHOTO BY BOB ALLEN

Clark pays close attention to every detail. He painted this self-portrait for his current album cover and keeps a notebook full of lyrics. Some of the songs go way back.



songs—like “Texas 1947”—came out of this formative period in rural West Texas.

The incident recalled in “Texas 1947,” about the first diesel locomotive to come roaring through his small home town was, he says, “just something I’ve always remembered.” “In the first or second grade,” he explains, “my best friend’s father was the depot master, and we played around there all the time, and I’ve always had this memory of this big, important event: everybody gathering by the tracks and standing around and waiting and waiting, until this big red and silver streamlined train came roaring through and didn’t even stop, and everybody just sort of stood there, like, ‘Wow! That’s it!’ After I wrote the song, I asked my parents if they remembered that, and they didn’t. But I sure did!”

Clark did not turn his hand to songwriting with much intensity until the mid-1960’s, after college, a brief fling at law school and an even briefer fling at the

Peace Corps. “The Peace Corps bureaucracy was ridiculous,” he shakes his head. “I’m so fluent in Spanish I can almost think in it. So what do they do? They decide they’re going to forget about that and teach me some obscure Sikh dialect instead and send me to India—which made absolutely no sense at all.”

In Houston in the early 1960’s Clark met someone who would become both a major influence on his work and a lifelong friend: Texas songwriter Townes Van Zandt. Van Zandt was playing for ten dollars a night at the Jester Lounge at the time and was part of a local music scene that included now-notables Jerry Jeff Walker and K.T. Oslin. Clark had been playing traditional folk music. Van Zandt changed that. “Townes,” Clark recalls of his friend, whose lovely song “To Live Is to Fly” is included on *Old Friends*, “is the first person I heard who was writing his own songs in such a way that it made me want to do it, too.”

As he grew more intent about his writing, Clark and Susanna headed for Los Angeles, where they knew a couple of people in the music industry. They spent about a year there, during which time Clark worked in a dobro factory in Long Beach. “L.A. Freeway” expresses the dissatisfaction he came to feel with Southern California’s bumper-to-bumper, fast-lane lifestyle. Nonetheless, while he was there, he struck pay dirt.

“I’d drive into town whenever I got a chance and make appointments with publishers,” he recalls. “I didn’t have any demo tapes or anything—it was me and my guitar.” One day, he got in to see the President of Sunbury Music, who listened to three or four songs and asked him, “How much money do you want, and where do you want to live? We’ve got offices in New York, L.A. and Nashville.”

When Clark chose Nashville in 1971, Mickey Newbury was the only person he knew there. Even so, within a few years he’d made his mark as a songwriter and had his own first solo album, *Old Number One* (1975), released on RCA.

Although *Old Number One* and his next four albums, *Texas Cookin’* (1976) on RCA and *Guy Clark* (1978), *South Coast of Texas* (1981) and *Better Days* (1983) on Warner Brothers, earned him a cult following of sorts, they fell somewhere short of being best-sellers. “My records don’t sell in K-Mart,” he observes with a droll smile. And between 1983 and 1988, he had no records at all.

“I just didn’t really know what I wanted to do. I just didn’t like any of my earlier records,” grimaces the low-key Texan, who is his own toughest critic. “Some of the songs on them weren’t too badly done, but most of them I can’t even stand to listen to anymore. They just didn’t sound like I wanted them to sound. It was only with this new album that I finally got to make a record with an acoustic approach with no drums—the kind of record I’ve always wanted to make.”

Before he even went shopping for a new record label, Clark spent his own money on the *Old Friends* recording sessions and co-produced the project himself—to ensure the sort of artistic control that he’d never been granted in the past. Then he took a somewhat novel approach.

“At first,” he explains, “I tried it using a bass player and some other pickers in the studio with me, and then I tried it again, with nothing but a ‘click’ track. But I just felt too distracted. Finally, I found what worked best was just going in the studio with just my guitar, the engineer and my co-producer, Miles Wilkinson. I just kept playing the ten songs for the album, all in a row, like a set—that way you don’t get tired of playing any one of them over and over. I would just do that, run through all ten of them back to back, two or three times, then put it away, and come back the next day and do it again. I did that every day for a couple of weeks, until I finally got all ten of them down like I wanted, all in one day. Just me and the guitar—that’s what felt right. Later, we overdubbed all the other instruments.”

In recording sessions in the past, he admits, “I would always listen to everybody else and try to please them, until things got off track. I’d finally get to the point where I’d put my foot down, but it was usually too late!” He laughs. “Like after the album was done! But this time I knew exactly what I wanted, and for the first time I didn’t have anybody to blame but myself.

“It only took six albums to get it right,” he shrugs and laughs again as he rolls another cigarette. “But you live and learn.”



# The Future of a Proud Indian Nation



- 23K gold rim
- Limited edition plate

• Actual size: 8½"

© 1988, HC

They call themselves "Din-neh"—the people. They thrived in an arid Southwestern land, tending their flocks, farming, and hunting in the Arizona sunshine. And for more than 500 years, the Navajo Indians have looked to their youth for a bright future.

And now America's celebrated painter of Southwestern Indian tribes, Ray Swanson, presents his first-ever collector plate, "Navajo Little One." As a lasting tribute to the future of this proud nation, Swanson portrays the poise and grace of a Navajo child standing against a backdrop of blue sky and brown earth mounds.

This deeply moving portrait premieres a collection of eight porcelain plates, each capturing the pride and spirit of a Navajo child. Limited to a total of 14 firing days, each plate will be hand-numbered and accom-

## Navajo Little One

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As an owner of "Navajo Little One," you will be guaranteed the right—but have no obligation—to acquire all plates in the collection, in the sequence presented to you. You may acquire "Navajo Little One" at absolutely no risk. Our 100% Buy-Back Guarantee assures that you may return any plate within 30 days for a full refund.

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December 30, 1989

Limit: Two plates per collector

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Check one:

- Check or money order enclosed.  
 Charge my:  Visa  MasterCard  
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Acct. No. \_\_\_\_\_

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Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

Signature \_\_\_\_\_

\*FL and CA residents add \$1.47 and IL residents add \$1.72 per plate for tax. All applications must be signed and are subject to acceptance. Allow 6-8 weeks from receipt of your application for shipment. Shipments made only to the U.S. and its territories.

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# HIGHWAY 101: A Good Idea Turned Band

*Funky, unconventional, highly original honky tonk country band or a businessman's bright idea? Patrick Carr discovers that the successful Highway 101 is really a combination of all.*



by Patrick Carr

**“B**ands keep the music business interesting,” says Curtis Stone, Highway 101’s bass player. “U2, the Police, the Beatles—except for Elvis, who started it all, it’s always been bands that have had the greatest creative impact.”

The man has a point, but its relevance to country music is questionable. Can you think of a country band which has had a great creative impact lately?

I can’t. Until the Alabama revolution—that is, until the Music Row makeover which created the crowd-pleasing Ft. Payne Foursome we know today, as opposed to the journeyman cover band of yore—bands didn’t even exist as major-label country recording acts. And since the Alabama revolution, the most notable feature of the bands which have emerged to vie for a share of the new market has not been their creativity. Sure, those guys have done a fine job of singing the tunes chosen by their producers and copying the music played by session jocks on “their” records (really, they’ve been great to work with), but all in all, their only significant contribution to the forward progress of the music has been a new Nashville tradition: a type of ultra-predictable, very mildly “country” pop music so lacking in character that nobody but the comptrollers cutting the royalty checks can distinguish which group of drones is responsible for any particular example of it.

Perhaps I overstate the matter. If I do, it’s because I’m listening to Highway 101’s first album as I write, and remembering the sudden contrast of its creative impact.

There in the midst of the 1987 install-

ment of the same old mass-manufactured pabulum, you see, was a real gem: an honest-to-vinyl musical character study of people with something original and exciting to communicate. And, boy, had they ever communicated it effectively. Paulette Carlson’s powerful contralto was perfectly matched to the intelligent, often funny, always very real songs she and the boys had written or chosen, and the boys sang behind her beautifully. Cactus Moser and Curtis Stone were a tight, hard, slap-happy up-front rhythm section. Jack Daniels’ guitar had all the right honky tonk curls. Paul Worley had produced the tracks simply, and Ed Seay had mixed them cleanly. All in all the album *Highway 101* was just great: the first truly memorable country band album since The Byrds’ *Sweetheart of the Rodeo* twenty years before.

So, yes, Highway 101 was a very pleasant surprise indeed. There were, however, two odd things.

The first was that although the band’s creative impact on the public was evident in its healthy sales figures and although Music Row quickly recognized that fact with a slew of awards, the Highway 101 formula did not become a trend. Today, while drone units aplenty infest the airwaves, Highway 101 is still the only funky, unconventional, highly original honky tonk country band in the forefront of the business. Which isn’t too surprising when you think about it; originality is hard to find, and even harder to “work with.”

The second odd thing is surprising, though. Highway 101 is not what it sounds like. It’s not a group of longtime friends who graduated to the recording

studio and the concert circuit after years together in the honky tonks. It is in fact that supposedly most artificial and soulless of musical aggregates, a band which began as a businessman’s bright idea.

**P**aulette Carlson remembers the question which led to the creation of Highway 101. It was an inquiry she felt the need to put to herself at a certain stage in her career: “What is missing here?”

The answer was obvious. Paulette had been in the center of the country music business for several years and had reached the point where she had most of what she needed—her talent, experience, connections and craft had already landed her an RCA singles contract as a singer and a job as a songwriter with The Oak Ridge Boys’ publishing company—but she lacked the final ingredient without which no artist can make the quantum leap into the big time. What was missing was, quite plainly, a manager.

She went about her mission intelligently, hiring a Los Angeles show-business lawyer to find a suitable person, and ended up with a gentlemen who in retrospect was the perfect choice: Chuck Morris, the Denver-based manager of The Nitty Gritty Dirt Band and Lyle Lovett, among others. It was he who suggested that rather than try to elevate her status as a solo artist, Paulette should become part of a band, and the band should try for the big time.

Paulette, an unreconstructed honky tonker and veteran of “so many bands I can’t remember all their names,” was thrilled. “That sounds like music to my



The band signed with Warner Bros. in 1986. Jack Daniels, Paulette Carlson, Curtis Stone, Scott (Cactus) Moser and producer Paul Worley (front row, left to right) and engineer Marshall Morgan, Warner Bros. executive VP Jim Ed Norman, Morgan Stoddard and manager Chuck Morris (back row) were on hand for the occasion.

ears!" she said, and it was a done deal. A band it would be.

The short version of what followed (ignoring failed experiments and options not taken, such as the incorporation of a second lead singer and a keyboard player into the band) goes thusly. Chuck Morris called Scott "Cactus" Moser, a Denver luminary and veteran L.A. road and studio drummer, and Paulette called Curtis Stone, another deeply experienced California country-rocker. Both these guys, together a potential rhythm section though they hadn't met yet, expressed interest, and Curtis called his guitar player of choice, an old friend and fellow SoCal-country mainstay by the unlikely but true name of Jack Daniels. Jack too was interested. Then everybody got together in Denver to see how they meshed personally and musically, and things worked out. The new band took its name from the state highway near Paulette's home town of Winsted, Minnesota, and the new band members set about the business of creating first a sound, then an album.

They had a lot going for them, for all four individuals were heavyweights. Paulette had years of experience in rock and country bands even before she started making waves as a writer and singer

*"To do something  
you believe in, and  
have it come  
back that other  
people believe in it  
too—that doesn't  
happen too often."*

—CURTIS STONE

in Nashville. Cactus had been drumming and singing in the big time, with everybody from Johnny Rivers to Chris Hillman, for a fair bit longer than a decade. Ditto for Jack as a guitar player: since he hit the road at 17 with Freddie Hart, he'd worked stages and studios with the best of them. Curtis, the son of California music publishing legend Cliffie Stone, also numbered Freddie Hart among his first employers; since then he too had played with more acts than he can easily remember and had his

songs recorded by Crystal Gayle, Juice Newton and others.

In a way, all that experience complicated the process of finding an original sound for the new band. "It was an interesting thing when we first went into the studio," Curtis remembers. "From all our session work we'd done, you see, each of us had learned to go in and play what we thought the producer would want to hear, 'cause that's the way it is in this business; the producer is the one who decides the direction of the music. So that's what we started doing in the first session."

This time out, though, producer Paul Worley didn't want the reins in his hands. "He was real insistent about that," says Curtis. "A couple of hours into recording the first song, he stopped us and said, 'You know, it's really important that you guys' identity comes through here. You're not hired session musicians. You're a band! So don't worry what's safe. Don't worry what you think I want. Play what you want. Play what you feel!'"

Even with Worley's encouragement, the first tracks the band turned in to Warner Brothers weren't right. As Paulette remembers, "They sounded sort of, well, country-pop. I said, 'Humph.

How did this happen?"

The solution appeared, though. "We went back into the studio and recorded again, and this time, at the suggestion of Warner Brothers, we did 'The Bed You Made For Me.' I'd had that song going around Nashville for years without anyone recording it," Paulette explains, "but doing it was what sort of put things together for us. When we cut it, we knew we had the Highway 101 sound—you know, that heavy foot on the drums, those harmonies. That was it, and we all knew it."

Indeed it was. "The Bed You Made For Me," one of those perfect little confluences of song and artist timing, was a chart-topping hit, and Highway 101 was an instant success.

That surprised a lot of people, including Curtis Stone, who had been about to go back to college to become a high school English teacher when the new band first appeared on his professional horizon. "Paulette says she had a sense that it would all work," he recalls, "but for myself and Jack and Cactus—well, having been in L.A., playing with different bands all the time, always with the promise of something good happening, the Highway 101 deal was more like, 'Well, okay. I'm willing to have it work if it works, but I'm not going to expect it....' But then we won the CMA Vocal Group of the Year award before our album had been out a year, and there we were.

"That was quite a shock, you know," he muses. "I mean, we all believed in the project and the music, we all had a feeling that this band was special, but to do something you believe in, and have it come back that other people believe in it too—that doesn't happen too often. I mean, in this business you can always get in something to make yourself some money, but to do something that has some musical integrity, and actually get paid for it, is rare."

**A**lthough Highway 101 is a creative democracy, it's natural that public and industry attention focuses on the striking woman in center stage. Paulette Carlson is after all the band's lead singer and most successful songwriter, and the band was built around her.

She merits the attention. Talented and beautiful, she is also highly intelligent, tough but not too tough, and—well, very nice. She's not conceited, paranoid, overly selfish or unpleasant in any of the other ways of stars and regular humans; she is in fact a real honest-to-goodness sweetie. In some ways—her instinctive courtesy, her precise and careful speech—she seems attractively old-fashioned, while in other ways her attractiveness is of the progressive type. Like most Minnesotans, many of



When the legendary Cliffie Stone (kneeling, center, white hat) received a star on the Hollywood Walk of Fame, luminaries including Gene Autry and Eddie Dean attended. Cliffie's son Curtis was also there to cheer him on.

whom share her Swedish ancestry, she is politically and culturally liberal, and quite assertive when it counts. None of this should come as any surprise to people who have listened closely to her work, for instance her co-written "Good Goodbye" or her very own "The Bed You Made For Me." Both of those smart, subtly funny songs are pure Paulette: not in the least bit ornery, but strong and honest to a T.

You never really know what elements were more important in forming a character, but the facts are that Paulette, the daughter of a baker and now some-

what older than 21 and younger than you-figure-it-out, grew up in the small Minnesota town of Winsted, at that time a community of some 900 souls, mostly of German origin. She attended Holy Trinity grade school, enjoyed the fishing and hunting to which her father and brothers introduced her and considered herself a tomboy. Today she has very pleasant memories of her childhood, and says that she always had the secure feeling that comes from knowing that you are loved.

Given that, it's not surprising that as a child she was not shy. She was in fact

**IN DRESSING ROOM 1**

# ROY ACUFF

## The King of Country Music Holds Court

---

*A glimpse into the life of the man  
who has made country music his own  
and The Grand Ole Opry his home.*

**A**ll up and down the hallways backstage at the Opry House are dressing rooms. Each is numbered, and below each number is a small card on which is typed, in capital letters, PERFORMERS ONLY PLEASE. On a Friday night just before the Opry begins its early show, the stars and sidemen are hurrying in, usually stopping briefly to smile and greet one another and Opry staff or pose for a snapshot with a fan. The stars then retreat to their assigned dressing rooms and close the doors.

There is one exception. Below the numeral noting Dressing Room 1, the small card reads ROY ACUFF. Dressing Room 1 is right across the hall from the Green Room, the lounge area with green carpet where backstage types mingle over coffee and punch; Dressing Room 1 is closest to the Opry stage. And the door to Dressing Room 1 never closes.

"The only permanent dressing room is this one here for Roy Acuff," an Opry official explains to visitors he is escorting down the hall past Dressing Room 1, "and he just leaves it open so people zip in and out all night."

As the Opry official and his visitors pass the room, a white-haired man is pulling a pair of bib overalls from a locker in the hall right next to Dressing Room 1. He carries them inside, walks into a smaller room-within-the-room, and comes back out a couple of minutes later wearing the overalls. He and his wife take seats in the main room and chat quietly. This is Pete Kirby, better known as

---

*by John Morthland*





World Radio History



*"I have a love for all of 'em, I have a soft spot in my heart for all of 'em."  
"I'm gonna shake hands with that little girl first."*



voice skips just a beat before he adds, "but I'll answer a couple questions for you if you have one."

"I understand you're a Randy Travis fan," I say...

"Oh, sure, I hope so. I am a fan. Nossir, I love 'em all. Oh, yessir, that's been something that got around that should never have got around, that I don't like all the young performers," Acuff leaps in. "I have a love for all of 'em, I have a soft spot in my heart for all of 'em. I want 'em all to do well. You can't go by what you hear, and you've come to the right place to find out. It's all a damn lie. I love every one of 'em."

**A** little before his 7:30 Opry segment is to begin, Roy is sitting quietly at a table in Dressing Room 1 as his guitarist idly picks out a familiar, forlorn tune. Roy throws his head back, closes his eyes and picks it up moaning, "I just can't go/You win again." One by one, fiddle, harmonica and dobro fall in while Roy stares off into nowhere, as if in a trance. "You have no heart," he cries, continuing along with "You Win Again" by Hank Williams, the performer who most commanded Acuff's respect. It is a spooky, soulful moment as Roy Acuff and the Smoky Mountain Boys finish Hank's gem. Then they casually tighten ties, put on coats and prepare to go to work.

Roy is led to the microphone by an Opry stagehand. Porter Wagoner, having just concluded his segment, grins and pats Roy on the back as they pass on the stage. When Roy is in place, the curtain comes back up, and once again, for the umpteenth time, "Wabash Cannonball" rolls through the sound system.

After that tune, Roy introduces Jim Ed Brown, who does a couple. Then Connie Smith comes on—Roy calls her "a very sweet girl who's got some good songs." Then Roy returns himself to sing "Great Speckled Bird" to a house that falls dead silent. When the 30-minute segment is over and the curtain goes back down, Roy is led back to Dressing Room 1, jubilant, Connie Smith at his side.

"Somebody take my picture with Connie," he laughs, putting an arm around her at the dressing room door. "Send me two of 'em!" Then he dismisses her: "Connie, you're a very sweet girl."

"Thank you," she murmurs, as Acuff spins around and returns to his chair inside. She signs one more autograph there in front of Dressing Room 1, then moves down the hall to finish the rest.

Is there anything, I ask in my final minute, that he set out to do in country music that he hasn't yet succeeded at? "I set out to try to accomplish something in country music, and I have helped to accomplish it," Roy Acuff replies, gesturing vaguely around Dressing Room 1. "I haven't done it myself, but I have helped it to be accomplished."

**Roy chats with Grandpa Jones and Bill Monroe backstage at the Opry. These three stalwarts have been bringing country music to the fans for many years.**







# THEIR FINAL TEST WAS TO KILL EACH OTHER



Confederate Major General Franklin Gardner led cavalry into battle at Shiloh against a former West Point classmate: Union General Ulysses S. Grant.

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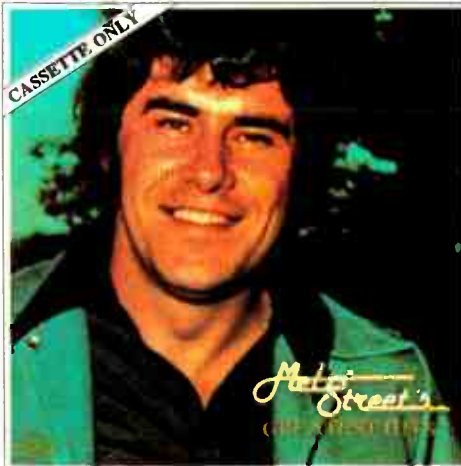
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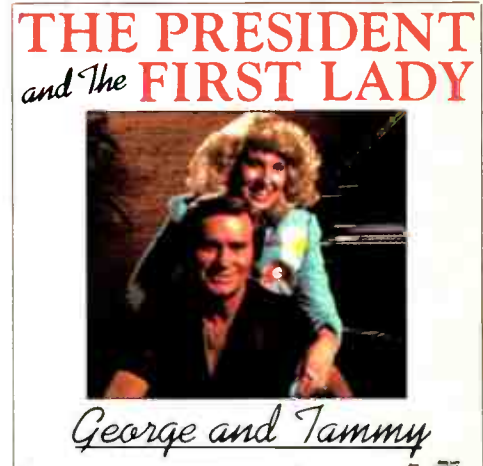
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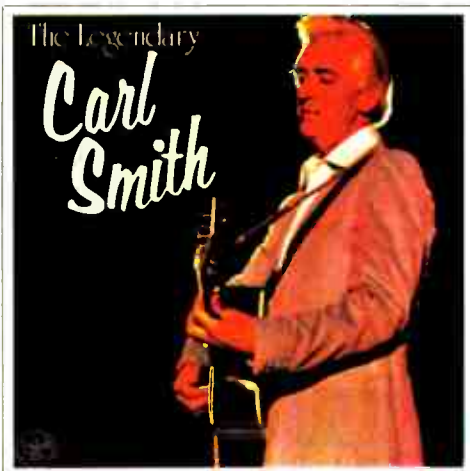
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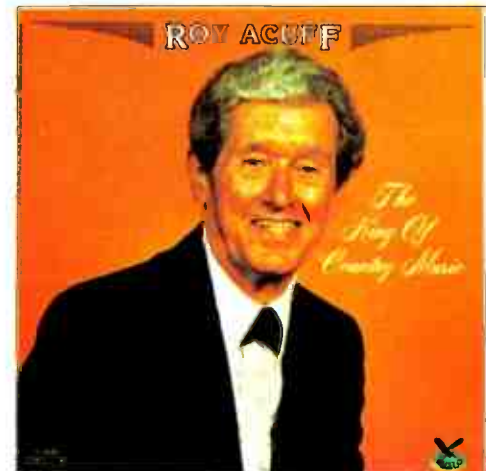
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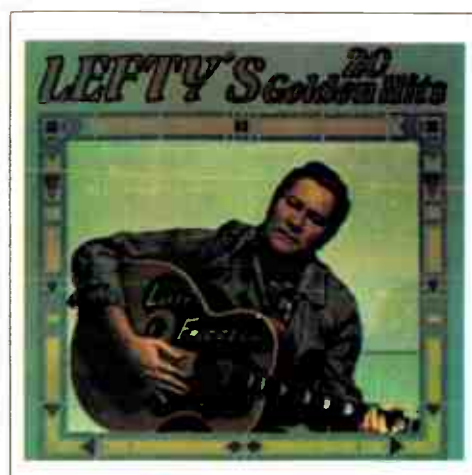
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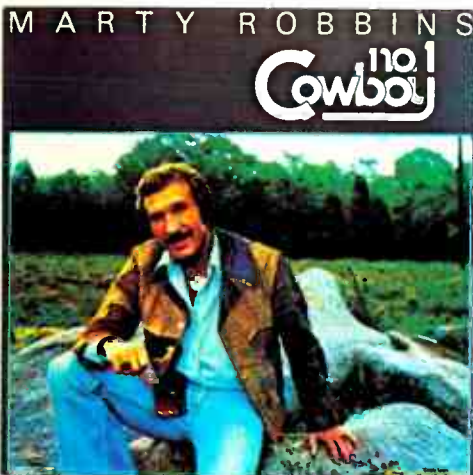
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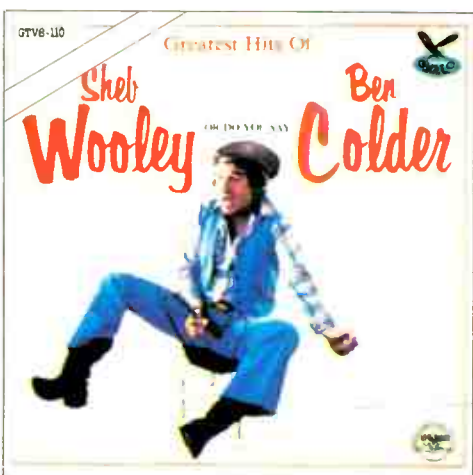
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# Record Reviews

## Keith Whitley

*I Wonder Do You Think of Me*

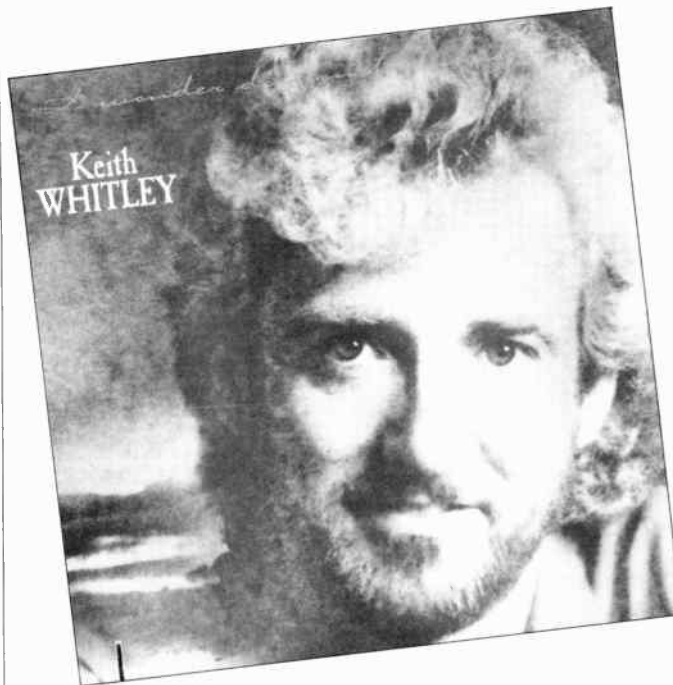
BMG 9809-1-R

It would be all too easy, considering Keith Whitley's untimely death this past May, to get overly sentimental about *I Wonder Do You Think of Me*, Whitley's last album, which he completed in the months before he died.

But, by any standard, this is a great album—easily the best Whitley made in his all too brief career and lifetime, and even a step up from *Don't Close Your Eyes*, his superb 1988 breakthrough.

On *I Wonder Do You Think of Me* Whitley and co-producer Garth Fundis have abandoned the pop flavorings that marred Whitley's 1985 *L.A. to Miami* and plunged resolutely into the sort of unadorned Lefty Frizzell/Merle Haggard-style honky tonk outlook and feeling which was always Whitley's true font of inspiration. The title song, in fact, was written by Sanger D. Shafer, the celebrated veteran songwriter who co-wrote "I Never Go Around Mirrors" and a slew of other honky tonk classics that will forever be associated with Frizzell's name.

On no fewer than four cuts here we find Whitley unlimbering his husky baritone on the sort of un-reconstructed, knee-deep-in-self-pity-and-slipping-over-the-edge barroom laments which have always been the essence of great honky tonk: Paul Craft's "Brother Jukebox," Vern and Rex Gosdin's "Tennessee Courage," Tim Nichols-Zach Turner's "I'm Over You," and Charlie



Craig-Keith Stegall's "Between an Old Memory and Me." But even on these dark, sometimes unrelentingly melancholy numbers, Whitley tempers the despair with subtle shadings of irony, anger, false bravado and even humor. It's almost like the punch line to some great inside joke, for instance, when he swoops down low and growls out the last syllables of those unforgettable lines from "Tennessee Courage":

*Now my good friend Jack Daniels*

*Stands tall on the shelf*

*And he's ready to go to war*

*With my troubles.*

At moments like these, Whitley reminds us that what sets the great country singers apart from the merely good ones is the grasp and delivery of emotional nuance and shading, like a painter's fine-line brush strokes. Which is to say, there's a lot more to it than just being able to ripple up and down a two-octave range

like a body builder flexing his biceps, or being able to wail away like you've just had your heart ripped out with a rusty razor.

On a song like "I'm Over You"—where the singer tries desperately to convince his "ex" that—despite overwhelming evidence to the contrary—the reports of his drinking and falling apart are nothing more than vicious rumors—there are at least half a dozen different emotions—anger, sorrow, self-pity, denial, bitterness and faltering resolve—echoing around in Whitley's teary vocal.

Good as these songs are, *I Wonder Do You Think of Me* has more to offer than just vintage tear-jerkers. Equally memorable are the wonderfully energetic, upbeat, almost celebratory moments which counterbalance the gloom. "Lady's Choice" (by Bill Rice and Sharon Rice) and the title song are strong love ballads in the spirit of "Don't Close Your Eyes" and "When You Say Nothing at

All" from Whitley's last album.

On Curly Putman-Don Cook-Bucky Jones' "Talk to Me Texas" and Tony Haseldon's fine country-blues "It Ain't Nothin'," Whitley turns in great swingly, drawling, bluesy vocals that bring to mind some of Haggard's and The Strangers' finer moments. On these numbers the studio musicians serve up a Texas swing-style stew that inspires Whitley to some of his best singing ever.

*I Wonder Do You Think of Me* sounds, from start to finish, like a master work from a singer who'd just found his wings, not one who was about to sing his swan song. (If there are any dire hints here of what was to come, I certainly can't hear them.) This is truly one of those great, once-in-a-decade albums like Hag's *Serving 190 Proof*, Jones' *Alone Again* or Randy Travis' *Storms of Life*. And as such, it sounds more like the beginning of a great career than the end of one.

More than anything, *I Wonder Do You Think of Me* poignantly reminds us that Whitley's loss was very much our loss, too, and makes us realize how much we will miss him. —BOB ALLEN

## Willie Nelson

*A Horse Called Music*  
CBS 45046

When Willie Nelson can manage to pry himself away from the tour circuit and the golf course every now and then, he still has it in him to make a decent album.

After dwelling in the creative doldrums for a few years, he bounced back last

*Latest albums from Keith Whitley, Ricky Skaggs,  
Lorrie Morgan, Holly Dunn, Suzy Bogguss,  
Willie Nelson and more.*

year with *What a Wonderful World*, an inspired collection of old show tunes. Now with *A Horse Called Music*, his 31st album for CBS in the last fifteen years, he's even managed to do it twice in a row.

Nelson's recipe for success this time around is an unusual one. He's teamed up with his old friend, veteran producer Fred Foster, who produced Dolly Parton, Roy Orbison, Kristofferson and a host of other notables in days gone by. Significantly, it was Foster who produced some of Nelson's very first Nashville records, back in the early 1960's.

As a sort of special tip of the hat to his reunion with Foster, Nelson has included on *A Horse Called Music* two significant and noteworthy originals from his early career: "Mr. Record Man," one of his minor early 1960's hits which he's recently been reviving in his live concerts; and "I Never Cared For You," another early hit which Foster produced the first time around, more than twenty years ago.

Though he may not be doing much songwriting himself these days, Nelson is now in the enviable position of having a slew of Nashville songwriters turning out "Willie songs"—that is, songs that are tailor-made to fit Nelson's starkly original style.

Thus, selections like the title tune (written by Wayne Carson, who also composed "Always on My Mind," a tremendous early 1980's hit for Willie), "Nothing I Can Do About It Now" (written especially for Nelson by Beth Nielson Chapman) and "Spirit" (by Will Robinson and Kent Robbins) end up sounding amazingly like outtakes from classic Nelson albums such as *Shotgun Willie*, *Phases & Stages*, or *Red Headed Stranger*.

Nelson obviously felt sufficiently at home with the five non-original songs on *A Horse Called Music* to more or less adopt them as his own: almost without exception he sings them with energy and inspiration.

Fred Foster's production is

also inspired. There are only a few spots I find overbearing. "Nothing I Can Do About It Now," which is a wry, ragged and remorse-tinged look back through the years, much like "Me & Paul," features a hooky, accordion-flavored, polka-like rhythm that snags you.

On the other hand, Foster buries Nelson's sparse, unaccompanied vocal and gut-string guitar performance on "Is the Better Part Over," the only new Nelson original included, beneath an avalanche of overdubbed orchestral strings that reminds me of the theme from "Exodus." Yet even this extravagantly heavy-handed touch manages, in its own peculiar way, to enhance the straightforward lyric beauty of the song, one of the best on the album.

Though it is a somewhat hodgepodge collection, *A Man Called Horse* is an intelligently compiled and enthusiastically performed Nelson sampler all the same, and easily one of the best albums he's made in the last couple of years.

—BOB ALLEN

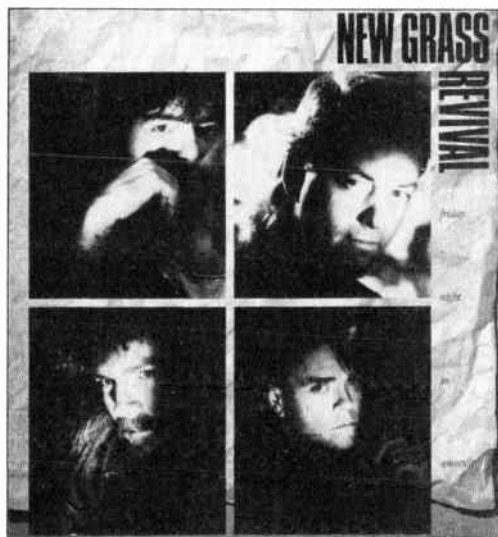
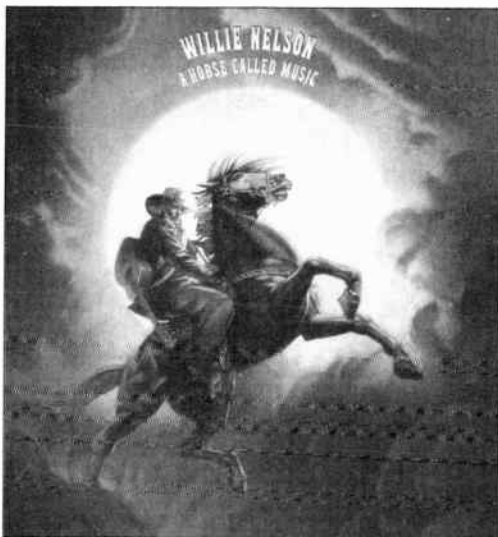
**The New Grass Revival**  
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**Strength in Numbers**  
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**T**he New Grass Revival has never been an easy bunch to pin down. It's basically four guys who happen to be just about the very best on their respective instruments—Sam Bush, mandolin and fiddle; Bela Fleck, banjo; Pat Flynn, acoustic guitar; and John Cowan, electric bass and vocals—and who all have solo careers that are forever taking them off in different directions.

What The Revival tends to do (if it can even be described in a few words) is to use bluegrass-style, mostly acoustic instrumentation on an eclectic range of music that covers everything from Bill Monroe to The Beatles, and Bob Marley to black American gospel and rhythm-and-blues. Along the way, they've been known to mix in a little Cajun, classical, Celtic, jazz, rock and whatever else strikes their fancy, just for good measure. In the course of its last two albums for Capitol (the band's been around in one form or another, on different labels since 1972), The Revival has been venturing cautiously towards the edge of the mainstream, hoping somehow to find a common ground between its adventurous,



# Record Reviews

wide-ranging taste and the iron curtain restrictions of country radio, where record careers are ultimately made or broken.

*Friday Night in America*, their latest attempt, is their best yet. With the help of their new producer, Wendy Waldman (a songwriter of no small repute who wrote the haunting "Plant Your Fields" on Side One), The Revival bears down and pays attention to conventional melody. You can almost feel the four-some creeping down the path between commerciality and compromise.

John Cowan, the band's startlingly blue-eyed rhythm-and-blues/soul singer, is front and center on nearly every cut this time around, and he gets able and inventive vocal support from Bush and Flynn, the group's other two singers. You can hear Cowan gloriously howling and yowling for all he's worth on Lennon-McCartney's comic-despairing "I'm Down." And in an acoustic sort of way, he really steps out and struts his soulful newgrass/rhythm-and-blues vocal chops on the sassy bluegrass/gospel number, "Let's Make a Baby King." Here and elsewhere on *Friday Night in America*, he reminds us what a truly remarkable and distinctive singer he is.

The album is weighted toward hooky, melodic, pop-flavored material such as John Hiatt's "Angel Eyes," Marshall Crenshaw's "Whatever Way the Wind Blows" and Pat Flynn's "Do What You Gotta Do." Flynn's rousing title song is another of his originals here.

The instrumental breaks, of course, are laced with the sort of spirited, improvisational interplay for which these celebrated musicians—individually and collectively—are best known. Listen, for instance, to the catchy instrumental intro on Flynn's "Lila," the fire and brimstone break on "Make a Baby King" or Bush's soaring fiddle work



on the Cajun-flavored "Callin' Baton Rouge." The band allows itself only one all-instrumental outing this time—on Fleck's "Big Foot"—but it's a great one, and everyone has a chance to make the sparks fly.

More than anything else, *Friday Night in America* left me hungry to hear a live slice of The Revival, since it has always been as much a performing band as a recording ensemble. In what surely must have been a stroke of fate, on the day I sat down to write this review, *New Grass Revival Live* arrived in the mail.

Recorded in 1983 at the Toulouse Bluegrass Festival in France, this is a dazzling live performance album. Granted, it does capture The Revival at an earlier though no less accomplished stage in its on-going musical evolution. More important, it showcases those aspects of the band which don't often show up on their studio albums. Besides the hard-driving, newgrassy "White Freight Liner Blues," there are the tour de force three-part harmonies on the a

capella gospel tune "Walk in Jerusalem" and Cowan's playfully soulful vocal acrobatics on "Watermelon Man." On "Sapporo," a nearly 20-minute-long instrumental, Fleck, Bush and Flynn break loose with haunting, evocative Django Reinhardt passages on their instruments.

While *Friday Night in America* marks one more forward step in the New Grass Revival's flirtation with the country mainstream, and *Live* offers a vintage sampling of a slightly earlier incarnation of the band, *The Telluride Sessions* finds two of its members, Bush and Fleck, back out on the cutting edge of improvisation, teamed up in an all-star instrumental band called Strength in Numbers with New Age/Newgrass virtuosos Mark O'Connor (violin), Edgar Meyer (bass) and Jerry Douglas (dobro).

This all-instrumental avant-garde album (which was captured in "live" studio performances, with no overdubs or "doubling" of instrumental parts) combines the intricacies and free-wheeling elements of jazz and the

haunting melodic complexity of classical in an aural tapestry that covers a heady range of Celtic, reggae, Euro-folk and other styles. The titles of the various instrumental interludes—"Blue Men of the Sahara," "Duke & Cookie," "Pink Flamingos," "Mac-edonia" and "Future Man"—offer a mere hint of the brilliant and provocative excursions into the musical unusual that can be heard herein.

—BOB ALLEN

## The Wagoneers *Good Fortune* A&M SP 5245

Where do you start with an act like this? It's as if Austin, Texas, were the reincarnation of Hamburg, Germany, in 1961, and there were this great, out-of-control band down on the Reeperbahn that was going to set the woods on fire just as soon as people got a chance to hear them.

For infectious, youthful energy, great harmonies on original songs and unconscious sex appeal in a tight, very visual, self-contained four-man band, The Wagoneers on stage are like The Beatles at the Star Club all over again. *Good Fortune*, their second album, finally catches a breath of that fresh air, after tepid production and studio stage fright so muted their first, *Stout and High*.

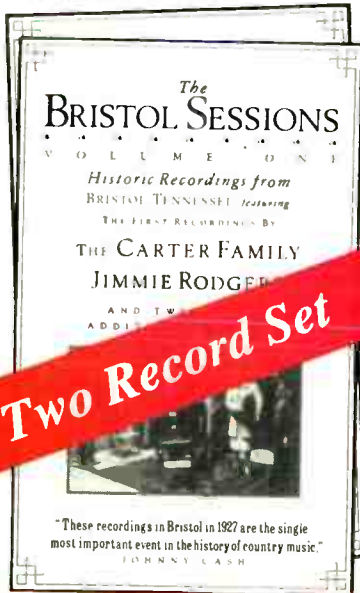
Lead singer/songwriter Monte Warden is not generally a great singer, but once his sharp-edged twang gets rolling or he teams up with the high harmonies of guitarist Brent Wilson, there's magic in the grooves of such tunes as "Por Favor Señor," "Test of Time," "I Can't Stay," "Champagne and Chandeliers" or "She Wouldn't Have It (Any Other Way)." On "Sit a Little Closer," "Take Me" and "Good Fortune," the vocals tend to

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# Record Reviews

be buried beneath a Jordanaires-style backup quartet brought in to recreate the old Nelson or Presley musical melodramatics, but somehow it works. "Atlanta," a sentimental look at the Civil War, is the *doppelganger* in the partisan Southern historical vein to "Stout and High," the previous album's spine-chilling rouser about the Alamo.

While still not up to the band's commanding concert performances, *Good Fortune*, when played loud to compensate for sometimes-buried vocals, is a damn good record.

It should be pointed out, though, that you may have to take my word for it and go buy this record on faith. In some parts of the country, country radio seems a little bit shy of this act. While The Wagoneers are as retro as George Strait or Dwight Yoakam in the country vein, they also reach back to revitalize the legacies of Buddy Holly, The Everly Brothers and Rick Nelson—all arguably as valid in today's country mix as the 1960's Bakersfield Sound or Bob Wills legacy, but country radio is slow to move on a new sound without a million dollars worth of record label muscle behind it.

And I think that's the problem with this band—because, Clint Black notwithstanding, The Wagoneers are my personal nominees for Best New Act of the Year. A&M, you may remember, is the label that signed rarified country rocker Waylon Jennings (even more literally heir to Buddy Holly) out of a Phoenix juke joint in the mid-1960's but thought his sound needed toning down for "the market." A&M put Jennings in the studio with the Tijuana Brass and a sludge of violins, and he ran screaming from the room, from the state, from the contract.

With The Wagoneers, A&M has linked with RCA for promotion and distribution—kind of like asking Chrysler to sell Ford Mus-

tangs, if you ask me. So, while The Wagoneers are a step-child in label city, they are making some of the most nerve-tingling dance music that ever bopped, waltzed or rocked out of the Lone Star State. And if you get a chance to see them in a nightclub venue, be sure and stick around for the second show. Whoa—hot! —BOB MILLARD

## Holly Dunn *The Blue Rose of Texas* Warner Bros. 25939-1

**W**hen MTM Records folded a year or so ago, three of its most talented artists, Becky Hobbs, Judy Rodman and Holly Dunn, scattered elsewhere. Holly found her way to Warner Bros. This, Dunn's first effort for Warners, was something I'd wondered about. Would they let her keep her original artistic direction or move her elsewhere?

Happily, the folks at Warners wisely left well enough alone, a smart move given Dunn's six Top Tens (including a duet with Michael Martin Murphey) over the past two years. Most of the material is still penned by Dunn, her brother/producer Chris Waters or, in most

cases, Tom Shapiro. Waters' production remains as it was. Given Holly's solid track record with MTM, changing the production would have been foolish.

Dunn's ballads remain her strength, demonstrated in fine form on "If I Never Loved You," written by Dunn herself, and the Don Schlitz/Paul Overstreet number, "There's No Heart So Strong." I give her credit for taking a stab at Dolly Parton's "Most of All, Why," among the best songs Dolly's written in recent years, complete with a Parton background vocal. "Thunder and Lightnin'," a hit single if ever there was one, has a feel much like "That's What Your Love Does to Me," Holly's Number Five hit last year. Great music to drive by.

I've always admired the fact that even though Dunn was influenced by pop-folk singers like James Taylor, she doesn't use those influences as a crutch when nothing else works, the way many other singers her age do. She simply mixes those elements into her writing, as on "Sometime Today" and "No One Takes the Train Anymore," without pretense.

Dunn's willingness to step away from ballads is also a strength. With "Blue Rose of Texas" she takes a jazzier approach and makes it work,

in part because of the spare arranging, in part because of her energetic vocal. She does likewise on "There Goes My Heart Again," a crackerjack Texas/Bakersfield shuffle that would do Buck Owens or Ray Price proud.

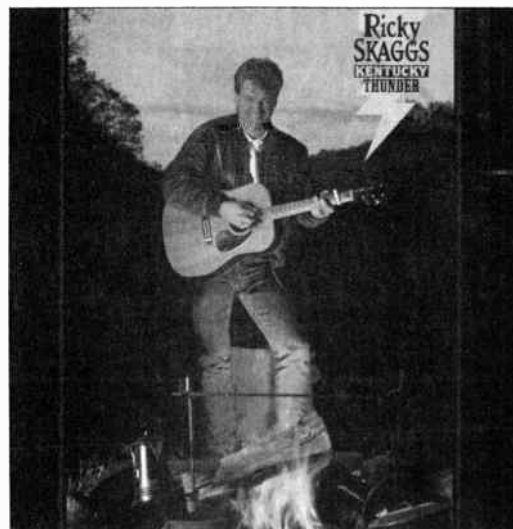
I suspect that Dunn is the type of singer many producers would dump into a sea of orchestrations and leave to fend for herself. *Blue Rose of Texas* reaffirms the fact that she and Waters have their feet on solid ground. So it's safe to assume she won't be meeting the Nashville String Machine (a studio group that plays string orchestrations on many Nashville recordings) anytime soon. Hallelujah.

—RICH KIENZLE

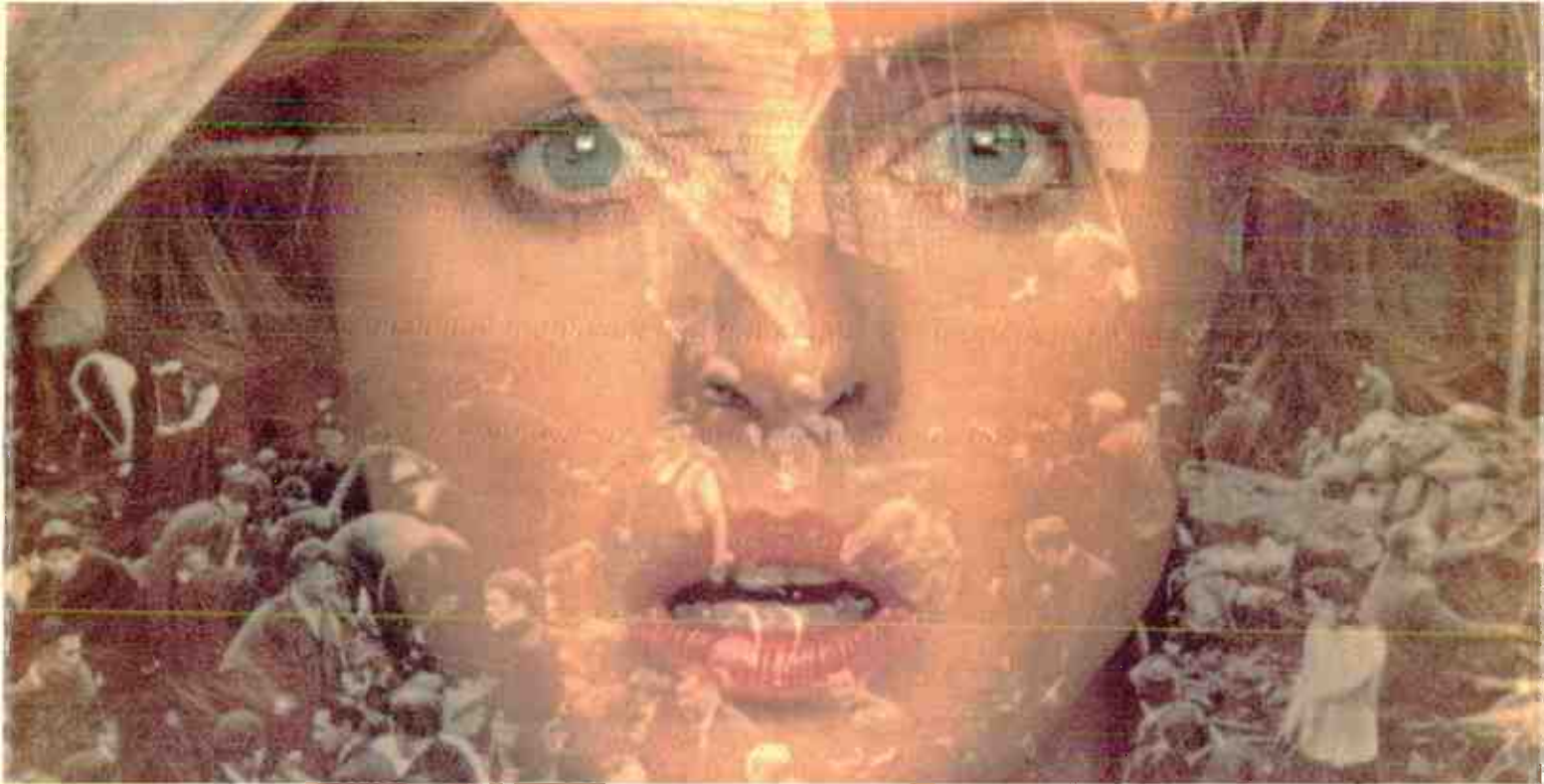
## Ricky Skaggs *Kentucky Thunder* Epic EK 45027

**R**ecently Ricky Skaggs had a big hit with "Lovin' Only Me." He hadn't had a Top Ten hit since "Love's Gonna Get You Someday" made it to Number Four three years ago, not counting "Love Can't Ever Get Better Than This," his duet with wife Sharon, which landed in the Top Ten in 1987.

Skaggs' dry period came as the neo-traditional sound he







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# Record Reviews

pioneered was booming. Yoakam, Travis, etc. were on the rise while his own albums and singles became flat and predictable. They didn't measure up to the high standards he'd previously set for himself, and at times he laid on the moralizing a bit heavy.

What happened? It's simple: Skaggs produced his own records for too long. It's a proven fact that artists who don't get fresh, new blood in the producer's chair every so often can wind up in a rut. Willie Nelson, who had the same problem, turned things around by letting old friend Fred Foster (former owner of Monument Records) produce him; "Nothing I Can Do About It Now" was his first big solo hit since "Promiseland" in 1986.

This time Skaggs teamed up with Steve Buckingham, who put Ricky Van Shelton, The O'Kanes and Sweethearts of the Rodeo on the map. They picked up material from various contemporary composers (no Skaggs originals here) that would work for him, and by and large they chose well. To sharpen the musical edge, Skaggs and Buckingham brought in Nashville studio musicians

including dobroist Jerry Douglas and, on three numbers, veteran musician Lloyd Green, the master of sparkling pedal steel. Telecaster virtuoso Albert Lee (who worked with Ricky in Emmylou Harris' Hot Band ten years ago) pops up on one number, as do a couple of Skaggs band members.

The results are gratifying, for Skaggs seems absolutely revitalized, singing with more conviction than he has in years. On the opening number, "Hummingbird," his voice soars over supercharged electric bluegrass rhythms. It does likewise on the pulsating "Heartbreak Hurricane" and, of course, on "Lovin' Only Me."

Even on more restrained numbers like "Fields of Home," a thoughtful, nostalgic number about a country boy leaving home and returning years later to find nothing as it was, Ricky avoids the sticky-sweet moralizing that dogged him in the past. Even the gospel tune, "Saviour, Save Me From Myself," has the feel of The Louvin Brothers' gospel classics, and the autobiographical chauvinism of "Kentucky Thunder" is solidly in the tra-

dition of odes to that state.

To be brutally honest, it's not often an artist can grow long in the tooth in this business and then pull himself back up with a new hit. The scene is littered with singers who squandered their talents or suffered various types of bad luck. Many of these are happy if their records hit Number 89 on the *Billboard* charts. It's to Skaggs' and Buckingham's credit that they've avoided that sad end and given Ricky a lift.

—RICH KIENZLE

## Lorrie Morgan *Leave the Light On* RCA 9594-1-R

Parts of Lorrie Morgan's first album will break your heart. She sings with the absolute conviction of a person who's been there, and, heaven help her, she has. George Morgan's daughter; George Jones' duet partner; Keith Whitley's wife. Born and bred for the stage. First Opry appearance when she was 13. Married at 20; divorced at 21; single parent at 22. When she sings the blues, I listen.

I like Lorrie Morgan partly because she sounds like a country singer—twang in her voice, catch in her throat country singer—instead of all those retreated folk singers who keep being tossed out as the real thing. You'd think somebody in Music City just had a sale on black leotards and berets or something.

Lorrie Morgan, though, just sings country music. Her forte is pain, songs of loss, although she can hold her own on an upbeat number like "Trainwreck of Emotion," the album's first single.

Wisely, producer Barry Beckett has chosen not to over Nashville-ize "Leave the Light On," which must have been a temptation with a Music City insider like Morgan. It's still a little too

sweetened for my tastes, but most things are. Even the worst sawing strings (such as on the ballad, "Dear Me") can't overcome the basic integrity of Morgan's voice and delivery.

My own favorites are the weeper "Far Side of the Bed," with a truly impressive vocal performance by Morgan on what could have been a throw-away song in the hands of a lesser singer, and "I'll Take the Memories," another ballad. I also liked "Five Minutes" for its irreverence, something that's sorely lacking in country music these days.

I guess you couldn't call this a debut, since Morgan's been kicking around for so long. But it's a very good album. —MICHAEL BANE

## Suzy Bogguss *Somewhere Between* Capitol CDP 7-90237-2

To: Suzy  
From: Michael  
Re: *Somewhere Between*

Yo, Suze. I like the record. No, I love the record. You sing Merle Haggard better than any girl in the world, and that's no lie. I have listened to *Somewhere Between* better than two dozen times, and I would have to say that it is a flawless piece of work. Gives me an excuse to crank the ole stereo up so loud that Truffles, my chow chow, howls. I think he's howling from pure and simple pleasure. Hell, I even like Wendy Waldman's production, and, as a rule, I am no fan of La Waldman's production. Ought to be a whole record of Suzy Bogguss sings Merle Haggard.

But that's just the beginning. The other nine songs on the album are as good as "Somewhere Between," which is why, Suzy, this is the rave review you deserve. I mean, I know it drove you up the wall being one of



## Record Reviews

Nashville's undiscovered secrets. "Undiscovered" only goes so far in the music business. This is, I think, the record you've been meaning to make. Sometimes I think it's harder for someone like you, who's just so damn good to begin with, to transfer that talent to vinyl. There's a lot of pushing and shoving in different directions, and sometimes that tension ends up in the music.

Now, though, you seem as cool as they come. I mean, doing a Hank Williams Senior song! That took some nerve, girl. Then doing a drop-dead version to boot.

You know we critics are snippy as all get out, but I don't think I could have come up with nearly as good—or as wide-ranging—a selection of music as you have here. Merle and Hank and Patsy Montana on the same album! Plus "Handyman's Dream," a truly great song waiting to be discovered. There's even a couple of songs—good songs—with the S. Bogguss co-writer credit. The thing I've always liked about you is that your musical taste cuts across the grain instead of getting stuck on one flavor. It's hard to bounce between torch and

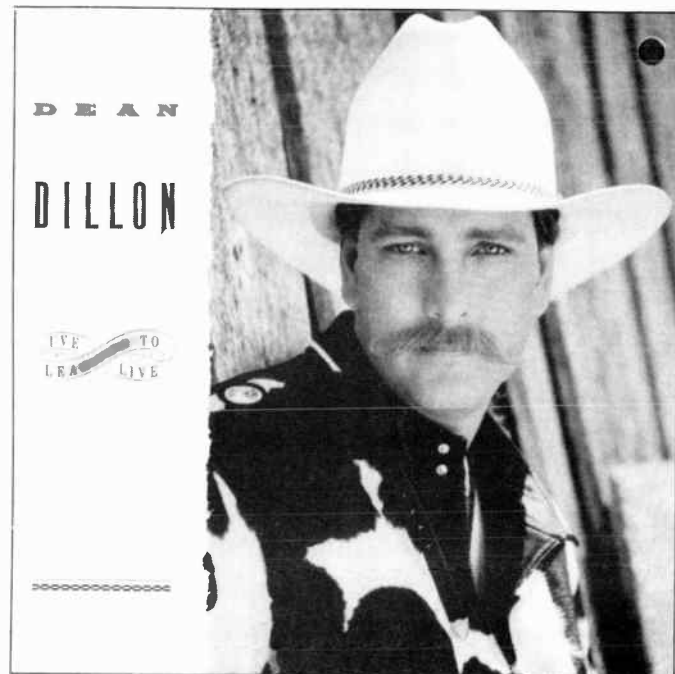
swing, but if you're able to do it, you can bring a newer, more subtle understanding to both forms. And, heck, if "I Want To Be a Cowboy's Sweetheart," complete with Patsy Montana yodels, isn't a huge hit, then maybe we deserve all the elevator music we get.

I think I told you once that you were probably the best woman singer I'd ever heard. If I didn't, I should have. I think it's time for you to be famous now. You deserve it.

—MICHAEL BANE

### Dean Dillon *I've Learned to Live* Capitol CI 92079

**W**hen Dean Dillon first made it to Nashville, he landed a gig at Opryland playing Hank Williams on one of their stage shows, a role he embraced both on and offstage. Like Hank, he gained a reputation as one of Nashville's most gifted young songwriters—and hellraisers. Jim Ed Brown and Helen Cornelius hit with Dillon's "Lying in Love With You." Steve Wariner took "By Now"



to the Top Ten in 1981, and George Jones did likewise with Dillon's "Tennessee Whiskey" in 1983.

Dillon's own RCA recordings, however, were only modestly successful, as were his efforts with fellow carouser and hellraiser Gary Stewart. His recording career was on the rocks by 1983 even though his songwriting star was on the rise as George Strait went straight to the top with Dillon tunes like "Ocean Front Property," "Marina Del Rey" and seven others. Dillon didn't straighten up until about three years ago, but he seems to have found himself with Capitol the way he should have with RCA, and he proved it last year with the album *Slick Nickel*, even though it didn't yield any big hits.

This time, he takes some risks and comes up about even, with some successes and some cuts that totally miss the boat, all songs co-written with others. He celebrates his freedom from self-destruction on two numbers. The opener, "Just in Time," is truly moving. "Changes Comin' On" continues the autobiographical mode, but deals with the changes in

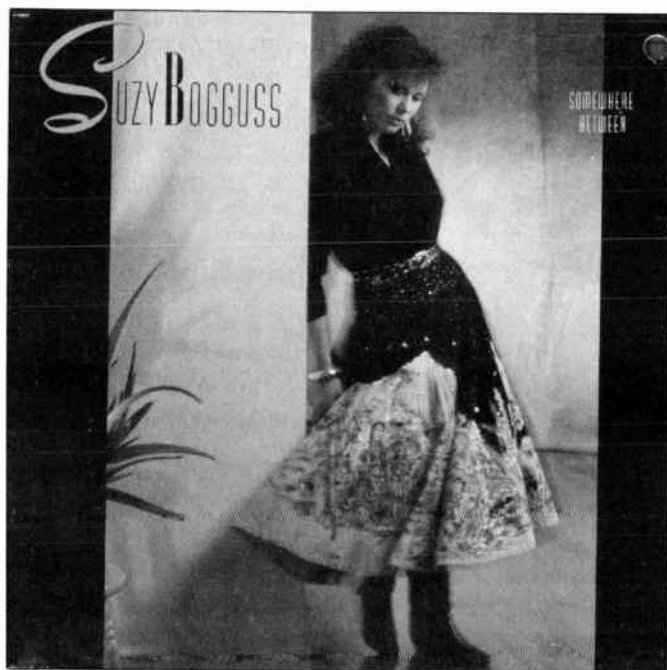
both music and society that he (and most of us) have lived through the past 20 years.

Unfortunately, he celebrates his sobriety once too often with the annoying and pretentious title song, which shows that songs about kicking abuse have their own particular horrors.

He draws on the George Strait connection for "Back in the Swing of Things," a Western swing number similar to those he wrote for Strait, though the performance lacks the vocal power Strait uses to put such material across. "Summer Was a Bummer," co-written with Hank Cochran, is little more than a throw-away unworthy of either man. "Her Thinkin' I'm Doin' Her Wrong" is a clever twist on the cheating thing: a non-cheater dealing with a paranoid woman convinced he is cheating.

Dillon's sobriety is something he should be proud of. After all, Hank and more recently Keith Whitley weren't as fortunate. Now he's celebrated it, and perhaps next time he can get down to making a record as consistently fine as half of this one is.

—RICH KIENZLE



# Buried Treasures /

Reissues,  
Rarities and the  
Hard-to-Find



So many excellent releases have appeared over the last two months that we'll skip the introductions and go right to the music.

**Tennessee Ernie Ford:** Country boogie fans have waited for years for a reissue of Tennessee Ernie Ford's classic early 1960's country boogie recordings, which were a far cry from the hymns and country-politan numbers he crooned later. *Farmyard Boogie* (See for Miles 262) consists of 20 of Ern's 1950-1958 boogies, novelties and uptempo tunes. His best-known hits in this style, "Smokey Mountain Boogie," "Blackberry Boogie" and "Shotgun Boogie" aren't here, but Stetson will soon release Ernie's 1956 *Sixteen Tons* album which has them all (more on this when it's available).

Longtime collectors' favorites like "Hey! Mr. Cotton Picker," the incredible "Rock City Boogie" with the Dinning Sisters, the roaring "Tailor Made Woman" with pianist Lou Busch, a fantastic version of the old Delmore Brothers tune "False Hearted Girl" and Ford's explosive duet on "Ain't Nobody's Business But My Own" with Kay Starr hold up well. And the backing from guitarist Jimmy Bryant, steel guitarist Speedy West and the rest of the Capitol Records studio band at the time was tremendous. I do wish they'd have

included the complete version of "Stack O' Lee" here, as the searing Bryant guitar solo was edited out. This is an essential set of the best music the Pea-Picker ever made, music that pointed the way to rock 'n' roll.

**Speedy West:** Not long ago Stetson reissued Speedy West's 1962 Capitol album *Guitar Spectacular*. It's still available, but England's See for Miles Records has just reissued it also, combined with another old West album in a package titled *Steel Guitar from Outer Space* (SEE 249). The additional album is the long out-of-print *Speedy* issued over a decade ago by the now-defunct Steel Guitar Record Club. It consisted of some of Speedy's 1950's Capitol singles with and without Jimmy Bryant, including several numbers featuring Speedy backed by a big band plus a blazing "Steel Guitar Rag." None of these have ever been reissued before.

If you don't mind having a second copy of *Guitar Spectacular*, or are simply hooked on Speedy's playing, this one's essential, even though his longtime partner Bryant isn't on all the tracks. The packaging is adequate, though the back "portrait" of Speedy is atrocious. I could have done without British annotator John Firminger's "borrowing" the research of American authors for his liner notes without

crediting anyone except some crony of his. The tendency of certain European "experts" to use others' research without acknowledgement is a bit much.

**Hank Thompson:** Stetson has been doing a terrific job of reissuing vintage Hank Thompson albums, but even if you have theirs, you'll want See for Miles' *In the Studio, On the Road* (SEE 263)—it doesn't duplicate any of the Stetson albums. Instead, its 26 numbers (two albums crammed onto one) include a vintage Thompson album not reissued by Stetson: the 1963 live album *Live At the State Fair of Texas* which featured Thompson and The Brazos Valley Boys along with Merle Travis, whose distinctive guitar can be heard percolating in the background.

The other side consists of a variety of other vintage Thompson singles from Capitol from 1956 to 1966, including a hot "John Henry," the early track "Crying In the Deep Blue Sea," Hank's versions of the old pop standard "September in the Rain" with Merle Travis and other artists' hits like "Shotgun Boogie" and the honky-tonk classic "Warm Red Wine." We'll have another Thompson reissue next time.

**Merle Travis and Johnny Bond:** Merle Travis' last album for Capitol, released in 1969, was *Great Songs of The*

*Delmore Brothers* (Stetson HAT 3107), which teamed him with longtime California friend Johnny Bond to perform a series of Delmore classics. As Merle worked with the Delmores at WLW in Cincinnati and later recorded with them as The Brown's Ferry Four for King, he knew their music intimately.

And he proves it with his and Bond's intense versions of "Blues Stay Away From Me," their underrated blues number "Field Hand Man," "Gonna Lay Down My Old Guitar," "Blow Yo' Whistle, Freight Train," "Beautiful Brown Eyes" and, of course, "Brown's Ferry Blues." The package is enhanced by Travis' brief but excellent liner notes. Though over-produced in spots (I could have done without the vocal choruses), most of the accompaniment is conservative, featuring Travis' guitar, occasional harmonica from Charlie McCoy and curly Chalker's hot, jazzy steel. **Leon McAuliffe:** Without question, one of Leon McAuliffe's best albums as a solo artist was *Everybody Dance! Everybody Swing!* (Stetson HAT 3108), released by Capitol in 1964. Why was it his best? In part because it doesn't plow old ground by offering yet another version of "Steel Guitar Rag" or "Panhandle Rag." Instead, Leon

and the band concentrated on pop and big band standards like "Little Rock Getaway," Glenn Miller's "String of Pearls," Tommy Dorsey's "Opus One" and "Stardust" as well as "Sweet Georgia Brown," "Night Train" and one great McAuliffe original, "Red Skin Rag."

This particular band was outstanding and excelled in creating the smoother ensemble sound that McAuliffe used to differentiate himself from the Texas Playboys' sound, almost like a Western swing band copying the Glenn Miller sound (McAuliffe and Miller saxophonist Tex Beneke served in the military together during World War II). Without question, except for his still-unreissued 1947 Majestic recordings and his early Columbia sides, this was his best single recording ever.

**Martha Carson:** Grand Ole Opry veteran Martha Carson created some superb gospel in the 1950's, as well as some dreadful RCA big band gospel-pop-rock recordings so bad they must be heard to be believed. Her best work, together with her most enduring composition, the 1951 gospel standard "Satisfied," appeared on Capitol Records, and some of her best Capitol material appeared on the 1960 album, *Satisfied* (HAT 3109), recently reissued by Stetson. Her outgoing, exhilarating gospel was among the era's best. And though "Satisfied," a song she wrote on tour using the back of a blank check belonging to Bill Carlisle, is the showpiece, all the other 11 tunes are just as strong.

Her sparse, funky sound, featuring Chet Atkins on guitar and backing from Bill Carlisle, was similar to that of The Carlises (she sang on their 1953 hit "No Help Wanted") and anticipated Elvis Presley's Sun Records sound. In fact, this record rocks far more than her later RCA records ever did. Everything, from "Jesus Is a Rock" to "Old Blind Barnabas" (one of Elvis' favorite gospel tunes), is stunning. I usually don't say that everyone should have a copy, but this time I'll

make an exception. And Stetson's people should be advised that another Martha Carson Capitol album is waiting to be reissued.

**Wynn Stewart:** Given the revival of interest in the Bakersfield sound, it's an obscenity that nothing's been done with Wynn Stewart's Capitol Records legacy, which includes some of the finest 1960's Bakersfield music ever made, except for Merle Haggard's and Buck Owens'. We can thank Stetson for making Stewart's 1965 Capitol debut album (one of his best) *The Songs of Wynn Stewart* (HAT 3110) available again.

Though "It's Such a Pretty World Today" came two years down the road, this album shows Stewart's voice maturing—more expressive than it was on his earlier Challenge recordings. The strongest moments are his first Capitol hit, "Half of This, Half of That," the Cajun-flavored "Sha-Marie," a minor Bakersfield classic, the slightly screwy "Happy Crazy," "Take It or Leave It" and a version of his own composition "Sing a Sad Song," the same song that became ex-Stewart bass player Merle Haggard's first hit in 1963. Fans of Ralph Mooney's steel guitar need this album for Moon's playing alone.

**Tex Williams:** Tex Williams' career had pretty much peaked by 1963. He hadn't had a chart hit for 14 years when Liberty Records recorded him live at Las Vegas' Mint Club and released what they got as *Tex Williams in Las Vegas* (released by Stetson as

HAT 3105). He was in good voice on this mixture of Western swing standards, novelties and those talking blues that became his trademark.

Oddly enough, however, "Smoke! Smoke! Smoke!" isn't among the songs he performed though there's a wildly swinging "My Window Faces the South," featuring a flashy solo from none other than Glen Campbell, at the time an obscure studio musician. Fiddler Billy Armstrong, a long-time legend among California country sidemen, was also on board. The same band performs a hot "Rubber Dolly" (called "Little Dollie" here), Johnny Bond's "Ten Years," the dreadful "Cowboy's Prayer," "Downtown Poker Club," "Time Changes Everything," "You Can't Break My Heart," a number Tex first recorded with Spade Cooley, and a delightful version of his 1950 recording of "Wild Card."

**Porter Wagoner:** Believe it or not, *The Thin Man from West Plains* (HAT 3099), released in 1965, was only Porter Wagoner's sixth album in his 11 years with RCA Victor. Norma Jean was still part of the show, and Dolly was two years away when Porter recorded this solo album. Like many RCA albums at the time, this one mixes hits of the day, a couple of standards and several of Porter's 1964-1965 blue-collar hits. If you've been looking for "Sorrow On the Rocks," "I'll Go Down Swinging" (written by Bill Anderson) and "I'm Gonna Feed You Now," they're here, available for the first time in years, as is one of his weaker

recitations, "Tomorrow We'll Retire."

Wagoner showed good taste covering others' material, recording gems from Little Jimmy Dickens ("Lovin' Lives" and "The Bride's Bouquet"), Wynn Stewart ("Another Day, Another Dollar"), Don Gibson ("I Couldn't Care Less"), Merle Haggard ("Strangers") and Joe and Rose Lee Maphis ("Dim Lights, Thick Smoke and Loud, Loud Music"). The music itself is typical Porter for the time: no-frills country with only a touch of vocal chorus to take the edge off. Considering how raw Porter's music was, nothing could really soften it.

**The Carter Family:** The Carter Family had been around for well over 30 years when Mother Maybelle, June, Anita and Helen recorded *The Carter Family Album* (HAT 3103) for Capitol in 1962. The folk music boom was in full swing at the time, and this album was designed for the folk market, as the original liner notes state: "The Carters hope that this album may introduce younger listeners to the wonderful music made by the original Carter Family..."

That wasn't a bad idea, and certainly there was plenty of evidence of The Carter Family's influence on then-current folk legends ranging all the way from Woody Guthrie to Joan Baez and Bob Dylan. The idea wasn't to recreate the original Carter sound but to put it into a folk context, hence the use of the five-string banjo and the choral sound of The Carters' voices. To get the old Carter feeling, singer Bobby Sykes, longtime Marty Robbins associate, took the vocal part of the late A.P. Carter, though he's barely audible. The album doesn't give the original recordings a run for their money (nothing could), but does include full versions of Carter favorites like "Little Black Train," "I'll Be All Smiles Tonight," "Waves On the Sea," "Anchored in Love," "Sinking In the Lonesome Sea" and "Little Moses."

—RICH KIENZLE

### How to Get These Treasures

Available in **albums** or **cassettes** at prices shown: Tennessee Ernie Ford, *Farmyard Boogie* (SEE 262), \$14.98/Speedy West, *Steel Guitar from Outer Space* (SEE 249), \$14.98/Hank Thompson, *In the Studio, On the Road* (SEE 263), \$14.98/Merle Travis and Johnny Bond, *Great Songs of The Delmore Brothers* (HAT 3107), \$10.98/Leon McAuliffe, *Everybody Dance! Everybody Swing!* (HAT 3108), \$10.98/Martha Carson, *Satisfied* (HAT 3109), \$10.98/Wynn Stewart, *The Songs of Wynn Stewart* (HAT 3110), \$10.98/Tex Williams, *Tex Williams in Las Vegas* (HAT 3105), \$10.98/Porter Wagoner, *The Thin Man from West Plains* (HAT 3099), \$10.98/*The Carter Family* (HAT 3103), \$10.98.

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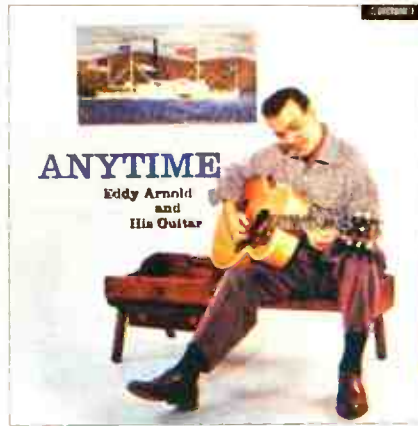
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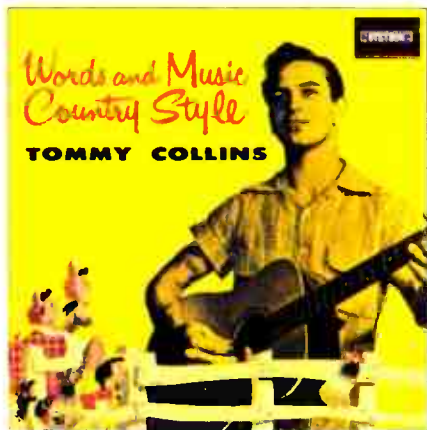
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Sunshine Special/Is It Love Or Is It Lies/I Close My Heart's Door/Don't Judge Your Neighbour/The Thief Upon The Tree/Rushing Around/Sweep Around Your Own Back Door/I'm Planting A Rose/Oh Those Tombs/Swamp Lily/Please Daddy Forgive/Little Moses



### EDDY ARNOLD-ANYTIME

Bouquet Of Roses/It's A Sin/That's How Much I Like You/Don't Rob Another Man's Castle/Rockin' Alone (In An Old Rocking Chair)/Molly Darling/I'll Hold You In My Heart (Till I Can Hold You In My Arms)/A Heart Full Of Love (For A Handful Of Kisses)/Anytime/Texasana Baby/Will The Circle Be Unbroken (My Family Circle)/Who At My Door Is Standing?



### TOMMY COLLINS-WORDS & MUSIC COUNTRY STYLE

All Of The Monkeys Ain't In The Zoo/How Do I Say Goodbye/Love-A-Me, S'il Vous Plait/Those Old Love Letters From You/A Man We All Ought To Know/The Feet Of The Traveller/Smooth Sailin'/I'll Always Speak Well Of You/Think It Over Boys/I Think Of You Yet/Are You Ready To Go/Upon This Rock



### MERLE HAGGARD & THE STRANGERS-THE LEGEND OF BONNIE AND CLYDE

The Legend Of Bonnie And Clyde/Is This The Beginning Of The End?/Love Has A Mind Of Its Own/The Train That Never Stops (At Our Town)/Fol's Castle/Will You Visit Me On Sundays/My Ramona/I Started Loving You Again/Money Tree, and 2 MORE!



### MERLE HAGGARD & BONNIE OWENS-JUST BETWEEN THE TWO OF US

Just Between The Two Of Us/A House Without Love Is Not A Home/Our Hearts Are Holding Hands/I Wanna Live Again/(I'll Love You) Forever And Ever/That Makes Two Of Us/I'll Take A Chance/Stranger In My Arms/Too Used To Being With You, and 2 MORE!



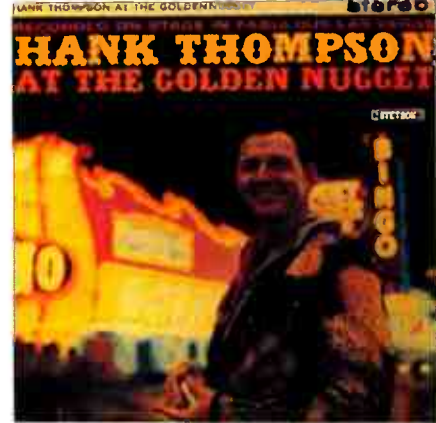
### JEAN SHEPARD-SONGS OF A LOVE AFFAIR

A Passing Love Affair/Shadows On The Wall/Girls In Disgrace/Over And Over/Hello Old Broken Heart/The Mysteries Of Life/Tell Me What I Want To Hear/I'll Thank You All My Life/Sad Singin' And Slow Ridin'/Did I Turn Down A Better Deal/I Married You For Love/It's Hard To Tell The Married From The Free



### HANK SNOW-COUNTRY CLASSICS

I'm Movin' On/Down The Trail Of Achin' Hearts/The Rhumba Boogie/Bluebird Island/I Don't Hurt Anymore/Now And Then, There's A Fool Such As I/The Golden Rocket/Unwanted Sign Upon My Heart/Music Makin' Mama From Memphis/Marriage Vow/The Girl Who Invented Kissin'/With This Ring I Thee Wed



### HANK THOMPSON AT THE GOLDEN NUGGET

Honky Tonk Girl/I Guess I'm Getting Over You/Till Step Aside/Orange Blossom/I Didn't Mean To Fall In Love/John Henry/Nine Pound Hammer/She's Just A Whole Lot Like You/Have I Told You Lately That I Love You/Steel Guitar Rag, and 2 MORE!

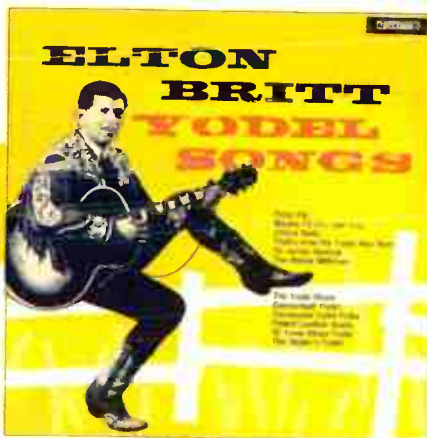
# IED URES GRADE

Hundreds of different albums have been featured in the *Buried Treasures* section of *Country Music Magazine* over the past two years. Readers like you voted the ones on these pages as the very best. So now, perhaps for the last time, we are giving everyone a chance to get any you may have missed.



## THE LOUVIN BROTHERS- TRAGIC SONGS OF LIFE

Kentucky/T'll Be All Smile's Tonight/Let Her Go God Bless Her/What Is Home Without Love/A Tiny Broken Heart/In The Pines/Alabama/Katie Dear/My Brother's Will/Knoxville Girl/Take The News To Mother/Mary Of The Wild Moor



## ELTON BRITT YODEL SONGS

Give Ma A Pinto Pal/Maybe I'll Cry Over You/Chime Bells/That's How The Yodel Was Born/St. James Avenue/The Alpine Milkman/The Yodel Blues/Cannonball Yodel/Tennessee Yodel Polka/Patent Leather Boots/St. Louis Blues Yodel/The Skater's Yodel



## ROSE MADDOX-THE ONE ROSE

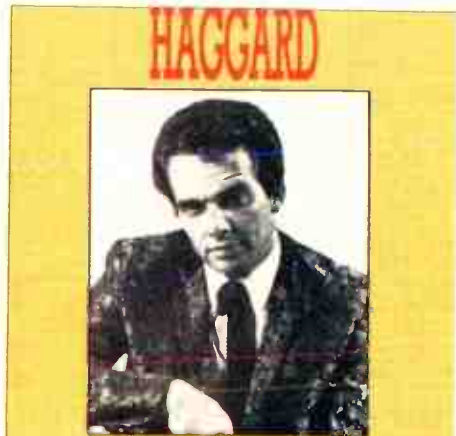
Honky-Tonkin/Why Don't You Haul Off And Love Me/Philadelphia Lawyer/Move It On Over/On The Banks Of The Old Pontchartrain/Whoa Sailor/Sally Let Your Bangs Hang Down/At The First Fall Of Snow/Live And Let Live/Tramp On The Street/Chocolate Ice Cream Cone/Gathering Flowers For The Masters Bouquet



## BLUE MOON OF KENTUCKY

### GEORGE JONES

I Get Lonely In A Hurry/Love's Gonna Live Here/Holiday For Love/Imitation Of Love/Beggar To A King/Ragged But Right/She's Lonesome Again/Brown To Blue/Lovin' Lies/Making The Rounds/The Same Sweet Girl/Please Be My Love/Blue Moon Of Kentucky/We Could, plus 6 MORE!



## SINGS COUNTRY FAVOURITES

### MERLE HAGGARD

She Thinks I Still Care/Mom And Dad's Waltz/Makin' Believe/Moanin' The Blues/Lovesick Blues/Blues Stay Away From Me/You've Still Got A Place In My Heart/Right Or Wrong/Mule Skinner Blues/San Antonio Rose/This Cold War/Right Or Wrong, plus 8 MORE!



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| <input type="checkbox"/> George Jones                     | <input type="checkbox"/> LP | <input type="checkbox"/> Cass. |
| <input type="checkbox"/> Merle Haggard-Country Favourites | <input type="checkbox"/> LP | <input type="checkbox"/> Cass. |

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# TOP 25

## Singles

## Albums

1. Rodney Crowell ..... *Above and Beyond*
2. The Judds ..... *Let Me Tell You About Love*
3. Lionel Cartwright ..... *Give Me His Last Chance*
4. Steve Wariner ..... *I Got Dreams*
5. Clint Black ..... *Killin' Time*
6. Baillie and The Boys ... *Heart of Stone*
7. Ricky Van Shelton ..... *Loving Proof*
8. Hank Williams Jr. .... *Finders Are Keepers*
9. Alabama ..... *High Cotton*
10. Restless Heart ..... *Say What's in Your Heart*
11. Willie Nelson ..... *Nothing I Can Do About It Now*
12. The Bellamy Brothers .. *You'll Never Be Sorry*
13. George Strait ..... *Ace In the Hole*
14. Merle Haggard ..... *A Better Love Next Time*
15. Kathy Mattea ..... *Burnin' Old Memories*
16. Suzy Bogguss ..... *Cross My Broken Heart*
17. The Desert Rose Band.. *Hello Trouble*
18. Eddy Raven ..... *Bayou Boys*
19. The Forester Sisters ... *Don't You*
20. Keith Whitley ..... *I Wonder Do You Think of Me*
21. The Oak Ridge Boys... *An American Family*
22. Ricky Skaggs ..... *Let It Be You*
23. Dolly Parton ..... *Yellow Roses*
24. Skip Ewing ..... *The Coast of Colorado*
25. Jann Browne ..... *You Ain't Down Home*

1. Clint Black ..... *Killin' Time*
2. Reba McEntire ..... *Sweet Sixteen*
3. Keith Whitley ..... *I Wonder Do You Think of Me*
4. The Judds ..... *River of Time*
5. Hank Williams Jr. .... *Greatest Hits III*
6. George Strait ..... *Beyond the Blue Neon*
7. Willie Nelson ..... *A Horse Called Music*
8. Randy Travis ..... *Old 8x10*
9. Ricky Van Shelton ..... *Loving Proof*
10. K.T. Oslin ..... *This Woman*
11. Dolly Parton ..... *White Limozeen*
12. Shenandoah ..... *The Road Not Taken*
13. Patty Loveless ..... *Honky Tonk Angel*
14. k.d. lang ..... *Absolute Torch and Twang*
15. Rodney Crowell ..... *Diamonds & Dirt*
16. Kenny Rogers ..... *Something Inside So Strong*
17. Billy Joe Royal ..... *Tell It Like It Is*
18. Alabama ..... *Southern Star*
19. Keith Whitley ..... *Don't Close Your Eyes*
20. Nitty Gritty Dirt Band .. *Will the Circle Be Unbroken II*
21. Randy Travis ..... *Always & Forever*
22. The Judds ..... *Greatest Hits*
23. Tanya Tucker ..... *Greatest Hits*
24. Vern Gosdin ..... *Alone*
25. Kathy Mattea ..... *Willow In the Wind*

## A 25% Discount For CMSA Members Only



Here it is, folks! Your quick and easy order form for *your choice* of the Top 25 albums. Members of the Country Music Society of America get 25% off the list price of these albums or cassettes (no 8-track tape available). The rest of you poor unfortunates have to pay the full price. So fill out the order form below and send it in, so that *you too* can be listening to the sweet and easy and hot and cool sounds of George Strait, The Judds, Willie, Reba McEntire, Alabama and more. While supplies last...

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