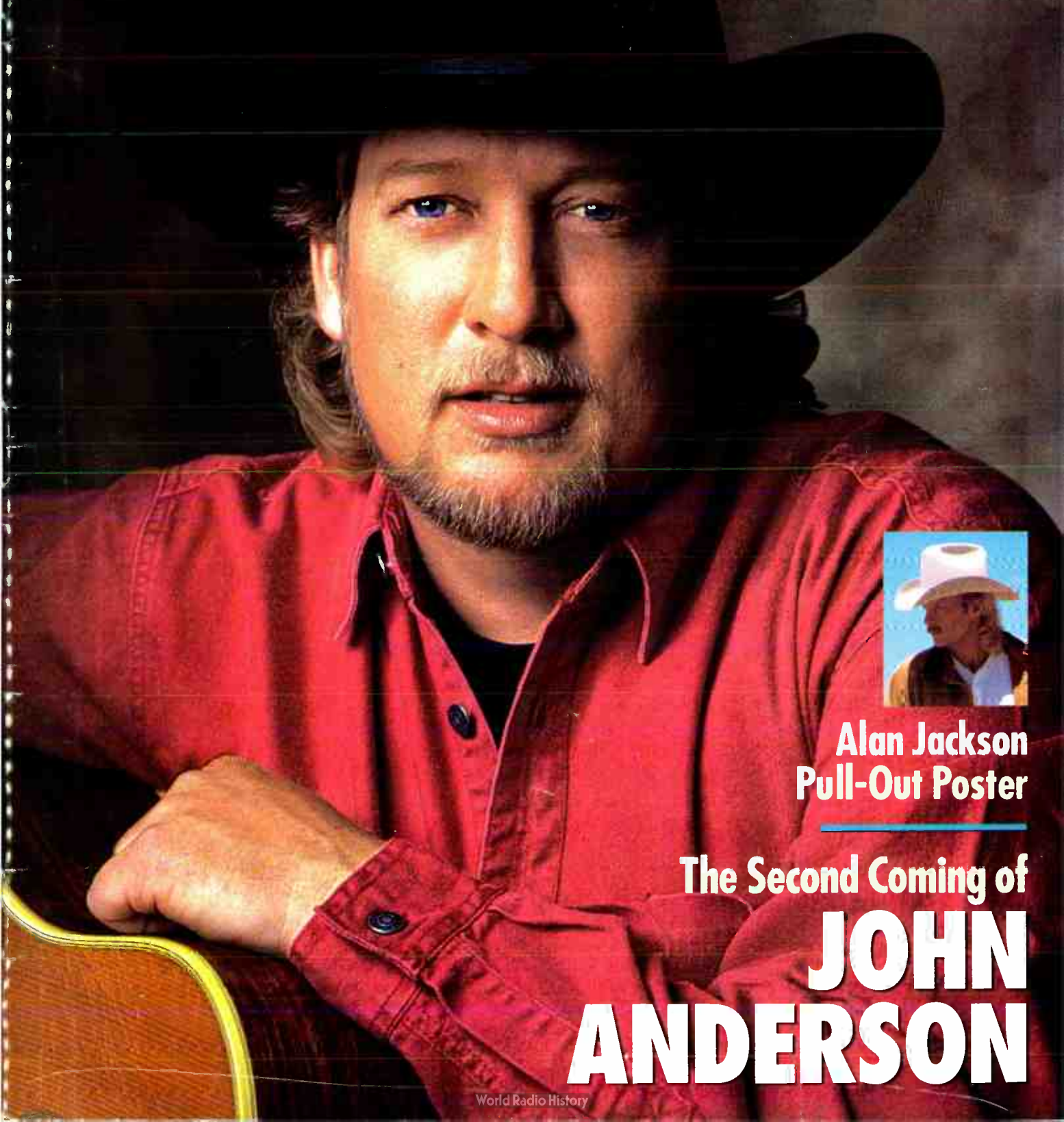


Brooks and Dunn • Mary-Chapin Carpenter • Tom T. Hall

JULY/AUGUST 1993

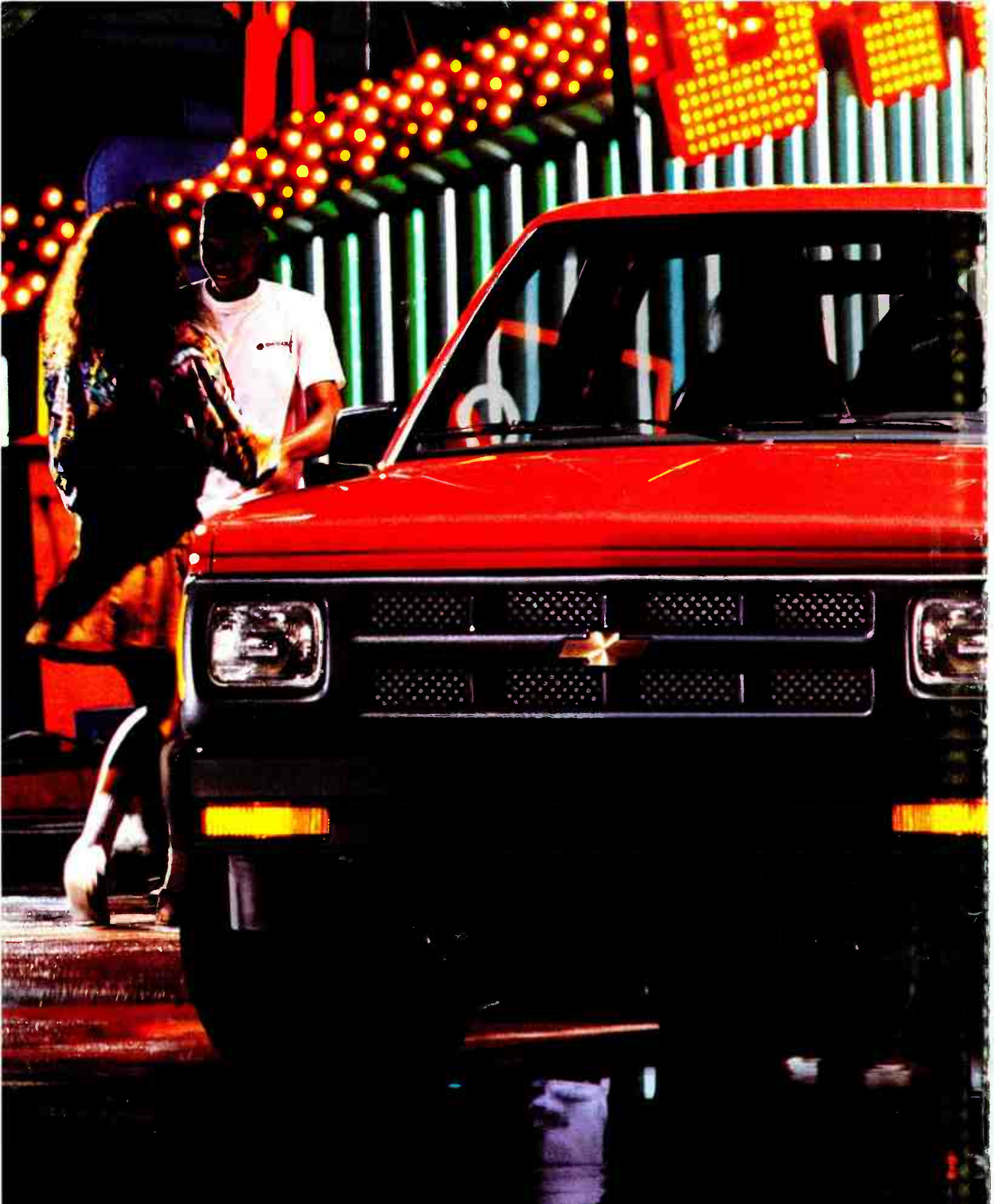
\$3.00

COUNTRY MUSIC



Alan Jackson
Pull-Out Poster

The Second Coming of
JOHN
ANDERSON



For a free product brochure call 1-800-950-2438.

*Included with Preferred Equipment Group #2. †See your Chevrolet dealer for terms of this limited warranty.
**Dependability based on longevity: 1982-1991 full-line truck company registrations. Excludes other GM products.
Chevrolet, the Chevrolet Emblem and S-10 are registered trademarks and Chevy is a trademark of the GM Corp.
©1992 GM Corp. All Rights Reserved. Buckle up, America!

WorldRadioHistory



Number One For Starters. Chevy S-10.

America's top-selling compact to first-time new vehicle buyers for the past three years combined. And Chevy's lowest priced.

New S-10 EL Plus with AM/FM stereo/cassette, full carpet, Rally Wheels & trim rings.*

Biggest V6 you can get, 4.3L V6. Standard on 4x4.

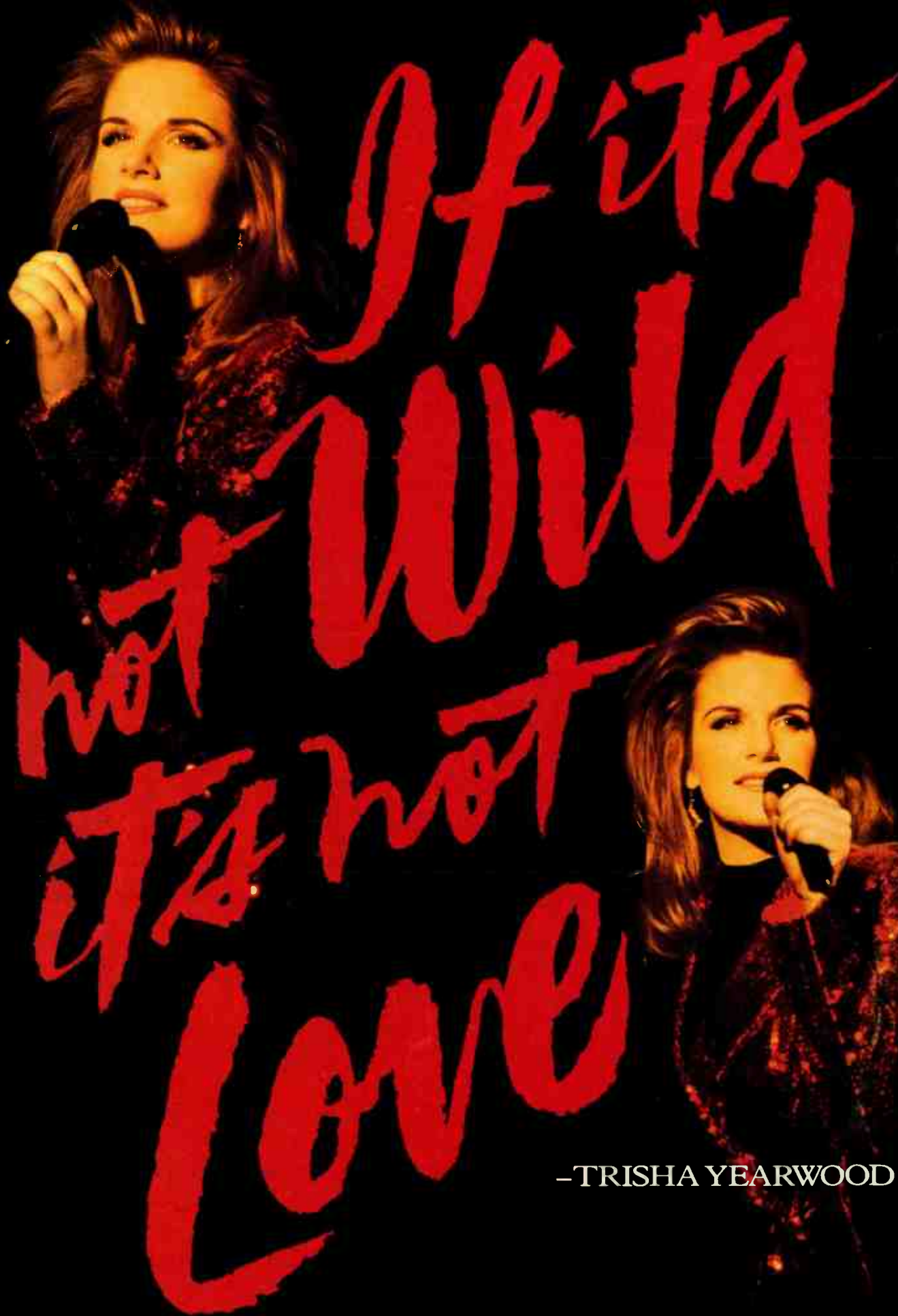
3-year/36,000-mile Bumper to Bumper Plus Warranty. No deductible.†

More than 98% of all Chevy trucks sold in the last 10 years are still on the road. Over the years, no other truck is that dependable, foreign or domestic.**

**Chevrolet.
The Most Dependable,
Longest-Lasting Trucks.**

LIKE A ROCK





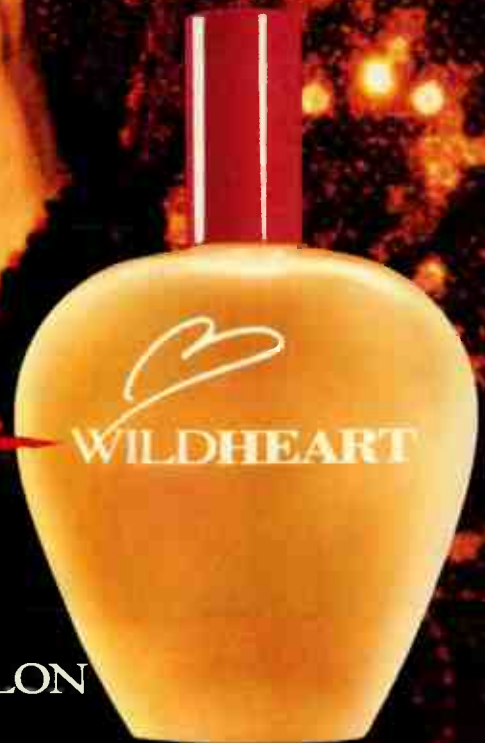
It's
not
it's not
Love

It's
not
it's not
Love

-TRISHA YEARWOOD

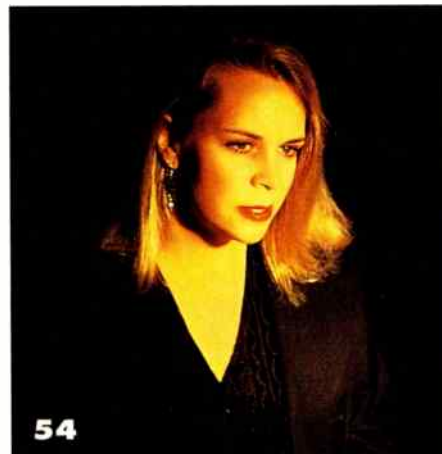
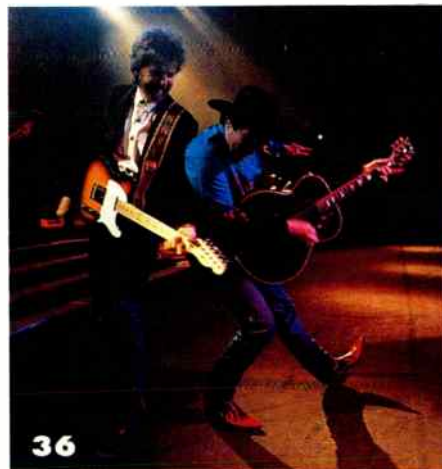


WildHeart



THE WILDLY ROMANTIC
NEW FRAGRANCE FROM REVLON

COUNTRY MUSIC



FEATURES

- 8 Letter from the Publisher** *by Russell D. Barnard*
To cap off our 20th Anniversary year, the publisher salutes his crack staff and three of his favorite cowboys: Cash, Clement and Tom T.
- 36 Brooks and Dunn: Platinum Party Animals** *by Bob Allen*
Their boot-scootin' dance music has introduced many a new fan to country music. Could it be these high-energy cowboys know something about the music business?
- 40 Alan Jackson Pull-Out Centerfold**
The man from Newnan, Georgia, makes his second appearance in our centerfold, with facts and figures and words to two big songs.
- 54 Success Hasn't Spoiled Mary-Chapin Carpenter** *by Bob Allen*
This once shy performer's world is now filled with awards and heroes. She's met Bob Dylan and won Grammys, CMA's and ACM's. But underneath it all, she's still a hometown girl. And still a thinker.
- 58 20 Questions with Tom T. Hall** *by Michael Bane*
Russ Barnard pinch hits for Michael, running The Storyteller to ground in his Fox Hollow lair where they contemplate Rock 'n' Rope music.

COVER STORY

- 44 The Second Coming of John Anderson** *by Patrick Carr*
Boy makes it in music, boy loses it for awhile, boy bounces back. With a new label, hit records and platinum success, there's still time for public service videos and family activities. The second time around is especially sweet for John Anderson.

DEPARTMENTS

- Record Reviews 10**
The ladies have it! Patty Loveless, Wynonna, Nanci Griffith and Carlene Carter check in with big albums, plus Ralph Stanley, Robert Earl Keen, a Dwight Yoakam import and more. Classic review this time: Randy Travis' *Storms of Life*, from 1986.
- Letters 66**
Yoakam's in, so's Billy Ray. Editors bite the dust, and Wade Landry is found.
- Buried Treasures 76**
by Rich Kienzle
Oldies on Hank Williams, Ernest Tubb, Jim Reeves, Dolly Parton and more.
- People 24**
by Hazel Smith
Willie celebrates the Big Six-O, and the world sings along. CMM visits Farm Aid VI, Cash and Billy Graham salute Roy Rogers and Dale Evans. Also what Russell eats, *Women in Country*—the show, George Jones wins again, Atkins honored and more.
- Essential Collector 78**
by Rich Kienzle
Patsy Cline, Grandpa Jones, Elvis Presley, Gretsch guitars and more.
- The Final Note 80**
by Patrick Carr
Radio waves and record racks, and what's in 'em, and why.

Copyright 1992 by Silver Eagle Publishers, Russell D. Barnard, President. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published bi-monthly by Silver Eagle Publishers, 329 Riverside Ave., Suite 1, Westport, Connecticut 06880. Second Class postage paid at New York, N.Y. and at additional mailing offices. COUNTRY MUSIC (ISSN 0090-4007). Subscription price: one year \$15.98 (Additional postage: Canada: \$19.97. All other foreign: \$21.97 per year.) POSTMASTER: Send address changes to COUNTRY MUSIC, P.O. Box 2000, Morion, Ohio 43306.

COVER PHOTO: JIM SHEA



**One smooth performance deserves another.
Tanya Tucker and Black Velvet.**



Black Velvet®. As Smooth As It Gets.

Black Velvet® Blended Canadian Whisky, 40% Alc. By Vol. (80 Proof) © 1993 Heublein, Inc., Hartford, CT.

IT'S 1979. THE MUSIC CAREER OF A YOUNG, TEXAS COWBOY IS DEAD IN THE WATER. HE DECIDES TO QUIT AND DESIGN CATTLE PENS.

HE TALKS TO HIS WIFE. SHE CONVINCES HIM TO GIVE IT JUST ONE MORE YEAR.

ELEVEN MONTHS LATER, MCA RECORDS SIGNS HIM UP.

BILLBOARD MAGAZINE NAMES HIM ITS "NEW MALE ARTIST OF THE YEAR."

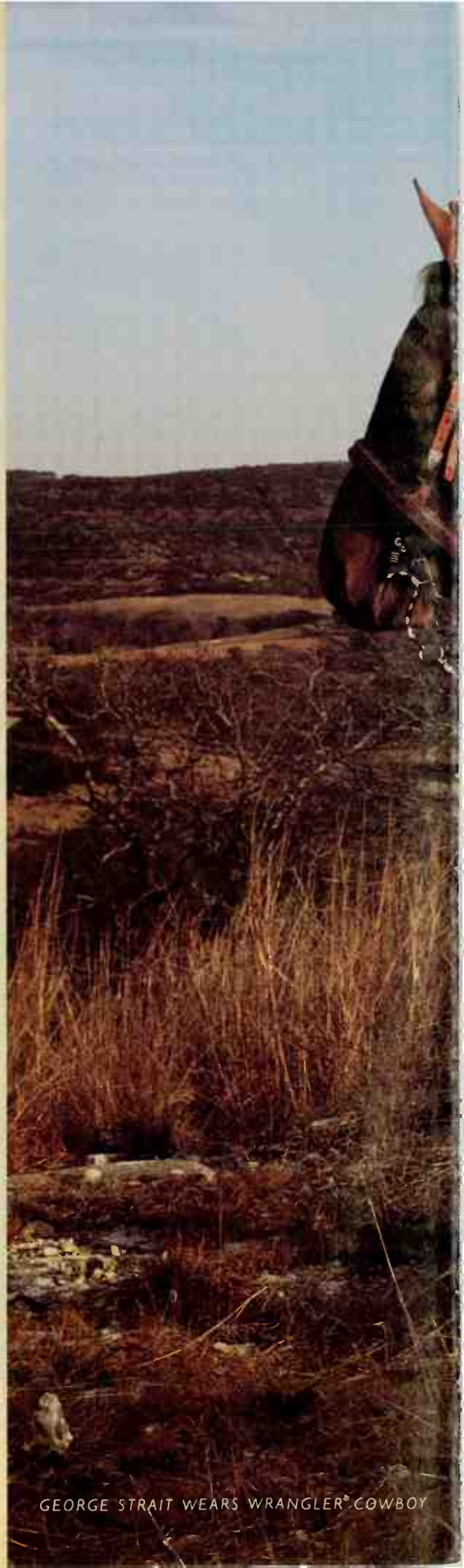
HE RECORDS 22 NUMBER ONE SINGLES. ALL OF HIS ALBUMS GO PLATINUM OR GOLD. HE SELLS OUT MADISON SQUARE GARDEN.

THEN THINGS REALLY START TO TAKE OFF.

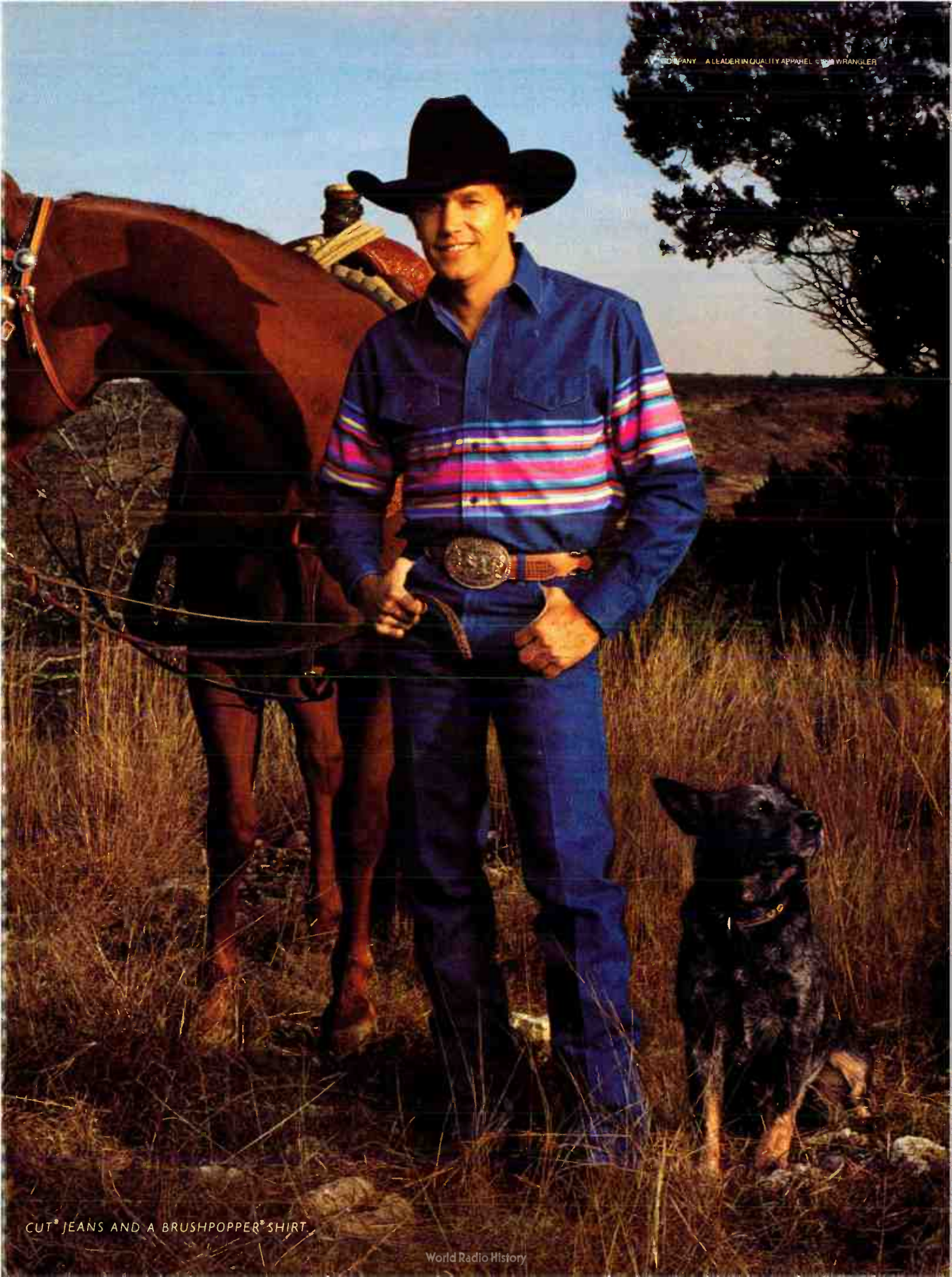
HE DECIDES IT'S GOOD TO LISTEN TO YOUR WIFE.



A WESTERN ORIGINAL WEARS
A WESTERN ORIGINAL.



GEORGE STRAIT WEARS WRANGLER® COWBOY



CUT® JEANS AND A BRUSHPOPPER® SHIRT

LETTER FROM THE PUBLISHER

20th Anniversary, Hail and Farewell

We've stretched our 20th Anniversary over a whole year. But it must end, now that we're nearly 21. Last September, at the start of our 20th year, I said here that I would mention some of the 20 Who Mattered to *Country Music Magazine* who didn't show up in our overall 20 Who Mattered. This is my chance.

One is Managing Editor Rochelle Friedman, the Rose of the South (South Brooklyn, that is). Rochelle joined CMM in 1975 as a secretary and since 1979 has been my right hand. Words are inadequate to express my appreciation—she knows, as do our writers and staff. Her favorite accomplishment is in her arms in the photo below.

Patrick and Michael—soul of the magazine—along with Acerbic Bob Allen and Cranky Consistent Rich Kienzle, Judge John Morthland, Powerful Peter Guralnick and, last but I'd be the last to say least, Heavenly Hazel Smith have honed a hard-edge, consistent tone and voice for this magazine. Tony Bunting, also Class of 1975, wields a pen mightier than any sword when it comes to writing the promotion letters which you all love so much: Win Our Blazer, Get the 1994 Calendar...FREE, Here's Our Best Deal. It keeps us in business, folks.

As I said a year ago, Leonard "The Lion" Mendelson, the first hired in 1972,

but never like we've received since Kathy Gray grabbed the reins. And when George Fletcher wrote three years ago saying he wanted a job with us or *Trains Magazine*, whoever answered first, we were quick enough to round out the Dynamic Duo. And, of course, we would be nowhere without our dedicated support staff: Michele, Karen, Warren, Wanda,



Vonnegut, Hall and Barnard after an apparently taxing power lunch.

Joyce and Moira, whose work is critical but less visible to you readers.

Helen Barnard, my wife, joined the company 10 years ago, after having had an independent career during *Country Music's* first 10 years (and kept the home fires burning). In addition to bringing some power-editorial skills to the enterprise, she shepherded both the *CMSA Newsletter* and *The Journal of the American Academy for the Preservation of Old-Time Country Music* through their opening years. Literally hundreds of thousands of you admire these publications. We are proud of them, too.

In Nashville, three special people have consistently provided admiration, respect, support and even refuge for me and our writers and editors for 20 years—Johnny Cash, Cowboy Jack Clement and Tom T. Hall. So, I'm particularly pleased and lucky to get the chance

to conduct the 20 Questions interview with Tom T. (see page 58) as a tip of our Anniversary Hat to him. As for Cowboy, well, stay tuned. We'll be hearing from him soon.

Russell D. Barnard
Editor and Publisher



Karen, Joyce, George F., Tony, Russ, Rochelle with baby Bradley and husband Chuck, Helen, Warren, Michele, Moira, Kathy, Mankes, Wanda and Mendelson AWOL.

keeps pushing The World Record Advertising record further out of reach. *Advertising Age* just reported that we are America's seventh fastest-growing magazine in ad sales. Go, Lenny! Then there's Gorgeous George Mankes. In our first 10 years, our books were never in balance! George fixed that. Clean as a whistle. Bills paid on time. Even paychecks!

From our first issue, we always received praise for the design of our maga-

COUNTRY MUSIC



Editor and Publisher
Russell D. Barnard

Vice President/Managing Editor
Rochelle Friedman

Editors-at-Large
**Michael Bane, Patrick Carr,
Bob Allen**

Art Director
Katheryn Gray

Senior Editor
Helen Barnard

Associate Editor
George Fletcher

Contributing Editors
**Peter Guralnick, Leonard Kamsler,
Rich Kienzle, Bob Millard,
John Morthland, Hazel Smith**

Associate Publisher/Advertising Director
Leonard Mendelson

Executive Vice President
Karen Page

Vice President/Creative Services
Anthony Bunting

Vice President/Consumer Marketing
Michele Jones

Accounting Director
George Mankes

Marketing Director
Warren Beardow

Circulation Director
Wanda Augustyn

Administrative Assistants
**Moira Allaby
Joyce Brown**

Editorial, Executive and Advertising Offices

329 Riverside Avenue
Westport, Connecticut 06880
Telephone (203) 221-4950
FAX (203) 221-4948

Subscription Service
Telephone (203) 221-4950

Advertising Office, West Coast

Leonard Mendelson
P.O. Box 5489
Santa Monica, California 90409
Telephone (310) 207-4948 (Advertising Sales)

COUNTRY MUSIC MAGAZINE

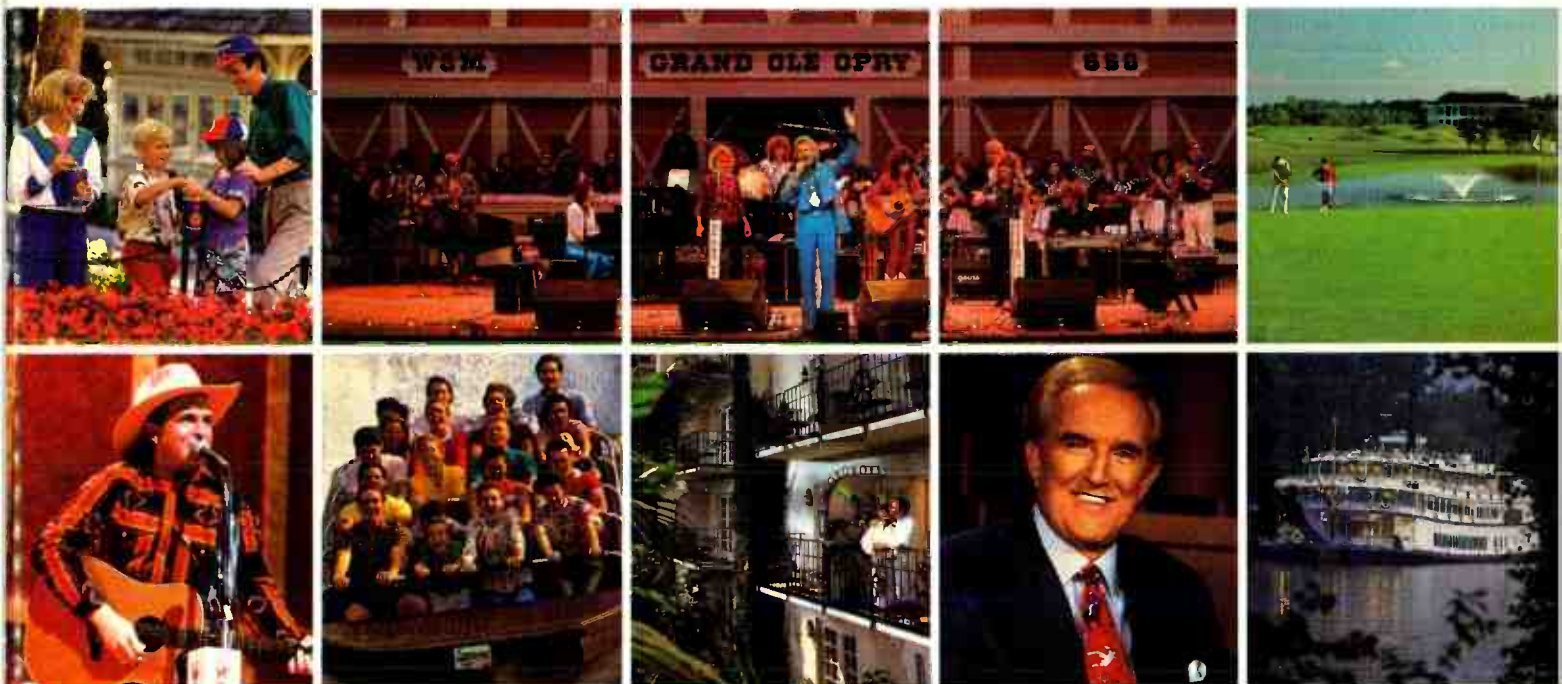
assumes no responsibility for the safekeeping or return of unsolicited manuscripts, photographs, artwork or other material. All such submissions should be accompanied by a stamped, self-addressed envelope.

Printed in the U.S.A.

Years Ago, The Grand Ole Opry Was The Center Of Family Entertainment.



It Still Is.



Since 1925, the Grand Ole Opry has been a focal point of the very best in family entertainment.

And that's never been more true. Today, the Grand Ole Opry is at the heart of Opryland USA, where you'll find more music, stars and family fun than anywhere else.

For sensational shows, rides and star power, visit exciting Opryland themepark. Take a cruise on the majestic General Jackson showboat or experience a live television taping at The Nashville Network. And for a little relaxation and gracious Southern hospitality, enjoy the magnificent Opryland Hotel, Grand Ole Opry Sightseeing Tours and the 18-hole championship Springhouse Golf Club.

To receive a complete Opryland vacation planning kit, call 1-800-522-4949.

OPRYLAND USA

NASHVILLE, TENNESSEE

A Property of Gaylord Entertainment Company

World Radio History

Record Reviews

Patty Loveless

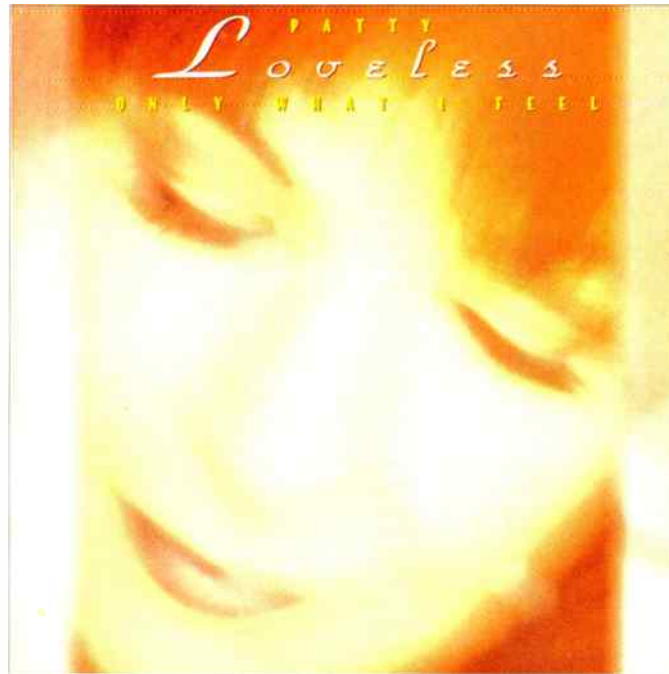
Only What I Feel
Epic 53236

I must admit I was surprised to see Patty had left MCA, the label that made her reputation in the 1980's. Her husband, independent producer Emory Gordy Jr., was also part of so many MCA/Nashville projects. But it's been a traumatic couple of years for Loveless, what with static record sales and, more important, career-threatening vocal cord problems solved through risky surgery.

When an artist leaves the label where he or she made his/her biggest splash, sobering signals emerge. The move can sometimes indicate that the artist has gone as far as he or she can go, and must be on the road downhill. Loveless proves herself the exception, having just made what will probably be the album of her career. This one, produced by Emory Gordy Jr. (without MCA's Tony Brown), returns her to the hardcore traditional vein of her first MCA album.

Gordy and Loveless make a point from note one: No way is she yielding to any of the formidable temptations to fit into current trends and lose herself to grab airplay on what's now being called "hot country" radio. You also won't find any of the 1970's California pop scene refugees on this album, either, thank God.

What you will find is the rocking Pam Rose-Mary Ann Kennedy-Randy Sharp tune, "You Will," infused with an almost compelling sense of urgency. The second song, the Chris Waters-Chuck Jones rocker, "How About You," is infused with that same urgency. A third rocker, "Blame It on Your Heart," written by



Harlan Howard and Kostas, has the feel of The Everly Brothers (a popular influence nowadays), with a rip-roaring New Traditional arrangement that propels her voice like a pile driver. Same goes for "All I Need (Is Not to Need You)." The happy fact that Loveless' voice survived the surgery is obvious on these selections.

Great as these songs are, the ballads account for even higher moments. The timeless feel of "Love Builds the Bridges (Pride Builds the Walls)" lays a foundation for the breathtakingly beautiful, waltz-tempo "You Don't Know How Lucky You Are," penned by Carl Jackson and David Wills—unfettered traditional music at its finest. "Mr. Man in the Moon" falls into that same category. Even the least traditional number, the minor-keyed, introspective "What's a Broken Heart" (which sounds like countrified, but wholly satisfying, Bacharach-era Dionne Warwick) is soulfully, potently delivered.

However, one ballad is the artistic high point, the first among all the equal gems of this set. It may be the finest song she's ever recorded. The magnificent Burton Banks Collins-Karen Taylor Good composition, "How Can I Help You Say Goodbye," a moving, emotionally powerful chronicle of dealing with life's losses from childhood through adulthood, has a life of its own. If it's bypassed by "hot country" radio, then the burned-out rockers who do much of the programming are in desperate need of counseling.

Today several major labels (who will remain nameless) are signing every artist they can, some of them old established names, a few of them talented newcomers (though most of the new kids are simply mediocre). Such companies believe, to put it in rural terms, in pitching everything against the barn to see if something sticks. That tactic was used in rock music for years. And as with the rock acts, with the

exception of a few genuine talents, you'll see most of these albums in discount bins at your local record dealer in a few years. Rest assured you will not see this album there. It is, without question, one of 1993's finest—and most important—works. —RICH KIENZLE

Robert Earl Keen

A Bigger Piece of Sky
Sugar Hill SH-1037

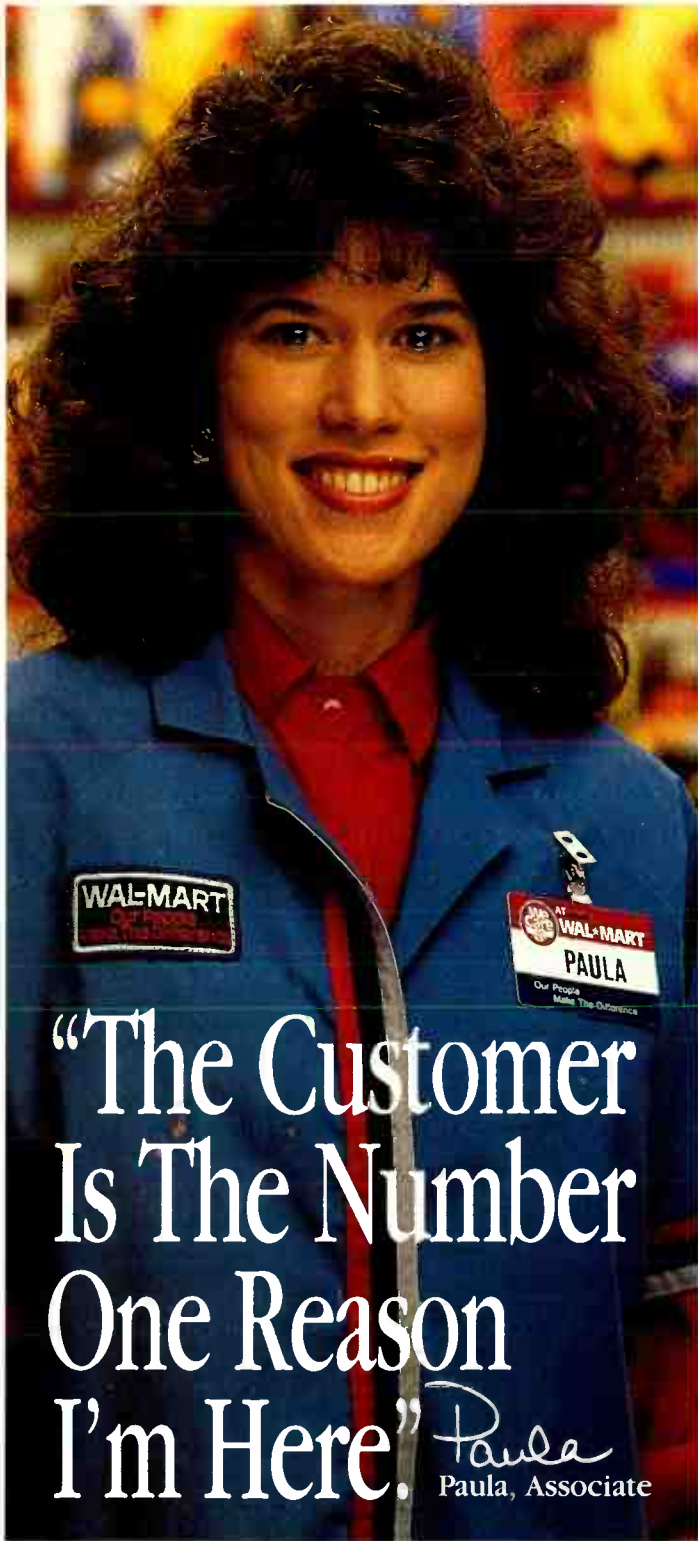
Going back decades, all the way back to Leon Payne and Floyd Tillman and Ted Daffan before him, Texas has fielded a steady stream of songwriters who have done much to shape the course of country music.

In recent years, this stream has turned into a flood, which has continued unabated with recent singer/songwriters like Guy Clark, Lyle Lovett, Nanci Griffith, Joe Ely, Darden Smith and Hal Ketchum.

You can add to this list the name of Robert Earl Keen.

Keen (whose songs have been recorded by Lyle Lovett, Nanci Griffith and Joe Ely) first emerged in the 1980's with a couple of early albums that showcased his provocative songwriting as well as his erratic singing. On these early recordings, Keen proved to be a vocalist whose ambition often exceeded his limitations; in fits of high-octave enthusiasm he tended to sound loopy and nasal in a marginally listenable, folksy sort of way.

On *West Textures* (one of my favorite albums of 1989), Keen, with the help of gifted producer Jim Rooney (who's produced many of today's best country-folkies—Nanci Griffith, Barry & Holly Tashian, Dave Mallet and Iris DeMent, among others), finally managed to rein in his vocal



“The Customer
Is The Number
One Reason
I’m Here.” *Paula*
Paula, Associate

Make Wal-Mart your source for the hottest names in country music. Always at the low Wal-Mart price.



Kathy Mattea
“Lonesome Standard Time”
• Mercury



Dwight Yoakam
“This Time” • Reprise



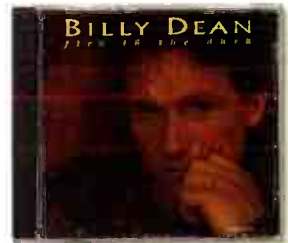
Willie Nelson
“Across the Borderline”
• Columbia



Tracy Lawrence
“Alibis” • Atlantic



Travis Tritt
“T-R-O-U-B-L-E”
• Warner Brothers



Billy Dean
“Fire in the Dark”
• Liberty Records



Collin Raye
“In this Life” • Epic Records



Tanya Tucker
“Greatest Hits 1990-1992”
• Liberty Records



Charlie Daniels
“America, I Believe in You”
• Liberty Records



Sammy Kershaw
“Haunted Heart”
• Mercury

WAL★MART®
ALWAYS THE LOW PRICE.
Always.

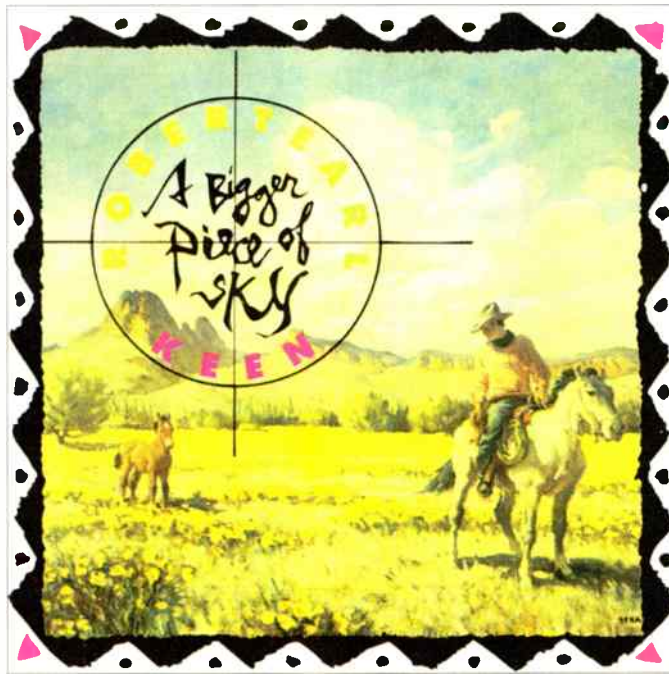
© 1993 WAL-MART

Record Reviews

talents to more listenable parameters (he sounds a lot like Guy Clark, only he sings with a good deal more youthful abandon). As a result, his vivid original songs suddenly became accessible to a lot more people.

I'm not sure why it's taken Keen nearly four years to follow up on *West Textures*; but whatever the reason, *A Bigger Piece of Sky*, his new album, is certainly worth the wait. "So I Can Take My Rest," the opening cut, demonstrates that Keen has not only found his comfort zone as a singer, but has also learned to forge a more seamless marriage between his lyrics and his melodies—though like most neofolkies, he's a little more deft with words than with melodies. "So I Can Take My Rest"—much like "Night Right for Love," another haunting Keen original on *A Bigger Piece of Sky*—is a disarmingly simple yet powerful song about searching for love down long dark roads. With duet assistance from the lovely Maura O'Connell (who is heard on several other cuts, as well), Keen turns in a stirring vocal performance.

A Bigger Piece of Sky features its share of good-timey reminiscences and highway songs (Terry Allen's "Amarillo Highway," Keen's own "Daddy Had a Buick" and "Crazy Cowboy Dream"). Yet, as often as not, his original songs are imbued with stark contemporary themes, even when they're set in the mythical West. They also betray a justifiable obsession with death and violence in the American culture. "Whenever Kindness Fails" (recently covered by Joe Ely) is a trigger-happy killer's off-hand, unapologetic account of his homicidal rampage. "Jesse with the Long Hair" is an epic tale of a Western lawman, who, out of loyalty and blood debts owed, steps outside the bounds of the law and murders a man. "Blow You Away" (which features Marty Stuart on mandolin) is about rampant paranoia in a gun-crazy society. "Here



in Arkansas" is a harrowing tale of Bible-thumping fanatics who poison their own young. The crisp, airy production on "Here in Arkansas"—and on most of the other tracks—is laced with percussion and eerie, razor-sharp electric guitar lines.

I doubt you'll be hearing any tracks from *A Bigger Piece of Sky* on your local country radio station; it's a little too dark and folky, a little bit too real for that. But give it a listen anyway. Robert Earl Keen is a talent with something to say, and definitely worth seeking out.

—BOB ALLEN

Wynonna *Tell Me Why* MCA 10822

Everyone in the country music community has a lot of hope invested in Wynonna Judd. Anyone with two ears can hear that she has a once-in-a-generation voice, with the potential to be the greatest female country singer since Patsy Cline. She has flashed brief glimpses of that potential when she has brought her cat-in-heat growl, heart-on-a-sleeve openness and church-

soloist lungpower together in a single song, but she has never been able to sustain it for a whole album.

For years, many of us thought that once she got away from the pretense that she and her mom were equal musical partners, she would open up the throttle. But when she released her debut solo album, *Wynonna*, last year, it was hampered by the same sentimental niceness that reined in The Judds' records. It wasn't a bad album—how could it be with her pipes and producer Tony Brown's good taste?—but it was a play-it-safe effort that fell far short of Wynonna's potential.

When Wynonna's first solo tour came through Virginia last August, I went with low expectations. After all, she had always been a wallflower at The Judds' concerts; she seemed to disappear between songs while Naomi's breezy banter attracted all the attention like a lightning rod. What a shock, then, to be greeted by the second coming of Bonnie Raitt, as Wynonna took the stage with her wavy red hair cascading across a purple jacket and a brown Stratocaster planted on her right hip. She chopped out the rock-

ing blues riff to "What It Takes" and growled out the sassy lyrics with far more spunk and funk than she had mustered on the album. It was like that all night long as the former wallflower blossomed with robust confidence into the hillbilly-blues-mama-female-Elvis of our dreams.

So it was with great expectations that I listened to Wynonna's second solo album, *Tell Me Why*. It's a gorgeously sung album, as she brings a luxurious vocal tone to every note, whether she's belting out a blues, crooning a country-folk ballad or cruising through a pop-rock number. Only three of the 10 songs, however, capture the authoritative singer who stomped her way across our stages last summer.

The first of those songs is Jesse Winchester's "Let's Make a Baby King," a Christmas song that savors the irony of the world turned upside down by a little baby. Anchored by a funky Stax soul groove, the punchy, infectious melody allows Wynonna to tap into her gospel roots. Once she does, she belts out this celebration of a child with a ferocity that's breathtaking. She engages a Memphis horn section and the three gospel singers from her live tour in call-and-response shouts that escalate from evangelical fervor into something even more dizzying.

The second standout is Mary-Chapin Carpenter's "Girls with Guitars," a witty, catchy song about girls who no longer moon over boys with guitars because now they can play themselves. Tooled to a Chuck Berry-ish riff and sparked by Carpenter's knack for telling detail, the song is perfect for the sassy side of Wynonna's personality, and she seems to exult in it.

The third one is the slow blues, "That Was Yesterday," written by Mama Naomi. The final farewell to a man who has blown his last chance, the song simmers ominously on the verses and then erupts into a chorus full of feline growls, fal-

MARK CHESNUTT

"Clearly the best pure singer in the new country crop."

— THE LOS ANGELES TIMES

"One of the most electric performers in country today."

— USA TODAY

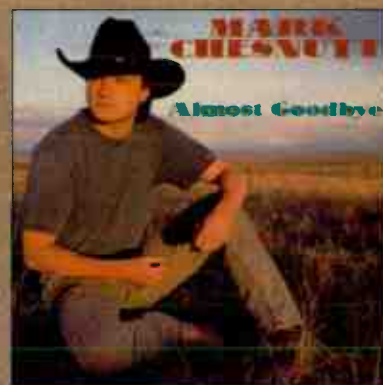
"This guy is the real thing: a hard-core honky-tonk singer with the right voice and the right instincts."

— THE WASHINGTON POST

Pick up his new release,

ALMOST GOODBYE

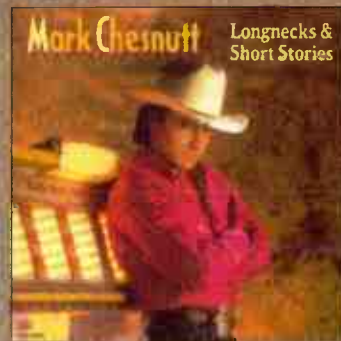
featuring the hit, **"It Sure Is Monday"**



Also Available:



featuring
"Too Cold At Home"
"Blame It On Texas"
"Your Love Is A Miracle"



featuring
"Bubba Shot The Jukebox"
"Ole Country"
"I'll Think Of Something"

MCA
NASHVILLE

Management: Stan Byrd
The BDM Company

© 1993 MCA Records, Inc.

Record Reviews

setto sighs and lay-down-the-law firmness. What's amazing is how Wynonna can stretch and bend notes as masterfully as guitarist Steuart Smith and still deliver the lyric at the same time.

Nothing else on the album captures the passion of those three songs, though there are some other likable efforts. Winchester also wrote "Just Like New," a tribute to Elvis Presley's Cadillacs that cruises along promisingly in third gear but never quite shifts to fourth. Wynonna invades Travis Tritt territory with a respectable job on the Southern-rock boogie of "Rock Bottom." The album's first single, Karla Bonoff's "Tell Me Why," boasts some sweet harmonies on the chorus' pop hook, though it's a tad heavy on the self-pity. Less impressive are songs like "I Just Drove By" (a pale rewrite of The Judds' "Grandpa (Tell Me 'Bout the Good Old Days)"); "Father Sun" (a pop-gospel number with nonsensical lyrics); "Is It Over Yet" (a leaden attempt at Sinatra-like balladry with strings); and "Only Love" (second-rate Jimmy Buffett).

So Wynonna Judd remains a story of great potential still unfulfilled. The challenge for Wynonna and her producer Tony Brown is to recreate in the studio the same atmosphere that allowed her to open up so confidently on

stage last summer. An element of that atmosphere will have to be better songs. Why can't she sing a whole album of songs by Carpenter, Susanna Clark, Marshall Chapman, Rosanne Cash and Lucinda Williams, all women with a lot to say and not half the voice that Wynonna possesses? Isn't that how this is supposed to work: great singers and great songwriters getting together?

—GEOFFREY HIMES

Nanci Griffith *Other Voices/ Other Rooms* Elektra 9 61464

Given Nanci Griffith's exceptional songwriting talents, you would guess that the singers and songwriters who influenced and inspired her would be pretty remarkable too. You would be right—and that's made clear on *Other Voices/Other Rooms*, Griffith's latest album (her first for Elektra Records and tenth overall). It's a tribute album consisting of 17 songs written or made popular by her folk and acoustic music heroes, with some emphasis on those who share her Texas roots: everyone from The Carter Family to Bob Dylan to Jerry Jeff Walker, Kate Wolf, Townes Van Zandt, John Prine, Tom Paxton, Gordon Lightfoot and Janis Ian, to name but a few.

What's more, she assembled many of these writers, along with various other friends and colleagues, to sing and/or play on the album—Guy Clark, Emmylou Harris, Iris DeMent, Chet Atkins, Arlo Guthrie, Lee Satterfield, Bela Fleck, Leo Kottke, Alison Krauss and Roy Huskey Jr. among them. The results are (again, as you would guess) spectacular. Listeners who've paid attention to Griffith's own songwriting will understand where she's coming from with *Other Voices/Other Rooms*—while her style is her own, the inspiration she's found in many of these great writers can be clearly heard. So, this album represents a return to her roots in every sense of the word.

With producer Jim Rooney at the helm, the album is similar in sound and feel to her classic albums for Philo (he produced them, too), with songs illustrating life, love, loneliness, isolation and home. The songs are poignant, often dramatic and sometimes deceptively simple. In short, it's honest, thoughtful, acoustic music with elements of traditional and contemporary folk, bluegrass and even old-time country, expertly played by a first-rate group of musicians that includes Stuart Duncan, James Hooker, Fran Breen, Pete Kennedy, Pat McInerney and Pat Flynn. And Nanci herself is in fine form, using her vocals to full effect, fitting each

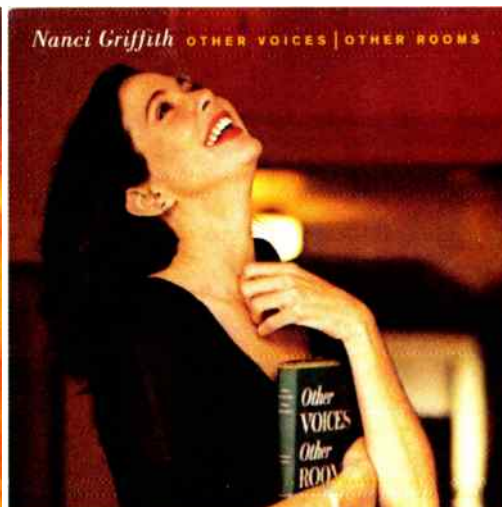
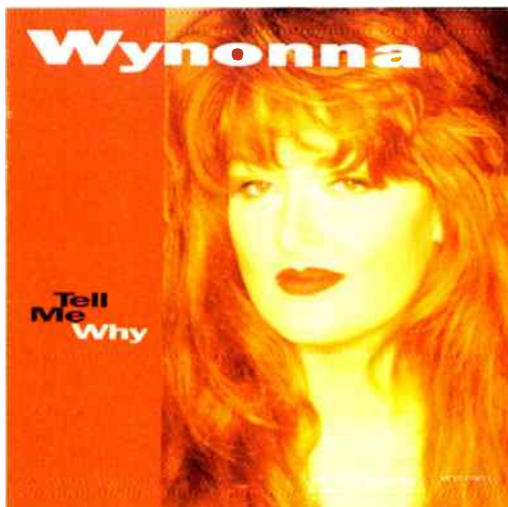
song like a glove, meshing beautifully with each of her guests. All of these elements work together to an unusually effective degree.

With an album this good, this filled with top-notch songs and personnel, it's hard to single out stand-outs, but especially worthy of mention are "Across the Great Divide," written by the late Kate Wolf and including harmony vocals by Emmylou Harris; John Prine's "Speed of the Sound of Loneliness," with harmony by Prine; Bob Dylan's harmonica on his "Boots of Spanish Leather"; the beautiful harmonies of Nanci and Carolyn Hester on Tom Paxton's "Can't Help Wonder Where I'm Bound"; Townes Van Zandt's "Tecumseh Valley"; Bela Fleck's banjo on Janis Ian and Jon Vezner's "This Old Town"; Guy Clark's vocal work on Woody Guthrie's "Do Re Mi"; Chet Atkins' picking on the Carter Family standard, "Are You Tired of Me Darling" (and on "Turn Around"); Gordon Lightfoot's "Ten Degrees and Getting Colder"; and the all-star line-up on the traditional South African "Wimoweh," where Nanci gets help from Odetta, The Indigo Girls, Barry and Holly Tashian, Kennedy-Rose, John Gorka, John Hartford and a host of others.

And there's more—more fine songs and more noteworthy contributions—but it'd take pages to list them all. Suffice to say there's nothing here that's less than good. It could be the textbook for American Songwriting 101.

I really can't say enough about *Other Voices, Other Rooms*—it's an important album, it's worth seeking out, and it gets better and better with repeated listenings. It's certainly one of the best, most substantive albums I've heard in a while (an honor shared with Willie's latest work and just a few others). The only drawback?—We have to wait that much longer for new songs by Griffith herself.

—GEORGE FLETCHER



A warrior's
most faithful
companion

A Perillo Original



Shown smaller
than actual size of
8 1/2" in diameter.

The Danbury Mint

©1993 Artifacts, Ltd.

Nightshadow: A Sioux War Pony

by Perillo

A numbered limited-edition collector plate trimmed in 23kt gold

Evening has just begun. Beneath the darkened sky, a tired war pony grazes as a gentle breeze blows his mane and tail. The day was simply magnificent, for this fine horse has helped distinguish his beloved master among his Sioux brothers.

Now, world renowned painter and sculptor Gregory Perillo has captured the power and majesty of the Native American heritage like never before.

A Limited Edition

"Nightshadow" is a limited edition created by Artifacts for the Danbury Mint. The edition size will be limited to a maximum of 75 firing days. Each

hand-numbered plate will be accompanied by a matching personalized Danbury Mint Certificate of Authenticity. As a finishing touch, each plate will be trimmed with 23kt gold, and the price is just \$27.

No Obligation -- No Risk

When you acquire "Nightshadow" you have our *Guarantee of Satisfaction*. You may return your plate within 30 days for replacement or refund.

Perillo's works of art are in great demand...literally hundreds of thousands of his superb collector plates have been sold worldwide. Act now to avoid delay or disappointment. Mail your reservation today!

The Danbury Mint
47 Richards Avenue
P.O. Box 4900
Norwalk, CT 06857

Please Reply Promptly

Limit: two plates
per collector

Please accept my reservation for "Nightshadow."
Reserve _____ (1 or 2) plate(s) at \$27 each (plus
\$2.95 shipping and handling — total \$29.95*).

Check My check or money order is enclosed.

One: Charge my credit card upon shipment:

VISA Discover
 MasterCard Am. Ex.

Credit Card No. _____

Exp. Date _____

Signature: _____

Name: _____

Please Print Clearly

Address: _____

City: _____

State/Zip: _____

Name for Certificate(s) of Authenticity (if different from above)

*Any applicable sales tax will be billed with shipment.
Allow 4 to 8 weeks for shipment.

WPP

191

Record Reviews

Ralph Stanley *Saturday Night & Sunday Morning* Freeland CD-9001

A bit of the sort of history you normally get in *Buried Treasures* or *The Journal* must preface this review. Virginians Carter and Ralph Stanley formed The Stanley Brothers in 1947. Over the next 19 years, recording for Rich-R-Tone, Columbia, King and other labels, they created a body of work that remains a touchstone for many on account of its bone-chilling vocal harmonies and powerful rural compositions. Since their music so closely paralleled Bill Monroe's, when they signed with Columbia in 1949, Monroe, who also recorded for Columbia, was angry enough to leave the label and sign with Decca.

After Carter Stanley's death in 1966, Ralph continued performing and recording as leader of The Clinch Mountain Boys, eventually adding new talent like banjoist Larry Sparks. In the early 1970's, Ralph hired two youngsters who loved and could sing the Stanley harmonies: Ricky Skaggs and Keith Whitley. Emmylou Harris later saw the durability of Stanley material, and performed and recorded Stanley favorites like "The Darkest Hour Is Just Before Dawn." Today, his influence is

felt through bluegrass and mainstream country alike.

All this leads up to this double CD: a tribute to Ralph and the Stanley legacy featuring his current band and many of the prominent bluegrass and non-bluegrass singers and pickers touched by The Stanleys' music. One disc is secular, the other made up totally of sacred songs, featuring Ralph singing many of his best-known numbers with some of his admirers. The obvious ones from the bluegrass field are Jimmy Martin, former Stanley banjoist Larry Sparks, Charlie Waller and Alison Krauss, who all have bluegrass pedigrees. It's the remainder of the guests that will attract attention to the set.

Stanley and Dwight Yoakam harmonize on "Down Where the River Bends" and "Miner's Prayer." Skaggs can be found on "All I Ever Loved Was You," "Sea of Regret" and the contemporary sacred tune, "The First Step to Heaven." Emmylou is present for "Old Man's Tears" and "Great High Mountain." Tom T. Hall lends his presence to harmonize on the peerless "Rank Stranger," one of The Stanleys' greatest sacred recordings. Patty Loveless guests on "Sailing Home" and "I'll Never Grow Tired of You." None of those guests are surprising, since Tom T. recorded with Earl Scruggs, and Dwight's, Emmylou's and

Loveless' ties to traditionalism are well known.

The surprises include Vince Gill, who appears on no less than three numbers. And, would you believe, George Jones, a bluegrass lover but never known as a bluegrass singer, does a fine job on "Wonderful World Outside" and "Angel Band," singing with both Ralph and Vince Gill. Even Bill Monroe, whose feud with The Stanleys ended long ago, is here to sing two Monroe standards with Ralph: "Letter from My Darling" and "I'll Meet You in Church Sunday Morning."

If you've never heard of The Stanleys or have heard the name and wonder what they were about, this is a fine introduction. It's not just a bunch of superstar sing-alongs but a testament of faith in a style of music whose timelessness is proven by its beauty. And I wouldn't be afraid to bet that if you start with this one, you'll want to hear the originals.

—RICH KIENZLE

Toby Keith *Toby Keith* Mercury 314-514 421

Other people who listen to Toby Keith's self-titled debut album may come away with a different impression; but to me, this guy, with his taut, throaty vocal style and

his provocative original songs, is a lot like John Conlee ("Rose Colored Glasses," "Backside of Thirty," "Friday Night Blues," etc.), one of my favorite singers of the late 1970's and early 1980's.

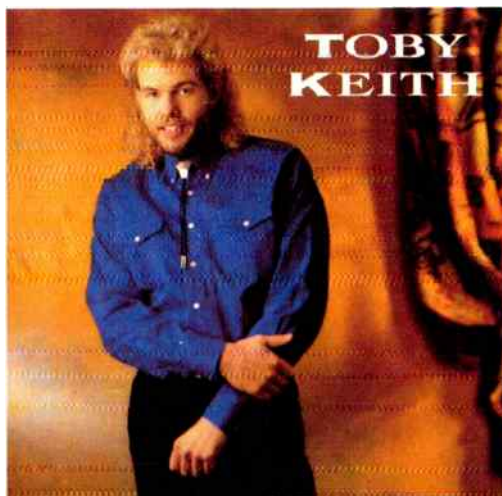
Though he's new to the record industry, Keith, along with his Easy Money Band, has been a popular fixture on the Western dancehall circuit for some time. Maybe that helps explain how he's managed to emerge with a debut album that sounds so satisfying, confident and fully realized.

Since the current scene is over-laden with neo-honky-tonkers, and since honky tonk itself is apparently not Toby Keith's style, co-producers Nelson Larkin and Harold Shedd have cast him in a slightly different light. Though there are a few steel guitars (no fiddles) on *Toby Keith*, the emphasis is on bright electric guitar and keyboard arrangements and snappy background vocals (a little too snappy in places). Over all, the arrangements are shaped by Keith's stylistically wide-ranging, sometimes pop-inflected original songs.

On "Close But No Guitar," a Dixieland-flavored ditty, Keith sounds almost Haggardesque (in fact, he lists Haggard as the artist who has influenced him the most). Even though he doesn't have the priceless pipes of a Haggard, his voice is delightfully restrained, sinewy and textured.

On "Should Have Been a Cowboy," the most lyrically ambitious of his eight originals herein, and also his first single, Keith delivers a wistful commentary on the painful difference between real life and the celluloid version of the Old West where heroes are never hog-tied by romantic ambivalence or self-doubt and never get jilted in love. The song reminds me a little of Alan Jackson's "Here in the Real World"; it offers the same theme with a lighter touch.

Another stand-out is Keith's "Mama Come Quick," a song



ENTER THE
WINCHESTER
 LITTLE CIGARS

LET'S GO
 FISHING

SWEEPSTAKES



Grand Prize
 is a 16 foot Hydrasport Z260
 bass boat, with 115 H.P.
 Evinrude outboard engine and trailer.
 Retail value \$18,500.

First Prize
 Five Humminbird
 Platinum ID 120s.



Second Prize
 10 Aladdin Stanley
 All-Steel Insulated Bottles



Official Rules

1. No purchase necessary. To enter, fully complete the official entry form and sign it where indicated. In lieu of an official entry form, you may send a 3" X 5" card with your name, address, and the statement: I certify that I am a smoker, 21 years of age or older as of July 1, 1993. I agree to be bound by the official rules of the sweepstakes. I also agree to receive promotional literature, samples and coupons for tobacco products, subject to federal, state and local laws and regulations. Mail your entry in an envelope no larger than a #10 (business size) envelope to: Winchester Little Cigars Let's Go Fishing Sweepstakes, P.O. Box 677, Gibbstown, NJ 08027. Incomplete entries are not eligible. Limit: one entry per envelope. All entries must be received by September 7, 1993. Entrants need not be present to win. No photocopied or mechanically reproduced entries will be accepted. Not responsible for lost, late, misdirected, damaged, incomplete, altered, illegible or postage due mail. Entries become the property of the sponsor and will not be returned.

2. Winners will be determined in a random drawing on or before September 30, 1993, by an independent judging organization whose decisions are final. Winners will be notified by mail and may be required to complete an affidavit of eligibility and release of liability which must be signed and received within 14 days of date printed on notification or an alternate winner will be

selected in a random drawing. If any prize notification letter or any prize is returned as undeliverable, the corresponding prize will be awarded to an alternate winner selected in a random drawing. No substitutions for prizes except as offered or as may be necessary due to unavailability, in which case a prize of equal or greater value will be awarded. No duplicate prize winners. Prizes are not transferable or redeemable for cash. All prizes are guaranteed to be awarded and delivered within approximately 90 days of receipt of executed affidavits. All taxes and other expenses not specified herein are the responsibility of the winners. Acceptance of prize constitutes permission (except where prohibited by law) to use winners' names, hometowns and likenesses for purposes of advertising, promotion and publicity without additional compensation.

3. (1) Grand Prize: 16 foot Hydrasport Z260 Bass Boat with 115 H.P. Evinrude Outboard Engine and Trailer (est. retail value: \$18,500); (5) First Prizes: Humminbird Platinum ID (est. retail value: \$199 each); (10) Second Prizes: Aladdin Stanley All-Steel Insulated Bottles (est. retail value: \$23.95 each). Total estimated retail value of all prizes is \$19,735. Grand Prize winner is also responsible for expenses such as, but not limited to all additional state and local taxes, licenses, destination charges and registration fees. Limit: one prize per household.

4. Sweepstakes is open to legal residents of the United States who are smokers, 21 years of age or older as of July 1, 1993. Odds of

winning are determined by the total number of entries received. Circulation of this offer is estimated not to exceed 9,500,000. This sweepstakes is sponsored by Tobacco Exporters International, 2280 Mountain Industrial Blvd., Tucker, GA 30084. Employees of Times Mirror Magazines, Tobacco Exporters International, Lane Limited, their affiliates, subsidiaries, distributors, retailers, advertising and promotion agencies, and their families are not eligible.

All federal, state and local laws and regulations apply. Void in Massachusetts, Michigan, Virginia, Puerto Rico and where prohibited, taxed or restricted by law.

5. For a list of prize winners, send a self addressed, stamped envelope before September 7, 1993, to: Winchester Winners, P.O. Box 773, Gibbstown, NJ 08027. Requests will be fulfilled after the sweepstakes drawing. **DO NOT SEND ANY OTHER CORRESPONDENCE TO THIS BOX NUMBER.**

WINCHESTER
 LITTLE CIGARS

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Do You Smoke? Yes No

Do you use cents-off coupons? Yes No

I certify I am a smoker, 21 years of age or older as of July 1, 1993. I agree to be bound by the official rules of the sweepstakes. I also agree to receive promotional literature, samples and coupons for tobacco products, subject to federal, state and local laws and regulations.

Entrant's Signature _____

Mail your entry to:

WINCHESTER LITTLE CIGARS LET'S GO FISHING SWEEPSTAKES
 P.O. Box 677, Gibbstown, NJ 08027

No purchase necessary. Entries must be received by September 7, 1993. Void in Massachusetts, Michigan, Virginia, Puerto Rico and where prohibited, taxed or restricted by law.

Patty

As You've Never Heard Her!

Few country singers have been truer to the music than **Patty Loveless**. Sure, you loved "Timber, I'm Falling In Love," "Chains," "Jealous Bones" and "Don't Toss Us Away." But until you've heard **Patty's** Epic debut album, you haven't heard **Patty** at all!

Available at
RecordBar
TURTLE'S
MUSIC • VIDEO
TRACKS

ONLY WHAT I FEEL
featuring the HIT single
"Blame It On Your Heart."

On epic CD and Cassette

© 1992 Epic Music Entertainment Co. "epic" Reg. U.S. Pat. and Trademark Office. Other Names Trademarks.

Record Reviews

about male vulnerability and the frightened child within us. Though it's a trifle sentimental (as are a few other selections), it's made persuasive by Keith's husky vocal delivery. "Under the Fall," "Ain't No Thang" and "Wish I Didn't Know Now" (all written by Keith) offer clever and fresh perspectives on classic love-lost themes.

Wherever he goes from here, Toby Keith is off to a great start with this confident debut. As long as he can keep coming up with original songs of this caliber, he's got a bright future. —BOB ALLEN

Lari White

Lead Me Not
RCA 66117

As a child, Lari White was a member of the gospel-shouting White Family Singers, a group that regularly performed up and down the Gulf Coast of Florida. The group didn't limit young Lari (pronounced Laurie) to praising the Lord, however. She also took her turn in an Elvis medley, shaking her hips and curling her lips while belting out one of The King's rockers.

Lead Me Not powerfully displays both the spiritual and secular side of the singer's background, rattling the rafters with pew-trembling, Primitive Baptist Church-inspired roof raisers ("Good Good Love") and equally energized, deep-grooved country rockers ("What a Woman Wants"). Not only that, but White flashes the soulful, emotional torch style that once earned her a spot fronting a popular big band that performed in chic Miami ballrooms ("Just Thinking") as well as a touch of the Latin rhythmic spice that is an unmistakable part of the flavor of southern Florida ("Anything Goes").

Just as impressive as her stylistic range is her talent at wielding a pen. She wrote or co-wrote eight of the album's

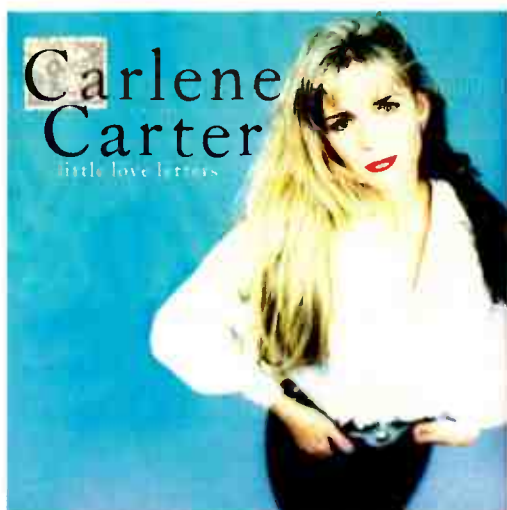


ten songs, composing three of them with help from no one but her spirit guide. The solo jobs rank among the album's strongest cuts: "Just Thinking" is a 1940's-style torch ballad which the singer handles with steamy delicacy; "Lead Me Not" turns the tables on a familiar Christian conceit, as Lari suggests knowingly to a flirtatious guy that he "lead me not into temptation, I already know that road too well"; and "Made to be Broken" is a tender, wise lyric about being forced to realize that a promise made is not necessarily a promise kept.

White has a lot of musical experience that goes beyond her early background and training. She is a former overall winner of The Nashville Network's *You Can Be a Star* and a one-time backup singer in Rodney Crowell's highly regarded band, The Cherry Bombs. Her former boss proved how much he thinks of her talent by agreeing to co-produce the album with both White and Cherry Bombs guitarist Steuart Smith.

As a vocalist, she can growl with the upfront verve of Patty Loveless and coo with the smooth, commanding emotional expertise of a young Brenda Lee. She also takes chances lyrically: Her debut single, "What a Woman Wants," is a modern-day, post-feminist look that asks for equality in a relationship yet underscores that there are differences, too. Basically, it suggests that both partners should put each other on a pedestal. One of her covers, "Lay Around and Love on You," is an unabashedly pas-

Record Reviews



sionate piece that proposes that she and her mate unplug the telephone and devote the day to each other.

White enlisted several acclaimed musicians for the album. Besides Crowell and Smith, she enjoys the help of guitarist Albert Lee, pianist Bill Payne of Little Feat, saxophonist Jim Horn, singer Radney Foster and dobro player Jerry Douglas. Amid all these veterans, however, it's Lari White's vibrant personality and voice that stand out most prominently.

—MICHAEL MCCALL

Carlene Carter *Little Love Letters* Giant 24499

On the first single from her new album, Carlene Carter sings about how "Every Little Thing" reminds her of her man when she's alone. This is the kind of song that many women have sung as a self-pitying ballad, but Carter belts out the words to a vigorous, country-rock beat. Far from feeling sorry for herself, Carter seems to get a little more excited with each reminder, and her anticipation builds through the verses until it busts loose on the triumphant chorus. She rides the beat, raising her voice impatiently at the start of the title line.

No female country singer

has ever seemed as comfortable with an emphatic backbeat as Carter, and as she bounces and boms her way through the catchy country-rock on her new album, *Little Love Letters*, her delight proves contagious. She exemplifies the new attitude of country women: She's not going to wait around for love to find her; she's going to go out and get it. "I Love You 'Cause I Want To," she crows in the title of one song, and her delivery makes it clear that this declaration is prompted as much by desire as by independence.

As the granddaughter of Maybelle Carter, the daughter of June Carter and Carl Smith and the stepdaughter of Johnny Cash, Carlene brings a long line of country tradition to her songwriting, and even her rockiest material is rooted in a honky tonk two-step. She has a big voice that can ring out with perfect clarity, and on top of that, her past rock 'n' roll experiences bring an assertiveness to her music and lyrics that sets her apart.

Carter co-wrote 13 of the album's 14 songs with collaborators like Howie Epstein and Benmont Tench from Tom Petty's Heartbreakers, Al Anderson from NRBQ, Radney Foster, Elton John's longtime partner Bernie Taupin and her own longtime guitarist, John Jorgenson.

Epstein, who returns as producer from Carter's 1990 breakthrough album, *I Fell in Love*, anchors a great country-rock band that also includes Tench, Jorgensen, Albert Lee, David Lindley, Jay Dee Maness, Buddy Emmons and the Wynonna rhythm section of Willie Weeks and Eddie Bayer. The music jumps out of the speakers with an exuberance that matches Carter's.

"Wastin' Time with You," for example, is a country-boogie number that can barely contain the excitement of Tench's two-fisted piano work. Carter swings into the rhythmic accents with abandon and cries out that no jury on earth would convict her for skipping work to waste time with her new lover. You'd hate to argue against her. When she sings out that a potential love is a "Sweet Meant To Be," she and the band build such an inexorable momentum that there's no denying her. "Nowhere Train" and "Hallelujah in My Heart" take a more acoustic approach to the album's dance rhythms but prove just as irresistible. The pace is broken up just often enough by four slower numbers. Carter's octave-climbing optimism is persuasive when she declares to a doubtful lover, despite the immediate evidence, that anything is possible in this "World of Miracles." Even better is Tench's simple wish for an "Unbreakable Heart": the

tune boasts the same kind of jazzy chords that Willie Nelson wrote into "Crazy" and Patsy Cline picked up on, and Carter sings it just that classily. All in all, *Little Love Letters* marks a major step forward for Carter into the first rank of country singers.

—GEOFFREY HIMES

Joe Diffie *Honky Tonk Attitude* Epic 53002

Diffie's first album didn't impress me much. It was as if he were just another newcomer being dished up along with Collin Raye and Doug Stone. His individuality wasn't displayed properly, at least not in my view. That said, *Honky Tonk Attitude*, his third album, seems far more focused, taking Diffie further into that idiom where he shows the gutsiness that many younger singers never quite catch. It's New Traditionalism without compromise, but music that fans of certain more modern-sounding singers can enjoy as well. Though the title track is clearly aimed at the Brooks & Dunn/line dance crowd, Diffie infuses it with enough grit to make it stand out from much of that fare. Likewise, instead of being a recycled honky tonk theme dumped onto more contemporary accompaniment, "Cold Budweiser and a Sweet Tater" is a modern take on hill-billy boogie of the 1940's and 50's. It's the real thing.

"Prop Me Up Beside the Jukebox (If I Die)" sounds like the bar-hopping Hank Jr. songs of a few years ago, yet its wit makes it a hit single if I ever heard one. Beginning with a gentle ballad accompaniment, it suddenly swerves into an infectious sing-along chorus. The sensitive, evocative and totally believable story-song, "John Deere Green," acknowledges modern rural culture with wit and sharp imagery instead of merely mouthing superficial clichés.

Record Reviews

Ballads like "I'm Not Through Losing You" bring his voice back down to earth, and his straightforward treatment of both it and the spare, sharply focused number, "That Was the Easy Part," are a fine measure of his more reflective vocals. Where most wordplay ballads are too cute for their own good, "Somewhere Under the Rainbow," a love song mixed with blue collar pride, works nicely with lines like "This street that we live on ain't no yellow brick road," referring, of course, to *The Wizard of Oz*, where the song's namesake debuted. "In My Own Backyard" laments the dissolution of one man's home life with more sharp and vivid images of domestic bliss.

Diffie's found a focus and a strength here that he's not had before, and if this is the direction he chooses to go in the future, it's easy to anticipate more albums as good as this one. —RICH KIENZLE

Dwight Yoakam

La Croix D'Amour
Reprise (England) 9352-45136

Related in England in the fall of 1992, this album consists partly of better-known Yoakam performances including "Dangerous Man," "Let's Work Together," "If There Was a Way" and "Takes a Lot to Rock You," his flat version of "Suspicious Minds" and "Long White Cadillac," all apparently included to provide a spot of conventional Yoakam for the Brits. No big deal there.

The other six, unavailable on any U.S. Yoakam releases, are the significant ones, as there's no reason to believe they'll be issued here any time soon. Keeping in mind country music's current direction, influenced by 1960's and 70's rock, four songs reveal a different side of Dwight, as they're old rock numbers from those eras. Many of today's "hot country" types point to rock influences of the past, and those overtones can be heard



in the music of many artists today, sometimes until you wonder if you're hearing country or rock. I grew up with that music, too, and liked The Beatles before I ever heard Buck Owens or Johnny Cash. But that doesn't mean all old rock is compatible with country. Some is, some isn't.

Dwight picked songs that fit his style, so he explores those "other" musical roots on his own terms, retaining his integrity in the process. Producer Pete Anderson doesn't allow Dwight to pander to nostalgia by reviving old rock cliches or falling back on country cliches. And his gut-wrenching production remains intact, so it sounds like a Yoakam album, with swirling rhythms, punchy bass and ripsaw guitars.

The scorching rendition of the obscure Beatles ballad, "Things We Said Today," drives that point home with a wallop. Dwight's version of the Grateful Dead's "Truckin'" was previously released on *Deadedicated*, a tribute album to the group featuring various artists performing Dead songs. Dwight's explosive version of the band's anthem, "Truckin'," makes it clear what a fine song this was. To me, he makes the original suck eggs by comparison.

I always suspected that the loose "garage bands" of the 60's influenced Yoakam and Anderson, and their spin on the Syndicate of Sound's garage classic, "Hey Little Girl," proves it. So does "Here Comes the Night" (a 1965 hit by the British rock band Them featuring Van Morrison). Dwight's performances are anything but reverential, in-



fused with new spirit that prevents them from being mere remakes. His own "Doin' What I Did" is packed with real attitude, as opposed to the "attitudes" of other current "hot country" types who come off more like Barney Fife swaggering around Mayberry.

You know the previously released stuff. It's these other six songs that make this one special, and it's a side of Yoakam well worth hearing. Will you be able to hear it in the States anytime soon? I don't know, but you should be.

—RICH KIENZLE

McBride & The Ride

Hurry Sundown
MCA 10787

Since their tentative-sounding debut album, *Burnin' Up the Road* (1990), McBride & The Ride, a mainstream trio built around the singing/songwriting talents of Terry McBride, has taken some substantial strides.

On *Sacred Ground* (1992), their second album, the band sounded far more studio-savvy than the first time around. They also beefed up their harmonies, and McBride (with the help of distinguished co-writers like Kostas, Gary Nicholson and Allen Shamblin) has sharpened his songwriting skills. On *Hurry Sundown*, McBride & The Ride's third and latest album, the evolution has continued—if in a haphazard sort of way. McBride (a former Delbert McClinton protege) and his bandmates, Ray Herndon (formerly with Lyle Lovett) and Billy Thompson

(who previously worked the road with Vince Gill and Emmylou Harris), do break some new ground, though they also fall back at times into all-too-familiar territory.

"Hurry Sundown," the title tune (written by Keith Stegall, Brent Mason and Denny Henson), is the sort of lovely, mid-tempo ballad of yearning and tenderness that McBride & Co. do best. McBride's imposing, finely nuanced baritone, backed by Herndon's and Thomas's understated harmonies, brings out all the heart-felt earnestness, desire and hope of a man consumed by young love. Taking on a surly, provocative twang, McBride's vocal style also lends itself to the rockabillyish "Don't Be Mean to Me" (one of a half dozen or so solid selections written or co-written by McBride). Another winner is "Love on the Loose, Heart on the Run" (by Kostas and Anna Lisa Graham), a gently rocking number about a scorned woman on a heart-breaking rampage.

That said, we're faced with the fact that when these three fine singers move away from mainline ballads and step into a more uptempo mode, the arrangements don't quite jell and the vocals sound wooden: a surprising outcome considering the sterling production team (Steve Gibson and Tony Brown) and the blue chip session players who backed them. This weakness is especially apparent on "Cream of the Crop" (Ronnie Scaife and Terry McBride), a raw, funky country-honker about a wild, head-turning country gal, which, on record, comes off sounding neither raw nor funky, but merely homogenized.

McBride, Herndon and Thomas are a talented bunch with a captivating vocal mix. But they're going to have to take a few more risks and put a little more heart and guts into their music if they hope to rescue their identity from the soft focus of *Hurry Sundown*.

—BOB ALLEN

BRAVE AND FREE

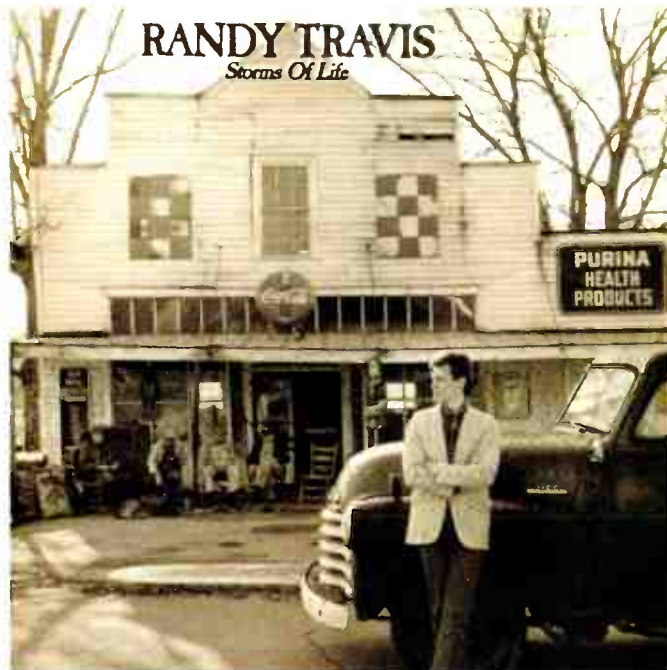
by **PERILLO**

Doll shown smaller than
actual seated height of
approximately 10"



Classic Record Reviews

As this is the final issue of our 20th Anniversary Year, this is our last Classic Record Review. And what better way to close it out than with the album mentioned the most in our editors' Twenty Best Album lists—Randy Travis' *Storms of Life*. This album, Randy's major label debut, first reviewed in our September/October 1986 issue, represented a real turning point for country music in the mid-80's. Coming out of the malaise following the Urban Cowboy era, the New Traditionalist movement was gaining steam, with John Anderson, George Strait and Reba McEntire on the scene and Randy, The Judds and Dwight Yoakam making waves. Big changes were on the way, and Michael Bane's review captures the excitement of the era.



Randy Travis *Storms of Life*

Warner Brothers 25435

What we have here is *The Red-Headed Stranger* of cheatin' albums, a record so good that you have to play it twice just to believe that it's as good as it really is.

Storms of Life accomplishes three things: first, it establishes Randy Travis as part of the cutting edge of a Nashville renaissance that, to my mind, shows every indication of being more far-reaching and, ultimately, more important than the "outlaw" country music of the mid-1970's.

Secondly, the record establishes Kyle Lehning as an inordinately sensitive and gifted producer, a major power to be reckoned with. Credit also goes to Keith Stegall for his producing on two cuts.

Finally, on the basis of two songs, "Send My Body" and "Reasons I Cheat." I'd say Randy Travis has the earmarks of a powerful songwriter with the ability to go beyond the clichés and the endless clones of previous songs to produce some substantial work.

Storms of Life is powerful

stuff. For a start, Travis is one of the most gifted male vocalists to appear on the country scene in years. In his voice there's a touch of George Jones, a hint of Gene Watson, a little bit of Hank Jr. and a whole lot of the North Carolina Cumberland Plateau, where Travis grew up on his family's farm. He plays that tremendous voice like a fine musical instrument, using just the right emotional shadings for each song. The result can be the upbeat and ironic sound of "Send My Body," which happens to be about being executed, or the almost painful—and I shudder to use the word—vulnerability of "On the Other Hand," one of the best honky tonk ballads I've heard in over a decade of writing about country music.

The showcase production makes *Storms of Life* a joy to listen to. The attraction here is Travis' voice, and Kyle Lehning builds a stunning frame around it with impeccable fiddles by Hoot Hester, Blaine Sprouse and Mark O'Connor, steel by Doyle Grisham, acoustic guitar courtesy of Bobby Thompson, Larry Byrom, Kenny Bell and Mark Casstevens and brilliant piano played by Shane Keister, Dennis Burnside, Bobby Wood and Kyle Lehning. Lehning

also uses touches of dobro, harmonica, mandolin, clarinet and excellent background vocals to accentuate Travis' vocals.

"On the Other Hand" ought to be required listening for any one who aspires to produce a record. Like the entire *Red-Headed Stranger* album, "On the Other Hand" is spare and simple, a straightforward vocal with subtle overlays of instruments, including a bit of piano reminiscent of Floyd Cramer at his best. Even the lyrics by Paul Overstreet and Don Schlitz are simple, nothing tricky, nothing catchy, although in less talented hands, the "on the other hand" hook could have been too cutsey. Yet the result is a song of tremendous emotional complexity. It's basically about not cheating, about deciding to walk the straight and narrow. Randy Travis shades the song with longing, with passion and with a sense that although the decision not to cheat may be correct, it's not easy.

On the flip side, literally, there's "Reasons I Cheat," which is self-explanatory. Here, with his own song, Travis delivers a performance that is both sorrowful and agonizing—"Yes I'm getting older/My life's growing colder/Just some of

the reasons I cheat."

There is not a bad cut on *Storms of Life*. Travis shows equal strength on ballads and uptempo material, and he's not afraid to tackle an offbeat song and make it his own. "Bet you never heard a country song with the word *exhume* in it," Travis, chuckling, told me recently. Well, here's "Diggin' Up Bones," a Paul Overstreet/Al Gore number: "Diggin' up bones, diggin' up bones/Exhuming things that's better left alone."

After a few years of sheer creative exhaustion, resting up, I suppose, from the outlaw/urban cowboy frenzy, Nashville is going through a stunning creative rebirth. I think what's happening now is more important than those Lone Star Beer days for several reasons. In the first place, it's more widespread. The creative revival includes not only honky tonk music like Randy Travis' but rockabilly, represented by Dwight Yoakam, Marty Stuart, Steve Earle, the bluegrass/instrumentalist tradition brought up to date by Ricky Skaggs and The Whites, country pop as sung by The Judds and The Forester Sisters and the music of the unique vocal stylists such as Reba McEntire and Hank Williams Jr. In contrast to the mid-1970's, the renaissance of today isn't tied to one or two superstars or producers or even record labels. We're not talking Willie and Waylon and the boys here. It's an across-the-board creative boost. Even more important, the new songs are hits, radio and sales hits. New acts like Randy Travis, Dwight Yoakam and The Foresters are at the top of the charts—not once, but consistently—and that's something that didn't happen ten years ago. In short, it's a great time for Nashville and it's a great time for the fans of country music.

Randy Travis' *Storms of Life* is a *must-own* album. It is a classic. Last year George Jones sang, "Who's gonna fill their shoes?" Now we know.

—MICHAEL BANE

"The Rock and Roll Legend"

In full color on fine porcelain
Shown smaller than actual
diameter of 8 1/2 inches

A replica of the Elvis postage stamp appears on
the front of the plate
©1993 Delphi®



EXCLUSIVE!
The only collector's plate authorized by the
U.S. Postal Service and the Estate of Elvis Presley.

Officially Authorized
Elvis and Elvis Presley are Registered
Trademarks of Elvis Presley Enterprises, Inc.
the Elvis stamp design is
© 1992 United States Postal Service

A collector's first! The only limited-edition plate of the historic Elvis stamp...a Bradford Exchange recommendation

This is the Elvis America voted for in record numbers. The Elvis postage stamp that Americans of all ages rushed to buy. This is the vibrant young rock and roll star who grabbed ahold of our hearts and never let go.

Now Mark Stutzman's original art for the stamp has been re-created on a fine porcelain collector's plate—the only one of its kind! And like exceptional collector's plates that command hundreds of dollars on the plate market, "The Rock and Roll Legend" appears to have what it takes to go up in value once the edition closes.

Some exceptional plates appreciate in value; some plates go down, and many remain at or near issue price. But this edition is strictly limited to a maximum of 95 firing days, and demand is expected to be strong. So if you wish to obtain this plate at the \$29.75 issue price, act now. To order your plate—backed by our unconditional 365-day guarantee—send no money now, simply complete and mail the coupon. You will be billed in two monthly installments.

© 1993 BGE ENB-151

THE BRADFORD EXCHANGE

9345 Milwaukee Avenue
Niles, IL 60714-1393

Please respond by: August 31, 1993

YES. Please enter my order for "The Rock and Roll Legend." I understand I need SEND NO MONEY NOW. I will pay for my plate in two monthly installments of \$14.87* each, the first being billed before shipment. *Limit: one plate per order.*

Signature _____ Telephone () _____

Name _____
(Please Print Clearly)

Address _____

City _____ State _____ Zip _____

* Plus a total of \$3.49 postage and handling, and sales tax where applicable.
Pending credit approval.

6981-E90391

People



Bob Dylan and Paul Simon were just two of the many who honored Willie's birthday.

BELOVED WILLIE'S BIG SIX-0

While all his cash belongs to the IRS, Willie Nelson's life belongs to his fans. Celebrating his 60th birthday, Willie autographed copies of his new Columbia album, *Across the Borderline*, at a Tower Record shop in Austin, Texas. They came in pickups well-worn and limos brand new and bought every copy of the CD the store had stocked. Willie then signed autographs for fans and posed with them. The celebration didn't end there. Willie's friends all got together and filmed a CBS-TV special in honor of the event. *Willie Nelson's Big Six-0* was taped in Austin, Texas, aired in late May, and featured a slew of stars performing with and talking about Willie—from Bob Dylan, Paul Simon, Neil Young and Ray Charles to Emmylou Harris, Mary Chapin, Lyle Lovett, Waylon, Kris Kristofferson, Marty Stuart and many more. Prez Bill Clinton offered up his videotaped words on Willie, while Texas Governor Ann Richards attended the

event, proclaiming Willie a "Texas Legend" and giving him the road sign identifying his hometown of Abbott, Texas. Willie—God only made one like him.

BILLY RAY-ITIS

Have you heard someone say, "I don't get it. What it is with Billy Ray Cyrus?" To you asking Thomases (no females, thank you), I just got my Billy Ray fix at Starwood Amphitheater last night, and I am amply prepared to answer. First, the kids. A fourth of the crowd of 14,000 were kids 10 and under. Yes-sir-ee, our Adam and Jeremy Smith were there, had to go, never stayed awake that late, but had to hear "Achy Breaky Heart," had to see the dance. Secondly, females. Brazen, braless beauties side by side with bra-wearing mature ones sang with "Some Gave All," sang with "She's Not Crying Anymore," sang with "Where'm I Gonna Live When I Get Home" and all the rest. How they danced—boogied till they couldn't. Why? Well, Billy Ray hit the stage bouncing like Muhammad Ali did back when he was

Cassius Clay. With that long hair blowing, handsome face smiling and muscles flexing, he bounces and so does the audience. Billy Ray's Flatwoods, Kentucky, patter reminds you that he's still humble; his mention of Nashville being home now makes you aware he's smart. From the age of the audience, I'd wager he's got a pretty long run. Our kids went home after Billy Ray sang "Achy Breaky." Billy Ray didn't. He performed an hour longer, signed autographs and talked with fans until 4 A.M. When the phone rang around 8:30 this morning, I mumbled hello. "You got bronchitis?" asked mama. "No, Billy Ray-itis," I replied. June 22nd is the release date of his second album.

A TREE DO

Chalk up another Number One song for Sony-Tree: "Alibis." Penned by Randy Boudreaux and sung by young Tracy Lawrence, the chart-topper called for a celebration. Tree's celebration called for an outdoor barbecue with ribs, chicken and burgers and more. Chowling down and digging the scenery, folks, I spied this dude wearing a suit and tie. "Could this be," I wondered, "an NYC Power that I don't know?" Didn't make sense because label heads Rick Blackburn, Elroy Kahanek and others had ridden with A&R's Al Cooley in his old aqua Cadillac that Noah rode in to the ark. Pressperson at Atlantic Records, my pal Jules Wortman, didn't know who the suit was; however, she did know that Tracy and manager Wayne Edwards had ridden over in the limo. Moments later, Tracy and Wayne headed for the limo. The man in suit rushed over, opened the limo door, closed it, opened the front door, got into the vehicle and drove away with star and manager. Yes, friends, the suit was the limo driver. And that's the way we dress in Music City. No suits.

THE PRIDE OF SLEDGE, MISSISSIPPI, JOINS THE OPRY

A big night at the Grand Ole Opry, it was, for the Pride of Sledge, Mississippi, who became a member of the world-famed establishment. By just walking onstage,

Reporter: Hazel Smith

Editor: Rochelle Friedman

Giddy-up Horsey!

Amy

by
Jane Zidjunas



Of all the toys in "Amy's" playroom, her rocking horse is her most favorite of all! Riding on her horsey is so much fun, and "Amy" feels like such a big girl because she can make him go all by herself.

Crafted of fine bisque porcelain and painted by hand in the softest natural hues, this extraordinary life-like doll is the creation of Jane Zidjunas, one of the world's best known and best loved doll artists.

"Amy's" baby fine blonde hair is caught up in a cascade of curls with a pretty bow that matches the soft pastels of her romper. With the gentle blush in her cheeks and a glow of happiness in her eyes, she is the picture of the joy found in toddlerhood.

"Amy" is available exclusively from The Hamilton Collection for only \$135. As her owner, you will have the right—never the obligation—to acquire future Jane Zidjunas issues. Our 30 Day, 100% Buy-Back Guarantee assures your complete satisfaction.

We are proud to bring you "Amy," one of Jane's best works ever and we know you will be proud to own her. Submit your reservation today!

© 1993 HC. All Rights Reserved.

Respond by: August 31, 1993

Please accept my reservation for "Amy" by Jane Zidjunas. The issue price is payable in five convenient monthly installments of \$27* each.

I need send **no money now**. On acceptance, I will be billed for **only** the first installment when my doll is ready for shipment. **YJM1 QQ DA**

Ms./Mrs./Mr. _____

Address _____

City _____

State _____ Zip _____

Telephone (_____) _____

Signature _____

*Plus \$02 shipping and handling, per doll payment. Shipments to FL will be charged state sales tax. All reservations must be signed and are subject to acceptance.

The Hamilton Collection

4810 Executive Park Ct., P.O. Box 44051, Jackson, MS 39231-4051

- Head, arms and legs crafted of fine bisque porcelain
- Hand-crafted rocking horse is included at no extra charge

Doll and rocking horse shown smaller than actual size. Doll is 17" tall when seated on horse

People

Charley Pride brought a large portion of the audience to their feet. "Kiss an Angel Good Morning" made him an official Opry member, and the crowd roared with approval. When Charley read a telegram from **Henry Cannon** saying how he wished his wife, **Minnie Pearl**, and the late **Roy Acuff** could be there for the occasion, he was moved to tears, as were many in the audience. Charley has been great for country music, and he will be equally as great for the Grand Ole Opry. Congrats to the great Charley Pride.

DIDJA KNOW

Kim Carnes called to talk about her self-penned "The Heart Won't Lie," recorded as a duet by **Reba McEntire** and **Vince Gill**. The song went Number One, of course, and is included on McEntire's MCA album, *It's Your Call*. Kim had watched the ACM Awards and was deeply impressed, said if anybody in the world could record one of her songs, she'd wish for Vince Gill. Kim mentioned "Make No Mistake, She's Mine" that she wrote for **Kenny Rogers** and **Ronnie Milsap**, which was a big record, and the huge duet that she wrote for herself and Kenny, "Don't Fall in Love with a Dreamer." Carnes pointed out to me how

country music labels are run by music people, while pop labels are run by lawyers who don't know diddly about the music and couldn't care less. She also pointed out the importance of the lyric to her. Of course, all country music fans are aware of the words to the songs, and we do sing along, don't we? One last point Kim made was that all the song covers she's gotten have been by country artists, none by pop artists. Some country folk who have recorded Carnes' tunes are **Sylvia**, the late **Dottie West**, **Anne Murray**, **Tanya Tucker**, **Gene Cotton** and **Suzy Boggus**. I'm country to the core, but I must admit I loved Kim's big hit, "Bette Davis Eyes."

MARTY PARTIES HARDY

The Gold that glittered for Marty Stuart for his MCA album, *This One's Gonna Hurt You*, was certainly earned. He's now a full-fledged hillbilly star, a member of the Grand Ole Opry and the proud owner of a new bus and a Gold record. We boogied till we were bushed, drinking and dining on the best Mexican cuisine in town at the trendy LaPaz in Green Hills. Some of the people who dropped by to congratulate Marty were **Tony (wow) Brown**, **Emmylou Harris**, **Paul**

Kennerley, **Roland White**, *Country Music's* adman **Leonard Mendelson** (who rented a limo to haul **Walt Wilson**, **Katie Gillon**, **John Dey** and the whole marketing department at MCA to the do, spending Russell's money), **Travis Tritt**—who also showed up in a limo, **Clinton Gregory**—who was driving a beautiful vintage red Corvette, **Joy White**, **Kathy Louvin**, **Manuel** (the famed clothing designer), **The Sullivans** and rooms filled with others. Must mention MCA's slim, svelte A&R Director **Renee Bell**, who is looking fit and fine, and **Bonnie Garner**, who manages Stuart. Was I there?? 'Course. Red hair and flirting, as usual.

TRIPLE PLAY BY CMA

The Country Music Association honored songwriters who chart-topped three times in a year at their offices on Music Circle South. Present to receive awards were **Pat Alger**, **Rory Michael Bourke**, **Garth Brooks**, **Kix Brooks**, **Gary Burr**, **Ronnie Dunn**, **Alan Jackson**, **Hayden Nicholas**, **Mike Reid**, **Don Schlitz**, **Travis Tritt** and **Mark Wright**. Also receiving awards but unable to attend the event were **Vince Gill**, **Clint Black** and **Randy Travis**. The catered spread included trendy finger foods, seafood dips, strawberries dipped in chocolate and a ton of other goodies satisfying to the palate. CMA execs **Ed Benson**, **Helen Farmer**, **Teresa George**, **Janet Williams** and others were perfect hosts for this well-attended do. Needless to say, schmoozing was on the bill that evening, what with all the stars in attendance. We Vince watchers hated that he was in Texas doing some filming.

CONDOLENCES TO RAZZY

Sympathy and condolences to **Razy Bailey** and his family on the death of his wife, **Sandra Bailey**, in Decatur, Alabama. Death was attributed to a self-inflicted gunshot wound. Mrs. Bailey had a history of health problems. Razy was on the road when the tragedy occurred.

YOU CAN TAKE THE BOY OUT OF TEXAS, BUT...

It was 10:30 A.M. on a rainy Music City Sunday when I buzzed our illustrious leader, **Mr. Russell Barnard, Esq.**, via Ma Bell with a question. I figured that made it 11:30 A.M. in Westport where he resides. From his "Hello," I knew by the smack of his lips that Russell was having breakfast at this late hour. "Eating breakfast?" I asked. "Yep," he genuinely

COUNTRY MUSIC MAGAZINE AT FARM AID VI



Willie and our illustrious publisher (and Editor-in-Chief) **Russ Barnard**; art director **Katheryn Gray** with cover person **Dwight Yoakam** and the *May/June* issue; and the view toward the stage in the Iowa State University Stadium at Ames, Iowa. **Farm Aid VI** kept the friends and neighbors entertained **April 24th**.



People

mumbled. "Sausage, biscuits, gravy, corn pancakes and syrup." "Cooked by your Northern-born wife?" I admonished, chided and asked. "One can learn," rebutted R.D.B. "Thickening gravy?" I assumed. "Course," allowed Russell. "A once a week tradition?" asked I. "Yep," answered the Big Guy. So...I figured, you can take the boy (Russell) out of Texas, but you can't take the gravy off his table anymore than you can take **Emmylou Harris** off his turntable.

BE AWARE, RAY STEVENS ADDICTS

Following mega-success with his video, *Ray Stevens Comedy Classics*, the inimitable **Mr. Stevens** has just completed his second video, titled *Ray Stevens Live*. If you've ever seen Ray onstage, then you'll understand why fans requested a video of his very entertaining live show. And that's exactly what Ray is offering, his live show on video. Also, Ray has a new Curb album ready for shipping and a single with the title "If 10% Is Good Enough for Jesus (It Ought to Be Good Enough for Uncle Sam)." The man is de-ranked in a wonderful sort of way.

MILLER LITE SIGNS UP COUNTRY HUNKS



Alan Jackson and Clint Black may not work the road together too often, but sponsor-wise, the two are a team. Miller Lite features the two in a national TV commercial and continues to sponsor the tours of both country hunks. This is a rare shot, as Jackson's since grown back the mustache.

LITTLE TEXAS



LAST TIME WAS
THE "FIRST TIME."
NOW, IT'S
BIG TIME.
THE NEW ALBUM
FROM LITTLE TEXAS

FEATURING THE HIT
"WHAT MIGHT HAVE BEEN"
AVAILABLE ON
WARNER BROS. CASSETTES
AND COMPACT DISCS

HEARING IS BELIEVING



People

PIONEER GEORGE JONES

Last year, during the CMA Awards, **George Jones** was inducted into the Country Music Hall of Fame. This year, the Academy of Country Music presented him with the Pioneer Award during the ACM Awards show in May. Big fan **Garth Brooks** made the presentation to The Possum during the live broadcast. A well-deserved award, I say. And a good point George made during his acceptance speech. Lamenting that country radio is reluctant to play him and other "old-timers," he reminded programmers that, "We ain't dead yet!"

CORRECTIONS CORRECTED

For the two people in *Country Music's* July/August issue (with that long-legged **Dwight Yoakam** on the cover) who questioned my knowledge of state songs in both Tennessee and Kentucky, let me please clear this matter up for you. Regardless of what you read in any almanac or any other place, the facts are: On February 15, 1982, "Rocky Top" was declared a (not *the*) state song by the Tennessee State Legislature. **Bobby** and **Sonny**



Garth Brooks and Pioneer Award winner George Jones.

Osborne, in fact, performed before the legislature with their band on this date to commemorate the occasion. And, on March 18, 1982, "Kentucky" was declared a (not *the*) state song by Kentucky's legis-

lature. I got this information from **Sonny Osborne** of the world-famed Osborne Brothers, who has plaques declaring such, and they have the same info in Frankfort, I'm sure. Lastly, on March 31, 1988, **Bill Monroe's** "Blue Moon of Kentucky" was declared a (not *the*) state song by the Kentucky State Legislature. For added info, Governor **Wallace G. Wilkinson** and Rep. **Woody Allen** both signed the proclamation. I don't read almanacs, but I know my country music pretty well, just for the record.

AMERICANA NETWORK

Just a note on Branson's fledgling Americana Network: **Stan Hitchcock**, who used to be in Nashville with CMT, will reprise his show, *Heart to Heart*, for Americana. It's a live-to-tape song and interview show with Stan, a guest artist and a guitar. This popular format was also used at CMT during Stan's tenure there. All forms of music will be featured.

ATTENTION, FANS

Fans of **Jim Ed Brown** and **Sheb Wooley** (a/k/a **Ben Colder**) be aware, these guys—with bands, girl singers and entertainment galore—will be performing nightly at the Jim Ed Brown Theater located on Music Valley Drive near the Grand Ole Opry. Nearby at the Ramada Inn, the talented **Four Guys** will be appearing Friday through Sunday. Theaters are starting in Nashville as well as Branson. Also fans, make plans now for 1994. Opryland is expanding to include water rides in an entirely separate area. Some \$8 million is being spent to renovate the Ryman Auditorium, former home of the Grand Ole Opry, to present live music again from that historic stage. There's talk of a dance club located on 2nd Avenue between the Ryman and the Cumberland River. And, better yet, there's talk of water taxis traveling on the Cumberland River from Opryland to lower Broadway. Fans can leave one place and go to the other by taxi, or by the world's largest paddle boat, the beautiful General Jackson. There's big doings in Nashville as you read this, and more on the way. Come see us. We welcome fans of country music to Music City. You will also want to have a hot dog at Hound Dogs on the corner of 16th Avenue and Demonbruen, where now-Prez **Bill Clinton** and now-Vice Prez **Al Gore** chowed down during the primaries. I haven't seen hide nor hair of them since the election, however, and neither have the hot dog folks.

BEAUTY AND BEASTS HONOR GUITARMAN



Chet Atkins, the Guitarman in anybody's language, was honored with a party at BMI celebrating his 50 years in the music business. Shown with Chet are BMI's **Harry Warner**, TNN's *Nashville Now* host **Ralph Emery**, the lovely and talented **Dolly Parton**, **Henry Jusciewicz**, the president of Gibson Guitars, and **Atkins**, holding one of the four instruments Gibson presented to him during the prestigious event. Others in the crowd included Hall of Famers **Bill Monroe**, **Kitty Wells** and **Eddy Arnold**. **Emmylou Harris**, **Ray Stevens**, **Suzy Boggus** and **Johnny Wright** also attended the party.

People

BARBARA FILLS EMPTY NEST

Superstar **Barbara Mandrell** worked with series stars **Richard Mulligan** and **Park Overall** during her appearance on the popular NBC television show, *Empty Nest*. Barbara related that everybody was super to her on the set. The episode will be repeated sometime this summer, check local listings. Babs will be spending most of the summer in Branson appearing at the Palace, for all you lucky people heading in that direction.

HEE HAW OUT OF PRODUCTION

Used *Hee Haw*, not new, will be run this entire season. Last year the popular syndicated television show decided to redo, hire and fire and update. Apparently, that wasn't what the fans wanted. So reruns are on the tube for now, and the *Hee Haw* offices are closed in Nashville.

BRANSON ENTERTAINMENT

A couple of years ago when I went to Branson, I came back and told my friends in high places at record labels that they needed to record the artists in Branson. They paid no heed (and they know who they are). Now, established, recording and on the market is the Branson Entertainment record label. On the label are **Roy Clark** singing his hits and some new songs, **Janie Fricke** with a couple of hits and some new music. **Larry, Rudy** and **Steve Gatlin** singing wonderful old show tunes, **Crystal Gayle** performing her hits



Barbara Mandrell with *Empty Nest* stars Richard Mulligan and Park Overall.

and some new songs, **Mickey Gilley** with his piano and the old and new and **Mel McDaniel** with some new songs along with his string of hits. You know what I predict? Any of these artists that appear at Branson on a regular basis will be certified Gold this year by selling records at the front of the theater.

WOMEN OF COUNTRY

The spine-chilling CBS television show, *Women of Country*, a two-hour special, was one of the most fulfilling and heart-

warming shows I've ever witnessed. Expressed through women's voices, speaking and in song, the script's heart-to-heart involvement with generations who beat the odds and succeeded in this male, egotistical world of music was awesome.

Written by Nashville's own **Robert K. Oermann** and produced by **Bud Schaetzle**, the show was a first in TV history. These guys gave our gals a fair shake. From **Wilma Lee Cooper** and **Rose Maddox**, when women were lesser and men were bosses, to the current crop who stand on their own, **Mary-Chapin Carpenter**, **Pam Tillis**, **Lorrie Morgan**, **Trisha Yearwood**, **Suzy Bogguss**, **Michelle Wright**, **Patty Loveless**, **Wynonna** and the ever-wonderful **Emmylou Harris**, they bared their souls in songs and words. Hearing **Alison Krauss** explain how she wept when she sang for the first time with **Dolly Parton** on Dolly's album was sweet. And, Lord, seeing the Queen, **Kitty Wells**, was seeing royalty. It was the largest contingent of female stars ever to assemble. And lastly, hearing the tear in her voice as our "first lady," **Tammy Wynette**, performed "I'll Do My Crying in the Rain"—well, it just doesn't get no better than that. Fans, this wonderful show will be released on home video, Oermann said; however, I don't remember when he said this would be. When I know, you will know.

IF YOU KNEW SUZY...

Like I know Suzy will be in *Redbook*. Yep, come September **Suzy Bogguss** will be featured in *Redbook*. The piece is called "Beauty Secrets of Women in the Public Eye." First off, don't cry...it makes your eyes red. If you have lines around your eyes, or if they are puffy, lie on your back with eyes closed with an ice cube on either eye. I don't know what *Redbook* says, but that's what I say.

NEW FACE FOR OLD MILWAUKEE

Old Milwaukee beer has a new face in your face. Ravishing **Ronna Reeves** is the new face with the message "Drink Smart or Don't Start." Good move. If you want to sell something, and if you are smart, you will hire someone who sings country to sell your stuff.

LEDOUX GOLD

With his first Gold record for the Liberty people, **Chris LeDoux** celebrated with a party at the trendy Rodeo's Dance Club. Wonder if **Garth** still has his worn-out tape of Chris LeDoux?



Rudy Gatlin, Roy Clark, Larry Gatlin, Steve Gatlin, Janie Fricke, Mel McDaniel and Mickey Gilley (seated) ore all signed to the new label, Branson Entertainment. **Crystal Gayle** is also on the roster.

People

STARWALK

I took myself out to the front door of the Grand Ole Opry to witness the history-making 1993 Starwalk induction of **Vince Gill, Don Henry, John Barlow Jarvis, Emmylou Harris** and her **Nash Ramblers** and **Bill Monroe**, hosted by Opryland and NARAS-Nashville. The honorees were those who won Grammys this year. The plaques, on display at Opryland year-round, were ready with the wet cement for the artists to write their own names or whatever else they chose to design. Good looking Vince Gill's beautiful tomato-red jacket got the gooey stuff on the sleeve. Emmylou was just awesome with her boot raised up to her waist, placing the print in cement. Following the ceremony, we were invited onto the Opry stage where food and drinks were served in abundance. Former Grammy winners attending the event included **Porter Wagoner, Jeannie Seely, Duane Allen** of **The Oak Ridge Boys** and others.

THE LORRIE STORY

Lorrie Morgan has announced her separation from hubby **Brad Thompson**. Lately, her companion has been **Troy Aikman**, footballer with the Dallas Cowboys. The handsome couple attended the

THE ATLANTA BRAVES' BACKS



Country star Doug Stone is shown singing "The National Anthem" prior to the Atlanta Braves' home opener at Atlanta-Fulton Stadium. Behind Doug we see the Atlanta Braves' backs. Number 50 seems almost ready to lay a scratch, doesn't he? Baseball players do adjust and scratch and spit, and that's the name of that song. The Braves won, too.

ACM Awards in Los Angeles together. Once upon a time the Grand Ole Opry star was 13 and made her debut at the Ryman with her father, the late **George Morgan** of "Candy Kisses" fame. Many candy kisses and more miles later, the blonde bombshell beauty, married three times, recorded hit songs and celebrated platinum with her *Something in Red* record and Gold with her *Watch Me* CD. All this looks good on paper...the platinum and Gold. My wish is for happiness for this young lady, who's had many misfortunes. As for the handsome footballer, somebody said he wants to sing.

HOW FAR IS HEAVEN?

Singing ain't nothing new for **Patty Loveless**. When Patty was a little girl, she was a singer. Company would come to visit her Pikeville, Kentucky, home, and mama would ask the tyke to perform. Being shy, Patty would go into the kitchen so she wouldn't have to look at the guests, and would sing out as loud as her lungs would allow, "How Far Is Heaven." Well, it's the 90's, and being the angel that I am, I know how far heaven is. Heaven is only as far or as close as the **Emory Gordy Jr.**-produced album by Patty, titled *Only What I Feel*. Emory is Patty's husband.

HONKY TONK ATTITUDE

It was dinner at the Nashville Convention Center plus a full-fledged hour concert by the guy with a brand new honky tonk attitude, **Joe Diffie**. Joe bolted through his newer songs and belted out some older ones. All the while a bevy of youngsters—girls in short skirts, guys in tight jeans and everybody wearing Diffie T-shirts and cowboy hats—was line dancing. Probably they had honky tonk attitudes. Whatever. The barbecue was good, Joe's singing, as always, was great. Whatever attitude Joe has, the boy can sing.

"ALWAYS COKE" FOR SUZY

Suzy Bogguss is singing the praises of Coca-Cola in a new radio jingle, "Always Coke—Country." She recorded in Nashville at Hummingbird Studios, and the ad will air nationally. Another smart sponsor:

ANOTHER ROBBINS GENERATION

The son of the late and great **Marty Robbins**, **Ronnie Robbins**, and his wife, **Cathy**, are parents. Their first child, named **Michael Martin** (Marty's real name), weighed in at 7 lbs., 8 oz. I hope that boy learns to sing.

DELTA DOES NASHVILLE



Delta Burke's visit to Nashville in support of her ABC television show, *Delta*, brought her to *Nashville Now*. Left to right on the set are **Ralph Emery, Delta Burke** and **Gary Morris**. Delta is wearing the same jacket that she wore the opening day at Dollywood. I guess Hollywood stars and Nashville stars have something in common. If they have something that fits the occasion, they wear it. The tour of Music City wasn't enough to save the show, apparently, as ABC has not placed it on their announced fall schedule.

POWER IN BRONZE

REMINGTON



Sculpture shown
actual size of
approximately
6¼" in height.

Every detail
appears just as
on the original,
down to the look
of determination
on the rider's face.



FULLY AUTHORIZED AND AUTHENTICATED BY THE TRUSTEES OF THE FREDERIC REMINGTON ART MUSEUM.

The Frederic Remington Art Museum, located in Ogdensburg, New York, presents its premier work in an unprecedented collection. Inspired by the immortal bronzes of America's most famous sculptor.

BRONCHO BUSTER. Created in 1895, it was Remington's very first bronze. Now this masterpiece becomes a fine art reproduction in miniature. Individually crafted in hot-cast bronze. The same medium used by Remington to create his

most enduring works.

Authentic to the smallest detail. Even Remington's signature appears on the base. Hand-finished to the rich patina characteristic of the great bronzes of the American West.

Powerful. Dynamic. A stirring tribute to Remington and the indomitable American spirit.

BRONCHO BUSTER is priced at \$150, including a handsome hardwood base.
SATISFACTION GUARANTEED

If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.

Order Form

**BRONCHO BUSTER
BY FREDERIC REMINGTON**

Please mail by August 31, 1993.

The Franklin Mint • Franklin Center, PA 19091-0001
Please enter my order for the fine art reproduction of Frederic Remington's "Broncho Buster," crafted of hot-cast bronze.

I need **SEND NO MONEY NOW**. I will be billed for a deposit of \$30,* when my imported sculpture is ready to be sent to me, and for the remainder in 4 monthly installments of \$30,* each, after shipment.

*Plus my state sales tax and a one-time charge of \$3. for shipping and handling.

SIGNATURE _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

MR/MRS/MISS _____
PLEASE PRINT CLEARLY

ADDRESS _____ APT. # _____

CITY/STATE _____ ZIP _____

TELEPHONE # (____) _____

© 1993 FM

12215-6XFW-136

Ronnie shakes his head and reveals with a sheepish laugh: "When Kix and I first started out, I'd look over and see him jumpin' all over the stage, and I'd think to myself, 'Gosh, this is kinda ridiculous....' And I'd go over to him and say, 'Hey, maybe you oughta just kind of *tone it down....*'"

Brooks throws back his head and laughs uproariously. "I remember one night after a show Ronnie said to me, 'Hey, ya know, just because Garth Brooks is kinda wild on stage doesn't mean we have to be.' Luckily, our bass player had been playing with me for years, and I called him over and said, 'Danny, come over here and tell Ronnie what it was like when I was doin' the solo thing.' And Danny told Ronnie, 'Aw, this isn't new: Kix has been tryin' to kill me with his Telecaster for years!'"

Maybe, when you think about it, the stockbrokerage ring of B&D's musical partnership is not so far off the mark after all. They are, to some degree, an industry-created act. And Tim DuBois, Arista Records' brilliant chief executive/producer who, by and large, "created" B&D, is probably laughing all the way to the bank. It was DuBois, a successful Nashville songwriter, who, some years ago, single-handedly created, produced and wrote hits for the group Restless Heart before moving on to bigger and better things as head of Arista/Nashville. And it was DuBois who first heard a demo of a song that Dunn and Brooks—then both staff songwriters at Tree International Publishing Company—had co-written and sung together, and quickly offered them a deal as a duet.

"At that point, we saw a lot more down side than benefits to it," Brooks admits. "But it was about the only deal anybody had on the table, and at least it was something. Neither one of us had gone very far by ourselves at that point, and we'd both been working real hard for a long time."

Amazingly, Brooks and Dunn first met less than three years ago. That was about when Dunn, in pursuit of a solo deal, moved from Oklahoma to Nashville with his wife, Janice. (His two children from an earlier marriage are in Oklahoma.) Even so, up until then, their separate lives and careers had followed surprisingly similar routes.

Brooks was born in Shreveport, Louisiana, and grew up just down the street from Johnny Horton's old home place. His father—like Dunn's—was an oil jobber and a pipeline worker. Dunn was born in Coleman, Texas. His father was also a country singer who fronted a band and even recorded a few sides for a local label. As a teenager, Dunn got boot-scooted out of a Church of Christ college for playing bass in a bar band on weekends. Meanwhile, Brooks was playing local clubs while picking up a degree from Louisiana Tech. He remembers that he used to quell



CMA Vocal Duo of the Year, 1992.

rowdy barroom audiences by shooting off a blank pistol on stage.

"We never knew each other growing up, even though we did grow up kind of near each other," says Brooks. "Ronnie spent a lot of time in Eldorado, Arkansas, which is just north of Shreveport. It's kinda spooky how many similarities there are."

Dunn eventually gravitated to Tulsa, Oklahoma, and fell in with a crackerjack band that included some of rocker Eric Clapton's road musicians. During his Oklahoma years, he and the band recorded a few sides for super-agent Jim Halsey's MCA-distributed Churchill label. Dunn also wrote future B&D chart-toppers, "Neon Moon" and "Boot Scootin' Boogie," and reluctantly entered the Marlboro National Talent Search in 1989. "Actually, someone else entered me," he laughs. "I thought it was so corny—I was way too cool to be in a music contest!"

To his own amazement, Dunn ended up winning the danged thing, got a free trip to Nashville, and a recording session with veteran producers Barry Beckett and Scott Hendricks. (Hendricks today coproduces B&D's records.) But a couple more years passed before Tim DuBois called Dunn in Oklahoma and told him he wanted to cut "Boot Scootin' Boogie" on Asleep at the Wheel, the celebrated Western swing band. (The Wheel's swingier version of the song actually precedes B&D's monster dance hit by several years.) "One thing led to another," says Dunn, picking up the narrative. "Tim flew to Tulsa and saw me play and said he wanted to do a deal with me. But he said if we were gonna do it, I had to move to Nashville, which I did about two and a half years ago."

Dunn and Brooks may have both ini-

tially had cold feet when DuBois suggested they try it as a team; but when they did finally agree to take a chance and subsume their individual talents into a duo, they threw themselves into it whole-hog. Well before "Brand New Man," their debut single, went Number One, they were already on the run. "Our manager actually encouraged us to wait until we had a hit to start playing live so we'd have some leverage to get some tour support money from the label," Brooks recalls. "We said, 'Naw, we wanta go now.'"

Once in front of a crowd, they marveled at how, working together, they found a brand-new energy level. "On stage, you're just *pumped*, man," Brooks marvels. "You can feel no pain. You could sprain an ankle out there and not even feel it. A lot of nights I come off the stage with my hands all cut up, or I've knocked a hole in my head against my guitar—or against somebody! It's a wild adrenalin rush."

"It's funny how, some nights, we can be draggin', but as soon as you hit the stage and the lights go down and the crowd gives a big roar, you come to life quick," adds Ronnie. "But it also takes something out of you. I remember when I got home from our first eight-week tour out West, I couldn't get up off the sofa for four days!"

B&D readily admit that throwing such a wild party on stage so many nights in a row, combined with the relentless pressure of staying not only at the top of your form, but in the top of the charts, has put them on a treadmill of sorts.

"Last year we really went out and hit the road hard and ended up being sick a lot and having colds constantly," says Brooks. "So now we're making a conscious effort to stay in shape. I've got a personal trainer and Ronnie bought a treadmill. We both decided we needed to get a handle on it if we wanted to stay alive."

"There's a lot of satisfaction, but also a certain amount of anxiety that comes with this," Dunn concedes. Adds Brooks with a grouching scowl: "You come home for a couple days, and you've got a house that's gone completely to hell, from the grass not being mowed to the gutters falling off the garage. All that stuff takes time, and ya just don't have time to do it. I remember one day not long ago I came home from a long road trip, and my three-year-old son asked my wife, 'Mommy, is he spending the night here tonight?'"

But then Brooks' frown just as quickly turns to a sunny grin again: "Hopefully when we're 80 years old, God willing we live that long, we'll be living off the fruits of this venture. This is a once-in-a-lifetime opportunity, and you want to get every bit of it you possibly can. You don't ever know how long it's gonna last." ■

CMSA NEWSLETTER OF THE COUNTRY MUSIC SOCIETY OF AMERICA JULY/AUGUST 1993

Newsletter

REVIEWS & FEATURES

From Legends to Newcomers

This issue of the *Newsletter* gets to the heart of what the Country Music Society of America is all about: it features *your* stories and photographs about *your* favorite artists, from legends all the way through up-and-coming regional artists. Plus, interesting features about yourselves and your experiences in country music. Not that the Reviews & Features in this issue are all that different from others, but there seems to be a thread of real

country tradition running through it. It could be simply because the submissions come from members from all over—New Jersey, West Virginia, North Carolina, Hawaii and even Czechoslovakia. That's quite a range, and it's an indicator of country music's universal appeal. All of you are tied together by a love for country music. That's why we "built" the CMSA. It's your forum. Feel free to use it anytime. We look forward to hearing from you! Have a safe and healthy summer.

More International Country

In the March/April issue, we took a look at country music around the globe—from Russia to Italy to Lithuania. Now, Czechoslovakia (the Czech Republic) is heard from. Band leader and road manager Sonia Kocianova wrote as follows: The Country Sisters, five female musicians and singers, come from the town of Jablonec nad Nisou, situated at the foot of the Jizera Mountains. The town lies in the middle of Europe in an area known as Bohemia. This is where their slogan, "Country Music from the Heart of Europe" comes from.

The Country Sisters have worked together professionally since 1990. In Germany, France, Italy, Switzerland, Austria and all of Czechoslovakia, they are known as a group of smiling, pleasant and beautiful girls. In addition to their own compositions, they also include in their repertoire traditional songs like "Orange Blossom Special" and "Jambalaya" and contemporary songs by the likes of Emmylou Harris and Tanya Tucker. The members of the group are Sonia Kocianova (band leader, steel guitar, acoustic guitar, banjo and vocals), Ivana Pavlova (lead vocal, acoustic guitar, electric guitar and keyboards), Vera Hilnerova (fiddle, piano, drum computer and vocals), Stania Fritscherova (vocals, electric guitar, piano and acoustic guitar) and Petra Brandejska (bass and vocals).

The group plays at almost all the biggest European festivals, where they've broken attendance and album sales records. They have released three CD's: *White Line*, *All the Gold in California* and their latest, *Live in Zurich*. They have met with great success from both



The Country Sisters' latest CD, *Live in Zurich*, and a publicity postcard which includes former group member, Vilma. The group hails from Czechoslovakia.



the critics and the public. A home video, *The Collection*, was also met with great enthusiasm, and *Live in Zurich* will also be released as a video. It was recorded at a unique live show with wonderful costumes, white instruments and wireless technology, displaying the band's musicianship and enthusiasm.

Sonia Kocianova
Jablonec, Czechoslovakia

Alison Krauss Update

Greg Treadway of *Artie*, West Virginia, who wrote the review of Alison Krauss' latest album in the March/April *Newsletter*, fills us in on a few updates and corrections.

Thanks for printing my review of the new Alison Krauss CD, *Every Time You Say Goodbye*. There are a couple of things mentioned in the review that I'd like to correct. First, "Heartstrings" was written by Marshall Wilborn, not Karla Bonoff. Bonoff wrote "I Don't Know Why," which is also on the album.

Also, Dan Tyminski, who was Tim

In This Issue

- Notes from the Mailbag
- Roger Miller in Legends
- Concert and Record Reviews
- Collections and Readers Create

Editor: George Fletcher

Executive Editor: Helen Barnard

Art Director: Katheryn Gray

The Gatlins take Hawaii on their Adios Tour. Or is that Aloha Tour?



Hawaii Heard From

It's not often that we hear from Hawaiian members, but Tammy Lee Okamoto of our 50th state comes up with a photo and a request.

On December 29, 1992, I had the pleasure of seeing Larry Gatlin and The Gatlin Brothers in concert at the Hyatt Regency Waikaloa-Kona Hawaii. I captured a special picture I would like to share.

I wish more country artists would add Hawaii to their tour schedules, or have more Pay-Per-View concerts, so those of us who can't afford to travel such a distance to see country artists perform can enjoy their talent.

Tammy Lee Okamoto
Kealakekua, Hawaii

Stafford's replacement in Union Station, has left the band and returned to The Lonesome River Band in his old capacity as mandolin player and singer. Currently playing guitar for Union Station is John Bowman, who came to the group from Doyle Lawson and Quicksilver, another popular bluegrass band. I appreciate your letting me take the time to clear these things up.

Greg Treadway
Artie, West Virginia

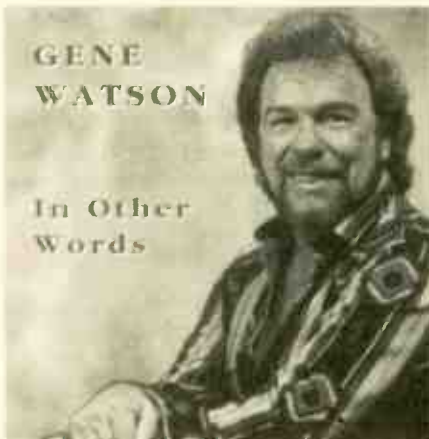
Member Record Reviews

These Member Record Reviews cover the range of interest we talked about in the editorial—from a traditional old favorite to a brand-new regional artist. One's on Gene Watson (a long-time favorite of CMSA members) and one's on Debra Burns, a new artist out of Gastonia, North Carolina. Tom Weaver writes in on Gene, and Paul Thompson fills us in on Debra. Tom, a CMSA member in Wilmington, Delaware, is also a freelance writer. Paul's a member from Statesville, North Carolina, about 40 miles from Gastonia, in the western part of the state.

GENE WATSON

In Other Words
Broadland BRI-0193

I've been a Gene Watson fan for a long time and always thought he put out good albums even though some other "hot act" may have gotten his label's push more than he did at the time. So now we find Gene where he started his career, recording for an independent label.



Gene Watson, back in the recording studio.

He gets this new album off to a pretty good start with "One and One and One," a tune about a love triangle. He's the one who wants out. The next song, "Whose Fool I Wanna Be," has a man whose marriage is on the rocks trying to decide who should be the recipient of his affection, a wife who doesn't love him, or his cross-town lover who uses him when she's lonely. It's a classic country ballad of hopelessness.

Things pick up nicely on "I Don't Think She'd Really Mind at All," a Texas swing number. Several generations of a family have their lives chronicled on the sentimental "Old Porch Swing" ("It's been through the sunshine, it's had its share of rain, been a witness to some good times and a like amount of pain").

But like many a B-movie, things kind of come apart midway through the session when song quality takes a drastic nose-dive. "Class Reunion," an unbelievable fantasy about a reunion for two who had never spoken during their school years, and "Booked Tonight in Heaven," a concept we've heard before, come off pretty sappy. The album, though, ends on a high note with the title cut, "In Other Words."

Watson proves that coupling first-rate material with his no-frills country delivery could result in some more hits on his horizon.

The album should be available at local record stores, but if you can't find it, you can order direct from Broadland International, 50 Music Square West, Suite 407, Nashville, Tennessee 37203. CD price is \$15.98, cassette price is \$10.98. Include \$2.00 postage and handling per order.

Tom Weaver
Wilmington, Delaware

DEBRA BURNS

Out of the Clear Blue Sky
Soundwaves SW-3321

This is my first attempt at writing a record review, but I wish to share my feelings about this album with other country music fans. I first saw a video for one of the songs on this album, "Runaway Heart," on CMT several months ago. From then on, I'd been trying to get the album, but local record stores were unfamiliar with the artist. Then a couple of weeks ago, an article on Debra appeared in the *Charlotte Observer*, and it explained how to obtain a copy of the album.

Burns has a beautiful, wholesome voice that sort of reminds me of some earlier releases by Christy Lane. It contains a good mix of uptempo numbers and ballads, and Debra handles both exceptionally well. Fans who enjoy a more tradi-

tional style of country music will like this album. I recommend it, and with the right breaks and opportunities, Debra will have a great future in country music.

If you can't find it in your local record store, the album can be obtained by mail. CD's are \$13, cassettes are \$8. Shipping and handling \$2.00 per order. Order from: Debra Burns Enterprises, P.O. Drawer 2065, Gastonia, North Carolina 28053.

Thanks for letting me express my feelings, and keep up the good work with the exceptional stories, record reviews and pictures in *Country Music* and the Newsletter.

Paul Thompson
Statesville, North Carolina



Granny with station WROO's "Rooster Country" mascot—actually another of the station's DJ's in costume.

"Granny" of the Airwaves

Phyllis Hamilton, a member in Jacksonville, Florida, is also a radio entertainer. She's tells us about herself below.

I am a 78-year-old entertainer in country music. I play harmonica and sing the old mountain songs—"John Henry," "New River Train," "Frankie and Johnny," "Roll in My Sweet Baby's Arms," etc. Also do a comedy routine with impersonations of Dolly Parton, Minnie Pearl, Elvis, Madonna and others.

I'm with radio station WROO ("Rooster Country 107") in Jacksonville, Florida. I'm on the air five mornings a week as "Granny." That's how I'm known all over northern Florida and southern Georgia. I also play and sing with some local country bands.

I was born and raised in the State of West Virginia—was a coal miner's daughter. Thanks for listening!

Phyllis "Granny" Hamilton
Jacksonville, Florida

Today Cable Access, Tomorrow...

*Remember Ralph Litwin? Back in the January/February 1991 issue we profiled the New Jersey-based singer/songwriter/cable TV host/banjo player and his album, **Makes My Heart Feel Happy**. Ralph and his associates give us the latest on his career.*

Ralph's album is currently receiving air-play on some country stations, as well as college and community stations. The album was recently featured in *CashBox Magazine* as an "Indie Album Pick," and Ralph has piqued the attention of two high-powered Nashville managers—Pam Lewis and Jim Halsey.

What's more, he recently entered a songwriting contest sponsored by New York country station WYNY, and so impressed Bill Rock, one of the station's DJ's, that he had him record a jingle for his show.

Kathleen Tilton
Mendham, New Jersey

Concert Review: Johnny Lee

From the Disneyland town of Anaheim, California, comes new member Donna Hayward. She recently caught up with old favorite Johnny Lee.

Early this year, I won two VIP passes to see Johnny Lee at the Cowboy Boogie. The tickets were being given away during a live remote broadcast by Orange County's Number One radio station—KIK-FM. DJ Craig Powers was hosting the broadcast—he's the best in my book!

Anyway, on to the concert....I really



Donna Hayward and Johnny Lee.

enjoyed it. Johnny Lee still knows how to get an audience excited. After all this time, he has fun up on stage and acts like he's just one of the gang. He saved my favorite song for last, his big hit, "Looking for Love in All the Wrong Places." Then after the show, he took time to meet fans. It was an evening I won't forget.

Donna Hayward
Anaheim, California

Impressive Riders in the Sky

O.J. Sikes, of Leonia, New Jersey, is a big fan of Riders in the Sky. He recently attended one of their shows with two sons who went, grudgingly, and left as fans.

Last weekend my two sons, ages 19 and 25, made the long trek with me to Pennsylvania to see their first Riders in the Sky concert. The boys have never been very fond of country—or Western—music, but I convinced them to go with me, assuring them that they would have fun.

The Riders opened with "Texas Plains," and when Ranger Doug segued from his "radio" monologue into his fantastic yodel, both boys were hooked! The show was fantastic, from the hilarious, quick-witted comedy to the beautiful Western harmonies. We thoroughly enjoyed it, and the boys became fans on the spot. Later, my younger son told me, "Dad, I've heard your records, and seen The Riders on TV, but there's nothing like seeing them in person. I'm impressed!"

If you have the chance to catch one of their concerts, don't miss it. What a treat!

O.J. Sikes
Leonia, New Jersey

MAY 1993 POLL

Album and Single of the Month

Alan Jackson	<i>A Lot About Livin'</i>
	(And a Little 'Bout Love)
Alan Jackson	"Tonight I Climbed the Wall"

Another Alan Jackson double-shot: He holds both the top album and top single pick, a feat he last achieved in the July 1992 Poll. Another Jackson note: He's had the top album in all but three polls since May 1991. Moving on now to the rest of the album picks: No real surprises here. George Strait takes second with *Pure Country*, Vince Gill holds third with *I Still Believe in You*, Reba's *It's Your Call* is your Number Four album and Brooks & Dunn's latest, *Hard Workin' Man*, rounds out the Top Five.

Singles, too, have George Strait in second—with "Heartland." He's followed closely by Reba and Vince duetting on the Kim Carnes-penned tune, "The Heart Won't Lie." Sneaking into fourth place is Tracy Lawrence with "Alibis," the title track to his current album. Lorrie Morgan's "What Part of No," your Number One single in the last poll, holds fifth this time out.

Collecting the Magazine

Members help each other complete their magazine collections.

•Wanted: back issues of *Country Music*, especially Nov. 1973, Jul. '74, Jan. '75, Oct. '77, Jun. '79. Must be intact, in very good condition. Also want memorabilia on Lynn Anderson. **Matthew E. Goral, 1930 Rettig Dr., Hermitage, PA 16148.**
•Wanted: first issue of *Country Music*, Sep. 1972, and Jul/Aug 1986 Reba issue. Also want quality VHS copies of Reba's June 1992 fan club party and appearances on *Miller & Company* and *One Life to Live*. **Lance F. Yaeger, 43 Mapes Ave., Springfield, NJ 07081-3217.**

Information, Please

Members write each other directly about information or items they need. When corresponding, include SASE. We reserve the right to edit for space and style.

•Wanted: VHS copy of February 25, 1992, Grammys where Mary-Chapin performed "Down at the Twist and Shout" with Beausoleil. Will pay a reasonable price. **Joe Howard, 13734-1 Downing Lane, Ft. Myers, FL 33919.**
•Wanted: anything to do with Reba—pre-1991 tour books, newsletters. VHS copy singing "I'm Checking Out" on Oscars. Will trade or pay a reasonable price. **June Penna, 729 1/2 Washington St., Grand Haven, MI 49417.**
•Wanted: Reba items, especially LP album covers, magazine cover stories, *Heart to Heart* album or tape and VHS tapes. **Rolland Johnson, P.O. Box 5002, Eureka, CA 95502.**
•Wanted: VHS copy of RVS's TNN special, *From Grit to Gold*. Will reimburse or trade. **Sue Wild, 3110 St. Anne Dr., Dubuque, IA 52001.**
•Wanted: VHS copy of RVS's debut appearances on *Nashville Now* and *The Tonight Show*. **Donna Barrington, 123 Brown Rd., Pitts, GA 31072.**
•Want photos of country or gospel artists. Will pay good price. **Verdell Smith, 269 Northport Ln., Arab, AL 35016.**
•Wanted: Judds/Wynonna memorabilia. Serious fan looking for photos, articles, anything. Will pay reasonable prices. **Jennifer Engwer, 35 Grove Ave., Glens Falls, NY 12801.**
•Wanted: Anything on The Judds. Photos, books, etc. **Sharon Strohl, P.O. Box 611, Leighton, PA 18235-0611.**
•For sale: LP's, 45's, cassettes, all types of country magazines and clippings of country artists. **Ruth Pitts, 4600 Jackson Blvd., #175, Columbia, SC 29209.**
•Looking for Marty Stuart memorabilia, especially photos and news articles (Opry induction, getting star on Walkway of Stars, CMA and TNN/MCN awards, and when Texas Troubadors made him an honorary Texan). Also, anything else I can find. **Sherri L. Hale, P.O. Box 2, Arkansas City, KS 67005.**
•Wanted: anything on Billy Burnette—info, fan club, pictures. VHS tapes of TNN appearances, Fleetwood Mac appearances. **Joan Gusick, Box 368, Ft. Benton, MT 59442.**
•For sale: 200 country music albums, 60's, 70's and early 80's. There's no Hank Sr. or Elvis in the collection. I do have Loretta, Conway, Dolly, Freddie Hart and many more. **Rachel Jones, 345 E. Central Ave., Decatur, IL 62521.**

•LPs, magazines, photos, posters for sale. **Tom Nowacki, 7212 Algonquin, Wonder Lake, IL 60097.**
•For sale (or trade for LP's of 60's): Gosdin, Haggard, Emmylou, Waylon, Kendalls, Loretta, Reba, Willie, Pride, Rabbitt, Reeves, Skaggs, Statlers, Strait, Randy Travis, Conway, Hank Jr., Tammy, many others. Working man prices. **Vladislav Janko, 280 Haas Ave. #7, San Leandro, CA 94577.**
•Wanted: VHS tapes of *Ozark Jubilee*, with Red Foley hosting. Any information appreciated. **Ruth Roberson, 2425 Virginia Hght., Cumming, GA 30031.**
•Wanted: cassette or LP of *Don't Stop the Music* by George Jones. I know it is on CD, but have no player. Can someone tape it for me? Will pay reasonable price. **Virginia Nowell, P.O. Box 4005, Alamogordo, NM 88311.**
•Wanted: The Girls Next Door's self-titled 1986 MTM release on CD. Will pay reasonable price. **Ryan Udelhoven, 105 North Madison St. #3, Lancaster, WI 53813.**
•Wanted: Hank Sr. memorabilia, books *Our Hank Williams* by Allen Rankin and *Hank Williams* by Bill Koon, also records, pictures, magazines, whatever. **Bob Vogel, 80 Beaver Grade Rd., McKees Rocks, PA 15136.**
•Wanted: VHS copy of RVS's TNN special, *From Grit to Gold*, also 1990 *Country Music Magazine* with RVS as centerfold. **Ruth Stoltz, 1285 Flagdale Rd., N.W., Junction City, OH 43748.**
•Wanted: photos of country singers. Also some movie/TV stars. Want anything and everything on Ron Howard, Michael Landon. **Susie Jutawarat, P.O. Box 1907, Suisun City, CA 94585.**
•Does anybody have access to Charlie Douglas, Justin Wilson, Wendy Bagwell, etc. talking comedy cassettes, records and/or 8 tracks? **Ron Peter, 931 N. 5th St., Estherville, IA 51334.**
•For sale: Onstage/offstage color photos of your favorite country artists. Also LP's, posters, magazines, newsletters and clippings. **Galen Duncan, 3517 Grier Nursery Rd., Street, MD 21154.**
•For sale: 30+ years of Elvis records and memorabilia. **Jan Genske, 1818 Helen, Madison, WI 53711.**
•Wanted: anything on Loretta Lynn and Neal McCoy. Will pay reasonable price. **Kristy Allen, 7750 Beech St., Lake, MI 48632.**
•Does anyone out there have the LP or tape by Ramblin' Jack Elliott, *Jack Elliott at the Second Fret*? Will pay reasonable price. **Jim Garrett, 1691 Starve Out Creek Rd., Azalea, OR 97410.**
•I'm a big fan of Dwight Yoakam and want anything on him, especially T-shirts and posters. Would also like to correspond with other fans. Also want anything on David Stewart. The Walking Cowboy. Need help in locating stores that sell Lawman jeans. **Alice Van Camp, 2213 Crooked Run Rd, N.W., New Philadelphia, OH 44663.**
•Wanted: Reba memorabilia—photos of wedding, 40's ball, 50's reunion party, plus albums: *Reba McEntire*, *Feel the Fire*, *Heart to Heart*, *Behind the Scenes*, *Reba Live*. Also fan club newsletter Vol. 1/No. 1. **Sherry Johnston Kimmall, 1031 Irene, Burleson, TX 76028.**
•I missed broadcast of *Academy of*

Country Music's Greatest Hits on NBC on Feb. 16, 1993. Would someone make a copy of the show for me? I'll pay for tape and postage. **Denise Romano, 1502 Carmel Dr., San Jose, CA 95125.**
•Wanted: buy or trade photos of Judds or Wynonna on tour. Have photos of Farewell Tour. **Mary Hanna, 159 Cullman Rd., Columbus, OH 43207.**
•Looking for info on Hugh Cross who sang on WWVA in Wheeling, West Virginia, and had his own band. **David W. Yeany, 740 Squirrel Hill Dr., Youngstown, OH 44512.**
•For sale: 1000's of country albums for sale. Many sealed. No list. Past/present artists. Arnold, Reeves, Dolly, Reba, Waylon, etc. Send specific want list. **Rick J. Cunningham, Box 661-1, Somersworth, NH 03878-0661.**
•Selling collection of 56 Redwax country music LP's: 28 boxes with 2 LP's in each box, includes history of artists. Also have collection of magazines, including *Country Music*. **Samantha Turner, 370 East O St., Benicia, CA 94510.**
•For sale: 2,000 country albums (many autographed), concerts, T-shirts, autographed photos, videos, memorabilia. Sell and trade. Looking for CD radio shows and CD's. **Tom Weaver, 406 Winston Ave., Wilmington, DE 19804-1855.**
•Wanted: Aaron Tippin memorabilia. Buy or trade from my collection. **Lisha Judy, 8221 Goodman Ave., Cleveland, OH 44105-5851.**
•Wanted: Hank Thompson *Capitol Collector's Series* CD. Also would like to hear from anyone interested in trading country CD's. **Michael Bruce, P.O. Box 174, Troy, PA 16947-0174.**
•Help! In desperate need of a copy of full, live concert of Reba McEntire's 1992 show. Will pay top dollar. **Mike Johnson, 4434 Burr St., Gary, IN 46408-2906.**

Pen Pals
Make new friends by mail. Pen Pals is a means of introducing CMSA members who wish to correspond. It is not a "personals" column. Physical descriptions and requests for romance will not be printed. We also reserve the right to edit for space and style. Parent's permission required for those 16 and under.

•Howdy! My name is Helayne. I'd love to hear from country music fans. I'm 29, and my interests include letter-writing, crafts and animals. Would love to hear from Native Americans. No prisoners, please. **Helayne Harper, P.O. Box 294, Shady Cove, OR 97539.**
•Hello! Yankee college student. 20 years old, interested in hearing from anyone who loves C&W as much as I do. Favorites include Alan, Suzy, Doug and Trisha. I look forward to a mailbox full of letters. No inmates, please. **Rick Wilson, 10194 North Church Dr., Parma Hts., OH 44130-4068.**
•Hi. My name is Cheryl. I'm 29, single and a big fan of country music. Also enjoy reading and taking long walks. Would enjoy hearing from anyone with similar interests, especially anyone in Nashville. No inmates, please. **Cheryl Wood, Rt. 3 Box 41, Pennington Gap, VA 24277-9504.**
•Hello. My name is Cheryl Orndorff. I'm 33, divorced, and have a 2-year-old

daughter. I have many interests, but my first love is country music. Absolute favorite is Marty Stuart! Would like to hear from anyone who'd like to write. **Cheryl Orndorff, P.O. Box 113, Toms Brook, VA 22660.**
•Hi. My name is Terry. I'm a 38-year-old male. I love country music: Travis Tritt, Hank Jr., Patty Loveless, Elvis, Billy Ray. Love to hear from women pen pals, ages 35-50. All letters, photos welcome. **Terry Edwards, P.O. Box 110, Cortland, IN 47228-0110.**
•Hi, my name is Randy! I am a 27-year-old single male, and I'd like to hear from you! My favorite country stars are Alabama and Lorrie Morgan. I enjoy the outdoors, sports and 4-wheelin'. Photo appreciated. **Randy Landes, Rt. 2 Box 371, Nowata, OK 74048.**
•Hi, my name is Roel Siller. I'm 33 years young. I love country music as much as pop-rock and new wave. Interests are music, TV and films. I love the Emmys, Grammys and Oscars. Everyone welcome. Pen-pal purposes only. **Roel Siller, P.O. Box 178, Pearsall, TX 78061.**
•Hello, my name is Don. I'm a 48-year-old inmate and would like to correspond with men and women of all ages. Favorites are Reba, Alabama, Alan Jackson, Kathy Mattea, Garth. Will answer all, photo gets mine. **Don Miller 15638, P.O. Box 400, Rawlins, WY 82301.**
•Hello. I'm a 49-year-old single male. Favorites are Clint, Vince, Reba, Randy, and The Judds. Like to hear from females. 20-50. **Kenny Teague, P.O. Box 1093, Madison, TN 37116.**
•Hi. My name is Karla. I love country music. Would love to hear from country music fans everywhere. I have other hobbies, too many to mention. No inmates, please. **Karla Kirkpatrick, P.O. Box 511, Sipsey, AL 35584.**
•Hi! I'm Jenny, born 10-27-54, a well-travelled KY "hilljilly" who loves country, bluegrass, rock, etc. Favorites are Marty, Tom T. Hall, Travis Tritt, Judds, Roy Rogers, Cashes, Emmylou, Ricky Skaggs, Dwight. I'm single, like photography, writing short stories, NASCAR, travel, fishing, humor, dogs, designing clothes, quilts and buildings. Will answer all. **Jenny Edwards, 4430 Winton Rd #3, Cincinnati, OH 45232-1865.**
•Hi from the Windy City! My name is Sue. I'm 33, single mom of 2 boys. I love country music. Favorites include Alan Jackson, Travis Tritt, Alabama, Garth and Vince Gill. I love to write letters and read books. Would like to hear from other country fans. **Sue Osborne, 2416 Cowper Ave., Evanston, IL 60201.**
•Greetings from the Mountain State! My name is Greg. I'm a 27-year-old, single male who loves bluegrass and country. Favorites include Alison Krauss, Jim & Jesse, The Judds, Reba, Garth, Tony Rice and others. Especially interested in single females, 18-30, from in and around WV, but I welcome letters from any state. Photo appreciated, but not necessary. **Greg Treadway, HC 82, Box 763, Artie, WV 25209.**
•Howdy! My name is Bill. I'm 32 and single. Love the outdoors, hockey, reading and country music. Favorites include Tanya, Patty Loveless, Pam Tillis, Wynonna, Clint, Travis Tritt and Billy Dean. **Bill Westerman Jr., 1705 Pine**



ALAN JACKSON

PULL-OUT
CENTERFOLD
OF THE MONTH

ALAN JACKSON

Update

Personal Data

Given name: Alan Eugene Jackson
Birthdate: October 17, 1958
Birthplace: Newnan, Georgia
Family: Wife, Denise; daughter, Mattie
Denise; mother, Ruth; father, Eugene; sisters, Diane, Cathy, Carol and Connie. Alan and Denise are expecting their second child in August.
Height: 6'4"
Weight: 180 lbs.
Color eyes: Blue
Color hair: Blond

Highlights

Alan has had 11 Number One singles in a row. All but his very first single, "Blue Blooded Woman," reached the top. All three of his albums—*Here in the Real World*, *Don't Rock the Jukebox* and *A Lot About Livin' (And a Little 'Bout Love)*—have been certified platinum. *Don't Rock the Jukebox* is double platinum.

Classic Single

HERE IN THE REAL WORLD

by Alan Jackson and Mark Irwin

Cowboys don't cry, heroes don't die
Good always wins, again and again
Love is a sweet dream that always comes true
If life were like the movies, I'd never be blue

Chorus

But here in the real world
It's not that easy at all
When hearts get broken
It's real tears that fall
Darlin' it's sad but true
'Cause the one thing I learned from you
Is how the boy don't always get the girl
Here in the real world
I gave you my love, but that wasn't enough
To hold your heart when times got tough
And tonight on the silver screen
It'll end like it should



Two lovers will make it through
Like I hoped we would

Repeat Chorus

But here in the real world
It's not that easy at all
When hearts get broken
It's real tears that fall
Darlin' it's sad but true
'Cause the one thing I learned from you
Is how the boy don't always get the girl
Here in the real world

Copyright 1988, 1990 Seventh Son Music/Mattie Ruth Music/Ten Ten Tunes, ASCAP.
Used by permission. All rights reserved.

Current Single

CHATTAHOOCHEE

by Alan Jackson and Jim McBride

Way down yonder on the Chattahoochee
It gets hotter than a hoochie coochie
We laid rubber on the Georgia asphalt
Got a little crazy but we never got caught

Down by the river on a Friday night
Pyramid of cans in the pale moonlight
Talking 'bout cars and dreamin' 'bout women

Never had a plan, just a-livin' for the minute

Chorus

Yeah way down yonder on the Chattahoochee
Never knew how much that muddy water meant to me
But I learned how to swim and I learned who I was
A lot about livin' and a little 'bout love

Well we fogged up the windows in my old Chevy

I was willin' but she wasn't ready
So I settled for a burger and a grape snow cone
I dropped her off but I didn't go home

Repeat Chorus

Yeah way down yonder on the Chattahoochee
Never knew how much that muddy water meant to me
But I learned how to swim and I learned who I was
A lot about livin' and a little 'bout love

Copyright 1992 Seventh Son Music/Mattie Ruth Music/Sony Cross Keys Publishing Company, Inc., ASCAP.
Used by permission. All rights reserved.

InVinceable!



WHEN I CALL YOUR NAME

- 1990 CMA "Single of the Year" and "Song of the Year"
- 1990 MCN Songwriter's Award
- 1991 Grammy Award "Best Country Vocal Performance, Male"
- 1991 TNN/MCN "Single of the Year"
- 1991 CMA "Male Vocalist of the Year"
- 1,500,000 albums sold



POCKET FULL OF GOLD

- 1992 "Song of the Year"—"Look At Us"
- 1991 MCN Songwriter Awards "Never Knew Lonely" and "Pocket Full Of Gold"
- 1992 CMA "Male Vocalist of the Year"
- 1,750,000 albums sold



I STILL BELIEVE IN YOU

- 1993 Grammy Award, "Best Country Performance, Male"
- 1993 ACM "Top Male Vocalist" and "Song of the Year"
- Home Video Package; 100,000 Plus Sold
- 1,800,000 albums sold

InVinceable!

Indeed.

MCA
NASHVILLE

© 1993 MCA Records, Inc.



St., Muskegon, MI 49442.

•Hi. My name is Darlene. I'm 28 and a big Reba fan. Also like Garth, George Strait and Lorrie Morgan. I love to dance. Would like to hear from cowboys and cowgirls who love to write. No inmates, please. **Darlene Williamson, 5901 Claus Rd., Riverbank, CA 95367.**

•I'm a 33-year-old female who enjoys country music. Favorites are Alabama, Kenny Rogers, Dolly, Marty Robbins. Also enjoy travel, movies, picnics and dancing. Prefer men, but will write all, ages 35 to 45. Like to hear from people in England, Holland and states of TX, LA, AL and KY. No inmates, please. **R.W. Schultz, 408 Ely Blvd. So., Petaluma, CA 94954.**

•Hi. I'm 23 and would enjoy having a pen pal with similar interests: favorite singers are Sammy Kershaw, Patty Loveless, Randy Travis, Clint, Emmylou, Alison Krauss, Alan Jackson. I enjoy my religion (Catholic), living in the country, playing guitar, singing, dancing, bluegrass and polka music, animals, walking and writing. Will answer all, ages 20-28. No inmates, please. **Lorraine Yungbauer, Rt. 2 Box 81, Verndale, MN 56481.**

•Hello! My name's Karen. I was country when Barbara Mandrell wasn't cool! Favorites are Jim Reeves, The Louvins, Bill Anderson, Whitstein Brothers, Homer & Jethro. If you appreciate the heritage of country, drop me a line. No inmates. **Karen Raizer, 1620 Thornberry Ave., Louisville, KY 40215-2214.**

•Hello! I'm Vicky, and I'm a big Barbara Mandrell fan. Love to hear from anyone who likes Barbara. Also love Branson—what a place! **Vicky Bergfeld, 203 Kalen Dr.-D, St. Louis, MO 63114.**

•Hi, my name is Tim. I'm a 30-year-old country music fan who is temporarily incarcerated. Favorite stars are Hank Sr., Cash, Jones, Haggard, The Judds and more. I'm a part-time musician; I sing and play in my own band. I'll answer all female country fans. Send photo, I'll do same. **Tim Tyler #184685, P.O. Box E, Jackson, MI 49204.**

•Hi! My name is Sherry. I'm a 24-year-old female. I really enjoy country music. Favorites are Reba, Billy Ray, Pam Tillis. Would like to hear from anyone—al 50 states and Canada. Will answer all. Photo gets mine. **Sherry Ray Kerr, P.O. Box 875, Millersville, MD 21108.**

•Hi there, I'm a 29-year-old country music lover! Searching for some new, sincere pen pals. Short or long letters welcome. I'm married with a 10-month-old girl. Love Billy Dean, Dwight, Vince Gill, Randy Travis, Keith Whitley. Write soon. **Mireille Martin, RR#4 Box 345, Edmundston, N.B. Canada, E3V 3V7.**

•Hi. I'm a 24-year-old, single female who loves country music. Alabama is my favorite, but I also like Travis Tritt, George Strait, Lorrie Morgan and Pam Tillis. I would enjoy hearing from other country fans, ages 20-30. No inmates, please. **Lisa Badger, P.O. Box 144, Atwood, IL 61913.**

•Hi, my name is Anthony. "Tony." I'm a single, 23-year-old country music fan. Favorites are Billy Dean, Garth, Clint, Martina McBride, Chris LeDoux, Alabama, Brooks & Dunn and more. I like bowling, motorcycling, woodworking,

walks in the woods and especially meeting new friends. Would like to hear from gals 19-25. **Anthony Dugan, 902 West St., Mexico, MO 65265.**

•Hi, my name is Kathleen. I'm a 58-year-old widow who loves country music. All-time favorite is Vern Gosdin. Others include George Jones, Conway Twitty. Would like to hear from others who enjoy country music and like to make new friends. **Kathleen Robinson, Rt. 2 Box 796, Burnsville, NC 28714.**

•Hi from the cold north! This single, 26-year-old would love to hear from other country music listeners. Some favorites are Restless Heart, Reba, Alabama and Gary Morris, to name a few. Interests are reading, walking, animals, cars and the outdoors. I enjoy writing and will answer all. **Karina Boyden, 131 Jelinek Pl., Anchorage, AK 99504.**

•Hi. My name is Barbara. I'm 43 and single, love country music—Doug Stone, Travis Tritt, Reba, Garth, Marty Stuart, Alabama, Elvis, too. And RVS, he's my man! Hobbies are writing letters, making new friends, photography, comedy, videos, walking in the Cascade Gardens at Opryland Hotel. Drop me a line. Will answer all. **Barbara Brown, 321 Cherry St., Madison, TN 37115.**

•Hello! I'm single, 27 years old, and enjoy country and rock music, movies, team sports and traveling. Would like to write to single guys and gals with similar interests. Will answer all. No inmates, please. **Kathy Garrison, P.O. Box 40087, Spokane, WA 99204.**

•Howdy, country music fans! I'm Michelle, 21, married. I'm a devoted Reba and George Strait fan! It would be a great pleasure to have you as one of my new "pals." I'll be waiting to hear from you soon. Fill my mailbox. No inmates, please. **Michelle Gonzales, P.O. Box 911, Mancel, TX 77578-0911.**

•Hi. My name is Dena, and I'm a 28-year-old country music fan. Favorites are Reba, Travis, Vince, Garth. I'd like to hear from single guys, but I'll answer all. So drop a line. **Dena Klein, P.O. Box 39161, Cincinnati, OH 45239-7151.**

•Hi. My name is Gretta, and I'm 19 years old. I'm fairly new to country music, but I think it's great! Some hobbies are singing, hanging out with friends and writing letters. I know there are guys and gals out there looking for a friend, so drop me a note. **Gretta Kirk, P.O. Box 84, Piercy, CA 95587.**

•Hi. I'm a 22-year-old female who'd love to hear from anyone, any age, who loves country music. Favorites are Garth, Alan, Hal Ketchum, Travis Tritt, Ronnie Milsap, Reba, Carlene Carter and many more. Just write for a new friend. Will try to answer all. **Kimberly R. Skinner, P.O. Box 223, Mecosta, MI 49332.**

•Howdy. My name is Bill. I'm 52, and currently in prison. I'd love to correspond with single country ladies, ages 40+. I love country music. Favorites are Haggard, Jones, Waylon and Mary-Chapin, to name a few. Hobbies are fishing, camping and long walks, also love animals. Bring some sunshine into my life. Will answer all. Would love to have your photos. **Bill Fallan, D20454 L-336, P.O. Box 600, Tracy, CA 95376.**

•Hi! My name is Jeannie. I'm a 64-year-old country girl who loves country music

and making new friends. Favorites are George Strait, T. Graham Brown, RVS, Travis Tritt, Alan Jackson and Billy Ray, to name a few. Have many hobbies and enjoy writing. Will look forward to hearing from you, ladies only. No prisoners, please. **Mrs. Jeanne E. Anthony, 619 S. Schaefer St., Appleton, WI 54915-3504.**

•Hi! My name is Randall. I'm a single, 32-year-old male who loves country music. Favorites are Reba, Dolly, Tanya, RVS, Vince Gill, Vern Gosdin, Travis Tritt, Alabama. Hobbies are stock cars, photography, sports, outdoors, hiking and more. Would like to hear from single females, 22-40. **Randall Perry, P.O. Box 805, Kingsport, TN 37662.**

•Hi! My name is Candy, and I'm 40 years old. I love country music. Favorites are Alan Jackson, RVS, Randy Travis and more. Interests include football, NASCAR and watching TNN. Will answer all. Age not important. No inmates, please. **Candy Naumilket, 51 Mechanic St., Prattsburgh, NY 14873.**

•I am 35, single, no children. Looking for pen pals from Hollywood, L.A., Nashville, KY or Philadelphia, MS. Also looking for Marty Stuart fans who can help me get articles and photos from newspapers. **Sherril L. Hale, P.O. Box 2, Arkansas City, KS 67005.**

•Hello, my name is Linda. I'm married, 35 years old. Love country/gospel music, 18-wheelers, westerns and collecting stuff on my favorites. Waylon and Jessi are tops. Also love Haggard, Billy Ray, Keith Whitley. Would like to hear from fans around my age, especially if you live in OK, TX, SD, or WY and other places with a lot of Western history. **Linda Bilbrey, 11014 Hixson Pike, Soddy-Daisy, TN 37379-5826.**

•Hi, my name is Marilyn. I'm a 37-year-old, single female. I love country music and CMT. Favorites are Marty Stuart, Garth, Diamond Rio, Little Texas, Vince Gill and more. Would love hearing from men, 30-42, who like the same. If possible, send SASE. Will then try to answer all. No inmates, please! **Marilyn Maser, P.O. Box 239, Desha, AR 72527.**

•Hi, 43-year-old, classy country lady (originally from OK) would like to hear from all. Wynonna, Garth, George Strait, Vince are favorites. Other interests: going to concerts, farm life, volunteer work, fairs, cars. Would love to hear from you. No inmates, please. **Marcy Anderson, 20350 S. South End Rd., Oregon City, OR 97045.**

•Hello, I'm a 19-year-old college student, majoring in Business Administration. Big time country fan—Lynn Anderson, Barbara Mandrell, Tanya, Tammy, Louise Mandrell, Garth, Billy Ray, Reba, Linda Ronstadt, Dolly, Charly McClain, Randy Travis and Steve Wariner. Hobbies are traveling, shopping, listening to music. Will write to anyone. No prisoners or chain letters. **David Christopher Howe, 200 North 9th 125 Building C, Blythe, CA 92225.**

•Howdy! My name is John. I'm a 24-year-old inmate who would like to hear from ladies 18+ who enjoy classic country as well as the new. Too many hobbies and interests to list. Have plenty of time on my hands, will answer all, photo gets mine. **John P. Olson #890187, C.I.C. P.O. Box 601, Pendleton, IN 46064.**

•Howdy! I'm a divorced, 34-year-old country gal who loves country music. My favorites are Travis Tritt, Dan Seals, Reba, Garth, Judds and many more. I love horses, western movies, camping. Would like to correspond from ages 25 to 60. No prisoners or chain letters. **Donna Rowe, RR1 Box 107B, Burlington Flats, NY 13315.**

•Hi! My name is JC. I'm a single female, age 22. I love country music—favorites are RVS, George Strait, Clint and many more. Looking for a few cowboys, age 25-39, to be pen pals with. **JC Claypool, 1633 Topping, Kansas City, MO 64111.**

•Hi! I'm 35, married, have five kids. I'm a country music fan, especially of Mark Chesnutt. Will be at Fan Fair and would love to hear from others who are attending. No men, please! **Donna Couch, 1113 Biscayne, Magnolia, AR 71753.**

•Hi! My name is Chuck, and I'm 30. I like both country and soft rock. Favorites are Reba, Sammy Kershaw, Mary-Chapin and more. Currently incarcerated, would like to make a few friends. **Charles H. McGee, #161353, A.C.U. #29, Rt. #3, Box 40, Hoaker, VA 24260.**

•Hi. We would like to hear from fan club members of Bonnie Nelson. We make banners and posters for country music singers. We love country. Joyce's favorite is RVS. **Nelson & Joyce Cutshall, 442 1/2 8th Ave., N. Havre, MT 59501.**

•Hi! Any senior citizens out there, male or female, who would like to correspond with a lonely person who lives alone in a small town in Canada? I like all country music, and I surely would like to have my mailbox filled. Will answer all. **Don McGinnis, Box 202, Desbarats, Ontario, Canada P0R 1E0.**

•Hi, my name is Dave. I'm a 27-year-old male who's interested in hearing from girls my age who like country. Favorites are RVS, Garth, Reba, Clint, George Jones and more. Also like dancing, walks and receiving letters. No inmates, please. **Dave Hyman, 406 E. Buchanan, Morton, TX 79346.**

•Hello. My name is Lisa, I'm 24 years old. Favorite country artists are Travis Tritt, Marty Stuart, Hank Jr., Garth. I also like rock—Lynyrd Skynyrd, U2, Thorogood, Mellencamp, Clapton and more. Interested in hearing from men and women with similar interests. Love concerts, movies, animals, amusement parks, sunshine and want to make some friends. **Lisa Texeira, P.O. Box 194, Acushnet, MA 02743.**

•Hi. My name is John, and I'm a country music fan who would like to meet single gals and guys (20's-40's), in the Kenosha, Racine and Chicago areas, who are record collectors like me, and would like to enjoy each other's company listening to records or going to concerts. Your photo gets mine. **John E. Carter, 1560 30th Ave., Kenosha, WI 53144.**

Send requests to Country Music Magazine, 329 Riverdale Ave., Westport, CT 06880. Mark envelope, Attention: Collections. Entries sent without membership number will be discarded. Collections is printed as a service to readers, and Country Music Magazine assumes no liability for any losses or damages resulting from any Collections page correspondence. Parents, be aware of children's correspondence.

Roger Miller

Success was a long time coming for Roger Miller, but when it came, it made him King of the Road and then some.

By Rich Kienzle

When Roger Miller burst on the country music scene in 1964, he was tagged by some as an overnight sensation.

Back up to the year 1957. Recently discharged U.S. Army Special Services entertainer Roger Miller was in Nashville for his first shot at the big time. While stationed in Atlanta, he had worked with Sgt. Horace "Aychie" Burns. The brother of Jethro Burns of RCA's popular comedy duo Homer & Jethro, Horace helped Roger land an audition with RCA's Chet Atkins. At the audition, Chet handed his guitar to Roger and asked him to play something. Miller, petrified, played in one key and sang in another.

So much for overnight sensations.

The truth of Roger Dean Miller's story is rooted in early tragedy, farm labor and a love of music that took him beyond all that, though not as quickly as many believe. His early success came as a successful Nashville songwriter, part of a new generation of writers that included Bill Anderson, Willie Nelson, Hank Cochran and Mel Tillis. All were able to write straight, simple songs with brilliant imagery that worked in sophisticated, urbane ideas. Roger's slightly skewed perspective and phenomenal eye for detail gave his songs an instantly identifiable style.

Like other songwriters, Miller probably could have focused on writing alone and prospered. Yet he was so intent on a singing career—and so frustrated by his lack of success—he was ready to quit the business. Then, unexpectedly, he stumbled on stardom with his off-the-wall, original songs and a goofy, loopy singing style that was both refreshing and appealing. His music caught on far beyond the country audience.

Born in Fort Worth, Texas, on January 2, 1936, one of three brothers, Roger faced tragedy early. When his father died and his mother became ill, he and his brothers each went to live with a relative. At age three Roger was sent to Erick,

Oklahoma, to live with an aunt and uncle. While growing up, he met his earliest musical inspiration: his cousin's husband, Shelby F. Wooley, better known as "Sheb." An aspiring musician himself, Wooley, who went on to stardom in the 1950's, gave Roger a fiddle. To earn money for a guitar the boy picked cotton; by eighth grade he'd quit school to work as a laborer at local ranches.

Shortly after the Korean War, Roger was drafted. He wound up stationed in Korea, driving a jeep, before being reassigned to Army Special Services and transferred to Atlanta. After discharge and the abortive audition with Atkins—who liked Miller's songs enough to send him to a song publisher—Roger wound up recording four songs for Mercury Records. Two were issued on a single that flopped. To pay the bills he worked as a bellhop at the Andrew Jackson Hotel. He soon found musical work, fiddling behind Minnie Pearl on the road and playing drums for Faron Young. These small jobs gave Roger valuable experience and contacts, but, as a musician, he was always broke.

He made his most valuable contact one night around 1958 at the legendary Tootsie's Orchid Lounge (then known as Mom's) where he met bass player Buddy Killen. Killen, who worked for Tree Music, the Nashville song publishers, was so impressed with Miller's songs that he convinced Tree President Jack Stapp to sign him as a writer at a higher than normal advance and helped Miller get a recording contract with Decca.

While the Decca sessions produced no successes, the Tree contract yielded immediate—and major—results. In 1958 Ray Price had a Top Ten record with Roger's "Invitation to the Blues." Faron Young did likewise with "That's the Way I Feel," as did Ernest Tubb with "Half a Mind." Jim Reeves took Roger's "Billy Bayou" all the way to Number One. Around 1959, during a "dry" period in his

writing, Roger was strapped for cash. He asked Killen for a \$300 advance; in response, Killen demanded a song. Fifteen minutes later, his "dry" spell broken, Roger had written "Home." Shortly afterward, Jim Reeves recorded the song and took it to Number Two.

One day Roger played Killen a fragment of a song he'd written called "You Don't Want My Love" (better known as "In the Summertime"). Though Miller himself thought little of the song, when Roger finished it, Killen took it to Chet Atkins. Roger, by now experienced in recording, was signed to RCA. His single of "You Don't Want My Love" reached Number 14 in early 1961. That summer, his ballad, "When Two Worlds Collide," a song he wrote with Bill Anderson, reached Number Eight, while "My Ears Should Burn" gave Claude Gray his second Top Ten. In 1962 George Jones took "Big Harlan Taylor" into the Top 20.

Things weren't going well for Miller on the recording front. He never could follow up "Two Worlds," and though "Lock, Stock and Teardrops" broke the Top 30 in 1963, Miller was fed up with trying to make it as a singer. His personal life was also shaky. He was in the midst of a divorce, relying heavily on the "uppers" that many musicians and artists used in those days. Knowing he was anxious to move to California to try an acting career, Atkins released him from RCA in 1963.

To make extra money before heading west, Roger signed a \$100-per-song deal with Mercury Records to record 15 of his loony novelty songs, material that he usually sang for other musicians. Among the tunes he recorded were "Dang Me," "You Can't Roller Skate in a Buffalo Herd," "Do-Wacka-Do" and others. Merv Griffin had Roger sing some of these same songs on his TV show.

In 1964 the album, *Roger & Out*, was released on Mercury's Smash Records subsidiary. Without warning, in the summer of 1964, the album's single, "Dang

Me," roared to Number One and remained there six weeks. It also made the pop Top Ten at a time when The Beatles and other "British Invasion" rock acts controlled the American pop music scene. The next single, the goofy teenage drinking song, "Chug-a-Lug," went Top Ten in both country and pop. Suddenly Roger Miller's "hip hillbilly" persona was one of the hottest things in the nation. He guested on ABC's popular *Jimmy Dean Show*, strumming his gut-string guitar. Like a jazz vocalist, he often scat-sang in his songs, and, though not by design, his records, dominated by acoustic guitars—without fiddles, steel or choruses—had great appeal to pop fans. The biggest success, however, was yet to come.

Early in 1965 came "King of the Road," Miller's modern, unapologetically proud hobo song with the kind of images—"I smoke old stogies I have found/Short but not too big around"—that make an American pop standard. It went Top Ten in both country and pop and won six Grammys. Suddenly Miller was among the biggest names in American pop music. Jody Miller (no relation) had a hit with an "answer song," "Queen of the House." Miller took an excellent band on the road, featuring the brilliant guitarist, Thumbs Carlisle, who played a standard guitar that lay on his lap like a dobro.

The year 1965 brought more hits: "Engine, Engine #9," "One Dyin' and A-Buryin'," "Kansas City Star," "England Swings," "Husbands and Wives" and "I've Been a Long Time Leavin' (But I'll Be a Long Time Gone)." A one-hit Miller imitator emerged in singer Leroy Pullins, whose hyperactive 1966 song, "I'm a Nut," was a Top 20 single. That year Roger hosted his own NBC variety show. The lighthearted "Walkin' in the Sunshine" (1967) and the ballad "Little Green Apples" (1968) were his last big hits.

He recorded many of his songs that had been successful for other singers on the 1970 album, *A Trip in the Country*. It's regarded as one of his finest albums, with its straight (and at that time, unfashionable) twin fiddle and steel guitar honky tonk accompaniment. One single from the album, "Don't We All Have the Right," went to Number 15 that year. A wealthy man by then, Miller had long since conquered his pill habit but had not lost his eccentric edge. For years he was part owner of Nashville's King of the Road motel: during the late 60's and early 70's it was one of the main hangouts in Nashville for the Outlaw movement.

In 1973, after his Mercury contract expired, he signed with Columbia. This same year saw him inducted into the



Nashville Songwriters' Hall of Fame. His Columbia singles charted modestly. Recordings for the 20th Century label and for Elektra in the late 70's and early 80's didn't fare as well—not that it mattered. Roger Miller, married for the second time, semi-retired and living in Santa Fe, New Mexico, wasn't pursuing success with the passion he once had.

But success was not yet through with him. He and old friend Willie Nelson had a respectable single in 1982 with the song, "Old Friends." A couple of years later, Rocco Landesman, a longtime Roger Miller fan, asked him to write the score for *Big River*, a musical based on Mark Twain's classic novel, *Huckleberry Finn*. Roger obliged, and won the Tony, Broadway's most coveted award, for Best Score in a Musical. Nor were his old songs laid to rest. In 1980 Jerry Lee Lewis had successfully revived "When Two Worlds Collide," and three years later the

children's singer Raffi made Roger's Christmas song, "Old Toy Trains," a favorite. Ricky Van Shelton's version of "Don't We All Have the Right" went to Number One in 1988, and soon after that Roger and Dwight Yoakam co-wrote "It Only Hurts When I Cry." It was hard to keep a veteran songwriter down.

Only illness could do it. Stricken with throat cancer, he fought valiantly, but by early fall of 1992, it became clear that the end was near. He died far too young, at age 56, on October 25th in Los Angeles, closing the book on a poor kid from Erick, Oklahoma. Considering the countless aspiring songwriters around America whose dreams never get beyond their small towns, he'd been where few would ever be privileged to go.

Albums Available

See For CMSA Members Only page.

Readers Create

Experience Is a Great Teacher

William Lage, a new member from Clinton, Indiana, is a writer who's been at it for a while but hasn't shared his work. Says William, "I've been writing poems/lyrics for many years, for enjoyment only. I haven't done anything with them professionally." His "A Love Song Ain't a Love Song" is below.

A Love Song Ain't a Love Song

A love song ain't a love song
Until you fall in love
And a heartache ain't a heartache
Till your heart starts to break

All the songs were sung before
About love and broken hearts
But I never really listened
Till you tore my world apart

Now all of the love songs
Are about our early days
And all of the heartbreakers
Are about my life today

I used to sit and sing along
With George and Merle, too
Now I sit and listen
And think of life with you

A love song ain't a love song
Until you fall in love
And a heartache ain't a heartache
Till your heart starts to break

—William D. Lage

Maybe It's Not Over

From the picturesque-sounding town of Spruce Pine, North Carolina, comes C. Michelle Green, who also says she's been writing for 10 years, but has rarely shared her work. She makes an exception here for the CMSA Newsletter.

Not Done Lovin' Yet

As long as tears would come
I cried them when you left
I wondered what you saw in her
That made you love her best
She left and took your pride
I know it hurt you deep
But now you say you've finally learned
That I'm the one to keep

And if I ever loved someone
Then Darlin' I loved you
Truth is that I love you still
Even after all that we've been through
There's a part of you
That has lived in me
Since the moment our eyes met
Now that part is telling me
We're not done lovin' yet

I know you loved her once
But our love came before
And ours will be the love that stays
Now that she's walked out the door
You say the love for her has died
But my trust in you has, too
How we get that back again
I haven't got a clue

But if I ever loved someone
Then Darlin' I loved you
Truth is that I love you still
Even after all that we've been through
There's a part of you
That has lived in me
Since the moment our eyes met
Now that part is telling me
We're not done lovin' yet

—C. Michelle Greene

Pal Pens Poem

Patricia Lorey of Celina, Texas, a town not far from Dallas, met a new friend in Phoenix, Arizona, through our Pen Pals section, and they've been corresponding for almost two years now. Patricia says, "I'm writing to say thanks for your Pen Pals section. I've met so many wonderful

people, including a very special person from Phoenix who, through writing, has become a very good friend. He wrote this poem for me, and I would like to share it here. Thanks!" Pen Pals continues to draw lots of mail.

Across the Miles

Though we never met in person
We had a perfect start
From your very first letter
I could feel you in my heart.

Yeah, I've never heard your voice
Or had the pleasure of your smiles
But it helps my heart to know
I have a friend across the miles.

There's a thousand miles between us
And I have many things to do
Yet when I'm reading your letters
For a while I'm there with you.

Yeah, I've never heard your voice
Or had the pleasure of your smiles
But it helps my heart to know
I have a friend across the miles.

When life gets me down
And I don't know what I'll do
I always find comfort
Every time I think of you.

Yeah, I've never heard your voice
Or had the pleasure of your smiles
But it helps my heart to know
I have a friend across the miles
A friend across the miles.

—submitted by Patricia Lorey



A Take on Tammy

Gerard, Kansas, is home to 25-year-old Louis Bia, who counts Tammy Wynette and Loretta Lynn as his favorite country artists. He's a member of both fan clubs, and has drawn sketches of them for the past 10 years. Here's his most recent artwork on Tammy, plus a photo made when he presented her with the original. Louis says he's looking forward to the upcoming album that Tammy, Loretta and Dolly Parton are recording together. He's not alone there!

THIS TIME.



Dwight Yoakam **THIS TIME.** On his sixth album, following his million-selling *If There Was A Way* and the killer cover of "Suspicious Minds" from the movie "Honeymoon In Vegas," Dwight Yoakam continues to extend the boundaries of country music. ***This Time.*** He's got ten impressive tunes, including "Ain't That Lonely Yet." ***This Time.*** The new album, available now on Reprise cassettes and compact discs. ***This Time.*** It's for real.

COUNTRYMUSIC

THE SECOND COMING OF
**JOHN
ANDERSON**

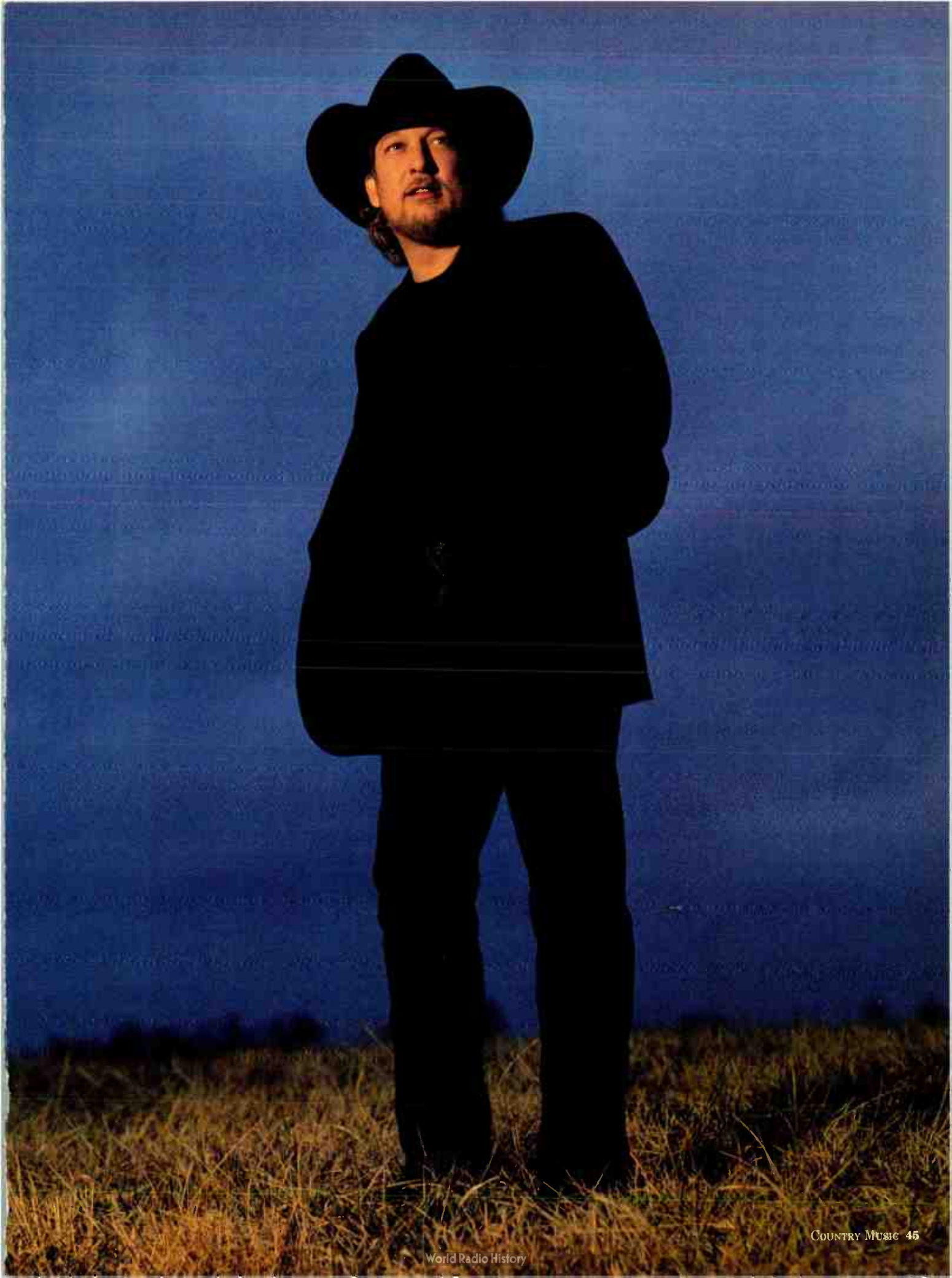
AFTER A FEW LEAN YEARS, JOHN ANDERSON IS BACK ON TOP, WITH A NEW LABEL, HIT RECORDS AND PLATINUM SUCCESS.

BY PATRICK CARR

Strolling towards his house from his vegetable garden with a handful of artichokes for our lunch table, John Anderson remembers how it was when we last did this: a *Country Music* interview on this same lush Tennessee land four years ago in this same season, the humming bloom of a lovely late spring.

Things were different then. "Yeah," John laughs ruefully, shaking his head. "I was working just to make ends meet, wasn't I? The big times had gone, and I was gettin' by doing writing deals and selling off publishing companies. Playing small places for low money. Trying to keep the band together. Trying to hold on to the buses. Man..."

Things changed, of course. For one thing, John and Jamie Anderson were blessed with a new daughter, Alexa. For another, "Straight Tequila Night" and the *Seminole Wind* album came along, and very quickly daddy was a hit again. And a story. In this age of instant stars and throwaway faces, something had happened that's not supposed to. The new Young Country radio order had faltered, and a real old-style road warrior had actually been allowed back from the bone yard.



The *Seminole Wind* album didn't just 'come along,' of course. As John broils our steaks while Jamie cooks the artichokes and Alexa goes intently about her two-and-a-half-year-old business (Brionna, now twelve, is at school), he chronicles the course of his comeback.

"Well, let's see now," he begins, drawing about as slowly as usual in his curly old Florida country-boy baritone (you'd *never* mistake J.A. for a hipster-around-town). "In the summer of '91 I got a release from my contract with Uni—or Capitol, whatever it was at the time—and right about then we had a talk with Joe Galante, who was head of Nashville RCA at the time, and he asked for a tape of some songs so as to see, you know, where I might be coming from, what we thought might work. So we did a demo-type tape and submitted it, and waited. A couple of months went by, and then Joe called Bobby Roberts, my manager—Oh, yeah, Joe had moved to New York in that period to be head of all BMG, which is what RCA had become—and said 'We're talking about opening a new company in Nashville. Are you interested?'"

If you perceive more corporate maneuvering than music making in that account, you're on the right track. You're also onto the secret of John Anderson's non-success during the second half of the 80's. Simply stated, his was a case (the case, really) of good music getting thrown away on bad business. His string of hits, beginning in 1980 with "1959" and continuing through numbers like "Wild and Blue" and "Swingin'" (his first million-seller), ended not because he ran out of great material or ruined his voice or started blowing his road gigs or even fell behind the trends, but because *this* record company Vice President lost the confidence of the New York office, and *that* new Vice President got shipped in from the Coast, and *this* Executive Producer's career track started veering thisaway and thatway all over Music Row, taking *these* artists with him to *this* label (which soon became *that* label), while *those* artists stayed where they were and took their chances with the new bosses, and...Well, you get the picture. The declining half-decade of John's career featured appearances, some of them promoted so discreetly that even his



"Well, what's happened is they've let a good bit of mediocrity slip into our business, where at one time only veterans and great ones stood."



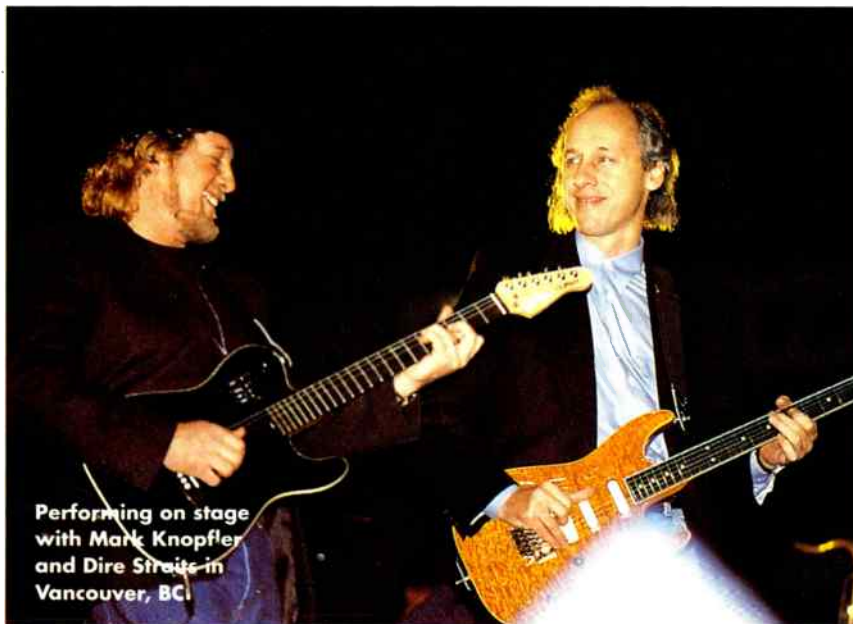
bless his heart, when he found out I was unhappy, he released me from my contract. He sure could have made things much harder on me than he ever did, because he sure had the upper hand if he'd have wanted to hold me down. But he said, 'Hey, son, if you think you can do better, you need to go for it.'"

Having done a lot better, John no longer has to face the prospect beckoning in his Bowen days, the aforementioned routine of small places and low money. Not that *that* exactly terrified him. "It was all right with me," he says. "It never really hurt my feelings to go into a honky tonk and play on a Saturday night. There are some people I guess that it does bother, but thank the Lord, I'm one of those that really love it anyhow."

He grins, widely. "Besides, I don't know how to do anything else. I've been playing guitar and writing and singing for a living since I was 17. I mean, maybe I could get some sort of factory job, but I wasn't really ever cut out for that. You could put me on a 40-hour week job and I might be one of the sorriest guys on the whole assembly line—*That one there, he's sorry. You can't git nothin' out of him.*' There's other things I've had my mind on."

Which prompts me to back off a touch and take a shot at figuring out the character I'm looking at. What we have here, I think, is, for a start, a 100-percent country boy raised in a good honest family around the orange groves outside Orlando in the days before Disney transformed that part of central Florida into one giant paved-over tourist trap. And of course we have a musician born and bred, determined enough to get lucky and talented enough to go places when he did.

We also have a lover of edges. John was a hard-core teenage rock 'n' roller deeply into the Stones, Steppenwolf and Jimi Hendrix (his first band, in seventh grade, was The



Performing on stage with Mark Knopfler and Dire Straits in Vancouver, BC.

Weed Seeds, which should tell you a lot), and he evolved into an equally hard-core grownup country singer. But then too he's also enough of a conservative to have kept all of it somewhere near the center of the road. That's true musically, for although his work since his first chart single in '78 has blazed more trails than it's followed—he was recording so-called 'new traditionalist' music well before George Strait and then Randy Travis popularized the style, and he's always combining country and the blues into something slightly new and different—he's never taken anything further out than the friends and neighbors might be willing to reach. It's also true socially: In John Anderson at home, or anywhere, we have the classic contemporary country-boy contradiction of long hair, rebel airs and perfect manners.

Other than that, we just have two big fellas ready to eat (John, at 38, is now substantial enough that he probably won't be taking his shirt off in any videos any time soon). So we have our lunch and count our blessings, which are many. "We're back on top, and everybody here is happy," John says. "Everybody's *healthy* on top of that. That's asking a lot, a whole lot. Hard times will come again, 'cause they don't hide from anybody, but we're really, really lucky. The last 18 months have been like answered prayers."

The afternoon of this lovely Tennessee day is spent outdoors, but not the kind of woods-hunting, lake-fishing outdoors which draws John as often as music and business allow. This is work, and unpaid work at that: the videotaping of a water safety public service announcement for the U.S. Army Corps of Engineers.

It's incredibly tedious, as video work most often is, hours and hours of standing around interrupted by brief bouts of doing and saying the same things over and over again—but it does illustrate John's sure, steady professionalism. He might prefer to be out there on the road, singing from his soul (who wouldn't?), but he's got this video thing down. He hits most of his lines on the first try, sharpens up with each subsequent take, and tolerates the endless indignities of makeup, lighting and so on with truly admirable calm. And he's polite and kind and considerate with everyone all afternoon.

Towards the end of the shoot (which comes long past schedule, as usual, and comes then only when the finality of failing light leaves no other option), I find myself standing with Jamie Anderson, watching over Alexa as we all watch John. "Boy, this gets old in a hurry," I say.

Jamie disagrees. "Well, John might think that, too, but I *love* it. It just fascinates me. When Alexa's a little older, I want to get a job with a video production company."

"Oh, yeah? Well, that shouldn't be too hard. Not with your connections and John's songs at the top of the charts. That kind of success opens all kinds of doors, doesn't it?"

Jamie agrees, and we go on to talk about things four years ago versus things now—her fear then of losing the house, her pleasure now with little perks like her new BMW convertible. And the kicker: "I don't know if John would want me to tell you this, but we paid off the house on Monday. No more mortgage. It's all ours now."

It's not just the house, either. There are also the two hundred original acres around it, plus another three hundred acres (including prime lakeside land) which John just bought. And there's a new beach house down in Gulf Shores, Alabama. And there's a new full-size, top-of-the-line pickup truck. And there's one hell of a brand new bass boat to pull behind it—except that that came free; John being such a star these days, the manufac-

turer plain old gave it to him on consignment.

All of which deserves a pretty good chuckle, and gets it. John and I have just pulled through his fancy new brick gateway, in the pickup with the bass boat behind us, when I pop the question: given sales of the *Seminole Wind* album approaching double platinum (almost two million units), what exactly does that mean to the Anderson finances?

John thinks for a moment, calculating. "I'm getting about 75 cents per unit, so one and three-quarter million times 75 cents..." He stops and laughs, giving me a great big grin. "Hell, that's *money*, son, that's what *that* is!"

Plus, of course, platinum-level sales drive his concert price up, and that's where country performers make their real money. Then, too, the new single from the new album has just hit the marketplace, and as John steps out of his pickup into the gentle dusk around his house, the new song is being added to radio station playlists faster than anything he's ever recorded.



Anderson and members of the Seminole Indian Nation set to film the tribe's Friendship Dance for the "Seminole Wind" video. John celebrated the platinum success of *Seminole Wind* with manager Bobby Roberts, producer James Stroud, BNA's Ric Pepin and Seminole Chief James E. Billie.



It's Thursday night, time for John to hit the road again, so we're making the 90-minute drive into Nashville to rendezvous with the band and crew. He's doing the driving, I'm asking the questions.

"Are you making the music you want, John?"

"At this point, yeah. The *Seminole Wind* album was fine by me, and so is this new one. Just fine. I don't have any complaints. I wouldn't change it or do it different; it's all just about like I think it ought to be."

"Have you ever done music you didn't believe in?"

"No, I've never got that far. I've done a couple of songs that at first I questioned, but those were the songs that the more I listened to them, the more I liked them. One was '1959.' I heard that song, I said, 'Oh, man! I was five years old playing marbles in my damn front yard in 1959! How am I supposed to sing a song like that?' Ole Norro"—Norro Wilson, his first producer—"said, 'Just shut up and sing. If you'd just shut up and sing, it'd be fine.' So in the end I did. I went in there and sang it, and about



Filming a video on water safety for the U.S. Army Corps of Engineers was a family affair for John Anderson (above): Wife Jamie and daughters Alexa and Brianna participated. Cindy Cash did Anderson's make-up for the shoot, and Patrick Carr captured it on film.



off, they come on the scene a bit green. They're not quite ripened by the honky tonks and, you know, finding out what it is to wear that throat out. Twenty years ago, you weren't a star if you were green. You didn't get a big label deal just because somebody liked you or thought you were pretty. That didn't happen in country music. *Nooooo.*"

"Well, video changed it all, didn't it?" I say. "You used to have to show up in lots of places before you got anywhere; now the video shows up for you."

"Yeah, and *then* you go find out if your throat's going to hold up or not."

"And if it doesn't, you get Barbara Walters to come to your house, and you cry about it on network TV."

"Right, And I tell you, man, I'm a bit wore out on all that crap. The only ones I ever saw that really needed a rest from *exhaustion* were Loretta Lynn and Tammy Wynette, bless their hearts. They had *reason* to be tired. Other than that, I ain't felt sorry for a one of 'em."

"Hmm," I note. "You know, it seems to me that these days, in order to get a recording contract and a commitment from a record company, first of all you have to be stone cold sober, and next, you have to kiss their ass. You think that's true?"

"You're exactly right on both counts, and I don't like it, myself. I mean, they about didn't give me a deal for those type of reasons. But I never was that bad. I convinced them finally. You know, *'I'm not that crazy. Please sign me, or I'm gonna kill ya!'* But that ass-kissing factor is a big part of it now. I find that anymore in the music business these days, it's not the artists with the ego problems, it's some of the industry people. Like, *'How many and who-all can I git to kiss my ass and do what I tell them*

to do?' A lot of that's going on, right here in Nashville. I mean, I personally don't have a lot of bitching to do, because the people I work with are pretty damn good, but I see it everywhere.

"And this whole change in attitude about the drinking and the drugs and stuff. I think that started when all these new people, all these producers and executives, began coming into Nashville from the Coast in the early-mid 80's, and saying, *'Hey, we're getting tired of dealing with these artists who come in here and get drunk and raise hell. We're gettin' tired of dealing with this artist who goes out there and smokes pot and blows off his interview.'* Well, I hate to say it, but some of the greatest artists in the world did exactly that. Some of the greatest sonsabitches who ever walked *did* that. But even at their most screwed up, some of these cats came in and cut some real sincere music, while a lot of the guys who got signed because they were straight and sober and somebody in the company liked 'em, they had to have their records fabricated. You know—stay in the studio and work and work on it, and finally fix it to where the ole boy's singing in tune.

"Well, what's happened is they've let a good bit of mediocrity slip into our business, where at one time only veterans and great ones stood. They sign some ole boy that they just kinda like, that maybe can't sing so well, but, by God, he's a hard worker."

He snorts—excited now. "Well, wait a minute! Right there, wait a minute! This ain't about bein' a hard worker. This is about bein' great! A great songwriter or a great singer or a great musician. It's not about how hard you *try*. I want to hear the old boy like George Jones who don't have to try. The people that have to try need jobs in the Holiday Inn lounges to, by God, maybe see if they can get up there where they *could* be great!"

We go on and on this way as we zoom through the night towards the heart of Nashville. It's not like we're into doom and gloom. It's more that we're enjoying the chance to actually talk this way and have somebody understand. At the top of Today Country, where John Anderson is now unarguably if incongruously relocated, that doesn't happen too often for old folks like us. ■

the first three words out of my mouth, he says, "There's your next big hit record, right there!" And it was. And I love to sing it now."

"Are you singing better as you get older, or losing something?"

"I wouldn't say any better. Or maybe yes, maybe a little bit, from experience. I've learned things not to do. I probably don't sing as much—all the little di-do's and licks. It's more of a straight-ahead, jump on it kind of thing now."

At this point we pause, then take off on a couple of long and satisfying tangents, the first about wild turkeys in Tennessee and Florida, the second about Jimi Hendrix, who has a place in both our hearts separate but equal to that of Hank Williams ("Ole Jimi was bad-ass to the bone, is what he was," quoth John. "I mean *heavy*. And his stuff came and went, too; ain't nobody else carried *that* flag"). Then we get back to work.

"How has the country music business changed since you got in it, John?"

"I've seen the big corporate-type structure come into the Nashville music business. It used to be you had the head of the record company and the head of promotion, and those were about the only two you really had to be concerned with. Now, in a record company in Nashville—which is something you always had in New York and L.A., but never here—now we've got a Vice President in Charge of Sales, a Vice President in Charge of Promotion, a Vice President in Charge of Publicity, a Vice President in Charge of Artist Relations...It's just sales, is what it is. Half the major record companies used to use country music as a write-off, but these days a top country artist sells as much as a top pop artist, or more. Ten years ago, if your album even went Gold, you were in a small handful. Fifteen years ago you were in a *very* small handful."

"What do you think of the kind of artists who get hired these days, who end up with recording contracts?"

"Who get *hired*? Bless your heart, Patrick, I'm glad somebody at least notices that stuff. You know what I think? I think that first

THE 1958 CHEVROLET[®] IMPALA[®]



Photos depict the replica—
not the actual car.

Shown smaller than actual size.
Replica measures 9" in length.

A Meticulously Engineered Die-Cast Metal Replica of One of America's Greatest Cars

In 1958—the carefree days of Elvis, soda shops and “cruising”—Chevrolet introduced a car whose name would become a legend in the automotive industry... Impala! With its dual headlights, massive bumpers, stylish chrome trim, and optional “Continental Kit”, the ‘58 Impala turned heads on main street America from New York to California.

The Impala's stylish body was matched by its interior which featured fancy chrome trim and dramatic four-color upholstery. Under the hood, the '58 Impala sported the optional “Super Turbo-Thrust” 348 cubic inch engine with triple carburetors. It kicked out an impressive 280 hp, while speeding down the road on its super-smooth optional “Turboglide” transmission.

Chevrolet changed the Impala body style for 1959, making the 1958 Impala a rare and highly coveted collector car. It perfectly captures the glamour and the glitz of the fabulous '50s. Now you can acquire a remarkably detailed replica of this fabled classic... the first of the legendary Impalas.

Hand-assembled!

Over 165 scale parts go into making this authentic replica in the large 1:24 scale. All the important components—the body, chassis, drivetrain and engine block—are crafted in metal and polished by hand before painting. Every single component is inspected before the replica is hand-assembled and then hand-waxed to a showroom-perfect finish.

A Danbury Mint exclusive.

This extraordinary replica is available exclusively from the Danbury Mint. You need send no money now. Simply return the Reservation Application. The price of \$94.50 is payable in three monthly installments of \$31.50. Mail your reservation today.



Replica shown smaller
than actual size.

Both doors open smoothly, as do the hood
and trunk. The front wheels turn with the steering wheel.

1993 MBI
Chevrolet, Impala, Impala Emblems and Body Design are trademarks used under license by Chevrolet Motor Division, General Motors Corporation

RESERVATION APPLICATION THE 1958 CHEVROLET[®] IMPALA[®]

The Danbury Mint
47 Richards Avenue
Norwalk, CT 06857



Please return
promptly

Please accept my Reservation Application for the 1958 Chevrolet Impala. I need send no money now. I will pay for my replica in three monthly installments of \$31.50*, the first in advance of shipment.

My satisfaction is guaranteed. If I am not completely satisfied with my replica, I may return it within 30 days of receipt for replacement or refund, whichever I prefer.

*Plus any applicable sales tax and \$1.00 shipping and handling per installment.

Name _____
(Please print clearly)

Address _____

City _____

State _____ Zip _____

Check here if you want each installment
charged to your:

VISA MasterCard Discover Am Ex

Credit Card Number _____ Expiration Date _____

Signature _____

Order subject to acceptance

Name to print on certificate of ownership
(if different from above)

Allow 4 to 8 weeks after initial payment for shipment

027E1M1



Brooks & Dunn—Hard Workin' Man. Title Cut plus She Used To Be Mine; more. (Arista) 454-025



Vince Gill—I Still Believe In You. Don't Let Our Love Start Slippin' Away; and more. (MCA) 448-571



MUSIC GUIDE

MORE OF TODAY'S BEST MUSIC

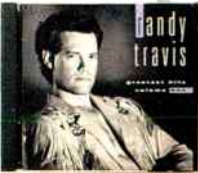
8 CDs OR 12 CASSETTES FOR 1¢

PLUS A CHANCE TO GET EVEN MORE MUSIC FREE! See Details.

Suzy Bogguss—Voices In The Wind (Liberty) 449-736

Diamond Rio—Close To The Edge (Arista) 448-290

Mark Chesnut—Too Cold At Home (MCA) 414-870



Randy Travis—Greatest Hits, Volume 1 (Warner Bros.) 448-654

Collin Raye—In This Life (Epic) 447-268

Pam Tillis—Homeward Looking Angel (Arista) 446-963

Mark Collie (MCA) 453-860

Randy Travis—Greatest Hits, Volume 2 (Warner Bros.) 448-662

"Honeymoon In Vegas"—Orig. Sndtrk. (Epic/Soundtrax) 444-919

Chris Ledoux—Whatcha Gonna Do With A Cowboy (Liberty) 444-562

Waylon Jennings—Too Dumb For New York City (Epic) 444-430

Kenny Rogers—20 Grt. Hits (Reprise) 444-885

Pirates Of The Mississippi—A Street Man Named Desire (Liberty) 449-702

Kathy Mattea—Lonesome Standard Time (Mercury) 449-710

Jeff Chance—Walk Softly On The Bridges (Mercury/Nashville) 445-395

Disney's Country Music For Kids (Walt Disney Rec.) 444-315

Doug Stone—From The Heart (Epic) 444-075

Anne Murray—Fifteen Of The Best (Liberty) 439-620

Confederate Railroad (Atlantic) 439-158

Johnny Cash—The Gospel Collection (Columbia/Legacy) 443-895

Dan Seals—Greatest Hits (Capitol) 420-059

Joe Diffie—Regular Joe (Epic) 431-262

Steve Wariner—I Am Ready (Arista) 431-239

Freddy Fender—The Collection (Reprise) 430-934

Kris Kristofferson—Singer/Songwriter (SMSP) 430-165/390-161

Boxcar Willie—Best Loved Favorites (Ranwood) 428-060

Anne Murray—Yes I Do (Capitol) 427-765

Randy Travis—High Lonesome (Warner Bros.) 427-666

Ricky Skaggs—My Father's Son (Epic) 426-932

Trisha Yearwood (MCA) 426-148

Holly Dunn—Milestones—Grt. Hits (Warner Bros.) 425-785

Ray Stevens—#1 With A Bullet (Capitol/Curb) 425-504

The Statler Brothers—Greatest Hits, Vol. 3 (Mercury) 425-108

Diamond Rio (Arista) 424-739

Kathy Mattea—A Collection Of Hits (Mercury) 424-622

Hank Williams—40 Grt. Hits (Polydor) 423-863

Kentucky Headhunters—Pickin' On Nashville (Mercury) 423-533

Travis Tritt—It's All About To Change (Warner Bros.) 422-113

Tennessee Ernie Ford—Country Gospel Classics (Capitol) 421-974

Tanya Tucker—What Do I Do With Me? (Capitol) 420-372

OTHER POPULAR HITS

Madonna—Erotica (Maverick/Sire) 453-555

Shai—If I Ever Fall In Love (Gasoline Alley/MCA) 453-324

AC/DC—Live (ATCO) 453-217

Neil Young—Harvest Moon (Reprise) 450-304

Sade—Love Deluxe (Epic) 449-439

Genesis—We Can't Dance (Atlantic) 448-936

R.E.M.—Automatic For The People (Warner Bros.) 448-522

Gloria Estefan—Grt. Hits (Epic) 448-506

"The Bodyguard"—Orig. Sndtrk. (Arista) 448-159

Kenny G—Breathless (Arista) 448-142

Wreckx-N-Effect—Hard Or Smooth (Future/MCA) 448-118

Alice In Chains—Dirt (Columbia) 445-833

Bobby Brown—Bobby (MCA) 445-403

Elton John—The One (MCA) 442-772

Guns N' Roses—Use Your Illusion I (Geffen) 442-087

Nirvana—Nevermind (DGC) 442-046

Guns N' Roses—Use Your Illusion II (Geffen) 442-038

Mariah Carey—MTV Unplugged (Columbia) 441-790

ZZ Top—Grt. Hits (Warner Bros.) 438-010

Arrested Development—3 Years, 5 Months & 2 Days (Chrysalis) 436-204

En Vogue—Funky Divas (eastwest) 435-750

k.d. lang—Ingenue (Warner Bros./Sire) 435-404

U2—Achtung Baby (Island) 431-213

Allman Brothers Band—A Decade Of Hits 1969-79 (Polydor) 430-439

Spin Doctors—Pocket Full Of Kryptonite (Epic/Assoc.) 428-482

Red Hot Chili Peppers—Blood Sugar Sex Magik (Warner Bros.) 428-367

Rod Stewart—Downtown Train/Selections From The Storyteller Anthology (Warner Bros.) 425-322

Amy Grant—Heart In Motion (A&M) 424-457

The Very Best Of The Righteous Brothers—Unchained Melody (Verve) 423-772

Eric Clapton—Time Pieces (Polydor) 423-467

Bonnie Raitt—Luck Of The Draw (Capitol) 423-186

Lynyrd Skynyrd—Skynyrd's Innryds/Grt. Hits (MCA) 381-129

Grateful Dead—Skel-etons From The Closet (Warner Bros.) 378-406

Roy Orbison—The All-Time Hits, Vols. 1 & 2 (CSP) 377-945

Fleetwood Mac—Grt. Hits (Warner Bros.) 375-782

Journey's Greatest Hits (Columbia) 375-279

Best Of The Doors (Elektra) 357-616/397-612

Pearl Jam—Ten (Epic/Associated) 428-433

The Police—Every Breath You Take—The Singles (A&M) 348-318

Billy Joel—Grt. Hits, Vols. 1 & 2 (Columbia) 336-396/396-390

Creedence Clearwater Revival—Chronicle—20 Grt. Hits (Fantasy) 308-049

James Taylor's Grt. Hits (Warner Bros.) 291-302

The Steve Miller Band—Grt. Hits 1974-78 (Capitol) 290-171

Eagles—Grt. Hits, 1971-75 (Asylum) 287-003

Meat Loaf—Bat Out Of Hell (Epic) 279-133


Boston (Epic) 269-209

Bruce Springsteen—Born To Run (Columbia) 257-279

Simon & Garfunkel's Greatest Hits (Columbia) 219-477

Michael Bolton—Timeless (The Classics) (Columbia) 445-494

Eric Clapton—Unplugged (Reprise/Duck) 446-187



GARTH BROOKS

The Chase. His latest includes *Some-where Other Than The Night; Face To Face*; and more. (Liberty) 448-746

Ropin' The Wind. *The River; Papa Loved Mama*; and more hits (Liberty) 428-862

No Fences. *The Thunder Rolls; Two Of Kind...* more. (Liberty) 411-587

Garth Brooks. *The Dance; Much Too Young*; and more. (Liberty) 381-608

Roger Miller—The Best Of Roger Miller - Vol. 2 (Mercury) 445-148

The Nitty Gritty Dirt Band—Not Fade Away (Liberty) 444-976

Stacy Dean Campbell—Lonesome Wins Again (Columbia) 443-010

Michelle Wright—Now & Then (Arista) 441-147

McBride & The Ride—Sacred Ground (MCA) 440-446

The Oak Ridge Boys (MCA) 440-412

Matthew, Wright & King—Power Of Love (Columbia) 439-679

The Best Of Barbara Mandrell (Liberty) 439-588

Rodney Crowell—Life Is Messy (Columbia) 439-471

Molly & The Heymakers (Reprise) 436-196

Hank Williams, Jr.—Maverick (Curb/Capricorn) 434-472

Chet Atkins & Jerry Reed—Sneakin' Around (Columbia) 432-765

Tracy Lawrence—Sticks & Stones (Atlantic) 432-211

George Jones & Tammy Wynette—Greatest Hits, Vol. 2 (Epic) 432-179

Arthur Smith & Don Reno—The Original Dueling Banjos (CMH) 432-187

Various Artists—Hot No. 1 Country Hits (Real Gone) 438-929

The Forester Sisters—I Got A Date (Warner Bros.) 436-956

Mary Chapin Carpenter—Come On, Come On (Columbia) 440-560

Shenandoah—Grt. Hits (Columbia) 436-808

Dixiana (Epic) 436-378

Ricky Van Shelton—Don't Overlook Salvation (Columbia) 436-360

Molly & The Heymakers (Reprise) 436-196

Hank Williams, Jr.—Maverick (Curb/Capricorn) 434-472

Chet Atkins & Jerry Reed—Sneakin' Around (Columbia) 432-765

Tracy Lawrence—Sticks & Stones (Atlantic) 432-211

George Jones & Tammy Wynette—Greatest Hits, Vol. 2 (Epic) 432-179

Arthur Smith & Don Reno—The Original Dueling Banjos (CMH) 432-187

Molly & The Heymakers (Reprise) 436-196

Hank Williams, Jr.—Maverick (Curb/Capricorn) 434-472

Chet Atkins & Jerry Reed—Sneakin' Around (Columbia) 432-765



GEORGE STRAIT

Pure Country. *I Cross My Heart; Heartland; Baby Your Baby*; more. (MCA) 448-753

Holding My Own. *Gone As A Girl Can Get; So Much Like My Dad*; etc. (MCA) 440-396

Ten Strait Hits. *Baby Blue; Overnight Success*; and more. (MCA) 432-617

Chill Of An Early Fall. *If I Know Me; Lovesick Blues*; more. (MCA) 417-634

Radney Foster—Del Rio, TX 1959 (Arista) 448-852

Branson Bros.—Heartmender (Warner Bros.) 445-791

Mike Reid—Twilight Town (Columbia) 445-577

Lee Greenwood—Love's On The Way (Liberty) 445-270

Lester Flatt And Earl Scruggs—Complete Mercury Sessions (Mercury) 445-163

Charlie Rich—Complete Smash Sessions (Mercury) 445-155

Texas Tornados—Hangin' On By A Thread (Reprise) 453-449



The Chipmunks—Chipmunks In Low Places (Sony Kids Music) 448-779

Roger Whittaker—The Country Collection (Capitol) 420-364

Chris Hillman And The Desert Rose Band—A Dozen Roses (MCA/Curb) 415-281



Entertaining America... One Person at a Time.™

Selections with two numbers count as two selections—write each number in a separate box. ☒ Contains explicit lyrics which may be objectionable to some members.



Billy Dean—Fire In The Dark. *Tryin' To Hide A Fire In The Dark*; more. (Liberty) 453•563



Tanya Tucker—Can't Run From Yourself. *Two Sparrows In A Hurricane*; more. (Liberty) 449•728



Billy Ray Cyrus—Some Gave All. *When I Gonna Live: Achy Breaky Heart*; more. (Mercury) 441•451



Trisha Yearwood—Hearts In Armor. *Walkaway Joe: Wrong Side Of Memphis*; etc. (MCA Nashville) 444•042



Travis Tritt—T-R-O-U-B-L-E. *Can I Trust You With My Heart*; plus more. (Warner Bros.) 445•767



Alan Jackson—A Lot About Livin' (& A Little About Love). *She's Got The Rhythm...*; more. (Arista) 447•458



Wynonna Judd—Wynonna. (MCA/Curb) 435•909

Dwight Yoakam—If There Was A Way. (Reprise) 414•243

Highway 101—Grt. Hits. (Warner Bros.) 413•633

The Best Of Slim Whitman (1952-1971). (Rhino) 413•427

Michael Martin Murphey—Cowboys Songs. (Warner Bros.) 412•338

Dolly Parton—Eagle When She Flies. (Columbia) 412•171

Mary Chapin Carpenter—Shooting Straight In The Dark. (Columbia) 411•876

Lacy J. Dalton—Grt. Hits. (Columbia) 322•867

Little Texas—First Time For Everything. (Warner Bros.) 435•438

Sammy Kershaw—Don't Go Near The Water. (Mercury) 431•437

Alan Jackson—Here In The Real World. (Arista) 406•785

Doug Stone. (Epic) 405•100

Brooks & Dunn—Brand New Man. (Arista) 429•969

Billy Dean—Pocket Full Of Gold. (MCA) 418•459

Paty Cline—Live At The Opry. (MCA) 368•308

Fiddlers' Hall Of Fame. (CMH) 365•759/395•756

Alan Jackson—Don't Rock The Jukebox. (Arista) 420•935

Vince Gill—Pocket Full Of Gold. (MCA) 418•459

Travis Tritt—Country Club. (Warner Bros.) 405•068

The Very Best Of Glen Campbell. (Capitol) 403•444

Vince Gill—When I Call Your Name. (MCA) 402•867

Highwayman II—Nelson, Cash, etc. (Columbia) 401•976

Dwight Yoakam—Just Lookin' For A Hit. (Reprise) 389•718

The Rodney Crowell Collection. (Warner Bros.) 386•094

Rosanne Cash—Hits 1979-1989. (Columbia) 376•665

Conway Twitty & Loretta Lynn—Making Believe. (MCA) 376•509

Carl Perkins—Orig. Sun Grt. Hits. (Rhino) 374•199

George Jones—Walls Can Fall. (MCA) 450•296

Bill Monroe—Country Music Hall Of Fame. (MCA) 416•388

Kitty Wells—Country Music Hall Of Fame. (MCA) 440•354

Sons Of The Pioneers—Country Music Hall Of Fame. (MCA) 422•477

Floyd Tillman—Country Music Hall Of Fame. (MCA) 422•444

Tex Ritter—Country Music Hall Of Fame. (MCA) 422•436

The Best Of Crystal Gayle. (Warner Bros.) 361•386

Johnny Cash—Columbia Records 1958/86. (Columbia) 352•765/392•761

D. Parton/L. Ronstadt/E. Harris—Trio. (Warner Bros.) 352•633

Tammy Wynette—20 Years Of Hits. (Epic) 352•427/392•423

Best Of Emmylou Harris. (Warner Bros.) 330•738

John Anderson—Grt. Hits. (Warner Bros.) 330•720

Henk Williams, Jr.'s Grt. Hits. (Elektra/Curb) 316•711

Willie Nelson—Greatest Hits. (And Some That Will Be) (Columbia) 311•001/391•003

Ray Price—Sometimes A Rose. (Columbia) 437•038

The Charlie Daniels Band—Renegade. (Epic) 411•843

Patsy Cline—Grt. Hits. (MCA) 365•924

Marty Daniels Band—A Decade Of Hits. (Epic) 321•067

Billy Joe Royal. (Atlantic) 435•792

Marty Stuart—This One's Gonna Hurt You. (MCA) 442•418

Collin Raye—All I Can Be. (Epic) 431•445

Mark Chesnut—Longnecks And Short Stories. (MCA) 440•487

Ricky Van Shelton—Greatest Hits Plus. (Columbia) 444•067

Suzy Bogguss—Aces. (Liberty) 424•218

Kentucky Headhunters—Electric Barnyard. (Mercury) 423•525

John Michael Montgomery—Life's A Dance. (Atlantic) 453•746

More Hot Country Requests. Skaggs, Cash, etc. (Epic) 377•911

Exile—Greatest Hits. (Epic) 346•635

Merle Haggard—His Best. (MCA) 335•539



© 1993, The Columbia House Company

HALL OF FAME

Roy Rogers—Country Music Hall Of Fame. (MCA) 440•362

Bob Wills—Country Music Hall Of Fame. (MCA) 440•354

Sons Of The Pioneers—Country Music Hall Of Fame. (MCA) 422•477

Floyd Tillman—Country Music Hall Of Fame. (MCA) 422•444

Tex Ritter—Country Music Hall Of Fame. (MCA) 422•436

Bill Monroe—Country Music Hall Of Fame. (MCA) 416•388

Kitty Wells—Country Music Hall Of Fame. (MCA) 440•354

Ernest Tubb—Country Music Hall Of Fame. (MCA) 416•354

Red Foley—Country Music Hall Of Fame. (MCA) 416•347

Loretta Lynn—Country Music Hall Of Fame. (MCA) 416•339

Charlie Daniels Band—A Decade Of Hits. (Epic) 321•067

Billy Joe Royal. (Atlantic) 435•792

Marty Stuart—This One's Gonna Hurt You. (MCA) 442•418

Collin Raye—All I Can Be. (Epic) 431•445

Mark Chesnut—Longnecks And Short Stories. (MCA) 440•487

Ricky Van Shelton—Greatest Hits Plus. (Columbia) 444•067

Suzy Bogguss—Aces. (Liberty) 424•218

Kentucky Headhunters—Electric Barnyard. (Mercury) 423•525

John Michael Montgomery—Life's A Dance. (Atlantic) 453•746

More Hot Country Requests. Skaggs, Cash, etc. (Epic) 377•911

Exile—Greatest Hits. (Epic) 346•635

Merle Haggard—His Best. (MCA) 335•539

HERE'S HOW TO GET YOUR 8 CDs FOR 1¢...

- Just mail the coupon and we'll send your 8 CDs, together with a bill for a penny, plus shipping and handling.
- You agree to buy just six more selections in the next three years, at regular Club prices currently \$12.98 to \$15.98—and you may cancel membership at any time after doing so. (A shipping and handling charge will be added to each shipment.)
- Free Music Magazine sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).
- Buy only what you want! If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.
- You always have 10 days to decide; if not, you may return the Selection at our expense.
- New "Buy More—Pay Less" Bonus Plan. If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan. It lets you get a single CD for as little as \$3.99 (or a single cassette free) for each CD you buy at regular Club price.
- 10-Day Free Trial. We'll send details of the Club's operation with your introductory package. If not satisfied, return everything within 10 days and you will have no further obligation.
- Extra Bonus Offer: you may take one additional CD right now at the super-low price of only \$6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD and your bonus CD with your 8 introductory selections—10 CDs in all!

HOW TO GET YOUR 12 CASSETTES FOR 1¢...

- Just write in the numbers of the 12 cassettes you want and mail the coupon, together with a check or money order for \$1.86 (that's 1¢ for your 12 cassettes, plus \$1.85 to cover shipping and handling).
- You agree to buy just eight more selections in the next three years, at regular Club prices (currently \$7.98 to \$10.98, plus shipping and handling)—and you may cancel membership at any time after doing so.
- Buy one—get one free Bonus Plan. If you continue your membership after fulfilling your obligation, you'll be eligible for our generous bonus plan. It lets you get one cassette free for every one you buy at regular Club price (shipping and handling will be added). Otherwise, the Club operates in the same manner as described above.
- 2 More Cassettes FREE. Choose your first selection now for only \$3.98 (that's up to 60% off regular Club prices)—and your membership obligation is immediately reduced; you then need buy only 7 more (instead of 8) in three years! AND this discount purchase also entitles you to 2 extra cassettes FREE! So you can get 15 cassettes for less than the price of one!
- If the Application is missing, write to: Columbia House, 1400 North Fruitridge Avenue Terre Haute, Indiana 47811-1130.

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

COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1130, Terre Haute, IN 47811-1130

I PREFER CDs—enroll me in the Club under the terms outlined here. Send me the 8 CDs indicated below for which I will be billed 1¢, plus shipping and handling. I agree to buy 6 CDs, at regular Club prices, in the next three years—and may cancel membership anytime after doing so.

Send me these 8 CDs	1. *	3. *	5. *	7. *
	2. *	4. *	6. *	8. *
<input type="checkbox"/> Bonus Offer: also send this CD and bill me an additional \$6.95.	9. *	...and I'm entitled to this CD FREE!		10. *

I PREFER CASSETTES for which I am enclosing check or money order for \$1.86 (that's 1¢ for my first 12 cassettes, plus \$1.85 shipping and handling). Please enroll me under the terms outlined. I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.

Send me these 12 cassettes	1. *	4. *	7. *	10. *
	2. *	5. *	8. *	11. *
	3. *	6. *	9. *	12. *

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 7 more (instead of 8), at regular Club prices, in the next 3 years.

<input type="checkbox"/> MY MAIN MUSICAL INTEREST IS: (check one)	<input type="checkbox"/> Country Reba McEntire, George Strait	<input type="checkbox"/> Soft Rock Michael Bolton, Mariah Carey	<input type="checkbox"/> Alternative Nine Inch Nails, Morrissey	<input type="checkbox"/> Light Sounds Neil Diamond, Barbra Streisand
<i>But you are always free to choose from any category.</i>	<input type="checkbox"/> Hard Rock Van Halen, Eric Clapton	<input type="checkbox"/> R&B/Soul Luther Vandross, Boyz II Men	<input type="checkbox"/> Easy Listening Frank Sinatra, Ray Conniff	<input type="checkbox"/> Dance Pop C&C Music Factory, En Vogue
	<input type="checkbox"/> Rap: L.L. Cool J, Public Enemy	<input type="checkbox"/> Jazz	<input type="checkbox"/> Heavy Metal	<input type="checkbox"/> Classical

Mr. Mrs. Miss Age _____

Print First Name Initial Last Name

Address _____ Apt. _____

City _____ State _____ Zip _____

Do you have a VCR? (04) Yes No A telephone? (01) Yes No
Have you ever bought anything by mail in the past? (27) Yes No KFN-F6-59-WS-EM

How have you paid for your mail order purchase? Check below all that apply:
 Cash (28) Check (30) Credit Card (29) Money Order (31)

Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico. Write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders. 952/F93



33 I have to ask you if you could be a little vague about where I live, like maybe just say suburban D.C." Mary-Chapin hesitates and tugs gently on the rim of the tortoise shell glasses she wears offstage. Then she continues with slight wariness, and a touch of quiet incredulity: "Lately, I've started to have to pay the consequences of...all this. I've had people starting to show up on my doorstep. I don't know how they find out, but they show up at my door, and it really scares me."

Carpenter (or "Chapin," as she's known to her friends) blinks shyly and adds with a bemused shrug, "That's a by-product of all this I could never have imagined."

It's a cloudy, balmy early spring day in...suburban D.C. The tulips and daffodils are starting to pop up, and there's a smattering of sailboats on the nearby Potomac River. For Carpenter, whose schedule has been rather hectic of late, it's one of those increasingly rare days when she's not due at some concert hall, TV sound stage or recording studio. Yet, typically, it's not even noon, and the day has already jammed up with obligations: interviews, business meetings, planning sessions for an upcoming tour.... So she's set up command headquarters in the living room of her road manager's comfortable little house on a quiet residential side street just a few blocks off busy U.S. Route 1 outside the Nation's Capital. Though the phone in the next room never seems to stop ringing, Carpenter appears relaxed enough; she's comfortably dressed down in blue jeans and a baggy flannel shirt worn over a baggy sweatshirt. With her hair pulled back and her dark-framed glasses, she looks introspective, even a tad withdrawn—a far cry from the smiling public persona recently seen by millions at the Grammys and on the cover of *People Magazine*. In fact, away from the spotlight, Carpenter is so diminutive and soft-spoken, so thoroughly unassuming, it's safe to guess she could probably just hide behind those tortoise shell glasses and slip through the noonday crowds on one of the nearby downtown streets, com-

pletely unnoticed even by her most devout fans. Offstage, she kind of naturally blends into the woodwork.

"Yeah, I'm a very solitary person," she nods in agreement. "I definitely consider myself solitary—to a fault. I tend to retreat, and isolate." She laughs nervously and cuckoo-swirls her finger around her head. "And it gets me in trouble sometimes, ya know."

"I think there's definitely something strange, an irony, to me being in this field." She smiles tentatively and looks slightly puzzled. "It requires an openness, an accessibility, that kind of goes against my personality—like the *People Magazine* article" (in which she

held forth about broken relationships and the like). "That was a rough experience. I really went through contortions over that. It was a real education in terms of what people require of you in terms of needing to know."

Maybe Carpenter's musical metamorphosis from painfully shy, slightly overweight Washington, D.C., club singer to confident, consummate country-politican star on the rise has been difficult. Yet, when you stop and consider how far she's come in the five years since she signed her first record deal and released her first album, it's also obviously been a glorious transformation—a blossoming forth, almost.

Far behind Carpenter now are the days when she would cringe behind the microphone and clutch her acoustic guitar like a security blanket, too inse-

ecure even to look a small local nightclub audience in the eye. If you've been to one of Carpenter's shows recently, then you've seen a seasoned performer who exudes warm, quiet confidence: a singer who not only captivates audiences with her soulful ballads, assertive country-rockers and wry, socially-informed stage commentary, but also throws in a few Cajun dance steps and some mean guitar licks for good measure. She proves—if nothing else—that, yes, girls can play guitar—a point she makes rather eloquently in "Girls with Guitars," an original song of hers recently recorded by Wynonna. (A lot of people have been covering her tunes lately, for that mat-

By Bob Allen

It's been a dizzying year for Mary-Chapin Carpenter, one of awards, chart success and crossing paths with heroes. But one thing's for sure, although her world has changed, she's still a Hometown Girl.

Success Hasn't Spoiled

CHAPIN CARPENTER



Michael Bane is on assignment in Timbuktu, so Russ Barnard pinch hits for the last in our 20th Anniversary 20 Questions series by running Tom T. Hall to ground in his lair at Fox Hollow, a 40-acre estate near Nashville.

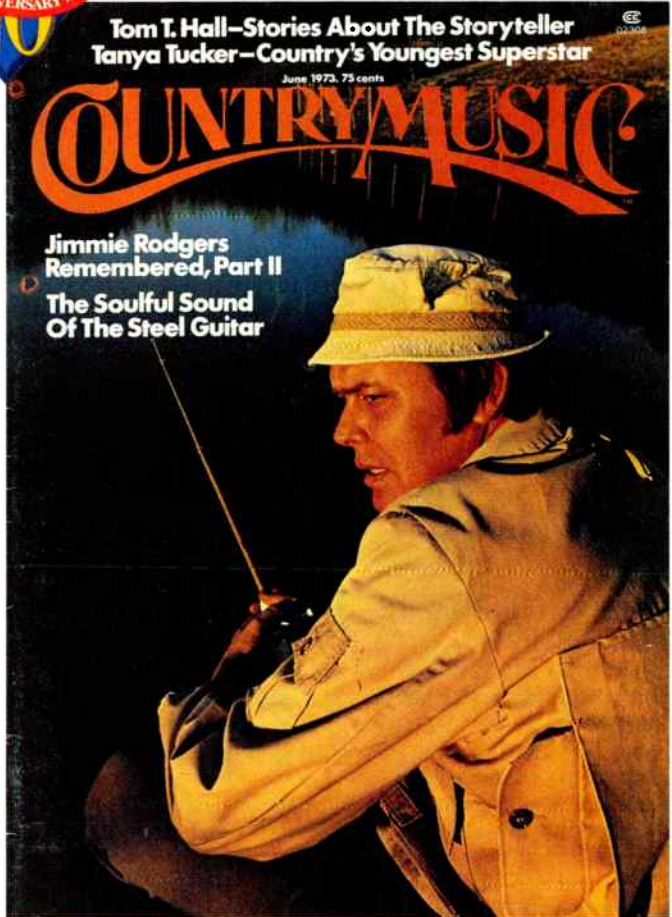
1 There was a Tom T. Hall article in our first issue, September 1972, titled "Bud Zippers, Good Breaks." Remember that? What was that about?

At the Palomino Club in L.A., you came out with your zipper stuck open, unknowingly. Yeah, that was a little embarrassing, but I guess it wasn't the worst that ever happened. I do remember seeing the first issue of *Country Music Magazine*. Before that *Country Song Roundup* was the only magazine we had. It was a little magazine that just printed words to songs. When I saw *Country Music*, I said this is a milestone for country music... a professionally done magazine with top-notch writers. I felt it meant that country music was getting the serious recognition it deserved.

2 Also, Dixie Hall (Mrs. Tom T.) was our Nashville insider columnist. Was Dixie's paycheck that first year what put the Hall family on the road to financial security? That was pretty much it.

3 You said in that first interview that your songs were like your children—you love them all—and your favorite was usually the one you wrote last. With 20 more years under your belt, do you have any favorite Tom T. songs?

Well, I thought that was an original line when I said it. Since then I've heard others say it, so I don't anymore. But I still feel the same. When you write a song, you don't know if it's good or bad. I used to write six or eight songs in a day. I thought they were all good. The public determines if a song is a success. Now, I admire the success of some of my songs, but that doesn't mean I think of them as favorites.



Tom T.'s first *Country Music Magazine* cover—June 1973.

20 Questions with TOM T. HALL

by Michael Bane

4 Since I'm sitting in for Michael Bane on this interview, I have to pretend I'm Michael so that I can ask you some Russ Barnard questions. (Laughs.) Okay.

Is it true you once told Russ Barnard that it was interesting that you spent \$100,000 to make an album and he spent \$100 to have it reviewed?

That is true. I did say that. But I never complained about what the reviews said. Sometimes, in those early days, some of your reviewers weren't as good writers as others. But you singled out the top writers pretty quick.

5 You were first on our cover in June 1973, sitting at the edge of a lake, fishing. Where was that?

Right here at Fox Hollow.

6 Was that posed for publicity purposes, or were there really fish in there? No, there were fish in there and still are.

7 Everyone in Nashville seems to be very polite and well-behaved these days. Does that make things a little boring compared to 1972?

Yes, it does. It seems to be all business these days. When I came to Nashville, we didn't think about making money. We just tried to have fun and make a normal living doing it.

The reason I got in this business in the first place was so I could drink whiskey, chase women and have a good time. I could carry a tune and play the guitar, so it seemed like a good way to accomplish those things.

8 It beat working on the line down at the Ford plant? You bet.

9 You once told me your biggest ambition before you got to Nashville was to play in Bill Monroe's band. Would you still want that job?

Sure...but I still have the same problem I had then...not enough talent. You know—a lot of people don't realize this—the top-level bluegrass musicians are the best.

I did get to play with Bill Monroe on one of my albums. I think I was the first to get him to do that. I called him and asked if he'd do it, and he said, "What tune are you gonna do?" I said "Molly and Tenbrooks." He said, "I'll be right over." I think he mainly wanted to be there to make sure I didn't screw up his song.

10 You were a big supporter of Jimmy Carter's 1976 campaign. He had you and lots of others pick at the White House. What do you think of a Southern-born, Baptist politician who doesn't invite hillbillies over to pick at The White House? Even George Bush reads our magazine.

You mean Clinton. Well, I don't think Clinton's image

needs reinforcing with the downhome folks the way George Bush's did. After all, he's from Hope, Arkansas, but Bush was from Connecticut and Kennebunkport, so he needed a little help with his "Texas" image. But Jimmy Carter actually liked country music.

11 *Haven't you also been a writer for us, too?*
That's right.

Wouldn't you say, as a result of your experience, that Russ Barnard is absolutely an Olympic class editor? Especially when it comes to handling temperamental writers with sensitivity.

That's right...didn't I say that in the past?

I certainly hope so.
I want to go on record as saying it, finally.

12 *Kurt Vonnegut, the famous novelist, told me that he's a fan of your songs. Was that you I saw having lunch with him and Russ Barnard in one of those New York City power lunches a few years ago?*
That was us.

Aha! Caught you again!
And remember that time—I was on RCA Victor—and they took us up in their big executive suite, with a chef and a wine cellar up there. That was a hell of a lunch, wasn't it?

It was. You're a novelist yourself.

Yes, I had two novels, a book of short stories, a children's book, a how-to-write songs book...

13 *Are you gonna write another novel?*

Well, I don't know, that's a hobby of mine. I haven't been inspired lately or...you know, they're not banging down my door for a new book. (Laughs.)

14 *We once did a photo essay on your home, Fox Hollow—a lot of beautiful photos and the biggest one was a two-page picture of your kitchen. How does it feel for*

your house and your kitchen to get as much publicity as you do?

Well, it is nice. I could live almost anywhere. If I'm in out of the rain, I'm pretty happy. The roof is the thing I'm always interested in a house.

15 *You'd like it not to leak?*
Right. But Fox Hollow was—literally and without question—built and designed and decorated by Miss Dixie, because she's old-fashioned and thinks women are supposed to do that. It's a little bit elegant but not uncomfortably so.

We gave your dogs a lot of publicity, too, in the pictures for the story.

For years Miss Dixie raised basset hounds and took them on the show circuit. But now she spends all her time on charity work for animals.

16 *Speaking of pets, does Marty Stuart's pig still visit you?*

He's got a great big old hog and he's got a bloodhound. Marty lives over the hill from me. I go out there and work around, mow grass, chop wood and build fences and stuff like that, and the dogs come around and visit with me.

I haven't seen the hog lately. I think it's up around 500 or 600 pounds, and I don't think it can make it over the hill anymore. But you know which one it is 'cause Marty painted his phone number on its side. (Laughs.) When you see a hog with a phone number on it, it's an awesome sight.

17 *You wrote a piece for us in 1987, reporting on the passing of Herman Woonzel.*
Yes.

He had gone over at that time.
Right.

You said it was too bad he was deaf when he died, because he couldn't appreciate the good young country singers you were hearing at the time, like Randy Travis, George Strait, Lyle Lovett. If Herman was alive today and had a hearing aid, who would you suggest that he listen to?

Well, I'd just turn on the radio because I think they're pretty much doing the same thing. Alan Jackson comes to mind and Vince Gill, and Randy oughta put out a new album. Garth Brooks, Clint Black, Trisha Yearwood, Kathy Mattea. So there's a lot of good music out there, and a lot of great talent, and they're carrying the banner, and I have no complaint. Some of the style may have passed me by.

18 *What do you mean by that?*

I hear one guy swings across the stage on a rope.

I did my final show at the Ohio State Fair. We drove our bus backstage and started unloading our equipment. I looked around and saw 13 buses parked there. I said I guessed some organized tour group had come to the Fair. No, I was told, that's Clint Black's outfit. Thirteen buses. There were people all over the place, building what I thought might be an auditorium. No, that's Clint's rock. Clint's rock? Yeah, you see, Clint has this huge rock that covers the stage. Then lightning strikes the rock, and it opens up and Clint walks out of the rock. I said maybe I should have gotten off the road sooner.

19 *Do you think Herman would have a favorable opinion about the current state of affairs in Nashville?*
Yeah. If he thought it would work, he'd have a rope and a rock, too, to jump out of.

Maybe they'll call that Rock 'n' Rope music.

I expect so. I mean, you know, this is show business. It's not a religion. It's only country music, and it's only show business. People shouldn't take it too seriously. Do what I did when I got into it—have a good time. Just don't try to have as much fun as I did.

Or Herman. He had that dancing bear.

That's right. Wasn't that an eccentric piece of show biz. What a bear!

Now, someone claims they

saw Herman the other day.
Oh, a Herman Woonzel sighting...

Yeah, they talked to him and... I'm not falling for that, Russ! You're trying to get me to write another Herman Woonzel piece for Country Music Magazine. (Laughs.)

No, really, someone claims they saw him the other day talking to Elvis in the Shoney's parking lot in Branson. And what I wanted you to do was go over there and report on that for us.
O.K., I will.

I want that investigated. Patrick Carr was in Nashville doing something for us a month or so ago, and he ran into Bobby Bare—he hadn't seen him for a long time—and they were hanging out, and Bare said that he now has confirmation that Elvis is dead.
How so?

He doesn't have a theater in Branson. (Laughs.) So when Patrick told me that, I knew that Bare was still functioning properly.

20 *If Barbara Walters was going to interview you and could only ask one question, what would you advise her to ask Tom T. Hall?*

Well, let me say this, if Barbara Walters were interviewing me, I'd figure her career was as dead as mine. (Laughs.) And nobody would ever see it.

So it wouldn't matter what question she asked.

I'd want her to say, "Tom T., anything you would like to say that I haven't asked you?" I would respond, "Yes, I've had a wonderful time. I'm having a wonderful time. And I hope it goes on and on. And I wish all these kids and all these old pickers continue to enjoy the music and enjoy their lives, 'cause I'm enjoying mine."

Well, that oughta do it.
All right, brother Russ, come and see us. We thank you, sir.

And we thank you.

EDITOR'S CHOICE

REBA McENTIRE BIOGRAPHY AND VIDEO

Reba McEntire is unquestionably one of the most beloved performers in country music. Her millions of fans have made her last nine albums national bestsellers—she is a true superstar. She has embarked on an acting career; she sang for former President Bush; she runs her own corporation; and she is a successful mother and wife. Yet not all of Reba's life has been so glamorous. An Oklahoma native, she was a rancher's daughter and spent much of her early life on the rodeo circuit, where her real talent as a singer was first discovered. Success did not come overnight, however—she had to work hard, travel far, listen to a lot of bad advice and overcome a series of setbacks, including the



COUNTRY VIDEO HALL OF FAME

Imagine, four legendary stars host four different Hall of Fame videos. Ernest Tubb (#V3B) hosts Webb Pierce, George Morgan, Marty Robbins, Old Hickory Quartet, Grandpa Jones, Minnie Pearl, Rod Brasfield, North Carolina Cloggers, Johnny & Jack and Faron Young; E.T. himself sings "Two Glasses, Joe" and "Letters Have No Arms." Next, Little Jimmy Dickens (#V4C) hosts Jim Reeves, Ernest Tubb, Cowboy Copas, Minnie Pearl, Marty Robbins, The Solemn Ole Judge, Cousin Jody, Lonzo & Oscar, North Carolina Cloggers and Okie Jones; Dickens performs "Hillbilly Fever." On the third video, Faron Young (#V5F) is host; his guests include: Ernest Tubb, The Wilburn Brothers, Goldie Hill, Rod Brasfield, Jim Reeves, Marty Robbins, The Carter Family and the World Champion North Carolina Cloggers. You'll see Faron doing "If You Ain't Lovin'." The fourth video, hosted by Carl Smith (#V6G), includes performances by Faron Young, Marty Robbins, Jim Reeves, The Carter Family, The Solemn Ole Judge, Rod Brasfield, World Champion North Carolina Cloggers and Dr. Lew Childre, plus Smith on "Satisfaction Guaranteed" and "Darling, Am I the One." All these legends are in their prime. You can order each video separately for just \$9.99, or you can save \$4.00 and buy all four at only \$35.99. Now that's a deal! Please don't forget the product codes.



end of her first marriage. It was not until the early 1980's that she began to find success. And when success did come for her, it came in a major way. Even the tragic loss of her band in an airplane crash failed to slow her pace. Along with Dolly Parton, Loretta Lynn and the late Patsy Cline, she has joined the ranks of country music's legendary performers. *Reba McEntire: The Queen of Country* is the story of her life and career as it has never been told before. It sells for \$10.99, #B2T.

And if you haven't seen Reba in person, I advise you to buy her spectacular video, *Reba in Concert*. This video was shot live and includes many of her popular Number One hits. Included are: "Whoever's in New England," "One Promise Too Late," "Walk On," "Rumor Has It," "Respect," "Little Rock," "Oklahoma Swing," "Fancy," "Cathy's Clown," "You Lie," "Sweet Dreams," "Let the Music Lift You Up," "Love Will Find Its Way to You," "Can't Even Get the Blues" and a medley of her other popular songs. *Reba in Concert* costs only \$19.95, #V3E. When you buy both the biography and the video, #B2T/V3E, your cost is only \$27.94—a savings of \$3.00!

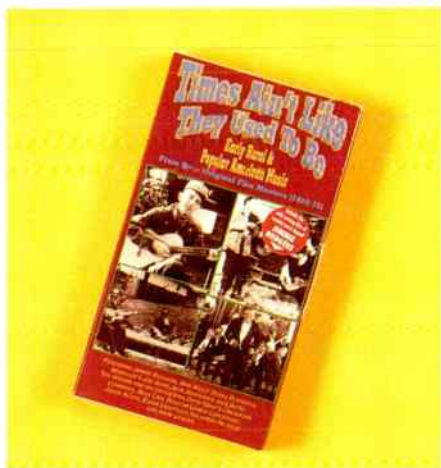
COUNTRY FASHION JEWELRY

Here is the perfect way to dress yourself with a country flair. Can't you just see yourself or your friends in these beautiful earrings and brooch! The last time I was in Nashville, back in June of last year, everyone was wearing them, so I bought myself a set of each. The guitar earrings look particularly good with the new pair of boots I bought for myself on the same trip! The fiddle brooch (#J1X)

is gold with rhinestone clusters—it's a class act. The guitar-shaped earrings (#J2A) are also gold with rhinestones and with emeralds, too—they look great with the brooch. And how about those adorable, gold, cowboy-hat-shaped earrings (#J3M) with rhinestone posts? "To boot," you don't want to be without a pair of



gold cowboy boot earrings also adorned with rhinestone posts (#J5F). Each of these handsome items of jewelry sells for only \$7.98. Or you can order any combination of two pieces and save. Pick a set and buy two pieces for only \$13.98—\$2.00 off! Please note these earrings are for pierced ears only.



NEW VIDEO! TIMES AIN'T LIKE THEY USED TO BE: RARE ORIGINAL MUSIC FILM MASTERS 1928-1935 (FEATURING JIMMIE RODGERS)

In the early days of sound film, in addition to covering major events, newsreel cameras captured the sights and sound of everyday life in America, including its music. Musicians were filmed by roving crews at country dances, in nightclubs, broadcasts from churches and radio stations. Until this new 70-minute video was put together, most of this film remained raw, unused footage. The compelling performances assembled here communicate the innocence and power of the music of everyday America from an earlier era. Besides Jimmie Rodgers, some of the other pioneers included are Bob Wills' Texas Playboys and Otto Gray's Oklahoma Cowboys. This video is an essential country collectible for only \$29.95, #V11.

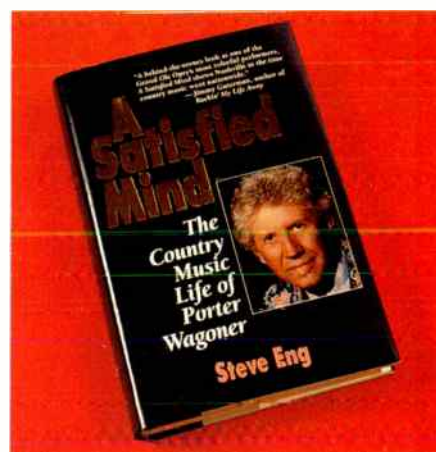
ELVIS U.S. POSTAL STAMP— ON THE ONLY OFFICIALLY LICENSED KEY CHAIN, LAPEL PIN, MAGNET (3-PIECE SET)

You don't want to miss this fabulous keepsake collection depicting the most famous commemorative stamp in history. The striking, full-color energy of the stamp's design has been vividly captured in an exclusive "photomagic" process, with intricate brass borders and a protective epoxy dome to protect the finish. This officially licensed issue marks the first use of a front-side cancellation of a stamp on a key chain, lapel pin and magnet. You receive ALL THREE Elvis stamp collectibles for only \$15.95, #S1S.



A SATISFIED MIND: THE COUNTRY MUSIC LIFE OF PORTER WAGONER

His name rolls across the memory and into the present like one of those rhinestone-spangled wagon wheels stitched onto his famous stage costumes. With the name comes a blur of images, facts and snatches of gossip, like a kaleidoscope filled with sequins. Behind Porter's glitter and showman's big grin lies a complex personality whose life story—until now—has never been told in detail. Country music fans are somewhat familiar with the rise of "The Thin Man from West Plains" from working in a Missouri butcher shop to national prominence on the



Grand Ole Opry. Many know that for seven years he gave Dolly Parton unparalleled opportunities both on his television show and in live performances, and that for nine years he produced her hit records. But until now the facts of his own early life have remained obscure. *A Satisfied Mind* cuts through the tabloid gossip to show the complex, adventurous and enormously methodical man behind the image. However, this is no standard biography. Reflecting more than three years of research and writing, it is rich in detail and historical perspective. The pages come alive with dialogue from more than 160 interviews, with Porter himself, with Chet Atkins, Dolly Parton, Norma Jean, Si Siman (his first manager) and even his school teachers and members of his first bluegrass band. Porter's relationship with RCA, his financial entanglement with Dolly Parton (leading to lawsuits) and his behind-the-scenes leadership at the Grand Ole Opry have been brought to light with painstaking care. Here is a rich story of an unbelievable, sometimes outrageous, and certainly inspiring man and his career. It's hardcover, illustrated and sells for only \$19.95, #B1K.

THE STATLER BROTHERS

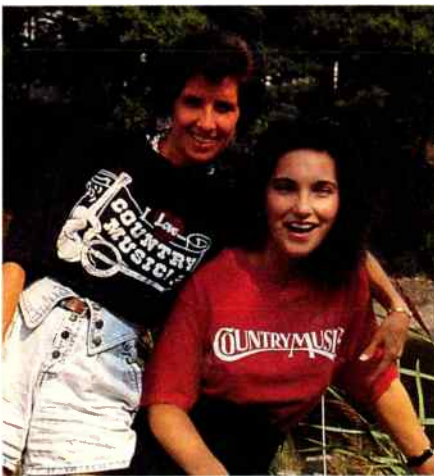
Everyone knows that The Statlers (the only hosts of a current TV variety show) have deep roots in gospel music, where the act began in 1955, under the name The Kingsmen. *The Statler Brothers Gospel Favorites* is a 22-track compact disc that

includes the boys singing just about every gospel song that ever mattered, from "Amazing Grace," "Rock of Ages" and "Turn Your Radio On" to "The Old Rugged Cross," "Sweet By and By," "Precious Memories," "Just a Little Talk with Jesus" and "How Great Thou Art." They also tackle Stuart Hamblen's "This Ole House" and "Over the Sunset Mountains." Several numbers are originals, such as "I Believe I'll Live for Him" and "Jesus Is the Answer Everytime." The other favorites include "When the Roll Is Called Up Yonder," "I'll Fly Away, I'll Fly Away," "Noah Found Grace in the Eyes of the Lord," "There Is Power in the Blood," "Blessed Be," "Love Lifted Me," "A Beautiful Life," "A Different Song" and "In the Garden." If you ever wanted this portion of The Statlers' repertoire all in one place, this is an excellent way to get it. You can order this outstanding CD for only \$11.95, #HD2012.



COUNTRY MUSIC MAGAZINE LOGO T-SHIRTS

You're familiar with our *Country Music Magazine* trademark. Now you can get this famous logo on a comfortable, 100% cotton T-shirt. Made for us by Champion, these T-shirts are the same top quality they provide to most professional sports teams. The classy *Country Music* logo is printed in white across your favorite color: red or navy blue. Melissa models our red T-shirt, and that's me, Robin, wearing our best-selling "I Love Country Music" T-shirt. It comes in navy blue only. We are offering these T-shirts at the low price of \$10.00 each. *Country Music* logo T-shirt, #G2P-navy blue, #G2Q-red; "I Love Country Music" T-shirt, #G2O-navy blue—choice of S, M, L or XL.



I LOVE COUNTRY MUSIC BASEBALL CAP

You've seen our ever-so-popular "I Love Country Music" T-shirt. In fact, we're featuring it again in this issue on this very same page. Now you can get that same country music message on this bestselling baseball cap. The "I Love Country Music" baseball cap comes in midnight black with the words "I Love Country Music" and the designs of the guitar and banjo all in puffed white. To add a nice touch, the words "Country Music" and "love" are highlighted in a subtle red. The baseball cap is 100% polyester, with foam lining inside the top-front and mesh in the back for ventilation—it is extremely comfortable. One size fits all. If you are the country music fan I think you are, you will not want to miss this unique bit of country music gear. The cap costs only \$5.00, #G2N.

HOT COUNTRY AEROBICS

It's hot, it's new, it's a great workout made just for you! I'm talking about *Hot Country Aerobics* video, the fun new way to get into shape...and stay that way! Join country star Kathy Mattea and fitness professional Ruth McGinnis for 45 minutes of low-impact aerobic exercise set to foot-stomping country music. Ms. McGinnis is a certified fitness in-

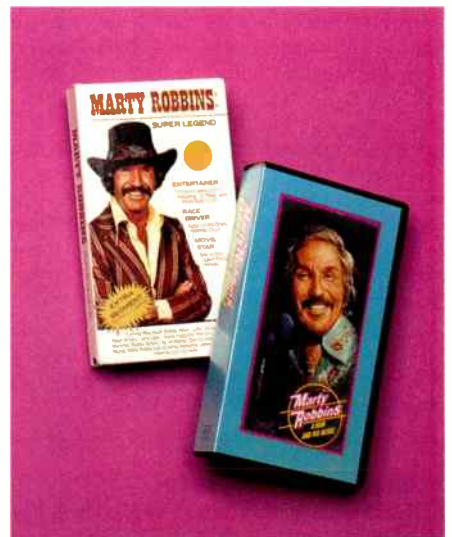
structor by the American Council on Exercise, and a personal trainer for the National Academy of Sports Medicine. She also trains many prominent music industry leaders and country music celebrities, including Kathy Mattea. Ms. McGinnis is also a very talented fiddler and singer. During one song she plays the fiddle while doing aerobics—I call that fit! In *Hot Country Aerobics* Ms. McGinnis shows the latest fitness breakthroughs in posture and stability; strength-training and flexibility; and the sensational new line-dance, the "Back Up and Push." Become fit as a fiddle as you listen to classic and current country hits including, "The Race Is On," "Put Some Drive in Your Country," "Don't Tell Me What to Do," "Crazy," "King of the Road" and more. *Hot Country Aerobics* is designed for those who want to work out to the music that America loves best—country music. It sells for only \$14.95, #V1H.



MARTY ROBBINS VIDEOS

If you like Marty Robbins, you'll love these videos: *Super Legend* and *A Man and His Music*. The two-hour video, *Super Legend*, features 18 performances and includes Marty's Grammy-winning song, "My Woman, My Woman, My Wife." Additionally, you see interviews with Marty's family and with individuals who played a major role in his career, from Little Jimmy Dickens to Roy Acuff. The tape also includes exciting clips from his racing career and rare appearances from early television shows and the big screen. This is our Number One selling video. It is hot! Other performances include: "El Paso," "A White Sport Coat," "Devil Woman," "Ribbon of Darkness," "Singing the Blues," "I Couldn't Keep From Crying," "Don't Worry 'Bout Me" and more.

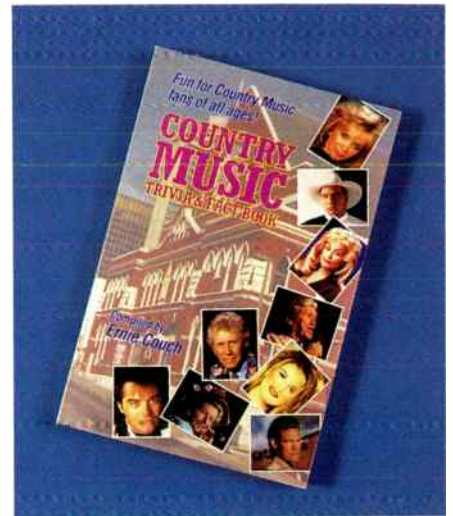
Now for *A Man and His Music*. Marty Robbins always made it his business to be different. This behavior often baffled the industry "big wigs," but it never failed to



please his fans. When Marty did step in front of his audience, he knew how to make everyone have a good time—just "funnin' around," as he put it. And that is exactly what has been captured for you on this 55-minute video, *A Man and His Music*, taped during a concert at the Grand Ole Opry. You'll hear such favorites as "Ribbon of Darkness," "A White Sport Coat," "Devil Woman," "Big Iron," "Don't Worry," "That's Alright Mama," "Among My Souvenirs," "My Woman, My Woman, My Wife" and "El Paso." This video is one of the top-sellers in *Country Music Magazine*—it's not to be missed. Rich Kienzle reviewed both Marty Robbins videos in Essential Collector (July/August 1990 issue, *Country Music*) and raved about them. Ronnie Robbins, Marty's son, is ecstatic over the continued support his father's fans have shown for his music by buying these videos. You definitely get great entertainment and collector's items when you order these classics. *Super Legend*, #G2A, and *A Man and His Music*, #G1G, sell for only \$39.95 each.

BRAND NEW! COUNTRY MUSIC TRIVIA AND FACT BOOK

What is the name of Billy Ray Cyrus's back-up band? When did Garth Brooks join the Grand Ole Opry? What is the amount on the price tag of Minnie Pearl's straw hat? What ailment forced Naomi Judd to retire in 1991? On what date did *Hee Haw* first air on CBS? How tall is Little Jimmy Dickens? Who is the Tennessee Plowboy? What instrument did Tennessee Ernie Ford play in his high school band? Here is your chance to have a whole lot of fun testing yourself about America's best-loved music and performers. In the brand new *Country Trivia and Facts Book*, more than 2,000 facts will tantalize you at every page. Here are fascinating questions about groups, stars, writers, songs and famous and not-so-famous places and moments in the wonderful world of country music. Also included are lists of award winners, biographical sketches, photos and the stories of Tootsie's Orchid Lounge, Dollywood, Branson, *Austin City Limits*, Opryland, The Ryman Auditorium,



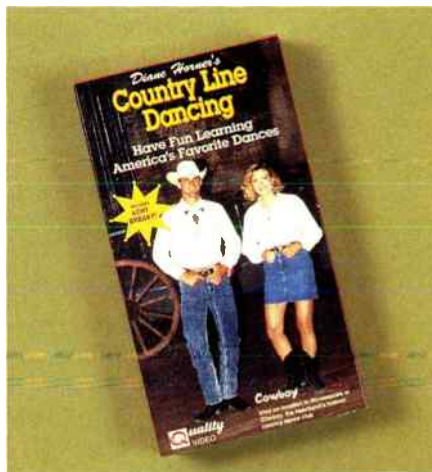
The Nashville Network, Fan Fair and the Country Music Hall of Fame. Every fan should have a copy of this 288-page book. It sells for only \$9.95, #B1L.

FREE ALBUM!



DOLLY PARTON DOLL

Look what's new! This gorgeous replica of Dolly Parton stands one-and-one-half feet tall and displays Dolly's beautiful figure and elegant costume. Dolly's wearing a red-leatherette dress adorned with gold and white lace, and her gold-tone belt is accented with a red ruby—she even has on a gold-tone necklace! In addition, her fabulous blonde hair is decorated with a red lace bow. The Dolly Parton Doll is a great gift for both young and old—plus an invaluable collector's item! And if you order right now, we're giving away FREE an old collector's album of Dolly's earlier recordings. The Dolly Parton Doll costs only \$49.95, #D1A, and includes a stand. The FREE album is #R4A. When ordering, include both codes. We have been selling a phenomenal number of dolls, so get yours while they last!



COUNTRY LINE DANCING FEATURING THE ACHY BREAKY

Here is, without question, the most popular dance instruction video in America today... and the first to feature the dance inspired by the hit song that swept Billy Ray Cyrus to stardom. Unlike other dance instruction videos that "break away" for you to practice alone, this one will practice each basic step with you until it's automatic. After learning the basic country music line dance steps—vine, stomp, pivot hitch, strut, reggae—you will dance your way through the less complicated "Electric Slide" to the more demanding "Achy Breaky." There's also the "Cotton Eyed Joe" (Circle Dance). As new country line dances appear, you will know the basics and be able to learn them quickly. It's great fun, and it sells for only \$9.95, #V9B.

NASHVILLE WAREHOUSE EDITOR'S CHOICE

070893-1

Mail to: Nashville Warehouse, P.O. Box 292553, Nashville, TN 37229

NAME	ITEM NO.	QUANTITY	DESCRIPTION/COLOR/SIZE	ITEM PRICE	SHPG./HNDLG.	TOTAL
ADDRESS						
CITY	STATE	ZIP				
ENCLOSED IS A CHECK OR MONEY ORDER FOR \$ PAYABLE TO NASHVILLE WAREHOUSE						
<input type="checkbox"/> MASTERCARD <input type="checkbox"/> VISA EXP. DATE:						
ACCOUNT #						
SIGNATURE						
Add \$3.00 postage and handling for first item and \$.95 for each additional item.						TOTAL AMOUNT:
TN residents add 8.25% Sales Tax/Canadian orders add \$3.00 extra.						
Customer service call (203) 221-4950						Enclosed is my payment of \$

TOP 25

Albums

1. Wynonna *Tell Me Why*
2. Brooks & Dunn *Hard Workin' Man*
3. Billy Ray Cyrus *Some Gave All*
4. George Strait *Pure Country*
5. Reba McEntire *It's Your Call*
6. John Michael Montgomery .. *Life's a Dance*
7. Tracy Lawrence *Alibis*
8. Garth Brooks *The Chase*
9. Dwight Yoakam *This Time*
10. Mary-Chapin Carpenter *Come On Come On*
11. Brooks & Dunn *Brand New Man*
12. Dolly Parton *Slow Dancing With the Moon*
13. Vince Gill *I Still Believe in You*
14. Alan Jackson *A Lot About Livin' (And a Little 'Bout Love)*
15. Tanya Tucker *Greatest Hits: 1990-1992*
16. Travis Tritt *t-r-o-u-b-l-e*
17. Garth Brooks *No Fences*
18. Willie Nelson *Across the Borderline*
19. Lorrie Morgan *Watch Me*
20. Patty Loveless *Only What I Feel*
21. Aaron Tippin *Read Between the Lines*
22. Wynonna *Wynonna*
23. Confederate Railroad *Confederate Railroad*
24. Alabama *American Pride*
25. Sammy Kershaw *Haunted Heart*

Singles

1. Toby Keith *Should've Been a Cowboy*
2. Dwight Yoakam *Ain't That Lonely Yet*
3. Wynonna *Tell Me Why*
4. John Michael Montgomery .. *I Love the Way You Love Me*
5. Alabama *Hometown Honeymoon*
6. Larry Stewart *Alright Already*
7. Patty Loveless *Blame It on Your Heart*
8. Sawyer Brown *Trouble on the Line*
9. Joe Diffie *Honky Tonk Attitude*
10. Garth Brooks *That Summer*
11. Doug Stone *Made for Lovin' You*
12. John Anderson *Money in the Bank*
13. Diamond Rio *Oh Me, Oh My, Sweet Baby*
14. Vince Gill *No Future in the Past*
15. Lee Roy Parnell *Tender Moment*
16. Travis Tritt *t-r-o-u-b-l-e*
17. McBride & The Ride *Love on the Loose, Heart on the Run*
18. Tanya Tucker with Delbert
McClinton *Tell Me About It*
19. Collin Raye *Somebody Else's Moon*
20. Clint Black with Wynonna .. *A Bad Goodbye*
21. Randy Travis *An Old Pair of Shoes*
22. Tracy Lawrence *Alibis*
23. Billy Dean *I Wanna Take Care of You*
24. Mary-Chapin Carpenter *The Hard Way*
25. George Strait *When Did You Stop Lovin' Me*

Make check payable to *Country Music*. Mail to: Top 25, P.O. Box 292553, Nashville, TN 37229

Check one: Cassette \$9.98, CMSA Members \$7.49
 CD \$16.98, CMSA Members \$12.74

Add \$2.00 postage and handling for one album, \$.95 each additional. Circle numbers you want from the album list above.

1 6 11 16 21
 2 7 12 17 22
 3 8 13 18 23
 4 9 14 19 24
 5 10 15 20 25

Total Amount \$ _____
 Postage and Handling \$ _____
 TN residents include sales tax \$ _____
 Total Enclosed \$ _____

Name _____
 Address _____
 City _____ State _____ Zip _____
 CMSA Membership # _____

I want to join the CMSA and get Member's price. I'm adding \$16 for membership which includes an extra year's subscription to *Country Music Magazine*. 070893T

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** currently on the country music charts. Everyone may order, but members of *Country Music Magazine's* own Country Music Society of America get 25% off list price.

Albums listed on this page are available on CD or cassette. **Sorry, no singles, LP's or 8-track tapes available.** To order, fill out coupon on this page and include your check or money order. Be sure to specify format. Allow six to eight weeks for delivery. To join the CMSA and save 25% on every CD or cassette you buy, send \$16 to cover membership dues and use member's prices. Dues entitle you to an additional year of *Country Music Magazine*, the CMSA Newsletter with every issue, membership card, discount coupons, other merchandise discounts and more.

FOR CMSA MEMBERS ONLY



Roger Miller Special

Two Mercury CD's place Roger Miller's music in the proper context; one deals with his recordings of songs he wrote for others, the other with his own hits. *The Best of Roger Miller Volume 1: Country Tunemith* (Mercury 848-977) brings together 21 songs, the first three from his 1957 Mercury session: "My Pillow," "Can't Stop Lovin' You" and "You're Forgetting Me." Plus, 11 songs from his classic LP, *A Trip in the Country*, are here: "Tall, Tall Trees" and "Nothing Can Stop Me Love" (both recorded by George Jones), "Invitation to the Blues," "My Ears Should Burn," "When a House Is Not a Home," "Half a Mind," a remake of "When Two Worlds Collide," "A World I Can't Live In," "A World So Full of Love," "That's the Way I Feel" and "Don't We All Have the Right." Other tracks all came from 1960's Miller LP's, among them his versions of "A Million Years or So," "Pick Up My Heart and Go Home" and "The Last Word in Lonesome Is Me" (a 1966 hit by Eddy Arnold), "Less and Less," "Train of Life" (later recorded by Merle Haggard) and "Old Toy Trains." Notes by Rich Kienzle. CD only. Regular price \$17.98. Members' price \$15.98.

The Best of Roger Miller Volume 2: King of the Road (Mercury 314 512 646) is an anthology of Roger's own hits for Smash and Mercury. Inexplicably, it begins with the missing song from the 1957 session, "Poor Little John" (which should have been on *Volume 1*). "Dang Me," "Chug-a-Lug," "Husbands and Wives," "Do-Wacka-Do," "England Swings," "Kansas City Star," "Walkin' in the Sunshine," "You Can't Roller Skate in a Buffalo Herd," "Reincarnation," "It Happened Just that Way" and "My Uncle Used to Love Me But She Died" are here, as are "Billy Bayou," "Big Harlan Taylor" and "Home." Among the songs here that Miller didn't write are Kris Kristofferson's "Me and Bobby

McGee." "Hoppy's Gone," "Little Green Apples," "Where Have All the Average People Gone" and "(The Day I Jumped) from Uncle Harvey's Place." Cassette or CD. Regular price \$17.98 CD, \$11.98 cassette. Members' price \$15.98 CD, \$9.98 cassette.

Bear Family's *King of the Road* (BCD 15477) duplicates nine of his Smash singles, but also includes his complete RCA Victor recordings (only issued on budget LP's after he became successful). Included are "You're a Part of Me," "Fair Swiss Maiden," "Every Which-a Way," "It Happened Just That Way," "I Get Up Early in the Morning," "I Catch Myself Crying," "Burma Shave," "Sorry Willie," the original version of "You Don't Want My Love" (aka "In the Summer-time"), "I Know Who It Is (And I'm Gonna Tell on Him)," "You Can't Do Me That Way," "Lock, Stock and Teardrops," "Hey Little Star," "Trouble on the Turnpike," "Hitch Hiker," "Footprints in the Snow," "I'll Be Somewhere," "But I Love You More" and "If You Want Me To." CD only. Regular price \$29.95. Members' price \$24.95.

Buried Treasures Special

Members get a discount on all items featured in Buried Treasures. You may deduct \$5.00 off the price of each item ordered from this section *except* for two items: *Wail, Man, Wail* (the rockabilly anthology) and *The Legendary Ernest Tubb* CD set. Members may deduct \$2.00 off the price of *Wail, Man, Wail* and \$10.00 off the ET set. You must include your membership number when taking discount. See ordering instructions on the Buried Treasures page.

Essential Collector Special

Big discounts for CMSA members in Essential Collector, too. You may deduct \$5.00 off every item except the Grandpa Jones book (B7P), *Tennessee Strings* (B7R) and the Patsy Cline video (V1E). Members may deduct \$2.00 off the price of these products. You must include membership number when taking discount. See instructions on the Essential Collector page.

How to Order

To order items listed on this page, send check or money order to *Country Music Magazine*, Dept. 070893N, 329 Riverside Avenue, Westport, Connecticut 06880. Include \$2.00 postage and handling for first item, \$.95 each additional. Canadian orders add \$3.00 additional postage.

VOTE

MEMBERS POLL/JULY 1993

Your opinions can help influence record companies, radio stations, record stores, concert promoters, managers and performers. As a CMSA member, you have an organized way of making your opinion known, by filling out the Poll. We'll publish the results, and forward them to those involved in the business of country music who are interested in what fans are thinking and doing.

Bought Any Good Records Lately?

1. Did you buy any albums (records, cassettes or compact discs) in the last month? Yes No
How many records? _____ cassettes? _____ CD's? _____

2. In the boxes below, write the numbers of any of the albums on the Top 25 list in this issue which you bought in the last month.

3. For any albums you bought in the last month not on the Top 25 list, write performer's name and album titles in the space below. (Attach a separate sheet if you need more room.)

Your Choice for Album and Single of the Month

4. List the numbers of your top five favorites from the Top 25 in this issue.

Singles (list 5 numbers)

Albums (list 5 numbers)

Do You Have Pets?

5. Do you have a pet? Yes No

6. If so, please indicate: (Check all that apply)

Dog Cat

Other: _____

Do You Take Photographs?

7. Do you own a camera? Yes No

8. If so, what brand is your camera?

Kodak Polaroid Canon

Minolta Konica Other: _____

9. How often do you use it?

Daily Weekly Monthly

A few times a year Once a year

Who Can Vote

Only CMSA members are eligible to vote. If you are a member, write your membership number here _____

If you are not a CMSA member but would like to join and vote immediately, enclose your check for \$16 for a one-year CMSA membership (you get an extra year of *Country Music Magazine*, too).

Fill out poll and mail to: July Poll, *Country Music Magazine*, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880.

Letters

Moody Dwight's Alright

I was ecstatic to receive the May/June copy with a front page spread, article and record review of Dwight Yoakam. He is responsible for my discovery of country music back in 1987 and also for the best concert I have ever attended. I just love that mean and moody look, and his latest album is near perfection.

Eileen Mellors
West Sussex, England

Intellectual Dwight

I think that your coverage of Dwight Yoakam, from cover to review, was well deserved and long overdue. Overall, I was pleased with the respectful tone used in regard to Mr. Yoakam and his work and the obvious support your publication imparts to an artist who is somewhat left of center.

My only criticism would be in regard to John Morthland's references to Mr. Yoakam's "wandering mind." It seemed to carry such a negative connotation in print. From what has been revealed of the "public Dwight Yoakam," I would suggest that he is an intellectual in every sense of the word and that what Mr. Morthland considers rambling someone else might simply accept as the progressive workings of a fit and active intellect.

Jana Pendragon
Long Beach, California

Where's Dwight From?

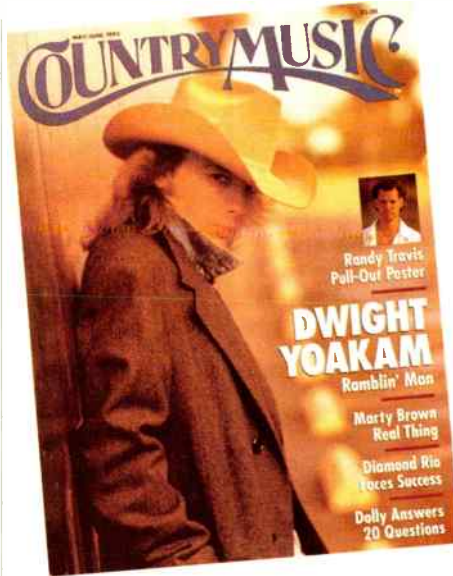
Being from Kentucky I can't help but wonder where Dwight learned to talk—certainly not from Kentucky. I never heard of anyone using such words in a conversation, nor have I heard such phrasing of words. I don't think I could carry on a conversation with him at all. However, he is one of the best country singers around, and he sure is a cute little thing. I sure wish he would take his hat off once.

Bonnie Jones
Cincinnati, Ohio

Dwight's a Fine Young Man

I have great admiration for this young man. His sincerity to seek his intimate feelings shows great dignity and self-respect. He seeks privacy and solitude, a character built upon good principles and integrity. Many thanks for the interview and the pictures, Dwight.

Clarice Avram
Livonia, Michigan



Dare to Be Different with Dwight

I just subscribed to *Country Music Magazine* this year. I was quite pleased with the first two issues and sent a renewal for another year. But, when I received my third issue—wow!—I could hardly believe my eyes! A country magazine with a cover story on an "outcast" like Dwight Yoakam! You do dare to be different, don't you! The story was fabulous, and the pictures were absolutely wonderful. And Patrick Carr's record review certainly took me by surprise. (Critics often blast Dwight's work.) I agree that *This Time* is the best he's ever done. Thank you for giving him the credit he deserves.

Patricia Walker
Thomasville, Alabama

Keep Your Hat on, Clint

Thank you, thank you for the great cover story of Clint Black in the March/April issue! He is one of my favorites. Keep your hat on Clint! Also what about a cover story or centerfold of Alan Jackson or Aaron Tippin?

Sarah Miller
Centerville, Pennsylvania

Here's Alan.—Ed.

Congratulations to Clint

I have just subscribed to your magazine. I couldn't have gotten a better first issue than March/April with my favorite country artist Clint Black on the cover! I saw him at one of his first concerts at the George Mason University in Maryland. I never knew until this article that he has

had such a rough time. As I hear his new single, "When My Ship Comes In," played on the radio, you really wouldn't notice. All I have to say is keep up the good work, Clint. Fans like me are behind you all the way. And you keep up the great articles, *Country Music*. I'll be looking forward to a pull-out of Clint!

Christine Wilkerson
Moosic, Pennsylvania

Keep It Country, Clint

I just received my first issue of *Country Music* and thoroughly enjoyed it. I am glad to see Clint Black coming back, however, I am sorry to see that he has been influenced to believe that country music fans want an expensive theatrical show. Yes, Garth was swinging around and bashing guitars, but he knows that this is a far cry from traditional country music. If anyone doubts this, just attend a George Strait concert! When George recently appeared in Northern Virginia, a sell-out crowd of over 15,000 adoring fans cheered this laid back, gentlemen performer for over 90 minutes. No hype, no volcanos, no earthquakes—just pure, honest country. I hope that Clint will see George Strait's movie, *Pure Country*. It has a lot to say.

Jane M. Harrell
Arnold, Maryland

Turn It Down

The article on Clint Black points up a disturbing, at least to me, trend in country music. I refer to the obsession that bands have with playing at mind-numbing volume levels that totally destroy any feeling that what you are hearing is music. It seems that the bands are trying to impress the audience with the power of their sound system, rather than talent. Most of the audiences seem to be people who grew up with hard rock, and whose ears are immune to any sound that doesn't reach seven on the Richter scale. I urge these bands to stop this duel of the decibels before their audience goes totally deaf, and they have no one left to hear them.

Hudson Hawk
Monongahela, Pennsylvania

Always Bet on Brown

Just a note thanking you for the long overdue, honest and fair article on Marty Brown in the recent May/June issue. He is an artist with a special gift that should be shared with *all* music fans worldwide.

It's a shame that so-called country music radio can ignore such an artist who deserves the opportunity to shine just as Garth and Billy Ray have. In my opinion, country music today is too concerned with "the look" rather than "the talent." Marty is talent!

Stacey Wade
Orlando, Florida

Randy Centerfold Gets Renewal

I really enjoyed my May/June issue of *Country Music*. The Update and pull-out poster of Randy Travis was great. Randy is the reason I subscribed to your magazine. He is still the *greatest*. Now I shall renew my subscription.

C.H. Stewart
Linville, North Carolina

Gorgeous Randy Travis

I have just finished reading my *Country Music Magazine* from cover to cover. Only, I was interrupted halfway through when I saw that gorgeous pull-out centerfold of Randy Travis—my favorite performer. That centerfold now graces my wall. Your magazine is one of the best I have read. Keep up the good work.

Bethany Williamson
Alpine, Alabama

Diamond Rio Puts Out

I greatly enjoyed your story on Diamond Rio in the May/June issue. I was at the concert in Salisbury, Maryland, that your writer speaks about. They blew me away! Knocked my socks off! Such energy and polish! And the tight harmony in the "bluegrass" section was fabulous.

Juanita Barker
Seebville, Delaware

Diamond Rio Not Cute or Slick

Diamond Rio is a great group in country music. I know they are in a field so cluttered with cutsie guys with slick names you'd think that they're like all the rest. But that's not so. They work harder than any other band in country music. Keep shining, Diamond Rio.

Patrick Wood
Ft. Myers, Florida

Shenandoah Pulls Through

As a devoted and avid fan of Shenandoah, I would like to publicly thank you for the fantastic article in the March/April issue of *Country Music Magazine*. I was deeply touched by the story about their court battles and that you emphasized the fact that in spite of all the hard times during that period, the band members stuck together like brothers. Let's give Shenandoah some attention for a change. They are not a "back burner" band. They are a "front burner" band and deserve a lot more, considering their ordeals these last two or three years.

Kay Lynn Peterson
Las Vegas, Nevada

Willie—Great Album

I just finished your 20 Questions with Willie Nelson in the March/April issue. I'm glad he has finished his new album; it's truly the best I've heard from Willie in a long time. Don Was is an excellent producer. It's another side of Willie's music that I've never heard before—upbeat, but at the same time it's the same old Willie's style. Thank you, Willie, for another great album.

Mark Bierfeldt
Salamanca, New York

Sexy Steve Wariner

Thank you for the sexy centerfold of Steve Wariner in your March/April issue. I have been a fan of Steve's and he has been Number One on my list for a long time. He's been making hits for over 10 years, and hasn't gotten near the amount of recognition he deserves. You don't know what a good time is until you've been to a Steve Wariner concert. I'm only 18 years old and I grew up on country music. You can have your Garths and your Clints, but I'll stick with Steve. He's the best. Keep the hits comin', Steve.

Jamie Samuelson
Fort Worth, Texas

Maynardville Error

I enjoy reading *Country Music* magazine and always find your articles interesting. However, in the March/April 1993 articles you wrote about Carl Smith and Roy Acuff, you misspelled the name of their hometown: it's Maynardville, Tennessee, not Maynardsville. Maynardville was named in honor of Horace Maynard, the U.S. postmaster general from 1880 to 1881. Additionally, Maynardville is the country seat of Union County which also includes Luttrell, Tennessee. Fifty percent of my family (kinfolk) still live in Union County. Union County has given birth to many of country music's legends including Acuff, Smith and one of my kinfolk, Chet Atkins. Chet and I are both grandchildren of the late Wes Atkins of Luttrell, Tennessee, who passed on to his offspring a love of music.

Lisa L. Atkins
Knoxville, Tennessee

We stand corrected.—Ed.

Memories of Roy Acuff

I just finished reading your tribute to Roy Acuff in the March/April issue, and I just wanted to tell you about my experience. I am a singer/songwriter, and as I was trying to get on TNN's *Be a Star*, I ended up on the game show *Top Card*. After the show I was fortunate enough to get to go behind the stage at the Opry for a matinee show. I was so excited to be there, and I stood at the door to Roy's dressing room and watched him practice for his show. After his performance I went back into his dressing room and talked to him. I told him I was a singer, and I'd like to



CHEVROLET
presents the

COUNTRY MUSIC
QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the September/October 1993 issue.

1. What single brought John Anderson back to the top of the charts?
2. What landmark birthday did Willie Nelson just celebrate?
3. In what city did Mary-Chapin Carpenter begin her music career?
4. How many Number One singles has Alan Jackson had?
5. What is the name of Patty Loveless' new album?
6. What are the first names of Brooks & Dunn.
7. Chevy's S-10 pickup has the biggest V6 engine you can get. What size is it?

ANSWERS TO LAST ISSUE'S QUIZ:
1. "How Far Is Heaven" 2. Six 3. "I Will Always Love You" 4. "An Old Pair of Shoes" 5. Maceo, Kentucky 6. Vocal Group of the Year 7. The Chevy S-10

The Most Dependable,
Longest-Lasting Trucks.

**CHEVY
TRUCKS**



COUNTRY DANCING



IT'S EASY TO LEARN BY VIDEO!

CHOOSE FROM ELEVEN TAPES

COUPLE DANCING	LINE DANCING
<ul style="list-style-type: none"> • Two-Step • Waltz • Three-Step • Swing <p>Four Tapes - Each 1 1/2 Hours!</p> <p>INTRODUCTION I Two-Step • Waltz • Single Rhythm Swing Schottische • Slappin' Leather Line Dance</p> <p>INTRODUCTION II Three-Step (Polka) • Triple Rhythm Swing Cotton Eyed Joe • Sixteen-Step Tush Push Line Dance</p> <p>INTERMEDIATE COUNTRY MOVES & TURNS in these patterns: Two-Step • Three-Step (Polka) • Waltz Single & Triple Rhythm Swing</p> <p>COUNTRY LINE DANCE I Scot • Slappin' Leather • Cowboy Boogie Country Line • Tush Push • Flying Eight Four Corners • Country Strut • Walker Wap • South Side Shuffle</p>	<ul style="list-style-type: none"> • Achy Breaky • Boot Scootin' Boogie • Electric Slide • TC Slide

All on one video!
ALSO AVAILABLE... Five other tapes with 4 line dances on each tape!

EACH ONLY \$24.95 **EACH ONLY \$14.95**

VIDEOS Dancing USA
10600 University Ave. N.W.
Minneapolis, MN 55448
DISTRIBUTORS WANTED!

1-800-772-2623
Add \$4 Shipping First Tape Plus \$1.50 each additional tape
Allow 3-4 weeks delivery
MN Res. Add 6 1/2% Tax

give him a tape. He said, "Take this to somebody who can help you. I am old and out of the business end of it. As a matter of fact, I'm about to quit." I said, "You can't quit," and he said, "I'm 89 years old, I can do anything I want to." (Then he laughed.) I asked him if I could have a hug, and he said, "You can have two hugs." As he walked out of the Opry to go home, he wished me luck in my career. I will never forget how nice Roy Acuff was to me that day, and I am so glad I had the chance to meet him. That was truly one of the greatest thrills of my life. I know he is missed every week by the people on the Grand Old Opry.

Gail Raper

Madisonville, Tennessee

Security Supports Sammy

I wanted to thank you for the article on Sammy Kershaw in your January/February issue. It's really good to hear about him again. I used to work security when he was singing at a club called The Yellow Rose in Lafayette, Louisiana, before he signed with Mercury Records. I find it great that he is becoming well-liked by the country music fans. Keep up the good work, Sammy.

Kyle Herring

Lafayette, Louisiana

Tennessee's Five State Songs

In response to the letter in your May/June issue about state songs, and Hazel's piece in People in the March/April issue, as you can see by this page from the House of Representatives Legislative manual, Tennessee has five state songs. Both "The Tennessee Waltz" and "Rocky Top" are state songs.

I work for the Tennessee State Library and Archives where the moon never shines, so I promise this is the truth.

Sandra Mannchen
Nashville, Tennessee

Hazel was right. For more, see People in this issue, and read on.—Ed.

Right Again...

In Letters in the May/June issue, I was gratified to see that one of your Kentucky readers noticed that Hazel Smith's statement about our state song was incorrect. I thought they might be interested to know, however, that "Blue Moon of Kentucky" is Kentucky's official bluegrass song.

They can be proud of both songs now!

Tracy Schultz McIntosh
Kentucky Department of Travel
Development
Frankfort, Kentucky

And Right on BRC

Bravo for the piece in the People section in the May/June issue concerning the lack of support Billy Ray Cyrus has gotten from the music industry. With the media constantly taking cheap shots, I had at least expected better from the professionals in

the country music community. I have seen Billy Ray Cyrus in concert several times, and he is a first-rate singer and entertainer who has an incredible appreciation for—and rapport with—his fans. In addition, Billy Ray has been actively involved with many charitable events and organizations, which does credit to the whole Nashville community. Maybe most importantly, Billy Ray has done much to broaden country music's appeal and audience—even overseas—and all the country music artists will benefit from this. Regardless of personal musical tastes, Billy Ray Cyrus definitely deserves more respect and recognition from the media and especially from his peers.

Karen Witkowski
Pomano Beach, Florida

Country Music Magazine Hits Spot

I'm a brand new subscriber. I admit, it's because I wanted to win \$10,000,000 from Ed McMahon; however, now I'm hooked. I especially want to thank you and your staff for the insightful record reviews. I was a subscriber to another country music magazine who without exception unconditionally loved everything...it got a little boring. After reading the first issue of *Country Music Magazine*, I knew I was on to something great.

Leann Anderson
Yorba Linda, California

Country Music Magazine's the Best

I would like to say I'm a long-time country music lover and that *Country Music Magazine* is the best. It's a must for people who want to keep informed of country music and country music happenings. It's the best there is, with a little something for almost everybody. Keep up the good work, editors. Country music will never die!

Elizabeth Gibbs
Garland, North Carolina
More nice mail.—Ed.

Johnny Cash—Gangsta Rapper

I don't know how many country music fans know who rapper Ice-T is, but a while back during the controversy over his "Cop Killer" rap song and the freedom of speech arguments, he stated that Johnny Cash could say anything he wanted to in a song and get by with it (referring to the line in "Folsom Prison Blues," "I shot a man in Reno just to watch him die"). Well, I have news for Ice-T—Johnny Cash is an original rapper! If you take the lyrics to "A Boy Named Sue" and the background music to Vanilla Ice's "Ice, Ice, Baby" and put them together, you get a good rap. Would you call this "Rapabilly"? (Call me crazy or just plain bored in Virginia!) Hi to Johnny Cash and Marty Stuart. I love you guys.

Linda Heath Edwards
Franklin, Virginia

Old-Time Country Music Lovers...save \$5.98



JOIN THE ACADEMY Get Two Legends Calendars...FREE

Membership in the American Academy for the Preservation of Old-Time Country Music includes a one-year subscription to *The Journal*...plus two great Legends Calendars full of rare photos...and a personal membership I.D. card. Join now...just \$10.00...that's \$5.98 off!

Send to: The Academy
One Country Music Road, Box 2000
Marion, Ohio 43305

Bill me later Enclosed is \$10.00

Name _____

Address _____

City _____

State _____ Zip _____ DF3CY-8

Coverage for Country Women

It's no wonder you can't get a male audience for country music. The country magazines are very biased towards the male artists. There are still some of us guys that like the female gender and would like to see the likes of Suzy Bogguss, Kathy Mattea and Patty Loveless on some of these covers. If you ever do have a female, it is always the same ones: Reba, Wynonna or Dolly Parton. Let's give some of these new beauties a chance, and give us a chance to see something besides those fake cowboys.

Brad Kellogg
Moline, Illinois

Kathy Mattea was featured in March/April. Suzy and Patty due soon.—Ed.

Women of Country—the Show

I watched *The Women of Country* special. Oh, boy, did I ever enjoy that show. There were stars on there that I hadn't seen nor heard in years (except on my 78 r.p.m. records). Now that's going back a piece! It sure was great seeing stars like Rose Maddox, Martha Carson, the late Maybelle Carter and The Carter Sisters, Patsy Montana and many, many more. Plus, Trisha Yearwood, Lorrie Morgan, Kathy Mattea—I could go on and on, but my fingers do get tired. Thanks to all who were on the show and all who made it possible.

Josephine Furtado
Providence, Rhode Island

Hazel liked it, too. See People.—Ed.

Fargo/Lynne/Oslin—the News

I am a new subscriber to your magazine, and I enjoy it. I have questions about some favorite artists. Donna Fargo has been a personal favorite of mine for many years. Since her MS, she has done very little musically. Would you happen to have an address?

How about Shelby Lynne? Shelby is extremely talented, and I've been waiting for a new release from her since *Soft Talk*. Any clues to what she is doing, and can we expect a new release? And what has K.T. Oslin been doing? When can we expect a new release from her at the same quality as *80's Ladies* and *This Woman*?

Barbara Birkhimer
Columbus, Ohio

Write Donna through her fan club at: P.O. Box 233, Crescent, Georgia 31304. Shelby Lynne has signed with Morgan Creek Records, new album is due shortly. K.T. has just released a greatest hits package that includes new material. It's called Songs From an Aging Sex Bomb.—Ed.

Marty and Dwight at ACM?

I attended the 28th annual Academy of Country Music Awards in Hollywood and was really looking forward to seeing my two favorite male country music artists—Marty Stuart and Dwight Yoakam—in person. I was disappointed that neither

was in attendance, even though they were both nominated for an award. Marty was even listed in the program as a presenter. Why didn't he or Dwight attend the awards?

Sandra C. Gross
Redondo Beach, California

Dwight was rehearsing for his current tour, and Marty was tied up in the recording studio. Ask us another.—Ed.

reader wants k.d. lang

I am a relatively new subscriber to your magazine and enjoy every issue. Country music has been a part of our family's life for generations, and you bring a clean, clear approach to this beloved artistry. We appreciate it greatly! I haven't seen any information on k.d. lang for some time. If I have missed an issue featuring her, would it be possible to get a copy? If not, I look forward to seeing her featured in future articles. I realize she is considered by some to be somewhat controversial; however, she is viewed by many as one of the greatest voices in country music.

Dorlene Trembly
Chandler, Arizona

k.d. is no longer recording country music. Last year she released a critically-acclaimed pop album, Ingenue, which contained the Grammy-winning single, "Constant Craving."—Ed.

Randy and Tanya Take Europe

Thank you for letting country fans in Europe have the opportunity to get information about country music and stars. It's a great, great magazine. I'm thrilled every time I find a new issue in my mail. I'm very fond of Tanya Tucker and read everything I can discover in *Country Music Magazine*. Keep writing. She's a fabulous star. Randy Travis is very famous in Europe, too. Thank you again for such a remarkable magazine.

Per Arild Friestad
Vigrestad, Norway

Friends of Martina McBride

I am a member of the Kansas Martina McBride Fan Club. We are a group of home state people who believe Martina McBride is the best thing to come along in country music in a long time. I was converted to country music by marriage 28 years ago. The old classics have a new sound when Martina sings them. Her performance of Patsy Cline's "Crazy" caused goose bumps. Please do more on her.

Lois Wortman
Medicine Lodge, Kansas

Update on Anne Murray

I am new to *Country Music Magazine* and must say it is the most interesting and informative country music magazine

THE CONCERT EVENT & FAN CLUB

COUNTRY HOTLINE

1-900-370-BAND ext. 75

Only \$2.98/min. Under 18 Get Parents' Permission.

DIRECT FROM NASHVILLE!

- Advance Touring Schedules!
- The Latest News and Updates On All Your Favorite Artists!
- The Best Seats to Every Concert!
- Addresses Where You Can Write!
- Concert Listings for Your Hometown!

FREE!
Bonus Pak and Country Concert Photo with every call!!

Rotary or Touchtone Phones 24 Hrs. Updated Weekly		
444 Highway 101	3352 Delbert McClinton	2766 Sawyer Brown
5223 Alan Jackson	6232 Reba McEntire	7432 Shenandoah
5363 Waylon Jennings	645 Ronnie Millsap	7525 Tracy Skaggs
566 George Jones	669 Lorrie Morgan	773 Ricky Spencer
5832 Wynonna Judd	687 Anne Murray	7824 Staller Brothers
5361 KY Headhunters	6353 Willie Nelson	786 Doug Stone
5372 Sammy Kershaw	6383 Aaron Neville	7874 George Strait
5373 Doug Kershaw	6392 Wayne Newton	788 Marty Stuart
5381 Hal Ketchum	6255 Oak Ridge Boys	8452 Pam Tillis
535 k.d. lang	6266 Maura O'Connell	847 Aaron Tippin
529 Tracy Lawrence	6264 Mark O'Connor	872 Randy Travis
5481 Little Feat	675 K.T. Oslin	8742 Travis Tritt
5483 Little Texas	727 Dolly Parton	882 Tanya Tucker
5685 Patty Loveless	7473 Pirates of the Miss.	894 Conway Twitty
5684 Lyle Lovett	722 Eddie Rabbitt	8261 Ricky Van Shelton
5963 Loretta Lynn	7241 Bonnie Raitt	9273 Steve Wariner
6263 Barbara Mandrell	7284 Eddie Raven	9451 Hank Williams, Jr.
6265 Louise Mandrell	729 Collin Raye	974 Michelle Wright
6282 Kathy Mattea	7334 Ronna Reeves	996 Tammy Wynette
6224 McBride & the Ride	7372 Restless Heart	932 Trisha Yearwood
6223 Martina McBride	7642 Kenny Rogers	962 Dwight Yoakam

PLUS...OVER 250 MORE! (If your favorite Artist is not listed here, just press or say the numbers on your phone that contain the first 3 letters of the Band, or Artist's last name (i.e. HIGHway 101 = 444, Marty STUart = 788))

© 1992 Concert Connection, Ltd. • 42 Music Square West • Suite 338 • Nashville, TN 37203

I've seen yet. Your features are newsy and comprehensive. Still, I have experienced some difficulty in finding current information on Anne Murray. Could that be because she is a "crossover" country/pop singer? A number of fans I've met on an electronic bulletin board would like the answers to a few basic questions. Does she have a fan club? What is the address? What is the story behind her Capitol Records contract? Under what label is she singing now?

Molly Smith
Texas City, Texas

Murray is no longer with Capitol (now Liberty) Records. Write: Anne Murray Fan Club, c/o Balmer, Ltd., 4881 Yonge St., Suite 412, Toronto, Ontario M2N 5X3 Canada.—Ed.

Mary-Chapin Measures Up

I'm a huge fan of Mary-Chapin Carpenter! She appeared with Vince Gill at Hara Arena in Dayton, and a friend of mine was able to let me backstage after the concert so I could meet her. I told her what an inspiration she was to me as a singer and guitarist—not to mention as a songwriter!—and I also told her about a lucky guitar pick I wanted her to have. I will never forget how nice she was. As a young person trying to get into the music business, it could have been very disappointing to find that someone who is such a role model to me as an artist would not be the kind of person they seem to be in reality.

Susan Ritter
Kettering, Ohio

For more on Mary-Chapin, see our feature in this issue.—Ed.



Susan Ritter meets Mary-Chapin Carpenter.

What's Up with Desert Rose?

Do you have any information on John Jorgenson and Desert Rose Band? You see, I've recently become a fan of John's and, subsequently, Desert Rose Band. It seems I have jumped on their bandwagon too late. Have they broken up? I cannot get or find any information.

Emma Slater
Kalamazoo, Michigan

Jorgenson's left, replaced by Jeff Ross. The band's new album, on Curb, is due out in September.—Ed.

Seeking Mr. Shaver

I have a gentleman penpal from England, who has been a long-time fan of Billy Joe Shaver. He has been unable to find anything on him now, and letters written to various magazines, along the lines of "whatever happened to..." have all gone unanswered. Could you fill me (and him) in on whatever happened to Billy Joe? We'd really appreciate your help.

Lucille VanDusen
Wrightstown, New Jersey

Billy Joe fans, come in, please.—Ed.

More on Wade Benson Landry

In response to Margaret Porter and Karen Vidra about the whereabouts of Wade Benson Landry in the Letters sections in the March/April and May/June issues, he puts on a great show nightly along with the fabulous Branson Brothers in the Echo Hollow Amphitheater at Silver Dollar City in Branson, Missouri. And speaking of Branson, it has kind of gotten a bum rap as being a place only the older stars of country music play. I have tickets to see Reba, Billy Ray Cyrus, Lorrie Morgan, Ricky Van Shelton, Sawyer Brown, Michelle Wright and many more. If these aren't the hottest people in country music right now, then I don't know who is.

Teresa Cornish
Republic, Missouri

Silver Dollar City confirms that Wade plays Monday through Saturday with The Time Machine Band.—Ed.

Rodman Response

For all you Judy Rodman fans, she hasn't dropped off the face of the country music world. In fact, she's about to sign with a major recording company and has been very busy writing. Diamond Rio has her song "Demons and Angels" on their latest CD. Holly Dunn and Randy Travis may also soon be recording her songs. While Judy wants to be recognized as a writer first, she has lately done studio sessions with Wynonna and Steve Wariner and performs at the Bluebird Cafe in Nashville. Tracy Lawrence asked her to sing on his hurricane benefit, and she was happy to respond. Judy's family and mine have been friends for a long time, and we know what a great talent she is.

Beverly B. Hall
Pontotoc, Mississippi

To Tommy Cash, From Fan

I was really surprised to read your letter in the March/April issue. So if you should read mine, I want you to know that there are still people who like you very much, even outside the U.S. For me you never stood in the shadow of your big brother, John! I hope you'll release a new album soon. In my opinion, "Whatever It Takes" and "What Do We Call It Now"

are two of the most brilliant country songs ever sung. And as for living in the "shadow," I know that feeling very well. Country fans living outside the U.S. are also forgotten easily by the industry. I hope you'll also come to Vienna, like John did this year.

Michelle Kersch
Vienna, Austria



Richard McGuire caught up with Pam Tillis.

Angelic Pam Tillis

I just wanted to let you know that Pam Tillis is an absolute (*Homeward Looking*) angel. I had the chance to meet Pam Tillis after one of her shows in Cleveland, Ohio. Pam is a true artist who hasn't forgotten where success starts—with the fans. She took time after the show to meet with each fan, sign autographs, take pictures and even sing an acoustic version of "Let That Pony Run." Thanks for the memory, Pam!

Richard McGuire
Vermillion, Ohio

Right On, Rich Kienzle

I just had to drop you a line saying how on target your record reviews have been lately. Sometimes it seems as if the words are coming straight out of my head, particularly on the Jimmie Dale Gilmore review in the September/October 1992 issue. But what I am writing about today is your absolutely sublime review of Jason's *One Foot in the Honky Tonk* in that same issue. I have read and re-read this article, and you have quite simply hit the nail on the head! Why are you and myself the only ones (apparently) in the entire country music biz to recognize Jason Ringenberg's talent? Well, to keep my letter short, I just want to say to keep up the good work, and use any influence you have to help out poor ol' Jason. It's a damn disgrace that anyone with his genius should have to labor in obscurity.

Tim Blalock
Sevierville, Tennessee

A talented artist laboring in obscurity? So what else is new. See Patrick Carr's column in this issue.—Ed.

HeadHunters, Tornados

Rich Kienzle's album review of *Rave On!* by The Kentucky HeadHunters in the March/April issue hit the mark, but I disagree that "Dixie Fried," "Underground," and "Dizzie Miss Daisy" should have re-

mained in the can. Mark Orr's searing vocals on the latter two make these songs pleasingly listenable. When Fred Young (the world's greatest drummer) cuts loose at the end of "Underground," you know the HeadHunter sound is still intact. Rich's review of the Texas Tornados' *Hangin' on By a Thread* in the same issue was interesting. However, I find that the lowest point on any Tornado album is when Freddy Fender sings those ballads. I would much rather listen to Doug Sahm's overly-smoked vocals or Augie Meyers do some of his half-baked attempts at singing than hear another takeoff of "Wasted Days and Wasted Nights."

Rex Kamstra
Coville, Washington

Tanya True Queen

I was very disappointed with your review on Tanya Tucker's record *Can't Run From Yourself* in the March/April issue. How can you say "Two Sparrows in a Hurricane" doesn't go anywhere musically? It is a beautiful ballad, and it went to Number One. And then you said "I've Learned to Live" is drained of emotion. Tanya puts a lot of emotion into her music. But you were right about one thing: She is a great singer and has talent as well as personality. I'm sure others will agree that Tanya doesn't get the recognition she deserves. She is the true Queen of country music.

Virginia Bodenmiller
Brooklyn, New York

Last Call on Reba Review

First of all, I would like to congratulate you on your excellent magazine. But I don't agree with Mr. George Fletcher's review of Reba's latest album, *It's Your Call*, in the March/April issue. He said that half of the songs, "Just kind of lay there...radio ready but not great." I think that this album is one of Reba's best yet—especially the duet with Vince Gill. I love her music, and I just hope her next album won't get such a poor review.

Jennifer French
South St. Paul, Minnesota

George Thought He Got Hate Mail

Geoffrey Himes' review of Dolly Parton's new release, *Slow Dancing with the Moon*, burnt me up! Sure, he said a few nice things, but overall I was mad enough to curse! He referred to Dolly's 1979 album, *Great Balls of Fire*, as a nursery school teacher embarrassment. Hold on, fathead. Why, then, did that album go Gold? I love that album, and all the others you shot down!! I can tell you, Mr. Himes, I am never frustrated with Dolly. I'm a satisfied man!! I think most people will find your opinions of Dolly's past, present and future albums to be full of dou-dou!

Timothy Scott Kisling
McGaheysville, Virginia

Uh-oh. Better get a shovel.—Ed.

Legends—Carl Smith

I have been a fan of Carl Smith for many years. For a long time there hasn't been much in the magazine about him. I was very pleased to see such a nice article about him in Legends of Country Music in your March/April CMSA Newsletter. Carl always sang pure country and to me has one of the best voices in the business. Thank you for remembering Carl.

Carma Lee Peters
Mt. Hope, West Virginia

Billy Dean Gets a Rose

I was reading the letter in the May/June issue of *Country Music Magazine* on first-class Billy Dean. That is a definite yes! My sisters and I went to an Alan Jackson/Billy

Dean concert in Dayton, Ohio. We took yellow roses for Alan Jackson, but I told them I was giving mine to Billy Dean. I walked down to the stage, and he jumped off the stage and danced with me! Talk about a beautiful smile, and those dimples! Billy Dean, you are definitely first-class.

Kathy Osborne
Washington Court House, Ohio

Digs Buried Treasures

I enjoy your Buried Treasures department of *Country Music Magazine*. I'm wondering if you can answer several questions. Did Bear Family make a complete CD collection of Jerry Lee Lewis? Can I get *Same Train, Different Time* by

Get A New Start On Losing Weight

A Complete 30 Day
Herb Tea Program For A
Slimmer And Happier You!



Natural Herb Tea

Nature's herbs have been used for over 4000 years in China for healing and balancing the body's energy. The use of herbs as body cleaners, rejuvenators, tonics and relaxers has been practiced by mankind all over the world, since the beginning of time. These natural remedies are still in use today.

Safe & Gentle

Herbs worksafely and gently so they do not have dangerous side-effects on your body as many drugs do. Join the millions of people who have discovered the health benefits of natural and delicious herb teas.

One Cup A Day

Just one cup of fresh and delicious herb tea everyday will put you on the right track losing weight. Because the Herb Tea Diet and Cleansing Program is a 30 day program it makes sure you get all the valuable herbs your body needs to function at its peak and lose weight fast.

Herb Tea Diet & Cleansing Program
Contains These Important Herbs

<p>Ginger</p> <p>Ginger root has a warming, stimulating effect. Ginger is a carminative, soothing to the stomach.</p> 	<p>Cascara Sagrada</p> <p>Tones large intestine and helps maintain regular elimination. Modern physicians have found it to be one of the very best!</p> 
<p>Yellow Dock</p> <p>Yellow Dock is beneficial for the liver and large intestine.</p> 	<p>Bearberry</p> <p>Bearberry is a mild diuretic, cleansing to intestinal and urinary tracts.</p> 
<p>Prickly Ash Bark</p> <p>Prickly Ash Bark acts as a blood purifier, cleansing the blood of toxic buildup.</p> 	<p>Psyllium Seed</p> <p>The highest fiber available, giving the following benefits: bulking agent gives a full, satisfied feeling; speeds intestinal transit time and removes waste & toxins.</p> 

Herb Tea Diet and Cleansing Program contains the six most important herb teas you need for a slimmer you!



Feel Better & Look Better
Takes Just 30 Days!

Results in 30 Days

Because herbs are so mild in action, enough time is needed for positive and lasting results. That's why Herb Tea Diet and Cleansing Program gives you a 30 day program. Isn't 30 days a small price to pay to feel and look your very best?

Your Guarantee

Try Herb Tea Diet and Cleansing Program for 30 days. If you're not 100% satisfied that Herb Tea Diet and Cleansing Program has helped you lose weight, just return the unused portion for a full refund! That's how sure we are! Available in Tea or Tablets.

FREE With Tea Order!

Stainless Steel

\$1.95 Value



Herb Tea
Infuser

Isn't it time you got a new start? Order Herb Tea Diet and Cleansing Program and get a FREE Herb Tea Infuser for brewing your delicious, healthful Herb Tea Diet and Cleansing Program.

HOW TO ORDER

HT29

Please specify Tea or Tablets
Send Check or Money Order for
\$9.95 plus \$2.00 for shipping to:

Indiana Botanic Gardens
P.O. Box 5 Dept. CMCg, Hammond, IN 46325
"Keeping America Healthy Since 1910"

CLASSIFIED

Books/Publications

STOP! Musicians/artists/songwriters/entertainers. Get the real scoop on Branson. For information, send \$3.00 to: Mem-Ten, Box 280385, Memphis, TN 38168. What you don't know could cost you.

Business Opportunities

MAKE HOLIDAY DECORATIONS at home. We pay you for them! \$450 weekly possible, year-round opportunity, no experience. Rush SASE to: Holiday, Box 883786-X, San Francisco, CA 94188.

\$540 WEEKLY POSSIBLE making stuffed animals or jewelry at home! Rush SASE to: Mayfair, Box 670-J, Brisbane, CA 94005.

INVENTORS: Free development, patenting, licensing package. Call Davison & Associates: 1-(800) 677-6382.

LET THE GOVERNMENT FINANCE your small business. Grants/loans to \$500,000. Free recorded message: (707) 448-0330. (GO2)

WE'LL PAY YOU TO TYPE NAMES and addresses from home. \$500 per 1,000. Call 1-(900) 896-1666 (\$1.49 minute/18 years+). Or write: PASSE-XCM793, 161 S. Lincolnway, N. Aurora, IL 60542.

Contests/Sweepstakes

POETRY CONTEST

\$6000 in prizes & poems published

Send original poem, 20 lines or less, to:

SPARROWGRASS POETRY FORUM
P.O. BOX 193 CM
SISTERSVILLE, WV 26175

FREE ENTRY

FREE ENTRY

Education/Instruction

TERMPAPER assistance. 19,278 papers available! 272-page catalog, rush \$2.00. Research, 11322 Idaho, #206CT, Los Angeles, CA 90025. Toll-free hotline: (800) 351-0222. California: (310) 477-8226.

VETERINARY ASSISTANT CAREERS. Home study. P.C.D.I., Atlanta, Georgia. Free literature. (800) 362-7070, Dept. CH621.

MEDICAL/DENTAL OFFICE ASSISTANT. Home study. P.C.D.I., Atlanta, Georgia. Free literature. (800) 362-7070, Dept. WH621.

RECORDING ENGINEER home study course. Free information: Audio Institute, 2258-A Union Street, Suite C, San Francisco, CA 94123.

PARALEGAL CAREERS. Home study. P.C.D.I., Atlanta, Georgia. Free catalogue. (800) 362-7070, Dept. LH621.

Employment Opportunities

EXCELLENT INCOME! Assemble easy craft products at home! 1-(800) 377-6000, Extension 7290.

CRUISE SHIPS NOW HIRING - Earn up to \$2,000+ month + world travel. Holiday, summer and career employment available. No experience necessary. For employment program call: (206) 634-0468. Extension C9024.

Entertainers

NASHVILLE PRODUCER seeks singers, models, songs for records, videos, etc. Productions, 1914 Pamela Drive, Nashville, TN 37217.

Miscellaneous

MEET JAPANESE WOMEN! Free brochure! Pacific Century, 110 Pacific, #208-JT, San Francisco, CA 94111. (816) 942-1668.

ADULT CATALOG FREE! Your complete source for quality fantasy entertainment. Featuring videos, magazines, toys, lingerie and much more. Low prices. Discounts. Privacy and satisfaction guaranteed. Adults only, send name, address with signature and birthdate to: Leisure Time Products 12, Dept. CM83, P.O. Box M550, Gary, IN 46401-0550.

Miscellaneous

MEET WOMEN WORLDWIDE! Free 32-page photo catalog. Cherry Blossoms, 190CB Rainbow Ridge, Kapaau, HI 96755. (408) 960-7488.

JAPANESE, ASIAN, EUROPEAN FRIENDSHIP! Inter-Pacific, Box 304-M, Birmingham, MI 48012.

GET LISTED FREE! New Pen Pal Directory, Box 821-CM, Tucker, GA 30085-0821.

NICE SINGLES with Christian values wish to meet others. Free magazine. Send age, interests. Singles, Box 310-CM, Allardt, TN 38504. Or: 1-(900) 990-0021. \$1.25 per minute.

SINGLES. MEET OTHERS. Write: Club, Box 11434-CM, Fort Worth, TX 76110.

I LOVE COUNTRY MUSIC bumper sticker. \$3.00 or 2 for \$5.00 ppd. P.O. Box 1064, Murfreesboro, TN 37133.

COWGIRLS & COWBOYS MEET! Nationwide western singles' club introduces, by mail, people with similar interests. Personal, confidential. Send \$5.00 for application, details: Jan's Horse Sense, P.O. Box 1202CM, Pilot Point, TX 76258.

40' SILVER EAGLE, nine bunks - band or racing team. (602) 237-4623.

Food Items

WHAT'S A LIVER DUMPLING besides; nutritious, economical, healthy? Just plain delicious! \$3.00 cash/M.O. SASE: Recipe, P.O. Box 40352, Houston, TX 77040-0352.

CHARLEY'S 10-MINUTE FUDGE. No cooking required. Easy to make and delicious. Send \$4.00 cash/M.O. to: Charley's Kitchen, 732 Summitview, Suite 582, Yakima, WA 98902.

Financial/Loans

BORROW \$100 - \$100,000 FAST! Confidential. Glendale, Box 260279, Plano, TX 75026. 1-(800) 444-6599.

Jewelry

J.D.'S WESTERN BOOT CHARM BRACELETS. Many styles. Free catalog: 1-(800) 436-3357.

Moneymaking Opportunities

ASSEMBLE OUR DEVICES at home. We pay up to \$600 weekly. No experience. Send self-addressed envelope: Technix, 4173 Main Street, Suite 300, Bridgeport, CT 06606.

Music/Instruments

ACCORDIONS, CONCERTINAS, button boxes, new, used, buy, trade, repair. Catalogues, \$5.00. Castiglione, Box CM, Warren, MI 48090.

SING-ALONG KARAOKE ACCOMPANIMENT cassettes. Available for the amateur or professional singer. All styles of music. Free catalog! Chartbusters, Dept. CM, 400 Ensley Drive, Knoxville, TN 37920-9115. Call toll free: 1-(800) 347-5504.

SING-ALONG KARAOKE accompaniment cassettes. Chartbusters, hottest music available. Free catalog. 1-(800) 347-5504.

LEARN GUITAR: Powerful shortcut system. Free report. Box 936-C, Veneta, OR 97487.

MOSRITE GUITARS! The finest handmade all American electric guitar your money can buy. Tommy Overkill Music Supply, 9001 Rogers, Fort Smith, AR 72903. (501) 484-7289.

STRINGS, REEDS, DRUMSTICKS or other accessories. Cheap. Call: (817) 738-6564.

Of Interest To All

PERFUME OILS 100+ designers included! List/sample \$1.00 refundable: Amoré Oils, P.O. Box 021232, Brooklyn, NY 11202-0027.

FREE ADULT OR CHILDREN BIBLE study courses. Project Philip, Box 35-M, Muskegon, MI 49443.

BECOME LEGALLY ORDAINED! Credentials for \$5.00 offering. American Fellowship Church, 1420 N.W. Gilman, #2715C, Issaquah, WA 98027-7001.

Posters/Photos

ACTUAL COLOR PHOTOS - 2,000 celebrities. \$3.00 - catalog, sample. SStars, P.O. Box 720793, Pinon Hills, CA 92372.

CELEBRITY PHOTOS. SEND SASE - Name favorites. Photoworld I, P.O. Box 31836, Houston, TX 77231.

Real Estate

BRANSON, TRI-LAKES AREA Missouri. Forest Haven homesites. Restricted. Developing underground utilities, asphalt roads, wells. 5 acres - \$11,330; \$330 down, \$130 monthly with approved credit. Compare at \$20,000. Owner/developer: (501) 741-1930.

Recordings

16-TRACK DEMOS - Midi Magic, 7553 Old Harding, Nashville, TN 37221. (615) 646-7440. Demo: \$2.00.

RECORD IN NASHVILLE. Singers, songwriters call Southern Star Productions: (615) 251-3481.

Records/Tapes/CDs

OVER 30,000 TITLES! 1950's - 1990's. All categories. LP's, 45's, 78's, tapes, books, posters, CD's. \$3.00 catalog. Hot Platters, Box 4213-D, Thousand Oaks, CA 91359-1213.

LOWEST PRICES CASSETTES, CD's and mini-discs. All the artists. Muzik Haus, 53 Park Street, Brandon, VT 05733. Catalog \$2.00.

Songwriters

SONGWRITERS! LYRICS needed for recordings! Royalties possible. NWC Studio, Box 171101, Nashville, TN 37217.

SINGERS, SONGWRITERS needed. Free! Applications: United Agency, Box 862-D, New York, NY 10009.

POEMS, SONGS WANTED. \$100,000 - recording contract possible! Free appraisal. Majestic Records, Box 4256, Linden, TX 75563.

SONGWRITERS: Poems wanted for musical setting and recording. We pay all costs on selected poems. Jeff Roberts Publishing, 299 Newport Avenue(CM), Wollaston, MA 02170.

AWARD WINNING SONGWRITER/recording artist, credited with 8 chart records, offering co-writing on accepted material. Send best song lyrics to: Ramsey Kearney, 602 Inverness Avenue, Nashville, TN 37204. (615) 297-8029.

COUNTRY MUSIC'S OLDEST independent record company. Interviewing country singers to record. (615) 883-5349.

URGENT! SONGS, POEMS NEEDED Radio, TV, royalties. Hollywood Records, 6000 Sunset, Studio M, Hollywood, CA 90028.

CALL FREE 1-(800) 354-2694 Nashville's singer/song-writer information service. Tip sheets, free song production, artist development, recording stars addresses. 24 hours.

ATTENTION ENTERTAINERS that need professional management to jump start their career. Call: (615) 883-5349.

NASHVILLE ADVISORY SERVICE. If you want to record. Free detail information. (615) 847-1494.

FULL BAND SONG DEMOS. Free information. Sample \$1.00. Hollywood Records, 603 First, #138-CM, Oceanside, CA 92054. (619) 757-7446.

PRODUCER - Accepting songs, poems, lyrics! Studio 3, P.O. Box 120145, Nashville, TN 37212-0145.

SONGWRITERS: Need lead sheets/piano scores of your tunes? Write to: Rare Ink, P.O. Box 1563, DeSoto, TX 75123-1563.

Videos

LEARN TO DANCE COUNTRY: line dances, 2-step, swing, and others. Free video catalog. (714) 846-7722.

ADULT AMATEUR & FOREIGN VIDEOS! Many themes. Discreet service! Catalog \$3.00. PFM, Box 2365(cm) Loop Station, Minneapolis, MN 55402.

Classified Ad Rates: 1-800-762-3556

Merle Haggard on CD? Which Hank Snow collection would include the duet album he recorded with Anita Carter? Which would include the *Hank Snow Sings Jimmie Rodgers Songs*? I hope you can help me find these favorites. Thanks for *Buried Treasures*. I read it first and often re-read it.

Joann Johnson

Bemidji, Minnesota

A Bear CD box is available on Jerry Lee's Sun recordings; LP sets cover his Mercury years. Haggard is not available. Anita Carter is on Singing Ranger Volumes 1 and 2, Rodgers on Volume 3.—Ed.

From Audrey to Jett

On reading the March/April issue of *Country Music*, I came across 20 Questions with Willie Nelson. On that page there is a picture of Willie Nelson on your cover in February 1976. Looking closer it contained the article, "Audrey Williams—The Final Tragedy of Hank's Ex-Wife." I am a fan of Hank Sr., and I am interested in what became of his wife, and now I'm very interested in that article. Also, what has happened to Jett Williams?

Wilma Ritzman

Lava Hot Springs, Idaho

Sorry, that issue is out of print. Audrey died November 7, 1975. Jett is touring with Hank's band, The Drifting Cowboys. Jett's claim to be considered a legal heir to the Hank Williams estate now seems established. The Supreme Court recently refused to hear any more appeals.—Ed.

What Happened to Mack White?

Country Music is a fantastic magazine. You write about a lot of country stars. There is one in particular that I have never seen you write about, Mack White. He did a song in 1972 called "Too Much Pride." He did just a few more songs after that. Then all of a sudden, he was never heard from again. Could you possibly find some information on him? I sure would appreciate it.

Pat Andrews

Woodstock, Illinois

Mack had a few hits up to 1982. Anyone know his whereabouts today?—Ed.

Where's Wendy Holcombe?

A few years ago a young lady by the name of Wendy Holcombe appeared on several TV shows from Florida. She played the banjo extremely well. I would like to know if she continued in the music business and if so, where I might obtain her records/tapes or CD's. I enjoy your magazine; however, it covers very little of my interest. I grew up on country music from the 1940's and 50's. Thank you.

Lloyd D. Meek

Billerica, Massachusetts

Holcombe died February 14, 1987. Our sister magazine, The Journal, covers country music stars of the 1920's through the 1960's. Check it out.—Ed.

Where's Jason D. Williams?

Please help, you are my last hope. I've looked everywhere and called everywhere. Can you send me any information on where I can order Jason C. Williams' videos and tapes? I saw him on *Nashville Now* one night and would love to have some of his music.

Janet Nuekolls

Stuarts Draft, Virginia

Jason's just signed with Sun Records. He's touring now, and an album is due out soon.—Ed.

Wrong George

I enjoy your magazine so very much. I love the letters and the centerfold and articles about the stars. I sure hope you print this one for the person in the Letters column last issue who said, "Put George Out to Pasture." Well, that got me. Put a star, a legend, a hero, out to pasture? You need to get with the program. Country is hot, and George Jones is right there with it. I think he's great. I've been a fan ever since he sang "From a Window Up Above." Long time ago, huh?

Rose Wallace

Mantachie, Mississippi

George Jones...George Fletcher. We're getting a lot of mileage out of our jokes about CMM's Associate Editor, aren't we? Thank you for this nice letter.—H.B.

Sweeps Winners Galore

Congratulations to the two winners of October/November 1992 and December 1992/January 1993 \$1000 Renewal Sweepstakes: C. L. Hoffman of Frederick, Maryland, and Herbert L. Flowers of Memphis, Tennessee. Congratulations also to the winners of the 1992 Winners Circle Jackpot Sweepstakes. Marlene Broyles of Corpus Christi, Texas, is the \$5000 Cash Winner. Irene Bauder of Toronto, Ontario, and Mrs. E.G. Deshotel of Metairie, Louisiana, won the two color TV's. There are 88 other winners of items ranging from VCR's to a book on Elvis titled *The Boy Who Would Be King*. One winner thinks we're a scam and has so far refused to accept the prize!

The Word on Ray Kennedy

Last issue, Andy Talbot of Stockbridge, Massachusetts, questioned who the lead guitar player was on Ray Kennedy's album, *Guitar Man*. Jill Sutton, who works for Kennedy, phoned in with the official word from Ray himself. Bob Williams played lead guitar on the song, "Guitar Man," but Ray, under the pseudonym Art Deco, played lead on the other cuts.

Send Letters to the Editor to Country Music Magazine, 329 Riverside Avenue, Westport, Connecticut 06880. Mark your envelope. Attention: Letters. Keep those cards and letters coming. We reserve the right to edit for space and style.

FREE



STEREO CATALOG

- Sony
 - Pioneer
 - Kenwood
 - Mitsubishi
 - Panasonic
 - JVC
 - NHT
 - Bose
 - Advent
 - Infinity
 - EPI
 - AT&T
 - X-10
 - Blaupunkt
 - Alphasonik
 - Kicker
 - Pyle
- > The catalog you've always wished you could find—over 150 pages of full color photos, complete descriptions, exclusive comparison charts and "no jargon" explanations of features and functions.
- > Low discount prices on the latest in home audio, car stereo, video and home theater, telephones and computers.
- > Full service, no-pressure buying and technical help. Everything covered by a 30-day Total Satisfaction Guarantee.

Call now or send this coupon for your free Crutchfield audio/video/computer catalog

800-955-9009

U.S. and Canada, 8 am – Midnight, 7 days a week
Be sure to mention *Country Music* when calling.

Name _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

CRUTCHFIELD

1 Crutchfield Park, Dept. CM, Charlottesville, VA 22906



Country Music VIDEOS



CHARLEY PRIDE An Evening With... - 48 mins.

Listen to the rich baritone sounds of Charley Pride, the Country Music Association's 1971 Performer of the Year. Included in this noteworthy live performance are: *Kiss An Angel Good Morning/Kawliga/So Afraid Of Losing You/Oklahoma Morning/It's Going To Take A Little Longer/Crystal Chandelier/My Eyes Can Only See As Far As You Me And Bobby McGee/Louisiana Man/Cottonfields Back Home, AND MORE!* Item No. VIC - \$19.95

ERNEST TUBB Thanks Troubadour Thanks - 62 mins.

Here is the complete, true story of "America's Troubadour." From his birth in depression-era Texas, the early influence of Jimmie Rodgers, the first recording sessions, early radio shows and Hollywood movies, to the Grand Ole Opry, over 40 years on the road, and sales of over 20 million records. This fascinating video biography features classic performances and Ernest's top hits. It's a must for serious country music fans. Item No. V2N - \$19.95

BILLY DEAN Video Hits - 23 mins.

Here is one of the hottest new stars on the country music scene today, already voted the 1992 ACM Top New Male Vocalist. This new video features Billy's 1992 ACM Song of the Year, *Somewhere In My Broken Heart*, plus these other important hits: *Only Here For A Little While, Only The Wind and Billy The Kid*. There's also live interview footage and additional footage courtesy of the ACM. Don't miss it! Item No. V9G - \$19.95

ROY ACUFF Open House Vol 1 & 2 - 60 mins. ea.

Despite the cheesy backdrops and minimal production values, these two videos give a good accounting of Roy's sound in the late 50's when they were recorded. They feature Roy along with the Smoky Mountain Boys and Girls, singer June Webb and The Wilburn Brothers. Roy sings a real variety of music: *Wabash Cannonball, The Sinking Of The Titanic and There Is A Tavern In The Town* among them. Vol. 1 - No. V9E/Vol. 2 - V8H - \$24.95 Each

COUNTRY VIDEO HITS OF THE 90'S 15 Great Performances - 56 mins.

Here are the best of the best, including: *A Better Man* by Clint Black/*Watched It All* by Lionel Cartwright/*Simple Man* by The Charlie Daniels Band/*Give A Little Love by The Judds/Out Of Your Shoes* by Lorrie Morgan/*Crazy For Love* by Conway Twitty/*It Ain't Nothin'* by Keith Whitley/*Don't Toss Us Away* by Patty Loveless/*Cry, Cry, Cry* by Marty Stuart/*When I Call Your Name* by Vince Gill. **AND MANY MORE!** Item No. V6E - \$19.95

RICKY VAN SHELTON To Be Continued... - 35 mins.

Ricky had topped the charts in three out of three tries and scored seven #1 singles at the time this video was released. *To Be Continued...* features every one of his videos plus two live performances and a fascinating interview. Included are: *Crime Of Passion/Someone Lied/Life Turned Her That Way/I'll Leave This World Loving You/Hole In My Pocket (Live)/Living Proof(Live)/Statue Of A Fool/I Meant Every Word He Said*. Item No. G5W - \$24.95

JOHN ANDERSON Seminole Wind - 28 mins.

Enjoy the complete *Seminole Wind* experience from John's comeback #1 smash hit - *Straight Tequila Night* - to the hauntingly beautiful *Seminole Wind*. Listen as John recounts his personal life and experiences. Watch behind the scenes footage of his famous *Seminole Wind* video shot in the Big Cypress Reservation of Florida. And finally, come to know the man and his music as never before. Item No. V9J - \$19.95

MORE COUNTRY LINE DANCING Featuring Achy Breaky II - 35 mins.

Now that you can do the basic country steps (see *Country Line Dancing* on page 63), you are ready to move on to increase your dance repertoire. You'll practice each step before learning the pattern. Audio cues will help you remember the pattern of basic steps unique to each line dance. Dances include: T.C. Electric Slide, Country Strut, Southside Shuffle, Cowboy Cha Cha, Achy Breaky II, plus the special bonus...Sixteen Step. Item No. V9X - \$9.95

BILLY RAY CYRUS Live On Tour - 60 mins.

Here is Billy Ray's latest video release featuring 14 great songs performed live on stage, including: *Should I Stay Or Should I Go/These Boots Are Made For Walkin'/She's Not Cryin' Anymore/Wher'm I Gonna Live?/Someday, Somewhere, Somehow/Could've Been Me/I'm So Miserable/ Never Thought I'd Fall In Love With You/Ain't No Good Goodbye/Some Gave All/Only Time Will Tell/Achy Breaky Heart, AND MORE!* Item No. V2B - \$29.95

GARTH BROOKS Live TV Special - 85 mins.

Here is the brand new video that everyone has been waiting for, Garth's NBC special complete with additional interview and backstage footage. There are fifteen hit songs, including: *Not Counting You/Rodeo/Two Of A Kind, Workin' On A Full House/We Bury The Hatchet/The Thunder Rolls/The River/What She's Doing Now/Papa Loved Mama/If Tomorrow Never Comes/Friends In Low Places/Shamless, AND MORE!* Item No. V3H - \$29.95

FREE!

COLLECTOR'S VIDEO

Winner of Best Video at the 11th Annual Telly Awards, *Inside Country Music* is a rare on-stage and behind-the-curtains look at country music, featuring Randy Travis and Tammy Wynette on the American Music Tour, the Oak Ridge Boys in the recording studio, Roy Clark on tour, **AND MORE!** It's 100 MINUTES...a \$19.95 value... **YOURS FREE** when you order just two items from these pages!

MARTY ROBBINS Best Of His TV Show Vol 1 - 55 mins.

Take a return visit to Marty's first syndicated TV show. (1968-1969.) Thirty-nine shows have been edited into this classic collection of back-to-back performances. There are 21 songs along with a bunch of humorous excerpts: *I Can't Help It (If I'm Still In Love With You)/Take These Chains/ Lovessick Blues/Low And Lonely/Are You Sincere/Long Gone Lonesome Blues/Tumbling Tumbleweeds/El Paso/ Running Gun, AND MORE!* Item No. V8E - \$29.95

MARTY ROBBINS Best Of His TV Show Vol 2 - 55 mins.

Here is the recently released volume two of Marty's popular TV show. It contains more of the great standards of country music including: *Take Me Back To Tulsa/ Mississippi River Blues/Anytime/Streets Of Laredo/Deep Water/ Heart Full Of Love/Candy Kisses/Never Tie Me Down/Old Red/Devil Woman/El Paso/Time Changes Everything/ Kaldu, 22 SONGS IN ALL*, with various excerpts of the humor Marty was famous for. Item No. V9I - \$29.95

RAY STEVENS Comedy Video Classics - 30 mins.

You may have seen this popular video advertised on TV. Now you can enjoy the outrageous musical/comedy talent of the legendary Grammy winning Ray Stevens at his hilarious best. Included are: *Everything Is Beautiful, It's Me Again Margaret, Santa Claus Is Watching You, Sittin' Up With The Dead, Surfin' U.S.S.R., Mississippi Squirrel Revival, The Streak and Help Me Make It Through The Night*. You'll love it! Item No. HJ90 - \$19.95

BILL ANDERSON Video Scrapbook - 60 mins.

Here are 60 minutes of fascinating memories, hosted by "Whispering Bill" himself. It starts off with a home movie revealing an infant with a strong sense of rhythm, and takes us through his early singing career, time as a D.J., start with Decca Records, days hosting the Bill Anderson Show (meet some truly entertaining guests), even videos from his game show. It's great music, fun and the unmistakable personality of "Whispering Bill" himself. Item No. V1B - \$19.95

JOHNNY CASH The Man And The Music - 90 mins.

Here is a long-overdue reissue of one of the best documentaries ever made on a country singer. Its timing is particularly opportune, for it was shot at the very moment that Johnny burst beyond the world of country into the national mainstream. You'll see him on the road, in the studio, traveling back to his roots, mingling with friends and fans and performing hits like *Ring Of Fire* and *Orange Blossom Special*. It is a must! Item No. V9D - \$19.95

WAYLON JENNINGS Waylon - 60 mins.

Hallway Productions is right on the money again, with this true story of this renegade, outlaw, legend. From his early days as Buddy Holly's protege to his battles with the Nashville system, good times and bad, this is a memorable portrait featuring rare never-before-seen footage and over 20 classic songs and performances. Included: *Honky Tonk Heroes/Cold Hearted Woman/ Luckenbach, Texas/The Eagle/Amanda, AND MORE!* Item No. V3Q - \$29.95

WAYLON JENNINGS Lost Outlaw Performance - 60 mins.

The master recording of this memorable concert was never released and had been locked in the vaults of RCA Records, long forgotten since 1978. Now we bring it to you for the first time, in its entirety, exactly as it was recorded on August 12th at the Opry. Here is the "Outlaw" period in all its glory, with eight #1 singles including: *Good Hearted Woman/Luckenbach, Texas/Amanda/This Time I've Always Been Crazy, AND MORE!* Item No. V4D - \$19.95

HIGHWAYMEN LIVE Willie, Waylon, Cash, Kris - 98 mins.

Here, captured on this memorable 98-minute video, is one of the truly historic country music tours to ever take place. Four of the greatest talents of our time performing 26 great hits, including: *Mamas Don't Let Your Babies Grow Up To Be Cowboys/Trouble Man/Ring Of Fire/Folsom Prison Blues/Always On My Mind/Silver Station/Last Cowboy Song/Desperados Waiting For A Train/Luckenbach, Texas, AND MORE!* Item No. V2A - \$39.95

TANYA TUCKER Tanya Tucker - 22 mins.

Talented...spunky...a young country music superstar who has retained her superstar status even as country music has grown to become the number one music of the 90s. No video collection is complete without Tanya Tucker. Included are: *Walking Shoes/Love Me Like You Used To/Strong Enough To Bend/Daddy And Home/Don't Go Out/Just Another Love*, plus live interview footage taped by Dick Heard T.V. Production. Item No. V7T - \$19.95

Country Music VIDEOS



MERLE HAGGARD The Best Of - 60 mins.

"I have selected some of my favorite songs for this video...and I hope they will be your favorites too." - Merle Haggard. You be the judge: *My Favorite Memory/Stay Here And Drink/Mama's Hungry Eyes/Today I Started Loving You Again/Old Man From The Mountains/Kern River/If I Could Only Fly/When Times Were Good/Honky Tonk Night Time Man/Big City/Okie From Muskogee/Footlights*. **AND 7 MORE!** Item No. G3F - \$19.95

MERLE HAGGARD Live In Concert - 45 mins.

Merle's fans are treated to a very special upbeat performance with this great video. He's joined by Willie Nelson and Johnny Paycheck. You'll enjoy such hits as: *Misery And Gin/Back To The Barrooms/Our Paths May Never Cross/Tennessee Hustler/The Runnin' Kind/Workin' Man Blues/Always Late/Little Liza Jane/Faded Love/Okie From Muskogee* (With Willie/Just Stay Here (With Johnny Paycheck)). **AND MORE!** Item No. V11 - \$19.95

GEORGE STRAIT Live - 52 mins.

Now this platinum-selling country superstar is captured for the first time on video cassette. Backed by his famed Ace In The Hole band, he whips up the audience performing all his greatest hits, including: *The Fireman/The Cowboy Rides Away/Amarillo By Morning/All My Ex's Live In Texas/Any Old Time/Hot Burning Flames/Dance Time In Texas/A Six Pack To Go/Marina Del Rey/You Look So Good In Love*. **AND MORE!** Item No. G2G - \$29.95

REBA McENTIRE For My Broken Heart - 22:41 mins.

Reba fans, this is your lucky day. We have her most recent video ready to send out to you by return mail. Here is your chance to bring country music's current reigning queen home for a private screening. Featured on this popular chartbuster are: *Rumor Has It/You Lie/Fancy/For My Broken Heart/Is There Life Out There*. Whether or not you have ordered either of Reba's past videos, don't miss this one. Item No. V5M - \$19.95

CONWAY TWITTY King Of Hits - 45 mins.

This video celebrates the basis for Conway's claim to greatness by taking a long look at his illustrious career. We see him as he performs early hits like *To See My Angel Cry* and *She Started To Stop Loving You*. We hear classic Conway hits like *Linda On My Mind* and *The Gears Daddies Play* and come full circle with his more recent ballads like *Somebody's Needin' Somebody*. It's a fitting tribute to a legendary star. Item No. V2C - \$24.95

CONWAY TWITTY #1 Hits - 45 mins.

On this unique video Willie Nelson pays tribute to Conway's remarkable career in a nostalgic look back at his meteoric rise in rock and roll and then ultimate triumph in country music. You'll listen to Conway tell the story of *Hello Dartin'*. You'll hear him compare his songs and performances of yesterday with those of today. It's all in this home video from Willie's personal library of country stars. Plus you get twelve #1 hit songs. Item No. V1K - \$24.95

LORRIE MORGAN Something In Red - 18 mins.

RCA proudly presents perhaps their fastest rising female star on one of their hottest-selling musical videos. Featured on this great video are some of Lorrie's biggest hits. Including: *Trainwreck of Emotion/Dear Me/Out Of Your Shoes/We Both Walk A Picture Of Me (Without You)*...plus the opening and closing music. *Something In Red*. We strongly suggest you don't miss this entertaining video. Item No. V1J - \$14.95

VINCE GILL I Still Believe In You - 24 mins.

Since the early 1980's when he first arrived in Nashville, Vince has contributed vocals and guitar licks to the studio sessions of some of country music's biggest stars. Now he has joined their ranks as one of country music's premier entertainers. Here's your chance to enjoy this popular star on his only video performing: *When I Call Your Name/ Never Knew Lonely/Pocket Full Of Gold/Liza Jane/Look At Us and I Still Believe In You*. Item No. V1M - \$19.95

COUNTRY MUSIC ON BROADWAY Filmed '64, New York City - 96 mins.

Here is the first full-length country music movie ever filmed. See Hank Williams in his only filmed appearance, uncut and crystal clear. Enjoy 30 full musical numbers by Hank and headliners like George Jones, Hank Snow, Porter Wagoner, Wilma Lee and Stony Cooper. Including: *Hank Sr. - Hey Good Looking/George Jones - White Lightning/Hank Snow - Moving On/Porter Wagoner - Satisfied Mind*. **AND MORE!** Item No. G8F - \$39.95

GEORGE JONES Same Ole Me - 60 mins.

They call him "Possum." They also call him "Country Music's Living Legend." *Same Ole Me* is the story of George Jones, finally told his way with the help of such great stars as Roy Acuff, Loretta Lynn and Johnny Cash. It includes hits like: *He Stopped Loving Her Today/Bartender's Blues/The Race Is On/She Thinks I Still Care/White Lightning/Why Baby Why/Some Day My Day Will Come*. **AND MORE!** Item No. G4Z - \$29.95

GEORGE JONES In Concert - 60 mins.

Unlike *Same Ole Me* above, this great video is strictly music. It's George Jones in a landmark live concert from 1987 performing hits like: *No Show Jones/Once You've Had The Best/Corvette Song/Bartender's Blues/Fire On The Mountain/I'm Not Ready Yet/Wine Colored Roses/Who's Gonna Fill Their Shoes/Tennessee Whiskey/Sugar Foot Rag/She's My Rock/Treat Her Right/White Lightning* and **8 MORE!** Item No. V1N - \$39.95

LEGENDS OF COUNTRY MUSIC 28 Live Performances - 60 mins.

Here is a grand celebration featuring all the great legends. Ernest Tubb - *Tomorrow Never Comes/Ray Price - Crazy Arms/Marty Robbins - Mabeline/The Carter Family - That Ain't The Way I Heard It/Webb Pierce - I'm Walking The Dog/Jim Reeves - Down In The Caribbean/Carl Smith - If You Feel Like You're In Love/Bill Monroe - I Hear A Voice Calling/Stringbean - Little Liza Jane/Chet Atkins - Arkansas Traveler*. **AND MORE!** Item No. V1W - \$39.95

GRAND OLE OPRY Country Music Celebration - 48 mins.

This fabulous video includes memorable performances by such legendary singers as Ernest Tubb, Stonewall Jackson and Jean Shepherd. There are 15 hits including: *Too Many Rivers/Slippin' Away/I Know A Goodbye When I See One/ Evil On Your Mind/Walkin' The Floor Over You/Thanks A Lot/Rocky Top/I'm Just An Old Chunk Of Coal/Charlie's Shoes/Wasted Again/Ten Years, Three Kids And Two Loves Too Late*. **AND MORE!** Item No. V1O - \$19.95

PATTY LOVELESS Greatest Hits - 25 mins.

She started out singing five years with The Wilburn Brothers, then ten with a traveling country-rock club band before she emerged as one of the top half-dozen female stars in country music today. Here's your chance to enjoy her early hits with MCA. Included on this popular video are: *If My Heart Had Windows/Don't Toss Us Away/Chains/The Night's Too Long/I'm That Kind Of Girl/Hurt Me Bad (In A Real Good Way)* and *Jealous Bone*. Item No. V1Q - \$19.95

DWIGHT YOAKAM Just Lookin' For A Hit - 30 mins.

Few can dispute the impact that this young star has had on the country music scene. And what better way to enjoy Yoakam Country than with his first Warner video featuring: *Honky Tonk Man/Guitars, Cadillac/Little Sister/Always Late With Your Kisses/Streets Of Bakersfield/Long White Cadillac*. There's even a Yoakam interview as well as performance footage from the I.R.S. label hit *The Cutting Edge*. Item No. GTE - \$19.95

GRAND OLE OPRY GREATS Leading Ladies - 50 mins.

Reba McEntire, one of country's most luminous stars, hosts this video celebration of famous women who preceded her and ushered in a new era on the stage of the Grand Ole Opry during the '50s and '60s. Photographs, archives performance clips and narrative stories recall the Original Carter Family, Kitty Wells, Patsy Cline, Loretta Lynn, Tammy Wynette, Dolly Parton, Dottie West, Skeeter Davis, Jean Shepard and others. Item No. V3A - \$39.95

GRAND OLE OPRY GREATS Train Songs - 40 mins.

Boxcar Willie hosts this video homage to the rail. It serves up generous portions of music, song and story inspired by those awesome iron giants of the past: *Wabash Cannonball, Old 97, The Specials-Big Midnight and Orange Blossom*. The video shows memorable performances by celebrated guests from country music. You'll view original never before available footage of twelve musical selections in all, laced with photos and rare films. Item No. V1R - \$39.95

FREE COUNTRY MUSIC BONUS WHEN YOU ORDER TWO!

MAIL TO: Nashville Warehouse, P.O. Box 292553, Nashville, TN 37229

Name	Item No.	Description	Price
Street			
City			
State			
Zip			
Check enclosed for \$			
Instead, charge my: <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard			
Card No.		<input type="checkbox"/> FREE "Inside Country Music" Video...I have ordered at least 2 videos (V5R)	Total
Expir. Date			*Sales Tax
Signature			Post. & Hand. \$3.45
070893:2			Enclosed

* Tennessee Residents Add 8.25% Sales Tax. Canadian Add \$3.00. U.S. Currency Only.

Buried Treasures

by Rich Kienzle

Hank Williams: The story of the Hank Williams Health and Happiness Shows is well-known. Not really stage shows, these transcriptions were originally recorded in 1949 to promote Hadaacol, the liquor-based elixir invented by a fast-talking Louisiana politician that briefly became a national fad in the late 1940's. Hank, Bob Hope and Milton



Berle even participated in a star-studded national tour for Hadaacol, whose popularity faded quickly. Note that Hank never mentions Hadaacol. As producer/annotator Colin Escott points out, a WSM official arranged to record these transcriptions, making certain Hank never mentioned any product so they could be resold to sponsors of other products. They were first released commercially (with overdubbed instruments and applause) on two MGM LP's: *On Stage Volumes 1 and 2*, in 1962 and 1963, respectively. They've now been reissued under the correct title of *Health & Happiness Shows* (Polygram 314 517 872) in a format which compiles all eight shows on two CD's.

Appearing with Miss Audrey and The Drifting Cowboys, Hank for the most part performed songs that people already associated with him: "Lovesick Blues," "Wedding Bells" (performed twice), "Lost Highway," "I'm a Long Gone Daddy," the Hank-Audrey duet "I Want to Live and Love," "Mind Your Own Business," "I'm So Lonesome I Could Cry" (which he hadn't

yet commercially recorded), "There'll Be No Teardrops Tonight" and "Mansion on the Hill." The searing performances of three gospel favorites, "Where the Soul of Man Never Dies" (a Hank-Audrey duet), "Thy Burdens are Greater Than Mine" and "When God Comes and Gathers His Jewels," stand on their own. So does Audrey's horrendous solo performance of the then-current Tex Williams hit, "There's a Bluebird on Your Windowsill," which explains why Hank hated to let her sing on his shows. He featured fiddler Jerry Rivers on several instrumentals, including "Fire on the Mountain" and "Bile Them Cabbage Down," and he closed each show with "Sally Goodin'."

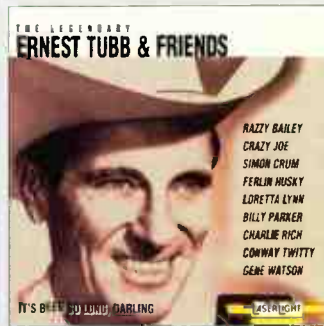
It's good to have these transcriptions available again, and hopefully the long out-of-print *Hank Williams Live at the Grand Ole Opry*, an LP of actual live recordings from the Opry, issued in 1977, will also be re-released. Don't confuse any of this material with recently unearthed recordings of Hank's WSM radio shows featuring him singing his own hits, other artists' hits and other songs he never commercially recorded. Ownership disputes over this material mean no legitimate reissues are forthcoming soon.

Ernest Tubb: In 1979, legendary pedal steel guitarist and producer Pete Drake's First Generation Records released *Ernest Tubb: The Legend and the Legacy*, a two-LP, all-star tribute to his friend. Drake had Tubb re-record many old favorites with The Texas Troubadours, then secretly overdubbed Merle Haggard, Johnny Cash, Conway Twitty, Waylon, Willie, Chet Atkins, Charlie Rich and others to make them duets. The set was later reissued on the Cachet label. Now the budget label Laserlight has reissued these sessions (and more) on CD as *The Legendary Ernest Tubb*

and *Friends* (Laserlight 15 955).

The 50 1977-1981 recordings on five CD's include additional ET performances onto which Drake and Tubb overdubbed other artists after the original album was released. Several solo performances are also included, among them "Rainbow at Midnight" (a second version here is a duet with Marty Robbins), "I Ain't Been Right Since You Been Wrong" and "Give Me a Little Old Fashioned Love." The lyrics of "One More Day" could be a metaphor for the emphysema that ultimately killed Tubb in 1984.

From the original Legend/Legacy album come the duets "Waltz Across Texas" and "You Nearly Lose Your Mind" with old friend Willie Nelson, and "Half a Mind" and "Filipino Baby" with George Jones. Jimmie Rodgers' "Women Make a Fool Out of Me" and "It's Been So Long Darling" were sung with Conway Twitty, "Soldier's Last Letter" with Johnny Cash and "Our Baby's Book" with former Texas Troubadour Cal Smith.



Tubb and old duet partner Loretta Lynn tackled "Thanks a Lot" and "Answer the Phone," while son Justin Tubb joined in on "Blue Eyed Elaine," the song Ernest wrote as a tribute to Justin's mother. "Journey's End," sung with both Marty Robbins and The Wilburn Brothers (Marty and Doyle Wilburn died in 1982), is particularly poignant.

Some of the later material

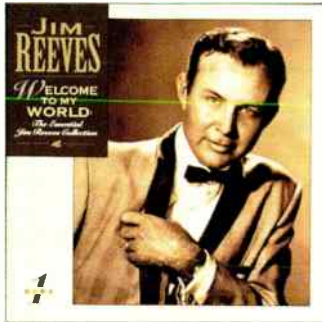
should have remained unreleased. On some tracks, ET's voice faltered so badly due to his oncoming illness that the results are upsetting to hear, particularly on duets with B.J. Thomas, Boxcar Willie, Gene Watson and Melba Montgomery. Worse yet, sloppy production ruins three others. On both stereo channels of three duets—one with Razy Bailey, one with David Rogers and one with Chip Taylor—one channel is audible on both sides, while the other one is cut off. "Let's Say Goodbye Like We Said Hello" with Johnny Paycheck is ruined by Paycheck's awful George Jones imitation, and "I Wonder Why You Said Goodbye" is spoiled by a mysterious bozo dubbed "Crazy Joe." The budget price makes this set worthwhile, but the chaff should've been replaced by ET's excellent (and never reissued) First Generation solo LP, *The Living Legend*.

Jim Reeves: *Welcome to My World: The Essential Jim Reeves Collection* (RCA 66125) focuses on the Texas singer who started out as a raw, high-pitched honky tonk vocalist; later he lowered his voice and became one of the foremost exponents of the "Nashville Sound" of the late 1950's with its neutral accompaniment, designed to cross over to pop success. Concentrating on ballads, Reeves surely did cross over. Most of the material still holds up musically. Twenty-nine years after he died in a plane crash, his popularity, especially overseas, is amazing.

One pleasant surprise is the inclusion of one side of his rare, never-reissued first record, "My Heart's Like a Welcome Mat," recorded in 1949 for Macy's, a tiny Texas label. His first nationwide hit, "Mexican Joe," released by Abbott Records in 1953, is included but, though other less important Abbott material was included, "Bimbo," his second

big Abbott hit, isn't among them, an omission that makes no sense whatsoever.

Reeves joined RCA in 1955 and hit with such hard country songs as "Yonder Comes a Sucker" before the 1957 ballad "Four Walls," with nary a fiddle or steel, moved him into the Nashville Sound. "He'll



Have to Go," "Blue Boy," "Home" and the rest followed in a similar vein. Strangely, the original hit version of Reeves' 1960 hit, "I Know One," was omitted in favor of the live radio version. Much of the music still holds up, though the album ends with the tacky, electronically created Reeves-Patsy Cline duet on "Have You Ever Been Lonely," which an annotator/compiler John Rumble calls "a remarkable achievement" (Cline had died in 1963, Reeves a year later—the two voices were electronically spliced together). Rumble's booklet competently covers Reeves' career, though clichéd phrases like "Although he may have had an angel's voice, the world of Jim Reeves' youth was no paradise" are scattered throughout, and his shallow, perfunctory comments on the music itself make me wonder how interested he really was in the whole project. I also question why some big hits were omitted. On major label anthologies like this, people primarily want the hit records they remember. Those who want rarities can find them on collector-oriented labels like Bear Family.

Rockabilly Anthology: While wide-ranging anthologies of American rockabilly have been released in Europe for 20 years now, U.S. collections have largely been confined to the biggest names like Elvis,

Carl Perkins, Jerry Lee Lewis and Wanda Jackson. That is, up till now. *Wail, Man, Wail* (Hollowbody HC 12003) brings together 20 country-flavored rockers recorded from 1957 through 1960 for the Challenge and Jackpot labels of California. Challenge originally launched Bakersfield honky tonker Wynn Stewart, who's represented here by two out-of-character rockers: "She Just Tears Me Up" and two takes of the excellent "Come On."

Most of the other artists are little-known Texas and West Coast rockabillys whose obscurity is balanced by the excellence of much of their music, which, like the best rockabilly, didn't necessarily need to make sense, just generate excitement. The Texas-based Four Teens excel with two different versions of the exuberant "Great Day in the Morning." Texan Dean Beard, a well-known name among rockabilly fans, contributes a Jerry Lee Lewis-flavored "Roberta." Bakersfield steel guitarist Ralph Mooney, known in the 70's for his work with Waylon Jennings, is heard on the never-issued "Moon's Boogie," a hot pedal steel boogie woogie from 1958 (and one of the few steel guitar boogies ever made).

Producer Bob Irwin, owner of Hollowbody (a subsidiary of his Sundazed reissue label), has done a typically outstanding job on these tapes. The liner notes by "The Hound" are all right, but have one gross inaccuracy. Wynn Stewart died in 1985, but not

backstage at Twitty City. His band was waiting there to go out on tour with him when his death was reported.

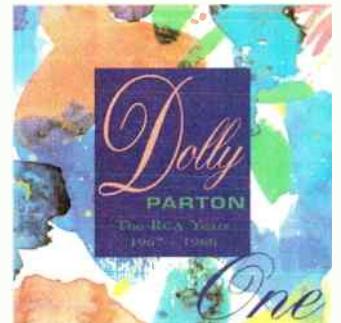
Bobby Bare: Bobby Bare's *Lullabys, Legends and Lies*, long been one of Bare's more popular RCA albums, has been reissued intact on CD by Bear Family (BCD 15683). Made up entirely of Shel Silverstein songs, the original yielded two huge hits for Bare: the terminally cute "Daddy, What If," sung with his son Bobby Jr. (then five years old), and the far better and funkier "Marie Laveau." The songs reflect Silverstein's quirky world view, and in the wake of what's happened to the music in the past decade, the innocence of both Bare's voice and Silverstein's songs seems worlds away.

Dolly Parton: A generation has passed since Dolly broke away from Porter Wagoner to begin her quest for mainstream acceptance. She certainly achieved it, though at the expense of her early, unique musical vision. Today, millions have no idea that vision ever existed, obscured as it has been by successful movies, dumb anatomy jokes and slick pop records. RCA's double cassette/CD collection, *The RCA Years: 1967-1986* (RCA 66127), affords a chance to hear who she was and why she was special before she was known outside of Nashville.

Volume 1 begins with her days as Porter Wagoner's "girl singer," when her gifts for pure rural singing and songwriting waxed so magnificently.

Among the 15 songs included are her rocking version of "Muleskinner Blues" and masterpieces like "In the Good Old Days (When Times Were Bad)," "Coat of Many Colors," "My Tennessee Mountain Home," "Jolene," "My Blue Ridge Mountain Boy," "Kentucky Gambler" and her duet with Porter, "Put It Off Until Tomorrow." Her composition, "I Will Always Love You," Number One in 1973, vaporizes the schlocked-up version Whitney Houston sang in the recent film, *The Bodyguard*. RCA's stingy programming left off two big hits: "Joshua" (her first Number One single in 1970) and "We Used To."

Volume Two is predictable, dealing as it does with later



slick hits like "9 to 5," "Appalachian Memories," "Here You Come Again" (her first real non-country hit), "Single Women," "Baby I'm Burnin'," "Heartbreaker" and "Islands in the Stream," her non-country hit duet with Kenny Rogers. None of this later material can hold a candle to the integrity and power of the earlier songs. The accompanying booklet by Robert K. Oermann and his wife Mary Bufwack should have been excellent. Oermann is considered by many to be a mere Nashville celebrity journalist, but under that veneer beats the heart of a capable, experienced historian and expert on the changing status of women in country music. Sadly, instead of the meaty essay he could have written, we get a glitzy-ditzy bio in typical Oermann celebrity journalism style. Why?

Liner notes aside, this set will help those who weren't around at the time catch a glimpse of a very special artist.

How to Get These Treasures

Available in formats shown at prices shown: Hank Williams, *The Health and Happiness Shows* (Polygram 314 517 872), 2 CD's \$34.95/Ernest Tubb, *The Legendary Ernest Tubb and Friends* (LL 15955), a 5-CD set, \$44.95/Jim Reeves, *Welcome to My World: The Essential Jim Reeves Collection* (RCA 66125), a 2-CD or 2-cassette boxed set, \$34.95 CD's, \$24.95 cassettes/Various Artists, *Wail, Man Wail* (HC 12003), CD only, \$19.95/Bobby Bare, *Lullabys, Legends and Lies* (BCD 15683), CD only, \$29.95/Dolly Parton, *The RCA Years: 1967-1986* (RCA 66127), a 2-CD or 2-cassette boxed set, \$34.95 CD's, \$24.95 cassettes.

Send your check or money order payable to *Country Music Magazine* to Dept. 070893, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880. Add \$2.00 postage and handling for first item ordered, \$.95 for each additional item. Canadian orders add an additional \$3.00 postage. **CMSA Members, see For Members Only page for discounts on products offered here.**

Essential Collector *by Rich Kienzle*

▀ Videos ▀

Patsy Cline: The recently released video, *Remembering Patsy Cline*, is Hallway Productions' way of marking the 30th anniversary of Patsy's death. Its approach is markedly different from the previous Patsy documentary, Cabin Fever's *The Real Patsy Cline*. The new approach has both strong and weak points. As with other Hallway documentaries, effective use is made of reminiscences from Patsy's husband, Charlie Dick. Also included are comments from Roy Clark, who worked with her in Washington D.C., in the early 1950's, and performers who knew her in Nashville, among them Jan Howard, Mel Tillis, Eddy Arnold and Willie Nelson. Trisha Yearwood, Michelle Wright and Cline-influenced pop singer k.d. lang are also heard from. And there's a good deal of old, seldom-seen footage of Patsy performing on TV shows, including a rare performance from the *Ranch Party* TV show and other appearances from shows not identified. One particularly nice one (not identified) shows Patsy performing "Walkin' After Midnight" accompanied by Owen Bradley on piano.

Though there's less detail here than in the other documentary, there's a bit more drama, such as Wright's compelling readings of some of Patsy's personal correspondence. Less enlightened and more annoying are the shallow comments from three minor-league singers considered "new generation" Patsy fans—Marsha Thornton, Ronna Reeves and Lisa Stewart. Marsha's appearance is apparently justified by her mediocre "Bottle of Wine and Patsy Cline" single. Unlike Wright or Yearwood, these three have little of substance to say (and, in my view, couldn't hold Patsy's microphone). k.d. lang's remarks stem from knowledge of Patsy's music and the fact



that she worked with Patsy's producer, Owen Bradley. In the end, this documentary has much to recommend it, but don't throw out your copy of *The Real Patsy Cline*. Each addresses different aspects of her life; together, they are nearly definitive.

Merle Watson: Merle Watson, the son and performing partner of the great Doc Watson, died in a 1985 tractor accident on his farm in North Carolina. Two years later, the first annual Merle Watson Memorial Festival was held in his honor. Since then, it's become a yearly celebration of the music he and Doc played together, held at Wilkes Community College in Wilkesboro, North Carolina, to benefit the Merle Watson Garden for the Senses located there.

The 1992 festival, recorded by North Carolina Public Television, was recently released on a two-hour home video, and, given its length and quality, it's well worth having. It features festival performers Emmylou Harris and The Nash Ramblers, The Nashville Bluegrass Band, Riders in the Sky, The Tony Rice Unit, David Grisman, Ricky Skaggs, Peter Rowan, The Dirt Band's Jimmie Fadden, Jerry Douglas, Roy Bookbinder, Mark O'



Connor and The Del McCoury Band. Several outstanding performances include ex-bluegrass turned progressive mandolinist Grisman performing with the hardcore traditional bluegrass band of Del McCoury.

Other interludes feature Doc jamming with various combinations of participants and Merle's guitar-playing son, Richard. Doc sings stomping versions of such rockabilly tunes as "Shake, Rattle and Roll" and "Whole Lotta Shakin' Goin' On," reminding everyone that he was never quite as narrowly traditional as he was promoted as being. Laurie Lewis and Grant Street are equally delightful. Other jams were led by Skaggs, Rice and Rowan. If you like bluegrass and acoustic music in general, this package is well worth having, since you also get a complete song listing and other information. If only all concert videos were this well produced.

▀ Books ▀

Gretsch Guitars: They're making Gretsch guitars again, among them copies of the models Chet Atkins once endorsed, built in Savannah, Georgia, by Fred Gretsch, great-grandson of the founder. Even a new

version of the original 1955 candy apple red hollowbody Atkins model CA 6120 is again available, as is a reproduction of the rare solidbody Atkins guitar introduced around the same time. None of these carry Chet's name, since he's endorsed a Gibson-made line of Atkins guitars for a decade now. Other Atkins Gretsch models are also being reproduced with different names but the same classic look.

All this is by way of saying that the first comprehensive history of the Gretsch company, *Gretsch: The Guitars of the Fred Gretsch Company* by Jay Scott, is now available. Laden with photos (including an entire section of color shots of vintage models), old advertisements, photos of one-of-a-kind models and plenty of information, it is one more in the parade of guitar histories that have been issued in the past several years. There aren't any comments from Atkins himself. The book also comes with a "blue book" for pricing vintage Gretsches.

Naturally, the country fan's major interest is in the Atkins instruments, which Chet endorsed from their introduction in 1955 until he and Gretsch parted ways in 1979. Gretsch also had other country performers endorsing their instruments in the late 50's. For example, the company did an ad showing Eddy Arnold, who normally favored tiny Martin acoustics, playing a tiny Gretsch acoustic. Even Hank Garland, who played with Arnold's band and later joined Ernest Tubb's guitarist, Billy Byrd, to help design the Gibson Byrdland model, was shown "endorsing" a Gretsch electric. Though some of Scott's glibness is annoying (few guitar books would win literary prizes), the raw information and photos alone make this volume well worth having. The vintage ads are worth seeing even if you don't collect guitars.

Tennessee Strings: Charles K. Wolfe, a regular contributor to our sister publication, *The Journal*, has worked on a number of outstanding books on country music, including, recently, a biography of the black folk singer, Leadbelly. These books are consistent with Wolfe's stature as a Professor of English at Middle Tennessee State University in Murfreesboro and are exhaustively researched. Though Wolfe's work is of great value to scholars, he writes so that the general fan can enjoy his works, something *Journal* readers can attest to. One of his earliest works was *Tennessee Strings*, originally published by the University of Tennessee Press in 1977. This brief, 118-page work is an overview of the history of country music in Tennessee from the earliest days of traditional secular and gospel songs through the popularity of fiddling contests and the old-timey string bands. He traces country music throughout the state, as radio and the phonograph expanded its audience, culminating in the beginnings of the Grand Ole Opry, whose early days Wolfe has studied for years. Artists like Uncle Dave Macon, Uncle Am Stuart, Charlie Bowman and Opry founder George D. Hay come alive here.

He doesn't end things with the Opry. The later, commercial years of the 1940's, 50's and 60's are explored through Wolfe's discussions of the pioneering work of Tennessee-born record producers like Owen Bradley and Chet Atkins. He explains the importance of Tennessee independent record companies like Sun, Bullet, Excello and the bluegrass label, Rich-R-Tone. Later Tennessee artists Eddy Arnold, Chet Atkins, Elvis Presley, Carl Butler and Tennessee Ernie Ford are also dealt with. The book ends in the early 70's as Nashville's status as a worldwide recording center was rising. Much new research has been done on the subject, and some of the information is out of date, but the basic thrust of Wolfe's work holds up well.

Grandpa Jones: Grandpa Jones turns 80 this year, and *Everybody's Grandpa: Fifty Years Behind the Mike*, his 1984 autobiography (written in collaboration with Charles Wolfe), is still in print. Laden with insights on the man who graced *Hee Haw* through virtually its entire run on the air, the book traces Grandpa's career from his boyhood in Kentucky. Long thought to have been influenced by the Grand Ole Opry's singer-banjoist Uncle Dave Macon, Grandpa actually modeled his music on that of a Kentucky banjo player and vocalist named Cousin Emmy, whom he heard long before he ran into Macon.

Grandpa discusses his early radio work with balladeer Bradley Kincaid (who gave him the idea for his "Grandpa" persona) and chronicles his friendship with Merle Travis that began at WLW in Cincinnati. Some of the book's best moments detail his King Records sessions with Travis and The Delmore Brothers, when they recorded as the gospel-singing Brown's Ferry Four. Also of interest is Grandpa's own solo career with King. Recollections of his dealings with its volatile president Syd Nathan make fascinating reading.

His days as a U.S. Army entertainer in Europe after World War II and his post-war years working shows with his wife, Ramona (whom he met at WLW), reveal the rigors of touring in the late 1940's. Other anecdotes describe the risks of performing over live radio where all mistakes went over the airwaves. He dis-

cusses how he came to *Hee Haw*, and is particularly poignant reminiscing about his longtime friendship with fellow singer-banjoist Stringbean, another *Hee Haw* regular, who was brutally murdered with his wife during a 1973 robbery; Grandpa found the bodies. A complete discography, listings of all Grandpa's songbooks and dozens of rare photographs from Grandpa's collection round out this beautifully-produced book.

Elvis Presley: Elvis called his friend Alan Fortas "Hog Ears," and for 12 years Fortas was a member of the clique of friends, cronies and go-fers known as the "Memphis Mafia." Before his recent death from cancer, Fortas wrote *Elvis: From Memphis to Hollywood*, a memoir of his 1957-1969 hitch with Elvis, which ended with his dismissal, ostensibly because he wouldn't buy fancy ski outfits to accompany Elvis on a trip to Aspen (he blames Elvis' father Vernon for his ouster). After problems with alcohol and drugs and a stint working at a Memphis nightclub, Fortas became an investment banker and remained one till his death.

Fortas focuses on anecdotes about his days with Elvis and is more charitable than many to Colonel Parker, challenging assertions that Parker kept Elvis isolated. He does blame Parker for frustrating Presley by not letting him tackle more substantial musical and film challenges. Fortas saw how the crummy movie scripts got to Presley, and how wild the parties, the spending and the

pill use could get.

His respect and admiration for Elvis never flagged, though he is blunt in discussing his own low pay, the tedium of catering to Presley's increasingly eccentric whims and Vernon Presley's penny-pinching. Fortas rejects the crazy assertions that the King is still alive someplace, that he committed suicide or was murdered. Still there's not much new here. However, Fortas felt he had something to say, and it was well he finished this before he died. Rest assured, he isn't the last Memphis Mafia member who'll write a tell-all book.

■ Recordings ■

David Allan Coe: Nearly 20 years ago David Allan Coe was a controversial figure, one of the genuine eccentrics of the Outlaw movement as well as a gifted songwriter with songs like "Would You Lay with Me (In a Field of Stone)." That 1974 hit for Tanya Tucker earned Coe a Columbia recording contract that same year. Bear Family has reissued Coe's first four Columbia albums from 1974 through 1977 on two CD's. The first disc pairs *The Mysterious Rhinestone Cowboy*, his 1974 debut, with his second album, *Once Upon a Rhyme*, from 1975 (BCD 15706). "Crazy Mary" and Guy Clark's "Desperados Waiting For a Train" are the high points of the first album. The second includes Coe's own version of "Would You Lay With Me," his version of the standard, "Fraulein," and his 1975 hit, "You Never Even Called Me By My Name."

Longhaired Redneck, his third album (from 1976), and *David Allan Coe Rides Again* from 1977 are combined on BCD 15707. The 1976 album yielded the hit single, "When She's Got Me (Where She Wants Me)," along with "Longhaired Redneck," "Free Born Rambling Man" and "Spotlight." Prominent on the 11-song 1977 set are the annoying, tongue-in-cheek number, "Willie, Waylon and Me," plus "Laid Back and Wasted" and "If That Ain't Country." Bob Allen's liner notes effectively explain Coe's career.

How to Get These Collectibles

Videos: *Remembering Patsy Cline* (V1E) \$19.95/1992 *Merle Watson Memorial Festival* (V7V) \$29.95. **Books:** Jay Scott, *Gretsch Guitar Book* (B7N) \$39.95/Grandpa Jones and Charles Wolfe, *Everybody's Grandpa: Fifty Years Behind the Mike* (B7P), \$19.95/Charles Wolfe, *Tennessee Strings: The Story of Country Music in Tennessee* (B7R), \$5.95/Alan Fortas, *Elvis: From Memphis to Hollywood* (B21), \$39.95. **Recordings:** David Allan Coe, *Mysterious Rhinestone Cowboy-Once Upon a Rhyme* (BCD-15706) available on CD only, \$29.95/David Allan Coe, *Longhaired Redneck-David Allan Coe Rides Again* (BCD 15707) available on CD only, \$29.95. Send check or money order to Nashville Warehouse, Dept. 070893EC, P.O. Box 290216, Nashville, TN 37229. Add \$2.00 postage and handling for first item, \$.95 each additional. Canadian orders add \$3.00 extra postage. **CMSA members, see For Members Only page for discounts.**



Radio Waves and Record Racks

I'm channel-surfing on the family waterbed when the face of Tracy Lawrence zips by and I dive in to check him out. Then the audio catches up with me, and I wish I hadn't. Young Tracy is hosting *The VH1 Country Countdown* and mouthing the usual meaningless video-host stuff, but when it gets time to intro a clip, he says something memorable: "And now, at Number Four this week, the man who started it all"—a pause here for dramatic emphasis—"Mr. Randy Travis!"

Aw, hell, Tracy. The man who started *what* all? No offense to Randy, who has a great voice, not to mention a truly intriguing personality, but I can't see that he started any damn thing. What he did do (and he'd tell you this himself) was carry things on—from John Anderson and George Strait, who carried them on from Merle Haggard and George Jones, who...

I take a plane to Nashville the next day, though, and get straightened out. It's Marty Stuart who does it, over grits and eggs at the Cracker Barrel.

"Aw, hell, Patrick, that wasn't *Tracy* talking," he tells me. "He was reading off the teleprompter. I just did the show myself, and they wanted me to read that stuff, too." He chortles at the very thought.

What a relief. The foolishness of career vidiots is much more acceptable than dumb ignorance among people aspiring to a career in hillbilly music. Still, there you have it, the video truth: Randy Travis as the Grand Old Man of country music. In a way that's no big deal—*VH1*, after all, also pretends that Michael Bolton invented soul music and Harry Connick Jr. is the King of Swing—except that the video truth reflects another truth, the radio truth. And there, Randy Travis is certainly a *very* senior citizen. No man who's been on the scene longer (except George Strait and, recently, John Anderson) gets played in heavy rotation.

But back to Music City, where breakfast with Marty Stuart becomes breakfast with Tony Brown, the chic-but-funky musician/producer who has risen to mighty power and influence as the boss of all things musical at MCA Nashville. First, though, I must pass along the impression, realized as I kill a couple of minutes waiting for Tony, that the old town sure has

come up in the world. Massive new record company buildings are rising over Music Row, and everything else is booming too: Hertz is running out of rental cars, the Holiday Inns are running out of rooms, and more and more of the folks you meet are running out of manners. Sniff the wind of change and you smell L.A.

Breakfast with Tony is pretty interesting on many levels, but when it's over, I still don't have the answer to my billion-dollar question, which is: How do you get around country radio? How can you

been making compilation tapes for my own pleasure, cherry-picking tracks from all the wonderful music Nashville sends through my door (but not my radio), and whenever I dupe copies for friends, the reaction is the same: "This is great! Where have these people *been*? How come I've never heard of them?" Then they go looking for more in the stores, and don't find it.

Tony Brown does have an answer of sorts. The way it is, he says (not, you understand, the way he might like it to be), Nashville doesn't see promoting fringe or marginal music as its job. Its perceived function, rather, is to keep the Clints and Rebas and Tracys coming, to keep the radio mainstream fast and strong. If that's done right, the profit flow will be abundant and all will be well.

Well, maybe so. But now I've left Tony Brown and I'm with Kevin Welch, and he has something to add. Kevin, by the way, should need no introduction, but of course he does. He's just another semi-obscure Nashville underground guy, really, 15 years in town and two-thirds developed into

one of the very greatest writer/singers in the world (on the Warner Brothers label, in case you're interested).

"A lot of us here are worried," he says. "The record companies have gotten into cloning—you know, one more hot young boot 'n' scoot guy after another until you don't even know who you're listening to—and that can't last. The consumers are going to get bored, then they're going to get pissed off and reject the product. And when that goes down, the business people will be standing there saying the same thing they did the last time: 'What happened? Where did all the money go?' Then they'll start cost cutting, dropping artists like me."

Which is pretty stupid, because fans of people like Kevin Welch make the legendarily loyal mainstream country crowd look positively fickle; if reached and multiplied, they could provide Nashville with just the kind of long-term, trend-proof earnings any business needs. Not to mention saving its soul.

So really, guys, here's the prescription. Start doing what every business but yours does as a matter of course: marketing. Quit calling program directors. Start calling salesmen. ■



Tracy Lawrence



Kevin Welch

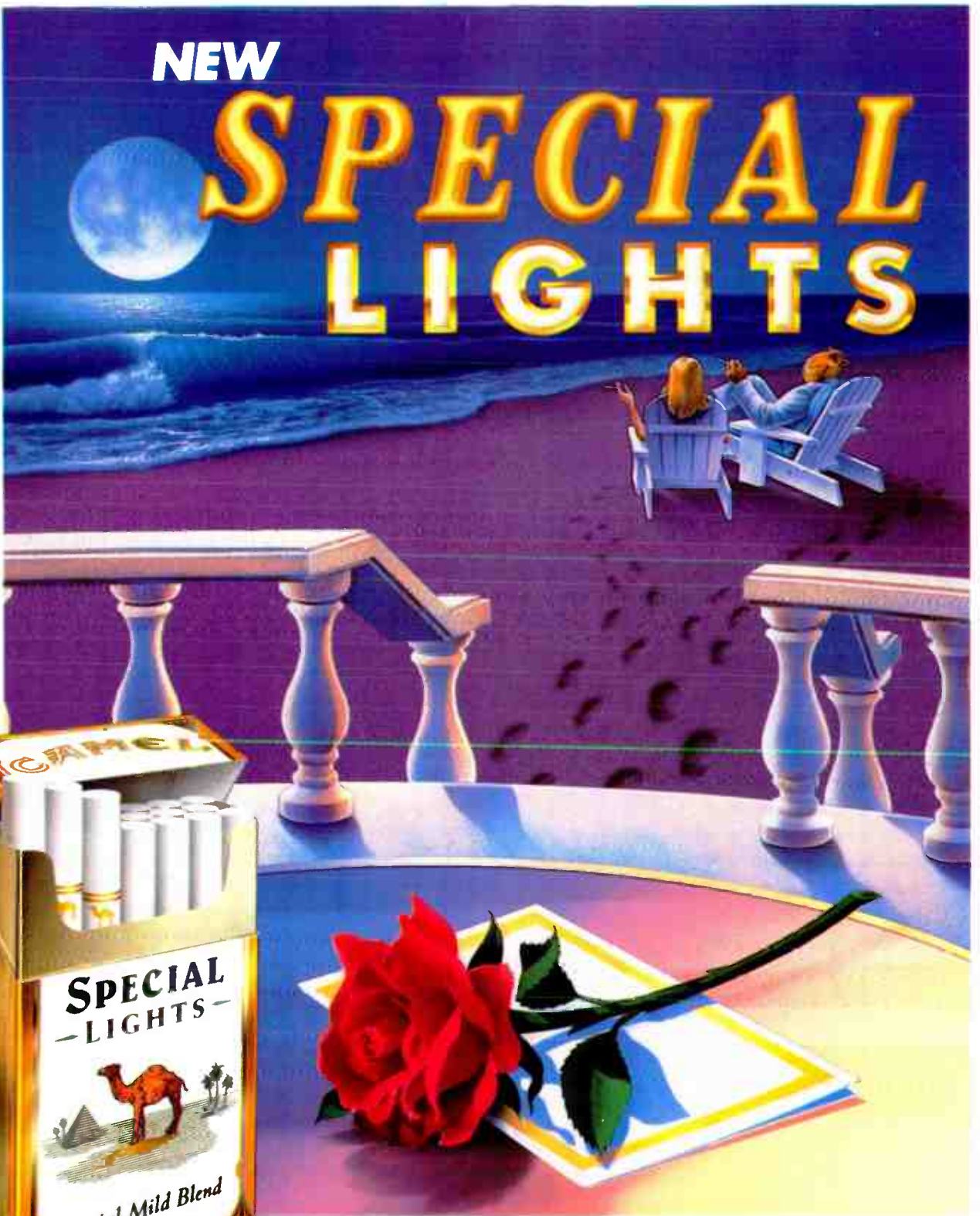
throw out the question record company people just keep asking—"Why can't we get Joe Ely (or Kelly Willis, or Kevin Welch, or Maura O'Connell, or Waylon Jennings, Tammy Wynette *et al.*) played on the radio?" They really should just junk that one and replace it with a new one: How can you take the acts radio rejects, typically anyone older than 40, less than cute or hunky, and/or "too" anything, and market these artists successfully to their natural audiences—college kids; deep country people; the middle-aged middle class which has simply given up on radio; whoever wherever.

That's a crucial issue for Nashville today, I think, because with every passing year, the town's welcoming environment draws an ever greater concentration of truly superb musicians, singers and songwriters: sort of a living, breathing national treasure house of every kind of roots music from folk to blues. These artists—everyone mentioned above and scores more—will never be Clints or Rebas, and mostly they don't want to be, but they could be getting heard by people who'd love them. I mean, folks out here are *ready*, and have been for a long time. For the past 20 years, for instance, I've

© 1993 R.J. REYNOLDS TOBACCO CO.

NEW

SPECIAL LIGHTS



This one's something Special

11 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

Joe

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

That's why we listen closely to what they say.

It takes more than a test drive to judge a truck. That's why the real experts are the ones who live with their trucks day in, day out. Mile after mile. And that's why we listen so carefully to what they say about truck quality.

We listen when over 14,000 truck owners evaluate the quality of their trucks.

Twice a year a 180-item questionnaire is sent to Ford and competitive truck owners and they're asked to evaluate the quality of the trucks they drive. 14,663 owners sent back their evaluations.

We listen when over 27,000 owners evaluate durability over the years.

Once a year we do a 220-item tracking study that includes trucks that have been in service for up

Truck buyers decide who makes a quality truck.

to ten years. 27,757 truck owners evaluated the durability of their trucks and shared what they know with us.

Truck owners have said our full-size pickup is first in quality and durability over the years.

Based on truck owners' responses, our full-size pickups are first in quality* and durability over the years.** The Ford full-size pickup has been #1 in quality *twelve years in a row*. And based on owner responses about durability over the years, Ford full-size pickups are first as well. So it's not at all surprising it's been America's

best-selling pickup sixteen years in a row.***

Better yet, we learn ways to improve our pickups.

We also learn what needs improving. Since we're dedicated to making the best-selling full-size pickup in America even better, that's valuable information. Even though we've made the Ford full-size pick-up much more stylish and much more comfortable, the best can't afford to rest.

Ford's New F-Series Preferred Care Program. More proof that The Best Never Rest.™

We're introducing a cost-free customer assistance program for anyone who

buys a new 1993 F-Series pickup. Preferred Care provides F-Series owners with a broad range of special services including 24-hour, 7 day-a-week Emergency Road Service. It'll come in handy if you run out of gas, have a problem with your battery, or even lock your keys in your truck.****

Check with your Ford dealer for details. You'll get solid proof that we really care about our quality. And our customers.

*Best-built claim based on an average of consumer-reported problems in a series of surveys of all '81-'92 models designed and built in North America.

**Based on an overall average of consumer-reported problems in a 1992 survey of full-size pickup owners at 1-4, 6, 8 and 10 years of ownership.

***Based on calendar year retail deliveries by Division.

****Certain benefits provided by Ford Auto Club, Inc.



THE BEST-BUILT, BEST-SELLING AMERICAN TRUCKS ARE BUILT FORD TOUGH.

