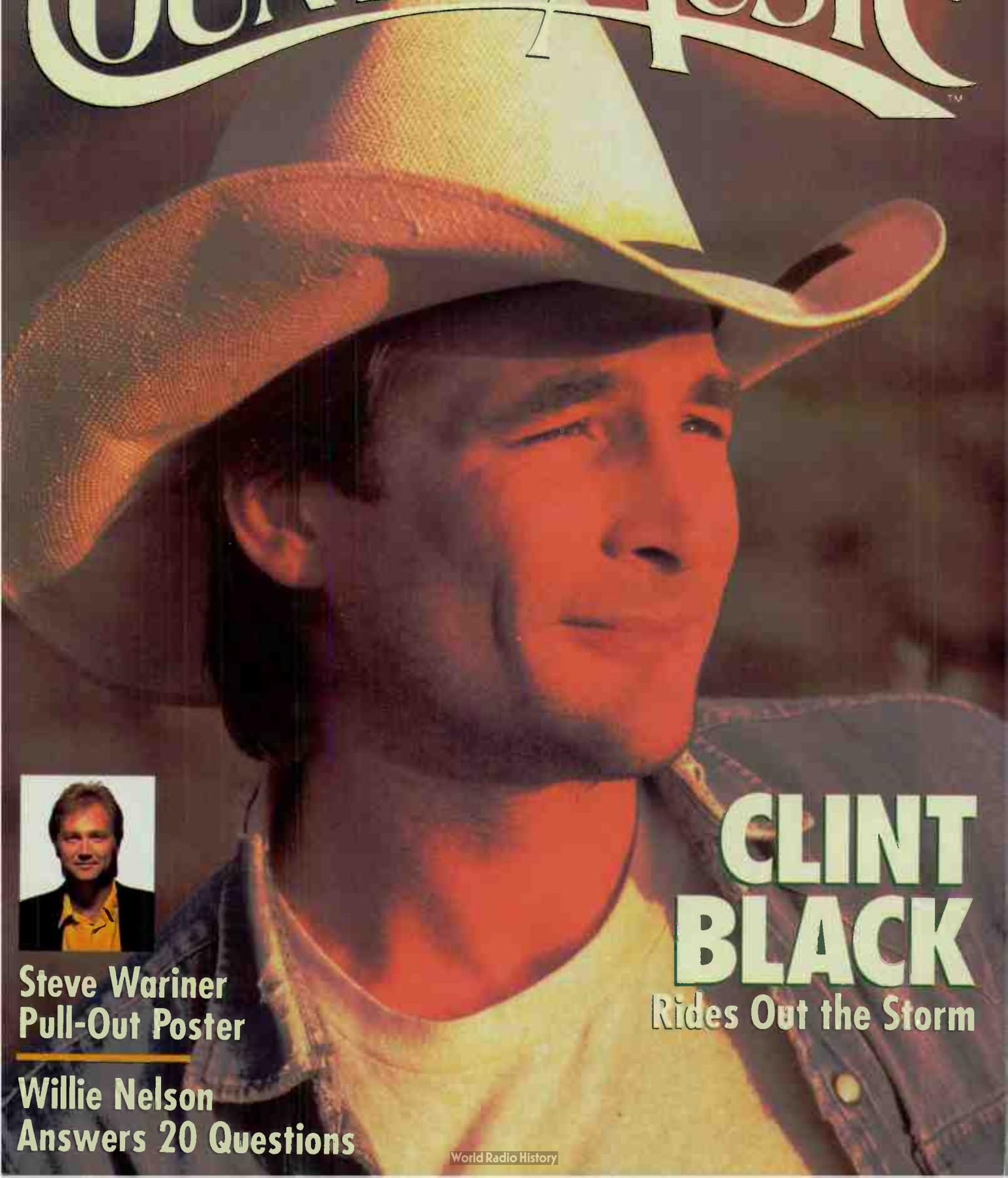


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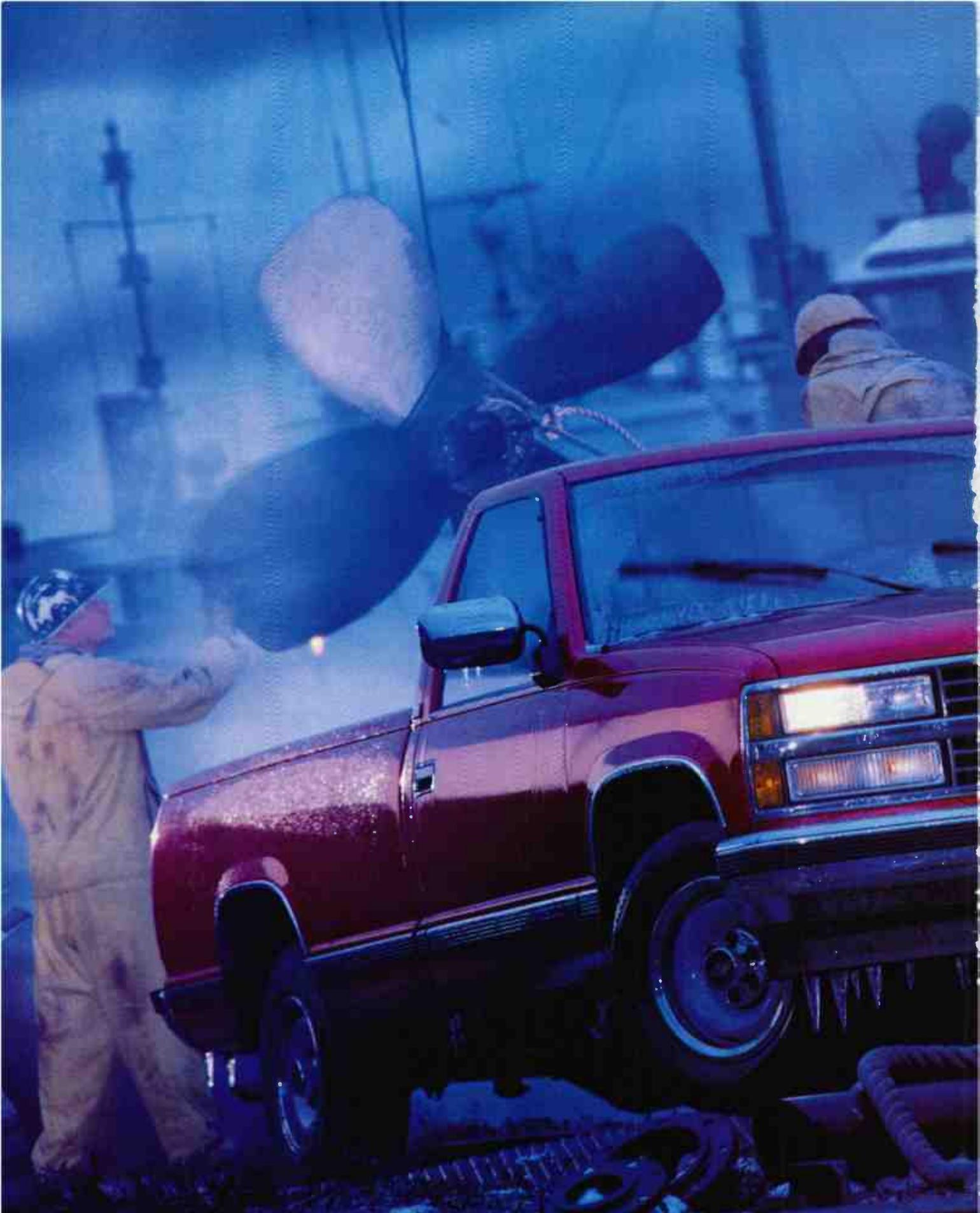
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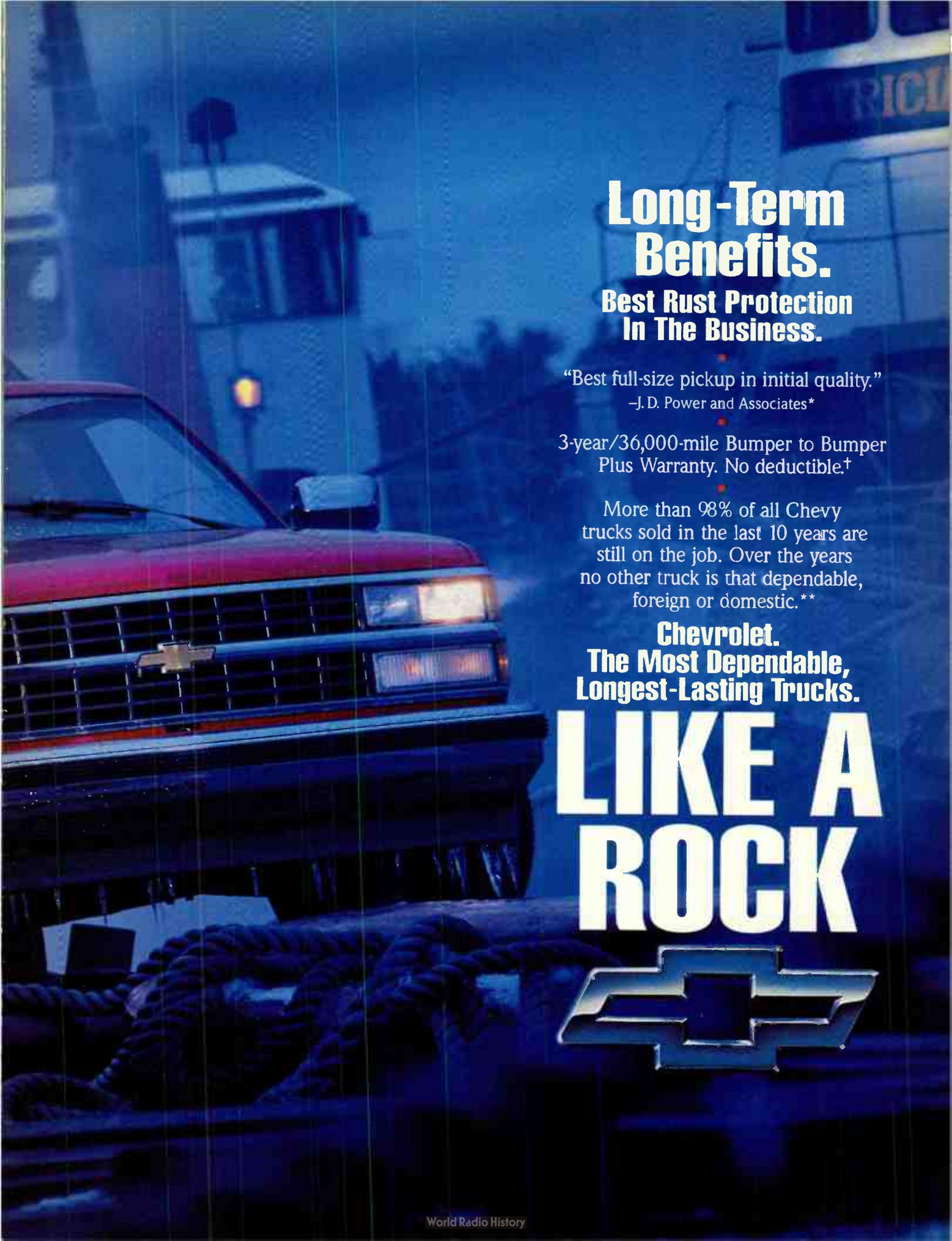
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# LIKE A ROCK



## LETTER FROM THE PUBLISHER

### *Mortality Calls, the Cutting Edge and More...*

**R**oy Acuff died as we went to press with our last issue. We put in a notice and promised ourselves and you readers we would do more. Time came to do this issue, so I got on the phone with some of Mr. Acuff's friends and admirers, including Contributing Editor Rich Kienzle, to get the facts and the impressions needed for a fitting tribute. Contributing Editor Hazel Smith wrote first...read her heartfelt words in the People section. Then came Rich and the stars, from several generations, you see represented in "End of the Line for the Wabash Cannonball" on pages 54-56. The title was contributed by railroad buff and Associate Editor George Fletcher. I recalled the words to the song as I was driving around town, thinking about the great man and other topics of the day. Mortality calls.

Several days later, my wife and our Senior Editor, Helen Barnard, received a phone call in her kitchen from Henry Cannon, Minnie's husband of 46 years, and Marion Howard, her secretary. Marion spoke for Minnie, who is still recuperating from the stroke that took her away from the Opry stage a year ago, saying: "Minnie was devastated by the loss of her best friend of 52 years. Mr. Acuff did see Minnie shortly before his death. He came to visit her at her home." Henry Cannon then came on the phone to say: "They had the greatest time. I never failed to stand in the wings and watch the two of them together." Apparently it was quite an issue in Minnie's mind which one of them would go first. Cannon said: "She was always so worried about him—his health was not good. As things turned out, he did survive her by a year—on the Opry." It meant a lot to us to hear from Cannon and

Ms. Howard and to keep a special circle unbroken through their words.

Thanks to Tom T. Hall, Bill Monroe, Pete Kirby, Dolly Parton, Marty Stuart, Emmylou Harris and Randy Travis for helping us remember Acuff and to long-time Opry photographer Les Leverett whose famous yo-yo shot appears below.

Thanks also to all who have helped celebrate our 20th Anniversary year so far. It's been ten months since I first took to this page in the May/June 1992 issue to talk about Garth-mania and the media blitz that accompanied it last spring. Readers, writers and pickers have risen to the occasion. Pickers in particular—your contributions continue to make *Country Music Magazine* unique in its field—or, as we like to say here on the banks of the Saugatuck (within sight of a railroad), "on the cutting edge." Marty Stuart's self-written cover story in the November/December 1992 issue, illustrated with photos from Marty's files, is still drawing lots of mail. And we have an offer from Willie Nelson to contribute more of his golden words. See 20 Questions on page 48.

In the thick of our own 20th Anniversary mania, last fall, we decided to use classic photos from our pages during the years 1972-1992 for our 1993 calendar. Those of you who go way back with us will recognize many of the photos as first cover shots, favorites of our ace photographer Leonard Kamsler or favorites of mine. Some 250,000 of you are the lucky holders of that calendar right now. A collector's item.

  
Russell D. Barnard  
Editor and Publisher



Tricky Dick and The King of Country Music, opening night at Opryland, March 1974. Nixon may have outlasted him, but we know who was the better man with a yo-yo.

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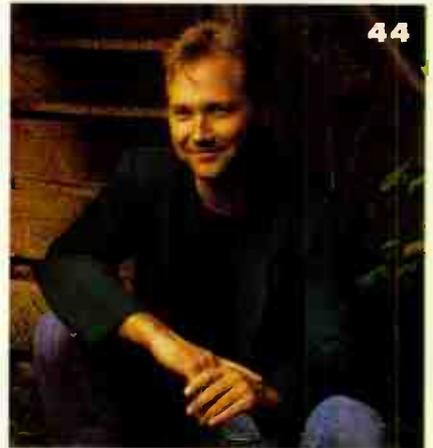
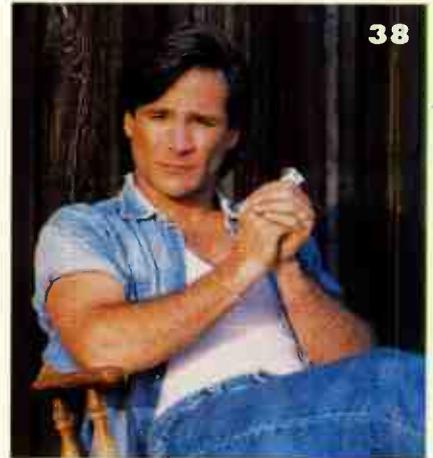
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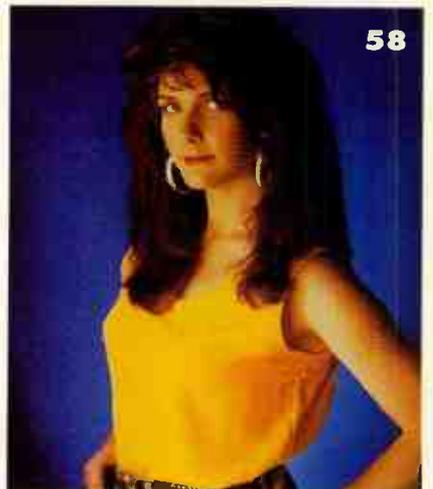
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Fifty years in country music weren't enough for Acuff—he was going for 60-plus when he died, at 89, on November 23, 1992. Herewith a farewell.



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He burst upon the scene as *the* hot newcomer in 1989, but lawsuits and publicity storms slowed him down. Now he's getting his house in order, making up for lost time. Morthland catches him on the road.



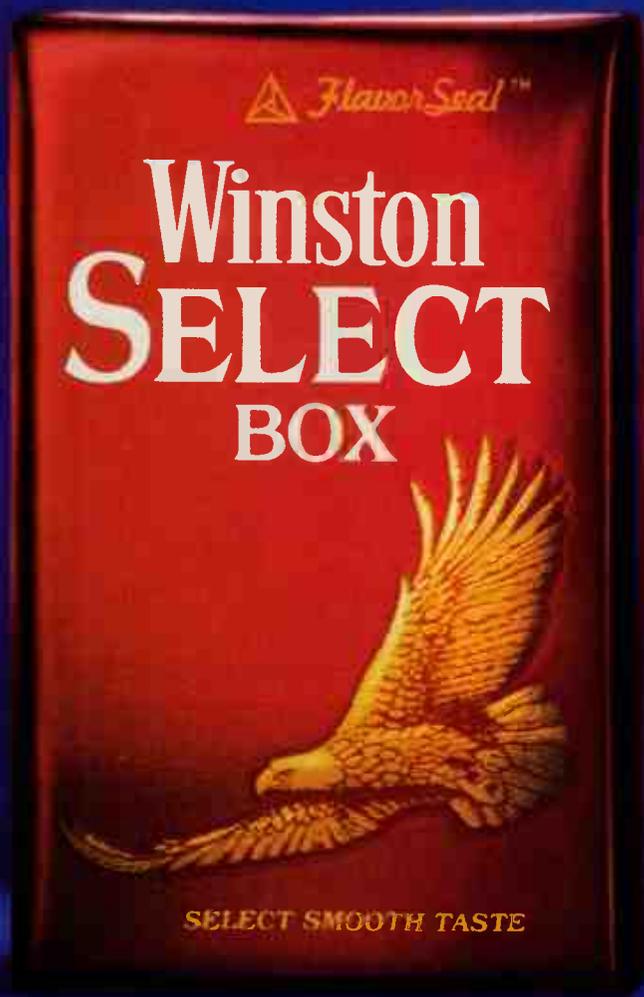
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COVER PHOTO: JIM MCGUIRE

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# Record Reviews

## Marty Brown

*Wild Kentucky Skies*  
MCA 10672

If you were worried about whether success would spoil Marty Brown, you need listen no further than the first few seconds of this album, when his fuzzy, unfettered voice creaks into the opening song, "No Honky Tonkin' Tonight," like someone slipping in a pool of beer on his way through the barroom door. This, you recognize immediately, is the real deal.

Marty Brown's style is so simple it defies explanation, but it opens up the world he sings about like few other voices. Like many of the finest and simplest things, in other words, it is really not simple at all. Nor is it easy, though he makes it sound effortless because he does it so well. The best ones always make it sound effortless.

And, yes, Brown is a complete throwback, just like his rep says he is, but there's also something very modern about how he uses his Hank Williams/Jimmie Rodgers heritage. "It Must Be the Rain," for example, is stone country, but also offers a definite folk-rock air, with its guitar lines and tambourine. "She's Gone" features Glen D. Hardin on harmonium and sounds like nothing you've ever encountered before on a country record; but it also sounds like a timeless dirge drifting out of some Kentucky hollow from the 19th century. Brown's archaic, bluegrass vocal reinforces both feels. "No Honky Tonkin' Tonight" has a thumping beat and rockabilly guitar while still being carried by the hardest of hard-country vocal stylings.



Brown can write simple, resolute country tunes like "Honey I Ain't No Fool" and "I Don't Want to See You Again." He can put a new twist on an old theme on a song like "Let's Begin Again" simply by turning a quick phrase like "Break his heart, and let's begin again." He can turn out stirring nostalgia like "Freight Train," which harmonizes mandolin and dobro with more modern instruments, and which might as well be his farewell tribute to the late Roy Acuff. He can turn out an unabashed, hillbilly semi-novelty like "I'd Rather Fish Than Fight," complete with closing yodel, that might force a grin onto the corpse of Hank Williams. On "God Knows" he shows once again that he knows what to do with a ballad, and he can pit his voice against swelling strings on "Wild Kentucky Skies" so it comes off gutbucket country when most singers would get lost in the arrangement and

wind up making it sound like a pop ballad.

It's a measure of Brown's gifts that in addition to the harmonium, producer Richard Bennett can also slip in a flute here and a prepared piano there, and you still feel like you're listening to something done about four decades ago. This, you find yourself thinking, is what attracted you to country music in the first place. And this is what still does. —JOHN MORTHLAND

## Lucinda Williams

*Sweet Old World*  
Chameleon 61351

As much as I liked the latest releases by Kathy Mattea, Joe Ely, Alan Jackson, Maura O'Connell, George Jones and Guy Clark, Lucinda Williams' *Sweet Old World* was my favorite country album of 1992.

Williams, best known to country audiences as the

writer of Mary-Chapin Carpenter's "Passionate Kisses" and Patty Loveless' "The Night's Too Long," has a frail, shaky soprano, but she gives it a tough, sharp edge that cuts clean to the bone of every emotional wound she addresses. Her lyrics don't gum up the works with pious platitudes, sighing sentimentality or artsy affectation; she just focuses on the fundamental, hard-to-face facts of our lives. And if that's not a definition of the best country music, I don't know what is.

Consider, for example, the album's opening track, "Six Blocks Away," the story of a guy kicked out by his girlfriend. Living alone now and working in a donut shop, the guy prowls the streets, imagining that he hears her heartbeat echoing off the storefronts from six blocks away. The key to the song is that Williams never assigns guilt for the break-up nor holds out hope for a reconciliation; she just zeroes in on that helpless feeling of "so close and yet so far away." If you've ever walked by an ex-lover's block and stared wonderingly up at the blank windows, you will be right back there again as you listen to this song.

Or consider "Lines Around Your Eyes," a bouncy, organ-fueled country-rocker addressed to a man who infuriates the singer on a regular basis, but every time she locks him out, she gets to thinking about the way his face crinkles into wrinkles when he smiles. Williams never tries to turn those wrinkles into a symbol for something else; she's smart enough to know that the smallest of details can be reason enough for love. Only a woman could have written a song with such appreciation for the sexiness of

# Record Reviews

an aging face, and only a woman could have written "Something About the Way We Talk," a song about the aphrodisiac of conversation. "It wasn't your face so much," she sings, "as it was your words."

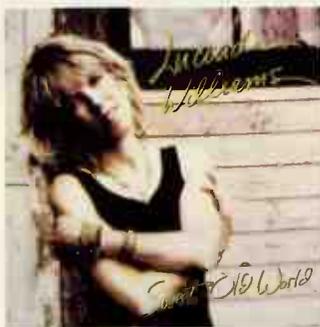
During her long and underappreciated career, Williams has been a folk singer, a blues singer and a country singer, and one suspects that it's the blues that have inoculated her against the easy sentimentality so prevalent in Nashville these days. It's very hard to sing about death, for instance, without your heart turning to granite or marshmallow fluff, but Williams avoids both temptations on two brilliant songs about the suicide of a friend.

The album's title tune is a delicate, lyrical ballad that lists all the things worth living for in this "Sweet Old World" ("the sound of a midnight train, wearing someone's ring") and asks helplessly, "Didn't you think you were worth anything?" "Pineola" uses an eerie fiddle and a country-rock march as a backdrop to Williams' deadpan, unblinking description of all the small things a family has to do after one of them dies. Somehow her description of sitting on a couch staring at the ceiling in stunned disbelief carries more weight than any tale of graveside weeping.

These somber numbers are nicely balanced by such celebrations of lust as "Hot Blood," a blues stomp about falling in love when "I saw you in the grocery store, buyin' tomatoes for a casserole/I saw you in the laundromat, washin' your clothes."

On all these songs, Williams' simple country melodies are elaborated into catchy guitar licks and solos by her co-producer and band leader, Gurf Morlix. What's more, as good as this album is, it isn't even as good as her 1988 release, *Lucinda Williams*, which Chameleon has promised to reissue this year.

—GEOFFREY HIMES



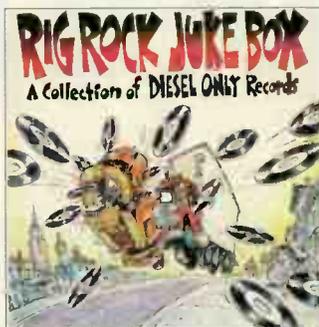
## Various Artists

### *Rig Rock Jukebox*

First Warning 72705-75710

Here is a tale of three series of anthologies, all of a different place and time but with much in common. Back in the 60's, Starday Records released a number of LP anthologies of truck driver songs, sung by The Willis Brothers, Johnny Bond and Red Sovine as well as Tommy Downs, Ray King and other obscure singers, backed by no-nonsense accompaniment heavy on twanging guitars. The LP covers, featuring flashy neon truck stops (most in the Nashville vicinity) and greasy-pompadoured truckers leering at models made up as waitresses, were classics. My first short, non-record review article for this magazine in 1975 dealt with these long-gone anthologies. Another set of anthologies began in the mid-80's: the *A Town South of Bakersfield* series, which cover the West Coast's cutting-edge country-rock scene, and which, in the mid-80's, brought talents like Dwight Yoakam and Rosie Flores to the fore. Yoakam and Flores went on to greater things. Later anthologies have been nearly as good musically, though the artists represented have yet to take off.

Which brings us to Diesel Only Records, a New York City-based specialty label that, since 1990, has been releasing newly-recorded vinyl 45's (remember vinyl?) of some of the area's hot country-rock performers for jukeboxes. The Diesel Only artists, including



label head Jeremy Tepper, all specialize in stripped-down, rocking, traditional country of the Starday and Bakersfield variety that cuts through on a jukebox the way Buck Owens' best records were designed to do. Diesel Only has been releasing these singles for three years and this is their first anthology. There are no remakes of oldies here, just excellent original compositions by the acts themselves. Anyone who thought California had a corner on cutting-edge country has another thing coming, for this record burns from start to finish, be it Tepper's World Famous Blue Jays performing "Good Morning Mr. Trucker," which could have come off a Starday anthology, "Do It For Hank," a macho rocker, or their closing theme, the "Diesel Only Theme," which sounds like the guitars of Don Rich and Joe Maphis combined. The other artists are just as outstanding. Mark Brine tries—and succeeds—in doing a surprisingly effective Jimmie Rodgers-inspired "New Blue Yodel." The Blue Chieftains' "Punk Rockin' Honky Tonk Girl" has more energy than a brand new rig. Less conventional is the accordion-driven Mumbo Gumbo's "Miss Fabulous" and "Good Morning Mr. Afternoon," featuring the tremendous vocalizing of accordionist Rachele Garniez. In fact, all the female vocalists here are some of the best I've heard in a long time, including Monica Passin, lead vocalist of The Twanglers, Courtney Lee Adams, leader of the group Courtney and Western, (whose "Hands Off" deserves a wider audience) and Angel

Dean of Angel Dean and The Zephyrs, who shines on "Learnin'."

The Five Chinese Brothers' "Baltimore" could get on the charts today (and, no, none of them are Chinese). The 90's rockabilly of vocalist Gwil Owen holds up, as does The Blue Chieftains' "I Think Hank Woulda Done It This Way," a sort of anthem for young people just discovering the magic of Hank Sr. Their view of Bocephus can be summarized by the memorable line "If he were here to tell us just what was what/He'd give his son a good kick in the butt." No comment. The liner notes by someone known as "The Hound" mention that "you can hear a lot more Hank Williams and Webb Pierce on the Lower East Side of New York than you will find in Nashville these days." That's obviously true. I also suspect that much of the music here wouldn't make it on the more mainstream country stations, as it might not be to the taste of the dilettantes who decide what you get to listen to. If any major label decides to sign any of these artists, I'd suggest letting them make their own records the way they do here. In its own way, the artists represented in this collection, stars or not, are a National Resource, and you know that you don't tamper with those sorts of things.

—RICH KIENZLE

## Tanya Tucker

### *Can't Run From Yourself*

Liberty C-98987

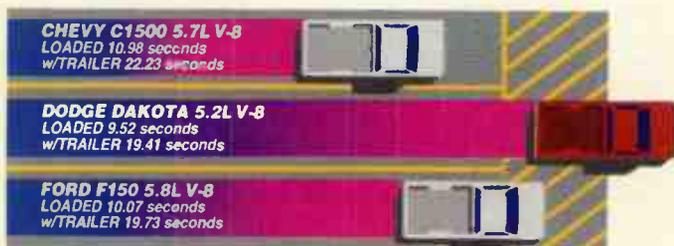
She came on the scene as a 13-year-old with a bag of suggestive songs. Her personal life has been full of scandal and nonconformity. Tanya Tucker carries around so much nonmusical baggage that it's easy to forget that she started out an utterly unique singer and has never stopped growing. Even when producers aren't exactly doing her right, you recognize her instantly on

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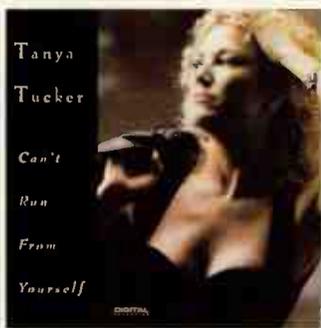
# Record Reviews

the radio simply because there's nobody else around who sounds like that. It's partly the timbre of her voice that sets her apart, and that quality which Bobby Bare refers to as "wet," but it's also what she does with it: All those rasps, cries, tears and trembles add up to something pretty special.

She's such a great singer, in fact, that she often has a tendency to overdo it, to sing everything too pristinely perfect just to show she can, and that has created a situation which has in turn led to uneven albums. This one is no exception. The whispery "Two Sparrows in a Hurricane" marks the passage of time in its lyric, but doesn't go anywhere musically, "Half the Moon" is a forgettable piece of material, and "I've Learned to Live" hugs the middle of the road so resolutely that its emotion is drained.

But if anyone has earned the right to sing Marshall Chapman's "Can't Run from Yourself," it's Tanya (who these days even echoes Chapman's 1977 debut album stylistically). Her knowing performance is bluesy, eerie, admonitory—impossible to argue with as music or as philosophy. On "Don't Let My Heart Be the Last to Know," she weaves a procession of different vocal inflections into the lyric to create the drama, which is reinforced with some wonderfully twangy guitar lines. "Rainbow Rider" is quietly, methodically hypnotic, while "What Do They Know" aches like nothing else I've heard in quite a while. The album opens with the hard-shuffling beat of "It's a Little Too Late," her throaty vocals quickly yielding to something softer and more vulnerable, and it goes out with a growl on "Danger Ahead." Tanya's always been a little overproduced for me—the backup vocalists especially are never quite up to her mettle—but often as not, she prevails anyhow. And that's talent, as well as personality.

—JOHN MORTHLAND



**Reba McEntire**  
*It's Your Call*  
MCA 10673

**R**eba McEntire reached new heights with her last album, *For My Broken Heart*, proving herself a master at her own brand of pop-flavored, contemporary country. From the gut-wrenching sadness of the title track, to the uplifting message of "Is There Life Out There," and even the ultra-high camp of "The Night the Lights Went Out in Georgia," she made it all work. She wrapped her magnificent voice around a good collection of songs, putting her heart and soul front and center. It will probably go down as her career album.

Coming on the heels of *For My Broken Heart's* double-platinum success is her latest, *It's Your Call*, which follows a similar pattern (some might say "formula")—it's ballad-heavy (too much so), with some heart-wrenchers, some "message" tunes and some campy moments. Reba herself calls it "chapter two of *For My Broken Heart*" in the liner notes. On the whole, though, *It's Your Call* isn't as powerful an album as *For My Broken Heart*. Chalk that up to a generally weaker batch of songs and an over-reliance on similar-type ballads that don't really allow Reba the room to stretch.

The album starts off well enough, with three superb numbers back to back: The title track and opening cut is a forceful, engrossing, love-gone-bad ballad, as is the fol-



lowing cut, "Straight From You" (perhaps the most "country" arrangement here). Reba's in good form on both, striking a fine balance between strength, awareness and vulnerability. Next comes the romping "Take It Back" (the lead single, written by Kristy Jackson), where Reba very successfully gets down and soulful, more so than she has since she covered Aretha Franklin's "R.E.S.P.E.C.T." a few years back. This is a direction Reba should try more often. She certainly has the voice for it.

From then on comes a series of ballads of varying quality, broken up by just one up-tempo number, John Jarrad and Gary Burr's "One Last Good Hand," itself a fairly nondescript pop tune which reminds me an awful lot of "Waiting for the Deal to Go Down," a cut featured on Reba's *Rumor Has It* album. A real high point comes in "Will He Ever Go Away" (Will Robinson and Gerry House), a gripping look at the too painful memories that linger for too long after the break-up of a relationship.

Almost everything else just kind of lays there—listenable and radio-ready but not great. That includes the duet with Vince Gill ("The Heart Won't Lie") and two numbers most recently cut—in gutsier versions—by Shelby Lynne ("A Lighter Shade of Blue" and "Baby's Gone Blues"). Two other cuts border on insufferable. The first of these is the sticky sweet "He Wants to Get Married." I can hear it now—this number will soon take the place of The Captain and

Tennille's notorious—and wretched—mid-70's "There Is Love (The Wedding Song)," and will be sung (off-key) at millions of weddings by some third cousin of the bride. Be warned if you have any upcoming family weddings. The other is "For Herself," which, like last year's "Is There Life Out There," features a woman-as-survivor message. "For Herself," though, lacks the power and inspiration of "Is There Life Out There," coming off instead as shallow and saccharine. Though Reba's sincerity is never in doubt, even it can't save these two cuts from greeting-card drappiness.

Reba is a huge star and a huge talent. She's worked hard to get where she is and deserves all of the success she's achieved. She's always had the drive, ability and willingness to stretch out and grow as an artist—certainly a contributing factor in her success—but those traits are subdued on *It's Your Call*. Here's hoping that next time out she goes for chapter one of something else, instead of "chapter three of *For My Broken Heart*."

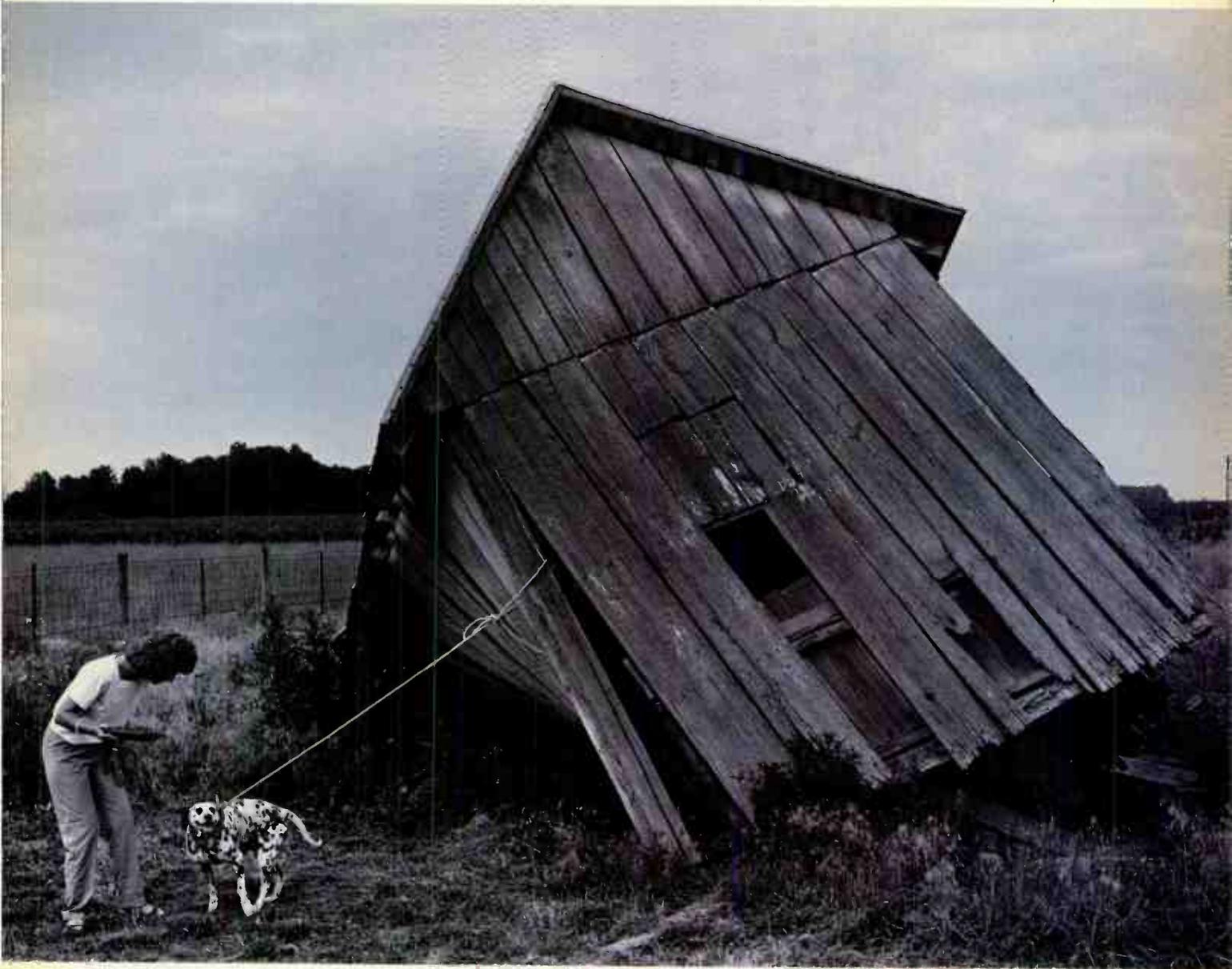
—GEORGE FLETCHER

**Sammy Kershaw**  
*Haunted Heart*  
Mercury 314-514-33

**D**on't Go Near the Water, Sammy Kershaw's finely executed and well-received 1991 debut album, cast this Louisiana-born singer as a George Jones disciple or—have it as you will—a Jones imitator. Kershaw's debut even included a tribute of sorts to Jones: a spirited remake of "What Am I Worth," an early George Jones-Darrell McCall-penned hit. As one reviewer put it while heaping dollops of praise on *Don't Go Near the Water*, "This guy sounds so much like Jones he must be his illegitimate son."

Kershaw, a self-described "ballad-singing fool," has never tried to down-play this influence. (He's known Jones since

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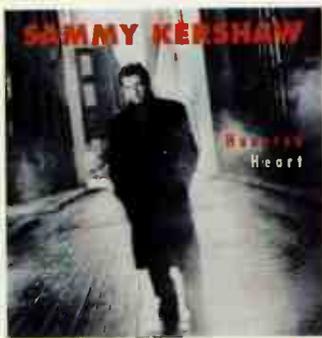
# Record Reviews

he was a kid.) And it's thus far proven more a plus for him than a minus. My own feeling is that it's something he's come by honestly and naturally—an influence so consciously and instinctually ingrained in his singing style that it's indelible. Then, too, Kershaw, like Jones, is a high-strung, live-wire, heart-on-the-sleeve singer in the true honky tonk tradition. His anguished low moans, soulful wail, and twangy vocal riffs are so uninhibited and expressive that, in comparison, more restrained baritones like, say, Clint Black or Doug Stone, sound almost colorless beside him.

Nonetheless, on *Haunted Heart*, his second album, Kershaw has eased up on the Jones shtick, which he does so uncannily well, and has taken an approach that's bolder, sassier, more adventurous. In a few words, there's a lot more Sammy Kershaw and a little less George Jones this time around.

Kershaw and his producers, Buddy Cannon (a noted songwriter whose many credits include the George Strait hit, "I've Come to Expect It From You") and Norro Wilson (a veteran who produced the late Keith Whitley's first album), have now had a year and a half or so to feel out Kershaw's musical strengths and predilections and capture them on record. And they've done this remarkably well on *Haunted Heart*.

While *Don't Go Near the Water* was a delightful throwback to the golden, 50's and 60's era, Jones-style, honky tonk balladeering, *Haunted Heart* is hard country injected with a more aggressive contemporary attack and seasoned with some 90's wit and humor. Kershaw's flair for understated comedy and playfulness, which was implicit in hits like "Cadillac Style" and "Don't Go Near the Water," is more full blown this time around. "Neon Leon" (co-written by Buddy Cannon and Larry Bastion) is a goofy ode to a small-town hipster who fa-



vors white socks, wrap-around shades and wide fender skirts. "Queen of My Double Wide Trailer" (Dennis Linde) is a colorful tale of a man's hapless romance with a tacky trailer park queen. There's even a bit of tongue-in-cheek at work in the opening cut, "A Memory That Just Won't Quit." Written by Walt Aldridge and Susan Longacre, this wistful, high-whining, mid-tempo lament depicts a lovesick man whose memory of a lost love is like a blue tick hound relentlessly dogging his trail.

Yet Kershaw, the ballad-singing fool, is also as awesomely present as ever on soulful, rip-your-heart-out ballads like Rock Killough's lovely "Still Lovin' You" and "I Can't Reach Her Anymore" (co-written by Mark Peterson and Bruce Theien), a tortured tale of romantic estrangement.

Along these same lines, there are other treats, too. "Haunted Heart" (Buddy Brock and Larry Bastion) is a spooky excursion through the dark country music theme park of heartbreak. In this tune, many of the great, recurring metaphors and cliches of country music are cleverly woven into an eerie honky tonk-style ghost story of love lost. ("Drive on down the Lost Highway...At the River of Tears take one last turn...Cross the Bridge that just won't Burn...")

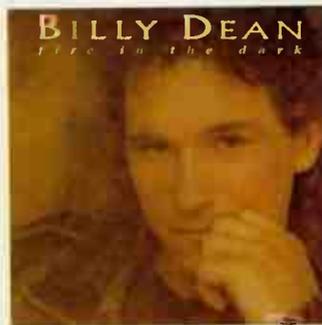
All said, it's still just about impossible to listen to Sammy Kershaw without thinking of ol' King George. Yet Kershaw makes it clear on *Haunted Heart* that he fully understands the difference between mimicking one's influences and

using them as a basis for innovation. The fact that there'll always be a little George Jones in Sammy Kershaw's voice doesn't detract one bit from the fact that he's a great singer who's keeping a vital vocal style alive with talent and inspiration that border on genius. —BOB ALLEN

## Billy Dean

*Fire in the Dark*  
Liberty C-98947

Though he's been around a while, Billy Dean really started attracting attention last year with big radio hits like "I Miss Billy the Kid" and "Somewhere in My Broken Heart."



In retrospect, "Billy the Kid" seemed to tell us some essential things about Dean and the nature of his light-to-middle-weight talents. The song is exceedingly well crafted, eager to please, and gives a cheerful, almost blithe twist to a potentially dark subject. (Compare it to Joe Ely's far more imaginative "Me N' Billy the Kid," which was a minor hit for Marty Stuart a few years back.)

*Fire in the Dark*, Billy Dean's third and latest album, is more or less the same...more or less. It's energetic, it's crowd-pleasing, and it—in the words of the record company press release that came with my review copy—"captures the spirit of Billy Dean's live show."

Though it's a little more slick than it is artful, *Fire in the Dark* is nonetheless a decent effort from a modestly tal-

ented, somewhat chameleon-like singer/songwriter/entertainer who seems determined to cover all the stylistic bases, while either unable or unwilling to commit himself to any.

The opening cut and title tune, "Tryin' to Hide a Fire in the Dark" (co-written by Dean and Tim Nichols), sets the tone for much of the rest of the album. It's an intriguing, power-pop song with an overblown vocal and instrumental arrangement. Stylistically, it owes more to Michael Bolton than it does to Alan Jackson, and it has a little less heart than it does muscle.

Like a lot of the songs on here, "Fire" is pure radio candy—as irresistible as cheesecake or cotton candy, and not much more sustaining. Dean, who was the Academy of Country Music's 1992 Top Male Vocalist, and who has very pretty hair, is a warm, ingratiating singer, even though he gravitates toward moon-in-June, romantic callowness—as heard on "Fire" and other selections like "When a Woman Cries," "That's What I Like About Love" and "Only a Woman Knows."

Halfway through side two of *Fire in the Dark*, Dean does finally kick a little country-style booty with a straight-up ballad called "I'm Not Built That Way." After all the bright keyboard-synthesizer-big drum arrangements that precede it, the song's no-frills guitar-drum arrangement comes as a pleasant shock. And it proves this pretty boy isn't all just saccharine and winesap after all.

Admittedly, Dean sounds like he has the heart and soul of a pop singer—albeit a pretty good one. His rendition of "We Just Disagree," Dave Mason's 70's pop classic, is faithful to the easy-listening spirit and arrangement of the original version. "Give Me All the Pieces" (written by Chris Waters and Chuck Jones), on the other hand, is a pure Michael Bolton-style "burning-hunk-of-hunkster" ballad that kind of sticks to the roof of your mouth. And Dean's bumping,

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# Record Reviews

grinding version of James Taylor's "Steam Roller" is downright artless: gaudy, soulless pseudo-blues in the true "wiggle-your-beer-gut, rattle-your-gold-chains" tradition of Fat Elvis in Vegas.

A couple of years ago I might have predicted disaster for a Nashville artist who gets in country radio's face with an album as brashly pop as *Fire in the Dark*, which was co-produced by Dean and Jimmy Bowen, head of Liberty Records/Nashville. But with his Liberty labelmate Garth Brooks currently the Number One pop artist in the nation, and with Billy Ray Cyrus' bicep- and pelvis-pumping style translating into multi-million sales, all the old formulas have been turned around. Who knows: As sappy as it is, this may be the album the world is waiting for. I suspect Billy Dean's already pumping up those biceps and growing a pony tail...just in case.

—BOB ALLEN

## Mark Collie *Mark Collie* MCA 10658

Most of the country-rock coming out of Nashville these days seems to be reliving the early-'70's, the glory days of Lynyrd Skynyrd, The Allman Brothers and The Marshall Tucker Band. Mark Collie has a different decade in mind, however, on his third album, *Mark Collie*. Like Travis Tritt and Hank Jr., Collie takes honky tonk songs and rocks them pretty hard, but the young Tennessean rocks them in the style of the late-'50's—not so much in the rockabilly style of Elvis and Jerry Lee; more in the "popabilly" style of Buddy Holly and The Everly Brothers.

Listen, for example, to "Linda Lou" from Collie's new album. Instead of the huge guitar army that most Southern-rockers deploy, the verse arrangements are even leaner than the most conservative



country single—just voice, guitar and bass. The drums and a second guitar jump in on the chorus, but still there's a sparseness, an openness to the sound that's refreshing in this era of production overkill. Or listen to "Keep It Up," a bouncy, up-tempo number that features a simple guitar trio on the verses and only adds a piano on the chorus. Or "Born to Love You," a romantic ballad with a big rock 'n' roll drum part but no strings or synths to get in the way of Collie's twangy vocal.

That's the secret of Collie's sound. Because he gets that punchy backbeat with the less-is-more tactics of roadhouse-rock rather than the cast-of-thousands tactics of arena-rock, there's more room for the traditional virtues of country music—the lyrics and the vocals—to shine through. And Collie has a wonderful voice, a relaxed tenor that can stomp on a beat as effortlessly as it slides through a melody.

Collie sums up his musical philosophy with the album's finale, "Hillbilly Boy with the Rock 'n' Roll Blues," but he makes the point more effectively with songs like the ominously twitchy "Trouble's Comin' Like a Train," the Everly-ish ballad, "Something's Gonna Change Her Mind," or the inspired Fats Domino imitation, "Shame Shame Shame." This album could be a very big seller for Collie.

Having said that, I would like to register my disappointment with the play-it-safe lyrics. Collie's first two albums were marked by some boldly ambitious songwriting: the



ghost story of "Hardin County Line," the sharply sketched autobiography of "Bound to Ramble," the outrageous pun of "Something With a Ring to It," the knowing Vietnam eulogy of "Johnny Was a Rebel," the blue-collar perspective of "Calloused Hands" and especially the Faulkneresque narrative of "Born and Raised in Black and White."

There's nothing that original on *Mark Collie*. In search of a breakthrough hit, Collie co-wrote with such familiar Music Row names as Even Stevens, Hillary Kantor, Rafe VanHoy, Deborah Allen, Ronny Scaife and his new producer, Don Cook. They kept the lines short, the sentiments simple and the melodies catchy. One can only hope that Collie doesn't forget his earlier ambitions if he becomes a big star. —GEOFFREY HIMES

## The Kentucky HeadHunters

*Rave On!*  
Mercury 314-512-568

The Headhunters probably saw 1992 as a mixed year. Their popularity didn't really suffer, but the sudden departure of key members Doug and Ricky Phelps certainly slowed things down, though not for long. The new guys, Anthony Kenney and Mark Orr, had in fact already worked with the others, having been members of the band before they became The HeadHunters.

The question is, how did these changes affect their new album? The answer: very little. The band's mix of hom-

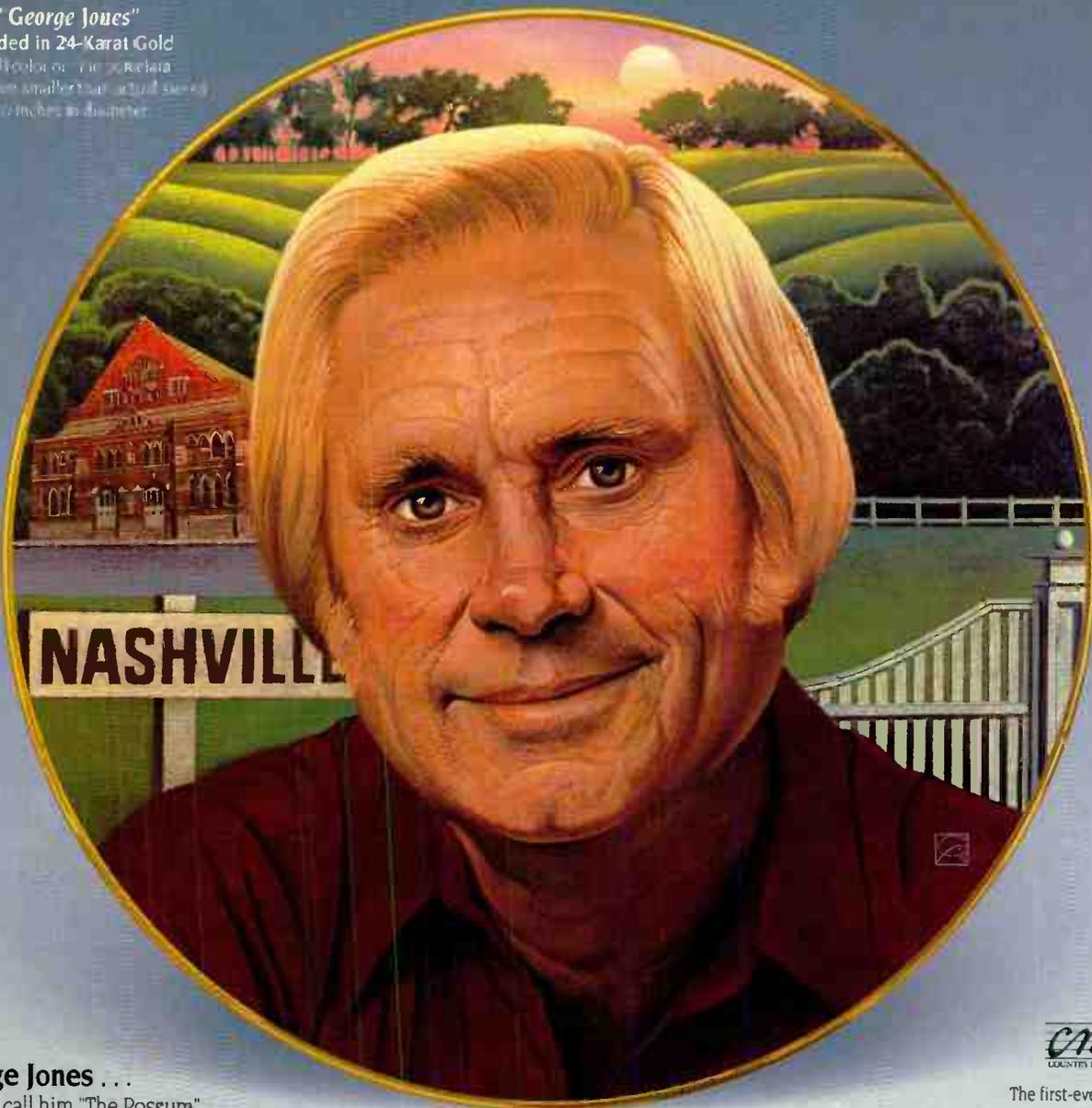
age and fun remains largely intact, as does their mix of old and new material. "Just Ask fo' Lucy," a pumping number the band wrote with guitar ace Lonnie Mack, is as good as anything they did in the past (and Mack was making music similar to this before The HeadHunters ever got out of high school). The rhythmic "Redneck Girl" lacks any real melody, yet it's a great party song. "Celina Tennessee," an ode to a small-town South, goes beyond mouthing shallow Southern imagery (unlike another well known country-rock band named for a state), and has the same loose feel and fun as their previous hit, "Dumas Walker." Most songs invoking the name of Hank Williams Sr. tend to be somber, unless they're as clever and haunting as Alan Jackson's 1992 hit, "Midnight in Montgomery." The HeadHunters' "The Ghost of Hank Williams" takes a refreshingly light approach to the subject. The rockabilly edges of "Freedom Stomp" are exhilarating, and in reviving the ancient jug band number, "My Gal," the band showed sheer genius. The HeadHunters masterfully capture the spirit of this song, originally popularized by the legendary 1960's folk-rock band, The Lovin' Spoonful (whose good-time music anticipated some of today's country-rock), on one of their albums.

Bill Monroe songs have become a good luck charm for the boys; this time it's the venerable "Blue Moon of Kentucky," the second song Elvis ever recorded for Sun. Their version is effective, though in all honesty it lacks the punch of their most successful Monroe cover, "Walk Softly on this Heart of Mine." Three numbers should have remained in the can. "Dizzie Miss Daisy" qualifies as little more than lightweight filler. Carl Perkins' 1956 rocker, "Dixie Fried," should have been a natural for The HeadHunters but it never catches fire. "Underground," a dreary, five-minute-plus exercise sounds like something by

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X1393

# Record Reviews

the satirical heavy metal band, Spinal Tap.

Sometimes bands that lose key members are never quite the same. An intangible "edge" disappears that the remaining group members never quite recapture, no matter how noble their efforts. So far, The HeadHunters have shown themselves to be pretty tough customers, and the results here suggest their musical strength remains unimpaired.

—RICH KIENZLE

## The Texas Tornados *Hangin' On by a Thread*

Warner/Reprise 45058

**B**ack in the late 1960's and early 70's, a phenomenon in the rock field known as the "supergroup" existed. This was a collection of established performers, all of them stars, who for one reason or another decided to make records together on either a one-shot or long-term basis. It wasn't always an easy thing to do, since most artists were signed to different record companies who weren't always willing to "release" an artist without getting something in return. Eventually such "crossover" appearances became routine.

The supergroup concept spawned The Texas Tornados, whose third album continues their original concept, this time with some decided improvements over earlier efforts. Originally their albums came off as collections of solo performances instead of songs that spotlighted them as an ensemble. The interaction between group members Doug Sahm, Freddy Fender, Vox Continental organ ace Augie Meyers and accordionist-singer Flaco Jimenez makes a big difference here, though Flaco tends to stay more in the background than usual.

Sahm is all over the place, particularly on the title song, which serves to remind everyone of just how formidable a



rocker he remains at age 51. His "La Grande Vida" is interesting for its combination of Tex-Mex with a reggae beat, a fusion that works surprisingly well. His son, Shawn Sahm, appears on the album as keyboard player, occasional arranger and composer of "One and Only," which Doug and Freddy sing together, a duet undermined somewhat by the fact that Freddy's voice was horribly undermixed.

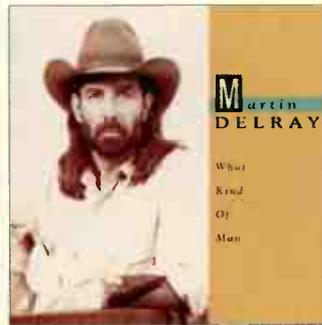
Fender, for his part, is more eclectic than usual, often with better results than some of his solo recordings (who can forget his notorious 1976 version of "How Much Is That Doggie in the Window"?). He and Doug tackle Bob Dylan's composition, "To Ramona," while he teams with Flaco for the vocals on "A Mover El Bote," ("Move Your Bootle" in English). Though "Ando Muy Borracho" ("I'm Drunk") is entertaining, Fender's searing revival of The Hilltoppers' 1952 hit, "Trying," may well be the record's high point. A ballad in the same vein as "Wasted Days and Wasted Nights," it's dripping with the Texas blues flavor with which Fender's always excelled. Meyers' solo showcases are the delightfully silly "Guacamole," a Tex-Mex polka so enjoyable that his lousy singing voice can be forgiven, though it's less forgivable on the ballad "Adios Mi Corazon" ("Goodbye My Heart").

Most earlier supergroups were short-lived, mostly because they were one-shot propositions or because the records simply weren't very good, regardless of who was involved. The concept eventu-

ally ended up being applied to country "superacts" like Waylon and Willie, The Highwaymen and The Tornados. The difference between them and the rock supergroups is that after three albums, The Tornados still hold up.

—RICH KIENZLE

P.S.—I don't speak Spanish. The translations of the titles come from the inside of the record, a smart move on Reprise's part.



## Martin Delray *What Kind of Man*

Atlantic 7 82439-2

**S**omehow I get the impression that Martin Delray doesn't climb rope ladders or do Tarzan stunts on stage. He just seems a little bit too laid back for that. In fact, some of the cuts on *What Kind of Man*, his second and most recent album, sound so laid-back that he might be comatose. This ol' boy sounds like he could be on his way to becoming the Perry Como of neo-honky-tonk. (ZZZZZzzzzz..... Wake me up when the song's over.....)

Martin Delray grabbed a fair amount of well-deserved attention with "Get Rhythm," the title tune of his 1990 debut album, which featured a rousing duet with the great John R. Cash, the man who first wrote and popularized that now-immortal rockabilly anthem. Unfortunately, on *What Kind of Man*, Delray only generates a similar level of excitement on a handful of cuts.

Certainly Delray's heart is in the right place, in terms of his latter-day Hank Thomp-

son/Ernest Tubb/Moe Bandy-style barroom balladry. In his songs, lots of beer tops get popped, the barstools are always full, and Hank Williams is always on the jukebox. Delray's got a great feel for the hard country idiom; it's just a matter of him and producer Blake Mevis (of Moe Bandy and George Strait fame) needing to turn the juice up a little more often.

"Solid Rock" is one of two songs on *What Kind of Man* that Delray wrote or co-wrote, and it's also one of the liveliest—one of the few where the excitement and decibel levels are up where they should be. The song features a muscular, thumping, Waylonesque guitar-steel guitar arrangement (courtesy of Brent Rowan and Don Potter on guitar and Sonny Garrish on steel), and it shows us how good Delray can sound when he does get a fire lit under him. The same can be said for "Settlin' Up (Settlin' Down)" (written by Gene Nelson and Paul Nelson), a high-spirited, barroom testimonial about a stand-by-your-own-man type of guy who's decided to pay off his bar tab and do his drinking at home with the little woman. (Let it be said that Martin Delray sings *politically correct* drinking songs.) "Nobody Wants You (When Nobody Wants You)" (Steve Bogard and Jim Photoglo) not only reiterates a sad fact of life about being down and out, it also proves Delray is a natural for Texas swing-style music. "Ring Around the Moon" (Johnny Cymbal and Lathan Hudson) is a moving love ballad on which the singer turns in a passably intense performance.

Alas, if every cut on *What Kind of Man* jumped out at you like these four do, this would be one hell of an album. As it is, Delray and Mevis just need to turn the juice up a little more often next time around and stick more closely to material that draws out the color in Delray's limited voice.

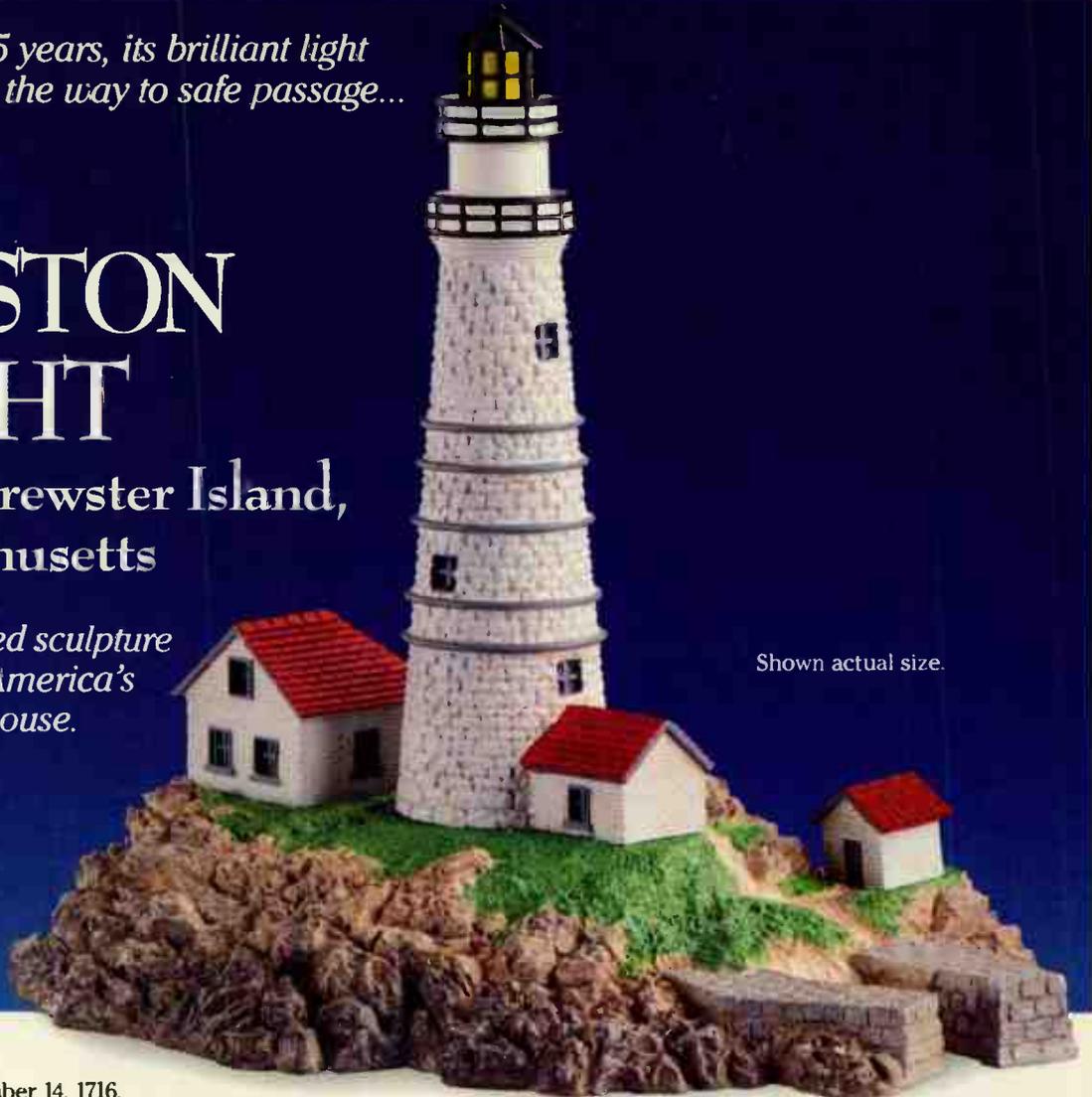
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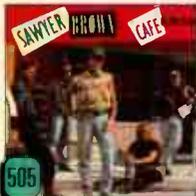
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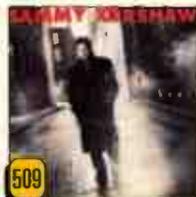
506  
The Kentucky Headhunters  
Rave On!!



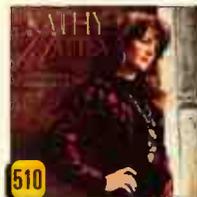
507  
Corbin / Hanner  
Just Another Hill



508  
Billy Ray Cyrus  
Some Gave Ail



509  
Sammy Kershaw\*  
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510  
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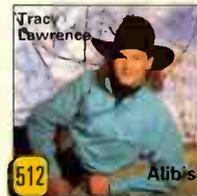
515  
Brooks & Dunn  
Hard Workin' Man **ARISTA**



514  
Diamond Rio  
Close to the Edge **ARISTA**



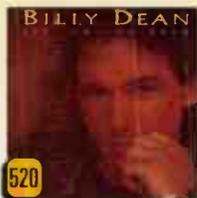
513  
Pam Tillis  
Homeward Looking Angel **ARISTA**



512  
Tracy Lawrence\*  
Alibis **THE ATLANTIC GROUP**



517 Run C & W  
Into the Twangy-First Century  
MCA



520 Billy Dean  
Fire in the Dark  
Liberty



522 Tanya Tucker  
Can't Run From Yourself  
Liberty



524 Billy Burnette  
Coming Home  
Capricorn



526 Hank Williams Jr.\*  
Out of Left Field  
Capricorn



529 Travis Tritt  
t-i-o-u-b-l-e  
Warner



518 Mark Collie  
Mark Collie  
MCA



521 Garth Brooks  
The Chase  
Liberty



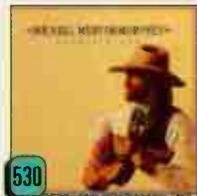
523 Suzy Bogguss  
Voices in the Wind  
Liberty



525 Tim Mensy  
This Ol' Heart  
Capricorn



527 Little Texas  
First Time For Everything  
Warner



530 Michael Martin Murphey\*  
Cowboy Songs  
Warner

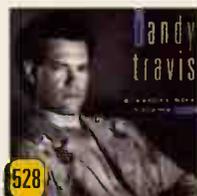


519 Alison Krauss & Union Station  
Every Time You Say Goodbye  
MCA

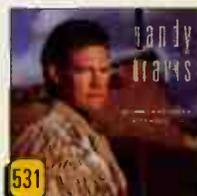


The Audio Music Magazine

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528 Randy Travis  
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Warner



531 Randy Travis  
Greatest Hits Volume 2  
Warner

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# Classic Record Reviews

*Classic Record Reviews continues with two albums making the Top Twenty in the combined tally of the editors' choices for Twenty Best Albums. (The lists appeared in Country Music Magazine's 20th Anniversary Issue, September/October 1992.) This time out we feature Emmylou Harris' album, Blue Kentucky Girl, first renewed in the July/August 1979 issue, and Jack Clement's All I Want to Do in Life, reviewed in July 1978. Back in '78, we gave Star Ratings to records. All I Want to Do in Life received four stars, a rating of "excellent." That album is now out of print, but Emmylou's Blue Kentucky Girl has been issued on CD and is available at record stores.*

**Emmylou Harris**  
*Blue Kentucky Girl*  
 Warner Brothers BSK-3318

**R**ight or wrong, Emmylou has taken some flak in these pages and elsewhere for the unevenness of her previous albums, *Luxury Liner* and *Quarter Moon in a Ten Cent Town*. No one's questioned either her musical direction or Brian Ahern's consistently fine production, but rather her choice of material. I defy anyone to do that here.

*Blue Kentucky Girl* is her finest effort since her debut album over four years ago. The cover shows her gussied up like Kitty Wells circa 1956 (or more appropriately, Loretta Lynn circa 1963), right down to the embroidered boots and Gibson J-200. It fits the music inside perfectly.

Few of the tunes here are unfamiliar. All have distinguished pedigrees, and the backup compliments them well. Every note has a reason for being there, typical of the Hot Band's no-nonsense style. She tackles, and conquers, Willie's "Sister's Coming Home" (aided by Tanya Tucker), Dallas Frazier's "Beneath Still Waters," Gram Parsons "Hickory Wind" (an emotional tribute to

her late friend and benefactor), the rock oldie "Save the Last Dance for Me," Jean Ritchie's folk classic "Sorrow in the Wind," The Louvin Brothers' "Everytime You Leave," Leon Payne's "They'll Never Take His Love from Me," Loretta Lynn's 1964 hit "Blue Kentucky Girl" and "Rough and Rocky." Rodney Crowell, a Hot Band alumnus, has given her "Even Cowgirls Get the Blues," in some ways a perfect song to compliment the other

**Jack Clement**  
*All I Want to Do in Life*  
 Elektra 6E-122

**G**one Girl," "We Must Believe in Magic," "Good Hearted Woman," "When I Dream," "All I Want to Do in Life," "You Ask Me To": Most songs here will already be familiar to anyone who knows the work of people like Tompall and The Glaser

*"This is brilliant late night music, full of muted horns and weird percussion effects that are heard almost subconsciously, and as idiosyncratic as these cuts sound, nearly every one could be a hit, pop as well as country."*

—Jack Clement's *All I Want to Do in Life*

material here, which she sings with Dolly Parton and Linda Ronstadt (what ever happened to that album they were supposed to cut together?).

There's nothing left to say, except that *Blue Kentucky Girl* is beyond criticism. It may be Emmylou's definitive work, not to mention a tough act to follow. —RICH KIENZLE

Brothers, Sandy Theoret, Bob McDill, Allen Reynolds, Crystal Gayle or Waylon and Willie. Clement has worked in the past with nearly all these people, and this album is a virtual primer for a new kind of songwriting that's been coming out of Nashville the last few years. Clement, heretofore known primarily as a be-

hind-the-scenes man, has now cashed in his chips as a recording artist.

I say this because it's not every day that I'm held spellbound by an album made up almost entirely of songs I already know quite well by other artists. But there's a first time for everything, and this is it, since Cowboy has made every song seem brand new and strictly his own. In sound, I guess the album is most reminiscent of Don Williams—particularly the light, loping beat—but where Williams' recordings often sound stiff and sleepy to me, this one is brimming with the controlled passion of the master bluesmen, who, no matter how much emotion they express on the surface, always leave you with the impression there's plenty more beneath the surface.

This is brilliant late night music, full of muted horns and weird percussion effects that are heard almost subconsciously, and as idiosyncratic as these cuts sound, nearly every one could be a hit, pop as well as country.

It is often said around Nashville that Clement is either a genius or a madman. But judging from the intensity he brings to these performances, I'd say he's a True Believer more than anything else. Give him half a chance and he'll make one out of you, too.

—JOHN MORTHLAND



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*Chuck Ren*



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**Interests:**

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**Quote:**

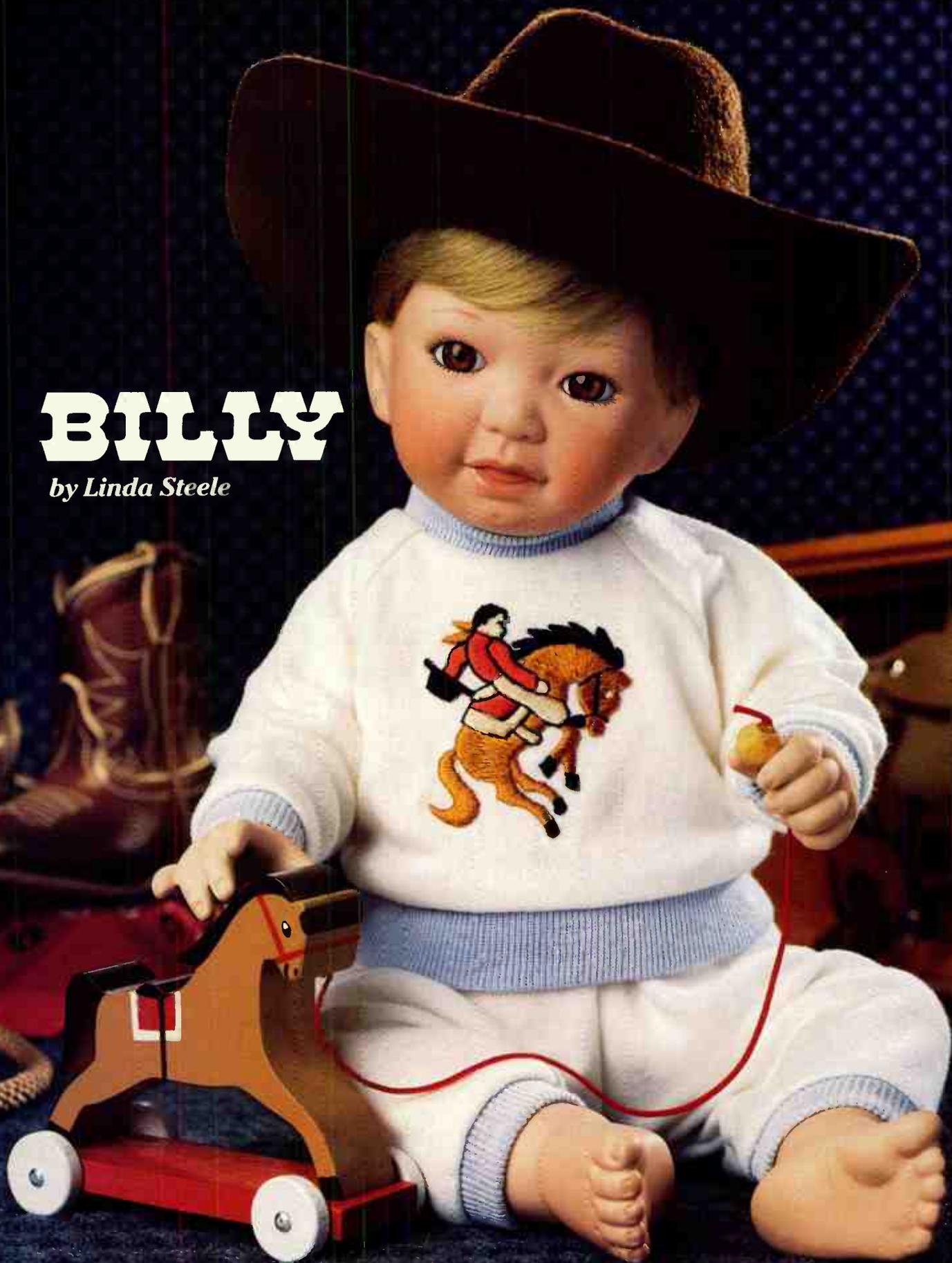
"Whatever I sing has to mean something to me, because I'm not gonna try to put anybody on."

# Roper®



# BILLY

by Linda Steele

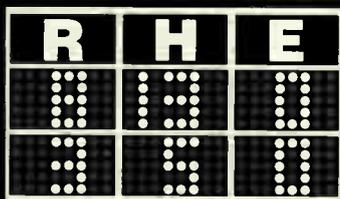


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## People

### BRAVE BRENDA



Brave Brenda Lee is flanked by Warner Bros.' demented duo, Pinkard & Bowden. Brenda and the guys were performing to benefit the Jewish Community Center in Nashville. Pinkard & Bowden sang songs from their newest album, *Cousins, Cattle and Other Love Stories*. In case you haven't figured it out, the music is all comedy.

went to major label heads querying as to who their most promising new artists were. The eleven selected will be on a special cassette titled *Country Music's Rising Stars*. Consumers who receive the tape can listen, critique and vote using a 900 number. Songs by Tracy Byrd, Darryl and Don Ellis, Cleve Francis, Little Texas, Martina McBride, Neal McCoy, Tim Mensy, Ronna Reeves, Mike Reid, The Remingtons and Michelle Wright will be included. Contest info is featured on specially marked packages of Banquet Meals in your frozen food section.

### PATTY HEALED

Patty Loveless made her first "live" appearance following vocal chord surgery recently, and the place she chose to do it was the Grand Ole Opry. She had previously reappeared in the studio, adding finishing touches to her Epic debut album produced by hubby Emory Gordy. Patty's one of my family's faves. We are glad she's healed.

### EMG

Frank Bacus and Jim Wood announced the opening of Entertainment Marketing Group, Inc., a full-service, multi-faceted company. Others in the employ are Dianna Richey, my good friend Cheryl

Lindsey (who used to work at Sony), J. Winston Wood and Theresa Schneider. The firm's already adding clients; one not to be missed is the great George Jones.

### COUNTRY MUSIC HONORS DOLLY

The Country Music Association honored Tennessee's favorite daughter, superstar Dolly Parton, in ceremonies during the taping of a CBS-TV special at the Grand Ole Opry House. Irving Waugh, longtime producer of country music events for the CMA, said there was never any doubt or hesitation as to who the first artist would be to receive the award with the handle of "Country Music Honors." "Dolly's brilliance, virtuosity and loveliness give us the consummate candidate for this tribute," said Waugh. "Amen," said I.

The television show commemorates the 35th anniversary of the Country Music Association. Superstar friends Emmylou Harris, Willie Nelson, Glen Campbell and Kenny Rogers participated during Dolly's segment. Others performing on the all-star event were Pam Tillis, Ronnie Milsap, Patti LaBelle, Trisha Yearwood, Charlie Daniels, Ricky Skaggs, Reba McEntire, Vince Gill, Wynonna, Mary-Chapin Carpenter, Mark O'Connor, Lyle Lovett, Suzy Bogguss, Clint Black, Alan Jackson, Alabama, Lorrie Morgan, Travis Tritt, John Anderson and many more.



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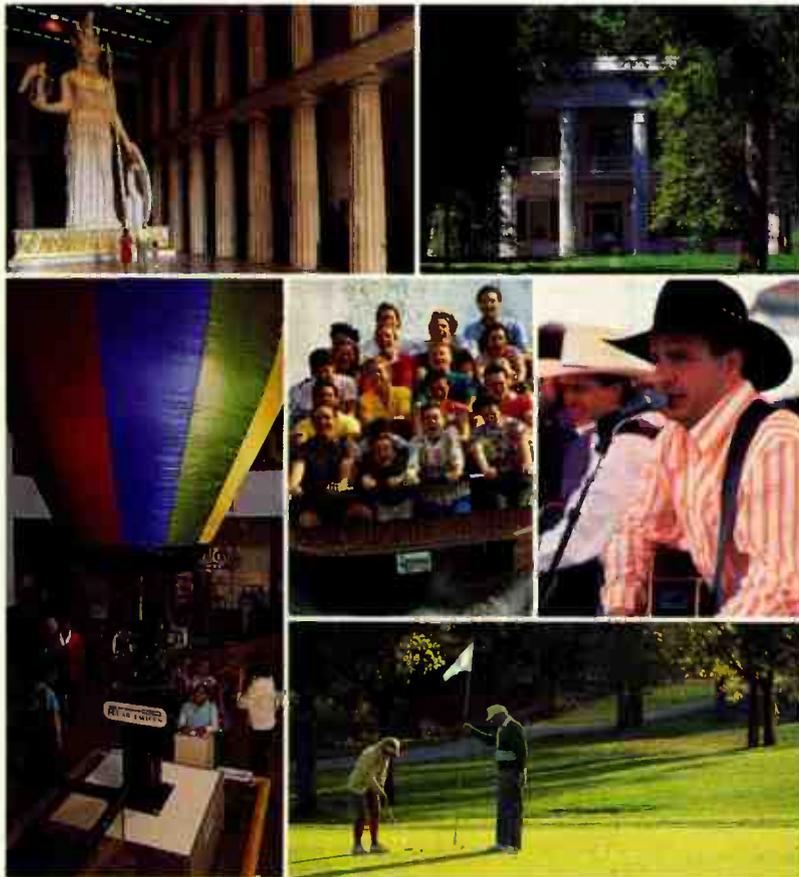


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## People

### RICKY SAYS NO, IRVING SAYS GO

Ricky Van Shelton was also booked on the CMA show, and had agreed in advance to do his song, "Wear My Ring Around Your Neck," as part of an Elvis Presley segment. During rehearsal, show producer Irving Waugh told Shelton he was also to take part in the group finale, singing a song called "What Would Elvis Do." That song was in a key—chosen by Waugh—that Shelton said he could not sing in. Waugh told Shelton that he would sing the song and sing it in that key or he would not be in the special. Shelton told Waugh he was not doing the song, left the building and went to his bus while his manager Michael Campbell, his publicist Evelyn Shriver and others tried to change Waugh's mind, to no avail. Security guards then came to Shelton's bus under Waugh's instructions and ordered him off the property.

Shelton told the Nashville *Tennessean*, "I'm taking this stand for me and all the other artists. They always choose the songs and say, 'You're gonna do this and you're gonna do that'...They don't care about the artists."

"This is unbelievable to me. Irving Waugh's dictatorial attitude has gone too far. These artists do so much for the CMA," says Shelton's publicist and CMA board member Evelyn Shriver. "Irving is insensitive to the artists and the values they bring to these projects. The CMA should rein him in or put him out to pasture." Shelton says that Waugh later apologized for having him thrown off the Opryland grounds.

This brought to mind a similar incident involving Waylon Jennings and the CMA in the mid-70's when he was told to perform "half a song" or leave. The Outlaw left, but he didn't forget. Waylon told the local press that he felt the entire cast of the special should have walked out in support of Ricky Van. "It shouldn't be a dictatorship. The artists are the ones who generate the money...These people who are in control have no respect for country artists. Do you think they would have done the same thing to Whitney Houston or another pop act?"

Unannounced but by invitation, Ricky Van Shelton, who is a member of the Grand Ole Opry, showed up and performed on the televised portion of the Saturday night Opry following the CMA flap. Ricky Van pleaded his case saying that the fans agreed with his decision. The Outlaw himself, Waylon Jennings, also showed up in support of Shelton. Waylon

## People

sang "Good Hearted Woman" and got a standing ovation. Everybody I've talked with in Nashville agreed with Ricky Van Shelton's position. I'm sure we haven't heard the story's end.

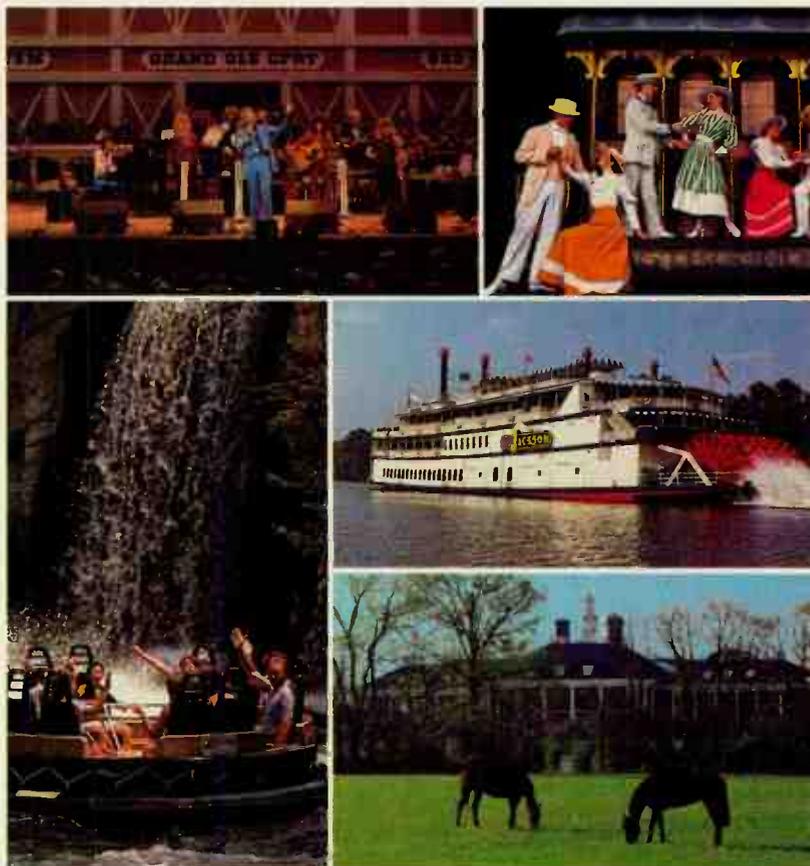
### SPEAKING OF TV

I heard it through the telephone line...good news. *Hot Country Nights* may be resurrected on NBC, and the recent special, *Countdown at the Neon Armadillo*, will come back as a syndicated show, produced by Buena Vista Television. Now, I've often said that if Hollywood would really try, they could do a great country music TV show. The Buena Vista people may do just that: *Neon Armadillo's* to be taped in Nashville, and will include a creative advisory board to be made up of the likes of **Evelyn Shriver**, **Waylon Jennings**, **Jimmy Bowen** (Liberty Records head), **Donna Hilley** (of Sony Music Publishing), **Paul Moore** (of William Morris Agency), CMA prez **Ed Benson** and star manager **Stan Moress**. Look for its debut in the fall.

### RAVE ON

Fans, get your boogie boots down from the attic and dust 'em off. Those guys who are holy every day and Sunday, too, and I'm talking about **The Kentucky HeadHunters**, are primed, recorded and ready to hit the hillbilly trail with brand new music on Mercury. The new album, titled *Rave On!*, is as country as ever and as rock as you Head-hearers love. Included is the **Bill Monroe**-penned perennial favorite (and Kentucky's state song), "Blue Moon of Kentucky." The first single is "Honky Tonk Walkin'."

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# People

## BILLY RAY HEY—OLE ACHY BREAKY YOU



Beautiful Emmylou Harris, president of the Country Music Foundation, with Billy Ray Cyrus during ceremonies at the Country Music Hall of Fame following Billy Ray's induction into the Walkway of Stars. Pretty cool, I'd say.

## TAKE IT BACK

Once in a decade a songwriter will mail in a song on a tape, it will reach someone's hands who knows what they are doing and end up on a record. **Kristy Jackson** of Madison, North Carolina, penned a song she figured sounded like **Reba McEntire**. The song ended up at MCA and in the hands of **Tony (wow) Brown** and on Reba's chart-topping album, *It's Your Call*. Already a dream come true. Then the song was released as a single. The Carolina housewife is gonna make a ton of money on the smash, "Take It Back."

## WYNONNA WOW!

Double platinum party for **Wynonna**. Do I need to tell you that Baby Judd has out-sold herself and mama **Naomi Judd**? No, you already knew that her very first MCA album, produced by **Tony (wow) Brown**, put her in the ranks of superstar female sellers. By the time you read this, the record, titled *Wynonna*, may just be triple platinum. Dressed in black with a derby-style black hat, Wynonna was truly beautiful. Amongst the crowd was **Tony King**, Wy's main squeeze. They say the engagement between the twosome is

over, but it appeared to me that romance was still a-bloom between the too-cute King and Ms. Judd. Celebrating with Wynonna was **Mike Curb**, whose migration to Music City makes him the only person in town who owns his own record label. I am proud of Wynonna.



Tony Brown, Mike Curb, Wy's manager K

## FROM THE MOUTHS OF BABES AND BILL MONROE

Opening the Friday night Grand Ole Opry show in mid-January with his theme, "Watermelon on the Vine" (followed by tumultuous applause), **Bill Monroe** said: "Howdy, howdy. We're glad to be here. We got a new fiddle player tonight from the great State of Arkansas, **Robert Bowlin**. First of the week we'll be heading up to Washington. There'll be two 'Arkansas Travelers' at the presidential inauguration." From that place in his brain where bluegrass music was born came this classic line. I almost lost control of my car (I was listening on the radio) when I heard the statement from the Architect of Bluegrass. By the way, I got to believe that if you read what I write, you know that "Arkansas Traveler" is a fiddle tune of world renown.

## MORE INAUGURATION

During the Inauguration Parade, we Nashvillians were real proud when the **Middle Tennessee State University** Marching Band played "Rocky Top" as they marched before **President** and **Mrs. Bill Clinton** and **Vice President** and **Mrs. Al Gore**. "Rocky Top" is the Tennessee state song and a favorite onstage, especially by **The Osborne Brothers**, who had the original hit, bluegrass style.

When Bill Monroe returned to Nashville, he had this to say about the festivities: "I enjoyed it. I like to go to Washington, D.C. You know, I've gone up there for

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# People

## HARLAN 9TH ANNUAL BIRTHDAY BASH



Some 2000 of us gathered at the BMI parking lot for the ninth time to honor the birthday of the most famous country music songwriter of them all, Harlan Howard. Proceeds from the annual event go to the Nashville Songwriters Association International. Backstage at Harlan's party are Hal Ketchum, NSAI Prez and co-host of the event Richard Leigh, NSAI Executive Pat Rogers, big Daddy Harlan Howard, co-host Mel Tillis and BMI's Roger Sovine.

the last four presidents: **Carter, Reagan, Bush** and now Bill Clinton. We're all close friends. All of them talked about what wonderful music bluegrass is. And they're glad it belongs to America."

## SPREADING HIS HILLBILLY WINGS

**Marty Stuart** was only 13 when he left Mississippi to join **Lester Flatt's** Nashville Grass. When he recorded his first music with **Tony (wow) Brown** producing, I knew he was heading down the Road of Gold. It took some doing, but his new MCA album, *This One's Gonna Hurt You*, was certified Gold. Friends, the little guy with the big hair is spreading his hillbilly wings. Watch him fly.

## JAM FOR ST. JUDE

Come May, **Billy Ray Cyrus, Confederate Railroad, Chris LeDoux, Gary Morris, Mark Chesnutt, Collin Raye, Ray Price, Great Plains, Paulette Carlson, Marie Osmond, Billy Joe Royal** and **Toy Caldwell** will perform at the "Country Music Fan Jam," the second annual, by-cracky, to be held in the historic Arts District in downtown Dallas, Texas. Sponsors for this year's Fan Jam are Budweiser, Chevron, Jeep/Eagle, Kroger, Dr. Pepper and the mighty

Jam are May 21, 22 and 23. Proceeds from the Jam go to benefit St. Jude Children's Hospital. **Alabama's Randy Owen** also supports St. Jude through his involvement in the annual "Country Cares" Radiothon. Some 460 country radio stations air one- or two-day telethons to raise money for the hospital.

## MARY-CHAPIN IS PLATINUM

**Mary-Chapin Carpenter** has also joined the "heavy metal club." Her latest album, *Come On Come On*, has sold over one million copies and turned platinum. It's her first million-seller.

## PRINCESS IS COUNTRY

Specifically to see country music, Great Britain's **Princess Margaret** came to Music City. She went to the Grand Ole Opry and hung out backstage. At a BMI do, she was entertained by **Chet Atkins**, who picked **Beatles** tunes on his guitar. She also heard **Jimmy Buffett** sing "Margaritaville." **Billy Dean** performed his hit, "Somewhere in My Broken Heart," while **Nanci Griffith** offered "From a Distance" and **Emmylou Harris** sang "To Daddy." Songwriter **Angela Kaset** performed her self-penned "Something in Red," a hit for **Lorrie Morgan**. It seems to me if Princess Margaret's sister, the **Queen**, and her four young-uns would busy themselves listening to country music, they might have more fun and make fewer tabloid headlines.

KPLX Radio in Big "D." By the way, fans, according to statistics published by the Country Music Association, Dallas ranks as the Number One city for touring, radio airplay and record sales in the country music marketplace. Dates for the



Left to right: BMI Director Joyce Rice, songwriter Angela Kaset, Her Royal Highness Princess Margaret, Nanci Griffith, Chet Atkins, Emmylou Harris, BMI President and CEO Frances Preston, Jimmy Buffett and Billy Dean. The festivities were fit for a princess.

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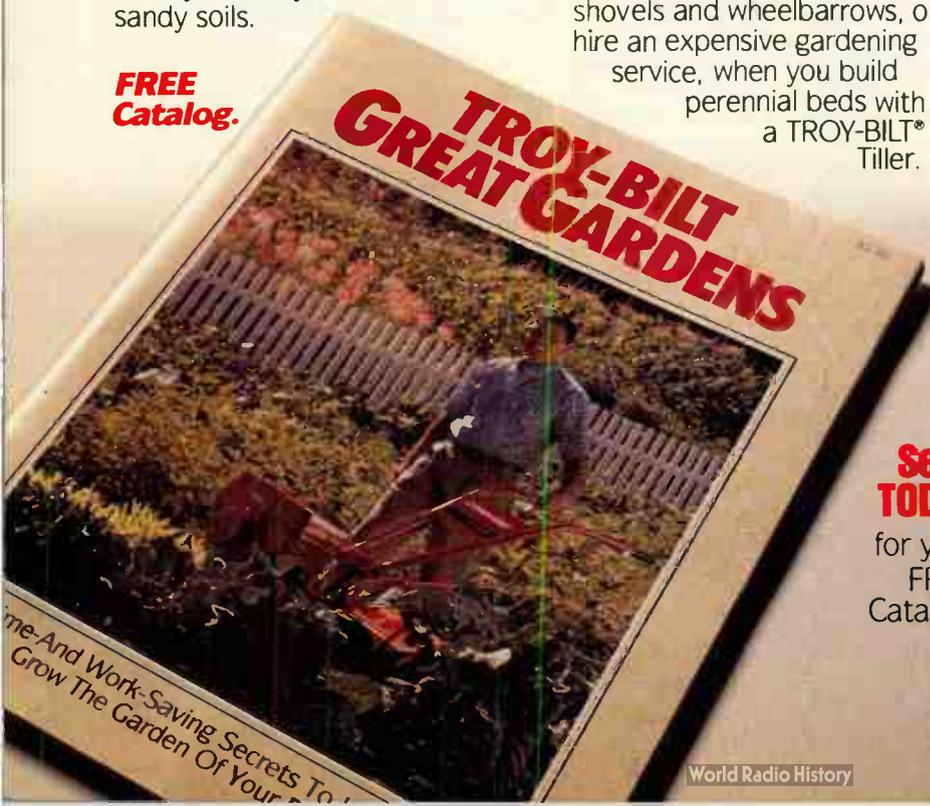
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# People

## A COUPLE OF NUMBER ONES

Longtime pal **Roger Murrah** boasts his own publishing company these days. Recently BMI honored his Murrah Music Corporation for a couple of Number Ones: "I'm in a Hurry and I Don't Know Why," recorded by **Alabama** and written by Roger, and "Two Sparrows in a Hurricane," written by **Mark Alan Springer** and recorded by **Tanya Tucker**.

## MILSAP MOVES

After years with RCA, perennial fave **Ronnie Milsap** has departed for Liberty Records. Mr. **Jimmy Bowen** and staff had a welcoming party for Milsap at Toucan's Restaurant on the Row.

## PARTON 'N' CYRUS

**Dolly Parton**—hillbilly singer, movie star, businesswoman, songwriter and successful at each hat she wears. Now as Juliet to **Billy Ray Cyrus**, who is Romeo, she's bound to set some sparks a-flying. Can you imagine those two hot-to-trot stars at the same spot and lightning didn't come down? The occasion was the making of Parton's video for her new single, titled "Romeo." Can't believe someone was dumb enough to ask Dolly, "Why Billy Ray?" If you were gonna choose your Romeo in 1993, wouldn't it be Billy Ray? Mine would. Whoops! There go my hormones again.

## NEW ARTISTS PARTY

It was the New Artists Party at the Country Music Hall of Fame. Music was provided by **The Music City Mandolin Band**, sweetest music you ever heard. The beautiful **Emmylou Harris** hosted the event. Hall of Famers **Bill Monroe**, **Jimmy Dickens** and **Chet Atkins** turned out to welcome the Up and Comers to the annual event. **Mark Collie**, **Billy and Terry Smith**, **Radney Foster**, **John Brannen**, **Tom Littlefield**, **The Phelps Brothers** (formerly two-fifths of **The Kentucky HeadHunters**), **The Del McCoury Band** and various others were in attendance. Following a pleasant howdy by Harris, CMF's **Bill Ivey** introduced **Joe Talbot**, who always makes me laugh with his truths of yore. Music was played in the background by the mandolin band, I was acquainting Billy and Terry Smith and John Brannen with Emmylou, when someone grabbed my arm and swung me into the middle of the floor dancing! When I got my bearings, I



**Mark Collie and Emmylou Harris join Bill Monroe in a rendition of "Blue Moon of Kentucky." This was after the dance of two.**

realized—amongst photos and laughter—that Bill Monroe and I were in the middle of the lobby of the Country Music Hall of Fame dancing. My publisher, Mr. **Russell Barnard**, would have given one of his Jags to have seen this, I'm sure. There was applause and giggles and one reddened face on Ms. Hazel.

## TENNESSEE HONORS ITS OWN

The great **Chet Atkins**, the late **Tennessee Ernie Ford** and actor **David Keith** were honored in ceremonies in Knoxville when they were inducted into the East Tennessee Hall of Fame. Chet, a native of Luttrell, Tennessee, began his career as a fiddle player on the famed WNOX radio show, *The Midday Merry-Go-Round*. Tennessee Ernie started out in his hometown of Bristol, Tennessee, as a disc jockey. David Keith, a native of Knoxville, is an actor of renown.

## END OF YEAR JAGS

Closing out the year, the man who answers to the name **Garth Brooks** was meeting with his two managers, **Pam Lewis** and **Bob Doyle**, his lawyer **Rusty Jones** and his CPA **Kerry O'Neil**. Unbeknownst to the four at hand, Garth had a quartet of '93 Jaguars delivered to the meeting as a surprise for his associates. Word I got was Pam, Bob, Rusty and Kerry were stunned.

## CLINT AND WYNONNA

Superstars **Clint Black** and **Wynonna** will be co-headlining for the 1993 touring season. Be on the lookout for this hot package. Two for the price of one—you can't beat that. See you at the concert.

## SPEAKING OF PAM LEWIS

The extra-large diamond on **Pam Lewis'** finger was placed there by **David Bowie's** manager, **Andy Francis**. The nuptials will be in July. Not only will it be rockin' country, it will be the wealthiest hubby/wife management duo on the planet. I'd wager that one.

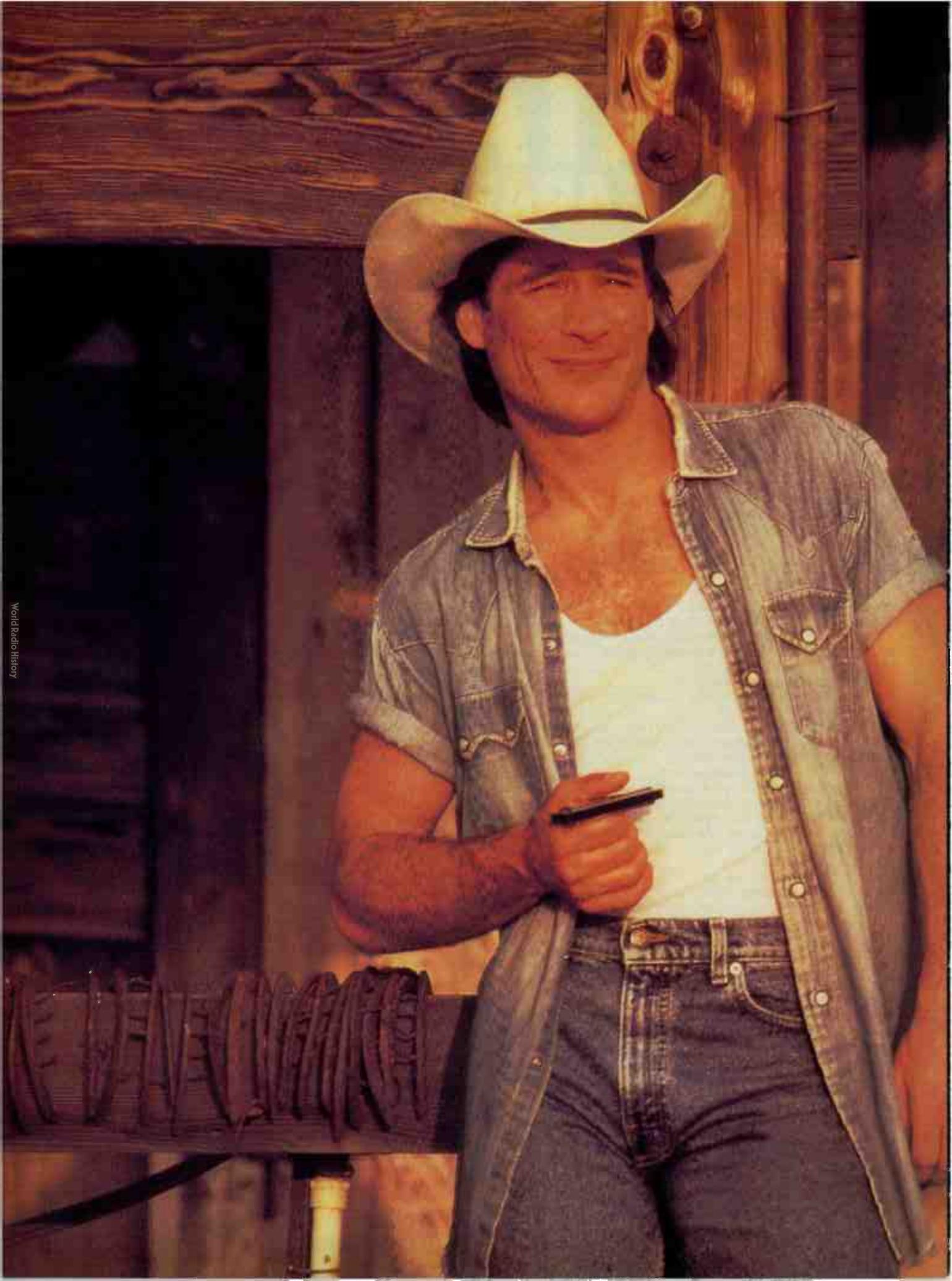
## SUPERSTAR SUPERBOWL

The last country star to sing at the Superbowl was **Charley Pride**. Must have been 20 years ago or close to it. This year's performer of "The Star Spangled Banner" was **Garth Brooks**. It was a fine performance.

## THREE DAYS IN MEMPHIS

They celebrated **Elvis Presley's** birthday for three whole days this year in Memphis. Postmaster General **Marvin Runyon** was on hand for the sale of the first Presley stamp, sold in Graceland Plaza at midnight January 8th.





# CLINT BLACK

## *Rides Out the Storm*

BY JOHN MORTHLAND

.....

IT'S BEEN A ROUGH COUPLE OF YEARS FOR CLINT BLACK. MANAGEMENT PROBLEMS, LAWSUITS, TABLOID HEADLINES AND GARTH-MANIA FORCED HIM TO REGROUP. BACK ON THE ROAD WITH A NEW TEAM AND A NEW TOUR, HE'S MAKING UP FOR LOST TIME.

.....

**I**f you want to get a good idea of how things have changed for country music during the boom of the last couple of years, you need look no further than the current Clint Black show—backstage and onstage, too.

After all, it hasn't been that long since Clint burst on the scene—"Better Man" first cracked the *Billboard* charts in February 1989, and Black was on the road doing a standard contemporary country show with his standard honky tonk/Texas swing band. Even on his last tour, which was in support of an album released in November 1990, and which ended in October 1992, he basically hit the stage, leaned into the mike and sang for 90 minutes or so. He and the band toured on one bus, often used house sound and had nothing onstage but their amps and monitors.

But here it is at 4:30 in the afternoon of a late-November show in Clemson, South Carolina, with Little Texas due to open at 8 P.M. Already, the Clint Black crew has been at work since early morning dealing with an elaborate stage set and the sound and lighting. In the bowels of Littlejohn Coliseum, where Clint is doing the 73rd show of a 77-date tour that may get extended into the spring of '93, assistant tour manager Zack Berry and production manager Hoss Kiefer have set up an office complete with several phone lines, a fax and a photocopier. There's a huge case that serves as an office on wheels, with drawers marked "supplies," "phone adapters" and the like. Everyone is on walkie-talkies.

It's been storming ferociously in Clemson, the hometown football team has just lost to arch-rival South Carolina, and all campus roads have been made one-way outbound so traffic from the game can leave. Black's two band buses haven't even gotten through to the hall yet, never mind the star himself, who flies into the gig from Nashville via charter plane, which has to be problematic in this kind of weather. But this is a crew that has been out there long enough now to have seen it all. So while Berry sits at one end of the table cheerfully assigning guest-list passes and talking back and forth between the phone, the walkie-talkie and people in the office—Zack seems to be the kind of man who could calmly phone in orders for takeout sandwiches for the whole Beirut embassy while the place is under seige—Kiefer, who is surely one of the few residents of Minneapolis to go by the name "Hoss," is riding herd on last-minute sound and production glitches from his end of the table, which is designated by a sign that reads HOSS-TILITY AREA.

Yes, the new Clint Black show is what you call a major production—the stage set, a replica of the desert rock formation in Moab, Utah, used for Clint's video, "We Tell Ourselves," runs \$300,000 alone. With backup singers, the band now numbers ten. There's two video screens and seven cameras, and a recording studio setup just offstage where an engineer mixes sound. Black is carrying five trucks and eight buses worth of equipment and personnel on this tour.

What happened in the two years between Clint's second album, and the conventional tour that supported it, and the release of *The Hard Way*, and this tour, was Garth Brooks, and the awful new term "young country" (two words which, in practice, translate into "no more Haggard, Cash and Loretta on the radio"). You don't just get up on the stage anymore and do your songs; you also put on a whole visual show, one with its roots in the arena-rock scene created by 1970's bands like Kiss (where do you think Garth got that idea of swinging out over the audience on a rope, or of smashing guitars?). When the curtain comes up tonight, the band is positioned at various points on the rock structure, and the star

ple have any concept of what it takes to do a tour of this size, but I hope when they see it, they know that their money was well spent."

Despite his traditional country stance, Black has fairly ecumenical tastes. "I've seen Haggard and Jones and George Strait, but I've also seen Dire Straits and Yes. I've even been to a Frank Zappa concert," he allows. "So I've seen everything you can do. I've seen this technology, and there's no reason why we can't use this stuff, too. See, I feel that music audiences now are all pretty much the same. People that like country music appreciate the special effects of a Steven Spielberg movie or a George Lucas movie, so why wouldn't they appreciate a real show, like

\*\*\*\*\*

*"Part of it was expanding the creative canvas, and part of it was making a statement to the people that, you know, I'm gonna put on a show. I don't know if people have any concept of what it takes to do a tour of this size, but I hope when they see it, they know that their money was well spent."*

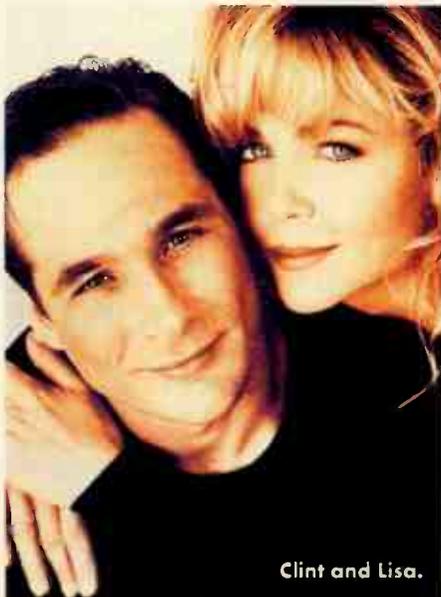
emerges through a cloud of smoke coming out of the mouth of the cave; after his 80-minute show, he returns to the cave just before a mock earthquake collapses the whole formation. (The set was built by Hollywood special-effects wizards.) And in between, you notice the difference in the music, too—the bass vibrates the floors of the huge auditorium, the drums sound like a volley of gunshots; it's still straight-ahead country music, but with rock dynamics, and at rock volume.

"I had a really good tour last year, and I made some money, so I was able to beef up production, get some better equipment, put more into the tour. You get with your lighting and set designer and it's like a kid in a candy store—if you've got a nickel in your pocket, then you're gonna get that candy," Black explains in his dressing room prior to the show. "Part of it was expanding the creative canvas, and part of it was making a statement to the people that, you know, I'm gonna put on a show. I don't know if peo-

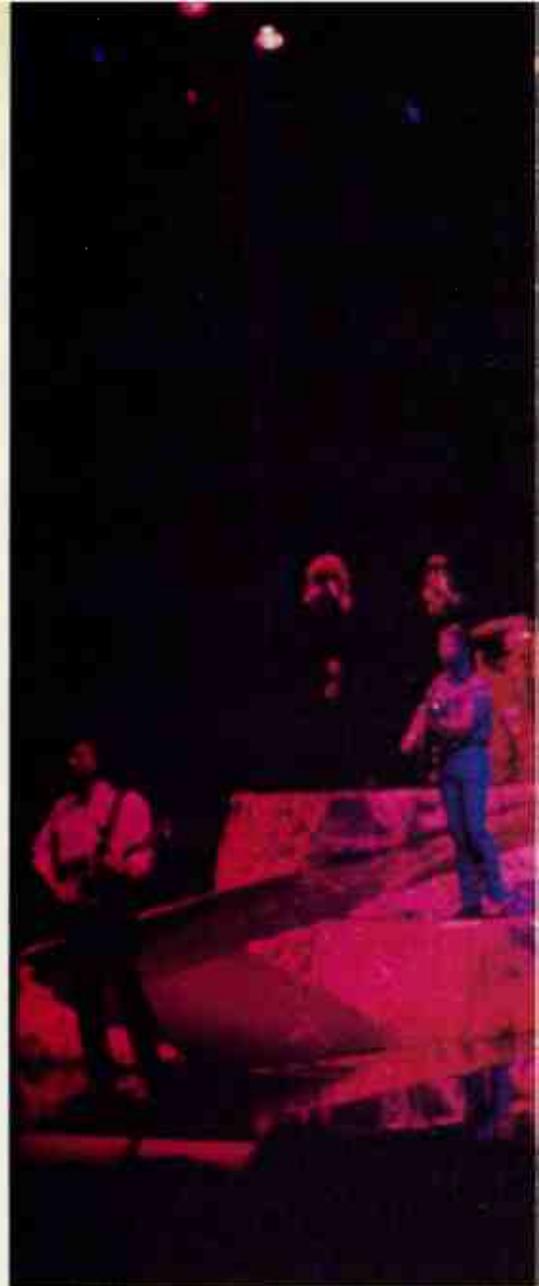
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ple have any concept of what it takes to do a tour of this size, but I hope when they see it, they know that their money was well spent."

That's the big change in general, then. But there's been other big changes during that two-year span for Black in particular, too. In October 1991, the Roy Rogers look-alike who always swore he was years away from being ready for marriage up and married TV star Lisa Hartman. The two first met at his previous New Year's Eve show in their native Houston, courtesy of a mutual friend. In March of 1992, Black split with his powerful manager Bill Ham (who handles rock superstars ZZ Top) in a mess of suits and countersuits still nowhere near resolution. That same month, a tabloid television show aired a segment with a Phoenix, Arizona, woman who said that Black was the father of her daughter; she claimed that he had never denied paternal responsibility and had been making monthly child-support payments, but had become dis-

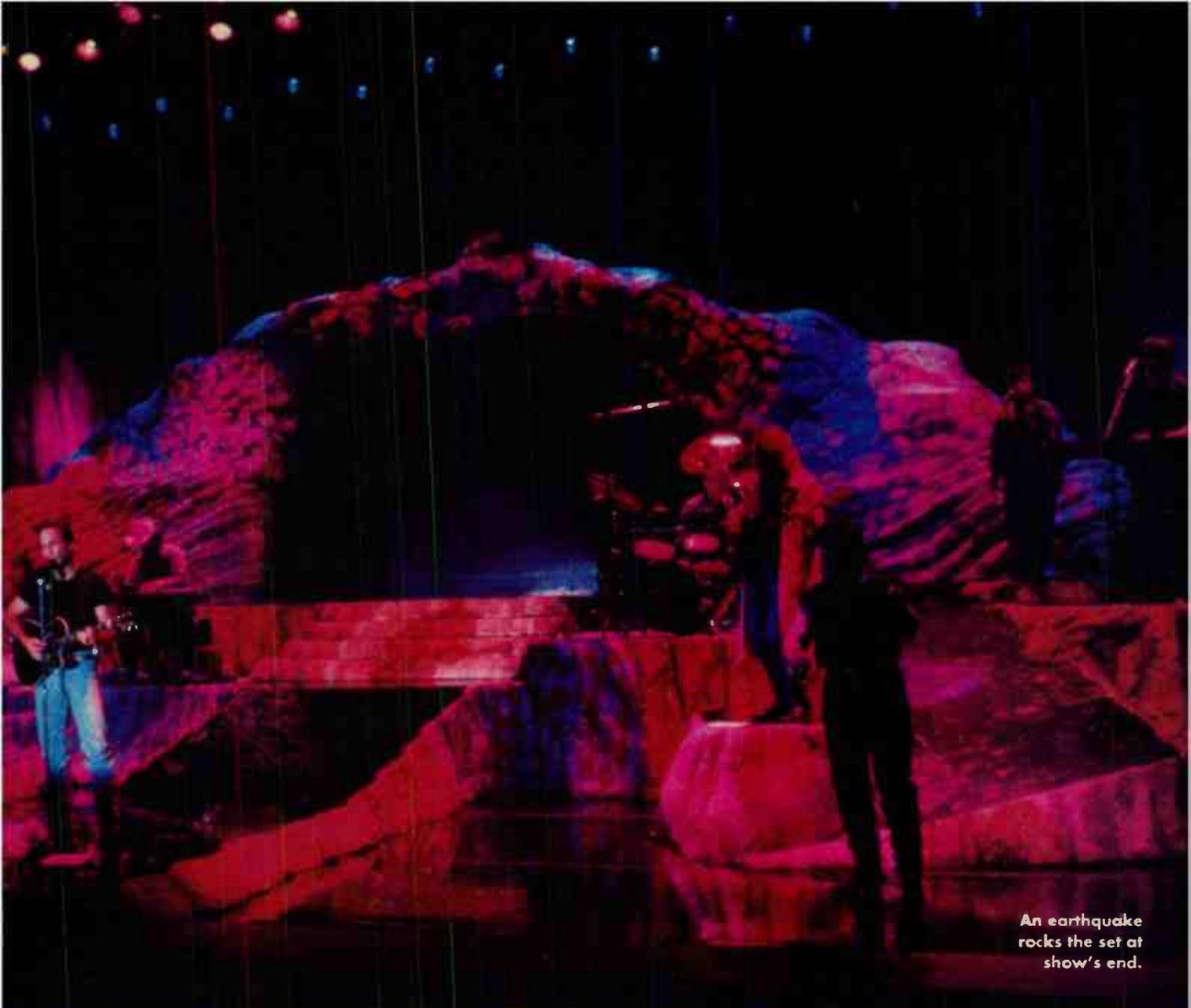


Clint and Lisa.



tant since his marriage. So all in all, you'd have to say that Clint Black, an archetypal overnight-success-after-years-of-struggle, has had to do a lot of growing up in the last couple of years.

He arrived at the Clemson gig an hour or so behind schedule, having come down at Anderson, 13 miles away, because the local airport wasn't equipped for an electronic landing. With a 300-foot cloud cover, his plane emerged from the storm almost right on top of the ground, which left the occupants a little, how you say, shaken. When Clint and his tour manager got out of their long white limo at Clemson a good 30 minutes later, they were still visibly pale and nervous. The star retreated to his dressing room for some quick vocal exercises, then went upstairs to shake hands and be photographed with local dignitaries and lucky hangers-on. Because he couldn't do the interview after the gig—he was going to the Vanderbilt Hospital in Nashville at midnight to visit AIDS patients with



An earthquake rocks the set at show's end.

Tanya Tucker—he squeezed it in just before going onstage, during the time he normally spends alone psyching himself up. Things move fast for Clint Black these days; things have gotten very complicated.

And of course, he can't hardly talk at all about some of the biggest. His lawyers won't let him. This is sound business but runs counter to Black's nature; he has always been an open and affable interview subject. But late in 1991, he became convinced his former manager was claiming unfair fees for his services, and he fired Ham and Lone Wolf Management. He says that he hoped to resolve matters mano-a-mano with Ham, but that the manager "without warning filed a suit against me, and I had to counterfile. It got to the point where there was no more dialogue, and I had to turn it over to the lawyers and let them do the lawyering. My intention is to take this case into a courtroom and let a judge and jury tell us what is fair, and another result of that is

everything in this case will become public record." Clint can't wait, he adds confidently. Millions of dollars are at stake.

He's charging fraud, undue influence, breach of contract and breach of fiduciary duties; he's asking more than \$2 million in damages, and wants Ham to return an additional \$4 million plus rights to Black's master recordings and copyrights. Ham claims breach of contract, and wants their original deal upheld. Both argued their cases in press releases as well as lawsuits; because Clint's was on the letterhead of his new mother-in-law, Jonni Hartman (who handles Lisa's business and publicity), Ham claimed she was manipulating her new son-in-law. While she did serve briefly as Clint's personal assistant during this period, the singer considers those assertions insulting, and says only to look at the source before taking them seriously. Lawyers for neither party returned my calls, but Houston *Chronicle* country writer Rick Mitchell laid out the dollars

and cents in a feature article last July.

Mitchell wrote that while Ham was taking the standard management commission of 20 percent, he was also profiting abnormally (though not illegally) from Black's publishing royalties. While Black and his co-writer, guitarist Hayden Nicholas, are receiving due writer's royalties for their songs—they write nearly all Clint's material—Ham's company, Hamstein Music, controls publishing royalties for Black's first eight albums. In essence, then, the writers are receiving only half the revenues from their songs. Mitchell quotes Black's lawyer, Don Engel of Los Angeles, as saying that Ham took advantage of Black by advising him to sign away publishing when most managers today urge their artists to control their own publishing. Ham's L.A. attorney, Joseph Schleimer, countered that the deal was fair at the time it was made because Black was a nobody when the well-established Ham took him on, risking \$1 million out of his



Clint's black lab, Cole, appears with him in the video for "When My Ship Comes In," the third single from *The Hard Way*.

own pocket to make Clint a star.

Mitchell further reports that Ham additionally claimed 30 percent of the Miller Beer sponsorship he negotiated for Black instead of considering it part of his normal duties and taking the 20 percent called for as part of the managerial contract. Mitchell quotes a third entertainment attorney associated with neither Black nor Ham as describing the overall arrangement as "highly unusual. That doesn't mean it's unfair or unconscionable, but yes, it's uncommon." This disinterested third party guesstimates that under this contract, Ham has been receiving 30 to 40 percent of Black's revenues.

The management lawsuit and the publicity from the Phoenix woman, which Clint apologetically declines to discuss at all, have changed his outlook, he readily admits. "You become...you try to become calloused and still remain sensitive and open," he begins. "I know one thing—I have to pay very close attention to everything in my life, and nobody is gonna do that for me as well as I will. My attitude is that I've always known there are bad people in this world, and I for some reason believed I was safe from that; of course, now I have hard evidence that I'm just like everyone else, and if you put your blind faith in someone, you may have grave consequences to pay.

"But I go along with my life. I'm a happy person, and I deal with these things when I have to deal with them, when I'm with the lawyers, when I have to deal with the issues and make decisions. I don't carry these things around; they don't eat me alive, nothing ever will.

Because we all have problems, and you have to take them as they come and deal with 'em the best way you can. It's hard to be subject to harsh scrutiny, but my attitude is that I make music and I entertain people, and I try to be responsible for myself."

If the fans are driven away from Clint by all these unpleasanties, they do a good job of hiding it. There have been some bad days on this tour—many of them owing to the fact that Black, Garth and Alan Jackson seemed to dog each other on the road for weeks at a time, often playing 40 miles apart in the same week. But they've been about par for the course this touring season. *The Hard Way*, Clint's third album, is a distinct cut above its predecessor, *Put Yourself in My Shoes*, and is being received accordingly. Yes, the legal problems caused a delay in its release, and Clint lost some momentum during the boom years as a result, but he's not exactly hurting, and he's in a position now to gain back lost ground. As Clint reiterates, "It was really just about entertaining people, from the first time I picked up the guitar and went out around the neighborhood playing the three songs I knew over and over to everybody that would listen. It was all about the joy of entertaining people. And those things get twisted around, but I would say that it's still fun. I still love my job."

You could almost describe the whole scenario with Clint Black song titles. "A Better Man," "Nobody's Home," "Walking Away," "Live and Learn," from his debut album, for example, or "We Tell Ourselves," "The Hard Way," "Something to Cry About," "Wake Up Yesterday" and

"Burn One Down" on the new one. Indeed, several critics have suggested that the whole of *The Hard Way* concerns Clint's business affairs, with a woman substituting metaphorically for the manager.

But the last writing session for this album was in July, and the legal problems began in January and February, Clint counters. "There's no way any of this could have been inspired by my marriage or my split-up with my manager. I think if you look at it in the context of what I've been going through personally and in the business, it's real easy to read that. In a way, I think everything comes from my own experiences, but I always put myself into somebody else's perspective who's taken a stronger stand, or who's dealing with someone more tragic or remorseful. Of all the stuff I've cut, I'd say about 20% has come directly out of my own experience—and even then, I take the heavy and more profound side of it and just make that as heavy as it can be. If you're writing about a building over there, you make it a big tall one, so you've got as much to write about it as you possibly can.

"Look at these songs," he continues, warming up to the subject as he grabs a CD booklet for the album. "...Wake Up Yesterday,' is about a poltergeist—what's the most profound way a person can think about waking up yesterday? We thought about a life they'd lived or a person they'd lived with, a relationship that had broken up. The most profound way we'd found was somebody was at that point when they'd just died but they haven't gone to another place. 'A Woman Has Her Way' is pretty self-explanatory. 'Burn One Down' is kind of a guy who says, 'Look, I knew that about her, so go have your fun, I'll get over it, no problem.' 'Something to Cry About' is a guy looking at another guy, the old proverb about the man who cried because he had no shoes, until he saw a man who had no feet. 'Good Old Days' is about a guy still out there in the barroom having a good ol' time. 'We Tell Ourselves' is just a guy saying, 'I'm not gonna go for it, I'm taking the logical side this time and not the emotional.' And 'The Hard Way' is a guy saying, 'I missed that, but I had to go on, but every now and then and sometimes more often than not, I feel the pain.' But none of these are strictly about me and my situation."

If that's the case, it's because Clint remains the kind of writer who can appear to be talking about himself when he's really speaking for everyone, and who can appear to be speaking for everyone when he's really talking about himself. That's the way the best ones have always worked, and if Black did take one step back during this two-year boom period, you can bet he's now taking two steps forward. ■

# Newsletter

## REVIEWS & FEATURES

### Country Music Around the World

The *CMSA Newsletter* is nine years old with this issue, Spring is about to be sprung, and country music is still riding high on the U.S. charts. Reason enough to celebrate! But here's another: there's been an increase in interest in country music abroad, as well. Country Music Television recently started European operations, U.S. performers are touring internationally more than ever before and country record sales have increased in many other countries.

With that in mind, we offer this up as our International Spotlight issue, with reports on country entertainers in Russia, Lithuania and Italy, Readers Create entries from Spain and a

smattering of Collections Page submissions from around the globe (including Germany and Australia). International members, we salute you!

We haven't ignored things here at home, either, with reviews on a couple of interesting guidebooks to country entertainment, and, as usual, some fine concert and record reviews from you members. Also, a note on the Collections Page: As happens from time to time, the volume of Pen Pals material being submitted so far outweighs available space, that it may take six to eight months before you see your entry in print. If you're thinking of sending a Pen Pals entry, you might want to consider waiting a few months. Let the flow slow down some, so we can catch up.

### International Spotlight

Country music performers—and Country Music Magazine readers—from around the globe share their experiences.

#### ITALY

First up in our international spotlight is Italian country singer Carlo Martini. Carlo hails from Ventimiglia, Italy, where he is quite well-known. As he explains below, he's also tackling the U.S. Hello! I am Carlo Martini, The Italian Country Singer. I've got a range of experience, and recorded a song called "I Can See Forever in Your Eyes" a few years back. Recently, my Nashville manager died, and I've been doing all promotion myself, which is difficult alone.

While staying in Nashville, I had the opportunity to appear on *Nashville Now* with Ralph Emery and *Rap Around Nashville*. Throughout the years I've also appeared on *The Tonight Show*, *The Mike Douglas Show*, several local newsmagazine shows and in some newspapers and magazines. I've performed with some American country music legends, too—Mel Tillis, Little Jimmie Dickens and Ernest Tubb. I do get your magazine, and I really like it.

Carlo Martini  
Ventimiglia, Italy

#### RUSSIA

In the May/June 1992 issue, we featured Moscow country star, Larissa Grigorieva and her Red Grass Band. Larissa updates us on her career in this time of transition in her home country.



Carlo Martini sings country music in Italy. He's made several trips to Nashville. Larissa Grigorieva leads her Red Grass Band in Russia. She and the band recently travelled to Edinburgh, Scotland, to perform in a festival.

Thank you for the write-up about The Red Grass Band. As ever, I'm happy with the music I chose for my life being. It makes me not feel so bad even in extremely tough situations. Russia is pretty hard to live in at the moment, for our

people are not used to the capitalist relations that have been thrust into this country. Any changes in social life are rather painful, and art and show business have suffered. It seems that few people want any music other than the light-pop style that floods TV, radio and recording studios.

In spite of everything, I finished my album in October, and am working hard to pay my debts from our trip to the Fringe Festival in Edinburgh, Scotland. It cost almost three years' wages to make the trip, but it was worth it. We made the trip to show the public that Russia has more than just traditional, old folk music.

Larissa Grigorieva  
Moscow, Russia

#### In This Issue

- International Spotlight
- Carl Smith in Legends
- Country Music Guide Books
- Member Record/Concert Reviews

Editor: George Fletcher  
Executive Editor: Helen Barnard  
Art Director: Katheryn Gray

**Virgis Stakenas is a country music pioneer in his native Lithuania. He put together the first country music festival there.**



**LITHUANIA**

*Next up in our look at international country music is Virgis Stakenas, a country performer in the newly freed nation of Lithuania. Like Larissa's Russia, Virgis' Lithuania is in the midst of transition from communism to capitalism. It is a difficult time for many*

*I am a musician in Lithuania. I have a good following and have been at it for a long time. I'm a solo performer, and I play my own ballads in country and folk styles.*

*Here in Lithuania, the country music life is very young—just 10 years old. I'm happy that I take an active part in this life, that I was one of the first musicians to begin this music in Lithuania.*

*Lithuania is a post-communist country, and there are big problems. Economic, mostly, but we can't change our Russian rubles to hard currency, and it stops us from getting information about country music in its homeland, the U.S.*

*Last summer I was the "author" of an idea and the father of the first country music festival in Lithuania, "Visagino Country." This August we hope to have a second festival.*

**Virgis Stakenas**  
Siauliai, Lithuania

**Willie in Branson**

*Sonia Elliot, a member in Pennsylvania, and her husband, Hank, gained a new appreciation for Willie Nelson on their summer vacation.*

*My husband and I travelled 1,200 miles to Branson, Missouri, on our vacation to see my favorite country singer, Conway Twitty. We ended up seeing 15 country shows while we were there. All, including Mel Tillis, Roy Clark, Mickey Gilley and Louise Mandrell, were first class. But the one entertainer that impressed us the most was Willie Nelson.*

*After his show, Willie came out front to sign autographs for about 1,000 fans. When he happened to see a man sitting to the side in a wheelchair, he immediately left the autograph table and went over to this gentleman. He proceeded to shake the man's hand and talk softly to him, then signed his picture.*

*Willie is truly a gentleman, and one of the greatest entertainers of our time. I had gone to see a show and be entertained, but I came away a fan forever.*

**Sonia Elliot**  
Marshalls Creek, Pennsylvania



**Willie meets Hank and Sonia Elliot.**

**Travis Tritt in North Dakota**

*Devils Lake, North Dakota, is home to member Lou Ann Johnson. Last summer, Travis Tritt made his way up to her neck of the woods.*

*Last summer, Travis Tritt appeared at the North Dakota State Fair in Minot. As soon as I heard about the show, I ordered tickets (some three months in advance!). Being a member of his fan club, I would be able to go backstage to meet him before the show. Knowing this, I was more excited than words can say! It seemed like forever before the day arrived.*

*As Charlie Daniels opened the show for Travis (and put on a heck of a good show, I might add), five of Travis' fan club members were taken backstage to meet him. A few minutes later, he stepped off his bus. This guy is even more handsome in person! I met him first, and he greeted me with a big hug. He talked with me, signed autographs and posed for pictures. He met with each fan club member one by one, giving each of us his undivided attention.*

*He also put on a dynamite show, performing both hits and new songs. The grandstand was packed with 6,200 people who enjoyed the concert immensely. It was a day I'll never forget.*

**Lou Ann Johnson**  
Devils Lake, North Dakota



**Lou Ann Johnson is a fan of Travis Tritt.**

**JANUARY 1993 POLL**  
**Album and Single of the Month**  
George Strait *Pure Country*  
George Strait "I Cross My Heart"

*George Strait locks up the Number One spot in picks for both Album and Single. This makes two in a row for the *Pure Country* album. Coming in second in the album picks is Alan Jackson's new one, *A Lot About Livin' (And a Little 'Bout Love)*. Third is Vince Gill's *I Still Believe in You*, with Brooks & Dunn's *Brand New Man* and Billy Ray Cyrus' *Some Gave All* following in fourth and fifth, respectively. Points of interest: 1—It was a tight race for albums this month, with only six points separating first and third place. 2—Every one of these albums is certified platinum.*

*In singles, the top three spots are held by the top three album artists, in the same order: George is on top with "I Cross My Heart," followed by Alan with "She's Got the Rhythm (And I Got the Blues)," while third is held by Vince ("Don't Let Our Love Start Slippin' Away"). Tanya Tucker's "Two Sparrows in a Hurricane" lands at Number Four, with Randy Travis' "Look Heart, No Hands" taking Number Five.*

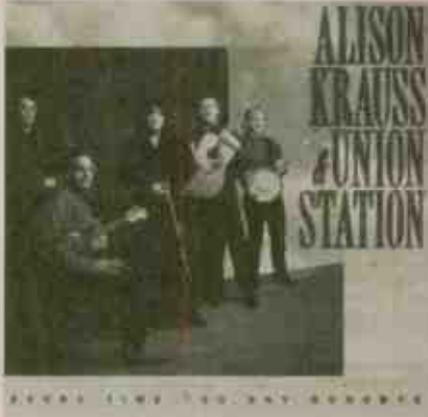
### Member Record Reviews

Member Greg Treadway of Artie, West Virginia, checks in with his look at Alison Krauss' new album.

#### ALISON KRAUSS & UNION STATION

*Every Time You Say Goodbye*

Rounder Records CD-0285



It was a long time coming, but at last we have the follow-up to Alison Krauss' Grammy-winning, *I've Got That Old Feeling*. It's the fourth album by the 21-year-old singer/fiddler, and the second on which she is joined by her band, Union Station. When the album was recorded, the band consisted of Tim Stafford on guitar, Adam Steffey on mandolin, Ron Block on banjo and Barry Bales on bass. (Stafford has since left, being replaced by Dan Tyminski.)

Alison sings lead on eight of the 13 vocal cuts that make up this CD. (There's also an instrumental, the banjo-led "Cluck Old Hen.") The title cut was written by John Pennell, a former member of Union Station who, as a songwriter, has contributed to each of Alison's albums. Another writer familiar to Alison's fans is Sidney Cox, who contributes "Last Love Letter" and "New Fool" to this project. These two cuts deserve radio airplay, as do "Heartstrings" (written by Shawn Colvin) and "Lose Again" (by Karla Bonoff).

Three members of Union Station take turns at lead vocals: Stafford on three cuts ("Another Night," "It Won't Work This Time" and "Another Day, Another Dollar"), Adam Steffey on "Cloudy Days" and Ron Block on "Shield of Faith." Interestingly, this is the only vocal cut on which Alison does not sing; instead we hear Block, Steffey and Stafford in full harmony. If Alison's *Every Time You Say Goodbye* proves to be a runaway smash, well, Garth Brooks, watch out!

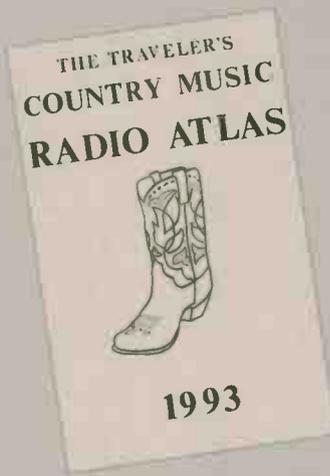
**Greg Treadway**  
Artie, West Virginia

### Country Music Guidebooks

Back here in the U.S., country fans who travel frequently may find the following two publications of interest. The first is *The Traveler's Country Music Radio Atlas*, 1993 Edition, which lists and maps full-time country radio stations in every state and Canada. The other, *The All-American Guide to Country Music*, includes selected nightclubs, radio stations, festivals and various facts and figures of interest to the country fan. Both are handy to have in the car or carry-on bag.

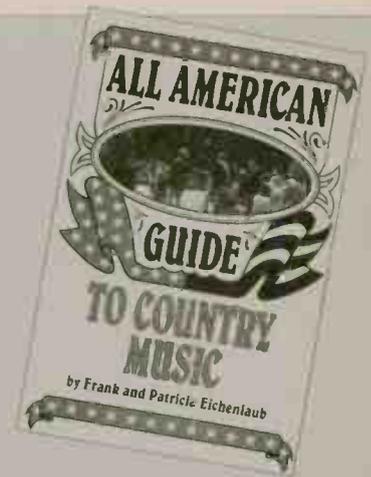
#### THE TRAVELER'S COUNTRY MUSIC RADIO ATLAS

This comprehensive edition, updated annually, provides information on over 2,500 full-time country music radio stations. A list is included for each state (and Canadian Province), providing the call letters, frequency, broadcast base and wattage of each station. Accompanying maps show the locations of high-powered stations, and their proximity to key highways and cities.



The atlas is published by A. Henry Studebaker, a country music fan since the 1930's, who grew up listening to the WLS *National Barn Dance*. The idea for the atlas stemmed from long car trips with the family, when Studebaker would frequently go up and down the radio dial in search of country stations, only to find one and have it fade out of range shortly thereafter. *The Radio Atlas* was first published in 1985.

Last year, in a bit of investigative journalism, your editor—armed with the 1992 edition, a Walkman (and plenty of rechargeable batteries)—decided to test the effectiveness of the *Atlas* by bringing it along on an Amtrak train trip from



New York to Florida. And on the whole, it proved quite useful and accurate. For more information on *The Traveler's Country Music Radio Atlas*, write: Hanalei Publishing Company, P.O. Box 369, Port Hueneme, CA 93044-0369.

#### THE ALL-AMERICAN GUIDE TO COUNTRY MUSIC

This book, written by Frank and Patricia Eichenlaub, is kind of "The Country Music Book of Lists." It contains listings of country radio stations, nightclubs, concert venues, points of interest and festivals throughout the United States, along with a few artist profiles, explanations of various types of country music, tips on country dancing, short essays on country history, the music business and the life of a road musician, plus lists of essential recordings, magazines and more.

*The All-American Guide to Country Music* is not meant to be comprehensive and all-inclusive (if it were, it would be thousands of pages long), but instead provides a sampling of activities and information for each region of the country (in a little more than 200 pages).

The lists are compiled through the authors' travels and the recommendations of friends and fellow fans. The Eichenlaubs were inspired to begin the book when—like the publisher of the radio atlas—they had trouble finding country music entertainment while traveling. While I could name more radio stations and nightclubs in the areas I'm familiar with, I'd agree that their choices include some of the better ones, and aside from the listings, there is certainly some interesting reading material here. *The All-American Guide to Country Music* is available at bookstores, or call (800) 729-9179 for ordering information.

## Collecting the Magazine

Members help each other complete their magazine collections.

•For Sale: *The Journal*, premier issue to present and various issues of *Music City News*, 1990-1992. Send want list, SASE for reply. **Denise Romano, 1502 Carmel Dr., San Jose, CA 95125.**

•Wanted: *Country Music Magazine*, S/O '90 (Alan Jackson centerfold), J/F '92 (Garth on cover); *Music City News*, July '91 (Alan on cover), '85 or '86 issue w/ John Schneider on cover. Also, want to buy other magazines w/Alan on cover. Also want VHS copy of Alan on ETV's *Behind the Scenes*, aired 10/92. Have some magazines, posters, cassettes. Will trade/sell. **Mary Florane, P.O. Box 74767, Cedar Rapids, IA 52407.**

•Wanted: July '78 and March '80 issues of *Country Music Magazine*. Will buy or trade for later issue. **Alan Ames, 834 E. Jewell, Salina, KS 67401**

•Selling my collection of numerous country music publications, including *Country Music Magazine*, to concentrate on collection of George Strait memorabilia. Many Garth cover stories. Two 20-cent stamps for list/prices. **Cheryl Simkins, 4707 E. Oak St. #5, Phoenix, AZ 85008.**

## 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.

•Does anyone out there like Dixiana? If you do, please write. Interested in trading anything. **Judy Den Lewis, 3229 Santiago St., San Francisco, CA 94116.**

•Wanted: K.T. Oslin memorabilia. VHS tapes of anything with K.T.—any TV appearances on *Nashville Now*, *Crook & Chase*, award shows 1987-90, etc. Will reimburse or trade. **Sharon Gerber, RR 2 Box 362, Olney, IL 62450.**

•Wanted: Reba memorabilia. Looking for magazines with her on cover, concert photos, TV appearances, etc. Especially looking for Reba's 1981 album/tape, *Heart to Heart*. **C. Jackson, 61 Lake Rd., Wallkill, NY 12589.**

•Help!! Looking for three Johnny Russell records: *Mr. & Mrs. Untrue*, *Here Comes Johnny Russell*, *Catfish John/Chained*. Will pay reasonable price. **Don Linhares, 501 Main St., Somerset, MA 02726.**

•Wanted: albums in excellent condition—Johnny Bush, *Amarillo Depot*; Johnny Booth, *Country 67*; Gene Watson, *Paper Rosie*, *Beautiful Country*, *Because You Believed in Me*; any on Charlie Walker, Ray Pillow. Have Gene Watson albums for sale, still sealed. **L.C. Eastwood, 4264 Tide View Dr., Jacksonville Beach, FL 32250-1804.**

•For sale: larger-than-life Travis Tritt stand-up poster. Posters of Clint, Alabama, Aaron Tippin, Paul Overstreet, Garth and Shenandoah. Also, stand-up poster of Clint and sealed LP of Barbara Mandrell's *Love is Fair*. **Scott Roberts, 390 N. 8th, Blythe, CA 92225.**

•Wanted: Hank Thompson LP's, 45's, memorabilia, etc. Have some LP's to sell or trade. What have you got? Send info, condition and reasonable prices. **Norman R. Lipkus, 19 Manser Dr., Amherst, NY 14226.**

•Wanted: VHS tape of 1990 and '91

ACM and CMA awards and pre/post-award shows. Also *Crook & Chase* or *Video P.M.*, week of Fan Fair '91 and '92; *Video P.M.* on 9/20/91 with Garth; *Opry* with Garth's induction. Also, *Crook & Chase* or *Nashville Now* with Garth. Will pay reasonable price or send VHS tape. **Kara Westrich, P.O. Box 127, Kelso, MO 63758.**

•Looking for book by B.J. Thomas: *Home Where I Belong*. Will pay top price. **Helen Franklin, 1513 Country Rd. 39, Waterloo, IN 46793-9713.**

•Wanted: video of *Celebrities Off-Stage*, featuring Garth, aired 10/92 or 11/92 on TNN. Also, looking for video of 1991 CMA awards. **Julia Hayes, P.O. Box 830, Athens, AL 35611**

•I'm a big fan of Dolly Parton looking for original albums in good or excellent condition: *Dolly, I Wish I Felt This Way at Home*, *In the Good Ole Days*, *My Blue Ridge Mountain Boy*, *Golden Streets of Glory*, *Once More, Two of a Kind*, *Together Always*, *We Found It*, *Love and Gether You Are*, *Porter N' Dolly*, *Dolly Parton's Greatest Hits*, *Just Because I'm a Woman*, *As Long as I Love and Dolly Parton Sings, My Favorite Song Writer*, *Porter Wagner*. **Jimmy Wallace, P.O. Box 898, Winnsboro, TX 75494.**

•Wanted: anything to do with Reba. Have lots to trade on all artists or will buy. Want photos of: wedding, Beach Party, 50's Reunion Party, 40's Ball, Wild West Party. Also, pre-1990 tour books, newsletters from 1989 and VHS copy of Oscars singing "I'm Checking Out." Will pay reasonable price. **Lisa Gray, 4245 Dallas, Beaumont, TX 77703.**

•I love country music with all my heart, but here in Germany I can't see any on TV, just radio. Anybody who has country music video tapes they don't need, speed SP, please send them to me. Thanks. **Marianne Sieland, Ginnering 11, W-8201 Frasdorf, Germany.**

•Wanted: magazine/newspaper articles, concert photos, VHS tapes on The Kentucky Headhunters and Pirates of the Mississippi. Will trade or pay reasonable price. **Sandi Howard, 6632 S. Dixie Hwy., Glendale, KY 42740.**

•For sale: country music albums. SASE for list. **Melba Waller, 224 N. Covington St., Hillsboro, TX 76645.**

•Wanted: would like to buy or borrow video of *Best of Country! Countdown at the Nem Armadillo*, broadcast by ABC on 12/6/92. **Sue Myers, 115 Tenkiller, Sherwood, AR 72120.**

•Wanted: early Wanda Jackson LP's, *Wanda Jackson and There's a Party Goin' On*. Looking for copies of Reba Fan Club Newsletters: Vol.1/No.1-Vol.4/No.5 and Vol.7/No.2. List price/condition. **Lance Yaeger, 43 Maples Ave., Springfield, NJ 07081-3217.**

## Pen Pals

Make new friends by mail. *Pen Pals* is a means of introducing CMAA members with similar interests 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.

•Hi from Oklahoma! My name is Ray, and I'm an avid country music fan. Temporarily incarcerated and would love to

hear from ladies who share same interests. Favorites are: George Jones, Vern Gosdin, Alan Jackson, K.T. Oslin, Emmylou Harris, Pam Tillis and Reba. Interests are softball, rodeos, sunsets and long walks. Send photo if possible. **Ray "Cody" Partain, 192355, JHC, P.O. Box 548, Lexington, OK 73051-0548.**

•Hi, everybody. My name is Sue Riedel. I'm 42 years of age and love Reba and loads of country music singers. I'd love to hear from everybody. Write and add your photo to my album. **Sue Riedel, 406 W. 7th St., Marshfield, WI 54449.**

•Hello, my name is Ray. Love to hear from old-time country music fans in California. I am a retired country entertainer. **Ray J. Perron, 22285 Allan Rd., Volcano, CA 95689.**

•Hello, my name is Darrell A. Dunaway. I'm 43 years old, divorced, love country music, camping, sunsets and photography. Interested in meeting females of all ages. Some favorites are Reba, Suzy Bogguss, Tanya, Garth, Travis Tritt, George Strait, The Judds and Alabama. Photo gets mine. **Darrell A. Dunaway, P.O. Box 220 MSU, Hominy, OK 74035.**

•Fun-loving, 14-year-old gal seeks country boys (age 13-18) to correspond with. Send picture. **Sara Engelhardt, 4558 Hart Rd., Frankenmuth, MI 48734.**

•Hello from Germany! My name is Christian. I'm 42, happily married and have a 14-year-old daughter. I play steel guitar and am looking for male or female pen pals and information from steel players. I love country music, camping and cats. Favorites are George Jones, Loretta Lynn, Mark Chesnutt and steel player, Paul Franklin. No prisoners, please. **Christian Siegmund, Wissmanstrasse 31, 3500 Kassel, Germany.**

•Hi, my name is Joni. Would like pen pals who share an interest in my favorite—Marty Stuart, especially someone around Nashville and Marty's home state, Mississippi. **Joni Gnsick, Box 368, Ft. Benton, MT 59442.**

•Hi, Reba fans. I'm Schuyler Dollahite from Tennessee. I'm a 38-year-old, single, female heavy-equipment operator. Interests include tennis, softball, football, cabins in the woods. Would love to hear from females who are Reba and Martina fans. Photo appreciated. **Schuyler Dollahite, Rt. 2 Box 334, Covington, TN 38019.**

•Hi, my name is Tina. I'm a 20-year-old, single, Northern California country girl. Would love to hear from all, ages 18-35. No inmates, please. Enjoy country music, rodeos, 4x4 trucks, lazy days in the sun, good times with friends. If you share similar interests and want a new friend, drop me a line. **Tina Gonzales, P.O. Box 411, Salyer, CA 95563.**

•Hi! My name is Jolene. I'm a 17-year-old country fan from Sanders, Arizona. Love rodeos, writing letters, reading and animals. Favorites are Doug Stone, Wynonna, Suzy Bogguss, Brooks & Dunn, Garth, George Strait, Aaron, Hal Ketchum, Diamond Rio. Would like to hear from guys, 16-20. **Jolene Begay, P.O. Box 247, Sanders, AZ 86512.**

•Hey out there! I'm a 16-year-old Texas cowgirl who would die without country music. Favorites include Reba, Mark Chesnutt, Shenandoah and many more artists, old and new. Drop me a line, and

I'll give you a big Texas "howdy do!" Will answer all. **Brenda Gail Bennett, 2033 Spanish Trail, Irving, TX 75060.**

•Hi, my name is Cheryl. I'm a 13-year-old girl. Favorites are Billy Ray, Vince Gill, Brooks & Dunn, Joe Diffie, Doug Stone, Garth and John Anderson. Also like fishing. Would love to hear from boys and girls, 10-18. **Cheryl Howell, Rt. 2 Box 38, Lovettsville, VA 22080.**

•Hi! My name is Jason, and I am 16. I like lots of country singers. Favorites are Billy Ray Cyrus, Aaron Tippin, RVS and Garth. Want pen pals of all ages. Please fill my mailbox. **Jason Oakes, 1300 Molina Ct., Angleton, TX 77515.**

•Hi! I'm a 15-year-old girl from Montana. I like Wynonna, Reba, Amy Grant and more. Like the outdoors. Looking for pen pals, age 14-16. **Gail Stuart, 1736 Longfellow #7, Butte, MT 59701.**

•Hi! I'm a 27-year-old country boy at heart. I love old-time country—Hank Williams, Roy Acuff, Bill Monroe, Lester Flatt, etc.—and play guitar and mandolin. I write songs and like rides in the country, horses and the Appalachians. Also like George Jones, Loretta Lynn, Alan Jackson, Clint Black and Sammy Kershaw. Looking to hear from anyone, 18-25, interested in old-fashioned values. **Rich White, P.O. Box 449, Waynesboro, TN 38485-0449.**

•Hello! I'm a 44-year-old country music fan. Too many favorites to name. Also love animals, cooking, reading and old vehicles. Love to hear from anyone, 35 and up. **Linda Adams, 4304 Oglethorpe St., Hyattsville, MD 20781-1543.**

•Hi there. My name is Sharla. I'm 14 and a big country fan. Favorites are Billy Dean, Garth, Reba, Trisha Yearwood and Matthews, Wright & King. All-time favorites are The Judds, together or apart. Love to write letters, sing and listen to country music. **Sharla Hayden, 134 Woodlawn St. Charles, MD 63301.**

•Hi! My name is Annette. I'm 21 years old and love to listen to country music and write letters to people. Will answer all, ages 16 to 30. **Annette Bielak, P.O. Box 3173, Shiremanstown, PA 17011.**

•Single, 44-year-old lady would love to hear from cowboys/ranchers. Interests are country dancing and music, horse-back riding, rodeo, target shooting, ice skating, weightlifting, racquetball, bike riding, tennis. Please include age and, if possible, photo. **Kathleen, P.O. Box 1761, North Platte, NE 69103.**

•I'm a 20-year-old college student who loves Wyoming. I enjoy the great outdoors, rodeos and concerts, and anything that has to do with country music. Favorite performer is Chris LeDoux. Also like Aaron Tippin, Billy Dean, Little Texas, Hank, Reba and Garth. Would like to hear from anyone with same interests. Please, no inmates. **Linda Van Winkle, 44 Montebello 312C, Pueblo, CO 81001.**

•Hi! My name is Diana, and I'm a 16-year-old who loves country music. Favorite is Randy Travis. Also like Aaron Tippin, Joe Diffie, Billy Dean, Doug Stone, Tracy Lawrence and more. I would like to hear from people 14 and up. Also would like to hear from anyone in Spanish-speaking country. Send photo if possible. **Diana Suchy, 1250 E. Chip Rd., Kawkaulin, MI 48631.**



**STEVE WARINER**

COUNTRY MUSIC MAGAZINE MARCH/APRIL 1993

World Radio History

PULL-OUT  
CENTERFOLD  
OF THE MONTH

# STEVE WARINER

## Facts of Life

### Personal Data

**Given name:** Steven Noel Wariner  
**Birthdate:** December 25, 1954  
**Birthplace:** Noblesville, Indiana  
**Family:** wife, Caryn; sons, Ryan, Ross  
**Pets:** dog, Heidi; lots of fish  
**Hobbies:** Watercolor painting, basket-  
 ball, magic, collecting guitars  
**Favorite color:** Blue  
**Favorite food:** Japanese, Chinese,  
 Italian  
**Favorite TV show:** *The Andy Griffith  
 Show*  
**Favorite actress:** Glenn Close  
**Favorite bands:** Beatles, Eagles  
**Favorite sports team:** Boston Celtics,  
 Chicago Cubs, Dallas Cowboys  
**Early influences:** Chet Atkins, Bob  
 Luman and his dad  
**Career History:** Discovered playing in a  
 club in Indianapolis at age 17 by Dottie  
 West. She hired him on the spot as her  
 bass player.

### Vital Statistics

**Height:** 6'  
**Weight:** 159 lbs.  
**Color of eyes:** Blue  
**Color of hair:** Blond

### Recording Career

**Record Label:** Arista Records, 1 Music  
 Circle North, Nashville, TN 37203.

Albums	Release Date
<i>Steve Wariner</i> (RCA)	1982
<i>Midnight Fire</i> (RCA)	1983
<i>Greatest Hits</i> (RCA)	1985
<i>Down in Tennessee</i> (RCA)	1986
<i>One Good Night Deserves Another</i> (MCA)	1985
<i>Life's Highway</i> (MCA)	1985
<i>It's a Crazy World</i> (MCA)	1987
<i>Greatest Hits</i> (MCA)	1987
<i>I Should Be With You</i> (MCA)	1988
<i>I Got Dreams</i> (MCA)	1989
<i>Laredo</i> (MCA)	1990



<i>Christmas Memories</i> (MCA)	1990
<i>Greatest Hits, Vol. 2</i> (MCA)	1991
<i>I Am Ready</i> (Arista)	1992

Number One Singles
"All Roads Lead to You"
"Some Fools Never Learn"
"You Can Dream of Me"
"Life's Highway"
"Small Town Girl"
"The Weekend"
"Lynda"
"I Should Be With You"
"I Got Dreams"
"Where Did I Go Wrong?"
"The Domino Theory"
"The Tips of My Fingers"

### Awards

Country Music Association Vocal Event  
 of the Year (1991)/Grammy Best Country  
 Vocal Collaboration (1992)/TNN-Music  
 City News Vocal Collaboration of the  
 Year (1992): All for "Restless" with Mark  
 O'Connor and The New Nashville Cats.

### Fan Club

Membership includes T-shirt, newsletter,  
 itineraries, fact sheet and more. To join,  
 send membership dues of \$15 (\$18 Cana-  
 dian) to Steve Wariner Fan Club, P.O.  
 Box 1209, Nashville, TN 37135-1209.

# "When My Skinny Doctor Laughed At Me, I Actually Threw My Dress At Him ..."

By Jessica Mae Travis

When you're fat ... I mean *really* fat ... a lot of women like to stand near you. Apparently it makes them *feel* thin.

Hello. My name is Jessie Travis. You don't know me from Adam. But I'm a real person. I live near Pendley Hills, Georgia. And, up until two years ago, I was the fat lady that everyone wanted to stand next to.

I was too tired to go out with my friends at night. I was even embarrassed to go out on weekends by myself. I waddled when I walked. I sweat when I ate. I wore anything loose that would hang straight down and wouldn't cling. I wasn't just "overweight." I was fat. I was 5'4" and weighed 204 pounds.

I went to my doctor for help. But I wasn't optimistic. During the past seven years I had tried 15 *different* diets. One by one. And I failed at all of them.

My doctor listened to me very carefully and then recommended an entirely different program. This wasn't a "diet." It was a unique new weight-loss program researched by a team of bariatric physicians — specialists who treat the severely obese. The program itself was developed by Dr. James Cooper of Atlanta, Georgia.

I started the program on January 22nd. Within the first four days, I only lost three pounds. So I was disappointed. But during the three weeks that followed, my weight began to drop. Rapidly. Within the next 196 days, I went from 204 pounds to 133 pounds.

The reason the program worked was simple: I was *always* eating.

I could eat *six times every day*. So I never felt deprived. Never hungry. I could snack in the afternoon. Snack before dinner. I could even snack at night while I was watching T.V.

How can you eat so much and still lose weight?

The secret is not in the amount of food you eat. It's in the *prescribed combination* of foods you eat in each 24-hour period. Nutritionally dense portions of special fiber, unrefined carbohydrates, and certain proteins that generate a calorie-burning process that continues all day long ... a complete 24-hour fat-reduction cycle.

Metabolism is evened out, so fat is burned away around the clock. Not just in unhealthy spurts like many diets. That's why it lets you shed pounds so easily. Without hunger. Without nervousness.

And it's all good wholesome food. No weird stuff. You'll enjoy a variety of meats, chicken, fish, vegetables, potatoes, pasta, sauces — plus your favorite snacks. Lots of snacks.

This new program must be the best kept secret in America. Because, up until now, it's *only been available to doctors*. No one else. In fact, the Clinic-30 Program has been used by 142 doctors in the U.S. and Canada to treat more than 9,820 patients. So it's doctor-tested. And proven. This is the first time it's been available to the public.

- There are other benefits too ...
- There are no amphetamines. No drugs of any kind.
  - No pills. No powders. No chalky-tasting drinks to mix. Everything's at your local supermarket. No special foods to buy.
  - There's no strenuous exercise program.
  - You don't count calories. Just follow the program. It's easy.
  - It's low in sodium, so you don't hold water.
  - You eat the foods you really enjoy. Great variety. Great taste.
  - You can dine out.
  - There's no ketosis. No bad breath odor. But *here's* the best part ...
- Once you lose the weight, you'll *keep it off*. Permanently! I guarantee it!

Let's face it. We all have "eating lifestyles." Our eating habits usually include three meals a day. Plus two or three snacks. We all love snacks. Especially at night.

But most diets try to force us to change all that.

And that's why they fail!  
 The Clinic-30 Program lets you *continue your normal eating lifestyle*. You can eat six times a day. You can snack when you wish. So, when you lose the weight, you can keep it off. For good. Because no one's forcing you to change.

Here are some other patients from Georgia who entered Dr. Cooper's Clinic-30 Program with me ...

• Reverend Donald F. is a 42-year-old minister who went from 227 to 179 in just four months.

"In spite of church suppers, I've lost almost 50 pounds in four months and I'm not having a rebound gain. Both my wife and I enjoy the meals."

• Renate M. was a G.I. bride from Germany who went from 212 to 140.2 in 8½ months.

"I believe I was a participant in every weight-reducing plan there ever was. I failed at all of them. Then, about two years ago, I started the Clinic-30 Program. And I haven't regained a pound."

And then there's me. I had an appointment to see my doctor. So — as a joke — I put one of my old dresses in a bag. When he began joking around about how thin I looked, I pulled it out of the bag and tossed it across the desk at him. "Thanks to you," I said, "I don't have to wear *this* thing anymore."

Obviously, I'm excited about the program. This is the first time it's been available outside of a clinical setting. Dr. Cooper has asked Green Tree Press, Inc. to distribute it.

We'll be happy to send you the program to examine for 31 days. Show it to your doctor. Try it. There's *no obligation*. In fact, your check won't be cashed for 31 days. You may even postdate it 31 days in advance if you wish.

Choose a day and start the program. If you don't begin losing weight within five days — and continue losing weight — we'll promptly return your *original uncashed check*. No delays. No excuses.

Or keep it longer. Try it for six months. Even then, if you're not continuing to lose weight on a regular basis, you'll receive a full refund. Promptly. And without question. This is the fairest way we know to prove to you how well this new program works.

To order, just send your name, address and postdated check for \$12.95 (plus \$3.00 shipping/handling) to The Clinic-30 Program, c/o Green Tree Press, Inc., Dept. 399, 3603 West 12th Street, Erie, PA 16505.

### AN IMPORTANT REMINDER

As your weight begins to drop, do not allow yourself to become too thin. It's also very important to consult your physician before commencing any weight-loss program. Show him this program. And be sure to see him periodically if you intend to take off large amounts of weight.

Green Tree Press is a member of the Erie, Pennsylvania Chamber of Commerce. Bank and business references are available upon request.

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# CMSA COLLECTIONS

•Hello! My name is Patty. I'm a happily married, 24-year-old mother with a 2-1/2-year-old daughter. Love singing and listening to country music. Favorites are The Judds, Patty Loveless, Suzy Bogguss, Pam Tillis, Sammy Kershaw, Alan Jackson. Like to hear from all—seniors welcome. **Patty Cook, 2637 Nolan NW, Grand Rapids, MI 49504.**

•Hi. My name is Tracie Crumbley, and I'm 19. I love country music, especially Reba, Wynonna, Garth, Tracy Lawrence and Aaron. I may be a city girl, but I'd love to hear from country boys, ages 19-23. No inmates, please. Send photo if possible. **Tracie Crumbley, 823 N. 8th Avenue, Laurel, MS 39440.**

•Hi. My name is David, and I am 33 and single. I love country music. Favorites are The Judds, Reba, Ronna Reeves, Dolly, Kenny Rogers, Waylon Jennings. I love writing and sports. Looking to hear from ladies 27-35. Send photo if possible. **David Anderson, 1707 S. Ridge Dr., Arlington Hts., IL 60005.**

•Hey there, country fans! My name is Sue, and I'm 40. Will write to anyone—photo, age optional. Will try to answer all. I love light music—old and modern country, mostly—the great outdoors, swimming, picnics, horses and dogs, old movies, crafts, clean air and healthy living. Favorite artists span from 50's to present. **Sue Parker, 990 W. Main, Apt. 20B, Waterbury, CT 06708.**

•Hello! My name is Joyce. I am a single, 35-year-old, Christian gal. I like all kinds of country music, gospel music, movies, eating out, walks and children. Would like to hear from nice gentlemen, 34-38. Send photo if possible. **Joyce Zellus, Rt. 3 Box 65, Billings, MT 56510.**

•Hi, my name is Sheila. I am 22 and single. I love country music and writing to people all over the U.S. and Canada. Would like to hear from single males, age 20-30. Also females of any age, married or single. Enclose photo if possible. No inmates, please. **Sheila Burns, 2319 Walden Dr., Augusta, GA 30904.**

•Hello! My name is Andy Monsue, and I am a 16-year-old country boy. I like to country dance and play volleyball. Also like rodeos. Favorites are: Garth, Alan Jackson, Reba, Little Texas, George Strait. Would love to hear from girls, 15-18. **Andy Monsue, 674 Peterson Lake Cove, Collierville, TN 38017.**

•Hi! My name is Terry. I am 38 and single. My favorite singers are: Travis Tritt, Hank Jr., Billy Ray, Patty Loveless. Would like to hear from women, ages 30-45, who want to be friends. All women welcome. **Terry Edwards, P.O. Box 110, Cortland, IN 47228-0110.**

•Hi. My name is Kathy. I'm 39, married with two children. I like George Strait, Alabama, Collin Raye, Billy Dean and Dolly. I enjoy reading, doing counted cross stitch and watching old movies, especially Westerns. Also enjoy making new friends. Would like to hear from anyone with similar interests. Will answer all, any age. **Kathy Sharrow, Star Route Box 50, Comstock, NY 12821.**

•Hi. I'm Leslie, age 38, from sunny California. Interested in letter pals who enjoy music as much as I do. Also enjoy trading country-star photos. Favorites include Conway, Clint, Billy Ray, George Strait, Tracy Lawrence and

Tanya. Hope to hear from you! No inmates, please. **Leslie Gardner, 7533 Madora Ave., Canoga Park, CA 91306.**

•Country music guy seeks pen pals—gals 18-25. Have own band working the Midwest. Like camping, song publishing, Garth, Lorrie Morgan and Alan Jackson. **Jerry Minnick, P.O. Box 1946, Hiram, OH 44234.**

•Hello, I'm a 30-year-old cowboy sittin' in the state lock-up. Some of my hobbies are playing lead guitar and collecting Indian artifacts. Favorites are Alan Jackson, The Judds, Reba and k.d. lang. **Richard Kelly, #860033, I.S.P., P.O. Box 41, Michigan City, IN 46360.**

•Hello. My name is Rich. I'm 29 and single. I really love country music. Some favorites are Garth, Clint and many more. Interests are sports, outdoor life, travel and more. Love to hear from cowgirls from the Midwest to the West Coast. age 20 to 38. **Richard J. Cain, 53 Cheswich Ct., Bedminster, NJ 08807.**

•Hello. My name is Charles Wesley Graham. I'm presently incarcerated in Texas. I hope that won't keep country fans from writing. I'm single and 36. I'm an old-time fan of Merle Haggard, Patsy Cline, Ray Price, Roy Orbison. I enjoy lots of newer country stars, too—Clint, Garth, Reba and others. Would like to hear from females, my age or older. No prisoners need reply. **C.W. Graham 415968, Rt. 2 Box 4400, Alford Hughes Unit, Gatesville, TX 76597.**

•I am presently incarcerated and would love to receive letters from women pen pals, age 25 to 45. I am a 41-year-old male whose favorite singers are Loretta Lynn, Tanya, Randy Travis, Johnny Cash, Waylon, Willie and Conway. Hobbies are reading, working on cars, wood-working, computers, fishing, hiking and picnics. **Elroy Lee Litchfield Sr., R.F.D. #1 Box 279-1, Swanton, VT 05488.**

•53-year-old Urban Cowboy looking for single female pen pal, age 20-40. I'm a former singer who enjoys a variety of music, dancing, movies and candlelight dinners. Your photo gets mine. No prisoners, please. **John E. Carter, 1560 30th Ave., Kenosha, WI 53144.**

•Hi, my name is Lorraine. I am a 58-year-old, divorced mother of three, grandmother of five. I love country music. Favorites are Hank Sr., Anne Murray, Patsy Cline, Faron Young, Marty Robbins and more. Love to read and play miniature golf. Would love to hear from anyone, male or female. No inmates, please. **Lorraine Adair, 153 Denver Rd., Denver, PA 17517.**

•Howdy. My name is Billy Lee. I am a 52-year-old, divorced male, currently in prison in California. I would love to correspond with single country ladies, age 40+. I love country music. Favorites are Haggard, Jones, Waylon, Mary-Chapin Carpenter, to name a few. Hobbies are fishing, camping, photography, rodeos and movies. Also love animals. Will answer all. **Billy Lee Fallan, D20454 L-336, P.O. Box 600, Tracy, CA 95376.**

•Hi! My name is Cindy. I'm 31, single and love country music. Favorites are Garth, Clint, Travis Tritt, Marty Stuart, Billy Dean, Aaron Tippin, George Strait and Alabama. Will answer all. **Cindy Warrick, 419 Vineyard Dr., Gibsonsia, PA 15044.**

•“Mama Tried” to raise me right, but I chose to be “The Only Hell My Mama Ever Raised” and am now paying for it behind prison walls. My name is Scott, and I would really appreciate it if some of you good-hearted country gals, 21-40, could help make this 30-year-old country boy's days a little brighter with some mail. Favorites are George Strait, Travis Tritt, Lorrie Morgan, Patty Loveless, Marty Stuart, Alabama, Hal Ketchum and Dwight Yoakam. I love nature, animals, children and the simpler things in life. **Andrew Ashton, Box 19033, Green Bay, WI 54307.**

•Hello from Australia. I'm a 46-year-old male who loves country music and would like to hear from anyone who wants an overseas pen pal. Interests include travel and sports. **Brian Heathcote, 10 Sandown Rd., Launceston 7250, Tasmania, Australia.**

•Hello. My name is Wayne. I love country music U.S.A. style, but hear very little of it here. We have the world's worst country music. Gum-nut and protest songs pass for country here. It takes air mail two weeks to get here, so be patient if you write. Male or female welcome. No inmates, thanks. **Wayne Cook, P.O. Box 42443, Casuarina, Northern Territory, 0811, Australia.**

•Hi! “Here I Come Again!” This (51-year) young country gal lost touch with some of you due to working 14 hours a day! Lost my eldest son, so was in a “twilight zone” for awhile. Back on track—so any country music lovers like myself, especially mature guys, please write! No inmates or adolescents. **Cher Ann Charron, 276 Manchester Rd. #59, Poughkeepsie, NY 12603.**

•I'm a 21-year-old, single, female country music fan. All-time favorite is George Strait, but I like most others. Hobbies include writing letters and listening to country. I would love to hear from some guys, age 20-35, but will answer all. No inmates, please. **Karin Shaw, Box 102A Star Route, Scottsdale, PA 15683.**

•Hi. My name is Dannea Bermal. I'm a single lady of 40, and I would like to hear from anyone who enjoys country music. My favorites are Hal Ketchum, Kevin Welch, Reba, Patty Loveless, Aaron and Alan Jackson. **Donnea Bermal, 211 Beach, Rockford, MN 55373.**

•Hi there. My name is Gary. I'm 27 and enjoy all forms of music. Favorites are Emmylou Harris and Stevie Nicks. Also enjoy writing my own music and playing piano. Would prefer to hear from males, but will answer all. Stay safe...and well. **Gary Istre, 1422 North Market Loop, Baytown, TX 77521.**

•Hi. My name is Terry. I am a 19-year-old, female country fan. Favorites are The Judds, Shelby Lynne, Tanya, Reba, Travis Tritt and more. Originally from a small town in central PA, I'm now in CO with the U.S. Air Force. I'd love to hear from any country fans in PA, or anyone ages 16-30 who likes country music, especially guys. **Terry L. Wagner, PSC Box 7093, USAFA, CO 80840.**

•Hi. My name is Jennifer. I'm a 20-year-old nursing student at University of Arizona. Favorites are Garth, Reba, RVS and George Strait, but I love 'em all. I like boating, camping and fishing. Would love to hear from all you country

fans. Send photo. **Jennifer Crease, Manzanita-Mohave Hall, 1000 N. Park Ave., Rm. #320, Tucson, AZ 85719.**

•Hi! My name is Domen, and I am 17. I love country music. Some favorites are Billy Ray, Kathy Mattea, Patsy Cline and others. I live in the state of Slovenia in Europe. I'd like pen pals from Los Angeles, San Francisco or Nashville. **Domen Mujdrica, Skrajncevo 9a, 61235 Radomlje, Slovenia-Europe.**

•Hi. My name is Bob. I'm 36, a former Marine who's currently incarcerated. I enjoy country music—Garth, Reba, Lorrie Morgan, Collin Raye, Billy Dean, Joe Diffie, Vince Gill, Patty Loveless, Mark Collie, Trisha Yearwood and others. Would enjoy hearing from country ladies, 25-40. **Bob Hunt 35947, P.O. Box 2500, 2-C-6, Lincoln, NE 68542.**

•Hi! I'm a 34-year-old country boy and fan/collector of country music. I collect videos, records, autographs and photographs, especially on Dolly, Barbara Mandrell, Crystal Gayle, Anne Murray, Ronnie Milsap, John Schneider, Johnny Cash, Loretta Lynn, Tammy Wynette and Aaron Tippin. Would like to hear from other loyal fans. **Bob Simmons, 2025 Innwood Dr., Youngstown, OH 44515.**

•Hi. My name is David. I'm a 28-year-old prisoner who could use a few female friends who love country. Favorites include Tanya and Reba, George Jones, David Allen Coe and more. **David Vail, 190477, 2500 S. Sheridan Rd., Muskegon, MI 49444.**

•I'm a male senior citizen who would like to correspond with other country music fans. I like old and new country music, plus Elvis and a few light rock stars like Bob Seger, Bee Gees, John Cougar. Also collect postcards and fridge magnets. Welcome letters from any age. **Donald McGinnis, Box 202, Desbarats, Ontario, Canada, POR 1E0.**

•Hello. My name is Hank. I'm a young, 60-year-old male who loves country music and would like to correspond with other males, 30 to 60, who would like a pen pal. Will answer inmates who are sincere and not looking for someone to send money. **Hank Cary, 3761 Huntington La., Memphis, TN 38111.**

•Hello. My name is Joseph Baca, and I'm a big fan of country music. I adore Patsy Cline, Loretta, Kitty Wells, Reba, Dolly, Alan Jackson and many more. If interested in making a friend, please write. Male pen pals welcome. **Joseph Baca, 4015 6th St. #4, Riverside, CA 92501.**

•Hi. I'm a 41-year-old woman who would like to correspond with individuals who share my interest and enthusiasm in the music of Doug Stone! Prefer pen pals who are about my age. Sorry, no inmates, chain or junk mail. **Vicki L. Siegrist, 3939 Russell Blvd., St. Louis, MO 63110-3709.**

*Send requests to Country Music Magazine, 329 Riverside 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.*

# Carl Smith

*A honky tonk great of the 1950's and 60's, Carl Smith maintained interests outside of the music business. His balanced perspective on stardom allowed him to retire years before his peers.*

By Rich Kienzle

**M**ost Legends of Country Music profiled here are artists who are either deceased or still active in the music business. Carl Smith is an exception to that rule. When changing times caused his phenomenally successful career to lose its luster, he chose to wind down his career and, finally, to retire with honor. As he explained in 1984, "I just got tired of it...didn't enjoy it and...was just burnt out with it." Six years before that, in 1978, he'd had his last record enter the *Billboard* charts.

A honky tonk giant of the 1950's, the former husband of June Carter and father of Carlene Carter, Smith was once at the top in a big way. In Joel Whitburn's book based on the *Billboard* charts, *Top Country Singles: 1944-1988*, Smith is listed as the Number 20 all-time country record seller. From 1951 to 1978 he had a total of 93 singles on the charts; 30 were Top Tens, and five became Number One records. Several of his hits have become standards, and his robust, energetic voice gave his records a distinctive punch different from anything being done by Hank Williams or Lefty Frizzell.

Smith was born in the late Roy Acuff's hometown of Maynardsville, Tennessee, on March 15, 1927, and grew up taking inspiration from Acuff, Ernest Tubb and Bill Monroe records, copying them and trying to sing. He learned to play a string bass at age 17. In 1944, he spent a summer vacation working at WROL Radio in Knoxville. After school and a brief stint in the U.S. Navy, he returned home and began pursuing a musical career, working with groups in North Carolina and Georgia before going back to WROL, where he played bass with Skeets Williamson. Williamson's sister, Molly O' Day, was just beginning to attract notice for her raw, emotional vocal style.

He found his niche there, and his singing matured enough by the late 40's to prompt one of his colleagues at the station

to send one of his acetate demo recordings to WSM. That demo found its way to Grand Ole Opry officials around 1948 or 1949. Smith, for his part, wasn't particularly concerned about it, as he was quite happy at WROL. He finally traveled to Nashville to do a guest shot on a Hank Williams WSM show that impressed the station sufficiently to sign him. He started out doing a WSM morning show and worked the Opry, and will go down in history as one of the final stars created by the long-gone Opry starmaking system.

Producer Don Law at Columbia Records had heard Carl's demos around the same time WSM did and signed him in May 1950. The first hit was "Let's Live a Little," which reached Number Two in the summer of 1951, followed by a two-sided Top Ten—"Mr. Moon" and "If Tears Were Pennies"—early that fall, followed quickly again by his first Number One, "Let Old Mother Nature Have Her

Way," which stayed at the top for eight weeks and on the charts for 33.

His next single, in March 1952, was "(When You Feel Like You're in Love) Don't Just Stand There," a song Ernest Tubb had given him. Like "Mother Nature," it spent eight weeks at Number One. "Are You Teasing Me" also made it to the top that spring.

From that time on, it was one Top Ten after another, "It's a Lovely, Lovely World," "Our Honeymoon," "That's Just the Kind of Love I'm Looking For," "Just Wait Till I Get You Alone" and "This Orchid Means Goodbye" (a two-sided single). Smith's cover of Porter Wagoner's "Trademark" (co-written by Porter) and "Do I Like It" (another two-sided hit single) took him through the summer of 1953. Quick on the heels of "Trademark" came the upbeat "Hey, Joe!"—another Number One for eight weeks. In 1981 Moe Bandy and Joe Stampley hit with a parody of this song.

By then he'd married June Carter and formed his own outstanding backup band, The Tunesmiths, which included several top musicians, former Hank Williams Drifting Cowboy lead guitarist Sam Pruett and steel guitar ace Johnny Sibert among them. In 1954 drummer Buddy Harman, just beginning his distinguished career in country music, joined The Tunesmiths. This former big-band drummer was a revolutionary addition to the group, since few singers at the time used drums in their bands.

The drums got Smith in trouble. They were acceptable on the road and in the studio, but not on the Opry, and Harman couldn't perform with the group. Although Bob Wills had defied the Opry's demand to hide his drummer in 1944 and freely used drums onstage during a 1948 appearance, the ban still held firm for others, even in 1954. Carl took considerable flak from both Tubb and Acuff, though he did use Harman on his other WSM radio



Carl and daughter Carlene in 1991.

# CMSA

## LEGENDS OF COUNTRY MUSIC

shows, apparently with little problem.

Smith's love for Bob Wills-style Western swing had been ingrained in him as a kid, and at times his music approached rockabilly. His 1954 hit, "Go Boy Go," rocked as much as some of Bill Haley's early work, and since it, too, went Top Ten, with the drums out front, it was clear that country fans weren't quite as rigid in their thinking as many thought. Smith also routinely performed "Shake, Rattle and Roll" onstage before anyone knew of Elvis Presley.

Singer Freddie Hart had written and recorded "Loose Talk," but his recording never went anywhere. In 1955, Carl, using a rhumba-like arrangement similar to that used by Johnny and Jack on "Poison Love," took "Loose Talk" to Number One for seven weeks and made it a standard. Daughter Carlene was born to Carl and June in 1955. Meanwhile, he continued to work the road relentlessly. The Top Tens began to taper off a bit, with "You're Free to Go" and the 1956 single, "You Are the One," being the biggest. Daughter Carlene recorded the same song in 1991.

Smith resigned from the Opry in 1956, made three minor movie appearances, then went on the road for 18 months, headlining a package show sponsored by Phillip Morris. On that show with Carl were Red Sovine, rockabilly Ronnie Self and popular vocalist Goldie Hill. After Carl and June divorced in 1957, he married Goldie.

By 1957 the advent of rock 'n' roll had cut into Smith's hits, though he continued touring as heavily as ever. He had only one Top Ten record in 1957 and 1958, and "Ten Thousand Drums," his final one for eight years, came in 1959. From that time on, through most of the 60's, a few of his records reached the Top 20, but most fell short of that. He briefly hosted the ABC-TV country program, *Four Star Jubilee*, and later hosted a Canadian TV show, *Carl Smith's Country Music Hall*.

Into the 1960's, Carl still made great records, though they weren't commercially successful. Many of them gave him a chance to indulge himself in Western swing. Some sessions were virtual jam sessions, with stunning steel guitar by legendary Nashville session musician Curly Chalker. His last Top Ten record, in 1967, was a cover of the Fred Rose tune, "Deep Water," the last recording Bob Wills made for Columbia 20 years earlier.

From then through the early 1970's, Carl followed a formula of reviving such older gems as "Foggy River," "Good Deal, Lucille," Don Gibson's "Heartbreak Avenue" and Leon Payne's "I Love You Because," done up Western swing style.



One single paired Charlie Walker's "Pick Me Up on Your Way Down" with Pee Wee King's "Bonaparte's Retreat." He would do more such songs, including 1971's swinging "Red Door," which anticipated George Strait by a decade. Not one of these gave him anything like a hit.

Finally, in 1974 after nearly a quarter of a century, he left Columbia for Hickory Records, the label owned by Acuff-Rose Publishing. Again, he stuck with older songs. Four subsequent singles and three albums on ABC/Hickory, a short-lived alliance between the two labels, released from 1976 through 1978, barely charted.

It hardly mattered by then, for Carl was starting to drastically scale back his musical career. Goldie had retired from performing long before; the two spent

more and more time on their 285-acre horse farm near Franklin, Tennessee. Showing horses became his passion to the point where he quit performing altogether in favor of the life of a gentleman farmer, though he did re-record some of his old hits in the early 80's. It took great determination to make that break. He did some TV through the years, but the desire went out of him, and when it did, he was astute enough not to pursue it further. After a phenomenal run, a run for which he felt enduring pride and gratitude, he knew when the time felt right for him to leave the stage for good.

### Albums Available

See For CMSA Members Only page.

# Readers Create

## Where Are You Now?

*Carol Baker, a member in Four Oaks, North Carolina, says she wrote this the day she and her boyfriend broke up.*

## Getting Over You

It's the middle of the night  
And my thoughts wander to you.  
I wonder where you are  
And what you do.

Are you out with someone new  
Or are you sitting home alone?  
Are you sharing your love with someone else  
Or thinking about picking up the phone?

Baby, my heart ain't broke  
And the tears ain't falling.  
Why, then  
Should I be calling?

Everytime I hear  
What used to be "our song"

I start loving you again  
Even though it has to be wrong.  
I'm over all the heartache you caused  
And over all the pain.  
So tell me why  
The love still remains.

Baby, my heart ain't broke  
And the tears ain't falling.  
Why, then  
Should I be calling?  
Baby, my heart ain't broke  
And the tears ain't falling.  
Why, then am I calling?

—Carol Baker

## Prairie Pride

*Member June Wetmore of Avalon, Wisconsin, sends in her tribute to the land her family settled in over 150 years ago. June explains, "In the 1820's, my relatives came to the southern Wisconsin region known as Rock Prairie. Years ago I wrote about our 'prairie' along the Rock River."*

## Rock Prairie Lullaby

When day fades to dusk, I'll hear again,  
That beautiful, age old melody,  
It's the song nature's sung for centuries,  
The lullaby of old Rock Prairie.

A whispering breeze, a babbling stream,  
Twittering night birds' dreeway lanes,  
Low thunder's peal and falling rain,  
Are all part of the song that nature croons.



## A Drawing for Mom

*Member Lisa Molina, of San Antonio, Texas, drew this likeness of Alan Jackson for her mother, a Jackson fan.*

A lone screech owl's mournful call rings out,  
Like a curfew o'er the sleepy land,  
To tell all of nature's little ones,  
Time has come to drift off to slumberland.

My cares of the day will all fade away,  
When stars form a sparkling lace on high,  
I'll hear our father's benediction,  
In that old Rock Prairie Lullaby.

—June Wetmore

## Say Goodbye to Love

*Diane Roberts, a member in Upper Sandusky, Ohio, wrote the following "several years ago, about a lost love." Diane says she has many more poems. Hopefully we all deal with such a painful subject!*

## Remember to Forget Him

Forget his name, forget his face  
Forget his kiss...his warm embrace  
Forget the love that you thought true  
Remember, he has someone new.

Forget him when they play "your song"  
Forget to cry the whole night long  
Forget how close you two once were  
Remember...he has chosen her.

Forget you memorized his walk  
Forget the way he used to talk  
Forget those things he used to say  
Remember now...he's far away

Forget his laugh, forgot his grin  
Forget that dimple in his chin  
Forget the way he held you tight  
Remember...he's with her tonight

Forget the time that went so fast  
Forget the love that now is past  
Forget he said he'd leave you never  
Remember, now...he's gone forever.

—Diane Roberts



## Cartoons from Spain

Readers Create salutes members world-wide, too. Jondi Gnash is a CMSA member in Barcelona, Spain, who is also a talented cartoonist. Jondi sends these renderings of Suzy Bogguss and cover-star Clint Black. It's Suzy Bogguss' first time pictured in Readers Create. Jondi writes, "This is the best country music magazine in the world. Thanks for the happiness you send to my home."

# "Tickles"



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with delightful  
personality,  
just \$49.95

Sitting on the grass on a Summer day, this playful baby boy decides to crawl over to Mommy and "help with the gardening." As he starts to get onto all fours, he bursts into a precious baby giggle. There, inching its way up his chubby little arm, is a furry caterpillar!

"Tickles" by artist Kathy Barry-Hippensteel is the first issue in *Joys of Summer*, a collection of happy babies discovering the magical wonders of the season.

"Tickles" is hand-crafted with head, arms, and legs of baby-smooth bisque porcelain. With his "ticklish" pose and his ear-to-ear smile, you can't help but laugh along with him. "Tickles'" eyes are squinted closed, and his hand-painted cheeks have the rosy blush from being in the sunshine. He's dressed in a cool, hand-tailored playsuit, and a matching hat to shade his fair skin. His furry critter can be positioned as if it were crawling up his arms or legs.

Recommended by Ashton-Drake, "Tickles" is certified *Premiere Grade* — your assurance of superior artistry and craftsmanship. As an heirloom-quality doll with exceptional credentials, he may be a wise investment as well.

Enjoy the fun of a baby's outdoor discoveries for only \$49.95. But hurry... "Tickles" is issued in an exclusive, hand-numbered edition, so order today.

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Actual size is 9 inches, seated. Complete with "caterpillar." Doll shown in a model setting that is not life-size.



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**My satisfaction is unconditionally guaranteed.** I understand that I may, for any reason, return "Tickles" to the Ashton-Drake Galleries at any time within *one full year* after I receive him for a refund or credit of the full purchase price, including postage.

PLEASE RESPOND BY:  
June 15, 1993

X	_____	
Signature	( )	
Name (please print clearly)	Telephone	
Address	Apt. No.	
City	State	Zip

\*Plus \$4.94 home delivery fee and any applicable state sales tax. Please allow 4 to 6 weeks for delivery. Canadian price: \$69.00 plus postage and handling and any applicable sales tax.

76411-D90314



**20 Questions with**  
**WILLIE NELSON**

— *by Michael “The Gray Headed Stranger” Bane* —

What can you say about Willie Nelson that hasn't already been said a couple of dozen times? From a confidant to Presidents to the best-known tax outlaw in America, Willie's been there and back. He's got a major new album on the way recorded with lots of guest artists and produced by mega-producer Don Was (Bob Dylan, Bonnie Raitt and The B-52's, among others), he just got back from the desert in California, where he sat one of those weirded-out Taco Bell commercials, and he's touring like a crazy person. We caught up with the Red Headed Stranger just outside New York City, where he sat patiently for 20 Questions. His tax bill had just been settled to the tune of \$9 million.

**1** So the Federales have finally agreed to a settlement on back taxes. You can come out of hiding now? Hey, I never had to go into hiding! It wasn't no big deal. Not a big deal at all.

**2** You've got a new record that's already generating a lot of interest... Well, I think it's real good. Some people think it's the best one ever. Some people say it's the best since *Stardust* or *The Red Headed Stranger*. I do think it is one of the better ones.

**3** Are these more songs you picked up on the road? All these songs, except the ones I wrote, Don Was brought to the session. These were songs that I never would have recorded if he hadn't suggested them.

**4** Don is one of today's hot producers. Any thoughts on working with him? It was great. He's a musician, and he's got a great ear. And he knows how to let an artist do what he does. And he had a hell of a track record. It wasn't as though I took on an unknown.

**5** When's your next Farm-Aid? April 24th, Ames, Iowa. Number Six.

**6** Who's on the schedule? Well, you've got me and Neil Young, Mellencamp, John Conley, Waylon, Kris and John R. Cash. We're all easy. We've also got Paul Simon, maybe Bob Dylan, Ricky Van Shelton, Delbert McClinton. The Geez-inslaws. Asleep at the Wheel. All my friends.

**7** This sounds like a real familiar cast. Well, it is. And there's going to be some different, too. A black gospel group out of Austin called "The Belles of Joy."



Willie's first cover, February 1976. His 1974 article on Wills was reprinted in 1984.

They've been around a long time—they're all older than I am. Great gospel!

**8** I hate to say it, but I didn't know anybody was older than you! These are the only people on the planet! (Laughs.)

**9** All right, that was mean. But your birthday is coming up soon, and I think it's the big 6-0... April. Big 6-0.

**10** I believe I asked you what it was like to turn the Big 5-0. I believe you also asked me what it was like to turn the Big 4-0... You know what it's like to turn the Big 4-0!

**11** Okay, this line of questioning has lost all its appeal. Are you out there running? Oh, yeah, I still run. I still exercise. Try to undo what I did the day before.

**12** Sounds like a country song, don't it? What do you think of the new administration—bunch of Southern boys who don't like country music? Oh, I don't know that they don't like country music. Bill Clinton came to see me one time when he was governor. And there was a lot of country running around up there in Washington for the Inauguration. Asleep at the Wheel's country, and they played. Doug Sahm and The Texas Tornados played up there.

**13** They ain't country; they just crazy... When you think about it, there's a lot of similarities.

**14** The last time I talked to Waylon, I asked him for his favorite Willie story. How about the reverse? You want to get even? Ohhhhhhhh, I don't know. Waylon, he's gotten so quiet lately (laughs). He hardly does anything offensive these days, and he's really boring (laughs). Waylon takes a lot of people to lunch these days (laughs). That's what he does. Hey, the drugs didn't kill him, but the food will (laughs). That's why they call it the Food And Drug Administration.

**15** Got any movies in the works? Not anything that I'm going to start tomorrow. There's some

talk about a couple of things, but nothing close.

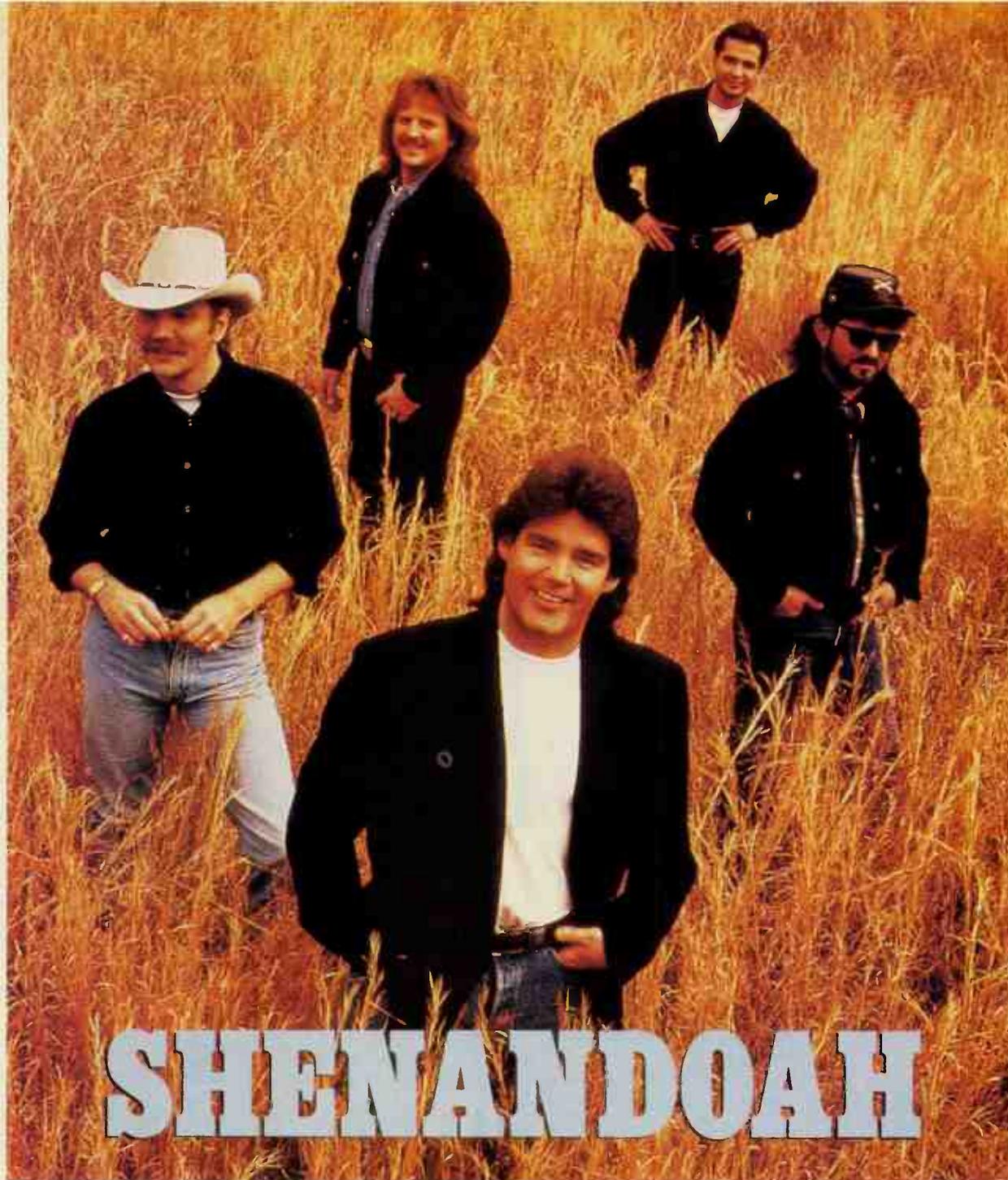
**16** Is that something you want to get back to? Not really, I don't go out looking for movies. If one really comes by where I can ride a horse or play a guitar, I'll look at it.

**17** So how much are you on the road? Well, I took off for a little while, but last year I toured as much as I've ever toured in my life. I started out first of the year, then we went to Europe—nine countries, 23 cities in the month of April. Then after that, we hit Branson, and I did 144 shows there in six months. Then out and back doing other shows on the weekend. So I had one hell of a year, really. I don't know. I still enjoy it out here. It's still fun. I still enjoy it. Hell, I better!

**18** So I heard that the first time you played Branson you had some trouble, because you weren't used to people who went to bed early. (Laughs.) Hey, that didn't bother me. I go to bed at 9:30 myself. The people who live in Branson will party on down with you. Most of the fans are not your late-night drinking crowd.

**19** So what do you think of all these new hats in country music? Hell, it never did bother me who wore the hats. I guess Waylon and I were hats once. Ernest Tubb used to wear a white hat all the time, and they didn't call him a hat guy. He would have kicked the shit out of them if they had. Ain't nobody called me a hat guy lately, and I still wear a hat.

**20** Remember the article you wrote for Country Music Magazine on Bob Will's back in 1974? Yeah. That was fun. Any time you want me to write another story, I will. Why don't you pick a subject? (Laughs.) More than you ever wanted to know about any subject, by Willie Nelson.



## *The Other Band from Alabama Gets a Second Chance*

✿ by Bob Allen ✿

**M**arty Raybon, lead singer and unofficial spokesperson for the band, Shenandoah, is the sort of fellow who, if you got stuck in an elevator with him for a couple of hours, probably wouldn't let you get a word in edgewise. A verbose, irrepressibly optimistic and immensely big-hearted soul, he has a way of turning utter strangers into best friends in a matter of minutes.

Raybon and the other four members of Shenandoah—Jim Seales, Ralph Ezell, Mike McGuire and Stan Thorn—are all gathered at their manager's Music Row office on a sunny weekday afternoon. Raybon's gift of gab comes in handy, since there are a raft of last-minute promotional

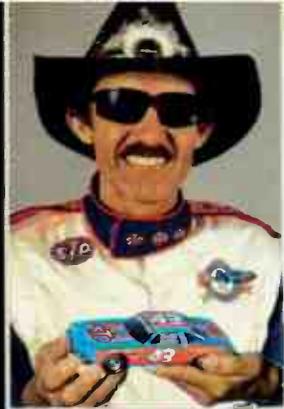
chores to be done before they leave for a two-week road trip out West: phone interviews for advance newspaper features in towns they'll be playing and courtesy calls to country radio stations to gently arm-twist them into playing "Leavin's Been a Long Time Comin'," the third and most recent single off *Long Time Comin'*, Shenandoah's RCA debut, and their first album in nearly two years. Raybon is wound up tighter than a rubber band and mighty happy to be talking to *anybody* who will listen.

And talk he does: about the band's couple of nightmarish years when they were hamstrung from recording and eventually forced into corporate bankruptcy due to a series of costly copyright suits over their name. About how

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*"I ain't tryin' to put on that everything is all peachy-keen just for your sake. But compared to what we went through the last couple years, things are going just great!"*



"Rock My Baby," the first single off *Long Time Comin'*, zipped right up to the Number Two spot in the charts. And about the video they shot to accompany "Leavin's Been a Long Time Comin'," which features their friend, Dallas Cowboy quarterback Troy Aikman, in a speaking role.

"Man," he gushes breathlessly, as he settles momentarily into a chair in the conference room where the other four are autographing pictures and conducting a meandering interview. "In the last six months, it seems like we're *finally* off and runnin' again, and praise God for that! In a way, it's kinda like we're startin' all over again. We got a new label, a new manager, and we're back out there just *poundin'* the road as hard as we *ever* have. We're playin' the Cotton Bowl with Clint Black next week, and it looks like we may set an attendance record.

"Now, Bob," he earnestly assures me as he springs up from his chair again and rushes off to get a Coke and answer a phone, "I ain't tryin' to put on that everything is all peachy-keen just for your sake. But compared to what we went through the last couple years, things are going just *great!*"

Indeed, what Shenandoah was dragged through was a series of ordeals that probably would have broken a less mature or determined group of musicians: mainly, a string of nasty and immensely costly lawsuits over whether they had the right to call themselves Shenandoah. (The name,

ironically enough, was chosen for them by a former business associate who assured them it had been cleared through the customary copyright search). The ensuing legal tug of war not only kept them out of the recording studio for nearly two years, but virtually put their career on hold.

During this time, promoters, uncertain of the group's future and leery of the cloud of litigation hanging over the band, were often afraid to book them. And the earnings from those bookings that they did get were quickly sucked up by attorneys' fees and legal settlements, as more and more plaintiffs began popping out of the woodwork, claiming that *they* were the original Shenandoah, and that the name belonged to them. It got so bad that it almost became a case of "Take a number and stand in line."

For much of this period, Raybon and his bandmates, all neighbors in the Muscle Shoals region of North Alabama, found themselves stuck at home, unable to work and struggling to make enough to keep fresh Pampers on their babies. The worst part of it was watching helplessly as the precious career momentum they'd so painstakingly built with a string of Number One singles ("The Church on Cumberland Road," "Sunday in the South," "Next to You, Next to Me" and "Two Dozen Roses") and a back-breaking tour schedule (as many as 300 live dates a year) slowly ebbed away.

This, after all, was the group whose 1989 album, *The Road Not Taken*, had

sold just shy of platinum, who'd won the Academy of Country Music's 1991 Vocal Group of the Year award and who'd topped various readers' and viewers' polls. Yet suddenly here they were under court order not to make any records, not to negotiate any contracts and not to give interviews.

It was frustrating, to say the very least.

"A lot of people who saw us up on stage or saw our videos during that period of time would probably be surprised to know what hard times they were for us," says Jim Seales, Shenandoah's lead guitarist, a once-aspiring English teacher who is as reserved as bandmate Raybon is effusive. "There really were times during these last couple of years when we had trouble putting food on the table and feeding our families the way they needed to be fed."

"I don't think I could have made it through what we went through with another bunch of guys," adds Raybon as he glances fondly at his four bandmates and picks up a copy of *Long Time Comin'* (which sold a respectable 430,000 copies within a few months of its release). "It was worth it all if only because it brought us all closer together and let us find a common ground. These four guys are like brothers to me now."

Needless to say, there was finally a light at the end of the tunnel for Shenandoah. The ultimate solution proved to be a corporate bankruptcy of sorts for the band. As part of this complicated legal procedure, all previous contractual agreements entered into by the band were nullified. Free to work again, they soon found themselves the object of a minor bidding war as several major labels competed for their services. They finally settled on RCA. Raybon, like his four bandmates, is mainly just thankful to be back with a label, a management team and a legion of fans who still believe in them.

"The best part of it all is the contact we have with people out there on the road—the ones who come out to the bus, or you meet in an autograph line and get a chance to say something to, or even the fellas who clean up the auditorium after you leave," Raybon explains in another gusher of words. "You wouldn't believe how many people have come up to us and said they were pulling for us the whole time and are so glad we're back. And I think they've really proved they mean it by the way the new album's taken off."

Shenandoah first came together almost accidentally as the house band at the MGM Club in Muscle Shoals, Alabama, in 1985. It was perhaps a harbinger of what



Shenandoah underfoot: Mike McGuire, Ralph Ezell, Marty Raybon, Jim Seales and Stan Thorn make it into the Country Music Foundation's Walkway of Stars.

was to come that they were shortly thereafter fired and moved down the street to set up shop at another, smaller joint. With all their ups and downs, it sometimes seemed that the band was never really *supposed* to happen. "The fact that we have been so successful makes us think there must be a higher reason for it," Raybon concedes.

Raybon is a native Floridian whose parents often supported their five children picking oranges and bay leaves for \$1.35 a day. ("Florida sure wasn't the land of opportunity back in them days.") He spent much of his youth singing with his father and two brothers in a band called The American Bluegrass Express. But it was only after he spent two years in Nashville in pursuit of a solo career that he learned what a tough nut the music business could be.

"I spent a Christmas Day in Nashville flat broke, stayin' in a house with a friend of mine who'd already gotten his eviction notice. The heat was turned off, the lights was turned off, and all I had to eat was a can of corn. Only thing I had to open it with was a butter knife, but I guarantee you I got that sucker open!"

Meanwhile, the other four future Shenandoahites—Seales, Ezell, McGuire, and Thorn—had all gravitated to Muscle Shoals from various points in the South or Midwest, and eventually all ended up picking together at the MGM Club as a sort of after-hours recreational gig. When they came up short a lead singer, McGuire's brother recommended a guy he knew in Nashville, who turned out to be Raybon. Realizing that \$350 a week would buy a lot of canned corn, Raybon jumped at the offer.

After getting their pink slip at the MGM Club, the still-unnamed band moved down the road to the Lamp Lighter Club, where they began to develop a following. One evening, Robert Byrne, a local producer, dropped in. Byrne, who already had a production deal with CBS/Nashville, was so impressed with what he heard that he resolved to try and land the boys a contract.

"Back then, we weren't even looking for a record deal," recalls Mississippi-born Ralph Ezell, Shenandoah's bass player, who is also a seasoned session musician, having played on records by rock legend Bill Haley and others. "We were mostly into the songwriting and session-playing end of it. And all of us except Mike have kids, and we liked being able to come home every night."

It's some indication of their initial ambivalence that the band was only haphazardly named just an hour or so before the jacket for their first album was to be printed. "Our producer told us we were either gonna be Shenandoah or The Rhythm Rangers," Raybon chuckles. "Now which one would you have picked?"



**Shenandoah in video: "Leavin's Been a Long Time Comin'," shot in the courthouse in Shelbyville, Tennessee, with members of Shenandoah, Eddy Arnold as judge and Dallas Cowboys' Troy Aikman as the other man, Cowboy Joe (second from left, above). "Hey Mister (I Need This Job)" was shot in Nashville.**



Raybon recalls, "We were signed as part of a package, with another band...It was the other band CBS thought was gonna hit." But that quickly changed when "She Doesn't Cry Anymore," the third single off *Shenandoah*, their debut album, released in 1987, made the Top Ten. On the strength of that, CBS stuck with them for a second album, which proved to be *The Road Not Taken*. Released in 1989, it eventually neared the million sales mark and resulted in a string of Number Ones. At that point, the band plunged in with both feet, touring relentlessly, doing more than 300 shows a year. They couldn't afford a bus, so all five, plus a two-man road crew, traveled in a van. They often slept, all seven of them, crammed into two rooms at the local Motel 6. Along the way, they also visited every country station they could; Raybon even recalls getting tossed out of a couple because no one knew who they were.

"We look back on those days now with some real fond memories," says keyboard player Stan Thorn. Thorn nonetheless is happy to report that the band has graduated up to their own tour bus and rooms

at the Ramada Inn.

"There were some days back then when we'd all be in that van, arguing our heads off," Raybon chuckles. "And at night, you'd be trying to sleep and somebody else would be stickin' their feet on your head. We weren't makin' peanuts, and *Lord* it was hard bein' away from our families so much—and it still is. Especially for me and Jim, since I got a baby 18 months old back at the house and he's got one 16 months. I mean, you miss all your young'uns, but you especially miss the little ones," he sighs. "You get to missin' 'em terribly sometimes."

"But," he adds with a smile as he bolts up to make yet another phone call to yet another DJ in a distant city where the Shenandoah bandwagon will soon be rolling in, "my daddy used to always say you got to chop your hay while the sun's shining. And that's exactly how I feel. We know this is a crucial time for us to be out there, buildin' our momentum back up, and we're sure thankful for another chance to be doin' it: a chance to reaffirm to our fans that we're back and that we're here to stay." ■

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Soundtrax) 444-919

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

Ricky Van Shelton—*Greatest Hits Plus* (Columbia) 444-067

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Mark Chesnut—*Longnecks And Short Stories* (MCA) 440-487

Michael W. Smith—*Change Your World* (Geffen) 446-955

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

Neil Young—*Harvest Moon* (Reprise) 450-304

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

Lynyrd Skynyrd—*Skynyrd's Innards/Their Grt. Hits* (MCA) 381-129

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

Patty Smyth (MCA) 446-773

Nirvana—*Nevermind* (DGC) 442-046

Sade—*Love Deluxe* (Epic) 449-439

U2—*Achtung Baby* (Island) 431-213

Jodeci—*Forever My Lady* (MCA) 430-959

Grateful Dead—*Skeltons From The Closet* (Warner Bros.) 378-406

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

Alice In Chains— *Dirt* (Columbia) 445-833

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

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

Jodeci—*Forever My Lady* (MCA) 430-959

Boyz II Men—*Coolley-highharmony* (Motown) 424-754

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

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

Bobby Brown—*Bobby* (MCA) 445-403

Mariah Carey—*MTV Unplugged* (Columbia) 441-790

Prince And The New Power Generation (Edited) (Paisley Park) 448-514

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

Boy II Men—*Coolley-highharmony* (Motown) 424-754

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

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

Lyle Lovett—*Joshua Judges Ruth* (MCA) 440-479

Neil Diamond—*The Grt. Hits 1966-92* (Columbia) 439-778 399-774

Extreme—*III Sides To Every Story* (A&M) 447-540

Bryan Adams—*Waking Up The Neighbours* (A&M) 429-779

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

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Tanya Tucker—*Can't Run From Yourself* (Liberty) 449-728

"Singles" Orig. Sndtrk. (Epic) 439-604

Barbra Streisand—*Highlights From "Just For The Record"* (Columbia) 444-372

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Natalie Cole—*Unforgettable* (Elektra) 422-279

Journey's *Greatest Hits* (Columbia) 375-279

Mary J. Blige—*What's The 411?* (Uptown/MCA) 445-197

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

Elton John—*The One* (MCA) 442-772

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

Frank Sinatra—*The Capitol Collector's Series* (Capitol) 421-651

Marvin Gaye's *Grt. Hits* (Motown) 367-565

George Strait—*Pure Country* (MCA) 448-753

George Thorogood And The Destroyers—*The Baddest Of The Bad* (Hits) (EMI) 444-505

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

"Boomerang"—Orig. Sndtrk. (LaFace) 442-335

Red Hot Chili Peppers—*Blood Sugar Sex Magik* (Warner Bros.) 435-404

Paula Abdul—*Spellbound* (Virgin) 420-257

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

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

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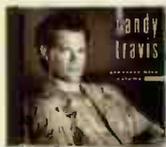
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- Eagles—*Grt. Hits 1971-75* (Asylum) 287-003
- Meat Loaf—*Bat Out Of Hell* (Epic) 279-133
- Simon & Garfunkel's *Greatest Hits* (Columbia) 219-477
- Journey's *Greatest Hits* (Columbia) 375-279
- Marvin Gaye's *Grt. Hits* (Motown) 367-565
- Best Of The Doors (Elektra) 357-616/397-612
- The Police—*Every Breath You Take—The Singles* (A&M) 348-318
- Buddy Holly From The Original Master Tapes (MCA) 348-110
- Jimmy Buffett—*Songs You Know By Heart* (MCA) 339-911
- Billy Joel—*Grt. Hits, Vols. 1 & 2* (Columbia) 336-396/396-390
- Boston (Epic) 269-209



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

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

## COUNTRY SONGBIRDS

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

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

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

Trisha Yearwood—Hearts In Armor (MCA Nashville) 444-042

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

Tanya Tucker Collection (MCA) 440-404

The Best Of Barbara Mandrell (Liberty) 439-588

Lacy J. Dalton—Chains On The Wind (Liberty) 438-515

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



Wynonna Judd—Wynonna (MCA/Curb) 435-909

The Oak Ridge Boys (MCA) 440-412

Ozzy Osbourne—No More Tears (Epic/Associated) 428-128

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Various Artists—Disney's Country Music For Kids (Wall Disney Records) 444-315

Mormon Tabernacle Choir—God Bless America (Sony Classical) 443-069

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Reba McEntire—For My Broken Heart (MCA) 430-090

Patty Loveless—Up Against My Heart (MCA) 428-094

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Patsy Cline—Grt. Hits (MCA) 365-924

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

Tammy Wynette—Anniversary: 20 Years Of Hits (Epic) 352-427/392-423

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

George Strait—Holding My Own (MCA) 440-396

Larry Gatlin & The Gatlin Brothers Band—Adio (Liberty) 438-507

Ray Price—Sometimes A Rose (Columbia) 437-038

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

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

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

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

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

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

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

Billy Joe Royal (Atlantic) 435-792

Asleep At The Wheel—Live Grt. Hits (Arista) 434-639

The Brenda Lee Story (MCA) 432-757

George Strait—Ten Strait Hits (MCA) 432-617



Alan Jackson—A Lot About Livin' (Arista) 447-458

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

Joe Diffie—Regular Joe (Epic) 431-262

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

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

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

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

Trisha Yearwood (MCA) 426-148

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

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

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

Madonna—The Immaculate Collection (Warner Bros./Sire) 414-557

Sawyer Brown—The Dirt Road (Capitol/Curb) 433-656

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

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

Doug Stone—I Thought It Was You (Epic) 425-637

The Statler Brothers—All American Country (Mercury) 425-909

Hank Williams—40 Grt. Hits (Polydor) 423-863/393-868

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

Reba McEntire—Rumor Has It (MCA) 411-538

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

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

Vern Gosdin—Out Of My Heart (Columbia) 416-917

Sawyer Brown—Buick (Capitol/Curb) 415-166

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

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

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

John Anderson—Greatest Hits, Vol. 2 (Warner Bros.) 412-494



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

Merle Haggard—Grt. Hits Of The '80s (Epic) 412-189

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

Diamond Rio (Arista) 424-739

Grandpa Jones Live—Country Music Hall Of Fame (MCA) 440-347

Tex Ritter—Country Music Hall Of Fame Series (MCA) 422-436

Kitty Wells—Country Music Hall Of Fame (MCA) 416-370

Tim Mensy—This Ol' Heart (Giant) 445-817

Reba McEntire—Rumor Has It (MCA) 411-538

Emmylou Harris—Duets (Reprise) 407-130

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

Garth Brooks (Liberty) 381-608

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

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

# KATHY MATTEA

## *Gets it Together*

**K**athy Mattea's eyes register surprise, even shock.

"You're kidding," she says. "No way!"

She jumps up from the table. Out the window over her right shoulder, far down below, is the Atlantic Ocean, a couple of wet-suit clad surfers braving the choppy water off Atlantic City. Almost everybody else in the swank hotel room, all three of us, get up and follow Kathy into the bedroom, where she plops down on the huge, giant economy-size bed.

"Oh, my God, Michael, you're right!" she says to me, laughing.

"Jon!" she calls to her husband, songwriter Jon Vezner, in the other room. "Jon! There's a mirror in the ceiling over the bed! Party time tonight!"

Jon, who is, one suspects, mortified with embarrassment, declines to reply. Kathy bounces up and down on the bed.

"Don't you just love Atlantic City?" she says to no one in particular.

At this particular juncture in her career, Kathy Mattea finds herself in even stranger places than Atlantic City. She is one of the most successful women artists in country music, yet she has consistently turned away from the stardom that softer pop arrangements could bring. She has consistently been a rock for other aspiring women artists, a woman who has called her own shots and held her own ground. She has also, at various times, been a workaholic, driven to hundreds of nights on the road.

"Don't you feel like, if there's something you love to do so much that you're willing to be poor to do it," asks Kathy Mattea, "that you're willing to adjust your whole life to do it?"

I nod agreement and wonder just where I lost control of this interview. I never lose control of interviews, but, already, she's:

—Quizzed me about my girlfriend's profession and make-up habits: "I'll bet she's the type who

doesn't wear any make-up and looks great anyway," she says. I beg to differ. "She wears make-up? Great! Men don't understand—make-up is fun!"

—Drawn me into a long conversation about high-risk sports: "I've rappelled off a cliff before, so I have a sense of why people take those kinds of physical risks," she says. "I'm interested in the whole psychology of risk-taking."

—Explained that such things as interviews, while important, have to take a back seat to her personal life: "Sure it's a cliché to talk about stopping and smelling the roses and stuff like that," she says, sifting through a pile of cosmetics a fan has smuggled backstage. "But after what I've been through lately, I really believe that."

Do you know, she adds parenthetically, why Merle Norman makes the best make-up removal sponge in the business? As she speaks, she gestures with what appears to be the best make-up removal sponge in the business. "Because," says Kathy Mattea, "you can use it over and over again. But you don't care about that, do you Michael?"

*Kathy Mattea  
almost lost it all.  
Now she's back  
with a new album  
and a new  
attitude. Making  
time for herself is  
a top priority.*

*by Michael Bane*

Kathy Mattea relentlessly gnaws away at the image of what a country diva is supposed to be. She's never picked cotton, doesn't have Big Hair, isn't coy, doesn't defer to the opposite gender and, in the brief time that I was with her, seems incapable of batting her eyelashes. She is not the Girl Next Door; rather, she's the smart woman you were afraid to ask out because she might be at least two steps ahead of you.

Is it easier now to be a strong woman in Nashville than it was a few years ago, I ask, attempting to regain control of this interview.

"Yeah," she says. "Women have a lot more clout these days. It's kind of neat to see women coming on, starting to sell real numbers, jumping to this



*"I didn't know how to stop it. It was like a snowball. So I wound up on this European tour—when I look at my schedule back then, I can't believe it. I just want to whop myself and say, 'What were you thinking?'"*

other level. You know, I heard an interesting interview with Jan Howard at the Opry last week, skipping around the dial while I was out on the road. She was talking about what's going on with women, and she said that Loretta and Tammy paved the way for us, and hopefully, we can pave the way for the next generation. She was saying that when she started out, you were the chick singer for the band, and that was it. So it is really neat to see."

With the competition, the bigger numbers, I say, do you feel the heat?

"Yes and no," she pauses, working on her fingernails. She has a guitar player's fingernails—blunt and thick.

"I feel the nervousness on the business side," Kathy shrugs. "But my job is just what it's always been. I mean, I can only go out there and be myself. I can't be anything else."

So, I burrow in, is it hard for you to be yourself when you're reading articles with titles like "New Queen of Nashville"?

"To tell the truth, I try not to read that stuff," she says. "I don't really read the charts. I find that the less I can focus on the business end of things, the happier I am, generally. Because then I sort of feel like I'm doing my bit, doing my work, and that's what my job is. What happens is that you can get caught up in what everybody else is doing and comparing yourself, and that's when you're in trouble."

So we talk about the fear, what new artists feel when they first turn on the radio and find themselves there. *I'm here today, a voice in their mind says, but am I gone tomorrow?* She shakes her head.

"Hopefully, I've got a little following now," she says. "I don't have to live and die by every record."

So you can let your breath out, I say.

"You can never really let your breath out," says Kathy Mattea.

Last year, Kathy Mattea hit the road really hard. She'd just won the Female Vocalist of the Year award from the Country Music Association for the second time and grabbed her first Grammy, and the demands on her time escalated geometrically. Life became the plane, the bus, the hotel, the interview, the gig, riding the time-honored tradition of getting while the getting is good.

But there was even more pressure for her. Her *Time Passes By* album represented a major departure from her Gold-selling *Willow in the Wind* and *A Collection of Hits*. A collection of her favorite songs, representing her own eclectic—and decidedly non-pop—tastes, *Time Passes By* was, for her, a toss of the dice, a risk akin to her stepping off a cliff for the first time: the rope-snap risk of failure, of the fans sniffing and turning away, looking for another "Eighteen Wheels and a Dozen Roses."

"I worked too hard," she says, simply. "I didn't know how to stop it. It was like a

snowball. So I wound up on this European tour—when I look at my schedule back then, I can't believe it. I just want to whop myself and say, 'What were you thinking?' It was the last night of the tour, and I went up for a high note, and it came out like Joe Cocker. It was very soulful, except we all knew it wasn't supposed to sound that way. The next day I could barely talk."

What had gone wrong was a big blood blister on her vocal chords, the result of overwork. It seemed to stabilize, so she kept on singing. But it actually kept getting worse, although it wasn't affecting her singing voice most of the time. Doctors at Vanderbilt University Hospital warned that the vocal chords could scar, and that an operation to alleviate the scarring later would be "ten times worse" than one done to repair the problem now.

She decided to finish *Lonesome Standard Time*, her follow-up to *Time Passes By*, then submit to surgery. Not that she wanted to make too big a deal out of it, but as she recorded *Lonesome Standard Time*, a voice in the back of her head nagged at her, that maybe, after the operation, the voice wouldn't be there. No more recording sessions, no more records. No more singing.

No more songs.

**Mattea singing in the round at The Bluebird Cafe in Nashville, and at play on the Colorado slopes with husband, songwriter Jon Vezner.**



"But it didn't happen," she says. "My vocal chords are clear, perfect."

What was also clear was that she could no longer live the life she was living.

"Oh, but you do get into it," she says. "You get into the drama of it. It's the martyr thing, showing you're tough enough to handle it."

Instead, and uncharacteristically, she backed off. She began working out religiously (she was recently interviewed by *Runner's World Magazine*, in fact) to build up her stamina and to lower her stress level.

"It also helps to remind me that there's some time set aside for me in this schedule," she says. "And that's not less important than anything else."

Her tour schedule, while hectic, is no longer insane.

"There are things I say 'no' to that I wouldn't have said 'no' to before," she says. "But I know I can't do without that much rest."

Can you, I ask, hold onto having this space for yourself? Things, I add, have a way of starting to build up again.

"They've already stated to build up again," she says quickly. "I mean, I've been struggling with it the last couple of weeks, and I've already had a long talk with my manager about priorities. Yeah, I think I can do it. It's really important to me..."

She pauses for a moment.

"I mean, Michael, the thing is, I almost lost it all," she says, still awed by the fact that she didn't lose it all. "I almost lost the ability to do this for the rest of my life. And nothing's worth that. Nothing." She points to my tape recorder and laughs: "Interviews are important, but I don't want to give up my singing for you."

"I mean, I have known people in this industry who are afraid to go to their mailbox without their make-up on," Kathy Mattea is saying. The make-up has now become a running joke, just like the mirrored ceiling in the Atlantic City bedroom. "Some people just don't get it. And if they don't, I just can't worry about it."

How, she muses, mentioning a major country star, does one suppose that her hair always looks perfect?

"I mean, I have days when my hair looks better than other days," she says. "But her hair always looks perfect."

Crazy glue and faith, I say.

"When I was a kid, you know, I was the kind of kid when picture day in school came, when your mom dolls you up, does your hair and everything, remember?" Kathy Mattea says. "By the time the teachers came around, I had lost a button, was messed up. And the thing is, I was *always* that kind of kid, not real together. And having to deal with that kind of image of how I look, and being in this business, let's say it's been a real challenge."



The video for "Standing Knee Deep in a River (Dying of Thirst)" was shot in L.A.

Don't you know, I say, that you're supposed to be perfect?

"Yeah?" she says. "Well, it's worse when you're always having your picture with other artists who are always more perfect than you are. You have to adjust to that."

Do you feel like you're perpetuating a huge fraud?

"It's better than it was," she says. "I think I've gotten used to this."

While Kathy Mattea never picked cotton, both her grandfathers were genuine coal miners. By usual Nashville rules, that would mean, at the very least, a gift shop with chunks of authentic West Virginia coal. So far, no coal.

"Let's talk about the creative process," she says in response to a question about her songwriting. She proceeds to describe two different evenings working on demo songs with friends. The second night, with a new picker sitting in, didn't go as well as the first, which got her thinking about the creative process. She finally decided that, "you have to feel safe enough to be stupid."

"As soon as you start worrying about whether people are going to like it or not before you say it," she says, "you've lost the flow of it."

Her songwriting, says Kathy Mattea, has atrophied.

"And I'm married to this guy who's won a Grammy and all these CMA awards for his writing," she says. "So, yes, I'm intimidated. But it's also become a question of risk-taking for me. So I'll be writing more."

Then she wants to know if I can write when I run. That is, can I think about writing when I run—the answer being yes, I think about writing when I do my long runs.

Her next step, says Kathy Mattea, is to try and use the time that's already available in her life.

"When you're running and thinking about writing," she asks, "do you work on the problem consciously or do you empty your mind and let the answer come to you?"

She listens intently, and I have this prickling feeling that she's taking notes.

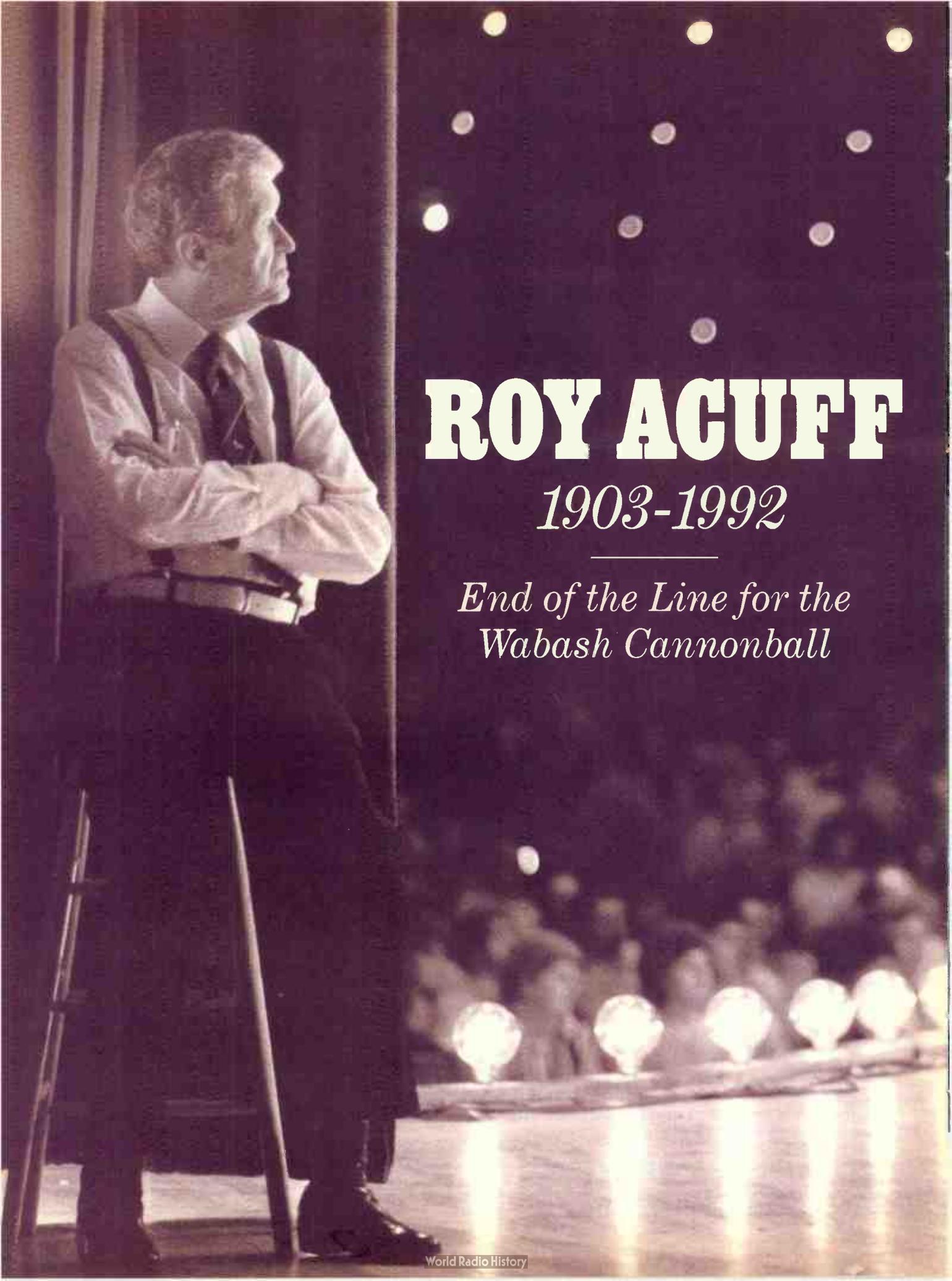
I am sitting on the World Famous Atlantic City Boardwalk eating a cold piece of pizza and thinking about risk-taking. It is easier, I think, to talk about risk-taking than it is to take risks. Taking risks exposes one to failure, to the possibility of loss, of ridicule. I watch a surfer catch the last wave of the day, a three-foot break that slides effortlessly to the pylons of the boardwalk. Kathy tried writing with husband Jon one day in Scotland, but it didn't work. But, she says, she's in a different place.

"Do you know what the paradox of being creative is?" she asks me earlier. "It's that what you create comes from yourself, and that's fulfilling. But there's some level that isn't fulfilled unless other people get it. So the paradox is, how do you put it out there, have them make a judgment on in, and if they don't love it, don't take that into your heart, personally? It's like you have to be part of it, yet detached from it, at the same time. That's the zen of it, sort of."

That's the risk of it, too. But I also think of a song from *Time Passes By*, the lyrics of which are so simple:

*That all the things on earth worth having/Are things that we've already got...*

The sky is red; the surfer walks slowly toward the Boardwalk, his board's leash dragging in the sand. ■

A black and white photograph of Roy Acuff, an older man with short, light-colored hair, standing on a stage. He is wearing a light-colored, long-sleeved shirt, a dark tie, and dark suspenders over dark trousers. He is leaning against a tall, thin stool with his arms crossed, looking off to the right. The background is dark with several bright, out-of-focus lights, suggesting a stage or concert hall setting.

# ROY ACUFF

*1903-1992*

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*End of the Line for the  
Wabash Cannonball*

*To honor the passing of Roy Acuff, I asked Contributing Editor Rich Kienzle to sketch the basics of Acuff's 60-year career that spanned the Great Depression, World War II, the post-war era and the dawn of Opryland. Then I called key figures in the country music world, including his longtime dobroist Pete Kirby, better known as Bashful Brother Oswald, to contribute their thoughts. Herewith our remembrance of a self-made man and American artist.—R.D.B.*

**O**n Friday, October 23, 1992, 89-year-old Roy Acuff left Nashville's Baptist Hospital two days after being admitted with congestive heart failure. Ignoring the obvious risk, he intended to play the Opry one final time. Backed by his Smoky Mountain Boys, with his physician standing by, Roy performed sitting down, closing the book on a career that began in a flurry of stage fright on a Saturday night in February 1938.

After one final trip to visit ailing friend Minnie Pearl, his condition declined and pneumonia set in. At 2:35 A.M. on November 23, 1992, Roy Claxton Acuff peacefully breathed his last. Eight hours later, per his request, he was buried next to wife Mildred in a private service at Springhill Cemetery in Madison, not far from Opryland.

Baseball great Dizzy Dean gave Roy Acuff the title King of Country Music in 1948. No one else will ever hold that title. Unlike his friend Bill Monroe, he didn't create a new musical form, but linked two existing ones: old-time string bands and solo singers. The Acuff sound, built around his uninhibited, expressive voice and fiddle and a whining dobro, was responsible for some of the most emotionally powerful American music ever made. As a vocalist he influenced everyone from Hank Williams and Little Jimmy Dickens to George Jones, Waylon Jennings and Ricky Skaggs.

Born in Maynardville, Tennessee, September 15, 1903, Acuff and his family moved to Knoxville in 1919. As a young adult, he had a wild streak; his skills as a fighter sometimes landed him in trouble with local police. When sunstrokes ended his promising athletic career in 1929, he spent his two-year recuperation teaching himself to fiddle and absorbing the string-band records owned by his father, a lawyer, preacher and amateur fiddler.

After a stint performing in a medicine show, he took over a band called The Tennessee Crackerjacks, later renamed The Crazy Tennesseans, who performed over Knoxville radio stations WROL and WNOX. Acuff and band began recording for the American Recording Company (ARC) in 1936. Among his early releases were "Great Speckled Bird" and "Wabash

Cannon Ball" (originally sung by another band member). Those recordings, and many later ones released by Columbia, remain American classics.

He tried to get on the Opry numerous times; a guest spot in October 1937 fell flat. Promoter J.L. Frank got him a return engagement, and in February 1938, he stood, petrified, on the Opry stage singing a wrenching rendition of "Great Speckled Bird" that drew a strong listener response. WSM added him to the Opry, though they insisted The Crazy Tennesseans' name be changed to the more dignified "Smoky Mountain Boys." In 1939 Acuff hired dobroist Pete Kirby, later dubbed "Oswald," who remained with him until the end.



His recognition of the power of radio made him a household word. WSM's clear channel signal blanketed the country, and by World War II, Roy Acuff was country music, evidenced by the well-known story of Japanese troops insulting American Marines in combat by yelling, "To hell with Babe Ruth! To hell with Roy Acuff!"

His business skills helped create the country music industry. In 1941 he began selling thousands of 25-cent Acuff songbooks over the radio, an idea copied by many artists. In 1942 he and veteran pop songsmith, Fred Rose, founded Acuff-Rose, Nashville's first modern song publisher. His show dates, slickly promoted with pre-printed posters, film clips and pre-recorded interviews for local radio, innovations routine today, drew thousands to see him perform.

Dollywood, Twitty City and other artist-owned tourist attractions in Nashville and Branson are common today. Their ancestors were Acuff's Dunbar Cave Resort in Clarksville, Tennessee, and his

Roy Acuff Hobby Museums in Nashville and Opryland. Even when changing trends eroded his record sales, he continued touring and remained the Opry's most enduring symbol, the first artist to perform on the new Opryland stage in 1974. He even moved to Opryland after his wife, Mildred, died, where the staff could watch over him. He missed relatively few appearances.

In February 1992, Roy made his last record as a guest vocalist on Stonewall Jackson's 50th Anniversary album. He sang "Poor Boy" with Stonewall and other artists, admitting it was his final session. He told Stonewall he hoped the record sold a million. Even near the end, the old desire remained. —RICH KIENZLE

#### TOM T. HALL

Mr. Acuff gave me one of the best pieces of show business advice I have ever had. It was backstage at the Opry a few years ago. Mr. Acuff's eyesight was fading, and he would peer into the faces of people he met, or would listen for their voices which he could readily identify.

I had never worn a hat on stage, but kept one on the bus to save the trouble of combing my hair every time I stepped off at a truck-stop or such. I had come to the Opry in a rush that night and was wearing my hat. Roy grabbed me by the arm as I came off stage and stared at me for a minute, "Is that you, Tom T.?"

"Yes, sir, people don't recognize me with my hat on," I said.

Roy thought about this for a moment and then said, in an irritating tone, "Well, take it off!"

The great man seldom gave unsolicited advice, but when he did it was brief and absolute. All of us who worked and spent time with him came away the better for it.

#### BILL MONROE

When I first came to the Opry is when Roy and I first met. The first song I ever heard him sing was "Wabash Cannonball." We were always friends, never carried on any foolishness. When we talked, we talked about music. He is missed out there at the Opry.

Favorite Roy Acuff story? Well, let me see. One time me and The Bluegrass Boys had been out on the road, and I didn't get back in town early enough to make it to the bank. So I took the money with me to the Grand Ole Opry. It was in a paper sack, several thousand. I went on the stage to play and plumb forgot about the money. The next week when I got back to the Opry—I'd been a-wondering where the money was—why, Roy walked up and handed me the grocery sack of money. I told him, "Thank you, sir."

The Smoky Mountain Boys on tour with Opry greats Uncle Dave Macon and George D. Hay (standing, far left and far right) in the 1940's. Oswald is between Hay and Roy. Acuff with Fred Rose in 1949-50. The two founded Acuff-Rose Publishing in 1942. Minnie Pearl and Roy at Opryland. From 1974 on, it was their Grand Ole Opry home.



COURTESY LES LEVERETT

### MARTY STUART

Last Saturday night I played on the Grand Ole Opry. I found myself wanting to hear "The Wabash Cannonball." Nobody played it. I went by to check out Dressing Room 1. You could always hear fiddle tunes, good jokes and sometimes swap a pocket knife. It was pretty empty. It's gonna take some getting used to.

This morning I went to see John Hartford. We had a cup of coffee and watched the Clinton/Gore Inauguration. Afterwards, we took a long walk through the neighborhoods and woods to the cemetery where Acuff is buried. Someone had placed a handmade crown by the headstone. I agree. He was the King. The King is gone. It's going to take some getting used to.

### DOLLY PARTON

Back in East Tennessee, listening to the Grand Ole Opry was the entertainment when I was growing up, and that meant learning early about an incredible man called Roy Acuff. And it's a lesson—about the strength and values of country music represented by Mr. Acuff's talent and creativity—that has remained with me to this day.

Mr. Acuff embodied all the best parts of country music. To me he was the spirit of country music. His death was like losing a father, or a grandfather, and, particularly, a friend. I can still hear that voice and "Great Speckled Bird" coming out of the old radio, a part of my growing up. I think every true country music singer has a part of Mr. Acuff in them. And they certainly owe him a debt...

### EMMYLOU HARRIS

The first thing that has to be said is that I have the utmost respect for Roy Acuff. Not that long ago, I was privileged to participate in a Living Legends tribute in which Mr. Acuff and I performed "Blue Eyes Cryin' in the Rain" together. It was an exhausting day for everyone. Yet, after many takes in front of television cameras, Mr. Acuff was the consummate gentleman and remained a total professional throughout that long day.

I've always been impressed with Mr. Acuff's standard of giving everything you have every time you go on stage or step in front of a microphone. He never thought he was more important than anyone in the audience. That could be considered old school ideals, but maybe we could all learn a lesson from that kind of attitude.

He will be greatly missed.

*His earthly race is over  
As the curtains 'round him fall  
We'll carry him away to victory  
On the Wabash Cannonball*

For more on Acuff, see pages 2 and 24.



### BASHFUL BROTHER OSWALD (PETE KIRBY)

The first time he put me and Rachel on stage, we were in North Carolina in a courthouse. We came out on the stage to do our number, and I gave that big old horse laugh that I always do. Then Rachel, she laughed with me. She had the same laugh, only hers was natural. Mine was not. We never sang a song that night. We just stood there laughing, and the audience laughed with us. Finally, Roy figured, well, we better go on with the show. From then on he always called me "Bashful Brother Oswald."

The Smoky Mountain Boys still play two shows every weekend. Roy set it up that way, for after he was gone. One show Friday night, one show Saturday night. Does it make people cry, to hear us? Sometimes it does—cause I'm so bad, I guess. They feel sorry for me...

### RANDY TRAVIS

I remember when Lib and I first met Roy, he said to me, "Boy, don't ever let those record company people talk you into singing pop, and don't let your hair grow long, and you'll do just fine."



COURTESY LES LEVERETT

When it was possible, I always performed on Roy's segment. Roy loved our song, "Diggin' Up Bones." Sometimes, most of the time, he called it "Pickin' Up Bones." Roy would always stay out on stage with us, sitting on a stool behind me or standing right off to my side. Each time we would get ready to do a song, Roy would turn to the band and say, "Let's do 'Bones,' boys." I'd have to say, "We'll do it, Roy, but right now we're going to play whatever song we had planned." But he always wanted to hear "Diggin' Up Bones," and we always played it for him, when he wanted it played.

One night he kept me on stage with him to sing "The Wabash Cannonball." He would always go to the side of the stage saying, "Where is she? I know she's here," and he would give Lib a hug, saying, "My boy's doing good, take care of him."

All of us that love country music will miss Mr. Acuff. I'm really honored to have been on the Grand Ole Opry stage with him and most of all to have been able to call him a friend.

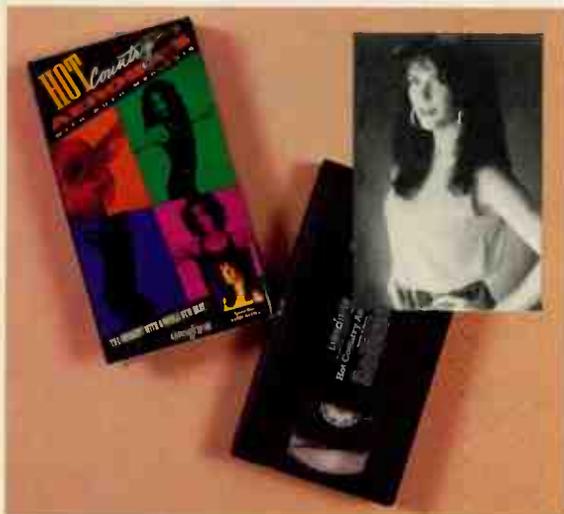
I really loved Roy Acuff.



# EDITOR'S CHOICE

## 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 instructor 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.



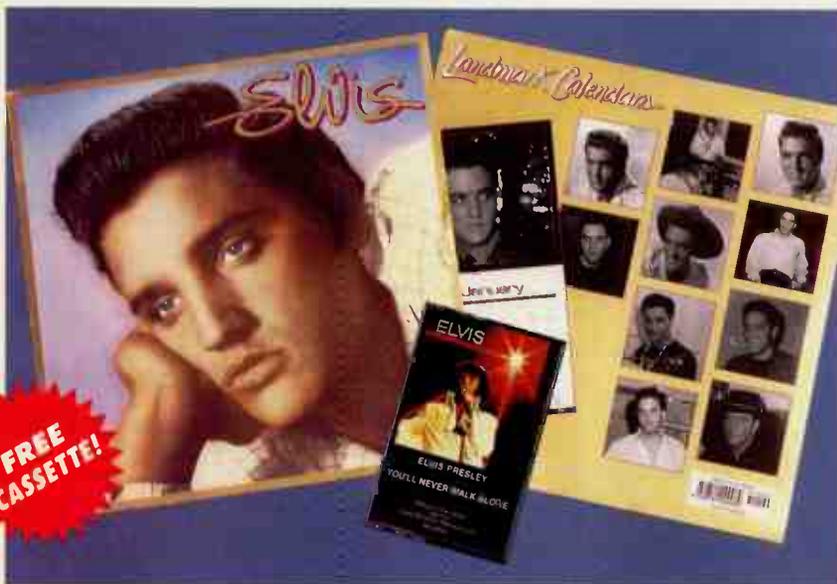
## GARTH BROOKS SCRAPBOOK AND BIOGRAPHY

*Garth Brooks: One of a Kind, Workin' on a Full House* is a 126-page scrapbook illustrated with more than 100 black and white and color photos. Garth Brooks' success as a crossover artist has stunned the music world—his albums have topped not only the country music charts but the pop charts as well. Yet he seems to have come out of nowhere, this Oklahoma boy who grew up listening to groups like Kiss and Queen, who went to college and majored in advertising, who puts his wife and child first in all his decisions, and whose on-stage performance reminds one more of Mick Jagger or Bruce Springsteen than of Brooks' country music brethren. What is the true story behind the Garth Brooks phenomenon? What is the secret of his amazing success? Rick Mitchell, music critic for the *Houston Chronicle*, goes behind the scenes of the music world to talk to those who have known Brooks the longest and the best, as well as to the star himself. What emerges is a fascinating portrait of a complex, determined and distinctly talented young man. Learn, in short, just how a balding Okie in a cowboy hat has become one of the biggest music stars in America. *One of a Kind, Workin' on a Full House* sells for only \$12.00, #B5Q.

If you're looking for more on Garth, *Garth Brooks*, the biography, is an interesting and lively portrayal of all that has happened to Garth since childhood. You'll read about the positive influence his parents had on his life and career; his very close relationship with his siblings and how they've helped his music career; how he met Sandy, his wife, in a nightclub, after she punched her fist through a wall; his athletic days in college and his high-spirited antics in high school; the good times with his first band back in Oklahoma; his struggles trying to make it in the music industry; and finally, his success as we see it today. *Garth Brooks* is 186 pages long, includes 16 pages of photos and a discography and sells for only \$4.99, #B8K.

## ELVIS 1993 WALL CALENDAR

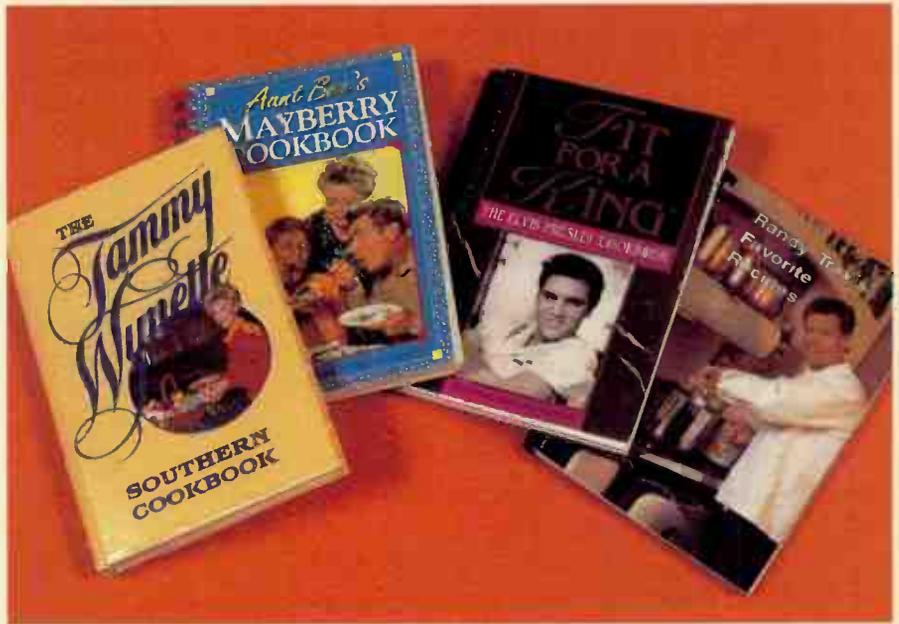
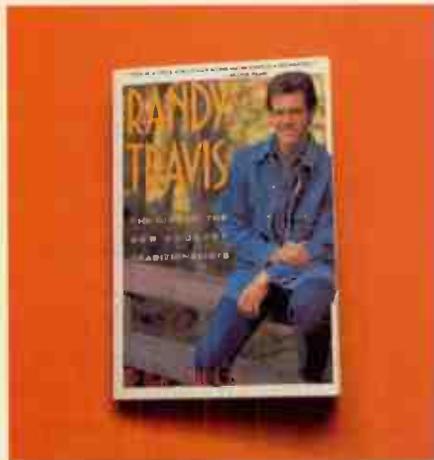
Just look at dreamy-eyed Elvis Presley captured on 12 months of the *1993 Elvis Wall Calendar*. All 12 glossy, close-up pictures capture Elvis' younger days, when he still seemed naive but oh-so-attractive. The pictures are 12" x 12" and the entire calendar opens up to 12" x 24"—plenty of room to jot down notes! And scattered throughout the calendar are facts about Elvis' life and career. For example, do you know what day Elvis recorded "Heartbreak Hotel" or when he purchased Graceland for \$100,000? Buy this, and you will! The *1993 Elvis Calendar* sells for \$10.95 (#G6F). Plus, for a limited time only, we're giving you a FREE legendary Elvis cassette—a \$5.95 value—with every Elvis calendar purchase #C3W.



# Nashville Warehouse

## RANDY TRAVIS BIOGRAPHY

Something we've all been waiting for—a biography about one of the top country performers (and heartthrobs), Randy Travis! Randy has sold millions of records, won numerous country music awards, toured worldwide and is one of the youngest male performers ever invited to join the Grand Ole Opry—the idol of many. With a name and talent like his, you might think all the acclaim would go to his head, but not so! Randy will take all the time in the world to speak with anyone who passes his way. Now you are given the opportunity to meet this man through the biography, *Randy Travis*. You will learn about his childhood mischievousness, his trouble with the courts, his growing success and his relationship with Lib Hatcher. You also get childhood and current photos of Randy and a discography. *Randy Travis* is 196 pages long and costs \$8.95, #B6F.



## SOUTHERN-STYLE COOKBOOKS

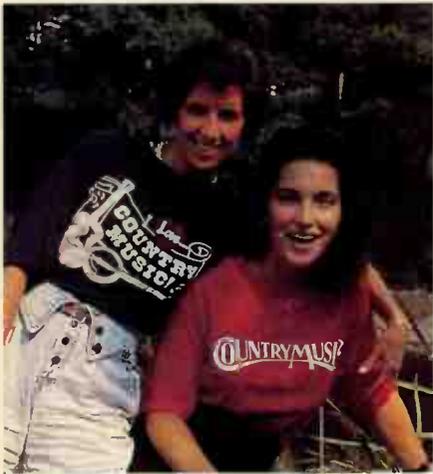
Yum, yum! Just looking at these recipes makes my mouth water. And what better way to have a Southern-style dinner than to share some of the stars' favorite recipes! First we have *Randy Travis' Favorite Recipes* cookbook filled with all his choices, from Mama's Rice Pudding to Pappy's Beef Stew. Randy's cookbook combines 283 home-style recipes with pictures of Randy in the kitchen, kitchen hints and Randy's discography. *Randy Travis' Favorite Recipes* costs \$12.00, #B5B. Next, the Elvis Presley cookbook, *Fit for a King*, is just that. Elvis liked traditional Southern cook-

ing, and in *Fit for a King*, there are more than 300 recipes of dishes Elvis enjoyed, including many from his longtime cook, Alvena Roy. Also included are menus for meals served at Graceland, for Elvis and Priscilla's wedding reception, for The Beatles' visit and for Christmas in Memphis. For \$12.95, #B8E, *Fit for a King* also includes 70 photographs of Elvis, many published here for the first time. Third, we have *The Tammy Wynette Southern Cookbook* where Tammy shares her cooking secrets. Tammy's southern heritage is an essential part of her character, and she will never forget her roots. Most of the recipes in this book are family favorites, and to Tammy, they bring certain images and recollections to mind. Through her brief anecdotes and histories of various recipes, she shares some of the memories that make her cooking so special. This 224-page cookbook includes everything from Chicken Pot Pie to Okra and Tomatoes. For \$16.95, #B6C you also get colored photographs of Tammy in the kitchen and on stage. Last, but certainly not least, is everyone's favorite lady and our top-selling cookbook, *Aunt Bee's Mayberry Cookbook*. Aunt Bee and her friends have stirred up a cookbook that brings home all the flavor of *The Andy Griffith Show*. You'll enjoy all 300 mouth-watering recipes served up by Aunt Bee and members of the original cast of Mayberry—these recipes are favorites of the cast and crew. *Aunt Bee's Mayberry Cookbook* is also full of wonderful rare photographs from *The Andy Griffith Show* and offers entertaining glimpses into the friendly town. For only \$12.95, #B7F, you get an array of recipes, from Aunt Bee's Kerosene Cucumbers to Thelma Lou's Cashew Fudge. You'll enjoy eating all these favorites.

## GENUINE PEWTER BOLOS

I just love these new, genuine pewter bolos! My husband has worn all three, and they do look sharp! The pewter horse happens to be my favorite, with its intricate detailing of the mane and face. Then there are those classy looking cowboy boots—they look like the real thing! It's amazing to see the detail that went into sculpting the boot shaft and straps. These must be Tony Lama's! And you definitely cannot go without a cowboy hat bolo. This bolo is truly unique—the hat rim curls up, and a pair of boot spurs even leans on the rim for an extra touch. Each bolo costs only \$9.95, or save money and buy all three for just \$25.95—a savings of \$4.00! The horse bolo is #G4C; the cowboy boots are #G4H; the cowboy hat is #G4R.



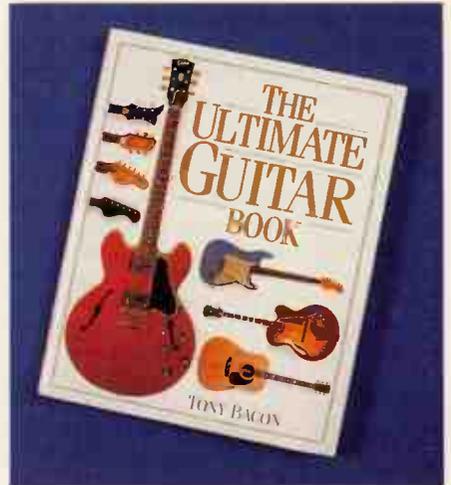


## COUNTRY MUSIC MAGAZINE LOGO T-SHIRTS

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-

## THE ULTIMATE GUITAR BOOK

*The Ultimate Guitar Book* is a comprehensive, lavishly illustrated guide to guitars, from early acoustics to the latest electrics. No musical instrument has had such a profound influence on popular music in the last century as the guitar. And no book has ever brought together so many guitars in such keen detail and rich portrayal. Featuring 850 illustrations of over 450 famous, rare and vintage guitars, it is packed with construction and design information which brings each instrument to life. *The Ultimate Guitar Book* contains profiles of the great guitar designers and their pioneering, innovative workshops. All the great guitars are here, including traditional names such as Martin, Fender, Gibson, Ramirez, Gretsch, Hofner and Rickenbacker. The less well-known are also included: Burns, Hagstrom, Futurama, Bartolini and Danelectro, to name a few. Many of the instruments appearing in the book are being shown to the book-buying public for the very first time. Most are from private collections, and many have a special pedigree—a fascinating history all their own. Examples are, Elvis' Martin D-18, George Harrison's Rickenbacker 12-string, Paul McCartney's Hofner bass and Les Paul's legendary "Log" prototype. There is also an entire section, complete with detailed photos, which deals with



Merle Travis' 1940's Bigsby solidbody guitar. Likewise, there's also a beautiful shot of the original Gibson J-200 guitar built for Ray Whitley. Among the newer models profiled are the Gibson Chet Atkins electric classical models (like the one Willie Nelson often uses on stage), the earlier Gretsch Chet Atkins models and the famous Gibson Byrdland. There is also a steel guitar section. *The Ultimate Guitar Book* is 192 pages long with large color photos. It originally cost \$35.00 but has been reduced to \$29.95, #B6J.

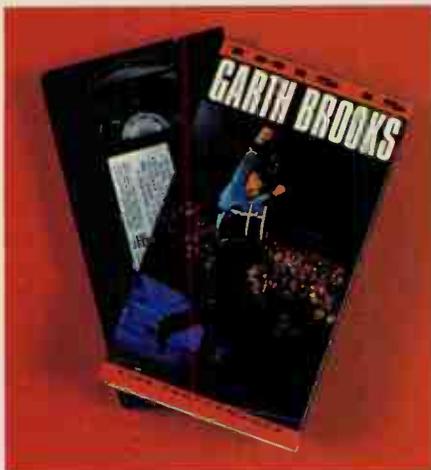
## HANK SNOW: THE SINGING RANGER RIDES AGAIN

Here it is, folks! A total of 105 of Hank Snow's legendary recordings, brought together in a four-compact-disc boxed set, covering his career from 1949-1953. You can enjoy nearly six hours of this legend's great music, his most popular songs, including "I'm Movin' On," "Spanish Fire Ball," "The Rhumba Boogie," "The Golden Rocket," "Just Keep A' Movin'" and much more. When Rich Kienzie reviewed this great collection in *Buried Treasures* (January/February 1991 issue, *Country Music*), he said, "When Bear Family's Richard Weize says he's doing the complete Hank Snow, he's not kidding." This valuable boxed set is expensive, but the overall cost of the package breaks down to only 80 cents per song, and includes a booklet with plenty of photos covering the personal history and recording career of Hank Snow. This is definitely a CD-set everyone should have in their collection. I keep one on my shelf! You get the four-compact-disc set and history booklet for \$84.95, #BCD15426. Sorry, no LP's or cassettes...CD's only.



**\$5.00 OFF!**

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 sizes. Also on sale are our new, 100% cotton, heather grey T-shirts with our *Country Music* logo nicely displayed in turquoise and purple. These shirts have those sporty roll-up sleeves which are so popular now. The sleeves are available in either purple or turquoise—they both contrast nicely with the logo. The purple sleeve T-shirt is #G7A and the turquoise sleeve T-shirt is #G7C—choice of M, L and XL sizes only. These T-shirts have been reduced and now cost only \$19.95—they were \$24.95. What a great buy!



### GARTH BROOKS VIDEO

Everything you've ever loved about Garth is included in this 90-minute video, *This is Garth Brooks*. Many of you have probably seen his NBC-TV special. That's great! This video captures that super-rated special plus much more! The tape includes a live performance of Garth in Texas, plus plenty of interview and backstage footage. You'll listen to Garth talk about his songs, concerts, fans and family, and you get inside opinions from the people who know him best: Sandy (his wife), Betsy (his sister), Pat Alger (his songwriter), his band members, record producer and others. *This is Garth Brooks* includes his best-ever songs: "Not Counting You," "Rodeo," "Two of a Kind," "We Bury the Hatchet," "The Thunder Rolls," "The River," "Much Too Young (To Feel this Damn Old)," "What She's Doing Now," "Papa Loved Mama," "If Tomorrow Never Comes," "Shameless," "Friends in Low Places," "The Dance," "You May be Right" and "Keep Your Hands to Yourself." For only \$29.95, #V3H, this is one video you can't afford to miss!

### COUNTRY FASHION JEWELRY

Can't you just see yourself or your friends in these beautiful earrings and brooch! When I was in Nashville in June, I bought myself a pair of the guitar earrings—they look great with my new boots! 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 item of jewelry sells for only



\$7.98. Or save money, make a set and buy two pieces for only \$13.98—\$2.00 off! Please note these earrings are for pierced ears only.



### DIAMOND CHIP WATCH

Move over, Gucci! Here is a gorgeous, 24-karat, gold-layered watch with a *real diamond*! We have proudly displayed our *Country Music Magazine* logo in gold, contrasting nicely with the black face and pebble-grain, genuine leather strap. The diamond and gold-color hour, minute and second hands add a handsome touch to the highly accurate, quartz electronic analog movement. This watch is so handsome that Tony Bunting, a Vice President of *Country Music Magazine*, wears it daily, and I must say it looks sharp! The *Country Music* diamond watch is for both men and women and only costs \$19.95, #G4L. I have given this watch to family and friends, and they just love it—it looks more expensive than it is!

## NASHVILLE WAREHOUSE EDITOR'S CHOICE

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# Letters

## Reba Tops Issue

Hi, I'm a big fan of country music, and Reba McEntire is one of my favorite singers. I'm in her fan club and enjoy all of her music. I want you to know that I think the "Chat with Reba" was the best part of the January/February issue of *Country Music*. I also loved the cover photo of her. Keep up the great work, Marjie McGraw!

Cynthia A. Kowalczyk  
New Bedford, Massachusetts

## Reba Tops 'Em All

Thank you, thank you! Thanks for the wonderful article on the Queen of Country, Reba McEntire, in the January/February issue. The cover picture was just beautiful, and the story was definitely one of the best I have ever read. Reba's new album, *It's Your Call*, proves once again that she is the most talented singer in the music industry, not to mention the most beautiful and classiest. I hope to see more of Reba in future issues.

Shannon Nichols  
Sachse, Texas

## Reba Inspires

I would like you to know how happy I am to see Reba McEntire's picture on the January/February issue. I love to hear her sing. Her song, "Is There Life Out There," is my inspiration. I had been out of school 22 years when I started back. Now that my children are in school all day, I can continue my education. I am studying to get my Associates Degree in Early Childhood Development.

Marilyn Robertson  
Spiro, Oklahoma

## What, No Narvel?

What? A brilliant cover story on Reba McEntire in the January/February issue, and not one picture of her handsome husband, Narvel Blackstock? Well, I'll supply you with one taken at her Fan Fair party where both Reba and Narvel were gracious hosts.

Cheryl Frey  
Irvine, California

Now, now. Narvel next time.—Ed.

## Marty Gets Her Vote

I just loved the pictures and article on Marty Stuart in the November/December issue of *Country Music*. He is a very talented person, not to mention nice and great-looking. Since the last issue he was inducted into the Grand Ole Opry. He truly deserves this. We love the energy



he puts into his concerts, videos and songs. My husband, three-year-old son and I are all members of his fan club. If you ever want to see a great performance, go see Marty.

Judy Owens  
Moulton, Alabama

## Marty Looks Back

Thank you, Marty Stuart, for your story in the November/December issue. I think he is one of the greatest country performers today. For a few years, I knew him as that guy in the Johnny Cash video ("The Baron," 1981). Then I saw his video, "Cry, Cry, Cry." I'm happy that after 20 years he's getting some of the recognition he deserves. I'm really glad country music has people like Marty who pay tribute to the legends and great people of country music's past. Sadly, not many people my age have heard of Roy Acuff (one of my heroes!), Flatt & Scruggs, Bill Monroe, The Carter Family or any other old-country performers.

Allison Hawkins  
Muncie, Indiana

## Marty Deserves It All

I can't possibly thank you enough for the wonderful feature on the incredibly multi-talented Marty Stuart in the November/December issue. *Country Music Magazine* seems to be the only one that gives Marty the attention he deserves. Part of this hatless hunk's appeal, besides his obvious talent and great looks, is the

rare enthusiasm he has for the business. He's just as big a fan of country music as we, his fans, are. I could hardly put this issue down! The article Marty wrote was very interesting; it helped us to see what it was like for him to start a musical career at such a young age. I love the many photos as well! They are really some of the best I've ever seen of Marty. You've made this girl very happy!

Missy Phipps  
Clintwood, Virginia

## He Writes, He Plays...

Thank you so much for the cover story on Marty Stuart—by Marty Stuart! He's not only a great musician, he's also an excellent writer. He should write some books! Of course, I wouldn't want him to take too much time away from his music—I love it! Nothing beats seeing Marty in concert; however, I love reading about him, and nobody could have told his story better than he did. I about cried at the end when he told his family good-bye. I want to thank Marty's family for letting him go when he was just 13 years old! And thanks to Marty for the cover story and his music—he's definitely making history! Marty's brought in young people like me and has shown us what country music is all about!

Tasha Mundy  
Carmel, Indiana

## Sexy Tritt

Thank you so much for the poster of that sexy man in country music, Travis Tritt, in the January/February issue. He is so gorgeous and talented. He is Number One to me. I don't see why a lot of people are mad because of what Travis said about Billy Ray Cyrus. He has a right to speak his mind. I agree with him and so do a lot of my pals.

Lillian Tefoe  
Moriah, New York

## Cyrus Poster Hits the Spot

I am writing to you on behalf of my five-year-old daughter, Britney. She is Billy Ray Cyrus crazy, so much so, in fact, that she claims he is her boyfriend. To make a long story short, when I received my November/December issue, his pull-out poster had to be immediately hung at the head of her bed. I just received my January/February issue, and we sat down and went through it together. Britney is now collecting every little article that has Billy Ray's name in

it and is anxiously awaiting my next *Country Music Magazine* or, as she calls it, "Billy Ray Cyrus Magazine." Keep up the good work!

Lorelee Swanson  
Abingdon, Illinois

### Thumbs Up for Dean

Thank you, Bob Millard, for the excellent article on Billy Dean in the January/February issue. I have admired Billy ever since I met him in Fort Smith, Arkansas. I waited in a line at Wal-Mart for three hours to get his autograph. If I had to do it again for seven or eight hours, I would.

Betty Beckham  
Dyer, Arkansas

### Kudos for Cash

What a bonanza! What a treat! I'm only on my third issue of *Country Music* and am already thrilled with the generous space dedicated to Johnny Cash. From his inclusion in the Top 20, to the review of *Rockabilly Blues* (which prompted me to crank up the ol' turntable, kicking off New Years 1993 in rockabilly style!) to 20 Questions in the January/February issue—it's been a great read. You got style, like all us readers are sittin' on your front porch, chattin' about our friends. I regret I've missed *Country Music* all these years, but I was busy growing up. Since my age is at the low end of thirty-something, your body of work represents two-thirds of my life. Now there's a perspective for you! Congratulations on your anniversary and kudos for your recognition of and appreciation for Johnny Cash. He's still doin' it and doin' it good!

JoAnn Montarelli  
Toms River, New Jersey

### Talk About Cash—Here's Tommy

I was amused by your article on Branson in the November/December issue. I think it's well written and very interesting reading. Not sure that I agree with all your points and assessments of the Branson scene, but, all in all, nicely done.

I appreciate you including the photo of the Jubilee Theater marquee (with my name on it). Not real sure that the term *old standbys* fits me exactly, but it was nice to see my name in this *widely read* magazine. I would like for you to know that at age 52, I am fitter, healthier and in better shape physically, mentally and spiritually, than I've ever been. I can still belt out a country tune with the best of them. I was not surprised, however, that you didn't mention my name in the article. People who live in the "shadow" rarely get any recognition, do they? Anyway, thanks for an informative and entertaining story. Come back and see us in Branson often.

Tommy Cash  
Branson, Missouri

Long-time readers know Tommy is *The Man in Black's* brother.—Ed.

### Branson Bursts Age Barrier

Michael Bane's article in the November/December issue about Branson was one of the more insightful articles *Country Music Magazine* has run recently. However, I wonder if the article misses a significant point, which has to do with age demographics. Has Branson given middle-aged country music entertainers opportunity to prove they are not, after all, over the hill? Branson and the middlebillies seem to have made a successful end run around the big establishment—and it appears that they've also struck a blow against ageism. That observation is from a faded, fiftyish member of DIG (the demographically insignificant generation). Maybe there's still hope for us old boys after all, if we can figure out alternate ways to market our wares. I understand a cable TV network from Branson is in the planning stages. Now all we need is a 50,000-watt, clear-channel radio station from there.

Jerry Barney

Fergus Falls, Minnesota

*Yes, this is the main contribution of Branson to country music. The Nashville establishment has always stood in the way of providing a place for the "middlebillies." Branson fills the vacuum.—Ed.*

### Branson Fills the Bill

I'm writing in response to the article, "Planet Branson," in the November/December issue. Contrary to the statement Mr. Bane makes, "that you will see good shows, but you will not see great music," Branson has great *country music*. In my opinion, the music that comes out of Nashville in no way resembles country music, 75 percent of it anyway. It's nothing more than Tin Pan Alley moved to Nashville, to make so-called country popular. You can't be entertained in Nashville. The motels are too high, and other than theme parks, there is no place you'd want to take your kids to be entertained with *country music*. And besides, what's wrong with biscuits and gravy?

James Leonard  
Jackson, Tennessee

### Branson Befuddles Bane

In the November/December issue Michael Bane did an article titled "Planet Branson." Isn't he just a little bit worried that sitting astride that pink plastic gorilla might damage his credibility?! And here I was thinking all you *Country Music Magazine* writers were the intellectual types. Could I be any more wrong?! The article was great—very informative. Thanks.

Donna Lee Henry  
Tampa, Florida

### One-of-a-Kind Gilmore

The Jimmie Dale Gilmore article by John Morthland in the November/December issue was excellent. It's great that Jimmie is finally getting some of the recognition



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## COUNTRY MUSIC QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the May/June 1993 issue.

1. Cover star Clint Black had his first hit record in 1989. Name the song.
2. What was the name of the late Roy Acuff's band?
3. A country music legend recently visited *Country Music Magazine's* Connecticut office. Name him.
4. From what town in Indiana does centerfold star Steve Wariner hail?
5. In what famous gambling mecca did Michael Bane interview Kathy Mattea?
6. Who is the lead singer for Shenandoah?
7. No other truck is as dependable as Chevy. What percent of Chevy trucks sold in the last 10 years are still on the job?

#### ANSWERS TO LAST ISSUE'S QUIZ:

1. *The Gambler* IV
2. "Somewhere in My Broken Heart"
3. Roger Miller and Roy Acuff
4. Otis
5. *A Lot About Livin' (And a Little 'Bout Love)*
6. September 1972
7. 17 city, 22 highway



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that he deserves. My husband, who doesn't like a lot of country music, says Jimmie is different since he writes intelligent, thought-provoking lyrics, and he even likes his great, unique voice. And wow, does Jimmie ever do a stage show! I talked a couple of friends into going to several of his concerts with me. My friend Sally belongs to the church of Elvis, and that's almost where her country music ends. Well, when Jimmie sang, "I Was the One," he left Sally speechless. When my friend Sandra went to the third concert, her comment was, "How does he do it? He just keeps getting better and better!" Congratulations, mainstream, for catching up with the rest of us. Victoria Pitman  
Capitola, California

### Sonny James When?

Wanted to write and tell you how much I enjoyed reading the article on my favorite singer, Sonny James, in the January/February CMSA Newsletter. He was a super showman and had some great shows. In your article you said he was born in 1929 and at the age of eight in 1933 he did his first show. In 1933 he would have been four not eight.

Ina Howard  
Warren, Ohio

*Four is correct.—Ed.*

### Sonny James Recalled

First, I want to add my congratulations on your 20th Anniversary of your great magazine, and I want to say many, many thanks to Rich Kienzle for the story on Sonny James in the January/February CMSA Newsletter. I first saw and met Sonny here in Philadelphia in 1968 or 1969. Over the years, I attended many Fan Fairs and got to know Sonny and his wife, Doris, rather well. They are two kind, caring, fun-loving and down-to-earth people. I prize my collection of Sonny's albums very highly. Each one always got better than the one before. It was a sad day for all us Sonny James fans when he stopped touring.

Mrs. Hazel Rumer  
Philadelphia, Pennsylvania

### Mullican, Daffan and More

I was delighted to see the story on Moon Mullican, written by Rich Kienzle, in the November/December CMSA Newsletter section of *Country Music Magazine*. Both Moon and Jimmy Davis were my favorites when I was growing up in Alabama. I had the pleasure of seeing Moon in Detroit in the 1950's. I remember his introduction to his closing song: "This next one has bought me many hamburgers, and I thank you for it." The song was "I'll Sail My Ship Alone." I had completely forgotten about Ted Daffan, mentioned in the article. Only a short time ago I sent the words of "Truck Driver's Blues" to the band, Alabama, explaining I could not remember who wrote the song but it was a hit in the late 30's or early 40's, and I wondered why, with all

the truck driver's songs, no one had made a new recording. It is not their type, but I hoped they would pass it on. It was my favorite, and I still sing it around the house.

I loved Rex Griffin songs. Please include him in *Legends of Country Music*.

Mattie Gest  
Taylor, Michigan

### Patsy Cline's Anniversary

As you know, March 5th will mark the 30th anniversary of the death of Patsy Cline in 1963 in a plane crash near Nashville. Patsy Cline deserves much more than being briefly mentioned now and then! A video will be released early this year by Hallway Productions featuring home movie footage. It may be part of the upcoming Patsy Cline Commemorative infomercial project. Although not official yet, the Patsy Cline stamp will be issued in 1993!

Tom Reasoner  
Noblesville, Indiana

*Patsy's husband, Charlie Dick is one of the top brass at Hallway. The stamp, part of a series on American music legends, is due in September. Here's a preview.—Ed.*



### Vince Diffie

On page 26 of the People section in the January/February issue, your Zillion Dollar Photo looks great...except you listed Joe Diffie twice and left out Vince Gill. The article should have read, long-legged Alan Jackson, sexy Travis Tritt, Texas proud Mark Chesnutt, Okie Joe Diffie, beautiful Patty Loveless and the incredibly handsome, exceptionally talented, with a voice like an angel and just about the sweetest guy south of the North Pole, Vince Gill! I'll forgive you because it was probably just a simple typing error.

Cinnamon Tatum  
Fultondale, Alabama

*Apologies to Vince.—Ed.*

### Harlan Howard Hall of Who

I am confused! I was reading the January/February issue of *Country Music Magazine*, and in the People section on page 32 under the heading, "Ain't It a Shame," you state that Harlan Howard (my first cousin) isn't in the Country Music Hall of Fame. My thinking is he is, and has been, for several years. I've been there and seen his section and saw the original handwritten copy of "No Charge." I even took pictures of this display—what gives? I didn't see his name on the Country Mu-

sic Hall of Fame Walkway of Stars, located in the Hall of Fame lobby on Music Row, either. I was thrilled to see that Connie Smith was inducted into the Country Music Hall of Fame Walkway of Stars. She is my favorite female singer.

Virginia Brink  
Watervliet, Michigan  
Harlan provided the narrative for the Hall of Fame Museum exhibit titled "The Evolution of a Song," and the manuscript of his song, "No Charge," appears there, but he is not yet a member of the Hall of Fame itself. Hall of Famers are voted in by the CMA once a year.—Ed.

#### The Everlys and Larrie Londin

I want to correct two errors in the People section of the January/February issue. First, this past year marked the Fifth Annual Everly Brothers Homecoming in Central City, Kentucky, not the second, as stated.

Next, after waiting months for one of the country music magazines to mention the passing of one of the dearest people to have ever walked this planet, when one of them finally does, they spell his name wrong! I'm referring to Larrie Londin, that's L-O-N-D-I-N, not LONDON, as it was spelled in *Country Music Magazine*. Shame on you! Considering all that Larrie contributed to the country music industry, he sure as heck deserved to have his name spelled correctly.

I met Larrie several years ago while he was the touring drummer for The Everly Brothers (1984-1991), and he always had a warm smile and hug for those of us who saw him for several shows each year. There will never be anyone else like him.

Corey Damerell  
Nanuet, New York  
We stand corrected.—Ed.

#### Hold Back Hazel

Will somebody please get Hazel Smith a man?! She obviously needs one the way she carries on about the male singers' anatomies and how their jeans fit. This is a music magazine, Hazel, not *Playgirl* or *GQ*. I'm not interested in your sweaty, breathless oglings.

Cathy Hamby  
Chapin, South Carolina  
Hazel just has a good eye.—Ed.

#### Thanks, Alan Jackson

I was fortunate enough to meet Alan and Denise Jackson while they were living in my friends' basement apartment. Fame and fortune have not changed their kindness and consideration. Alan has signed so many autographs for friends of mine that I can never tell him how much it is appreciated. An autograph of a superstar may be just another signature to them, but to a fan it will be cherished forever.

Gwen Bates  
Lebanon, Tennessee

#### Calling for K.T. Oslin

One of my favorite country stars is K.T. Oslin. I haven't seen or heard anything from her in the past year. What's happened to her and will she be coming back into the public eye soon? Hopefully so.

Joan Steck  
Campbell, California  
Watch for K.T. in your local theater. See *People* this issue for more.—Ed.

#### Where's Judy Rodman?

Your articles on the established singers and those who are up-and-coming are great and keep all of us interested in country music well informed. However, how about an article on those that are no longer "hot" by current standards but are not forgotten by the listening public?! The person in mind is Judy Rodman. She was going great guns and now seems to have dropped off the face of the country music world.

Marietta Fowler  
Whittier, California  
Rodman fans, let us know.—Ed.

#### Jimmy C. Newman's Sideman

I just wanted to tell you how much we enjoy *Country Music Magazine*. We're retired senior citizens and longtime country music fans. My question is where did Jimmy C. Newman's former violinist go when he left the Cajun band? I believe his name is Wade Benson (or Vincent) Landry.

Mrs. Margaret Porter  
Mount Sterling, Illinois  
Cajun fans, come in, please.—Ed.

#### Don Williams on Disc

I am a regular reader of your Essential Collector and Buried Treasures columns and get a wealth of information from them. What I like best is how often you list as many (if not all) of the features that appear on an album or video as possible, making the coverage very thorough. In the January/February issue, you featured Rhino Records' *Country Gold, Volumes One and Two* in Essential Collector. You listed every artist appearing on *Volume One*, except Don Williams. In case you missed it, he performs "Good Ole Boys Like Me," from the Opryland theme park. We see far too little of the man as it is; don't short his fans further!

Lucille VanDusen  
Wrightstown, New Jersey

#### Tracy Lawrence—Heart of Gold

Tracy Lawrence's first album went Gold, and he also has a heart of gold. May God bless you, Tracy, for what you're doing for the homeless in Florida and Louisiana. As a single working mother of four with no help from their father, it's a real scary feeling to lose your home and everything else. It's nice to know that there are people like you who care.

Mitzi Hawkins  
Amory, Mississippi

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### Don't Overlook Shelton

I've been reading *Country Music Magazine* for a little over a year now, and I am truly amazed at its negligence in following Ricky Van Shelton. Not only does he have the absolutely finest voice since Marty Robbins, in 1992 Ricky did "Backroads" (a Number One hit single), had the title cut from the movie *Honeymoon in Vegas* ("Wear My Ring"), wrote and published a children's book, co-hosted and presented a magnificent performance for Alabama's "Tribute to Richard Petty," cut two excellent music videos, released a heavenly gospel album which he touchingly dedicated to his parents, sang "Pretty Woman" for Minnie Pearl on the "Hats Off to Minnie" tribute, was sold out for all three nights at the Las Vegas Hilton show and enchanted his audience with his flawless voice on The 25th Anniversary of the Country Music Hall of Fame show.

Chris Duncan  
San Diego, California

For more on Ricky, see *People* section in this issue.—Ed.

### Mountain Born and Bred

I am a country music fan and have been for nearly 80 years. My father played the banjo with a group that made music for the square dancers when I was three years old. I can remember when a lot of

people thought that mountaineers or hillbillies were a lower class of people and ignorant; however, they have changed their minds. I was mountain born, mountain bred, and when I die, I'll be mountain dead.

Can you tell me where I can get a copy of "My Cup Runneth Over"? I heard Bill Anderson recite that on the Grand Ole Opry.

Arwyn Allison  
West Melbourne, Florida

Try writing Bill at Opryland, 2804 Opryland Drive, Nashville, Tennessee 37214.—Ed.

### Forever Randy and a Half

Two years ago I sent *Country Music Magazine* a picture of my colt Forever Randy (named after Randy Travis), which you were kind enough to put in your magazine. I thought you would like an update on my family. Forever Randy now has a half-brother born April 2, 1992. I had hoped for a filly—I wanted to name her Lib Hatcher, but instead it was a boy. Nevertheless, I can still call him Hatcher, which I do. I also have a six-month-old German shepherd I call Travis.

Say hello to Randy and Lib. I think they make a great couple.

Mary Dickson  
Sewickley, Pennsylvania

### Kudos for Kershaw

I started getting your magazine because of Sammy Kershaw. I didn't sit down and read all the way through each copy, so I didn't see the article on Sammy in the January/February issue. Well, today I sat down with the magazines for one year and read them. I found five things about Sammy. Thank you. I can't believe in a year's time no one has written a letter about him. He is great. I went to see him six times at the Iowa State Fair, two times at Waterloo, Iowa. Cadillac, his band, is really good. They are friendly, too.

Lee Ann Waldo  
Des Moines, Iowa

### Loss of Acuff Leaves Void

I am so sorry we lost Mr. Acuff. He was such a nice man and a wonderful singer. I am 72 years old. I used to listen to the Grand Ole Opry on the radio when I was a young girl. I have been to the Opry several times. And I love to go to the old Ryman. I love country music. I subscribe to *The Journal* and *Country Music Magazine* both. I hope it stays the way it was when Mr. Acuff was there. I hope for the best, but I think it will be hard for anyone to fill Mr. Acuff's shoes.

Christine Spurlock  
Manchester, Kentucky

### A Memory of Roy Acuff

Everyone that goes to the Grand Ole Opry, now and after today, Will see a shadow down there on that great country stage, A shadow that somehow will never fade away. A man who for many years made every Opry show. This man who saw all the great country and Western singers come and go. When these new people walked out on that stage, Roy would take them by the hand. Each and every one knew they were in the presence of a very great man. He walked out on that stage each night, with humbleness and pride. The things that would make most men great, Roy just took in stride. So don't worry, Roy, some of us will always see you there, Upon your great country and Western stage, entertaining the folks with a Roy Acuff flair. God speed, Roy, see you there.

Paul H. Evans  
San Antonio, Texas

### Roy Acuff

He came in on the Wabash stayed for quite a spell became king of country music had a voice the world could tell

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407	Brooks & Dunn
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272	Fox Brothers
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290	Lee Greenwood
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248	Alan Jackson
174	Waylon Jennings
113	George Jones
317	Wynonna Judd
299	Roy Kennedy
253	KY Headhunters
777	Sammy Kershaw
118	Hal Ketchum
234	k. d. lang
841	Tracy Lawrence
160	Chris LeDoux
166	Robin Lee
842	Little Texas
194	Patty Loveless
154	Lylo Lovett

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824	Louise Mandrell
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319	Matthews, Wright & King
320	Marina McBride
300	McBride & the Ride
201	Delbert McClinton
302	Neal McCoy
254	Reba McEntire
314	Rannie Milsap
168	Molly & Heymakers
170	Lorrie Morgan
251	Anne Murray
126	Willie Nelson
276	Neville Brothers
249	Wayne Newton
189	Nitty Gritty Dirt Band
655	NIRX
231	Mark O'Connor
389	Oak Ridge Boys
115	KT Oslin
108	Marie Osmond
315	Lee Roy Parnell
261	Dolly Parton
309	Sandi Patti
195	Pirates of the Miss.
701	Bonnie Raitt
826	Collin Raye
255	Jerry Reed
308	Ronna Reeves
199	Restless Heart
555	Johnny Rodriguez
244	Kenny Rogers
111	Roy Rogers
281	Billy Joe Royal
242	Sawyer Brown
307	Dan Seals
206	Shenandoah
237	Ricky Skaggs
846	Stellar Brothers
216	Gary Stewart
324	Doug Stone
258	George Strait
147	Marty Stuart
825	Sweethearts of Rodeo
843	Texas Tornadoes
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112	Kevin Welch
132	Don Williams
356	Hank Williams Jr.
306	Michele Wright
259	Tammy Wynette
294	Trisha Yearwood
153	Dwight Yoakam

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ID#	Area
801	Tennessee/KY
802	Illinois/Indiana
804	Texas
805	Colorado
806	Pennsylvania
807	New York
808	New England
280	Maryland/VA/WV
298	Ohio
417	North Carolina
323	Florida
198	Alabama/Miss.
305	SC/Georgia
130	Missouri
284	Michigan
286	Wisconsin/Minn.
316	Washington/OR
291	Arkansas/LA
312	Iowa/Nebraska
325	Arizona/NM
400	Oklahoma/Kansas
221	N Dakota/S Dakota
233	Wyoming/ID/MT
228	Nevada/Utah
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803	So. California
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built the Grand Ole Opry Number One in the Hall of Fame made country music the greatest who could ever forget his name

his voice over every radio said come to one and all we'll take a trip to heaven on the Wabash Cannonball

he sang and we did follow over miles and miles of track didn't care about the time of day if we ever would get back

God sent him here real special to deliver and be heard then sent him transportation back on the wing of that great speckled bird  
Bill Hoover  
Baltimore, Maryland

### 20th Anniversary Calendar

I finally received my calendar and was very disappointed when I looked at it. I was hoping to see new-up-to-date pictures instead of the old ones. I guess you did that for your 20th anniversary; but had I known it, I would not have renewed my subscription just for the calendar. I was hoping to see the likes of George Strait, Garth Brooks, Reba McEntire, Alan Jackson, etc.

A Disappointed Fan from Texas  
*You're right. We chose the photos to follow up on "20 Who Mattered" in the September/October 1992 issue.—Ed.*

### Outdoor Jammin'

I enjoy your magazine very much, especially the Letters to the Editor. I have read of outdoor jams being held in various states, but I never got to one until this past May in Newport, Tennessee. I attended "Forks of the River Jam" and have never had a more perfect day in my life. Eleven top stars performed including Waylon and Willie, Travis and Marty and Lorrie and Patty and several others. The hospitality and the setup of the stages was perfect. The music never stopped from 10 A.M. to 11 P.M., plus a big fireworks display. I have heard that it will be a yearly event. Please keep us posted.

Pam Smith

Johnson City, Tennessee

*This year's date is May 29th. For information, call 615-623-6833.—Ed.*

### Poor Fletcher's Ears

I just received my first copy of *Country Music Magazine*, January/February 1993. Great job, loved the stories and pictures. But...after reading the record reviews, I decided George Fletcher needs a raise to buy more Q-tips. After reading his review of Lorrie Morgan's *Watch Me*, there is no doubt in my mind he cannot hear the music. If he could, he would not be using words like dull, sappy, middle-of-

the-road and unassertive. Or saying things like "Unfortunately, that's as good as it gets" and "Hopefully, next time out."

The man just does not know good when he hears it, or he does not hear it. So how about that raise for George, to get Q-tips and batteries for his hearing aid.

Connie Geye

Cameron, West Virginia

*George, did you put this letter on my desk?—R.D.B.*

### Press Vindicates Morgan

I was very disappointed with George Fletcher's review of Lorrie Morgan's *Watch Me* album in the January/February issue. Not only did George describe the entire album as having "safe, dull, middle-of-the-road tracks," but also picked at many of the songs individually. A review in another magazine describes *Watch Me* as an album with "another strong showing" by Lorrie. Good thing for freedom of press. George described the song "What Part of No" as "too sweet and unassertive," while the other magazine described it as a song with "Spitfire Spunk." I bought the CD the day it was released and think it has a nice combination of ballads and uptempo songs, all well sung, as Lorrie always does.

Peg Ann Hofmann  
Erie, Pennsylvania

### Reid Receives Rave

My favorite Christmas present was my husband's gift of Mike Reid's latest tape, *Twilight Town*. I absolutely love it! I have played it for several of my friends and family, and they all thought it was great too. Mr. Himes' review in the January/February issue was very complimentary; however, he did not mention my favorite song, "Call Home." I get a lump in my throat every time I hear it. Please let us hear more about this talented guy.

Sue Johnson  
Weaver, Alabama

### Bravo Brooks

I read Bob Allen's review of Garth Brooks' album, *The Chase*, in the January/February issue. Well, I have a review for Bob. While his review is somewhat accurate in parts, I have a few things that I believe he is wrong on. First of all, I have hated country music in any form all my life (I am 27), up until one year ago when by chance I stumbled on a show called *This is Garth Brooks*, the NBC-TV special. From the moment this guy walked out on stage and opened his mouth, I have been sold. Buddy, if you need another year then don't bother, because if it takes someone a year to appreciate Garth's music, they will never be a fan. Incidentally, becoming a fan of Garth's has inspired me to listen and buy other country music.

Brenda Hoersten  
Delphos, Ohio

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### Mattea's Music Hits Mark

Rich Kienzle's review of Kathy Mattea's new album, *Lonesome Standard Time*, is on the mark. If anyone ever doubted her, one would have to marvel at her vocal talent on this album. The album also represents courage, as Ms. Mattea knew she might not have an opportunity to record again. Thank God, she can. Though I do not know Kathy personally, I believe songs such as "Slow Boat" and "Seeds" are not "exercises in pretentiousness," rather they call the listener to at least stop, assess and appreciate things in life.

Denise Boudreau  
Huntington, West Virginia

For the latest on Mattea, see feature in this issue.—Ed.

### Send Allen to the Showers—no, the Movies

I would like to make a comment on Bob Allen's review of George Strait's soundtrack CD/cassette, *Pure Country*, in the January/February issue. A movie soundtrack is a little different from your average country album and should be reviewed with that in mind. The song "Heartland" opened the movie and had to fit the character's flashy image. Also I noticed Mr. Allen didn't mention the first single, "I Cross My Heart," so I am assuming it was one of the "half-bakes" he mentioned. A lot of us out here (the song went Number One) think that it is a very beautiful love song, and it fit into the closing of the movie very well. As for George

being a stick in the mud, well, it's a shame more country artists won't "stick" with pure country sounds instead of trying to become pop-rockers. What good does it do to make country big when, in the process, it loses its true identity!

Rhoda Carnell  
Paris, Texas

### Texas Boy Makes Good

Regarding your record review of George Strait's album, *Pure Country*, in the January/February issue, I believe your opinion of the album would have been more favorable had you seen the movie first.

Your comments were quite favorable for certain songs you mentioned, but you made no mention of the song "I Cross My Heart" which has been Number One in *Cashbox* (country) for at least two weeks. I also note that in your issue's Top 25 (page 21), the *Pure Country* album is Number Four and the single, "I Cross My Heart," is Number One.

I must admit to you that this letter is prompted by my years of personal association with George Strait. Beginning around 1975, when this young cowboy entered college at Southwest Texas State University in San Marcos, Texas, and put together a band which played local dance halls and honky tonks, I and others attended his gigs regularly. There was no doubt in our minds that this shy, unassuming cowboy would one day become a giant in country music.

Robert Lowman  
Staples, Texas

### Strait Holds Up Over Time

Mr. Allen, you did a very good job of picking my favorites on the album, *Pure Country*, so that is in your favor.

I don't believe George Strait has ever been in doubt as to the competitiveness in country music. I don't think all the new talent coming up will hurt him since he has hung in there since the '80's began.

You are correct in stating that you may need to see the movie. The movie shows pictures of George as a young boy (George Jr.) singing and playing a guitar through the stages to becoming the country star he plays in the movie. For George Jr.'s first project, I personally think he did just fine.

Dora Faulkner  
Brighton, Colorado

We share your admiration of George Strait's sticking by his pure country guns. Our policy is to review albums on their own merit. In the case of movie soundtrack albums, that means without consideration of the movie—as Bob Allen indicated in his review. This places a tough standard on soundtrack albums because they are primarily designed as an important element to the movie. There are exceptions, but generally this means that the album will not be as strong as if con-

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ceived solely as an album.

We also think it was an important event for George Strait to star in a movie, putting him in the same tradition with Johnny Cash, Kris Kristofferson and Willie Nelson. Our cover story on the making of *Pure Country* in our 20th Anniversary issue reflected that view. We look forward to George's next movie and his next album.—Ed.

### Disappointed on Big Reviews—Brooks, Strait & Chris LeDoux

I enjoy *Country Music Magazine* a lot; however, in the January/February issue you reviewed the records of my three most favorite male vocalists—Garth Brooks, George Strait and Chris LeDoux, and the reviewer(s) disappointed me in all three reviews. I admit that when it comes to Garth Brooks I'm quite biased, but I question what the media glitz that surrounded him has to do with reviewing his records. *Pure Country* is my pick for album of the year. The music from the soundtrack enhanced the movie and really made it more enjoyable. As for the review on Chris LeDoux's *Whatcha Gonna Do with a Cowboy*, I saw Chris at the Minnesota State Fair last summer, and he was terrific. I will always buy any records from Garth, George and Chris.

Elaine Greenfield  
St. Paul, Minnesota

### Try Travis Tritt

Thanks for the great record review on Travis Tritt's album, *t-r-o-u-b-l-e*, in the November/December issue. Travis has made a country fan out of me. I never listened to country until I happened to hear his "Country Club" song while flipping TV channels. I definitely never listened to blues, but since I've heard his song, "Leave My Girl Alone," he's making a blues lover out of me, too. He is truly one of the most versatile and best entertainers out there.

Karen Wheland  
Palmyra, Pennsylvania

### Stuart and Jennings—Right On

The favorable record reviews in the November/December issue of Marty Stuart's *Let There Be Country* and Waylon Jennings' *Too Dumb for N.Y. City, Too Ugly for L.A.* are echoes of my own feelings—a Waylon fan for over 20 years. This one adds another to the stack of super Waylon music! Marty's completes my B.A.A.H.R. (before and after *Hillbilly Rock*) collection—better late than never!

Roxanne Johnston  
Hibbing, Minnesota

### 20 Who Mattered Makes Sense

In the September/October 1992 issue's lists of "Twenty Who Mattered," that is, people who made the most difference in country music since 1972, I was relieved artists such as Waylon Jennings and

Willie Nelson, along with the likes of Merle Haggard, Ricky Skaggs, Alabama, Dwight Yoakam, etc., were listed time and again; thankfully, not Billy Ray Cyrus and Garth Brooks minimally.

For 35 years I have grown up with the many legends of country music and welcomed some of the new-age talent, such as Clint Black, Alan Jackson, Mike Reid, etc. These relatively new country music heroes not only write much of the music they perform, but have written music for others to perform. In addition, they keep the integrity and flavor of country music alive, without resorting to rock 'n' roll gimmicks and other insulting promotional appeals in order to sell their albums. I credit them with opening up the ears and hearts of new listeners to the many dimensions of country music. However, without artists: Jennings, Nelson, Parton, Williams Jr. and others, notorious outlaws and pioneers of the country music industry, the way would not have been paved for these new disciples of country music.

After all the fanfare dies down over Billy Ray's physical ability to "shake his booty" and do "The Achy Breaky," and Garth Brooks' financial ability to break guitars on stage, it will be the true heroes who endure. And, hopefully, the new listeners will have gained some insight and appreciation of country music to make their support permanent and not just a passing trend. Thank you, *Country Music Magazine*, for giving credit where credit is due.

Jana M. Walsh  
Carmichael, California

### Mother Maybelle Honored

I thought that these two posthumous honors bestowed on Mother Maybelle Carter might be deserving of a mention in your *Country Music* column. I appreciate your efforts to keep the names of country music's true legends in the news. I hope that the industry and the fans never lose sight of their groundbreaking contributions.

*Autoharp Quarterly Magazine* has announced the induction of Mother Maybelle into The Autoharp Hall of Fame. The letter to June Carter announcing the induction states: "We know you must be very proud of your mother's many accomplishments, and her contribution to the autoharp community will be difficult, if not impossible, to match." Mother Maybelle has also been selected as one of 30 honorees for the Women of Virginia Historical Trail.

Peggy Marshak  
Carter Family Fan Club  
Hendersonville, Tennessee

### Magazine on Legends

I like your magazine a lot, but I am wondering why you do not do a magazine on the most important people like: Marty Robbins, Tennessee Ernie Ford, Ernest

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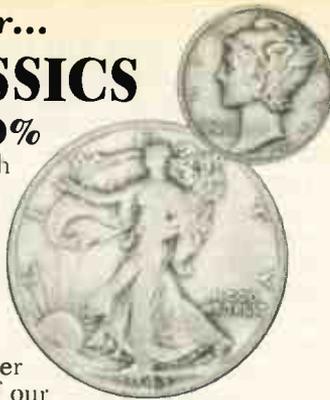
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Mrs. Chlorenia Thew  
Everett, Washington

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### Catching Up on Thank You Notes

Many thanks for the CD player received. My family have become great country music lovers, and the CD player will be well used. They all enjoy *Country Music Magazine* and look forward to each issue.

F. Freestone  
Palm Desert, California

Mr. Freestone won the CD player in the Super Gift Sweepstakes, winners announced last May.—Ed.

### Stars Support Easter Seals

Billy Ray Cyrus, Marty Stuart, Alan Jackson, Clint Black and Billy Dean are among the stars appearing at the 22nd Annual Easter Seals Telethon. Also on board will be Vince Gill, Lorrie Morgan, Hal Ketchum, Ronnie Milsap, Cleve Francis and Collin Raye. The program airs March 6th and 7th. The Easter Seal Society is dedicated to helping people with disabilities achieve maximum independence. To send a contribution, address check to: National Easter Seal Society, 70 East Lake Street, Chicago, IL 60601.

### Sweeps Winner Surprised

Thanks so much for the nice sweepstakes prize. Needless to say, we were a little skeptical at first. Have won a few things—but nothing this nice. Our church is in a building program—we had just donated a pretty good sum, then comes your check. If we try to do what's right, God does look out for us. Also, we have a "crisis" center in Sherman nearby and many children in our surrounding areas. So nice to be able to help. Also, we're going to use some for ourselves. We're both retired. So we will "goof off" some.

Thanks again—we deeply appreciate it. We thoroughly enjoy *Country Music Magazine* and have for quite a few years.

A.H. and Jewell Chloe Lewis  
Pottsboro, Texas

The Lewises won the \$1000 August/September Renewal Sweepstakes, winners announced last issue.—Ed.

Send Letters to the Editor to *Country Music Magazine*, 329 Riverside Avenue, Westport, Connecticut 06880. Mark your envelope, Attention: Letters. We reserve the right to edit for space and style.

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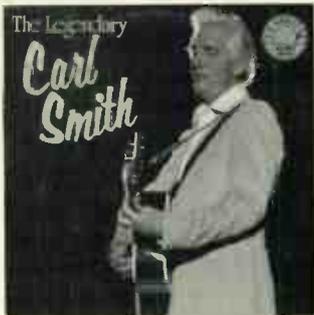
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## Carl Smith Special

Two Carl Smith reissues currently exist. One is the Columbia Country Classics volume, *The Essential Carl Smith* (COL 47996). Released in 1991, this set brings together many of his biggest Columbia hits from the early 1950's in their original form. It opens with "I Just Dropped in to Say Goodbye," a previously unreleased re-recording from his first session. Also included are "Guilty Conscience," "I Overlooked an Orchid," "If Teardrops Were Pennies," "Let's Live a Little," "Don't Just Stand There," "Let Old Mother Nature Have Her Way," "It's a Lovely, Lovely World," "Are You Teasing Me," "This Orchid Means Goodbye," "Hey Joe!" "Trademark," "Just Wait Till I Get You Alone," "Dog-Gone It Baby, I'm in Love," "Back Up Buddy," "Go Boy Go," "Loose Talk," "Kisses Don't Lie," "There She Goes" and "You Are the One"—20 songs in all. Available on cassette or CD. Regular price \$12.95 cassette, \$19.95 CD. Members' price \$10.95 cassette, \$17.95 CD.

The other reissue, IMG's *The Legendary Carl Smith*, consists of re-recordings of some of his hits made for Gusto Records in the early 1980's. Among them are: "Let Old Mother Nature Have Her Way," "Mr. Moon," "Just Wait Till I Get You Alone," "Back Up Buddy," "Deep Water," "Hey Joe," "Are You Teasing Me," "If Teardrops Were Pennies," "It's a Lovely, Lovely World," "You Are the One," "Don't Just Stand There," "Satisfaction Guaranteed," "Kisses Don't Lie," "Our Honeymoon," "Trademark," "Let's Live a Little," "Take My Ring Off Your Finger," "I Overlooked an Orchid," "Go, Boy, Go" and "This Orchid Means Goodbye." While there is some song duplication, the versions are not the same. Available on cassette or CD: cassette code DLX 7832, CD code DCD 7832. Regular price \$9.95 cassette, \$12.95 CD. Members'

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## Essential Collector Special

CMSA members may deduct \$2.00 off the price of each item covered in this section. Rich Kienzle offers up a number of books, videos and recordings, including: Time-Life's *Contemporary Country* series of CD's and cassettes covering the 1970's and 80's. They track everything from The Outlaws, to the Urban Cowboys to the New Traditionalists. Another recording of interest is *The Judds Collection: 1983-1990*, a boxed set retrospective of their career. Video tapes offered this time are *My Life*, a video profile of Willie Nelson, and *The Best of The Marty Robbins Show Volume 2*. Check out the books, too. Include membership number when taking discount. See ordering instructions on the Essential Collector page.

## How to Order

To order items listed on this page, send your check or money order to *Country Music Magazine*, Dept. 030493N, 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/MARCH 1993

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### 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.)

\_\_\_\_\_  
\_\_\_\_\_  
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### 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)

### Western Wear

5. Do you currently own, or do you intend to buy, any of the following items of Western clothing? (Check all that apply.)

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Blouse	<input type="checkbox"/>	<input type="checkbox"/>	Sports Coat	<input type="checkbox"/>	<input type="checkbox"/>
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6. Where do you buy Western clothing? (Check all that apply.)

Catalog Specify \_\_\_\_\_  
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### 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).

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Greatest Video Hits - 40 mins.

If you're a Hank Jr. fan, you don't want to miss this brand new release either. It includes exclusive, behind-the-scenes footage plus the Grammy-winning duet and ACM and CMA Video of the Year *There's A Tear In My Beer* (with Hank Williams.) Also featured are: *All My Rowdy Friends Are Coming Over Tonight/Young Country/My Name Is Bocephus/If It Will It Will*. That's 3 CMA and 3 ACM Video of the Year Award Winners. Item No. V8I - \$29.95

## 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

## DON WILLIAMS

Live - 30 mins.

Here, for the first time on video tape, is your chance to enjoy one of country music's most solid performers on stage. Included on this recently released video are: *Good Ole' Boys Like Me/Tulsa Time/One Good Well/I've Been Loved By The Best/Just As Long As I Have You/I Believe In You/Amanda/Lord I Hope This Day Is Good*. For Don's fans, this tape should come as a blessing. It's long overdue. Item No. V5C - \$19.95

## WILL THE CIRCLE BE UNBROKEN

The Making Of - 87 mins.

Much has been written about *Will The Circle Be Unbroken, Vol. 2*. Among other things, the record was named "Album of the Year." This fascinating video is a documentary of the recording session that produced it. For those fans who've not actually seen how a recording is made, this one was cut live with everyone playing at once, rare in this age of overdubbing. The music and personalities showcased on this video make it one you should own. Item No. G5D - \$19.95

## 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/*I 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

## 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 12, 1978. Here is the "Outlaw" period in all its glory, with eight #1 singles including: *Good Hearted Woman/Luckenbach, Texas/Amanda/This Timell've Always Been Crazy, AND MORE!* Item No. V4D - \$19.95

## EMMYLOU HARRIS

At The Ryman - 45 mins.

This well received 12-song performance with her all-acoustic band, The Nash Ramblers, showcases Emmylou's traditional roots with some contemporary material thrown in. Just some of the great hits included are: *Guitar Town/Half As Much/Guess Things Happen That Way/Lodi/Hard Times/Abraham, Martin And John/Smoke Along The Track/It's A Hard Life Wherever You Go/Get Up John/Walls Of Time, AND MORE!* Item No. V6C - \$24.95

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This spectacular finale features all their greatest hits as mother and daughter raise their voices together for one last memorable event. You'll hear them sing all your favorites: *Born To Be Blue/Give A Little Love/Mama, He's Crazy/Don't Be Cruel/Grandpa/Guardian Angel/Why Not Me/Love Is Alive/Love Can Build A Bridge, and 10 MORE!* You also hear them reminisce about those memorable moments in their past. Item No. V7H - \$29.95

## COUNTRY MUSIC ON BROADWAY

Filmed 1964, N.Y. 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, Porter Wagoner, Hank Snow, 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 - \$49.95

## TANYA TUCKER

Tanya Tucker - 22:07 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. Productions. Item No. V7T - \$19.95

## BILLY RAY CYRUS

Live On Tour - 60 mins.

**NEW!**

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'n I Gonna Live?/Someday, Somewhere, Somehow/Could've Been Mell'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. V3B - \$29.95

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28 Live Performances - 60 mins.

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## MARTY ROBBINS

The Best Of His TV Show - 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/Lovesick 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

Super Legend - 120 mins.

This memorable video features 18 performances: *El Paso/White Sports Coat/Devil Woman/Ribbon Of Darkness/Singing The Blues/Can't Keep From Cryin'/Don't Worry Bout Me/This Time You Gave Me A Mountain, and many more, including Marty's Grammy winning song, My Woman, My Woman, My Wife. It also includes rare appearances from early television shows and the big screen. PLUS A LOT MORE!* Item No. G2A - \$39.95

## MARTY ROBBINS

A Man And His Music - 55mins.

This additional Marty Robbins video was recorded live at the Opry in 1980. "Funnin' around" was what he called it. And that's precisely what this video is all about. It includes his version of Elvis' *That's All Right (Mama)*, plus these other great selections: *Ribbon Of Darkness/Devil Woman/Big Iron/Among My Souvenirs/Don't Worry/A White Sports Coat/My Woman, My Woman, My Wife/El Paso, AND MUCH MORE!* Item No. G1G - \$39.95

## 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. G1E - \$19.95*

# Country Music VIDEOS



## 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

## GRAND OLE OPRY GREATS

**Loading Ladies - 50 mins.**

**NEW!**

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, archive 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

## LORRIE MORGAN

**Something In Red - 18:27 mins.**

RCA proudly presents perhaps their fastest rising female star on one of their hottest selling new musical videos. Featuring on this great new video are all of Lorrie's biggest hits. Including: *Trainwreck Of Emotion/Dear Mel 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 do not miss this rapidly rising star. Item No. V1J - \$14.95

## 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

## CONWAY TWITTY

**King Of Hits - 45 mins.**

**NEW!**

This new video celebrates the basis for Conway's claim to titles of 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 Games Daddies Play* and come full circle with his more recent ballads like *Somebody's Neeidin' Somebody*. It's a fitting tribute to a legendary star. Item No. V2C - \$24.95

## SAWYER BROWN

**Greatest Hits - 40 mins.**

They are a testament to the philosophy that hard work is rewarded. After more than ten years together, they have become one of the top concert draws in the country. This Greatest Hits video will give you an idea of why. Featured hits include: *Betty's Bein' Bad/Shakin' My Baby's Gone! Somewhere In The Night/When Love Comes Callin' Out Goin' Catin'/Step That Step/Heart Don't Fall Now/Did It For Love/The Race Is On*. Item No. V4G - \$19.95

## TRAVIS TRITT:

**It's All About To Change - 55 mins.**

Here is one of country music's hottest young stars, second only to Garth Brooks for albums sold in 1991. Here's your chance to watch Travis perform all his hit videos. Included are: *Country Club/Help Me Hold On/Put Some Drive In Your Country/Drift Off To Dream/Here's A Quarter (Call Someone Who Cares)*. There's also exclusive interview footage and musical excerpts from: *I'm Gonna Be Someone/All I'll Ever Be/Bible Belt*. Item No. V1V - \$24.95

## REBA

**In Concert - 71 mins.**

Now enjoy all the excitement and charisma of perhaps today's number one country music lady. Included are: *Love Will Find It's Way To You/Can't Even Get The Blues/Somebody Should Leave/One Promise Too Late/Let The Music Lift You Up/Whoever's In New England/Sweet Dreams/You Liel/Cathy's Clown/Oklahoma Swing/Rumor Has It/What Am I Gonna Do About You/I Know How He Feels*, AND MORE! Item No. V3E - \$19.95

## MUSIC CITY U.S.A.

**A Star-Studded Visit - 81 mins.**

Take a nostalgic tour of Nashville with T. Tommy Cutrer, as he leads you through some of country music's most famous attractions. Of course, you'll meet some of your favorite stars along the way (Loretta Lynn, Charlie Louvin, Jean Shepard, Webb Pierce, Dave Dudley and more) and hear some of your favorite hits like *Wine, Women & Song/Second Fiddle/Orange Blossom Special/Six Days On The Road*. MORE! Item No. G8G - Was \$49.95/NOW \$39.95

## BRENDA LEE

**An Evening With - 45 mins.**

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## 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. V1C - \$19.95

## COUNTRY LINE DANCING

**Featuring Achy Breaky - 35 mins.**

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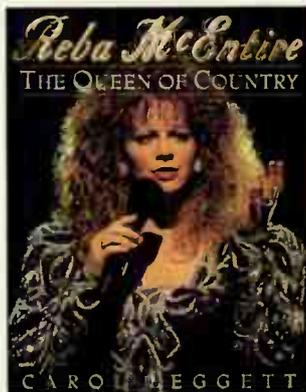
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## MERLE HAGGARD

**The Best Of Merle Haggard - 60 mins.**

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# Buried Treasures

by Rich Kienzle

**Tammy Wynette:** A boxed set celebrating Tammy's career has been long overdue, and it certainly should have been easy enough to compile, as she's been with only one record label, Epic, throughout her 25 years in the business. Here at last, *Tears of Fire: The 25th Anniversary Collection* (Epic 52741) assembles 67 recordings on three cassettes or three CD's for about as definitive a retrospective as we're likely to get. This package is separate from the Columbia Country Classics series.

The biggies are all here, "Apartment # 9," "D-I-V-O-R-C-E," "Stand By Your Man" and all the rest, everything through "Justified and Ancient," her 1991 collaboration with the Scottish rock band, KLF, which exposed her to a brand new audience. Other hits, like "My Elusive Dreams" (with David Houston), "Kids Say the Darndest Things," "We Sure Can Love Each Other," "Bedtime Story" and her duets with then-husband George Jones, are here as well. Later duets are also represented, including the good (with Vince Gill, Emmylou Harris, Randy Travis and Ricky Skaggs) and the insipid ("Sometimes When We Touch" with Mark Gray). Five unissued tracks are also included.

The booklet for this set is almost too dazzling. There is a tendency among record companies doing boxed sets these days to overdo flashy graphics; the use of too many type styles and such gaudy tricks as screening text over photographs ends up making certain pages difficult to read. Another problem: Dolly Carlisle's notes say much about sociology, Tammy's life and a woman's viewpoint, but provide precious little information about the music. There's no real explanation of the 1964 recording, "You Can Steal Me," though Carlisle mentions Tammy had no demo tape



when she met producer Billy Sherrill in 1966.

**Chet Atkins:** I love Chet Atkins, and have long felt that RCA owes us a decent reissue. But since they ignore most of their classic country material, they did nothing—until recently. By rights, I should be delighted with *The RCA Years 1947-1981* (RCA 61095). Instead I find it a bitter disappointment. Even worse, Chet himself selected the songs that put it out of balance. Since he was never fond of his early recordings (which he refers to in the enclosed booklet as "half-assed"), we get only a couple of them. Instead, he's chosen an abundance of fluff, like "El Condor Pasa" and instrumental versions of pop hits like Paul Simon's "The Boxer" and Paul McCartney's "Junk," instead of giving us a complete overview of his career.

One unfamiliar with Chet's history might assume from hearing this set that he recorded little more than contemporary background music, when, in fact, his 1940's and 1950's RCA sides are as vibrant, exciting and creative today as when he recorded them. More important, it was the early songs that made his initial reputation. Only two early entries, "Main Street Breakdown" and "Chinatown My Chinatown" are included; "Canned Heat," "Barber Shop Rag," "Walk! Don't Run" and "Downhill Drag," all masterpieces, are ignored. And it is nothing short of outrageous to exclude the original 1953 re-

recording of "Country Gentleman" in favor of a saccharine 1954 version with Arthur Fiedler and the Boston Pops.

Among the better later numbers are "Windy and Warm" and "Cascade." Samples of his duet work with Les Paul, Doc Watson, Lenny Breau, Boots Randolph, Merle Travis and Jerry Reed also made the cut, though "Silver Bell," his 1955 hit guitar duet with Hank Snow, didn't. Add in the fact that there are only 30 tracks (far less than are offered on similar collections), and that the fine booklet is sabotaged by the tiny format, and we have to conclude that RCA deserves some blame as well. It's not just that Chet deserves better. Given RCA's fantastic Elvis package and their fine Bluebird jazz reissue series, such mediocrity in their country reissues is absolutely inexcusable.

**Tommy Collins:** "Leonard," Merle Haggard's 1981 hit about Bakersfield sound pioneer Tommy Collins (a.k.a. Leonard Sipes), told the story of Collins' checkered career like it was. Bear Family has now laid out Collins' entire output from 1951-1968 in *Leonard* (BCD 15577), five CD's beginning with his two 1951 Hank Williams-derived 78's for the Morgan label based in Fresno, California, plus his complete 1953-1964 Capitol output (16 unreleased sides) and his 1965-1968 Columbia recordings, for a total of 144 songs.

Sipes was discovered play-

ing guitar on Bakersfield pioneer Ferlin Husky's Capitol sessions, and Husky gave him his stage name in the studio, inspired by guitarist Jimmy Bryant's request for the then-popular "Tom Collins" mixed drink. Collins' first successes were novelties like the 1953 hit, "You Better Not Do That," and "Love-A-Me, S'il Vous Plait." Although he was far stronger on original ballads like "Let Me Love You" and Werly Fairburn's "I Guess I'm Crazy," the novelties were emphasized, reaching a low with the witless "Boob-I-Lak."

From there he cut gospel (often singing with his wife Wanda), an LP of country classics and occasional rockers. Much of the raunchy Telecaster guitar work came from Buck Owens, himself "discovered" by Capitol when backing Collins. Though he had no hits near the end with Capitol, Collins did some interesting sessions. On one in 1963, he was backed by Buck, Don Rich and Joe Maphis; on another, Wynn Stewart and his band participated. An unreleased 1964 session featured bluegrass backing, while Merle Haggard sang harmony on Collins' final Capitol session. The 1965 move to Columbia produced only one big hit, "If You Can't Bite, Don't Growl," in 1966. If Columbia wanted to make Collins their Buck Owens, it didn't work. The booklet includes detailed notes from Dale Vinicur based on interviews with Collins and an exhaustive sessionography with complete session information.

**Tom T. Hall:** Little is heard these days from Tom T. Hall. The beauty of reissues is that the good ones can remind you of just why an artist was so special. Tom T. gained his initial fame in the late 1960's, writing and singing hard-hitting, witty and knowing songs. Bear Family has reissued four of his best Mercury LP's from 1969 and 1970, two each on two

CD's: *Ballad of Forty Dollars/Homecoming* (BCD 15631) features two LP's originally issued in 1969. This package featured "Ballad of Forty Dollars" (his first Top Ten hit), "I Washed My Face in the Morning Dew" and "The World the Way I Want It." Also here is "Homecoming" and the comical "A Week in a Country Jail," Tom T.'s first Number One record, along with "George (And the North Woods)," later a hit for Dave Dudley, and the rocking "Shoeshine Man."

*One Hundred Children/I Witness Life* (BCD 15658) combines two 1970 LP's that contained his wry tale of barroom mayhem titled "Salute to a Switchblade" along with "Girls in Saigon City," "Thank You, Connorsville, Indiana," "I Can't Dance," "The Hitchhiker," "The Ballad of Bill Crump," "One Hundred Children" and "Mama Bake a Pie," among others. The booklets feature no real notes, but are dominated by well-chosen passages from Tom T.'s autobiography and his book on songwriting.

**Early Rockabilly:** Some years ago in England, LP compilations of rockabilly from U.S. record companies were popular (including some in multiple volumes). Only a few of these titles have been adapted to the more generous CD format. Bear Family's paved the way with their *That'll Flat Get It!* series. *Volume 2* (BCD 15623) covers 30 classics from Decca, among them such crazed rockers as Johnny Carroll's "Hot Rock" and "Wild, Wild Women" and "Teenage Boogie" by Webb Pierce. Among the tracks by pioneer hillbilly boogie pianist Roy Hall is his 1955 version of "Whole Lotta Shakin' Goin' On," which inspired Jerry Lee Lewis two years later. Also here is Peanuts Wilson's classic, "Cast Iron Arm" (Wilson was an early associate of Roy Orbison). Future Mercury records producer Jerry Kennedy's "Teenage Love Is Misery" was recorded when he was still a teenager himself.

*Volume 3* (BCD 15624) draws 30 numbers from the Capitol Records vaults with

some big names (excluding Gene Vincent). There's Skeets McDonald's "Heart Breakin' Mama" and "You Oughta See Grandma Rock," Jerry Reed's 1956 rockers, "I've Had Enough" and "When I Found You," "Try Me" by Bob Luman and two Louvin Brothers tracks: "Red Hen Hop" and "Cash on the Barrelhead" (more rocking country than rockabilly). Some of the most interesting titles come from more conventional country performers; examples are Jean Shepard's "He's My Baby" and "Jeopardy," Ferlin Husky's "Slow Down Brother" and two by Faron Young, "I Can't Dance" and "Alone With You." Both sets contain well-done booklets by British rockabilly researcher Bill Millar.

**Hank Williams Jr.:** Hank Sr. got only one U.S. boxed set issue. Bocephus has two, the Capricorn retrospective (reviewed in last month's *Essential Collector*) and *Living Proof* (Mercury 314-517), a three-CD (or three-cassette), 82-song anthology of his 1963-1975 work with MGM Records. At MGM he became a hit artist but also got plenty of aggravation. Only a teenager, he was forced not only to rehash his daddy's songs, but to perform other songs with Hank Sr.'s sound. Sometimes it worked; most of the time it didn't. Yet he had a respectable string of hits.

His desire to rock was manifested in various ways: Case in point, his rock singles issued

by MGM under the name "Bocephus," including a version of Bobby Darin's "Splish Splash" that hints strongly at the rocking sound he favors today. Several previously unissued covers of country oldies like Pee Wee King's "Tennessee Waltz" and Cowboy Copas' "Alabam" were effective. Examples of how the label fouled him up were his hit versions of "Rainin' in My Heart" and Fats Domino's "Ain't That a Shame." These excellent performances make clear Hank's affinity for such music, but were ruined by the addition of the wimpy vocal group, The Mike Curb Congregation.

Over time it became clear Hank was going nowhere *because* he was being forced to deny his youth and individuality. At times he'd sneak in a song like "Rock in My Shoe" or "Cold, Cold Ground" or "Free Born Man" that hinted at his own voice, but the break really came in 1975 when he recorded *Hank Williams Jr. and Friends* with a crew of Southern rockers. MGM's mishandling of that record and its singles ended his relationship with the label. Most Hank Jr. fans will probably want the later hits, but the mishmash of material here explains why he felt frustrated in MGM days.

**Marvin Rainwater:** Primarily known in the U.S. for his 1957 hit, "Gonna Find Me a Bluebird," Marvin Rainwater, the quarter-Cherokee singer whose onstage Indian became

a trademark, remains popular in Europe, which is one reason for Bear Family's comprehensive, four-CD box, *Classic Recordings* (BCD 15600). The 120 selections include unreleased early demos, his complete 1955-1960 MGM sides (save for nine lost masters), a live 1962 WWVA Jamboree performance and other material.

At MGM, Rainwater was a musical chameleon, cutting hard country, rockabilly and even pop. "My Brand of Blues" comes from Johnny Cash, while "The Majesty of Love," a duet with the then-obscure Connie Francis, features him crooning. He sang other duets with his sister, Patty. While based in Washington, D.C., his band featured Roy Clark, in those days a more daring guitarist (catch the primitive, distorted guitar on "Rovin' Gambler") than he turned out to be later on. The early, primitive demos have a certain charm; later sides were often bizarre rockabilly numbers. The live WWVA performance from 1962 is excellent, though the duets with Bill Guess are awful. This is a lot of Marvin, but if you're interested, here it is.

*Note:* Last issue, we featured a review of the Bob Wills package on Columbia. Space limitations made it impossible to mention a number of errors in the booklet I wrote, errors that were not in the manuscript copy I submitted. Because of changes in the Sony staff, I didn't get to inspect typeset copy before the booklets were printed. Among the errors are an incorrect heading showing "Steel Guitar Rag" recorded in 1939 instead of 1936, an omitted credit to master Wills discographer Bob Pinson and various musicians' names correctly spelled in the manuscript but misspelled in the final copy. Other alterations were made in the discographical data by persons unknown. Some Western swing collectors question the take numbers included. Bob Pinson says that his research with the Sony staff reveals that two *different* systems for designating takes appear to have existed at the time.

#### How to Get These Treasures

Available in formats shown at prices shown: Tammy Wynette, *Tears of Fire: The 25th Anniversary Collection* (Epic 52741), 3 cassettes \$59.95, 3 CD's \$69.95/Chet Atkins, *The RCA Years 1947-1981* (RCA 61095), 2 CD's, \$39.95/Tommy Collins, *Leonard* (BCD 15577), 5 CD's \$139.00/Tom T. Hall, *Ballad of Forty Dollars/Homecoming* (BCD 15631), CD only, \$29.95/Tom T. Hall, *I Witness Life* (BCD 15658), CD only, \$29.95/Various Artists, *That'll Flat Get It, Vol. 2* (BCD 15623), CD only, \$29.95/Various Artists, *That'll Flat Get It, Vol. 3* (BCD 15624), CD only, \$29.95/Hank Williams Jr., *Living Proof* (Mercury 314-517), 3 cassettes \$49.95, 3 CD's \$59.95/Marvin Rainwater, *Classic Recordings* (BCD 15600), 4-CD's, \$119.00.

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# Essential Collector *by Rich Kienzle*

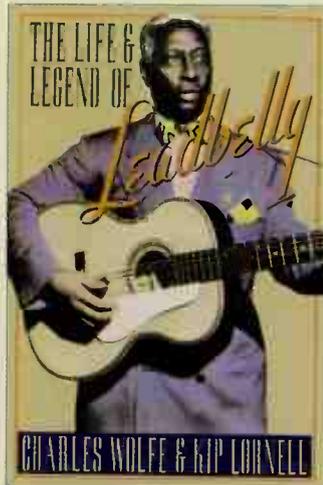
## ■ Books ■

**Elvis:** Two Elvis picture books are currently on the market, both of them a cut above the average junk that continually appears about the King. *Unseen Elvis: Candidos of the King* by Philadelphia-based Elvis collector/imitator Jim Curtin contains a variety of rare, unposed shots from Elvis' childhood on. There's surprisingly little overlap with the next book reviewed here, and some of the early photos from the Sun era have never, to my knowledge, seen the light of day in any form. Among the 212 color photos and 194 black and whites are some rare color shots of Elvis from the 1950's. Curtin's text is all right, but less important than the photos, which speak for themselves.

*Elvis Album*, by several authors, hasn't gotten much notice, and that's regrettable, since this is among the most lavish and intelligent photo and memorabilia books ever done on the King. Many photos within, particularly the older ones, are unfamiliar ones. And the newspaper clippings (newly typeset to provide easier reading) are enlightening, providing details about his life not widely known (such as his brief feud with old pal, Memphis disc jockey Dewey Phillips), though not all stories are credited or dated. Covers of various low-budget "pulp" magazines from the 50's serve to remind that goofy magazine articles about Elvis were plentiful during his life. The book begins in boyhood and ends with the plethora of books that emerged after his death, concluding with some photos from the short-lived, underrated ABC-TV drama, *Elvis*.

**Leadbelly:** A biography of black folksinger Huddie Ledbetter, better known as "Leadbelly," might seem a wrong choice for a country publication. He and his 12-string guitar long ago became legendary in folk and blues

circles, but his influence spread far beyond. How many country singers have recorded his "Goodnight Irene" (Ernest Tubb and Red Foley in 1950), "Rock Island Line" or "Midnight Special"? Tally it up and it becomes clear just how important an artist he was. And like many legendary artists, his life's been surrounded by myth and legend. Charles



Wolfe, frequent contributor to our sister publication, *The Journal*, and Leadbelly archivist Kip Lornell have gone for the facts in their bio, *The Life and Legend of Leadbelly*.

Leadbelly's early life in the rural South was at times violent, and he was a frequent guest of Texas and Louisiana police. Convicted of one killing, Leadbelly sang his way out of prison—twice—by appealing directly to the governors. His discovery by folklorist Alan Lomax is discussed as is his extensive recording career and eventual move to New York, where he became an icon of folk music and the folk blues. Those of you who have read Wolfe's work in *The Journal* will find that, as usual, he's taken a subject who could have been dissected in boring academic terms and written an accessible, vivid and fascinating chronicle of a man whose music truly crossed over.

**Music City Babylon:** The book *Nashville Babylon* pretended

to "expose" country music by rehashing old magazine and newspaper clips about the misbehavior of stars past and present. The author's contempt for the music sprang off every page. The industry ignored that book. But they're fuming at veteran Nashville booking agent Scott Faragher's *Music City Babylon*, which describes both unethical behavior in the business side of Nashville and behind the scenes ego trips of beloved stars, most based on firsthand accounts.

Many are furious at this breach of Nashville's long-standing code of silence about such things. Dan Miller, who normally fawns over guests on his TNN talk show, *Miller & Company*, was openly hostile when interviewing Faragher. *Nashville Banner* business columnist Beverly Keel, echoing the boosterish stance of most Nashville media, hysterically attacked the author rather than analyzing his claims. Strangely, anger aside, no one has challenged the accuracy of Faragher's statements.

Faragher's In Concert International agency handled many 1980's stars, and he doesn't spare himself in describing the sleazy dealings he says are routine. He admits backdating booking contracts on Mickey Gilley and Johnny Lee and paying Jerry Lee Lewis' then-manager \$12,000 for the right to book The Killer; yet blames only himself for In Concert's 1988 collapse. He accurately describes how aspiring artists are legally ripped off by Music Row hustlers and, in a touching chapter, discusses the futile attempts of fading stars desperate for a comeback. Having interviewed such artists, I can vouch for what he says.

He's rougher on the professional behavior of artists he's booked. He characterizes Mickey Gilley as an arrogant womanizer, his head swelled by stardom and yes-men; blames Charly McClain's brief

career on her ego and credits minor talent Judy Rodman's brief career to her overbearing manager. He alleges Ricky Skaggs beat In Concert out of \$40,000 in commissions (settled out of court), made outrageous demands (including one that Roy Orbison open a show for him) and readily accepted a big money Marlboro tour despite an outspokenly Christian anti-smoking stance.

As Billy Ray Cyrus' original manager, he sympathetically describes Cyrus' initial rejection by record companies (among them, Mercury, his current label). Having booked The Kentucky Headhunters, he explains their appeal and speculates on reasons for the Phelps brothers' 1992 departure. Faragher isn't a great writer, and his chapter on Randy Travis and Lib Hatcher, based on second-hand information, is weak. Nonetheless, as honesty has always been the keystone of our music, this is the first book to declare things aren't always as they seem. Hate what Faragher says about your favorites, but his message can't be discounted.

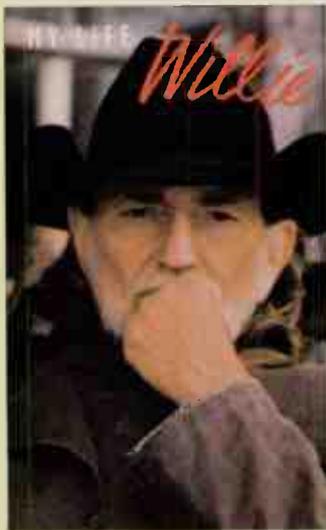
## ■ Videos ■

**Marty Robbins:** *The Best of the Marty Robbins Show Volume 2* is the second video sampler based on his 1968-69 syndicated TV show. This collection takes a traditional turn, featuring Marty singing old favorites like "Take Me Back to Tulsa," "Deep Water," Jimmie Rodgers' "Mississippi River Blues," "Tennessee Border," "Candy Kisses," "Streets of Laredo," "Time Changes Everything," "Tomorrow's Just Another Day to Cry," The Sons of the Pioneers' "No One to Cry To" and "Tell Mother I'll Be There."

Eddy Arnold's influence on Marty's early sound is obvious on some of his early Columbia hits and on some selections here. He performs three early Arnold chestnuts: "I'm Throwing Rice," "A Heart Full of

Love" and "Anytime." He also sings several of his own hits, among them "Devil Woman," "El Paso," "Call Me Up" and "Old Red." As always, his band featured vocalists Don Winters and Bobby Sykes and guitarist Jack Pruett.

**Willie Nelson:** *My Life* is the first video documentary to explore Willie's career. Hallway Productions, who previously chronicled Waylon, Jerry Lee Lewis and George Jones, examines his career through interviews with Willie, his sister Bobbie Nelson, drummer Paul English and friends Harlan Howard, Chet Atkins, Emmylou Harris, Waylon, Johnny Cash and Kris Kristofferson. Plenty of great anecdotes, performances, photos and a few early video appearances (plus a rarely seen clip of Bob Wills onstage) spice things up. The story chronicles his early years, and the com-



ments by Billy Walker, Faron Young and Ray Price, who were among the first to record his songs, are enlightening. Charlie Dick, Patsy Cline's husband, explains how Patsy settled on a way to record "Crazy" without imitating Willie. Then-CBS head Rick Blackburn admits he was initially skeptical about the sales prospects of Willie's now-classic *Stardust* album. This video could easily have been twice as long and still not covered everything. However, Hallway's reputation for intelligent, well-researched video biographies remains intact.

## ■ Recordings ■

**Contemporary Country:** *Country Music Magazine* was 20 years old in 1992, so the 1970's are distant history, and the 1980's are fast getting there. Time-Life's Contemporary Country series chronicles the biggest hits of both decades, which saw the rise and fall of the Outlaw, Urban Cowboy and New Traditionalism eras; each left lasting impacts on the industry. Each package includes 22 songs. Space prohibits listing all, so we'll just mention the highlights.

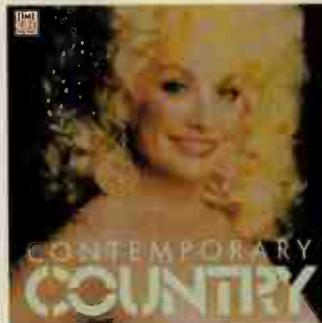
*The Early 70's* features Merle Haggard's "The Fightin' Side of Me," "Coal Miner's Daughter" by Loretta Lynn, Conway Twitty's "Hello, Darlin'," Ray Price's "For the Good Times," Dolly Parton's "Joshua," Donna Fargo's "The Happiest Girl in the U.S.A." and "The Year That Clayton Delaney Died" by Tom T. Hall.

*Mid 70's Pure Gold* kicks off with Billy Swan's "I Can Help," "The Door" by George Jones, Freddy Fender's "Wasted Days and Wasted Nights," Lefty Frizzell's "I Never Go Around Mirrors," "Love Is the Foundation" by Loretta, Johnny Cash's "One Piece at a Time" and C.W. McCall's novelty, "Convoy."

*The Mid 70's* highlights include George Jones' "The Grand Tour," Willie's "Blue Eyes Crying in the Rain," Jeannie Pruett's "Satin Sheets," Waylon's "Are You

Sure Hank Done It This Way," Jessi Colter's "I'm Not Lisa," Loretta and Conway's "Louisiana Woman, Mississippi Man" and Dolly's "Jolene."

*The Late 70's* has Hank Jr.'s "Family Tradition," Johnny Paycheck's "Take This Job and Shove It," "Heaven's Just a Sin



Away" by The Kendalls, Elvis' "Moody Blue," Don Williams' "Tulsa Time," Charlie Daniels' "The Devil Went Down to Georgia" and Emmylou's "Two More Bottles of Wine."

*Early 80's Pure Gold* spotlights Waylon's "I Ain't Living Long Like This," Ricky Skaggs' "Heartbroke," The Oaks' "Elvira," Reba's "Can't Even Get the Blues," Alabama's "The Closer You Get" and Terri Gibbs' "Somebody's Knockin'."

*The Early 80's* offers Alabama's "Love in the First Degree," Hank Jr.'s "A Country Boy Can Survive," Conway's "Slow Hand," Eddie Rabbitt's "I Love a Rainy Night," John Anderson's "Wild and Blue," George Jones' "He Stopped Loving Her Today" and Kenny

Rogers and Dolly's barely country "Islands in the Stream."

The move from Urban Cowboy to New Traditionalism can be heard on both volumes covering the mid-1980's. *The Mid 80's* has Dwight Yoakam's "Guitars, Cadillacs," Steve Earle's "Guitar Town," The Judds' "Mama He's Crazy," Randy Travis' "On the Other Hand," Haggard's "That's the Way Love Goes," Ronnie Milsap's "Lost in the Fifties Tonight" and Dan Seals' "Bop."

*Mid 80's Pure Gold* includes Randy's "Diggin' Up Bones," Reba's "Whoever's in New England," "Honky Tonk Man" by Dwight, "Have Mercy" by The Judds and Eddy Raven's "I Got Mexico."

*The Late 80's* ends the decade with Clint Black's "Better Man," Randy Travis' "I Told You So," George Strait's "Ocean Front Property," "Timber I'm Falling in Love" by Patty Loveless, Ricky Van's "Somebody Lied," "I Wonder Do You Think of Me" by Keith Whitley and "There's a Tear in My Beer" by Hank Sr. and Jr.

**The Judds:** A Judds box makes sense as they're no longer performing together. *The Judds Collection: 1983-1990* (RCA 66045) compiles 44 songs, among them all their hits, on three CD's (or cassettes) from their first Top 20, "Had a Dream (For the Heart)" in 1983, through "Mama, He's Crazy," "Why Not Me," "Girls Night Out," "Have Mercy," "Grandpa Tell Me 'Bout the Good Old Days," "Don't Be Cruel," "Cadillac Red," "Born to Be Blue," "Let Me Tell You About Love," "One Hundred and Two" and "Love Can Build a Bridge."

Volume 3 is a collection of studio "work tapes" recorded by Naomi and Wynonna with acoustic guitars so session musicians could work out accompaniments for the final recordings. Some of these performances show as much immediacy and punch as the final versions. *Billboard* writer Ed Morris does an outstanding job on the mini-essays for the booklet. Indeed, this is such a fine package that one wonders why RCA consistently botches their historical country reissues.

### How to Get These Collectibles

**Books:** Jim Curtin, *Unseen Elvis* (B7B) \$29.95/*The Elvis Album* (B8A) \$29.95/Charles Wolfe, *The Life and Legend of Leadbelly* (B9J) \$25.00/Scott Faragher, *Music City Babylon* (B6E) \$19.95.  
**Videos:** *Best of the Marty Robbins Show, Volume 2* (V9I) \$29.95/Willie Nelson, *My Life* (V5L) \$29.95. **Recordings:** Contemporary Country; *The Early 70's* (cassette: R957-06, CD: R958-06), *The Mid 70's* (cassette: R957-04, CD: R958-04), *Mid 70's Pure Gold* (cassette: R957-08, CD: R958-08), *The Late 70's* (cassette: R957-02, CD: R958-02), *The Early 80's* (cassette: R957-03, CD: R958-03), *Early 80's Pure Gold* (cassette: R957-09, CD: R958-09), *The Mid 80's* (cassette: R957-01, CD: R958-01), *Mid 80's Pure Gold* (cassette: R957-07, CD: R958-07), *The Late 80's* (cassette: R957-05, CD: R958-05); \$14.99 each cassette, \$16.99 each CD/*The Judds Collection: 1983-1990* (RCA 66045) three cassettes \$39.95, three CD's \$49.95. Send check or money order to Nashville Warehouse, Dept. 030493EC, 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.**

# TOP 25

## Albums

1. Billy Ray Cyrus . . . . . *Some Gave All*
2. Garth Brooks . . . . . *The Chase*
3. Reba McEntire . . . . . *It's Your Call*
4. George Strait . . . . . *Pure Country*
5. Brooks & Dunn . . . . . *Brand New Man*
6. Wynonna . . . . . *Wynonna*
7. Garth Brooks . . . . . *No Fences*
8. Vince Gill . . . . . *I Still Believe in You*
9. Garth Brooks . . . . . *Ropin' the Wind*
10. Alan Jackson . . . . . *A Lot About Livin' (And a Little 'Bout Love)*
11. Alvin & The Chipmunks . . . . . *Chipmunks in Low Places*
12. John Anderson . . . . . *Seminole Wind*
13. Mary-Chapin Carpenter . . . . . *Come On Come On*
14. Trisha Yearwood . . . . . *Hearts in Armor*
15. Tanya Tucker . . . . . *Can't Run from Yourself*
16. Alabama . . . . . *American Pride*
17. Garth Brooks . . . . . *Garth Brooks*
18. Travis Tritt . . . . . *t-r-o-u-b-l-e*
19. Lorrie Morgan . . . . . *Watch Me*
20. Randy Travis . . . . . *Greatest Hits, Volume 2*
21. Various Artists . . . . . *Honeymoon in Vegas*
22. Chris LeDoux . . . . . *Whatcha Gonna Do with a Cowboy*
23. Garth Brooks . . . . . *Beyond the Season*
24. Clint Black . . . . . *The Hard Way*
25. John Michael Montgomery . . . . . *Life's a Dance*

## Singles

1. Doug Stone . . . . . *Too Busy Being in Love*
2. Randy Travis . . . . . *Look Heart, No Hands*
3. Travis Tritt . . . . . *Can I Trust You with My Heart*
4. Diamond Rio . . . . . *In a Week or Two*
5. Ricky Van Shelton . . . . . *Wild Man*
6. Reba McEntire . . . . . *Take It Back*
7. John Michael Montgomery . . . . . *Life's a Dance*
8. Trisha Yearwood . . . . . *Walkaway Joe*
9. Wynonna . . . . . *My Strongest Weakness*
10. Confederate Railroad . . . . . *Queen of Memphis*
11. John Anderson . . . . . *Let Go of the Stone*
12. Suzy Bogguss . . . . . *Drive South*
13. Lorrie Morgan . . . . . *What Part of No*
14. Garth Brooks . . . . . *Somewhere Other Than the Night*
15. Sawyer Brown . . . . . *All These Years*
16. Billy Dean . . . . . *Tryin' to Hide a Fire in the Dark*
17. Collin Raye . . . . . *I Want You Bad*
18. Mary-Chapin Carpenter . . . . . *Passionate Kisses*
19. Vince Gill . . . . . *Don't Let Our Love Start Slippin' Away*
20. McBride & The Ride . . . . . *Just One Night*
21. Shenandoah . . . . . *Leavin's Been a Long Time Comin'*
22. Chris LeDoux . . . . . *Cadillac Ranch*
23. Alabama . . . . . *Once Upon a Lifetime*
24. Robert Ellis Orrall . . . . . *Boom! It Was Over*
25. Marty Stuart . . . . . *High on a Mountain Top*

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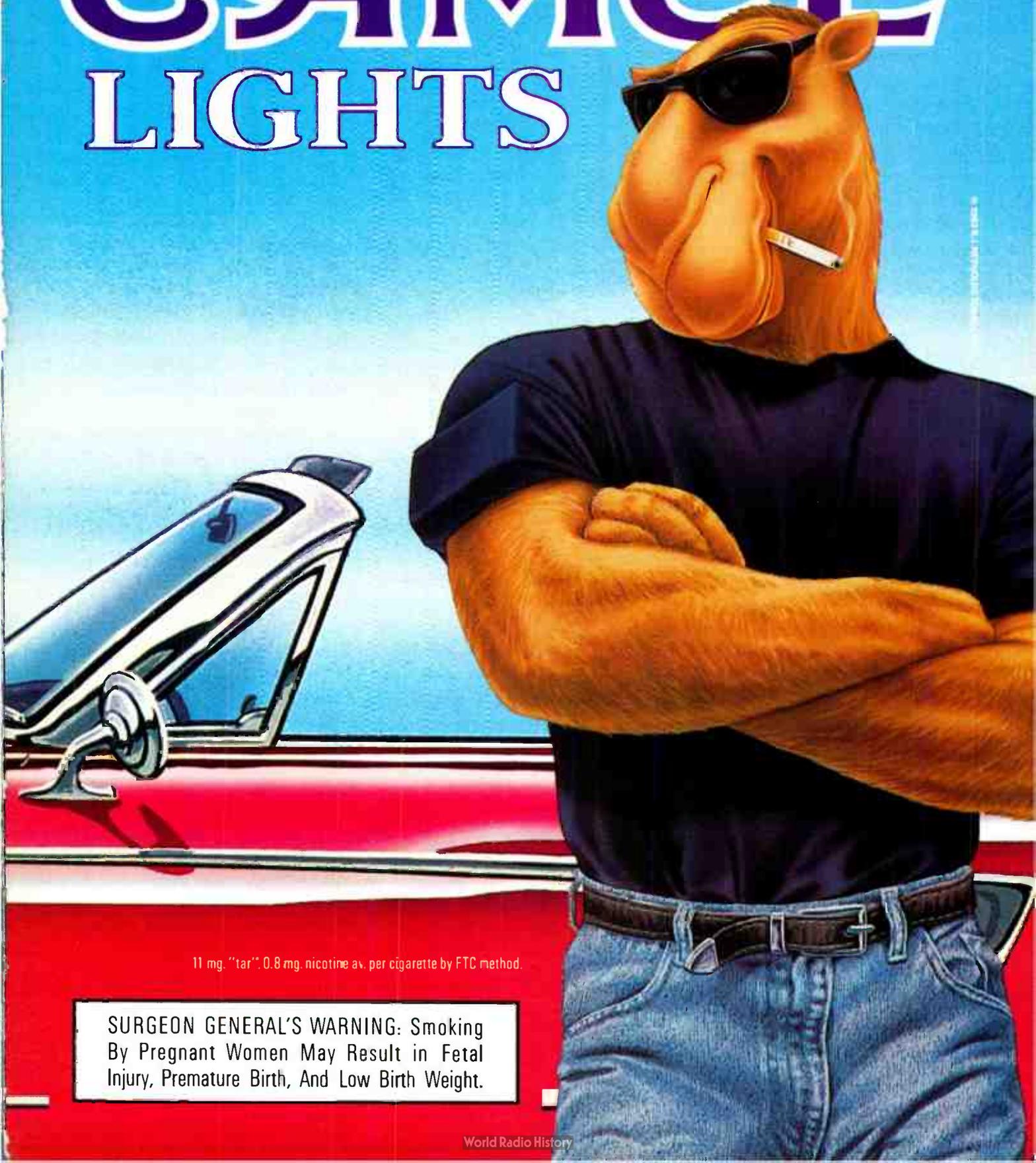
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