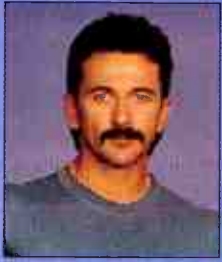


Billy Joe Shaver Answers 20 Questions

NOVEMBER/DECEMBER 1993

\$3.00

# COUNTRYMUSIC



**AARON TIPPIN**  
Pull-Out Poster

---

**MARK O'CONNOR**  
Fiddling Heroes

---

**PATTY LOVELESS**  
Listens to Her Voice

---

**BILLY  
RAY  
CYRUS**  
Having Any Fun?



*Before you buy a new car, there's a lot to consider. The room, the quiet, the comfort, the power, the ride. But most importantly, before you buy a new car, we suggest you consider*

# Before You Buy A New Car

*the following: **S-Series Base** Tough on the outside. Quiet on the inside. And it's so affordable, you can actually hear yourself think about all the money you saved.*

***S-Series Extended-Cab** Picture this. Spacious cabin. Room for the family and the dog. Reasonably priced. Big, beautiful bed included. Now that's a valuable arrangement.*

***S-Series SS** This is not your ordinary truck. It comes with 195*





horses, sport suspension, and extras like fog lamps and a leather-wrapped steering wheel.

Just think of it as a muscle car with a bed. **S-Series Extended-Cab 4x4** What a concept. A

# Consider These Five Options.

huge interior coupled with four-wheel drive and the biggest V6 in the business. So, not only can you keep up with the big boys, but you have room to take them with you.

**S-Series ZR2** Your very own monster. It sits higher than the rest of the Series. And it lives on massive 31 x 10.5-inch blackwalls and has a 165 HP V6 engine. We could go on and on about how different our trucks are, but we're running out of paper. So before you

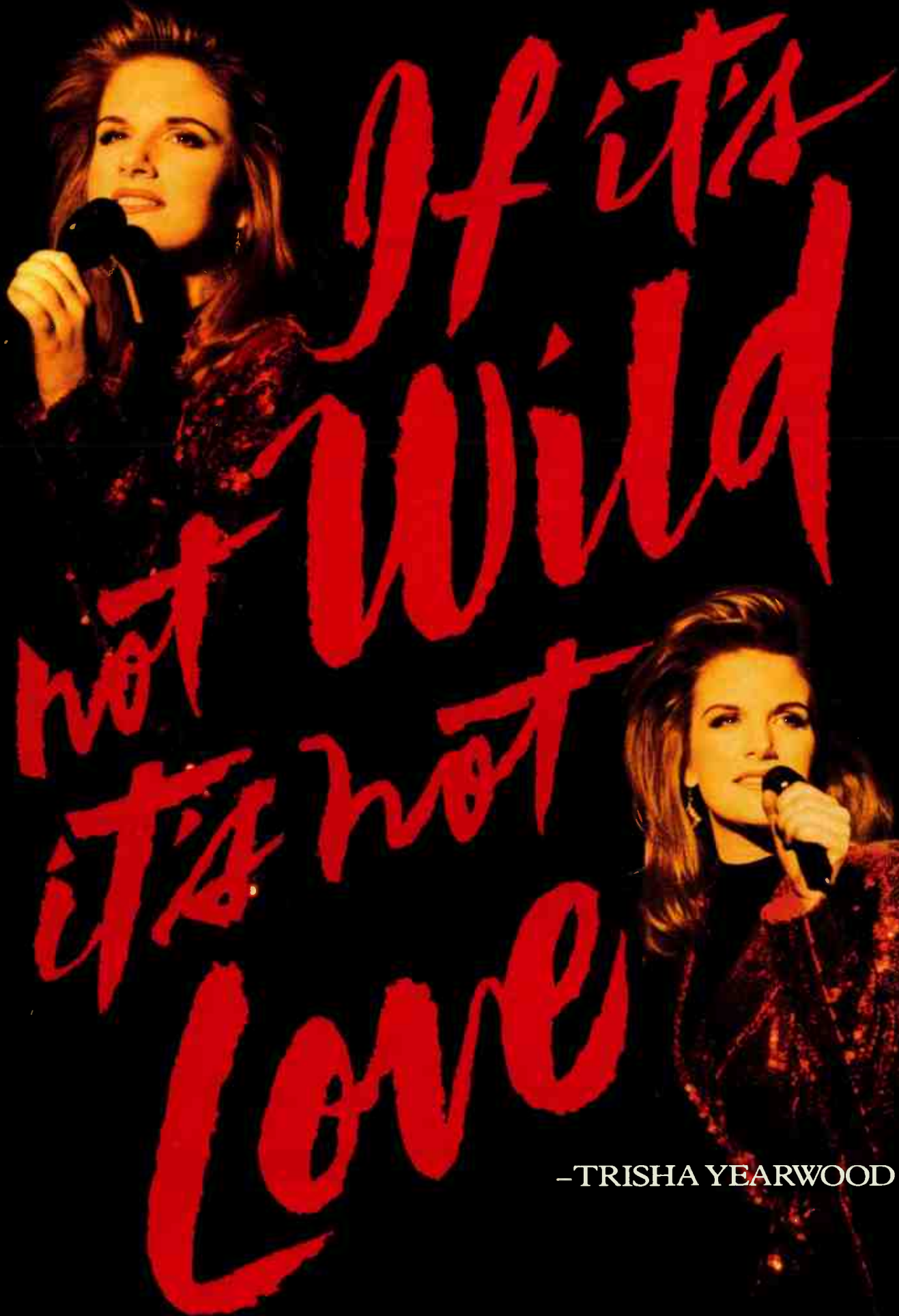
buy a new car, consider the new Chevy S-Series. So new from

the inside out, everything else is history.™

The New  
Chevy S-Series  
**LIKE A ROCK**



For a free product brochure call 1-800-950-2438.  
The Chevrolet Emblem is a registered trademark and Chevy is a trademark of the GM Corp. ©1993 GM Corp. All Rights Reserved. Buckle up, America!



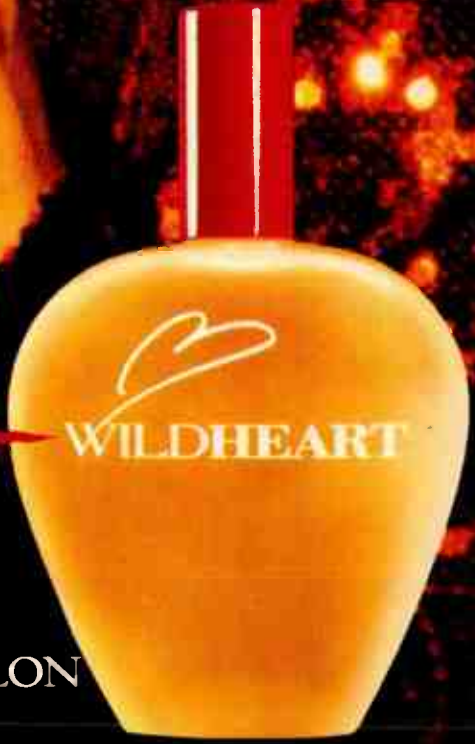
If it's  
not love,  
it's not  
love

-TRISHA YEARWOOD





*WildHeart*



THE WILDLY ROMANTIC  
NEW FRAGRANCE FROM REVLON

Try some.  
Your great, great, great, great,  
great grandfather did.



The world's number one selling bourbon.  
Perfect since 1795.

DRINK RESPONSIBLY. IT'S ONE OF THE BASICS. Jim Beam® Kentucky Straight Bourbon Whiskey, 40% Alc./Vol. (80 Proof). © 1993 James B. Beam Distilling Co., Clermont, KY.



# COUNTRY MUSIC

## FEATURES

**40 Mark O'Connor's Fiddling Heroes** *by Geoffrey Himes*

Doug Kershaw first showed him the fun of it, Texas fiddle champion Benny Thomasson gave him direction, and Vassar Clements showed him the fiddle's dark side. But everyone agrees that the CMA Musician of the Year makes music that's definitely his own.

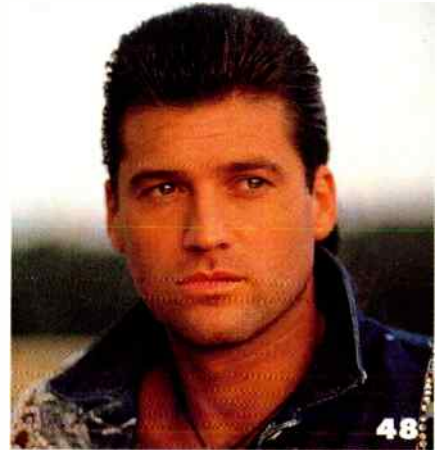
**44 Aaron Tippin Pull-Out Centerfold**  
"Tip" graces the centerfold for the first time. Get the photos and facts.

**54 Patty Loveless Listens to Her Voice** *by Michael McCall*

Her current album is a hit—critically and otherwise. Her career is in full swing, and her health is just fine. Could it be that it's finally Patty's turn at the top? Michael McCall catches her in a reflective mood, and hears all about her months of enforced silence and her return to the studio.

**60 20 Questions with Billy Joe Shaver** *by Michael Bane*

One of the Outlaw movement's greatest gifts to singing and songwriting kept a low profile for years. But he's out with a new album, featuring new songs and some old, and his son, too.



48

## COVER STORY

**48 Billy Ray Cyrus: Havin' Any Fun Yet?** *by Bob Millard*

With nearly two years of superstardom under his belt, Billy Ray Cyrus should be in a position to enjoy it all. Bob Millard caught up with the Achy Breaky man at a county fair to experience the Billy Ray phenomenon, and got to ask the burning question: Is it fun yet?



54

## DEPARTMENTS

**People** **7**

*by Hazel Smith*

Mail yourself a country legend, read more from Ralph Emery and watch Branson on TV. Plus another Jackson in the family, TNN tries new programming and the CMA gives out awards. Jones and Kershaw duet, John Anderson and Guy Clark help out Tracy Lawrence, Wynonna goes triple platinum, and more.

and Bobbie Cryner, too. Also reviewed: Aaron Tippin, Suzy Bogguss and Ricky Van Shelton. Read on.

**Letters** **70**

Vince Gill strikes a chord, RVS hits a nerve, George Strait causes hot flashes and Record Reviews make 'em see red. More readers remember Conway, too.

**Buried Treasures** **84**

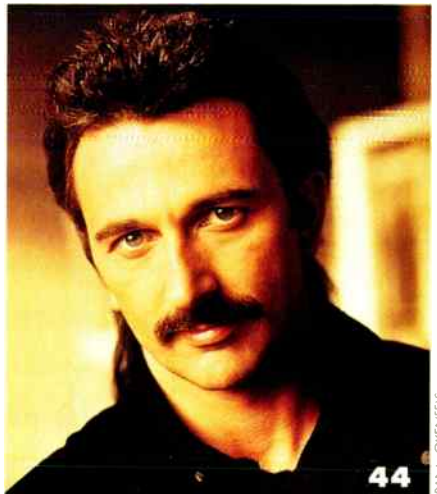
*by Rich Kienzle*

Porter, Kitty, Chet, The Stanleys and even *Bonanza* are found on re-issues.

**Essential Collector** **86**

*by Rich Kienzle*

Books, recordings and videos on Bill Monroe, Elvis, Ralph Emery and more.



44

CHRIS CARROLL

FRANZ OKENFELS

COVER PHOTO: WILL & DENI MCINTYRE/OUTLINE

Copyright 1993 by Silver Eagle Publishers, Russell D. Barnard, President. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published bi-monthly by Silver Eagle Publishers, 329 Riverside Ave., Suite 1, Westport, Connecticut 06880. Second Class postage paid at New York, N.Y. and at additional mailing offices. COUNTRY MUSIC (ISSN 0090-4007). Subscription price: one year \$15.98 (Additional postage: Canada: \$19.97. All other foreign: \$21.97 per year.) POSTMASTER: Send address changes to COUNTRY MUSIC, P.O. Box 2000, Marion, Ohio 43306.

# CHALLENGE YOUR IDEA OF **SMOOTH!**



**SPECIAL CHALLENGE PRICE: 20¢ OFF!**

Offer good while supplies last  
at participating retailers.  
All promotional costs paid by manufacturer.

**SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.**

11 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

© 1993 R.J. REYNOLDS TOBACCO CO.



# People

## COUNTRY LEGENDS ON STAMPS

As part of the Legends of American Music stamp series, the United States Postal Service has just released four stamps featuring country legends. **Hank Williams**, **Patsy Cline**, **The Carter Family** and **Bob Wills** are featured in this set, which is available at your post office in a booklet of 20 or in a collector's set of 20 with a special border. The stamps made their debut at a ceremony at the Grand Ole Opry earlier this fall. The Legends of American Music stamp series is scheduled to continue for several years, though no other country stamps are planned.

## TURNABOUT ON MUSIC ROW

**Garth Brooks'** opening act for '93, Asylum Records new singer/songwriter **Stephanie Davis**, tells this Music Row saga. Just prior to the tour, Stephanie

Country legends are featured on a new series of stamps from the United States Postal Service.

was chauffeuring her little Jeep down 16th Avenue South when out from nowhere zipped a lady in a brand new car who side-swiped Stephanie. As both jumped out of their dented vehicles, the lady (?) ranted, raved, swore and called Stephanie every name in the book, and the bump-up wasn't even her fault. One of Stephanie's songwriting buddies approached the scene, found out she was okay and asked

Stephanie when her record was coming out. Lady Hyde turned into a smiling and kindly Ms. Jekyll before anybody could hum "16th Avenue" and sweetly questioned as to which label, etc. Meekly, as is her nature, Stephanie gave the assailant the info, but not before Ms. Jekyll grabbed pen and paper for an autograph and laid a tape of her self-penned tunes in the hand of Davis. And that, my friends, is a "Turnabout on Music Row." It happens every day, in one form or another.

## COUNTDOWN BEGINS

Last year's successful television special, *Countdown at the Neon Armadillo*, is back on the air in syndication. The weekly show counts down the Top Ten singles from *Billboard Magazine* and features live performances. Some scenes are taped at the Disney/M-G-M Studios in Orlando, Florida, others are shot in Nashville at 328 Performance Hall. Host **Carrie Folks** is a former Miss Tennessee. Check local listings for airtimes in your area.

## MORE MEMORIES FROM RALPH

If you enjoyed **Ralph Emery's** first book, *Memories*, trust me when I say that his second book, *More Memories*, surpasses the first. Ralph is "looser" with his usage of the English language, including Southern slang and "come natural swear words." Ralph really stretched out with this sequel, covering vignettes that bring a smile or a tear to the eye as well as the heart. It includes wonderful, unknown stories about **Roger Miller**, **Jimmy Dean**, **Jim Reeves**, **Mel Tillis**, **Dick Clark**, **Faron Young**, **The Oak Ridge**



Carrie Folks (center) hosts the new syndicated show, *Countdown at the Neon Armadillo*. She's surrounded by the show's dancers.

Reporter: Hazel Smith

Editor: Rochelle Friedman

# People

**Boys, Roy Acuff, Chet Atkins** and today's faves like **Garth Brooks, Billy Ray Cyrus, Reba McEntire** and **Vince Gill**. He also shares some private moments with **President Clinton, VP Gore** and former **President Bush**. Once you pick up the book, if you are a fan of country music like I am, then you can't wash a dish, sweep a floor or watch TV until the book is finished.

Naturally, there was a party for Ralph for more reason than the book. The do was held at the Country Music Hall of Fame where heavy hors d'oeuvres were served along with a little liquid comfort. At 6:20 we assembled in the lobby where Ralph explained how he had come across an important piece of country music history: the clock from the airplane that crashed and snuffed out the lives of music greats **Patsy Cline, Hawkshaw Hawkins, Cowboy Copas** and **Randy Hughes**. Ralph was always obsessed with the story, so earlier this year when he got a call from the *Kansas City Star* asking why he didn't appear at the benefit show for the disk jockey since he'd been listed on the program, Emery explained he was sick with the flu. Later, his curiosity kept him contacting people involved with the show and the plane. Finally he met **Bill Whitmore**, the FAA investigator who covered the crash, who shocked Ralph by showing him the actual clock from the plane....stopped at 6:20, when the crash occurred. Whitmore attended the ceremony and watched as Ralph presented the clock to **Bill Ivey**, curator of the Country Music Hall of Fame. Famed and near famed present for the event were **Tom T. Hall, Bill Anderson, Bill Turner, Chet Atkins, Steve Wariner, Merle Kilgore, Robert K. Oermann, Charlie Dick** (husband of the late Patsy Cline), **Joy** (Mrs. Ralph) **Emery**, their sons **Mike** and **Kit Emery, Bill Carter** (Ralph's co-writer for the books), **Kathy Woods, Joe Talbot** and a bevy of other localites.

## A LEGEND VISITS

A legend dropped by my office to visit by the name of **Tommy West**. He shared with me a wonderful tape he's produced on **Anne Murray**. I won't steal his thunder and share the concept of the music, but will say it is wonderful. It's out now on SBK Records. Youngsters won't recognize the names **Cashman** and **West** (a 70's pop duo he was in with **Terry Cashman**), **Jim Croce** (whom West produced) or the now-defunct MTM Records, which he co-owned and ran, but I do. It was an honor to have a man who has contributed so much to our biz drop by.

## MORE FLOOD BENEFITS

The **Clint Black/Wynonna** pairing on tour donated some \$74,000 for Operation Heartland following their Des Moines performance. The money will provide food and supplies for flood-ravaged areas of the Midwest. The Budweiser-sponsored **Travis Tritt/Trisha Yearwood/Little Texas Rock 'n Country Tour** donated proceeds of \$200,000 from two Midwest concerts for flood relief, and **Billy Ray Cyrus** did a flood benefit concert in Ames, Iowa, raising \$100,000. These actions by our country stars make me proud.

## BRANSON ON TELEVISION

A new series featuring the stars of Branson has begun on The Family Channel cable network. The *Star Spangled Branson* shows will air monthly, and cover various Branson artists and guest stars, including **Johnny Cash, Barbara Mandrell, The Oak Ridge Boys, Michelle Wright, Mel Tillis, Neal McCoy, Shoji Tabuchi** and others. A special episode, *A Branson Country Christmas*, featuring **Glen Campbell, Sammy Kershaw, Paul Overstreet, Ronna Reeves** and **Louise Mandrell**, airs November 25th. Check listings for details.

## EYE SAW

Eye saw **Harold Shedd**, Mercury Record's Sr. VP (the man who, along with **Buddy Cannon**, discovered **Billy Ray Cyrus**), at Houston's. When I got to his table, there were three young ladies in his presence (counting me, of course). Eye saw **Mark O'Connor** at the Slice of Life. Mark is appearing with the Nashville Symphony this season. Not to worry, Mark can still play "Boil Them Cabbage Down" with the best of them fiddlers.

Eye saw Tennessee Governor **Ned Ray McWerther** at Sweat's (a meat-plus-three restaurant). The day before, I saw **Giant's Nick Hunter** (promotes **Carlene Carter**, etc.), **Alan Butler** of Arista (promotes **Alan Jackson, Brooks & Dunn**, etc.) and **Tom Sgro** with BNA (promotes **Lorrie Morgan, John Anderson**, etc.) at Sweat's. Made me wonder, who is promoting while these three cats eat? Better yet, who is governing while Ned Ray eats?

Eye saw **Wynonna** wearing her black leather touring cap, her long, red hair flying like a mane, as she sat behind the wheel of her trendy black Mercedes convertible with the top down, driving down Broadway in Music City.

# COUNTRY MUSIC

Editor and Publisher  
**Russell D. Barnard**

Vice President/Managing Editor  
**Rochelle Friedman**

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

Art Director  
**Katheryn Gray**

Senior Editor  
**Helen Barnard**

Associate Editor  
**George Fletcher**

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

Associate Publisher/Advertising Director  
**Leonard Mendelson**

Executive Vice President  
**Karen Page**

Vice President/Creative Services  
**Anthony Bunting**

Vice President/Consumer Marketing  
**Michele Jones**

Accounting Director  
**George Manke**

Marketing Director  
**Warren Beardow**

Circulation Director  
**Wanda Augustyn**

Administrative Assistants  
**Maira Allaby  
Joyce Brown**

## Editorial, Executive and Advertising Offices

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

Subscription Service  
Telephone (203) 221-4950

## Advertising Office, West Coast

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

## COUNTRY MUSIC MAGAZINE

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



Printed in the U.S.A.



## RULE #5: TRUCKS AREN'T SUPPOSED TO BE COMFORTABLE.

Here's another change. Our new Ram has the biggest cab we've ever made, giving you more total head, shoulder, hip and leg room than ever before. And since we made its doors larger, it's also easier to get into and out of.

Wait til you sit down on our premium three-section 40/20/40 bench. And our new six-way power driver's seat. Now lean back. We've added room behind the seats, so there's more room to recline, too.

Its cup holders will accommodate even Super Big Gulps.<sup>™</sup>

This is one comfortable truck. Relax, you'll get used to it.

## RULE #6: AIRBAGS AND TRUCKS DON'T GO TOGETHER.

The full-size pickup is one truck that has never carried an airbag. So we made a driver's side airbag<sup>1</sup> standard equipment on every pickup we sell. It's the safe thing to do.

We've taken other precautions, too. Like designing the frame and body to distribute the



forces of a frontal impact. And installing high-strength steel door beams to help protect you against side impacts.

Of all the jobs this new truck was designed to handle, none is as important as the one we hope it never has to do.

## RULE #7: TRUCKS ARE NOISY.

A quiet truck? Now that's a change. Fact is, we worked very hard to make our new Ram the standard for quietness in a pickup.

To help reduce road noise, we applied an asphalt mastic to the floor pan. To control engine noise and absorb vibrations, we designed special engine mounts. To help minimize wind noise, we flush-mounted the windshield. And triple sealed the doors.

Then coated their hinges with a special friction-reducing material, so the doors would open and close quietly.

After all, we just wouldn't hear of making a noisy truck.

Talk trucks and two names come to mind. Dodge is about to change all that, with a new pickup that challenges all the rules.

## RULE #1: FOR SERIOUS TORQUE, DIESEL IS THE ONLY CHOICE.

Our Magnum series engines wrote the book on power. A Cummins Turbo Diesel that out-tows any other diesel pickup around. V-8s and a V-6 that out-power any comparable engine. And now

the most powerful overall line of pickups on the road is about to get two cylinders better. The Dodge V-10 – with an incredible 450 pound-feet of torque, 300 horsepower, and over 13,000 pounds of towing capability.

## RULE #2: TRUCKS RIDE LIKE TRUCKS.

A nice, smooth ride is the last thing you'd expect in a truck. And one of the first things you'll notice in the new Ram Pickup. We gave it a new frame for a more solid road feel.



Plus a highly refined 4x2 independent front suspension for better road control. We improved suspension travel for a smoother ride. Even its seats act as a suspension system.

## RULE #3: TRUCKS ARE CLUMSY.

The new Ram has a tighter turning circle, too. Along with a wider stance, which enhances stability.

Sixteen-inch wheels improve both ride and 4x4 ground clearance. Meanwhile, variable-ratio power steering aids maneuverability and makes tight spots easier to negotiate. We wanted to make a truck easy to handle. Down the road, you'll thank us.

## RULE #4: FOUR-WHEEL ANTI-LOCK BRAKES ARE FOR CARS, NOT TRUCKS.

While anti-lock brakes aren't new to trucks, the new Dodge is the first full-size pickup to offer them at all four wheels. This makes handling loads easier when things turn slippery. And helps you steer clear of danger without locking your wheels.



WITH  
FOUR-WHEEL  
ANTI-LOCK  
BRAKES



## IF THIS DOESN'T CHANGE YOUR MIND, READ IT AGAIN WHILE SITTING IN YOUR OLD TRUCK.

POWER AND PERFORMANCE	DODGE	FORD	CHEVY
Dodge delivers more six cylinder power.	3.9L V-6 MPI 175 hp/230 lb ft torque	4.9L V-6 EFI 150 hp/260 lb ft torque	4.9L V-6 EFI 160 hp/235 lb ft torque
Dodge delivers more V-8 power and torque than comparable small block engines.	5.2L V-8 MPI 220 hp/300 lb ft torque	5.0L V-8 EFI 205 hp/275 lb ft torque	5.0L V-8 EFI 175 hp/270 lb ft torque
Dodge has the only V-10 engine in the business, with more power and torque than any big block engine.	5.9L V-8 MPI 230 hp/330 lb ft torque	5.8L V-8 EFI 200 hp/310 lb ft torque	5.7L V-8 EFI 210 hp/300 lb ft torque
Dodge delivers more hard working torque than any other diesel pickup.	8.0L V-10 300 hp/450 lb ft torque	7.5L V-8 EFI 245 hp/400 lb ft torque	7.4L V-8 EFI 230 hp/385 lb ft torque
Dodge offers more available payload.	5.9L I-6 175 hp/420 lb ft torque <sup>2</sup>	7.5L V-8 190 hp/395 lb ft torque	6.5L V-8 Turbo 190 hp/380 lb ft torque
Dodge delivers more available towing.	Max 4x2 - 5,384 lbs Max 4x4 - 5,006 lbs	Max 4x2 - 5,125 lbs Max 4x4 - 3,985 lbs	Max 4x2 - 5,007 lbs Max 4x4 - 4,588 lbs
Dodge offers more available payload.	Max 4x2 - 13,600 lbs Max 4x4 - 13,200 lbs	Max 4x2 - 12,500 lbs Max 4x4 - 12,500 lbs	Max 4x2 - 13,500 lbs Max 4x4 - 13,000 lbs
Dodge makes a driver's side airbag standard equipment on every pickup it sells.	Standard driver's side airbag	Standard only on pickups under 8,500 lbs GVW	Not available
Only Dodge offers 4-wheel anti-lock brakes.	Available on 1500 & 2500 models	Not available	Not available
The new Dodge Ram has the most total interior passenger/cargo space.	72.1 cu ft	65.6 cu ft	67.8 cu ft
Only Dodge provides a 40/20/40 three-section bench seat with a flip down Business Console, accommodating a lap top computer, cellular phone, cassettes, etc.	Available	Not available	Not available
Only Dodge provides a behind-the-seat storage system with a divided tray, interchangeable bins and cargo netting.	Available	Not available	Not available
Only Dodge provides flush-mounted front tie downs and horizontal/vertical cargo box bulkhead slots.	Standard	Not available	Not available
Dodge offers a rear step bumper that's lighter, without sacrificing strength.	56 lb step bumper	64 lb step bumper	65 lb step bumper
Step bumper max tongue/trailer weight.	500 lbs/5,000 lbs	500 lbs/5,000 lbs	200 lbs/2,000 lbs
Dodge gives you the only choice of warranties, our Owner's Choice Protection Plan, offering the longest powertrain protection. <sup>3</sup>	3/36 Bumper-to-Bumper or 7/70 Powertrain	3/36 Bumper-to-Bumper	3/36 Bumper-to-Bumper
	7/100 Corrosion Perforation	6/100 Corrosion Perforation	6/100 Corrosion Perforation

Data based on information available at time of printing, including some '93 competitive data. See dealer for latest information.  
<sup>1</sup>Always wear your seat belt for a fully effective airbag. <sup>2</sup>Manual transmission. <sup>3</sup>See Dodge's limited warranties, restrictions & details at dealer. Normal maintenance, adjustments & wear items excluded. Warranty provisions vary by manufacturer. Diesel warranties differ.  
 For still more information, call 1-800-4-A-DODGE. Paper contains ten percent recycled material. ♻️



"The moment you get in the cab you can tell there's something really different about this truck." – *AutoWeek*  
 "If you think style has nothing to do with beasts of burden, think again." – *Popular Mechanics*  
 "The ride is superior even on potholed surfaces, and steering precision is excellent." – *Popular Science*

**DODGE RAM**  **THE NEW DODGE**  
 A DIVISION OF THE CHRYSLER CORPORATION

# THE RULES HAVE CHANGED.







**RULE #8:  
A TRUCK IS A TRUCK,  
NOT AN OFFICE.**

Pickups have always been workhorses. They've just never been convenient places to conduct business. More change.

Choose our new fold down center console and you have an office right in your front seat. With room for a lap top computer, cellular phone, audio cassettes, you name it. Up on the dash, a second lighter plug provides an auxiliary electrical outlet.

We designed each knob, button and switch to be easily operated while you're wearing work gloves, too. And we gave your new mobile office the option of a new high capacity air conditioning system.

For another convenient option, look behind the seats.

There's an ingenious system, with a divided tray, interchangeable bins and cargo netting.

Then in back, tie downs keep everything securely in place here, as well. And they're so well engineered, they can support the weight of the entire truck. Plus you can divide the bed for compartmentalized storage. Into three sections, front to back. And two tiers, top and bottom.

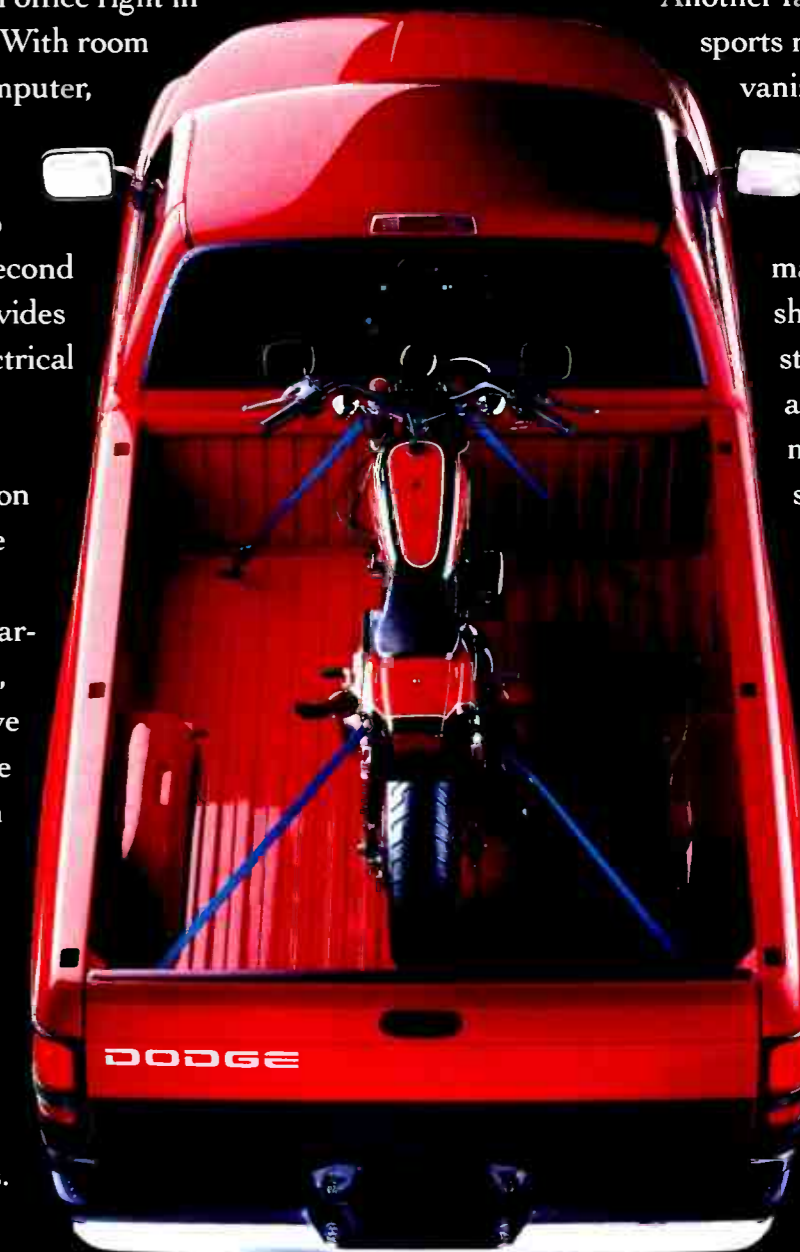
Has any truck ever been so convenient?

**RULE #9:  
TRUCKS ARE  
MAGNETS FOR RUST.**

Another fact. Our new Ram sports more exterior galvanized steel than any other full-size pickup on the road. The bed is made out of a single sheet of dent resistant steel. We even have an exhaust system made entirely of stainless steel.

To help protect your investment from flying gravel, we coated the lower body panels with an anti-chip primer. Then gave it a paint job that keeps its brilliance and resists fading.

So go ahead, put our new pickup to the test. It's built to take it.



**DODGE RAM**  **THE NEW DODGE**  
A DIVISION OF THE CHRYSLER CORPORATION



# People

Nicoletta's (formerly Maude's) is catering to the famous and near famous these noons and nights. It was there Eye saw Manuel, the maker of beautiful clothes for stars like Marty Stuart, Emmylou Harris, Alan Jackson, John Brannen and other well-dressed artists.

## MY SECOND HOME

Gathering a bevy of friends, Tracy Lawrence filmed the video for his single, "My Second Home," with the folks at Scene Three. Artists appearing in the video include John Anderson, Guy Clark, John Brannen, William Lee Golden, Toby Keith, Tim McGraw, Hank Flamingo, Shania Twain and Billy Burnette. Another Tracy gathering saw the Atlantic Recording star tying the knot with his longtime girlfriend, Frances Weatherford. The wedding date was September 13th. Bill Monroe said they got married in honor of his birthday. Don't know about that, but I do wish Tracy and his bride happiness.

## COUNTRY TACKLES AIDS

The Country Music AIDS Awareness Campaign kicks off in January with a series of 35 public service announcements featuring country artists such as Willie Nelson, Garth Brooks and Wynonna. The ads, aimed at educating country



John Anderson, Tracy Lawrence and Guy Clark collaborated on the filming of Tracy's new video, "My Second Home." Others friends also pitched in.

people to help prevent the spread of the disease, will go out to radio, TV and print media. Mary-Chapin Carpenter and Mark Chesnutt serve as co-chairpersons of the committee, which consists of both artists and people on the business end of Nashville music.

Additionally, Kathy Mattea is heading

up a project to release *Red Hot + Country*, an album to benefit various AIDS research and education programs. So far, the album is set to include songs from Mattea, Carpenter and Chesnutt, along with Billy Ray Cyrus, Brooks & Dunn, Rodney Foster, Dolly Parton and Marty Stuart. Additional artists are expected to sign on. *Red Hot + Country* is due in March from Mattea's label, Mercury/Polygram.

## ANOTHER GO-ROUND FOR "GRAND TOUR"



George Jones met up with A&M Records' crossover artist Aaron Neville on TNN's *Nashville Now*. Neville's climbing the charts with a cover of the 1974 Jones hit, "The Grand Tour." George heard and liked the new version, I'm told. Neville's video is getting play on both TNN and CMT.

## FARON HOSPITALIZED

Honky tonker Faron Young was admitted to the Donelson Hospital for unknown reasons. Faron did go on record as saying he wasn't drunk, just had some problems. Faron can still lay a hurting on a song. There's one he used to sing called "Your Time's Coming" that'd make you know why God allows such a thing as country music.

## SHENANDOAH'S HARVEST JAM

Supergroup Shenandoah announced the resurrection of Harvest Jam, skedded for October in Muscle Shoals. Others performing besides themselves are William Lee Golden, The Golden, Lari White, The Sullivans and Travis Wammack. Proceeds benefit the Alabama Music Hall of Fame located in Tusculumbia. Ralph Emery hosts the event. It was reported that William Lee Golden came up with the idea of the "Jam" in 1982 while still a member of The Oak Ridge Boys.



*Larrie Morgan wears Tapered Leg Cowboy Cut<sup>®</sup> jeans and a Gold Buckle<sup>™</sup> denim blouse.*





On A Country  
Singer's Song.

*Country music is part pain  
and part hope. It began when  
all of the country lay west,  
and the human struggle against lost  
love and a hard life was voiced  
in song. It's still so today. The men  
and women who feel it most,  
sing it best. Like Lorrie Morgan.  
These are the people we make  
our jeans and shirts for.  
That's why the West is in us.*



*The Western Original*

# People

## 1993 CMA AWARD WINNERS

<b>Entertainer of the Year</b> .....	Vince Gill
<b>Single of the Year</b> .....	"Chattahoochee"
<b>Artist and record company</b> .....	Alan Jackson/Arista
<b>Album of the Year</b> .....	<i>I Still Believe in You</i>
<b>Artist and record company</b> .....	Vince Gill/MCA
<b>Song of the Year</b> .....	"I Still Believe in You"
<b>Songwriter</b> .....	Vince Gill/John Barlow Jarvis
<b>Female Vocalist of the Year</b> .....	Mary-Chapin Carpenter
<b>Male Vocalist of the Year</b> .....	Vince Gill
<b>Vocal Duo of the Year</b> .....	Brooks & Dunn
<b>Vocal Group of the Year</b> .....	Diamond Rio
<b>Vocal Event of the Year</b> .....	George Jones and Friends "I Don't Need Your Rockin' Chair"
<b>Musician of the Year</b> .....	Mark O'Connor
<b>Horizon Award</b> .....	Mark Chesnutt
<b>Hall of Fame</b> .....	Willie Nelson
<b>Music Video of the Year</b> .....	"Chattahoochee"
<b>Artist and director</b> .....	Alan Jackson/Martin Kahan

## VOTERS WHO KNOW

Beating out **Demi Moore**, **Hillary Rodham Clinton** and **Reba McEntire**, BNA artist **Lorrie Morgan** was named America's top stylemaker by the 40,000 members of the National Cosmetology Association. The voting was based on hair, makeup and fashion consciousness. I'd wager cosmetologists know this field like the back of their teasing combs.

## CARPENTER CRAZY FOR CATFISH

The Catfish Institute, a trade organization of catfish farmers in four states, chose **Mary-Chapin Carpenter** as this year's Celebrity Catfish Lover. Each August, in honor of National Catfish Month, the honor is bestowed on a famous catfish fan.

## JACKSON CELEBRATES

**Pam DuBois**, wife of Arista Prez **Tim DuBois**, is about the coolest wife in Hillbillydom. Last night, I saw her and Tim at the **Alan Jackson** "party for everything" party at Cadillac Ranch. ASCAP's beateous headlady, **Connie Bradley**, was in full force with staffers

**Merlin Littlefield**, **Shelby Kennedy**, **Eve Vaupel** and **Pat Rolfe** in attendance to see Alan give manager **Barry Coburn** the keys to a 1969 Bronco. The crowd was wowed when **Denise** (Mrs. Alan) **Jackson** presented day-old **Alexandra Jane Jackson** via remote camera from her hospital room and told old daddy that this (the baby) was his biggest accomplishment as far as she was concerned. Old daddy wiped a tear from those tender words, and so did the rest of us softies!

**Robert K. Oermann** and **Mary Bufwack**, CMT's **Tracey Storey**, **Andy Barton**, promoter **Ben Farrell**, TNN's **Paul Corbin** and **Marty Gamblin** were there to help Alan celebrate his "Four Weeks at Number One" single, "Chattahoochee." Grand Ole Opry manager **Hal Durham** came out to help Opry member Jackson celebrate his double platinum CD, *A Lot About Living (And a Little 'Bout Love)*. Fraternity folks from the Opry celebrating Alan's seven CMA nominations were **Jeannie Seeley**, **Skeeter Davis**, **Stonewall Jackson**, **Ernie Ashworth**, **Billy Walker** and **Connie Smith**. Others dining on the fresh fruit and veggies, barbecue, cornbread, slaw, beans and cakes (four of 'em!) included **Chris Rogers**, **Gina Dylan**, **James Yelich**, **Bernie Driscoll**, **Margie Taylor**

(CMT), **Al Wyntor**, **Katie Haas**, **Keith Bilbrey**, **Gary Overton**, **Will Byrd**, **Kay West**, **Jim McBride**, **Kim Williams**, **Keith Stegall** (who produces Alan), **Wynn Jackson** of Country Club Enterprises and **Chuck Howard**. About 400 helped the star celebrate, and a great time was had by all. Lastly, let's mention **Mattie Ruth Jackson**, Alexandra's big sister, who is now three.

## DIGGING IN ON MUSIC ROW

With **Tracy Lawrence** selling platinum (1,000,000 records sold), **John Michael Montgomery** also at that milestone, and **Confederate Railroad** selling Gold (500,000), it appears the Atlantic Records/**Rick Blackburn** marriage is around for the long haul. From me to you, congrats are in order to all involved. Long hours, hard work and good music have paid off. As for Confederate Railroad, those guys have paid more dues than anybody I know. You see, they were the band for both **Johnny Paycheck** and **David Allan Coe**. Friends, that is hard driving and long hauling. Personally, I'm proud of all three acts.

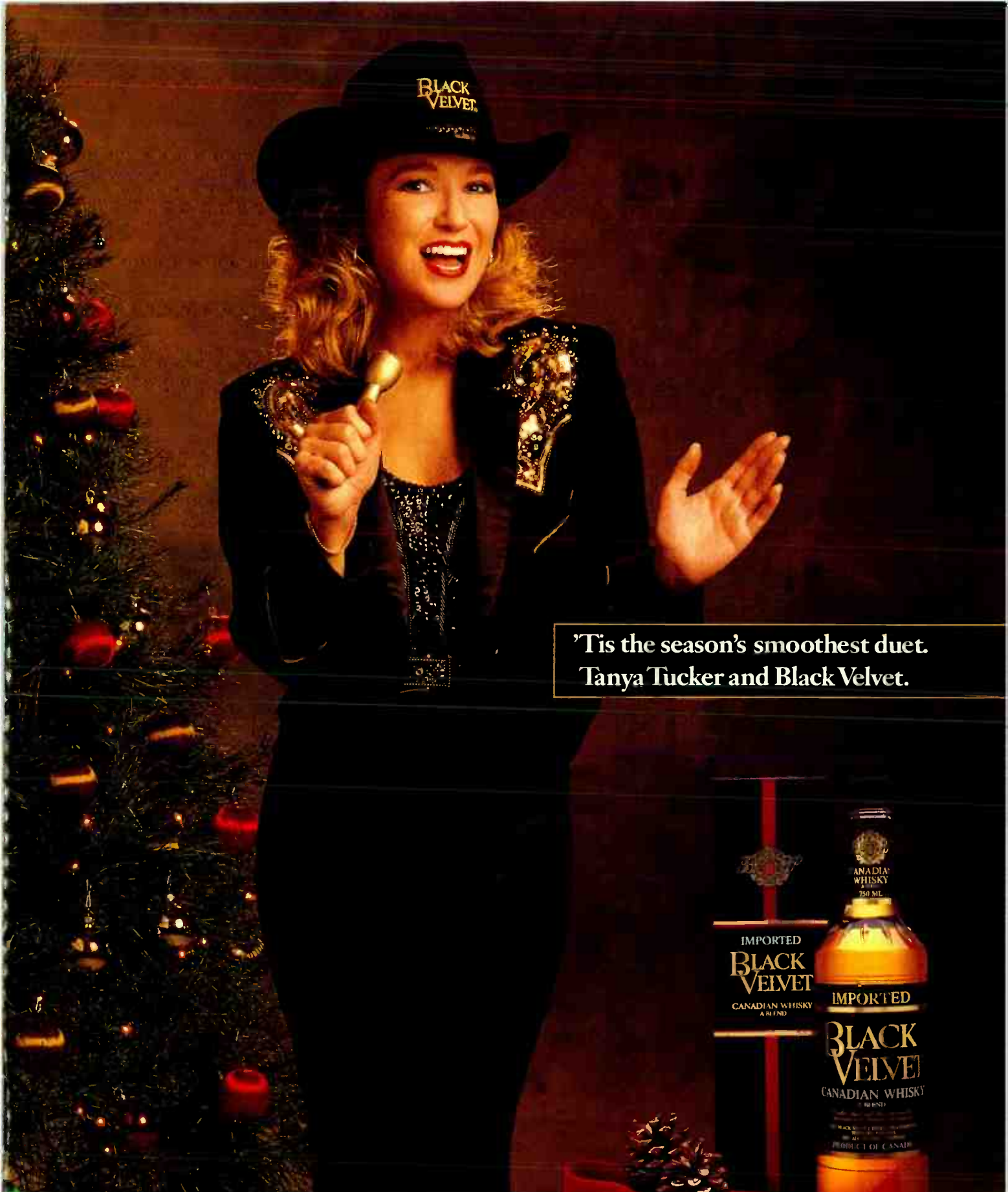
## ANGEL WITH A BROKEN WING

When Mercury Records snappy VP of Communications, **Sandy Neese**, fell and broke her good right arm, the right-handed lady was freaking out amongst her flowers, plants, cards and balloons as to how to wash her hair, when a knight with shiny blonde hair solved the problem. Mercury hunka stud, **John Brannen**, made an appointment for the ailing Sandy, drove her to the hairdresser, paid for the do and drove Ms. Sandy everyway but crazy. The gals at Mercury allowed as how they all wanted a Brannen clone. After all, it was he who solved the nightmare for the angel with the broken wing.

## FENDER/HARLEY-DAVIDSON

You won't believe this. I got a fax saying those great people who make those great Fender guitars and those great people who manufacture those great Harley-Davidson motorcycles have joined forces. Would you believe they intend to create the Fender/Harley-Davidson 90th anniversary Stratocaster guitar. Now, can't you just see **Chet Atkins** heading west on I-40 toward Memphis straddling this guitar and just a-driving as he picks? No doubt there will be room enough to double someone on the back. Remember, you read it here first. Amazing, ain't it.





'Tis the season's smoothest duet.  
Tanya Tucker and Black Velvet.

Black Velvet®. As Smooth As It Gets.

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

# People

## JUMPIN' BILL

The Opry's **Bill Carlisle** recently underwent quadruple by-pass surgery at Baptist Hospital in Nashville. The 83-year-old singer/songwriter, who had a history of heart problems, suffered a heart attack at his Goodlettsville, Tennessee, home and was rushed to the hospital. Given a choice of risky surgery or accepting fate, Carlisle, as known for his jumping as he is for his singing, opted for the surgery. It seems he made the right decision—after the operation, he was in critical but stable condition, but he bounced back, and was released from the hospital. He left for home with friends **Bill Monroe** and **Chet Atkins**, all singing "Amazing Grace."

## 1994 NASHVILLE ONSTAGE

The newest live show in Music City next year will be *Hee Haw Live* staged at the Roy Acuff Theater at Opryland. Starring faves like the Opry's **Grandpa Jones**, along with **George "Goober" Lindsey**, **Lulu Roman** and **Gunilla "Nurse Goodbody" Hutton**, the show will run six days a week from May through September 1994. Tickets will be \$11.95 for the full cast event with singing, dancing, joking and lots of good timing. The announce-



Hospital Prez **C. David Stringfield**, **Chet Atkins**, nurse **Mary Henry** and **Bill Monroe** show **Bill Carlisle** the door following major heart surgery.

ment of the show was made from the stage of the Acuff Theater where the lovable Grandpa Jones told us in rhyme what's for supper—our dinner was chicken barbecued, ham baked, home-

made biscuits, squash and sweet potatoes along with carrot salad and potato salad with good iced tea. Dessert consisted of homemade chocolate fudge pie, pecan pie or apple pie and coffee. I was sitting beside TNN's Director of Programming, the wonder **Paul Corbin**, so Paul and I shared tastes of pecan (yummy), and I had a couple or three bites of chocolate (also yummy). At the same do, Paul made the exciting announcement that *Hee Haw* reruns will be on TNN starting in October. Those fab yesteryears will follow *Backstage at the Opry* and *The Statler Brothers Show*. Expect three full hours of country entertainment every Saturday night on TNN. If your cable doesn't carry TNN, write them. Every country fan should have access to this wonderful station.

## GIRLS DO SELL RECORDS



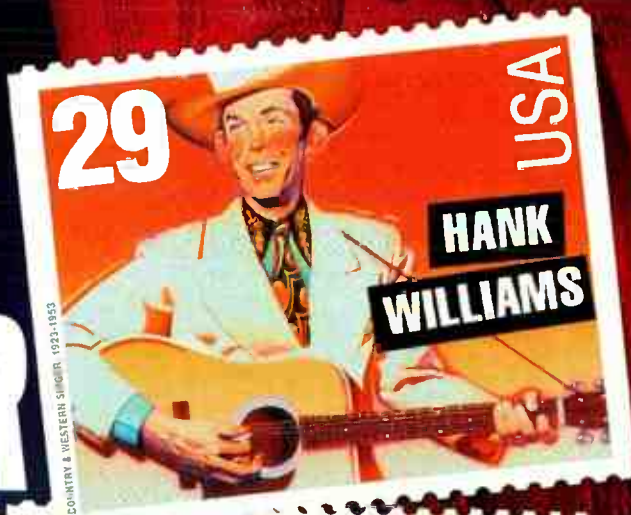
MCA's **Tony (wow) Brown**, **Wynonna**, MCA's **Bruce Hinton** and manager **Ken Stilts** are all smiles as they hold a plaque proclaiming **Wynonna** as the first female in country music to score a triple platinum album (three million in sales), with her solo debut, *Wynonna*. Her latest, *Tell Me Why*, is already platinum. She's the top MCA seller! That's right, MCA's biggest seller is a girl!

## LORETTA'S MOONEY

**Mooney Lynn** had a rough summer. After a heart attack suffered in Branson, where **Loretta** was scheduled to play for the season, Mooney was rushed to a hospital in Springfield, Missouri, where he had open-heart surgery. Mooney, a diabetic, had severe problems healing and remained hospitalized for almost three months. In the meantime, Loretta's best friend, **Conway Twitty**, died in the same hospital, and then her brother passed away up in Indiana. Finally released from the hospital, Mooney came home to Tennessee, where he's now been admitted to St. Thomas Hospital with severe kidney



# SAVE OUR COUNTRY



Two-step on over to your post office to catch the legends of Country Music. Better hurry, it's a limited engagement.

To order other legendary stamps and gifts, call 1-800-245-5323 for our free catalog.

 UNITED STATES POSTAL SERVICE

STAMPS WORTH SAVING

# THE 1949 MERCURY CLUB COUPE



*Shown smaller than actual size.  
Replica measures 8½" in length.*

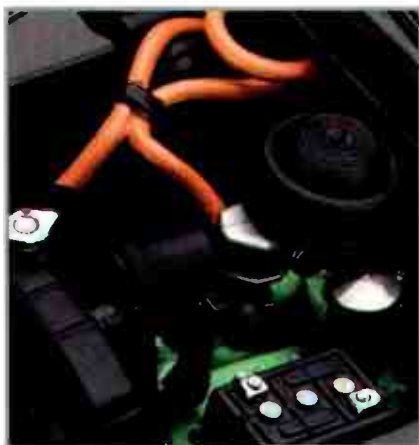
*Photos depict the replica—  
not the actual car.*

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

When the 1949 Mercury Club Coupe first hit the showrooms, it became an instant favorite of car-crazy young Americans. Representing a major break with pre-war design traditions, it was long, low and incredibly sleek. Its powerful 110 hp flathead V-8 engine, innovative independent front suspension, and unbelievable 100 mph capability assured it had the performance to match its great looks. The flush-fendered, streamlined style of the 1949 Mer-

cury Club Coupe dominated automobile design for decades to come.

Movie-idol James Dean drove a tail-dragging, customized version of the 1949 Mercury Club Coupe in the movie "Rebel Without a Cause." He helped to build a cult following for the car. Today, car collectors covet the '49 Mercury for its beauty and power as well as its historic significance. Now, you can acquire a remarkably detailed replica of this legendary 1940's classic.



*The hood opens and closes smoothly. Underneath you'll find a superbly detailed re-creation of the famed 255.4 cu. in. flathead V-8 engine.*



*Turn the steering wheel and the front wheels turn. The dials and gauges on the dash are authentic to the original.*



*The trunk lid lifts smoothly and stays open (as do the hood and doors). Inside is a genuine rubber, removable whitewall spare.*



# A Legend You Can Hold in Your Hands!

## Hand-assembled!

Over 150 scale parts go into making this authentic replica in the large 1:24 scale. All the important components—the body, chassis, drive-train and engine block—are crafted in metal and polished by hand before painting. Every single component is inspected before this replica is assembled by hand.

## A Danbury Mint exclusive.

This extraordinary replica is available exclusively

from the Danbury Mint. You need send no money now. Simply return the Reservation Application. The price of \$94.50 is payable in three monthly installments of \$31.50.

## First-come, first-served.

Production of this superb, hand-assembled, hand-finished model cannot be rushed. Reservations will be accepted on a strict first-come, first-served basis. Mail your reservation today.



The Danbury Mint • 47 Richards Avenue • Norwalk, CT 06857

© 1993 MBI

### RESERVATION APPLICATION

The Danbury Mint  
47 Richards Avenue  
Norwalk, CT 06857

## THE 1949 MERCURY CLUB COUPE



Please return promptly.

Please accept my Reservation Application for the 1949 Mercury Club Coupe. I need send no money now. I will pay for my replica in three monthly installments of \$31.50\*, the first in advance of shipment.

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

\*Plus any applicable sales tax and \$1.50 shipping and handling per installment.

Name \_\_\_\_\_  
Please print clearly.

Address \_\_\_\_\_

City \_\_\_\_\_

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

Check here if you want each installment charged to your:  
 VISA     MasterCard     Discover     Am. Ex.

Credit Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_  
(Orders subject to acceptance.)

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

Allow 4 to 8 weeks after initial payment for shipment.

02511M1

The Mercury trademarks are used under license from Ford Motor Company.

# People

## TWO-STEPPERS AT OPRYLAND

When the Black Velvet Smooth Steppin' Showdown came to Opryland's GEO Theater, spokesperson **Tanya Tucker** was on hand wearing her Black Velvet hat on her pretty head. Minnesota natives **Brent Jensen** and **Kelly Lewis** were declared winners by a panel of judges as they danced themselves into the hearts of the packed house. Tanya presented the awards to the excited couple, and to the runners-up as well. Star Tanya then returned to the stage where she performed for almost an hour for the fans. This unannounced and impromptu performance by TT just further proves her to be a real big star.

## HOT SCHATZ

The very talented and well-liked **Schatzi Hageman** has established her own company, Hot Schatz Productions. After 18 years in the biz both in Nashville and L.A., Schatzi knows her stuff when it comes to media relations.

## IT'S HARD ON FAMILIES, AND IT'S HARD ON US FANS

Legends die. We cry. Families weep and we cry again. We love to love, and we hate to lose those we love. **Conway Twitty's** death devastated Music Row. He was loved, talented and irreplaceable. Now that he's gone, while we hurt, his family is dealing with a greater hurt, one that has been the focus of much media attention in the Nashville area.

According to reports published in *The Tennessean* and *The Banner*, Conway had a will, signed, which did not include his wife of six years, **Dee Henry Jenkins**. Henry, who, by state law is entitled to support payments for one year plus 1/3 of the estate, had been receiving monthly payments of almost \$20,000. Conway's daughter, **Kathy Jenkins**, told the press that new executors should be named, as she felt the current parties, **Hugh Carden** and **Don Garis** (who have handled her father's money for over 20 years), were improperly spending estate money and acting only in Dee's best interests. At this writing, two other children, **Jimmy Harold Jenkins** and **Joni Lee Jenkins**, have remained neutral, though Kathy says they agree with her. Son **Michael Lloyd Jenkins** has filed court papers saying that Carden and Garis should remain as executors. Kathy also told *The Tennessean* that the relationship between herself and Dee has "never been a warm one." The case is in the courts.



**Tanya Tucker** onstage at Opryland's GEO Theater following the Black Velvet Smooth Steppin' Showdown finals. The winners, Minnesota residents **Kelly Lewis** and **Brent Jensen**, flank the star. Tanya wears her Black Velvet cowgirl hat with pride.

I'm sorry this difficulty is making the news every night. I am sorry for the Twitty (Jenkins) kids and sorry for Dee. "Nobody Wins." **Brenda Lee** had a huge hit by that title. Lord, you ought to hear her sing it.

## GARTH GOOD AS HIS WORD

The week before **Garth Brooks'** long tour began, he busied himself fulfilling a promise. Back when he first appeared on the Grand Ole Opry, he became friends with backstage singer **Carol Lee Cooper** (of the Carol Lee Singers) and announcer **Keith Bilbrey**, who were paramours at the time. Carol and Keith spent time with the then little-known Brooks, and during this period Carol allowed as how she always wanted to record a country record. Garth, in turn, allowed as how he'd get it done if he was ever famous enough (he is) and financially able (he is). The project has now begun. I will keep you informed.

## LORRIE'S ACTING DEBUT

Belcourt Cinema was the scene of an "after work movie premiere," which best describes the gala for *Proud Heart*, starring lovely **Lorrie Morgan**. I think Lorrie did a fine job in her acting debut. The made-for-TNN movie had a plot and a storyline; however, it ended rather abruptly. This was no fault of Lorrie's, of course. She was pretty, cute and beautiful, but also believable. Directed by music

video expert, **Jack Cole**, I'd wager Morgan's performance will merit Hollywood offers. Following the screening, a triple play party followed at the Iguana, Faison's and Sunset Grill, three of the trendier eateries for one to see and be seen. Divided into three groups, the attendees started at one restaurant with eats, drinks and partying, then moved to whichever their ticket said was their second spot for eats, drinks and partying and finally to the third for more eats, drinks and p-a-r-t-y-i-n-g...if you know what I mean. Some schmoozers were moi, **Ed Morris**, **Al Wyntor** and **Katie Haas**, **David Ross**, **Mary Bufwack** and **Robert K. Oermann** and **Dolly Neese** (daughter of Mercury's **Sandy Neese**).

## UNMUSIC VACATION

An unmusic vacation for me, said I. I flew into Greensboro, North Carolina, then traveled via car with my brother and sister-in-law, **Henry** and **Amy Boone**, taking the narrow roads with tall pines, farms, cotton fields and memories. We drove to Swan Quarter, where we boarded the ferry for a wonderful ride to Ocracoke on the Outer Banks. Lovely. Slow. No fast food. Succulent seafood as fresh as the ocean air. But country music was never far from my mind, especially when I spotted a lady in a restaurant wearing a **George Jones** "I Don't Need No Rocking Chair" T-shirt. It put that song in my head for the rest of the week.



# BORN IN THE U.S.A.



**Peterbilt Motors Company and Franklin Mint Precision Models present the first and only authorized precision-engineered 1:32 scale re-creation of the truck that keeps America moving. Assembled by hand from 248 separate parts.**

Shown smaller than actual size of over 10 1/2" (26.67 cm) long. Scale 1:32.



It's the essence of power and endurance. The Peterbilt Model 379. Now, America's truck comes to life in a spectacular die-cast re-creation from Franklin Mint Precision Models.

Here's the real deal. From the fully equipped rack of air horns and running lights on top of the



cab to the lap-of-luxury interior with its built-in bunks, grab handles and storage cabinets. Swing open the door and eyeball the instrument-laden dashboard and operable steering wheel. The rear-view mirrors actually pivot on their brackets. You can even lift the 90-degree tilting hood for



a look at the 425 hp Caterpillar 3406B engine. It's painted an eye-catching Sable Black and polished by hand to a shimmering, mirrored finish.

Experience the power of the ultimate Big Rig for just \$195, payable in monthly installments. Specially imported and available



only from Franklin Mint Precision Models.

### SATISFACTION GUARANTEED

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

Franklin Mint Precision Models  
Franklin Center, PA 19091-0001  
Please send me my 1:32 scale precision-engineered replica of the Peterbilt Model 379, to be sent to me fully assembled and ready for display.

I need SEND NO MONEY NOW. I will be billed for a deposit of \$39\* prior to shipment and for the balance, after shipment, in 4 monthly installments of \$39\* each.

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

**Please mail by December 31, 1993.**



SIGNATURE \_\_\_\_\_ ALL ORDERS ARE SUBJECT TO ACCEPTANCE

MIR/MRS/MISS \_\_\_\_\_ PLEASE PRINT CLEARLY

ADDRESS \_\_\_\_\_ APT. # \_\_\_\_\_

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

TELEPHONE # ( \_\_\_\_\_ ) \_\_\_\_\_

© 1993 FMPM

14917-8DMB-29

## Franklin Mint Precision Models® Simply Miles Ahead.

# Record Reviews

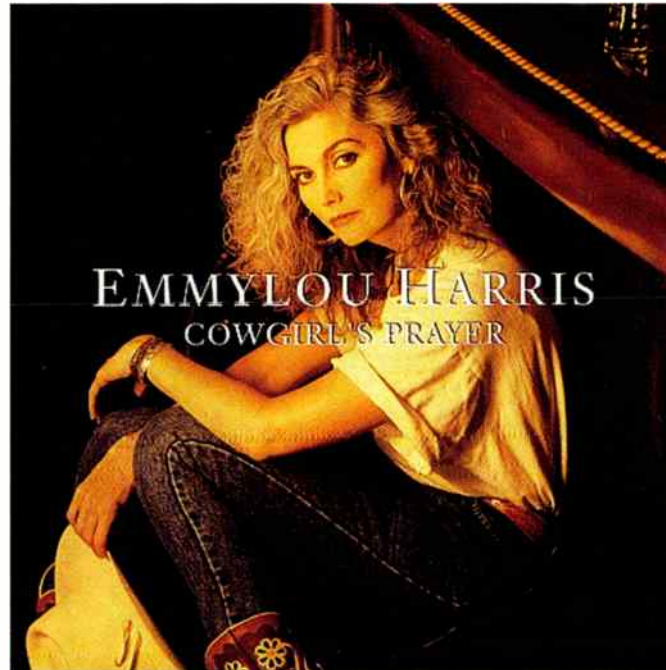
## Emmylou Harris *Cowgirl's Prayer* Asylum 61541

For the past 20 years, few people have done more than Emmylou Harris to keep the soul of country music alive. She has been a student, as well as an artist, finding threads of continuity in a wide array of performers, from The Louvin Brothers to Bruce Springsteen. She has recorded their songs and made them her own, paying more attention to art than demographics, and the result is an impressive body of work.

You keep thinking that maybe she'll falter, and commercially at least, I suppose she has. Her last two albums, *Brand New Dance* and *Live at the Ryman*, got little attention from country radio.

Now, however, comes *Cowgirl's Prayer*, her strong and haunting debut on Asylum, which moves in and out of the contemporary mainstream. There may be a couple of hit singles here—particularly Tony Joe White's energetic country-rocker, "High Powered Love," and Lucinda Williams' "Crescent City," a Cajun-flavored remembrance of love and good times in the city of New Orleans.

There's a feeling of coherence about this album, despite the fact that the music is diverse. Some of the arrangements are folksy and spare, and the lyrics in songs like "I Hear a Call" and "Prayer in Open D" shade toward the line between country and gospel. There's even a talking blues recitation, Dave Olney's "Jerusalem Tomorrow," which tells the story of a first-century faith-healer who wants to find out about Jesus and his hustle. It's easily the biggest risk on the album,



both in its lyrics and musical style, but despite its boldness, it doesn't quite work. After two or three times, it's a cut you want to skip.

The rest of the record, however, wears well—particularly the ballads, which have always been Emmylou's greatest strength. Her magnificent voice, with all its flaws and fragility and strength, has never been better. The subtle heartbreak of Roger Ferris' "Lovin' You Again," a song about a lover who keeps coming back, provides a perfect setting for her skills—her ability to bring a tear to your eye, but to touch your mind as well as your emotions.

"People know how hard life is," she told one interviewer a few months back. "They have feelings. They need music that will give them a voice."

*Cowgirl's Prayer* achieves that goal, and for me at least, the finest cut on the album is the last—the title song, written by Canadian folksinger Leonard Cohen. On the sur-

face, it's the story of a girl and her horse, but it goes much deeper. Cohen is a writer of stunning finesse, and the aching beauty of his words is crystallized in the voice of Emmylou.

You're not likely to hear this song on the radio, but it's one of those gems that enriches country music. Harris and her producers, Richard Bennett and Allen Reynolds, have aimed unusually high on this one. Whatever its flaws, this album is important. It will take its place among Emmylou's best. —FRYE GAILLARD

## George Strait *Easy Come, Easy Go* MCA 10907

Last year's *Pure Country* soundtrack was easily the biggest-selling album George Strait ever released, but it was far from his best work. The movie music had too many self-pitying ballads, too many gran-

diose message songs and not enough honky tonk and Texas swing. Many of Strait's hard-country fans feared he might be going soft in search of those Garth Brooks bucks.

They needn't have worried, for Strait has bounced back this year with a terrific album, *Easy Come, Easy Go*, that sounds as if it came straight from a South Texas dancehall. Nearly every song boasts the kind of slippery swing and straight-up singing that make this Texas rancher's son the latest link in a chain that stretches back through Merle Haggard, Willie Nelson and Bob Wills. Co-produced by Strait and Tony Brown and recorded with an all-star Nashville band led by fiddler Stuart Duncan and steel guitarist Paul Franklin, the album is completely free of synthesizers and other pop compromises.

The first single is the title tune, which finds Strait shrugging off the end of a love affair: "That's the way it goes; sometimes two people just don't get along, and it's time to hit the road." Before she goes, though, Strait wants to say, "Goodbye, farewell, so long, vaya con dios." And as a hint of a lovely Tex-Mex melody slips in under the Spanish phrase, so does a hint of sadness crop up in his matter-of-fact voice.

The song, written by Aaron Barker and Dean Dillon, is simplicity itself—just a repeating guitar-and-bass riff, some modest fills and Strait's understated crooning—but out of such restraint come the most powerful effects. If Strait had acted like he didn't care or if he had pretended the relationship could be saved with one last heroic act, the song wouldn't have mattered. By keeping his vocal right in the middle—sad but accepting fate—he has captured something unalter-



LADIES' E X O T I C S



JUSTIN BOOT COMPANY PO BOX 548 FORT WORTH, TEXAS 76101 817-332-4385



# Record Reviews

ably true about the way romance ends.

Barker also co-wrote "I'd Like to Have That One Back," an aching ballad about realizing too late that you've lost the best lover you'll ever find. Strait scrupulously avoids the temptation to believe he can still get her back at this late date. Instead he faces up to the truth that now he wants her and she's never coming back. It takes real courage to admit such a truth without resorting to self-pity, but Strait shares the fearlessness of all the great country singers.

The album opens with Jim Lauderdale's "Stay Out of My Arms," a marvelous bit of Western swing that finds Strait stretching out certain phrases in his flawless tenor while the band saws away at the infectious two-step beat. Lauderdale also co-wrote the equally snappy swing number, "I Wasn't Fooling Around," that has Strait singing dizzying triplets against the 2/4 beat on the verse and leading the three-part vocal harmonies through a catchy melody that takes an unexpected twist upward the second time through.

"Lovebug," written by Curtis Wayne and Wayne Kemp, has the kind of locomotive momentum, twangy Telecaster lead guitar and deliriously optimistic vocal that make it sound like the best Buck Owens single in 20 years. Wayne and Kemp collaborated with Faron Young to write "That's Where My Baby Feels at Home," another celebration of the Bakersfield sound with lively swing fiddle and ivory-tickling piano. It's Strait who feels right at home with this sort of dancehall material.

The album loses some steam near the end with three string-laden ballads, but even these benefit from Strait's relaxed, stylish crooning. Younger country fans who kick themselves for missing the glory days of Lefty Frizzell and Merle Haggard should thank their lucky stars that they're living through the glory days of George Strait, a



singer who can make his voice sound like a ranch dance steel guitar or like the bravest, most honest broken-hearted man around.

—GEOFFREY HIMES

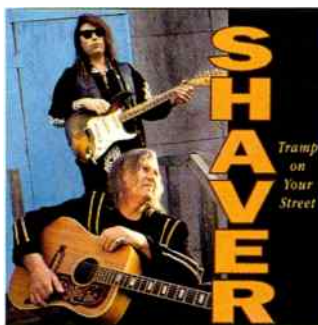
## Billy Joe Shaver *Tramp on Your Street* Zoo/Praxis 72445-11063

**T**wenty years have passed since Billy Joe first became known, and even today he's remained one of the Outlaw movement's greatest composers. Though I normally avoid reciting biographical details in a record review, Shaver bears a bit of explanation. The Texan's songs, always earthy and hard-hitting, were perhaps a bit too much so for the pre-Outlaw Nashville establishment. He had trouble catching on in Music City before Bobby Bare signed him to his publishing company. Shaver finally clicked after Kris Kristofferson recorded Shaver's "Good Christian Soldier," Bare recorded "Ride Me Down Easy" and Tom T. covered "Old Five and Dimers Like Me." All but one song on Waylon's now-classic 1973 *Honky Tonk Heroes* album were Shaver compositions. Songs like "I Been to Georgia on a Fast Train" and particularly "I'm Just an Old Chunk of Coal (But I'm Gonna Be a Diamond Someday)," a 1981 hit for John Anderson, further established him.

Shaver's singing career, however, was far less successful. Kristofferson produced his first album for the now-defunct Monument label, and he

also recorded for Capricorn and Columbia with minimal success. As musical trends changed, he seemed to disappear from the scene, and in the past decade, he's recorded only one other album. This latest may be his finest. With stripped down, no-frills accompaniment, the fiftysomething Shaver sounds invigorated—more vital and modern than many younger performers. The hard-edged band is led by his guitar-playing son Eddy, a major-league talent who formerly worked with Dwight Yoakam.

His voice, more cutting and rough-hewn than ever, shines on plain-spoken, picturesque originals like "Heart of Texas" and the eerie "Oklahoma Wind," both featuring guest appearances from Waylon. The spiritual, moralistic "I'm Gonna Live Forever," co-written by Billy Joe and Eddy, makes its point by understatement, as does "If I Give My Soul." Both songs feature vocal harmonies from Brother Phelps. Another strong, similarly timeless message, again



based on personal experience, is at the heart of "Tramp on Your Street." "Good Ol' USA" opens with an approximation of a 1940's country disc jockey from Shaver's hometown of Corsicana, Texas. The song, framed by Ernest Tubb-Jimmie Rodgers derived music (complete with Dixieland accompaniment) brilliantly captures the innocence of that day.

Both "Where the Fallen Angels Fly," with its vivid imagery, and the Tex-Mex "Take a Chance on Romance" reflect a

softer side. And he reprises two of his older favorites, including snappy versions of "I Been to Georgia on a Fast Train" and "I'm Just an Old Chunk of Coal." His darker side is at the heart of the anguished dirge, "I Want Some More," and as on all the other songs, the backing is solid and appropriate. One song in particular, the savage, rocking "Hottest Thing in Town," attests to that.

Many early lights of the Outlaw movement have moved on, some to greater heights (Willie and Kris' film careers), some to more personal ideas (Waylon's recent children's music) and some into relative inactivity (Tompall). Hit songwriters who aspire to singing careers and don't make it usually fade, consoled and sustained by their writing royalties. Shaver, who writes as sharply as ever, beat the odds with his songs 20 years ago, and damn if he didn't beat 'em again with this incredible comeback.

—RICH KIENZLE

## Garth Brooks

*In Pieces*  
Liberty Records 80857

**T**he best news about the new Garth Brooks album is that he stops trying so hard to impress the world and returns to reflecting its more basic concerns and charms. On *In Pieces*, he climbs off his white horse, hitches it to a post and gets back to singing about the kind of people who enjoy crawling into the back seat of an old car—and argue with family members over the dinner table on weeknights.

On a couple of tunes, he even pushes through some swinging doors and bellows like a rowdy, animated barroom honky tonker—which is when he's at his best. The boot-scootin' "The American Honky Tonk Bar Association," the old-time-rock 'n' roll of "Ain't Going Down (Til the Sun Comes Up)" and the bluesy swing of "Kickin' and Screamin'" are



*A young Pueblo boy pays tribute  
to the power of the eagle.*



Doll shown smaller than actual height  
of approximately 12½".



## Record Reviews

the most fun Garth has had on album since raising an aluminum can with friends in low places. Along with his spirited cover of "Callin' Baton Rouge," a song originally recorded by The New Grass Revival, these songs offer welcome moments of energized release amid the tensions and melodrama of the story songs and the steamy, passionate ballads that have become Garth's focus in recent years.

On *In Pieces*, Garth sounds a little less serious and a lot more fun, a little less self-conscious and a lot more relaxed. He attributes his newfound commitment and energy to the fact that he's found a way to balance his conflicting concerns over family and career. He also touts how he's in better physical shape these days, having sweated off some excess baggage. That should detach the word "chubby" from a seemingly permanent place in his descriptions in the press. As much as he shrugged it off with a laugh in the past, the description obviously bothered him. But it wasn't anything a high-priced personal trainer and a health-conscious cook couldn't shed once the millionaire spent some quantity time at home with his new baby and away from the truck stops and the double chili cheeseburgers and fries.

But it's just as likely that this slightly more relaxed album came about because the singer, who's already proven himself an astute businessman, took a look at his sales figures. For all the hoopla over *The Chase* debuting at Number One on the pop charts, it has sold barely half as many copies as *No Fences*. Five million in sales is impressive for anyone—except maybe Garth Brooks, who, when *The Chase* came out, said he figured he was only about halfway up the mountain he wants to climb as far as his popularity and commercial viability go. *No Fences*, now at more than 10 million in sales, scaled those heights better than the later, more celebrated albums.

So *In Pieces* lightens up, just a little, and recalls the mix of rowdy dust-kickers, tender ballads and big-production mini-dramas that surfaced on *No Fences*. Notice that the kick-off single, the rousing "Ain't Going Down (Til the Sun Comes Up)," rocks harder than anything Garth has previously released. And notice that the first week sales of *In Pieces* topped the big numbers of the previous two albums.

*In Pieces* is not one lengthy, fun-filled romp by any means. Garth still likes to put himself in the middle of violent episodes; in this case, that includes a song about a backyard, bare-fisted showdown between a father and son ("The Night I Called the Old Man



Out") and another about a couple locked in an adulterous affair who, during a secret rendezvous, are the lone witnesses to a murder ("The Night Will Only Know"). They're ambitious songs that swim in strong images yet end up wet and out of breath without making any artistic strides or clear statements. They're high drama with an empty core.

The father-son song starts with the son deciding he can't take his father's reprimands anymore, so he challenges the old man to a fight. The father, with one punch, puts him on the ground and fills the kid's mouth and nose with blood. Suddenly, the son has gained new respect for the father and hopes that someday "I'm half the man he is." It's an awfully quick turnaround for the boy—just how often does getting knocked silly make an angry youngster less antagonistic



and more loving and considerate? And the only quality displayed by the father to earn this newfound admiration is brute power. Shedding a tear after bludgeoning a youngster doesn't make him a great humanitarian.

"The Night Will Only Know," meanwhile, is a less interesting but no less bombastic re-write of "The Thunder Rolls." Again, adulterers are portrayed as vile characters. Only this time they don't get killed by their spouses, they just witness a murder and are too selfish and timid to speak out. The moody, darkly sinister tone of the song is a direct cop of "The Thunder Rolls," as are the ominous sound effects and Garth's theatrical reading of the lyrics.

California country-pop singer Jenny Yates, who co-wrote "The Night Will Only Know" with Brooks and his protegee Stephanie Davis, also had a hand in the two other melodramatic, pop-influenced songs on the new album. "The Red Strokes" (written by Yates, Brooks, James Garver and Lisa Sanderson) is about the passionate uniting of two lovers that holds up to Garth's emotional performance much as "Shameless" did a couple of albums back. However, one note of caution to Garth and his co-writers: The singer has now tapped out his quota of how many times he can use the words "burning," "night" and "thunder" in lyrics about stormy relationships.

The other song Yates co-wrote with the singer opens the album in characteristically blustery style. "Standing Outside the Fire" is another Garth song about not being afraid to

go against the grain, to be bold enough to accept challenges. It's a good song, however, about how it's better to be a fool who takes chances than a cool dude who never does.

Garth remains musically versatile to a maddening degree, switching styles and influences like so many different colored boots in a Tony Lama warehouse. Some might argue that there's something here for almost everyone to like, but that also means there's something here for almost everyone to dislike.

Back about the time of *No Fences* and *Ropin' the Wind*, Garth kept repeating that the biggest curse he could endure would be to become predictable. He thrived on challenges and surprises. But the only real surprise on *In Pieces* is how admirably he rips off Bob Seger's "Get Out of Denver" on "Ain't Going Down (Til the Sun Comes Up)." Otherwise, he's got a nice little formula going: a heap of drama, a little tenderness, a touch of rowdiness and one for the cowboys.

He's so convincingly entertaining on the uptempo tunes, and so intently involved in the dramatic tunes, that *In Pieces* will likely serve to keep the arenas full as he runs around the country beating his chest, swinging on ropes and whispering words of love about his new daughter in front of sell-out crowds. Maybe predictability isn't the curse he thought it would be, but let's hope he finds some new tricks under his hat the next time he finds time to go into a recording studio. —MICHAEL McCALL

**Bobbie Cryner**  
*Bobbie Cryner*  
 Epic 53238

It's easy to assume that few young Nashville singers ever heard a record made before 1985, given the release of so much flat music these days. But since most of you know my feelings about that, we won't



# WE'D LIKE TO INTRODUCE YOU TO YOUR NEXT STEREO SYSTEM

The stereo system you buy for yourself (or someone special) should be ready for the day when every recording is digital and all video has surround sound. Optimus® Professional Series components meet this challenge today.

Choose from high-power receivers with Dolby Pro Logic® Surround for thrilling cinema sound at home. Add a CD changer or player for flawless digital stereo, and a high-speed dubbing deck for crystal-clear recording and playback. Top it off with speakers in traditional or new space-saving subwoofer/satellite designs.

Optimus components are top performers yet cost much less than competitors'. And they're backed by warranties honored at 6600 stores nationwide! Come in and we'll help you get acquainted with your next stereo today.

Optimus: Sound Value in Audio.  
Exclusively at Radio Shack.



**Radio Shack®**

Dolby and Pro Logic are registered trademarks of Dolby Laboratories Licensing Corp.



# Record Reviews

go through it again. To look at the cover photo of Cryner's album, you might expect another young woman whose photos are better than her music. That's not a sexist remark, either, since the same thing happens with men (check out all the muscle shirts, etc.). But Cryner's music has the horsepower to match the hype.

She revels in her rough edges with music that whacks you right between the eyes. A bit more traditional than the Western Beat singers of California, she's got a far harder edge than, say, an Allison Krauss. Her husky voice, smooth and sleek as a rusty knife blade, isn't all. Six of the ten songs here—the best ones on the album—are Cryner originals (two of them co-written with others) and are as direct as Loretta Lynn's best songwriting of the 1960's and 70's. There's nothing mystical, nothing arty, just

straight-ahead life from a strong woman's perspective, honestly co-produced by Doug Johnson and Carl Jackson.

Everything here is worthy, but particularly impressive is the accusatory, intuitive "He Feels Guilty" and the bitter, anguished "I Think It's Over Now." "Daddy Laid the Blues on Me" takes a lighter, autobiographical stance. "Leavin' Houston Blues" chronicles struggles with loss, frustration and resignation. Cryner and Dwight Yoakam duet on the Buck Owens oldie, "I Don't Care," and Emmylou Harris guests on the ballad, "Too Many Tears Too Late." Nice endorsements, these duets, but almost anticlimactic ones, since she can clearly take care of business on her own.

Cryner's independence and no-B.S. views stand out on "You Could Steal Me," a story of a woman's vulnerability, frustration and desire to break

free of cold male possessiveness. The spirit of Loretta is particularly apparent on the snarling "I'm Through Waitin' on You," which draws a symbolic line in the sand to a man who wants a mommy instead of a wife. Only "The One I Love the Most" even comes close to being a conventional cheating song. The final number, "This Heart Speaks For Itself," takes a different view of losing a man, sorrowful but free of whiny devastation.

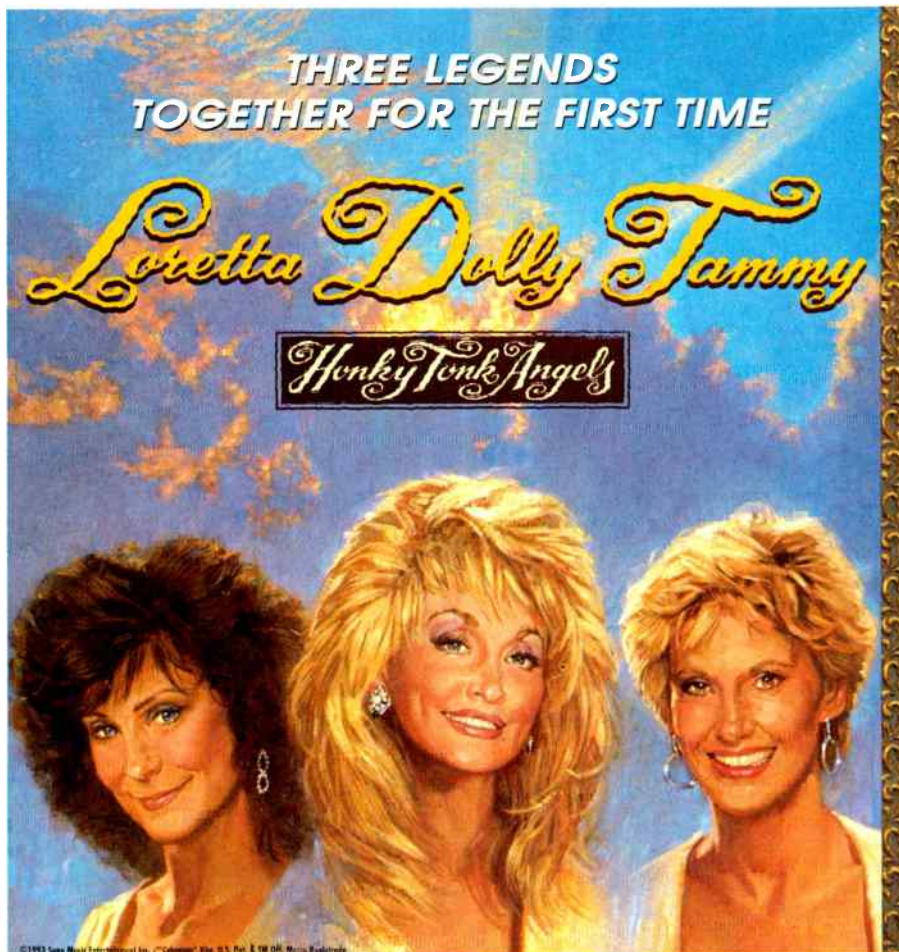
Her writing ability alone should put her across. In addition, however, this formidable debut shows she can probably perform her own compositions better than anyone else. If you're sick of the new female country singers whose producers cover up their lack of talent with cutesy posturing, or layer on pretentious pop production values, Cryner is an impressive, powerful antidote.

—RICH KIENZLE

**Junior Brown**  
*Guit With It*  
Curb 77622

**Junior Brown**  
*12 Shades of Brown*  
Curb 77635

**W**hen music-bizzers visit Austin, Texas, they usually head south of the river to catch the legendary Junior Brown at the Continental Club. I made the pilgrimage myself last year when Brown still didn't have a U.S. album out. I found the 40-year-old Arizona native standing behind a strange contraption called a "guit-steel." Invented by Brown himself, the instrument consists of two guitar necks mounted on a metal frame in a 60-degree V-angle. The top neck is a Telecaster-like electric guitar; the bottom



TWELVE NEWLY  
RECORDED  
CLASSIC  
PERFORMANCES

INCLUDING:

IT WASN'T GOD WHO MADE  
HONKY TONK ANGELS  
(WITH SPECIAL GUEST KITTY WELLS)

LOVESICK BLUES  
(WITH SPECIAL VOCAL  
APPEARANCE BY PATSY CLINE)

PUT IT OFF UNTIL  
TOMORROW

I DREAMED OF A  
HILLBILLY HEAVEN

SILVER THREADS AND  
GOLDEN NEEDLES

HEAVEN SENT.  
ON COLUMBIA

AVAILABLE AT **Kmart**



## Record Reviews

a lap steel.

The first song was "Broke Down South of Dallas," an original composition from Brown's British-only album, *12 Shades of Brown*. It began as a likable variation on the honky-tonk trucker songs of Red Sovine, with Brown's deep, rich baritone drawing about his hard luck "sleepin' alone in this wreck I own, broke down south of Dallas."

Then all of a sudden the song erupted into some of the most spectacular guitar fireworks I've ever heard. Moving his hands quickly back and forth between the electric guitar and the steel guitar, Brown sent notes—squealing steel phrases, low groaning guitar lines, 16th-note flurries—flying in every direction. And then, without even shifting gears, he slid right back into the clip-clop beat and his droll tale of a trucker's troubles as if nothing had happened.



I was an instant convert. I went out the next morning and paid way too much money for an import copy of his U.K. album and scratched my head as I wondered why no American record company had picked up on such an obvious original. I can stop scratching now, because Curb Records has not only released Brown's newest album, *Guit With It*, but also his 1990 British recording, *12 Shades of Brown*. Both are amazing albums, quite similar to one another and utterly un-



like anything else.

Brown has been described as a cross between Ernest Tubb and Jimi Hendrix, and while that's close, it's more accurate to explain him as a fusion of Hank Thompson and Danny Gatton. Even without the visual gimmick of the "guit-steel," the music on the two albums is a dazzling combination of elements you'd never think of combining. One moment his steel guitar is weeping honky-tonk style, and the next moment it has gone

back to its Hawaiian roots for a little hula music. One moment his electric guitar is knocking out a jumpy rockabilly riff, and the next it has gone skittering off on some strange jazz detour.

In addition to being a virtuoso picker and buttery baritone crooner, Brown is a very clever songwriter. At times he can be very straightforward, as he is on the catchy two-step number, "Doin' What Comes Easy to a Fool," which opens the *Guit With It* album, or on "So Close Yet So Far Away," a pretty ballad duet with his wife, Tanya Rae Brown, on the same album. It's easy to imagine Ricky Van Shelton or Clint Black recording either song.


It's extremely unlikely that Van Shelton or Black will ever record "My Wife Thinks You're Dead," also from the newer album. It begins as an ordinary-enough song about meeting up with an old flame.

With every sweet hymn,  
every wild cry,  
the cowgirl voices her prayer.

## EMMYLOU HARRIS COWGIRL'S PRAYER

Emmylou Harris has never sounded so sweet or so strong as on her *Cowgirl's Prayer*, the new album featuring "High Powered Love," "You Don't Know Me" and "Crescent City."

Produced by Allen Reynolds and Richard Bennett

On Asylum Compact Discs and  Cassettes





## Record Reviews

Over a crisp swing rhythm, Brown calmly sings, "It's good to see you, baby; it's been a long, long while." But a reconciliation will never work, Brown says, "Cause you're wanted by the police, and my wife thinks you're dead." That bombshell is followed by a biting blues guitar solo by Brown's steel-guitar student, Jimmie Vaughan of The Fabulous Thunderbirds, and then by Brown's own mind-bending guit-steel solo. Brown doesn't sing this song any differently than the others, and his deadpan approach makes the humor all the more effective.

In the same vein is "Party Lights," a brisk honky tonker with these memorable lines: "There's another kind of party lights that I can't stand to see 'cause there's a man in that patrol car, and he don't want to party with me." The newly recorded album also includes two splendid showcases for Brown's fast-fingered picking. The instrumental "Sugarfoot Rag" is a tribute to the man who wrote it, Nashville's brilliant country-jazz guitarist of the 1950's, Hank Garland, while "Guit-Steel Blues" is an original slow blues that goes on for 11 minutes.

In some ways, though, Brown's debut album, *12 Shades of Blue*, is even better, because it includes some of his best songwriting efforts. "My Baby Don't Dance to Nothing but Ernest Tubb" is an affectionate tribute to Brown's biggest hero with just enough of a weird twist to make it a Junior Brown song. "Hillbilly Hula Gal" demonstrates Brown's tendency to take the steel guitar on some strange trips, and "What's Left Won't Go Right" is a delightfully exaggerated hard-luck story. In a more serious vein is "They Don't Choose to Live That Way," the best country song about the homeless in recent memory.

It doesn't really matter which of these Junior Brown albums you buy first, because you'll probably like it so much that you'll soon be out getting the other. —GEOFFREY HIMES

### Jimmie Dale Gilmore *Spinning Around the Sun* Elektra Records 61502

**J**immie Dale Gilmore undoubtedly draws upon the holiest bedrock of country music traditions. He just filters these influences in an oddly charming, highly personal style. His music has little to do with Nashville or commercial country radio; it has everything to do with being an artist who is true to his individual vision and who desires to reflect the world as he sees it.

Unlike many others who deem themselves country tra-



ditionalists these days, Gilmore isn't about feeding the radio kingdom three minute-long moments of forgettably pleasurable ditties. That doesn't mean radio wouldn't benefit greatly from playing such beautifully rendered works as "I'm Gonna Love You" or "Thinking About You" from Gilmore's fourth album, *Spinning Around the Sun*.

But Gilmore's voice is too unusual, his songs too wonderfully peculiar to meet the soundlike standards of country radio. That's why he probably has more in common with the true pioneers of country music than nearly anyone west of Marty Brown. Think about it: There's no mistaking Jimmie Rodgers (for whom Gilmore's father named his son), Roy Acuff, Bill Monroe, Ernest Tubb, Hank Snow, Hank Williams, Johnny Cash or Willie Nelson for someone else. Same with Gilmore. He just happens to be creating

brilliantly distinctive music in an age of strict conformity.

Gilmore's voice sounds a little rusty, like a hinge that needs a shot of WD-40. It has a nasal quality, a reediness, that makes it sound as if there's an air leak in his voice box. He comes across as a more melancholy, more introspective Webb Pierce.

But that's not all that sets him apart: There's the sense of mystery and poetic spirituality that mark his songs just as clearly and gently as a strand of red silk might flag a page in a hymnal. That, too, of course is a throwback—some of the best songs of Rodgers, Acuff, Williams and Monroe are filled with a heavenly awe and a kind of powerful imagery that is endlessly provocative but not exactly crystal clear. Gilmore sometimes allows the listener to find what he or she wants in his hazy, reflective words.

It's not hard to imagine Williams or Monroe singing lines like *I've heard golden laughter glowing from the jailhouse walls/I have seen a garden growing where the rain don't fall/I would love to linger but I still hear the mountain call/ You and I don't need goodbye/ We'll meet at the fountain after all* from *Spinning Around the Sun*'s opening song, "Where You Going."

But even without radio, Gilmore has steadily built a solid, faithfully fanatic following since emerging from his hometown of Lubbock and the musical refuge of Austin, Texas, in 1989. At that time, 17 years had passed since he had been lead singer for The Flatlanders, a legendary but little-heard band that included such fellow country mystics as Joe Ely and Butch Hancock. Gilmore proved to be the most countrified of the three, and he's become something of a media darling in the ensuing years, appearing regularly in various hip rock and fashion mags. There's something wickedly skewed when one of America's most powerful country singers is more likely

to be found in *Vogue* or *Spin* than on any leading country radio station, but at least the word seems to be getting out.

*Spinning Around the Sun* continues Gilmore's move away from the raw honky tonk of his first two albums and toward a more introspective, folk-tinged sound—although I don't think there's anyone in country music who could offer a more beautiful version of Hank Williams' classic "I'm So Lonesome I Could Cry" or a more entertaining take on the traditional country-blues vamp, "Mobile Line (France Blues)."

The album's peak comes with Gilmore's version of a Butch Hancock gem, "Just the Water," a painfully wise and wistful song about watching something roll away that you would rather keep. There's also an exquisitely quirky duet with another offbeat wonder, Lucinda Williams, and a couple of strange yet wondrous songs written by Texas songwriter Al Strehli.

Gilmore isn't for those who buy country music because of the way certain singers look in their hats and jeans or because his songs fit with the latest line dances or because he wails choruses that are fun to sing in the car. But that's not all country music is about, either. That's something Jimmie Dale Gilmore understands well. Give him a chance, he'll make you understand, too.

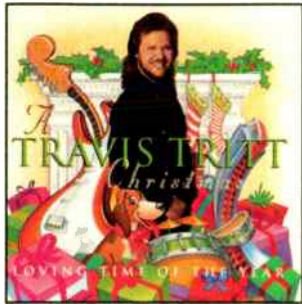
—MICHAEL McCALL

### Maryann Price *Etched in Swing* Watermelon 1014

**M**ost of Maryann Price's work in the country field was done with one act: Asleep at the Wheel. She and original AATW female vocalist Chris O'Connell both appeared on The Wheel's 1980 MCA album, *Framed*. Actually, Price began in jazz; then from 1969 until 1973 she was part of the now-legendary Dan Hicks and His Hot Licks, a San Francisco



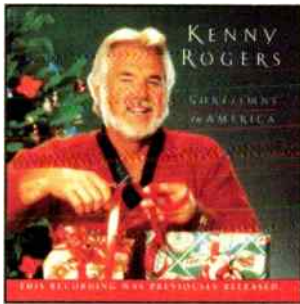
H A • V E  
**A**  
**COUNTRY**  
**MUSIC**  
**CHRISTMAS**



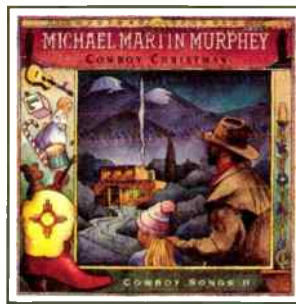
**Travis Tritt - A Travis Tritt Christmas** Loving Time Of The Year Featuring "Christmas Just Ain't Christmas Without You"



**Randy Travis - An Old Time Christmas** Includes "Old Time Christmas"



**Kenny Rogers - Christmas In America** Features the Title Song



**Michael Martin Murphey - Cowboy Christmas** Cowboy Songs II Includes "The Cowboy Christmas Ball"



**Brenda Lee - A Brenda Lee Christmas** The New Old Fashioned Way Featuring "Rockin' Around The Christmas Tree"

**AND DON'T MISS THESE YULETIDE SPECIALLY PRICED SUPER SAVERS**



**Emmylou Harris - Light Of The Stable** Features the Title Song



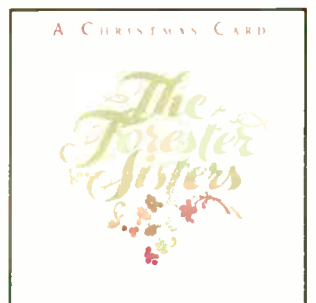
**Warner Bros. Presents A Christmas Tradition Volumes I, II & III**  
 Selections by Your Favorite Country Artists



**Crystal Gayle - A Crystal Christmas** Includes "I'll Be Home For Christmas"



**The A-Strings - Home For Christmas** Featuring "Sleigh Ride"



**The Forester Sisters - A Christmas Card** Including "The First Noel"



**HEARING IS BELIEVING,  
 ON CASSETTES AND COMPACT DISCS.**



© 1993 WARNER BROS. RECORDS INC

# Record Reviews

acoustic swing group led by vocalist Hicks, whose cynical, satiric songs anticipated Lyle Lovett's. After they disbanded, she briefly worked with the British rock band, The Kinks. These days she works in Austin both with her own trio and with O'Connell in the duo Ethyl 'n' Methyl.

Not surprisingly, Price owes more to jazz vocal legends Paula Kelly and Anita O'Day than to Loretta Lynn, which means she probably isn't for everyone. If your tastes run more to Patty Loveless (or Nanci Griffith) with no room for much else, you may not find much of interest. But fans of Shelby Lynne (who is now moving in the same musical direction Price has gone for years), Asleep at the Wheel or Lovett will find much to like. Her producer, Austin guitar journalist Dan Forte, explores all sides of Price's music.

Fans of her work with Hicks will revel in her version of the Hot Licks' favorite, "Waitin' for The 103." Hicks also wrote two songs that fit her perfectly: "Texas Kind of Attitude" and the Latin-flavored barroom ballad, "Bottoms Up." Hicks himself makes a guest appearance on the swinging "What About the Sugar?"—not a Hicks song, but in the same style. She tackles the torchy original, "Sorta Kinda in a Way," with just bass and guitar, and is masterful on the jazz waltz, "The Art of Three," and jazz composer Dave Frishberg's witty "Z's." Indeed, not many male singers could switch this skillfully between that many styles.

Two numbers reprise the Asleep at the Wheel sound: her roaring version of the 1930's Gene Krupa big band favorite, "Drum Boogie" (with guest shots from former Texas Playboy steel guitarist Herb Remington and ex-Wheelers O'Connell and pianist-fiddler Danny Levin); and "Oilwell, Texas," recorded in 1952 by rhythm and bluesman Louis Jordan and featuring ex-Wheel pianist Floyd Domino,



more recently with George Strait. "I Never Had It So Good," an easygoing swing duet, teams Price with ex-Texas Playboy vocalist Leon Rausch, who for once gets to show that his abilities extend far beyond singing old Bob Wills songs.

Price's swinging, decidedly sensual musical style may never reach a mass audience, but certainly not through lack of talent. But then who knows? Given the deservedly loyal audience attracted by Lovett and Shelby Lynne (whose own album, *Temptation*, is, by the way, a masterpiece), it would be nice if Price picked up support from those fans. Her talent is truly something to behold. —RICH KIENZLE

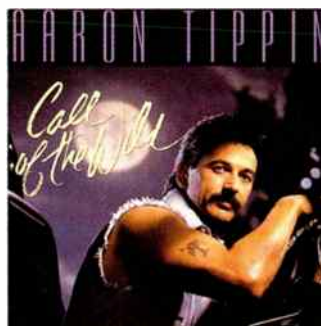
## Aaron Tippin *Call of the Wild* RCA 66251

There's sure nothing subtle about Aaron Tippin's music. It's unadulterated twang and good-natured, iron-pumping musical aggression *in extremis*. Most people tend to either love it a lot or hate it, because "The Tipper" doesn't pull punches or hedge his bets. An Aaron Tippin blue yodel is like a full-tilt musical karate chop or a Tarzan love call; it's Jimmie Rodgers and Hank Williams revisited with a rap attitude. It's either exquisite hillbilly poetry to your ears or strident annoyance.

On *Call of the Wild*, his third album, Tippin, with the assistance of producer Scott Hendricks (Alan Jackson, Brooks & Dunn, etc.) jacks up

the juice even further on what he likes to call his "four-wheel-drive bottom end" country sound. So much so that you kind of wonder what's next for "The Tipper." Is he gonna start bench-pressing 300 pounds as part of his stage show? Do a high-intensity, honky tonk aerobics video? Maybe start coming out on stage in a Tarzan suit?

"Call of the Wild," the title tune and lead-off cut (which Tippin co-wrote with the assistance of various name-brand Nashville tunesmiths—as he



did all nine tracks here), features the South Carolina-born singer at his torrid, chest-pounding, "Me-Tarzan-You-Jane, let's-boogie" best. "Honky-Tonk Superman" (written by Tippin and Buddy Brock) is another celebration of raving, good-natured hedonism in which Tippin comes across like some Bud-swilling redneck Popeye, or merely the obnoxious drunk who always seems to end up sitting at the next table.

"Trim Yourself to Fit the World" (Tippin-Douglas-Williams) is a defiant, rabble-rousing, stand-up-and-wave-the-flag testimonial much in the spirit of "You've Got to Stand For Something." "Working Man's Ph. D." is a similarly muscle-rippling, self-righteous ode to the blue collar work ethic.

Often—as in the above-mentioned songs—Tippin's unabashed propensity for musical overkill borders on comedy, and I'm never quite sure if it's intentional or not. I don't know how much of a real "message" there is here, or how

much of this is just "Tip" playing the shrewd musical politician who, in the course of three albums, has learned to cater to the fierce working-class pride of his record-buying constituency.

Fortunately, Tippin's raging, glandular extroversion is counterbalanced on *Call of the Wild* with some lovely ballads and tender confessionals—just the sort of songs that made his 1991 debut album, *You've Got to Stand for Something*, so persuasive. You can really feel the tearful urgency of the anguished man on the phone to his estranged sweetheart in "Whole Lotta Love on the Line." And the grim weight of broken dreams in "I Promised You the World" rips at your heart.

And that, really, is the true beauty of *Call of the Wild*. As Tippin bounces wildly between two extremes—the penultimate honky-tonk flag-waving party animal and the anguished, soul-searching balladeer—he serves up an album that's bold, resolute and satisfying far more often than not.

—BOB ALLEN

## Ricky Van Shelton *A Bridge I Didn't Burn* Columbia 48992

Gosh, it already seems like a long time ago that Ricky Van Shelton created such a stir with chart-toppers like "Crime of Passion" and his soulful revival of "From a Jack to a King." Back then, in the mid-1980's (if you can remember back that far), Shelton's music sounded vital, innovative, even electrifying. Working in an exuberant 1950's and 60's country-boogie-rockabilly revivalist groove, he briefly seemed to be on to something, charting out fresh territory all his own.

After awhile, though, as his subsequent albums began to more or less run together, and as bolder and more inspired revivalists like Dwight Yoakam and Mark Collie





# THE GENUINE LEATHER U.S. ARMY FIELD JACKET



Millions of fighting men swear by it. Now, you can own it in genuine leather!

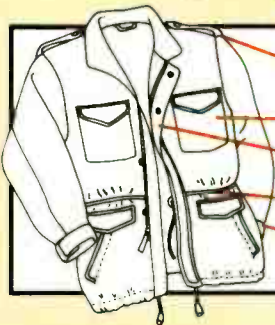
■ Ask any man who ever owned one... he'll tell you it's the best jacket he ever had. For millions of G.I.'s, the official issue U.S. Army Field Jacket was *the* most prized piece of gear from Army days. Earning its stripes from World War II to Desert Storm, it always came home with the troops. Now, *The Genuine Leather U.S. Army Field Jacket* combines the rugged good looks and comfort of the jacket that veterans treasure with the richness of supple genuine leather! Available exclusively from Willabee & Ward.

### Authentic Details.

#### Practical Hip-Length Cut.

All the great features that made the original so popular are here. For starters, there's the famous fit and cut. It's comfortable and it covers you to the hip. The regulation shoulder epaulets, roomy snap-close pockets, zipper and snap-front closures, adjustable cuffs, and drawstrings at the waist and hip. What's more, we've updated the classic design by adding convenient side-entry pockets, two zippered inside breast pockets, and a comfortable satin-blend lining. The result is a great-looking jacket that's perfect with jeans, yet the luxurious genuine leather makes it dressy enough for a night on the town.

Also available in Black Leather.



- Regulation epaulets
- Roomy snap-close pockets
- Zipper and snap closures
- Waist and hip drawstrings
- Adjustable cuffs

### Just \$199. Convenient Monthly Installments.

*The Genuine Leather U.S. Army Field Jacket* is available in brown and black and is priced at just \$199 (plus \$9.50 shipping/handling), payable in six monthly credit card installments of only \$34.75. Comes with a 30-day money-back guarantee. Available in sizes S, M, L and XL. Call about larger sizes (XXL and XXXL) for \$50 more. Have questions about sizing? Call us — we'll fit you over the phone. Phone orders normally shipped next business day.



**CALL TOLL-FREE: 1-800-367-4534**

EXT. 685-234

© 1993 MBI

Willabee & Ward  
47 Richards Avenue  
Norwalk, CT 06857



Satisfaction  
Guaranteed

**CALL TOLL-FREE: 1-800-367-4534** Ext. 685-234

Please send me \_\_\_ *Genuine Leather U.S. Army Field Jacket(s)*.

Sizes(s) (Circle): Small Medium Large Extra Large  
(38-40) (42-44) (46-48) (50-52)

Color(s) (Circle): Brown Black

For each jacket, charge 6 installments of \$34.75\* to my credit card  VISA  MasterCard  Discover  Am. Ex.

Credit Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name \_\_\_\_\_ (PLEASE PRINT CLEARLY)

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Signature \_\_\_\_\_

(All orders subject to acceptance.)

I prefer not to use a credit card and will pay by check.  
Enclosed is my check for \$199 plus \$9.50 shipping/handling, a total of \$208.50\* for each jacket.

\*Any applicable sales tax will be billed with shipment.  
Higher shipping/handling outside U.S.

# Record Reviews

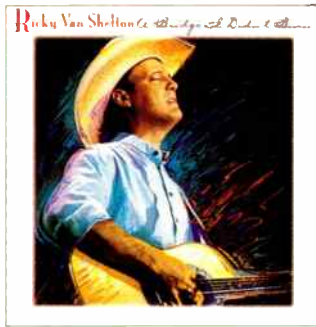
crashed the party, Shelton's narrow horizons as singer and innovator became more apparent. And often—despite his appealing and (at times) oddly quaint vocal style—he seemed a mere musical rube, clueless about his own musical direction and content to leave pressing decisions like song choices to his producer Steve Buckingham.

Much more a jack than a king, after all.

*A Bridge I Didn't Burn*, Shelton's fifth album (not counting a recent gospel outing and "greatest hits" package) and his first in quite a while, does little to dispel such impressions. The singer and his cohort Buckingham have—perhaps for lack of anywhere else to go—chosen to plow predictable ground once again. As usual, Shelton (who has never shown signs of being a songwriter) works out on a handful of 1950's and 60's revival-style tunes, many of them written by distinguished contemporary songwriters like Bobby Braddock and Sonny Throckmorton.

*A Bridge I Didn't Burn* is a decent enough album, I suppose. There are actually moments—as on his remake of rockabillyist Ray Sharpe's "Linda Lu" and on "Where Was I"—when Shelton and Buckingham succeed in faintly rekindling the fires of "Crime of Passion" and those unforgettable early hits.

Way too much of the rest of the record, though, is soaked in over-sentimentality ("Talking to God"), thematic redundancy ("Heartache Big as Texas") and even cliché (if nothing else, the title song reminds us that country songwriters have, by now, probably burned more bridges than Sherman's and Grant's armies combined). And after a while, Shelton's lilting vocal mannerisms and stilted style begin to sound (to me, at least) more antiquated and cloying than exciting—almost like a latterday Faron Young, Freddie Hart or Mel Tillis at their all-time worst.



Above all, *A Bridge I Didn't Burn* reminds me how amazingly fast things can change, and how subject we all are to the trends and tastes of the moment. How else can you explain why 1986's spirited revivalism ends up sounding here like 1993's dopey nostalgia?

—BOB ALLEN

## Rosie Flores *Once More with Feeling* Hightone HCD 8047

I had the highest of high hopes for the new Rosie Flores release, but that's probably because I was introduced to it in the best possible way. I was driving across Texas one night when this swinging song comes on the radio about Hank and Patsy, smoke and barbecue, honky tonks and West Texas and the like—every single line a bona-fide cliché, mind you, but sung so seductively, with such panting anticipation and ready-to-go force, that I was sold instantly.

The song was called "Honky Tonk Moon," and after hearing it in context, I still think it's the best thing on the album. But that's not a putdown of the rest, because Rosie Flores, who has always had a singular voice, shows increasing signs that she's becoming more aware of what to do with it. It's one of those voices that Bobby Bare used to describe as "wet," and *Once More with Feeling*, at its best, offers exactly what the title says.

She has this unique, and endlessly effective, breathy "pull" in her voice that is reminiscent of the Smoky Moun-



tain sound of early Dolly Parton, while her arrangements generally have the airy, wide-open feeling of the West. She also has this way, as on "Love and Danger" (where she's joined by Joe Ely), of pausing long and longingly between some lines, and pausing not at all between others, which adds to the drama. She's lumped in with the Western Beat crowd, and for good reason (even if lately she's been protesting). But she also brings more in the way of rock, rather than folk, roots to the style; this is a woman who began her career in an unlistenable all-girl cowpunk group called Screaming Sirens, and while there's nothing quite like that here, there's no missing the Beatlesy folk-rock of "My Blue Angel," or the resemblance of "Try Me" to The Rolling Stones' "Honky Tonk Woman" (itself an early attempt to line out the common ground between country and hard rock).

And look at the rest of her material, all of it co-written (except for "Rosebud Blues," which she penned alone) with various familiar, but fringe names from all over the country. On "Ruin this Romance" her voice glides skillfully over a train-rhythm track. "Bandera Highway" is a nostalgic acoustic ballad for this San Antonio native, while "It's Over" is best described as an aggressive polka. "Girl Haggard" is a wonderful novelty number incorporating various licks and song titles from Merle You-know-who. "Real Man" has the confident strut of Tanya Tucker. "Rosebud Blues" takes a standard rock/r&b ballad progression that

could have come from Sam Cooke and plays it increasingly hard and tough until it's swollen into a blues shouter, while "Tumblin' Down" goes out on a jangly guitar line that fades like the West Texas wind.

I wish so much of this album wasn't so obviously—and heavily—overdubbed, because a voice as organic as Rosie's would be better served by a band that had a similar feel. But of all the people today working with—if you'll pardon my math—one foot in Texas, one in Los Angeles and one in Nashville, Rosie Flores shows the potential to last longest.

—JOHN MORTHLAND

## Conway Twitty *Final Touches* MCA Records 10882

Conway Twitty started his career as a Mississippi man caught up in the fever of traditional rock 'n' roll, the kind that passionately blended the intense fervor of Southern gospel shouting with the concerns of the physical world featured in secular music. So it somehow seems appropriate that his final album—at least the last one in which he has some control and direct input—ends up being the most energized, most rock-influenced album he has made in ages.

*Final Touches* is anything but a modest, somber swan song. Conway certainly pushed some barriers over the years, most notably in singing about sexual relations with an eye for detail that few other stars dared and even fewer handled with such a commendable balance of virility and sensitivity. But in recent years he tended toward quieter reflections, and his upbeat numbers were usually easy, swaying, mid-tempo singalongs.

Not so on *Final Touches*. The most memorable songs on the album are, with an exception or two, the loudest and the rowdiest work of Conway's career. Working with contemporary country



# Join Country's Brightest Stars...

BECOME A CHARTER MEMBER OF THE

*cma*  
**COUNTRY CLUB**

The CMA Country Club will keep you up to date on the latest Country Music news. From new releases and concert dates to personal interviews with your favorite artists, you'll hear it first. And don't forget all the fantastic merchandise, available only to CMACC members, find that perfect gift or one of a kind souvenir. Not to mention the money you'll save on your favorite CDs, cassettes and videos.



As a Charter Member, you'll receive:

- Official Membership I.D. Card
- Exclusive Merchandise Offers
- Discounts on Cassettes, CDs, and Videos
- Quarterly Newsletters
- Hotel and Car Rental Discounts
- Latest Touring Information
- Inside Information on the Country Music Industry from the Country Music Association

Join now and receive this one of a kind CD or Cassette FREE!

Free with paid CMA Country Club Membership. Award winning country hits including: *Give a Little Love* by The Judds, 1991 Vocal Duo of the Year and *Oklahoma Borderline* by Vince Gill., 1992 Male Vocalist of the Year. As well as classics like: *Just to Satisfy You* by Waylon Jennings and Willie Nelson, 1976 Vocal Duo of the Year.

**One Year Full Charter Membership only \$20**

(plus \$3.50 shipping and handling)

**FILL OUT THIS FORM, SEND IN TODAY!**



**MEMBERSHIP APPLICATION FORM** • One Year Full Membership  
CMA COUNTRY CLUB P.O. Box 3396, Livonia, MI 48151-9913

Complete this form and mail your check for \$23.50, payable to CMA COUNTRY CLUB or money order (US funds) to:  
 Visa  Mastercard or **Call 1-800-CMA-CLUB**

Card # \_\_\_\_\_ Exp. \_\_\_\_\_ Signature \_\_\_\_\_  
 "Award Winning Country" comes in (CD) or (Cassette) Please circle which you prefer  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

(Please allow 6 to 8 weeks for delivery. Michigan residents add 4% sales tax.)

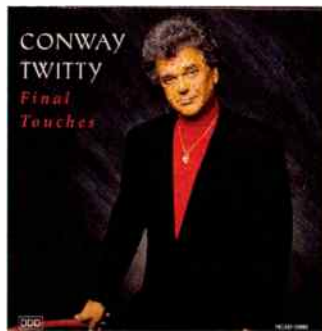
# Record Reviews

producer Don Cook, who also works with Brooks & Dunn and Mark Collie, Conway opens and closes the album with two of the best country dance songs of the year, "Two-Timin' Two Stepper" and "You Ought to Try It Sometime."

"Two-Timin' Two Stepper" is a cute, bouncy heel-scraper about a no-good philanderer who hunts his prey on the dance floor, and it is as catchy as "Achy Breaky Heart," but with less silliness and more truth. "You Ought to Try It Sometime," however, is something else all together. It's the kind of potent, rip-roaring stomper that many of the new, pumped-up fitness buffs currently flexing more muscle than talent along Nashville's Music Row have tried—and failed—to achieve. Conway meets their challenge with a vigorous performance that ranks with the best of Aaron Tippin and Brooks & Dunn, which means he stands up well next to two of the best honky tonk acts out there these days. Give this song a whirl on a few major Southern dancefloors, and Conway could have the surprise dance hit of the year.

"The Likes of Me," meanwhile, is a supremely convincing macho boast by a highly confident man. It's sort of a more aggressive version of "I'd Love to Lay You Down," Conway's steamy 1977 hit, and he pulls it off with the same sense of assurance.

As for the ballads, Conway has always been a master at setting a mood. His voice is full and strong, yet he understands the power of an intimate whisper or a gently spoken phrase as well as any country balladeer. Whereas most famed country veterans are known for how they embellish a phrase or for some quirky personal vocal trait, Conway excelled at direct lyrical translations, and he proved an expert at making it sound as if he were speaking directly to the listener. He shed any kind of artifice and concentrated at getting to the heart of the emotion he was trying to relate.



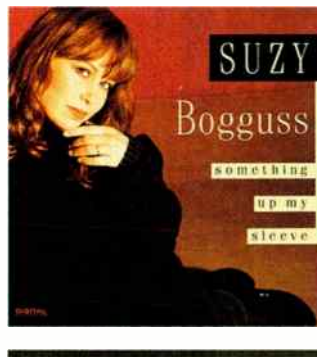
His new album offers a couple of gems that tap the compassionate side of the man known as The Best Friend a Song Ever Had. No one could have handled "You Are to Me" with more intimacy or finesse. Co-written by Don Schlitz and Billy Livesey, it features Schlitz's remarkable touch at grasping the specialness of older lovers. It's about a senior couple—the woman's hair has some gray, the man doesn't have much at all—and they both worry about what they no longer have. In the woman's case, it's youthful beauty; for the man, it's power and status. Though it sounds superficial, Conway perfectly understands the need we all have for reassurance, and he touchingly underlines the desire these two have to let the other know how important they are to each other. It's a beautiful song, especially in an age so focused on the culture of youth.

Conway works his magic elsewhere, too: "I Hurt for You" and "An Old Memory Like Me" are both well-written ballads that he gets inside of in a way only he can. No one sings about the consequences of the affairs of lovers with more honesty than Conway.

The album has its pat moments, but the fault always lies in the predictability of the song rather than the effort of the singer. To his credit, Conway remained dedicated to finding good songs and giving them his utmost attention right until the end. Unlike most other legends (Haggard, Nelson, Cash, etc.), he never released an album that sounded tossed off to meet a

contractual obligation. He created his share of forgettable disks, but the fault stemmed from a lack of adventure or from stretching too far in an effort to stay up-to-date. No one strived more dauntlessly to stay on the charts than Conway.

It's funny how artists always seem to leave the perfect final song, even when their passing comes suddenly and shockingly early. When Conway asks, "Is there room in your heart for an old memory like me?," he's offering a question in just the way a humble, private man—a man like Conway Twitty—might ponder his legacy. The answer, of course, is clear: As long as people care about songs that deal directly and intimately with the mess as well as the bliss brought on by affairs of the heart, then people will be listening to Conway Twitty singing. —MICHAEL MCCALL



**Suzy Bogguss**  
*Somethin' Up My Sleeve*  
Liberty 89.261

Since her major label debut a few years back, Suzy Bogguss has been in the charts with covers of everything from a Merle Haggard oldie to a Nanci Griffith song. It's no wonder that her musical identity has remained a bit blurred. *Somethin' Up My Sleeve*, her fourth and latest album (which she co-produced with Jimmy Bowen), is not without its flaws. Yet it certainly brings this talented Illinois-born singer into much

sharper focus than ever before.

Stylistically speaking, Bogguss hits her stride here with songs that clearly owe more to the likes of a contemporary Texas country-folkie like Griffith than to Merle Haggard.

Having co-written five selections herself, Bogguss proves an adept, if not startling songwriter, as well as a sprightly, persuasive singer. But *Somethin' Up My Sleeve's* real strength is derived from fine compositions from contemporary women country writers like Marea Berg (who always has a wry, lyrically provocative way of exploding romantic myths and clichés); Beth Nielsen Chapman (Bogguss reprises "I Keep Comin' Back to You" from Chapman's own lovely solo album of a few years back); Pat Bunch (an unsung heroine whose co-writing credits have appeared on dozens of hit records in recent years); and Gretchen Peters (her "Souvenirs" is a real standout). Berg and Chapman, and Martina McBride, contribute harmony vocals.

I guess I'm somewhat of the "old school" in that I still believe (particularly in this day and age of aural overkill) that the most effective arrangements/productions are as much felt as heard. In other words, a song's studio window dressing shouldn't call attention to itself at the expense of the lyric and melody. Bowen/Bogguss violate this maxim in places, piling on layers of guitars and a seamless ultrasonic mix on a few songs—like the fine "Diamonds and Tears" (Marea Berg-Gary Harrison) and "You'd Be the One" (Bogguss-Pat Bunch-Doug Crider)—that really didn't need to be so streamlined and prettied up.

All in all, though, *Somethin' Up My Sleeve* is just the sort of solid and satisfying record that Bogguss needs right now to build on the momentum of a career that, at long last, seems to be gearing up for the fast track. —BOB ALLEN



# She's "tu tu" cute.

Only \$49<sup>95\*</sup>

Little "Sugar Plum" has a big sister in ballet class and tries to be *just* like her. But without taking a single step, this sweet baby girl is as precious a ballerina as you could ever wish for!

"Sugar Plum," by award-winning artist Dianna Effner, is the first issue in *As Cute as Can Be*, a collection of baby dolls whose every glance will melt your heart.

"Sugar Plum's" face and limbs are beautifully sculpted in Ms. Effner's signature style. Hand-painted lashes frame "Sugar Plum's" sparkling blue eyes. Her cheeks and lips are touched with the same delicate color she wears from head to toe. Wisps of lace and a net tutu have been added to her "snuggly suit," making her the most adorable baby ballerina ever.

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

Bring this sweetheart home for only \$49.95.\* But hurry... "Sugar Plum" is issued in an exclusive, hand-numbered edition, so order today.

© 1993 The Ashton-Drake Galleries  
9200 North Maryland Avenue, Niles, Illinois 60714-1397  
A6701CC2X

**THE ASHTON-DRAKE GALLERIES**  
9200 North Maryland Ave.  
Niles, Illinois 60714-1397

PLEASE RESPOND BY:  
December 31, 1993

**YES, I would like to reserve "Sugar Plum." Limit one.** I understand the first installment will be billed before shipment of the doll.

- SEND NO MONEY NOW
- 3 EASY PAYMENTS OF \$16.65\*
- ONE-YEAR, RISK-FREE GUARANTEE

X  
Signature \_\_\_\_\_ Date \_\_\_\_\_  
Name (please print clearly) \_\_\_\_\_ Telephone \_\_\_\_\_  
Address \_\_\_\_\_

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

\*Plus \$1.99 home delivery fee and any applicable state sales tax. Please allow 4 to 6 weeks for delivery. Canadian price: \$69.95 plus postage and handling and any applicable sales tax.



**THE ASHTON-DRAKE GALLERIES**

*Bringing You Dolls of Irresistible Value*

Actual  
size of doll  
is 8½ inches  
high, seated.

# MARK O'CONNOR



BY GEOFFREY HIMES

**W**hen the Nashville City Fair invited Mark O'Connor to play at their annual summertime festival, the Grammy-winning fiddler said, sure, as long as he could do the whole show while riding on a skateboard. The perplexed fair officials immediately called O'Connor's manager and asked, "Is he serious?" It was the first the manager had heard of it, but with O'Connor, he said, anything is possible.

O'Connor is country music's leading fiddler right now, and his view of that role incorporates anything that might occur to him—including many things that wouldn't occur to anyone else. And so he found himself in early June, dressed up in shorts, tied-dyed T-shirt, skater's helmet and a wireless mike, crouched down on his favorite skateboard and improvising a violin solo as he cruised around a Nashville street. The audience lined the sidewalks of the closed-off street as O'Connor, bassist Victor Wooten and cellist Michael Kaat played circles around the melody and skated circles around the asphalt.

Equally improbable was O'Connor's appearance at the Columbia Festival of the Arts in Maryland three weeks later. Impeccably dressed in a white tuxedo, the violinist joined three classical musicians from New York in a performance of O'Connor's first classical composition, "Quartet for Violin, Viola, Violincello and Double Bass." While his three partners played from the scores on the music stands, O'Connor sat with his eyes closed and played the piece from memory, blending his fiddle licks and their chamber music harmonies with split-second timing.

From skateboards to string quartets is quite a stretch, but it's indicative of the many directions O'Connor is moving in at once. "Eclecticism is what drives me," he explains, "and because of that drive, I'm able to come up with new things that no one has ever heard before. Rather than worry about the obvious differences between styles of music, I look for similarities. I like to use all of my past experiences to create new ones. Just when you think you've got me pigeon-holed, I'll come up with something new. I like shock in music. It's a very powerful emotion."

O'Connor, 31, talks in such a polite, mild-mannered tone that the word "shock" sounds incongruous in his mouth. Still dressed in a white tux ("I don't often get a chance to dress up in a white suit, so this is a treat"), he is perhaps the quietest person at a restaurant table full of celebrating classical musicians. But when you catch a glimpse of the steely determination in his eyes, you understand how hard it must be to dissuade him from one of his unorthodox projects.

He has had a very full plate this past season. Right after the Nashville City Fair, O'Connor recorded a new batch of episodes for *American Music Shop*, the hour-long, live-to-tape music show. He's the musical director for the award-winning weekly show, a surprise hit for The Nashville Network. While he was home in Tennessee, he also put the finishing touches on his second piece of classical music, a concerto that will be premiered by

the Santa Fe Orchestra and the Nashville Symphony.

The day before his string-quartet concert, O'Connor performed his popular road show of unaccompanied fiddle music for an enthusiastic lakeside audience at the Columbia Festival. Tall and lanky in his white cotton suit and trademark Panama hat, he wove together Celtic jigs, Afro-American blues, Appalachian reels and Texas breakdowns into a long evening of freewheeling improvisation. Another project, his recently released solo album, *Heroes*, pairs O'Connor and 14 of his violin idols in fiddle duets. The largely instrumental album includes just about every major player who has influenced him and, as such, constitutes his musical autobiography.

That story starts when O'Connor was just an eight-year-old

kid in Seattle, studying classical guitar with more a sense of duty than enthusiasm. Then one night he saw Doug Kershaw sawing away at "Diggy Diggy Lo" on TV's *Johnny Cash Show*, and it changed his life.

"I was doing my half hour a day of guitar practice," he recalls, "but I really wasn't enjoying it, because I didn't see the point. But when I saw the obvious enjoyment that Doug Kershaw was getting from playing the fiddle, it opened up a window for me. I finally understood how much fun music could be."

O'Connor immediately begged his parents for a fiddle, but it was three years before his financially strapped folks agreed to buy him a second instrument.

"When I finally got a fiddle," he continues, "I immediately learned my first Doug Kershaw tune. A few days later, I had learned a few more songs, and I found myself at a square dance. I played along with the band, and after a while, I said to myself, 'Instead of playing the melody the same way every time, why don't I change a few notes here and there?' And so I started improvising in rhythm. That's when I finally got it: Music is all about communicating my true emotions out through the audience and back to me again."

So it was impossible to imagine the *Heroes* album without Kershaw's participation, but

O'Connor was still reluctant to call him. "When I was planning the album," he confesses, "I didn't want to contact these people on my own, because truthfully I was scared to face the rejection that I expected."

He didn't have worried. When the two finally met in a Nashville studio (with the cameras rolling for a video documentary on the project), O'Connor immediately burst out with the story of seeing Kershaw on *The Johnny Cash Show* in 1969. "I told him that the reason I play the violin today was his performance on television, and I told him how my mother was such a big fan of his. It was really emotional for me, and he was visibly overwhelmed. I think the emotion of the moment inspired us both, for I can't imagine having a better Doug Kershaw performance than the one we got that day."

The 11-year-old O'Connor soon started winning fiddle contests and attracted the interest of Benny Thomasson, a 64-year-old

## His Heroes Have Always Been Fiddlers







## “MUSIC IS ALL ABOUT COMMUNICATING MY TRUE EMOTIONS OUT THROUGH THE AUDIENCE AND BACK TO ME AGAIN.”



Texas fiddle virtuoso who had moved to Washington State. Thomasson, who had won the National Fiddle Championship three times and the Texas Fiddle Championship 15 times, excelled at what O'Connor calls “controlled improvisation, varying the theme without losing the melodic shape.” It was a style that provided a direction for a young kid in desperate need of one.

“I was searching for a vehicle,” O'Connor recalls. “When you're that young, you can't play in clubs. Fiddle music—as opposed to violin music—was not part of the academic world. So where's the outlet for an 11-year-old kid to play his music? Thank God for fiddle contests. I got so much experience playing for audiences and for judges that no tour or re-

album, *A Texas Jam Session*.

When O'Connor was 12, his mother took him to Nashville, just so he could see what the music business was really like. When they arrived, they called the only person they knew in town, Tut Taylor, an instrument dealer they had met at a fiddle contest. Taylor called the Pickin' Parlor and told them a hot young fiddler was coming down. Charlie Collins and Brother Oswald of Roy Acuff's Smoky Mountain Boys were leading the house band that night, and they invited O'Connor up to play one song at the end of the first set.

“I played a fiddle tune,” O'Connor remembers, “and they asked me to play another one, then another. Pretty soon, 45 minutes had gone by, and the set still hadn't ended. That was Thursday. On Fri-

ings out through my music. So when I put together the *Heroes* album, I got Vassar to play the first song I ever heard him do, ‘House of the Rising Sun.’”

By the age of 22, O'Connor had won four National Fiddle Championships and had toured with The David Grisman Quintet and The Dixie Dregs. At that point, he was tired of the contests and the road, so he dedicated himself to playing recording sessions in Nashville. It proved much harder to break into that scene than he had expected.

“It was a Catch-22,” he explains. “I wanted to introduce my fiddle sound, but to break into recording, you have to sound like fiddlers that the producers were already familiar with. At that time, that meant Johnny Gimble and Buddy Spicher, who are both great fiddlers and both on my *Heroes* album. But I made a conscious decision that I was only going to play my own sound, and if I couldn't break in on what I naturally play, I'd find something else to do.

“After about a year and a half, I got a chance and played on two songs that became big hits, The Nitty Gritty Dirt Band's ‘High Horse’ and Michael Martin Murphey's ‘Fiddling Man.’ That was the end of '84, and by February of '85, my session calendar was totally booked, and it stayed totally booked for six years. During those six years, I played a lot of wonderful music, but I never came away from the sessions feeling like I had played everything I could have played, and I began to wonder what that would feel like. So I stopped being a full-time studio musician and started concentrating on my own music.”

During his studio years, O'Connor played on more than 450 recordings, including sides by Randy Travis, Mary-Chapin Carpenter, Clint Black and Willie Nelson as well as pop acts like James Taylor and Paul Simon. His two favorite sessions were The Nitty Gritty Dirt Band's *Will the Circle Be Unbroken, Volume Two* and Dolly Parton, Linda Ronstadt and Emmylou Harris' *Trio*.

“I felt those albums were made with the right concept,” he says. “The music was performed live in the studio, and there was a real emphasis on the quality of the musicianship. That's the way country music should be recorded. It's the same approach I try to bring to *The American Music Shop*. I wanted to get on TV what I think Nashville really is: a town of creative musicians and songwriters. Without them, it would just be another Branson or Las Vegas—another glitzy, hollow entertainment resort.”



Host and heroes, Doug Kershaw, Charlie Daniels, Mark O'Connor, Johnny Gimble, Buddy Spicher and Texas Shorty, at work on a recent *American Music Shop* show.

ording session could ever intimidate me as an adult. Moreover, it gave me a wonderful way to express myself.

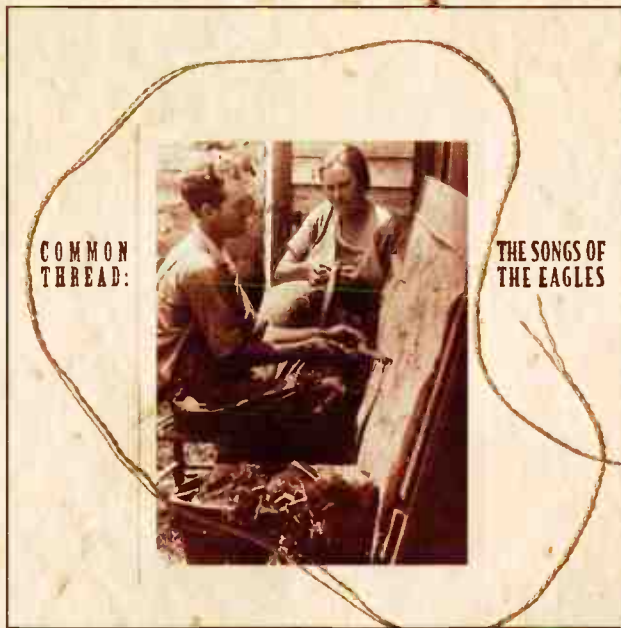
“No matter what I do in the rest of my career, I'll always be rooted in that Texas fiddle music. No matter how weird I get, I'll always have that in the back of my mind. I feel sorry for people who aren't rooted in a real traditional music, who are just floundering with MTV and the latest experimental music. I don't think you can find the necessary fundamentals without really knowing at least one traditional form—whether it's Texas, Cajun, Celtic, swing, bluegrass or whatever.”

Thomasson passed on a while back, but O'Connor couldn't imagine the *Heroes* album without his mentor. So he included a recording of himself playing “Sally Johnson” with Thomasson, Terry Morris and Texas Shorty off an old small-label

day, they took me down to the Grand Ole Opry to meet Roy Acuff. I was only supposed to play for him in his dressing room, but he said, ‘We've got to put this boy on the Opry tonight.’ So I ended up playing an encore on the Grand Ole Opry that evening. By Monday, I had an offer to record with anyone I wanted. So I recorded ‘National Junior Fiddle Champion’ with Charlie Collins and Norman Blake. This all happened within a week.”

That same week, he heard Vassar Clements for the first time. “Up till then,” O'Connor says, “I had always thought of fiddling as a very light and happy music, but Vassar showed me that it could also have a dark, painful side. That really captivated me and made me want to introduce that same longing, forlorn sound into my own music. He changed my life, for I never knew I could get those other feel-





# COMMON THREAD: THE SONGS OF THE EAGLES

GIANT

AVAILABLE NOW ON GIANT  
CASSETTES AND COMPACT DISCS.

© 1993 Giant Records

TAKE IT EASY  
Travis Tritt

PEACEFUL EASY FEELING  
Little Texas

DESPERADO  
Clint Black

HEARTACHE TONIGHT  
John Anderson

TEQUILA SUNRISE  
Alan Jackson

TAKE IT TO THE LIMIT  
Suzy Bogguss

I CAN'T TELL YOU WHY  
Vince Gill

LYIN' EYES  
Diamond Rio

NEW KID IN TOWN  
Trisha Yearwood

SATURDAY NIGHT  
Billy Dean

ALREADY GONE  
Tanya Tucker

BEST OF MY LOVE  
Brooks & Dunn

THE SAD CAFE  
Lorrie Morgan







By Bob Millard

**P**opular entertainers receive plenty of honors, and not by a long shot are they all handed out in the glitz and glamour of national television. Case in point: the Allegan County Fair in Michigan in the middle of September. The backstage area is defined by a makeshift fence in the middle of the infield of the half-mile surrey track. As folding chairs are being set up in the track in front of the grandstand, two attractive young women dressed in jeans and windbreakers shiver at the infield gate in the windy, damp, overcast late afternoon. Nearby a man sets up a small cattle pen off the tailgate of their farm truck parked in the mud not 100 feet from Billy Ray Cyrus' silver-gray tour bus. Both the truck and bus have the legend "Wher'm I Gonna Live When I Get Home" painted on their backsides.

Momentarily, Billy Ray comes around the side of the bus accompanied by his two road managers, experienced rock 'n' roll road men Steve Wallach and Al Schiltz. They've ventured out to see a bull calf with a birth defect so pronounced that it may yet wind up in some carnival sideshow. The calf has a tail growing out of the back of its head; the deformity has a ribbon around it, so that it is said to resemble Billy Ray's famous tresses. In honor of their favorite country singer, the young women have named the calf Cyrus.

"Oh, wow," mutters Cyrus the singer as he inspects Cyrus the mutant Holstein. "This is really weird."

He holds up the cranial tail and poses for pictures wearing his trademark glower. "You're a freak, man, just like me," he commiserates jovially with his namesake. He signs autographs, accepts a couple of hugs, thanks his guests and quickly disappears back into the bus.

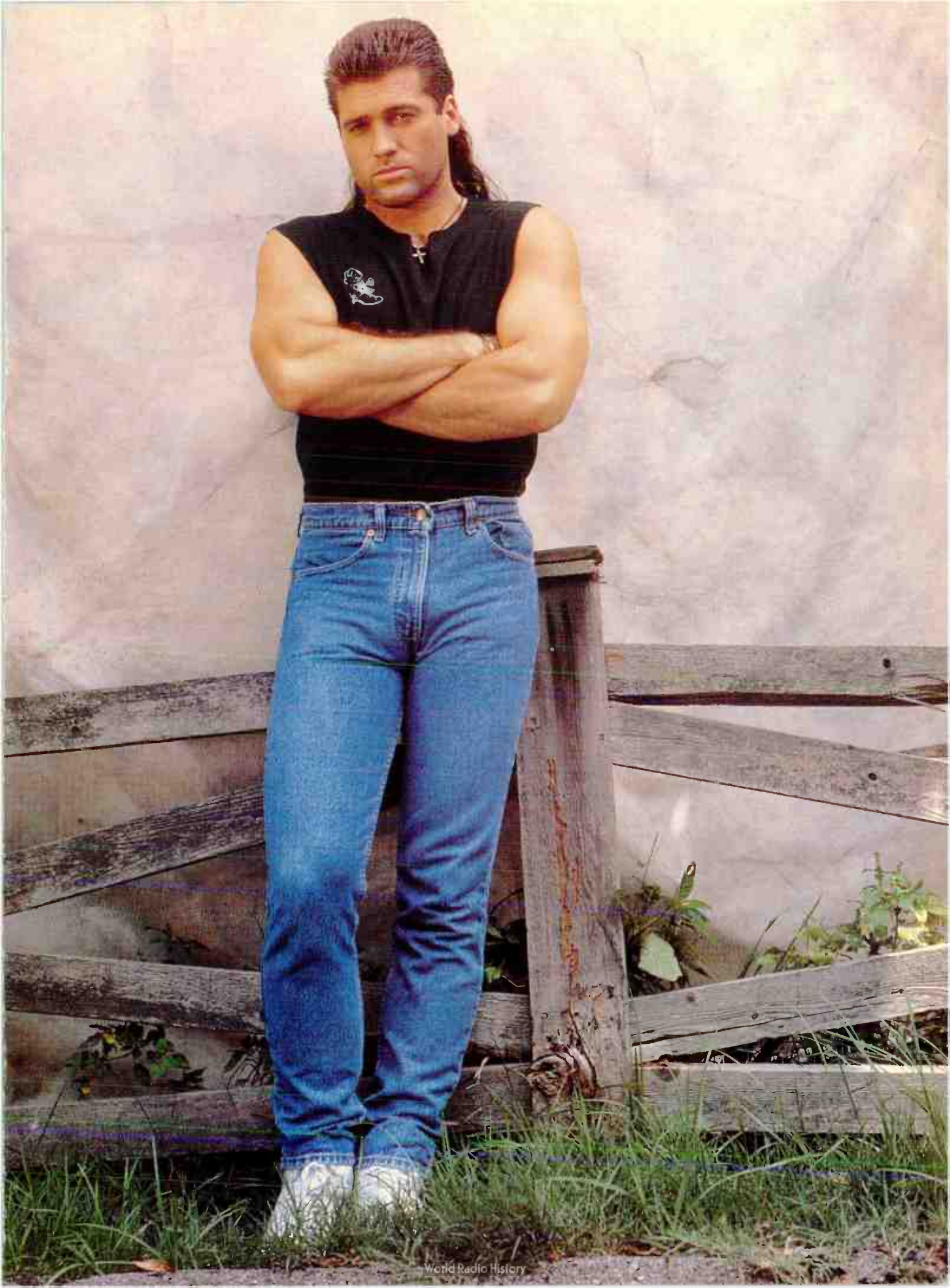
I caught up with Billy Ray at this middle-sized middle America fair to pose this burning question: After all the pressures of rapid fame last year, after the lacerations of critics both in and out of the country music business, after the incredible workload created by "Achy Breaky Heart"—after all this, are ya having any fun yet, Billy Ray?

## *Hey, Billy Ray:* **Are You Havin' Any Fun Yet?**

*As the second year of whirlwind superstardom comes to a close, there are still many questions about Billy Ray Cyrus. Is he satisfied with his music? Is life any easier now? Is success the way he imagined it would be? And, most important, is it fun yet?*











"I am killin' myself," he admits, "but I'm havin' a good time doin' it."

This backstage scene in rural western Michigan is just one small slice of life on the road these days with Billy Ray Cyrus. Similar scenes were played out earlier in the day, when he awoke in the Comfort Inn in Plainwell, Michigan, some 12 miles away. He spent the first part of the ensuing morning wolfing down steak and eggs delivered from the Big Boy restaurant next door, and the rest sitting on the hood of a car in the parking lot with three fans, just shooting the breeze. In contrast to 1992, surely the most amazing and preposterous debut year ever endured by a country recording artist, Billy Ray Cyrus looks and sounds rested and confident.

One reason for Cyrus' metamorphosis from defensive, vaguely mystical, worn-out road dog to outgoing and aggressive star is sleep. One old saw about the country music industry is that the first clue that an artist has really arrived (whether or not he has sold nine million records) is that he no longer has to sleep on the bus. According to his handlers, Billy Ray's cash flow finally caught up with his notoriety in the middle of this past summer. So now, after each concert—and after the hours of meeting with special needs kids and fans—a limousine drives him to the nearest airport where a leased private jet waits to whisk him to the next stop on his schedule. By the time he arrives, he is winding down, ready to crawl into a fresh motel bed and sleep until noon. That, plus a hit second album that is proving to the world that he is not a one-hit wonder, has made all the difference in his attitude.

"Last year was probably the hardest year of my life, you know," Cyrus told me. "I'd be lying to say that it wasn't. It was a real hard year. But you got to keep in mind that my entire career and everything that I stand on now is built on more than a decade of going to some little honky tonk or some little dive and playing five or

six nights a week, four sets a night....Billy Ray Cyrus is not an overnight success. Billy Ray Cyrus is a guy who paid...his dues: all those trips back and forth to Nashville, and to Los Angeles. Everything that I stand on now is built on those many years of hard work.

"It's a big jump from The Ragtime Lounge to the stadium in Phoenix...to ABC-TV...to The Bally in Las Vegas. You know what I'm sayin'. But I believe I was as prepared as a person could be, due to the fact that what I do is very real. What I do is go out and make music night after night. That's how I've made a living for the last decade is going out and making my music. It's just now that everything is magnified a million times."

Everything Billy Ray Cyrus is made of and stands for was put to the test in 1992. For anyone who may have spent the last 18 months orbiting the moon, Cyrus emerged from the darkness of The Ragtime Lounge, a nightclub in southern Ohio, by way of the year's most explosive hit single, "Achy Breaky Heart." His image as a handsome, dance club heartthrob with a weightlifter's bod—a bod he is fond of exhibiting—was driven home by one of the most expensive and unorthodox promotions ever devised in country music. His Mercury Records video ignited dance contests based on "The Achy Breaky," a line dance designed around the song. By the time "Achy Breaky Heart" was released to radio for national airplay, it was already a huge dance club hit with an audience just waiting for it.

Billy Ray has had a sense of destiny about his eventual fame ever since he got inspired at a Neil Diamond concert and picked up his first guitar just before dropping out of college during his junior year. But even he had to have been surprised at what happened. The album built around "Achy Breaky Heart," titled *Some Gave All*, not only debuted at Number One on both the pop and country charts, it kept up its head of steam all year long. By the end of 1992, it was a nine-million seller.

There is no point glossing over the controversy that surrounded Billy Ray's blitzkrieg challenge to Garth Brooks as king of the country roost. Unable to fathom how Cyrus' primitive, rock-based hit could throw even established, multi-platinum, neo-traditionalists in the shade, the media and much of the music industry groused endlessly about the man and his music. Before it was over, Cyrus had taken more personal and professional attacks than anyone since Nixon met his Waterloo over Watergate. Unsubstantiated rumors circulated that he had been a Chippendale dancer—in essence, a male stripper. Travis Tritt took a pot shot at him not only for the quality of his music, but for his "ass wigglin'" as well—a clear case of the pot calling the kettle black if ever there was one. Cyrus largely held his peace as the criticism and controversy flew, except to deny vehemently that he had ever been a Chippendale dancer. ("I really can't dance," he told me. "In fact, I can't even do 'The Achy Breaky'.")

Tritt and Cyrus made friends this year, but after the mixed results of the next four singles released from *Some Gave All*—two made the Top Ten, two others lingered in the 30's and 40's—the pressure was on Billy Ray to prove that he wasn't going down in history like Henson Cargill—a guy with a huge first record and nowhere to go but down from there. In February, Cyrus, his road band and his two producers went back in the studios in Nashville to see if lightning would strike twice. Titling his second album *It Won't Be the Last*, Cyrus seemed to be sending a message to his critics. It was released in May; by September, it had sold nearly two million copies, and it was obvious that while "Achy

**Billy Ray and his Sly Dog band don't often pose informally, but Millard caught 'em between sets at the Allegan County Fair.**





Breaky Heart” may have been the fluke many people thought it was, Billy Ray Cyrus redux was for real.

“Well, you know, the first album, first of all, we had two weeks to record that album,” Cyrus explained. “We cut two songs a day on *Some Gave All*.”

“On *It Won’t Be the Last*, we had two months to go in and work on the songs. Like, I do my own background vocals a whole lot, and I had time to go in and really work...I got a chance to be real creative as far as doing what I do and honing my craft, especially on the background vocals and stuff....I’ve been raised around those gospel vocals and quartets all my life; background vocals and things like that are real important. It’s an art form to go in and create an album.

“Really, going in and recording this album was therapy. It was the greatest therapy that could possibly have occurred....1992 was a real hard year. It was a man on a roller coaster in the eye of a hurricane....What got me on that hurricane was making music. For me and my band—you know I use my band on my albums—me and my producers, Jim Cotton and Joe Scaife, just went in and just made music. It was very refreshing.”

Among the tunes on *It Won’t Be the Last* is an early-Elvis-style ballad called “When I’m Gone.” Cyrus gave the song idea to “Achy Breaky Heart” writer Don Von Tress way back at the height of his wild 1992 ride. As he recalls now, he told his friend, “Don, I’m living on the edge of the planet, and any day I might fall off.” The two share writers’ credits on the finished product. And while Cyrus claims once again that what seems obvious is not the reality—that he didn’t mean to come off sounding like Elvis—the addition of background vocals by The Jordanares just puts the icing on the cake.

“My dad was there the night The Jordanares sang,” Billy Ray says. “My dad had a gospel quartet called The Crownsmen that I used to sing with when I was a kid. I knew that would be a big thrill for my dad. He came down on that day, and it was a special time.

“Let me tell you this, the bottom line is that we tried recording that song just like we do all our songs. Me and the band set up, we had drums, guitars, pianos and organs. We were going to record that song just like we do. For two days we tried to cut that song, and it just never felt right. Me and my producers and my band, we make our music by the way it feels. Don Von Tress was playing acoustic guitar on the song, and both me and my producer said, ‘Man, let’s try it with just me and Don.’

“So we cut the song. We went through one take with Don playing acoustic guitar and me singing it, and when we ended, my producer Jim Cotton said, ‘Boys, that’s the way that song goes.’ That was it; we had the acoustic guitar and the vocal there.

“A couple of days later, my other producer, Joe Scaife, said, ‘I want to suggest something to you, man. What would you think about putting The Jordanares on the background of it.’ My first thought was, Joe, man, you know what I’ve been through this last year and what everybody’s been sayin’. Then I’ll have to defend myself for doing that.

“Joe said, ‘But, Billy, is that really Billy Ray Cyrus I hear talking there? Do you make your mu-



BOE AWLARD

sic for the music or do you make your music for what the critics might say?”

“Man, I couldn’t believe the thought was even there. He called The Jordanares, and The Jordanares came in a couple of days later. It’s just one of those things that that’s the way the song went. That’s the way the music was supposed to go. I wouldn’t change a thing about that record. We never intentionally tried to make it sound that way. That’s just the way it came together.”

Another change wrought in Billy Ray Cyrus by his two years in the hurricane is a modification of his tendency towards mischief. While he may still horse around with the band on the bus, in public he is the soul of propriety. On another front, prior to fame, Cyrus fathered two children by women he was not married to, a little boy whom he has regretfully identified (regretfully because of publicity for the child), and a little girl whose identity and privacy he has so far been able to protect.

Last year, in the midst of a summer he now recalls as “a blur,” he told me about his mischievous childhood shared with his brother Kevin, better known as Keebo.

“I taught myself how to be mischievous,” he said. “I think I was born that way. Yeah, my brother, a lot of times he was my sidekick in things like that. Our pawpaw taught us how to hunt and how to skin a squirrel. He showed us how to make these things like darts with a nail and a corn cob. My brother and me would stand out in the yard and throw them at each other. I’ll be darned if years later, Milton Bradley or somebody didn’t invent a game something like that. If we’d had the sense to copyright it, we’d probably have done real well.

“Maybe he was an instigator,



ROBIN LOWE/ABC

**Rapport with the fans is the bottom line for Billy Ray. A special twist was the calf named Cyrus. ‘A freak like me,’ said the singer.**







**Success has made life on the road easier for Billy Ray. He now travels from concert to concert in a private plane.**

I don't know. I'm sure I dared him as much as he dared me. Like...we'd be out there throwing corn at cars or something. He'd be right there with me."

Older brother Keebo Cyrus was in a band with Billy Ray until a couple of years before "Achy Breaky Heart." He's just one of a number of Cyrus kin playing music in little clubs, trying to see if the Cyrus name will prove as potent for other family members as Dolly Parton's did. (Besides Keebo, there's currently cousin Bobby...) Billy Ray hints at the frictions and conflicts that might have divided the brothers' musical destinies with another story about their childhood mischief:

"We used to eat at this restaurant called The Apache," he recalled. "It was a teeny old restaurant, and my brother used to grab ahold of my head and push my head down under the table to make me look at thousands of chewed pieces of gum. I'd get sick to my stomach. To this day, I can't chew gum on account of it."

Cyrus is close to both his divorced parents (each has remarried). His father is a representative in the Kentucky state legislature, and his mother a housewife in Flatwoods. While he does give back to his home area of Ashland, Kentucky, with charity concerts and the like, Billy Ray has learned to recharge his psychic batteries in solitude at his own newly-purchased, 60-acre, rural homestead outside Nashville.

"That's my therapy—my horse and my motorcycles," Billy Ray says. "And really just building paths. I go up into the woods with my hatchet and just build paths."

"I used to build paths when I was a kid back in Flatwoods. I go build me some paths, then take my four-wheeler on it and wear it down as much as I can. Then I take my two-wheeler dirt bike on it and bounce around, fall over and hit my head on trees. You know, I just go up there and have a good time."

"Usually, when the evening comes, when it cools off a little bit, I take my horse up there, and by then my path

is good and worn down. By then I've had a whole full day of working on the path. It is fun; it's therapy. That's what I do. It's just me and the woods, my hatchet, my four-wheeler and a bottle of water. I really have a good time doing that."

So much for glitz; so much for glory. As I watch from the wings as Billy Ray Cyrus works the Allegan County Fair crowd of 8,500 with his music and his anecdotes about high schools, hometowns and chicken gravy, I see a simple man with something more going for him than his famous solid-gold butt. He's a guy who can entertain quite well on a bare stage so small that it won't accommodate the million-dollar stage set and specialty lights that sit, unused, in three of four brand new 18-wheelers parked behind the stage. And to say simple is not to denigrate the man.

"The people who work for Billy Ray love him," says Steve Wallach over the strains of "Ain't Your Dog No More."

Why? I ask. I had heard similar words, unprompted, from just about everybody in his crew in the rapidly chilling west Michigan twilight.

"Because he's a decent, honest guy," Wallach explains. "He is what he is, and he's loyal to a fault. His word is his bond, and in this business, I'm tellin' ya, that's rare."

Maybe that's one of the things his fans see that his critics don't. Whatever it is, Cyrus believes that it wasn't so much that he wiggled and took his shirt off that made him popular; it was his communication with the fans.

"When you come to my show, I do hope that you pay attention to one thing, which is most important," he had said. "And I'll be honest with you, most people, especially most journalists, miss it. They come to see what they heard about or what they read about, and most people write about the same thing. The bottom line is the rapport between me and the people. If you capture the audience, you will capture what Billy Ray Cyrus is all about."

Even before he drove the crowd through the roof with "Achy Breaky Heart" and then came back for a quirky five-song encore, the good folks of Allegan, Michigan, had hung on his every word, his every move, and not just the sexy ones. Twenty people in the front row had camped outside the ticket booth for 36 hours back in February, in temperatures that got as low as 20 below zero, to buy those seats at \$19 apiece; men, women, little kids, all ages. No matter what anyone said about him in '92, that's entertainment, and Billy Ray Cyrus knows it. He no longer feels the blows land when someone swings the cudgel of personal criticism.

"I understand now that all the distractions mean nothing," he said. "Those distractions were there five years ago when I was driving back and forth to Nashville and listening to record companies telling me to go back home and get me a job in the steel mill or the coal mines. If I had listened to those distractions then and lost my focus on my dreams, what I believed in, then I wouldn't be here talking to you today. So, for me to get to this point and lose focus on my music, and lose focus on my fans and what I'm all about, that would be completely stupid."

And that's one thing Billy Ray Cyrus simply is not. ■



Before your wallet gets  
 achy-breaky on new  
 cassettes or CDs,  
 call **1(212)967-TUNE**  
 ...and get a free listen!



101 Stephanie Davis  
Stephanie Davis



102 Brother Phelps  
Let's Go



103 Twister Alley  
Twister Alley



104 Toby Keith  
Toby Keith



105 Shania Twain  
Shania Twain



106 Ronna Reeves  
What Comes Naturally



107 Shelby Lynne  
Temptation



108 Tracy Lawrence  
Alibis



109 John Michael Montgomery  
Life's A Dance



110 Confederate Railroad  
Confederate Railroad



111 Garth Brooks  
In Pincas



112 Suzy Bogguss  
Something Up My Sleeve



113 Chris LeDoux  
Unleash This Old Hat



114 Ricky Lynn Gregg  
Ricky Lynn Gregg



115 Hal Ketchum  
Sure Love



116 Sawyer Brown  
Outskirts of Town



117 The Jerky Boys  
The Jerky Boys



118 Steve Wariner  
Drive



119 Dude Mowrey  
Dude Mowrey



120 Radney Foster  
Del Rio, TX 1989



121 Jeff Foxworthy  
You Might Be A Redneck II



122 Doug Supernaw  
Red and Ric Grande



123 John Anderson  
Solid Ground



124 Elizabeth Lee  
Unsung (coupon does not apply)

Get a listen to what's new in country music — before you buy. You can hear the latest songs from your favorite stars for the price of a regular long-distance call. It's as low as 12¢/minute off-peak, and no more than 24¢/minute from anywhere, at anytime. And you can buy right over the phone.

It's easy to hear new country on the phone. Just call TouchTunes at **1-212-967-TUNE** (967-8863), And follow the recorded instructions.



Once connected, here's more you can do:

- 5 Repeat a song
- 6 Skip a song
- 8 For star's fan club
- \* (New Code) Hear another album
- 7 Order album



**SAVE UP TO \$10**  
 musicland OR Sam Goody  
WE GOT WHAT'S HOT. GOODY GOT IT

Take \$2 off the regular price of as many as 5 cassettes or CDs featured. Save up to \$10. Limit one coupon per customer. Coupons may not be used in conjunction with another coupon or sale offer. Coupon may be used on Special Orders. Ring under markdown code #51 until 10/31/93.



Special TouchTunes Discount







# PATTY LOVELESS

## Listens to Her Voice



**A**s far back as 1988, Patty Loveless could feel something happening in her throat, something she didn't like. She had been traveling hard, performing night after night as the opening act for one star or another, and the strain of the endless one-nighters was shredding her vocal cords. She felt pain; she also could hear her voice grow scratchier and less vibrant when the problem was at its worst.

There were reasons the stress on her voice was greater than that faced by many other singers. For one thing, Loveless sings with all-out abandon. On both gutsy country rockers like "I'm That Kind of Girl" and "Blame It on Your Heart" and on blow-torch ballads like "Don't Toss Us Away" and "If My Heart Had Windows," Loveless pours every fiber of her being into her voice. She also suffers from sinus allergies, which tend to negatively affect even a speaking voice, much less one put under the pressure of a touring singer.

"It just seemed that everything going on in my life during that period was affecting my voice in some way," Loveless says. "We were constantly on the road, and I was having problems with the changing climates, the allergies and sinus problems, the different atmospheres of the places we play in and the fact that there's so many pollutants in the air, whether it's indoors or outdoors. Once your voice starts to wear, you can start feeling all these factors so much more. Even on days off, I had to be doing interviews or visiting radio stations or talking on television. My voice never got a break."

By the time she started recording her 1988 hit album, *Honky Tonk Angels*, she was gobbling steroids to keep her voice strong so she could finish her work. From then on, the problem grew progressively worse. In 1990, a doctor noticed a dark spot on her vocal cords in an X-ray. Two years later, on the advice of Reba McEntire and Emmylou

*With successful vocal surgery behind her, the backing of a new record label, and her husband as support, both in the studio and out, Patty Loveless has bounced back in a big way. Not only is she feeling well, but her current album is being hailed as one of the year's best.*



Harris, Loveless visited Dr. Robert Ossoff, a voice specialist connected with the Vanderbilt University Medical Center. Ossoff did not like what he found. But Loveless was scheduled to leave that night for a 27-day road trip with her band. The doctor gave her some medication, his phone number and a stern warning to be very careful.

On that concert-heavy road trip, Loveless noticed her voice wasn't as strong as it once was. Besides that, she felt tired, constantly worn down. Her vocal problems, it turned out, made her physically tired. She returned to Nashville after this lengthy road trip in time to appear at a taping of a network television special. While in town, she stopped to see Ossoff for another checkup. This time, manager Larry Fitzgerald accompanied her to the doctor's office.

Ossoff informed Loveless that she was in danger of doing permanent damage to her vocal cords, damage that could ruin her career. He recommended immediate surgery similar to what he had performed on Kathy Mattea the previous year. Loveless said she had to wait—she had 25 concerts coming up over the next month. The earliest she could schedule surgery would be December 19, when she returned to Nashville for the holidays.

The doctor put his foot down, shook his head and said, no, he couldn't permit it. Something needed to be done as soon as possible. "He was real disgusted with me," Loveless recalls. "But I told him, 'Do you want to go tell my manager that I can't work. Do you want to tell my agent, the promoters, all the fans who've bought tickets...'"

Ossoff did just that. He marched into the hallway and told Fitzgerald of the seriousness of Loveless' health problem. Fitzgerald looked at Loveless and asked why she hadn't told him earlier that her condition was so critical. "I guess I didn't want to admit it to myself or anyone else that it was that bad," Loveless says when reflecting

*By Michael McCall*

*“I think when you’ve been someplace a long time, they might not get as excited about what you’re doing as they do with someone new. I thought maybe it was best to move on.”*

back on that time. “There was all this work to be done. I had all these concerts booked, and we were about halfway into recording my first album for Sony. I thought I was too busy to deal with it, that I’d be letting too many people down if I stopped.”

Ossoff made her stop. The concerts were cancelled, the album put on hold. Loveless opened her mouth for Ossoff’s intricate laser surgery on October 21. It appeared successful, but Loveless couldn’t use her voice for four weeks afterward, not even to speak to her husband, Emory Gordy Jr., who was producing her new album. Once this period of forced silence passed, Loveless began working with a voice therapist to help her get her vocal cords back in top shape. “The vocal cords are muscles,” she says flatly. “You’ve got to bring them back into shape slowly.”

As 1993 began, Loveless started warming up her voice. On January 4, she went back into the recording studio with her husband and, for the first time in two-and-a-half months, she tried to sing again. Her voice was more powerful and more expressive than ever.

“It was the greatest feeling,” she says, the emotion of getting past this problem successfully still evident in her speaking voice. “Once I heard myself sing, I was ready to go for it. It felt stronger to me. Emory could tell. The engineer could tell. I even ended up re-doing some of the songs we’d already recorded because I felt I could do them better now.”

The sparkling results show on *Only What I Feel*, her first album for Epic Records after five for MCA Records. While all of Loveless’ albums are praiseworthy—she’s been one of country music’s most consistently masterful artists since her 1986 debut—*Only What I Feel* bristles with energy and passionate focus. From the sassy confidence of “Blame It on Your Heart” and “You Will” to the achingly tender realities of “Nothing But the Wheel” and “How Can I Help You Say Goodbye,” it ranks as one of the year’s best albums by one of modern country music’s most compelling artists.

It wasn’t only the new power she felt in her voice that contributed to the sense of freshness and commitment that informs *Only What I Feel*. Loveless credits working with her husband as contributing to the album’s strength. She also thinks the enthusiasm and support shown her by Epic Records boosted her confidence.

Gordy had co-produced Loveless’ first two albums as well as her last MCA disc, 1991’s *Up Against My Heart*. But *Only What I Feel* was the first Gordy produced alone. “Emory has such a passion for the music,” Loveless says of her husband, a bassist who worked with Emmylou Harris, Rodney Crowell,

Hoyt Axton and scores of others before becoming a producer. Since then, he has shaped albums by Aaron Tippin, George Jones, Bill Monroe, Jimmie Dale Gilmore, Steve Earle, The Wagoners and Loveless, among others.

The record company, of course, had to approve of this wife-and-husband studio pairing. “Epic said right from the start that they wanted me to come do the music I wanted, the music I was known for,” Loveless explains. “Basically, they offered me a deal I couldn’t refuse. They made me feel wanted.”

Loveless doesn’t hide the fact that she felt a little crowded at MCA. When she joined the company, Reba McEntire was just beginning to skyrocket. In recent years, however, MCA has signed Wynonna, Trisha Yearwood and Kelly Willis. For one record company, that’s a lot of female singers who weren’t that different stylistically. That means when someone at the company hears a good song, it might go to someone else. And that means when it comes to promotion and marketing money, it might go to someone else.

“I’d been there for six-and-a-half years, and I was starting to see success by a newcomer like Trisha Yearwood and how excited they were about that,” Loveless says straightforwardly. “They had Wynonna, Reba, Trisha, and it just seemed like we were in big competition with each other. It’s like being in a big family with a lot of children—it’s hard to give everyone the attention they feel they need. And I think when you’ve been someplace a long time, they might not get as excited about what you’re doing as they do with someone new. I thought maybe it was best to move on.”

At Epic Records, Loveless feels she’s getting the attention typically awarded to the new kid of the family. “I think the move has been very positive for me, for Epic and for MCA,” she says.

Not long after the album’s release, Loveless confronted another tough situation. Her ex-husband, former Wilburn Brothers drummer Terry Lovelace, told a tabloid newspaper, *The Globe*, that the singer had undergone an abortion when the two were together. “The first thing that went through my mind was anger and hurt,” she concedes. “We had promised each other not to tell anybody, because of our families. When he put that in the paper, I know it hurt his family and it hurt my family and friends. I think it was wrong of him not to stop and think about what that would do to people. I didn’t understand why it had to come out the way it did. It was our own private lives. It shouldn’t have come out, but now I’m almost glad it did. It was the deepest secret that I’ve had to deal with. Now it’s out, and I’m able to go on with my life. I just hope people understand.”

After the article surfaced, Loveless admitted in a follow-up article



With husband Emory Gordy Jr. back in 1990.



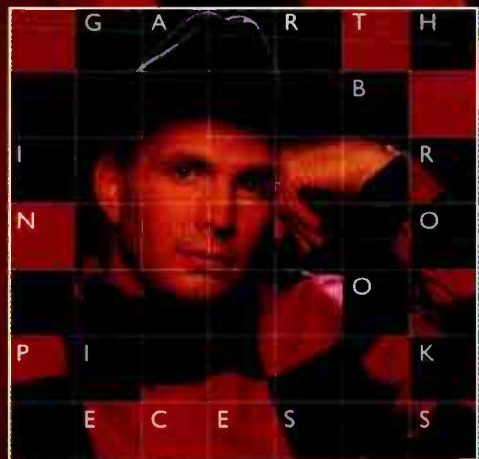
# GARTH BROOKS

IN

PI

EC

ES



AVAILABLE IN  
STORES NOW



Featuring his smash single  
"Ain't Going Down (Til The Sun Comes Up)"



**With Dave Wolinski, Don Was, Roy Wunsch and Richard Young; with Mary-Chapin Carpenter and Lucinda Williams; with Delta Burke; with Emory again; with Harlan Howard and Kostas—a busy 1993.**



*“It was the greatest feeling. Once I heard myself sing, I was ready to go for it. I even ended up re-doing some of the songs we’d already recorded because I felt I could do them better now.”*

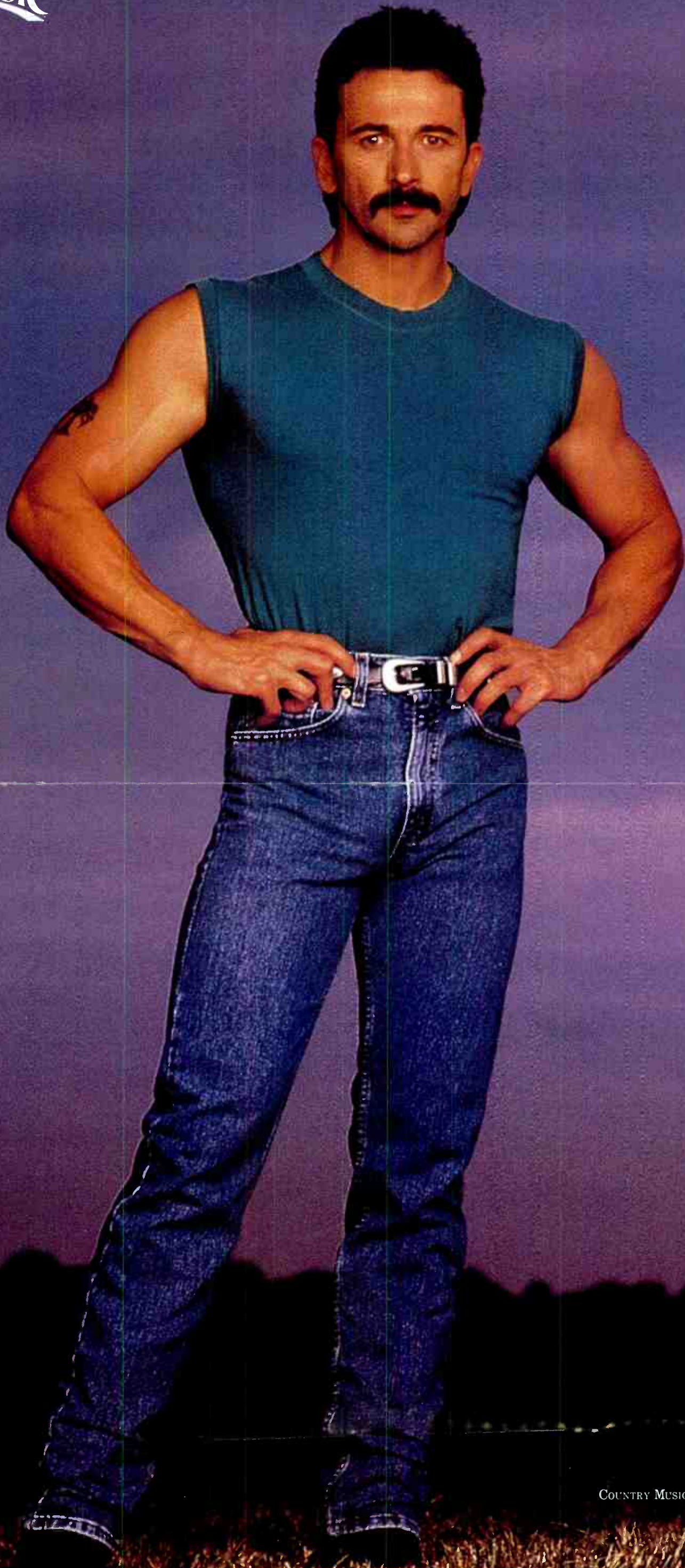
in another magazine that she was afraid to carry the child because she had been involved with alcohol and drugs while performing as a nightclub singer in North Carolina, where the couple resided. She still feels uncomfortable talking about it.

“I can’t say the word abortion on television,” she says. “I just can’t. How do young fans of mine understand that word, how do they deal with it? I don’t want to have that kind of influence. In print, it’s a little different. When an adult reads about it, they will have their own opinion. Everybody has their own opinion on that subject. So far the biggest response has been from women. They come through the autograph lines and tell me that they look up to me for having the strength to deal with it. They tell me that they understand totally what I went through, and some women have opened up to me and said they went through the same thing. If I can be a friend and give people the freedom to talk about it, that makes me feel good.

I’m not the only one to make a mistake like that, and they know that they’re not the only ones either.”

Which is one of the reasons people listen to country music. When Patty Loveless tells off an unfaithful lover in “Blame It on Your Heart,” when her voice breaks with a painful yearning in “Nothing But the Wheel,” when she sounds wise yet melancholy in “How Can I Help You Say Goodbye,” listeners identify with her emotions and apply them to situations in their own lives. Patty Loveless understands this. “The more I put music in front of people, the more I hear that they want me to do songs of substance. I’m known for an uptempo kind of song, and when I do them, I can see how people respond. It’s like they’re cheering themselves on, too. But when I do a ballad, that’s when they really go crazy. I think they know I’m singing from my heart. I think people know when someone’s being honest with them, when they mean it.” ■





**AARON TIPPIN**

COUNTRY MUSIC MAGAZINE, NOVEMBER/DECEMBER 1993



PULL-OUT  
CENTERFOLD  
OF THE MONTH

# AARON TIPPIN

## Facts of Life

### Personal Data

**Given Name:** Aaron D. Tippin  
**Nickname:** Tip  
**Birthdate:** July 3, 1958  
**Birthplace:** Pensacola, Florida. Raised in Greenville, South Carolina  
**Family:** Dad, Willis Emory; mom, Mary; daughter, Charla  
**Hobbies:** Body-building, golf, airplanes  
**Favorite Foods:** Pinto beans, pasta  
**Favorite TV Show:** *Wings* (Discovery Channel documentary series)  
**Favorite Actor:** Arnold Schwarzenegger  
**Early Influences:** Jimmie Rodgers, Hank Williams Sr., Hank Thompson, Lefty Frizzell  
**Previous Occupations:** Farm hand, welder, pilot, truck driver, heavy equipment operator  
**Songs Written by Aaron That Have Been Recorded by Other Artists:** "Something With a Ring to It," Mark Collie; "Whole Lot of Love on the Line," Charley Pride; "Tell Everyone You Know," The Kingsmen



### Vital Statistics

**Height:** 5' 8"  
**Weight:** 170 lbs.  
**Color of eyes:** Blue  
**Color of hair:** Black

### Recording Career

**Record Label:** RCA Records, One Music Circle North, Nashville, Tennessee 37203.

Albums	Release Date
<i>You've Got to Stand for Something</i>	1991
<i>Read Between the Lines</i>	1992**
<i>Call of the Wild</i>	1993

\*\*Platinum album, over 1,000,000 sold.

#### Singles

"You've Got to Stand for Something"  
 "I Wonder How Far It Is Over You"  
 "She Made a Memory Out of Me"  
 "There Ain't Nothin' Wrong with the Radio"  
 "I Wouldn't Have It Any Other Way"

"I Was Born with a Broken Heart"  
 "My Blue Angel"  
 "Working Man's Ph.D."  
 "Call of the Wild"

#### Videos

"You've Got to Stand for Something"  
 "I Wonder How Far It Is Over You"  
 "She Made a Memory Out of Me"  
 "There Ain't Nothin' Wrong with the Radio"  
 "I Wouldn't Have It Any Other Way"  
 "My Blue Angel"  
 "Working Man's Ph.D."  
 "Call of the Wild"

### TV Highlights

*Bob Hope All-Star Salute to the Troops*  
*Bob Hope's Christmas Special*  
*Today Show*  
*Donahue*  
*Joan Rivers*  
*Vicki*  
*CBS This Morning*  
*CNN's Showbiz Today*

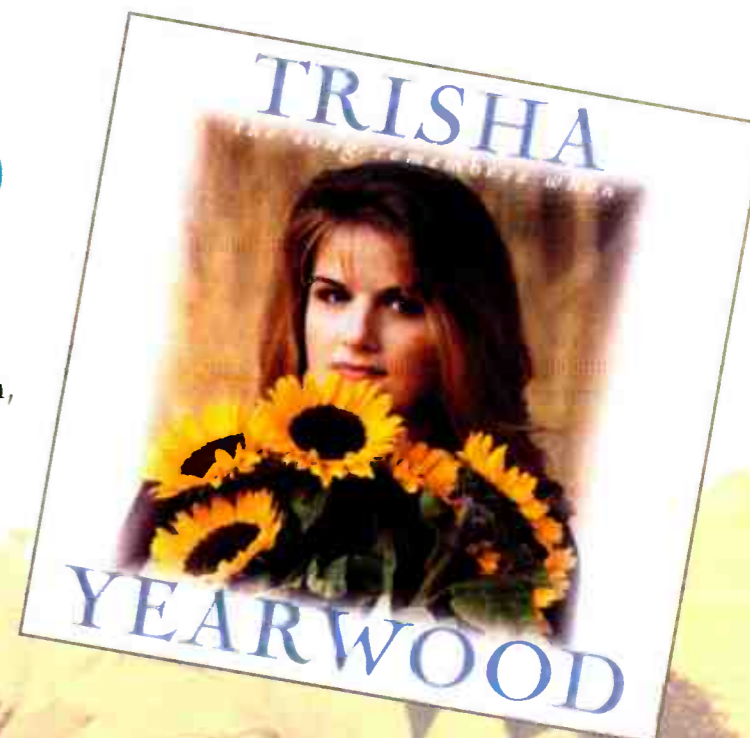
Presenter on TNN/*Music City News* and ACM Awards shows  
*Entertainment Tonight Inside Edition*  
*The Maury Povich Show*  
*Hee Haw*  
*Nashville Now*  
*Crook & Chase*  
*Video Morning*  
*Video PM*  
*On-Stage*

### Fan Club

Membership in the Aaron Tippin Fan Club includes a welcome letter from Aaron, a brief biography, an 8x10 autographed color photo, a fan club member button, a membership card, an "I Love Aaron Tippin" bumper sticker, six bi-monthly newsletters, tour schedules and a backstage pass. To join, send membership dues of \$12 (\$15 Canadian) to Aaron Tippin International Fan Club, P.O. Box 121709, Nashville, Tennessee 37212.

# TRISHA YEARWOOD

In everyone's life, there is a time,  
 In everyone's life, there is a song...  
 "Even when the whole world has forgotten,  
 the song remembers when."



NOW AVAILABLE  
 IN RECORD STORES  
 EVERYWHERE

ALSO AVAILABLE, TRISHA YEARWOOD HOME VIDEO  
 — A LIVE CONCERT PERFORMANCE AS SEEN  
 ON THE DISNEY CHANNEL

MCA  
 NASHVILLE

© 1993 MCA Records



# GEORGE JONES

Available in stores November 23

## high-tech redneck

The much anticipated new release  
 "boldly goes where Jones has never gone before"

Includes the classic Conway Twitty  
 tribute song "Hello Darlin"

MCA  
 NASHVILLE

© 1993 MCA Records

1993 CMA WINNER



# On the 70th Anniversary of his birth . . . The CMA honors Hank Williams



Exclusively Licensed and  
authorized by the  
Country Music Association

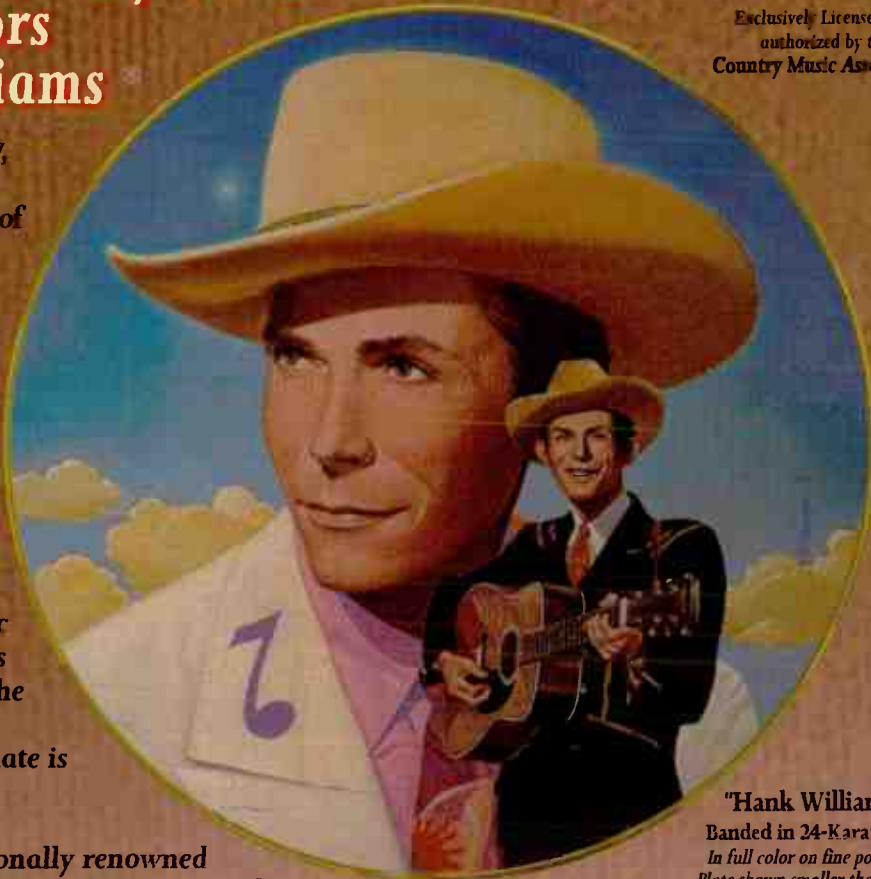
Hank Williams, born September 17, 1923, is truly one of the founding Pillars of Country Music. Millions of Americans still remember the beautiful melodies of his songs and the lyrics he wrote to describe life as he knew it. In his short career, his music crossed all boundaries, appealing to fans and admirers that Country Music had never appealed to before.

Now, on the 70th anniversary of his birth and 40 years after his untimely death, the Country Music Association honors Hank Williams with the first commemorative in the Pillars of Country Collection. The Hank Williams commemorative plate is offered by the exclusive producer, the Cumberland Registry.

In this original artwork, internationally renowned portrait artist, George S. Gaadt, captures the images of Hank Williams that millions of fans remember so well. Reproduced on fine porcelain, hand numbered and banded in 24 karat gold, this fine collectible comes with a personalized Certificate of Authenticity. Priced at \$29.95, this limited edition will be closed forever after just 45 firing days. The demand for this fine collectible is sure to be exceptional!

Available exclusively from the: Cumberland Registry • 124 Court Street • Columbiana, Ohio 44408.

**SEND NO MONEY NOW.** You will be billed when your plate is shipped. For Guaranteed Delivery In Time For Christmas, Use Your Credit Card, call **1-800-241-2300**. For Customer Service Assistance, Please Call **1-800-438-3314**.



**"Hank Williams"**  
Banded in 24-Karat Gold  
In full color on fine porcelain  
Plate shown smaller than actual  
size of 8 1/4" in diameter.

© 1993 Cumberland Registry/EPCO Cumberland Registry™ is a registered trademark of the EPCO Group  
© 1992 Estate of Hank Williams, Sr. by Curtis Management Group, Indianapolis, Indiana, 46202 USA



**"Minnie Pearl" commemorative  
plates are available for Christmas.  
Makes a Great Gift.  
Order today!**

## Cumberland Registry

124 Court Street  
Columbiana, Ohio 44408

Please Respond Promptly

YES ( ) Please enter my order for "Hank Williams".

YES ( ) Please enter my order for "Minnie Pearl".

I need **SEND NO MONEY NOW**. I will be billed \$29.95\* per plate when my plate is shipped.

\*plus \$3.80 shipping & handling per plate

Credit Card Orders call toll free **1-800-241-2300**

x \_\_\_\_\_ ( )  
Signature Telephone

Name (Please Print Clearly) \_\_\_\_\_

Address \_\_\_\_\_ APT# \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Satisfaction Guaranteed. If you wish to return any Cumberland Registry purchase, you may do so within 60 days of your receipt of that purchase for replacement, credit or refund.  
(Ohio residents add \$2.03 state tax-Plate price in Canada \$37.95 \$3.80 s/h US)

XB9011





## 20 Questions with BILLY JOE SHAVER

by Michael Bane

*Billy Joe Shaver once changed the world, or at the very least, a chunk of the world. Once upon a time, he wrote a whole album for Waylon Jennings, titled *Honky Tonk Heroes*. That album, aside from being a flawless piece of country music, helped clearly define the fledgling Outlaw country music movement, and Billy Joe became one of its poets. As these things go, Billy Joe wrote some classic songs—"Just Because You Asked Me To," "Old Chunk of Coal," "Old Five and Dimers Like Me"—before the Outlaw movement rode into the sunset. He's been quiet for about the last 10 years, but quiet got boring, and now he's resurfaced with a very hard-edged new album, *Tramp on Your Street*, which shows the unrepentant honky tonker still hammering away. 20 Questions caught up with the—*

*not old, just older—outlaw at home in Bellevue, where he lives with his son, his son's wife and a new pit bull puppy.*

**1** How did you like recording again?  
I loved it.

**2** This is only your second album in ten years—what have you been doing?

I've been playing in honky tonks and writing. And we've been trying to get a record deal going and finally made it.

**3** Why did you want to do another album?

Because we're real good at this, and we didn't want to deprive the people of what we could do.

**4** When you say 'we,' who are you talking about?

Oh, my son Eddy. He's a real

good guitarist, and he's been playing with me for 14 years.

**5** How old is Eddy?  
He's pushing 30. He told me not to tell his age. (Laughs.)

**6** Does it make you feel old?  
I never have felt old—especially now. I feel better than I ever did. I guess everybody says that. But if I were a young man, I'd be just as ugly as I am now. And there are some of these young fellas out there as ugly as homemade soap. I kid the guys from The Kentucky HeadHunters—tell them we get along 'cuz they're just as ugly as I am.

**7** What do you like best about this album?

I like every aspect of it—it just started falling into place. Eddy and I walked in and put it all together in just two days.

Some albums are like that. Everybody put their heart into this one.

**8** Your bio calls you four things: The king of hill-billy charm. A blue-collar poet of the first rank. An underground musical hero. The best Southern songwriter since Hank Williams Sr. Of those four descriptions, what would you like most to be said of you. Hank Williams...did you say Junior?

I meant Senior.  
Oh, okay then, Hank Senior. (Laughs.)

**9** I'm glad you said that. What do you like most about songwriting?

I really believe that simplicity don't need to be greased. I'm into simplicity. Every now and then, I'll punch the envelope a little bit, but mostly, it's



simple. Songwriting is a wonderful gift—to be able to do it well is a gift. And I really enjoy going out and listening to other songwriters...Townes Van Zandt, Rodney Crowell...I can really appreciate them.

**10** *Do you agree with people who say the Outlaw movement changed country music and continues to influence it?* For lack of something else to call it...yeah. Waylon did a whole album of my songs—*Honky Tonk Heroes*—and it was very different than what was being done. It wasn't very slick; it was real raw, like this new album we've done. I was real lucky that Waylon chose to do the album the way he did—and that it turned out. Yeah, I'd say it had an effect, all those guys—Kris, Waylon, Willie...

**11** *When did you first meet Waylon and Willie?* I first got to know Waylon way back, I guess in the late 1960's. I was working for Bobby Bare in his office across the street from the Burger Boy. Bobby Bare paid me \$50 a week, and I got to live in the office. Waylon would come into the Burger Boy and play that pinball machine for hours and hours—he never slept.

I remember one night he'd been playing for two or three days, and he'd been holding a song of mine—"Willie The Wandering Gypsy and Me." He'd had it darn near forever, and Tom T. Hall finally cut it. I went over to the Burger Boy, and Waylon was mad.

"What do you mean Tom T. Hall cut my song?" he says. "You know I was holding it."

"Well, Waylon," I says. "You can't hold it forever, and it's not every day I can get a Tom T. Hall cut."

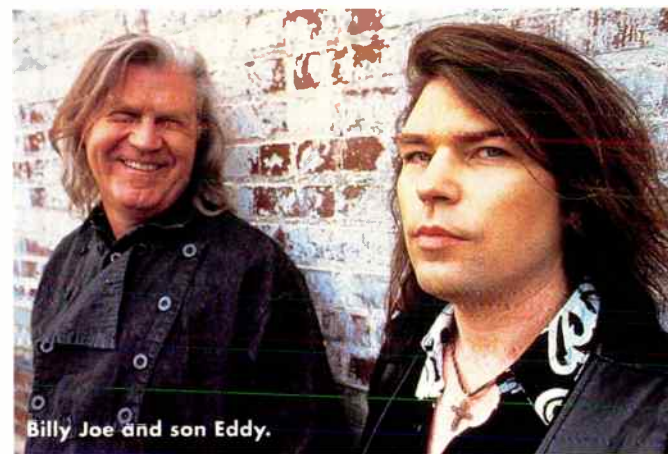
"Well, it's not every day you can get a Waylon Jennings cut, neither!"

One night he'd been up so long, he told me his feet were killing him, because his boots were too tight. You know, his feet swelling up, and he can't get his boots off. So some guy's got this old straight razor, and Waylon reaches down and cuts the toes off his boots, and blood comes spurting down and everything. Waylon just

goes back to playing pinball.

I had met Waylon in Texas and played him a song, and he had said if I had a whole album of those songs, he'd record 'em. Well, I had a whole album of 'em, 'cause that was all I did.

But Waylon kept dodging me. I'd go over to the Burger Boy, and he'd sneak out the back or just ignore me. I was getting heated up about it. So he was recording over at RCA, and a lot of people always showed up at his sessions, because they knew something would happen sooner or later. So I went over there, and he was coming out of the studio with a couple of those big guys he palled



Billy Joe and son Eddy.

around with. He was at one end of the hall, and I was at the other. I walked toward him, gunslinger like, and I shouted, "Waylon Jennings!"

"What, Hoss?"

"You said you'd listen to these songs. Well, if you don't listen to them right now, I'll whip your ass!"

Darned if he didn't go right into the studio and listen to them, and that's what became *Honky Tonk Heroes*. I remember RCA saying over and over again, "This stuff is never going to work." We were saying words like "hell"; they wanted us to change it to "heck" or something.

I met Willie in Waco back when he was selling vacuum cleaners. A deejay friend of mine took me to the Oasis Club in Waco to hear him, and I really got into the lyrics. At that time, nobody else did. People were talking and laughing and drinking while

Willie was singing. I remember wanting to kick some ass about that. Every so often, Willie would just stand up and leave the stage, and nobody noticed. He said he reserved the right to just go away.

**12** *So what about your role in the whole movement?* Well, I had a little something to do with it.

**13** *Do you still see those guys?*

Oh, yeah. We still see each other. They're still my friends. And they're still my heroes. Waylon sang on this album. Brother Phelps also sang, but they're not ugly. (Laughs.)

**14** *What do you do for a good time?*

I like to travel—I write a lot when I travel.

**15** *You really like writing...*

I think it's the cheapest form of psychiatry...I think everybody that's going through hard times—and I've sure gone through some myself—should write.

**16** *Is there any one of your songs that you're most attached to?*

Out of all the songs I've written, the one I felt was divine, that came down and saved me, was "Old Chunk of Coal." I was drinkin' and dopin' and runnin' around on my wife—I guess I was king of the sinners back then. And I went to bed and had a vision. I saw Jesus sitting at the foot of my bed. He wasn't talkin' or anything, just sitting there shaking his head at what I'd become. It

was the middle of the night, and I got up and drove to a place on the Harpeth River. There was a cliff, and a cave carved out by slaves. I climbed up there—there wasn't a path or anything—and it was like an altar, carved out by running water. I stood there on the edge of that cliff...I'm the kind of person who gets to a point where it's 'Let's do it, or let's not.' I found myself on my knees, asking for forgiveness and help. The sun was coming up when I walked down from that cliff, and I was singing the first verse to "Old Chunk of Coal."

**17** *Do you ever think about repeating the Honky Tonk Heroes album in terms of far-reaching influence on music?*

I don't consciously do that, but I think this album is as good as that was—and that pleases me. It's different without trying to be...not different than what I do, but it's different than what's going on around me—and I say that with all respect.

**18** *Who would you most like to have record one of your songs right now?*

George Jones. I even know the song I want him to do. "Old Five and Dimers." Bob Dylan recorded that song once, but I've always heard in my mind George Jones doing it. I ran into him a long time ago, many moons ago, at a hotel, and—he probably wouldn't remember this—he said he knew the song, and sang a few lines. Ever since, I've wanted him to do the song.

**19** *Any new artists you'd like to do your songs?*

Shoot, yeah. All of 'em. They all do everything real good. They even all look real good.

**20** *Do you get to approve your record company bio before it goes out?*

No. Not usually...why? Just curious as to what you thought about what they said. Oh, yeah. Some of it, I'd like to change. The first half of it, it was so good, I couldn't hardly handle it. I decided to change a few things—like prophet to poet, y'know? (Laughs.) It's kind of embarrassing—had to trim the fat a little.



# COLUMBIA HOUSE BRINGS YOU THE FACES OF



**THE ONLY CLUB TO OFFER THESE TITLES.**

**NOW AVAILABLE:**  
**Billy Ray Cyrus**  
It Won't Be The Last—Featuring: *In The Heart Of A Woman*; and many others. (Mercury) 463•240

**Billy Ray Cyrus**—Some Gave All (Mercury) 441•451

**Tanya Tucker**—Greatest Hits 1990-1992 (Liberty) 458•935

**Hank Williams, Jr.**—Out Of Left Field (Curb Capricorn) 457•259

**Charlie Daniels Band**—All-Time Greatest Hits (Epic) 456•608

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

**Emmylou Harris & The Nash Ramblers** At The Ryman (Reprise) 432•625

**Alan Jackson**—A Lot About Livin' (& A Little 'Bout Love) (Arista) 447•458

**Mary Chapin Carpenter**—Come On, Come On, I Feel Lucky; The Hard Way; He Thinks He'll Keep Her; more (Columbia) 440•560

**Dolly Parton**—Slow Dancing With The Moon, Title Cut; smash hit *Romeo*; *Full Circle*; *Whenever Forever Comes*; more (Columbia) 454•264

**8 CDs OR 12 CASSETTES FOR 1¢**  
**PLUS A CHANCE TO GET MORE MUSIC—FREE**  
See details

**Sammy Kershaw**—Haunted Heart (Mercury) 456•541

**Patty Loveless**—Only What I Feel (Epic) 454•637

**Joe Diffie**—Honky Tonk Attitude (Epic) 454•629

**Willie Nelson**—Across The Borderline (Columbia) 453•837

**Steve Wariner**—Greatest Hits Volume 2 (MCA) 426•957

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

**Trisha Yearwood** (MCA) 426•148

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

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

**The Statler Brothers**—Greatest Hits (Mercury) 425•108

**Diamond Rio** (Arista) 424•739

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

**Tammy Wynette**—Anniversary: 20 Years Of Hits (Epic) 352•427

**Exile**—Greatest Hits (Epic) 346•635

**Twenty Years Of Dirt**—The Best Of The Nitty Gritty Dirt Band (Warner Bros.) 345•744

**Dwight Yoakam**—Guitars, Cadillac, Etc., Etc. (Reprise) 344•614

**Highwayman**—Jennings, Nelson, et al. (Columbia) 335•067

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

**Willie Nelson**—Grt. Hits (And Some That Will Be) (Columbia) 311•001

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

**Billy Dean**—Fire In The Dark (Liberty/SBK) 453•563

**Kathy Mattea**—Lonesome Standard Time (Mercury) 449•710

**Kentucky Headhunters**—Rave On (Mercury/Nashville) 455•691

**Ray Stevens**—Collection (MCA Nashville) 455•287

**Vern Goddin**—Nickels And Dimes And Love (Columbia) 454•603

**Rosanne Cash**—The Wheel (Columbia) 453•886

**Mark Collie** (MCA) 453•660

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

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

**Normaltown Flyers**—Country Boy's Dream (Mercury) 449•892

**Suzu Bogguss**—Voices In The Wind (Liberty) 449•736

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

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

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

**The Chipmunks**—Chipmunks In Low Places (Epic/Chipmunk) 448•779

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

**Collin Raye**—In This Life (Epic) 447•268

**Smoky Mountain Players**—Smoky Mountain Hits (Brentwood) 446•310

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

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

**Charlie Rich**—Complete Smash Sessions (Mercury) 445•155

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

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

**Curtis Wright** (Liberty) 444•810

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

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

## GEORGE STRAIT

**Holding My Own**. So Much Like My Dad, Gone As A Girl Can Get, You're Right, I'm Wrong; Trains Make Me...; It's Alright With Me; many more (MCA) 440•396

**Ten Strait Hits**. Baby Blue; Ace In The Hole; Famous Last Words Of A Fool; If You Ain't Lovin'...; Baby's Gotten Good At Goodbye; live more (MCA) 432•617

**Chill Of An Early Fall**. Lovesick Blues; I've Convinced Everybody But Me; Milk Cow Blues; plus many others (MCA) 417•634

**Merry Christmas Strait To You**. (MCA) 355•974



**Best Of Eddy Raven** (Liberty) 439•554

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

**Shenandoah**—Grt. Hits (Columbia) 436•808

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

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

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

**Tennessee Ernie Ford**—Country Gospel Classics Vol. 1 (Capitol) 421•974

**Roger Whittaker**—The Country Collection (Capitol) 420•364

**Pam Tillis**—Put Yourself In My Place (Arista) 419•192

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

**Cristy Lane**—Country Classics, Vol. 1 (Lifesong) 418•020

**Billy Joe Royal**—Grt. Hits (Atlantic) 417•774

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

**Chris Hillman**—A Dozen Roses (MCA/Curb) 415•281

**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

**Emmylou Harris**—Brand New Dance (Reprise) 414•185

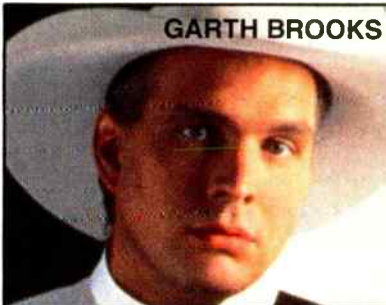
**Carlene Carter**—I Fell In Love (Reprise) 413•740

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

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

**Randy Travis**—Greatest Hits Vol. 2 (Warner Bros.) 448•662

**Tracy Lawrence**—Alibis (Atlantic) 456•558



## GARTH BROOKS

**Beyond The Season**. *White Christmas*; *Silent Night*; etc. (Liberty) 459•131

**Ropin' The Wind**. #1 pop smash from Grammy-winning superstar *The River*; *Shameless*; many more (Liberty) 428•862

**No Fences**. *The Thunder Rolls*; *Two Of A Kind*; *Wild Horses*; etc. (Capitol) 411•587

**Garth Brooks**. *Much Too Young*; *Not Counting You*; etc. (Capitol) 381•608

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

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

**The Brenda Lee Story** (MCA) 432•757

**Vince Gill**—I Still Believe In You (MCA) 448•571

**Tracy Lawrence**—Sticks & Stones (Atlantic) 432•211

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

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

**Billy Dean**—Young Man (Capitol) 422•527

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

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

**Toby Keith**—(Mercury/Nashville) 458•315

## COUNTRY CHRISTMAS

**Kenny Rogers**—Christmas In America (Reprise) 405•639

**Ricky Van Shelton**—Sings Christmas (Columbia) 405•621

**Anne Murray**—Christmas (Capitol) 380•667

**Reba McEntire**—Merry Christmas To You (MCA) 368•647

**The Oak Ridge Boys**—Christmas Again (MCA) 356•659

**George Strait**—Merry Christmas Strait To You (MCA) 355•974

**Lee Greenwood**—Christmas To Christmas (MCA) 343•962



**Travis Tritt**—A Travis Tritt Christmas (Warner Bros.) 459•164

**Garth Brooks**—Beyond The Season (Liberty) 459•131

**Tennessee Ernie Ford**—The Heart Of Christmas (Capitol Nashville) 440•065

**Glen Campbell**—Merry Christmas (Capitol Nashville) 440•057

**Country Christmas Classics** (Capitol Nashville) 440•040

**Michael Martin Murphey**—Cowboy Christmas (Warner Bros.) 439•984

**A Smoky Mountain Christmas** (Brentwood) 421•453

**Larry Gatlin & The Gatlin Brothers Band**—Christmas With The Gatlins (Capitol) 421•255

**Dolly Parton**—Home For Christmas (Columbia) 418•921

**Charlie Daniels Band**—Christmas Time Down South (Epic) 418•913





**George Strait—Pure Country.** Sound-track includes *I Cross My Heart*; *When Did You Stop Loving Me*; *Last in Love*; *Heartland*; more (MCA) **448•753**



**Garth Brooks—The Chase.** Here's his latest with *That Summer*; *Learning To Live Again*; *Dixie Chicken*; *Face to Face*; etc. (Liberty) **448•746**



**Reba McEntire—It's Your Call.** Title hit: *Take It Back*; *The Heart Won't Lie*; *Straight From You*; *For Herself*; plus many more (MCA) **450•361**



**Dwight Yoakam—This Time, Ain't That Lonely Yet; A Thousand Miles From Nowhere; Pocket Of A Clown; Wild Ride.** etc. (Reprise) **456•913**



**REBA MCENTIRE**

**For My Broken Heart.** Poetic love balladry! *Is There Life Out There*; *The Night The Lights Went Out*; etc. (MCA) **430•090**

**Rumor Has It.** *Fancy*; *Fallin' Out Of Love*; *You Lie*; etc. (MCA) **411•538**

**Greatest Hits.** *Little Rock*; *Whoever's In New England*; more (MCA) **355•826**

**Merry Christmas To You** (MCA) **368•647**

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

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

**Johnny Cash—Gospel Collection** (Columbia/Legacy) **443•895**

**Darryl & Oon Ellis—No Sir** (Epic) **443•093**

**Stacy Oean Campbell—Lonesome Wins Again** (Columbia) **443•010**

**Nanci Griffith—Other Voices, Other Rooms** (Elektra) **456•699**

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

**Michelle Wright—Now & Then** (Arista) **441•147**

**Sweethearts Of The Rodeo—Sisters** (Columbia) **427•583**

**Mac McAnally—Live & Learn** (MCA) **442•749**

**Pam Tillis—Homeward Looking Angel** (Arista) **446•963**

**Tracy Byrd** (MCA) **446•468**

**Arthur Smith & Don Reno—Original Dueling Banjos** (CMH) **432•187**

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

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

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

**Joe Diffie—Regular Joe** (Epic) **431•262**

**Freddy Fender Collection** (Reprise) **430•934**

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

**Billy Dean** (Liberty) **428•987**

**Barbara Mandrell—Key's In The Mailbox** (Capitol) **428•953**

**Boxcar Willie—Best Loved Favorites** (Ranwood) **428•060**

**Roger Miller—Golden Hits** (Smash/Mercury) **427•963**

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

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

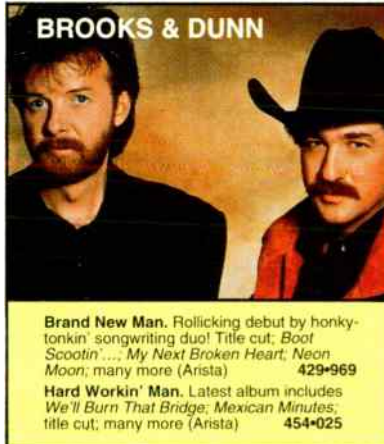
**Marty Brown—Wild Kentucky Skies** (MCA) **457•465**

**Essential Steve Earle** (MCA Nashville) **456•723**

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

**Robin Lee—Black Velvet** (Atlantic) **408•690**

**Shenandoah—The Extra Mile** (Columbia) **406•298**



**Brand New Man.** Rollicking debut by honky-tonkin' songwriting duo! Title cut; *Boot Scootin'...*; *My Next Broken Heart*; *Neon Moon*; many more (Arista) **429•969**  
**Hard Workin' Man.** Latest album includes *We'll Burn That Bridge*; *Mexican Minutes*; title cut; many more (Arista) **454•025**

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

**Suzu Bogguss—Aces** (Liberty) **424•218**

**Rodney Crowell—Life Is Messy** (Columbia) **439•471**

**Mary Chapin Carpenter—State Of The Heart** (Columbia) **383•505**

**Randy Travis—Greatest Hits Vol. 1** (Wamer Bros.) **448•654**

**Confederate Railroad** (Atlantic) **439•158**

**Dolly Parton—Eagle When She Flies** (Columbia) **412•717**

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

**Sawyer Brown—Greatest Hits** (Capitol/Curb) **411•363**

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

**Conway Twitty—Greatest Hits, Vol. 3** (MCA) **406•314**

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

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

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

**The Rodney Crowell Collection** (Wamer Bros.) **396•094**

**Jimmy Dean—American Originals** (Columbia) **384•412**

**Travis Tritt—T-R-O-U-B-L-E** (Wamer Bros.) **445•767**

**Doug Stone—From The Heart** (Epic) **444•075**

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

**The Gatlin Brothers—Larry, Steve, Rudy—Moments To Remember** (Branson Entertainment) **461•210**

**Roy Clark—Great Picks & New Tricks** (Branson Entertainment) **461•202**

**Dude Mowrey** (Arista) **460•261**

**Big Tiny Little—Big Time** (Wamer Bros.) **460•204**

**Ricky Lynn Gregg** (Liberty) **458•869**

**Charlie Daniels Band—America, I Believe In You** (Liberty) **458•851**

**The Juggernaut String Band—Square Dance Favorites With Calls** (Kado) **458•521**

**Patty Loveless—Grt. Hits** (MCA) **458•349**

**The Best Of Lucy J. Dalton** (Liberty) **458•166**

**Skip Ewing—Homegrown Love** (Liberty) **457•804**

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

**OVER 220 SELECTIONS TO CHOOSE FROM... TO GET 8 CDS FOR 1¢... OR 12 CASSETTES FOR 1¢...**

- **Just mail the coupon** and we'll send you 8 CDs, together with a bill for a penny, plus shipping and handling.
- **You agree** to buy just six more selections in the next three years, at regular Club prices currently \$12.98 to \$16.98—and you may cancel membership at any time after doing so. (A shipping and handling charge will be added to each shipment.)
- **Free Music Magazine** sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).
- **Buy only what you want!** If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.
- **You always have 10 days to decide;** if not, you may return the Selection at our expense.
- **New "Buy More—Pay Less" Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan. It lets you get a single CD for as little as \$3.99 (or a single cassette free) for each CD you buy at regular Club price.
- **10-Day Free Trial.** We'll send details of the Club's operation with your introductory package. If not satisfied, return everything within 10 days and you will have no further obligation.
- **Extra Bonus Offer:** you may take one additional CD right now at the super-low price of only \$6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD and your bonus CD with your 8 introductory selections—10 CDs in all!

- **Just write in the numbers of the 12 cassettes you want** and mail the coupon, together with a check or money order for \$1.86 (that's 1¢ for your 12 cassettes, plus \$1.85 to cover shipping and handling).
- **You agree** to buy just eight more selections in the next three years, at regular Club prices (currently \$7.98 to \$10.98, plus shipping and handling)—and you may cancel membership at any time after doing so.
- **Buy one—get one free Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our generous bonus plan. It lets you get one cassette free for every one you buy at regular Club price (shipping and handling will be added). Otherwise, the Club operates in the same manner as described above.
- **2 More Cassettes FREE.** Choose your first selection now for only \$3.98 (that's up to 80% off regular Club prices)—and your membership obligation is immediately reduced; you then need buy only 7 more (instead of 8) in three years! AND this discount purchase also entitles you to 2 extra cassettes FREE. So you can get 15 cassettes for less than the price of one!
- **If the application is missing, write to:** Columbia House, 1400 North Fruitridge Avenue, Terre Haute, Indiana 47811-1130.



© 1993, The Columbia House Company

**POPULAR HITS**

- SNOW—12 Inches Of Snow** (eastwest) **455•311**
- Sting—Ten Summoner's Tales** (A&M) **454•561**
- Van Halen—Live: Right Here, Right Now** (Wamer Bros.) **454•470/394•478**
- Madonna—Erotica** (Maverick/Sire) **453•555**
- AC/DC—Live** (ATCO) **453•217**
- "Aladdin"—Orig. Sndtrk.** (Walt Disney Records) **453•167**
- Stone Temple Pilots—Core** (Atlantic) **453•043**
- Sade—Love Deluxe** (Epic) **449•439**
- Kenny G—Breathless** (Arista) **448•142**
- Eric Clapton—Unplugged** (Reprise/Duck) **446•187**
- Jon Secada** (SBK) **438•184**
- Michael Jackson—Dangerous** (Epic) **433•920**
- The Allman Brothers Band—A Decade Of Hits 1969-79** (Polydor) **430•439**
- Spin Doctors—Pocket Full Of Kryptonite** (Epic/Assoc.) **428•482**
- Neil Young—Unplugged** (Reprise) **460•972**
- Natalie Cole—Take A Look** (Elektra) **460•741**
- Lenny Kravitz—Are You Gonna Go My Way** (Virgin) **455•782**
- Bette Midler—The Divine Collection** (Atlantic) **460•386**
- Paul McCartney—All The Best** (Capitol) **459•776**
- Marc Cohn—The Rainy Season** (Atlantic) **459•065**
- Robert Plant—Fate Of Nations** (Es Paranza) **459•024**
- Ozzy Osbourne—Live & Loud** (Epic) **458•422/398•420**
- Aerosmith—Get A Grip** (Geffen) **458•075**
- Yanni—In My Time** (Private Music) **458•018**
- Luther Vandross—Never Let Me Go** (Epic) **457•176**
- Chris Isaak—San Francisco Days** (Reprise) **456•996**
- Kathie Lee Gifford—Sentimental** (Wamer Bros.) **456•962**
- Depeche Mode—Songs Of Faith And Devotion** (Sire/Reprise) **456•780**



# TOP 25

## Singles

1. Vince Gill . . . . . *One More Last Chance*
2. Clay Walker . . . . . *What's It to You*
3. Joe Diffie . . . . . *Prop Me Up Beside the Jukebox*
4. Garth Brooks . . . . . *Ain't Goin' Down (Til the Sun Comes Up)*
5. Clint Black . . . . . *No Time to Kill*
6. Brother Phelps . . . . . *Let Go*
7. Wynonna . . . . . *Only Love*
8. George Strait . . . . . *Easy Come, Easy Go*
9. Toby Keith . . . . . *He Ain't Worth Missing*
10. Steve Wariner . . . . . *If I Didn't Love You*
11. Tracy Byrd . . . . . *Holdin' Heaven*
12. Reba McEntire with  
Linda Davis . . . . . *Does He Love You*
13. Diamond Rio . . . . . *This Romeo Ain't Got Julie Yet*
14. Suzy Bogguss . . . . . *Just Like the Weather*
15. Alabama . . . . . *Reckless*
16. Confederate Railroad . . . . . *Trashy Women*
17. Mark Chesnutt . . . . . *Almost Goodbye*
18. Brooks & Dunn . . . . . *She Used to Be Mine*
19. Sawyer Brown . . . . . *Thank God for You*
20. Lorrie Morgan . . . . . *Half Enough*
21. Collin Raye . . . . . *That Was a River*
22. McBride & The Ride . . . . . *Hurry Sundown*
23. John Anderson . . . . . *I Fell in the Water*
24. Mary-Chapin Carpenter . . . . . *The Bug*
25. Patty Loveless . . . . . *Nothin' But the Wheel*

## Albums

1. Garth Brooks . . . . . *In Pieces*
2. Alan Jackson . . . . . *A Lot About Livin' (And a Little 'Bout Love)*
3. Wynonna . . . . . *Tell Me Why*
4. Billy Ray Cyrus . . . . . *It Won't Be the Last*
5. Clint Black . . . . . *No Time to Kill*
6. Mark Chesnutt . . . . . *Almost Goodbye*
7. Confederate Railroad . . . . . *Confederate Railroad*
8. Brooks & Dunn . . . . . *Hard Workin' Man*
9. John Michael Montgomery . . . . . *Life's a Dance*
10. George Strait . . . . . *Pure Country*
11. Reba McEntire . . . . . *It's Your Call*
12. Billy Ray Cyrus . . . . . *Some Gave All*
13. Dwight Yoakam . . . . . *This Time*
14. Garth Brooks . . . . . *No Fences*
15. Aaron Tippin . . . . . *Call of the Wild*
16. Clay Walker . . . . . *Clay Walker*
17. Mary-Chapin Carpenter . . . . . *Come On Come On*
18. Vince Gill . . . . . *I Still Believe in You*
19. Sawyer Brown . . . . . *Outskirts of Town*
20. Toby Keith . . . . . *Toby Keith*
21. Little Texas . . . . . *Big Time*
22. Joe Diffie . . . . . *Honky Tonk Attitude*
23. Tracy Lawrence . . . . . *Alibis*
24. Brooks & Dunn . . . . . *Brand New Man*
25. Sammy Kershaw . . . . . *Haunted Heart*

Make check payable to *Country Music*. Mail to: Top 25, P.O. Box 292553, Nashville, TN 37229

Check one:  Cassette \$9.98, CMSA Members \$7.49  
 CD \$16.98, CMSA Members \$12.74

Add \$2.00 postage and handling for one album, \$.95 each additional. Circle numbers you want from album list above.

- |   |    |    |    |    |
|---|----|----|----|----|
| 1 | 6  | 11 | 16 | 21 |
| 2 | 7  | 12 | 17 | 22 |
| 3 | 8  | 13 | 18 | 23 |
| 4 | 9  | 14 | 19 | 24 |
| 5 | 10 | 15 | 20 | 25 |

Total Amount \$ \_\_\_\_\_  
 Postage and Handling \$ \_\_\_\_\_  
 TN residents include sales tax \$ \_\_\_\_\_  
 Total Enclosed \$ \_\_\_\_\_

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 CMSA Membership # \_\_\_\_\_

I want to join the CMSA and get Member's price. I'm adding \$16 for membership which includes an extra year's subscription to *Country Music Magazine*. 111293T

## A 25% Discount For CMSA Members Only

Here it is, folks! Your quick and easy order form for your choice of the Top 25 **Albums** currently on the country music charts. Everyone may order, but members of *Country Music Magazine's* own Country Music Society of America get 25% off list price.

Albums listed on this page are available on CD or cassette. **Sorry, no singles, LP's or 8-track tapes available.** To order, fill out coupon on this page and include your check or money order. Be sure to specify format. Allow six to eight weeks for delivery. To join the CMSA and save 25% on every CD or cassette you buy, send \$16 to cover membership dues and use member's prices. Dues entitle you to an additional year of *Country Music Magazine*, the CMSA Newsletter with every issue, membership card, discount coupons, other merchandise discounts and more.



# FOR **CMSA** MEMBERS ONLY



## Grandpa Jones Special

Several collections of Grandpa Jones material exist, two covering his earlier King material, and one focusing on his late 1950's Decca recordings. *16 Greatest Hits* (Hollywood HCD 224) features King material like "Mountain Dew," "15 Cents Is All I Got," "Eight More Miles to Louisville," "Uncle Eff's Got the Coon," "East Bound Freight Train," "She's the Stepping Out Kind," "I'm My Own Grandpa," "Old Rattler's Treed Again," "Old Rattler," "Are You From Dixie," "There's a Hole in the Ground," "Grandpa Boogie," "My Old Red River Home," "It's Raining Here This Morning," "Here Rattler Here" and "Jonah and the Whale." *16 Greatest Hits* is available on cassette or CD—and bargain-priced, too. Regular price \$7.98 cassette, \$11.98 CD. Members' price \$5.98 cassette, \$9.98 CD.

The other collection of King material is the cassette-only reissue, *24 Country Hits* (Hollywood HT 349). The only song duplicated on these two packages is "My Old Red River Home." Otherwise, *24 Country Hits* includes "I'm Tying the Leaves So They Won't Come Down," "Darby's Ram," "My Little Nagging Wife," "Chicken Don't Roost So High," "Going Down Town," "How Many Biscuits Can You Eat," "The Bald-Headed End of the Broom," "Daisy Dean," "Heart-Stealin' Mama," "Take It On Out the Door," "Our Worlds Are Not the Same," "Come On Be My Rainbow," "Time, Time, Time," "You Done Me Mean and Dirty," "Happy Little Home in Arkansas," "Ridin' on That Train," "You've Come Back to Me," "Fast Moving Night Train." "The Feudin' Boogie," "I'll Never Lose the Loneliness for You," "I Often Wonder Why You Changed Your Mind," "I've Been All Around This World" and "You'll Make Our Shack a Mansion." *24 Country Hits* is another bargain-priced reissue. Regular price

\$7.98 cassette. Members pay just \$5.98.

The third Grandpa Jones reissue is MCA's *Country Music Hall of Fame* volume (MCA 10549). It contains 16 of his Decca sides, recorded between 1956 and 1959, including re-recordings of some popular King material ("Mountain Dew," "Eight More Miles to Louisville" and "Dark as a Dungeon") and one live Opry performance ("Cindy"). Other cuts are "Rattler's Pup," "When the Jones' Get Together," "Falling Leaves," "Daylight Saving Time," "It Takes a Lot of Living," "The Huntin's Over for Tonight," "The All-American Boy," "Don't Look Back," "Waiting for a Train," "Old Towzer," "Don't Bring Your Banjo Home" and "Pickin' Time." *Hall of Fame* is available on cassette or CD. Regular price \$14.98 cassette, \$19.98 CD. Members' price \$12.98 cassette, \$17.98 CD. CMSA members taking discount must include membership number. See ordering instructions below.

## Buried Treasures Special

Members get a discount on all Buried Treasures. Members may deduct \$10.00 off the prices on the Bear Family boxed sets on Kitty Wells, Chet Atkins, Porter Wagoner, The Sons of the Pioneers and the television western, *Bonanza*. Members get \$5.00 off the price of The Stanley Brothers boxed set. For all other items, members may deduct \$2.00 off the prices shown. Include membership number when taking discount. See ordering instructions in Buried Treasures section.

## Essential Collector Special

CMSA members may deduct \$2.00 off the price of any products offered in Essential Collector. A wide range of books, recordings and videos make up the section this time—everyone from Bill Monroe to Trisha Yearwood. Check out the new Elvis book that includes a CD of rare live material and interviews. See ordering instructions in Essential Collector section. Don't forget your membership number when taking discount.

## How to Order

To order items listed on this page, send check or money order to *Country Music Magazine*, Dept. 111293N, 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/NOVEMBER 1993

Your opinions can help influence record companies, radio stations, record stores, concert promoters, managers and performers. As a CMSA member, you have a way of making your opinion known, by filling out the Poll. We'll publish the results, and forward them to those involved in the business of country music who are interested in what fans are thinking and doing.

### Bought Any Good Records Lately?

1. Did you buy any albums (records, cassettes or compact discs) in the last month?  Yes  No  
How many records? \_\_\_\_\_ cassettes? \_\_\_\_\_ CD's? \_\_\_\_\_

2. In the boxes below, write the numbers of any of the albums on the Top 25 list in this issue which you bought in the last month.

3. For any albums you bought in the last month not on the Top 25 list, write performer's name and album titles in the space below. (Attach a separate sheet if you need more room.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Your Choice for Album and Single of the Month

4. List numbers of your five favorites from Top 25 in this issue.  
Singles (list 5 numbers)                      Albums (list 5 numbers)

### Do You Shop by Mail or Phone?

5. a. How many purchases have you or someone in your household made by mail or phone in the past 12 months? \_\_\_\_\_

b. About how much was spent for all purchases made by mail or phone in the past 12 months? \_\_\_\_\_

6. Did you or anyone else in your household buy any albums (LP's, cassettes or CD's) by mail or phone in the past 12 months?  Yes  No

7. How many: LP's? \_\_\_\_\_ cassettes? \_\_\_\_\_ CD's? \_\_\_\_\_

8. Do you or anyone else in your household belong to any record clubs?  Yes  No

9. Check any of the following from which you or anyone in your household bought an album in the past 12 months?  
 Columbia House Record and Tape Club  
 BMG Music Service  Reader's Digest Music  
 TV album offer  Time-Life Music

### Who Can Vote

Only CMSA members are eligible to vote. If you are a member, write your membership number here \_\_\_\_\_  
If you are not a CMSA member but would like to join and vote immediately, enclose your check for \$16 for a one-year CMSA membership (you get an extra year of *Country Music Magazine*, too).

Fill out poll and mail to: November Poll, *Country Music Magazine*, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880.



# Country Music VIDEOS



## KARAOKE (NEW) Top Country Hits - 48 mins.

Now you can have lots of foot-stompin', honky tonk parties in your own home whenever you want. You don't need special equipment, just your TV and VCR. All instrumentation and back-up vocals are provided as music videos and lyrics appear on your TV screen. Just follow the easy-to-read, on-screen words as they change color from phrase to phrase. It includes *Boot Scootin' Boogie/All My Rowdy Friends* and other favorites. Item No. V9L - \$9.95

## 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 his top hits. It's a must for serious country music fans. Item No. V2N - \$19.95

## COUNTRY MUSIC ON BROADWAY Filmed In New York City - 96 mins.

Here is the first full-length country music movie ever filmed. See Hank Williams in his only filmed appearance, uncut and crystal clear. Enjoy 30 full musical numbers by Hank and headliners like George Jones, Hank Snow, Porter Wagoner, Wilma Lee and Stoney Cooper. Including: *Hank Sr. - Hey Good Looking/George Jones - White Lightning/Hank Snow - Moving On/Porter Wagoner - Satisfied Mind, AND MORE!* Item No. G8F - \$39.95

## ROY ACUFF Open House Vol. 1 & 2 - 60 mins. ea.

Despite the cheesy backdrops and minimal production values, these two videos give a good account of Roy's sound in the late 50's when they were recorded. They feature Roy along with the Smoky Mountain Boys and Girls, singer June Webb and The Wilburn Brothers. Roy sings a real variety of music: *Wabash Cannonball, The Sinking Of The Titanic and There Is A Tavern In The Town* among them. Vol. 1 - No. V9E/Vol. 2 - V8H - \$24.95 Each

## COUNTRY VIDEO HITS OF THE 90'S 15 Great Performances - 56 mins.

Here are the best of the best, including: *A Better Man* by Clint Black/*Watched It All* by Lionel Cartwright/*Simple Man* by The Charlie Daniels Band/*Give A Little Love* by The Judds/*Out Of Your Shoes* by Lorrie Morgan/*Crazy For Love* by Conway Twitty/*It Ain't Nothin'* by Keith Whitley/*Don't Toss Us Away* by Patty Loveless/*Cry, Cry, Cry* by Marty Stuart/*When I Call Your Name* by Vince Gill, AND MANY MORE! Item No. V6E - \$19.95

## RICKY VAN SHELTON To Be Continued... - 35 mins.

Ricky topped the charts in three out of three tries and scored seven #1 singles at the time this video was released. *To Be Continued...* features every one of his videos plus two live performances and an interview. Included are: *Crime Of Passion/Someone Lied/Life Turned Her That Way/I'll Leave This World Loving You/Hole In My Pocket (Live)/Living Proof(Live)/Statue Of A Fool/I Meant Every Word He Said.* Item No. G5W - \$24.95

## CHARLEY PRIDE An Evening With Charley - 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

## 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/I 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.* Item No. G1G - \$39.95

## MARTY ROBBINS Best Of His TV Show Vol 1 - 55 mins.

Take a return visit to Marty's first syndicated TV show, (1968-1969.) Thirty-nine shows have been edited into this classic collection of back-to-back performances. There are 21 songs along with a bunch of humorous excerpts: *I Can't Help It (If I'm Still In Love With You)/Take These Chains/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

# FREE!

## COLLECTOR'S VIDEO

Winner of Best Video at the 11th Annual Telly Awards, *Inside Country Music* is a rare on-stage and behind-the-scenes look at country music, featuring Randy Travis and Tammy Wynette on the American Music Tour, the Oak Ridge Boys in the recording studio, Roy Clark on tour, AND MORE! It's 100 MINUTES...a \$19.95 value...YOURS FREE when you order just two items from these pages!

## MARTY ROBBINS Best Of His TV Show Vol 2 - 55 mins.

Here is the volume two of Marty's popular TV show. It contains more of the great standards of country music including: *Take Me Back To Tulsa/ Mississippi River Blues/ Anytime/Streets Of Laredo/Deep Water/Heart Full Of Love/ Candy Kisses/Never Tie Me Down/Old Red/Devil Woman/ El Paso/Time Changes Everything/Kalua, 22 SONGS IN ALL, with various excerpts of the humor Marty was famous for. Item No. V9I - \$29.95*

## MARTY ROBBINS (NEW!) Best Of His TV Show Vol 3 - 55 mins.

Here is the latest video release of Marty's popular TV show. It contains even more of the great standards of country music including: *Room Full Of Roses/Red River Valley/ Beyond The Reef/Oh How I Miss You/Now Is The Hour/Way Out There/Chant of the Wanderer/One Kiss Too Many/ Walk Alone/Mr. Shorty/Rainbows/Lonely Old Bunkhouse/ People's Valley/Billy The Kid, 22 GREAT SONGS IN ALL. Item No. V2E - \$29.95*

## RAY STEVENS Comedy Video Classics - 30 mins.

You may have seen this popular video advertised on TV. Now you can enjoy the outrageous musical/comedy talent of the legendary Grammy winning Ray Stevens at his hilarious best. Included are: *Everything Is Beautiful/It's Me Again Margaret/Santa Claus Is Watching You/Sittin' Up With The Dead/Surfin' U.S.S.R./Mississippi Squirrel Revival/The Streak and Help Me Make It Through The Night.* You'll love it! Item No. H190 - \$19.95

## BILLY RAY CYRUS Live On Tour - 60 mins.

Here is Billy Ray's latest video release featuring 14 great songs performed live on stage, including: *Should I Stay Or Should I Go/These Boots Are Made For Walkin'/She's Not Cryin' Anymore/Wher'm I Gonna Live?/Someday, Somewhere, Somehow/Could've Been Me/I'm So Miserable/ Never Thought I'd Fall In Love With You/Ain't No Good Goodbye/Some Gave All/Only Time Will Tell/Achy Breaky Heart, AND MORE!* Item No. V2B - \$29.95

## JIMMIE RODGERS Times Ain't Like... - 70 mins.

In the early days of sound film, in addition to covering major events, newsreel cameras captured the sights and sounds of everyday life in America, including its music. The compelling performances assembled here communicate the innocence and power of that early American music. Besides Jimmie Rodgers, some of the other pioneers included are Bob Wills' *Texas Playboys* and Otto Gray's *Oklahoma Cowboys.* Item No. V1L - \$29.95

## WAYLON JENNINGS Lost Outlaw Performance - 60 mins.

The master recording of this memorable concert was never released and had been locked in the vaults of RCA Records, long forgotten since 1978. Now we bring it to you for the first time, in its entirety, exactly as it was recorded on August 12th at the Opry. Here is the "Outlaw" period in all its glory, with eight #1 singles including: *Good Hearted Woman/Luckenbach, Texas/Amanda/This Time I've Always Been Crazy, AND MORE!* Item No. V4D - \$19.95

## HIGHWAYMEN LIVE (NEW!) On The Road Again - 60 mins.

Johnny Cash, Willie Nelson, Kris Kristofferson and Waylon Jennings are together again, in concert, on their first European Tour. You'll meet them backstage, talking candidly about their lives and their music. Then you'll see them on stage, firing up the audience and never letting go, from the opening bars of their theme song *Highwaymen*, through *Folsom Prison Blues* and *Crazy*, until the final chord of *On The Road Again.* Item No. V2S - \$14.95

## MERLE HAGGARD The Best Of - 60 mins.

"I have selected some of my favorite songs for this video...and I hope they will be your favorites too." - Merle Haggard. You be the judge: *My Favorite Memory/Stay Here And Drink/Mama's Hungry Eyes/Today I Started Loving You Again/Old Man From The Mountains/Kern River/ If I Could Only Fly/When Times Were Good/Honky Tonk Night Time Man/Big City/Okie From Muskogee/Footlights, AND 7 MORE!* Item No. G3F - \$19.95

## MERLE HAGGARD Live In Concert - 45 mins.

Merle's fans are treated to a very special upbeat performance with this great video. He's joined by Willie Nelson and Johnny Paycheck. You'll enjoy such hits as: *Misery And Gin/Back To The Barrrooms/Our Paths May Never Cross/Tennessee Hustler/The Runnin' Kind/Workin' Man Blues/Always Late/Little Liza Jane/Faded Love/Okie From Muskogee (With Willie)/Just Stay Here (With Johnny Paycheck), AND MORE!* Item No. V1T - \$19.95



# Country Music VIDEOS



**HANK WILLIAMS SR. (NEW!)**  
**The Show He Never Gave - 86 mins.**

Using Hank's last ride as its dramatic context, this movie permits the haunted singer to play one final show, during which all his fears and passions—all his genius—tumble out for us to see. "Sneezy" Waters plays the self-destructive superstar and performs 23 songs. Adding to the authenticity of the project is the audience of supporting characters who populate the mythical roadhouse where Hank confronts his life, just as it is ending. Item No. V2L - \$19.95

**GEORGE STRAIT**  
**Live - 52 mins.**

Now this platinum-selling country superstar is captured for the first time on video cassette. Backed by his famed Ace In The Hole Band, he whips up the audience performing many of his greatest hits, including: *The Fireman/The Cowboy Rides Away/Amarillo By Morning/All My Ex's Live In Texas/Any Old Time/Hot Burning Flames/Dance Time In Texas/A Six Pack To Go/Marina Del Rey/You Look So Good In Love, AND MORE!* Item No. G2G - \$29.95

**CONWAY TWITTY**  
**King Of Hits - 45 mins.**

This video celebrates the basis for Conway's claim to greatness by taking a long look at his illustrious career. You'll see him as he performs early hits like *To See My Angel Cry* and *She Started To Stop Loving You*. You'll 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 Needin' Somebody*. It's a fitting tribute to a legendary star. Item No. V2C - \$24.95

**CONWAY TWITTY (NEW!)**  
**#1 Hits - 45 mins.**

On this last video, Willie Nelson pays tribute to Conway's remarkable career in a nostalgic look back at his meteoric rise in rock and roll and then ultimate triumph in country music. You'll listen to Conway tell the story of *Hello Darlin'*. You'll hear him compare his early songs and performances with those later on in his career. It's all in this home video from Willie's personal library of country stars. Plus you get twelve #1 hit songs. Item No. V1K - \$24.95

**OPRY STARS OF THE 50's (NEW!)**  
**Ray Price & Friends - 60 mins.**

Volume 4 in this unique collection features Ray Price, June Carter, Jean Shepard, Ferlin Husky, Moon Mullican, Jimmy Dickens, The Jordanaires, The Cherokee Cowboys, Webb Pierce and Red Sovine, to mention a few. The featured songs include: *Crazy Arms/You've Done Me Wrong/I'll Be There/I'm Real Glad You Hurt Me/Little Rosal/I'm Glad So Glad/Hello/Old Broken Heart/I Found A New Love/Looking Glass AND MORE!* Item No. V11 - \$29.95

**OPRY STARS OF THE 50's (NEW!)**  
**The Legends - 60 mins.**

Just some of the legendary stars featured on this great volume in the Classic Country Club Collection are Jim Reeves, Marty Robbins, Ernest Tubb, George Morgan, Red Sovine, Hawkshaw Hawkins, Stringbean, The Carter Family and Cowboy Copas. Some of the song titles included are: *You're A Little Doll/Little Liza Jane/Sugaree/Shine on Harvest Moon/Then I'll Stop Loving You/I'll Be There/Josephine and Why Baby Why.* Item No. V1K - \$29.95

**VINCE GILL (NEW!)**  
**I Still Believe In You - 24 mins.**

Since the early 1980's when he first arrived in Nashville, Vince has contributed vocals and guitar licks to the studio sessions of some of country music's biggest stars. Now he has joined their ranks as one of country music's premier entertainers. Here's your chance to enjoy this popular star on his only video performing: *When I Call Your Name/Never Knew Lonely/Pocket Full Of Gold/Liza Jane/Look At Us and I Still Believe In You.* Item No. V1M - \$19.95

**HANK WILLIAMS (NEW!)**  
**Hank Williams Tradition - 60 mins.**

This new video, *In The Hank Williams Tradition*, traces Hank's life story through rare film clips, music and revealing interviews with friends and fellow performers such as Roy Acuff, Minnie Pearl and Chet Atkins. Included are performances of many of Hank's greatest songs by today's top country artists, who also tell how Hank inspired their careers. There are also 5 hits songs performed by Hank himself. Item No. V2M - \$19.95

**OPRY STARS OF THE 50's (NEW!)**  
**Jim Reeves & Friends - 60 mins.**

Volume 3 in the Classic Country Club Collection features Jim Reeves, Marty Robbins, Faron Young, Carl Smith, Ernest Tubb, Webb Pierce, Kitty Wells, Grandpa Jones, Ferlin Husky and Cowboy Copas just to mention a few. Some of the hit songs included are: *Mexican Joe/Don't Let Me Hang Around/If You Ain't Lovin'/If You Want It, I Got It/Bimbo/On the Lonesome Side of Town/Cherokee Boogie and New Silver Bells.* Item No. V1A - \$29.95

**GEORGE JONES (NEW!)**  
**Live In Tennessee - 54 mins.**

This memorable new video is pure music with an introduction by superstar Alan Jackson. Live from the Knoxville Civic Coliseum, you'll see George thrill the audience with 15 of his biggest hits including *I Don't Need Your Rockin' Chair* and the #1 country song of all time, *He Stopped Loving Her Today*. There's also *The Race Is On/Who's Gonna Fill Their Shoes/Bartender's Blues AND 10 MORE!* Item No. V1X - \$19.95

**GRAND OLE OPRY (NEW!)**  
**Country Music Celebration - 48 mins.**

This fabulous video includes memorable performances by such legendary singers as Ernest Tubb, Stonewall Jackson and Jean Shepard. There are 15 hits including: *Too Many Rivers/Slippin' Away/I Know A Goodbye When I See One Evil On Your Mind/Walkin' The Floor Over You/Thanks A Lot/Rocky Top/I'm Just An Old Chunk Of Coal/Charlie's Shoes/Wasted Again/Ten Years, Three Kids And Two Loves Too Late, AND MORE!* Item No. V10 - \$19.95

**PATTY LOVELESS (NEW!)**  
**Greatest Hits - 25 mins.**

She started out singing five years with The Wilburn Brothers, then ten with a traveling country-rock club band before she emerged as one of the top half-dozen female stars in country music today. Here's your chance to enjoy her early hits with MCA. Included on this popular video are: *If My Heart Had Windows/Don't Toss Us Away/Chains/The Night's Too Long/I'm That Kind Of Girl/Hurt Me Bad (In A Real Good Way) and Jealous Bone.* Item No. V1Q - \$19.95

**GENTLEMAN JIM REEVES (NEW!)**  
**The Story Of A Legend - 50 mins.**

This is the story of the greatest country music ballad singer of all time, from his deeply rural roots in East Texas, and his years as an aspiring baseball player, to his years as one of the most universally popular singers of the late 50's and early 60's. This program also features Jim singing excerpts from many of his hit songs including: *Four Walls/Am I Losing You/He'll Have To Go/I Love You Because and Welcome To My World.* Item No. V2P - \$19.95

**DWIGHT YOAKAM**  
**Just Lookin' For A Hit - 30 mins.**

Few can dispute the impact that this young star has had on the country music scene. And what better way to enjoy Yoakam country than with his first Warner video featuring: *Honky Tonk Man/Guitars, Cadillacs/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

**GRAND OLE OPRY GREATS**  
**Leading Ladies - 50 mins.**

Reba McEntire, one of country's most luminous stars, hosts this video celebration of famous women who preceded her and ushered in a new era on the stage of the Grand Ole Opry during the '50s and '60s. Photographs, archives performance clips and narrative stories recall the original Carter Family, Kitty Wells, Patsy Cline, Loretta Lynn, Tammy Wynette, Dolly Parton, Dottie West, Skeeter Davis, Jean Shepard and others. Item No. V3A - \$39.95

**HALL OF FAME COLLECTION**  
**4 Full Tapes - 120 mins. -**

**Special LOW Price - SAVE \$5.00!**

Here is a real treat. Four complete shows from the early days of the Opry, each one hosted by one of country music's biggest names. There's Ernest Tubb with guests Webb Pierce, George Morgan and Marty Robbins, just to mention a few. Carl Smith with Jim Reeves, The Carter Family and others. Faron Young with June Carter, Ernest Tubb and Marty Robbins again. And Little Jimmy Dickens with Cowboy Copas and a whole bunch of other great stars. The best part is, you see them in their prime doing such fabulous songs as: Ernest Tubb - *Two Glasses, Joe; Dear Judge/Marty Robbins - Poor Unlucky Me; Pretty Mama; Tennessee Toddy; Faron Young - If That's The Fashion; A Place For Girls Like You/Jim Reeves - My Lips Are Sealed; Bimbo: Down In The Caribbean/Carl Smith - Satisfaction Guaranteed; Darling, Am I The One, AND MUCH MORE!* Item No. V5W - If Ordered Separately \$39.96 - NOW Pay Only \$34.95 For All Four!

**FREE COUNTRY MUSIC VIDEO WHEN YOU ORDER TWO!**

**MAIL TO: Nashville Warehouse, P.O. Box 292553, Nashville, TN 37229**

Name _____	Item No. _____	Description _____	Price _____
Street _____			
City _____			
State _____			
Zip _____			
Check enclosed for \$ _____			
Instead, charge my: <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard			Total _____
Card No. _____	<input type="checkbox"/> FREE "Inside Country Music"		*Sales Tax _____
Expir. Date _____	Video...I have ordered at		Post. & Hand. \$3.45
Signature _____	least 2 videos (VSR)		Enclosed _____
111293-2		*Tennessee Residents Add 8.25% Sales Tax. Canadian Add \$3.00. U.S. Currency Only.	



# Letters

## Vince is Prince

I want to thank you for the article on Vince Gill in the September/October issue. He is truly an amazing person. His laid-back attitude is so refreshing. I was lucky enough to see him at the Oakdale Theater in Wallingford, Connecticut. What a concert! One hour and 45 minutes of nothing but pure *music* and songs. No fancy stage, no changing of wardrobe. What a talent! You don't need all those big productions to enjoy his music. Other big stars should take a lesson from Vince, and just stay with the basics!

Mildred Burgess  
Voluntown, Connecticut

## Brings a Tear to the Eye

Thanks for the Vince Gill cover story in the September/October issue. I had known about the death of his brother since April. Two weeks after his brother's death, Vince gave a concert in my hometown. He told the audience about his brother and even shed a few tears on stage. Nevertheless, it was the *best* concert I had ever seen—*awesome!*

I was able to meet Vince and talk to him after the show. Nice and gracious do not begin to describe the way he treated me and all of the others waiting to meet him. I was not a "fan" when I went to the show that night, but I was when I left. It's great to know that nice guys can sometimes finish first!

Elaina Spivey  
Phenix City, Alabama

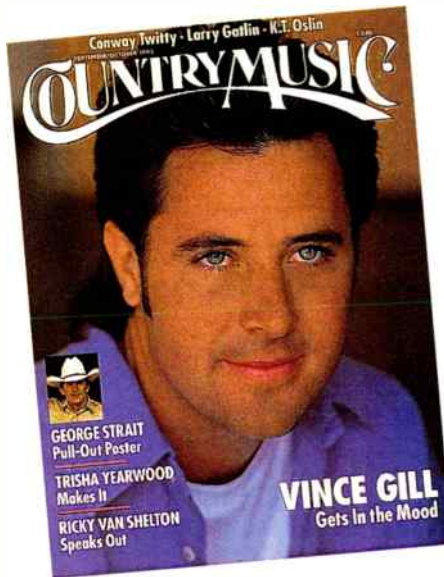
## Vince All-Around

Thanks so much for the article on Vince Gill. He's the *best*: singer, guitarist, songwriter, besides being gorgeous and nice, too! I've been a Sweethearts fan for years and wish you would interview Vince and Janis together sometime. But please tell me, when was Vince ever interviewed by Barbara Walters? I watch everything I can find about him, but that one slipped past me.

Cynthia Blair  
Easley, South Carolina  
*Fine-toothed eye award again. We're checking, and we'll let you know.—Ed.*

## Gill and Strait—Beef Times Two

Thank you so much for the wonderful article on Vince Gill in your September/October issue. I am a big fan of Vince and also of George Strait. The pull-out poster of George made this issue of *Country*



*Music* even better by having two of my favorites in the same issue. However, I was wondering when you would be having a pull-out poster of Vince?

Christa Rhinesmith  
Kendallville, Indiana

*Already done! March/April 1992.—Ed.*

## Vince the Voice

First I would like to thank you on a great picture and cover story on Vince Gill. The story was one of the best. Thank God Vince is receiving the recognition he deserved for so long. I had many questions about the death of Vince's brother, and you were able to answer them in your story. I have watched Vince sing the new Christmas song on TV. What a wonderful—and emotional—song. I cry every time I watch him sing it.

Tylene Allen  
Chelsea, Michigan

## Cover Guys

I would like to thank you first of all for doing covers on two of my favorite performers, Dwight Yoakam (May/June) and John Anderson (July/August). It is extremely difficult to find any articles on them. However, I am also writing to express my thanks to Michael Bane for a great review of *Solid Ground*, Anderson's latest effort, in the September/October issue. In a music field that has not been consistent in recent years, it's good to have an artist who is. I have listened to John Anderson for years, at first because of the novelty that

my father shares the same name. I listen to Anderson now because of his uncanny ability to mix the hillbilly whine with an electric flair. He has maintained his stance as one of the best even if the CMA doesn't give him the recognition he deserves. But then again they never gave Dwight the time of day either.

Thank you for another entertaining summer of issues. I just received my September/October issue, Vince Gill.

Jeff Anderson  
F.E. Warren AFB, Wyoming

## \$\$\$\$ on Strait

I took one look at your centerfold of George Strait in your September/October issue and *promptly* sent in my renewal even though my subscription has almost a year to go. There are a lot of new singers out there in country music, but George Strait is still the class of them all! I know he doesn't like to do interviews—but I do hope for a feature story on him soon.

Thanks again for the great photo—it joins the other two you have had—on my wall.

Margaret Cooper  
Pasadena, California

*Previous Strait centerfolds appeared in September/October 1989 and January/February 1991.—Ed.*

## Get It Strait

Thank you so much for the centerfold of gorgeous George Strait in the September/October issue. I must have *at least* 3,000 photos of the man that I have personally taken over the past dozen years. In the discography, you failed to acknowledge three more singles released by George, one of which went to Number One on both *Radio & Records* and *Billboard's* charts. They are, in order, "The Fireman," "Lovesick Blues" and "So Much Like My Dad," which reached the Number One slot. George's latest single, "Easy Come, Easy Go," is his 40th single released to date. Facts compiled by both *R & R* and *Billboard* show that 28 of Strait's singles have gone to Number One (29th to come very soon with "Easy Come, Easy Go"), nine have made the Top 10, and the remaining two the Top Twenty. Please, let us strive to keep our facts "Strait"!

L. Fox  
Aurora, Colorado  
*You bet! Thanks to another fan for noting that Ocean Front Property (the album) went platinum, not Gold.—Ed.*



### The Water Skier

Yee Haw! Centerfold of Alan Jackson! Grabbed your magazine (July/August issue) and did not even finish my shopping. Drove home as fast as I could and opened magazine to A.J.!! But you goofed. On the back in the words to "Chattahoochee," you left out a word. Should have been "I dropped her off *early* but didn't go home." You left out the word "early."

Alice Levine  
Katy, Texas

*We knew that!—Ed.*

### Swinging September

Just finished reading your September/October issue cover to cover and, as usual, loved the whole thing. Especially enjoyable were the interviews with K.T. Oslin and Vince Gill. K.T.'s great sense of humor and intelligence come through loud and clear in her interviews. I laughed aloud reading this one. Vince Gill's, on the other hand, left me feeling touched and as respectful as ever of Vince's superb talent and his depth and sincerity as a person. Patrick Carr has a way of putting you right in the room with whoever he's talking to and has a sensitive touch when discussing emotional areas.

I must protest regarding John Morthland's review of Billy Ray Cyrus' new album. About two-thirds into the piece, I think he lost track of his opening sentence and proceeded to bury Billy to the extent that I felt insulted as one who enjoys his music. I like diversity in my music and feel Billy Ray has just as much to offer as any other artist, all marketing razzle-dazzle aside. I'm looking forward to my next issue of your great magazine.

Katy Jones  
New Orleans, Louisiana

### Oslin, Anderson and RVS

I commend K.T. Oslin (20 Questions, September/October), John Anderson (cover, July/August) and Ricky Van Shelton (feature, September/October) for speaking out about burn out, payola, tours, radio and the music business. More of the artists should speak out. I have always believed what makes the countdowns had less to do with what was the best and more to do with who paid who the most money. It would have been a shame if John Anderson had not kept trying. K.T. and Ricky, take some time off—you deserve it! Your fans will still love you. Ricky, you will always be the best in our house.

Betty Foret  
China, Texas

### Shelton Speaks Out

After reading the article, "Ricky Van Shelton Speaks Out," in the September/October issue, I have to say that it is about time *somebody* spoke out, especially on the subject of radio. Stations everywhere are exactly the way Ricky de-

scribes them, and I am sorry to say that it is the same way here where I live. It doesn't matter how many times we call and request a certain song or artist, they will continue to play what *they* want, and nothing more. As Ricky says, the whole thing is ludicrous.

Ricky Van Shelton is the absolute best there is in country music—period—and he is who I want to hear on the radio.

Joanne Thompson  
Albertville, Alabama

### Ricky on Higher Ground

Thank you for Michael McCall's excellent article on Ricky Van Shelton in your September/October issue. I'm sorry to hear that Ricky had a drinking problem. That is all in the past, and I thank God that all during that time he kept his hand on Ricky, and now he has moved to a higher plane.

I think Ricky Van Shelton is the most talented artist in country music today, and he certainly has the greatest singing voice. I was just about to stop my subscription to your magazine because there has been very little news on Ricky, but guess I'll have to renew it now.

Ruth E. Yates  
Jackson, Tennessee

### She Asks—for RVS/We Answer

Well, thank you, Michael McCall, for the article on Ricky Van Shelton. We've attended Ricky's concerts since 1989 and always enjoy his beautiful voice. RVS's concerts are good, *pure* country singing, and they keep getting better and better.

The comments concerning the music industry were enlightening, but not completely surprising. When a person listens to radio a lot and one doesn't hear certain artists for a week and then, all at once, one hears the artists for three or four days about every two hours, it makes a listener "wonder!?!?"

Thank God for CD players—we can pick and choose what we want to hear.

Barbara Hutzler  
Ravenna, Ohio

### Boo, Hiss, Bad Ricky

There's nothing worse than a reformed drinker or smoker who feels it's now his job to preach to others. For this reason, I was offended by your recent article on Ricky Van Shelton. Mr. Shelton states that alcohol kills more people than drugs. He then states that the reason it's still legal to drink in this country is that Congressmen, lawyers and judges drink. So what? So do millions of other people, who are able to do so in moderation. Is he advocating that alcohol be made illegal? If he'll look back at the history of the Prohibition era, he'll see that this law worked really well...NOT.

Congratulations, Mr. Shelton, on cleaning up your life. If you're unable to

**CHEVROLET**  
presents the

**COUNTRY MUSIC**  
QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the January/February 1994 issue.

1. What is the phrase that is painted on the back of Billy Ray Cyrus' tour bus?
2. On what did Mark O'Connor ride while performing at the Nashville City Fair?
3. In what year did Patty Loveless first notice that she was having throat problems?
4. Where was Aaron Tippin born?
5. Billy Joe Shaver wrote the songs for which classic Waylon Jennings album?
6. Name the artist who recently covered the George Jones hit "The Grand Tour"?
7. Chevy's new S-Series includes a racey SS model. How many horses are packed into the SS's muscular V6?

ANSWERS TO LAST ISSUE'S QUIZ:

1. Janis Gill
2. Will Rogers
3. 1987
4. Garth Brooks
5. 18
6. Harold Lloyd Jenkins
7. Chevy's warranty is good for 3 years or 36,000 miles

**Chevy Trucks**  
**LIKE A ROCK**





drink in moderation, then don't. But don't try to tell me that I shouldn't have a couple of drinks on a Saturday night when I go dancing—sometimes even to your music.

Susan Casey  
Des Plaines, Illinois

### CMM's Conway Tribute—and More

The difference between your magazine and *Country America* was obvious in your Conway tribute in the September/October issue. It was also interesting to read Ricky Van Shelton's article. I sensed some of the same feelings from John Anderson's article (July/August) on radio and the music companies. Why don't all the traditional country singers get together and produce their own and tell all these New York and L.A. people to take a hike (for lack of better words)? If it's country, we'll make radio play them.

Kenneth Mike Parnell  
Hartsville, South Carolina

### Remembering Conway

Thank you for the tribute to Conway Twitty in your September/October issue, especially the photo of how I will always remember Conway.

A teenager in high school, I would dash across the street and drop a quarter into the jukebox at the bus station, and played every song on the jukebox by Conway. "Only Make Believe" and

"What Am I Living For," just to name a few. Only two other singers have made an impression on this gal like Conway Twitty did—Elvis, for one, and, most recently, the beautiful Vince Gill. But neither like Conway. To this day, it is very painful to hear one of his songs on the radio.

Lidea Castillo  
Waco, Texas

### So Where's Conway's Award?

After reading your September/October issue, I was surprised when I realized that indeed, Conway Twitty was never recognized as Entertainer of the Year. Once I thought about that, I was incredulous. I've watched almost every awards show since the 70's, and I've seen some awards that should have required a lot more thought. The fact that Conway was passed by is surely a tragic mistake on someone's part.

No, he didn't do anything extraordinary in his shows, but he didn't have to. All he had to do was be there and sing those magic songs. To say he will be missed is a gross understatement.

Trish Carson  
Ahoskie, North Carolina

### Twitty and the CMA

I really enjoyed the CMA Awards Show on September 29th. But I have one complaint. The CMA never acknowledged Conway Twitty's existence in life. Then on

the awards show, they didn't even acknowledge his death except for one song sung by George Jones. The whole thing is sad, more sad than Conway's death.

Terri Cunningham  
Omak, Washington

### Twitty, Ark...er..Texas

While I was pleased that you had an article about one of my all-time favorites, the late Conway Twitty, in your September/October issue, there was a mistake in the article. Conway derived his name from Conway, Arkansas, and Twitty, Texas—not the other way around. Thanks for your tribute. He will be missed!

LaWanda McWilliams  
Borger, Texas

*Just seeing if you were awake.—Ed.*

### Wrong Again, CMA

Once again the CMA has shown its complete lack of understanding when it comes to the meaning of its own awards. The main problem this year was in the category of Male Vocalist. Vocal means, in this case, the best male voice in the business. How someone with the tiny voice of a tenor like Vince Gill can even be considered in the same category as George Strait or Alan Jackson is beyond my comprehension. Vince Gill did not receive that award because he has the best voice, he got it because he's everyone's friend, and I'm sure he's a very nice person. However, that is not what the award is for.

Kathleen Chaney  
Long Beach, California

### Cowgirls for Chapin

A million thank-you's for your article on Mary-Chapin Carpenter in the July/August issue. I'd like to respond to something she said in the article about it being "very gratifying...that people are somewhat familiar" with what she does, that she's "somewhat welcome." My dear! somewhat familiar? Somewhat welcome! At your Chautauqua concert, my nine-year-old daughter and I and several dozen others stood in line for two and a half hours excited as kids at Christmas, dying to see you. You bet your cowgirl's boots you're welcome! By the way, is there a Mary-Chapin fan club?

Your magazine is great! I love the Nashville Warehouse items.

Tami Lappa  
Port Allegany, Pennsylvania  
*No fan club, but you can write Chapin at Studio One Artists, 7010 Westmoreland Avenue, Suite 100, Tacoma Park, Maryland 20912.—Ed.*

### Still Calling for Carpenter

I loved your recent article on Mary-Chapin Carpenter in the July/August issue. Now, I'd rather walk on my lips than criticize, but is Reba the only woman who ever graces your cover? Mary-Chapin is

# STAR QUEST™

YOUR CONNECTION TO THE STARS  
INSTANT CONCERT INFO

**NEW! PASTERI!** **On Tour™** **SAVE MONEY!** **FREE Copy of On Tour Concert Publication**

Touch Tone or Rotary Phones 24 Hours a Day!

## 1-900-407-9464

Only \$2.99/min Under 18 get parents' ok.

- Includes Phone #'s for Tickets!
- Tour Schedules by Star and Area!
- How To Write Your Favorite Stars!

ID# Artist (alphabetically)	Touch Tone or Rotary Phones 24 Hours a Day!	226 Travis Tritt
105 Alabama	125 Chris Isaak	283 Tanya Tucker
285 John Anderson	248 Alan Jackson	256 Ricky Van Shelton
185 Baillie & The Boys	174 Weylon Jennings	219 Steve Warner
247 Bekyary Brothers	113 George Jones	190 Gene Watson
288 Clint Black	317 Wynonna Judd	112 Kevin Welch
109 Suzy Bogguss	180 Toby Keith	356 Hank Williams Jr
165 Larry Boone	253 KY Headhunters	306 Michelle Wright
257 Garth Brooks	777 Sammy Kershaw	259 Tammy Wynette
407 Brooks & Dunn	118 Hal Ketchum	294 Trisha Yearwood
267 Mary Brown	234 k.t. lang	153 Dwight Yoakam
158 Tracy Byrd	841 Tracy Lawrence	
245 Glen Campbell	160 Chris LeDoux	
241 Carlene Carter	842 Little Texas	
279 Lonnie Chricht	194 Patty Loveless	
232 Johnny Cash	154 Lyle Lovett	
141 Rosanne Cash	252 Barbara Mandrell	
822 Mary Ch. Carpenter	824 Louise Mandrell	
246 Charlie Daniels Band	301 Kathy Mattea	
243 Mark Chesnut	319 Matthews Wright King	
278 Mark Collie	320 Martina McBride	
318 Confederate Railroad	300 McBride & The Ride	
296 Earl Thomas Conley	201 Delbert McClinton	
292 Rodney Crowell	304 Neal McCoy	
297 Billy Ray Cyrus	254 Reba McEntire	
310 Davis Daniel	169 JM Montgomery	
304 Billy Dean	170 Lorie Morgan	
128 Desert Rose Band	251 Anne Murray	
212 Diamond Rio	126 Willie Nelson	
150 Joe Diffie	249 Wayne Newton	
845 Dean Dillon	189 Nitty Gritty Dirt Band	
238 Holly Dunn		
173 Elks Brothers		
260 Forester Sisters		
172 Rodney Foster		
135 Crystal Gayle		
163 Gibson/Miller		
250 Vince Gill		
290 Lee Greenwood		
162 Ricky L. Gregg		
207 Nanci Griffith		
311 Merle Haggard		
239 Emmylou Harris		
143 Highway 101		
		231 Mark O'Connor
		389 Oak Ridge Boys
		115 KI Osiri
		108 Mears Osmond
		315 Lee Roy Parnell
		261 Dolly Parton
		309 Sandi Patti
		196 Pirates of Miss.
		626 Colin Raye
		255 Jerry Reed
		306 Ronnie Reeves
		199 Restless Heart
		244 Kenny Rogers
		111 Roy Rogers
		281 Billy Joe Royal
		242 Sawyer Brown
		307 Dan Seals
		206 Shenandoah
		237 Ricky Skaggs
		846 Statler Brothers
		216 Gary Stewart
		134 Larry Stewart
		324 Doug Stone
		258 George Strait
		147 Mary Stuart
		259 James Taylor
		843 Texas Tornados
		844 Pam Tillis
		262 Aaron Tippin
		140 Randy Travis
		601 Tennessee/KY
		602 Illinois/Indiana
		603 So. California
		604 Texas
		605 Colorado
		606 Pennsylvania
		607 New York
		608 New England
		260 Maryland/AWV
		258 Ohio
		417 North Carolina
		323 Florida
		196 Alabama/Miss.
		306 SC/Georgia
		130 Missouri
		264 Michigan
		266 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
		230 No. California
		131 New Jersey/DE
		140 Hawaii/Alaska

FOR OTHER ARTISTS USE ID#999 STAR QUEST is a trademark of Star Quest, Inc., New Hope, PA



# TURN UNSIGHTLY BRUSH INTO FREE MULCH!

...Reduce it 12-to-1 with the TROY-BILT® Chipper/Shredder!



The TROY-BILT® Chipper/Shredder gets rid of ugly brushpiles, swallowing a bushel at a time, and disposing of branches to 4" thick!

Don't put up with unsightly brush piles choking your yard and ruining the good looks of your property. In just minutes, you can turn those piles into good-looking, usable mulch and composting material, with the TROY-BILT® Chipper/Shredder!

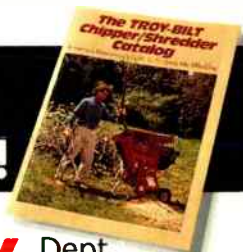


Give your home a "professionally-landscaped" look! Spread all your FREE wood chip mulch around trees, shrubs and flowerbeds just like professional landscapers do. Nothing piles up. Nothing goes to waste. And you enhance the beauty of your gardens and landscaping!



What was once "yard debris" becomes a mountain of wood chips and valuable for gardening, landscaping, beautifying your whole property!

**SEND FOR YOUR FREE CATALOG AND HOMEOWNER'S GUIDE!**



Call Toll-Free

**1-800-554-5656** Dept. 4078

or mail the coupon below.

**TROY-BILT®**

Dept. A4078  
3 13

102nd Street and 9th Avenue, Troy, New York 12180

**YES!** Please send me your FREE Chipper/Shredder Catalog and Homeowner's Guide with details about all your models, specs, and special savings now in effect.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

Product also available in Canada ©1993 Garden Way Inc.



the reigning female vocalist. Doesn't that rate a cover story? Just a suggestion.

Rhoda Strobel  
Watertown, Wisconsin  
*Never, ever, satisfied yet again.—Ed.*

### K.T. Kicks Butt

I just about made a scene and fell over in a fit of laughter while reading 20 Questions with K.T. Oslin (in your September/October issue) on the subway. And I don't think that's just because I'm a New Yorker and not one of the "housebroken Texans" she spoke about. She is hysterical and full of wisdom, all in the same breath. Her latest album, *Songs From an Aging Sex Bomb*, demonstrates her talent as a singer/entertainer in general. I'm looking forward to a very creative new project from K.T. that doesn't necessarily fit into any category.

Peter Perciavalle  
Richmond Hill, New York

### Talkin' 'Bout Tom T.

Just wanted to say many thanks for doing 20 Questions with our favorite Mister Tom T. Hall in your July/August issue. Was so nice to hear from him. Sometimes we see him on *Nashville Now*. But really miss getting our family together and going to see Tom T. on the road.

We love this hot new country, but we also love the ole country music. Sure wish

they played more music by George, Willie, Waylon, Johnny C., Tom T., etc. I renew my *Country Music Magazine* now for my grandchildren. They really enjoy it, when there is not much in it for Granny anymore.

Ethel Cox  
Claudville, Virginia

### Ear for Earle

Thanks for keeping us posted about Steve Earle in People in the July/August issue. Even when Steve was out there cranking out the albums, the country music industry didn't pay a lot of attention to him. In the Country Music Hall of Fame and Museum all we see of Steve Earle is a guitar and a "hillbilly suit" belonging to him, while the rest of the town buzzes with Clint, Garth and Alan, etc. No disrespect for these fellows, and others. God knows they earned it, but if one of them fell into an addiction, there would probably be more than just a paragraph in Hazel's excellent People column (the best part of the magazine).

Steve Earle is one of the three stars that all country stars of today owe a debt of gratitude to for their success (the other two are Dwight Yoakam and Randy Travis). They started it all back in the middle 80's, so, let's not forget, in his time of need, one of the "Big Three"!

Brian Tremblay  
Sault Ste. Marie, Ontario

### Wariner 500,000—Himes Nothing

Hey, Geoffrey Himes, sounds like you were taking cattle to be slaughtered on a cattle drive when you reviewed Steve Wariner's new album, *Drive*, in the September/October issue. Your critique was really brutal on eight of the songs, stating that Steve did not take chances on this album and that his albums are so underwhelming. Now wait a minute! His last album, *I Am Ready*, sold nearly 500,000 copies. And hopefully *Drive* will be his first (much deserved) Gold album.

A few weeks ago in Dallas, Steve previewed "Drivin' and Cryin'" to an audience of 5,000 plus, and there probably wasn't a dry eye.

Donna Aylor  
San Angelo, Texas

### Fans Flout Expert

The figures are awesome; 90 million dumb, tone-deaf Billy Ray fans duped by a beautiful face and a fabulous body; buying all those albums and going to all those concerts, in spite of the expert opinions of Mr. Morthland.

Elizabeth Berlint  
Hillsdale, Pennsylvania

### BRC Fan Kicks Butt

John Morthland's "review" of Billy Ray Cyrus' *It Won't Be the Last* in the September/October issue was the most unnecessary I have ever read. It wasn't a review. He used his job to write an editorial on the industry and in the process said some really ugly things about Billy Ray that he doesn't deserve. "No personal style whatsoever" was not what I saw at Billy Ray's Fayetteville, North Carolina, concert. A style all his own was.

Vivian Chadwick  
Rocky Mount, North Carolina

### To Last or Not to Last

It was my impression from years of reading CMM that the Record Reviews section was for the purpose of reviewing artists' new releases. Apparently no one told this to John Morthland when he was assigned *It Won't Be the Last* by Billy Ray Cyrus in the September/October issue. Unfortunately Mr. Morthland was too busy trying to convince the readers that Billy Ray will soon be a thing of the past to tell them what a great piece of music this album is. I'd advise Mr. Morthland to take another listen (if he ever listened to it in the first place). Or better yet, go see this entertainer perform live. He puts on a show like no other I've ever seen.

Debra Berkey  
Alexandria, Virginia

*We sent Bob Millard. See cover story in this issue.—Ed.*

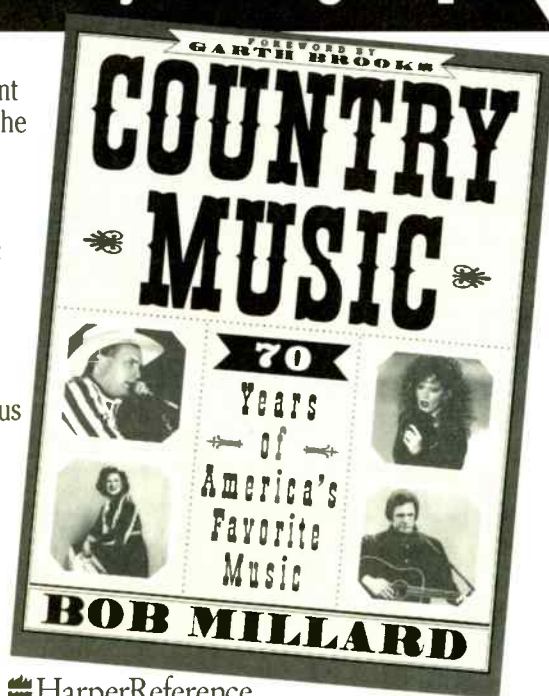
### Still Counting

I just finished reading John Morthland's review of Billy Ray Cyrus' album, *It Won't Be the Last*, in the September/Oc-

## Seven decades of facts and fascination at your fingertips

The top songs, the important albums, the award-winners, the debut artists — all the major events are here in a year-by-year, decade-by-decade chronology of country music from the 20's through 1992. This oversize paperback contains more than 200 illustrations, including rare photos and album covers, plus features on topics as diverse as "How Hillbilly Music Got Its Name" and "The Birth of Western Swing." It's the most comprehensive chronicle of country music history ever published, and it's at your bookstore right now!

\$20.00 paperback



HarperReference  
A Division of HarperCollinsPublishers  
Also available from HarperCollinsCanadaLtd



tober issue. I'm so mad I could spit. Could Billy Ray sell *nine million* records if he wasn't "a real singer"—if he had "no personal style" and "simply mouths the words"??

The first time I heard Billy Ray, he was "Billy Ray and The Players," and the song was "Never Thought I'd Fall in Love with You," which later appeared on his album, *Some Gave All*. WTCR played it a lot, and I loved the song. The moral of this story: I hadn't ever laid eyes on Billy Ray Cyrus. His good looks and his body aren't what sells his music—it's his great talent and his wonderful voice. What sells *Country Music Magazine*?—I tend to favor Hazel Smith's column. She knows what "People" like.

Cindy Adkins  
Hamlin, West Virginia

### Hazel Digs BRC

I admire and agree with what Hazel Smith said about Billy Ray Cyrus' peers in the People section, July/August issue. She said, among other things, that she didn't know why the peers are not supporting Billy Ray—that she knew one thing... "He is one of us, he is ours, he is mobbed by fans wherever he goes, and he has sold over nine million albums worldwide." She said, "Billy Ray gets more requests and letters from terminally ill children than any other artist on the label." She was impressed by this fact. Well, so am I. I have concert tickets to see Billy Ray again in December, and I'm sure this concert will be just as fabulous as the last one I attended. Keep up the good work, Billy Ray. We all love you and your music, from the bottom of our achy breaky hearts. We love your band, Sly Dog, too.

Maxine Underwood  
Ferrum, Virginia

### This 'n' That in People

I would like to point out an error that I detected on page 9 of your People section in the September/October issue. Under the heading "Number One Fun at ASCAP," it mentions Vince Gill's Number One song "No Future in *This* Past." It should be "No Future in *the* Past." I know it may seem miniscule but, hey, what's right is right!

Tammy Gruca  
Elma, New York

*You bet!*—Ed.

### Kienzle Reviews Loveless Right

I have never felt the need to write a letter to a magazine before, especially one not inspired by negative criticism but by agreement. However, Rich Kienzle's review of *Only What I Feel*, the new record by Patty Loveless (July/August 1993), made me take notice since it corresponded exactly with my opinion of this excellent work. Patty Loveless is one of the best musical artists out there today, regardless of category.

Even though Mr. Kienzle's review

gushes as if written by a fan club member, I do not believe this takes away from the review since Mr. Kienzle is not in the habit of giving out praise loosely. One of the best things about this magazine is that the critics do not seem to be employed by the record companies' promotional divisions as it so often seems in other country music magazines.

Patrick Wirtz  
Boulder City, Nevada  
*A tuna with good taste.*—Ed.

### Clint Black—The Review

I just recently received the September/October issue of *Country Music Magazine*, and I love it! I only have one complaint. I was very upset when I read Bob Allen's review on Clint Black's album, *No Time to Kill*. I had purchased the CD and played it over and over—before I had read that review. If I hadn't, I might not have bought it, but I'm sure glad I did. Clint Black and Hayden Nichols are excellent songwriters; I respect their work very much, especially as a "small-time" songwriter myself.

Carolyn Van Hoof  
Necedah, Wisconsin

### Another Tack on Black

Thank you, Bob Allen, for your review of Clint Black's new album, *No Time to Kill*, in the September/October issue. I was beginning to think I was the only one who has been disappointed with Clint's last two albums. Needless to say, I was extremely disappointed—again. I think I've listened to *No Time to Kill* a total of four times. This is one fan who definitely *won't* buy another Clint Black album until I am sure that Clint is back in his original form.

Kathy Ban  
San Jose, California

### Back to Black in Centerfold

I have been receiving your magazine for one year, and I love it, but how about a Clint Black centerfold? He doesn't get half the credit he deserves with Garth-Mania and the Cyrus-Virus around. I personally do not like Garth at all, but people have different opinions. I like Billy Ray, but Clint is the best.

L.H.  
Fredricksburg, Ohio  
P.S. I renewed my subscription this spring until October of '94. Do I get a free 1994 CMM calendar?  
*It depends on what offer you responded to. If it includes a calendar, you'll get one. Clint's been in the centerfold twice: November/December 1990 and January/February 1992 (with wife Lisa).*—Ed.

### Alabama in Centerfold

I enjoy reading your magazine immensely; so much so, I have renewed my subscription until 1997. I love your cover stories and centerfold; however, there is

## LEARN LINE DANCING

21 CLUB LINE DANCES  
2-Step -- NTA Instructors

BOOT SCOOTIN BOOGIE, ELECTRIC SLIDE  
SLAPPIN LEATHER, RAGGAE COWBOY  
TUMBLEWEED, COPPERHEAD, NEON MOON  
TUSH PUSH, WALKIN WAZI, THUNDERFOOT  
HONKY TONK ATTITUDE, TROUBLE

HUSTLE  
FREEZE,  
10 STEP,  
ROMELO,

BLACK VELVET  
HIP HOP  
LUCKY  
D & D



2 HR. QUALITY VIDEO

MAIL \$19.95 + \$5.00 S & H  
TO: MALIBU DANCE COUNTRY  
BOX 504, MALIBU, CA 90265  
310-456-5290



### SING WITH THE WORLD'S BEST BANDS!

An Unlimited supply of Backgrounds from standard stereo records! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo. This unique product is manufactured and sold exclusively by LT Sound - Not sold through dealers. Call or write for a Free Brochure and Demo Record.

LT Sound, Dept. CM-3, 7980 LT Parkway  
Lithonia, GA 30058 (404) 482-4724  
Manufactured and Sold Exclusively by LT Sound  
24 HOUR PHONE DEMO LINE: 1404482-2485

## Austin-Hall Boot Co.

BOOTMAKERS FOR 30 YEARS



CUSTOM MADE BOOTS  
AT READYMADE PRICES

We are celebrating our 30th year making boots-to-measure. You can select the leather, choose heel, toe and top styles. Fifty styles in our illustrated catalog. Measuring instructions included. Your boots will fit perfectly or we'll re-make them.

Send \$1 for 30-Page Catalog.

Austin-Hall Boot Co., P.O. Box 12368-CM,  
El Paso, TX 79912.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

one important one missing—one on the Supergroup Alabama. I just saw them at the Virginia State Fair. Fabulous as always. They will always be Number One in my book. These ACM Artists of the Decade and eight-time Entertainers of the Year deserve more coverage in a magazine as wonderful and far-reaching as yours. So how about it? Terri Dimino  
Manassas, Virginia

### Where's Ronnie McDowell?

Whatever happened to Ronnie McDowell? He sang a tribute to Elvis in 1977 or '78. My mom is still playing some of the first songs he sang—she's 64 years old. Also my Gram, 84, loves his voice.

This information will be greatly appreciated by all: myself, my mom, Gram and my daughters in college who save the centerfolds.

Clara M. Miller  
Bellwood, Pennsylvania

*Ronnie's still in there pitching. His fan club address is P.O. Box 82, Gallatin, Tennessee 37066.—Ed.*

### Connectin' with Campbell

I've been a fan of Stacy Dean Campbell since seeing him in Alexandria, Virginia, over a year ago. This past weekend I saw him twice, and his music and stage presence are getting better all the time. He sang some new songs that will be on his new album (out in January) that were really great, especially "Sweet Evening

Breeze." Stacy is not getting the airplay that he deserves, thanks to the metropolitan stations that only play the songs that have made the countdown or new songs by the artists that are consistently in the countdown. You have to get out of town to hear the new artists, and I'm here to tell you: Stacy is right up there in the new artist category. Let's see him get some exposure with his upcoming second album.

Ann M. Feder  
Oakton, Virginia

### Bravo, Billy Ray

I have had the pleasure of attending eight Billy Ray Cyrus concerts and meeting him personally several times. He and his band, Sly Dog, give incredible performances. He has such a great rapport with his audiences. At the end of his concerts, Billy Ray stays on stage, acknowledging the numerous gifts given to him and trying to touch as many hands as possible. Billy Ray also stays and meets with all of the handicapped and terminally ill children who attend his concerts.

Billy Ray and Sly Dog have so many fans around the world, yet fellow country music artists and music industry VIP's will not give them the recognition and respect that they deserve. What has Billy Ray ever done to deserve such criticism and hatred?

Tori Patterson  
Oran, Missouri

### Calling for Collie

I am a new subscriber, and while I love your magazine, I would really like to see more coverage on Mark Collie. He's a great country artist who deserves far more recognition for his talent than he has received to date. While I appreciate big name artists such as Garth Brooks, Clint Black, Alan Jackson and Reba McEntire (just to name a few), Mark Collie is still my favorite.

Sally Sidman  
Redlands, California

### Hollerin' for Holly Dunn

I have just recently been reading your magazine, and I have really been enjoying it very much. You do have a great magazine. However, my main interest is in seeing more news on Holly Dunn. I haven't seen anything at all in your recent issues. I just find her to be the best of female country music.

Terry Arceneaux  
Lebanon, Tennessee

### Gobblin' for Gregg

I enjoyed your September/October magazine. The articles on Conway Twitty, Vince Gill and Ricky Van Shelton were wonderful. I also love the posters you have in your book. But I can't understand why you don't have more coverage on Ricky Lynn Gregg and his band, Cherokee Thunder. My sister and I have been to see Ricky each time he came to Ohio. After each of his shows he will sign autographs and let you take a picture with him. And he will talk to you, not rush you through the line. I've seen him stay until 2 A.M. until he meets all his fans.

Charline Fugate  
Franklin, Ohio

### Phabulous Phelps

I subscribe to your magazine, and I think you do a remarkable job of covering old, new and even future stars. Speaking of old and new, I have been a fan of Rick and Doug Phelps since 1989, and I followed them and The HeadHunters for almost two years to places like Warren, Ohio, and Lampe, Missouri. Gosh, those were the good ole days: but, hey, it ain't over till it's over, 'cause Art and Doria's favorite boys are back! Could you please do an interview with the Phelps boys and maybe tell a little about the new band they have now?

Jan Ballard  
Walnut Ridge, Arkansas

*See Record Reviews last issue.—Ed.*

### Moonin' over Montgomery

How about a story about John Michael Montgomery? For such a popular new face in country music I thought I would be seeing something about him, but I haven't yet. He is great in concert—people need to know what they are missing.

Angela Braatz  
Cokoto, Minnesota

# THE CONCERT EVENT & FAN CLUB

## COUNTRY

# HOTLINE

## I-900-370-BAND ext. 75

Only \$2.99/min. Under 18 Get Permission.

**Internat'l Access (+) 150-525-1002**

**Have Code # READY**

**CODE ARTIST**

2521 Alabama  
2767 Brooks & Dunn  
2632 Lynn Anderson  
2631 John Anderson  
2751 Asleep at the Wheel  
2528 Clint Black  
2642 Suzy Boguss  
2764 Garth Brooks  
2274 Mary C. Carpenter  
2263 Glen Campbell  
2273 Johnny Cash  
2431 Mark Chestnutt  
2654 Mark Collie  
2972 Billy Ray Cyrus  
3264 Davis Daniel  
3263 Charlie Daniels Band  
3322 Billy Dean  
3372 Desert Rose Band  
3422 Diamond Rio  
3431 Joe Diffie  
3861 Holly Dunn  
3553 Darryl & Don Ellis  
3552 Tinsley Ellis  
3831 The Everly Brothers  
3672 Rodney Foster  
4281 The Gatlin Brothers  
4451 Vince Gill  
4671 Vern Gosdin  
4241 Merle Haggard  
4271 Emmylou Harris  
4441 Highway 101  
5223 Alan Jackson  
5363 Waylon Jennings

**DIRECT FROM NASHVILLE!**

- Advance Touring Schedules!
- The Latest News and Updates On All Your Favorite Artists!
- The Best Seats to Every Concert!
- Addresses Where You Can Write!
- Concert Listings for Your Hometown!

**Rotary or Touchtone Phones 24 Hrs. Updated Weekly.**

5661 George Jones	6451 Ronnie Milsap	7432 Shenandoah
5832 Wynonna Judd	6671 Lorne Morgan	7525 Ricky Skaggs
5361 KY Headhunters	6871 Anne Murray	7731 Tracie Spencer
5372 Sammy Kershaw	6353 Willie Nelson	7824 Statler Brothers
5373 Doug Kershaw	6392 Wayne Newton	7861 Doug Stone
5381 Hal Ketchum	6255 Oak Ridge Boys	7874 George Strait
5291 Tracy Lawrence	6266 Maura O'Connell	7881 Marty Stuart
5483 Little Texas	6264 Mark O'Connor	8452 Pam Tillis
5685 Patty Loveless	7271 Dolly Parton	8721 Randy Travis
5684 Lyle Lovett	7473 Pirates of the Miss.	8742 Travis Tritt
5963 Loretta Lynn	7221 Eddie Rabbitt	8821 Tanya Tucker
6263 Barbara Mandrell	7241 Bonnie Raitt	8261 Ricky Van Shelton
6265 Louise Mandrell	7284 Eddie Raven	9273 Steve Wariner
6282 Kathy Mattea	7291 Collin Raye	9451 Hank Williams, Jr.
6224 McBride & the Ride	7334 Ronna Reeves	9741 Michelle Wright
6223 Martina McBride	7372 Restless Heart	9961 Tammy Wynette
3352 Delbert McClinton	7642 Kenny Rogers	9321 Trisha Yearwood
6232 Reba McEntire	2766 Sawyer Brown	9621 Dwight Yoakam

**PLUS ...OVER 250 MORE!** (If your favorite Artist is not listed here, just press or say the numbers on your phone that contain the first 3 letters of the Band, or Artist's last name (i.e. HIGhway 101 = 444, MartY STUart = 788).

**©1993 Concert Connection, Ltd. Nashville, TN 37203**





### Totally Behind Tippin

We have a great country music station here in Charlottesville, Virginia (WCYK-FM). Aaron Tippin is very popular here. I had the chance to meet him at a concert this September. He had a great show, performing for an hour non-stop. Then he signed autographs and had pictures made with the fans. "That's dedication!" I would like to hear more about him and see him on the cover of CMM. A poster pull-out would also be a great addition.

Clara Sisson  
Charlottesville, Virginia

In this issue.—Ed.

### Wrapped Up in Rodriguez

I have been a fan of Johnny Rodriguez ever since he started out some 20 years ago. Has he recorded anything after his CD, *Gracias*? A friend and I attended two of his shows, one in Humble, Texas, and another in Lake Placid. I just love that warm, smooth and soothing style of his. My pet snake wishes he had ears to hear my Johnny Rodriguez collection.

Marie-Louise Forgues  
Montreal, Quebec

Tell him Johnny has a new album out now, called *Run for the Border*.—Ed.

### Long and Loud for Lorrie

I want to compliment you on putting out a fine-looking publication. I enjoy your feature stories and Hazel's "People" news, have a nice collection of centerfolds up on my wall, and especially like the CMSA *Newsletter*. But there is one way you could make your magazine even better. That would be a nice long feature article on the lady I think is the best and most beautiful country singer (and actress) to ever come along—Lorrie Morgan. And I'm sure there are a lot of guys out there who would like to see Lorrie as the centerfold of the month, too.

Sharon Tarr  
Spooner, Wisconsin

Rochelle Friedman, Kathryn Gray, Hazel Smith and George Fletcher, take a bow. For Lorrie, please ho'd on.—Ed.

### Yakkin' 'Bout Yoakam

On August 1, 1993 I attended a concert starring Dwight Yoakam at the Garden State Art Center in Holmdel, New Jersey. Mr. Yoakam came on stage and began to perform his string of hits and cuts from his latest album. Only after about the fifth song did he stop to speak to the audience. He thanked everyone for being there and buying his albums. He continued performing for about an hour and a half. Before the last number was finished, he handed his guitar to a roadie and strode off the stage.

The band continued to play, and when they finished, the fans gave Mr. Yoakam a standing ovation. He never reappeared to acknowledge the audience. So there was

no thank you or goodbye. Many of the fans were disappointed, not with his performance but with his arrogant attitude toward the audience. Mr. Yoakam lost many fans that night. He is obviously a talented singer but not an entertainer. I saw Travis Tritt the prior week—now there is an *entertainer*.

Bob Szamreta  
Middletown, New Jersey  
*You can't have everything.*—Ed.

### Shaver and Son

I wrote to you recently in response to Lucile Van Dusen's question "whatever happened to" Billy Joe Shaver. Since then I have learned that Billy Joe and his son Eddy have a new album out on Praxis International label called *Tramp on Your Street*. I have been a fan of Billy Joe for many years and think that this album is his best yet, and I have *all* of his. Waylon Jennings, Doug and Ricky Lee Phelps and Bob Miller are on the album with Billy Joe and Eddy. All of the songs were written by Billy Joe. I hope *Country Music* will keep us updated on both Billy Joe and Eddy, a talented father-son team.

Sherri Hayes  
Baton Rouge, Louisiana  
*Look no further.*—Ed.

### Cartwright to Carr

I just want to say Amen to your "Final Note" in the July/August issue on "Radio Waves and Record Racks." Yes, it's a tough time for artists who take their craft seriously. But when was it ever easy? The bottom line is: Is it worth it?

I would like to answer that question with a resounding *yes!* All of my musical heroes whose approach I would like to emulate weren't just rule breakers, they rewrote the rules! Haggard, Buck Owens, Johnny Cash, Lennon and McCartney, Dolly, Willie, Skaggs, Emmylou, Dwight, all did their music, their way, and were successful on both an artistic level *and* a commercial level, not to mention they have all endured pretty darn well. I say it can still happen.

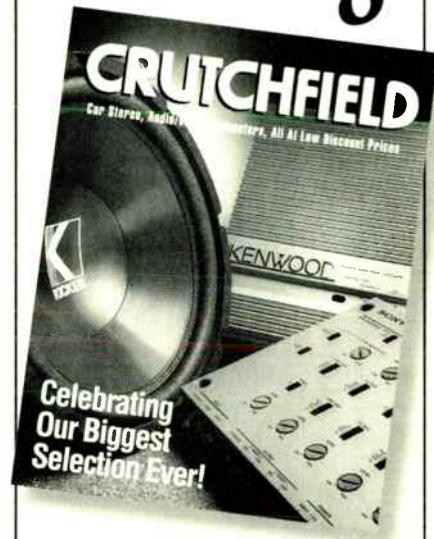
If you're ever in town, Pat, give me a call. I'd love to have some eggs and grits with you—on me!

Lionel Cartwright  
Nashville, Tennessee

### Take Two on Paddy

Patrick Carr's "The Final Note" in the July/August issue echoed some powerful feelings I too have about mainstream country radio and how it neglects so many talented people. One of those people is Tish Hinojosa of Austin, Texas. Perhaps, as Patrick hinted in his article about certain artists being "too anything," Tish's Hispanic heritage is held against her by those who are blind to her talent. The clarity of her voice, rhythm of her music and depth of her songwriting have won

# FREE Stereo Catalog



Remember when shopping for a stereo was fun? So do we. Get our catalog and get excited again!

- ▶ Hundreds of components
- ▶ Dozens of top brands
- ▶ Packed with buying tips
- ▶ Low discount prices
- ▶ Computers and video, too
- ▶ It's free! Call now. You'll be glad you did.

**Call Now!**  
**1-800-955-9009**  
or mail this coupon

Name \_\_\_\_\_

Address \_\_\_\_\_ Apt # \_\_\_\_\_

City \_\_\_\_\_

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

**CRUTCHFIELD®**

1 Crutchfield Park, Dept. CM, Charlottesville, VA 22906

# CLASSIFIED

## BOOKS/PUBLICATIONS

HOW TO REALLY ENJOY RETIREMENT. \$3.00 SASE to: MJH, P.O. Box 5022-303M, Lake Forest, CA 92630.

MY COOKBOOK. Three Generations of Country Cooking, has over 110 great recipes. For your copy, send \$12.95 to: Gammons Publishers, CM 165 Rossvie Road, Clarksville, TN 37043.

## BUSINESS OPPORTUNITIES

MAKE HOLIDAY DECORATIONS at home. We pay you for them! \$450 weekly possible, year-round opportunity, no experience. Rush SASE to: Holiday, Box 883786-X, San Francisco, CA 94188.

\$540 WEEKLY POSSIBLE making stuffed animals or jewelry at home! Rush SASE to: Mayfair, Box 670-J, Brisbane, CA 94005.

\$1,500 WEEKLY mailing our circulars! Begin now! Free packet. Mesa-I, Box 4000, Cordova, TN 38018-4000.

FREE INVENTION PACKAGE: For development, patenting and licensing assistance on your new product idea, call Davison & Associates: 1-(800) 677-6382.

TYPING - HAND ADDRESSING. \$500 weekly possible! Write: National, Box 104-CM, Island Park, NY 11558.

EASY BUSINESS! EARN \$1,000's weekly. Free details. Write or send stamped, addressed envelope: TODCO, 5386 Broadway St., Box 12036, Merrillville, IN 46411.

## EDUCATION/INSTRUCTION

TERMPAPER assistance. 19,278 papers available! 272-page catalog, rush \$2.00. Research, 11322 Idaho, #206CT, Los Angeles, CA 90025. Toll-free hotline: (800) 351-0222. California: (310) 477-8226.

RECORDING ENGINEER home study course. Free information: Audio Institute, 2258-A Union Street, Suite C, San Francisco, CA 94123.

PARALEGAL CAREERS. Home study, P.C.D.I., Atlanta, Georgia. Free catalogue. (800) 362-7070, Dept. LM621.

## EMPLOYMENT OPPORTUNITIES

ALASKA EMPLOYMENT - Fisheries. Earn up to \$600+/week in canneries or \$4,000+/month on fishing boats. Seasonal or year-round employment. For employment program call: (206) 545-4155. Extension A9024.

WORK AT HOME! Free book lists 1,000 companies offering home employment! Enclose \$5.00 shipping/handling: Marand Publications 7451 Warner, #E234, Huntington Beach, CA 92647.

## ENTERTAINERS

NEW TALENT - Nashville producer seeking talented singers to promote. (615) 824-3375.

## FINANCIAL/LOANS

BORROW \$100 - \$100,000 FAST! Confidential. Glendale, Box 260279, Plano, TX 75026. 1-(800) 444-6599.

**COMPUTER ERASE  
BAD CREDIT FREE**

**INSTANTLY!**

Add tens of years of AAA credit in your credit file  
"OVERNIGHT"...100% Legal **FREE DETAILS:**

Gold (CM)  
325 N. Maple Dr. #15574  
Beverly Hills, CA, 90209

## JEWELRY

EXTENSIVE LINE 14K COUNTRY MUSIC CHARMS. Brochure \$2.00. Dean, 521 Westgate, Youngstown, OH 44515.

## MERCHANDISE

LITTER BOX for scoopable litter. Fits on toilet. Call Glocar: (800) 932-3755.

## MERCHANDISE

T-SHIRTS: Country Music Academy of New England. American flag-rising sun logo. \$14 plus \$2.00. P&H to: C.M.A., P.O. Box 93, Medfield, MA 02052.

## MISCELLANEOUS

MEET JAPANESE WOMEN! Free brochure! Pacific Century, 110 Pacific, #208-JT, San Francisco, CA 94111. (816) 942-1668.

MEET WOMEN WORLDWIDE! Free 32-page photo catalog. Cherry Blossoms, 190CB Rainbow Ridge, Kapauu, HI 96755. (408) 980-7488.

JAPANESE, ASIAN, EUROPEAN FRIENDSHIP! Inter-Pacific, Box 304-M, Birmingham, MI 48012.

GET LISTED FREE! New Pen Pal Directory, Box 821-CM, Tucker, GA 30085-0821.

NICE SINGLES with Christian values wish to meet others. Free magazine. Send age, interests. Singles, Box 310-CM, Allardt, TN 38504. Or: 1-(900) 990-0021. \$1.25 per minute.



**LIVE, Adults Only  
Phone Line**

**1/900 535-6666**  
\$2.00-3.50/min 18+

SINGLES. MEET OTHERS. Write: Club, Box 11434-CM, Fort Worth, TX 76110.

DISCREET PERSONAL INTRODUCTIONS. Platime: (717) 848-1408. Box 3355, York, PA 17402. Successful nationwide since 1972. Instant introductions. (900) 990-4848. Fantasies: (900) 820-3325. \$3.00/minute.

MEET TRULY BEAUTIFUL RUSSIAN WOMEN by mail. Family International. Free brochure. (213) 467-2334. 1608 N. Cahuenga Blvd., #4, Los Angeles, CA 90028.

MEET NICE SINGLES. Down Home, Box 323-CM, Rogersville, TN 37857. (615) 235-5000.

MEET CHRISTIAN SINGLES: 18 - 80. For free information, send SASE to: U.S. Christian Singles, P.O. Box 715-FJ, Wayzata, MN 55391.

COWGIRLS & COWBOYS MEET! Nationwide Western singles' club introduces, by mail, people with similar interests. Personal. Confidential. For application, details, send \$3.00: Jan's Horse Sense, P.O. Box 1202CM, Pilot Point, TX 76258.

LONELY? Free copy singles' magazine: Hotline, 720-5 Morrow, Clayton, NJ 08312-2101.

## MONEYMAKING OPPORTUNITIES

ASSEMBLE OUR DEVICES at home. We pay up to \$600 weekly. No experience. Send self-addressed envelope: Technix, 4173 Main Street, Suite 300, Bridgeport, CT 06606.

MONEY LIST of 150 firms that pay you to work at home. Send \$5.00. Infotec, Box 9522-CM, Pompano, FL 33075.

## MUSIC/INSTRUMENTS

ACCORDIONS, CONCERTINAS, BUTTONBOXES. New, used, buy, trade, repairs. Catalogues \$5.00. Castiglione, Box 40CM, Warren, MI 48090. (313) 755-6050.

SING-ALONG KARAOKE CASSETTES. The most current country hit songs available. All other styles of music available. Free 3,000-song catalog! Chartbusters, Dept. CM, 400 Enslay Drive, Knoxville, TN 37920-9115. Call toll free: 1-(800) 347-5504.

FREE DISCOUNT CATALOG! Guitars, AMPs, accessories! Most major brands. Call Roxy Music: 1-(800) 535-7699.

## OF INTEREST TO ALL

BECOME LEGALLY ORDAINED! Credentials for \$5.00 offering. American Fellowship Church, 1420 N.W. Gilman, #2715C, Issaquah, WA 98027-7001.

800 VOICE MAILBOXES USA - .16 CPM. Great numbers 1-800 BOX-0001 to BOX-9999. Lowest price in America, paging included, use immediately! Visa/MC. National 800: 1-(800) BOX-9000.

## OF INTEREST TO ALL

JOIN THE HOTTEST NEW CLUB in Nashville - The CMA Country Club, and get a free CD! 1-(800) CMA-CLUB.

YOUR OWN SONG - Express yourself! You write the words, we do the rest. Full band production. Any style. Fun gift. Professional recording. From \$45. Free sample. Nashville Digital Demos: (615) 833-3631.

## POSTERS/PHOTOS

CELEBRITY PHOTOS. SEND SASE - Name favorites. Photoworld I, P.O. Box 31836, Houston, TX 77231.

ACTUAL COLOR PHOTOS - 2,000 celebrities. \$3.00 catalog, sample. SStars, P.O. Box 720793, Pinon Hills, CA 92372.

SPECIAL EFFECTS STUDIOS puts you in the picture with your favorite country star. Amazing, exclusive offer! Send now: your picture, celebrity's name. \$19.95. S.E.S., 934 Garfield, Danville, IL 61832.

## REAL ESTATE

OZARK MOUNTAIN ACREAGES. Nothing down, we finance, environmental, protection codes, huge selection. Includes Branson area. Free catalog. Woods & Waters, Box 1-CM, Willow Springs, MO 65793. (417) 469-3187.

COUNTRY WESTERN BAR & STRIP MALL. Prime 1 1/5-acre Key West, Florida location near ocean. Across from Navy housing. 16,000-sq. foot building, 6-COP liquor license, 6 leased commercial spaces. \$1,390,000. United National Real Estate. Phone toll-free: 1-(800) 999-1020. Extension 094.

## RECIPES

CHRISTMAS VELVET CAKE - Delicious! \$2.00 cash. Send SASE: Christmas Cake, P.O. Box 5333, Sioux City, IA 51102.

## RECORDINGS

16-TRACK DEMOS - Midi Magic, 7553 Old Harding, Nashville, TN 37221. (615) 646-7440. Demo: \$2.00.

RECORD WITH DJ FONTANA (drummer for Elvis Presley.) Contact offices: (615) 731-6620.

RECORD IN NASHVILLE. Singers, songwriters. Call Southern Star Productions: (615) 251-3481.

MARKET YOUR SONGS OR TALENT with the professional touch. A professional studio musician will produce your home recordings into studio-quality demos. (904) 646-9684.

TAWAS RECORDS INC. - Licensed by American Federation of Musicians, New York, NY. Also own Chestler Publishing Company B.M.I. We have the songs and know how to make you a star. Call: (313) 742-0770.

## RECORDS/TAPES/CDS

COUNTRY KARAOKE SING ALONG TAPES/DISCS. Thousands! Full catalog \$2.00. Singing Source, Inc., 12055 124th Avenue N.E., Kirkland, WA 98034. 1-(800) 262-4487.

WE HAVE THE RECORDS & CD's you've been looking for! Send requests, plus 4 29c stamps for catalog. UK-USA Records, Box 6164, San Rafael, CA 94903.

HOT NEW COUNTRY ARTISTS. Lowest priced CD's, cassettes, mini-discs. Muzik Haus, 53 Park Street, Brandon, VT 05733. Catalog \$2.00.

## SONGWRTIERS

SONGWRTIERS! LYRICS needed for recordings! Royalties possible. NWC Studio, Box 171101, Nashville, TN 37217.

AWARD WINNING SONGWRITER/recording artist, credited with 8 chart records, offering co-writing on accepted material. Send best song lyrics to: Ramsey Kearney, 602 Inverness Avenue, Nashville, TN 37204. (615) 297-8029.

CALL FREE 1-(800) 345-2694 Nashville's singer/song-writer information service. Tip sheets, free song production, artist development, recording stars addresses. 24 hours.

SONGWRTIERS: Poems wanted for musical setting and recording. We pay all costs on selected poems. Jeff Roberts Publishing, 299 Newport Avenue (CM), Wollaston, MA 02170.



## SONGWRITERS

POEMS, SONGS WANTED. \$100,000 - recording contract possible! Free appraisal. Majestic Records, Box 1140, Linden, TX 75563

COUNTRY MUSIC'S OLDEST independent record company. Interviewing country singers to record. (615) 883-5349.

URGENT! SONGS, POEMS NEEDED. Radio, TV, royalties. Hollywood Records, 6000 Sunset, Studio M, Hollywood, CA 90028.

NASHVILLE ADVISORY SERVICE. If you want to record. Free detail information. (615) 847-1494.

WANTED COUNTRY GOSPEL song/poem hits! \$1,000 cash advance royalties information! Top Records, Box 23505-K, Nashville, TN 37202.

ARTIST MANAGEMENT SERVICE. Free videos produced with you performing your songs. We present to record labels and publishers. Nashville. (615) 391-3450.

LYRICS, POEMS for musical setting and recording. \$1,000 for best poem. Satisfaction guaranteed. Talent (CM), P.O. Box 31, Quincy, MA 02169.

SONGWRITERS: Rare Ink will transcribe your cassette demos into a lead sheet/piano score. For more information write: Rare Ink, P.O. Box 1563, DeSoto, TX 75123-1563.

SONGWRITING STEP-BY-STEP. Author's had Gold's, Platinum. Book teaches secrets. Send \$6.95 plus \$1.05 S&H. 235 E. Main, Suite 118, Hendersonville, TN 37075.

PRODUCER - ACCEPTING SONGS, poems, lyrics! Studio 3, P.O. Box 120145, Nashville, TN 37212-0145.

COUNTRY MUSIC'S OLDEST independent recording company with world-wide distribution. Interviewing writers and singers to record in Nashville. (615) 391-3450.

SINGERS - Free video taped on your performance. We promote a free recording contract. Write: Box 8491, Hermitage, TN 37076.

PROFESSIONAL CUSTOM SONG DEMOS. Free information. Sample \$1.00. Hollywood Records, 603 First, #138-CM, Oceanside, CA 92054. (619) 757-7446.

SINGERS/SONGWRITERS - LET US HELP get your career started. Hundreds of essential contacts with top industry professionals - names, addresses, phones. Send \$14.95 to: P.R. Music Group, Music Department, P.O. Box 92397, Nashville, TN 37209 or call (615) 356-9000.

SINGERS, SONGWRITERS needed. Free! Applications: United Agency, Box 862-D, New York, NY 10009.

## VIDEOS

ADULT AMATEUR & FOREIGN VIDEOS! Many themes. Discreet service! Catalog \$3.00. PFM, Box 2365(cm) Loop Station, Minneapolis, MN 55402.

ADULT VIDEOS. Shop in the privacy of your own home with our complete free video catalog. Also available, a full-length sample video for only \$19.95 plus \$3.00 S/H. The Delta Group, 4555 N. Pershing Avenue, #33-145, Dept. 172, Stockton, CA 95207. Must be 18 or older. Orders sent discreetly.

COUNTRY LEGENDS ON VIDEO and unique star collectibles. (Patsy Cline, Willie, Waylon, George Jones, Loretta Lynn, etc.) Call or write for free catalog. Music City General Store, 66 Music Square West, Dept. C, Nashville, TN 37203. 1-(800) 776-3650.

## CLASSIFIED INFORMATION

Country Music classifieds target your perfect market --- every issue is read by more than 7 million country music fans. Don't miss our January/February issue. The closing date is Monday, November 22nd.

Rates: Regular word classified ads \$5.90 per word, minimum ad 10 words. Classified display is \$340 per column inch. All classified advertising must be prepaid with order. Camera ready artwork is required for display ads.

Mail copy, payment and any artwork to: Country Music, P.O. Box 570, Clearwater, FL 34617. Telephones: National 800-762-3555 • International 813-449-1775.

her legions of fans on the public radio and college circuit, yet her efforts to break through the impenetrable wall of country radio cliqueishness have not yet proved successful. Maybe she needs to change her name to "Francine Fender."

Randy Pierce  
Belleville, Illinois

### Full Blast for Foster

I would like to see more written about one of the best singers to come along in a long time. His name is Radney Foster. His voice sounds so clear and so sincere—I really loved "Just Call Me Lonesome." I believe he used to be part of a group? He's a great talent.

Carma Lee Peters  
Mt. Hope, West Virginia

*Radney was the Foster of Foster & Lloyd.—Ed.*

### Have Fun at Fan Fair

We are planning to take our vacation and would like to go to Fan Fair. Do you have any information about where we would send for tickets?

Florence Shirley  
Warren, Pennsylvania

*Fan Fair dates are June 6-12, 1994. Tickets go on sale January 1, price to be determined. Call 615-889-7503.—Ed.*

### Tootin' for The Tashians

I recently had the pleasure of seeing Barry and Holly Tashian perform several times in concert and was fortunate enough to have TNN added to my cable package just in time to catch their televised appearance on the Grand Ole Opry. Their exquisite harmonies and the wonderful songs they write and sing place them among my very favorite country artists. I know that Russ Barnard appreciates their talent since he included their debut album, *Trust in Me*, in his 20th anniversary Top 20 picks, so how about a review of their latest album on Rounder, *Ready for Love*?

I agree with the letter-writer in the September/October issue who praised your efforts to review the lesser-knowns in country music along with the established stars.

Diane Fisher  
Union, New Jersey

### Missing Anne Murray

I'd like to know why we have not seen any feature articles on Canadian Snowbird Ms. Anne Murray. She has a fan club and is about to release a new album. Anne has many fans, and we'd like to see and hear some news! She is also celebrating 25 years in the music business; that alone should warrant some type of recognition!

Jeri Lawhead  
Lafayette, Indiana

### Tickled to Have Met Tammy

Just a note to tell you how much I love your magazine. I've always been a country music fan. I must say, though,



Hope Ayers and Tammy Wynette.

that some of the new acts are not true country. I won't mention names because I don't want to offend their fans. Those of you who feel the same way I do know who I'm talking about. Hooray to new acts like Tracy Lawrence, Sammy Kershaw, Aaron Tippin and several others who are keeping it country.

I also have to tell you about the highlight of my life. I met my all-time favorite, Tammy Wynette. What a gracious, sweet and beautiful lady she is. Let's remember the legends. Keep them on the radio.

Hope Ayers  
Rising Sun, Maryland

### Dead Again?

I constantly read your magazine echoing the words of George Jones, "Give the old-timers a chance" (airplay, exposure, publicity) and "We may be old but we ain't dead yet," but I haven't seen anything done about it. When was the last time we saw George Jones, Dolly Parton, Loretta Lynn or Tammy Wynette on the cover? Granted, the 20 Questions section is nice, but let's give them the cover and some credit. Give them a cover story.

I'm tired of Garth Brooks, Reba and Alan Jackson. Let's feature the artists who inspired them. They may be old, but they ain't dead yet. P.S. When will Tammy, Loretta and Dolly's new album, *Honky Tonk Angels*, be released?

Richard McGuire  
Vermilion, Ohio

*It's out. Hazel's in heaven already about it. Please stay tuned.—Ed.*

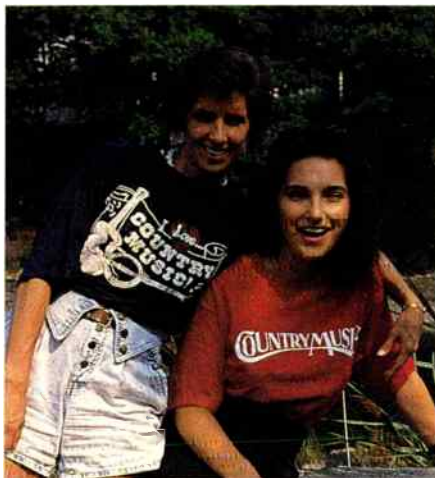
### Sweeps Winner/VCR Hits Spot

A big hello and thank you for the VCR I won in the sweepstakes. I am 78 years old. That was the only thing I ever won. I sure was surprised. I always look forward to the *Country Music Magazine*. Also I have it sent to friends for Christmas presents. The VCR is most welcome. I wanted one but could not afford one. God bless country music.

Charles E. Shelton  
Radcliff, Kentucky

*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.*

# EDITOR'S CHOICE



### COUNTRY MUSIC LOGO T-SHIRTS

Now you can get the widely recognized *Country Music Magazine* logo on a 100% cotton Champion T-shirt. Choose either navy blue or red. The logo is in white. Or pick our other best-selling "I Love Country Music" T-shirt. It comes in navy blue only. They are \$10 each. *Country Music* logo T-shirt, #G2P-navy blue, #G2Q-red; I Love Country Music, #G2O-navy blue. Choose S, M, L, XL or XXL.

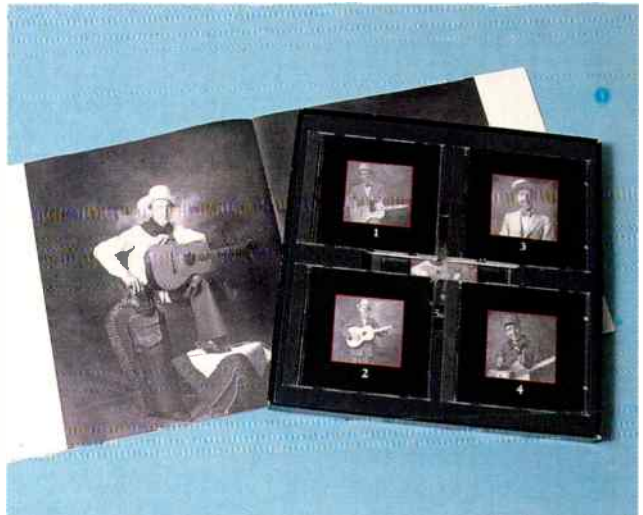


### I LOVE COUNTRY MUSIC BASEBALL CAP

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

### JIMMIE RODGERS: THE SINGING BRAKEMAN 6-CD SET

*The Singing Brakeman* is the definitive Jimmie Rodgers treasury collection. It features 145 songs, beginning with his first recordings done during the legendary 1927 *Bristol Sessions* that put The Carter Family and others on record for the first time. It ends with the final session done in a New York City studio in May 1933, just days before his death. This historic Bear Family compilation is superior to the more recent Rounder Records collection, in part because it manages to further improve the original sound by using a computerized noise-processing program known as the CEDAR system. Just some of the classic songs included in this set are: "The Soldier's Sweetheart," "Sleep, Baby, Sleep," all of the classic "Blue Yodel" songs, "Mother Was a Lady," "My Little Old Home Down in New Orleans," "My Carolina Sunshine Girl," "Waiting for a Train," "I'm Lonely and Blue," "Any Old Time," "Train Whistle Blues," "Frankie and Johnny," "The Land of Boyhood Dreams," "In the Jailhouse Now," "I've Ranged, I've

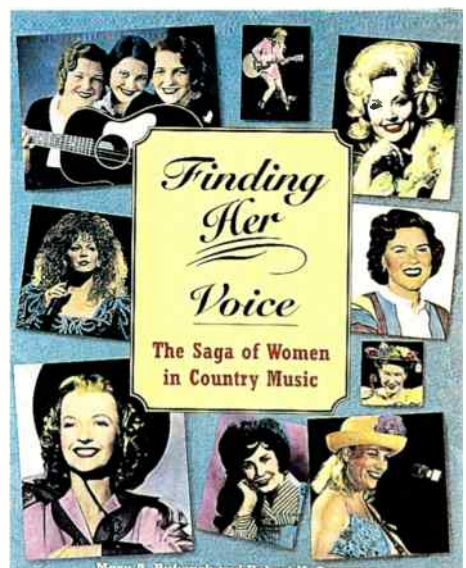


Roamed, I've Travelled," "Mississippi River Blues," "Nobody Knows But Me," "She Was Happy Till She Met You," "A Drunkard's Child," "Looking for a New Mama," "My Good Gal's Gone," "Southern Cannonball," "Long Tall Mama Blues" and "Peach Picking Time Down in Georgia." There is also a 60-page booklet with notes and discography by Rodgers' biographer, Nolan Porterfield. The booklet is a treasure in itself, with many never-before-published Rodgers' photos. This is an essential set for every serious country music fan. It is available on CD only for \$169.95, #BCD15540.

### FINDING HER VOICE: THE SAGA OF WOMEN IN COUNTRY MUSIC

Here is the first book to take a long, hard look at the ladies who shaped country music, from Maybelle Carter and Kitty Wells right up to current stars like Dolly Parton and Reba McEntire. Mary A. Bufwack and Robert K. Oermann present the in-depth, long-overdue story of the women who forged and shaped the often rocky path from the early 1900's to now. Beginning at the roots with the women of the Appalachian Mountains and their spirited brand of folk music, these writers take you on a fascinating journey through generations of women who have both struggled in silence and just plain fought outright to make their voices known. These voices continued and picked up momentum with the advent of radio and recording. With the Great Depression, women sang to forget and rise above, and with World War II and post-war times, they sang to be heard and to define themselves. With chapter titles like "Little Darlin's Not My Name" and "The Heroines of Heartbreak," this volume will enthrall you

from beginning to end. The priceless photographs will captivate you. 594 pages; expansive index. This hardcover sells for \$32.50. Item #B20.

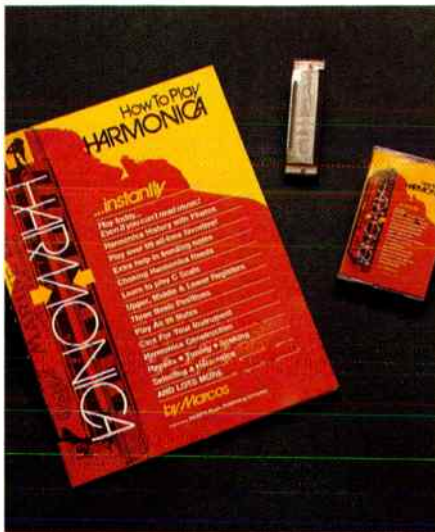




# Nashville Warehouse Country Christmas

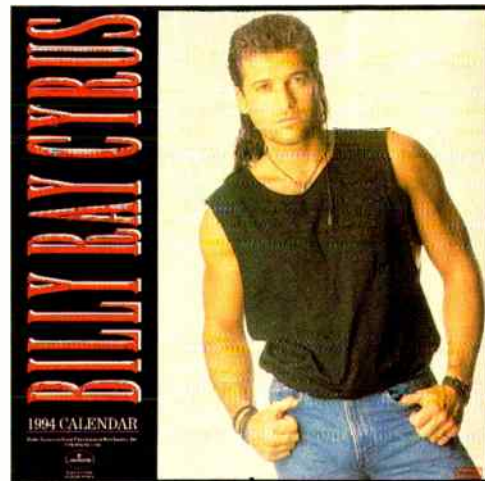
## HOW TO PLAY HARMONICA INSTRUCTION COURSE

Now, with this unique *How to Play Harmonica Course*, you can learn to play the harmonica seemingly overnight, even if you can't read a note of music or you have never played a musical instrument. In fact, you'll actually play a song the minute you open the instruction book. Your harmonica package includes an easy-to-follow, 57-page illustrated guide with 64 songs, a step-by-step cassette tape and your own world-famous Hohner Harmonica. The instruction booklet ranges from the basics to the advanced techniques, and even includes history of the harmonica. You'll find all your favorite tunes in the instruction book. This video sells for \$16.95, #G5Y.



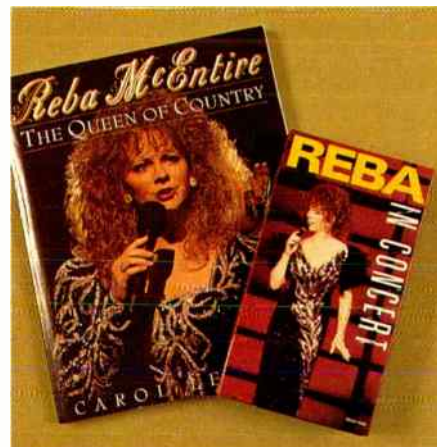
## NEW! 1994 BILLY RAY CYRUS PHOTO CALENDAR... NEW! BILLY RAY ALBUM—IT WON'T BE THE LAST

Here is country music's hottest commodity on two brand new releases. There's the 12" x 24" 1994 Billy Ray Calendar with twelve great photos for \$11.95, #G1A. Then there's his most current album featuring: "In the Heart of a Woman," "Talk Some," "Somebody New," "Only Time Will Tell," "Ain't Your Dog No More," "Words by Heart," "Right Face Wrong Time," "Dreamin' in Color, Livin' in Black and White," "When I'm Gone," "It Won't Be the Last" and more! Choose cassette for \$11.98 (#MERC514758) or CD for \$19.98 (CD514758).



## REBA MCENTIRE BIOGRAPHY AND VIDEO

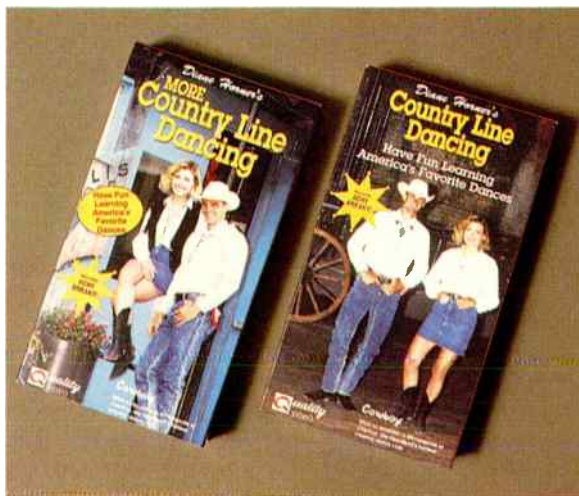
Reba McEntire is unquestionably one of the most beloved performers in country music. Her millions of fans have made her last nine albums national bestsellers—she is a true superstar. She embarked on an acting career; she sang for former President Bush; she runs her own corporation; and she is a successful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



## COUNTRY MUSIC LINE DANCING & MORE COUNTRY MUSIC LINE DANCING

The *Country Line Dancing* video, #V9B, has become the most popular dance instruction video in America today...and the first to feature the dance inspired by Billy Ray Cyrus' hit song, "Achy Breaky Heart." Unlike other dance instruction videos that "break away" for you to prac-

tice alone, this one will practice each basic step with you until it's automatic. After learning the basic country line steps—vine, stomp, pivot hitch, strut, reggae—you will dance your way through the less complicated "Electric Slide" to the more demanding "Achy Breaky." There's also the "Cotton Eyed Joe" (Circle Dance). Once you can do the basic country steps, you are ready to move on to increase your dance repertoire with the video *More Country Line Dancing*, #V9X. You'll practice each step before learning the pattern. Audio cues help you remember the pattern of basic steps unique to each line dance. Dances include: Achy Breaky II, T.C. Electric Slide, Country Strut, Southside Shuffle, Coy Cha Cha and Sixteen Step. Each video is \$9.95 or order both for only \$18.



night however. She had to work hard, travel far, overcome bad advice and endure a series of setbacks, including divorce. It wasn't until the early 1980's that she began to find success. And when success did come for her, it came in a major way. Even the tragic loss of her band in an airplane crash failed to slow her pace. *Reba McEntire: The Queen of Country* is the story of this remarkable performer's life and career as it has never been told before. It sells for \$10.99, #B2T.

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



# Nashville Warehouse Country Christmas

## COUNTRY MUSIC COLLECTIBLE BELT BUCKLES

Here are, unquestionably, the two most popular-selling country music accessories we have offered over the past few years. Each of these handsome belt buckles is made of genuine pewter, with vibrant enamel colors highlighting the words "Country Music." The "I Love Country Music" buckle shows off a banjo and fiddle. The "Country Music" buckle features two smaller fiddles. Each buckle sells for \$9.95. Or you can order both for only \$17.90, so you SAVE \$2.00. When you order, indicate the "I Love Country Music" buckle as #G6J and the "Country Music" buckle as G7L. When ordering both, indicate #G6J/G7L.



## HANK WILLIAMS: HEALTH & HAPPINESS SHOWS

The story of the Hank Williams *Health & Happiness Shows* is well known. Not really stage shows, these transcriptions were first recorded back in 1949 to promote Hadaacol, the liquor-based elixir invented by a fast-talking Louisiana politician that briefly became a national fad in the late 1940's. When you listen to these transcriptions, you will notice that Hank never mentions Hadaacol. A WSM official arranged to record these transcriptions, making certain Hank never mentioned any product so they could be resold to other sponsors. They were first released commercially on two MGM LP's, *On Stage Volumes 1 and 2*, in the 1960's. They have now been reissued under the correct titles of *Health & Happiness Shows* (Polygram) in a format which gives you all eight shows on two CD's. Appearing with Miss Audrey and The Drifting Cowboys, Hank (for the most part) performed songs that people already associated with him: "Lovesick Blues," "Wedding Bells," "Lost Highway," "I'm a Long Gone Daddy," the Hank-Audrey duet "Want to Live and Love," "Mind Your Own Business," "I'm So Lonesome I Could Cry" (which he hadn't yet commercially re-

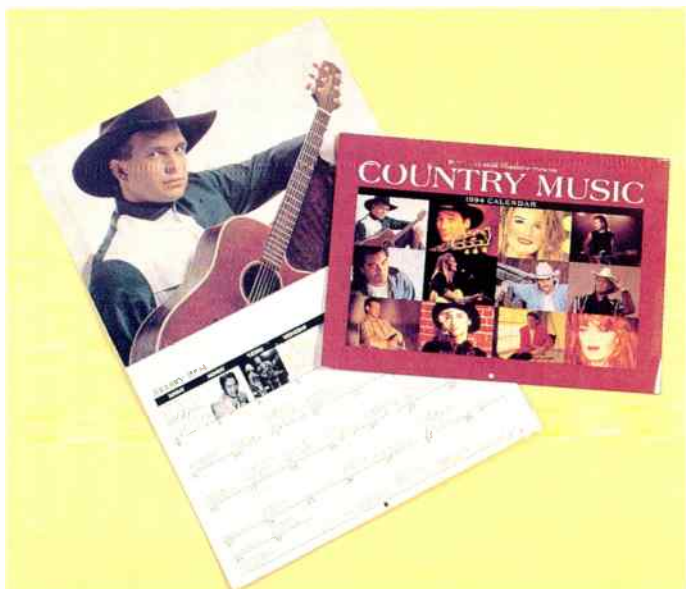


corded), "There'll Be No Teardrops Tonight," "Mansion on the Hill" and more. The searing performances of three gospel favorites, "Where the Soul of Man Never Dies" (a Hank-Audrey duet), "Thy Burdens Are Greater Than Mine" and "When God Comes and Gathers His Jewels," stand on their own. There are also solo performances of Audrey doing Tex Williams' then-current hit, "There's a Bluebird on Your Windowsill." Hank featured fiddler Jerry Rivers on several instrumentals, including "Fire on the Mountain" and "Bile Them Cabbage Down," and he closed each show with "Sally Goodin." If you don't already own this collection, take this opportunity to get it now. Order Item #Poly314517 for only \$34.95. CD only.

## THE OFFICIAL 1994 COUNTRY MUSIC FOUNDATION PHOTO CALENDAR

Here is the official calendar of the world's largest and most active research and exhibition center dedicated to an American musical art form. The Foundation's Country Music Hall of Fame and Museum hosts 350,000

visitors annually, which should give you some idea of how highly country fans regard it. Their new 1994 Allstar Calendar will be just as popular. This year's edition features color photos of Wynonna Judd, Mary-Chapin



Carpenter, Travis Tritt, Trisha Yearwood, Alan Jackson, Marty Stuart, Ricky Van Shelton, Clint Black, Randy Travis, Emmylou Harris, Vince Gill, Garth Brooks and Gene Autry. The Calendar measures a big 14" x 10" and it is published on heavy-duty high-quality glossy paper. It also features historic events in country music by date and year. To order, request item #G1B, just \$12.95. Or order two for only \$23.90...YOU SAVE \$1.00!



## NEW COUNTRY MUSIC CELEBRITY-SPOOF TROLL

Can you guess the identity of this country music superstar? He is just one of the growing number of headliners being released in this popular new Celebrity-Spoof troll series. This hideously cute spoof doll measures 7" high and is made of sturdy high-impact plastic. It makes a great gag gift. We'll be offering others in the future. Order item #D1B for only \$16.



# Nashville Warehouse Country Christmas

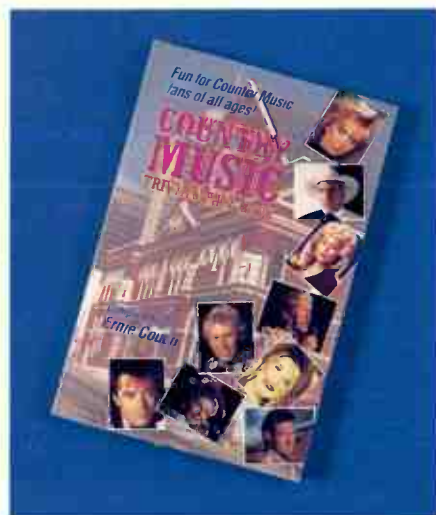


## DOLLY PARTON DOLL

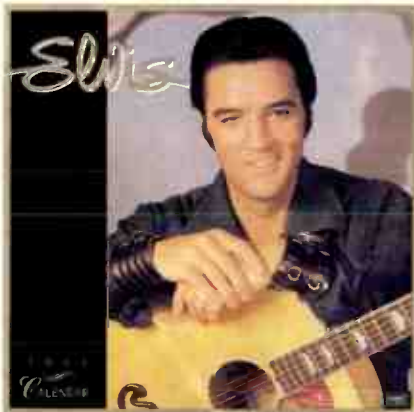
The Dolly doll is hot! This replica of Dolly Parton stands one-and-a-half feet tall. Her costume is a red-leatherette dress accentuated with gold and white lace. In her gold-tone belt is a red ruby-like stone, and the whole ensemble is topped with a gold-tone necklace! Of course, it wouldn't be complete without Dolly's trademark big, beautiful blonde hair, which is decorated with a red lace bow. The Dolly Parton Doll is a great gift for both young and old—plus an invaluable collector's item! And if you order right now, we're giving away an old collector's album, *Just the Way I Am*, with Dolly's earlier recordings. The Dolly Parton Doll costs only \$49.95, #D1A, and includes a stand. The FREE album is #R4A. When ordering, include both codes. We have been selling a phenomenal number of dolls, so get yours while they last!

## BRAND NEW! COUNTRY MUSIC TRIVIA AND FACT BOOK

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



try Music Hall of Fame. Every serious country music fan should have a copy of this entertaining volume. It's 288 pages, illustrated, and it sells for only \$9.95. Request Item #B1L.



## BRAND NEW! THE OFFICIAL 1994 ELVIS PRESLEY WALL CALENDAR

It is that time again for you Elvis fans to send for next year's new 1994 Elvis Presley Wall Calendar. As in years gone by, it features twelve fabulous photos of the "King of Rock 'n' Roll" during his early glory years of superstardom. The pictures measure 12" x 12" and the entire Calendar opens up to a big 12" x 24". There's also plenty of room to jot down appointments or important messages. As in the past, there are important facts about Elvis' life and career scattered throughout the Calendar. We have purchased only a limited number of Calendars for 1994. It's first come, first served. Order one for \$10.95. Order two for only \$19.90 and SAVE \$2.00 and also get this year's 1993 Elvis Calendar FREE! #G6F.

## NASHVILLE WAREHOUSE EDITOR'S CHOICE

111293-1

Mail to: Nashville Warehouse, P.O. Box 292553, Nashville, TN 37229

NAME	ITEM #	QUANTITY	DESCRIPTION/COLOR/SIZE	ITEM PRICE	SHPG./HNDLG.	TOTAL
ADDRESS						
CITY STATE ZIP						
ENCLOSED IS A CHECK OR MONEY ORDER FOR \$ PAYABLE TO NASHVILLE WAREHOUSE						
<input type="checkbox"/> MASTERCARD <input type="checkbox"/> VISA EXP. DATE:						
ACCOUNT #						
SIGNATURE						

Add \$3.00 postage and handling for first item and \$.95 for each additional item.

TN residents add 8.25% sales tax/Canadian orders add \$3.00 extra.

Amount due \$

# Buried Treasures

by Rich Kienzle



**Porter Wagoner:** It would be too much to expect RCA in the U.S. to do right by Porter, given the way they've botched reissues in general so far. So leave it to Bear Family to license the stuff from BMG, RCA's parent company, and do the job with the four-CD, 112-song set, *A Satisfied Mind: 1952-62* (BCD 15499). It's not hard to see why Wagoner's first RCA recordings, in 1952-1953, stiffed. Still a young rural Missouri kid looking for a ticket out of poverty, he was so busy mimicking Hank Williams that he had no sound of his own. But he found his own voice on his first hit, "Company's Comin'," and firmed it up on his second, "A Satisfied Mind," which holds up well nearly 40 years after he recorded it.

From 1954 on, the musical proceedings took a dramatic upturn as he created his own proudly hillbilly style, one that even Chet Atkins' Nashville Sound alterations couldn't overwhelm. The early hits are here, among them "Eat, Drink and Be Merry (Tomorrow You'll Cry)," the immortal "What Would You Do (If Jesus Came to Your House)," as well as "Uncle Pen," "Tryin' to Forget the Blues," "Your Old Love Letters," "Misery Loves Company," "Cold Dark Waters" and "I've Enjoyed as Much of This as I Can Stand." The accompanying booklet is loaded with old photos, ads and information.

**Chet Atkins:** I annotated this set, so facts only. Only a handful of Chet's earliest recordings

have been available in recent years: The only way to find most of them was on original 78's and 45's, on the old LP's (some of which go for big money) or on long out-of-print compilations. Chet himself is not particularly pleased at the release of this material because of his disdain for his early recordings (the very ones that so many people admired in the 1940's and 50's). *Gallop'n' Guitar: The Early Years 1946-1954* (BCD 15714) covers his complete output from those years. Chet began recording for RCA in 1947, but this set begins with his first 78, "Guitar Blues," recorded for Nashville's Bullet label in 1946. Even then his characteristic, Travis-inspired picking style was very much in evidence.

The 1947-1954 RCA sides feature his first session (on which he played an acoustic, not electric, guitar), with such early favorites as "Canned Heat," as well as "Gallop on the Guitar," "Dizzy Strings," "The Nashville Jump," "Downhill Drag," "Barber Shop Rag" and "Main Street Breakdown." A fair amount of the material features vocalists of varying quality, though Chet didn't do badly singing novelty tunes. The main focus, however, is on the instrumentals, which even then featured plenty of pop material, such as "Memphis Blues," "Caravan" and "Birth of the Blues," all done his way. The booklet includes never-seen photos of Chet in the early 1950's and a complete RCA discography.

**The Stanley Brothers:** Everyone knows that The Stanley Brothers' influence extends well beyond bluegrass. After the attention given to last year's Ralph Stanley double-CD and all-star salute (Carter Stanley died in 1966), the arrival of major Stanley reissues isn't surprising. Bear Family has already issued The Stanleys' complete Columbia output; many have also wanted their Starday and King material out in one package. Now, for the first time, IMG (International Marketing Group), which owns Starday and King, has done it right with *The Stanley Brothers: 1958-1961* (KBSCD-7000), the first of two projected volumes.

To their credit, IMG hired County Records' Gary Reid, a Stanley expert, to organize the 109 selections on four CD's. Reid put their complete Starday/King output in chronological order with a beautiful color book (reproducing old LP's and publicity photos) and a bio-discography that covers all the songs and sessions, with reminiscences from former Stanley band members. The brothers went back and forth between Starday and King, but the magnificent music remained constant, with haunting harmonies rolling from such gospel favorites as "Rank Stranger" and "The Darkest Hour Is Just Before Dawn." Just as impressive are their secular sides like "How Far to Little Rock," instrumental favorites like "Daybreak in Dixie" and their version of the

rhythm & blues number, "Finger Poppin' Time." Two unissued titles, a remake of "Rank Stranger" recorded at harmonica star Wayne Raney's Cincinnati home and an instrumental version of "Steel Guitar Rag," complete the package. This isn't a one-shot. IMG's Reno and Smiley box will be out by the time you read this.

**Sons of the Pioneers:** Some years ago Bear Family issued seven LP's worth of Pioneers material from RCA from 1945-1952 including all their RCA duets with various artists. Those LP's are still available, but Bear has redone the collection on compact disc as *Wagons West* (BCD 15640). This new 114-song, four-disc collection omits all but one of the duets but adds The Pioneers' 1954 Coral recordings and an alternate take as well as two recently rediscovered unissued RCA recordings, "No One Here But You" and Tim Spencer's "Down Where the Rio Flows."

The version of "Cool Water" is a remake: Their best-known version, a hit twice in the 40's, was a reissue of the earlier Decca recording, not on this set. Other-wise, this set encompasses all The Pioneers' RCA material, except for some lost recordings. Their RCA hits began with "Stars and Stripes on Iwo Jima," recorded at their first RCA session in 1945, along with "No One to Cry To" and "Baby Doll," and continued with "Cigareetes, Whusky and Wild, Wild Women," "Tear Drops in My Heart," "Tumbling Tumbleweeds," "My Best to You" and "Room Full of Roses" (George Morgan also had a hit with his single of "Roses" in 1949). A new booklet features a discography, rare photos and a history of the group during this period written by Western music historian Laurence Zwisohn, a contributor to our sister publication, *The Journal*.

**Jimmy Dean:** Jimmy Ray Dean is seen most often these days pushing his beloved sausage on



TV, his performing career long past. Many know him for nothing but the sausage, unaware of his excellent mid-60's ABC-TV show, among the earliest network shows to treat country music as something more than hick hoedowns without trying to slick it up. He didn't really have that many hits, but his biggest ones, by far, were on Columbia. *Big Bad John* (Bear Family BCD 15723) covers 26 Columbia recordings during 1961-62.

I can't honestly tell you everything here is a gem. Dean is definitely an acquired taste unless you love recitations, many of which are on this set. Along with "Big Bad John," you get the early 60's Cold War tune, "Dear Ivan," and "P.T. 109," a saga song about John F. Kennedy's World War II Navy career. Dean and Columbia grossly overexploited "John," first with a bad sequel song, "The Cajun Queen," in 1962 (unlike today, few outside the South knew what a Cajun was), and the even worse "Little Bitty Big John." "To a Sleeping Beauty" is too syrupy to take even once. Dean wasn't a bad vocalist, but Bear skimmed on that side of him, inexplicably omitting most of the good material from his 1962 Columbia album, *Portrait of Jimmy Dean*. "I Won't Go Huntin' With You Jake," "Little Black Book," "Gotta Travel On" and his slow version of "Lonesome Road" show the side Bear should have featured.

**Kitty Wells:** Some years ago, Bear Family released their first Kitty Wells box set, which covered all her early RCA recordings and her complete Decca output from 1952 through 1957. That set's been redone on compact disc as *The Queen of Country Music* (BCD 15638), with the addition of all her 1958 recordings and a completely revamped booklet by Charles Wolfe. (The original booklet was small, only black and white. Bear Family has now added LP-sized volumes with color illustrations.)

The material is the same: 114 songs beginning with the eight 1949-1950 RCA sides and all the Decca recordings from 1952 through 1958. "It Wasn't

God Who Made Honky Tonk Angels," "Paying for That Back Street Affair," "Release Me," "Makin' Believe," "Lonely Side of Town," "Searching," "Repenting," "Three Ways (To Love You)" and all the duets, including "One by One" and her other hits with Red Foley, are here (as they were on the LP box). The four 1958 sessions bring along several more hits, among them "Jealousy," "Mommy for a Day," "All the Time" and the complete sessions from her *Dust on the Bible* album.

**Cliffie Stone:** Before the *Hometown Jamboree*, Cliffie Stone hosted a number of Los Angeles area radio shows including *Dinner Bell Round-Up*, *Hollywood Barn Dance*, *Record Corral*, *Harmony Homestead*, *Western Party*, *Country Barndance* and more. These shows paved the way for *Hometown* and enabled Cliffie to develop a formidable stable of talent. Transcriptions from this period, released with Cliffie's blessing, make up the CD titled *Cliffie Stone's Radio Transcriptions: 1945-1949* (Country Routes RFD CD 08). Covering the years 1945 to 1949, it features 19 amazing performances.

Still only a local favorite, Tennessee Ernie Ford can be heard in 1948 singing "Mine All Mine" (a song he never recorded) backed by Merle Travis. Steel guitarist Les Anderson performs "Blue Steel Blues" in 1948, and fiddler Tex Atchison (who played on many of Travis' Capitol hits)

does a swinging "Lady Be Good" in 1946. From 1945 comes Guitarist Jack Rivers' version of "Little Rock Get-away."

Cliffie himself performs The Prairie Ramblers' "Sugar Hill" and Johnny Bond's hit, "Daughter of Jole Blon." Even more amazing is Ernie's slow version of "Muleskinner Blues." His vocal power allowed him to hold one note for a good 20 seconds while yodeling (I know—I timed it). For bluegrass fans, The Armstrong Twins perform "Little Cabin Home on the Hill" and their own "Mandolin Boogie." The sound is not bad, considering it came from old transcription discs.

**Town Hall Party:** The popular *Town Hall Party* TV show, broadcast from Compton, California, was totally different from *Hometown Jamboree*. As the 50's unfolded, it demonstrated a fairly open policy toward rock 'n' roll. Country Routes has come up with a gold mine of live material from the show in *Rockin' at Town Hall* (RFD CD 06).

Two Carl Perkins performances from 1959 feature rare recordings of Carl with his regular touring band (Clayton and Jay Perkins and W.S. Holland) performing "Blue Suede Shoes" and "Your True Love." Two other performances, medleys of hits, feature Perkins with the *Town Hall Party* band.

The late Bob Luman, who worked on the show as a rockabilly singer for a time,

does "Milk Cow Blues," "I Got a Woman," "I'm Walkin'" and "Oh Lonesome Me." The Collins Kids do "Shake Rattle and Roll," while Larry Collins, a guitar protege of *Town Hall* star Joe Maphis, roars through two instrumentals: "Ramrod" and "Honky Tonk." Wanda Jackson can be heard doing "Real Cool." Several performances are only partial, but the historical value makes that consideration minor.

**Bonanza:** What's that you say? A *Bonanza* box set from Bear Family? Yep. It seems the cast of the legendary 1959-73 Western saga recorded eight RCA albums between 1962 and 1966, now packed into this four-CD, 93-song box, appropriately titled *Bonanza* (BCD 15684).

The saga of Ben Cartwright (Lorne Greene) and sons Adam (Pernell Trapper John M.D. Roberts), Little Joe (Michael Landon) and Hoss (Dan Blocker) and their thousand-acre Ponderosa ranch inspired two cast albums: *Ponderosa Party Time* and *Christmas at the Ponderosa*. On the former, Ben and "sons" pretend to "sing" ancient chestnuts like "Sourwood Mountain," "In the Pines," "Skip to My Lou" and "Shenandoah." The Christmas album features the usual carols and several staged stories, told by Lorne Greene as Ben, such as "Why We Light Candles on Christmas Trees" (I thought it was because electric lights didn't exist yet).

Greene's four solo albums for RCA yielded one huge 1964 pop hit, the Western recitation "Ringo." Recitations were his strength; one listen to his godawful vocal version of the *Bonanza* theme warns you off the rest. Roberts cut a dull folk album, while Blocker recorded a set of American historical vignettes with John Mitchum (son of Robert) "singing" related songs. Photos taken for one of the original albums show Greene and his "boys" acting enthused.

Don't expect much of musical value here, though this is still a perfect set for television nostalgia fanatics (which I am not).

### How to Get These Treasures

Available in formats shown at prices shown: Porter Wagoner, *A Satisfied Mind: 1952-1962* (BCD 15499), a 4-CD boxed set, \$139.95/Chet Atkins, *Gallop'n' Guitar: The Early Years 1946-1954* (BCD 15714), a 4-CD boxed set, \$139.95/The Stanley Brothers, *1958-1961* (KBSCD 7000), a 4-CD or 4-cassette boxed set, \$69.95 CD, \$49.95 cassette/Sons of the Pioneers, *Wagons West* (BCD 15640), a 4-CD set, \$139.95/Jimmy Dean, *Big Bad John* (BCD 15723), CD only, \$29.95/Kitty Wells, *Queen of Country Music* (BCD 15638), a 4-CD boxed set, \$139.95/Cliffie Stone, *Radio Transcriptions: 1945-1949* (RFD CD 08), CD only \$19.95/Various Artists, *Rockin' at Town Hall* (RFD CD 06), CD only, \$19.95/Various Artists, *Bonanza* (BCD 15684), a 4-CD boxed set, \$139.95.

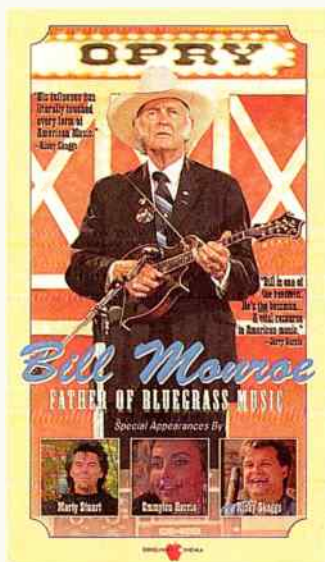
Send your check or money order payable to *Country Music Magazine* to Dept. 111293, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880. Add \$2.00 postage and handling for first item ordered. \$.95 for each additional item. Canadian orders add an additional \$3.00 postage. **CMSA Members, see For Members Only page for discounts on products offered here.**



# Essential Collector by Rich Kienzle

## ▀ Videos ▀

**Bill Monroe:** A video on Bill Monroe's life and career has long been needed. *Bill Monroe: Father of Bluegrass Music* fills that need. Done with the cooperation of Monroe, ex-Blue Grass Boys (some now stars in their own right) and other performers he influenced, this documentary clearly defines his unique role in American music. It covers his early



days in Kentucky with great video footage of his decaying boyhood home and some firsthand insights into his now-legendary Uncle Pen. The era of The Monroe Brothers, his early years on the Opry, the classic Flatt-Scruggs-Wise version of The Blue Grass Boys—all are covered. Ample commentary from the man himself, much of it shot at his home outside Nashville, makes the past come alive.

Even smaller details aren't overlooked, such as his long estrangement from Gibson, builders of his famous F-5 mandolin, and his gutsy insistence on performing right after major surgery over a decade ago. Particularly fascinating are interludes of Monroe with his close friend John Hartford, long known for his ability to connect with tradi-

tional musicians. Hartford brings out far more depth in Monroe than Ricky Skaggs, who seems a bit too eager to grab the spotlight. Telling commentary from people like Sonny Osborne, Peter Rowan, Bill Keith, Chubby Wise, Mac Wiseman and Kenny Baker round things out.

## ▀ Recordings ▀

**Merle Travis:** Anyone who's read this magazine any length of time knows how I feel about Merle Travis. Several Travis reissues have appeared in past years, but no salute from his peers until now. *Saturday Night Shuffle: A Celebration of Merle Travis* (Shanachie), produced by fiddler Vassar Clements (who sings on several tracks) combines some high-powered talent from the legions of Travis admirers. Among the participants are Marty Stuart, John Hartford, Chet Atkins, French finger-picker Marcel Dadi, steel guitarist Buddy Emmons, Merle's longtime buddy Grandpa Jones, singer-guitarist Thom Bresh (Merle's biological son) and singer Lane Brody.

They revisit 17 Travis standards, including a smoldering "Sixteen Tons" that incorporates the best of both Travis' original and Tennessee Ernie Ford's megahit version. Brody and Bresh team up for "Too Much Sugar for a Dime." Clements sings Travis' wry "Knee Deep in Trouble." Chet and Dadi perform the Kentucky finger-picking classic, "Cannon Ball Rag," and "Nine Pound Hammer," while Dadi and Bresh (whose singing and picking come uncannily close to Merle's) do Merle's "Walkin' the Strings." Bresh also pops off a fine version of "Smoke! Smoke! Smoke! (That Cigarette)."

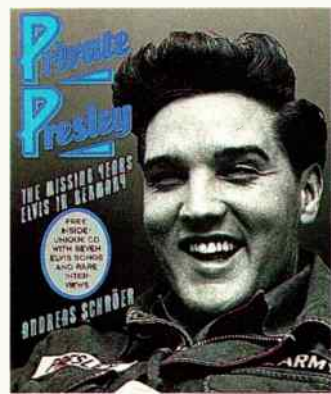
## ▀ Books ▀

**Elvis Presley:** As anyone who reads this column knows, the quality of Elvis books varies tremendously, depending on the book's premise and the

writer's ability. *Private Presley* is on the upper end of quality, though the premise is a bit strange. German private investigator Andreas Schroer and two associates spent seven years looking into Elvis' seven years, particularly his time in Germany from 1958 to 1960. They took this task very seriously.

These are sober, straightforward accounts of his activities there, his relationships with German citizens, with his family and the Memphis cronies who accompanied him, with his Army buddies and with Army brass. Presley trivia buffs get nearly a day-by-day account of his time in the service. His conflicts and problems aren't soft-pedaled, nor is the fact that his drug problems almost certainly began during his Army days. Nearly 270 of the 400 photos haven't been published before, including handwritten letters from Elvis, memorabilia (even a hotel key and his manicure set!) and rare German fan magazine covers.

The compact disc included with the book makes it an even greater bargain. Four interviews come from the Army pe-



riod, including an 11-minute one done just after he got back to Graceland following his discharge. The seven live *Louisiana Hayride* performances from 1954-55 have not, to my knowledge, been on CD before though some have been issued on LP. These include early ver-

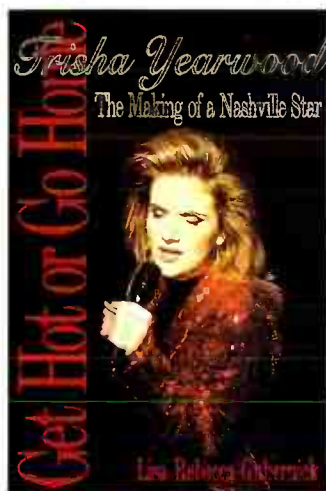
sions of "Blue Moon of Kentucky," "That's All Right (Mama)," "I Got a Woman," "Good Rockin' Tonight," "Baby, Let's Play House," "Tweedlee Dee" and "Maybelline." The sound is excellent.

**The Stonemans:** The most interesting book out this year doesn't cover any one superstar, but rather an entire family. Ohio professor Ivan Tribe's *The Stonemans: An Appalachian Family* breaks the rule that books on traditional country acts have to be dry, academic and reverent. Not Tribe's. With the family's blessing, he examined the lives and careers of the extraordinary family of Galax, Virginia, and their up-and-down musical career, beginning when the family patriarch, Ernest V. "Pop" Stoneman began recording in 1924. He became a celebrated recording artist of the era. Yet things were up and down after that. Stoneman's wife, Hattie, a fiddler, had 15 children, many of whom became talented musicians themselves.

The Depression and changing trends left the family impoverished, their Virginia home repossessed. They moved to Washington, D.C., and struggled for years before regaining fame in the 1960's as The Stoneman Family. Yet even as they began receiving acclaim during the 60's folk revival, bad business dealings undermined them, as did the broken marriages, mental problems and alcoholism that plagued several family members. Their mix of bluegrass and mainstream country was too far ahead of its time to sustain commercial success. After Pop's death in 1968, the children kept working together in various combinations, the best-known being Roni Stoneman, the banjoist-comedienne who worked for years on *Hee Haw*. Tribe's refreshingly honest look at the personal dues they've paid makes this book extremely important.



**Get Hot or Go Home:** *Forbes Magazine* reporter Lisa Rebecca Gubernick went behind the scenes to get the nuts and bolts of starmaking. The result is *Get Hot or Go Home: Trisha Yearwood: The Making of a Nashville Star* (the title based on an obscure rockabilly song). The book isn't so easily dismissed, being an eyewitness account of Yearwood's career, taking her through the making of her second album, *Hearts in Armor*, and her Revlon perfume deal. Gubernick knows little about country, which could have been a liability. Instead, it enhances her objectivity, freeing her from the tendency to brown-nose stars that



plagues many country journalists. She particularly humanizes Yearwood, who, faced with immense personal and professional changes, understandably shows occasional strain.

Wondering why some current music is called country but doesn't sound it? Listen to Yearwood's producer Garth Fundis sarcastically advise a studio musician that a certain song is country "because we're making it in Nashville." The book raises valid questions about whether country's tradition of honest, no-frills music is helped by outsiders like Yearwood's glitzy, image-conscious (and Hollywood-based) manager, Kenny Kragen. Broadway choreographer Joe Layton, who taught Yearwood and her band to move onstage, expresses flippant (and offensive) contempt for the Opry, telling Yearwood, "We have skirts so we can swish them

and behinds so we can shake them." Did Kitty Wells do it this way? Much is revealed about Yearwood's musical roots, which have always leaned more to Linda Ronstadt than Loretta Lynn. Note the singer's excitement at landing moody, dull California rocker Don Henley to sing on her album. Gubernick may confuse plenty of historical and current facts (Marty Stuart's current bus was owned by Ernest Tubb, not Earl Scruggs), but her insights into today's scene are both fascinating and not a little troubling.

**Kitty Wells/Johnny & Jack:** Walt Trott's *Honky Tonk Angel: The Kitty Wells-Johnny & Jack Story* is almost a throw-back to the way fan biographies were done in the 1950's and 60's. Since Trott had excellent access to both Kitty and Johnny, he was able to gather ample insights and recollections from both, as well as from family and others involved in their careers. And since he's been working at this for years, this is probably about as good an account of their lives as you'll find (though the Bear Family box sets on Johnny and Jack and the new Kitty Wells box are also loaded with substantive information). Trott's book includes a generous section of vintage photos as well.

The weak spot in the proceedings, though it doesn't totally sink the book, is Trott's writing. Such a gushy, starry-eyed approach to country performers went out of fashion over 20 years ago. In addition, some editing could have helped. I don't know who cares about the fact that Kitty is

"self-sufficient" at grooming herself on the road. The book could also have used an index.

**Country Music in the Movies:** Movies involving country stars were not always as elaborate as recent ones featuring George Strait and Reba McEntire. In the 50's and 60's, they were mostly low-budget features, aimed at small town theaters or drive-ins. The plots were non-existent and production values strictly bargain basement. Alan Clark's *Country Music in the Movies* isn't a history, but a collection of the posters, still photos and advertising for the films. These say more than research ever could.

Displayed here is printed matter used to promote such "memorable" films as *Road to Nashville*, *Hillbillies in a Haunted House*, *A Time to Sing* (starring Hank Williams Jr.), *Country Music Caravan*, *Hootenanny Hoot* (starring Johnny Cash), *Tennessee Jamboree*, *Second Fiddle to a Steel Guitar* and *Nashville Rebel*, starring Waylon in his first major film role. The producers apparently figured writers and editors at small newspapers were pretty lazy, since some of them even included pre-packaged "reviews."

**Ralph Emery:** I thought Ralph Emery's best-selling book, *Memories*, deserved its success a couple of years ago. It showed Emery as a wise observer of the Nashville scene who was far more interesting off-camera than he was on *Nashville Now*. The first book's success has led to a follow-up. *More Memories* mixes his own recollections and opin-

ions with stories he's gotten from friends. This gives the book an annoyingly disjointed quality. It's not that some of the stories he picked up aren't funny. The ones involving Hank Snow's on-tour home movies and Ray Price's encounter with a drunken, foul-



*More Memories*  
**RALPH EMERY**  
with **TOM CARTER**

mouthed square dance caller are priceless. But the stories about Patsy Cline come not from Ralph but from Patsy's husband, Charlie Dick. He filled out other chapters with anecdotes provided by Chet Atkins and a rehashing of his interview with Dick Clark.

When Emery sticks to his own viewpoint, things improve. His beautiful section on Roger Miller reminds everyone just what a unique and eccentric personality lay behind those brilliant songs. Ralph's observations of Billy Ray Cyrus are charitable, though Garth fans will be irate over his criticisms (some well-taken) of their idol's stamina and sincerity. But as much as Ralph complains about factual errors in various books and movies, this one has plenty, most notably two stories about Bob Wills' drinking. Set in the late 50's, they describe Eldon Shamblin and Leon McAuliffe as Texas Playboys when both were long gone from the band by then. He says Chet's autobiography appeared in 1979 instead of 1973. The whole book seems to have been thrown together quickly, as if the real goal was not to create a worthy successor to the first book, but to hustle this one out ASAP in time for Christmas.

#### How to Get These Collectibles

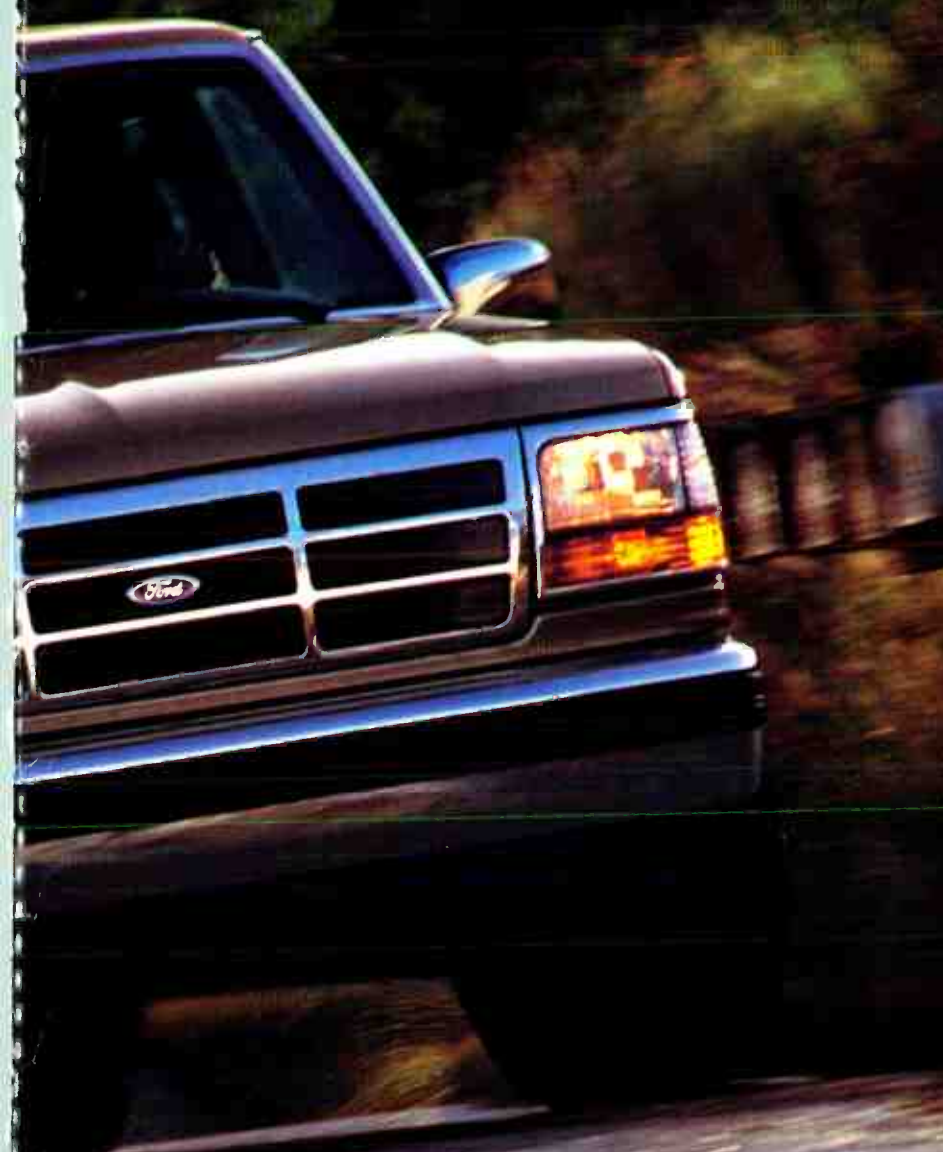
**Videos:** Bill Monroe, *Father of Bluegrass Music* (V2K) \$19.95. **Recordings:** Various Artists, *Saturday Night Shuffle: A Celebration of Merle Travis* (SH-6006), cassette \$8.95, CD \$14.95. **Books:** Ivan Tribe, *The Stonemans: An Appalachian Family* (B4C) \$16.95/Rebecca Gubernick, *Get Hot or Go Home: Trisha Yearwood: The Making of a Nashville Star* (B2E) \$20.00/Ralph Emery, *More Memories* (B4A) \$21.95/Andreas Schroer, *Private Presley* (B2H) \$25.00/Walt Trott, *Honky Tonk Angel: The Kitty Wells-Johnny & Jack Story* (B3B)/Alan Clark, *Country Music in the Movies* (B2N) \$9.95. Send check or money order to Nashville Warehouse, Dept. 111293EC, P.O. Box 290216, Nashville, TN 37229. Add \$2.00 postage and handling for first item. \$9.95 each additional. Canadian orders, add \$3.00 extra for postage. **CMSA members, see For Members Only page for discounts.**



**FIRST YOU DESIGN A TRUCK  
FOR THE FUTURE.**

**THEN YOU BUILD IT TO LAST THAT LONG.**





**NEW STANDARD AIRBAG**  
F-Series now has a new standard driver's airbag\* to supplement your safety belt.



**CONVERTIBLE SEAT**  
New available seat lets you go from bucket seats to a bench that holds three.



**FREE PREFERRED CARE**  
Covers everything from 24-Hour Roadside Assistance to a free overnight loaner.\*\*



**NEW SECURITY SYSTEM**  
Available Keyless Entry and Anti-Theft System gives you added security.

Ford F-Series moves further ahead with new advanced features. But it wouldn't be the Best-Selling Truck 16 years\*\*\* running if it wasn't built Ford Tough. Climb in, and discover what the future holds for you.

\*Available on models under 8,500-lbs. GVWR.

\*\*Loaner vehicle or rental allowance provided by Ford Auto Club when warranty repairs require overnight service.

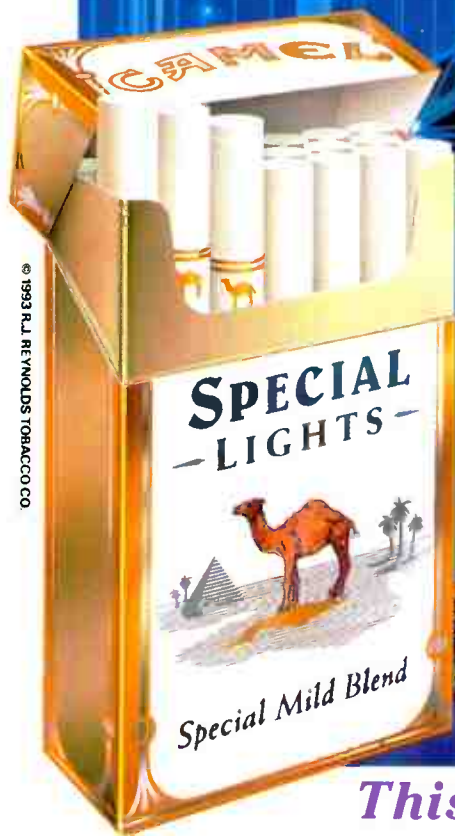
\*\*\*Based on model year manufacturers' reported retail deliveries by Division through June, 1993.

**1994 F-SERIES**

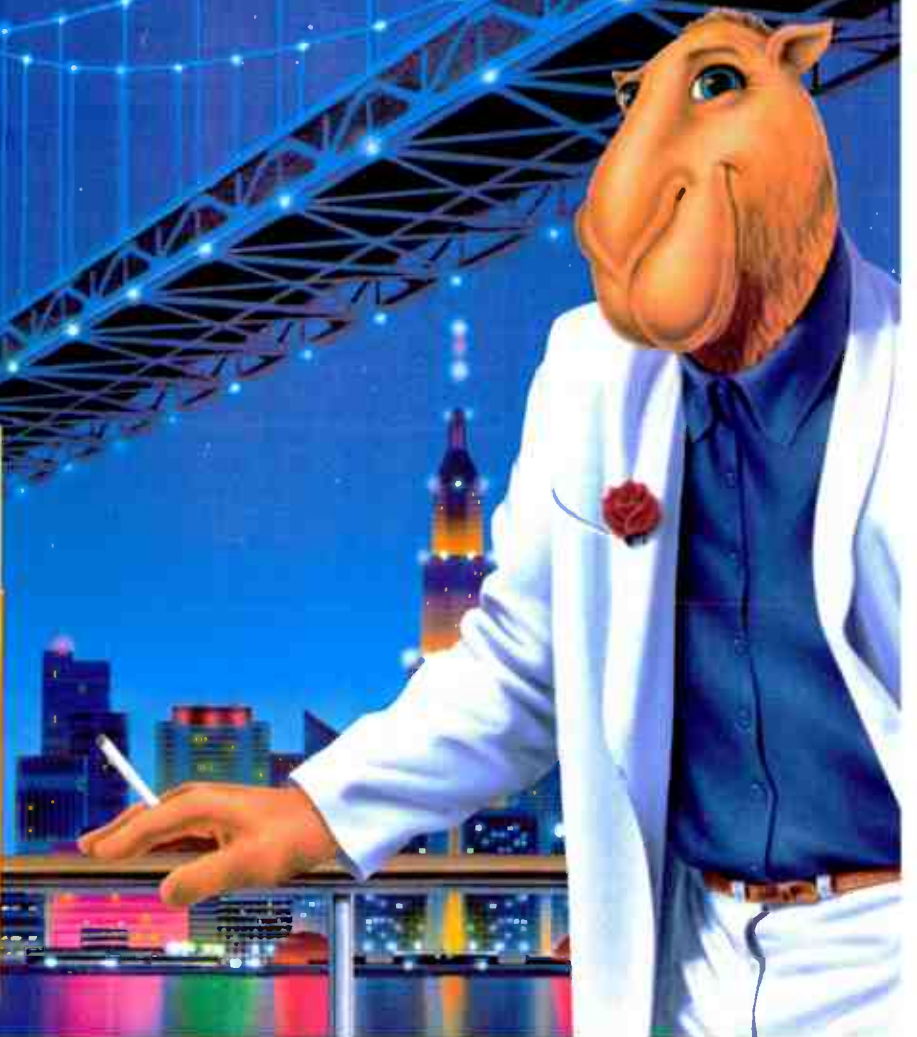


**BUILT FORD TOUGH**

# SPECIAL LIGHTS



© 1993 R.J. REYNOLDS TOBACCO CO.



*This One's Something Special*

*Joe*

SURGEON GENERAL'S WARNING: Quitting Smoking  
Now Greatly Reduces Serious Risks to Your Health.

11 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.