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## **SPECIAL SECTION**

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**20 Questions with  
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# COUNTRY MUSIC

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Waylon and Jessi with *Country Music's* McCabe and Killion, NYC January 1973.

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## LETTER FROM THE PUBLISHER

# It Seems Like Only Yesterday

*Thoughts on Our 20th Anniversary*

**T**ime flies when you're having fun." "It doesn't seem like 20 years." "I can remember it like it was yesterday." Remarks like these have been flying around our office, over the phone and fax wires lately...just because we realized this issue marks our 20th Anniversary and we'd better do something about it.

Well, it *does* seem like 20 years to me. They did go fast because it was, and still is, fun putting out *The World's Best Country Music Magazine*. But I *want* it to seem like 20 years because they are important years to me. During them, I have devoted more of my time, energy and concern to *Country Music Magazine* than to any other thing except family.

And, I *do* remember it like it was yesterday...partly because the terrible scramble to get this issue out reminds me exactly of the terrible scramble getting the first issue out.

While trying to figure out what to do for our 20th, I re-read our 10th and 15th Anniversary Issues. (It seems like we didn't notice our 5th—which is a good thing because, knowing what we didn't know then, we'd probably still be trying to get it out.) I love them. They were both great issues. But if we tried to use the same approach this time, we'd be going over a lot of the same ground, and I don't think we could do it better. I'd love to just reprint both of them and add a little for the last five years...something on Garth Brooks would probably do it! But that wouldn't be fair to many of you who already have those issues. (Maybe we should package them into a book. Would you buy a copy? Let me know.)

So here's what we decided to do: Instead of a whole issue on the 20th Anniversary, like the 10th and 15th, we will celebrate in every issue during our 20th

year. This issue's Special 20th Anniversary Section is the start. We asked our editors to list their choices of the 20 best albums and 20 people "who mattered" in the last 20 years. The results are presented starting on page 46.

From here on, each issue during the 20th year will continue the celebration. Special anniversary features will be identified with the anniversary logo you see here to the left. In each issue, for example, we will reprint at least one original review of an album from our Best 20 list, starting with Willie's *Phases and Stages* on page 17 of this issue, first reviewed by Patrick Carr in March 1974.

On our next cover, a musician will appear whose professional career, like ours, began in 1972 and who has had a close 20-year connection to this magazine both as a reader and as a writer. His name is Marty Stuart. In our November/December issue he writes "In the Footsteps of a Good Man: Coming of Age with Lester Flatt," the unique story of going on the road at age 13.

Marty's salute to *Country Music Magazine's* 20th birthday appears

in Anniversary Letters in this issue, along with greetings from many others. By the way, that's *my* Waylon hat Marty's wearing in the picture on page 70.

Our regular 20 Questions feature in each issue of this our 20th year will spotlight one of the legends from 20 Who Mattered. Waylon is first up. He and Michael Bane wander over 20 years together on page 44, starting with January 17, 1973, at Max's Kansas City, a punk-rock joint in New York City. Waylon was there with Jessi for his first New York City show, and so was I...with my partner, Jack Killion, our first editor, Peter McCabe, and most of our staff. Waylon breathed fire that night, and I remember it like it was yesterday.

—R.D.B.



Do I own the last Waylon-at-Max's Kansas City poster?

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# GREATEST HITS PLUS

# Record Reviews

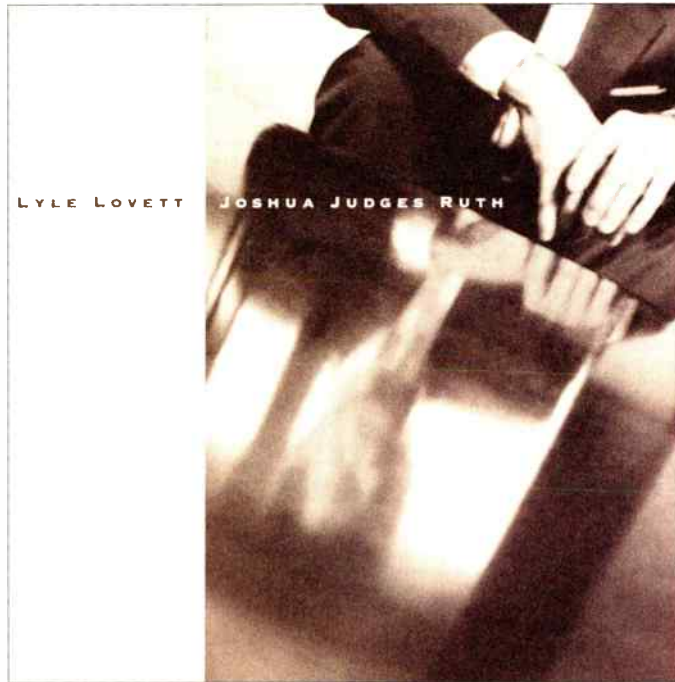
## Lyle Lovett

*Joshua Judges Ruth*  
MCA/Curb MCA 10475

On the surface, Lyle Lovett's frame of reference is light years away from those of Molly O'Day, Milton Brown or Lefty Frizzell. He didn't get on Johnny Carson's *Tonight Show* as often as he did because of his skills at making crowds dance the Cotton Eyed Joe in Texas dancehalls. The reason he did get on was that Carson, whose musical tastes run to jazz and who controlled the selection of his guests, was a Lovett fan. And Lovett's music (as opposed to his lyrics) has tended to run in the direction of jazz.

Lovett also differs from the many current singer/songwriters who come off sounding like bored, guitar-strumming English Lit majors turned songwriters, trying to break into Nashville because the pop field didn't want them. He keeps a certain grit and funkiness in both music and lyrics, and though his lyrics appear simple, they often tackle some complex subject matter. And on *Joshua Judges Ruth*, named for three consecutive books of the Bible, lyrics are paramount. Family, lost love and death have been dealt with in rural music (blues and country in particular) since before records existed. Here he confronts those subjects brilliantly with vocal performances to match.

The pungent, satirical images of "Church," complete with a studio "choir," conjure up a rural Southern Sunday service with the requisite post-service feast, skewering a motor-mouthed preacher who delays the repast with a marathon sermon. The dark,



moody "She's Already Made Up Her Mind" chronicles the anguish and emotional confusion of lost love, heightening the effect by adding overtones of suicide. "You've Been So Good Up to Now" takes a lighter, more cautionary approach to the same subject within a blues shuffle, while "North Dakota," a love ballad co-penned by Lovett and Willis Alan Ramsey, is more whimsical and eccentric. The bitter, resigned blues, "All My Love Is Gone," is enhanced by jazzman Plas Johnson's smoky saxophone, which winds around Lovett's vocal. The humorous, swinging "She Makes Me Feel Good" takes a lighter, more satisfied look at love.

The subject of death accounts for the most powerful performances here by far. Lovett deals with it in a trilogy that contains just the right combination of humor and sobriety, but never once becomes morbid. The near

seven-minute "Since the Last Time" cuts to the bone in chronicling images of death and funerals, with the sort of comments many might think but few would ever verbalize (*I went to a funeral/Lord it made me happy/Seeing all those people/I ain't seen/Since the last time/Somebody died*).

In the tradition of New Orleans funerals, the music starts out mournful, and gradually moves into upbeat blues with traditional Southern lyrics mixed with Lovett's own. "Baltimore" looks even further at phases of life and death, and "Family Reserve," a more personal look at the deceased in Lovett's own clan, works just as well. His point is universal: that death is truly part of life.

"She's Leaving Because She Really Wants To," the most conventionally country number here (with Emmylou Harris on harmony), slyly punctures one of the biggest country music clichés: the

lover leaving out of confusion, who's sure to be back. In this case, she won't be. The screwiest number by far, "Flyswatter/Ice Water Blues," is more a song fragment than an actual love song, its strengths lying in its vivid imagery.

Musically, the Large Band (not so large as on Lovett's last album) is as eclectic as anything Bob Wills ever led, though with a decidedly more modern edge. They kick in two false endings on "I've Been to Memphis." The always superb Francine Reed kicks in her powerful harmony vocals in all the right places. The arrangements are rarely busy, leaving plenty of space for Lovett's voice to telegraph the punch of the lyrics.

If traditional (new or old) or trendy acts of the moment are more your style, you may not care for Lovett's message or his sounds. But I look for quality wherever I see it, and I feel that Lovett, while he may not have an album that *sounds* country in the conventional sense, nonetheless has a true American masterpiece that transcends any musical labels.

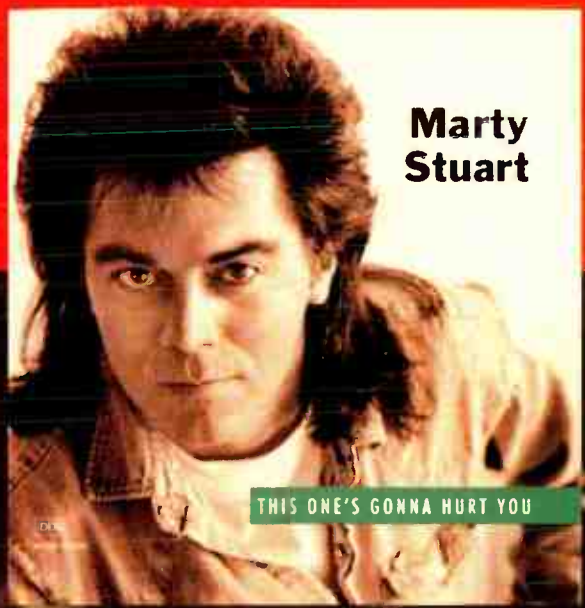
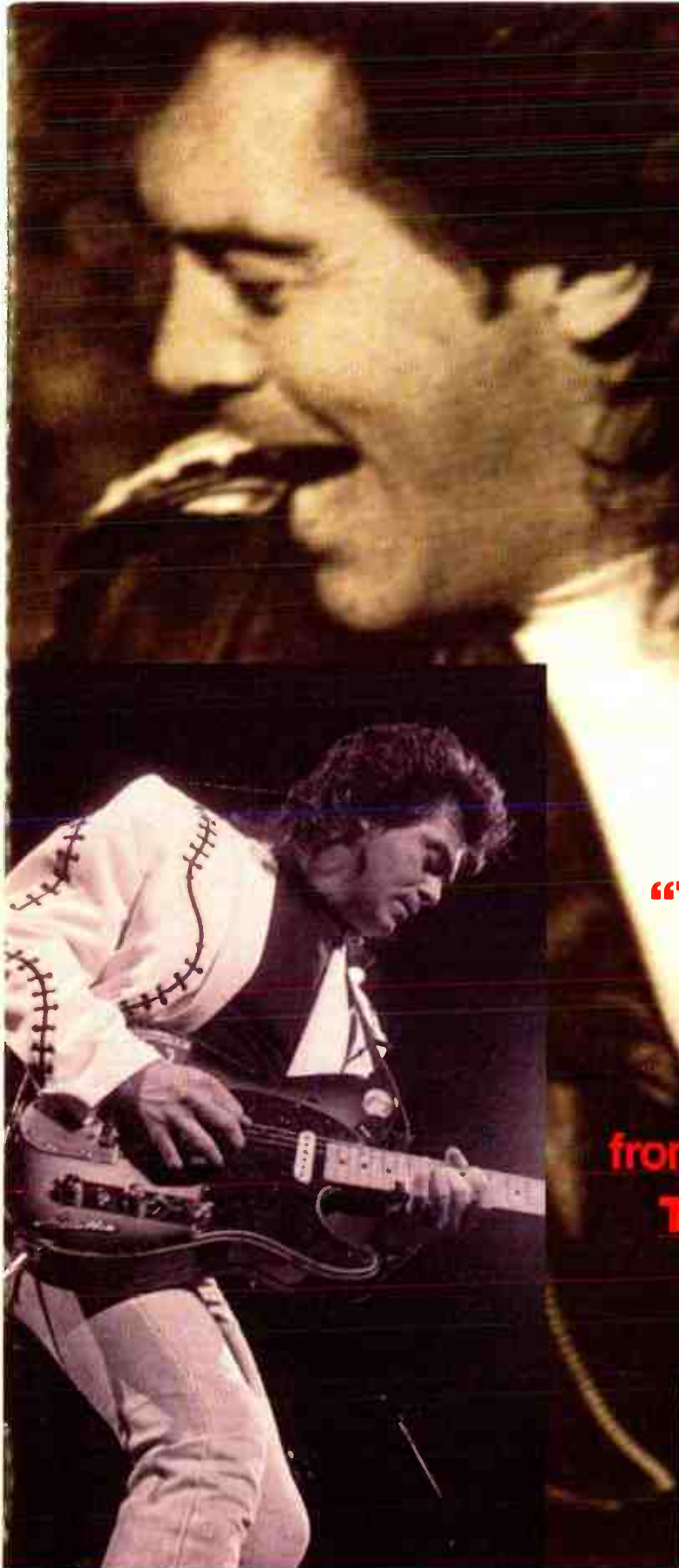
—RICH KIENZLE

## Marty Stuart

*This One's Gonna Hurt You*  
MCA-10596

I used to think of Marty Stuart as an eager, well-meaning fan with a great record collection. Which was a euphemistic way of saying that his own talents were slight, however good his taste in other artists was, and however novel his ideas were. But with this new release, I've become convinced that Stuart is really onto something.

If he wants to couch it in



**Marty  
Stuart**

THIS ONE'S GONNA HURT YOU

# **marty stuart**

**"This One's Gonna Hurt You  
(For A Long, Long, Time)"**

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# Record Reviews

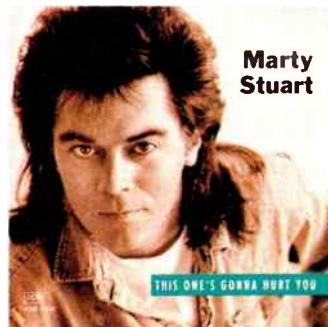
highfalutin terms about how his music represents the past, present and future all rolled up in one, I guess I can indulge him no matter how pretentious, or calculated, or marketing-oriented his designation is. Because what we have here is a body of seamless music that can speak for itself, and that's what impresses me most.

It opens with the atmospheric sound effects of "Me and Hank and Jumpin' Jack Flash," a talking blues—emphasis on blues—about meeting Hank Williams in heaven. The song is built around a pounding riff that's anchored many a blues, and Marty's boasts ("I'm country to the bone, but I don't wear no hat") are squarely in that tradition.

A routine weeper like the title song (with Travis Tritt) can leave me feeling still that Stuart is more enthusiast than artist, but he can change my mind just as quick with his reading of another weeper like Jack Clement's "Just Between You and Me," which was Charley Pride's first hit. What's most impressive is the way he and his producers (Richard Bennett and Tony Brown) can reshape a very straightforward country sound for added muscle—the way, for example, that the great, chirping steel line of "Just Between You and Me" is played off against an ominous-sounding rhythm section. On the bluegrass "Down Home" and again on "Hey Baby," Stuart turns in the kind of country-rock that lends credence equally to both country and rock by doing much more than simply pushing two styles together. Instead, these are country-rock in the off-hand, uncontrived way that someone like Buddy Holly is (his "Peggy Sue," by the way, supplies the rhythm pattern for "Hey Baby").

And for that, I have to give Marty Stuart a lot more credit than I have in the past. *This One's Gonna Hurt You* leaves me feeling no pain.

—JOHN MORTHLAND



## Delbert McClinton *Never Been Rocked Enough* Curb D-77521

Somehow it seems appropriate to review Delbert's latest in our 20th Anniversary Issue. Back in 1976, *Country Music* was one of the first to recognize his talent when his now-classic album, *Victim of Life's Circumstances*, was released on ABC (now MCA) Records. Then Reviews Editor, Nick Tosches, who brought me to *CMM* as a regular reviewer a year earlier (those regularly upset by my opinions can blame Nick), frequently sang Delbert's praises.

Amid the Outlaw boom that had begun with Willie's "Blue Eyes Crying in the Rain," Delbert didn't even fit the Outlaw mold but wound up becoming a country cult figure in the 1970's with several more masterpieces for ABC that fused R&B and honky tonk, albeit without fiddles and steel. His "Two More Bottles of Wine," which appeared on the first ABC album, was a big hit for Emmylou Harris in 1978, and his 1980 pop hit, "Givin' It Up For Your Love," gave him the broader exposure he'd long deserved. Since then, he's been fairly laid-back, with much of his old spirit coming out (in the country field) in the work of Lee Roy Parnell.

Like other Texas acts, McClinton's remained comfortable working with blues or country performers, and,



amazingly, he retains the edge that knocked many of us out 16 years ago. It's a miracle he did so on this album with its multiple producers that include Delbert, blues-pop singer Bonnie Raitt and her producer Don Was. That many cooks in the kitchen is usually a ticket to failure, but here they're actually a strength. All concerned have the advantage of understanding McClinton's basic focus, and they successfully enhance it (as opposed to tinkering with it the way many producers do).

There are also ample guest appearances by rock artists not widely known to the country audience. Most often these kinds of guest shots, be they on country or rock albums, tend to be gimmicky. It's not absolutely necessary to the album's success whether Delbert duets with vocalist Francine Reed of Lovett's Large Band on "I Used to Worry," or that he shares vocals on the roaring "Everytime I Roll the Dice" with rock singer Melissa Etheridge, though it does indicate their respect for him. Tom Petty's harmonies on the barroom raver, "Why Me," are harmless. However, Raitt's vocal duet with him (with some of her trademark slide guitar) on "Good Man, Good Woman" is positively inspired.

That McClinton follows no rules but his own is clear in his audacious cover of Bob Marley's reggae classic, "Stir It Up." This would sound ridiculous coming from another artist (even Garth Brooks, I suspect, would draw the line here). The song, a classic of

that Caribbean style, works in the context of Delbert's eclectic background.

It's hard to fathom that 16 years have passed since McClinton burst on the scene, and that in that time he's done relatively few bad albums. However, it remains a fact. And *Never Been Rocked Enough* works as a reaffirmation both of his strengths and of the justifiable admiration his peers have for him.

—RICH KIENZLE

## Jimmie Dale Gilmore *After Awhile* Elektra Nonesuch 961148-2

I was talking on the phone the other day to a friend of mine in Nashville, and he was noting with obvious cynicism how, all up and down Music Row, it has become a measure of hipness among music business types to comment on what a terrible record they think Billy Ray Cyrus' "Achy Breaky Heart" is.

Though such sentiments are usually born of professional jealousy and have always tainted the record business, all I could do was laugh and make some lame comment about how the beat never changes down on 19th and 17th Avenues South.

Despite (and maybe even a little because of) the massive break-out of artists like Garth and Wynonna and Billy Ray, the country music industry is still an enterprise that is mostly threatened by change, dominated by mediocrity and slavish conformity and run by executives who, even on a good day, have trouble finding their own rear ends in a phone booth. I mean look at the products they're huckstering: Among the half-dozen currently top-selling male vocalists is there really, aside from butt sizes, any more difference between them than there is between the half-dozen most popular brands of orange juice down on the supermarket shelf?





Martina McBride  
*The Time Has Come*•RCA



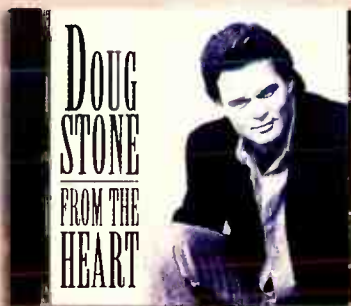
Steve Wariner  
*I Am Ready*•Arista



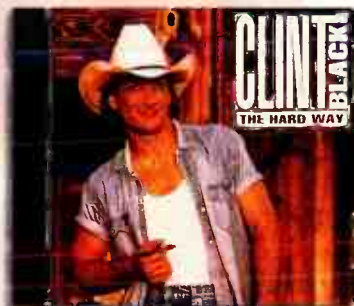
Brooks & Dunn  
*Brand New Man*•Arista



Michelle Wright  
*Now & Then*•Arista



Doug Stone  
*From The Heart*•Epic



Clint Black  
*The Hard Way*•RCA



Wynonna Judd  
*Wynonna*•MCA



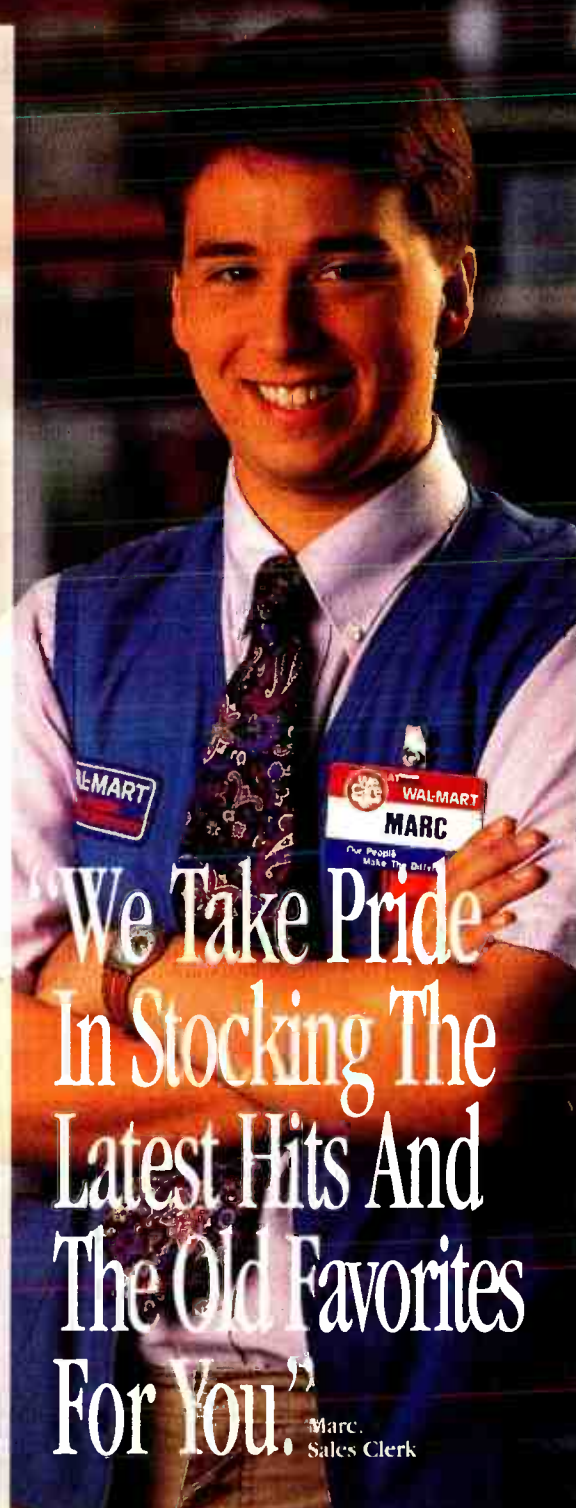
Mary Chapin Carpenter  
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# Record Reviews

I cite the example of Jimmie Dale Gilmore to plead my case. Gilmore, a heartland singer out of Lubbock, Texas, is, hands down, one of the most talented and unique artists to ever inhabit the fringes of modern country music. His singing sends chills down my spine, and I find his music nearly as addictive as butter pecan ice cream. To my way of thinking, Gilmore is the closest thing our times have to an Ernest Tubb or a Hank Thompson.

Yet how much room has the mainstream country industry ever made for Gilmore? Just about none. Case in point: The first two albums by this former Joe Ely bandmate (Gilmore, Ely and singer/songwriter Butch Hancock made an album together as The Flatlanders many moons ago) were both released by Hightone, an outstanding West Coast-based independent label (the same folks who gave Ely and Gary Stewart new life after Nashville gave up on them). Now there's *After Awhile*, Gilmore's latest and arguably his best, which comes to us by way of Elektra Records' recently launched "American Explorer" series—quite a distance from Music Row's mainstream.

What I'm saying is that it seems kind of a shame that music fans, as well as commentators on the country scene like myself, end up getting the word on a great country artist like Gilmore by watching *The Tonight Show* (where he recently appeared) or *Austin City Limits* (where he's performed a time or two), or by reading a rock magazine like *Rolling Stone*. ("The new cool of country...a voice of such rarity and beauty that it's enough to bring one to tears," the *Stone* raved of Gilmore. And I can only agree.) Even we here at *CMM* have been a little remiss: *After Awhile* came out a while ago, and only now are we getting around to paying it its due.

I dearly loved Gilmore's



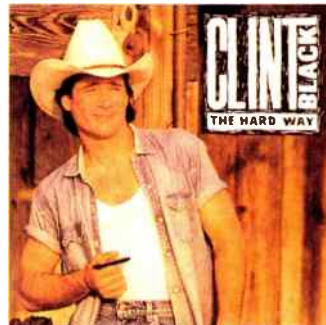
two Hightone albums. However, with *After Awhile*, which features all-original songs, some dating way back to his Flatlander days, we seem to get a more rounded picture of the artist and the man.

Stylistically, Jimmie Dale moves effortlessly and superbly through haunting country ballads ("Tonight I Think I'm Gonna Go Downtown" and "Don't Be a Stranger to Your Heart"), country-blues tours de force ("Midnight Train," "These Blues"), and even a waltz or two ("Blue Moon Waltz"), with a little Tex-Mex influence sprinkled on for good measure.

What's more irresistible about Gilmore, besides his oddly resonant voice and his delightful touch of good-natured, homespun eccentricity, is his earnestness, his seeming (despite *Rolling Stone's* kudos) lack of guile or cool. Even when he's exploring the almost mystically introspective lyrics and emotions of songs like "Chase the Wind" or "Go to Sleep Alone" ("Even when you're lying with someone that you love, you've got to go to sleep alone," he reminds us), he sings with such disarming sincerity and tenderness that it's impossible not to trust him.

This is all my way of saying you'd better give Jimmie Dale Gilmore a listen for yourselves—though you may have a hard time finding him. You've got a better chance of catching him on *The Tonight Show* than you do on your local FM country station.

—BOB ALLEN



**Clint Black**  
*The Hard Way*  
RCA 07863-66003

It's been an...*interesting* time for Clint Black, marked by the ups and downs that inevitably creep up on stars after a time in the spotlight. He married another star (actress Lisa Hartman), and jumped into legal hassles with both his manager and current record company, although he and his record company have mended fences.

Given the turmoil, it's probably not surprising that Clint's latest album is uneven in places. His best performances here, though, are among his finest ever. He had a hand in writing every song here, all but one with collaborator Hayden Nicholas. The quality of the Black-Nicholas songs ranges from excellent to lousy. However, throughout the album the inspiration and conviction in his voice is almost frightening. Sometimes this results in great performances of awful numbers. "The Hard Way," "When My Ship Comes In" and "Buying Time," all written with Nicholas, are beautifully performed, but these three songs are mere filler at best and worthless fluff at worst. But, fortunately, that is as bad as it gets. The snappy "Something to Cry About" and "Burn One Down" work the subject of lost love with little remorse and, on the latter song, even a bit of humor. Likewise, the waltz-time ballad, "A Woman Has Her Way," penned by

Clint, Jerry Williams and David Bellamy, is Black at his dead level best, the excellent lyrics complemented by a searing vocal.

The same applies to Black and Nicholas' "There Never Was a Train" (available, for some reason, only on the CD), which reflects determination and resolve. "The Good Old Days" doesn't come far behind in terms of a direct message and expressive lyrics. The greatest departure from the norm, however, is the apprehensive "Wake Up Yesterday." This introverted, anxious number gives the album a far different ending than the usual upbeat tunes that many artists use to close things out.

I don't know how much all of what's happened has affected Black, but I can't help but feel that some of it, at least, may have found its way into *The Hard Way*. But, even with the few turkeys here, it's far from his worst.

—RICH KIENZLE

**Jason**  
*One Foot in the Honky Tonk*  
Liberty 96797

You may remember Jason Ringenburt from his days leading the 1980's Nashville cowpunk band, Jason and The Scorchers, a group that, though well-regarded by critics, never really had the breakthrough it deserved. One reason was that the group was ahead—*far* ahead—of its time, paving the way for Dwight Yoakam and today's Western Beat acts. The band's dissolution was no real surprise considering its lack of success. That often happens when true groundbreakers become weary of beating their heads against a brick wall.

Now, Jason's solo debut is here, and the rules have changed considerably since the late 80's. The Kentucky Headhunters and Jason's Liberty labelmate, Garth Brooks, have brought far more hard

# VINCE GILL

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***I Still Believe In You***



# Record Reviews

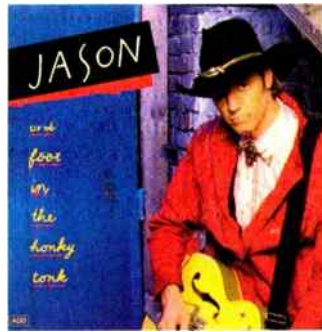
rock content into country than ever before. So Jason, who played gut-wrenching country-rock before it was fashionable, seems more mainstream than he did previously. Indeed, he's head and shoulders above much of what the other major labels are currently signing. His unpolished, nasal voice projects real, not contrived, attitude.

The sarcastic "Life of the Party," a funny lament to a honky tonk queen, exemplifies that attitude. The cautionary "One Foot in the Honky Tonk" provides a new spin on a truly shopworn subject—the risks of the fast life. Both "Try Me" and the softer "Letter of Love" prove that love ballads needn't be syrupy. The latter number is one of three over which the spirit of Buddy Holly looms large. Holly can be heard in the arrangement of both the excellent "Feels So Right" and "Already Burned."

The humor-laden "Devil's Daughter" takes what sounds like a conventional love song through some bizarre variations with the memorable tag line, "She's got her daddy's eyes." "Hardluck Boy" releases frustration with flair, and though it doesn't break any new ground, it's one of the more commercial numbers here, as is the lyrically clever "Wild About Me." Jason's spin on Stonewall Jackson's 1965 hit, "I Washed My Hands in Muddy Water," a hard rocker in its original form, modifies it into a Mississippi Delta blues, complete with slide guitar and harmonica.

I'd love to praise the ripsaw guitarists on this album, but since Liberty Records doesn't bother sending out that information (their review CD's don't even include the inserts), I can't tell you that. In any case, Jason has enough spirit to merit the same sort of respect being earned by the best of today's new acts. His music is based on raw, untamed integrity, not some achy breaky dance that people will forget six months from now.

—RICH KIENZLE



## Neal McCoy *Where Forever Begins* Atlantic 7-82396-2

Neal McCoy, who opened road shows for Charley Pride for seven years before striking out on his own, made his lukewarm major-label debut a couple of years ago.

At *This Moment*, his lead-off LP for Atlantic Records (1990), resulted in a handful of tepid singles that rippled briefly in and out of the lower fathoms of the charts. Except for a hit video which earned heavy rotation on the country music channels (his remake of the old Conway Twitty favorite, "This Time I Hurt Her More Than She Loves Me"), McCoy and the music on *At This Moment* more or less got overlooked by an industry already top-heavy with new talent.

It's funny, though, how a couple of years can change so much. Atlantic, McCoy's often overlooked label has, in the time since *At This Moment's* release, emerged with one of the hottest rosters of new talent in Nashville. McCoy himself has, in the meantime, made no less a quantum leap from his insipid debut album to his newly-released *Where Forever Begins*, which is one of the strongest efforts by a new artist thus far this year.

With the able assistance of producer James Stroud, who in the past few years has made noteworthy records with Clint Black, Tracy Lawrence, Shelby Lynne and Big Junior (as in Hank), McCoy has put



together an impressive collection of songs that should easily earn him a reserved seat among country's current batch of young male vocal prodigies—Black, Jackson, Chesnut, Lawrence, et al.

As a singer, McCoy comes across on *Where Forever Begins* as confident, versatile and seasoned. Under the right studio instruction, he clearly knows how to dig his teeth into either a soulful country ballad or a hard-driving honky-tonker and run with it. And he proves to be similarly comfortable and adept with all the subtle stylistic change-ups that lie between these two extremes.

"Now I Pray for Rain," written by Lee Satterfield and George Teren, kicks off *Where Forever Begins*. It's just one stirring example of McCoy's robust power and range. The closing song, "Mountains on the Moon," a romantic ballad written by Karen Staley and Jack White, demonstrates his no less formidable gifts as a soul-searching romantic balladeer. These two songs serve as ideal bookends for the eight other selections herein, which run the gamut from jaunty celebrations of devotion and fidelity like "There Ain't Nothin' I Don't Like About You" to "Where Do Daddies Go," an overly-poignant but empathetic tearjerker about the plight of a single mother—both of which McCoy serves up with similar earnestness and artistry.

All in all, McCoy does such an impressive job here that it's even hard to find fault

when his influences shine through a little too obviously (e.g.—George Strait on "Big Doggin' Around," Alan Jackson on "When the Boys Leave the Girls Alone," a Troy Seals song that re-works the hooks and themes heard in "Don't Rock the Jukebox" and a score of other recent country hits).

Then again, McCoy is clearly angling for a piece of the turf now inhabited by such aforementioned stars. And judging from the strides he makes on *Where Forever Begins*, he's about to get it.

—BOB ALLEN

## The Oak Ridge Boys *The Long Haul* RCA 07863-66004-2/4

It's been 15 years and 18 albums since The Oak Ridge Boys first came over the top with their hit, "Y'all Come Back Saloon."

Though they're no longer the dominant force on the country scene that they once were, The Oaks have nonetheless worn well. To their credit, they have hung in there over the years, through rain and sleet and snow and Alabama and Garth Brooks, and all other manner of competition and adversity, including even a messy divorce from former member William Lee Golden. Long after the Country Music Association awards and platinum records stopped coming, they've never ceased giving their music their all.

And this is a point in which The Oaks obviously take pride. The title of their new LP, as well as that of its predecessor (*Unstoppable*), tells us a lot about how The Oaks view themselves and how they'd like the world to see them.

Maybe not as many people will get around to listening to *The Long Haul* as tuned in to smash Oaks albums of yesterday like *Fancy Free* and *Bobby Sue*. But those who do (particularly those like myself

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who haven't checked in on The Oaks in a while) will be pleasantly surprised.

Messrs. Sterban, Bonsall, Allen and Sanders have updated the familiar Oak Ridge harmony sound without compromising it. They've done so in a manner that is savvy, street-smart and tasteful. On *The Long Haul*, they've gussied up their trademark harmonies with some great songs (by Roger Murrah, Troy Seals, Dennis Linde and the like) and some snappy arrangements. It's almost as if The Oaks have, in a very subtle and satisfying sort of way, re-invented themselves.

There are, of course, a few smatterings of the kind of schmaltzy, recycled Americana with which The Oaks (and The Statlers before them) have so often been associated. The Oaks, after all, wouldn't quite be The Oaks without it.

Yet the most memorable songs on *The Long Haul* are not good-timey rave-ups like "Bobby Sue" or "Y'all Come Back Saloon." Rather they are introspective, sometimes gut-wrenching confessionals like "Fall," "Where Can I Surrender" and "The Power of Goodbye." In some measure, The Oak Ridge Boys, best known for doodle-brained "I'm-okay-if-you're-okay, let's-put-our-hands-together" numbers like "Elvira" and "You're the One," seem to have come of age.

"Come On Rain" (Dennis Linde) represents The Oaks at their best, or at least the way I've always liked them best. This is a great vocal tour de force, an explosive, gospeling song about the almost Biblical sense of desperation that drought visits upon a small rural community. It features some outstanding four-part harmonies and plays like William Faulkner set to music. "Standin' by the River" (Tony Arata) and "Fear of the Flame" (Doug Johnson, Pat Bunch) are a pair of songs that deal with love's more redeeming powers. These two



keep The Oaks rooted in more familiar territory.

"Gimme Some of Your Love," on the other hand, marks an excursion into brave new musical worlds. Here The Oaks work with the sort of intricate African rhythms and complex vocal stylings recently popularized by South African groups like Ladysmith Black Mambazo. It's a delightful musical adventure. In addition to the song's complex percussive foundations and the finely-textured vocal arrangements, "Gimme Some of Your Love" also affords Joe Bonsall a chance to touch base with his Philadelphia doo-wop roots. And it features a great sax solo to boot.

Maybe The Oak Ridge Boys are operating in a slightly smaller niche and playing to a smaller market share than they were ten years ago. And maybe *The Long Haul* won't be heard by as many people as *Bobbie Sue* was. But I will say this: If down-sizing always resulted in this sort of commendable musical focus, then I'd recommend it to more artists.

—BOB ALLEN

## **Billy Ray Cyrus**

### *Some Gave All*

Mercury 314-510 635-2

**B**illy Ray Cyrus is the George Michael of country music: Both have that pin-up look with the bushy, dark eyebrows and the half-shaven square jaws; both have those pseudo-Elvis pelvis moves; both have virile-sounding tenors, and both sing mainstream pop with a slight twist—neo-

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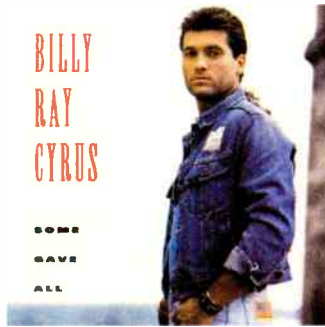
disco in Michael's case and country-rock in Cyrus'.

Cyrus' hit single, "Achy Breaky Heart," opens with a bluesy electric guitar riff that sounds as if it were stolen from The Rolling Stones' "Exile on Main Street." Cyrus' vocal, though, has the soothing quality of Marty Robbins rather than the raspy taunt of Mick Jagger, and Don Von Tress' cutesy lyrics about the singer's broken heart could have been sung by any country crooner of the past 50 years. This appealing combination of rock 'n' roll bar-band music and country-pop vocals and lyrics is repeated throughout Cyrus' debut album, *Some Gave All*.

We can thus conclude that The Rolling Stones' guitar riffs have become such a familiar part of the pop landscape and have been so drained of their once-threatening quality that they can be safely put to the corniest of country songs. Joe Scaife and Jim Cotton weren't quite sure of this when they produced Cyrus' album, for they stuck on a few traditional country songs with steel guitar, just to hedge their bets with country radio. They needn't have bothered, for Cyrus sounds most at home with country-rock.

When he sings about an old girlfriend marrying someone else and muses that it "Could've Been Me," Cyrus captures the acoustic/electric guitar sound of Bob Seger's pick-up truck commercials (if not the power of Seger's late-70's albums). Cyrus remakes Nancy Sinatra's 1966 hit, "These Boots Are Made for Walkin'," with an uncanny imitation of Waylon Jennings. The best song on the album—and a future hit—is "I'm So Miserable," which Cyrus wrote with his bassist, Corky Holbrook. Cyrus never sounds more comfortable than when he eases into the lazy blues groove and draws the mocking lament, "I'm so miserable without you, it's almost like you're here."

It's on the more traditional



country arrangements that you can hear the limitations of Cyrus' talent. The title song, for example, is a tribute to Viet vets, and while the sentiments are admirable, the maudlin syrup is poured on so thick that even the most receptive listener is likely to go into sugar shock. The same tendency to go for the most obvious sentimentality spoils all of his serious songwriting.

His voice may be a handsome instrument, but Cyrus lacks the interpretive skills to give his confessions much depth or subtlety. And while the shallowness of his singing is most obvious on the straight country numbers, you will also notice that "Boots" lacks Sinatra's original venom and that "Could've Been Me" lacks any sense of irony. While Cyrus and Brooks are leading Nashville's commercial resuscitation, country music will have to look to others like Rodney Crowell, Rosanne Cash and Jimmie Dale Gilmore for its artistic future.

—GEOFFREY HIMES

## Mary-Chapin Carpenter

*Come On Come On*  
Columbia ACC 48881

Like Nanci Griffith and Lyle Lovett before her, Mary-Chapin Carpenter is determined to bring the folkie/literary sensibility of Bob Dylan and Joni Mitchell into country music. Carpenter's new, post-Grammy album, *Come On Come On*, is full of finely wrought lyrics and ambitious arrangements, but the best



songs are those that are least arty and most country.

For example, the album's most likeable song—and first single—is "I Feel Lucky," which has Carpenter wise-cracking her way through the jiving lyrics to a rollicking country-boogie rhythm. The lyrics are clever—no matter how dire her horoscope, no matter how ominous the omens, she still feels luck is on her side—but they're not ostentatiously literary in the least. Likewise, the music crackles with energy, employing the user-friendly sound of any local bar band.

In the same clever, catchy, irrepressibly optimistic vein is "I Take My Chances," in which the risky, frisky singer brags about standing on a track as a train approaches "just to see how my heart would react," and the bouncy country-pop mirrors her racing pulse. By contrast, the arresting "He Thinks He'll Keep Her" sounds like a cut from Rosanne Cash's *Interiors* with its brooding melody, emphatic beat and its detailed, year-by-year narrative of a marriage, from its hopeful beginnings to its final deterioration.

All of the above songs were co-written by Carpenter and Nashville vet Don Schlitz, and while Schlitz certainly had a hand in bringing the D.C. singer/songwriter down to earth, that doesn't fully explain why some songs work better than others: A fourth Carpenter-Schlitz collaboration, "Not Too Much to Ask," is an insufferably cloying ballad (done as a duet with the unlucky Joe Diffie). On her own, Carpenter is capable of

writing such punchy, plain-speaking country songs as "Walking Through Fire." She sings about a male heart burning "with bitterness and doubt" that draws women like "moths to the flame," and on the hooky chorus she belts out that she doesn't want to go "walking through fire."

Five of the album's dozen tunes, however, are unmistakably literary in nature, set either to studied, midtempo folk-rock or to very slow chamber-music pop. Self-consciously literary lyrics have to be very good indeed to warrant the sacrifice in rhythm, melody and vernacular naturalism they require, and only one of Carpenter's art songs justifies this trade-off. That song is "I Am a Town," a superbly written monologue in the voice of a small Carolina town. Backed only by cello, piano and acoustic guitar, Carpenter sings, "I'm a blur on the driver's side...I'm the dust you left behind," and captures a whole way of life that is disappearing with the malling of America.

"Only a Dream" is a well-written poem about childhood memories (*I used to believe we were just like those trees; we'd grow just as tall and as proud as we please...it was only a dream*), but it never quite becomes a song. The other three ("The Hard Way," "Rhythm of the Blues" and the title tune) are so full of untethered abstractions that they never have a chance to connect with the listener's guts.

Carpenter is clearly one of the most promising young talents in country music today, and when she mixes it up in the honky tonk settings of "Going Out Tonight," "Down at the Twist and Shout" or "I Feel Lucky," she's irresistible. If she could learn to make her lyrics and vocals a little less "sensitive" and a little more blunt, she could make the country music breakthrough that Nanci Griffith and Lyle Lovett have never quite managed.

—GEOFFREY HIMES



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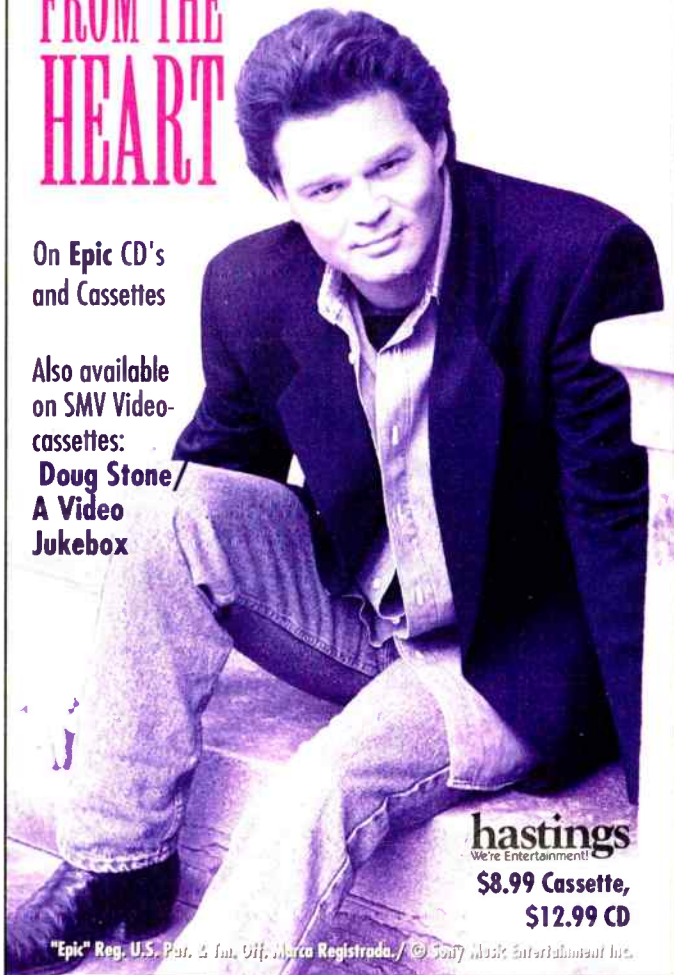
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## Record Reviews



**Vince Gill**  
*I Still Believe in You*  
MCA 10630

Vince Gill's last album, *Pocket Full of Gold*, was his finest moment, as well as being one of those rare albums of high quality that sold well. That kind of success, of course, puts ample pressure on the artist, and heightens risks that his next attempt will disappoint. Many do. But Gill, who takes his music seriously, has created a new record that is anything but disappointing.

With Tony Brown's usual spare, tight production holding everything down to earth, Gill has crafted ten outstanding songs, most co-written with collaborators such as Max D. Barnes, Pete Wasner, John Jarvis, Carl Jackson, Reed Nielsen and Jim Weatherly. Several numbers would make strong singles, among them "One More Last Chance" and "Don't Let Our Love Start Slippin' Away." "Say Hello," a collaboration with Wasner, taps the structure of the much-used Texas shuffle to put across lyrics that could have been written four decades ago.

However, Vince was never better than he is on the exquisite traditional ballad, "No Future in the Past." Co-written with Jackson, it combines direct, simple lyrics with an intense vocal performance that epitomizes Gill at his dead level best. "Love Never Broke Anyone's Heart," written with Weatherly, is nearly

as good. "Nothing Like a Woman" straddles musical categories. There's no doubt that it's a country song, but its instrumentation and lyrics conjure up the 1960's Memphis soul music legend, Otis Redding.

Another number emphasizes Gill's individuality. Unlike such classics as "Slippin' Around" or "One Has My Name," Gill's "Under These Conditions" takes a decidedly conservative, hands-off approach to the time-honored subject of adultery (*If we got together/It would be so good/But under these conditions/I don't think we should*). The bluegrass "Pretty Words," written by Gill and Don Schlitz, reflects similar conservatism, with a strong cautionary message against men with a smooth line or two. The low point comes with the Gill-Jarvis tune, "I Still Believe in You," a flimsy, colorless ballad clearly aimed at the adult contemporary market (defined as audiences too old for rock and too stuffy or yuppified for straight country).

One of Gill's greatest strengths here, as on the last album, is his ability to create a variety of moods on his records, to mix sounds and styles in such a way that neither he nor the listener falls into a rut. Not every artist is this creative. Albums that run together, so the entire production sounds like one long dirge, boogie, shuffle or whatever, from beginning to end, are no fun to listen to. That's assuredly not the case here.

All in all, *I Still Believe in You* proves comforting to those who might despair about today's music. Some fear it's tilting too much toward either bogus "New Traditional" records that are little more than adult contemporary music with a pedal steel or overly rock-influenced tunes ala Garth. Gill can do it all, and along with Alan Jackson, he's one of the few recently who did it once, and then made his next as good as the last.

—RICH KIENZLE



# Record Reviews

## Willie Nelson *Phases and Stages* Atlantic SD 7291

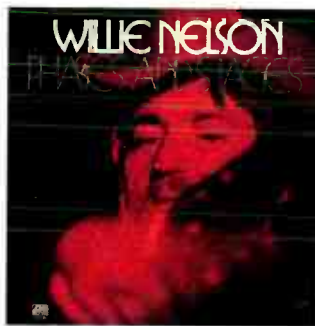
*Here is the first in a series of reprints of the original reviews of albums making the Top 20 of our editors' picks.*

**W**hile Willie Nelson was with RCA, he was of course granted the opportunity to cut albums, but for some reason best known to whoever decided it, he wasn't exactly promoted with a view to making him a star. His albums were more like writer's demos, a series of trout ponds from which other artists could draw a seemingly inexhaustible supply of prime material. Now, however, Willie is on Atlantic, and it seems that the company is giving him a chance to be his own man.

Like Bobby Bare's *Lullabys, Legends and Lies*, this is a "concept" album. It's built around the theme of what goes down in a classic

man/woman relationship—Side One being devoted to songs from the woman's position, Side Two from the man's. The theme songlet of the album ("Phases and stages, circles and cycles, scenes that we've all seen before") crops up at appropriate points between cuts, setting the world-weary, slightly desperate, ironic tone typical of Willie's writing.

The woman's view begins with "Washin' the Dishes," in which we find her deeply disillusioned, going about her housewifely duties for a husband who doesn't care anymore, and "learnin' to hate all the things that she once loved to do." An ominous hint—"Someday she'll just walk away"—ends this short, mournful little song, leads into the "Phases and Stages" theme music, and out of that into "Walkin'," another exquisite, dirge-like number the conclusion of which is that "Walkin' is better than runnin' away, and crawlin' ain't no good at all." And we should all



know where that's at; a clever summary of a universal dilemma. Then comes "Pretend I Never Happened," which should be familiar to followers of the Nashville/Texas hipbilly contingent from Waylon's previous version of the song.

"Sister's Coming Home" continues the gradual increase in tempo that "Pretend" began, finds the now-independent woman sleeping all day at mother's house, and sweeps straight into an account of her exploits down at the "Corner Beer Joint," where she's dancing to the rock 'n' roll, movin' her soul, and generally funk

it up. You know the story. Then she falls in love again like she never thought she would. The tempo slows, and the woman asks, "If I lose again, how will I ever know?" as Johnny Gimble's tragic fiddle fades out into the vinyl.

It's a neat, poetic treatment of something very important, and together with Side Two it succeeds in saying the most about the heaviest in a brilliantly concise form. It also sounds damn good, and for that we have to acknowledge Willie's very strong performing talent and the contribution of producer Jerry Wexler and the folks down at Muscle Shoals. Atlantic seems to have adopted a policy of keeping Willie out of Nashville for recording purposes, and on this album it's worked out just fine. It's more pleasant to see one of country music's most sensitive and intelligent songwriters getting a chance to bite into something very ambitious and make a go of it like we all knew he would someday. —PATRICK CARR

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## Congratulations from Columbia and Epic Nashville

# People

## BILLY RAY CYRUS HITS FAN FAIR

Hotter'n a blacksmith's horseshoeing is that **Billy Ray Cyrus** from Flatwoods, Kentucky. His "Achy Breaky Heart" chart-topped and then some. His first album, *Some Gave All*, shipped close to platinum (almost a bloody million) and planted itself at Number One on the *Billboard* pop charts, and he's danced across our video screen like the 90's Astaire of Hillbillydom. Let's not overlook three people in Billy Ray's career. First, Mercury Records' **Sandy Neese**—the reason for the dance—is Miss Video and Miss Press, and gets the job done if it takes until midnight. Second, the producers **Jim Cotton** and **Joe Scaife**. Congratulations to all for a great job.

In fact, the biggest brouhaha at Fan Fair this year was the **Travis Tritt**/Billy Ray flap. Tritt said in an Associated Press interview that he didn't care for "Achy Breaky Heart," and that the song didn't make much of a statement. He further questioned Billy Ray's being marketed as a sex symbol. Cyrus had no comment, but everyone else in town had something to say on this subject.

Speaking of Fan Fair, this year's do has come and gone, and the nearly 25,000 attendees who came to meet and greet their favorites have gone home to recover and plan for next year's pilgrimage. Lines were long and the weather was hot, but the fans didn't mind. The longest lines were for **Garth Brooks**, who spent the better part of the week signing autographs and chatting with fans who spent more than a few hours waiting for the opportunity. There's no dedication like a country music fan's.

And the gang from *Country Music Magazine* was there working in their booth, sandwiched between **The Oak Ridge Boys** and **Dave and Sugar**—and right across from Billy Ray. Billy Ray's lines were second only to Garth's in length, but second to none when it came to enthusiasm. Never forget, teenage girls can shriek! So, too, did they shriek when **Doug Stone** appeared. Looking fit and healthy after his heart surgery, Stone was back in a big way.



Billy Ray Cyrus hit Fan Fair just as "Achy Breaky Heart" hit the charts.

## HATS OFF TO MINNIE

**Minnie Pearl** has made more people laugh longer than anybody in the history of country music. She's made people laugh 50 years. We've smiled at her outfit, we've laughed at her jokes and we know every last soul in her hometown, Grinders Switch. It came time to honor Minnie Pearl, and she was, by over 100 luminaries of the entertainment industry in *Hats Off to Minnie Pearl*.

Taped at the Opry House to be shown on TNN in October, the event featured celebrities who either showed up or sent taped messages for the world's most famous comic. Among them were: **Roy Acuff**, **Bill Anderson**, **Eddy Arnold**, **Roseanne Arnold**, **Chet Atkins**, **Hoyt Axton**, **Clint Black**, **Garth Brooks**, **Carol Burnett**, **Glen Campbell**, hubby **Henry Cannon**, **June Carter** and **Johnny Cash**, **Dick Clark**, **Roy Clark**, **Charlie Daniels**, **Jimmy Dean**, **Little Jimmy Dickens**, **Holly Dunn**, **Ralph Emery**, **Vince Gill**, **Whoopi Goldberg**, **Tom T. Hall**, **Emmylou Harris**, **George Jones**, **Grandpa Jones**, **The Jordan-**

**aires**, **Pee Wee King**, **Brenda Lee**, **Loretta Lynn**, **Madonna**, **The Mandrells**, **Kathy Mattea**, **Ronnie McDowell**, **Reba McEntire**, **Gov. Ned Ray McWherter**, **Roger Miller**, **Bill Monroe**, **Lorrie Morgan**, **Gary Morris**, **Jim Nabors**, **Willie Nelson**, **Oak Ridge Boys**, **Dolly Parton**, **Charley Pride**, **Eddie Rabbitt**, **Burt Reynolds**, **John Ritter**, **Geraldo Rivera**, **Joan Rivers**, **Pee Wee Herman**, **Kenny Rogers**, **Roy Rogers**, **Johnny Russell**, **Pat Sajak**, **Willard Scott**, **Ricky Van Shelton**, **Ricky Skaggs**, **Connie Smith**, **George Strait**, **Marty Stuart**, **Hank Thompson**, **Mel Tillis**, **Randy Travis**, **Porter Wagoner**, **The Whites**, **Vanna White**, **Hank Jr.**, **Steve Wariner**, **Dwight Yoakam** and **Faron Young**.

The star-studded show took hours of filming, but it was worth it to see Henry in the end as he told how much Minnie loved the fans. She suffered a stroke about a year ago and requires a nurse to assist her. This much-loved lady deserves our applause, has earned our respect and needs our prayers. "Hats off to Minnie Pearl," so said the show. May I add, "Thank God for Minnie Pearl."

Reporter: Hazel Smith

Editor: Rochelle Friedman

# People

## WARINER'S NUMBER ONE



Steve Wariner at his Number One party for the chart-topping single, "Tips of My Fingers." Terrific record. Steve was looking cuter than ever, too. Left to right at the party: Wariner himself, Arista's main man Tim DuBois, Sony/Tree Publishing's own Donna Hilley, Bill Anderson—who penned the song—and Paul Worley, also with Sony/Tree Publishing.

## KEEP THEM PARTIES A-GOING, TRACY

Atlantic Records' Tracy Lawrence celebrated his second Number One single, "Today's Lonely Fool," with Mexican eats and drinks at the Spence Manor. There's no stopping the 24-year-old songster. He's plowing that hillbilly ground with hit after hit.

## NEW YORK FINALLY HEARD

*CBS This Morning*, *The Larry King Show* and *Entertainment Tonight* all took it to Branson for the opening activities of the Ray Stevens Theater. New Yorkers have been asking, "What's Branson?" Now they are learning. They walk fast up there, but learn slow, when it comes to country music.

## WHEN ILL, CALL DR. GREENWOOD—OR THERE GOES THE GROOM

An Honorary Doctor of Humanities Award was recently bestowed on a surprised Lee Greenwood. The occasion was the 150th anniversary of Tennessee's Cumberland University. Lee was there (so he thought) simply to perform "God

Bless the U.S.A." to close the graduation event. The degree cited Greenwood for giving of his time and talent to help his fellow man. Those in attendance said Greenwood was quite moved by the honor. Must also mention Greenwood's recent marriage to a former Miss Tennessee, Kimberly Payne. The reception, held at a local hotel, featured an 18-piece orchestra. The couple then honeymooned in the Caribbean.

## EYE SAW

He ain't country, but Eye saw the great Lou Rawls across the table from me at Sweat's, an eatery that those of us with Southern appetites do enjoy. Our pal Bobby Heller dined with us, and we three chowed down on cabbage, greens, beets, yams, corn, squash, mashed potatoes, pinto beans, green beans, cornbread and blackberry cobbler. I reckon there's some country in a dude that can eat Southern food with me.

Eye saw Pam Tillis at the Slice of Life. She was just off the road at 6 A.M. that day, showered and off to audition a new band member. Isn't show biz grand?

Eye saw Billy Ray Cyrus in the parking lot at Polygram/Mercury Records.

Very nice young man that he is, he waved, smiled, got in his red car and drove away. He's gonna be a big star. I hope he's ready for it.

Eye saw Garth Brooks pass by my house on the way to Chadwell School, where he read to the children for the second year in a row. I cannot say enough about this great human being. A man who will stop and read to kids has his heart in the right place. You might say this man has his money in the bank and his ego in tow.

Eye saw Diamond Rio at their Gold album party at the CMA building on Music Row. Never saw a happier or nicer bunch of guys. Congrats to Diamond Rio and all the Arista Records gang. Nice job, Tim DuBois, Merissa Ide, Fletcher Foster (on the West Coast) and that cute Anthony Von Dollen, who has yet to take me to lunch.

Eye saw Lee Roy Parnell, who has a hot new LP on Arista, outside the CMA building. Wearing a starched and ironed white shirt with washed and pressed jeans, the Texan was a far cry from the scraggly cowboy who hit town with a guitar, some lyrics and a dream four years past. Believe me, I was impressed about the pressing and told him so. He does clean up real good. His music, hotter'n a June bride. Check out his *Love Without Mercy* album on Arista Records. His clothes? Well, he got married!

Eye saw Skip Ewing at the Slice of Life, where all us famous people do lunch. Owner Carl and the gang know how I want my veggies and tofu over rice. Do you believe that me, the proverbial country girl, has learned to order from the menu at a health food store? Give you even better, I know how to order sushi with the best of them. Ask Marshall Chapman. She saw me at Ichiban ordering from the menu and dining on crunchy shrimp, hand roll, miso soup and gyoza. Eye saw Marshall with platters of goodies. I'll admit, Marshall can out-sushi me.

Eye saw Janie Fricke on Music Row. Janie looks great and still sings like an angel. Her gospel album, *Crossroads*, is on the Intersound Entertainment label. Always wanting to do a gospel record, Janie allows as how this one's a dream come true for her. She included some golden oldies like "Old Rugged Cross" as well as "Tears in Heaven," the tribute/song that Eric Clapton wrote after his son fell to his death from a window in a New York City hotel. This summer took Janie across the country to places like California, Texas, North Dakota, Michigan, Illinois and New York.

# Gaze in wonder at an underwater paradise!



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

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HSP

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73

# People

## TANYA—ROPIN' HIM IN

Here's **Tanya Tucker** and the tallest man in country music, **Alan Jackson**, roped and ready to host the TNN/*Music City News* Awards. I believe Tanya's having a hormonal jump start. Can't blame her. By the way, Alan's current tour is sponsored by Miller.

## NO SWEAT

Leave it to RCA's **Brenna Davenport-Leigh** to come up with something with a ring to it. It was a "No Sweat" party honoring **Aaron Tippin's** chart-topper, "There Ain't Nothing Wrong with the Radio." Sleeveless and sweatless, the do was held at Vanderbilt University's football weight room. Now tell me, how can a young lady such as I control hormones in a situation like this. Girls, Brenna called it a "No Sweat" party, but believe you me, it was "Now Sweat" time. Tippin's tripping where he should. At the top.

## TAYLOR MAYNE ARRIVES

On July 8, 1992, **Garth Brooks** and wife **Sandy** became the proud parents of daughter **Taylor Mayne Pearl Brooks**, their first child. Sandy gave birth to the 7 lb., 4 oz., 20-inch-long bundle in a Nashville-area hospital using natural childbirth methods. Garth was right beside his wife throughout the delivery, and planned to remain at home with mother and child for the first week, returning to the concert trail on July 17th in Los Angeles. Congratulations and best wishes to the new parents.

## THE GIANT BEANSTALK

Well-known music man **James Stroud** has taken the reins at Giant Records (not beanstalk); the label's first release is by **Dennis Robbins**. They took to the highways and byways, stopping at radio stations across the U.S., picking and singing for the friends and neighbors. I can't think of a better way to be heard than in person. Most of you know Stroud as the producer for **Clint Black**. All the best wishes with the new label, James.

## NASHVILLE—MORE THAN HILLBILLY HEAVEN

I love Nashville, Tennessee. There's not a day that goes by that I don't read, hear, learn something that makes me proud of my home. Songwriters teamed with the Country Music Hall of Fame to instigate



Tanya Tucker and Alan Jackson.

an annual songwriters/students collaboration a few years back. This year 22 songs were performed by the writers, who are all of 10 or 11 years old. Nice guy (and very successful) **Don Schlitz** hosted this year's event. One song penned by a

fourth grader that struck a chord with everybody went:

*I paid my first grade, second grade, third grade dues/But now I've got the fourth grade blues.*

Yep, Nashville is far more than hillbilly heaven. It's my home.

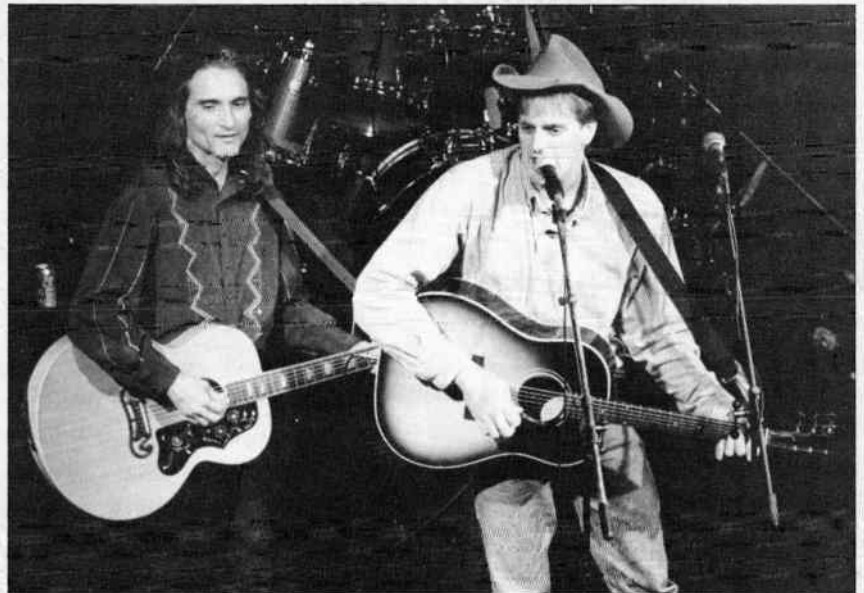
## THANK YOU, FORD

We at *Country Music* always thank those wonderful folks who sponsor our people on tour or commercials. Thanks go to Ford Trucks, for using **John Conlee's** song, "Hit the Ground Runnin'," on radio and TV commercials for Ford in the Southeast. If that commercial doesn't increase the sales of Ford Trucks, I can't whistle "Dixie." And, buddy, I can whistle "Dixie."

## LET 'EM READ

They called it Project Literacy. Like everything else, a benefit was in order. The fundraising concert held at the Grand Ole Opryhouse featured the talents of **Pam Tillis, Trisha Yearwood, Tracy Lawrence, Billy Ray Cyrus** and Project Literacy spokesman **Paul Overstreet**. A full house enjoyed the music, and lots of money was made for this very worthwhile project. Lord knows, everybody needs to read.

## LOOK WHO'S PLAYING TOGETHER



The musical pairing of **Jimmie Dale Gilmore** and **Marty Brown** took the two artists to *The Troubadour* in Hollywood, California, as well as to Arizona, Idaho, Washington and even Vancouver, British Columbia. Their unique styles blended to make for a wonderful show. Hope you got a chance to see them.



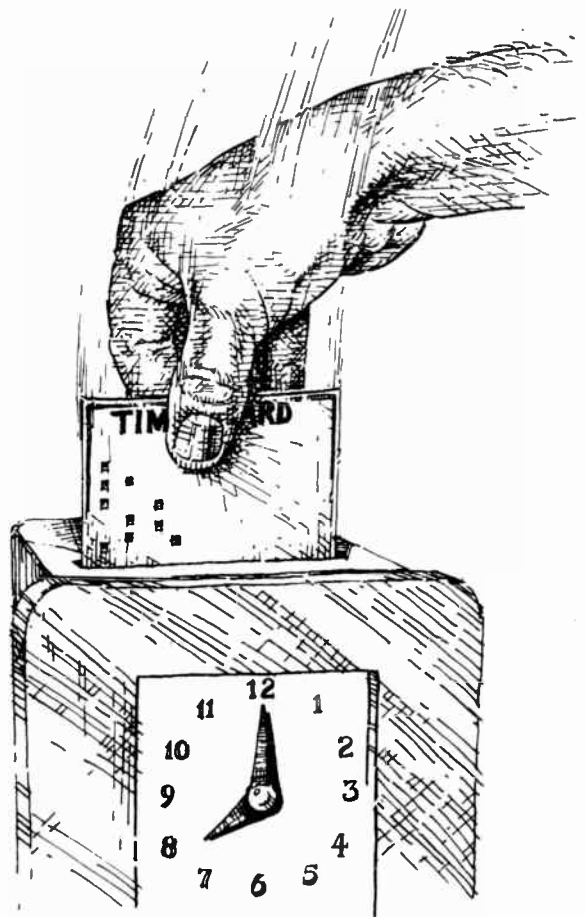
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*Gene Marvin, Shickshinny, PA*

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Mark Chesnutt—Longnecks And Short Stones (MCA) 440-487

Lionel Richie—Back To Front (Motown) 441-063

The Cure—Wish (Elektra) 438-655

Celine Dion (Epic) 436-782

Tears For Fears—Tears Roll Down (The Hits 1982-92) (Fontana) 436-006



Trisha Yearwood (MCA) 426-148

En Vogue—Funky Divas (East-West) 435-750

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

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

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

Kris Kross—Totally Krossed Out (Ruffhouse/Columbia) 435-743

Yanni—Dare To Dream (Private Music) 435-271

"Wayne's World" (Sndrk.) (Reprise) 434-498

Michael Jackson—Dangerous (Epic) 433-920

Eric Clapton—Rush (Reprise) 433-714

Richard Marx—Rush Street (Capitol) 433-110

Hammer—Too Legit To Quit (Capitol) 433-094

"Beauty & The Beast" (Sndrk.) (Walt Disney Records) 432-690

Enya—Shepherd Moons (Reprise) 431-718

U2—Achtung Baby (Island) 421-213

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

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

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

John Mellencamp—Whenever We Wanted (Mercury) 430-231

Mel Tillie—American Originals (Columbia) 386-722

Claude King—American Originals (Columbia) 386-706

Marty Robbins—American Originals (Columbia) 386-680

Lefty Frizzell—American Originals (Columbia) 386-672

Frank Sinatra—Sinatra Reprise/The Very Good Years (Reprise) 430-363

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

Tanya Tucker—Grt. Hits Encore (Capitol) 411-280

Frank Sinatra—Sinatra Reprise/The Very Good Years (Reprise) 430-363

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

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

Stevie Ray Vaughan & Double Trouble—Sky Is Crying (Epic) 429-258

Harry Connick, Jr.—Blue Light, Red Light (Columbia) 429-191

Bob Luman—American Originals (Columbia) 384-487

Ray Price—American Originals (Columbia) 384-453

Charlie Rich—American Originals (Columbia) 384-438

Jimmy Dean—American Originals (Columbia) 384-412

Barry Manilow—Show-stoppers (Arista) 428-565

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

The Brenda Lee Story (MCA) 432-757

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

Barry Manilow—Show-stoppers (Arista) 428-565

Emmylou Harris & The Nash Ramblers at The Ryman (Reprise) 432-625

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

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

Prince And The New Power Generation—Diamonds And Pearls (Paisley Park) 427-419

The Byrds—20 Essential Tracks (Columbia/Legacy) 426-940

Color Me Badd—C.M.B. (Giant/Reprise) 426-916

Vanessa Williams—The Comfort Zone (Wing) 426-510

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

Boyz II Men—Cooley-highharmony (Motown) 424-754

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

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

The Best Of Eddy Raven (Liberty) 439-554

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

Eric Clapton—Time Pieces (Polydor) 423-467

Natalie Cole—Unforgettable (Elektra) 422-279/392-274

Van Halen—For Unlawful Carnal Knowledge (Warner Bros.) 420-273

Paula Abdul—Spellbound (Virgin) 420-257

R.E.M.—Out Of Time (Warner Bros.) 417-923

C & C Music Factory—Gonna Make You Sweat (Columbia) 416-933

Gloria Estefan—Into The Light (Epic) 415-943

Michael Bolton—Time, Love & Tenderness (Columbia) 415-711

Madonna—The Immaculate Collection (Warner Bros./Sire) 414-557/394-551

George Jones & Tammy Wynette (Epic) 432-179

Anne Murray—Grt. Hits (Capitol) 305-672

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

George Michael—Listen Without Prejudice, Vol.1 (Columbia) 411-181

AC/DC—The Razors' Edge (ATCO) 410-662

Wilson Phillips (SBK) 406-793

Eddie Money—Grt. Hits: Sound Of Money (Columbia) 403-428



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

Barbra Streisand—A Collection: Grt. Hits (Columbia) 401-141

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

Best Of T. Graham (Liberty) 439-570

Contains explicit lyrics which may be objectionable to some members.



# People



Missing: Producer Tony Brown. Present: hit record makers.

## WHERE'S TONY!!

I don't know where **Tony** (wow) **Brown** was when the above photo was shot in L.A. But I know he produces two of these stars and signed the third one to MCA, the record label. On the coast were **Trisha Yearwood** (Tony signed her), **Bruce Hinton**, **Wynonna** (Tony produced her platinum LP, *Wynonna*), **Al Teller** (chairman of MCA's parent company) and **Reba McEntire**, whom Tony also produces. But where's Tony?

## QUEEN PRESTON HONORED

Queen **Frances Preston**, Nashville native and CEO of BMI, was honored by the T.J. Martell Foundation in New York City. Most every major record label-head was in attendance for the black tie affair. Locals who attended the event included **Bill Isaacs** with Malaco Music, **Kevin Lamb** with Maypop Music, **Donna Hilley** and **Harrienne Condra** with Sony/Tree Publishing, **Roger Sovine**, **Del Bryant** and **Joe Moscheo** with BMI here in Nashville, **Jerry Crutchfield** with Liberty Records and **Buddy Killen**, entrepreneur/millionaire/publisher/studio owner/restaurant owner. Need I say more about B.K.?

## STRAIGHTEN OUT THE RECORD

Set the record straight! Warner Brothers' group **Little Texas** is named *that* because they'd been rehearsing at A&R man and nice guy **Doug Grau's** farm on a

dirt road south of Nashville. The last paved road leading to the land was called Little Texas Road because the area had been notorious for outlaws in the 1920's. So now you know why the group is called Little Texas...from a road. Not the first Nashville group thusly named. Remember, **Sawyer Brown** got their name from a street where they used to rehearse B.S. (Before Stardom). So there.

## THE FIRST LADY AILS

As mentioned last issue, **Tammy Wynette**, who's been plagued by stomach problems since she hit town plenty of years ago, had emergency surgery in St. Louis. The First Lady took ill in Australia and had to cancel the last part of her successful "down under" tour. Returning to the states, she hit the road again too soon and ended up very ill. Pray tell this last surgery takes care of her problems.

Ever the trooper, Tammy announced she'd soon be on the road again. And in early July, she was set to have at it. Also, look for a new release this fall commemorating her 25 years with Epic. God bless you, Tammy. Please take care. Country music needs a lady like you.

## JEFF KNIGHT IS TRULY KNIGHTED BY SANDY NEESE

All over this great land **Jeff Knight** is performing at truck stops. The former truck driver is being steered by Miss **Sandy Neese** at Mercury/Polygram. His new album, *They've Been Talking About Me*, is on the shelves, and his truck stop tour is on the road. And Miss Neese, well, she's dreaming up another scheme to make stars out of country boys. Three out of three ain't bad: **Sammy Kershaw**, **Billy Ray Cyrus** and **Jeff Knight**.

## NEW FACES



Thought you'd like to see **Tracy Lawrence**, **Pam Tillis** and **Sammy Kershaw** backstage relaxing. These newcomers are making quite a smash in Music City these days. Can't turn around without hearing these guys.

# WANTED!

"I'm here to tell you about a Western ... best thing of its kind that's come along. It's honest. It's adult. It's realistic."

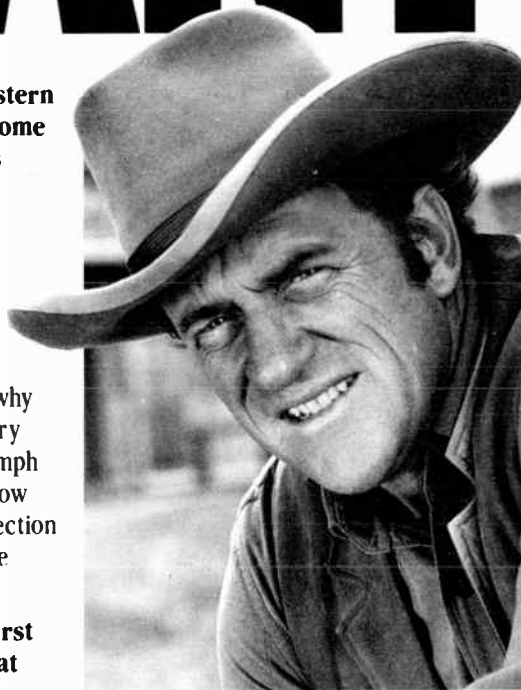
That's how, in 1955, John Wayne introduced the premiere episode of the Western that would become one of the most popular TV series of all time, GUNSMOKE.

Now you can see for yourself why America tuned into Dodge City every week for 20 years to see good triumph over evil. Because GUNSMOKE is now available for your home video collection — exclusively from Columbia House Video Library!

**Fire off your order for your first Collector's Edition cassette at \$15 savings!**

Your introductory videocassette includes the premiere episode of GUNSMOKE, "Matt Gets It" — featuring the introduction by John Wayne. Plus three more half-hour shows: "Tap Day for Kitty," "Hack Prine" and "The Killer," starring Charles Bronson as a psychotic gunslinger who leaves a bloody trail — until he has to face Matt Dillon.

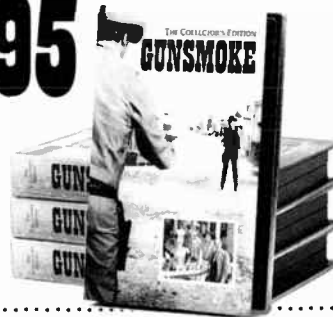
*Come home to Dodge City's most beloved citizens: Milburn Stone as Doc Adams. Amanda Blake as Miss Kitty Russell. James Arness as Sheriff Matt Dillon and Dennis Weaver as Deputy Chester Goode.*



## GUNSMOKE

# \$4.95

for your introductory 4-episode videocassette



Enjoy it for 10 days risk-free. If you're not delighted, simply return it within 10 days for a full refund. Or keep it and pay just \$4.95 — \$15.00 off the regular price.

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Check method of payment:  Check enclosed made payable to Columbia House Video Library. M67  
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 American Express  Visa  MasterCard  Diner's Club  Discover

Name _____		Account No. _____	Exp. Date _____
Address _____		Apt. _____	Signature _____
City _____	State _____	Zip _____	Phone Number _____

If I do not choose to keep my first videocassette, I will return it within 10 days for a full refund or credit to my charge account. Note: All subscriptions subject to review. Columbia House Video Library reserves the right to reject or cancel any subscription. Canadian residents will be serviced from Toronto. Applicable sales tax added to all orders.

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# People

## TANYA SCORES IN VEGAS

For 12 straight sold-out shows, the reigning Country Music Female Vocalist of the Year, **Tanya Tucker**, wowed 'em in Las Vegas. Never one to hold back her emotions, sassy Tanya strutted, twisted, flirted and entertained the standing-room-only crowds. Tanya never disappoints her audience.

## MARTINA'S TIME HAS ARRIVED

**Martina McBride**, in the right place at the right time, is opening shows for **Garth Brooks**. The Kansas beauty, signed to RCA and produced by **Ed Seay** and **Paul Worley**, has a sure shot at stardom. First off, her album is good. She recorded a favorite song of mine, penned by **Jim Rushing** and **Emery Gordy**, titled "Smell of Cheap Whiskey," on her debut album, *The Time Has Come*. Should be a big record. Plus, **Brenna Davenport-Leigh** and her mighty force of Press and Publicity folks have been on a Martina kick for a few months now. There ain't nobody with the media that isn't aware of Martina.

## WILLIE SIGNS

Everybody's favorite redhead, **Willie Nelson**, has signed a long-term contract to appear at the Desert Inn in Las Vegas. Willie joins a long line of pop acts performing at the world-famed resort. He's the first country act appearing at the Desert Inn, and I'd wager he won't be the last. Since Willie's spending lots of time in Branson and lots of time in Vegas, makes me wonder if he will need to do a whole lot more touring. Lord knows, he's toured enough in his time. Wherever he is, I hope he sells out. And I pray the IRS stays out of his long red hair.

## HI, BUDDY

Following the unbelievable success of *Memories*, the wonderful book by **Ralph Emery**, Music Row's **Buddy Killen** concluded he should write a book, too. New York's highly visible publisher, Simon and Schuster, signed the deal with Killen. Emery's co-author, **Tom Carter**, will also assist Killen with his book.

Married to a very beautiful and youthful lady, Buddy has always had a high profile and a pretty girl on his arm. Leads me to wonder if he will tell all the secrets of his past. Or will he tell about song-publishing, which he has also done quite well at.

## CMM Update: *Buck Owens*

**"K**icking back" in Bakersfield, Buck Owens approaches life differently than in the glory days of the 1960's and 70's, when he toured constantly and nearly every one of his singles reached Number One. Away from *Hee Haw* six years now, the activity following his and Dwight Yoakam's 1988 Number One recording of "Streets of Bakersfield" now a memory, Buck Owens, at age 61, says he's retired. In addition to plenty of golfing, Buck says, "I've been on a diet since last September, and I've lost 40 pounds, and I'm walkin' all the time, tryin' to get myself in the best shape I can get so maybe I can enjoy my retirement considerably more."

Though he does an occasional live show, he still gets into his offices in downtown Bakersfield several times a week. Buck Owens Productions currently includes diverse business operations including KCWR-AM, KUZZ-FM and KUZZ-TV in Bakersfield, KNIX-FM and KCWW-AM in Phoenix, the Real Country satellite country music network (beamed to 72 radio stations) as well as real estate and automobile shopper publications.

Buck's businesses are a family affair. His eldest son, former singer Buddy Alan, is Music Director at the Phoenix stations. Son Michael, Buck's sister Dorothy and Buck's nephew Mel handle much of the day to day management. "I'm not doin' a lot of management except from an executive fashion," Buck explains. Veteran Buckaroo keyboard player, Jim Shaw, handles musical matters including all of Buck's Capitol recordings, which the singer owns. A total of 62 of Buck's hits are featured on Rhino Records' recently released boxed set, *The Buck Owens Collection: 1959-1990*.

Although Buck recently cut a track for Disney's *Country for Kids* album, the idea of recording regularly, making singles and watching the charts has lost its allure. "They approach me to record every once in awhile," he says. "But I don't think I'm gonna do that. Music is something you cannot work at part time. A musical career is a very jealous lady. And when she turns the limelight on you, you gotta be ready to



go without reservations, ready to give whatever it takes to get it.

"I might do something with Marty Stuart," Buck says. "He wanted very badly to do an album with me, help me with the music and do all those things. And, you know, I'm past that. If I ever did anything again, I might sing a song on somebody's album, like I did with Dwight. I love Marty, and I'd probably sing a song with Marty if he records again sometime. He's an absolutely fine young man."

Buck and wife Jennifer, whom he's been with 25 years (they met in 1967, when Jennifer was still in college, and married in 1979) live on a 160-acre ranch outside Bakersfield. To celebrate their quarter-century together, they'll marry again this year.

Today it's far easier for Buck, as an owner of four radio stations, to be an interested spectator. "I watch the charts, and I hear the Top 30 countdown about every week, and a lot of the guys come through here and visit at the radio stations, and I kinda keep up with people that I like a lot and I think most of 'em are just doin' wonderfully well."

—RICH KIENZLE

Presenting...

# The M.I. Hummel ANGELS OF CHRISTMAS Ornament Collection

Authentic M.J. Hummel

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Ornaments shown actual size.

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Sister M.I. Hummel's delightful portrayals of Christmas angels are among her most acclaimed artwork. Now, you have the unprecedented opportunity to bring her beloved angels into your home! The Danbury Mint is pleased to announce *The M.I. Hummel Angels of Christmas Ornament Collection*.

### Authentic M.I. Hummel.

Each of the ten ornaments will be handcrafted in fine ceramic by W. Goebel Porzellanfabrik of Bavaria, Germany, exclusive producers of the famous Hummel figurines. Each is richly sculpted, *front and back*, and comes with a golden hanging cord. Skilled Goebel artists hand paint each ornament with soft colors faithful to the original art. Sister Hummel's signature—the mark of authenticity of a genuine M.I. Hummel—will be inscribed on each ornament.

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*The M.I. Hummel Angels of Christmas Ornament Collection* is available *exclusively* from the Danbury Mint. The price of each ornament is only \$39.50, payable in two monthly installments of \$19.75. A storage box will be included with your collection at no additional charge. Send no money now—simply return the Reservation Application!



*Each ornament is sculpted on both sides and bears the genuine M.I. Hummel signature of authenticity.*

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Please accept my reservation for *The M.I. Hummel Angels of Christmas Ornament Collection* consisting of ten ceramic Hummel ornaments, to be crafted for me by Goebel of Bavaria, Germany. A handsome storage box will be included at no additional charge.

I need send no money now. I will receive my ornaments at the rate of one every other month, and will be billed for each ornament in two convenient monthly installments of \$19.75.\* If I am not completely satisfied, I may return any ornament within 30 days for replacement or refund. This subscription may be cancelled by either party at any time.

\*Plus any applicable sales tax and \$1.25 shipping and handling per installment.

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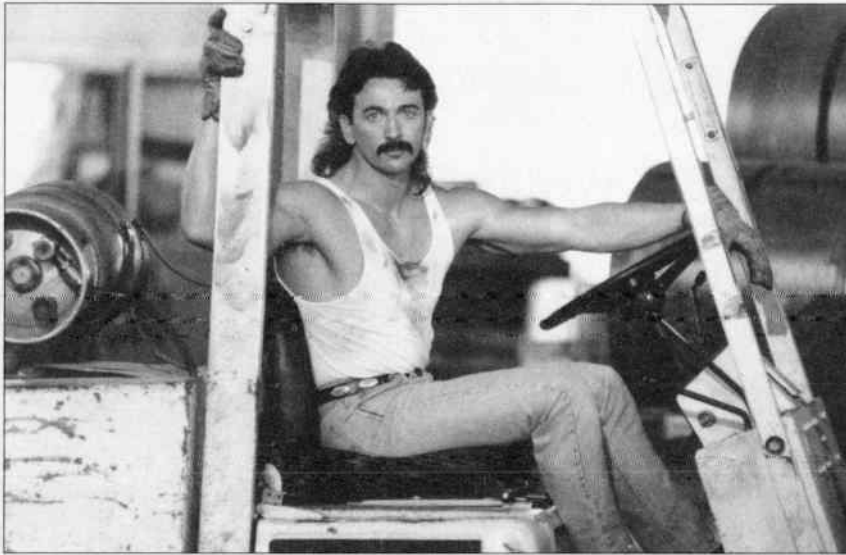
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Signature \_\_\_\_\_ **SOSEJMI**

Please allow 4-8 weeks after payment for initial shipment.

# People

## TIPPIN'S WORKIN' FOR A LIVIN'



Aaron Tippin on location for his current video, "I Wouldn't Have It Any Other Way." Boy, Tippin could work for me anytime. Here he plays a blue-collar worker trying to save his steel mill job. The song's on his current album, *Read Between the Lines*.

## GARTH'S PAL, CHRIS

Garth Brooks' roping/singing pal, Chris LeDoux, with his cowboy albums, has been selling out tours in Southern California, Arizona and Wyoming. Chris will be opening shows for Garth in several venues.

## COUNTRY MUSIC TRADING CARDS

A hundred years from now somebody's great-great-grandkid will open a glass fruit jar and say, "They've been in my family a hundred years now. Back in '92, 1992 that is, an organization called the Country Music Association decided to market Country Gold trading cards. Here's the set that great-great-grandfather George Jones owned. Here's his card. They called him 'Possum'. And even though it has been one hundred years since they started making these cards, Uncle George is still the greatest singer in the world...." (Notice this writer did not say "country singer." I said "singer" in the world.)

## JOHN ANDERSON RAISES THE ROOF

At the Opry's Superstar Spectacular show during this year's Fan Fair, John Anderson and Brooks and Dunn got together to catch up on old and new

times. Anderson recalled how he literally put the roof on the Opry when he was part of the original construction crew that built Opryland. Brooks and Dunn welcomed John back on the scene, and Anderson welcomed them to the scene. A good time was had by all.



Backstage at the Opry, BNA's Ric Pepin, Brooks and Dunn and John Anderson pose for the fans. The Opry audience was packed for the show.

## LOVELESS LABEL-HOPS

Patty Loveless recently switched record labels, leaving MCA Records and signing on with Epic, one of the labels under the Sony Music banner. A single is to be released in January of 1993, with an album to follow in March. Her husband Emory Gordy Jr. will continue as her producer.

## THE BECKY HOBBS DO

Following an extensive tour of Africa, Becky Hobbs was welcomed back home with a hello at the airport followed by a reception at Sunset Grill. The rations at Sunset Grill out-taste "bush meat" any day and time. Besides, Sunset Grill is quite the trendy eatery these days.

## LYLE LOVETT/MOVIE STAR

Lyle Lovett's new album of tongue-in-cheek humor is worth your time of day. Titled *Joshua Judges Ruth*, the self-penned songs lean toward being cynical but are brilliantly crafted. A favorite of Johnny Carson, Lyle was one of the acts the legendary Carson requested during his last week on *The Tonight Show*. Lovett also added the acting star to his crown in the Robert Altman film, *The Player*. A Lyle Lovett hour is never wasted. Johnny Carson, the man who took me through a divorce and put me to sleep every night, is sorely missed at my house.





# "Catch Me If You Can!"

Delightful artistry,  
incredibly priced...  
just \$49<sup>95</sup>

It's just past dawn, and little Stevie's already up to his usual antics. He toddles straight for the deserted bathroom and — sprong! — toilet paper flies everywhere. He gathers it up, giggling with delight, then runs down the hallway, right past a yawning Mommy as if to say, "Catch me if you can!"

"Catch Me If You Can!" by artist Mary Tretter is the first issue in *Caught in the Act*, an entertaining collection of porcelain dolls that just goes to show... kids will be kids!

As if he just crawled out of bed, Stevie wears a warm, fuzzy giraffe sleeper with a fringed yarn mane and jiggling eyes. With a big smile on his face, and deep dimples in his chubby, hand-painted cheeks, there's no doubt Stevie's having the time of his life! His big, blue hand-set eyes are alive with mischief as he holds the cause of all the commotion. Tilt Stevie's fully poseable head, and it looks as if he's just discovered Mommy is watching.

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

Laugh along with this playful toddler for only \$49.95. But hurry... "Catch Me If You Can!" is issued in an exclusive, hand-numbered edition, so order today.



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Actual size is 13 inches tall. Complete with "toilet paper" and doll stand.

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PLEASE RESPOND BY:  
October 31, 1992

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State

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\*Plus \$3.94 home delivery fee and any applicable state sales tax. Please allow 4 to 6 weeks for delivery. Canadian price: \$69.00 plus postage and handling and any applicable sales tax. 76531-D90311

# People

## JERRY AND RICKY VAN SHELTON TOGETHER AGAIN

**Jerry Thompson**, in the capacity of manager, helped to launch **Ricky Van Shelton's** career. Thompson, a columnist with the *Tennessean*, was honored recently with a roast at the posh Vanderbilt Plaza Hotel as part of a sold-out benefit for the American Cancer Society. Having been diagnosed with cancer in 1988, Thompson is currently recuperating from multiple rounds of surgery (in the weeks both before and after the party). The benefit garnered \$60,000. On the brighter side, looking closely at guest Ricky, he looked like he stepped right out of the pages of *GQ*. His shirt appears to me to be a Perry Ellis. Them stylish hillbillies.

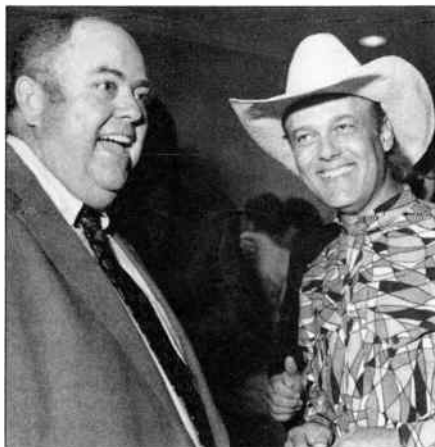
## DAN SEALS' MANAGER

**Dan Seals'** longtime manager **Tony Gottlieb** and his wife **Denita** are the proud parents of a brand new baby son named **Spenser Paul**. A longtime bachelor (the **Warren Beatty** of the hillbilly set), Tony ended up marrying the prettiest chick in town. Best of luck to the happy family.

## NASHVILLE SOUND REUNION

**Chet Atkins** and **Owen Bradley** were the men who invented the Nashville Sound. Chet at the RCA helm and Owen at Decca (later MCA) were the two main men when Nashville was young and music was simple. Both gentlemen were at this wonderful party that started when former *Hee Haw* guitarist **Bobby Thompson** (also a session musician), who is bound to a wheelchair with MS, decided this event was a must. For 30 years these wonderfully creative people played, engineered or sang back-up on all the music that was known as the Nashville Sound.

Hundreds came. Let me share a few. **Willie Ackerman**, who was also a *Hee Haw* drummer for 20 years; **Tommy Allsup**, who gave up his seat to the Big Bopper on the ill-fated flight that took the Big Bopper's life, the life of **Buddy Holly**, **Richie Valens** and all those on board; **Lea Jane Berinati**, who currently sings backup on *Hee Haw*; famed engineers **Lou** and **Charlie Bradley**; producer/businessman/picker **David Briggs**; Opry band member **Jimmy Capps**; from **Elvis Presley's** band, drummer **D.J. Fontana** and bassist **Scotty Moore**; **Robbie** and **Arlene**



**Thompson and RVS together again. Thompson was Ricky's first manager.**

**Hardin** from **The Hardin Trio**; **Mrs. Junior (Ruth) Huskey** and **Mrs. Pete (Rose) Drake**; **Jerry Kennedy** and **Jim Malloy**, who have each produced many hit artists and each headed up record labels in the past; singer **Lois Johnson**; **Neal Matthews**; **Louis Nunley**; **Gordon Stoker** and **Ray Walker** with **The Jordanaires**; musical arranger for net-

work TV shows, **Bill Walker**; **Sammy Kershaw's** producer, **Norro Wilson**, and *Hee Haw* band member **Vic Jordan**.

A beautiful array of talent with smiles and tears is the report I got of this day at the old RCA building on Music Row. Others mingling in the crowd were songwriter/musician **Dave Kirby**, *Hee Haw* music director **Charlie McCoy**, background vocalists **Curtis Young**, **Marijohn Wilkins** (who is also a successful songwriter/publisher) and others. I know I've omitted many names. I just could not print everyone in attendance; however, at this time I'd like to thank each of these talented people for helping to pave the way for me and my family so we can make our living in music. God bless each of you.

## CAN'T BELIEVE MY EYES

"Can't believe my eyes," thought **Moe Bandy** when he looked into the audience at his Americana Theater in Branson where he was performing. Can you imagine being onstage singing and you look down into the eyes of **Jed Clampett a/k/a Buddy Ebsen**.

## PLAY BALL



**When Reba McEntire and Clint Black play softball, thousands attend. This time they were part of the Nashville All-Star Game for the City of Hope, Los Angeles research center and hospital. Pictured are MCA/Nashville's Bruce Hinton, Reba McEntire, Gary Anderson—a City of Hope miracle child—and Clint Black. Anderson was standing in for Michael Dornemann, BMG Chairman and CEO, who is this year's recipient of the City of Hope Spirit of Life Award.**

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# Country Music VIDEOS



## WEBB PIERCE The Legend - 55 mins.

He has recorded an astounding 32 number one hits. He was voted number one male vocalist eight different years. Now he has chosen some of his biggest hits for this video and he personally narrates each song, telling its origin and how he came to record it. Included are: *In The Jailhouse Now/Wondering/More And More/There Stands The Glass/I Ain't Never/Rocky Top/Memory Number One/Tupelo County Jail/Someday*, 9 MORE! Item No. V9K - \$39.95

## EARL THOMAS CONLEY Greatest Video Hits - 22 mins.

Catch the sights and sounds of top-star country artist Earl Thomas Conley in this premier collection of five of his greatest video hits, featuring the number one hit singles: *Love Don't Care (Whose Heart It Breaks)/Once In A Blue Moon/Angel In Disguise*. Also featured are: *Crowd Around The Corner and Too Many Times* (a duet with Anita Pointer of The Pointer Sisters.) Don't miss this singer, songwriter and performer of the first order. Item No. V9C - \$19.95

## HANK WILLIAMS JR. Full Access - 80 mins.

In Montana, you'll get an insider's view of Hank's private refuge and see the side that only a privileged few have seen before. In Tennessee, you'll join Hank as he relaxes with friends at his home, and meet some of the people closest to him. In concert, you see, hear and feel Hank's hits as only he can perform them: *Born To Boogie/Family Tradition/If The South Woulda Won/A Country Boy Can Survive/My Name Is Bocephus*, AND MORE! Item No. V7A - \$19.95

## HANK WILLIAMS JR. NEW! Greatest Video Hits - 40 mins.

If you're a Hank Jr. fan, you don't want to miss this brand new release either. It includes exclusive, behind-the-scenes footage plus the Grammy-winning duet and ACM and CMA Video of the Year *There's A Tear In My Beer* (with Hank Williams.) Also featured are: *All My Rowdy Friends Are Coming Over Tonight/Young Country/My Name Is Bocephus/If It Will It Will*. That's 3 CMA and 3 ACM Video of the Year Award Winners. Item No. V8I - \$29.95

## BILL ANDERSON Video Scrapbook - 60 mins.

Here are 60 minutes of fascinating memories, hosted by Whispering Bill himself. It starts off with a home movie revealing an infant with a strong sense of rhythm, and takes us through his early singing career, time as a D.J., start with Decca Records, days hosting the Bill Anderson Show (meet some truly entertaining guests), even videos from his game show career. It's great music, fun and the unmistakable personality of Whispering Bill himself. Item No. V1B - \$19.95

## ERNEST TUBB Thanks Troubadour Thanks - 62 mins.

Here is the complete, true story of America's Troubadour. From his birth in depression-era Texas, the early influence of Jimmie Rodgers, the first recording sessions, early radio shows and Hollywood movies, to the Grand Ole Opry, over 40 years on the road, and sales of over 20 million records. This fascinating video biography features classic performances and Ernest's top hits. It's a must for serious country music fans. Item No. V2N - \$19.95

## WILLIE NELSON NEW! My Life - 60 mins.

Here is another in the growing list of excellent home video produced by Hallway Productions in Nashville. You should not miss this riveting, close-up portrait of Willie's days as a starving songwriter through his struggle to superstardom. It's a story of hardship, courage, love, friendship and music as told by Willie himself, with 20 great hits, and some help from friends like Johnny Cash, Waylon and Kris Kristofferson. Item No. V5L - \$29.95

## GARTH BROOKS Garth Brooks - 30 mins.

He just might be the biggest success story in country music in recent years. At the very least, it would be hard to find another headliner who has ascended to country music's front stage in as short a period of time as Garth. Winner of four 1991 CMA Awards and two in 1990, now you can enjoy Garth on this acclaimed best-selling video which includes: *If Tomorrow Never Comes/The Thunder Rolls/The Dance*, AND MORE! Item No. V2D - \$19.95

## GARTH BROOKS NEW! Live TV Special - 85 mins.

Here is the brand new video that everyone has been waiting for, Garth's NBC special complete with additional interview and backstage footage. There are fifteen hit songs, including: *Not Counting You/Rodeo/Two Of A Kind, Workin' On A Full House/We Bury The Hatchet/The Thunder Rolls/The River/What She's Doing Now/Papa Loved Mama/If Tomorrow Never Comes/Friends In Low Places/Shameless*, AND MORE! Item No. V3H - \$29.95

## WAYLON JENNINGS Waylon - 60 mins.

Hallway Productions is right on the money again, with this true story of this renegade, outlaw, legend. From his early days as Buddy Holly's protege to his battles with the Nashville system, good times and bad, this is a memorable portrait featuring rare never-before-seen footage and over 20 classic songs and performances. Included: *Honky Tonk Hero/Cold Hearted Woman/Luckenbach, Texas/The Eagle/Amanda*, AND MORE! Item No. V3Q - \$29.95

## WAYLON JENNINGS NEW! Lost Outlaw Performance - 60 mins.

The master recording of this memorable concert was never released and had been locked in the vaults of RCA Records, long forgotten since 1978. Now we bring it to you for the first time, in its entirety, exactly as it was recorded on August 12, 1978. Here is the "Outlaw" period in all its glory, with eight #1 singles including: *Good Hearted Woman/Luckenbach, Texas/Amanda/This Time I'll Be Always Been Crazy*, AND MORE! Item No. V4D - \$19.95

## THE JUDDS Love Can Build A Bridge - 60 mins.

Follow the Judds as they pack up cameras, crew and loved ones and set off to Sedona, Arizona to shoot the world's first video performance in 3D. You'll also be treated to interviews and scenes from their last tour together as The Judds. Songs featured include: *This Country's Rockin'/Born To Be Blue/Rompin' Stompin' Blues/Love Can Build A Bridge*. There's even a special added bonus...a visit to Naomi's recent wedding. Item No. V8V - \$29.95

## LORETTA LYNN Honky Tonk Girl - 60 mins.

Here is another first rate job by Nashville's Hallway Productions. Done with Loretta's full cooperation, it is laced with frequent comments from both her and husband Mooney. It's Loretta's biography with some surprises thrown into the production's musical interludes. Among them a vintage black-and-white film clip of Loretta's crisp, hard-country rendition of the Connie Francis hit, *Everybody's Somebody's Fool*. Item No. V8A - \$29.95

## ALABAMA Pass It On Down - 28:24 mins.

Witness the extraordinary display of talent that has made Alabama one of today's most acclaimed country music groups. Contained on this chartbusting new video is: *Pass It On Down/Song Of The South/Tar Top/She And I/High Cotton*. Plus a seven minute special on the making of *Pass It On Down*. You may have seen this new video advertised on TV. Here is a chance to order yours. Item No. V4L - \$14.95

## TANYA TUCKER Tanya Tucker - 22:07 mins.

Talented...spunky...a young country music superstar who has retained her superstar status even as country music has grown to become the number one music of the 90s. No video collection is complete without Tanya Tucker. Included are: *Walking Shoes/Love Me Like You Used To/Strong Enough To Bend/Daddy And Home/Don't Go Out Just Another Love*, plus live interview footage taped by Dick Heard T.V. Productions. Item No. V7T - \$19.95

## RANDY TRAVIS Forever And Ever - 45 mins.

He has sold millions of records, won numerous awards. He is one of the youngest performers to be invited to join the Grand Ole Opry. And now this country music superstar comes to you on what promises to be one of the hottest videos of the year. Eight great hits in all: *Forever And Ever, Amen/I Told You So/Promises It's Just A Matter Of Time/He Walked On Water/Point Of Light/Cool Water/The Storms Of Life*. Item No. V4K - \$29.98

## LEGENDS OF COUNTRY MUSIC 28 Live Performances - 60 mins.

Here is a grand celebration featuring all the great legends. Ernest Tubb - *Tomorrow Never Comes*/Ray Price - *Crazy Arms*/Marty Robbins - *Maheline*/The Carter Family - *That Ain't The Way I Heard It*/Webb Pierce - *I'm Walking The Dog*/Jim Reeves - *Down In The Caribbean*/Carl Smith - *If You Feel Like You're In Love*/Bill Monroe - *I Hear A Voice Calling*/Stringbean - *Little Liza Jane*/Chet Atkins - *Arkansas Traveler*, AND MORE! Item No. V1W - \$49.95

## MARTY ROBBINS The Best Of His TV Show - 55 mins.

Take a return visit to Marty's first syndicated TV show, (1968-1969.) Thirty-nine shows have been edited into this classic collection of back-to-back performances. There are 21 songs along with a bunch of humorous excerpts: *I Can't Help It (If I'm Still In Love With You)/Take These Chains/Lovesick Blues/Low And Lonely/Are You Sincere/Long Gone Lonesome Blues/Tumbling Tumbleweeds/El Paso/Running Gun*, AND MORE! Item No. V8E - \$29.95

## BILLY RAY CYRUS NEW! Presenting His First Video - 25 mins.

With the success of his debut single, *Achy Breaky Heart*, his career has taken off like a rocket, playing to sold-out crowds across the country and consistently staying at the top of the country music charts. If you are a fan, you don't want to miss his first video. It features a mix of behind-the-scenes profile footage and clips that showcase the many sides of Billy Ray and his music, plus his hits *Achy Breaky Heart* and *Could've Been Me*. Item No. V9H - \$19.95

## COUNTRY VIDEO HITS OF THE 90's 15 Great Performances - 56 mins.

Here are the best of the best, including: *A Better Man* by Clint Black/*I Watched It All* by Lionel Cartwright/*Simple Man* by The Charlie Daniels Band/*Give A Little Love* by The Judds/*Out Of Your Shoes* by Lorie Morgan/*Crazy In 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. V6B - \$19.95

## DWIGHT YOAKAM Just Lookin' For A Hit - 30 mins.

Few can dispute the impact that this young star has had on the country music scene. And what better way to enjoy Yoakam Country than with his first Warner video featuring: *Honky Tonk Man/Guitars, Cadillac/Little Sister/Always Late With Your Kisses/Streets Of Bakersfield/Long White Cadillac*. There's even a Yoakam interview as well as performance footage from the I.R.S. label hit *The Cutting Edge*. Item No. G1E - \$19.95



# Country Music VIDEOS



## ALAN JACKSON

**Here In The Real World - 25 mins.**

Here are Alan's three #1 smash hits, *Wanted/Here In The Real World/Chasin' That Neon Rainbow*. Plus, a pair of live performances: *Dog River Blues* and *Home*. There's also his first big song *Blue Blooded Woman*. *Here In The Real World* clearly reveals Alan's humble, unpretentious manner combined with genuine talent and striking good looks—all the elements that have made him one of country music's hottest stars. Item No. V3L-\$19.95.

## GRAND OLE OPRY GREATS **NEW!** Loading 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, archive performance clips and narrative stories recall the Original Carter Family, Kitty Wells, Patsy Cline, Loretta Lynn, Tammy Wynette, Dolly Parton, Dottie West, Skeeter Davis, Jean Shepard and others. Item No. V3A - \$39.95

## LORRIE MORGAN Something In Red - 18:27 mins.

RCA proudly presents perhaps their fastest rising female star on one of their hottest selling new musical videos. Featuring on this great new video are all of Lorrie's biggest hits. Including: *Trainwreck Of Emotion/Dear Me/Out Of Your Shoes/We Both Walk A Picture Of Me (Without You)* ...plus the opening and closing music. *Something In Red*. We strongly suggest you do not miss this rapidly rising star. Item No. V1J-\$14.95

## GEORGE JONES Same Ole Me - 60 mins.

They call him "Possum." They also call him "Country Music's Living Legend." *Same Ole Me* is the story of George Jones, finally told his way with the help of such great stars as Roy Acuff, Loretta Lynn and Johnny Cash. It includes hits like: *He Stopped Loving Her Today/Bartender's Blues/The Race Is On/She Thinks I Still Care/White Lightning/Why Baby Why?/Some Day My Day Will Come*, AND MORE! Item No. G4Z-\$29.95

## JOHNNY CASH **NEW!** The Man And The Music - 90 mins.

Here is a long-overdue reissue of one of the best documentaries ever made on a country singer. Its timing is particularly opportune, for it was shot at the very moment that Johnny beat beyond the world of country into the national mainstream. You'll see him on the road, in the studio, traveling back to his roots, mingling with friends and fans and performing hits like *Ring Of Fire* and *Orange Blossom Special*. It is a must! Item No. V9D - \$19.95

## SAWYER BROWN Greatest Hits - 40 mins.

They are a testament to the philosophy that hard work is rewarded. After more than ten years together, they have become one of the top concert draws in the country. This *Greatest Hits* video will give you an idea of why. Featured hits include: *Betty's Bein' Bad/Shakin' My Baby's Gonesomewhere In The Night/When Love Comes Callin' Out Goin' Cattin'/Step That Step/Heart Don't Fall Now/Did It For Love/The Race Is On*. Item No. V4G-\$19.95

## TRAVIS TRITT: It's All About To Change - 55 mins.

Here is one of country music's hottest young stars, second only to Garth Brooks for albums sold in 1991. Here's your chance to watch Travis perform all his hit videos. Included are: *Country Club/Help Me Hold On/Put Some Drive In Your Country/Drift Off To Dream/Here's A Quarter (Call Someone Who Cares)*. There's also exclusive interview footage and musical excerpts from: *I'm Gonna Be Someone/All I'll Ever Be/Bible Belt*. Item No. V1V - \$24.95

## REBA In Concert - 71 mins.

Now enjoy all the excitement and charisma of perhaps today's number one country music lady. Included are: *Love Will Find It's Way To You/Can't Even Get The Blues/Somebody Should Leave/One Promise Too Late/Let The Music Lift You Up/Whoever's In New England/Sweet Dreams/You Lie/Cathy's Clown/Oklahoma Swing/Rumor Has It/What Am I Gonna Do About You/I Know How He Feels*, AND MORE! Item No. V3E-\$19.95

## REBA For My Broken Heart - 22:41 mins.

Reba fans, this is your lucky day. We also have her much anticipated brand new video ready to send out to you by return mail. You'll be among the first to bring country music's current reigning queen home for a private screening. Featured on this potential chartbuster are: *Rumor Has It/You Lie/Fancy/For My Broken Heart/Is Their Life Out There*. Whether or not you have ordered either of Reba's past videos, you don't want to miss this one. Item No. V5M - \$19.95

## RICKY VAN SHELTON To Be Continued... - 35 mins.

Ricky has topped the album charts in three out of three tries, and he's scored seven #1 singles-so far. *To Be Continued...* features every one of his videos plus two live performances and a fascinating interview. Included are: *Crime Of Passion/Someone Lied/Life Turned Her That Way/I'll Leave This World Loving You/Hole In My Pocket (Live)/Living Proof (Live)/Statue Of A Fool/I Meant Every Word He Said*. Item No. G5W-\$24.95

## RAY PRICE/JIM REEVES (With Ernest Tubb) - 60 mins.

Shot from 1954 through 1956, this classic collection features: R. Price: *Crazy Arms/One Broken Heart Don't Mean A Thing/Don't Let The Stars Get In Your Eyes/You Done Me Wrong/Sweet Little Miss Blue Eyes/Run Boy*; J. Reeves: *I've Lived A Lot In My Time/Then I'll Stop Loving You/Under Comes A Sucker/Down In The Caribbean/Bimbo/Mexican Joe/I'm Hurtin' Inside*; E. Tubb: *Dear Judgell'm With A Crowd*. 24 IN ALL! Item No. V1S - \$39.95

## MERLE HAGGARD The Best Of Merle Haggard - 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

## MARTY ROBBINS (With Ernest Tubb) - 60 mins.

Here is another fabulous collection from 1954 through 1956. This one features: M. Robbins: *Singin' The Blues/Time Goes By/I Can't Quit/Pretty Words/My Castle In The Sky/Don't Let Me Hang Around/Pretty Mama/Call Me Up Gossip*; E. Tubb: *Walkin' The Floor Over You/So Many Times/So Doggone Lonesome/Tomorrow Never Comes/Don't Look Now/I'll Step Aside/They'll Do It Every Time/Two Glasses*, 26 IN ALL! Item No. V2G - \$39.95

## WEBB PIERCE **NEW!** (With Chet Atkins) - 60 mins.

Here is the last in this highly acclaimed series covering 1954 through 1956. Included are: Webb Pierce - *I'm Walkin' The Dog/More And More/I'm Gonna Quit/Slowly/I'm Really Glad/Why I Want To Cry/I Don't Care/Each Day/I'm Gonna See My Baby Tonight/That Heart Belong To Me*; Chet Atkins - *Pickin' The Blues/Georgia Camp Meeting/Humoresque/Wildwood Flower/Dark Eyes/Tennessee Polka*, 27 HITS IN ALL! Item No. V2I - \$39.95

## CHARLEY PRIDE An Evening With... - 48 mins.

Listen to the rich baritone sounds of Charley Pride, the Country Music Association's 1971 Performer of the Year. Included in this noteworthy live performance are: *Kiss An Angel Good Morning/Kawliga/So Afraid Of Losing You/Oklahoma Morning/It's Going To Take A Little Longer/Crystal Chandelier/My Eyes Can Only See As Far As You/Me And Bobby Mc Gee/Louisiana Man/Cottonfields Back Home*, AND MORE! Item No. V1C - \$19.95

## HIGHWAYMEN LIVE Willie, Waylon, Cash, Kris - 98 mins.

Here, captured on this memorable 98-minute video, is one of the truly historic country music tours to ever take place. Four of the greatest talents of our time performing 26 great hits, including: *Mamas Don't Let Your Babies Grow Up To Be Cowboys/Trouble Man/Ring Of Fire/Folsom Prison Blues/Always On My Mind/Silver Station/Last Cowboy Song/Desperados Waiting For A Train/Luckenbach, Texas*, AND MORE! Item No. V2A-\$39.95

## GEORGE STRAIT Live - 52 mins.

Now, this platinum-selling country superstar is captured for the first time on video cassette. Backed by his famed Ace In The Hole Band, he whips up the audience performing all his greatest hits, including: *The Fireman/The Cowboy Rides Away/Amarillo By Morning/All My Ex's Live In Texas/Any Old Time/Hot Burning Flames/Dance Time In Texas/A Six Pack To Go/Marina Del Rey/You Look So Good In Love*, AND MORE! Item G2G-\$29.95

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# GEORGE STRAIT

## Screen Idol

by Michael McCall



*Move over, Clint Eastwood. Stand aside, Willie Nelson. Pure Country, George Strait's first film, is about to be released. Bets are in that Hollywood audiences will take to George as easily as his country fans. Only the box office knows for sure.*

**G**eorge Strait walks slowly and deliberately down the center of a huge stage in the elaborate amphitheater of The Mirage hotel in Las Vegas. He's trying to appear casual yet focused—a difficult task considering a movie camera, an intense director, a tired film crew and a crowd of several hundred fans are silently and expectantly following his every step.

He reaches the designated spot and stops. Then the director yells “cut”—yep, he really does, even on a by-God real movie set. The second-to-last day of filming is underway for *Pure Country*, the specially designed vehicle built to carry George straight to the stratosphere of Hollywood in his first film role. All in all, the quiet, humble country music superstar seems to be taking to the challenge quite well.

At this particular moment, director Chris Cain has interrupted the scene because the singer isn't perfectly groomed. “Your hair is underneath your hat, George,” Cain announces over an intercom. The singer smiles, pauses and raises his eyebrows as he looks toward a group of fans intently staring up at him from a table in an orchestra pit. With comic timing worthy of Jack Benny, Strait softly draws into a microphone, “Yes, it is.”

The director meant a wisp of hair had slipped from under the brim of George's black Stetson and disruptively splayed itself across the singer's forehead. The makeup woman hurriedly sweeps the errant strand into place and dusts a pad across George's nose and cheeks.

“I wish I had your job!” shouts a member of the audience, one of many dedicated George Strait fan club members who trekked to Las Vegas to become patient, obedient crowd members on the set of their idol's film debut. The woman's comment shatters the silence imposed on the audience. Fans howl, the crew laughs, and even the intense director chuckles. The next attempt to complete the scene is a



**George plays Dusty, a country singer faced with major decisions. His co-star—and love interest—is Isabel Glasser. It's a movie for the whole family. Cast and crew agree that acting came quite naturally to the country star.**



success.

It's 7:20 in the morning, about half-way through the 39th consecutive day of filming. Since arriving in Las Vegas five days earlier, the large production staff has been working from 1 A.M. to 2 P.M. daily because it was the only time the casino theater was available. Besides being tired, the crew is also under immense time pressure—the filming must be completed within 30 hours.

Still, considering the life span of film and videotape, a bad close-up can haunt you for a long, long time. So the director wants to get it right. And, because the star maintains a sense of humor amid the intensity and pressure, an atmosphere of focused camaraderie pervades the set and keeps the tension from thickening.

Nearly everyone involved in the film, from the big cheeses to several low-level (and knuckle-busting) assistants, vows that working with George on his initial movie has been an enjoyable experience—despite the hectic schedule and his inexperience as an actor.

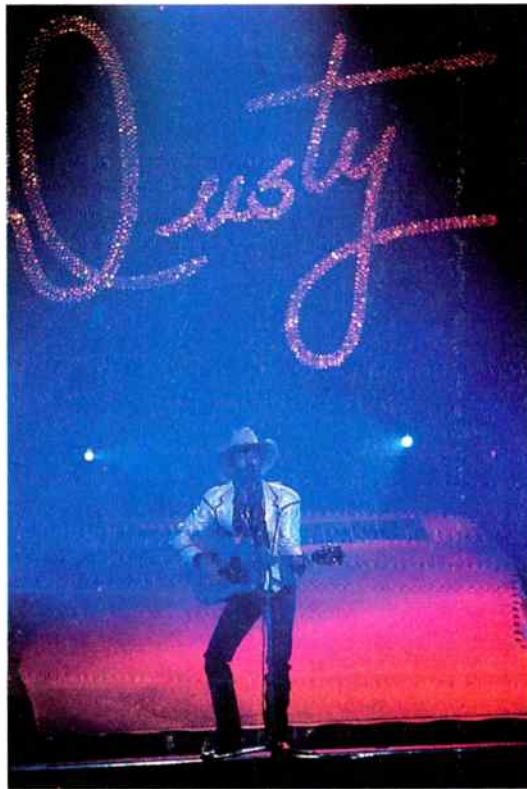
"I worry going into every movie," says Cain, whose best-known film has been *Young Guns*, in which young Hollywood brats strap on six-guns and pretend to be outlaws of the Old West. "With George, the concern was how well he could act and how fast he would be able to pick it up."

In the end, the singer adapted better than Cain expected. "He's been an absolute pleasure to work with," he says. "I assured him at the beginning that I wouldn't make him do something he wasn't comfortable with. He trusted me, and he learned very quickly. He figured out where the marks are, where the lights are, how to find 'em and how to hit 'em. He learned how to tap into an emotional moment. He's a very together man. He'll be able to go on in this business, no doubt about it."

George plays a country singer who achieves massive fame but discovers he's lost touch with himself and his music along the way. After a concert with too much smoke and too many lasers, he deserts his band and his special effects and returns to his native Texas. He also shaves the beard and cuts the long hair he grew for the part. There's no need to reveal any more of the plot, except to say it involves rodeos, self-discovery, a good fist fight and a significant love interest.

Isabel Glasser, a New York-based theater actress who plays the girlfriend, will draw the envy of a fair portion of the American female population. The cast also includes Lesley Ann Warren as his manager, Rory Calhoun as a grizzled cowboy and John Doe (formerly of the rock band X) as George's drummer and friend.

Isabel is a fresh-faced, delicate redhead with an enthusiastic manner, and she is among the chorus praising the movie's star. "He's just such a nice man," she says of George. "He's been so easy to be around as a person. He's really good at responding and working with you in a scene, and he's got this great sense of humor. There's such a natural confidence and charisma about



*"It's a good change of pace for me. I got to try something new. I'm enjoying it, and depending on how it goes, I'll consider doing another down the line."*

him as a performer, and he has really transferred all that into this medium. And he's not a prima donna! He's a regular guy."

Okay, okay, enough already, Isabel. Tell us about the love scenes. "Well, what we have is very romantic and a little flirtatious." Now we're getting somewhere. Is he a good kisser? "I don't know, I haven't kissed him yet," she smiles, admitting the truth will come the next day. "I'm not one to kiss and tell, but one can only hope, of course."

So what's George think about all this? Sitting in a leather-upholstered chair on his bus behind the theater, he admits to struggling with insecurities at first. "I was a little scared," he says. "I *thought* I could do it, and I really wanted to try, but you don't really know how it's going to go until you do it. We shot the big concert scenes first, and that went okay. But the first day I had some serious dialogue, I was really nervous. I was doing a scene with Lesley Ann Warren, and I was nervous because I didn't want these people to be sorry that they committed to make this movie with me. I wanted to be good enough to where they were happy they did it."

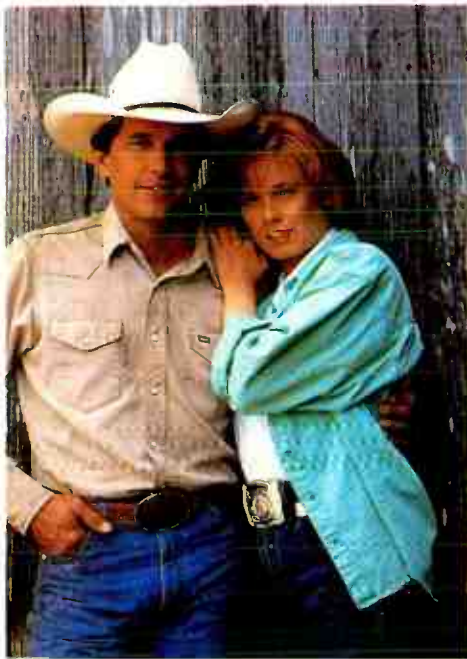
The interview took place a few hours into the final day of filming. It was about 5 A.M., and the sun had not yet begun to shine on Las Vegas. With only a final scene to finish, George resisted the temptation to say he felt positive about his first film. But his upbeat manner and easy confidence revealed more than his words. "I can't really tell you how I'm doing," says the soft-spoken, humble Texan. "All I can tell you is what they tell me, and they seem pleased with it."

In truth, George was lured into acting with severe reservations. Producer Jerry Weintraub, whose credits include *Nashville!*, *Diner* and *The Karate Kid*, received a call from an old friend, Colonel Tom Parker, the famous manager of Elvis Presley who still apparently sits around thinking about how gifted, shy singers with matinee-idol looks should supplement their already enormous incomes with million-dollar movie deals. Parker told Weintraub that George could be a movie star. Weintraub attended an Ace in the Hole concert in the Houston Astrodome, saw tens of thousands of screaming women the whole time George was on stage, and, drawing on his years of experience, he figured the Colonel might be right.

"He was kind of hesitant at first," says Weintraub, a tall, brawny fellow who speaks with a casual, confident persuasiveness common among laid-back moguls with killer instincts. "He said to me, 'What do I have to gain? I sell a *lot* of albums. I've got a great life. What is this going to do for me? And I don't know how to act.'"

Weintraub, over several meetings, tried to convince him otherwise. "Acting is reacting," he told him. "It's not that big a deal." George finally asked for a script. Weintraub paid for a customized job tailored to the singer's strengths. He can sing. He's an authentic rancher who can ride and rope.





Playing a country singer wasn't too much of a stretch for George, but he remembers, "The first day I had some serious dialogue, I was really nervous." Co-stars Isabel Glasser and Lesley Ann Warren didn't seem to notice.



"This is a story about a country singer and a story about a man in turmoil," Weintraub says. "It's a family movie and a terrific love story. I think country music fans, who are legion now, will love it."

George liked the script, though he suggested a few changes. "Originally we were going to call the main character 'Bubba,' and George said we couldn't do that," Weintraub relates. "He taught me a few other things I wasn't familiar with. There's a very sensitive area right now with country singers. They don't want to be considered hicks. This movie doesn't do that. It's real life stuff."

(Later, I complimented George on the name change, suggesting Bubba was a name only people outside of the South would use for a country singer. He gently corrected me. "Well, we call my son 'Bubba,'" he said, and I looked to see how many steps it would take to get out the door of the bus. "I just didn't think it was right for the character." Gentleman that he is, I was allowed to stay.)

Weintraub, a big-time producer who tends to gamble and who wins more than he loses, climbed further out on a limb. He edged beyond promoting his \$10 million movie venture to predict that his cinematic discovery has a future in Hollywood. "It was important that George was a singer in this movie, and he will sing in future pictures," the producer pronounced. "But I think there will come a time when he makes a movie where he doesn't sing. He reminds me of Alan Ladd, back when Ladd was a number-one box office star.

"The women are going to go nuts over this guy, and guys like him because he's a man's man. I mean, he did all his own rodeo stuff in this movie. He got on a horse, he's a great rider, and he did his own ropin'. He shows up on time. He works real hard. And he's a great guy on top of everything else. I've enjoyed this experience with him more than anything else I've done in years." George, however, offers a more low-key assessment. "I never saw it as a risk," he says of his new role. "I see it as an adventure. It's a good change of pace for me. I got to try something new. I'm enjoying it, and depending on how it goes, I'll consider doing another down the line. If it comes out okay, and I can see that I can do it, and if it's possible for me to do more, then I will. I feel comfortable out there."

Part of the charm of his first role was how strongly he identified with the character. He, too, finds certain obligations and trappings of stardom distasteful. But the more the real George's stature and income have grown over the years, the more the singer has seized control of his career. He tours less than most major country stars. He rarely takes part in the various promotional activities expected of performers. He rarely grants interviews on television or to print reporters. He's removed himself from certain burdens, and he can argue that doing so hasn't seemed to hurt his career in any significant way.

When it came to choosing his first role, he found plenty of



*"But I'm not like the guy in the movie. I've never been to that point where I'd just walk away from it. I've been close to where I thought I might. This guy actually does it."*

parallels between his life and the fictional tale of Dusty, the overworked superstar from Texas. "For one thing, he's a country singer. I figured I could pull that off. I don't where they got the story about the guy starting off by touring with his equipment in the back of a pickup, but I went through all that.

"And, to be totally truthful, I've experienced the kind of burnout this guy has in the movie. Back seven, eight years ago, when I was working 250 dates a year, you get to a point where you wonder if you can do that another year. It's not an easy thing to deal with. It's pretty serious. Everything starts happening so fast, you feel like you've lost control. That's kind of what this guy is going through. He's unhappy with a lot of different things in his life."

Working on the film, though, did the reclusive, private star think of following his character's lead? After all, George is a millionaire many times over. He loves ranching, and he says he enjoys nothing more than tending to his livestock and riding around his extensive plot of land.

He gives the question some thought, then says with some deliberation: "I don't see myself as totally retiring from the music any time soon. I may cut down more. But I'm going to make albums as long as people keep buying them and tour as long as people keep coming to the shows. But I do think I'll eventually retire and live on the ranch and do nothing. (He chuckles, low and slow.) After all, isn't that what we all work for?"

He pauses again, seemingly running through his own thoughts, before adding: "But I'm not like the guy in the movie. I've never been to that point where I'd just walk away from it. I've been close to where I thought

I might. This guy actually does it."

George also relates with another aspect of Dusty's nature. He, too, disdains the urge to equate bigger with glitzier. Even as his show has started filling enormous arenas, he keeps the focus on the songs, his voice and the terse, swinging quality of the Ace in the Hole Band.

"I've never seen the need for a big show with a lot of effects," he notes. "There's a point where you can go overboard with the production end. It just doesn't make sense to me. The cost is incredible, especially to put on a show like this guy is doing in the movie. Besides, I wouldn't be comfortable with that. The way I see it, I just try to do as many songs as I can in a concert. That's why I figure people come to see me: They want to hear the songs, the hits."

Meanwhile, Hollywood will follow the success of Strait's first movie eagerly. At least six other feature films with country music themes are currently in pre-production. If *Pure Country* draws crowds, then hold onto your hat. The gates will open and the stampede will come. "It's important for country music that this thing gets off the ground," says Weintraub, the veteran producer. "If it does, there will be a hundred of them." ■

# CMSA NEWSLETTER OF THE COUNTRY MUSIC SOCIETY OF AMERICA SEPTEMBER/OCTOBER 1992

# Newsletter

## REVIEWS & FEATURES

### Here It Is!

The long-awaited, much talked-about 20th Anniversary Issue of *Country Music Magazine* has arrived. The CMSA Newsletter stands up and salutes our "big brother." Hope you're enjoying the issue, which was great fun for all of us to put together, but a lot of work. We don't mind, though. We're already looking forward to the 25th Anniversary (1997 is just around the corner...), as well as the Newsletter's 10th (1994).

Meanwhile, we've tried to make this issue of the Newsletter

just as special as the landmark issue of *CMM* that it's bound into. Members' Top Ten lists make up a good portion of our features. Plus, there's travel/concert information on Branson's new Grand Palace Theater and Dallas' new Fan Jam. And, as promised last issue, an analysis of the May Readers' Poll results. Our usual departments are here as well: Collections overfloweth, Readers Create shows off your talent and Legends features the multi-talented Chet Atkins.

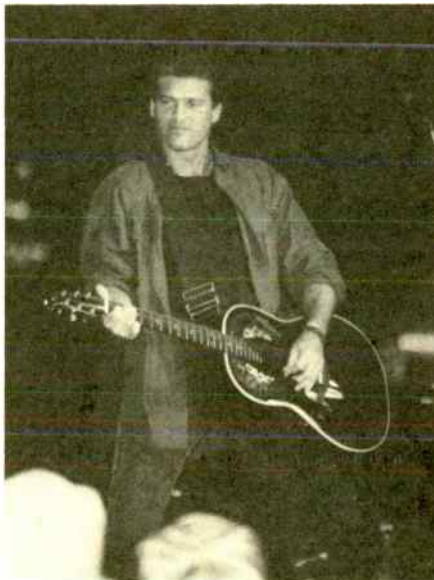
### Dallas' Fan Jam

The latest country music event on the scene is the City of Dallas' Fan Jam. This new event, sponsored by local radio and TV stations, along with several national advertisers, is something like a smaller version of Fan Fair. Member Sue Raye, who hails from Dallas, files this report.

The first annual Country Music Fan Jam was held April 24th through April 26th in the West End Historical District of Dallas, Texas. It was sponsored by KTXA-TV, KPLX-FM (the radio station), Chevrolet, Bud Light, *The Dallas Morning News*, Pepsi and American Airlines, and proceeds went to St. Jude's Children's Research Hospital and the West End Foundation.

With about 40 acts (some locals, some up-and-comers and some established acts) and two different stages, it was going to be three days of great country music and a lot of fun.

Friday night started out with The Gibsons, J.J. White, Ray Wylie Hubbard (a local artist) and Jeff Chance. Then at 7 P.M., a ribbon-cutting ceremony with Mayor Steve Bartlett, followed by the National Anthem sung by Charley Pride, made Fan Jam official. Afterward, there was more music from Jo-El Sonnier, Dixiana and Michelle Wright, who all put on great shows. Tracy Byrd and The Remingtons followed. The Remingtons were exceptional. The highlight, though, was the last act of the evening—the fabulous Chris LeDoux. The crowd loved him and went wild as he sang songs like "This Cowboy's Hat," "Eight Second Ride,"



**Billy Ray Cyrus wowed the crowd at Dallas' first-ever Fan Jam.**

"Riding for a Fall" and "Working Man's Dollar." He has a great voice, and really entertains with his moves. What a way to end the first night of Fan Jam!

### In This Issue

- Members' Top 10 Picks
- Dallas' Fan Jam
- A Visit to Branson
- Guitar Virtuoso Chet Atkins

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

Saturday started off with Billy Joe Royal, who sounded great. Next came a showcase of new artists—sponsored by IFCO (International Fan Club Organization)—including Joe Barnhill, David Slater, J.P. Netters and Luce Amen. After this set came Toy Caldwell, Great Plains (they were terrific), Donna Ulisse, Gail Davies, Karen Tobin (an impressive performance), The Walker Sisters, Keith Palmer, Paulette Carlson and Eddie London. They were all great. But most of the crowd, including my 16-year-old daughter and myself, were there to see Billy Ray Cyrus. He was great! Everyone loved his "moves," and went wild when he did "Achy Breaky Heart." The crowd sang along. He did an encore of a couple of songs, then had the audience singing again with "Achy Breaky Heart." The evening ended with the legendary Ray Price, who sang favorites like "For the Good Times," "Heartaches by the Number" and "Crazy Arms." That was the way to end a great evening of terrific country music.

Sunday promised to be the best with more great performers and special autograph sessions. Starting things off were Karen Tobin, Lynn Anderson (who never looked prettier or sounded better) and Linda Davis. Local act Woody Leath was next. Mark Chesnutt came to sign autographs. He greeted the fans with his adorable smile and signed for more than two hours. Performing next were Martin Delray, Six Shooter, Ronnie McDowell and Davis Daniel, who got down in the crowd and sang. Another IFCO showcase followed with Joe Barnhill, Cissie Lynn

Charley Pride and Dallas mayor Steve Bartlett cut the ribbon at the opening ceremonies for Dallas' Fan Jam. Sue Raye's daughter, Shannon, meets Mark Chesnutt.



and Johnny Paycheck. Then came Tom Wopat and a local group called Texas the Band. The very talented Collin Raye arrived to sign autographs, too. Then came Gary Morris and his guitar. His fantabulous voice filled the air. He put on

one heck of a one-man show. After Gary came Sammy Kershaw, who wasn't still for a minute the whole time he was performing. Next up was B.B. Watson (another Texan with a great voice), Rob Crosby and Confederate Railroad. The very last act—and they couldn't have chosen a better entertainer to close out three days of the best music around—was the dynamic and multi-talented Marie Osmond.

In my humble opinion, Fan Jam was a great success. All the performers put on great shows and were friendly while signing autographs. Some signed before their shows, others signed after they performed, and some even signed all weekend. I am anxiously awaiting next year's Country Music Fan Jam.

**Sue Raye**  
Dallas, Texas

### Members' Top Ten Album Picks

In this issue of *Country Music Magazine*, the editors and writers were asked to pick their Top 20 Albums of the Past 20 Years. Here in the *Newsletter*, we proudly present CMSA Members' Top 10 Albums. Perhaps the most interesting aspect is the wide variety of albums selected. Music is such a personal thing, and any one particular song can touch so many people in so many different ways... Some explained their choices. Keep them coming, and if you can explain, please do.

Leading off is Jay Killingsworth of Bothell, Washington.

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|--------------------------------------|--|
| 1. The Byrds                         | <i>Sweethearts of the Rodeo</i>                |
| 2. Hank Williams                     | <i>24 Greatest Hits</i>                        |
| 3. Waylon Jennings and Willie Nelson | <i>Waylon &amp; Willie</i>                     |
| 4. Nitty Gritty Dirt Band            | <i>Will the Circle Be Unbroken</i>             |
| 5. Tim and Mollie O'Brien            | <i>Take Me Back</i>                            |
| 6. The Flatlanders                   | <i>More a Legend Than a Band</i>               |
| 7. Ricky Skaggs                      | <i>Highways and Heartaches</i>                 |
| 8. Roy Acuff                         | <i>Great Speckled Bird and Other Favorites</i> |
| 9. Emmylou Harris                    | <i>Elite Hotel</i>                             |
| 10. Tie: Charlie Pride               | <i>10th Album</i>                              |
| Webb Pierce                          | <i>The Webb Pierce Story</i>                   |
| Chris Hillman                        | <i>Morning Sky</i>                             |
| Hank Snow                            | <i>The Best of Hank Snow</i>                   |
| Ian Tyson                            | <i>Cowboyography</i>                           |
| The Whites                           | <i>Old Familiar Feeling</i>                    |

Next up is Greg Treadway, a frequent contributor from Artie, West Virginia. Greg says that they're in no particular order, and that "each album stands out in its own particular way."

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|--|--------------------------------------|
| 1. Bill Monroe                                     | <i>Southern Flavor</i>               |
| 2. Bill Monroe                                     | <i>Live at the Opry</i>              |
| 3. New Grass Revival                               | <i>On the Boulevard</i>              |
| 4. Ricky Skaggs                                    | <i>Don't Cheat in Our Hometown</i>   |
| 5. Nitty Gritty Dirt Band                          | <i>Will the Circle Be Unbroken 2</i> |
| 6. The Highwaymen                                  | <i>Highwayman</i>                    |
| 7. Jim & Jesse and The Virginia Boys               | <i>In the Tradition</i>              |
| 8. Emmylou Harris, Dolly Parton and Linda Ronstadt | <i>Trio</i>                          |
| 9. Hot Rize  | <i>Untold Stories</i>                |
| 10. Kathy Mattea                                   | <i>Walk the Way the Wind Blows</i>   |

The next list comes to us from another frequent contributor, Robin Sue Lehman, of Aurora, Colorado. Says Robin, "My two criteria are chills the first time I hear the album, and I can play it daily without becoming bored."

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|----------------------|--|
| 1. George Strait     | Any album!<br>(I'm biased here, but as far as I'm concerned he will always be the best.) |
| 2. Riders in the Sky | <i>The Cowboy Way</i>  |
| 3. Kathy Mattea      | <i>Time Passes By</i>  |
| 4. Hal Ketchum       | <i>Past the Point of Rescue</i>  |
| 5. Garth Brooks      | <i>No Fences</i>   |
| 6. Clint Black       | <i>Killin' Time</i>  |
| 7. The O'Kanes       | <i>The O'Kanes</i>   |
| 8. The Wagoners      | <i>Stout and High</i>  |
| 9. Tracy Lawrence    | <i>Sticks and Stones</i>   |
| 10. Dwight Yoakam    | <i>If There Was a Way</i>  |

And our final list for this issue is Part Two of Lawrence Lehnenman's list. Part One appeared in July/August. Lawrence is a CMSA member from Brooklyn, New York.

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| 1. Dolly Parton, Emmylou Harris and Linda Ronstadt, Trio—Simply beautiful; lush harmonies.                                       |
| 2. Highway 101, <i>Highway 101</i> —Great singer, great band, great songs.   |
| 3. Alan Jackson, <i>Here in the Real World</i> —Real country, simple and endearing.  |
| 4. Patty Loveless, <i>Honky Tonk Angel</i> —The best female voice in country music today.  |
| 5. Kathy Mattea, <i>Untasted Honey</i> —No gimmicks, just a great voice.   |
| 6. Nitty Gritty Dirt Band, <i>Will the Circle Be Unbroken 2</i> —Treasure chest of musical gems.                                 |
| 7. Ricky Van Shelton, <i>Wild Eyed Dream</i> —A half-hour never seemed so short. If it leaves you wanting more, it must be good. |
| 8. Sweethearts of the Rodeo, <i>One Time, One Night</i> —They rock with the best.  |
| 9. Randy Travis, <i>Storms of Life</i> —Best debut album ever!   |
| 10. Keith Whitley, <i>Don't Close Your Eyes</i> —Haunting.   |

### A Visit to Branson, Missouri

To put it mildly, people are talking about Branson, Missouri. Even CBS' 60 Minutes devoted a feature segment to the Ozark boom town. Linda Bittle, of *Butler, Missouri*, visited to the new Grand Palace Theater.

Though the official grand opening was two weeks away, Steve Wariner was the first act to perform on the Grand Palace stage. Wariner opened with "Restless" and moved through his set with confidence. Ballads like "Leave Him Out of This" and his 12th Number One song, "The Tips of My Fingers," had the female fans screaming their approval.

Great as Wariner is on ballads, it's the uptempo songs that let him shine. His closer, "Crash Course in the Blues," offered ample opportunity to demonstrate his incredible, fast-fingered guitar skills. He makes it look easy, and the crowd responded with a standing ovation.

When the curtain rose for Louise Mandrell's performance, the stage had been transformed into an Old West saloon. Her opener was, aptly enough, "I'm the Queen of the Palace." It took a couple of numbers to shake opening night nerves, but Mandrell seemed to gain energy and assurance with each song. Backed by two female and four male singers/dancers, she covered several styles: country, Cajun, classical, 50's rock and gospel. Mandrell's set provided a nice showcase for her talents as a singer, dancer and musician, and the appreciative audience again offered an ovation.

Linda Bittle  
Butler, Missouri

### Band of DJ's

Three DJ's at WLSA-FM in Louisa, Virginia, have formed their own band called *Point Five*. CMSA member Mike Hays is in the group. He fills us in below.

As far as I know, Point Five the only band in Virginia in which all of the members are DJ's. The trio consists of Sue Harlow, Joe Boucher and Mike Hays. Sue has been singing at local churches, fairs and shows for many years. She's done a gospel album, has written songs and has done demo work in Nashville. Joe is a bluegrass musician, which shows in his love of tight harmonies and older instruments. He has recorded three albums. Mike has over 20 years performing experience, including three years with the U.S. Navy Show Band. Point Five plays a combination of country, folk and soft rock material and hopes to have an album out soon.

By the way, our station—WLSA, 105 Country in Louisa, Virginia—programs



Mike Hays, Sue Harlow and Joe Boucher make up Point Five.

new, traditional and bluegrass styles of country music. Skip Ramsey is our "Most Excellent" Program Director and afternoon drive man.

Mike Hays  
Louisa, Virginia

### May Readers Poll Results

We've finally gotten through the knee-deep pile of responses to the May Readers' Poll (about 1,500 readers sent them in) and, as promised, we'll share some of the results with you. Questions One through Three, the ones we ask every time, were of course, quite serious. You see some of those results in every issue of the *Newsletter*, and we do send that information to people in the business.

Questions Four through Ten, however, were for fun. The tongue-in-cheek tone

was based on Russ Barnard's Letter from the Publisher in the May/June issue. Note that in most cases we refer to readers, meaning CMSA members, subscribers and newsstand buyers together. In other cases we're discussing CMSA members only. Herewith, some results....

First off, 57% of the readers who responded do care whether other people like country music. It's not that others' liking it will affect whether you like it, it's just that, as one respondent put it, "They should like it. But it's their loss if they don't."

Plus, you show yourselves to be defenders of individual rights by condemning discrimination based on choice of clothing, choice of vehicles or age: 97% of you say it's okay for country fans to wear overalls and drive trucks. Basically, you all feel that a country fan can drive whatever he or she wants to drive and wear whatever he or she wants to wear.

And that includes Porter Wagoner—some 91% don't mind having ol' Porter represent country music in his shimmering, glittering, rhinestone-bedecked cowboy suits at age 60.

What's more, it doesn't matter to 99% of you whether *Time*, or *People* or *The New York Times* or anyone in the "mainstream" press ever does another story on country music. You'll still be fans. Rest assured that country stars will always grace the cover of *Country Music Magazine*, just as they have for 20 years now.

Speaking of years, CMSA members have been reading the magazine longer than the other groups—an average of 6.3 years, with 25% of you reading for 10 or more years.

Another place with noticeable differences between members and the other groups was in Question Two—albums bought. In the top spot, it was an across-the-board sweep for Alan Jackson. Subscribers and newsstand buyers put him well ahead of their second-place finisher (Garth Brooks in both cases), while CMSA members had George Strait in second (with only about 7 votes between him and first-place Alan). Members then chose Vince Gill, Garth and Reba, in that order. Subscribers had George Strait in third, then Reba, then Travis Tritt. Same thing for newsstand buyers, except Travis Tritt was fourth and Reba fifth.

Whatever the ranking, our readers buy a lot of albums—an average of 3.2 per month, 38.4 a year. Compare that with the 3 albums per year bought by the average country radio listener. So what does all that mean? It means you are a group with a heckuva lot of clout in the music biz.

—George Fletcher

**JULY 1992 POLL**  
**Album and Single of the Month**

Alan Jackson	Don't Rock the Jukebox
Alan Jackson	"Midnight in Montgomery"

A double shot for Alan again this month. His album, *Don't Rock the Jukebox*, is up to seven consecutive times at the top—by a wide margin as usual. (Making it a total of eight in a row for Alan, since *Here in the Real World* was Number One just before *Jukebox* cemented itself there.) Following him in album picks once again is Vince Gill with *Pocket Full of Gold*. Third is held by Lorrie Morgan's *Something in Red*, on the strength of the title track, which is currently climbing the singles charts. Reba's *For My Broken Heart* is planted in fourth, and Travis Tritt nails fifth again with *It's All About to Change*.

In singles, Alan Jackson's Hank Williams tribute, "Midnight in Montgomery," just squeezes by the amazingly popular "Achy Breaky Heart" by Billy Ray Cyrus. Ricky Van Shelton's "Backroads" appears in third, with Joe Diffie's "Ships That Don't Come In" in fourth. And Mark Chesnutt takes the fifth place prize once again for "Old Flames Have New Names." Will Alan remain your Number One pick? Stay tuned till next time....

## Collecting the Magazine

Complete your collection of *Country Music Magazine*.

•For sale: *Country Music Magazine* issues, Sep/Oct 1990 to present; *The Journal*, Premier issue to present, plus 1990 Legends Calendar; *Music City News*, Oct 1990 to May 1991. Also have hundreds of albums. Send want list. **Robert H. Brothers Sr., 141 Birnesser Dr., Beaver Falls, PA 15010.**

•Wanted: back issues of *Country Music Magazine*, all of 1989, plus Jan/Feb, Mar/Apr and Sep/Oct 1990; *Country Song Roundup*, all of 1989, 1990 and 91; *Music City News*, Jan, Feb, Mar and Oct 1989, Nov and Dec 1990, Jan, Feb and Mar 1991. Also interested in anything on Clint Black. Will pay any reasonable price. Send list/prices. **Betty Jo Rickman, 6403 Sierra Blanca #1613, Houston, TX 77083.**

•Looking for back issues of *Country Music Magazine* to complete my collection. Need all issues prior to 1980 and random issues from 1980 to 1987. Please send list/prices. **Letha J. Freed, 4214 N. Strauss Rd., Plant City, FL 33565.**

•For sale: *Country Music Magazine*—May 1975, Jun 1981, Jul/Aug 1987, Sep/Oct 1987, Nov/Dec 1987 and Jan/Feb 1988-present. Also LP's from 1955 to present. **Willie Pollard, P.O. Box 127, Landis, NC 28088.**

## Information, Please

Members write each other directly about information and items you need. If you must correspond, please include SASE.

•Wanted: Holly Dunn memorabilia—articles, photographs, posters, sheet music, videos. Send price list/item condition. **Doug Hendricks, 21692 T.R. 175, Mount Blanchard, OH 45867.**

•Wanted: Anything and everything on Garth Brooks. I love this guy! Send description/price list. **Vicki Close, 2013 East 144th Ter., Olathe, KS 66062.**

•Looking for cassette tapes recorded live from U.S. radio stations. Also, recordings of instrumental country music (especially steel guitar). Could trade for something from my country. **R.B. Ferran, Major 21, 08712 Montbui, Spain.**

•Wanted: magazines featuring Shenandoah. Would like to purchase photos or other items from the beginning of their career. Will pay for photo reprints. Also would like to purchase a "Two Dozen Roses" T-shirt, size M or L. Send list of items/prices. **Donna Slavinski, 3709 Crocus Ln., Sulphur, LA 70663.**

•Wanted: *WLS Family Albums, Standby!* magazine and photographs of *National Barn Dance* artists. **Wayne W. Daniel, 2943 Appling Dr., Chamblee, GA 30341.**

•Want Mary-Chapin Carpenter and Kathy Mattea videos, tapes, articles, pictures, etc. to buy or trade. Help me build my collection, I'll help you build yours. Also interested in Nancy Griffith and The Carpenters. **Leslie B. Green, 2031 Yorktown N., Norristown, PA 19403.**

•Looking for anyone who might have a VHS tape of CBS-TV's *This Morning* from 5/27/92, featuring Johnny Cash and Willie Nelson. **Rodney L. Sinko, 18706 Kishawukee Rd., Marengo, IL 60152.**

•Wanted: anything Judds related. Serious fan willing to pay reasonable prices. Send price/descriptions. **Jen Engwer, 35 Grove Ave., Glens Falls, NY 12801.**

•Looking for someone who would make VHS copies or sell tapes of George Strait TV appearances: *Strait From the Heart of Texas, Texas 150 and George Strait Live From Tucson*. Will pay reasonable price for good quality copies or will buy your tape. **Marge Massey, Rte. 3, Box 171, Seaford, DE 19973.**

•Want VHS tape of Dwight Yoakam concert on Pay-Per-View. Also, George Strait on *Hee Haw* and *Nashville Now* in 1985. **Cheryl Sinkins, 4400 E. Thomas Rd., Phoenix, AZ 85018.**

•I'm a big fan of Suzy Bogguss. Looking for photos, videos, clippings, anything on her. **Robinson, 30 Knob Hill Rd., S. Meriden, CT 06450.**

•Wanted: anything and everything on Garth Brooks. Will trade, send want list. **Lynn Dugan, Rt. 2, Box 100, Yellville, AR 72687.**

•For trade: any country star photos, especially Fan Fair (I have 1992). Also, fan club newsletters (I have over 20 clubs available). **Judy Aiguier, 3229 Santiago St., San Francisco, CA 94116.**

•For sale: color photos of country artists—many rising stars. Have photos from FarmAid 5. **Sue Raye, 6008 Goliad, Dallas, TX 75206.**

•Looking for a 45 made in the 1970's. It was by Redd Davis and may have been called "I Am an Eagle." **Judith Violeta Steeves, RR #1, Elgin, New Brunswick, Canada E0A-1P0.**

•Interested in pictures, articles, videotapes, etc. on Mark Collie, Tracy Lawrence and Billy Ray Cyrus. **Elaine Brutosky, 5913 Shisler St., Philadelphia, PA 19149.**

•Looking for photos, newsletters and tapes on Tanya Tucker and Travis Tritt. **Virginia Bodenmiller, 181 Mackenzie St., Brooklyn, NY 11235.**

•Wanted: 45 or cassette copy of "Only If There's Another You" by Moe Bandy. Also looking for copy of "Thorn Between Two Roses"—don't know who recorded it. **Virginia Thibodeaux, P.O. Box 4122, Pineville, LA 71361.**

•Wanted: Capitol 45 by Bobby Gentry—"Fancy" b/w "He Made a Woman Out of Me." **V.L. Siegrist, 3939 Russell Blvd., St. Louis, MO 63110-3709.**

•Wanted: 1978 Georgia license plate number GWE 644. Will pay any price within reason. **Janet Heishman, 34 Carroll View Ave., Westminster, MD 21157.**

•For sale: Alabama tourbook signed by all members. Make reasonable offer. Also have concert photos of George Strait and Willie Nelson. **Reese Smith, Box 222, Thrall, TX 76578.**

•Wanted: on CD or LP—Wayne Kemp, *Making It Back to Macon*; Roy Orbison, *Beautiful Dreamer* and *RCA Days*. **Bob Weber, 8602 Standing Rock, San Antonio, TX 78242.**

•I am a big fan of the great Dolly Parton, and I collect lots of Dolly paraphernalia. Would love to hear from other collectors with items to sell. **Sheldon Olson, Box 1007, Baudette, MN 56623.**

•Wanted: VHS copy of the video, "Brotherly Love." **Doris Berner, P.O. Box 6, Moodus, CT 06469.**

•Looking for a live video recording of a Jason D. Williams show. **Gene Fromm, 369 E. Fulton St., Ephrata, PA 17522.**

•Wanted, to complete my Gene Watson collection: *The Best of Gene Watson, Vol. 2* (Capitol 16241), from 1981. Also, *Chet Atkins Solid Gold, 1968*. **Brady Watson, P.O. Box 976, Jay, FL 32565.**

•Looking for someone who has the Luke the Drifter albums and would be willing to put them on cassette for me. **Roxanne Johnston, 10499 Hwy 37, Hibbing, MN 55746.**

•Looking for a Bill Anderson single. Don't know the name, but it was about a girl whose name started with "S," and most words in the song began with "s." Can anyone help? **Mary Zachary, 902 S.W. 4th, Marietta, OK 73448.**

•For sale: Hank Williams Jr. album titled *Luke the Drifter Jr.* (SE-4673). **Marie Hosmer, Rt. 1, Box 65B, Luthersville, GA 30251.**

•Wanted: a copy of Charley Pride's "Crystal Chandeliers." Also will trade items on George Strait and Keith Whitley. **Jerry Dorman, P.O. Box 2069, Douglasville, GA 30135.**

•Wanted: videos, photos, posters of Ricky Skaggs. Will pay reasonable price. **Lori Svoboda, 3417 Starr, Lincoln, NE 68503.**

•I buy and sell country records, especially Johnny Cash. Send wants/sale lists. **Paul Neil Anderson, 7411 Walmer Ln., Overland Park, KS 66204.**

•For sale: articles, VHS tapes of TV appearances, photos, newsletters, etc. on The Judds, Lorrie Morgan, Kathy Mattea, Tanya Tucker. Write with wants. **Dana Stein, 345 E. 80 St., Apt. 10B, New York, NY 10021.**

•Looking for VHS tape of Travis Tritt's Opry induction. **Trisha Yearwood** was on also. Will send blank tape, postage. **Marie A. Grilli, 70 Dent St., W. Roxbury, MA 02132.**

•Cassette for sale, \$11 postpaid—Jerry Lee Lewis, *20 Greatest Hits*. Also have pair of Lectra Mitts, rarely used, in original box—\$26 or best offer. **Brandy Lynn McLean, P.O. Box 329, Delta Jct., AK 99737-0329.**

•Wanted: VHS tape of *Country Music Hall of Fame 25th Anniversary Celebration* special. **Susie Jutawararat, P.O. Box 75, Suisun City, CA 94585.**

•Wanted: VHS tape of Reba's *Christmas Card*, broadcast on TNN in 1991, and Arsenio Hall show with Reba. Also want posters, pictures, articles, other TV appearances and cassettes of *Heart to Heart, Reba McEntire, Out of a Dream* and *Feel the Fire*. Plus, fan club newsletters prior to Vol. 9, No. 3. **Heather MacFarlane, P.O. Box 770, Clackamas, OR 97015.**

•Wanted: VHS tape of TNN/*Music City News Awards* show from June 8, 1992. Will supply tape. **Martha Hall, 2901 S. O. Ft. Smith, AR 72901.**

•Want a videotape of Reba McEntire's fan club "40's Ball," held June 9, 1992. Will pay for copy. **Todd McCurdy, 8032 Blackhawk, Sacramento, CA 95828.**

## Pen Pals

Make new friends by mail.

•Hi, my name is LaVonne. I am a 42-year-old, single female country music fan. My two favorites are Ricky Van

Shelton and George Strait, but I also like Randy Travis, Alan Jackson, Dwight Yoakam, Clint Black and many more. I love writing and receiving long letters. Other interests include baseball, hockey, reading and TNN. Not looking for romance—just friends. Age is no barrier, if you share my interests. No prisoners, please. **LaVonne Shalek, 466 South Fulton Ave., Bradley, IL 60915.**

•Hi, I am a 44-year-old man from PA. Some favorites are Crystal Gayle, Reba, The Judds, Johnny Cash, Alabama and The Statlers. Other interests are reading, the arts, crafts and singing. I would love to hear from women, 35-44, with the same interests. Will answer all. **Jerry Stock, 1457 Navahoe Dr., Mount Lebanon, PA 15228-1617.**

•Hi. My name is Roni, and I'm looking for gentlemen who love country music, like to dance, like the good clean air of the mountains, fishing, camping, hiking and have a good sense of humor. Send photo. I'll do the same. **Roni Deloe, 2950 N. 46th St. #223, Phoenix, AZ 85018.**

•Hi, I'm a 16-year-old, Amish female who loves country music. Some of my favorites are Mark Chesnutt, Dwight Yoakam, Travis Tritt, Marty Stuart, George Strait and Carlene Carter, to name a few. Willing to write to females, ages 15-18. Please send photo. **Ruthie Bender, 17401 Newcomb Rd., Middlefield, OH 44062.**

•Hi, my name is Angie DeSoto, and I am 17 years old. My favorite is Garth, but I also enjoy listening to many others. I like meeting new people and spending time with friends and family. Would like to hear from anyone close to my age. Will try to answer all letters. **Angie DeSoto, Rt. 2, Box 20-A, Joaquin, TX 75954.**

•Hi, I'm 38 years old and happily married. My favorites include George Strait, Ricky Van Shelton, Larry Gatlin and Desert Rose Band. I love dogs, crocheting, sports and collecting postcards. Would like to hear from ladies, 32-45, who want to faithfully exchange long letters. **Teri Nelson, 5279 Lars Hansen Rd., S.E., Port Orchard, WA 98366.**

•Hi, from Indian Country. I'm an artist/singer/horse breeder. I love books, music, travel, gardening and peaceful, quiet country living. Seeking to correspond with cowboys, 35+, cheerful disposition, preferably from OK, AR, TX or OR. Photo appreciated. No inmates, please. **Sandra (JH) Schimmel, 13 Bluehill, Los Lunas, NM 87031.**

•Hi, I'm 16 years old, and I live in a small town called Towanda, Kansas. My favorites are Anne Murray, Reba McEntire, Clint Black and Garth Brooks. I love to watch a lot of sports; I play volleyball and softball. Hobbies are horseback riding, reading mysteries, romance and poetry. Will answer all. Please, no prisoners. **Jodi Rupert, Rt. 1, P.O. Box 452, Towanda, KS 67144.**

•Hey, my name is John, and I'm 20 years old. Originally from a small town in south central Florida, I'm now stationed in Washington, DC, in the United States Marine Corps. I love country music, the great outdoors and a cowboy's way of life. Especially like to hear from girls my age. Always like to meet new people and make friends. Like to travel and spend time in the mountains. If you send me a

picture, I'll send you one. **Jon Bridgan, 9314 Cherry Hill Rd., Apt. #1104, College Park, MD 20740.**

•To all country music fans! My name is Michele. I am 27 years old and happily married. Some of my favorite stars are George Strait, Garth Brooks, Kentucky Headhunters and Clint Black, just to name a few. Would love to hear from country music fans all over the world. I will answer all. **Michele Hart, 4710 Sprucewood Ln., Garland, TX 75044.**

•Hi. My name is Cindy, and I am a single, 22-year-old, old-fashioned girl. I love country, soft rock and Christian music. Some favorites are Garth, RVS, Billy Dean, Clint Black, Alan Jackson, Vince Gill and many more. My interests are dancing, kids, animals, going to baseball games, listening to country music and much more. Looking for single, old-fashioned cowboys between the ages of 23-28. Will answer all. Photo optional. No prisoners, please. **Cindy Massie, 14402 NE 137th St., Kearney, MO 64060.**

•Hi, my name is Michelle. I am 23 years old and interested in people of all ages. I grew up with 50's and 60's music and love country music! Any age welcome to write. Will answer all. **Michelle Harter, P.O. Box 1645, Winner, SD 57580.**

•Hi, my name is Lori, and I am 19 years old. I love country music. Some favorites are Reba McEntire, Travis Tritt, Alabama, Garth Brooks and many others. I enjoy reading, the outdoors and animals. I would like to hear from anyone who would like to make a new friend. Will answer all. **Lori Crihfield, 539 Firehouse Dr., St. Louisville, OH 43071.**

•Hi, my name is Katherine (Kitty for short). I am a 64-year-old widow who loves country music. Some favorites are Vince Gill, Ricky Van Shelton, Travis Tritt and Mike Reid. I went to Fan Fair last year and this year. Love to write and travel. Looking for pen pals (guys or gals). Please write. Send photo, I'll do same. **Katherine Kee, 140 Hollywood Ave., Thibodaux, LA 70301.**

•Hi, my name is Patricia. I am 26 years old, and I love country music. A few of my favorites are Dolly Parton, Reba, Garth Brooks and many more. I would like to hear from everybody, no matter what age you are. Please send photo. Will answer all. **Patricia Vullo, 54 Leslie Ln., New Hyde Park, NY 11040.**

•Howdy from California! I'm a 29-year-old, single California woman seeking fans of Reba, Garth, Clint, Randy, etc.! Some interests are movies, the beach, horse shows, reading, travel and photography. If you're 25-40 years old, I'd love to hear from you. **Susan Pitlock, 4600 Florence Pl., Eureka, CA 95501.**

•Hello. My name is Julie, and I am a Southern girl. I have many interests, such as hunting, fishing, mud riding and water skiing. Some other hobbies are listening to Clint Black, George Strait, Randy Travis, Ricky Van Shelton, Garth Brooks, etc. I like all singers and all types of music. I am 17 and seeking a pen pal. Please write and send a photo. Would love to hear from all, especially young guys. **Julie Hardin, 349 Swan Ridge Dr., Jackson, MS 39212.**

•Hi. My name is Virginia, and I love country music. Some of my favorites are Tanya Tucker, Travis Tritt, Patty Love-

less, Ronnie Milsap, Dolly Parton, Paulette Carlson and Collin Raye. I love sports, animals (especially horses), listening to the radio, making new friends and collecting anything on my favorite entertainers. Would love to hear from others with similar interests. **Virginia Bodenmiller, 181 Mackenzie St., Brooklyn, NY 11235.**

•Incarcerated! 35-year-old male serving his time to society. I'm a country music lover—old and new. I like to correspond with sincere, honest women. Bring some sunshine into this good ol' boy's life. I will be more than happy to exchange photos, and I will answer all who write. **Jim Thornbury 1-C1-06 E-20954, P.O. Box W, Represa, CA 95671.**

•Hi, my name is Callie. I'm a 19-year-old, single country girl who loves everything about the word "country." Some favorites are Garth Brooks, The Judds, Clint Black, Alan Jackson, Hank Jr. and many more. Hobbies are horseback riding, camping and just enjoying the outdoors. Would love to hear from anyone. Will answer all. **Callie Weimer, 1793 Minesinger Tr., Polson, MT 59860.**

•Hi, my name is Karen. I'm 12 years old, and I love country and soft rock. Interests are listening to the radio, dancing, being with friends and family and twirling. Will write anyone who takes the time to write me. **Karen Dobberly, Rt. 1, Box 644B, Hortense, GA 31543.**

•Hi, my name is Terri. I am a 29-year-old female from Wisconsin. I enjoy fishing, camping, traveling and outdoor activities. I'm a diehard fan of country music. Enjoy Garth Brooks, Vince Gill, Reba and Pam Tillis, to name a few. Looking for male or females, ages 25-32. Will try to answer all. **Terri Smith, 4304 Drexel Ave., Madison, WI 53716.**

•Hi. I'm a 29-year-old, single male who loves country music. My absolute favorite is Garth. Enjoy going to concerts and summer sun. Would love to hear from males and females. Will answer all. **Keith Tackett, 935 Lawndale Apt. D6, Tupelo, MS 38801.**

•Hi, I'm a 20-year-old female who enjoys both country and contemporary music. I have many country favorites. Some are Collin Raye, Billy Dean, Brooks & Dunn, Travis Tritt, Paul Overstreet, George Strait and many more. I'd love to hear from anyone 18 or over. Some interests are art, writing, reading and making new friends by mail. Would love to hear from any *Young Riders* fans out there, too! Will answer all—fill my mailbox. No inmates, please. **Tina Ortiz, 1058 Terrace Ln., Pottstown, PA 19464-4132.**

•I'm a 43-year-old widow who loves to write. I could use a few new friends to ease the loneliness of the North Woods nights. Would like to hear from anyone 40+ who loves country music, the outdoors, fishing and old movies. Everyone gets an answer, so fill my mailbox. My favorites are Garth Brooks, Randy Travis, Conway Twitty and The Judds. Write soon! **Trish Matthiessen, P.O. Box 75, Crivitz, WI 54114-0075.**

•Hi. My name is Stanley, and I am 25 years old. I like music, movies and travel. Looking for male pen pals, ages 30-50. I will be waiting for your letters. **Stanley W. Plott, 10127 St., Rt. 199, Lot 32, Upper Sandusky, OH 43351.**

•Hi, my name is Angela. I am 21 years old. My hobbies include listening to country music, collecting teddy bears, cross-stitching, cooking and watching soaps while I am not in school. My favorites are Alabama, Travis Tritt, Marty Stuart, George Strait, The Judds, Clint Black and RVS, to name a few. I will answer all. **Angela Moore, 620 6th Ave., Coralville, IA 52241.**

•Hi, my name is Ron Wise, and I am 39 years old. I have been a country & western lead guitarist all my life and played at the Opryland Hotel in Nashville. I live in Alaska and would like to correspond with ladies between the ages of 25 and 45. Country music has been my life and always will be. **Ron Wise, Box 1013, Willow, AK 99688.**

•Would like pen pals to trade smiles and country music news with 36-year-old songwriter who didn't pay his taxes on time. This cowboy from Austin could use some friends. I like country dancing, concerts and rodeos. Love to trade lyrics and friendship with ya! **John Whitehead, P.O. Box 208-32904, Indian Springs, NV, 89070.**

•I am a 32-year-old, small-town country boy who would be honored to correspond with 18-to-38-year-old country ladies. Like country and easy-listening music, including Anne Murray, John Denver, Crystal Gayle, Kathy Mattea, Nancy Griffith, Ronnie Milsap, Oaks and Alabama. Also like children and coin collecting. Write when you can. **Darell E. Williams, 417 E. Lincoln Ave., Reed City, MI 49577.**

•I am 38 years old and wish to correspond with other country music fans. My favorite singers are: Dave Dudley, Ed Bruce, Dick Curless, Ray Pillow, Norma Jean, Susan Raye, Jody Miller, Johnny Cash, Vernon Oxford and many others. **Mario Balma, Via Contardo, 8-3 Scala A, I-16122 Genova, GE, Italy.**

•My name is Lori. I am an 18-year-old, single nursing student who enjoys reading, sports, playing pool, country dancing, going to rodeos, truck and tractor pulls, concerts and anything that has to do with country music. Some favorites include: Alan Jackson, Clint Black, RVS, Reba, Randy Travis, Lorrie Morgan and Garth. I would appreciate hearing from anyone with similar interests. Any age, male or female. No inmates, please. Photo for photo. **Lori Swanson, 208 N. Walnut, Frankfort, KS 66427.**

•I am currently in prison. Release date unknown. I would like to hear from country music fans, preferably female. I love all country music—mainly Reba, Randy Travis and Patty Loveless. **Joe Beck, #42527; Rt. 2, Box 2222, 5A-8; Mineral Point, MO 63660.**

•Hi, country music fans! I am single and love country music. I would like to receive letters from single gentlemen, age 40-56, for friendship. **Linda Osborn, Rt. 5, Box 524, Iuka, MS 38852**

•My name is Peggy. I'm 17, and I love kids, animals, singing, reading, writing and receiving letters. I live for country music. Favorites are Clint Black, Patty Loveless, Vince Gill and Suzy Bogguss. I would love to receive letters from country music fans, male or female, all ages. **Peggy Wyrick, Rt. 4, Box 76F, Versailles, MO 65084-9317.**

•Hello, my name is Janet. I'm 26 years old and am looking to make new friends. Interests are reading, traveling, kids, meeting new people, camping, movies, Atlanta Braves and animals. I am an avid country music fan. Favorites are George Strait, RVS, Reba, Marty Stuart, Travis Tritt, Tracy Lawrence, Joe Diffie, Sawyer Brown and too many others to name. Would love to hear from other country fans with similar interests. Please fill my mailbox. No inmates, please. **Janet Cochran, 2787 Kathie Ln., Ellenwood, GA 30049.**

•I am a 28-year-old mother of two girls, ages 7 and 2, plus one on the way. I'm an Air Force wife stationed at Eielson Air Force Base in Alaska. I love country music and have been learning C/W dancing since October. After four years, I even converted my husband to country. Alan Jackson is my favorite newcomer. I love to write to all, especially our senior citizens. All I ask is that you have good penmanship and can spell well. **Robin Gossard, 4988 S. Seward Ave., Apt. B, Eielson AFB, AK 99702.**

•Hi. I'm a 31-year-old, single female living in Holland. Love Elvis and country music. Especially love to hear from Elvis fans. Age not important, will answer all. **P. Dijkman, Vendelierstraat 7, 5021 HN Tilburg (NBR), Holland.**

•Incarcerated former drummer enjoys country music—Highwaymen, Waylon, Willie, Reba, Charlie Daniels, Kenny Rogers and many more. Would love to hear from women of any age. I'm 41. Will answer all. **Edward Hayes, Box 1146-189828, 1150 S.W. Allapattah Rd., Indiantown, FL 34956.**

•Hi. My name is Marilyn. I'm a 24-year-old, divorced mother of two (ages seven and three). I love country music. Favorites are Travis Tritt, Ricky Van Shelton, Garth and Hank Jr. Would love to hear from honest men, age 26-35. No prisoners. **Marilyn Everett, 2608 Faraon, St. Joseph, MO 64501.**

•Hi. I'm a Wyoming cowgirl with no one to write to. I'm 15 and love country music. Favorites are Trisha Yearwood, Clint Black, Garth, Hank Jr. and Sr. and Travis Tritt. Also like rodeos and horses. Would love to hear from anyone with some interests. **Stacey Ellis, 600 S. Hays #6, Laramie, WY 82070.**

•I'm a 64-year-old widow. Would love to hear from single gentlemen my age. I grew up on country music and like most of the older ones and some of the new ones. Also like NASCAR, rides in the country, reading, walks and quiet evenings at home. Will write anyone who writes me—any age, male or female. **Lucille Stevens, 141 Jockey Hill Rd., Kingston, NY 12401.**

•My name is Michelle, and I'm a 23-year-old Scottish girl who is crazy about country music. Love Reba, George Jones, Lorrie Morgan, Shelby Lynne, Patsy Cline, Alan Jackson and Patty Loveless. Will answer all. **Michelle Dolan, 37 C Manse St., Coatbridge, Lanarkshire, Scotland ML5 1DH.**

*Send requests to Country Music Magazine, 329 Riverside Ave., Westport, CT 06880. Mark envelope, Attention: Collections. Entries sent without membership number will be discarded.*

# Chet Atkins

*Chester Burton Atkins has played many parts—record company executive, producer, star-maker and musical innovator. But through it all, he remains a guitar picker at heart.*

.....  
by Rich Kienzle

**M**ost of those profiled in this feature are performers with long and distinguished careers, most of them singers. Chet Atkins does not fit that mold. Nevertheless, he belongs here. As a guitarist, he combined pop and jazz elements with the Merle Travis-based fingerpicking style he developed. His dozens of solo albums legitimized the country guitar soloist and established the fact that Nashville musicians were capable of more than three-chord hillbilly songs. And as a record producer, he helped redefine country music for a generation.

At RCA for many years, Atkins launched many new stars and helped veterans stars like Hank Snow and Eddy Arnold thrive amid the changes. His production influenced the success of Jim Reeves, Floyd Cramer, Hank Locklin, Don Gibson, Skeeter Davis, Connie Smith, Dottie West, Jerry Reed, Waylon, Willie, Porter Wagoner, Dolly Parton, Charley Pride and George Hamilton IV, among others.

Despite the sophistication and polish that became his trademark musically, Chester Burton Atkins' roots were stone country. He was born June 20, 1924, to James and Ida Atkins on a farm near Luttrell, Tennessee, a tiny whistle stop in the Clinch Mountain foothills not far from Knoxville. His father taught music; the first guitarist in the family was Chester's older half-brother Jimmy, James' son by a previous marriage.

Chester fought asthma throughout his youth. His dad and mother separated and eventually divorced. Jimmy left to stake out a musical career; Chester and another brother, Lowell, helped work their small farm to avoid poverty. Chet traded his stepfather two rifles for a spare guitar he owned and began trying to play. He also learned to fiddle reasonably well and by age ten was playing informally.

When Chester's asthma worsened in 1935, James Atkins took his son back to Georgia, where he was living. One night in the late 30's while listening to his crystal radio, Chester heard Merle Travis fingerpicking over 50,000-watt Cincinnati station WLW. Chet figured out his own version of the style. Meanwhile, Jimmy Atkins, now part of electric guitarist Les Paul's trio on bandleader Fred Waring's NBC radio show, was another inspiration.

World War II brought changes. In an era when many musicians were being drafted, Chester—exempt because of his asthma—had little trouble working. He became a fiddler at WNOX in Knoxville, Tennessee. Station manager Lowell Blanchard decided to feature him as a guitar soloist on the station's *Mid-Day Merry Go Round*. To learn enough material, Atkins listened to all types of music in the WNOX music library, a self-education that greatly influenced his future.

He first recorded as a sideman in 1944 in Atlanta with three WNOX acts who signed with Capitol. After brief stints in Cincinnati and in Raleigh, he was hired by Red Foley and moved to Nashville, where he made his first solo record for Nashville's Bullet Records in 1946: the funky "Guitar Blues." After leaving Foley, he worked briefly in Richmond, Virginia, then in 1947 moved to KWTO in Springfield, Missouri. There his friend, station booking agent Si Simon, nicknamed him "Chet." But his smooth, polished playing earned him a pink slip from other KWTO officials, who wanted a more "hillbilly" guitarist.

Chet's idol, Merle Travis, was a major recording star for Capitol by then, and other labels sought a similar artist. Chet was working in Denver when he got an unexpected phone call from RCA Victor producer Steve Sholes. Si Simon had sent Sholes some transcription discs of

Chet's playing, and Sholes offered the guitarist an RCA contract. In August 1947, he did his first RCA session in Chicago, playing and singing in the Travis style. Late that year he returned to WNOX, working with guitarist Homer Haynes and mandolinist Jethro Burns, whom he'd met at WLW. Then Chet signed on as featured guitarist with Mother Maybelle and The Carter Sisters, working in Knoxville and Springfield. They moved to the Opry in 1950.

Increased recording activity in Nashville helped Chet supplement his income. When not working with The Carters, he played guitar on scores of recording sessions with both major and minor artists. Among the hits he played on were Hank Williams' "I'll Never Get Out of This World Alive" and The Carlisles' "No Help Wanted" in 1953. He no longer sang on records but concentrated on pungent instrumentals like "I've Been Workin' on the Guitar" and "Galloping on the Guitar." He was often backed by Homer & Jethro, who could be heard on tunes like 1949's "Galloping on the Guitar," 1952's "Downhill Drag" and his 1953 classic, "Country Gentleman." All sold extremely well, as did his LP's. In 1954, in conjunction with the Gretsch guitar company, he designed their candy-apple red CA 6120, the original "Chet Atkins" electric guitar, a measure of his growing stature.

Chet's friendship with RCA's Steve Sholes led to his appointment as Sholes' Nashville assistant in 1952, setting up RCA recording sessions and occasionally producing if Sholes couldn't make it. Sholes saw Chet's clear-cut skills as a session leader, and when RCA opened its own Nashville studio, Sholes placed him in charge of it. By 1957 Chet was managing all Nashville recording operations for RCA.

He faced an immediate challenge. Coun-



try record sales were nose-diving in Elvis' wake. People were clearly tired of the fiddle and steel sound. Chet was one of a trio of producers (Decca's Owen Bradley and Columbia's Don Law being the other two) who saw that the sound of country records had to change in order to survive. Both he and Bradley, a former dance bandleader who knew pop music, began making records without fiddles and steel. Instead, they tried guitars, piano, vocal choruses and new, unusual instrumental sounds as backing for the artists. Chet also helped non-RCA artists, and played a major role in the creation of The Everly Brothers' classic rock hits.

Chet's early successes with the new sound include Jim Reeves' 1957 hit, "Four Walls," and Don Gibson's 1958 double-sided smash, "Oh Lonesome Me" and "I Can't Stop Lovin' You." His ear for the unusual was uncanny. In 1960, Atkins received a demo of songwriter Don Robertson singing his tune, "Please Help Me, I'm Falling," accompanying himself on piano and bending the piano notes like a steel guitar. Chet knew the song was perfect for Hank Locklin, but also had Nashville session pianist Floyd Cramer teach himself Robertson's piano style for Locklin's session. Two smash records emerged: Locklin's hit and Floyd Cramer's classic, "Last Date." "Pedal piano" became Cramer's trademark.

In 1968 Chet became an RCA vice president, supervising other producers, signing artists, producing *and* doing his own recordings (many of them made in his home studio), mixing flamenco, country, pop and rock. As a solo artist, he performed and recorded with the Boston Pops. His influence on rock guitar players was immense, since he was using many of the electronic effects now common—such as "wah-wah"—on his albums in the 50's. "Yakety Axe," a guitar version of Atkins discovery Boots Randolph's "Yakety Sax," was a Top Ten record in 1965.

Among those he signed were Dolly Parton, Jerry Reed, Waylon Jennings and Willie Nelson. He bravely signed country music's first black singer, Charley Pride, after many other Nashville executives, respecting Pride's talent but fearing controversy, had declined. He also helped produce various RCA pop sessions done in Nashville by Perry Como and others. Onstage he usually performed with Floyd Cramer and Boots Randolph. In 1973 he underwent successful surgery for colon cancer. Inducted into the Country Music Hall of Fame that same year, he was—at the time—the youngest individual to be so honored.

LES LEVRETT



A year later he and his mentor, Merle Travis, cut an album that won a Grammy. In 1976 he recorded *Chester and Lester* with his old friend and idol, Les Paul, winning another Grammy.

Through the 70's he gravitated back to his first love: the guitar. He began ceding his executive responsibilities to others. Disheartened at the increasingly corporate direction of making records, he resigned from RCA in 1981. In 1982 he signed with Columbia as a recording artist—after 35 years with RCA. The Gretsch guitar company then defunct, he began working with Gibson on the Chet Atkins line of guitars they now sell.

In recent years, Chet's recorded all

types of music, from fusion jazz to his most recent effort with old friend and protege Jerry Reed. He was a regular, performing on Public Radio's *Prairie Home Companion*, and still remains active as a musician. In May 1991, a small street near Music Row was renamed Chet Atkins Place.

Chet Atkins came far from the hollows of Luttrell. Though proud of his other achievements, in many ways he remains a guitar picker at heart. As true as that may be, at age 68, through his producing skills, his vision and most of all his guitar-playing, he is one of a handful of men who truly changed the face of country music.

# Readers Create



## Dwight a Favorite

A while back we printed June Vinci's sketch on Clint Black. At the time, she mentioned that she had seen Clint and Dwight Yoakam together in concert. Here now is her take on Dwight. June holds a degree in Geology, and has always been interested in art.

## Except for Sunday....

*Lorrie Morgan may have problems with Mondays, but Daniel B. Wood, a member in Phoenix, Arizona, takes aim at Sunday in his lyric below. Daniel sent along several of his works, and you may see others here in the future.*

### Sunday's the One Day

We used to go our own way  
every day of the week  
to try to earn a living  
or just to make ends meet.  
Saturday there were so many things  
we each thought we had to do.  
Sunday was the day  
we were always so close.  
Now that you left me  
it's the day I miss you most.

Sunday is the one day  
I miss you the most,  
the rest of the week

I can just about cope.  
Sunday was our day  
to share, to dream, to hope.  
Now it's the day  
I'm at the end of my rope.

Monday through Friday  
I still try to make ends meet  
and hopefully when I get home  
I'll be tired enough to sleep.  
Saturday I try to keep  
as busy as I can.  
But when Sunday comes  
and there's nothing left to do,  
I find myself  
just thinking of you.

Yes, Sunday is the one day  
I miss you the most,  
the rest of the week  
I can just about cope.  
Sunday was our day  
to share, to dream, to hope.  
Now it's the day  
I'm at the end of my rope.

—Daniel B. Wood



## Aaron Tippin Debuts

From a batch of sketches sent in by member Janice Robertson of Ardmore, Oklahoma, comes this one of Aaron Tippin. Janice is a member of Aaron's fan club, and thinks that "he's it!" This is Tippin's first time in Readers Create.



## Tanya Tucker Fan

Brandy Lane of Wake Forest, North Carolina, is a big fan of Tanya Tucker's, and has almost all of Tanya's recordings.

## A Fool No More

*Toni Ernst of Winnemucca, Nevada, sends one of her writing efforts. Toni says that, though she's been writing for a while, this is the first time she's sent anything out.*

### The Fool

In a fool's eyes,  
you could do no wrong.  
The lies, the games,  
the putting me on.  
But I could not see  
the real you.  
God, how could I  
be played for such a fool.

You know I've been a fool,  
since God knows when.  
The day I met you  
is the day it began.  
I thought it was love,  
how blind can I be,  
that I would allow  
you to do this to me.

But that's alright  
to each his own,  
you alone are the one to reap  
the wrong you have sown.  
So now that this fool  
has finally learned,  
don't look back  
when the tide has turned.

So a fool no more,  
It can't go on  
Your fool, that is,  
for good, I'm gone.

—Toni Ernst

Trisha Yearwood

Trisha  
Yearwood

*in perfect harmony with*  
**GARTH BROOKS**  
**VINCE GILL**  
**EMMYLOU HARRIS**  
**DON HENLEY**  
**RAUL MALO**

*on the new album*

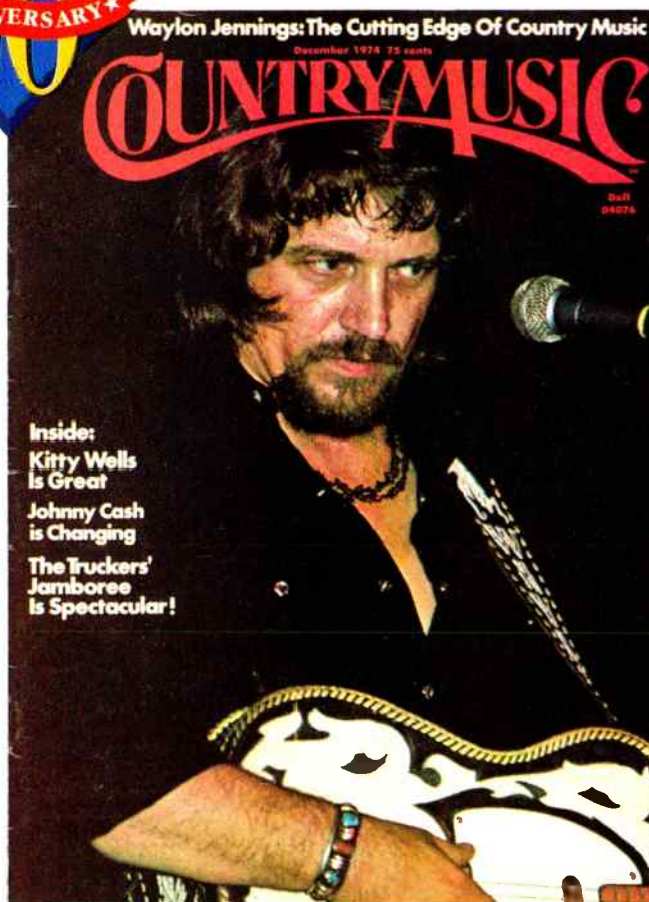
*Hearts in Armor*



Waylon Jennings' name has probably appeared more than any other hoss-stealin', turquoise-wearing, guitar-playin', disreputable cowboy around during the 20-year history of Country Music Magazine. Amazingly enough, the old hoss thief is still ticking—doing great, as a matter of fact. We decided that since he's made enough appearances in the magazine to qualify as a regular, and since his *Honky Tonk Heroes* album was on almost everyone's Best 20 list for the last couple of decades, we'd run him to ground and ask him 20 Questions.

**1** The first time you appeared in *Country Music Magazine* was after the Max's Kansas City show in New York City in January 1973. Do you remember playing for all those weird New Yorkers? Whoa! That was a strange situation! It worked wonderful. You know, Neil Reshen came up with that idea. He was trying to figure out someplace to play in New York City. When I got there, I thought, "Man, he could have found some other place to play!" The way I started that show off was the reason I think it worked. They were all looking at me like, "Okay, do something now." And I told them, "Now, you people don't know me, probably never heard of me, but my name's Waylon Jennings, and I'm a country singer. We're from Nashville, Tennessee, and if you like what we do, we'd appreciate it. If you don't, keep your mouth shut or we'll kick your ass!"

**2** That probably worked real well...  
That broke the ice, all right. From there on, it was all right. There were people there with green hair and spangles all over. I thought, "God Almighty, what's Reshen got us into?" It really did work out all right. I got more press than anything. I guess I was the first country act to play Greenwich Village. It was really an exciting



Inside:  
Kitty Wells  
Is Great  
Johnny Cash  
Is Changing  
The Truckers'  
Jamboree  
Is Spectacular!

Waylon, first time on our cover, December 1974.

by Michael Bane

## 20 Questions with WAYLON JENNINGS

.....

*Too Dumb for NYC  
Too Ugly for LA  
But Not for Us, Hoss*

thing, to get into the subway and see my big poster up there, "Appearing at Max's Kansas City...The Lonesome Onry and Mean Album..."

**3** It must have seemed so totally out of context from what you were used to. Well, I'll tell you. You go from Podunk, Arkansas, to New York City, and it's a culture shock of some kind....Anyway, it was funny...and it was fun. And you know what? It showed me that people are the same everywhere, if they like what you're doing, if they feel what you're doing. It all comes down to one thing—the music. What it does is it brings people to one feeling. I've always felt that music has a lot to do with the world. There's such a tiny few people who don't like some kind of music.

**4** Do you still feel that divisions in music are still more in the heads of record company executives than in the listeners?  
Sure. It's a matter of control, and they've always been that way. They want to put you in a little compartment so they know where you're at when they need you. I've always felt they've been that way, and I think it's come back around to be pretty much the way it was when I started.

**5** It must feel strange, having survived so many cycles now...  
It does feel strange. You know, though, I've always felt that when record companies and producers get hold of the music, it dies. Here's a group of people where most of them have four years in college, and they come out and they're the authorities on country music. They get behind a desk and want to tell you how to sing. I don't understand that.

**6** In the last 20 years, is there any moment that comes to mind as your absolute best musical moment?  
You know, I've had a lot of good moments. I think having a platinum album—the first one was *Wanted: The Out-*

laws, then *Ole Waylon*. Then the quadruple platinum on *Greatest Hits* was great. Because, see, somebody plopped their money down and bought those records. And that's real, as opposed to the awards, where record companies play with their priorities of the year. Then the CMA things...I'm not much of a fan of the CMA, no.

**7** *What was the worst musical moment—and I recall some gems.*

Oh, I don't know. I've had some bad times. I think one time, over at the Ramada Inn in Nashville during the old DJ convention, RCA was telling me it was going to be my year and everything, and they gave me a bunch of Golden Boot awards made out of copper or something. Anyway, I don't think I have a one of them left. That year, they were telling me I was going to win all the things, and they knew who they were really going to stand behind when they were telling me it was going to be me. It's like, when you're doing something that you feel, and you're doing your best, and they treat you that way.

**8** *That wasn't your only run in with the Powers—That Were back then, was it? Of course not.*

**9** *What gave you the strength to go on?*

Well, I know what I do, and I know people like it. I get that one-on-one feedback on the road, even with a small crowd. And I knew that enough people were into what I was doing. That was what was important to me.

**10** *One of the best times I recall having was at your son Shooter's christening party—you had strolling violinists, as I recall.*

Wasn't that great? I love all my children, and I have wonderful children. But Shooter came...Well, I'm just a firm believer in having babies late in life. And Shooter has just kept Jessi and me young. He is the product of true love, you know, Jessi and myself.

**11** *How old is Shooter now? Thirteen. And he's so bright and so smart and such a good boy, you know. You never have to tell him twice, if you're right. If you're wrong...he's exactly like me. If I'm wrong and you can show me, I'll admit to it, and that's exactly the way he is.*

**12** *The kid's in a lot of trouble if he's just like you...*

Well, only that part. The rest is just like his mama—such a wonderful heart.

**13** *Remember the Country Music Magazine interview you did with Johnny Cash? That was a lot of fun, I'll bet...*

Well, you know what, John was straight and I wasn't! One of us was straight, then—I don't know how he got any sense out of me at all. We were out at his farm, outside of town....Actually, I was pretty straight, because I was trying to rest up, hide from the world for about a week. Jessi had me talked into going out there, me and Shooter. That was fun, though, him and his camera that he sat on a post, then run back and put his arm around me, then it'd click. I thought he was putting me on. I said, "Damn it, if you're just putting me on and there ain't no film in that camera, I'm gonna kick your ass."

**14** *You were not the most accessible person back then. Talking to you was like trying to reach another planet...*

Well, if you got me, it probably sounded like you'd reached another planet! I wasn't in control of things, and I knew it. I was smart enough to know when not to drive and when not to talk. Somebody had an eye on me even at my worst.

**15** *But you could always sing...*

That's strange, isn't it? When I could sing, I'd be all right. I'd be out on the bus, they'd be putting hot and cold towels on me to keep me from

hyperventilating, then when I'd get on stage I'd cool right down. I don't know.

**16** *You probably never expected to get this old...*  
Nope, but like I said in the song, if I'd known I was going to, I'da taken better care of myself.

**17** *I suppose we should mention for the record company that you've got another song coming out...*

Yep, they'd like that. It's called "Too Dumb for New York City and Too Ugly for L.A." Knowing me like you do, I'll bet you can guess who I wrote that about. (*Laughter*.) Me and a guy named Basil McDavid wrote that. He had the title, and it hit me so right square in the center. I got to thinking about when I went to New York as a kid. One time me and Buddy Holly and Tommy Allsup went into a deli, and those people scared me to death. They were so...gruff with you. And I'm 19 years old, straight out of Texas, and the biggest building I'd ever seen was 15 stories, and three of them weren't working. Tommy ordered something, and I didn't know what it was. Bologna and cheese was my sandwich. And they didn't have that. So I ordered what Tommy had, and I took one bite and it was awful! So I just left it there. And here comes this woman, real gripey, and she said, "I can tell you don't like that sandwich. Now, if you'll tell me another kind, I'll charge you for half of one and give you another one." So I said to give me what Buddy had, and it was worse! So being the big macho cowboy Texan, I did the manly thing—I put the sandwich in my pocket so she wouldn't jump on me. Ain't nobody been to New York City, I'll guarantee you, where there wasn't somebody somewhere, one time, who made them feel dumb. And L.A., nobody ever went who didn't feel a little ugly. They used to have some wonderful ugly actors—now they take the pretty ones and make them ugly for the movie.

**18** *Tell me a Willie story.*  
You know, I don't know but about 10 million of 'em. Tell you what, one time he picked up me and Jessi at the airport in Austin. And we was going home and his car ran out of gas. All of a sudden, we're out there on the edge of town, out of gas. So, we're out there trying to hitchhike, and about this time me and Willie were more recognizable than the President of the United States in Texas. I mean, Willie lived there! The cars would go by and they'd wave, "Hey, Willie! Hey, Waylon!" But they wouldn't stop. I knew we was in real trouble when this beer truck went by, and this beer company had sponsored most of Willie's concerts. And he looked at us and we hollered, "We're out of gas! Stop!" He says, "No! How y'all doing?" Jessi finally said, "You boys better get in the car and let me get us a ride," and that's what we did. And we did get a ride. First car, and I ain't lived that down yet.

**19** *For old time's sake, do you remember how many times you threw me out of the studio?*

You know what, you got me there. I don't remember all of them.

**20** *The first time I do remember. I'd interviewed Jessi, and I went in your office and said something totally admiring about her legs, and you just sat there and looked at me and said, "Get out."*

Well, hell, some things just have to be forgiven and forgotten. Hey, I've been having fun. This has been my most creative year ever—I've written over 100 songs. And country music is going to be here forever. I mean, country music can survive something different. It survived me. Country goes through its cycles, like Western movies. Cowboys never go away, and country singers are just frustrated cowboys. So next time you're in Nashville, come by and we'll hang out. And, hoss, her legs are still good, too.

# Editors' Choice

.....

## 20 Best Albums

*Rich Kienzle's  
20 Best Albums*

.....

**Honky Tonk Heroes**

*Waylon Jennings*

**Red Headed Stranger**

*Willie Nelson*

**John Anderson 2**

*John Anderson*

**Serving 190 Proof**

*Merle Haggard*

**Guitar Monsters**

*Chet Atkins/Les Paul*

**I Am What I Am**

*George Jones*

**Steppin' Out**

*Gary Stewart*



**Guitars, Cadillacs,  
Etc., Etc.**

*Dwight Yoakam*

**Texas Gold**

*Asleep at the Wheel*

**Pocket Full of Gold**

*Vince Gill*

**High and Dry**

*Marty Brown*

**Seven Year Ache**

*Rosanne Cash*

**Guitar Town**

*Steve Earle*

**Don't Rock the  
Jukebox**

*Alan Jackson*

**Blue Kentucky Girl**

*Emmylou Harris*

**Hank Williams Jr. and  
Friends**

*Hank Williams Jr.*

**Earl Scruggs Revue**

**Live at Kansas State**

*Earl Scruggs Revue*

**Victim of Life's**

**Circumstances**

*Delbert McClinton*

**Waitin' for the Sun**

**to Shine**

*Ricky Skaggs*

**Storms of Life**

*Randy Travis*

**Stays of Life**

*Randy Travis*

## JOHNNY CASH

If we had to pick  
only One Who  
Mattered, it would  
be the Man in Black.

# TWENTY WHO MATTERED

*To celebrate our 20th Anniversary, the Editors wallow in nostalgia and self-indulgence to choose the twenty people who made the most difference in country music since 1972.*

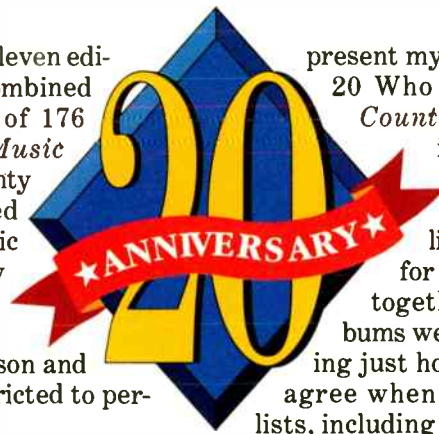
**W**e asked our eleven editors, with combined experience of 176 years at *Country Music Magazine*, to list twenty people who mattered most to country music during our twenty years. The definition of "mattered most" was left to each person and the list was not restricted to performers.

Except for mine, the lists are presented here, some with comments, some without. Seventy-six different individuals appear on the ten lists. Some of the names you will recognize immediately, others might surprise you, and I wouldn't quarrel with any one of them. So, my list wouldn't have added anything. In a later issue I will

present my nominations for the 20 Who Mattered Most to *Country Music Magazine* itself.

In addition, we asked the editors to list their nominations for 20 Best Albums. Altogether 144 different albums were mentioned, showing just how much we can disagree when we want to. Those lists, including mine, appear on the outer edges of the following pages. Some of the lists for both people and albums have more than 20 names. We all know writers can't count.

Finally, we picked our favorite photos from what we've published. Most, as indicated, were taken by Leonard Kamsler, our Ace Hillbilly Photographer.  
—RUSS BARNARD



## Rochelle Friedman's 20 Best Albums

•••••

These are the albums that I can play over and over again. I know where to look for them in my house and wouldn't let them get too far away.

### Seven Year Ache

Rosanne Cash

### Willie Sings

Kristofferson

Willie Nelson

### What Can I Say

Gail Davies

### All I Want to Do in Life

Jack Clement

### Mark O'Connor

Mark O'Connor

### Country Boy

Ricky Skaggs

### Coat of Many Colors

Dolly Parton

### A Tribute to the Best Damn Fiddle Player in the World

Merle Haggard

### Rodney Crowell

Rodney Crowell

### Tough All Over

Shelby Lynne

### State of the Heart

Mary-Chapin

Carpenter

### Highway 101

Highway 101

### I Fell in Love

Carlene Carter

### King's Record Shop

Rosanne Cash

### Little Love Affairs

Nanci Griffith

### Guitar Town

Steve Earle

### Keys to the Highway

Rodney Crowell

### Born to Burn

Ethel and The

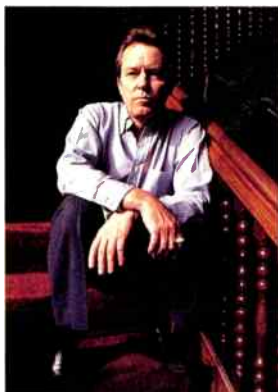
Shameless Hussies

### The Best of Dolly

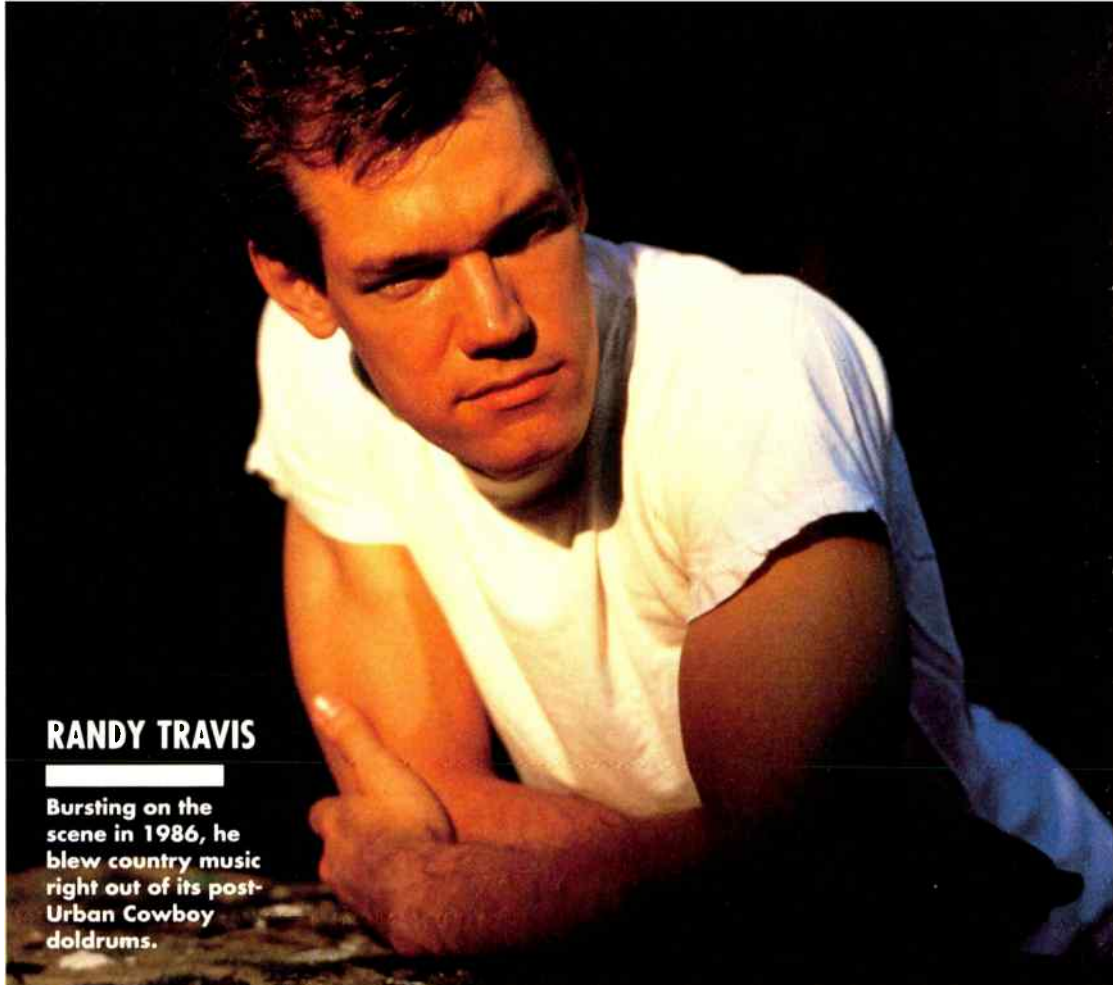
Dolly Parton

### 20 Greatest Hits

Loretta Lynn



Billy Sherrill



## RANDY TRAVIS

Bursting on the scene in 1986, he blew country music right out of its post-Urban Cowboy doldrums.

## ■ Bob Millard ■

**GARTH BROOKS**—Electrifying performance knocked down doors across musical boundaries like no one since Hank Sr.

**ALABAMA**—Cliched music, but opened the door to self-contained bands.

**BOB MCDILL**—Introduced serious literary influences to country lyrics.

**ELVIS PRESLEY**—Even fat, dissipated and drug-addled in his final days, the King electrified us one last time with "Burning Love," proving he would always matter.

**NITTY GRITTY DIRT BAND**—*Will the Circle Be Unbroken* reconciled folk-rock with traditional country, releasing traditionalists to experiment and urbanites to dig country.

**ALLEN REYNOLDS**—For artistic contributions as a producer who has given us Crystal Gayle, Kathy Mattea, Hal Ketchum and Garth Brooks.

**JIMMY BOWEN**—Forced big-league production standards on Nashville recording community.

**JOHNNY CASH**—Broadened the image of country and sang as honestly about his anti-war sentiments in "Singing in Vietnam Talking Blues" as he had about other social topics in his astounding career.

**JIM FOGELSONG**—Former head of MCA and Capitol, the last of the real gentlemen on Music Row, he signed Garth Brooks.

**HANK WILLIAMS JR.**—For risking his career by blazing the trail in the mid-70's to cross country and rock (again).

**THE JUDDS**—Put life back in country duets.

**CONWAY TWITTY**—Anyone who stays in the charts continuously that long has to matter, if only for longevity.

**HARLAN HOWARD**—He's still writing hits.

**FRANCES PRESTON**—Now CEO of BMI, this indomitable woman built the BMI office in Nashville from the ground up.

**CHET ATKINS**—His accomplishments as artist, producer and RCA Records executive will never be equalled.

**HAROLD BRADLEY**—This Nashville Sound sideman may never be surpassed as "the most recorded guitar player ever."

**RICKY SKAGGS**—His first hit, "Don't Get Above Your Raisin'," kicked off the New Traditionalist movement.

**EMMYLOU HARRIS**—Rock/folk-go-country pioneer. She just matters, that's all.

**DOLLY PARTON**—For better or worse, she gave the world its main image of country's distaff side for the 70's and 80's.

**GEORGE STRAIT**—The template for a generation of hat act hunks who follow.



# Congratulations To

# COUNTRY

# MUSIC

# MAGAZINE

## ON YOUR 140TH ANNIVERSARY!!!

Alabama  
Eddy Arnold  
Clint Black  
Martina McBride  
Ronnie Milsap  
The Oak Ridge Boys  
Robert Ellis Orrall  
Paul Overstreet  
K. T. Oslin  
Restless Heart  
Shenandoah  
Larry Stewart  
Aaron Tippin  
Lari White  
Don Williams

That's in dog years



OUR THANKS TO YOU ALL!  
RCA/NASHVILLE



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World Radio History

*Russ Barnard's*  
**20 Best Albums**

•••••

**Honky Tonk Heroes**

*Waylon Jennings*

**My Tennessee  
Mountain Home**

*Dolly Parton*

**Roses in the Snow**

*Emmylou Harris*

**Silver**

*Johnny Cash*



**Blue Kentucky Girl**

*Emmylou Harris*

**Rockabilly Blues**

*Johnny Cash*

**Storms of Life**

*Randy Travis*

**Dreaming My Dreams**

*Waylon Jennings*

**I Am What I Am**

*George Jones*

**Serving 190 Proof**

*Merle Haggard*

**Waitin' for the Sun to  
Shine**

*Ricky Skaggs*

**As Is**

*Bobby Bare*



**Red Headed Stranger**

*Willie Nelson*

**Master of Bluegrass**

*Bill Monroe*

**Together Again**

*George Jones and*

*Tammy Wynette*

**Hank Williams Jr. and  
Friends**

*Hank Williams Jr.*

**Trust in Me**

*Barry and Holly*

*Tashian*

**Guitars, Cadillacs,  
Etc., Etc.**

*Dwight Yoakam*

**This One's Gonna  
Hurt You**

*Marty Stuart*

**Why Not Me**

*The Judds*



**DOLLY PARTON**

A pure child of Appalachian folk tradition, she took Nashville by the heart and Hollywood by storm.



## RICKY SKAGGS

An awesome talent who believed in the past and brought it to the present. He introduced bluegrass to mainstream country fans.

### ▪ Rich Kienzle ▪

JOHNNY CASH  
 WAYLON JENNINGS  
 WILLIE NELSON  
 MERLE HAGGARD  
 RICKY SKAGGS  
 HANK WILLIAMS JR.  
 THE OAK RIDGE BOYS  
 DOLLY PARTON  
 REBA MCENTIRE  
 EMMYLOU HARRIS  
 GEORGE STRAIT  
 THE JUDDS  
 ALABAMA  
 RANDY TRAVIS  
 GEORGE JONES  
 GARTH BROOKS  
 TAMMY WYNETTE  
 DWIGHT YOAKAM  
 LORETTA LYNN  
 BOB WILLS (*who was alive the first 2 1/2 years we were in business*)

### ▪ Michael Bane ▪

WILLIE NELSON—Looking back, it's hard to remember the world Before Willie. Hippies hated rednecks, who hated hippies, etc., etc. Willie was the single most

powerful change agent, a man who could reach across both artificial barriers like "longhair" and very real barriers like race. His helping "launch" Charley Pride's career stands to me as a testament more real than a thousand speeches by Jesse Jackson. He has remained true to the ideal of the wandering minstrel, and he has changed country music more than any of us can ever appreciate.

JIMMY BOWEN—It's been almost exactly 20 years since Bowen sat on a speaker backstage at a D.J. Week show and told me how he was going to change country music. And he has. His flawless production values helped reshape country from the country-politan sounds of the late 1960's to the country music we're used to.

THE JUDDS—The first really successful "third generation" country act that presaged the revolution to come. I mean, after all the years, I still think "Mama, He's Crazy" is one of the greatest songs I've ever heard.

RODNEY CROWELL—No other songwriter has explored our personal mythology to the depth of Rodney Crowell. His genius is putting us into the myth, explaining in a few words how we fit into a universe that seems, if not outright hostile, at least spinning out of control.

### John Morthland's 20 Best Albums

- • • • •
- Interiors**  
*Rosanne Cash*
- All I Want to Do in Life**  
*Jack Clement*
- Diamonds and Dirt**  
*Rodney Crowell*
- Guitar Town**  
*Steve Earle*
- Honky Tonk Masquerade**  
*Joe Ely*
- After Awhile**  
*Jimmie Dale Gilmore*
- Johnny Gimble's Texas Dance Party**  
*Johnny Gimble*
- Charlie**  
*Tompall Glaser*
- Serving 190 Proof**  
*Merle Haggard*
- That's the Way Love Goes**  
*Merle Haggard*
- One's on the Way**  
*Loretta Lynn*
- Lead Me On**  
*Loretta Lynn and Conway Twitty*
- more...*

## THE JUDDS

The mother and daughter team that forever changed the face—and voice—of the country duet.



**Jimmy Bowen**

*Morthland continues...*

### **Electricity**

*Jimmy Murphy*

### **Phases and Stages**

*Willie Nelson*

### **My Tennessee**

### **Mountain Home**

*Dolly Parton*

### **Out of Hand**

*Gary Stewart*

### **Billy Swan**

*Billy Swan*

### **Don't Tell Me What to Do**

*Pam Tillis*

### **Storms of Life**

*Randy Travis*

### **Hank Williams Jr. and Friends**

*Hank Williams Jr.*

**GUY CLARK**—Guy Clark, for me, redefined the story song and cast it into the 1970's. "Desperados Waiting for a Train" is a perfect song, and I cried the first time I heard "Randall Knife."

**HANK WILLIAMS JR.**—Yeah, yeah, I'm prejudiced, but you've got to remember that it was Hank Jr. who first went after—and got—the kids, which became the future of the music. And long B.G. (Before Garth), Hank Jr. redefined what it meant to be a country music star.

**MICHAEL MARTIN MURPHEY**—A true believer in the American cowboy and his music, Michael Martin Murphey has virtually saved that music from extinction.

**EMMYLOU HARRIS**—Her voice reminds me of the pure tones that come from those crystal prayer bowls you get at New Age rock shops. That crystal tone threads through the last 20 years of country, connecting its Appalachian roots with modern Nashville by way of Los Angeles. I have listened to "Boulder to Birmingham" close to a million times, I think.

**PATRICK CARR**—I realize I probably shouldn't be picking on my associates, but Paddy changed forever the way country music was viewed by the "straight" press. As a writer and editor of *Country Music Magazine*, Paddy helped define and, ultimately, shape the first "outlaw" revolution.

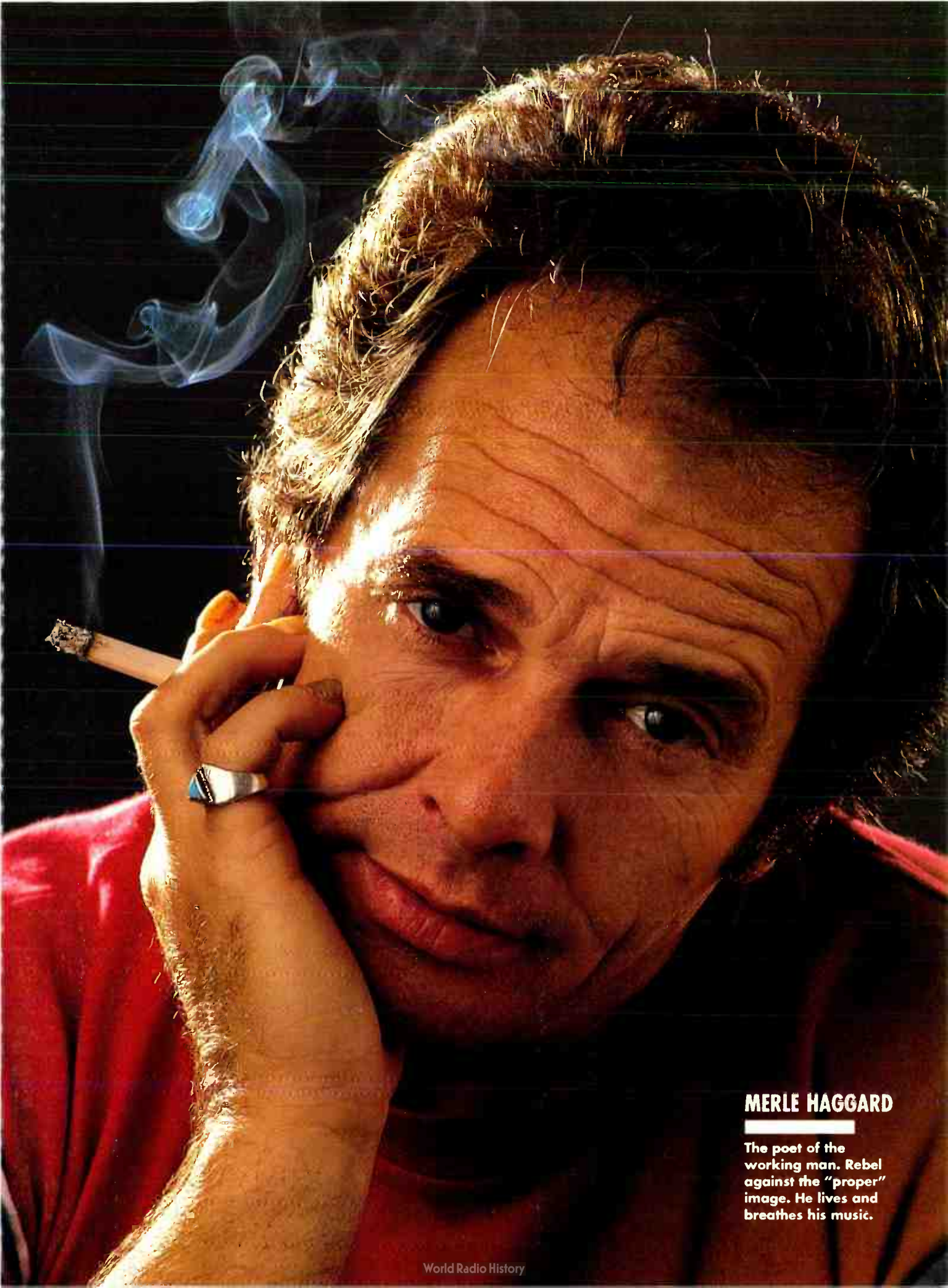
**NICK TOSCHES**—Okay, one more writer. If Patrick Carr made country music legitimate, Nick Tosches made it weird and crazy and dangerous—and all the more appealing. With his book, *Country: America's Biggest Music*, Nicky helped the music keep its off-center spin.

**DOUGLAS B. GREEN**—When historian Doug Green told us he wanted to revive cowboy movie music and take it to a new generation, we all thought it was nice, but, well, strange. He was right and we were wrong. *Riders in the Sky* has kept an important tradition from galloping away into Hillbilly Heaven.

**WAYLON JENNINGS**—The original, stone-cold, James Dean-ified, I-probably-stole-the-turquoise, Hank Lives cowboy. I am honored to have been thrown out of his studio more times than I can remember.

**RANDY TRAVIS**—He opened the door, and look what all's rushed through. More than that, I think Randy Travis is a once in a generation talent, a stylist whose influence on country music will still be acknowledged 20 years from now. Like Hank Williams Sr., he has created a body of work that, I believe, will stand.

**TANYA TUCKER**—The first bad girl country singer, and damned if she isn't still here. She's also the first country music singer to appear in her underwear on the cover of *Country Music Magazine*.



## MERLE HAGGARD

The poet of the working man. Rebel against the "proper" image. He lives and breathes his music.



## REBA McENTIRE

In the 1980's she singlehandedly carried Loretta and Tammy's mantle as the authentic country female voice.

**DWIGHT YOAKAM**—He's just so damn contentious you gotta give him credit. He and Randy Travis represent sort of the yang and yin of country music. The yang part is the part that kicks ass. I believe I have never seen anything stranger than Dwight doing his cover of Elvis' "Little Sister" at a slam dance club in New York City, where there was blood on the wall and the noise was enough to render you immediately sterile.

**MARSHALL CHAPMAN**—Marshall has held her ground, which is damn hard for a woman in country music—especially a few years back. She's never achieved the stardom she so deserves, but I believe there are a lot of women in country today who are there because of Marshall's guts.

**WENDY WALDMAN**—If I had a penny for every review where I whacked La Waldman as a producer, I'd be rich. However, I respect and admire her for being a woman in a traditionally male field. She produces a heck of a lot of hits.

**LYLE LOVETT**—The cutting edge of yuppie country, and some of the sharpest lyrics since Warren Zevon. Maybe it was the hair, but Lyle helped get country over some intellectual rocky ground.

**EVELYN SHRIVER**—Okay, she's a publicist, a *flack*. But Evelyn Shriver has done more to ram country music into main-

### Michael Bane's 20 Best Albums

• • • • •

**Red Headed Stranger**

Willie Nelson

**Dreaming My Dreams**

Waylon Jennings

**Hank Williams Jr. and Friends**

Hank Williams Jr.

**Storms of Life**

Randy Travis

**No Fences**

Garth Brooks

**My Kind of Country**

Reba McEntire

**Old Number 1**

Guy Clark

**Alone Again**

George Jones

**Pieces of the Sky**

Emmylou Harris

**Trio**

Emmylou Harris,

Dolly Parton,

Linda Ronstadt

**Wild and Blue**

John Anderson

**A1A**

Jimmy Buffett

**Guitar Town**

Steve Earle

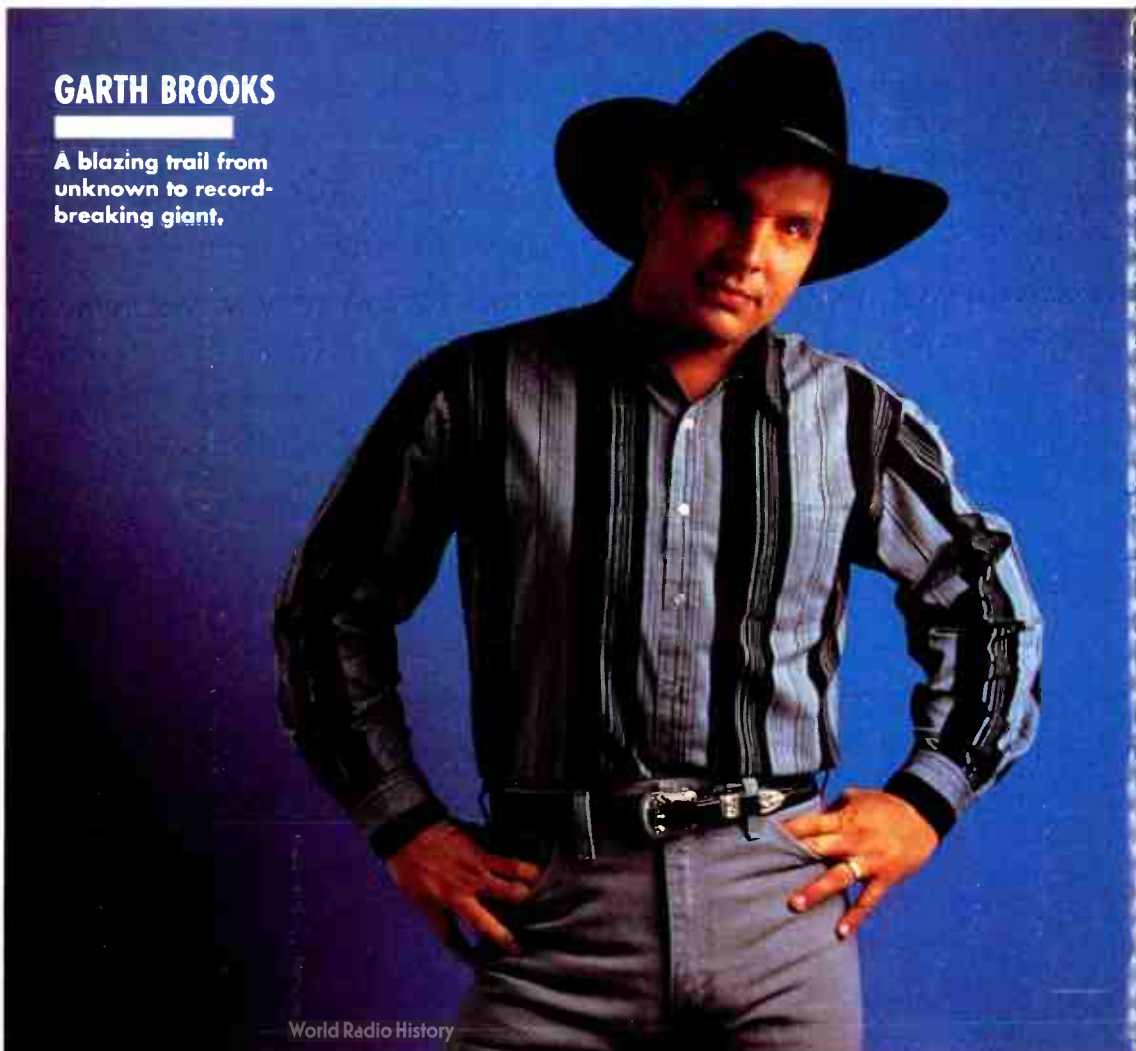
**Pink Cadillac**

John Prine

more...

## GARTH BROOKS

A blazing trail from unknown to record-breaking giant.



stream America than almost anybody else I can think of. She is also relentlessly honest, to the media and to her artists, both of whom can sometimes stand a dollop of reality.

**JIMMY BUFFETT**—Twenty years ago, or thereabouts, I got a call from a small magazine asking me to review a record by a folksinger named Jimmy Buffett. *A1A* was the first record I reviewed, and I didn't have a clue. So like a whole generation of Parrotheads, I listened to "A Pirate Looks at 40," and I just wasn't able to function any more. In a few minutes, I'm heading for a bar called The Hurricane, and I'm going to sit there and toast the sun going down over the Gulf of Mexico, maybe eat a grouper sandwich and play some Jimmy Buffett on the jukebox. Couple of years ago, in Montana on horseback, I ran into a woman who said she'd been reading me for years, and if she kept reading, was there a chance I'd grow up? I referred her to Jimmy Buffett. —M.B.

LEONARD KANSIER

▪ Hazel Smith ▪

(in alphabetical order)

ALABAMA

JIMMY BOWEN (producer/president of Liberty Records)

GARTH BROOKS

TONY BROWN (producer/executive VP and head of A&R MCA Records)

JOHNNY CASH

TIM DUBOIS (producer/senior VP and general manager Arista Records)

RALPH EMERY (host Nashville Now)

JOE GALANTE (president RCA Records/former head RCA/Nashville)

EMMYLOU HARRIS

HARLAN HOWARD (songwriter)

WAYLON JENNINGS

LORETTA LYNN

WILLIE NELSON

ROBERT K. OERMANN (columnist Nashville Tennessean)

DOLLY PARTON

ELVIS PRESLEY

FRANCES PRESTON (chief executive officer BMI/former head BMI Nashville)

HAROLD SHEDD (producer/senior VP creative Mercury Records)

GEORGE STRAIT

RANDY TRAVIS

▪ Bob Allen ▪

WILLIE NELSON

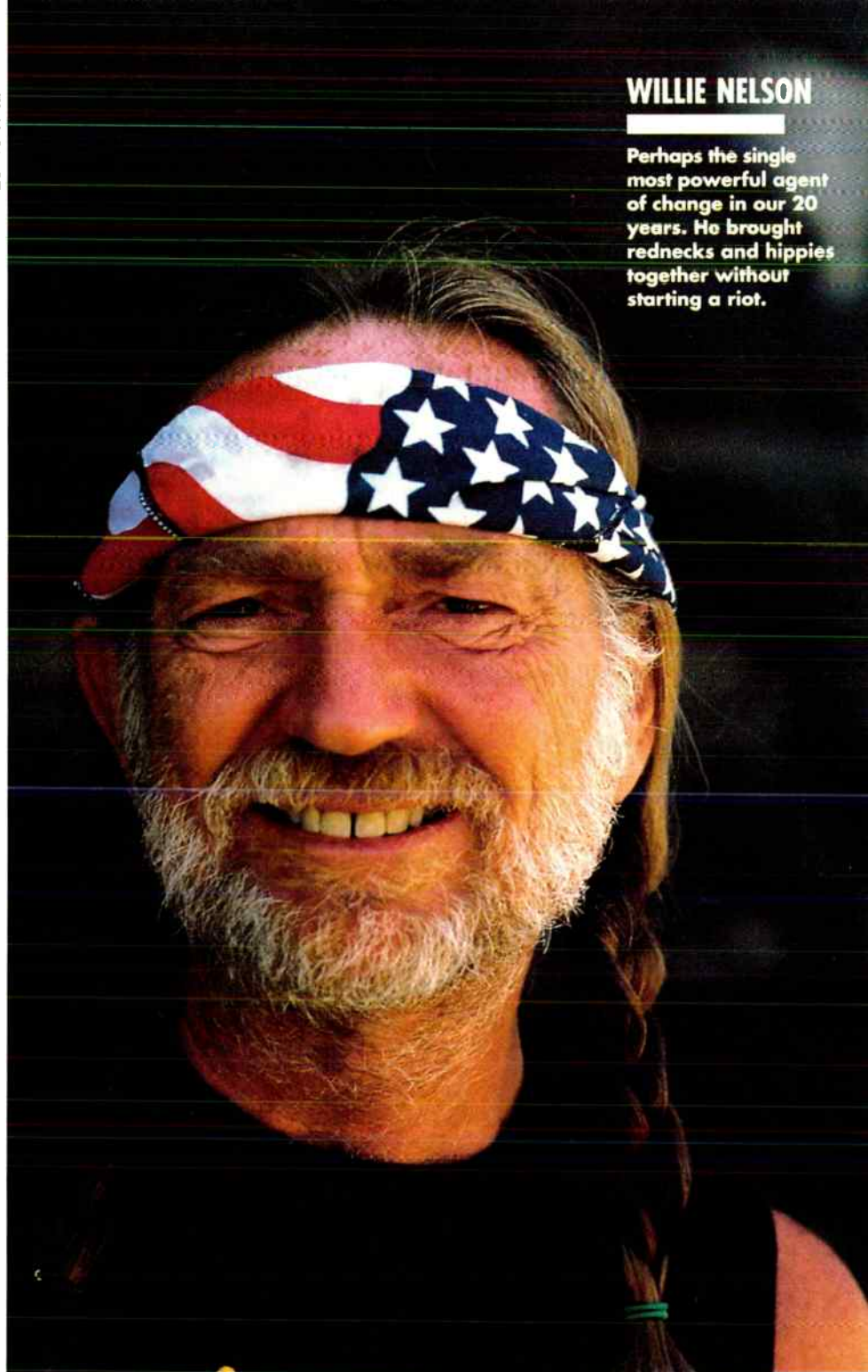
GEORGE JONES

DOLLY PARTON

REBA MCENTIRE

RICKY SKAGGS

BILLY SHERRILL (producer of George Jones, Tammy Wynette and others/former CBS Records executive)



**WILLIE NELSON**

Perhaps the single most powerful agent of change in our 20 years. He brought rednecks and hippies together without starting a riot.

JIMMY BOWEN

JOE GALANTE

RICK BLACKBURN (VP and general manager Atlantic Records/former head CBS Records Nashville)

TONY BROWN

WAYLON JENNINGS

TOM GRISCOM (Gaylord Entertainment senior VP Broadcasting/visionary who conceived of TNN)

BILLBOARD MAGAZINE (for recent chart changes)

GARTH BROOKS (if only because he was the first to benefit from these changes)

GLENN "BIG DADDY" DANIELS (pioneer who founded Country Music Television—CMT)

DON HENLEY (His country influence in The Eagles has influenced scores of country musicians I've spoken to over the years.)

JACK CLEMENT (producer/songwriter)

GRAM PARSONS

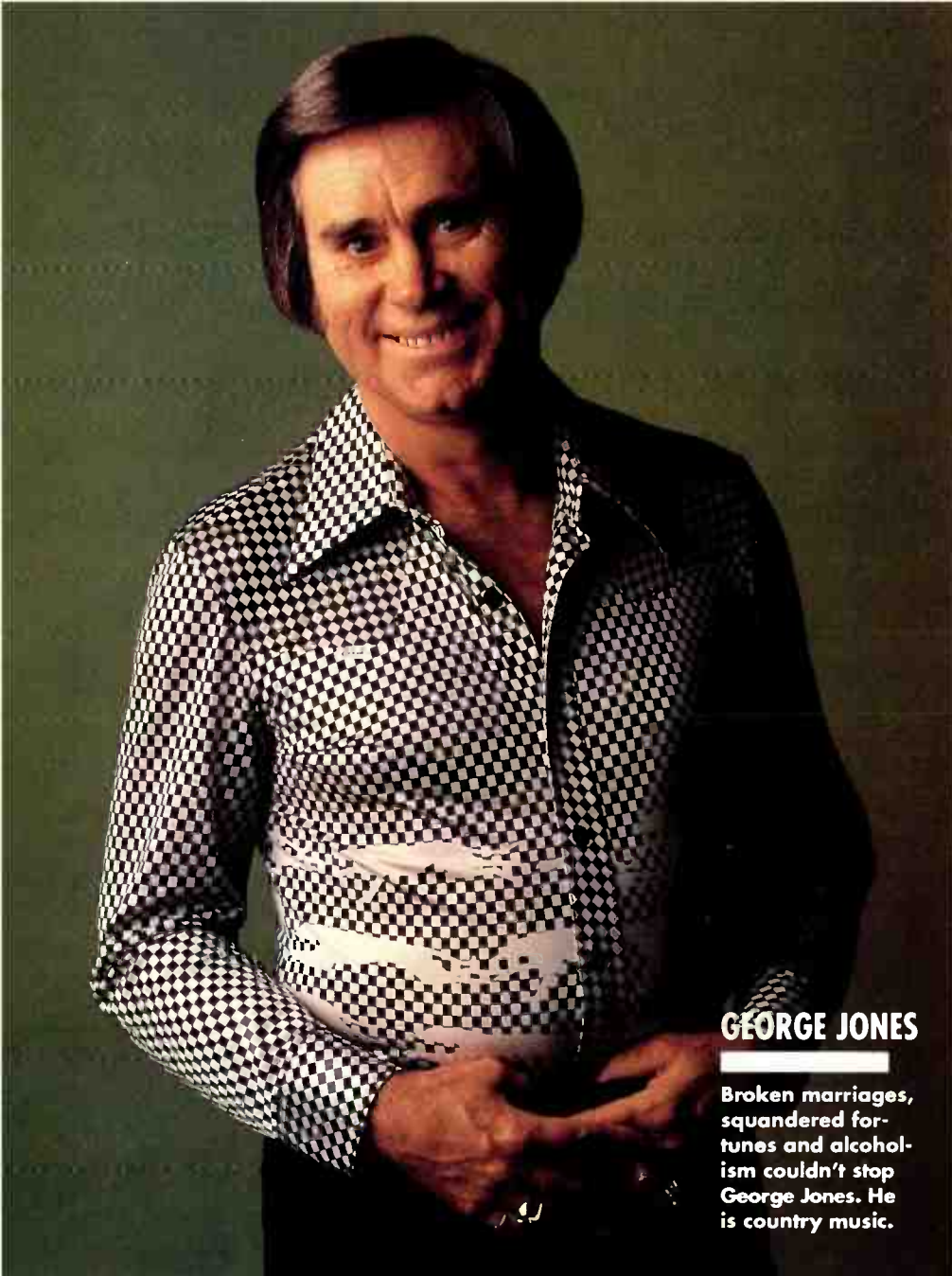
FRANCES PRESTON

And for their influence:

HANK WILLIAMS SR.

BUCK OWENS

LEFTY FRIZZELL



## GEORGE JONES

Broken marriages, squandered fortunes and alcoholism couldn't stop George Jones. He is country music.

LEONARD KAVASIER



### ▪ Patrick Carr ▪

*Mine is a purist list; each pick important to the development of the music, commercially significant, and, in my judgment, great. I've picked nobody just because they sold tons of records—Kenny Rogers or Garth Brooks, for example—and nobody who was wonderful but didn't dent the charts, for instance Joe Ely. The order is historical.*

*Seventeen artists:*

JOHNNY CASH  
GEORGE JONES  
MERLE HAGGARD  
KRIS KRISTOFFERSON  
TAMMY WYNETTE  
CHARLIE RICH  
WAYLON JENNINGS  
WILLIE NELSON

GARY STEWART  
EMMYLOU HARRIS  
HANK WILLIAMS JR.  
ROSANNE CASH  
RICKY SKAGGS  
GEORGE STRAIT  
RANDY TRAVIS  
DWIGHT YOAKAM  
MARTY STUART  
*And three record producers:*  
BILLY SHERRILL (important)  
JIMMY BOWEN (important and awful)  
TONY BROWN (important and great)

*More Difference-Making Artists and Other Folk—Without whom no review of the past 20 years in country music would be worth printing. Again, they're in more or less historical order.*

*Artists...*  
CHET ATKINS



## TAMMY WYNETTE

Heartache and pain never sounded so good. She lived it and felt it and audiences could tell.

*Bane continues...*

**All I Want to Do in Life**

*Jack Clement*

**Guitars, Cadillacs, Etc., Etc.**

*Dwight Yoakam*

**Shooting Straight in the Dark**

*Mary-Chapin Carpenter*

**Here in the Real World**

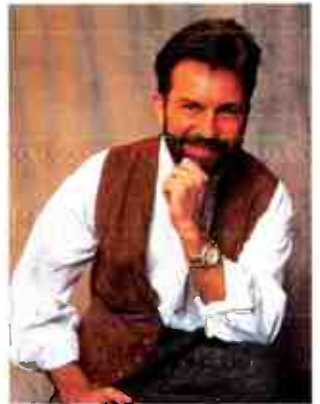
*Alan Jackson*

**Silver**

*Johnny Cash*

**The Judds**

*The Judds*



**Tony Brown**

### *Hazel Smith's 20 Best Albums*

• • • • •

**Still the Same Ole Me**  
*George Jones*

**Red Headed Stranger**  
*Willie Nelson*

**Ole Five and Dimers Like Me**

*Billy Joe Shaver*

**Honky Tonk Heroes**  
*Waylon Jennings*

**Ray Sawyer**  
*Ray Sawyer*



**Wanted: The Outlaws**  
*Waylon Jennings,  
Willie Nelson, Jessi  
Colter and Tompall  
Glaser*

**Pieces of the Sky**  
*Emmylou Harris*

**Storms of Life**  
*Randy Travis*

**The Weary Traveler**  
*Bill Monroe*

*more...*

## ALABAMA

The Fort Payne quartet proved that country bands could shoot to the top and stay there.



Smith continues...

**9 to 5 and Odd Jobs**  
*Dolly Parton*

**Coal Miner's Daughter**  
*Loretta Lynn*

**Will the Circle Be Unbroken, Vol. 1**  
*The Nitty Gritty Dirt Band*

**Family Tradition**  
*Hank Williams Jr.*

**Don't Close Your Eyes**  
*Keith Whitley*

**George Strait Greatest Hits**  
*George Strait*

**Don't Rock the Jukebox**  
*Alan Jackson*

**The Best of Floyd Tillman**  
*Floyd Tillman*



**Waitin' for the Sun to Shine**

*Ricky Skaggs*

**When I Call Your Name**

*Vince Gill*

**No Fences**

*Garth Brooks*

JACK CLEMENT  
DOC WATSON  
BUCK OWENS  
ROGER MILLER  
TANYA TUCKER  
SAMMI SMITH  
MELBA MONTGOMERY  
TOMPALL GLASER  
GUY & SUSANNAH CLARK  
DAVID ALLAN COE  
RODNEY CROWELL  
DELBERT MCCLINTON  
BILLY SWAN  
JOHN PRINE  
JOHN ANDERSON  
CARLENE CARTER  
PAULETTE CARLSON  
STEVE EARLE  
SUZY BOGGUSS  
KELLY WILLIS  
JIMMIE DALE GILMORE  
SHELBY LYNNE  
KEVIN WELCH  
ROSIE FLORES  
JANN BROWNE  
LEE ROY PARNELL  
JAMES BLUNDELL  
THE LONESOME STRANGERS  
THE MAVERICKS  
DENNIS ROBBINS

*Other folk...*

CHET ATKINS (*producer/RCA exec*)  
JACK CLEMENT (*producer/songwriter*)  
RICHARD BENNETT (*producer*)  
RUSS BARNARD  
DAVE HICKEY (*journalist*)  
ALLEN REYNOLDS (*producer*)  
KYLE LEHNING (*producer*)  
JOANN GARDNER (*video producer*)

FRANCES PRESTON (*CEO BMI*)  
JOHN TRAVOLTA (*for Urban Cowboyism*)  
PAM LEWIS (*for Garthmania*)  
GAYLORD ENTERTAINMENT CO. (*TNN owner/for changing everything*)—P.C.

### ■ George Fletcher ■

GEORGE JONES—Try to find one of the current bunch who wasn't influenced by/inspired by/grew up on Jones.

TAMMY WYNETTE—As a singer, there's still no one who can touch her for pure emotionalism.

LORETTA LYNN—What other woman before or since has tackled the subjects that spitfire Loretta did in her songwriting?

GEORGE STRAIT—Texas' keeper of the flame.

RANDY TRAVIS—The man who first held Garth's lofty perch, only no one knew it.

JOHNNY CASH—Still some chapters to be written in The Book of Cash...

THE JUDDS—Helped bring the New Trad movement to the fore.

HANK WILLIAMS JR.—Blurring the lines between country and rock.

GARTH BROOKS—17 million albums sold; like him or not, he matters.

TANYA TUCKER—She hasn't peaked yet.

WILLIE NELSON—An outlaw instigator and major force in record sales, he certainly kept things interesting these 20 years.



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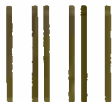
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## WAYLON JENNINGS

A true outlaw who stuck to his own rules and wouldn't let the old Nashville establishment get in his way.

World Radio History

## Bob Allen's 20 Best Albums

•••••

### **Out of Hand**

*Gary Stewart*

### **Border Affair**

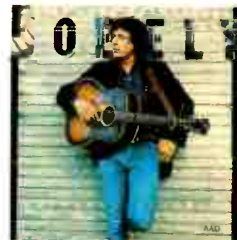
*Lee Clayton*

### **Storms of Life**

*Randy Travis*

### **Honky Tonk Heroes**

*Waylon Jennings*



### **Honky Tonk Masquerade**

*Joe Ely*

### **My Kind of Country**

*Reba McEntire*

### **Alone Again**

*George Jones*

### **Serving 190 Proof**

*Merle Haggard*

### **Blue Kentucky Girl**

*Emmylou Harris*

### **Diamonds in the Rough**

*John Prine*

### **Lefty Frizzell, His Life, His Music**

*Lefty Frizzell*

### **John Anderson**

*John Anderson*

### **Guitar Town**

*Steve Earle*

### **Waitin' for the Sun to Shine**

*Ricky Skaggs*



### **Why Not Me**

*The Judds*

### **Guitars, Cadillacs, Etc., Etc.**

*Dwight Yoakam*

### **Hillbilly Rock**

*Marty Stuart*

### **Phases and Stages**

*Willie Nelson*

### **Strait Country**

*George Strait*

### **The Silver-Tongued Devil and I**

*Kris Kristofferson*

*Bob Millard's  
20 Best Albums*

•••••

**Sally Rose**

*Emmylou Harris*

**Time Passes By**

*Kathy Mattea*

(naturally)

**Pickin' on Nashville**

*The Kentucky*

*HeadHunters*

**Waitin' for the Sun**

**to Shine**

*Ricky Skaggs*

**Country Boy**

*Ricky Skaggs*

**Lyle Lovett**

*Lyle Lovett*

**Trio**

*Emmylou Harris,*

*Dolly Parton,*

*Linda Ronstadt*

**Live at Carnegie Hall**

*Buck Owens*

(CMF reissue)

**Ray Ray Live (at The**

**Nashville Palace)**

*Randy Ray*

(Randy Travis when he was

still a dishwasher)

**Ropin' the Wind**

*Garth Brooks*

(loved by me and 7,000,000

others)

**Guitars, Cadillacs,**

**Etc., Etc.**

*Dwight Yoakam*

**I Fell in Love**

*Carlene Carter*



**Guitar Town**

*Steve Earle*

**Will the Circle Be**

**Unbroken, Vol. 1**

*Nitty Gritty Dirt*

*Band*

**The Judds**

*The Judds*

**Stout and High**

*The Wagoners*

**Stardust**

*Willie Nelson*

**Wanted: The Outlaws**

*Waylon Jennings,*

*Willie Nelson, Jessi*

*Colter and Tompall*

*Glaser*

**Renegade Picker**

*Steve Young*

**Greatest Hits, Volume 3**

*Buck Owens*

**LORETTA LYNN**

The coal miner's daughter defied the norm and spoke her mind in song. She became a legend in spite of this.



**MERLE HAGGARD**—His influence can be widely heard.

**EMMYLOU HARRIS**—Emmylou began the New Trad movement long before anyone knew what it was.

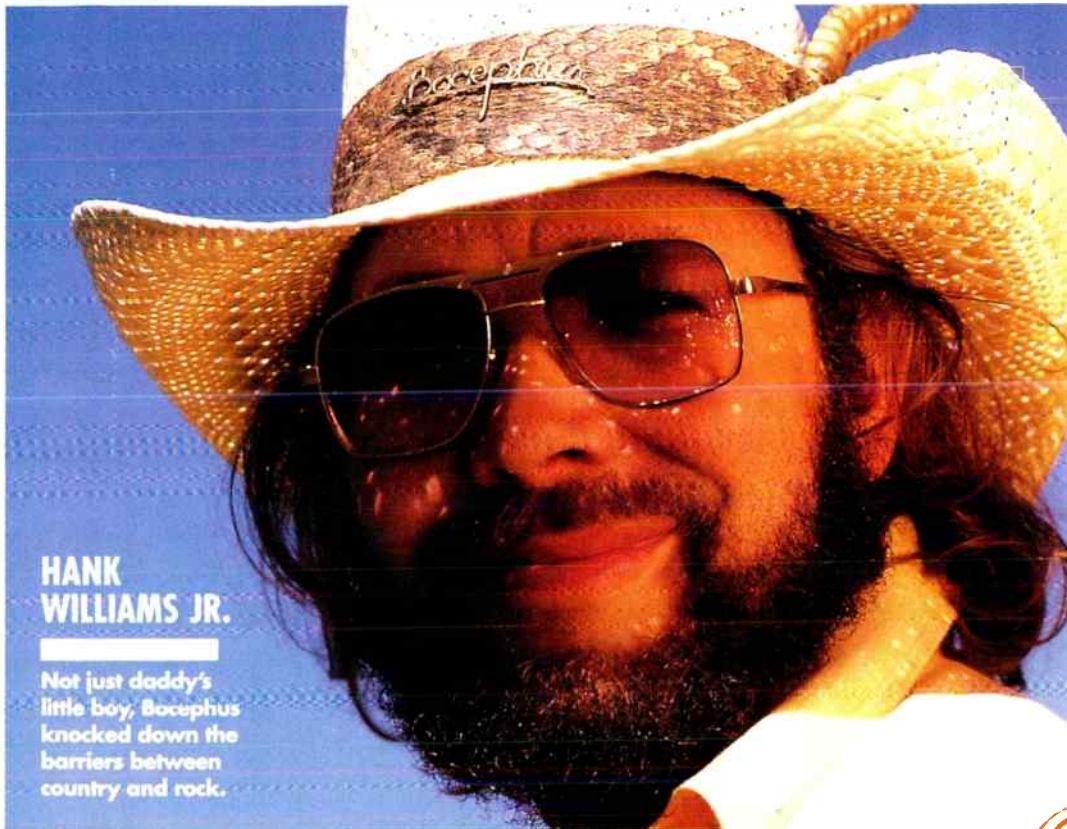
**DOLLY PARTON**—An American music icon.

**CONWAY TWITTY**—The hits just kept racking up.

**RICKY SKAGGS**—A purist who pushed bluegrass into mainstream country. Like several others on this list, he helped country return to its roots.

▪ **Rochelle Friedman** ▪

- WILLIE NELSON
- DOLLY PARTON
- LORETTA LYNN
- JOHNNY CASH
- GEORGE JONES
- GARTH BROOKS
- RANDY TRAVIS
- ALABAMA
- JOE GALANTE (*president RCA Records*)
- TONY BROWN (*producer/MCA exec*)
- RODNEY CROWELL



**HANK WILLIAMS JR.**

Not just daddy's little boy, Bocephus knocked down the barriers between country and rock.

**BILLY SHERRILL**—Anyone who produced George Jones, Tammy Wynette, Charlie Rich and Tanya Tucker (to name a few) has certainly left his mark.

**ALAN JACKSON**—Maybe it's too soon to say he matters. Maybe not. He's the readers' choice of late.

**WAYLON JENNINGS**—A brilliant stylist, and Willie's partner in crime.

**DWIGHT YOAKAM**—Married L.A.-style country-rock with pure honky tonk and made the hip set stand up and take notice.

*And Some Who'll Always Matter*

- HANK SR.
- ROY ACUFF
- LEFTY FRIZZELL
- MINNIE PEARL
- EDDY ARNOLD
- BILL MONROE
- BOB WILLS
- PATSY CLINE

—G.F.

- JIMMY BOWEN (*producer/president of Liberty Records*)
- BILLY SHERRILL (*producer/former CBS Records executive*)
- GEORGE STRAIT
- EMMYLOU HARRIS
- MERLE HAGGARD
- RICKY SKAGGS
- WAYLON JENNINGS
- HANK WILLIAMS JR.
- ROSANNE CASH

▪ **John Morthland** ▪

(in alphabetical order)

- JIMMY BOWEN—Brought Nashville into the techno era, for better or for worse.
- GARTH BROOKS—Yawn...
- TONY BROWN—Son of Bowen, but with broader tastes.

*Peter Guralnick's*  
**20 Best Albums**

•••••

- Honky Tonk Masquerade**  
*Joe Ely*
- Serving 190 Proof**  
*Merle Haggard*
- Phases and Stages**  
*Willie Nelson*
- Electricity**  
*Jimmy Murphy*
- Legendary Lefty Frizzell**  
*Lefty Frizzell*
- My Tennessee Mountain Home**  
*Dolly Parton*
- Got No Bread, No Milk, No Honey, Etc.**  
*James Talley*
- Silver**  
*Johnny Cash*
- Nothing But the Truth**  
*Sleepy LaBeef*
- Glad I'm in the Band**  
*Lonnie Mack*
- She Even Woke Me Up to Say Goodbye**  
*Jerry Lee Lewis*



**Honky Tonk Heroes**  
*Waylon Jennings*

A tie:  
**Victim of Life's Circumstances**  
*Delbert McClinton*

and

**Doug Sahm and Band**

*Doug Sahm*  
**Waitin' for the Sun to Shine**

*Ricky Skaggs*  
**Homemade Ice Cream**

*Tony Joe White*  
**Lyle Lovett**

*Lyle Lovett*  
**After Awhile**

*Jimmie Dale Gilmore*  
**Road to Indio**

*Chris Gafney*  
**State of the Heart**

*Mary-Chapin Carpenter*  
**Pictures and Paintings**

*Charlie Rich*



*Patrick Carr's  
20 Best Albums*



- Grievous Angel**  
*Gram Parsons*
- Pieces of the Sky**  
*Emmylou Harris*
- Phases and Stages**  
*Willie Nelson*



- The Best of Dolly**  
*Dolly Parton*
- Dreaming My Dreams**  
*Waylon Jennings*
- Out of Hand**  
*Gary Stewart* *more...*

**ROSANNE CASH**—Redefined the whole notion of country woman artist.

**TOMPALL GLASER**—The real Outlaw ringmaster; even if he's spent the rest of his life denying it ever happened.

**MERLE HAGGARD**—Most enduring, most human, country singer-songwriter-performer-artist.

**JIM HALSEY**—Entrepreneur who did most to make country music mainstream, middle-American music.

**EMMYLOU HARRIS**—First real New Traditionalist, about 15 years before the term was coined.

**WAYLON JENNINGS**—It was fun while it lasted.

**GEORGE JONES**—Greatest pure country singer of the era.

**LORETTA LYNN**—First female Entertainer of the Year, and though she's since been surpassed by Mandrell and McEntire, they owe her.

**WILLIE NELSON**—Never stopped being his own man.

**K.T. OSLIN**—Inconsistent, but talks straight to and for a huge segment of the audience that's usually talked down to.

**DOLLY PARTON**—Suppressed all talent, became famous just for being herself.

**BILLY SHERRILL**—Dominant producer/exec of the 70's.

**GEORGE STRAIT**—Kept the swing/honky tonk faith when no one else was.

**RANDY TRAVIS**—Talented hunk.

**TANYA TUCKER**—When you wipe all the bullbleep from her life and career, you're left with an artist who's never stopped growing.

**HANK WILLIAMS JR.**—Last true wild card.

**DWIGHT YOAKAM**—Kept alive something worth keeping alive by making it youthful and sexy. —J.M.



## DWIGHT YOAKAM

He didn't tip his hat to Nashville, joining that line of proud rebels who made it anyway.

*Carr continues...*

**Honky Tonk Masquerade**

*Joe Ely*

**Rockabilly Blues**

*Johnny Cash*

**Family Tradition**

*Hank Williams Jr.*

**Guitar Town**

*Steve Earle*

**I Am What I Am**

*George Jones*



**Serving 190 Proof**

*Merle Haggard*

**The Gift**

*The McCarters*

**Will the Circle Be Unbroken, Vol. II**

*Nitty Gritty Dirt*

*Band et al*

**Somewhere**

**Between**

*Suzy Bogguss*

**If There Was a Way**

*Dwight Yoakam*

**Tempted**

*Marty Stuart*

**It Only Hurts When**

**I Laugh**

*Jann Browne*

**I Fell in Love**

*Carlene Carter*

**Western Beat**

*Kevin Welch*

*And some very honorable mentions...*

**Highway 101**

*Highway 101*

**Trio**

*Emmylou Harris,*

*Dolly Parton,*

*Linda Ronstadt*

**After the Farm**

*Rosie Flores*

**From Hell to**

**Paradise**

*The Mavericks*

**Tough All Over**

*Shelby Lynne*

**James Blundell**

*James Blundell*

*...And, in addition to the albums named above, everything recorded between '72 and '92 by Gary Stewart, Joe Ely, Steve Earle, Dwight Yoakam, Marty Stuart, Jann Browne and Kevin Welch. Perfect track records, every one. —P.C.*

## George Fletcher's 20 Best Albums

My list—in no particular order—of the 20 (or so) albums of the past 20 years that I couldn't live without. There are many more.

### Guitars, Cadillacs, Etc., Etc.

Dwight Yoakam

### Next to You

Tammy Wynette

### Walk Under Ladders

Joan Armatrading

### Boom Chicka Boom

Johnny Cash

### Elite Hotel

Emmylou Harris

### Highwayman

Cash, Jennings,  
Nelson, Kristofferson

### Indigo Girls

Indigo Girls



### I Am What I Am

George Jones

### Last of the True

### Believers

Nanci Griffith

### Storms of Life

Randy Travis

### Keep On Doing

The Roches

### Melissa Etheridge

Melissa Etheridge

### State of the Heart

Mary-Chapin  
Carpenter

### Big City

Merle Haggard

### Why Not Me

The Judds

### The Pressure Is On

Hank Williams Jr.

### I, Too, Have Seen the Woods

Kid Creole and  
The Coconuts

### King's Record Shop

Rosanne Cash

### 20 Greatest Hits

Loretta Lynn

And a four-way tie:

### One Woman Man

George Jones

### Me Myself I

Joan Armatrading

### All Keyed Up

Becky Hobbs

### Tough All Over

Shelby Lynne

## ▪ Helen Barnard ▪

These artists brought country music to the attention—and enjoyment—of the nation. All accomplished musicians, they determined what people thought country music was during the past 20 years.

JOHNNY CASH

WAYLON JENNINGS

BARBARA MANDRELL

WILLIE NELSON

MERLE HAGGARD

DOLLY PARTON

LORETTA LYNN

CONWAY TWITTY

GEORGE JONES

TAMMY WYNETTE

GLEN CAMPBELL

ROY CLARK AND BUCK OWENS

BILL MONROE

GEORGE STRAIT

RANDY TRAVIS

REBA MCENTIRE

GARTH BROOKS

CLINT BLACK

THE JUDDS

DWIGHT YOAKAM

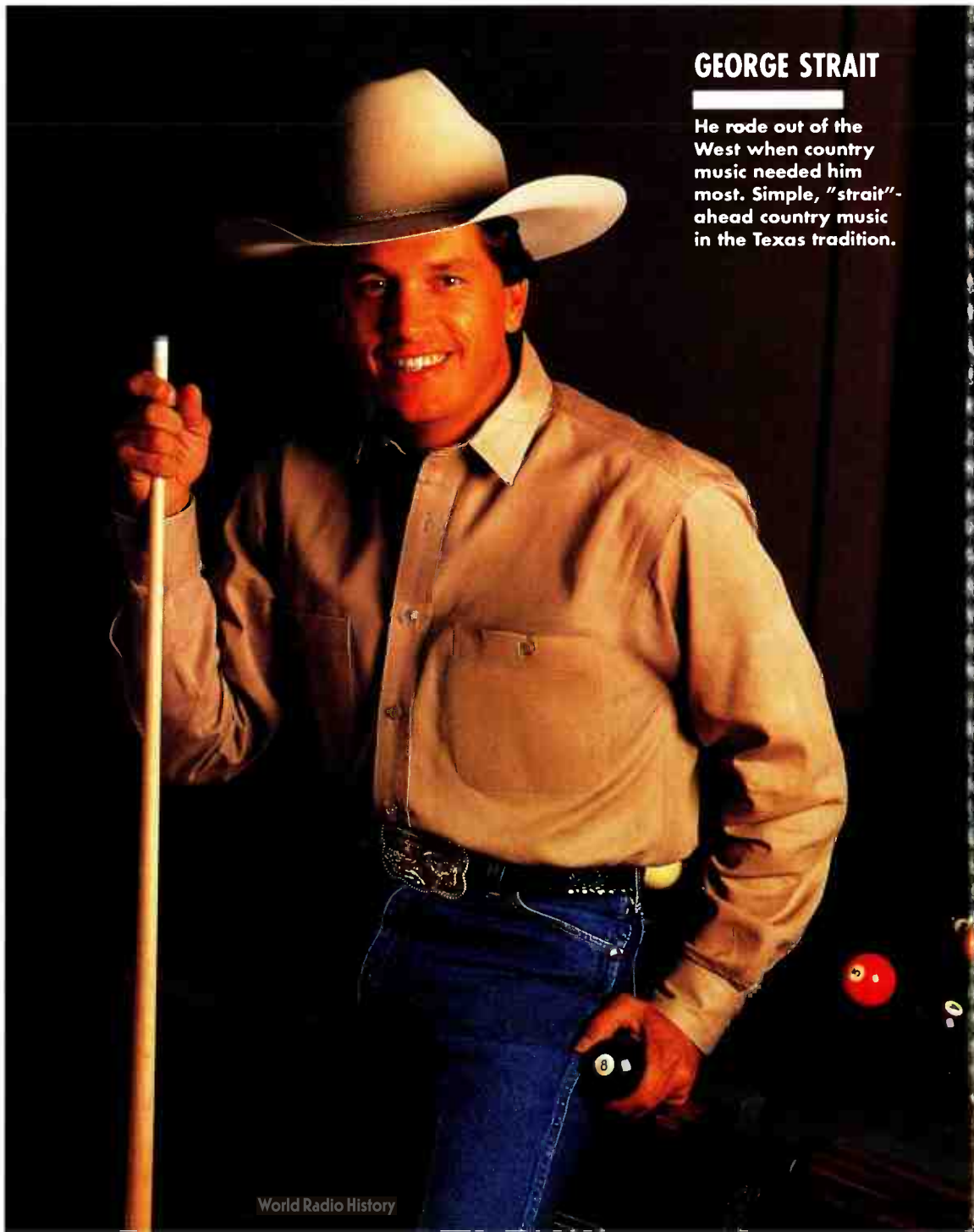
Plus two who changed country music irrevocably from the inside:

EMMYLOU HARRIS

RICKY SKAGGS

And two who are links to the past:

MINNIE PEARL AND ROY ACUFF



## GEORGE STRAIT

He rode out of the West when country music needed him most. Simple, "strait"-ahead country music in the Texas tradition.

ONLY ELVIS COULD'VE BROUGHT THEM TOGETHER

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

# HONEYMOON IN VEGAS

FEATURING ELVIS PRESLEY HITS PERFORMED BY:

**BILLY JOEL**

"ALL SHOOK UP,"  
"HEARTBREAK HOTEL"

**TRAVIS TRITT**

"BURNING LOVE"

**AMY GRANT**

"LOVE ME TENDER"

**WILLIE  
NELSON**

"BLUE HAWAII"

**BRYAN  
FERRY**

"ARE YOU LONESOME  
TONIGHT?"

**DWIGHT  
YOAKAM**

"SUSPICIOUS MINDS"



**RICKY VAN  
SHELTON**

"WEAR MY RING  
AROUND YOUR NECK"

**BONO**

"CAN'T HELP FALLING  
IN LOVE"

**JOHN  
MELLENCAMP**

"JAILHOUSE ROCK"

**VINCE GILL**

"THAT'S ALL RIGHT"

**JEFF BECK**

"HOUND DOG"

**TRISHA  
YEARWOOD**

"(YOU'RE THE) DEVIL  
IN DISGUISE"



EPIC SOUNDTRACK

"Honeymoon In Vegas." A Soundtrack Fit For A King.  
Featuring the hit singles: "All Shook Up" and "Wear My Ring Around Your Neck."

Wynona Price appears courtesy of Republic Records and Virgin Records Limited. John Mellencamp appears courtesy of Mercury/Polygram Records. Trisha Yearwood appears courtesy of Warner Bros. Records Inc. Dwight Yoakam appears courtesy of Reprise Records. Bono appears courtesy of Island Records. Amy Grant appears courtesy of Atlantic Records, Inc. "Blue Hawaii" and "Travis Tritt" appear courtesy of MCA Records, Inc. Billy Joel, Willie Nelson and Ricky Van Shelton appear courtesy of Columbia Records. "That's All Right" and "Wear My Ring Around Your Neck" appear courtesy of Presley Enterprises, Inc. Motion Picture Photography and Artwork Titles ©1993 Castle Rock Entertainment. All Rights Reserved. "Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. / is a trademark of Sony Music Entertainment Inc. / © 1993 Sony Music Entertainment Inc.

# Letters

In honor of our 20th Anniversary, stars, readers and industry folk were invited to comment on country music in general and/or on the role played by our magazine over the past 20 years. Herewith the first wave of results. More will be published as they come in over the course of our anniversary year.

Some letters from readers are based on the blockbuster Readers Poll that appeared in the May/June 1992 issue. A representative sampling appears.

## Hank Jr. Salutes Number One

While reading my issue of *Country Music Magazine*, I noticed you and the wonderful staff would be celebrating your 20th Anniversary in September.

There is no question why *Country Music Magazine* is the Number One magazine. It has something for everyone. Other magazines have come and gone, but *Country Music Magazine* has stayed at the top. Whatever you're doing, Russ, keep doing it!

My hat's off to *Country Music Magazine* and another successful 20 years! Warmest regards,

Hank Williams Jr.  
Paris, Tennessee

## Kilgore Salutes Twenty Years

Can it be? Well, yes it can! Twenty years of reading your wonderful *Country Music Magazine*.

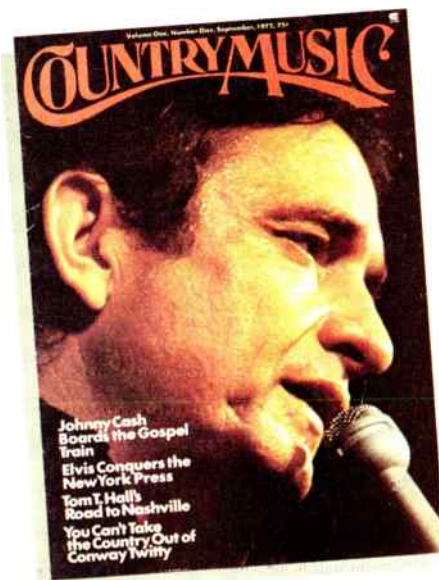
I remember well the excitement of the first issue. You had my picture in it. I was the "Boogie King" then, so needless to say I showed your publication all over Music Row. They said, "Nice picture, Merle!," "Wow, what a great magazine!," "Who's putting this out, gotta get one!," "Maybe they'll put my picture in it!"

Congratulations, Russ, to you and your wonderful staff! Thanks for believing and making country music the biggest and most popular form of American music.

Merle Kilgore  
Paris, Tennessee

## Gatlins Salute Fans

It goes without saying, but we will say it anyway... "Country music has been good to The Gatlin Brothers," and for that, we are most grateful. Halfway into our Adios Tour, the fact still remains that country music fans are loyal, hard-working, faithful people who will spare no ex-



## Our first issue, September 1972.

pense and leave no stone unturned to support their favorite artists. Over the years, we have not always treated them with the respect they so richly deserve. For you see, they are partners in our music and just as important as our band, crew and office staff.

We're leaving the road after '92 only to work in a few selected places in the future, but rest assured we are not leaving country music or the fans who have shared in the experience along the way.

Larry, Steve and Rudy Gatlin  
Nashville, Tennessee

## Clement Salutes Barnard

May I have your permission to speak directly to your readers? For it has occurred to me that some of them might not know that Russ Barnard, founder and enduring champion of *Country Music Magazine*, is what I call a true, dyed-in-the-wool "hillbilly." I think your readers should know that you and all your writers actually love this stuff, and are in fact some of the most ardent and devoted country fans I have ever met.

So it appears to me that *Country Music Magazine* is in the hands of country music fans and has been for 20 years. Russ, you might be the world's biggest country music fan. Did you ever think about that? Well, don't. Just stay as sweet as you are, protect some of your party-animal journalists from over-exposure to too much loud rock 'n' roll, practice your guitar and listen to all the hill-

billy music you want to.

I am very proud of my friend and music-making buddy, Russ Barnard, not only for all the work, love and dedication he has put into *Country Music Magazine*, but also for the fact that Russ is still the same old Russ he was 20 years ago. What a fan!

Like I say, Russ, don't change a thing. Congratulations very much, and Aloha Oe Nui, Nui,

Pineapple Jack Clement  
Nashville, Tennessee

## Gangwisch Salutes the Law

Well, you invited me to write this letter, then cautioned me twice to "make sure it doesn't break any laws." Now, Russell, would I even nudge the law, much less snap it in two? A press agent? We publicists are the ones who get to hunker down with the client's attorney when something has gone bad and you-know-what is about to hit the public fan. We learn certain legal do's and don'ts pretty quick.

One of my fondest memories of doing business with the magazine was when one of my shots (of Roy Clark) made the cover. I was tickled. But I also wondered at the time what Leonard Kamsler made for taking your cover photos. I finally came to the conclusion that no one, no matter how frugal, could live on a pat on the head and two Buck Trent concert tickets!

Congrats on two wonderful decades.

Kathy Gangwisch  
Gangwisch & Associates  
Nashville, Tennessee

## HeadHunters Salute the House

In the past few years country music has gone from being considered by some a broom closet music to music that hits home all over the house. Nowadays, people of all ages and lifestyles are tuning in to hear something they can relate to, even as a family.

We remember a certain band that came out with an album in 1989, and some people didn't know for sure if they were really country.

Thanks to you and *Country Music Magazine*, they found out we were not only country, but raving maniac hillbillies. Don't change, baby, we love ya.

The Kentucky HeadHunters  
Nashville, Tennessee

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## COUNTRY MUSIC QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the November/December 1992 issue.

1. George Strait recently completed filming of his first movie. Name the film.

2. Name the first blockbuster single from hot newcomer Billy Ray Cyrus.

3. Who recently released the album *Joshua Judges Ruth*?

4. What is the first single from Mary-Chapin Carpenter's new album, *Come On Come On*?

5. What milestone is *Country Music Magazine* celebrating?

6. Waylon Jennings' wife has recorded with him and on her own. What is her name?

7. An independent study recently confirmed that Chevy is the best full-size pickup for new vehicle quality. How many truck owners were surveyed in this study?

### ANSWERS TO LAST ISSUE'S QUIZ:

1. Maui
2. *Life is Messy*
3. "When I Call Your Name"
4. Atlantic Records
5. Tammy Wynette
6. No Hats Tour
7. *Consumer Reports*



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### Gleason Salutes the Years

I can't believe y'all are coming up on your 20th anniversary! And sometimes it feels like I've been there with you all during the evolution...

The only thing I can say besides "congratulations"—is that you've been a connecting point for me and an awful lot of artists over the years. Thanks for a good run—and there's still so much up ahead. Be well and take care. Regards,

Holly Gleason  
Media and Artist Development/  
Sony Music  
Nashville, Tennessee

### Goetzman Salutes the Music

Folks who live and work in the massive rural sprawl that is middle America are country music's best patrons. Always have been—always will be. Country music appeals to our sense of community, which explains its rise in popularity during hard times; when we're in trouble, when we must come together. Each cycle of growth ends, leaving in its wake an increase in country music fans. Accepting of other music styles by nature, country music will ultimately become (in the not-so-distant future) America's music.

Steve Goetzman  
Exile  
Nashville, Tennessee

### Stuart Salutes It All

*Countless cups of coffee,  
A string of lonesome towns,  
Like a Ferris wheel, yeah,  
I've been around.  
There's been a lot of changes,  
There ain't that much the same,  
Except Acuff's still the king  
And Kitty Wells is still the queen,  
And I still love to read  
Country Music Magazine.*

*So you made it to twenty,  
I'll bet sometimes  
That it's been week to week,  
But, hell, when I was twenty,  
They should have kept me off the  
streets.  
By now I'd say you're tried and true,  
You've stood the test of time,  
And when you turn twenty-one,  
You can count on me to buy the wine.  
And where else in Connecticut  
Can you call up on the phone,  
And when they put you on hold  
to talk to Russ,  
You get to hear George Jones.*

*You write about Garth, Dwight  
And a bunch of us  
To-be-determined legends of hype and  
flash,  
But praise the Lord for a book  
That never forgets to report on Johnny  
Cash.*

*Steve has been drumming with Exile since 1977. The group will soon be celebrating their 30th Anniversary.—Ed.*

### Lewis Salutes the Coverage

Just learned of *Country Music Magazine's* upcoming 20th anniversary and wanted to express my congratulations. Thanks for hanging in there and supporting great music!

We appreciate the coverage you have given Garth over the past few years. Let us know if you need additional information on him or on our new act, Great Plains. Their current single, "Iola," is receiving tremendous radio response, and their label, Columbia, is behind them 100%.

Thanks again for supporting country music for 20 years! Kind regards,

Pam Lewis  
Doyle/Lewis  
Nashville, Tennessee

### Alabama Salutes the Trek

In its 20-year tradition of reporting, profiling and promoting our industry and its faces, *Country Music Magazine* has done a first-class job. Alabama is proud to have graced the cover on occasion in our representation of country music.

The future of our format is extremely bright. New, talented artists, producers



**Marty and Russell in Westbury.**

*Nudie suits, honky tonks, telecasters,  
Oh, and let's not forget about Ralph  
Mooney's steel,  
Hillbillies are the future,  
That's the way I feel.*

*When it's said and done,  
Done and said,  
Well, exactly what I mean  
Is that you can say you've finally ar-  
rived*

*When you're on the cover of Country  
Music Magazine.*

*Congratulations, continued success  
and sign me up for another year.*

Marty Stuart  
written in Westbury, New York  
June 25, 1992



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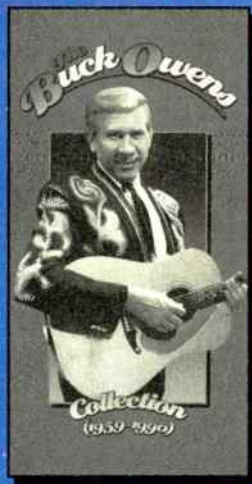
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and writers are taking their places among the ranks of the proven and established. For those willing to pay the price and sacrifice it takes to work their way to the top or to often simply survive, the doors of country music are wide open. It's a long overdue spotlight appearance for our format on the international front. For two decades *Country Music Magazine* has been an innovative force in helping to tell our story. Correctly.

Alabama  
Nashville, Tennessee

### Oak Ridge Boys Salute Us

Our first hit was in 1977, and for 15 years we have been a part of country music. Because of publications like *Country Music Magazine*, country music has continually been presented to the public in a positive way. We thank them for their contributions and look forward to working with them at least another 15 years.

The Oak Ridge Boys  
Nashville, Tennessee

### Aaron Tippin Salutes the Story

The past twenty years have seen various trends come and go, but I think country music has finally come full circle—it's back to the heart of what it is all about—great lyrics. Today, country music is as strong as I've seen it, and there is only one thing that can keep it this strong—the continuation of a great story in a song.

Aaron Tippin  
Nashville, Tennessee

### Leverett Salutes the Style

Congratulations on the 20th anniversary of the premier *Country Music Magazine*. It's always exciting to open each edition and find all the excellent stories and illustrations, and each one presented with the same good layout, design and editing.

I'm proud to be associated with you and your fine work.

Les Leverett  
Goodlettsville, Tennessee

*Les Leverett retired from his long-time post as Grand Ole Opry photographer in April of this year.—Ed.*

### Dolph Salutes the Boss

Well, 20 years.

Little-known facts whose time has come to be let out of the bag.

1. The "D." in Russell D. Barnard stands for "Duane." His destiny was etched in the cradle.

2. He strums his own mandolin.

3. Whenever he disagrees with you—shakes his head "no"—what you witness is a jowl movement.

4. In all the time I've known him, I think the number of people he has had to fire is pitifully small. And the number of people who have left voluntarily is miniscule by comparison. People enjoy

working for him.

5. Certainly there's enough going on in the world of country music to fill a monthly magazine. But R.D.B. would rather make six great issues a year and have time left over to coach his son's basketball team than publish 12 great issues a year. You understand, I'm sure.

6. Five years ago, on the occasion of the 15th anniversary issue, I was asked to name my favorite country record. I responded with *Plain from the Heart* by Delbert McClinton. It still is.

Normando  
New York, New York

*Friend for more than 20 years, member of the Board of Directors of Country Music Magazine, artist, computer expert, former CBS Records maven, Norman E. Dolph. Norman, all we can say is "Eighteen-one-half."—Ed.*

### Boomer Salutes the Music

Whether or not country music remains popular with America probably lies in the individual's heart. To me, country music's wide variety reflects the many stages of my life. I'm a mid-life Baby Boomer, and like many my age who have now put down roots, the music is more meaningful than anything we've heard before. The feeling of having paid some dues, coming to appreciate strong family values and seeing that life's problems aren't neat and can't always be magically fixed, have helped me to identify with most of the songs sung today. Whether younger boomers or "yuppies" can identify with country depends upon the growth they have in their own lives, good or bad. Some, happily, will not have the hard times, and maybe they will pass on to the next great American fad, but for now, they're probably richer for the music they've enjoyed.

Maybe this fad *will* last!

Paula Jones  
Fridley, Minnesota

### Hooked on Strait

As a country music fan I have always been a lover of country, or most any music. But I really got hooked when George Strait came on the scene. Both my daughter and I are Hooked on Strait! Have yet to see him in concert. Tickets are sold out so fast. Some day, I keep telling myself!

Hattie Newberry  
Roseville, California

*George wants to take you to the movies now. See cover story.—Ed.*

### Garth Greenwood?

Brooks is *not* country. Will *never* be country, and he *can't* sing. Someone is paying to have him "pushed" just like Lee Greenwood a few years back.

Clara Fae Kennedy  
Parlin, New Jersey

## Response to Our May Poll

I like the music I like and others can listen to their choices. People can wear anything they are comfortable in as long as it is clean, and Porter Wagoner or anyone else in good faith can represent country music.

I don't care what *Time*, *Forbes* or any other magazines put on their covers. As long as George Strait, Ricky Van Shelton, Dwight Yoakam, etc. keep singing what I want to hear, I will keep listening.

I am *not* a Garth Brooks fan. I am a Porter Wagoner fan. Garth Brooks is taking too much credit for all the hoopla about country music. I agree with Dwight Yoakam when he said Randy Travis would of been the first to raise an interest in country music if they would of been counting the numbers then like they are now. Why doesn't George Strait get the credit he deserves for staying with country music?

P.J. Van Cleave  
Waukegan, Illinois

*Randy Travis last issue, George Strait this issue.—Ed.*

## Country Includes Us All

I read *Country Music Magazine* years ago when it came out every month. In response to your May poll, I do try to get people to turn on to country music and have done this since I can remember.

I was a fan before *Time Magazine* put country singers on the cover and will be when they don't mention country singers. What makes country music good is it has something for people of all ages. When I was young, what was called rock 'n' roll—today some of this is considered country. Whoever we like, support them.

And remember that we all have different favorites.  
Jimmy Spencer  
Kings Mills, Ohio

## Ropin' Garth

As a subscriber to *Country Music Magazine*, and in regard to your letter, "Country's Big Boom" in the May/June issue...I'm a country fan—I have been since 1932, when we tuned in stars like The Carters, The Delmore Brothers, Sam and Kirk McGee, etc. on radio.

I have since seen many Grand Ole Opry singers, even the new ones now. But never have I seen one like Garth Brooks, smashing guitars, climbing ropes, etc. This is ridiculous. It is definitely not country music. As to wearing overalls, in Roy Acuff's band, Brother Oswald wore them. Why single out Porter Wagoner?

Anyway, I don't agree that Garth Brooks is a star—in my opinion, and many others, Alan Jackson is much more of a star. He is gentlemanlike, nice and no one can sing like him. He is more like George Jones—they are both very good.

Mr. and Mrs. Virgil Houghton  
Strange Creek, West Virginia

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199	Restless Heart	240	Randy Travis
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250	Vince Gill	260	Forester Sisters
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143	Highway 101	279	Lionel Cartwright
248	Alan Jackson	301	Kathy Mattea
132	Don Williams	288	Clini Black
259	Tammy Wynette	311	Merle Haggard
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241	Corlene Carter	324	Doug Stone
255	Jerry Reed	407	Brooks & Dunn
249	Wayne Newton	147	Marty Stuart
219	Steve Wariner	231	Mark O'Connor
252	Barbara Mandrell	190	Gene Watson
242	Savvy Brown	153	Dwight Yoakam
297	Billy Ray Cyrus	112	Kevin Welch
247	Bellamy Brothers	257	Garth Brooks
251	Anne Murray	166	Robin Lee
		212	Diamond Rio
		185	Baillie & the Boys

206	Shenandoah	304	Billy Dean
111	Roy Rogers	283	Tanya Tucker
113	George Jones	320	Marina McBride
138	Conway Twitty	290	Lee Greenwood
254	Reba McEntire	282	Aaron Tippin
226	Travis Tritt	306	Michele Wright
389	Oak Ridge Boys	315	Lee Roy Parnell
118	Hal Ketchum	289	Great Plains
273	Jerry Clower	307	Don Seals
278	Mark Collie	292	Rodney Crowell
281	Billy Joe Royal	314	Ronnie Milsap
300	McBride & the Ride	319	Mathews, Wright & King
309	Sandi Patti		
310	Davis Daniel		
146	Exile		
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## Fan Salutes the Words

Thanks for the invitation to express my views on the popularity of country music.

I believe it's because there's such honesty in the down-to-earth lyrics written from human experiences, which creates a bonding with the listeners and viewers.

On question 10 in your poll—we didn't have much choice—I'm not a Garth fan, so I marked my box for Porter. Actually I love the Porter Wagoner, Bill Anderson and especially Marty Robbins era, but I'm also very enthusiastic about the new crop of country artists.

Thank you for a splendid magazine. I'm a subscriber, CMSA member, and I also give your magazine as gift subscriptions.

Mrs. Louise E. Mayer  
Stetsonville, Wisconsin

## Words Win Again

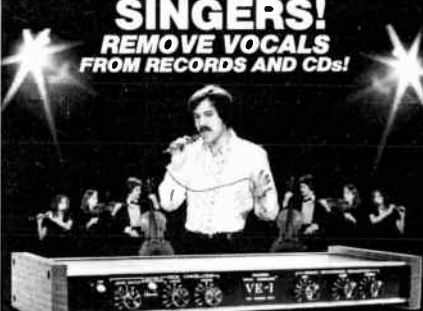
In your Letter From the Publisher in the May/June 1992 issue, you asked why America has "discovered" country music. Maybe because we can relate to the lyrics—if not an entire song, at least a line or two. I've never analyzed my love of country music, the only kind I really listen to. I appreciate the variety available. There's nobody I hate listening to. I hope country music keeps its popularity (people are hard to predict), but I know I will continue to listen to it. I've been a true country fan for 12-14 years (I don't remember!).

CMSA MEMBERS CAST YOUR

# VOTE

SEE PAGE 84

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What does it matter if country music fans wear bib overalls and drive old trucks? That's them; that's not me. It's okay for 60-year-old Porter Wagoner to wear his spangled suits—that's his style. One artist cannot represent a whole music category—not one as varied as country music today. Look at The Kentucky HeadHunters and The Statlers—both country, yet quite different. Look at Mary-Chapin Carpenter, Tanya Tucker and Wynonna Judd—same thought.

I'd say country music is here to stay, though it may not always be so hot.

*Country Music Magazine* is wonderful.

Barb Kane

Brooklyn Center, Minnesota

## R.E.S.P.E.C.T.

Country music's history and character deserve distinction, respect and preservation. Country music articulates the psyche and experience of the working class. In a sense, it is the music of Populism. I am thankful that there are artists like George Jones, Alan Jackson, Porter Wagoner, Marty Brown, Randy Travis and Mark Chesnutt, to name a few, who still honor country music's integrity.

I was infuriated at Mr. Lloyd Werner's statement, quoted in your Letter From the Publisher in the May/June issue, that Porter Wagoner is not the right image for country music today. Mr. Werner and his slick, superficial Nashville Network would do well to honor country music's heritage by airing some of Porter Wagoner's television shows. I understand and respect Mr. Werner's preference for amorphous images to represent his celluloid music in the hope of gaining wider audience appeal, but I detest his irreverent and malicious regard for Porter Wagoner and those of us who wear overalls and drive pickup trucks.

Randy Rutledge

Raleigh, North Carolina

## Thanks for Every Issue

Thanks for *Country Music*. I keep all issues of this magazine. Good to look back at stories and pictures of stars in issues Number One, Number Two, Number Three and all after these.

Victor Nikiforuk

Two Hills, Alberta, Canada

## Hillbilly Pride

Do I like country music? Yes, but I like our older stars too. I heard the Grand Ole Opry on a crystal radio, and battery radio. Yes, I like Porter Wagoner, Hank Thompson, most Western bands and singers, but what I like best of all is bluegrass or old-timey music. I like the old hillbilly music. Calling my type of music *country music* has ruined it—who knows who is country anymore, huh? Reba's not, Martha Carson was. The male singers are wearing mustaches, beards the

women are too skinny and want to look like movie stars. Hey, I'm not making fun of these singers, but I know they are not hillbilly. If singers want to be up-town, go to the big city. You take Vince Gill's lady fiddle player, she's neat, and can she play that thang, yes!! Dwight Yoakam is a really good hillbilly singer. And don't forget Aaron Tippin. Lee Roy Parnell is a good singer. I love Alan Jackson, but the music of the hills does not get airplay every day, not here in Winston-Salem.

Ruby M. Williams

Winston-Salem, North Carolina

## Cash and Country Music

I've been reading your magazine for 20 years now. I've been a Johnny Cash fan for 23 years. You and Cash have something in "common." You're both "legends"!

Rod L. Sinko

Marengo, Illinois

## 1920's Music

I first fell in love with country music when I was three or four years old. My folks had a hand-crank spring power Edison that played cylinders. Favorite of mine was "Country Fiddler at a Hotel." Another favorite, "I've Got the Blues for My Kentucky Home"—early 20's country. When I was nine or ten, on our Water-Kent radio, we listened to the Chicago Sears Roebuck station, WLS. We heard Bradley Kincaid, Maple City Four, Lulubelle and Scotty.

Paul Northrup  
Barre, Vermont

*In 1990, we launched The Journal covering music of the 20's, 30's, 40's, 50's and 60's. Membership 50,000+ strong.—Ed.*

## Country to the Bone

In response to your Readers Poll, I have been a fan for 14 years. My daddy is a Texan, and I was raised on it, but I tuned my own radio in to country music in 1978, when I was just 12 years old. Charlie Daniels was singing "The Devil Went Down to Georgia," and I was forever hooked.

I don't care what other people listen to—this is a free country—as long as I have my country music, although I feel that if more people listened to country music, we would have a lot less people running around with distorted thoughts.

It is okay for country music fans to wear bib overalls and drive them ole trucks. You have just described my husband and our old '69 Ford, not to mention half my relations and friends. And if it weren't for good ole boys, we wouldn't have country music.

It is also okay for Porter Wagoner to represent country music wearing spangled cowboy suits when he is 60. It

takes all kinds to make up the world of country music. I like the variety from Porter to Dwight, and everyone in between. Where would we be without Porter's spangles, Lyle's hair, Marty's coats or Dwight's knees?

As for *Time Magazine*, I don't even read the magazine and their opinion has no bearing on my life, and country music is my life.

I am a fan of both Porter and Garth. If it weren't for Porter, Garth may never have gotten where he is today. But, then again, this is probably a prejudiced opinion. I feel there is only one kind of real music, and that's country. I even named my dog after a country singer. I named my Tennessee Mountain Cur Mr. Hank Bocephus Jr.

DeLacy E. Smith

*We misplaced DeLacy's address, but we didn't misplace her letter.—Ed.*

### "Old Hippy" Goes Country

About ten years ago I was listening to what would now be called Adult Contemporary radio when the line from Alabama's "Mountain Music"—"Play something with lots of feeling, 'cause that's where music gets its start"—caught my ear. Something inside went "Yes!" I've had my radio set to WUSN in Chicago ever since—I never realized how "country" my tastes had been all along. *Time Magazine* simply stated what I've been saying for years. Country music still *says* something. The words are heartfelt, and the major instrument is still the human voice.

In response to your poll, people can wear anything they want...bib overalls (with one or both straps buttoned), sequins, torn jeans, hair-sprayed do's, whatever. I'll even cheer when a guy shows up with an earring. Guess I'm just an "old hippie" who grew up with "live and let live"—and that includes choice of music. "Right on!" to both Garth Brooks and Porter Wagoner.

Annette Gardner  
Chicago, Illinois

### Hillbilly?—Well, Alright!

I'm 42 years old and have loved country music all my life. I could never imagine my life without country music in it. But to those folks out there who think country has been in the closet all these years, I say "ha!" I grew up with setting on the front porch singing all those old songs. My family sometimes sang half the night away with all the neighbors. There's nothing finer in the world. And if that makes us country hillbillies, then like Marty Stuart says, that's alright with me.

Now I have a hard-rocking teenager who I never thought I would see watching CMT, but much to my surprise here lately I have. My teenager may not stay

with country music, but I and millions of others will always be here to cheer on the country boys and girls.

Joyce Franklin  
Jonesboro, Arkansas

### Country—a Way of Life

I love country music, and I don't think it's just another style of music, but also a style of living. There seems to be a little something extra in country people. So, whether you're wearing overalls and driving a truck, wearing spangled cowboy suits at age 60, swinging from ropes onstage, or cruising around town on a Harley, *it doesn't matter!* What counts is what's in your heart. From the artists to the producers on down to us fans, there is a special connection within country music people that sets it apart from the rest. More and more people are beginning to see that.

Patti Ostergren  
La Habra, California

### Know Your History...

Recently I heard one of the new groups on the radio saying something to the effect that their music is on more of a positive note than the "crying in your beer" songs of years ago. They are fighting words in my opinion, because they are the very definition of country music. We wouldn't have the current artists as we know and love them without the Porter Wagoners.

Country music has always told a story, be it happy or sad. That's where its charm lies. It's always had the ability to move us to tears or make us jump for joy. And *Country Music Magazine* has been a part of my life for about 12 years. It fills a void that the lack of cable out here in the country leaves, as well as the lack of country artists up this way (except during the summer months). You let us become involved and voice our opinions on what we like or dislike. If I could subscribe to only one magazine, it would be yours.

Roxanne Johnston  
Hibbing, Minnesota

These letters get our vote. And there were more—this is a representative selection. We'll publish more in upcoming issues. For response to the July/August issue (Randy Travis on the cover), see November/December 1992.

*Renewal Sweepstakes \$1000 winners for February/March and April/May are John Moser of Keymar, Maryland, and Dwaine Fluitt of Marshfield, Missouri.*

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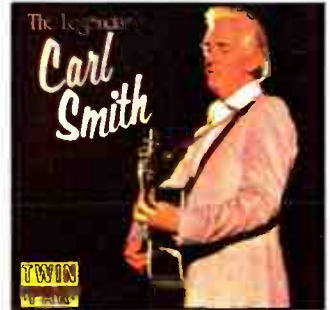
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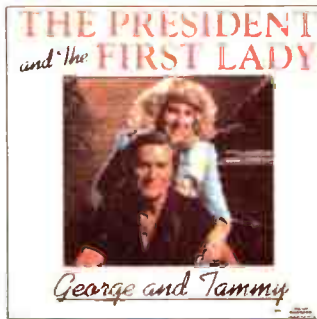
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an Old Mother Nature Have Her Way • Mr. Moon • Just Wait Till I Get You Alone • Back Up Buddy • Deep Water • Hey Joe • Are You Tensing Me • If Deadrops Were Pennies • It's a Lovely Lovely World • You Are the One • Don't Just Stand There • Satisfaction Guaranteed • Kisses Don't Lie • Our Hometown • Trademark • 5 MORE! LP No. LP26/RTK No. T26/Cassette No. CASS26



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GEORGE & TAMMY

We're Gonna Hold On • Two Story House • Take Me • The Cerebrus • Old Fashioned Singing • (We're not) The Jet Set • We Loved It Away • God's Gonna Getcha (for that) • Someone I Used to Know • Livin' on Easy Street • Golden Ring • After Closing Time • Something to Brag About • We'll Talk About It Later • Rollin' in My Sweet Baby's Arms • 4 MORE! LP No. LP41/RTK No. T41/Cass No. CASS41



KITTY WELLS & PATSY CLINE

I Fall to Pieces (Patsy Cline) • Making Believe (Kitty Wells) • Crazy (Patsy Cline) • Talk Back Trembling Lips (Kitty Wells) • Today, Tomorrow and Forever (Patsy Cline) • Big Truck Driving Man (Kitty Wells) • Someday You'll Want Me to Want You (Patsy Cline) • Walking After Midnight (Patsy Cline) • 12 MORE! Cass. Tape Only. No. CASS36



THE STATLER BROTHERS

Elizabeth • Flowers On The Wall • Atlanta Blue • Don't Wait On Me • I'll Even Love You Better Than I Did • Guilty • Oh Baby Mine • One Takes The Blame • My Only Love • Hollywood • Do You Remember These • I'll Go To My Grave Loving You • Class of '57 • Do You Know You Are My Sunshine • Who Am I To Say • Charlotte's Web • 2 MORE! LP No. LP38/Cassette No. CASS38



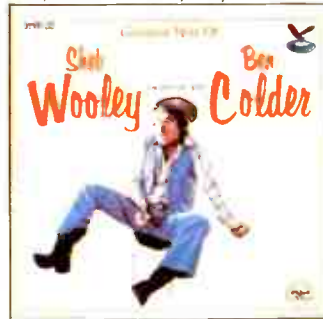
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Waterloo • Life To Go • Reel Between The Lines • A Wound Time Can Erase • I Washed My Hands In The Muddy Water • Why I'm Walkin' • I Can't Get Enough Of You • My Hero And The Plastic Radio • Things To Think About • Love Gets All Over Me • Of Blue • Lovin' The Fool Out Of Me • Shake 'Em Up, Roll 'Em • Herman Schwartz • 6 MORE! Cassette-Tape Only. No. CASS33



LULU BELLE & SCOTTY

Home Coming Time in Happy Valley • Have I Told You Lately That I Love You • Molly Darlin • Between You And Me • Bonnie Blue Eyes • I'll Be All Smiles Tonight • Try To Live Some (While You're Here) • Blue-Eyes Cryin' In The Rain • When I You Hoo In The Valley • Rocking Alone In An Old Rocking Chair • Sunset Years Of Life • 14 MORE! Cassettes Only. Two Tapes. No. CASS37



SHEB WOOLEY • BEN COLDER

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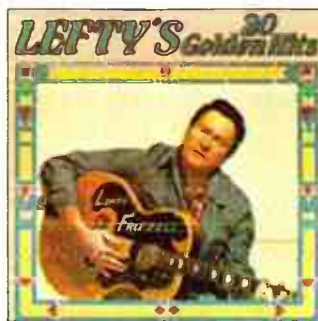
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Teddy Bear • Daddy's Girl • Lay Down Sally • Truck Drivin' • Son of a Gun • Colorado Kool-Aid • Little Rosa • I Didn't Jump the Fence • It'll Come Back • Little Joe • I Know You're Married (But I love you still) • Last Goodbye • Phantom 309 • Roses for Mama • 18 Wheels • Humming Home Sweet Home • 6 MORE! LP No. LP17/8TK No. T17/Cass No. CASS17



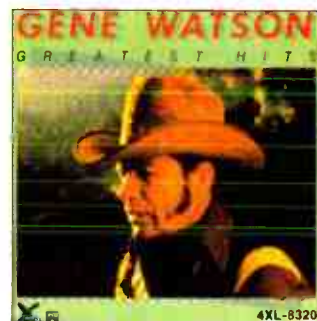
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Faded Love • San Antonio Rose • Beaumont Rag • All Night Long • Let's Get It Over And Done With • If He's Moving In, I'm Moving Out • Masflower Waltz • You Can't Break A Heart • Done Gone • Sooner Or Later • Gone Indian • Buffalo Twist • Wills Junction • Bob's Schottische • No Disappointments In Heaven • Bob's First Fiddle Tune • 5 MORE! Cassette/Tape Only. No. CA38/9



**LEFTY FRIZZELL**

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**GENE WATSON**

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**HANK THOMPSON**

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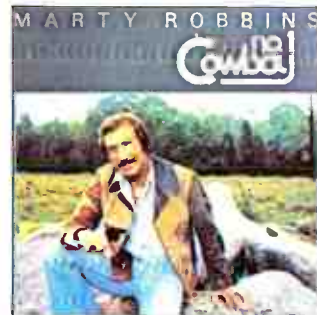
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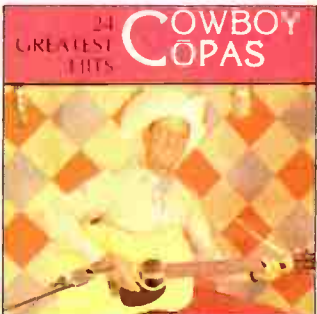
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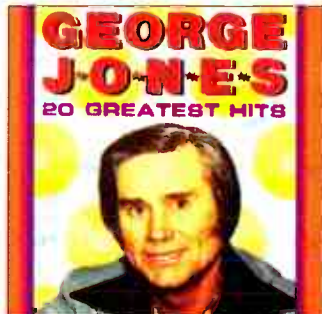
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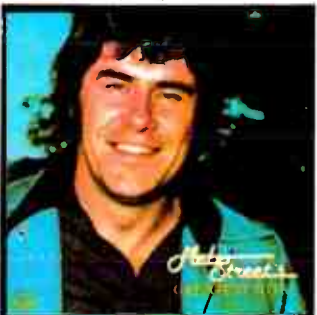
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**GEORGE JONES**

The Race Is On • Take Me • A Good Year For The Roses • Tender Years • From Here To The Door • You Gotta Be My Baby • Run Boy • White Lightning • I'm Ragged But I'm Right • If My Heart Had Windows • Why Baby Why • They'll Never Take Her Love From Me • Go Away With Me • Blue Side Of Lonesome • I'll Follow You Up To Our Cloud • 5 MORE! Cassette/Tape Only. No. CASS34



**MEL STREET**

Borrowed Angel • The Town Where You Live • Bad Bad Leroy Brown • I've Hurt Her More Than She Loves Me • Last Affair • I Met A Friend Of Yours Today • Big Blue Diamond • Forbidden Angel • Country Pride • Don't Lead Me On • Smokey Mountain Memories • Rub It In • Virginia's Song • Don't Be Angry • Even If I Have To Steal • MORE! LP No. LP40/8TK No. T40/Cass No. CASS40



**JOHNNY CASH**

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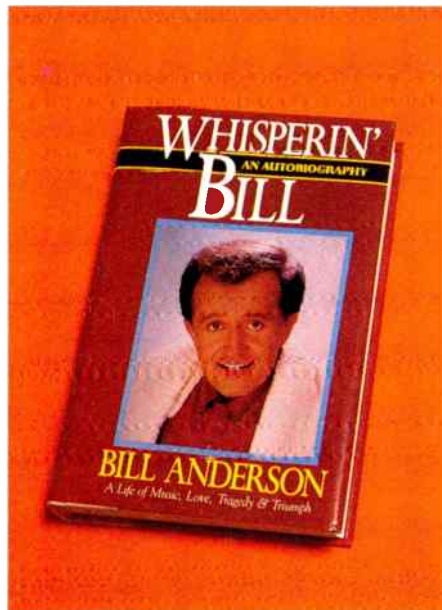
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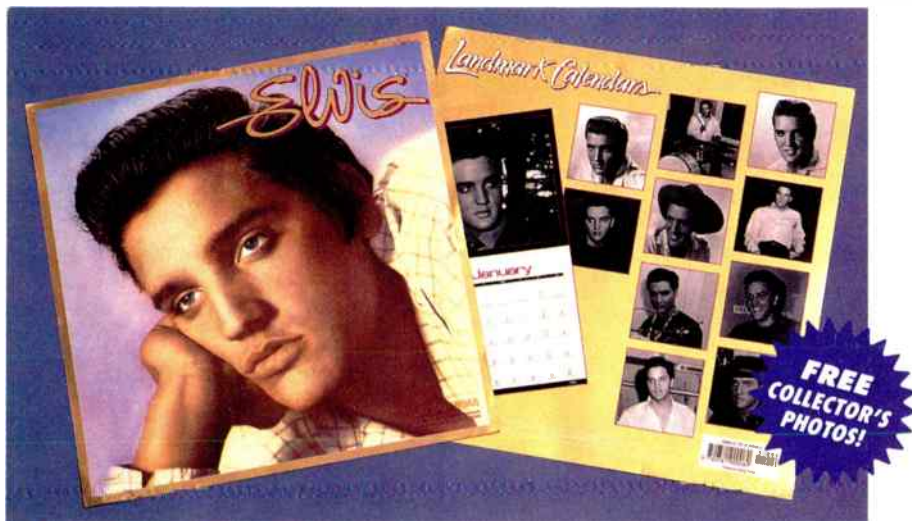
# EDITOR'S CHOICE

## WHISPERIN' BILL: AN AUTOBIOGRAPHY

Bill Anderson, singer, songwriter, record producer, businessman, soap-opera actor and game-show host, is one of the most honored men in show business. In 1984, Bill was approaching his 25th anniversary in country music. He was one of three people named Top Songwriter of All-Time and the holder of virtually every other award in his field. A good businessman as well as a great entertainer, Bill was pretty close to being on top of the world. Then, in a single moment, his life turned upside down. A drunk driver hit his wife's car, and she suffered life-threatening injuries—she had to relearn many basic skills of living. Bill narrates the dramatic story of her accident and its irrevocable imprint on their lives. You also read about how



he dealt with his daughter's bout with cancer and his own business setbacks. On a lighter note, you get to share the excitement Bill experienced when Ray Price recorded his song, "City Lights," as well as his enjoyment of touring with George Morgan and Roger Miller. This 464-page autobiography is filled with rare honesty, warmth, compassion and gratitude, as well as love and devotion towards his work and family—Bill's story both entertains and inspires. Rich Kienzle's review in *Essential Collector* (May/June 1990 issue, *Country Music*) rates *Whisperin' Bill* beside the great ones such as Loretta Lynn's *Coal Miner's Daughter* and Hank Jr.'s *Living Proof*. Miss Minnie Pearl says: "I've loved Bill Anderson since I've known him. You'll find this a warm, caring book about things that matter to Bill and therefore matter to me and the rest of the world." *Whisperin' Bill* is \$14.95, #B1B.

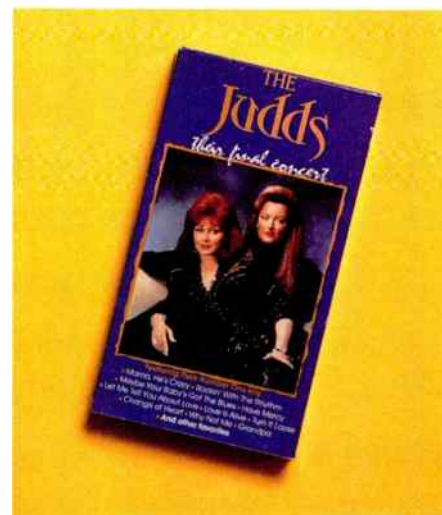


## ELVIS 1993 WALL CALENDAR

This calendar is hot off the press! Just look at dreamy-eyed Elvis Presley captured on 12 months of the 1993 Elvis Wall Calendar. All 12 glossy, close-up pictures capture Elvis' younger days, when he still seemed naive but oh-so-attractive. The pictures are 12" x 12" and the entire calendar opens up to 12" x 24"—plenty of room to jot down notes! And, scattered throughout the calendar are facts about Elvis' life and career. For example, do you know when Elvis performed four sold-out concerts at Madison Square Garden? Buy this, and you will! The Elvis 1993 Calendar sells for \$10.95 (#G6F). Plus, for a limited time only, for every Elvis calendar you order, we're giving you **FREE** another old collector's edition calendar of Elvis photos (#G2E). Don't miss out on all these great pictures! When ordering, include both codes.

## THE JUDDS: THEIR FINAL CONCERT

On December 4, 1991, The Judds gave their final concert performance as a duo. After seven years, 14 Number One records, two double-platinum and two platinum albums, four Gold albums and countless awards, Wynonna and Naomi closed the curtain on their loving musical partnership with this moving performance. This spectacular finale features all their greatest hits as mother and daughter raise their voices together in beautiful harmony for one last memorable event. You'll hear them sing all their favorites: "Born to Be Blue," "Give a Little Love," "Mama, He's Crazy," "Don't Be Cruel," "Grandpa," "Guardian Angel," "Why Not Me," "Love is Alive," "Love Can Build a Bridge" and ten more! *The Judds: Their Final Concert* is an extremely entertaining, fun-filled and emotional video, catching Wynonna and Naomi at their most vulnerable—it is extremely touching to see Wynonna hold back her "...flood of tears" while singing "River of Time." You also watch them reminisce about the times they used to sing on their front porch back in Kentucky, and about the very first time they auditioned—in their kitchen—which later led to a record contract. An added bonus—seeing the attendees at this final concert.



Sitting in the audience are many notable country music stars: Reba McEntire with husband Narvel Blackstock, Emmylou Harris, Ricky Skaggs, Billy Dean, Kathy Mattea, Larry Gatlin, Paul Overstreet, Carl Perkins, Naomi's mother, her husband Larry Strickland and her other daughter, Ashley. For only \$29.95, #V7H, you get a lifetime of memories with The Judds.



## Nashville Warehouse: Country Christmas



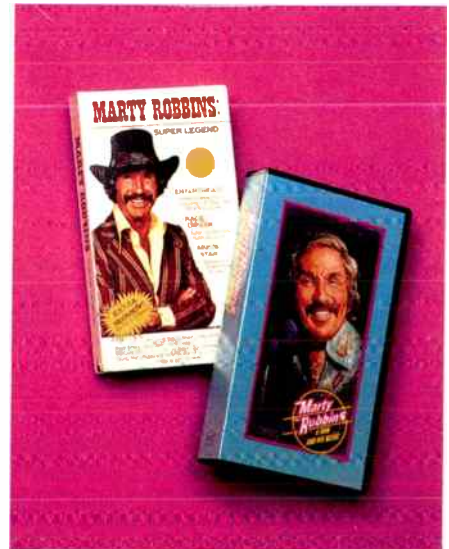
### COUNTRY VIDEO HALL OF FAME

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

### MARTY ROBBINS VIDEOS

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

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



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



### LORETTA LYNN: COAL MINER'S DAUGHTER

*Coal Miner's Daughter* is a spectacular autobiography written by Loretta Lynn herself, with George Vecsey. Loretta expresses her true emotions in tell-it-like-it-is language, taking you back in time to experience her life from Butcher Holler, Kentucky, to present-day stardom. Loretta shares the depressed times she lived in—her father couldn't afford to buy her shoes, her mother had to insulate the walls with Sears catalog pages, and they'd go weeks eating only bread and gravy. Yet all these hardships brought her family closer together. As Loretta continues her story, you'll find yourself captured by the emotions of a 13-year-old bride on her honeymoon night, the confusion of a deserted 14-year-old sent home pregnant, and the anger of a daughter very close to her father when he died of black lung disease. Loretta also includes a layout of her bus and her own 16-page photo album. Plus, if you order right now, you will get *The Loretta Lynn Story* album FREE. This album features original recordings of songs from the film, *Coal Miner's Daughter*, sung by Loretta. What a great idea—to hear the music behind the story! The book, *Coal Miner's Daughter*, sells for \$7.95, #B8W. The FREE album is #R6Q. When ordering, include both codes.

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## Nashville Warehouse: Country Christmas

### I LOVE COUNTRY MUSIC BASEBALL CAP

You've seen our ever-so-popular "I Love Country Music" T-shirt. Now you can get the same design on a baseball cap. The "I Love Country Music" baseball cap comes in midnight black with the words "I Love Country Music" and the designs of the guitar and banjo all in puffed white. To add a nice touch, the words "Country Music" and "love" are highlighted in a subtle red. The baseball cap is 100% polyester, with foam lining inside the top-front and mesh in the back for ventilation—it is extremely comfortable. The cap costs only \$5.00, #G2N.



### NEW COUNTRY MUSIC MAGAZINE LOGO T-SHIRTS

We've finally got them! Just look at our new *Country Music Magazine* logo T-shirts. These stylish shirts are available in a designer color, iced heather, with our *Country Music* logo nicely displayed in turquoise with purple highlights—the look is great! What's more, the shirts have those sporty roll-up sleeves which are so popular now, in your choice of color: turquoise or purple—they handsomely accent the logo. That's me, Robin, in the turquoise-sleeved T-shirt, and my brother, Michael, in the purple—isn't he a cutie? Don't worry, these T-shirts are made over-sized, so you don't have to be concerned about them shrinking out of shape. To top it all off, the new *Country Music* logo T-shirt is 100% combed cotton—the softness is so incredible, I sleep in mine! The bottom of the shirt has slits so you can follow the fashion and wear



yours outside your jeans or tucked in. Gear for Sports makes these top quality T-shirts for us, as they do for many professional sports teams. The turquoise roll-up sleeve T-shirt is #G7C, and the purple sleeve is #G7A. Each T-shirt originally cost \$24.95, now it's only \$19.95! Offered in medium, large and x-large sizes—please indicate which when ordering.

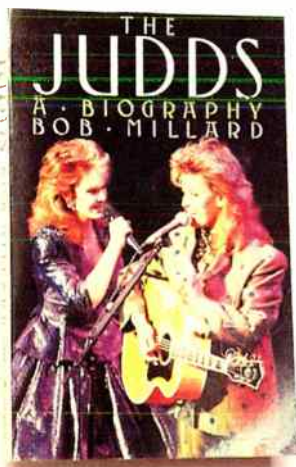
### HANK SNOW: THE SINGING RANGER RIDES AGAIN

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



### COUNTRY MUSIC ON BROADWAY

Filmed in 1964, in New York City, *Country Music on Broadway* is the first feature-length, all-country-music motion picture to be filmed on Broadway. Ralph Emery introduces you to some of the greatest country music stars in the world. You'll see the legendary Hank Williams Sr. in his only filmed appearance, George Jones, Hank Snow, Buck Owens, Bill Anderson, Porter Wagoner, Lester Flatt & Earl Scruggs, Stonewall Jackson, Ferlin Husky, Wilma Lee & Stoney Cooper and more! This film has over 30 hit songs, including: "Hey, Good Looking," "White Lightning," "Waterloo," "Cold, Cold Heart," "Moving On," "Flint Hill Special," "There's a Big Wheel," "A Fool Such as I," "Poor Folks," "Jambalaya," "Big Midnight Special," "Long Gone Daddy" and "Second Hand Rose." *Country Music on Broadway* is 96 minutes long and costs \$49.95, #G8F.



### THE JUDDS

Wynonna Judd has a smile like Elvis Presley's, a voice comparable to Patsy Cline's and a vocal style all her own. Wynonna and her mother, Naomi—The Judds—have been the hottest country music duo singing in the past seven years. Not only are they great entertainers—Wynonna and Naomi have brought happiness and hope into many people's lives. While reading letters sent to the Editor of *Country Music*, I come across many emotional and heartwarming stories of readers who have experienced The Judds' warmth and feeling, often uplifting them through tragic events. Now you can read about this hot duo, including how they had to struggle to make it big in the country music industry. Their climb took perseverance and great talent. *The Judds* is our Number One, best-selling book. Its 206 pages contain plenty of photos, and it only costs \$8.95, #B4A. *The Judds* is out of print, but there are a limited number of copies still available. So order now, and don't miss out on this collector's item!

### CHET ATKINS: GET STARTED ON GUITAR VIDEO

Just think, Chet Atkins teaching you how to play the guitar! Do you know how many people would die for that opportunity? With the *Chet Atkins: Get Started on Guitar* video course, beginners can have fun learning the basics, and advanced players will discover a goldmine of helpful hints and ideas. *Chet Atkins: Get Started on Guitar* includes a one-hour videocassette, a 112-page instruction book and a 40-minute audio-cassette—all three components cross-referenced to each other and packaged in a handsome case for easy carrying and access. The instruction book will guide you through the music Chet plays in the video. Each tune has its own chapter complete with advanced tips and basic information. There are also special



reference sections on "Playing Chords," "Finger-picking Chords," "Playing Melodies" and "Playing by Ear." The video shows split-screen close-ups so you can see exactly how the techniques are done. Also included are on-screen chord symbols that let you play along as you watch. You receive the video, audio-cassette, the instruction booklet and the binder case all for only \$69.95, #B2G.



### DIAMOND CHIP WATCH

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

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## Classified Information

Country Music classifieds target your perfect market --- every issue is read by more than 3.6 million country music fans who are proven mail order buyers of records, tapes, videos, memorabilia and all kinds of products and services that make up the traditional country living lifestyle. Don't miss our November/December issue. Send in your ad order today. The closing date is Monday, September 21st.

The advertising rates are: regular word classified ads \$4.75 per word for one issue - for three prepaid issues, the rate is \$4.45 per word, per issue. Minimum ad 10 words. Classified display is \$340 per column inch for one issue - for three prepaid issues, the rate is \$310 per column inch, per issue. All classified advertising must be prepaid with order. For display advertising, please include your camera ready artwork.

Mail copy, payment and any artwork to: Country Music, Classified Department, P.O. Box 570, Clearwater, Florida 34617. Telephones: National 800-762-3555, in Florida 813-449-1775.

# FOR CMSA MEMBERS ONLY

## TOP 25

### Albums of the Month

1. Billy Ray Cyrus ..... *Some Gave All*
2. Garth Brooks ..... *Ropin' the Wind*
3. Clint Black ..... *The Hard Way*
4. Garth Brooks ..... *No Fences*
5. Brooks & Dunn ..... *Brand New Man*
6. Wynonna ..... *Wynonna*
7. Mary-Chapin Carpenter ... *Come On Come On*
8. Garth Brooks ..... *Garth Brooks*
9. Lorrie Morgan ..... *Something in Red*
10. Reba McEntire ..... *For My Broken Heart*
11. Alan Jackson ..... *Don't Rock the Jukebox*
12. Hal Ketchum ..... *Past the Point of Rescue*
13. Travis Tritt ..... *It's All About to Change*
14. Marty Stuart ..... *This One's Gonna Hurt You*
15. Mark Chesnutt ..... *Longnecks and Short Stories*
16. Suzy Bogguss ..... *Aces*
17. John Anderson ..... *Seminole Wind*
18. Trisha Yearwood ..... *Trisha Yearwood*
19. Diamond Rio ..... *Diamond Rio*
20. Aaron Tippin ..... *Read Between the Lines*
21. Sammy Kershaw ..... *Don't Go Near the Water*
22. Billy Dean ..... *Billy Dean*
23. Tanya Tucker ..... *What Do I Do With Me*
24. Sawyer Brown ..... *Dirt Road*
25. George Strait ..... *Holding My Own*

#### HOW TO GET THESE ALBUMS...25% OFF

CMSA members only. 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 \$1.95 postage and handling for one album, \$.95 each additional. Circle numbers you want from the album list above.

1	6	11	16	21	Total Amount	\$ _____
2	7	12	17	22	Postage and	
3	8	13	18	23	Handling	\$ _____
4	9	14	19	24	TN residents	
5	10	15	20	25	include sales tax	\$ _____
					Total Enclosed	\$ _____

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

I want to join the CMSA and get Member's Only price. I'm adding \$16 for membership which includes an extra year's subscription to *Country Music Magazine*.  
 091092T

## VOTE

### MEMBERS POLL/SEPTEMBER 1992

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

#### Bought Any Good Records Lately?

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

2. Write the numbers of any of the albums on the Top 25 list on the left side of this page which you bought in the last month in the boxes below.

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 of the Month

3. List the numbers of your top five favorites from the Top 25 in this issue.

Albums (list 5 numbers)

#### Tell Us About Yourself

4. How old are you?  
 Under 18  30-34  45-49  
 18-24  35-39  50-54  
 25-29  40-44  55-59  
 60 or over

5. Are you male or female?  Male  Female

6. Check the amount of the combined annual income of everyone in your household. Be sure to include all salaries, wages, interest, rent and profits from business or farming.

<input type="checkbox"/> Under \$15,000	<input type="checkbox"/> \$30,000 to \$34,999
<input type="checkbox"/> \$15,000 to \$19,999	<input type="checkbox"/> \$35,000 to \$39,999
<input type="checkbox"/> \$20,000 to \$24,999	<input type="checkbox"/> \$40,000 to \$45,999
<input type="checkbox"/> \$25,000 to \$29,999	<input type="checkbox"/> \$46,000 to \$49,999
	<input type="checkbox"/> \$50,000 or more

#### 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: September Poll, *Country Music Magazine*, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880.

# ROLLBACK

# '92!



**DORAL**  
**ROLLS BACK**  
**PRICES\***

While other brands raise prices, DORAL announces that we are reducing our manufacturer's list price. At participating outlets, you will enjoy a new everyday low price each time you buy DORAL, and save up to \$2.60 on every carton and 26¢ on every pack when you buy without coupons.\* That makes DORAL the everyday lowest-priced top ten brand in America. In fact, it's priced as low or lower than any other leading national branded savings cigarette! And with our special coupon promotions, you'll receive even greater value. So if you're a DORAL smoker already, thank you. If you're a smoker who hasn't tried DORAL, there's never been a better time. DORAL, the unbeatable combination of taste and value.

15 mg. "tar", 1.2 mg. nicotine av. per cigarette by FTC method.

\*Based on mfr.'s list price reduction.

**SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.**

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# As Comfortable As Your Favorite Jeans And Just As Rugged.



**Ford Trucks.  
The Best Never Rest.™**

Is this really the interior of a pickup truck? You bet it is. But you'll only find it in the 1992 full-size Ford pickup. There's a redesigned instrument panel that's more functional and user friendly, a more efficient console and easy-to-reach available power controls.

And it's not only America's best-built full-size pickup,\* but it's been the best-selling pickup for fifteen straight years.

Isn't it time you tried a Ford on for size.

\*"Best-Built" claims based on an average of consumer-reported problems in surveys of all 1991 models designed and built in North America. Sales by Division. **Buckle up—**together we can save lives. Optional captain's chairs and rear bench seat shown.



THE BEST-BUILT, BEST-SELLING AMERICAN TRUCKS  
ARE BUILT FORD TOUGH.



**T H E 1 9 9 2 F U L L - S I Z E F O R D P I C K U P .**