

MARCH/APRIL 1994

\$3.00

# COUNTRY MUSIC

**AARON TIPPIN**  
Stands for Something

**LITTLE TEXAS**  
Goes Caribbean



**DWIGHT YOAKAM**  
Pull-Out Poster

**TANYA TUCKER**  
Answers 20 Questions

**WAYLON**  
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**Advice to Country Musicians:**

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Come on in - the water's fine."

# Roper

# COUNTRY MUSIC

## FEATURES

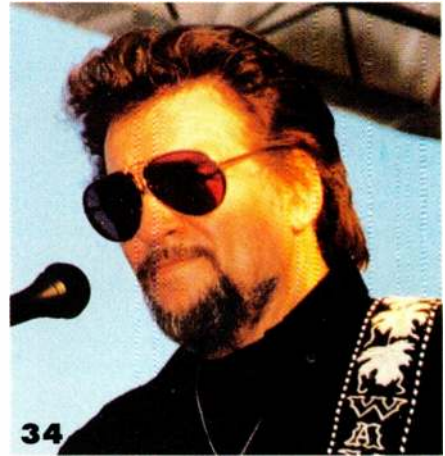
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- 44 Aaron Tippin Still Stands for Something** *by Bob Allen*  
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- 48 Little Texas Makes a Video** *by George Fletcher*  
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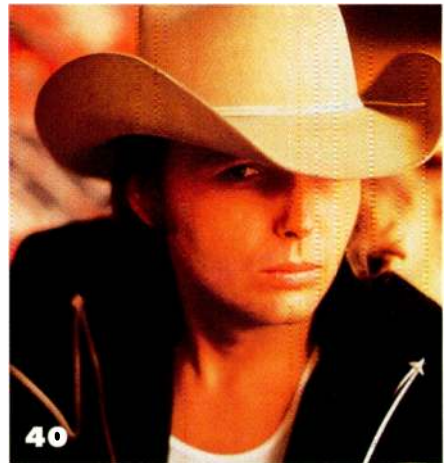
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ROBIN LOMBARDO



V. PEARSON-CAMERON



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# People

## COUNTRY, R&B IN THE SPOTLIGHT

Top country and rhythm and blues stars have teamed up for *Rhythm Country & Blues*, a duet album on MCA Records covering classic R&B tunes. And PBS was in the studio to document the recordings for a special edition of their *In the Spotlight* music series. Among the pairings are **Clint Black** and **The Pointer Sisters**, **Vince Gill** and **Gladys Knight**, **Sam Moore** and **Conway Twitty**, **Natalie Cole** and **Reba McEntire**, **Little Richard** and **Tanya Tucker**, **Patti LaBelle** and **Travis Tritt** and many more. Album and special debuted in early March.

## MIRACLE FOR TAMMY

"Don't have a lot of hope," the first doctor said. "She has a chance, 50/50," said the second doctor. "She's not out of the woods. She could die. We will know by morning," said the third doctor. And the world wept. And prayed. And again, the miracle girl pulled through. I'm writing about the great **Tammy Wynette**, who was so close to death that I sobbed alone in my kitchen. An infection, due to an improperly draining bile duct in the liver, was the cause of this near-tragedy. Tammy had just finished recording a duet with **Aaron Neville** and had gone home when she was stricken. She'd been in the studio recording a great duet album with the likes of **Neville**, **Elton John**, **Melissa Etheridge**, **Smokey Robinson**, **Cliff Richard**, **Sting**, **Wynonna**, **Lyle Lovett** and **Joe Diffie**...and more could be added according to the know-all/hear-all/see-all inimitable **Kay Smith**, my buddy at 34 Music Square, which houses Sony Music. Now Tammy has healed and is performing again. What a way to start a year, knowing Tammy is okay. It's about time to say thank you, Lord, on this one.

## MRS. CYRUS

They'd been wanting to get married. Hanging 'round the house on Monday after Christmas with their mamas, **Billy Ray Cyrus** and **Leticia Finley** decided to go down to the Williamson County Court-



MCA's new *Rhythm Country & Blues* album teams R&B performers with current country stars. It's a TV special on PBS, too. Among the pairings are **The Pointer Sisters** and **Clint Black**, left, sharing vocals on **Aretha Franklin's** "Chain of Fools," and **Vince Gill** and **Gladys Knight** on the **Marvin Gaye/Tammy Terrell** hit, "Ain't Nothing Like the Real Thing." Album producer is **Mr. Don Was**.



house and get the license, but it was closed for the holidays. With baby **Destiny Hope** (called "Miley" by BRC) a year old now, and **Leticia** five months pregnant with boy-child **Braison Chance**, the couple thought getting married was the right thing to do. So Tuesday morning, with **Billy Ray's** long hair in a baseball

cap, they went for the license and blood test. **Billy Ray** contacted a preacher he knew, and the couple said their vows at his Williamson County estate. Manager **Jack McFadden** was fishing in Hawaii and **Music Row** and his record label were shut down for the holidays, so **Billy Ray** went to the home of **Sandy Neese**, Mercury Records publicist to explain that he wanted his fans to know he was married, wanted them to know about his **Miley**, wanted them to know about little **Braison**, who's due in May. "No secrets from my fans," says the big guy. **Sandy** tells me **Billy Ray** is proud of his daughter and his forthcoming son, and he is really into family. I hope they have a happy marriage. All that's left to say is, welcome, Mrs. Cyrus.

By the way, did you know that **BRC's** debut album, *Some Gave All*, was named *Billboard Magazine's* Country Album of the Year for the second year in a row? And that he recently taped his second network TV special (air date to be announced)? You do now. So there.

## DOUBLE YOUR TREASURE

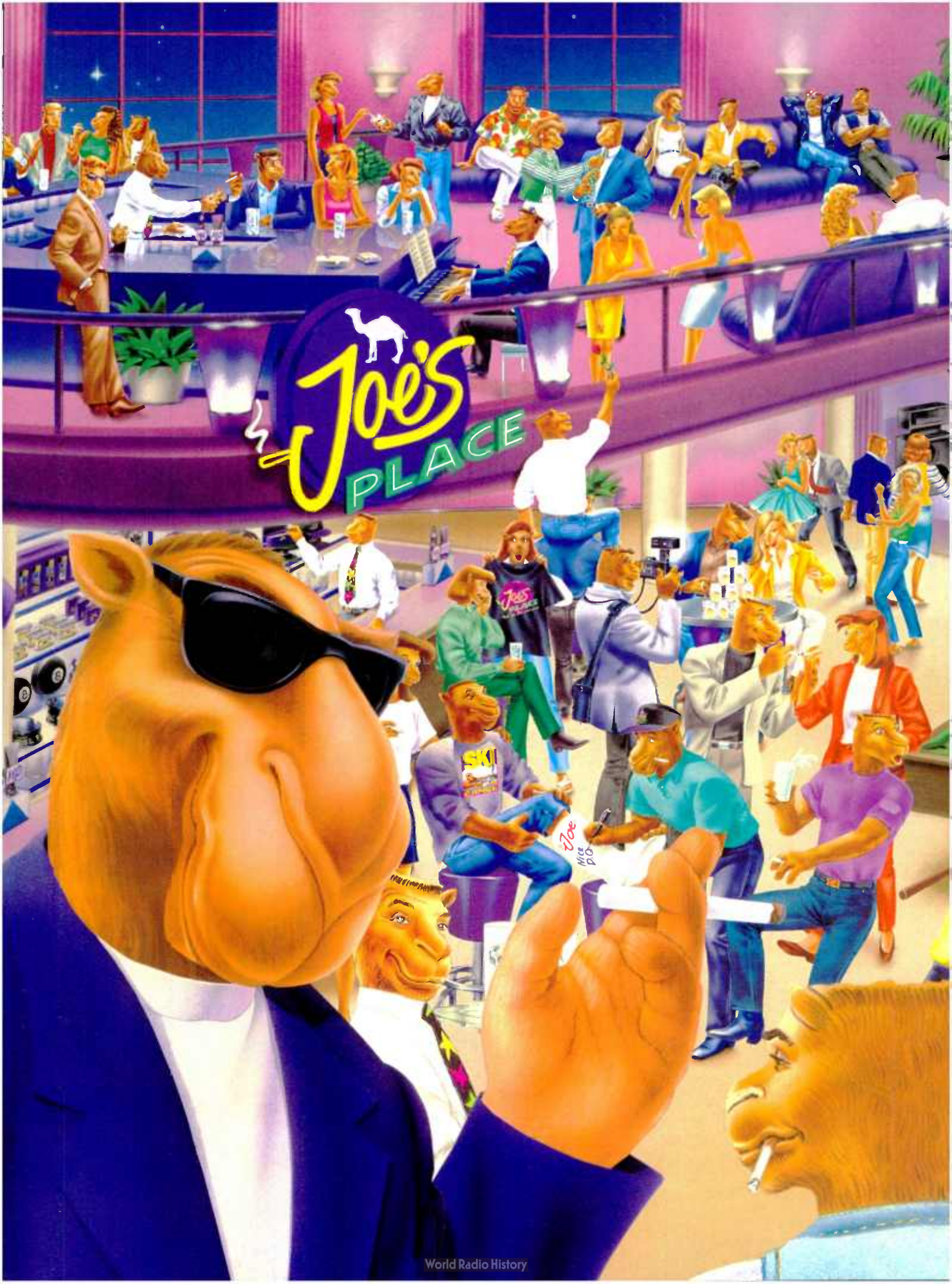
"Sold Gold" is echoed down 16th Avenue, up 17th Avenue South and all the way to the blooming bank. The clang this time was **Little Texas** celebrating dual Gold.

Reporter: Hazel Smith

Editor: Rochelle Friedman

***Light up the night.***





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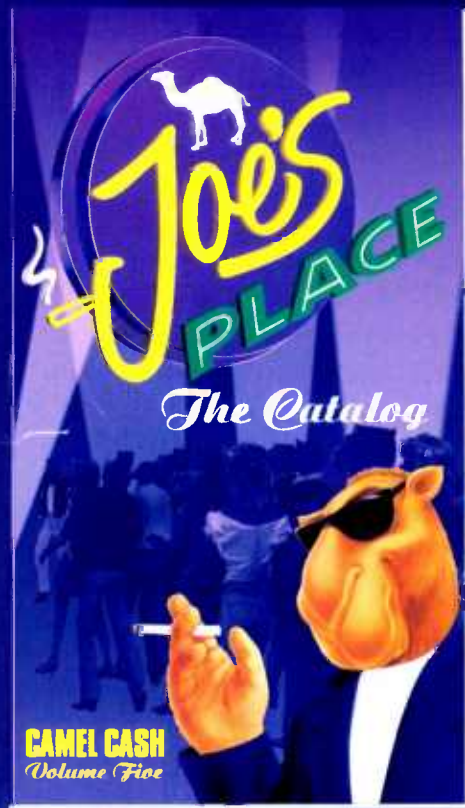
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## People

*First Time for Every Thing*, their first CD, and *Big Time*, their second CD, were both certified for sales of 500,000 copies each. If it ain't one Gold, it's another! Celebrating at Market Street Beer on historic Second Avenue, Little Texas was wired and inspired. Texas barbeque pork and sausages, veggies, beans, brownies and plenty of liquid refreshments were on the menu.

Didja know that the band's **Brady Seals** is the nephew of songwriter extraordinaire **Troy Seals**, who's penned more hits than **Sammy Cahn**? When the party ended, the poor, tired band left to do a video in the Cayman Islands (see feature in this issue). Tough job, guys.

## HOTTEST THING IN MONTANA

There's no two ways about it, **Kostas** is the hottest songwriter in Montana and could become *the* songwriter for the turn of the forthcoming century on Music Row. In addition to signing a new three-year deal with Polygram Publishing, Kostas recently scored with "Love on the Loose" recorded by **McBride and The Ride**, "Ain't That Lonely Yet" cut by **Dwight Yoakam**, "Blame It On My Heart" (penned with **Harlan Howard**) taken to Number One by **Patty Loveless** and "Life #9" recorded by **Martina McBride**.

There for the signing were **Doug Howard**, President/General Manager in Nashville for Polygram, the inimitable **Kostas**, of course, and the guys on the street who plug the hit songs: **Doyle Brown**, **Daniel Hill**, **Mike Whelan** and **Billy Lynn**.

## PARTYTIME

**Don Schlitz'** mother, brother and other family members drove all the way from North Carolina to Music City to be part of the celebration honoring the songwriter's 21st Number One song, "Almost Goodbye," recorded by **Mark Chesnutt**. Held at ASCAP, with a round table filled with goodies and beverages fit for queens and kings, the event, hosted by ASCAP Queen **Connie Bradley**, was attended by record producer **Mark Wright** (who was just named to head up the resurrected Decca Records label), MCA's **Larry Willoughy**, Don's co-writer **Billy Livey** and publisher/partner **Chuck Flood**.

## FAMED AS THEY GET

It was 9 A.M. breakfast at the old RCA Building on 17th Avenue that's been converted into Javelina Recording Studio, celebrating the opening of peermusic in Nashville. I had to attend anything associated with the historic and traditional Peer name! **Ralph Peer II** was in attendance, as was the publishing company's **Roy Horton** (who is a Hall of Famer), **Kevin Lamb** (who will run the Nashville office), his associate **Anthony Von Dollen**, Senior VP **Kathy Spanberger**, Hall of Famer **Jimmie Davis** (he penned "You Are My Sunshine") and his wife **Anna Carter Davis** (who was the original high-alto singer with **The Chuck Wagon Gang**), **Helen Carter** (daughter of **Maybelle**, niece of **A.P.** and **Sara**), **Bill**



Celebrating the opening of peermusic in Nashville are peer's **Kathy Spanberger**, **Helen Carter**, Hall of Famers **Roy Horton** and **Jimmie Davis** and **Ralph Peer II**.

# People

**Isaacs, Tom Collins, Roger Sovine, Connie Bradley, Shelby Kennedy, Joe Talbot, Jim Fogelson** and a room filled with coffee-drinkers and breakfast-eaters. Welcome, peermusic, to Music City USA! Founder **Ralph Peer** was the first to record country artists back in 1927, and they've been publishing music since 1928. There must be a Peer song sung every minute of the day.

## DWIGHT ACTING AGAIN

Soon as he wrapped up his nationwide tour in support of his platinum album, *This Time*, **Dwight Yoakam** hopped back in front of the cameras, acting in *Roswell*, a new film for Showtime. The movie is based on UFO sightings in Roswell, New Mexico, in 1947. Also in the picture are **Kyle MacLachlan** and **Martin Sheen**.

## THEY'RE GONNA PUT ME IN THE MOVIES

**Randy Travis**, weary of the road, has taken to acting. Upon the completion of a made-for-TV film in Arizona with **Mickey Rooney** and **Bruce Dern**, he headed for Arkansas for a bigger role in *Jesse James and The Younger Brothers*. The once clean-cut Travis was sporting a beard and long hair for the role as one of the Youngers. As for me, I miss Randy Travis records on the radio, and I miss seeing and hearing about him in concert, and surely do miss him on TNN and the Grand Ole Opry.

## NAOMI BACK ON THE ROAD

With her new book in hand, smile on face, telling family secrets, **Naomi Judd** is on the road again. This time Naomi's hawking her memoirs in book form: *Love Can Build a Bridge*, which she wrote with **Bud Schaetzle**. The tell-all is rumored to be about to be a movie. Maybe one talented daughter—the actress **Ashley Judd**—can play Naomi, and maybe the other talented daughter—the singer **Wynonna Judd**—can sing the soundtrack, and maybe talented Mama Judd can make a lot of money and rest. Lord knows, the woman has worked hard.

## SHELBY LYNNE TEARS 'EM UP

Radio hasn't played her. Not yet. But **Shelby Lynne** and her 14-piece band are opening for **Kenny Rogers** with one of the greatest voices in country music. Shelby showcased to "wows" at the SIR Studios for the friends and neighbors on Music Row.

## GATLIN ENTERTAINS TROOPS

**Larry Gatlin** spent a part of the holidays in Somalia entertaining the troops, a decent thing to do. Larry allowed that when he was a kid, he'd seen **Bob Hope** entertaining the troops all over the world and thought it would be a great honor to do the same. Our own **Clint Black** has also been to Somalia to entertain the girls and boys. Both artists went as a part of the USO.

## HEALTH CLINIC

**Mary Bufwack** co-wrote *Finding Her Voice: The Saga of Women in Country Music* with her husband, **Robert K. Oermann**. You can order this wonderful book through this magazine, and you

should, if you love country music's females and their music. Now, **Mary Bufwack** has another feather in her hillbilly cap. Longtime supporter of those less fortunate, Mary is the Executive Director of the United Neighborhood Health Services, a clinic that caters to the needy. I say all that to say this: Through the efforts of this selfless women and others "on the Row," Music Row now has a clinic that will take care of songwriters, singers and their families who have no health insurance. I am so proud to call this woman friend, and so is **Marty Stuart**, who showed up for the dedication of the UNHS.

And love and sympathy to Robert on the death of his mother, in Pittsburgh, Pennsylvania, **Mary Jane Oermann**. She put the love of music into his heart.

## COUNTRY MUSIC MAGAZINE OUT AND ABOUT



Above: In New York, CMM caught up with Epic's **Bobbie Cryner** and new execs from Sany/Nashville. Left to right, Sany Executive VP **Paul Warley**, **Cryner**, CMM's **Katheryn Gray** and **George Fletcher** and Sony's Senior VP, **Scott Siman**. At right: MCA's **Stephen McCord**, **Trisha Yearwood** and CMM Associate Publisher **Leonard Mendleson** met up in Nashville.



# With 730 Shows A Season, You Won't Know Who To See First.



George Jones

Tanya Tucker

Alabama



The Oak Ridge Boys

Tammy Wynette

Marty Stuart



Patty Loveless

Joe Diffie

Hal Ketchum

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# People

## TWAIN WEDS

**Billy Ray Cyrus** wasn't the only Mercury/Nashville artist getting hitched over the holidays. Newcomer **Shania Twain** also tied the knot. She married rock producer **John "Mutt" Lange** in Ontario, Canada.

## A NEW OPRY MEMBER

Back when **Joe Diffie's** first single, "Home," was climbing the charts, his parents were coming to town and he wanted to take them backstage at the Opry. Joe asked if I would help. I would, and it was set for "Joe plus two." Not realizing the strict rules, Joe showed up "plus three" and was denied entrance. So I had to chuckle when Joe Diffie was named a member of the world-famed Grand Ole Opry. "All achievements pale in comparison to being an Opry member," said the grateful Diffie. He is surely deserving of the honor.

## SYMPATHY

Sympathy is extended to the family of the late **Herman Harper**. Harper, bass singer with the Grand Ole Opry's **Carole Lee Singers**, died in Nashville Memorial Hospital after suffering an aneurysm at his Goodlettsville, Tennessee, booking agency a few days earlier. Herman was bass singer with **The Oak Ridge Boys** when they were still gospel and continued to work with the group in a booking capacity for a long time. His presence as well as his bass vocals will be sorely missed at the Opry. The well-loved backup singer was only 54 years old.

## PUSHING FOR A CAUSE

They're pushy broads, the two of them. **Judi Turner** and **Ronna Rubin** let nothing stop them. They co-chaired the publicity for "Many Voices, One Cause," the first annual fundraising concert for Country Music Cares, the new country music AIDS organization. Taking place on World AIDS Day (December 1st) at the Grand Ole Opry, the star-studded show was hosted by **Billy Ray Cyrus** and **K.T. Oslin**, who were joined by multi-talents like **Tracy Lawrence**, **Marty Stuart**, **Emmylou Harris**, **John Michael Montgomery**, **Kevin Welch**, **Carlene Carter**, **Rodney Crowell**, **Kathy Mattea**, **Pam Tillis**, **Radney Foster**, **Desert Rose Band**, **Nitty Gritty Dirt Band**, **Cleve Francis**, **Run C&W**, **Don Schlitz**, **Lisa Stewart**, **Mark Luna**, **Victoria Shaw** and **Holly Dunn**. About \$100,000 was raised.



**Porter Wagoner** welcomed **Joe Diffie** to the Grand Ole Opry.

And **Mark Chesnutt**, who's been involved with the Country Music AIDS Awareness Campaign from the beginning, spent the day in Washington, D.C., attending several events. He also spoke to policymakers like U.S. Attorney General **Janet Reno** about the AIDS problem in rural America. Thank you to all those who took the time to give a little time....the life you help may be that of someone we know and love. And for those

two pushy broads, well, they're both friends of mine, and I say to them, God bless you both and keep on pushing—and shoving.

## LONG LIVE OUTLAWS

Joining **Travis Tritt** in the recording studio were pals **Waylon Jennings** and **Hank Williams Jr.** The tune, titled "Outlaws Like Us," certainly fit the hearts of the likely trio of singers. Look for the song on a forthcoming Tritt CD on Warner Bros. The event was documented on video by the main dog of Red Dog Productions, **John Davis**. The vid will be played behind Tritt on a large screen when he performs the song live. My guess is the song has single potential as well.

## BAKER NAMED

**Bob Baker** has been named General Manager, Giant Records/Nashville. Baker was formerly Director of Operations for Country Music Television. Giant's roster includes **Deborah Allen**, **Clay Walker** and **Carlene Carter**, among others.

## SYMPATHY

Sympathy to **Jesse McReynolds**, with the Opry team of **Jim & Jesse**, whose wife, **Darlene**, passed away after a long bout with cancer.

## CHARLEY PRIDE'S LATEST



**Charley Pride** got a little help from **Hal Ketchum** on the filming of his new video, "For Today," a single from his Intersound Records album, *My 6 Latest & 6 Greatest*. Ketchum also duets on the single. Video director **Tom DeNolf** is flanked by Ketchum, left, and Pride.

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VINCE GILL & GLADYS KNIGHT  
*Ain't Nothing Like The Real Thing*

AL GREEN & LYLE LOVETT  
*Funny How Time Slips Away*

GEORGE JONES & B.B. KING  
*Patches*

PATTI LABELLE & TRAVIS TRITT  
*When Something Is Wrong With My Baby*

SAM MOORE & CONWAY TWITTY  
*Rainy Night In Georgia*

AARON NEVILLE & TRISHA YEARWOOD  
*I Fall To Pieces*

LITTLE RICHARD & TANYA TUCKER  
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THE STAPLE SINGERS & MARTY STUART  
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<b>TOYOTA COMPACT 4x2</b>	Standard 2.4L I-4 EFI <sup>2</sup> 116 @ 4800 rpm	3500 lbs	41.2 cu ft	No driver's airbag No 4-wheel ABS	3.36 Bumper-to-Bumper & 5660 Powertrain
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<sup>1</sup>Dakota Sport MSRP comparison vs. compacts with minimum of 175 hp (when available). Tax & destination fee extra. <sup>2</sup>V-6 engine not available on Toyota Regular Cab 4x2. <sup>3</sup>Standard towing with manual transmission & engine shown. <sup>4</sup>\$500 extra. <sup>5</sup>See Dodge's limited warranties, restrictions & details at dealer. Normal maintenance, adjustments & wear items excluded. Warranty provisions vary by manufacturer.

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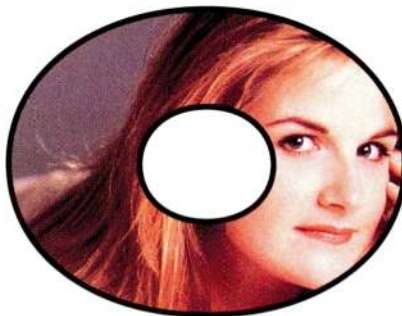


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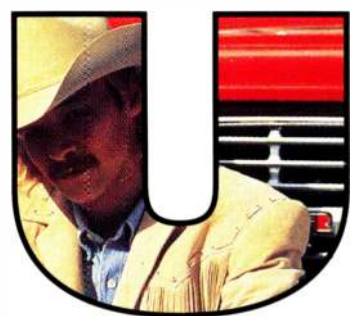
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**Palomino Road** (Liberty) **455•584**

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

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

**Mark Chesnut**—Almost Goodbye (MCA) **463•273**

**Little Texas**—Big Time (Warner Bros.) **460•204**

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

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

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

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

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

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

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**George Strait**—Easy Come Easy Go, Stay Out Of My Arms; Just Look At Me; I'd Like To Have That One Back; Lovebug; plus others. (MCA) 467\*308



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



**Reba McEntire**—Greatest Hits; Vol. 2. Does He Love You; You Lie; For My Broken Heart; Love Will Find Its Way To You; Fancy; others. (MCA) 467\*316



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



**It's Your Call.** Title hit; Take It Back; The Heart Won't Lie; plus more. (MCA) 450\*361  
**For My Broken Heart.** Poetic love balladry! Is There Life Out There; etc. (MCA) 430\*090  
**Rumor Has It.** Fancy; Fallin' Out Of Love; You Lie; etc. (MCA) 411\*538  
**Greatest Hits.** Little Rock; Whoever's In New England; more. (MCA) 355\*826

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

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

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

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

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

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

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

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

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

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

**Sawyer Brown**—Buick (Liberty/Curb) 415\*166

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

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

**Garth Brooks**—No Fences (Liberty) 411\*587

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

**Sawyer Brown**—Greatest Hits (Liberty/Curb) 411\*363



**Honky Tonk Christmas.** I Only Want You For Christmas; If We Make It Through December; title cut; many more. (Arista) 467\*142  
**Don't Rock The Jukebox.** Smash follow-up to his debut! Love's Got A Hold On You; Midnight In Montgomery; Dallas; more. (Arista) 420\*935  
**Here In The Real World.** Title cut; Chasin' That Neon Rainbow; Ace Of Hearts; Wanted; Home; Blue Blooded Woman; etc. (Arista) 406\*785

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

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

**The Best Of Glen Campbell** (Capitol) 403\*444

**Vince Gill**—When I Call Your Name (MCA) 402\*867

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

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

**Carl Perkins**—Orig. Sun Greatest Hits (Rhino) 374\*199

**The Best Of Dan Seals** (Capitol) 364\*042

**Ricky Van Shelton**—Wild-Eyed Dream (Columbia) 353\*847

**Lyle Lovett** (MCA/Curb) 353\*755

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

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

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

**Merle Haggard**—His Best (MCA) 335\*539

**George Strait**—Grt. Hits (MCA) 334\*466

**Best Of Emmylou Harris** (Warner Bros.) 330\*738

**The Cactus Brothers** (Liberty) 463\*281

**John Berry** (Liberty) 463\*265

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

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

**k.d. lang & The Reclines**—Absolute Torch & Twang (Sire) 381\*624

**Garth Brooks** (Liberty) 381\*608

**Dean Dillion**—Hot, Country And Single (Atlantic) 460\*428

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

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

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

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

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

**Lee Greenwood**—A Perfect 10 (Capitol) 420\*042

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

**Gary Morris**—Grt. Hits, Vol. 2 (Warner Bros.) 412\*346

**The Greatest Hits Of Boots Randolph** (CSP) 376\*426

**Jimmy Dean's Grt. Hits** (Columbia) 335\*836

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

**Great Plains** (Columbia) 431\*502

### POPULAR HITS

**James Taylor**—Live (Columbia) 463\*687/393\*686

**Barbra Streisand**—Back To Broadway (Columbia) 461\*988

**Bette Midler**—Experience The Divine: Grt. Hits (Atlantic) 460\*386

**"Sleepless In Seattle"**—Orig. Sndtrk. (Epic Soundtrax) 458\*430

**ABBA**—Gold-Greatest Hits (Polydor) 458\*406

**Aerosmith**—Get A Grip (Geffen) 458\*075

**Jimi Hendrix**—The Ultimate Experience (MCA) 458\*034

**Madonna**—Erotica (Maverick/Sire/Wamer) 453\*555

**AC/DC**—Live (ATCO) 453\*217

**Stone Temple Pilots**—Core (Atlantic) 453\*043

**"The Bodyguard"**—Original Soundtrack (Arista) 448\*159

**Blind Melon** (Capitol) 447\*995

**Eric Clapton**—Unplugged (Reprise/Duck) 446\*187

**Jon Secada** (SBK) 438\*184

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

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

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

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

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

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

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

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

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

**AC/DC**—Back In Black (Atlantic) 305\*045

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

**Bob Dylan**—The 30th Anniversary Concert (Columbia) 465\*187/395\*186

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# People

## GRAMMY IN THE SCHOOLS

A concert titled "Bluegrass at Belmont University," featuring the forever unplugged **Bill Monroe** and master fiddler **Mark O'Connor**, is forthcoming. **John Hartford** will host the event. The program will be taken to the inner-city elementary students as well. Other cities besides Nashville will also feature Grammy artists in performance. A wonderful program for our youth.

## REBA AND LINDA SHAKE 'EM UP

Another Number One party was held at ASCAP, this time celebrating the success of "Does He Love You," penned by **Sandy Knox** and **Billy Stritch**, and recorded, of course, by **Reba McEntire** and **Linda Davis**. The event turned into one of the most spectacular performances that I've ever witnessed. With Stritch at the baby grand, Reba and Linda shook the chandeliers singing "Does He Love You." Stritch was so visually moved, almost to tears, that he had difficulty speaking. When he did speak, he said that such a performance could only happen in Nashville. The small, intimate crowd of invited guests cheered and cheered. It's one of those once-in-a-lifetime events. By the way, Ms. Reba was elegant in her kelly green silk jacket and black silk slacks.

Very rich is how the little Oklahoma cow-girl looked, and very happy on the arm of handsome hubby/manager **Narvel Blackstock**.

## MAN OF HATS THAT ARE MANY

**Bob Millard**, man of hats that are many, has written a new book. *Country Music: 70 Years of America's Favorite Music*, published by Harper Collins, is Bob's latest on the literary shelf. If you get this one, you can place it beside *The Judds*, his book on the dynamic duo written a while back. Bob Millard has also written for this most prestigious of magazines, and he writes songs, too. Millard brought his daughter, **Anna**, to his book-signing at Tower Books in Nashville. Anna, I'm told, also edited the book.

## ALIBIS PLATINUM

Fans of young **Tracy Lawrence** will be pleased to know that his album, *Alibis*, on Atlantic reached the prestigious platinum stage. So we had a party, of course. This one, held high above the city on the 20th floor at the Nashville City Club, was quite the affair. Food, drinks and berry at every nook and cranny...plus a view to kill for. To the tune of the record, we chowed down on shrimp, freshly made pasta (yummy), fruit, prime rib and whatever liquid one's palate craved. Water for



Bob Millard and editor Anno.

me, please. Tracy very humbly took the stage, presenting platinum to writers and a bevy of do-gooders. He spoke of his respect for his label, as well as his love and respect for label head **Rick Blackburn** and his manager **Wayne Edwards**, with whom Tracy had reportedly had some recent problems that resulted in Edwards being fired for a few days. Apparently all is well now. Tracy's pretty bride was also in attendance.

## ARE THEY OR AREN'T THEY

Are **Lorrie Morgan** and footballer **Troy Aikman** still in the game? Apparently not. Word I got is Lorrie flew to Dallas for a big game and accompanied the football star to Los Angeles where he appeared on *The Tonight Show*. But they've since parted ways, according to published reports. Speaking of Lorrie, she had to cancel three days in Vegas over New Year's...suffering with the flu.

## PARTY TILL IT'S OVER

One of my favorite folks on Planet Earth is **Doug Howard**; therefore, it was fitting and proper that my last party of the "old year" was with him, all his compadres from Polygram Publishing and guests, held at the not-so-famous Malibu Beach Club (on the shore of a pond). It was noted on the invitation that cold beer, wine, rum, tequila and snacks would be served...and they were. The best part was the entertainment. Songwriters singing their songs for fun were **Rusty** and

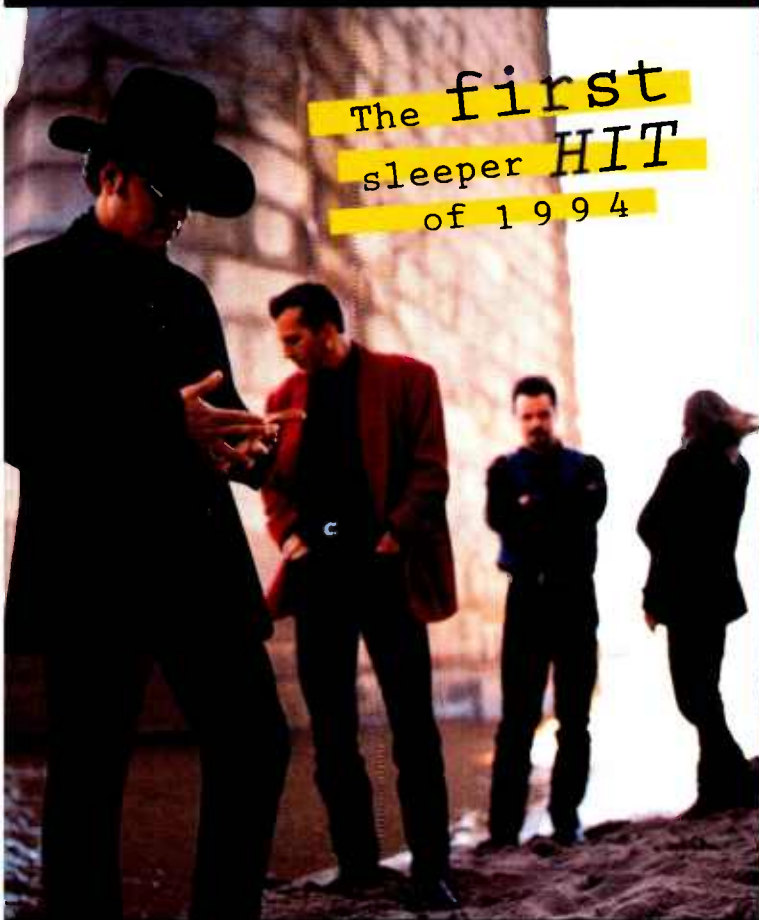
## UNCANNY RESEMBLANCE



**Don Lykins** served as stunt double for **Ronno Reeves** when she filmed on episode of the upcoming TV action series, *Bandit*. Reeves will play the role of an airplane pilot. That's Reeves on the right.

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This beautiful car had the power to match its good looks. Under the hood was a 292 cubic inch V-8 engine that produced 198 hp. Inside, the upholstery and fittings coordinated perfectly with the two-tone exterior colors.

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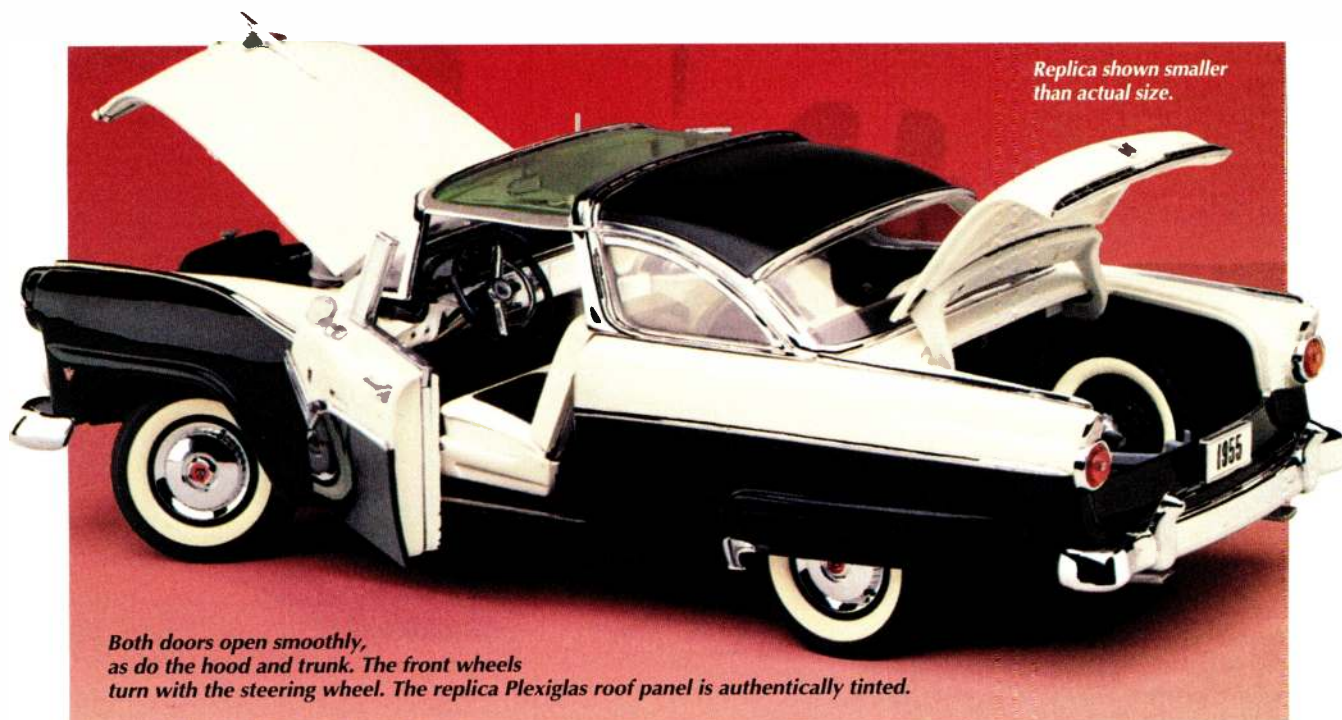
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# People



It's platinum for John Michael Montgomery's debut album, *Life's a Dance*. Celebrating sales of one million units with Montgomery is label head Rick Blackburn.

Chris Golden, host extraordinaire Rory Michael Bourke, William Lee Golden, Dickie Lee, John Brannen, Cheley Wright (who penned a Christmas ditty especially for the occasion), Tony Tolliver and a bevy of youthful comers whose songs had hit from the first rhyme to the last. Good times and good friends. Thanks, Doug. Mr. Doug Howard, the coolest dude on Music Row. And girls, he is available. (Can't resist mentioning that WSIX radio's Devon O'Day wore a William Lee Golden T-shirt to another, unmusic party during the holidays. Someone remarked, "How cool, Jesus on a T-shirt"....you had to be there.)

## GARTH AND FANS FEED MANY

Feed the Children, a Tulsa-based charity, reports they received over 100,000 pounds of food from Garth Brooks' Texas Stadium concerts. It was also reported that Allan Canning Co. of Lindale, Texas, donated 150 cases of food. Finally, Garth's Christmas album, *Beyond the Season*, has raised over \$2 million dollars for the children. Doesn't it make you feel good to know hungry children are being fed in America?

## NEW EWING WELCOMED

Welcome to the World of Songs, Rebecca Lynn Ewing, first child of Skip and Angel Ewing. May all your songs be happy and all your dreams come true. As I tell all new parents, keep her belly filled, her feet warm and her diaper clean, and you'll have a happy little person.

## PLATINUM MONTGOMERY

Some of the finest chow I ever laid a liking on was set out at the trendy Merchant's on Lower Broadway in honor of Mr. Dimples himself, John Michael Montgomery's debut album sidling up to platinum. Boasting over a million in sales,

*Life's a Dance* also spawned three hit singles, including the title track, "Life's a Dance," "I Love the Way You Love Me" and "Beer and Bones." In the presence of his band, road crew, label employees and parents, John Michael impressed everyone, myself included, by presenting songwriters with platinum records. Helping with the presentation was Atlantic Records' A&R manager, Al Cooley, Director of Marketing Bob Heatherly, press person Jules Wortman and Director of Artist Development Elroy Kahanek. Others in attendance were newcomer Faith Hill, manager John Dorris, Robin Lee, producer and Scott Hendricks.

## CROWN ROYAL HIRES HILLBILLIES

Sponsor Crown Royal has both Chris LeDoux and Tracy Lawrence headlining the National Rodeo Finals in Las Vegas. Good whiskey with good taste: That's what I say when they use Nashville's finest like Tracy and Chris.

## I DO'S

Songwriter/singer Matraca Berg and Jeff Hanna of The Nitty Gritty Dirt Band have been "keeping regular company" for several blue moons here of late. The couple said "I do" in December, and we wish them many Decembers to come.

## AARON & KATHY



On the set of The Nashville Network's *American Music Shop*, Aaron Neville and Kathy Mattea, two of the greatest vocalists this side of the Pearly Gates, duetted. Nobody said what they were singing, but I'll tell you what: I'm watching my TV listings for Aaron and Kathy's appearance on this show.



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# People

## I DO'S, TOO

**Todd Milsap** and **Ruth Tune** said their vows in mid-December and honeymooned in Aspen, Colorado. Todd is the only child of **Ronnie** and **Joyce Milsap**.

## EYE SAW

There we were at Valentino's, my friend and partner **Bobby Heller**, Mercury's **Sandy Neese** and her publishing hubby **Chuck Neese** and me, when the waiter asked (over the linen tablecloth and linen napkins) if we were going to TPAC (Tennessee Performing Arts Center) to see

**Tony Bennett**. We allowed nay. Chowing down on faboo salad made from leaves that favored poke salad, only a lighter shade of green, with dressing to kill for, we looked up before the first glass was half finished, and there he was. Yep, eye saw Tony Bennett at Valentino's where fresh flowers always decorate the tables beside burning candles.

## PATSY COMING HOME

When the renovated Ryman Auditorium reopens in June, it will be the site of an exciting show. The \$8-million-plus restored building will open with *Always...Patsy Cline*. The two-act theat-

rical performance will be based on the late singer's life. **Patsy Cline** is, after all, everybody's favorite female singer. The show is to be the anchor of a "diverse performance schedule," according to Gaylord Entertainment officials

## SPRINGFIELD, SUMMER, OTHERS IN NASHVILLE

Eye saw British popster **Dusty Springfield** at Lowes Vanderbilt having lunch with **Tom Shapiro**. Word is Shapiro is producing an album on her here in town. The international star, who first gained fame in the 60's, still resides in London. Eye was dining with two males (naturally), **Tony Lee**, son of **Buddy Lee** of Buddy Lee Attractions, no less, and **Bill Isaacs**, who heads up Malaco Music in this hillbilly town.

Also seen about town lately is 70's disco diva, **Donna Summer**. She's looking to buy a farm in the Nashville area and record some country tunes she's been penning. Summer told *People Magazine*: "I'm not just jumping on the bandwagon. I'm getting older now, and I want to be heard, not just danced to." She's signed to Mercury Records out of Los Angeles.

And let's not leave out **Maureen McCormick**—better known as Marcia Brady on the 70's sitcom, *The Brady Bunch*. The former Brady kid is recording a country album for L.A.-based Phantom Records, according to a press release I received. Let's hope she doesn't drag out the rest of her TV family for a tour.

## HONORABLE MORRISON

My family, and all who knew and loved him, were shocked and saddened by the sudden death of **Harold Morrison** at Cox Plaza Hospital in Springfield, Missouri (where **Conway Twitty** died), following a cerebral hemorrhage suffered at his home in Ozark. The 62-year-old Morrison was much more than a "banjoist/comedian," as the media described him. He was a man of honor, a man who loved his wife and daughters and his friends, a man who loved to entertain and have fun. The Missouri native began his career in Springfield on *The Ozark Jubilee*, moved to Music City, traveled with **The Wilburn Brothers** and appeared on their syndicated television show. When Nashville picking grew slim for Harold, he and his lifetime bride, **Eva Lou**, moved back home to the Ozarks where he performed in the Branson area. During our last conversation, Harold was making plans for Branson in 1994 and talking with **Mel Tillis** about working with him at his new theater.

## DAVID HOUSTON: 1935-1993

David Houston, best known for his classic 1966 ballad, "Almost Persuaded," died suddenly at age 57 on November 30, 1993. The cause was a brain aneurysm that began with headaches suffered during a visit to his family during Thanksgiving. He died within hours.

In recent years, Houston hadn't been seen or heard from much, though he'd been one of Epic Records' first big country stars, and one of the first successful artists produced by Billy Sherrill.

Louisiana was his home throughout his career. Born in Shreveport, he gravitated to music quite young. He learned to play several instruments as a youth. In the early 1950's, still a teenager, Houston became a regular on the *Louisiana Hayride*, the same show that launched Johnny Horton, Hank Williams, Faron Young, Webb Pierce, Slim Whitman and, later, Elvis. Befriended by Slim Whitman, who paid for Houston's first recording session, the youth was introduced to *Hayride* sideman Tillman Franks, then working with Johnny Horton.

After high school and college, Houston veered away from music, working first at house building and in the insurance business. He didn't seem to think much about singing. Then in 1963, Franks, who'd been Johnny Horton's manager and guitarist until Horton's tragic death in 1960, contacted Houston. He wanted the singer to record a version of Harold Dorman's pop song, "Mountain of Love." Franks sold the record to Epic, and it became a Number Two hit that year.

Houston had a couple more Top Ten and Top Twenty singles until his next

big hit two years later, when "Livin' in a House Full of Love" made it to Number Three. But it was "Almost Persuaded," based on an old gospel number reworked by Billy Sherrill and Glenn Sutton, that brought Houston into the limelight in 1966. It stayed at Number One for nine weeks, winning a Grammy for the Best Country Song and Best Country Male Vocal performance of the year.

That set Houston off on a roll that lasted through the remainder of the 60's and included hits like "With One Exception" and "My Elusive Dreams," his 1967 Number One duet with then-newcomer Tammy Wynette. Other solo Number Ones included "You Mean the World to Me" (1967), "Have a Little Faith," "Already It's Heaven" (1968) and "Baby, Baby (I Know You're a Lady)" (1969). Tammy went to work with new husband George Jones, and Houston began recording duets with another Sherrill discovery, Barbara Mandrell, among them "After Closing Time" in 1970. Two years later, he joined the Grand Ole Opry.

Houston's understated style, always strongest on ballads, stood him in good stead, and he remained a Top Ten artist until the mid-70's. He left Epic in 1976 and recorded for a succession of small labels through 1981, trying various songs, including rhythm and blues and pop numbers to revive his momentum. Tillman Franks continued managing him and played guitar behind him on the road.

Houston is survived by his wife, a son and his mother. Funeral services and burial took place December 2 in Bossier City, Louisiana.

—RICH KIENZLE

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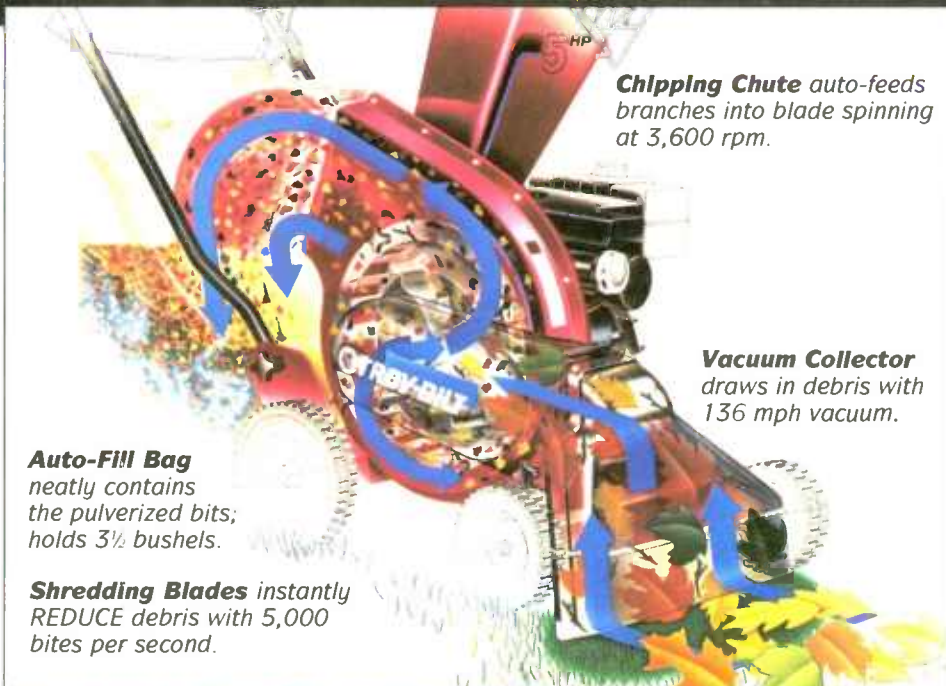


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# Record Reviews

## Willie Nelson

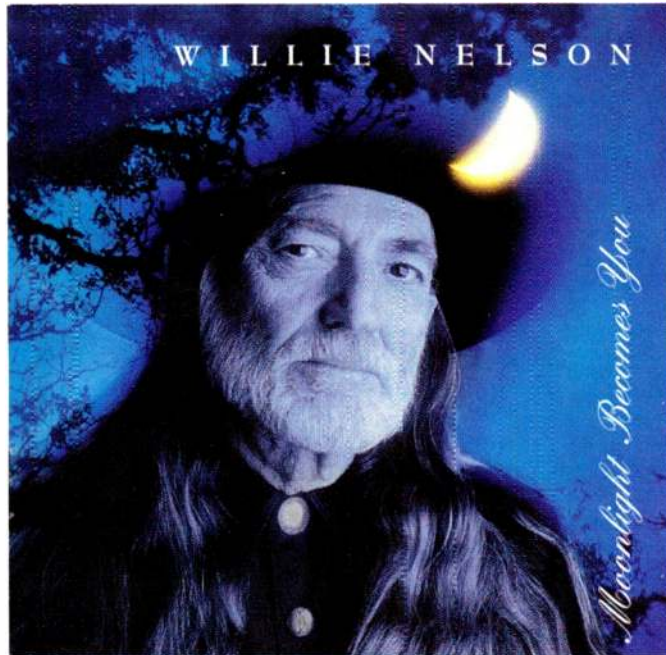
*Moonlight Becomes You*  
Justice JR 1601

As of now, after nearly 20 years, Willie Nelson is not a Columbia recording artist. For various reasons—and despite last year's critically acclaimed album, *Across the Borderline*—he hasn't re-signed with them. Instead, he's turned back, to Houston, where he lived before moving to Nashville in 1960. Houston's tiny Justice Records began as a jazz label but has been broadening into other types of music with releases like Paul Buskirk's instrumental album, *Nacogdoches Waltz* (reviewed elsewhere in this issue).

The somewhat excessive hype accompanying this collection would have you believe it the successor to Willie's 1978 landmark *Stardust* album. That might sound good in Justice's press releases, but it's totally incorrect.

More accurately, this album is a continuation of *Somewhere Over the Rainbow*, Willie's delightful 1981 acoustic jazz collaboration with singer and songwriter Freddy Powers, Paul Buskirk, bassist Dean Reynolds and fiddler Johnny Gimble. The light, swinging sound of *Somewhere Over the Rainbow* owed much to the 1930's recordings of Belgian gypsy jazz virtuoso Django Reinhardt, one of Willie's guitar idols.

Buskirk (playing mandola and rhythm guitar), Powers, Reynolds and Gimble returned for this new set, augmented by pianist Paul Schmitt and drummer Mike Lefebvre. Most of the 15 understated, conservative performances are well-played and relaxed, mixing two Willie compositions with a couple of country favorites and



a slew of 1940's pop standards. As he proved with *Over the Rainbow*, he's extremely comfortable with such material. That relaxation is both a strength and a failing. As good as most of these songs are, I'm not certain it was such a hot idea to program four slow to medium-tempo ballads back-to-back to begin the record. Better to have scattered these throughout the line-up.

Willie's own ballad, "December Day," is followed by the weakest song here: the title number, a 1943 hit for Bing Crosby that's stiff, dull and almost clumsy in places. The pop ballad, "Heart of a Clown," was the signature song of Willie's friend and ex-sideman, Western Swing fiddler-vocalist Wade Ray. Fred Rose's 1940's era medium-tempo ballad, "Afraid," a 1949 hit for Rex Allen, features not only a pleasing vocal from Willie but inspired piano and guitar breaks.

The tempo (finally) jumps up with a likable version of the

1931 Gene Austin pop hit, "Please Don't Talk About Me When I'm Gone," featuring Gimble's blazing fiddle improvisations.

"Everywhere You Go" further indicates Willie's eclecticism, coming as it does from sticky-sweet orchestra leader Guy Lombardo (of New Year's Eve fame). Here, it's cast in a decidedly jazzier mold beginning with his vocal solo, accompanied only by Schmitt's exquisite piano. Buskirk shows off his skills on mandola, with Willie doing likewise on guitar in ways revealing his debt to Django.

Given the laid-back nostalgia of this set, it's hardly surprising Willie covered a song by pop music's all-time king of relaxation: Perry Como. His 1944 hit, "Have I Stayed Away Too Long," was a country-flavored number penned by master pop composer Frank Loesser. The blues-tinged version of "Sentimental Journey" reprises the 1945 Les Brown orchestra favorite that launch-

ed Doris Day's singing career. "The World Is Waiting for the Sunrise" goes back to the 1920's, but Willie uses Les Paul and Mary Ford's blazing 1952 version as a jumping-off point for some hot jazz from Schmitt and Buskirk.

His masterful version of "You'll Never Know," one of pop crooner Dick Haymes' early hits from 1943, is easily the strongest ballad performance, with Gimble and Buskirk playing elegant fills behind Willie's impassioned vocal. "I'll Keep On Loving You," written by Willie's idol, Texas honky-tonk singer-songwriter Floyd Tillman (the songwriter credits are incorrect on the package), is a long-time Texas favorite. Buskirk, who also plays tenor banjo, penned the witty "You Can't Play a Sad Song on a Banjo." "You Always Hurt the One You Love" and "Someday (You'll Want Me to Want You)" were 1940's favorites by the popular black vocal quartet, The Mills Brothers. Willie and his musicians give the former tune a unique waltz arrangement. The album ends as it opened, with a Willie composition: this time "In God's Eyes."

This is certainly not another blockbuster on the level of *Stardust* (or, for that matter, *Across the Borderline*). Its charm comes from the feeling that the guys were simply jamming at Willie's Pedernales Studio and not sweating about perfection (which was probably the case). In an era when too much music is characterized by studio tricks and false onstage posturing, it's refreshing to hear Willie sticking with a more natural approach while reminding everyone that America's rich musical heritage goes back further—much further—than two or three decades.

—RICH KIENZLE

# Record Reviews

## Various Artists *Rhythm, Country & Blues* MCA 10965

Those of us over 30 might remember an era when you could turn the radio on and the Top 40 countdown would feature Merle Haggard or Tammy Wynette followed by Otis Redding or Aretha Franklin—and none of them had to compromise anything artistically to cross those bridges. It was a time when radio still realized that a lot of us enjoy a variety of music, that we don't necessarily restrict our listening to only country or only blues or only rock. It was a time when radio presented a more well-rounded portrait of a nation, instead of purposely splintering us into "demographic subgroups," an idea as soulless as it sounds.

The one thing radio carried a whole lot more of in those days was soul—both of the hillbilly variety and of the kind that chugged so lustfully out of Memphis and Muscle Shoals. *Rhythm, Country & Blues* is reminiscent of those bygone days. It features inspired pairings of veteran R & B greats of old (B.B. King, Little Richard, Gladys Knight and others) with top country stars of today (Vince Gill, Clint Black, Reba McEntire and more), and, in so doing, represents nostalgia at its most satisfying. Its tracks reveal how classic songs tend to break through whatever cages are put around them. It's always been that way: Once good music gets a fair hearing and enough national exposure, the walls tend to come down. The trick is getting the opportunity to be heard at all.

Whitney Houston proved the point recently with her monstrously popular version of Dolly Parton's "I Will Always Love You," and *Rhythm, Country & Blues* does the same thing repeatedly. Take "Funny How Time Slips Away," for example. One of

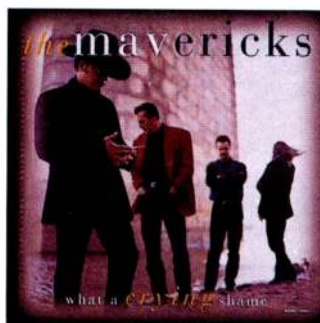


Willie Nelson's early successes as a songwriter, the song originally was a country hit by Billy Walker in 1961. Jimmy Elledge had a minor pop hit with it the following year, then Joe Hinton turned it into a soul classic in 1964. Al Green recorded it beautifully in 1972, and he returns 22 years later with a stunning vocal workout on the same song, with Lyle Lovett occasionally adding a few slyly droll interjections for a few lines before stepping back and letting his masterful partner show his stuff.

The Green/Lovett collaboration is only one highlight in a nearly infallible collection. The opening, "Ain't Nothin' Like the Real Thing"—which could serve as a subtitle for the album—features Vince Gill flaunting his spirited, soulful tenor in response to the goading of Gladys Knight, whose voice sounds as rich and as dynamic as ever.

Little Richard and Tanya Tucker, in a match made somewhere south of heaven, tear it up on Eddie Cochran's great rockabilly raver, "Somethin' Else." Richard rants with the wild-eyed glee of his 50's classics, and Tanya burns just as hot right alongside him. Aaron Neville, meanwhile, once again shows off his sensitive, emotionally tender country croon in his duet with Trisha Yearwood on "I Fall to Pieces."

On the most touching song, Conway Twitty and Sam Moore (of Sam & Dave) pack a lifetime of emotion into "Rainy Night in Georgia." Reba McEntire uses her duet with Natalie Cole on "Since I Fell for You" to show off her vocal



pyrotechnics to great effect, while Marty Stuart opens the memorable Band spiritual, "The Weight," with the perfect touch of contemplative levity, then lets Mavis and Pops Staples turn it toward the heavens. Travis Tritt growls with enough grit and heat in his duet with Patti Labelle on "When Something Is Wrong With My Baby" to suggest he would have fared well as a 60's soul man; he wisely relies on strong, sensual crooning to balance Labelle's over-the-top roof-raising.

In a particularly perceptive pairing, Chet Atkins gets funky with New Orleans pianist and songwriting legend Allen Toussaint on "Southern Nights," as Toussaint reclaims the song he wrote by giving it a fine Crescent City rhythm. Clint Black, meanwhile, sounds like he's having fun jousting with The Pointer Sisters through "Chain of Fools." Black's harmonica work stokes the song with some extra fire. The album closes with B.B. King employing his extraordinary recitation skills on "Patches," while George Jones chimes in with otherworldly vocals as the poor man's father. The old Clarence Carter hit will never sound better; still, I can't help but wish I could hear these two immortals join on a song that took greater advantage of their immense skills.

Producer Don Was deserves special mention for creating such musically rich arrangements for these stars; he pays homage to the originals by making them come alive in new hands. *Common Thread*, the current tribute album to

The Eagles (reviewed elsewhere in this issue), which draws on the same baby-boomer tendency to enshrine the songs of one's youth, is largely filled with timid versions of classic songs; it's a tribute that embalms the songs instead of reviving them. But *Rhythm, Country & Blues* ain't nothin' but a party. It's a musical bash you will not want to miss. —MICHAEL MCCALL

## The Mavericks *What a Crying Shame* MCAD 10544

Everyone, it's said, loves The Mavericks. The musical vision of their lead singer, Cuban-American Raul Malo, combines traditional country and rockabilly into a seamless and highly individual modern sound. Of all the bands around today, few can match The Mavericks' consistency and standard of excellence. Every album they've done has been an improvement over the one before it. The material, the music and the maturing songwriting and voice of leader Raul Malo seem to know no limitations.

This time, things are much the same, only better. I needlessly fretted at the selection of producer Don Cook, the Line Dance Godfather responsible for Brooks & Dunn's success. Not to worry. Cook simply helped Malo and company make the kind of quality music they're known for. One thing clearer than ever is that Malo's vocal skills, improving consistently from album to album, may make him the entirely worthy successor to Roy Orbison when it comes to ballads. He shows a very similar command of voice, one that permits him to create the sort of simple, soaring and majestic dramas that Roy made look so easy. As a songwriter, he was already doing pretty well. This time, with some high-octane collaborators, he does his best work on record.

He and Kostas created four

## Record Reviews

of the best numbers here, though all are so consistently fine that one is as good as the next. Malo, the Cuban-American, and Kostas, the Greek, create songs that sound modern on the one hand and like 35-year-old oldies on the other. The delightfully simple Kostas-Malo shuffle, "There Goes My Heart," and the no-frills performance both have that feel. The same holds true on their second joint effort, "What a Crying Shame," and on the riveting, minimalist number "Pretend." Except for occasional interjections from twin fiddles, the song is virtually all voice and rhythm section—no steel, no guitars. With the creative use of echo, it becomes almost mesmerizing. The Malo-Kostas juggernaut continues with another gem: the unadorned "Just a Memory."

"I Should Have Been True," an achingly simple, sorrowful ballad Malo wrote with Stan Lynch, drummer for Tom Petty's Heartbreakers, has all the majesty and spirit of a Roy Orbison performance. Malo's voice and the quivering lead guitar licks work virtually as one. The Nashville String Machine, which usually ruins recorded performances, actually enhances this one. In fact, it's a bit saddening Roy isn't alive to cover this song. Malo's rockabilly number was a collaboration with NRBQ's Al Anderson, himself a strong writer. "The Things You Said to Me" bops along with a groove much like the Elvis oldie, "Such a Night." Malo's solo composition, "Ain't Found Nobody," falls in much the same rocking groove.

Even the songs Malo didn't write work. Two other excellent numbers are Kostas collaborations. He and Pete Anderson, Dwight Yoakam's producer, co-wrote "Neon Blue," a vivid, image-laden, honky tonk ballad sung straight (and with great dignity) by Malo. The master, Harlan Howard, collaborated with Kostas on "Ain't Found Nobody," another shuffle number. Aside from Johnny Cash,

few singers have covered the songs of Bruce Springsteen, a far less visible (and popular) rock artist now than ten years ago. Malo chose wisely in picking his "All That Heaven Will Allow," which fits nicely into the spirit of this record. Jesse Winchester's "Oh What a Thrill" really isn't much of a song in itself; Malo makes more of it than is actually there.

I guess time will tell if The Mavericks can break through. They certainly prove with *What a Crying Shame* that commerciality and excellence aren't necessarily separate entities. Given the fact that their first, self-produced album was a masterpiece and their first for MCA was nearly as good, this one follows admirably in its footsteps. Even if it doesn't get noticed by the tone-deaf voyos who program your local radio station, it's an album to savor, and one of the best anyone will make in 1994.

—RICH KIENZLE



### Various Artists *Rig Rock Truckstop* Fruit of the Tune 999

**R**ig Rock Jukebox, the 1992 anthology of East Coast country rockers, astounded many, including myself. These acts sounded nothing like the homogenized bands currently getting major record deals. None conformed to the needs and desires of radio, and nobody expected the collection to establish any new stars. It didn't, but this follow-up reveals that most of the acts from the first collection remain intact. Jeremy Tepper and

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# Record Reviews

Dan Prater, who release much of this material on 45 rpm discs on their vinyl-only First Warning label (and play in The World Famous Blue Jays), have found more off-the-wall material that proves many of these artists aren't just a fluke.

As before, most performances overflow with originality, country flavor and humor. Only one "name" artist appears, and that one, Mojo Nixon, might not mean anything to most country fans. He's been around over a decade playing zany, tongue-in-cheek roots-rock with partner Skid Roper. In other words he fits in perfectly with the First Warning artists, joining with The Blue Jays for "UFO's, Big Rigs and BBQ," a frenzied satirical tribute to truck songs and flying saucers. Their joint tribute to Roger Miller, a gutbucket "Chug-a-Lug," would earn Roger's approval, and Tepper's pithy vocal stands out on The Jays' "Cheeseburger Deluxe." "Diesel Dazey" by the Austin-based band, Killbilly, captures some of the spirit of The Willis Brothers, who recorded truck songs for Starday in the 1960's.

The *Jukebox* set introduced some promising female vocalists, none of whom seem to have ever listened to a Linda Ronstadt or Trisha Yearwood record. Some of the same ones continue to impress. Angel Dean and The Zephyrs and Courtney Lee Adams (of the group Courtney & Western) both show their mettle, Dean with "Life Preserver" and "Second Best," Adams with "Am I in Love" and "Lovin' You Is Killin' Me." A major label ought to sign both, but only if they'll let them record the kind of material they do here.

The newcomers are a mixed bag. One suspects Will Rugby's viciously satiric "Ricky Skaggs Tonight," which satirizes Skaggs' religious pronouncements, will incense its target, never known for turning the other cheek. Lyle Lovett fans will love Joe Flood's bluesy "Hotel Albert."



Those who believe a world exists beyond Garth will savor the enjoyably sloppy "Woke Up" by The Surreal McCoys and The Wheelers and Dealers' "Out of the Frying Pan (Into Desire)," a takeoff on dumb Nashville wordplay songs. And you can't play the bizarre "Hoedown in the Sky" by Texas-based Jean Caffiene's All-Nite Truckstop just once.

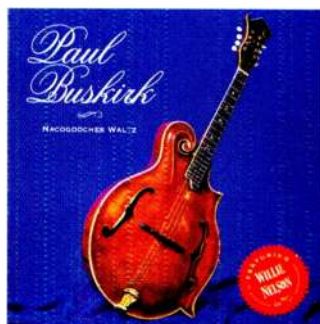
On the other hand, I wouldn't have wasted CD space on performances by the unimpressive Blue Chieftains or Go to Blazes, the latter being an obnoxious heavy metal interlude. And singer Amy Allison has little more going for her than an Enemy-ou-like voice. That, however, is to be expected on such anthologies. What's amazing is the amount of high-quality artists Tepper and Prater continue to unearth.

Who knows if anything will come of most of these acts. They're certainly the answer to everything sounding the same coming out of Nashville. And lest you think all these artists are doomed to the small time, bear in mind that nearly ten years ago a similar anthology, *A Town South of Bakersfield*, gave us Dwight Yoakam.

—RICH KIENZLE

**Faith Hill**  
*Take Me As I Am*  
Warner Bros. 45389

I tend to be something of a purist, and thus don't have a lot of truck with the country-pop contingent, but I like to think I know a good thing



when I hear one—and Faith Hill is as impressive a new voice as I've run across lately.

That's partly because she is still more country than pop, but it's also because she's got one of those wet, soulful sopranos that in this instance splits the difference stylistically between Reba McEntire and Tanya Tucker. Faith can phrase deftly and she can belt one out, too. The title track opens on an unfailingly catchy guitar line and just enough beat to qualify for radio these days, and she grabs ahold of those lyrics and works them like they represent her own personal pledge of allegiance.

"Wild One" delivers sass with a sob, while "Just About Now" is crying country-pop with lyrics that hurt. She sings Larry Stewart under the table on their duet, "I've Got This Friend," where her Reba influence is most prominent, and "But I Will" is one of those sad, emphatic ballads that comes across like the end of someone's world. "Piece of My Heart" recasts the old soul tune (first cut by Aretha's sister Erma Franklin, and then made famous by Janis Joplin) as pure country, with Faith's vocals growing more full and expansive as the song builds.

There are some problems here. I think producer Scott Hendricks' background singers usually distract more than they reinforce. "Just Around the Eyes" is a tad *too* purdy, too precious, the way she sings it, and the day will come, I suspect, when Faith Hill has to write more of her own material—"I've Got This Friend" and "Go the Distance" are the only two here she even had a

hand in, and the latter isn't much of a song even though she and the band both give it their most high-impact treatments. But this is a first album, mind you, and I guess the nicest thing I can say about her is that Faith Hill sings like she could have had hits a couple of decades ago as well as today. I can't say that about too many other New Country, Young Country, New Traditionalist, Hat or Whatchamacallit acts, and so when Faith Hill demands, "Take Me As I Am," I'm inclined to do just that.

—JOHN MORTHLAND

**Paul Buskirk**  
*Nacogdoches Waltz*  
Justice JR 1701

West Virginia mandolin player/guitarist Paul Buskirk worked with The Bailes Brothers and on the Opry with Johnnie and Jack. A gifted player, his musical skills went well beyond hillbilly music. He eventually moved to Texas, doing a lot of recording sessions with people like Lefty Frizzell around Jim Beck's Dallas studio. Later he settled in the Houston area and worked locally, running a music school in the late 1950's. He met a young disc jockey, songwriter and singer there and soon had him teaching guitar at his school. The singer was Willie Nelson.

The two became friends, and when Willie needed money, he sold Buskirk some songs. "Family Bible" went for \$50. Claude Gray's Top Ten recording of it proved to Willie the potential of his writing. The next sold was a song called "Nite Life"—\$100 changed hands this time, and though no one had a hit with it right away, it, too, revealed Willie's potential. The friendship endured even after Willie became a cultural icon in the 1970's. Buskirk recorded with Willie and played a major role in his classic 1981 acoustic jazz-swing album, *Somewhere Over the Rainbow*,



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# Record Reviews

for which Willie gave him a third of the royalties.

This all-instrumental album demonstrates Buskirk's formidable skills on the mandola, a guitar-sized mandolin. Recorded at Willie's Pedernales Recording Studio with Willie playing guitar, bassist Dean Reynolds (who also worked on *Over the Rainbow*), pianist Paul Schmitt and drummer Mike Lefebvre, it includes ten numbers, only one overtly country. The collection begins with Buskirk's adept arrangement of "Nacogdoches Waltz," adapted from a classical number, and moves on to a combination of vintage classical, folk, pop and jazz tunes, the sort of thing both he and Willie know well.

More than just clean picking skills, the 70-year-old Buskirk possesses another asset some hot young instrumentalists lack: his own style and a passion in his playing beyond just playing the notes perfectly. His interaction with Willie, who gets in some decent licks of his own, is nothing short of amazing. The material includes Duke Ellington's jazz standard, "Sophisticated Lady," and "Little Rock Getaway," the Joe Sullivan swing piano classic. Two numbers, "Nola" and "Dardanella," come from the 1920's. They give the French pop tune, "I Will Wait For You," a song often performed slow and schmaltzy, a swinging arrangement that shows off Buskirk's fiery picking. More precise, rich playing marks his arrangement of Bach's "Jesu, Joy of Man's Desiring" and the traditional "Greensleeves."

It's a shame it's taken anyone this long to get Buskirk on record (he did one other album in the 1970's), but it's not over. Willie's new album, also on Justice Records, will feature Buskirk and many of the gang from *Over the Rainbow* on another collection of jazz and pop standards (see *Moonlight Becomes You*, reviewed elsewhere in this issue). For now, Buskirk has finally gotten his chance to shine, and how he does. —RICH KIENZLE

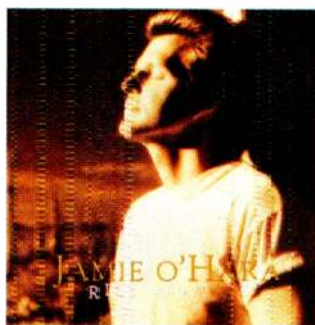


**Kieran Kane**  
*Find My Way Home*  
Atlantic CD 82547

When the extraordinarily talented duet team, The O'Kanes, split up back in 1989, it seemed inevitable that its two former members, singer/songwriters Kieran Kane and Jamie O'Hara, would eventually follow separate paths to solo careers. Now that it's happened, the only surprise is that after a nearly four-year hiatus, they've released solo albums within a couple of months of each other.

First, let's get the obvious question out of the way: Has either Kane or O'Hara come up with a solo effort that recaptures the exuberant magic of a minimalist classic like The O'Kanes' 1986 debut album, *The O'Kanes*? Answer: No, not quite. Yet it's safe to say if you fell in love with The O'Kanes' understated vocal charm, then you'll probably warm up easily to Kieran Kane's new *Find My Way Home*. It's imbued with a similar sort of youthful exuberance, at times reminiscent of The O'Kanes at their finest.

Kane is an excellent songwriter and a better-than-average singer. (He had modest success as a recording artist before joining The O'Kanes.) And he seems to have that hushed, shuffly, two-four style that was the hallmark of The O'Kanes' best musical moments embedded in his genetic code. "Greener Pastures," one of quite a few stand-out cuts on *Find My Way Home*, sounds almost like an outtake from an early



**Jamie O'Hara**  
*Rise Above It*  
RCA/BMG 66297

As a singer, Jamie O'Hara is slightly less accomplished than his former bandmate, Kieran Kane. But as a songwriter he's somewhat more adventurous. Given this distinction, and given the album's fiercely minimalist arrangements, *Rise Above It*, O'Hara's debut solo album, is not quite as immediately accessible as Kane's *Find My Way Home*. In fact, it's one of those albums which requires several listenings, with the speakers cranked up high enough to compensate for O'Hara's stubbornly quiet singing and the unadorned, demo-like production. A few times through, though, and O'Hara's plain but compelling vocal talents and his depth and perception as a songwriter begin to unfold.

Most of the cuts are little more than voice, guitar and a smattering of percussion. They have the feel of actual performances rather than productions; producer Garth Fundis seems to have rolled the tapes and let the chips fall where they may. The results vary. Like Kane, O'Hara's leaning toward restrained, O'Kanes-style, rockabilly shuffles and lyric hooks seems almost hereditary. The lilting, gem-like "Miles of Heartache," for instance, with its irresistible, guitar-driven arrangement and sing-along lyrics, sounds like an early O'Kanes outtake.

Unlike Kane, O'Hara's tongue-in-cheek humor and understated satire shine through on laments like "What's a Good Ol' Boy to Do" and "My Little Lady (Ain't My Little Lady No More)"—the latter inspired by the movie, *Thelma & Louise*. Best of all, though, is "50,000 Names," a powerfully understated tribute to the Vietnam Memorial and all the private and public grief, loss and healing that this

O'Kanes platter. So does the soft-rockabillyish "That's What You Do." Yet it's a tribute to Kane's versatility as a songwriter, and to a lesser extent as a singer, that he can also spin out something like the title tune, an earthy, dolorous steel guitar weeper that would be right at home on a Vern Gosdin album.

Though he's no spring chicken, Kane's serviceable voice has a perpetually youthful earnestness to it. This works well on some songs and not quite so well on others. He gets some great instrumental assistance from Billy Bremner (electric guitar), Dan Dugmore (steel) and co-producer Harry Stinson (drums) on "Room at the Top of the Stairs" (one of the most thematically ambitious songs on the album). Yet Kane's boyishly tender vocalizations seem slightly out of place on this somber tale of heartbreak and erotic obsession.

It says a lot that *Find My Way Home* was recorded quickly and on a shoestring budget, using musicians working for demo scale. Yet the performances are, for the most part, more fresh and inspired than most of the canned-sounding, big-budget Nashville releases I've listened to lately. More and more, it seems, a new generation of modestly talented country acolytes have come to rely on slick videos, perfect hairdos and tight-fitting Western wear to promote their careers; too often their music seems a mere after-thought. Not so with Kieran Kane. He reminds us that when you stick to the basics, good things often happen.

—BOB ALLEN



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# Record Reviews

controversial national monument represents.

As mature, heartfelt and deliberately unflashy as it is, *Rise Above It* may be hard pressed to find a home within country radio's increasingly narrow stylistic parameters. And somehow I don't expect to see O'Hara promoting his new release with one of those standard-issue country videos shot in the desert with bosomy dancing girls sporting flowing dresses and pouty, lovelorn expressions. Yet this is just the sort of music that almost desperately deserves an audience in country's contemporary wilderness of rampant contrivance and commercialism. I've got my fingers crossed that *Rise Above It* finds that audience.

—BOB ALLEN

## The Way That I Am

Martina McBride

RCA 66288

**M**artina McBride's debut album, *The Time Has Come*, was a powerful introduction that, for one reason or another, got overlooked amid the Achy Breaky mania of 1992. Despite the album's optimistic title, the time apparently had not yet come for new female singers of substance—even if McBride stepped out in style with such memorable songs as the heartbreaking ballad "That's Me," the spirited title cut and the unforgettable "I Can't Sleep."

Recent history suggests that it usually takes a while for a woman to find her audience in country music. The immediate success of Trisha Yearwood and Faith Hill have been the exceptions; the slow, steady climbs of Mary-Chapin Carpenter, Patty Loveless, Pam Tillis, Suzy Bogguss, Kathy Mattea and Lorrie Morgan are closer to the rule.

With her second album, McBride comes out punching with all she's got. *The Way That I Am* is a feisty, daring collection packed with distin-

guished songs and the kind of personality that suggests the singer doesn't plan to be denied her chance to find a following. She also flashes a secret weapon in songwriter Gretchen Peters, who contributes the best two songs on the album, including McBride's breakthrough hit, "My Baby Loves Me." The plucky hit underscores some of the qualities that make a relationship work, as a woman recounts how her



man treats her with respect and support as well as love. It kicks off with one of the great opening stanzas of any song on the radio in late 1993: *Don't need no copy of Vogue Magazine/Don't need to dress like no beauty queen/High heels or sneakers, he don't give a damn/My baby loves me just the way that I am.* McBride has the looks to qualify for a fashion magazine spread, yet she underscores the fact that it takes more than appreciating a partner's appearance to make a marriage work in the long run. In that way, it's more than a song for women; it also pats the men on the back who are smart enough to savor the inner qualities of their lovers, too.

Peter's other contribution, "Independence Day," is a song that could have been Lorena Bobbitt's anthem, or a theme for any one of the growing number of victims who are increasingly taking drastic, violent measures in response to years of abuse from more powerful family members. "Let freedom ring," McBride belts out triumphantly on the chorus: *Let the white doves sing/Let the whole world know today is the day of reckoning. Let the weak be strong/Let the*



*right be wrong/Throw the stone away/Let the guilty pay/It's independence day!*

She sounds similarly bold and righteous on the fine "Goin' to Work," a song Pam Tillis wrote with Bill Lloyd back when she was still Mel's struggling daughter. And on the opener, "Heart Trouble," she refuses to feel sorry for herself, instead taunting her ex-lover that he's the one who will eventually suffer for having given her up. The album's best ballad, "Where I Used to Have a Heart," is modeled on the bluesy, sparse acoustic sound of Bonnie Raitt's and Linda Ronstadt's work from the 1970's. McBride proves she understands the tender, poised touch that made those records so memorable and influential. On "She Ain't Seen Nothing Yet" and "That Wasn't Me," she shows she can bring the same understated passion to more modern country-pop ballads.

However, she doesn't turn the same trick elsewhere, which suggests she still has a way to go before her albums consistently maintain the effectiveness of her best singles. She never finds a way to enliven "Life #9" into something meaningful, and a similar monotone delivery sinks "Ashes." On Bobby Braddock's old country torch song, "Strangers," McBride and producers Paul Worley and Ed Seay fail to provide the drama needed to make the song hit home. But the powerful moments here indicate that she's here to stay. With *The Way That I Am*, McBride's time has truly, and deservedly, come.

—MICHAEL MCCALL

## Various Artists

*Common Thread: The Songs of The Eagles*  
Giant 24531

**W**hat a mess. *Common Thread: The Songs of The Eagles* was recorded and released to help raise funds to protect the area around Walden Pond, one of our nation's spiritual and mythological focal points. Yet almost from the time it was released, the project has been dogged by controversy about what money goes where.

But what a peaceful, easy-sounding mess. For better or worse—and you can find vehement advocates of both positions—The Eagles of the 1970's shaped the country music of the late 80's and early 90's at least as much as anyone in Nashville. (For the record, I belong to the anti-Eagles faction, mainly because of the way they stripped country music of its working class soul and grit and left nothing there instead except the pretty melodies and harmonies, now in service of a pre-yuppie yuppie sound.)

The young country singers who contribute to this tribute don't bother to interpret the material—they simply put their voices on top of arrangements nearly identical to the originals, so how you feel about this effort will depend quite a bit on how you liked the sound when The Eagles did these songs back when. To hear Brooks & Dunn's xerox of "Best of My Love," to cite one of the limpest examples, is to wonder why they bothered in the first place. If you have the honky-tonk heart of a John Anderson ("Heartache Tonight") or the true grit of a Travis Tritt ("Take It Easy"), why not inject some of that into the music?

So what's to add? Suzy Bogguss ("Take It to the Limit") shows once again she has the finest country-pop voice since Linda Ronstadt, and a much better idea of how

# Pride of the Woods



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# Record Reviews

to use it; Vince Gill wraps his choirboy tenor around "I Can't Tell You Why" in a way that shows why his trophy case has gotten so much bigger lately; and Tanya Tucker—ooh, lordy, Tanya Tucker!—lays into "Already Gone" with more pizzazz than all The Eagles combined showed the whole time they were together.

And oh, yes, at a time when country is the biggest-selling music around, this has probably been the biggest seller of 'em all, with no letup in sight. I don't get it.

—JOHN MORTHLAND

## Matraca Berg

*The Speed of Grace*  
RCA 66351

At a time when singer-songwriters are flocking from L.A. to Nashville in search of the country-pop synthesis of their dreams, Matraca Berg has made the same trip in the opposite direction.

Berg grew up in Nashville, the daughter of session singer Icoe Berg, who introduced Matraca (pronounced muh-TRAY-suh) to the hottest writers in town. The younger Berg was only 18 when she and Bobby Braddock co-wrote "Faking Love," a 1983 Number One hit for Karen Brooks and T.G. Sheppard. She went on to write hits for Reba McEntire, Patty Loveless and Suzy Bogguss and to sing harmonies for Neil Young, but Berg could never get her own singing career on track. Her 1990 debut album, *Lying to the Moon*, spread on the self-pity a little too thick to win much sympathy from an audience.

Berg's potential was clear, however, whenever Trisha Yearwood sang one of her songs. Berg's "Wrong Side of Memphis" and "Lying to the Moon" were highlights of Yearwood's 1992 and 1993 albums respectively. Ms. Yearwood's vocals provided just enough toughness to stiffen the spine of Berg's songwriting. Because Berg had grown



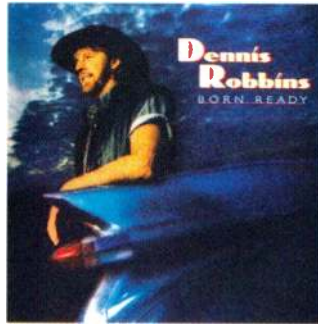
up breathing the air of Music City, she knew she had to go west to capture the same blend of Nashville heartache and Southern California rock.

So Berg recorded her new album, *The Speed of Grace*, on the West Coast with a British pop producer (Stewart Levine, who had worked with Culture Club and Simply Red) and a top L.A. session band (anchored by drummer Jim Keltner, bassist Freddy Washington and guitarist Michael Landau). The formula worked, for the suffocating sentiment of her first album has been replaced by a sharply defined clarity that begins with the assertive rhythm section and quickly infects the vocals as well. Berg dedicates the album to her hometown of Nashville, and she has been a country artist too long to ever be anything else, but the L.A. pop-rock production has given her songs a crispness they needed.

Nowhere is this clearer than on "Lying to the Moon," which also appeared on her first album. This time around, Berg's vocal makes it clear she knows she's been betrayed by her lover and could kick herself for being such a jerk. This stronger, more mature approach is evident on the other tracks as well. The album opens with a patient, bluesy guitar lick, followed by Berg's smoldering vocal, which laments that her relationship is being killed by "Slow Poison." There's hurt in her voice, it's true, but there's also a trace of anger. She comes even closer to one of her heroes, Bonnie Raitt, on Paul Buchanan's R & B-flavored "Let's Face It," where she bluntly tells a lover to face the

fact that "it's over."

Berg's newfound strength is just as helpful on country-pop ballads such as "I Won't Let Go" and "Waiting for the Sky to Fall," where her lovely, vibrant soprano lends credibility to lines like, "You're afraid to put your heart into my careless hands—oh, they're so much stronger now" and "The laws of gravity cannot tie down my soul—how long can I hold on before I let you go?" Berg's other hero is Dolly Parton, and the young singer remakes "Jolene" with a dark anger replacing the innocent pleading of Parton's original. Like Yearwood, Carpenter and Cash, Berg is typical of the new Nashville woman who refuses to be the passive victim anymore—of either callous lovers or conservative Music Row producers. —GEOFFREY HIMES



## Dennis Robbins

*Born Ready*  
Giant 24542

Though this is only his second album, Dennis Robbins didn't exactly come out of nowhere. The North Carolinian played in a Detroit rock band as a youth and much later, in Nashville, in a one-shot band called Billy Hill. Robbins wrote Billy Hill's one hit, called "Too Much Month at the End of the Money." He also claims at least partial credit for such catchy country hits as Garth Brooks' "Two of a Kind, Working on a Full House" and Highway 101's "Just Say Yes." As you can see from his titles, Robbins is a man who knows a thing or two

about country wordplay.

And as the newest entrant in the rockin' country sweepstakes, Robbins reminds me up to a point of that 1970's free spirit, Gary Stewart, who is himself still alive and well, if not as potent as before, on the indie Hightone label. Robbins phrases similarly, and any number of his songs are right up Gary's alley, too; it's not at all hard to picture Stewart singing/shouting "Blowin' Smoke," the only song of these ten Robbins didn't co-write, with its half-familiar melody and its crafty lyric: "I could say I've burned her memory/ But I'm just blowin' smoke." In truth, though, Robbins doesn't have nearly the distinctive voice Stewart does; Dennis' is thin and fairly colorless.

But he makes the best of it just the same, and he also brings a bristling slide guitar to the proceedings that *does* serve as a voice setting him apart from others. He makes that drawling, breaking voice work on the opening track and first single, "Mona Lisa on Cruise Control," which benefits just as strongly from the big beat and jagged slidework. The fiddle on "Travelin' Music" sings with verve and recklessness, and who wouldn't be seduced by the opening to "Born Ready": *Daddy loved cars and mama loved daddy/ That's where I was born, in the back of that Caddy.*

The bluesy "Ride Ride Ride" offers equally characteristic humor in its tale of fear and loathing of a biker-mama at the service station, and Robbins' tangled slide snarls with extra verve here. The closing track, "Walkin' on the Edge," celebrates the album's world-view admirably.

The ballads, "Wild Rebel Love" and "Before We Reach the Crossroads," suffer dramatically for lack of a voice, but I do give Robbins credit for making the most out of what he's got on the uptempo numbers. His vocal talents may be somewhat slight, but his spirit can be downright infectious. —JOHN MORTHLAND

## Record Reviews

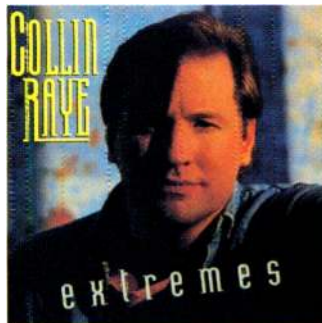
**Collin Raye**  
*Extremes*  
Epic 53592

**E**xtremes is a good title for an album by someone who records sweet tear-jerker ballads, raucous comic honky tonk and very little in between. Call him Dr. Jeckyll and Mr. Raye.

Collin Raye is best known for his 1992 smash single, "Love, Me," a ballad about a dying grandmother so sentimental that some folks have taken to chiseling the lyrics into tombstones. Nothing could be further from the pious vocals and plodding rhythms of "Love, Me" than the rabble-rousing bluster of Raye's new single, "That's My Story," by Lee Roy Parnell and Tony Haselden.

Over a Southern-rock boogie beat worthy of Travis Tritt or even Molly Hatchet, Raye explains to his wife that he didn't come home the night before because he fell asleep in the hammock in the yard. When his wife points out that she packed the hammock in the attic the week before, Raye puffs up his chest and bellows, "That's my story, and I'm sticking to it."

It's a funny song with a contagious musical energy, and the best news about *Extremes* is that the album contains three more comic songs just as good. The best is "My Kind of Girl," a hit single waiting to happen. With co-producer John Hobbs pounding out the boogie-woogie on the piano, Raye shouts with joy that he's discovered a girl who reads *Cosmo* and hot-rod magazines, who quotes William Faulkner, Martin Luther King Jr. and Merle Haggard and who was "a Braves fan, even through the rotten years." The lyrics (by Debi Cochran, John Jarrard and Monty Powell) are clever, but it's Raye's infectious excitement that sells the song—when he shouts his "head is spinning just like a tilt-a-whirl," you can't help but believe him.



On another funny, rocking number, Raye argues that all his problems (and, boy, does he have some in this tune) are "Nothin' a Little Love Won't Cure." Raye himself wrote "To the Border and Beyond," a Skynyrdesque celebration of a hard-drinking, pistol-shooting Texas boy. Comic songs like these demand vigorous exaggeration, and Raye's greatest strength as a singer is his ability to go over the top as if he were about to bust a blood vessel in his neck.

This asset becomes a liability, however, when Raye tackles ballads that require a more low-key approach. On love songs like "Man of My Word" and "Angel of Mercy," he lays it on so thick the audience ends up choking, and on "A Bible and a Bus Ticket Home," he loses the dignity of the terse advice from a father to his departing son by allowing a mushiness you'd never hear from a hard-working farmer creep into his delivery.

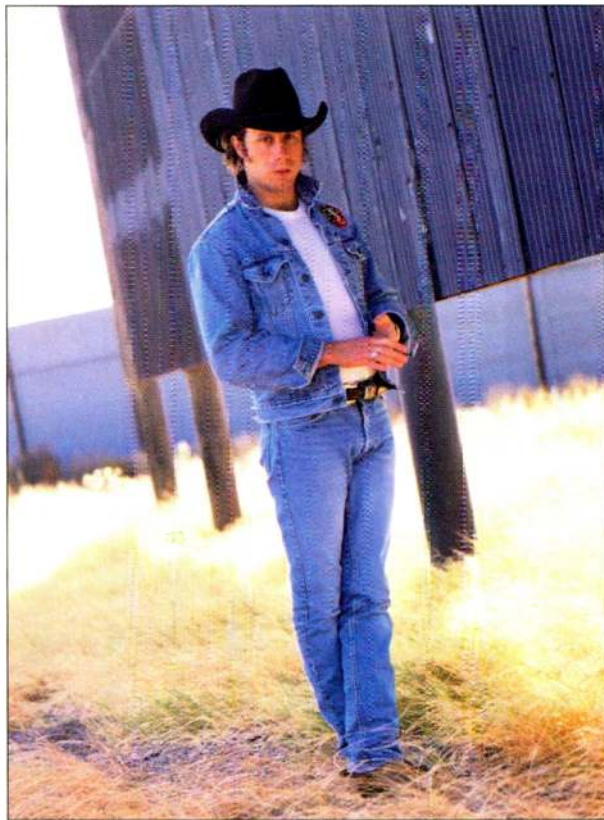
Tom Douglas' even better song, "Little Rock," is the confession of a man who has been sober just 19 days and has taken a job selling VCR's at an Arkansas WalMart. The lyrics describe someone who has learned to scale down his expectations and live "one day at a time," but producers Hobbs, Ed Seay & Paul Worley, who pile grandiose synthesizers on the tracks, have obviously never learned that lesson, and Raye's bombastic vocal only makes matters worse.

Until he grasps the value of understatement, Raye will be better off sticking to loud and funny songs.

—GEOFFREY HIMES

## Bob Woodruff

Dreams & Saturday Nights



The hard, cold facts of life  
have never sounded so hot.

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*We recently caught up with Waylon just before a concert in Florida. Interviewer Dori Wilson found the Ole Outlaw ready to talk about nearly anything...from Somalia to welfare reform to Johnny Cash's cooking...he even managed to squeeze in a few words about his music.*

**CMM:** You just played your first game of golf. How'd you do?

**WAYLON:** Oh, I'm so good it's sickening. (Chuckle.) But I really love it! I plan on doing a lot more of it.

**CMM:** Tell me about the children's album you recorded last year.

**WAYLON:** Yes, it's probably one of the best albums I ever recorded. I had more fun doing that than any other. Sonny Curtis is a great guitar player, songwriter and artist in his own right. We grew up together, and Sonny set the tone, as far as having a good time, and the guitar groove. He was great. Barney Robertson is a great children's song producer, and some of his children sang on the album. I've always wanted to hear myself sing with a bunch of little kids, but I have one problem: If I start listening to them, I forget everything I'm doing! Because little kids knock me out. I just love children.

I wanted to do an album that told kids it was OK to be little, and to tell grownups it's OK to remember being little. It's funny, though, because it's all about little boys; however, little girls like it too. My kids and grandkids loved it. If anything was ever inspired, that album was. Because when I started writing it, I couldn't quit until I was finished.

**CMM:** Was the little boy in you coming out?

trouble. Somebody's gonna realize it someday, and it just might be me! (Laugh.) But that's not any reason not to play our records. Us "old-timers" still have things to say. I do understand they have priorities. I used to be one of their priorities.

**CMM:** How do you feel about the country music scene today?

**WAYLON:** Anytime you can broaden the base of country music, it does nothing but help it. We have some great new artists. I think Travis Tritt is a killer. Then you have some that are just fly-by-nights, but that's OK. It doesn't hurt anything. It just shows you that we can have fun with it too. What it all amounts to is having fun with the business. The one thing about country music is that it's a lot more than just one style. You have country blues, bluegrass, Western swing, and now we're starting to have country jazz. That's what Willie really is. Willie is an amazing jazz guitarist. Many people don't know that.

Willie Nelson is my buddy, but I may have to shoot him one of these days (chuckle), but Willie is probably the greatest country songwriter that's ever lived. Hank Williams was wonderful, but he stayed in one style. Willie has gone from styles like "Pretend I Never Happened" to "Still Moving to Me" to "So Will You My Love." And I defy anybody to find anything about that

# THE WORLD ACCORDING TO WAYLON

— A CMM Interview by Dori Wilson —

**WAYLON:** Pretty much so, and I was trying my best not to say anything in it that would be wrong for a little kid to hear. It's all about life, from the perspective of a five-year-old boy.

**CMM:** So, you had to dig into your own childhood experiences?

**WAYLON:** Yes, I did. I remembered putting sand in my grandpa's tobacco! (Grin.) So I decided to record a song about that.

**CMM:** You'll be going into the studio to record another album.

**WAYLON:** Yes, in January, and Don Was will be producing it. I told him exactly what I wanted, and he said, "Let's go for it!" I have given very few people complete control, but I've decided to let Don have it and see what we come up with.

**CMM:** Do you have a plan of what the new album will be like?

**WAYLON:** Yes, I've written most of it, and it'll border on country blues to light rock.

**CMM:** So, how do you feel about composing songs?

**WAYLON:** Well, I suppose I write good songs for me. I'm not very much of a writer for anybody else. I write from inspiration, as I'm not a very productive writer. Something has to hit me really strong, due to the fact I'm lazy.

I decided three years ago that I wasn't going to record any more albums. Just stick with shows as long as they lasted, and then retire. I told my record company to just forget about me and go on with their business. After I did that, I had no pressure and then found myself writing some of the best songs I've ever written!

**CMM:** Have any of your old songs been getting any air play?

**WAYLON:** No, they're not playing our songs anymore, because of our age. And that's pure discrimination that could get them in

song that makes it country. He can swing so far from one style to another. His diversity is amazing!

**CMM:** Which album would you most like to be remembered by?

**WAYLON:** I would say this little children's album. Although, for a regular album, it would be *Dreaming My Dreams*. But, if they'd remember me for this little children's album, that would be great with me! It's a good album, and it was a lot of fun to do, and I'm very proud of the way it turned out.

**CMM:** If you wanted to give advice to young people, out of all of your experiences in life, what would that be?

**WAYLON:** I'd say to them just dig down deep inside your heart and find what's right. You'll know what's right, and you'll know what's wrong. The same goes with religion. No one needs a preacher to tell them they're a sinner. God gave us the ability to know the difference between right and wrong, no matter who we are, or if we ever read the Bible. There's something in all of us that tells us whether we're right or wrong.

I say sincerely: Don't let any record company executive, nor producer, nor preacher, nor mom and dad, tell you to do things their way and get you to avoid knowing what's right in your heart. With all due respect to my mom and dad, as I was growing up, it was the way things were done. They would say, "Do this or do that," or "Don't do this or don't do that." And I would ask "Why?" They would answer with, "Because I said so." That's not right, nor does it prove anything just because they said so. If you don't have a good answer to a "why," then you shouldn't have the right to give the order to begin with.

Always remember, there's one more way to do things and



that's *your* way. You have a right to try it one time. It just might be wrong, so...do it their way.

**CMM:** *If you could do one thing over, what would it be?*

**WAYLON:** I would have stayed in school. I can trace every one of my problems right back to that point. I was almost finished with school, but I quit in the 10th grade.

**CMM:** *What made you quit?*

**WAYLON:** I was a bit of a hoodlum, and I wasn't a very good student. I thought I was smarter than the teachers. I was sick for a while. When I went back to school, the principal asked, "Are you gonna play football?" I replied, "I can't for a while." He asked, "Why are you in school then?" I thought, "Hey! That's a pretty good point." He was probably the reason I left. I might have left later anyway, but who knows?

**CMM:** *So you believe that education is a very important part of a young person's life?*

**WAYLON:** Absolutely! My advice would be, just stay in school! Do you know why? It alters everything about you when you quit school. I can trace *all* of my troubles back to that point. I became a hoodlum, and started hanging out with the other bad boys. I have truly regretted that choice, and have suffered greatly because of it. I did eventually get my G.E.D., but through much hard work. Just get an education, regardless of how you may feel about school and your teachers. Don't quit! Because when you do, you start hanging out with people who have quit school also, and people who are going to school don't want to mess with someone who comes in off the street corner at four o'clock in the afternoon and says, "Hi! Let's go do such-and-such." It doesn't work like that! And your self-esteem drops so far you wouldn't believe it.



"I've always wanted to sing with a bunch of little kids," says Waylon. "Johnny Cash makes the best biscuits and gravy," he adds.

There's a thing called peer pressure, and if you think peer pressure in school is rough, wait until you get out on the streets and some hoodlum wants you to do something and you want to get away, but there's nowhere to go because you quit school!

The kids may think I'm silly, but there's a lot of things I've done wrong in my life and mistakes I've made. And quitting school was the

worst! It sets up a pattern of quitting. Like back in the old westerns with the gunslingers. They said that when you killed one man, the second one was easier. Well, when you quit one thing, the second one is easier because you've already established yourself as a quitter.

Two guys quit school with me when I quit school, the same day. In six months, one of them went to reform school. I saw one about five years ago, and he had spent 30 of his 50 years in prisons, and got killed about two years ago robbing a store. Now, that may sound like a made-up story, but that's the truth. My dad kept me away from all of that. He said, "If you're smart enough to quit school, you're smart enough to go to work." So, I had to work.

**CMM:** *What was your first job?*

**WAYLON:** Working with my dad. He had a produce store. You know, eggs, chickens, cream and things like that. I had to go down there every morning, bright and early, and work with him.

**CMM:** *On a personal level, when you're home, what kind of TV shows do you like to watch?*

**WAYLON:** I'm a news buff. I'm a nut for news! Sometimes I have

*“It’s like the problem with Somalia. You don’t send a few men here and a few men there, a little at a time and go look for a guy. You take the Marines in and go get him! Just get him out!”*

to pull myself away from it. Like CNN and other news shows. And it’s all really bull! It’s kinda like watching a soap opera. One time I was out on tour and had been gone for a week and had not watched the news. And guess what? It hadn’t changed but two days! I did start watching a soap opera once for about two days and got real interested. Then I missed it for five days. I thought to myself, “Well, I bet I won’t even recognize it.” And heck, it hadn’t even moved one day! (Laugh.)

**CMM:** *Being such a news buff, how do you feel about America and the world?*

**WAYLON:** Well, I think we’re in trouble. I don’t think the people in there now have a clue about foreign policy. You know, it’s kind of like when you’re playing football or any contact sport. If you go in there trying not to get hurt, trying not to do something, and there’s no game plan to follow, you’re gonna get slaughtered! My son Shooter was talking about contact sports, and I said, “Shooter, that’s a mental game as much as anything.”

Now, if you send somebody into war without a laid-out plan, with everybody going off in different directions with the idea of “only shoot when you get shot at,” people are going to get hurt! You see, I’m a conservative. A little bit Democrat and a little bit Republican, but I’m a whole lot Harry Truman! (Grin.)

**CMM:** *So, Waylon, what would you do?*

**WAYLON:** Me? I’ll tell ya. I’d love to see Truman back in the White House! Here’s something many people don’t know: One time the Russians went into Iran, and took it. Truman called the Russian Ambassador to Washington, and he told him that he would make a parking lot out of Moscow if they weren’t out in 48 hours. And they got out in 24 hours! (Grin.) So, we need a little more of that. If you’re gonna do it, do it!

It’s like the problem with Somalia. You don’t send a few men here and a few men there, a little at a time and go look for a guy. You take the Marines in and go get him! Just get him out! That’s where the Israelis are great. They had one of their planes hijacked, and they just went in and got it!

**CMM:** *What other things seem to bother you?*

**WAYLON:** Well, what I really have a hard time dealing with, is that we are giving money to people who are raising their children in the belief that says, “America is the great Satan, and the Americans are infidels.” And they’re raising these children to come to America to kill our kids, and if they do that, then they go straight to heaven! They’re teaching their kids that, and that gets me mad.

**CMM:** *What do you feel should be done about that?*

**WAYLON:** Well, people like that should be quarantined. You say, “Your religion is dangerous, and we can’t deal with that.” You know, I’m becoming more and more of an isolationist. It’s like this guy down in Haiti, Aristede. He’s a nut! He advocates putting tires on people and putting gasoline on them and setting them on fire because he loves the smell! I heard the

interview where he actually said that! This man is crazy, and we’re fixing to lose some lives to put this man back into power. That country has never had anything but dictators, and we’re not gonna change any of that. Just keep our people out of there, it’s none of our business.

**CMM:** *You seem to be politically very aware. Is there anything else that gets you angry?*

**WAYLON:** I’ll tell you what gets me angry. There’s a judge down south in Florida that said it was unconstitutional for people who have AIDS *not* to be admitted into this country. He makes these laws and judgments from an ivory tower and never has to deal with it personally. He’ll do anything. He puts people who have AIDS out on the streets, regardless of where they’re from. We have enough problems with that disease, without somebody who’s uneducated and doesn’t know what they have, nor even how they got it, to come into our country, and say they have a right to do so. Now, my heart goes out to any person with AIDS or any other terrible disease...God bless them...but I think we should spend our money to find a cure for these people no matter what country they’re in.

Another thing, we even have a second language here, Spanish. Did the people who came across Ellis Island from France, Italy, Germany, Poland and other countries want that? Did they want to change the language when they got here? No! But all these things are being done because of these liberal judges and what have you.

You know what needs to be done? The next time one of those judges wants to have people come into this country with diseases of any kind, I’m not just talking about AIDS, but any kind of disease, have it be required that he take two as domestic help in his home. And I think you’ll see a difference! (Grin.)

**CMM:** *Are there any other shows you like to watch besides the news?*

**WAYLON:** The Discovery Channel and anything scientific or about history.

**CMM:** *Would that be human history or natural history?*

**WAYLON:** Human history. I like to learn what’s happened in the past.

**CMM:** *What’s your favorite time in history?*

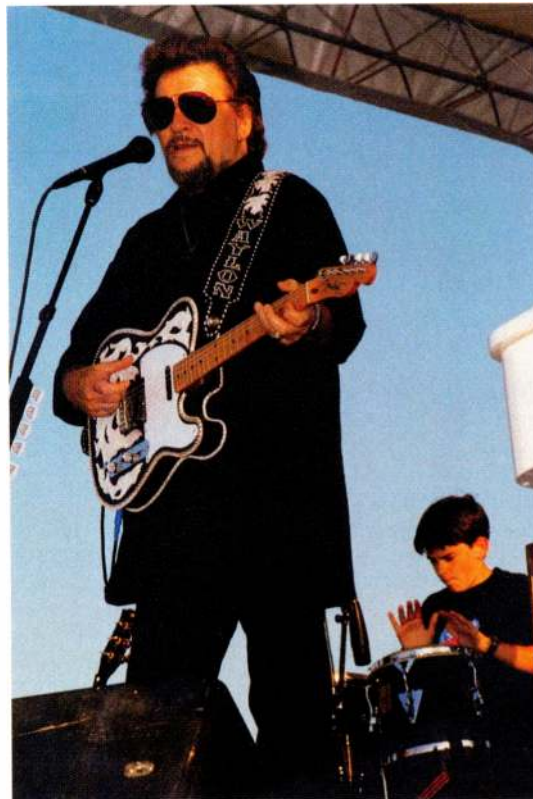
**WAYLON:** Oh, that would be the old Western time! Although I’m finding many things that weren’t true and many things we weren’t taught. However, as of late, I’ve been real interested in Israel and the Palestinians and who they are.

**CMM:** *Oh, really, why them?*

**WAYLON:** Well, I keep hearing this thing that it’s their land, the Palestinians’ land. But God gave that land to Israel! So, I’m taking my wife Jessi to Israel this week for our 24th wedding anniversary. We’re both pretty excited about it.

**CMM:** *God bless you! How do you feel after 24 years of marriage?*

**WAYLON:** Wonderful! Jessi’s great. I don’t go anywhere without her. We’re the biggest buddies in the world. She can get me upset if she’s away from me too much. (Chuckle.) When I’m home,



Waylon on stage with his son Shooter.

*“There was a thing I said years ago pertaining to the music:  
‘If you do it for the money, you’re doing it for the wrong reason.  
You’ve got to do it because you love it.’”*

she has to come in on me pretty regularly. I really love having her around. I’m just a big baby! (*Grin.*)

**CMM:** *Tell us the story about living together with Johnny Cash in Nashville and his famous gravy and biscuits!*

**WAYLON:** Oh, Johnny Cash and I lived together when we first got to town in Nashville. John’s still the dearest friend I could ever have, but in those days we were pretty helpless, hopeless people. Two young men just striving for careers in country music. So, we had this apartment, and my job was cleaning up and John’s job was to cook. We could mess up an apartment worse than anybody you ever saw.

John would cook the greatest breakfasts! He’d cook pork chops, bacon, ham, sausage and all kinds of eggs. Fried, scrambled, poached, but he also made good old gravy and biscuits! Now, John in those days dressed in black like he does today. Even when he cooked, he’d still wear one of those black suits. John sewed those suits on himself! (*Chuckle.*) He’s the only guy in the world I ever saw who’d wear clothes out from the inside! (*Laughs.*) But he’d fix the best biscuits and gravy, and he was such a sight when he’d bring them in. Here he’d come, with all those biscuits, and the front of that suit would be all white from the flour! He was probably one of the funniest looking guys I ever saw! We had great times then. It always makes me laugh when I think about it.

**CMM:** *If you had one last thing to say to your fans, what would that be?*

**WAYLON:** Thank you! I’ve had a good ride! (*Smile.*)

**CMM:** *And if you had one last thing to say to the people you love?*

**WAYLON:** Again, thank you, I’ve had a good ride! (*Laughter.*)

**CMM:** *Well, I believe this shows a different side to Waylon Jennings, talking about the news, world affairs, teens and AIDS.*

**WAYLON:** It’s been my pleasure. Everybody knows I say what I think. It may not always be right. You see, I know *everything*, just a whole lot of it is wrong! (*Chuckle.*)

**CMM:** *Waylon, you look a bit worried, are you OK?*

**WAYLON:** Oh, goodness! I just got to thinking, I may have gotten myself into more trouble than I’d ever get out of! Gee, I hope not. I haven’t been in trouble in such a long time! (*Laughs.*) This is the first interview I ever did where I really spoke my mind, and was so blunt about my views. But it was time that I spoke out.

*Several weeks after Dori Wilson’s interview, Editor Russ Barnard corraled the ole hoss in Nashville to get the latest on his return to RCA and his new album.*

**CMM:** *How did you come to re-sign with RCA?*

**WAYLON:** They called and said they were going to put out the 40-



**Thom Schuyler, above, coaxed Waylon back to the Nipper’s label after a ten-year absence. At right, Waylon with Jessi.**



song boxed set of my stuff. I said that’s good. They said, “Waylon, we’d appreciate any input you might have in this project.” I thought that was awfully nice of them. So I said I’ll help any way I can. They wanted me to suggest a list of songs to include. And, you know, when we compared my list with theirs, we weren’t four or five songs apart. They were so sensitive to my feelings. They let us pick the pictures.

There was a thing I said years ago pertaining to the music: “If you do it for the money, you’re doing it for the wrong reason. You got to do it because you love it.” And I looked over there, and here I’d been gone from RCA for ten years, and they still had this quote of mine framed and hanging on the wall. So that made me feel good about them.

After that, I was trying to help a songwriter friend of mine, I went to see Thom Schuyler to play him some of my friend’s songs. Afterward, he asked me if I’d be interested in recording again. I said I’d pretty well decided to forget that because radio stations aren’t going to play them. He said, “Well, I don’t think that’s true.”

So, nothing more was said then. We went ahead and after finishing the 40-song boxed set, my lawyer called and said, “They’d really like to talk to you about coming back and doing an album with RCA.” So I said I’d talk to them because I like Thom. When Thom got that job, I sent him a telegram saying it’s great to have a music man the head of the company. ‘Cause you know the experiences I’ve had...like Bowen was a music man. That was a wonderful experience even though we didn’t really get anything going. But Tom and Garth Fundis and the whole attitude over at RCA is very encouraging. It’s been a pleasure so far. When Don Was and I went into the studio in L.A., you could just feel the support from here in Nashville. Don Was is great, and he was fun to work with. He comes in with that hair going everywhere. And he was barefoot. I said, “I may be country, but I’m not *that* country.”

**CMM:** *How much of the stuff did you write?*

**WAYLON:** I wrote all of it but one song that Tony Joe White wrote by himself. He and I wrote two more together, and I wrote the rest.

**CMM:** *So you’re back in the songwriting saddle again?*

**WAYLON:** It’s funny. I didn’t intend to record anymore and after I said that, all of a sudden, I started writing all these songs.

**CMM:** *Your boxed set is getting a lot of play on our music-on-hold!*

**WAYLON:** I’m real proud of that boxed set. It took me on a roller coaster ride when I started listening to it. People asked me what I thought of it. I said after I heard it I thought, “Man, I’m pretty good!” (*Chuckle.*) ■

# Newsletter

## TENTH ANNIVERSARY

### 10 Years with the CMSA

Tenth anniversary! My, how time flies. When the CMSA was born (brainchild of Russ Barnard), *Country Music Magazine* was a New York City-based firm, as it had been all its life, working out of offices on Park Avenue South. Then it moved to Madison Avenue, not far from Grand Central Station, and then to Westport, Connecticut, with the ducks and groundhogs. The *CMSA Newsletter* was conceived as a way to keep members of the Society in touch, for the Society then was not so much a common-interest communication group as it was (or was intended to be) a set of common-interest action groups, little societies, each in its own area undertaking projects related to performers. Individuals in various parts of the country volunteered to be Chapter Presidents (remember that?).



**Editor Helen at the typewriter where the Newsletter was born, and Margie in retirement on the shoulder of my son John.**

Nothing ever came of the Chapter idea—it was too complicated—but the *Newsletter* grew like Topsy, gradually evolving into what you see today.

One of the *Newsletter's* first purposes, and the one that grew to be its overriding one, was to give the readers a voice. An exciting proposition, and one that we have been praised for from the beginning. Readers of *Country Music Magazine* who are not even Society members praise the Letters column of the magazine for its interest-

ing content. It "gives the readers their say." It surely does, and those of us who work on it enjoy it more than almost any other section of the magazine. It helps to know who your audience is, and you readers never let us forget it.

The Society and the *Newsletter* go one step further. Here the hopes and dreams of people on a personal and even creative level can find an outlet on a national scale. The only part of the *Newsletter* that is professionally written is Legends of Country Music; there Rich Kienzle lends us his voice every other month to sketch the career of a great performer. Everything else is written by you. And drawn. The editorial ideas, the grand themes or projects, may come from Russ Barnard, or me, or

now from George, but even they often come from you. Case in point, the Top Ten Albums feature that began in 1992, was suggested by a member.

*Country Music Magazine* is proud of the *CMSA Newsletter*. It's no accident that copies of the *Newsletter* are bound into every copy of *Country Music Magazine* that's sold on the newsstand. We like to put our best foot forward.



**Dennis Devine at the CMF's exhibit on Johnny Cash, and my first letter to Gene Bear.**



CMM is the best-written, best-illustrated, funniest, most serious and most thought-provoking country music magazine around, and one of the reasons for that is you—the funniest, the best, the most heartfelt audience—and the most committed fans.

The Society has members who go way back with us. You know who you are. Your names have been appearing in the Reviews & Features column, in Collections, in Readers Create, for years now, as well as in the Letters columns of *Country Music Magazine*. Believe it or not, we wait to hear from you, to hear what you have to say on the issues of the day.

Little Margie, the dog who came to the office in the *Newsletter's* early days, tends to her knitting at home now, but we're still here, and you are, too. Some of you are also Academy members now, participating in keeping alive the details of the careers of country music performers from the 1920's, 30's, 40's, 50's and 60's.

Working on the *Newsletter* for ten years has been an experience of sharing the wealth. See above for a letter that I wrote to one Gene Bear of Sunland, California, about his photo collection way back in 1986. How many of Gene Bear's photos did we have in last issue's *Journal*? Eight? That would be about average. And Dennis Devine, chronicler of John R. Cash for the past ten years. And others. Little glimpses of America for all of us to enjoy.

—HELEN BARNARD

### In This Issue

- Special Tenth Anniversary Issue
- CMSA Timeline
- Conway Twitty in Legends
- Collections and Readers Create

**Editor:** George Fletcher

**Executive Editor:** Helen Barnard

**Art Director:** Katheryn Gray

### CMSA Timeline

In honor of the CMSA Newsletter's Tenth Anniversary, here's a look back at the topics and events that were on CMSA members' minds. Plus, important milestones in our company's history. Legends are listed in order of appearance.



### 1984

The CMSA Newsletter begins with the March/April issue. Editor Helen Barnard assembles your comments on various topics, including the possibility of starting local chapters. Legends of Country Music features Tex Ritter as its first subject. By the July/August issue, the 50,000th member had signed up. Also in that issue, Johnny Cash personally answered questions sent in by members. The November/December issue featured a critical look at country radio—a theme that would recur throughout the Newsletter's history.

**Legends:** Tex Ritter, Jimmie Rodgers, (July/August—no Legends), Rose Maddox, LuluBelle and Scotty.



### 1985

In the January/February issue, members remembered Ernest Tubb, who died September 6, 1984. By the middle of the year, the Collections section began to take up a full page—a sign of things to come! Country music-related vacation stories are a hit with members, including a primer on

Fan Fair in May/June. July/August is devoted almost exclusively to member concert reviews. November/December includes a special feature: a fictional account of Hank Williams Sr. attending an Alcoholics Anonymous meeting. It's written by a CMSA member who is also involved with AA. Beginning with the January/February issue, the results of the members' poll become an ongoing Newsletter feature. The top vote-getters throughout the year were The Judds, Ricky Skaggs and The Statler Brothers.

**Legends:** Kitty Wells, Patsy Cline, Jim Reeves, Wilma Lee & Stony Cooper, The Delmore Brothers, Uncle Dave Macon.



### 1986

The Readers Create section debuts in the January/February issue. The March/April issue included a story on the winners of the 1985 Wrangler Country Show-down, the then-unknown Sweethearts of the Rodeo. The Collections section reaches two pages for the first time. March/April includes a behind-the-scenes account of the life of a road musician by steel guitarist Cal Sharp. The family farm is a topic of interest in May/June, including a report from a family that lost theirs. CMM's summer intern, who helped assemble the September/October issue, was Alix Kruger. Hank Jr., Alabama and The Statler Brothers are big winners in members' polls this year.

**Legends:** Gene Autry, (Mar/Apr and May/Jun—no Legends), Hank Snow, (Sep/Oct—no Legends), Hank Williams.

### 1987

Rich Kienzle got heavily involved in the Newsletter this year. In addition to writing the Legends feature, he also began a Q&A column answering members' questions about country music, and, due to members' high level of interest in older recordings, he wrote a guide to collecting records (September/October). Also in

that issue are looks at some well-known collectors' record stores. Rich's Q&A column has made its way into *The Journal*, where it's known as Academy Answers. This year's interns include Jeanine Morley, Emily DiCenso and Diane Bossotti. They help assemble March/April and May/June. In the members' poll, it's Randy Travis' year—he has either the top single, or top album, or both, in every poll for the year. Reba McEntire and George Strait are other big vote-getters for the year.

**Legends:** Eddy Arnold, Roy Acuff, Red Foley, Flatt & Scruggs, The Sons of the Pioneers, Marty Robbins.

### 1988

Country radio was on members' minds: almost every issue carried information on traditional-oriented radio stations and programs, beginning with a two-part feature in January/February. Another running theme was "Historic Photos," the types of things from members' collections that now find their way into *The Journal* where they help us illustrate our features on country music's bygone era. Frequent contributor Dennis Devine met with then-President George Bush and photographed him holding *Country Music Magazine* (May/June). This year's intern is Anne Barnard. Ricky Van Shelton, Randy Travis and George Strait are the big winners in members' polls during 1988.

**Legends:** (Jan/Feb—no Legend), The Carter Family, Lefty Frizzell, Bill Monroe, Roy Rogers, Ernest Tubb.



# CMSA TENTH ANNIVERSARY

## 1989

Membership was well over 100,000 by the time the *Newsletter* was five. It was 153,007, to be exact. In mid-year, *Country Music Magazine* moves its offices from New York City to Westport, Connecticut. The ever-popular Collections section reaches two pages again, this time for good. Radio and Historic Photos continue to be hot topics with members throughout the year. Anne Barnard returns to serve as Guest Editor for November/December. Also in that issue, bench maker Bill Britton presents *Country Music Magazine* with its own bench, which still graces the offices. In the members' poll, George Strait and Ricky Van Shelton are cemented into the top spots in virtually every poll. Dwight Yoakam sneaks in once, for his "Streets of Bakersfield" duet with Buck Owens.

**Legends:** The Louvin Brothers, Bob Wills, Ray Price, The Stanley Brothers, George Morgan, Jimmie Davis.



## 1991

Concert and album reviews written by members reappeared this year, and proved to be popular features. A special feature in May/June was John Smith's memoir on Johnny Cash's visit to Wounded Knee. As always, letters from members provided an interesting array of discussions. Large numbers of fine Readers Create entries expand this feature to two pages three times in '91. *The Journal's* Premier Issue debuts early in the year. George Fletcher becomes *Newsletter* Editor in September/October, Helen Barnard is now Executive Editor. Hands down, Alan Jackson is the favorite in members' polls throughout this year.

**Legends:** Cliffie Stone, Johnny Bond, Tennessee Ernie Ford, Hank Thompson, Little Jimmie Dickens, Minnie Pearl.



## 1990

Big news in the July/August issue was Russ Barnard's announcement of the start-up of The American Academy for the Preservation of Old-Time Country Music. The special series on regional country music associations kicked off at the end of the year, and throughout the year, songwriting was a key topic, with September/October including advice to would-be songwriters from one who was in the business. Also in that issue, the huge backlog of Collections page material forces a temporary shutdown of the section. By the middle of '91, the section reopens. Melody Guarino, Regina Daus-Haberle and George Fletcher all join the staff during this year. George stays. Newcomers Clint Black, Garth Brooks and Alan Jackson make their first appearances on the members' polls, with Clint winning more than anyone else. Member favorite George Strait hangs in there, too. **Legends:** Pee Wee King, Cowboy Copas, Hawkshaw Hawkins, Webb Pierce, Merle Travis, Don Gibson.

## 1992

Members' concert and record reviews continue throughout the year, along with your stories on favorite local artists, and a new feature: Members' Top Ten Album lists. The Top Tens debuted in the March/April issue, and they continue today. In the May/June issue, we hear from Larissa Grigorieva, who leads a country music band in Moscow. She fills us in on the country scene in Russia. *Country Music Magazine* celebrates its 20th Anniversary in September/October. Once again, Alan Jackson owns the members' polls—like Randy Travis in 1987, Alan takes either top single or top album, or both, in every poll this year.

**Legends:** Loretta Lynn, Merle Haggard, Ferlin Husky, Mel Tillis, Chet Atkins, Moon Mullican.



## January 1994 Poll Results

Alan Jackson	<i>A Lot About Livin'</i> ( <i>And a Little 'Bout Love</i> )
George Strait	"Easy Come, Easy Go"

Make it four in a row for Alan's *A Lot About Livin' (And a Little 'Bout Love)* at the top of your album picks. And George Strait again follows him, but this time George does it twice—his *Easy Come, Easy Go* is in second, and his *Pure Country* holds third place. Vince Gill's *I Still Believe in You* is bumped down to fourth (it was third last time), and grabbing Number Five are the *Honky Tonk Angels*, Tammy Wynette, Dolly Parton and Loretta Lynn.

In singles, though George Strait again nails Number One, the rest of the Top Five list has changed. He's followed this time by Doug Stone with "I Never Knew Love" in second, Alan Jackson's "Mercury Blues" in third and Tanya Tucker in fourth with "Soon." Rounding out your Top Five singles picks is Doug Supernaw's "I Don't Call Him Daddy." Be sure to get your vote in for the March poll. See For Members Only page for details on voting. Also, a correction from last issue's poll: "Holdin' Heaven" was credited to Tracy Lawrence. The correct singer is, of course, Tracy Byrd. Our apologies.

## 1993

More Top Tens grace the *Newsletter's* pages, as do member concert and record reviews. The *Newsletter* goes international again as the spotlight is focused on Italy, Lithuania and Russia in March/April, and Czechoslovakia in July/August. September/October includes a special report from longtime friend and fan and CMM Board member Norman Dolph on the famous Cain's Ballroom in Tulsa, Oklahoma. George Strait and Alan Jackson lock up the top spots in the polls throughout most of this year.

**Legends:** Sonny James, Carl Smith, Buck Owens, Roger Miller, Johnnie and Jack, Grandpa Jones.

## 1994

As the *Newsletter* celebrates its 10th Anniversary, membership stands at over 250,000—251,214 to be exact. Congratulations to each and every one of you for helping the *Newsletter* achieve this milestone! So far, Alan Jackson and George Strait have continued their winning ways in the poll (see left for details).

**Legends:** Johnny Cash, Conway Twitty.

## Collecting the Magazine

Members help each other complete their magazine collections.

•Magazines: send two stamps for large list of past and recent country magazines and articles: *Country Music, Music City News, Country Fever, Bluegrass News*, etc. **R.J. Cunningham, Box 661-C, Somersworth, NH 03878-0661.**  
•For sale: *Country Music Magazine* back issues—1988 to 1993. A few missing but all together 25 magazines. They are 75 cents each, and I will pay postage. **Nettie Wallace, 510 Bridge St., Huntington, WV 25702.**

## Information, Please

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

•For sale: six-hr. VHS tape \$25, includes ship/hand.: CMA, ACM, TNN awards; songwriters awards; No Hats Tour; Alan, Dolly, Reba, Garth, Loretta, etc. on *Nashville Now* Anniversary; *Grand Ole Opry* Anniversary. **June Miner, 517 Edward Rd., W. Melbourne, FL 32904.**  
•Wanted: album by Hank Snow, *That's You and Me*. Will buy or will send cassette for copy. **Shelly Beyer, RI Box 86B, Marion, ND 58466.**  
•Wanted: Ricky Van Shelton fan club items, promotional items, old press kits and old fan club newsletters (must be originals). Also interested in cassette copies of any RVS concerts or interviews. Desperately searching for issue of *Country Song Roundup* dated June 1990 with RVS on cover and a VHS copy of RVS on the *700 Club*, *Benny Hinn* and *Richard Roberts* show. Please send list with details and price. Serious collector. **Leanna Marie Duh, 2080 Majestic Woods Blvd., Apopka, FL 32712.**  
•Thousands of graded collectible albums (45 pages). Reba and Dolly lists, two stamps. Also in regular catalog: Vince, Loretta, Reeves, Snow, etc. \$2.00 for catalog or send specific wants and SASE. **R.J. Cunningham, Box 661-C, Somersworth, NH 03878-0661.**  
•Looking for Aaron Neville's recording of "The Grand Tour" on cassette. **Norma Stafne, Hettinger, ND 58639.**  
•Wanted: cassette of Conway Twitty's "She Only Meant to Use Him." Will pay for it. Please help. Will accept LP. **Opal McElhenney, 200 West Lee Street, Chickasaw, AL 36611.**  
•Wanted: the first two shows of TNN's *Music City Tonight* with Crook and Chase, October 18-19, 1993. Also interested in other *Music City Tonight* shows. **Cornel Baer, 2506 Corinth Ave., Los Angeles, CA 90064.**  
•Records, interviews, news items for sale. Everett Corbin, a former editor of *Music City News* (1966-1967), has some personal interviews with the stars, including Dolly Parton and Roy Acuff. Also, sealed LP's, news items etc. Please send SASE. **Everett Corbin, 5129 Joe Bond Tr., Murfreesboro, TN 37129.**  
•Wanted: anything on Rodney Foster. Particularly looking for CMT interview, appearances on *Crook & Chase*, and *Texas Connection*. Please help. Will send VHS tape and/or pay reasonable price. **A.M. Zulli, 56-11 Revere Rd.,**

**Drexel Hill, PA 19026.**

•I'm interested in obtaining a video of Reba McEntire's recent appearance on *The Vicki Lawrence Show*. This particular show aired on October 20, 1993. I'm a big Reba fan and would appreciate very much hearing from anyone who may have taped it. Will pay reasonable price. **Bonnie Wilson, 707 Wren Dr., Fernandina Beach, FL 32024.**  
•Wanted: VHS copy of February 25, 1992 Grammys with Mary-Chapin and Beausoleil. Also need tapes of Chapin's appearances on *Hot Country Nights*. Will supply tape or pay reasonable price. **Ron Duncan, 140 Ransom Ave., Apt. 2, Lexington, KY 40507.**  
•Want anything on Reba McEntire: concert pictures, Fan Fair pictures, any pictures of Reba, magazine, radio and VHS shows. Will trade or buy. **Lynn Harper, P.O. Box 9541 VR5, Beaumont, TX 77709.**  
•I want to buy any Loretta Lynn memorabilia including photos, records, etc. I'm also looking for older cassettes on Loretta. Desperately seeking any EP's on Loretta, her picture discs and foreign released albums. Please help! **Lenny Mattison, Hong Kong Rd., Parish, NY 13131.**  
•Wanted: anything on The Judds together or solo, also Ashley. Specifically photos, VHS tapes, posters, magazines, promotional and fan club items, press kits, anything signed. Will provide tapes for copy and/or pay reasonable price. **Shannon Trimble, 508 Meadowyck Ln., Southampton, NJ 08088.**  
•Wanted: anything and everything on Wayne Kemp; pictures, articles. **David Teeters, 300 Walker Springs Rd. 9A, Knoxville, TN 37923.**  
•Hank Williams Sr. memorabilia wanted: books, sheet music, records etc. **MGM 78's #12332 and higher needed. Bob Vogel, 80 Beaver Grade Rd., McKees Rocks, PA 15136.**  
•New stock of country and western recordings. Will search for them also. Send SASE with wants to **J.J. Hollin, 2113 Parkdale Ave, Glenside, PA 19038.**  
•Wanted: anything to do with Mary-Chapin Carpenter. Particularly interested in music videos and TV appearances. Also photos, interviews, artifacts, etc. Will pay reasonable price and/or provide VHS tapes. **L.R. Fenton, 501 Laramie St., Manhattan, KS 66502.**

## Pen Pals

*Make new friends by mail. Pen Pals is a means of introducing CMSA members who wish to correspond. It is not a "personals" column. Physical descriptions and requests for romance will not be printed. We also reserve the right to edit for space and style. Parent's permission required for those 16 and under.*  
•Hi! My name is Terry. I'm a 38-year-old male who loves country music, slow dancing, enjoying life and having fun. Favorite singers are Patty Loveless, Travis Tritt, Hank Jr., Elvis, Billy Ray, Reba, more. Like to hear from ladies, 30 to 45, who would like to correspond. Keep it country! **Terry Edwards, P.O. Box 110, Cortland, IN 47228-0110.**  
•I am single, orphaned, unmarried, unemployed girl, age 26. I love to correspond with financially well, single men

aged 26 to 80 years. Like writing letters and making friends. Hobbies are collecting stamps, pictures, post cards, coins and violin. All letters will be answered promptly. Thanking you. **Suseela Emalya, Post Bag No. 27, Secunderabad-H.O.-50003, A. P. State, India.**  
•Hello. My name is Lisa. I'm 25 years old. Country favorites are Travis Tritt, Marty Stuart, Confederate Railroad, Mark Chesnutt, Joe Diffie, Sawyer Brown, Hank Jr., Kentucky Headhunters and more. Also love rock: Thorogood, Skynyrd, Bob Seger, Eagles, Doors. Love animals, concerts, singing, and my cowboy hat. Want to make some new friends. Like to hear from men and women with same interests. **Lisa Texeira, P.O. Box 194, Acushnet, MA 02743.**  
•Hi! I'm a young at heart 37-year-old. Enjoy all types of music. Some faves are: Dwight, Alan, Holly, Restless Heart and Little Texas. Enjoy writing letters, going to the mountains and collecting Disney and penguins. Also enjoy sports, movies and poetry. Would enjoy writing people from all over and making new friends. **Connie Sue Betz, 965 Pack-saddle Ct., Henderson, NV 89014.**  
•Hi. I am 39 years old and single and love country music, especially Conway and Loretta. Would love to hear from Conway fans from everywhere. Come on, Conway fans, let's unite and keep his music and memory alive. **Chuck Smith, 120 S. Fifth St., Fremont, OH 43420.**  
•Hi, I am 25 years old. Some of my favorites include: Randy Travis, Alan Jackson, Travis Tritt, Clint Black, Patty Loveless and Reba. Interests include: writing letters, meeting new people, sports cars and the outdoors. Looking for guys and gals with similar interests. Will answer all. **Darryl Filer, P.O. Box 1417, Silver Springs, FL 34489-1417.**  
•Hi. I'm 35 years old and temporarily incarcerated. Favorites are Reba, Billy Ray, RVS, Loretta, Clint and especially Marie Osmond. I enjoy collecting pictures and autographs, going to concerts and reading. Would like to hear from country fans. Will answer all. **John Livinghouse, #6628 4C1-4116 LCP, 38 North 4th St., Allentown, PA 18102.**  
•A 32-year-old male wants to hear from Ronna Reeves fans, also those who collect photos, cork sculptures and alabaster animals and such. **Freeman Seyler Jr., 4614 Hillside Rd., Coplay, PA 18037.**  
•Hello. I'm 22 and love all country music and writing letters. So drop me a line. **Lisa Carter, RI Box 401-B, Lake Village, IN 46349.**  
•I'm a 26-year-old single female who loves country music. Favorites are Alabama, Reba, Billy Ray, Dolly, Travis Tritt, Vince Gill and Alan Jackson. Hobbies are outdoor activities, sprint car races, mud bogs, travel and more. Will answer all. **Barbara Young, 201 Chesapeake Est., Thomasville, PA 17364.**  
•Hi. I am 40, love country music, Nascar and going to the beach. Wish to hear from all females. **Randy Harris, Rt. 6 Box 95, Advance, NC 27006.**  
•Hi, I'm a single, 44-year-old country music fan with many favorites. I would like to hear from females any age, from anywhere. Will answer all. **Fred Greco, 1611 Williamsbridge Road, Bronx, NY 10461.**

•Hi, I'm a single 21-year-old male who would like to hear from single females, ages 19-24, from all over; but especially from TN, AL and England. Interests are most sports, fishing, hunting, and racing. Favorites include Alan Jackson, Travis Tritt, Alabama, Randy Travis, Reba and others. Photo appreciated. No inmates. **James K. Littleton, 15311 LaJolla Ln., Houston, TX 77060.**  
•Hi from a lonely, truck-driving, 35-year-old, incarcerated country music fan. I'm looking for a financially secure country lady (18 and up) to correspond with for the upcoming years. **Randy Jakobetz #02856-082, P.O. Box 1000, Lewisburg, PA 17837-1000.**  
•Hi. If you're looking for a sincere pen pal that enjoys writing letters, loves country music, movies, sports, outdoors and more—please write. I'm 42 and would like to hear from anyone. Will answer all. **Pat Allee, P.O. Box 8427, San Antonio, TX 78208.**  
•Hello! My name is Tim. I am 33 years old. I am a lover of all music, especially country—Gene Watson, The Possum and Alan Jackson. I look forward to corresponding with all music lovers. No inmates. **Tim Skinner, 204 Northside Dr., Enterprise, AL 36630.**  
•Hi! My name is Marty. I'm a 25-year-old, single country music fan. Favorites are Reba, Billy Dean, Vince, Pam, Little Texas, Diamond Rio and Alan Jackson. Interests include reading, painting, walking, outdoors and the Old West. Would like to hear from other fans, both male and female, especially Native Americans, but all welcome. Will answer all, ages 20 to 40. **Marty Lightner, RD #1 Box 39A, Starford, PA 15777.**  
•Hi, my name is Larry. I'm 29 and a huge fan of Dolly Parton. Would like to hear from other fans of Dolly! Will answer all. **Larry Minervini, P.O. Box 461, East Islip, NY 11730.**  
•Hello! I'm 49, love country music and am divorced. I enjoy playing music, writing songs and attending concerts. Would like to hear from female fans of Reba McEntire, any age, anywhere. **Kenny Teague, P.O. Box 1093, Madison, TN 37116.**  
•Single male, 27, wishes to write ladies with similar interests. Enjoy traveling, camping, nature, children and enjoying life. Favorites: Reba, Travis Tritt and many more. Age not important! **Rick Hickey #861953, Indiana Department of Correction, P.O. Box 41, Michigan City, IN 46360.**  
•Howdy! I'm a single, 19-year-old college student majoring in journalism. I love country music. Favorites are Darryl and Don Ellis, Tracy Lawrence and Little Texas. Hobbies include: collecting autographs, attending concerts and writing. Would like to hear from single cowboys, 18 to 25, but will answer all. Send photo if possible. No inmates, please. **Christina Lewis, Rt. 9, Box 100 Apt. D-4, Poplar Bluff, MO 63901.**  
•Greetings! I'm a 22-year-old accounting student. I like most kinds of music, but country the best. My favorite performers are The Oaks. I'd love to hear from people of any age and any place. In-mates are welcome to write. **Steve Chronister, 40 Richards Pl., Battle Creek, MI 49015.**





**DWIGHT YOAKAM**

# DWIGHT YOAKAM

## Update

### Personal Data

**Birthdate:** October 23, 1956  
**Birthplace:** Pikeville, Kentucky  
**Family:** Mother, Ruth Ann; father, David; brother, Ronald; sister, Kimberly.

### Vital Statistics

**Height:** 6'  
**Weight:** 147 pounds  
**Color eyes:** Blue  
**Color hair:** Light brown

### Recording Career

**Record Label:** Reprise Records, 1815 Division Street, Nashville, Tennessee 37203.

**Albums:**

Title	Release Date
<i>Guitars, Cadillacs, Etc., Etc.</i>	1986**
<i>Hillbilly Deluxe</i>	1987*
<i>Buenos Noches from a Lonely Room</i>	1988*
<i>Just Lookin' for a Hit</i>	1989
<i>If There Was a Way</i>	1990**
<i>La Croix D'Amour</i> (import only)	1992
<i>This Time</i>	1993**

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

**Other Recording Projects:**  
"Truckin'" from *Deadedicated* (Grateful Dead tribute album), 1991  
"Common Day Man" from *Falling from Grace* soundtrack, 1991  
"Suspicious Minds" from *Honeymoon in Vegas* soundtrack, 1992

### Number One Singles:

"I Sang Dixie"  
"Streets of Bakersfield"  
"Ain't That Lonely Yet" (nominated for a Grammy)

### A Thousand Miles From Nowhere"

### Video Projects

Broadcast Videos:  
"Streets of Bakersfield"  
"Always Late with Your Kisses"  
"Little Sister"  
"Guitars, Cadillacs, Etc., Etc."

### Other Highlights

Dwight is part owner of Thunder Roadhouse, a Sunset Boulevard eatery/motorcycle and accessory shop in West Hollywood, along with Dennis Hopper, Peter Fonda and Michael Eisenberg.

### Current Single

**TRY NOT TO LOOK SO PRETTY**  
by Dwight Yoakam/Kostas

Try not to look so pretty  
The next time that we meet  
Please don't look so pretty  
And I won't act so weak  
Please don't look so pretty  
You're lovely but it's just cruel  
Try not to look so pretty  
And I'll try not to be your fool  
You walk in and steal my mind  
But who gave you the right  
To treat me like some useless thought  
You throw away each night

Please don't look so pretty  
You're lovely but it's cruel  
Try not to look so pretty  
And I'll try not to be your fool  
You make it hard on me  
But I'll try to pretend  
That you're just a lovesick dream  
That always has to end

Please don't look so pretty  
You're lovely but it's just cruel  
Try not to look so pretty  
And I'll try not to be your fool

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### Fan Club

For information on how to join Dwight's fan club and what you receive when you do, write the Dwight Yoakam Fan Club, 15840 Ventura Boulevard #465, Encino, California 91436.



"Honky Tonk Man"  
"Long White Cadillac"  
"Turn It On, Turn It Up, Turn Me Loose"  
"Takes a Lot to Rock You"  
"You're the One"  
"It Only Hurts When I Cry"  
"The Heart That You Own"  
"Suspicious Minds"  
"Ain't That Lonely Yet"  
"A Thousand Miles From Nowhere"  
"Fast as You"

Home Videos:  
*Just Lookin' for a Hit*

### Theatrical Highlights

*Southern Rapture:* Dwight starred in this original play directed by Peter Fonda at the Met Theatre in Los Angeles.  
*Red Rock West:* Dwight had a small part as a truck driver in this HBO movie starring Nicolas Cage and Dennis Hopper.  
*Roswell:* Dwight co-stars in this original movie for Showtime, starring Kyle MacLachlan and Martin Sheen. Airing this summer.

When you're fat, people try to feed you! Especially other fat people. They seem to enjoy pushing food your way. And their usual line is, "C'mon, eat ... enjoy ... you can diet tomorrow."

My name is Janice Pelletier. You don't know me from Adam. But, I'm a real person. I live on Paper Mill Road near Marrietta, Georgia. And, up until two years ago, I was the fat person everyone wanted to feed.

My life was a mess. I spent \$595.00 on a home gym that didn't work. I tried drugstore diet pills but they made me nervous. I was an embarrassment to my husband. And to my kids. (I was the "mommie" who was "fat".) So I binged. Some days I'd just drive around in our station wagon eating 6 or 7 chocolate-covered donuts. I knew I was out of control. I was 5' 6" and weighed 211.

I went to my doctor for help. But I wasn't optimistic. During the past six years I had tried 13 different diets. One by one. And failed at all of them.

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

I started the program on January 7th. Within the first four days, I only lost 3 pounds. So I was disappointed. But during the next three weeks, my weight began to drop. Rapidly. Within the next 182 days, I went from 211 pounds to 144 pounds.

The reason the program worked was simple: I was always eating. I could eat six times every day. So I never felt deprived. Never hungry. I could snack in the afternoon. Snack before dinner. I could even snack at night while I was watching T.V.

How can you eat so much and still lose weight?

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

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

# "I Don't Care If My Husband Kisses That Skinny Woman!"

By Janice Anne Pelletier

And it's all good wholesome food. No pills. No shakes. No drugs. No strange food. You'll enjoy a variety of meats, chicken, fish, vegetables, potatoes, pasta, sauces — plus delicious snacks. Lots of snacks.

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

There are other benefits too ...

- Everything is available at your local supermarket.
- There are no powders. No chalky-tasting drinks to mix. No special pre-packaged foods to buy.
- There's no strenuous exercise program.
- You don't count calories. Just follow the simple instructions in the program. It's easy.
- It's low in sodium, so you don't hold water.
- You eat the foods you really enjoy. Great variety. Great taste.
- There's no ketosis. No bad breath odor.

But here's the best part ...

Once you lose the weight, you can keep it off. Permanently! Because you're not hungry all the time.

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

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

And that's why they fail!

The Clinic-30 Program is different. It lets you continue your normal eating lifestyle. You can eat six times a day. So you can keep the weight off. Year after year.

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

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

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

• Renate M. was a G.I. bride from Germany who went from 212 to 140.2 in 8 1/2 months.  
"I believe I was a participant in every weight-reducing plan there ever was. I failed at all of them. Then, about two years ago, I started the Clinic-30 Program. And I haven't regained a pound."

And there's me. About two years ago — after I'd lost 67 pounds — my husband and I were getting ready to go out for dinner. As I brushed by him in the living room, he caught my arm and kissed me. At that moment, I unexpectedly caught sight of a skinny woman in the hall mirror. It was me. I hardly recognized myself. But I sure enjoyed getting used to it.

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

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

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

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

To order, just send your name, address and postdated check for \$12.95 (plus \$3.00 shipping/handling) to The Clinic-30 Program, c/o Green Tree Press, Inc., Dept. 535, 3603 West 12th Street, Erie, PA 16505.

### AN IMPORTANT REMINDER

As your weight begins to drop, do not allow yourself to become too thin.

It's also very important to consult your physician before commencing any weight-loss program. Show him this program. And be sure to see him periodically if you intend to take off large amounts of weight.

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

• I'm a 28-year-old, married mom of two. I love writing letters, dancing, rodeos, singin' to the radio and good country music. Would love to correspond with other moms. I'll answer all. **Christy Mowrey, Rt. 2, Box 93B, Marble Falls, TX 78652.**

• I'm a 29-year-old fan of country music. There're too many to name, but all-time favorite is George Strait. Also like Reba, Judds, Alabama. Would love to hear from anybody (age does not matter) who is also a big fan of country music. Please write soon. **Celia Ann Castro, 158 Caddo St., San Antonio, TX 78211.**

• I am 25 and would love to hear from country music fans like myself. Some favorites are: Lorrie Morgan, Reba, Brooks & Dunn, George Jones, Wynonna, John Anderson and more. Hobbies include playing pool, writing, reading and more. Would like to hear from ages 21-45. No inmates, please. **Anita Marie McNeill, P.O. Box 31584, Black Creek Postal Outlet, Toronto, Ontario, Canada M6M 5G4.**

• Country music guy seeks pen pal gals 18-25. Have own band working Midwest and various county fairs. Like camping, song publishing. Brooks & Dunn, Alan Jackson, Garth. **Jerry Minnick, P.O. Box 1946, Hiram, OH 44234.**

• Howdy! Single, almost 21. I go to college and work as a nanny. I love country music; love to write and receive letters also. Will try to answer all; but, please, no prisoners. **Melissa Schaefer, 10906 NW 33rd Ave., Vancouver, WA 98685.**

• Hi. I'm a 20-year-old, traditional country girl. I love country music. George Strait is my favorite. I also like bicycling, camping, cooking, sewing, fairs, rodeos and children. I'd love to hear from you. **Sherry Burkhart, 372 Hwy 20 E. #C, Colville, WA 99114.**

• Hi, fellow country music lovers who would like a pen pal in Australia. I'd love to hear from you. Interests include: collecting country music CD's, video tapes, etc. If you would like to correspond, all letters answered. **Barry G. Long, 9 Lauroi Pl., Ulverstone, Tasmania, Australia 7315.**

• Age 20. I like Garth, Travis, Billy Ray, RVS and more. Like to hear from all ladies 17-28 years old. **Kevin D. Brooks #251646, P.O. Box 19033, Green Bay, WI 54307.**

• Hi. I'm a 38-year-old, divorced, country cowgirl, mom of a 16-year-old and a four-year-old. I love, own and ride horses in barrel racing, other speed events. Also trail ride and go on wagon trains. Love country music. Reba, Chris LeDoux, Brooks & Dunn and more. Love the outdoors, rodeo, horse shows, camping and more. Want to make lots of friends with same, similar interests. Will answer all, so please write! **Ms. Dot M. Elrod, 151 County Rd. 17, Dennis, MS 38838.**

• I'm a single guy, 34, who loves country music and collecting on the singers. Favorites are Dolly, Mandrells, Crystal, Loretta, Tammy, John Schneider, Milsap, Tippin, etc. I'm a photographer. Been to Nashville, have many interests. Will answer all sincere fans/collectors. Maybe I can help you out with your collections. Thanks. **R.J.S., P.O. Box 673, Youngstown, OH 44501.**

• I'm a 20-year-old country music fan.

Would love to hear from guys or girls of any age. Enjoy writing letters. I like Garth, Reba, Billy Ray, Mary-Chapin Carpenter, etc. Looking for a pen pal with similar interests. **Susie Wilkerson, 1105 Hill St., Vidor, TX 77662-7715.**

• Hi, I'm a 20-year-old college student who would love to make new friends who love country music like I do. All-time favorite is Garth, but also like Trisha, George Strait, Reba and others. My interests and hobbies include: dancing, collecting music, playing guitar and the outdoors. Will answer all. **Scott Foster, Box 7801 Durango, CO 81301.**

• I'm a divorced, 42-year-old mom of two beautiful girls. My girls and my country music are my first priorities. I'm a fan of RVS, Marty Stuart and Billy Joe Royal. I love to go to concerts when I can. Would like to meet people who enjoy listening to good country music. Will answer all. **Kay Taylor, P.O. Box 39, Pelahatchie, MS 39145.**

• Hi. Yes, I am in prison, and I understand and respect your feelings. I know you've either had a bad experience or you've been told something about "inmates." I'm not an animal, and I'm not a murderer. I did live a crazy life, and I made mistakes, but nobody said I had to lay down and die. I'm 43, from Georgia, and I write, sing and play country music. **Jerry Conway 91B1250, P.O. Box 51, Comstock, NY 12821.**

• Stand by your Tammy! Calling all Tammy fans! I need pen pals who love Tammy as much as I do. Other interests include K.T. Oslin, Patsy Cline, k.d. lang, "I'll Be Thinking of You." **Bill Appleby, Box 2873, Pittsburgh, PA 15230.**

• Hi gals! I'm a 53-year-old, single male who loves country music. I'd love to hear from any and all of you country ladies. I'm incarcerated with a short time left. I love camping, fishing, boating and long walks in the country. Some favorites are: Reba, Randy Travis, George Jones, Travis Tritt, Garth and more. **Harley D. Brandon, P.O. Box 56, #193849, Lebanon, OH 45306.**

• Hi. I am 49 years old, divorced. I love country music and dancing. Favorites are Alan Jackson, Reba, Crystal, Clint Black, old-timers such as Porter, Loretta, Tammy, etc. Would love to hear from any cowboys with same interest. No inmates. **Mary Toll, 2309 Solly Ave., Philadelphia, PA 19152.**

• Hi, I am a 28-year-old divorced mom of one son, fan of country music. Some favorites are Tritt, Garth, Collie, Mattea, Trisha, and I also like rock. Some interests are animals, nature. Native American history, wood and jewelry crafts. **Lisa Scafidel, 861 Fairfax Dr., Gretna, LA 70056.**

• Hi. I am Australian, single and 33. I love country music. Favorites are Billy Dean, Alan Jackson, Clint Black and more. Hobbies are collecting seashells, movies, dancing, horses and hiking. Please write me! Send photos! **Helen Sands, 1623 Albany Hwy., Kenwick 6107, W.A., Australia.**

• Hi. My name is Sharon, I'm 40 years young and love country music. Favorites are Diffie, K.T. Oslin, Loveless, Alabama, HeadHunters, Tritt and more. Interests are playing bass guitar in country bands, camping, walks in the coun-

try, etc. Would like to hear from cowboys around my age. Photo gets mine. No inmates, please. **Sharon Butcher, 670 Vaughan St., Norco, CA 91760.**

• Looking for pen pals who are true fans of Conway. I'm 39. Hope to hear from you. I also sell candid country photos of many stars. **Leslie Gardner, 7533 Madora Ave., Canoga Park, CA 91306.**

• Hi! I'm single and 22 years old. My favorites are Tracy Lawrence, Reba Little Texas and more. I enjoy the outdoors, writing, camping, dancing and sports. So come on, men, fill my mailbox. Ages 20-32. **Barbara A. Coleman, 1554 Nye Ave., Pomeroy, OH 45769-1126.**

• Hello there. I'm 26, and I enjoy reading, letter writing, collecting teddy bears and country music. Favorites are: Travis Tritt, Alan Jackson and Little Texas, just to name a few. I would like to hear from single guys, 26-30, with similar interests. Prefer hearing from neighboring states, but all welcome. But, no prisoners, please. Write soon! Send photo if possible. **Cindi Tittle, Route 1 Box 443, Parrish, AL 35580-9623.**

• Hi. I'm 36 years old, single, and I love country music. Favorites are Alan Jackson, Marty Stuart, Travis Tritt. Would love to hear from anyone who wants to write. **Gary C. Doudy, HC-61 Box 50, Moyers, WV 26813.**

• Hello, country fans. I'm single, 27, and love country music! Favorites: Alan Jackson, Travis Tritt, Little Texas and more. Hobbies: writing to new people, motorcycles, playing pool, writing poems and more. Send photo: will try to do the same. No chain letters or inmates. Would like to hear from guys 21-26, but will answer all. **Patty Lutz, 400 Warner St., Monongahela, PA 15063.**

• Hi, country fans. I'm 33, single and love country music. Enjoy dancing, backpacking, camping, bowling, rodeos, concerts, fairs, ceramics, outdoors, making new friends, cooking and picnicking. Favorites: Reba, Vince Gill, George Jones, Billy Ray, Mike Snyder, Wynonna, Loretta, Marie Osmond. Like to hear from all you single cowboys, cowgirls and country singers from all over the USA. 16 to 35 (especially from Bogalusa and Washington Parish, Louisiana). Send photo. Will answer all. No inmates. **Benton Kennedy Jr., 31404 Balltown Rd., Angie, LA 70426.**

• Hi! I'm 25, single, college graduate, and I love Loretta and Alabama. Also like Clint. Hal Ketchum and old country—Porter Wagoner, Dottie West, Lynn Anderson, etc. Hobbies are tennis and travel. Interested in statistics of country artists. Write soon! **Mike Shiplott, 897 Eva Ave., Akron, OH 44306.**

• Howdy, all ya'll cowboys! This here is a cowgirl from Texas. My interests are: country music, dancing, riding horses, concerts, playing pool and talking on the CB. If you're country, that's me! **Crystal Utley, Rt. 1 Box 489, Sweeny, TX 77480.**

• Howdy, ya'll. I am a country gal in Texas and a big country fan. Favorites include George Strait, Alan Jackson and more. Interests: dancing, horseback riding, going to concerts, rodeos, and I love to be outside playing volleyball and softball. Love to hear from anyone with similar interests. Will answer all letters. No inmates. **Carrie Martinez, Rt. 1 Box**

**489, Sweeny, TX 77480.**

• Hi, I'm 29 years old and love country music. Favorites are: Reba, Kenny Rogers, Vince, Lorrie Morgan, Garth, to name a few. Hobbies are writing letters, drawing, music and watching TNN. I collect postcards and magnets from around the world, unicorn things, teddy bears and stickers. Love to hear from anyone. Please, no prisoners, chain letters or people who are not honest. **Cynthia Anne Kowalczyk, 257 Nash Rd., New Bedford, MA 02746-1838.**

• I'm a 41-year-old single guy looking for correspondence with women who wouldn't mind a guy serving a two-year sentence. Interests are playing guitar, craft work, home repair and the outdoors. Some favorites are: Clint Black, Randy Travis, Alan Jackson and many more. Please give this country boy a chance. You won't be sorry. **Jeff A. Bailey, A-8228-H-33812, P.O. Box 7500, Crescent City, CA 95531-7500.**

• Howdy! I'm 26 and presently incarcerated. Love to hear from women of all ages. Favorites: Reba, Tanya, Garth and more. Will answer all who write. **Terry Stewart #892895, Indiana Department of Correction, P.O. Box 557, Westville, IN 46391-0557.**

• Hi! I'm a single, 28-year-old country fan from Philly. Favorites are Garth, Wynonna and more. Enjoy reading about country music, traveling, movies and football. Looking for serious pen pals of all ages. Will answer all! Photo gets mine. **Monica Hazel, 3212 Fordham Rd., Philadelphia, PA 19114.**

• Hi! I'm a single, 34-year-old who loves country music, especially Wynonna, Trisha, Tracy, Lorrie Morgan and more. Other interests are aerobics, weight lifting, walking, concerts, karaoke singing and playing guitar. Looking to make new friends from all over, male or female, age not important. Hope to hear from you soon. **Kim Bernier, 9 Amendola Dr., Netcong, NJ 07857.**

• Hi, I'm a single, 18-year-old female. I'm a serious Steve Wariner fan. Would love to hear from anyone who thinks they love Steve as much as I do. Other favorites are Marty Stuart, McBride & The Ride, Diamond Rio and George Strait. Will answer all. **Jamie Samuelson, 5805 Wedgwood Dr., Fort Worth, TX 76133-2726.**

• Hi! I'm looking for a friendly, fun-loving country music lover who is planning on attending Fan Fair '94 and would like a traveling companion. Share a room, or at least someone to run around Fan Fair, Opryland and local malls with. Alan Jackson fan a big plus. If interested, please write soon so we can get to know each other. Females only, please. **Mary Florane, 1400 2nd Ave. SE #311, Cedar Rapids, IA 52403.**

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By Rich Kienzle

**W**hen Decca Records producer Owen Bradley heard that Conway Twitty, Elvis-style rockabilly and 1950's teen heartthrob, had designs on becoming a serious country singer, he wasn't sure. This was, after all, the man who created Patsy Cline, Loretta Lynn and Bill Anderson. It wasn't unheard of for ex-rockers to make the change to country in the late 60's—Jerry Lee Lewis did well moving from "Great Balls of Fire" to "What Made Milwaukee Famous." But Owen wasn't sure about Conway.

Until he heard him sing.

Twitty's friend, master songwriter Harlan Howard, had brought Bradley a tape of Twitty's country efforts and didn't tell him who the singer was. When Bradley pronounced himself impressed, Harlan dropped the bombshell.

Conway Twitty became a Decca recording artist in 1966. Over the next decade, he and Bradley accounted for some of the biggest hits of the era. At last count, Conway Twitty ranked fifth in having the most country hits ever, and (even moreso than Jerry Lee) the first rocker to become a country superstar. Others would do the same, including Narvel Felts and Mickey Gilley, but neither had Conway's sustained success. Already renowned for his intensity singing pop ballads like his biggest hit, "It's Only Make Believe," he transferred that skill to country with "The Image of Me," "Linda on My Mind" and other highlights of his long career.

Only hardcore fans realize he was named for the silent movie star, Harold Lloyd. Harold Lloyd Jenkins was born September 1, 1933, in Friars Point, Mississippi, in the Delta that spawned so many great rural blues singers. His father, a riverboat captain, taught young Harold to play guitar while riding along with his dad on the boats. His love of country music was instilled early on. In 1943 the Jenkins family moved to Helena, Arkansas, where Harold had his first band, The Phillips County Ramblers. Like other young, white, Southern singers, his love of black blues and gospel music came early and remained with him for life.

Roy Acuff, Jim Reeves and Charley Pride originally aspired to play professional baseball. So did Harold Jenkins. At age 21 he was offered a contract by the Philadelphia Phillies. It appeared he was on the way until the military draft intervened. Stationed with the U.S. Army in Japan, he spent much of his time enter-

# Conway Twitty

*With roots in Southern blues and gospel and a sense of showmanship and loyalty to his fans that never died; Conway built a music empire that defied the trends and defined a giant.*

taining and fronting his own band. In 1956, the year fellow Mississippian Elvis Presley broke through on a nationwide scale, Jenkins concentrated on becoming a professional entertainer. Like so many other hopefuls, he gravitated to Sun Records in Memphis, where Elvis and Carl Perkins got their start. Though he wrote the song "Rockhouse" for Roy Orbison, he didn't get beyond some demo recordings at Sun.

Mercury Records signed him in 1957, and one modestly successful single that year led to a more substantial contract with MGM. He and his band, The Rock Housers, toured the country, putting on wild, Elvis-styled stage shows. The true story of his creating a catchy stage name from the towns of Conway, Arkansas, and Twitty, Texas, a way to jazz up his image, gave him a distinctive identity.

The Rock Housers' popularity faded as rockabilly went by the boards. In the fall of 1958, Twitty's version of his own composition, "It's Only Make Believe," a song he hadn't taken seriously at first, amazed him by becoming a huge rock and pop hit. A year later he had two more Top Tens with "Danny Boy" and "Lonely Blue Boy," as well as "Mona Lisa." With Elvis in the Army, Twitty's star rose, his name even inspiring the name of the lead character, Conrad Birdie in the Broadway musical *Bye, Bye Birdie*, which dealt with an Elvis-like star's induction into the Army.

Twitty prospered during his pop years, touring extensively and appearing in teen-oriented movies. The good times extended into the early 1960's before slowing quickly as trends changed. Faced with becoming an "oldies" act by the mid-60's, he needed a fast change of direction. For him, it was easy. He recorded that demo tape and gave it to Harlan Howard.

Conway's first country hits were minor ones, though that changed in 1968 when "The Image of Me" went to Number Five. Those songs started him on a roll that lasted for the rest of his life. His first Number One country record was "Next in Line," followed by songs that have become classics. Among the most enduring were "Hello Darlin'" and "Fifteen Years Ago" (1970), "How Much More Can She Stand" (1971) and his 1972 vocal version of Floyd Cramer's hit instrumental, "Last Date." In 1973 "You've Never Been This Far Before" was just sensuous enough to offend straitlaced listeners and country radio stations, though its lyrics wouldn't raise an eyebrow today.

Little hint of his rock past existed in Conway's new sound. One of its trademarks was the almost raw country ha-

monies created by Conway, background vocalist Carol Lee Cooper (daughter of Wilma Lee and Stony) and background vocalist L.E. White. Meanwhile, he embarked on a second, simultaneous hitmaking career singing duets with his friend Loretta Lynn—"After the Fire Is Gone," "Lead Me On" (1971) and the frantic "Louisiana Woman, Mississippi Man" (1973) to name a couple. With Loretta's career taking off, and Conway also a superstar, the duets were virtually guaranteed successes.

For 20 years, through changing tastes



Conway and Loretta in the 1970's.

and trends, through Nashville Sound and Outlaw, from Urban Conway to New Traditional, Twitty's hitmaking streak was virtually unbroken. In the 70's and 80's, it was highly unusual for a Twitty single *not* to reach Number One. Few singles during his peak years ranked lower than Top Five. He simply had too many hits to list here. Yet he never turned his back on his past, either. Onstage, to the delight of audiences (many of whom first heard him as a rock singer), he still threw in some rock and blues. It wasn't unusual for him to rock up an old blues like Washboard Sam's raunchy "Diggin' My Potatoes."

Twitty always realized that the music business could offer wealth, but that the hits could fade anytime, and that only smart business sense could build on initial gains. That's why he developed strong business skills with investments that included real estate and the United Talent booking agency, a joint venture with Loretta. When his Twitty Burger hamburger chain failed, he earned considerable respect by personally repaying all investors. He saw that Nashville's tourist in-

dustry could sustain more than Opryland alone. Twitty City, the amusement complex he built in suburban Hendersonville, became among the most successful such facilities. Later investments included the Caribbean resort, Treasure Island.

In 1982, not long after Owen Bradley retired, Conway left MCA and signed with Elektra, then signed with Warners a year later. At both labels he made country hits out of pop singles like the Bee Gees' "Rest Your Love on Me" (1981), The Pointer Sisters' "Slow Hand" and Bette Midler's "The Rose" (1982), The Eagles' "Heartache Tonight" and The Commodores' "Three Times a Lady" (both 1983). Back with MCA in 1987, he kept his momentum with more successes, among them "Saturday Night Special" and "That's My Job" as well as "Tight Fittin' Jeans." Yet, with his usual common sense, he looked toward the future, and sold off many of his financial holdings in an attempt to simplify his life and slow down as he approached age 60 in what seemed to be good health, having given up cigarettes years earlier.

On the evening of June 4, 1993, Conway, second wife Dee and his band were on their bus heading back from Branson to Fan Fair in Nashville. Earlier that day, he'd complained of vague stomach pains, but performed anyway. Twitty remained on the bus when it pulled into a convenience store near Springfield so the musicians could get something to eat. They found him collapsed when they returned. At a Springfield hospital, doctors discovered a ruptured abdominal aneurysm. Conway's brother had survived a similar problem, but Conway's heart stopped three times during surgery. He survived in critical condition, and his family was summoned. He died the next morning.

The shock of Twitty's death cast a pall over Fan Fair, and services were held at a church adjacent to Twitty City. Tributes came pouring in from all over. A few months later, MCA released his final album: *Final Touches*. On it, he showed himself comfortable with contemporary material. Sadly, the news stories about Conway haven't ended with his death. Feuding between second wife Dee and Conway's children over his estate will probably languish in the courts for years. Yet one thing is certain: as with Hank Williams Senior, Conway's magnificent musical legacy will outlive all the court battles and tabloid headlines. In the end, that's what truly matters.

**Albums Available**

See For CMSA Members Only page.

# Readers Create

## Tribute to the Departed

*This edition of Readers Create is dedicated to all of those country music legends who have passed on. CMSA members have remembered their departed heroes through lyrics and drawings, and we're pleased to share them here. We have several others, including more on Conway, plus George Morgan and Keith Whitley, but space constraints prevent us from printing them all. But thanks to all of our members for their fine efforts.*

## Another Hillbilly Heaven

*Donna Aylor, of San Angelo, Texas, says she's been a member for all ten years. She collaborated with Charles Hollingsworth on the lyrics below, and says she's also written another version that salutes Tulsa's Cain's Ballroom.*

### On the Opry in Paradise

This misty night in Nashville  
I stop to buy a beer.  
Been playin' at the Bluebird,  
Up the block from here.  
The neons blink "Live Band"  
Over the "Paradise" door.  
And I walk in thinkin'  
I hear The Texas Troubadours.

I sit down on a bar stool  
Wish I'd find a better place.  
Since the room is crowded  
And I can't see the stage.  
I hear "Waltz Across Texas"  
And much to my surprise,  
There stands E.T. announcin'  
This is Opry in Paradise.

### Chorus

And on the Opry in Paradise  
Are the singers I know so well.  
There's George Morgan, Keith Whitley  
And Lefty Frizzell.  
Lord, I hear Roy Acuff  
Singin' "I Saw the Light"  
And me and WSM are here  
On the Opry in Paradise.

Marty Robbins waves hello  
Says "El Paso" is next at nine.  
Then Tennessee Ernie sings  
With pretty Miss Patsy Cline.  
Larrie London's drummin',  
In the wings waits Tex Ritter.  
Just last month Dottie West  
Sang a duet with Roger Miller.

As I turn myself around,  
I stand on Hillsboro Road.  
The lights begin to fade  
As I hear eight voices echo.  
I've heard them before

They're Reba's heavenly stars,  
Waitin' to hear her sing  
At the "Paradise" bar.

—Donna Aylor and Charles Hollingsworth  
Copyright 1992

## Forever Conway

*Jeanie Spears of Blue Springs, Missouri, says she's a "forever fan" of Conway Twitty. She used Conway's songs to write this tribute to him upon his death.*

### "Goodbye Darlin'"

Conway,  
I remember that Saturday morning,  
when I awoke to hear the tragic news  
June 5, 1993, the "Last Date" the world  
would ever again see you.  
Oh, how I cried, hoping and praying  
it was "Only Make Believe"  
But I was forced to face the heartache  
and the cold reality.

I remember how "Heart's Were Breakin'  
All Over Town"  
as we listened "One More Time" to "Hello  
Darlin'"  
and "I'd Love to Lay You Down."  
"Crazy in Love" with your music  
we can't help but feel sad



## Recalling The King

"Admittedly," says Columbus, Georgia, member Tim Davidson, "there are a lot of good artists who submit work to you. I only hope that my work can stand along side the others." Davidson included this rendering of Elvis Presley in his letter.

the world and "I Hurt for You,"  
we've lost "the best friend a song ever had."

I remember I had front row center seats  
the first time I saw you perform  
You made that "Saturday Night Special,"  
August 11, 1984.

I can still hear your sexy growl  
thanking me when I handed you "The Rose"  
and how it felt to "Touch the Hand" of "The  
Legend  
And the Man" and how my body froze.

Looking back it seems I've loved you  
forever, over "Fifteen Years Ago"  
Just "A Little of You" made such a big  
impact on me, more than you'll ever know.  
Even though you're gone now  
your memory will live in my heart always  
And I pray to the good Lord above  
that he "Don't Take It Away."

As I stare at your picture,  
the last one you have to give to me  
Tears fall as I listen to the "Final Touches"  
of songs you'll ever sing.  
"I'm the Only Thing I'll Hold Against You,"  
"An Old Memory Like Me" and all the others  
"Next in Line"  
—Jeanie Spears  
Copyright 1993

## Remembering Robbins

*Jeffrey A. Wolfe, of Smethport, Pennsylvania, whose stationary bills him as "A Fan of The Great Marty Robbins," wrote this in honor of The All-Around Cowboy.*

### Memories of Mr. Teardrop

From his Hawaiian songs,  
To loves gone wrong,  
Calypso, teenage sweethearts,  
And ballads he sang,  
His personality charming,  
He sure loved his farming,  
Country music without him,  
Would not be the same.

His days of racing NASCAR,  
In our memories won't be far,  
Tho' singing was his thing,  
That car was his rest,  
He had lots of fun,  
When racing was done,  
Off to the Opry house,  
For his big show.

We'll remember you Marty,  
For with you life was a party,  
You gave your all,  
To whatever you did,  
We hope that river some day,  
We'll cross on the way,  
To meet you in heaven,  
Up there on the stage.

He's an All Around Cowboy,  
A Number One Cowboy,  
He gave us "El Paso,"  
And "Beggin' to You,"  
The "King of Balladeers,"  
Has been gone more than ten years,  
But your memory lives on,  
Mister Teardrop, my friend.

—Jeffrey A. Wolfe

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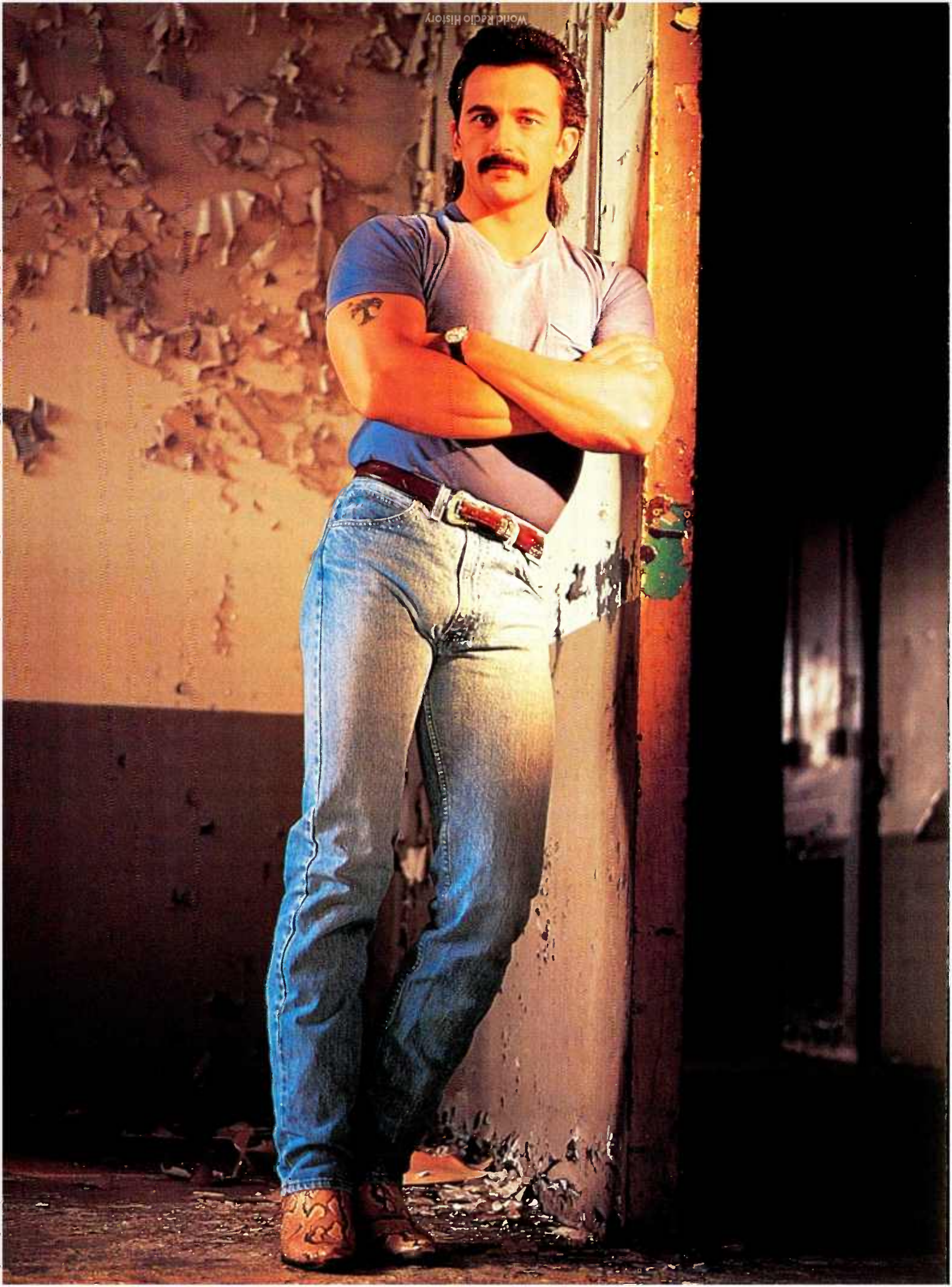
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# Aaron Tippin Still Stands for Something



**R**emember back in the good old days of the 1960's and 1970's when, as often as not, being a successful country singer meant having a license to write as many I.O.U.'s against your own future well-being as you could get away with? Back when being a country star meant being handed the keys to the kingdom of instant gratification and glutting yourself with as much as you could stand of whatever it was you desired, whether it was booze, drugs, fast cars, big-legged women, or even just beer, burgers and strawberry sundaes?

Just ask Waylon Jennings. (He recently confided to me that he thinks he holds the record for staying up the longest: nine days.) Just ask Faron Young. Or Elvis Presley, if you can get him on the phone.

But now, sitting across the conference table from me on a warm, sunny morning, looking bright-eyed and bushy-tailed, is Aaron Tippin, the walking, talking, muscle-rippling, 173-pound antithesis of the old *live hard, die young* ethic of country music hedonism.

Tippin, with his barrel chest and perfectly-carved biceps, which threaten to burst forth from the sleeves of his "Blue Angels" T-shirt, looks like he could star in a movie called *The Honky-Tonk Terminator*.

And talk about spartan! Instead of the customary Southern breakfast of eggs, sausage and home fries, "Tip" (as he's known to friends in Nashville and back home in Greenville, South Carolina) is starting his day with decaf coffee and a bottle of high-carbohydrate elixir such as is favored by dedicated body-builders everywhere. With almost zen-like intensity, he's discussing: the high-carb diet he goes on whenever he needs to trim off 10 or 15 pounds for a video shoot ("Lotsa spaghetti and pasta, no sauce"); his disgustingly low body fat (about eight percent this

morning, he reckons, as he delicately pinches the loose skin on his arm, just below the palmetto tree tattoo on his massive right bicep); and the rigorous heavy-lifting that has enabled him to bulk up about 30 pounds in the last six or seven years. "I wanta gain another 15 pounds," Tip explains eagerly. "But not fat. It's really a slow process, five or six pounds a year if you do it without chemicals, which is the only way I'll do it."

Talk about focused! Talk about intensity! With Tippin, it's almost nonstop. Just ask him about "The Road," which, for years, was the legendary, let-it-all-hang-out location for every dedicated, wild-ass, manic-depressive, amphetamine-crazed hillbilly singer: a no man's land, where one was free from petty moral restraints and nagging wives and girlfriends; a pleasure-seeker's paradise where one could, if one chose, subsist for weeks on whiskey, beer, benzedrine, coffee, cigarettes, stale bacon, lettuce & tomato sandwiches and lots of *eezy luuuuvin*....

But Tippin has a slightly different approach—a sort of 90's approach, if you will—to touring. The first thing he goes looking for when he rolls into a new town is not a six-pack or a tall blonde, or a foot-long cheese steak sub. It's the gym.

"Yeah, I work out every day on the road, and if I got a video shoot or somethin' coming up, I'll go on a diet while I'm touring," says the 34-year-old South Carolina-born singer who has made his mark in the past few years with certifiably twangy hits like "You've Got to Stand for Something," "There Ain't Nothin' Wrong With the Radio" and "My Blue Angel."

"I get off the fats and go to chicken and pasta and rice and beans for two, three months at a time," he elaborates. "Sometimes it's kind of tough when you go in a restaurant in Tucson or some place and you tell 'em you want

**It's not too hard to figure out what Aaron Tippin's all about. All you need to do is listen to his music. There's no pretense, just a good ole boy singing pure country songs.**



**by Bob Allen**

spaghetti with no sauce." He cackles and slaps his knee: "Man, they can't handle that! The bells and whistles go off!" Spaghetti with no sauce....Yum-yum. Pass the carrot juice. That's dedication, folks.

But, as Tippin explains, there's more to his towering self-discipline and fanatical self-denial than the mere pursuit of perfect lats, calves and quadriceps: This regimen is really central to his whole approach to his art, to life.

"I've been after this," he says, meaning his music, "since I was 22, and I'm 34 now. And the further I go down this road, the more I realize that being talented is a very small part of bein' an artist. When I was a kid, one thing my dad always believed in was gettin' his dollar's worth outta me. I've always worked hard at whatever I do, but this, and all that comes with it, is the hardest thing I've ever done! I've never worked harder in my life than I have in the past year!"

Tippin crosses his rather massive arms over his immaculately proportioned chest and squeezes against the palmetto tree (the South Carolina state seal tattoo) with his thumb. As he does so, you notice the first faint traces of gray in his dark, close-cropped hair.

"I think I finally came to the point where, for the sake of my music, I realized that if I really wanted to be here in 20 years, doin' this same thing, some things would have to change about me. Some things have already changed. I quit drinkin'—haven't had a *ahhhsss-cold baaaaaar* in a year. It was just beginning to interfere with what I did. And," he adds cryptically, "there's still some other things in my life that I'm gonna have to change if I'm gonna stay with it."

To say that the modest but growing acclaim which has come Aaron Tippin's way since the release of his early 1991 debut album, *You've Got to Stand for Something*, has been hard-fought might be overstating things just a little. But it's not really stretching too much to say that commercial acceptance—much like the extra pounds of muscle he's sculpted on himself with long, grueling hours on the lats machines and bench presses in his basement gym—has come slowly.

Tippin, whose third album, *Call of the Wild*, released in 1993, received encouraging reviews and went Gold, was a critical favorite from the get-go. (*USA Today*: "This guy is the big discovery of 1991.") But it took country radio a couple of years to really warm up to his aggressively drawling, "get-in-your-face," blue-yodelin' retro-country style.

Along with Marty Brown, Tip is one of a small handful of artists who have attempted to turn back the hands of time with an uncompromisingly twangy, at times even nasal, brand of gut-bucket country-honky-tonk that even put them on the conservative fringes of the so-called "new traditionalist" movement. "Even Randy Travis is pop, compared to me," Tippin once stated, half-joking, half-serious.

The hitch was that by the time Tippin, and Brown, got rolling, country music was starting to get slick all over again, thanks to vanilla-country sensations like Garth Brooks in his folksier moments, Billy Ray Cyrus and John Michael Montgomery.

Tippin did make a little bit of a dent with "You've Got to Stand for Something," which became an anthem of sorts during the short-lived Gulf War and is still probably the song that fans most readily associate with his name. But even after that, it was still a hard pull. At least until "There Ain't Nothin' Wrong With the Radio," a single off *Read Between the Lines*, his second al-

bum, broke loose and went Number One. He's since followed with "My Blue Angel," a dyed-in-the-wool, lunch-bucket country ballad, replete with yodeling in the Hank Williams/Jimmie Rodgers tradition. "My Blue Angel" surprised nearly everybody—except Tippin himself—when it went Top Ten and pushed *Read Between the Lines* to platinum.

"I've been tryin' to bring the country-blues yodel back into country music ever since I stepped up to the plate," Tippin grins with a warm flush of pride. "And finally I got a record with yodeling in it into the national Top Ten, bull's eye!"

"Man, before I came to Nashville I hated everybody that didn't play nothin' but Hank Senior," he recalls, looking back further, to his earliest days in the music business. "Hated 'em! I'd go over to the bar and *whip their ass!*" he guffaws and slaps his knee again. But when he came to Nashville in the mid-1980's, he continues, "There was this pop-country thing happening, and boy, I thought I'd made a wrong turn. But then this songwriter I knew, Terry Brown, a kind of pop-country writer, came into my office one day and said, 'Aaron, will you teach me how to write country like you do?' It turned my world around that somebody appreciated me like that.

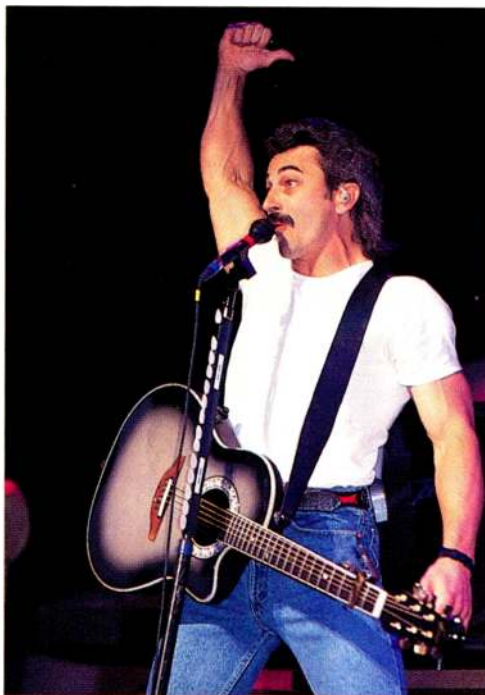
"Long before that, though, I decided I was gonna stay the course, stay with my yodeling, my hillbilly voice, no matter what, because it's me." His affable demeanor hardens into resolute intensity as he explains that *Call of the Wild*, with its "four-wheel-drive-bottom end underneath traditional fiddle and steel," comes close to what he's been looking for musically.

Tippin may be all sinew and muscle and hardcore honky-tonk brass tacks; and he—and Marty Brown—may be Nashville's A-Number-One flag-wavers for all the countrified true believers who are struggling—as he puts it—"to hold on to your heritage, to stay the course." But Tippin's moments of vulnerability and personal confession also find their way into his music. "If I Had It to Do Over," from *Read Between the Lines*, is dedicated to his daughter, Charlotte, now 15, from his first (and only) marriage.

"It's my way of saying I'm sorry to Charlotte for some of my wilder days, the way I was when she was growing up," he confides softly. "She's my pal, we've got a great relationship now. She's just a great person, a great lady, and I'm not sure I do her justice by dedicating any sad songs to her. But looking back, I consider myself a major contribution toward wreckin' my family, and I want her to know that I was wrong, and that I haven't forgotten. I try not to forget the mistakes I've made, or to side-step 'em or deny 'em." He shrugs. "I am a stand-for-somethin' kinda guy."

"But the music, it's kind of a mission for me, too," Tippin adds as he strides out of the conference room, down the hallway, and outside, to his shiny new Chevy truck. The Chevy is a long-overdue replacement for "Daisy," the trusty '75 Toyota that Tippin nursed along for many years and more than 260,000 miles. (Daisy is currently in a friend's garage, being rebuilt.)

Tippin leans against the truck and stares into the morning sun. "There's a song on my new album called 'Trim Yourself to Fit the World (And Whittle Yourself Away)' that's a lot like 'Stand for Something.' Those are the kind of songs I want people to recognize me for. And when they feel that way too, I want 'em to go get an Aaron Tippin record, and go 'Yeah!' I don't wanna lose that with the fans. I want 'em to know I'm gonna stay the course. I'm gonna do this my way." ■



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# LITTLE TEXAS

## Makes a Video

*Grand Cayman, a small Caribbean island that lies south of Cuba, is not your typical location for a country video, but then, Little Texas is not your typical country band.* • By George Fletcher

**“W**e’re always looking for something different. I mean, how many videos can you shoot at the Nashville train station or a local bar?” So explains Warner-Nashville’s Senior VP of Creative Services: Artist Development/Video Janice Azrak when asked why she packed up the guys from Little Texas, their manager Christy DiNapoli, various Warner Brothers employees, a film crew of about 20 people from Planet Pictures, a small posse of press people and various others and shepherded them all to Grand Cayman for the filming of Little Texas’ latest video, “My Love.”

Different it is, this Caribbean island—one of the British West Indies—a tropical paradise with a population of 28,000, miles of beautiful beaches and about 500 banking institutions which serve primarily as international tax shelters. This specialty was recently featured in Tom Cruise’s hit movie, *The Firm*.

Logistically, the shoot has posed quite a few problems for producer Sharon Ullman and director Gerry Wenner, not the least of which was coordinating locations, props and catering by phone from Planet’s New York office and getting all of the equipment and film cleared through customs.

It’s also an expensive proposition: The budget for this video, I’m told, is in the area of

\$80,000—which is relatively high by country standards. The record label typically picks up half the cost, with the other half charged to the artist. But Little Texas is worth the investment for Warner Brothers—they’re one of the label’s hottest acts, with six of their (to date) seven singles reaching the Top Ten, including two that hit Number One (“God Blessed Texas” and “What Might Have Been”), a high profile tour with Travis Tritt and Trisha Yearwood (for which they garnered high praise in *Billboard*) and Gold sales on both of their albums, all since 1991. They’re all young (they range in age from 24 to 30), good-looking guys who appeal to the right record-buying demographics. And their contemporary, rock-and-



pop-influenced sound, which owes more to The Eagles and Journey than to The Drifting Cowboys, is just what country radio is looking for. In short, a bankable commodity.

The six members of Little Texas—Porter Howell, Duane Propes, Dwayne O’Brien, Del Gray, Brady Seals and Tim Rushlow—didn’t achieve all of this right out of the box, though. They were first signed to a development deal with Warner Brothers in 1988, taking to the road in a van and slogging all over the country playing small clubs. “We’ve been through a lot together, going on the road with a van that we took out a loan to buy, eating the Ramen noodles every day,” recalls lead vocalist Tim Rushlow, 27. Prior to that, bassist Duane Propes, 27, tells me, he and lead guitarist Howell, 29, who’d grown up together in Longview, Texas, were attending college in Nashville with Christy DiNapoli (now their manager) when they met up with Rushlow (a native of Arlington, Texas) and guitarist O’Brien, 30, who grew up in Ada, Oklahoma. Discovering their common musical aspirations, the four formed a band with two others. To pay the bills while awaiting their country break, they landed a gig as house band in a Nashville hotel restaurant, playing 50’s and 60’s cover tunes as The Varsitys. They also did



some road work. It was at one of these shows, in Springfield, Massachusetts, that they met up with drummer Gray and keyboardist Seals. Gray, 25, recalls, “Brady and I went out on the road when I was 18 and he was 17, with Sandy Powell. We were with her about two and a half years when we met the rest of the guys in Massachusetts. We hit it off and they asked us to be in the band, but we were committed to the rest of Sandy’s tour. We kept in touch, and about two months later, they called and said that a guy from Warner Brothers had seen them and liked everyone except the drummer and the keyboard player. So we went down and met with them, and two weeks later we were in the band.”



The development deal was signed, they began rehearsing together in November 1988, and took to the road in the van soon after. It wasn't until September 1991 that the first single, "Some Guys Have All the Love," was released. It cracked the Top Ten and started things rolling for the boys. But despite the grind of those three years in between, they have no regrets. "It made us a better band, and better people. The deal made us hungry, and when opportunity knocked, we were ready for it," says Rushlow.

The first location for the video shoot is Abank's, which was built for the shooting of *The Firm*. The video is pretty much a showcase for Brady

Seals, since he takes lead vocals on this cut. (Though Tim Rushlow is the primary lead singer, Seals and O'Brien have also handled the task. O'Brien did lead vocals on "Peaceful Easy Feeling," their contribution to *Common Thread*, the tribute album to The Eagles.) The rest of the band is appearing in just one scene this morning, then they're free for the day. And after about 300

days on the road in the past year, they're looking forward to a little R & R.

So, while the rest of the guys head out to sea to do some diving (all are certified, active scuba divers). Brady Seals is put to work achieving "a good visual representation" of their new ballad, "My Love." Helping him out, of course, is a video babe, in this case model Sue Laguna, a vet-

**Little Texas takes a dive and, later, records a promo for *Entertainment Tonight*. Opposite: our reporter, slaving away.**

eran of several rock videos. The shoot flows pretty smoothly, though making a video is pretty much a "hurry up and wait" affair for the artist. It's during this downtime that Brady Seals and I get to talking, about the road, relationships and songwriting. Three of the guys—O'Brien, Howell and Rushlow—are married, and Gray and Propes are involved; Seals is the sole unattached Little Texan. The youngest member of the group at 24, he is the nephew of songwriter Troy Seals (and a cousin to Dan Seals), and he counts his uncle as his great



GEORGE FLETCHER

TOP: ROBERT DOVINO/SUNSET PHOTO CENTRE



**Brady Seals at the piano, above, and on the beach with model Sue Laguna and crew.**

est inspiration. "He was a big, big influence on me. I would stay at home and put on my uncle's record. I'd learn his songs, try to learn his craft. Learning the craft of writing was the biggest thing I wanted to do growing up."

Seals, O'Brien and Howell have been responsible for almost all of Little Texas' songwriting, though all six members do write, and they'll occasionally collaborate with outside writers like Tommy Barnes or Stewart Harris. A lot of it takes place out on the road, says Seals: "Last year we worked 316 days or something like that, so we have to write on the road." And there's no set formula for their writing, either: "Sometimes we all write together, other times one of us will come up with a verse or a chorus, then pass it on to one of the other guys, and they'll finish it alone. It just depends how it works out."

Soon it's time to move on to another location, the West Indian Club on Cayman's famous Seven Mile Beach. Seals and Laguna chase each other down the beach, roll in the sand and swing in a hammock through: take after take, the song playing each time. The sound here is for lip-synch only, as the music will be stripped in later directly from the master tape of the song. (Both the music and the video have timing strips attached. They'll be synchronized by computer in the studio.)

Back at the hotel, meanwhile, the rest of the guys have returned from their div-



ing expedition and are relaxing at the hotel bar. They're eager to talk, easy-going and quite adept at dealing with the media—in addition to myself, film crews from TNN and *Entertainment Tonight* have been following them around throughout most of this trip. If they're bothered by it, they don't let it show. The one thing that does bug some of the guys is the "hair thing." At the onset of Little Texas' fame, every press clipping on the band had some reference to their substantial volume of hair. "Hair Band" was a common perception, like "Hat Act." Now that a couple of years have gone by, I wonder, have people gotten past that?

"We've been around long enough now that that's not the catch-phrase," responds Porter Howell. "The band's divided on that issue. Some of us were bothered by it, but looking back, it at least got us recognition."

"We'd like to tear down the perception that we're a frustrated rock band, and set up the perception that we do what we do. It is what it is," he concludes.

And what Little Texas is, says Rushlow, is "the first group that's a direct influence of Young Country. We were

listening to Exile, Steve Wariner, Restless Heart and Alabama, and they were all breaking into a new type of country music long before it was called New Country or Young Country. We're a direct result of that."

That's an interesting point. There's no question that their sound is different. There's a definite pop-rock element that informs their music, and for that they make no apologies. Says Seals, "We want to bring something new to country music—it's not the same chord structure, the same lyrics, the same situations. When we go into the studio, we don't really try to cater to anybody. We go in and try to make the best music we possibly can make."

"Nowadays," he continues, "country is opening up so much, and you can see so many different influences in it. And a lot of people out there won't even admit that they listened to Prince or Michael Jackson or Kiss when they were growing up, but you know they did." The guys from Little Texas, for their part, all mention an eclectic group of musicians who have influenced them—everyone from Kiss to Merle Haggard to James Taylor to Van Halen, even Emmylou Harris ("especially Albert Lee's guitar work," says Porter Howell), and of course, The Eagles and bands like Alabama.

"We're appealing to a young, new generation that probably didn't listen to country music before. And that's something we're real proud of," says Rushlow.

Besides the difference in their sound, they're also part of the new breed of country singer that pays as much attention to their business as they do their music. "The other half of the music business is *business*," quips Dwayne O'Brien. "Used to be in the old days of country music," he continues, "you'd just play your guitar and sing your

songs, and some old guy with a big cigar took care of you—'Relax, son, I'll take care of it.' But you really can't do that. You've got to take care of it. To deny any business responsibility is just reckless."

As a band, Little Texas seems to be in for the long haul. There's an obvious chemistry between the six of them, and all six seem to be moving in the same direction. As O'Brien puts it, "The whole is greater than the sum of its parts. Individually, I don't think any of us would say we're as good as we are collectively."

And all concur when Tim Rushlow sums up their strength like this: "We're a real band. We're self-contained: We play our own stuff, write our own stuff and sing our own stuff. People will come up to us after a show and say, 'Man, you sound just like the record!' And we just kind of smile, 'cause it is—it's us in the studio and it's us live. So that's the best compliment in the world."

The next day, it's back out at 5:30 A.M. for more filming. Today it starts with a boat ride out to Sting Ray City, a sandbar on the north side of the island, just inside a barrier reef where, for years, divers have been feeding manta rays, making them friendly to humans. So friendly, in fact, that they'll actually swim around you and let you pet them. Seals and Laguna will dive in and swim together, through a school of rays, while an underwater camera picks it all up on videotape. Eventually, director Gerry Wenner feels he has an acceptable take, and we head back in. More beach shots follow, with a close eye on the clock, as filming must be completed today. By the end of the day, about four hours of tape will have been shot, and it will be the job of Wenner, along with a group of editors, to whittle it down to the four-minute-five-second length of the song. Once a rough cut is made, it's sent to the band and the record company for their approval. If it gets the nod, the final product will follow, and you'll see it on the air. ■

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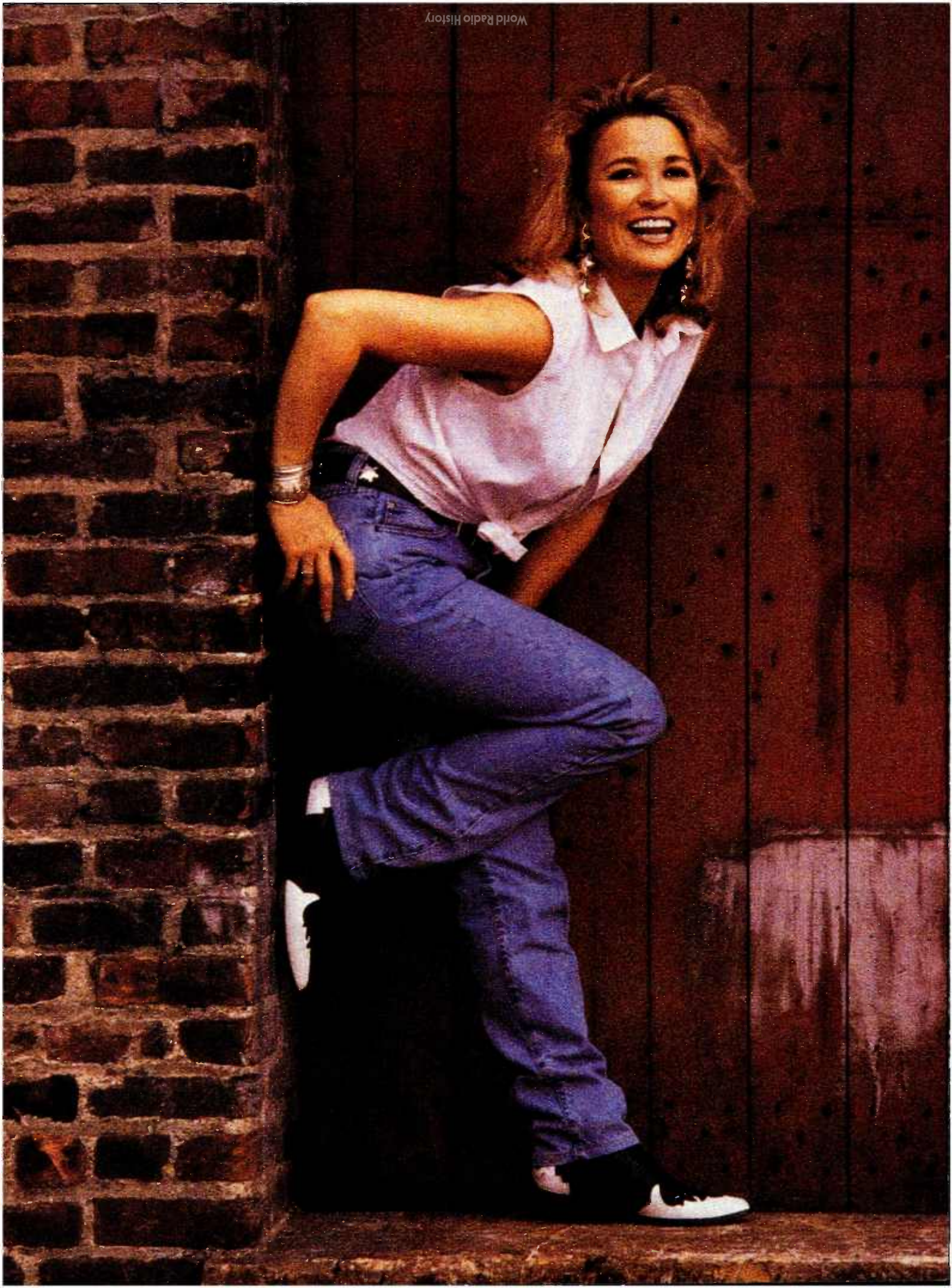
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# 20 Questions with TANYA TUCKER

by Michael "Heck, She's Cute" Bane

*When 13-year-old Tanya Tucker first showed up on stage singing "Delta Dawn," more than one person figured "one hit wonder." That was quite a few hits and years ago. Tanya Tucker has carved out a niche in country music, a growling voice that can be playfully sexy or a voice of suffering. Through a career at times played out in the tabloids, she has retained an amazingly good humor. Now she's back with what may be the biggest record of her career. Soon, Twenty Questions corralled her in Calgary, headed to get another rodeo.*

**1** So, another career record? You know, Michael, I don't know what a "career record" is anymore. I'm just real glad we're still hanging in there, still knocking them down.

**2** You're still standing after a lot of years. Tanya still has a very distinctive style. It's hard to figure. When you aren't being successful, you make changes. But I think every album we've recorded since 1986 has been getting better and better. Jerry Crutchfield, my producer, and I still have a great relationship after all these years.

**3** How many albums have you recorded, anyway? I don't know, probably about 30. I think this is my 28th, but there's been others, you know.

**4** Are they getting easier? I wish! Heck, this was one of the hardest on me. I was going through a lot of emotional things when I was recording. I had a close friend die, and it was just tearing me up. Plus, we were on a time limit that we'd already run over.

**5** It doesn't sound like fun... It wasn't. And the album isn't one of my favorites, either. But I've found out that sometimes the ones that are a struggle are more successful. I don't know. Maybe you just end up putting more into them.

**6** What about your favorites? Some of my favorites didn't sell worth crap.

**7** Pick one... *Tear Me Apart*, with rock 'n' roll producer, Michael Chapman, who worked with The Knack. He said if he couldn't do a hit, he didn't deserve any money. Cheapest record I ever cut. But the audience wasn't ready for the music. Well, maybe I wasn't either.

**8** Let's go back to the new album. Tell me more... Well, the songs were just hitting home. Like there was one time when I just had to quit, just stop singing. "Silence Is King," was the song. That song was saying just what was going on in me at the time. I was hurting, but no one knew how to help me.

**9** But you got through it... Yeah, I got through it. Got some great reviews, too. Just when you think, "Oh my God; people are going to feel what I felt and they're going to hate it," the reviews come out and people love it.

**10** What about the next one? It's gonna be ten times better. So there.

**11** What's it like to have been around country music long enough to qualify as an icon and still be younger than a lot of new artists? Kind of funny, really. Fans

come up to you, and they've been listening to you since, "I was three. Now I'm 30!" I just kind of go, "Oh." But I'm flattered. I mean, people expect me to be in my 40's—late 40's! But, you know, Michael, the experience comes in handy. What if I was just starting out and had all the trouble I had with this last album?

**12** Touring heavy? Well, I'm trying. I got one more date, and then I'm going to Vegas. I've always wanted to play Vegas during the National Finals rodeo. Then I'm going to see my family—I haven't seen my family in a long time...

**13** You sound regretful... Well, you know you've got to make hay while the sun shines. I want to work real hard right now so maybe I can pick and choose later. I can work too much, though. And then I'd get ill and cancel, and people start getting leery of you. I want to be as healthy as I can, which means I've got to strike a balance.

**14** Tell me about all those years on the road... Michael, it's the everyday pressures that build up. I miss taking my little boy to school—and I think that's especially hard on a woman. There are times I feel like Charles Atlas, with the world on my shoulders. Men think they're stronger, but they're not. And true men will admit to that. There are the everyday pressures of being a woman, and when you're on the road, that means dealing with men all the time.

**15** Has it changed any? Yeah, used to be radio wouldn't even play two women

artists back to back. But a lot of social things don't change; there are still different standards for women. A guy can go out and have six paternity suits and no one says a thing. When a woman gets pregnant, though, look out! That's one thing I'll say for my fans, though—total acceptance. Not one critical comment about not being married and having a baby.

**16** Do you still think that was the right decision? If I had been married to the father, we'd be divorced by now. As it is, we're friends.

**17** Are you wrapped up in the "bidness" of music? Hey, when you're working your butt off out here on the road, you don't know what's going on in the world, much less the business. You don't know what's going on with your record, which is to say your career, and you get frustrated.

**18** And it's not enough to just sing... Heck, no. I've got to be a businesswoman, a mother, a star, a singer, a down-to-earth person who brings the crew chili. I've got to be everything, and sometimes that's damned hard.

**19** How does it feel to have spent a life under the microscope? Lousy. Every move I make, somebody knows it. I'm beginning to think I'm going to take a few surprise vacations. Hell, I'm an adult. Tritt can take off, and who cares? I ought to be able to do that, right?

**20** Sure, but what do you think would happen? (Laughs.) What do you think?

# The 1956 FORD F-100 PICKUP



*Shown smaller than actual size.  
Replica measures 8" in length.*

*All photos depict the replica—  
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*The tailgate swings down freely. Note the genuine wood bed with authentic ribbing.*



*Look at the detailed miniature of the powerful 272 cubic inch, 167 hp V-8 engine.*



*The dashboard and dials are completely authentic and readable.*

# Replicated in die-cast metal and hand-assembled from over 150 separate parts!

from over 150 parts. Note the distinctive grille with its "widow's peak" motif, the deeply hooded wraparound front window, the rakish side-mounted spare tire, and the *genuine wood bed!*

Under the hood is an exceptionally detailed replica of the powerful 272 cubic inch, 167 hp V-8 engine. The replica is expertly painted and hand-waxed to a lustrous finish. This miniature masterpiece will be admired by all who see it in your home or office.

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Hood opens smoothly.

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Authentic details include stylish running boards.

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Replica shown smaller than actual size.

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

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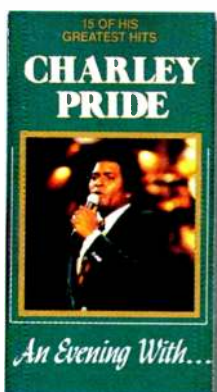
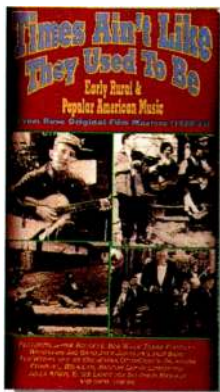
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# COUNTRY MUSIC



## **GARTH BROOKS** **Live TV Special - 85 mins.**

Here is the popular video of 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!* If you're a Garth fan, you'll love it. Item No. V3H - \$29.95

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

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

## **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 for Love* by Conway Twitty/*Ain't Nothin'* by Keith Whitley/*Don't Toss Us Away* by Patty Loveless/*Cry, Cry, Cry* by Marty Stuart/*When I Call Your Name* by Vince Gill AND MANY MORE! Item No. V6E - \$19.95

## **MARK CHESNUTT (NEW)** **Almost Goodbye - 25 mins.**

Here is your chance to be entertained by one of country music's fastest rising young stars. This is Mark Chesnutt's first entertainment video, and if you have not had the chance to catch his act, we highly recommend it. Featured on this brand new release are: *Too Cold at Home/Brother Jukebox/Your Love Is a Miracle/I'll Think of Something/Ol' Country/It Sure Is Monday* and the title song *Almost Goodbye*. Item No. V3N - \$14.95

## **HALL OF FAME COLLECTION** **4 Full Tapes - 120 mins. -** **Special LOW Price - SAVE \$5.00!**

Here is a real treat. Four complete shows from the early days of the Opry, each one hosted by one of country music's biggest names. There's Ernest Tubb with guests Webb Pierce, George Morgan and Marty Robbins, just to mention a few. Carl Smith with Jim Reeves, The Carter Family and others. Faron Young with June Carter, Ernest Tubb and Marty Robbins again. And Little Jimmy Dickens with Cowboy Copas and a whole bunch of other great stars. The best part is, you see them in their prime doing such fabulous songs as: Ernest Tubb - *Two Glasses, Joe*; *Dear Judge*/Marty Robbins - *Poor Unlucky Me*; *Pretty Mama*; *Tennessee Toddy*/Faron Young - *If That's the Fashion*; *A Place for Girls Like You*/Jim Reeves - *My Lips Are Sealed*; *Bimbo*; *Down in the Caribbean*/Carl Smith - *Satisfaction Guaranteed*; *Darling, Am I the One* AND MUCH MORE! Item No. V5W - If Ordered Separately - \$39.96 - NOW Get All Four For ONLY \$34.95!

## **PATTY LOVELESS** **Greatest Hits - 25 mins.**

She started out singing five years with The Wilburn Brothers, then ten with a traveling country-rock club band before she emerged as one of the top half-dozen female stars in country music today. Here's your chance to enjoy her early hits with MCA. Included on this popular video are: *If My Heart Had Windows/Don't Toss Us Away/Chains/The Night's Too Long/I'm That Kind of Girl/Hurt Me Bad (In a Real Good Way)* and *Jealous Bone*. Item No. V1Q - \$19.95

## **VINCE GILL** **I Still Believe In You - 24 mins.**

Since the early 1980's when he first arrived in Nashville, Vince has contributed vocals and guitar licks to the studio sessions of some of country music's biggest stars. Now he has joined their ranks as one of country music's premier entertainers. Here's your chance to enjoy this popular star on his only video performing: *When I Call Your Name/Never Knew Lonely/Pocket Full of Gold/Liza Jane/Look At Us and I Still Believe In You*. Item No. V1M - \$19.95

## **AARON TIPPIN (NEW)** **Call Of The Wild - 25 mins.**

Here is another bright, rising star on today's country music circuit. His 1992 album *Real Between the Lines* went Platinum, selling over 1,000,000 copies. This brand new video features: *You've Got to Stand for Something/I Wonder How Far It Is Over You/She Made a Memory Out of Me/There Ain't Nothin' Wrong With the Radio/I Wouldn't Have It Any Other Way/My Blue Angel and Workin' Man's Ph.D.* Item No. V3R - \$14.95

## **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 wedding. Item No. V8V - \$29.95

## **CONWAY TWITTY** **King Of Hits - 45 mins.**

This video celebrates the basis for Conway's claim to greatness by taking a long look at his illustrious career. You'll see him as he performs early hits like *To See My Angel Cry* and *She Started to Stop Loving You*. You'll hear classic Conway hits like *Linda on My Mind* and *The Games Daddies Play* and come full circle with his more recent ballads like *Somebody's Needin' Somebody*. It's a fitting tribute to a legendary star. Item No. V2C - \$24.95

## **CONWAY TWITTY** **#1 Hits - 45 mins.**

On this last video, Willie Nelson pays tribute to Conway's remarkable career in a nostalgic look back at his meteoric rise in rock and roll and then ultimate triumph in country music. You'll listen to Conway tell the story of *Hello Darlin'*. You'll hear him compare his early songs and performances with those later on in his career. It's all in this home video from Willie's personal library of country stars. Plus you get twelve #1 hit songs. Item No. V1K - \$24.95

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

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

## **WAYLON JENNINGS** **Renegade, Outlaw, Legend - 60 mins.**

Hallway Productions is right on the money again, with the 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 never-before-seen footage and over 20 classic songs and performances. Included: *Honky Tonk Heroes/Cold Hearted Woman/Luckenbach, Texas/The Eagle/Amanda AND MORE!* Item No. V3Q - \$29.95

## **RAY STEVENS** **Comedy Video Classics - 30 mins.**

You may have seen this popular video advertised on TV. Now you can enjoy the outrageous musical/comedy talent of the legendary Grammy winning Ray Stevens at his hilarious best. Included are: *Everything Is Beautiful/It's Me Again Margaret/Santa Claus Is Watching You/Sittin' Up With the Dead/Surfin' U.S.S.R./Mississippi Squirrel Revival/The Streak and Help Me Make It Through the Night*. You'll love it! Item No. HJ90 - \$19.95

## **WEBB PIERCE (NEW)** **Greatest Hits - 52 mins.**

No country artist but Webb Pierce can claim 69 hit songs in a row. Shortly before his death he personally created, from rare filmed performances, a compilation of his greatest hits, narrating and providing background on the songs, their writers and their origins. This program contains seventeen of Webb's greatest hits including *Wondering/More and More/There Stands the Glass/In the Jailhouse Now AND MORE!* Item No. V2R - \$19.95

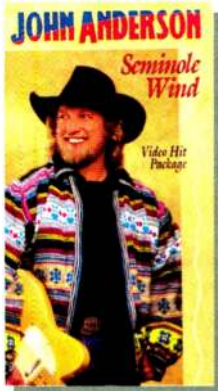
## **HANK WILLIAMS (NEW!)** **Hank Williams Tradition - 60 mins.**

This new video, *In the Hank Williams Tradition*, traces Hank's life story through rare film clips, music and revealing interviews with friends and fellow performers such as Roy Acuff, Minnie Pearl and Chet Atkins. Included are performances of many of Hank's greatest songs by today's top country artists, who also tell how Hank inspired their careers. There are also five hit songs performed by Hank himself. Item No. V2M - \$19.95

## **HANK WILLIAMS SR. (NEW!)** **The Show He Never Gave - 86 mins.**

Using Hank's last ride as its dramatic context, this movie permits the haunted singer to play one final show, during which all his fears and passions—all his genius—tumble out for us to see. "Sneezey" Waters plays the self-destructive superstar and performs 23 songs. Adding to the authenticity of the project is the audience, supporting characters who populate the mythical roadhouse where Hank confronts his life, just as it is ending. Item No. V2L - \$19.95

# VIDEO BONANZA



## BILLY RAY CYRUS Live On Tour - 60 mins.

Here is Billy Ray's latest video release featuring 14 great songs performed live on stage, including: *Should I Stay or Should I Go/These Boots Are Made for Walkin'/She's Not Cryin' Anymore/After 'n I Gonna Live?/Somebody, Somewhere, Somehow/Co'd've Been Me/I'm So Miserable/ Never Thought I'd Fall in Love With You/Ain't No Good Goodbye/Some Gave All/Only Time Will Tell/Achy Breaky Heart AND MORE!* Item No. V2B - \$29.95

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

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

## MERLE HAGGARD The Best Of - 60 mins.

"I have selected some of my favorite songs for this video, and I hope they will be your favorites too," - Merle Haggard. You be the judge: *My Favorite Memory/Stay Here and Drink/Mama's Hungry Eyes/Today I Started Loving You Again/Old Man From the Mountains/Kern River/If I Could Only Fly/When Times Were Good/Honky Tonk Night Time Man/Big City/Okie from Muskogee/Footlights AND 7 MORE!* Item No. G3F - \$19.95

## MERLE HAGGARD Live In Concert - 45 mins.

Merle's fans are treated to a very special upbeat performance with this great video. He's joined by Willie Nelson and Johnny Paycheck. You'll enjoy such hits as: *Misery and Gin/Back to the Barrooms/Our Paths May Never Cross/Tennessee Thumper/The Rumin' Kind/Workin' Man Blues/Always Late/Little Lisa Jane/Faded Love/Okie from Muskogee (With Willie)/Just Stay Here (With Johnny Paycheck) AND MORE!* Item No. V1T - \$19.95

## REBA McENTIRE 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 Its 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 McENTIRE (NEW!) Greatest Hits - 31 mins.

Reba fans, this is your lucky day. We also have her much anticipated new video ready to send out to you by return mail. Be among the first to bring country music's current reigning queen home for a private screening of her *Greatest Hits*. This video features the making of *The Night the Lights Went Out in Georgia* plus *Take It Back/The Heart Won't Lie* (Duet with Vince Gill)/*It's Your Call/Does He Love You* (Duet with Linda Davis). Item No. V3D - \$29.95

## DON WILLIAMS Live - 30 mins.

Here is your chance to enjoy one of country music's most solid performers on stage. This is Don Williams' only home video to date. Don's songs include: *Good Ole Boys Like Me/Tulsa Time/One Good Well/I've Been Loved By the Best/Just as Long as I Have You/I Believe in You/Amanda and Lord I Hope This Day Is Good*. For Don's many fans, this tape should come as a real treat. We have only a few still in stock, so hurry your order. Item No. V5C - \$19.95

## COUNTRY LINE DANCING Featuring Achy Breaky - 35 mins.

Unlike other dance instruction videos that "break away" for you to practice alone, this one will practice each basic step with you until it's automatic. After learning the basic country line dance steps—vine, stomp, pivot hitch, strut, reggae—you will dance your way through the less complicated Electric Slide to the more demanding Achy Breaky. As new line dances appear, you will know the basics and be able to learn them quickly. Item No. V9B - \$9.95

## MORE COUNTRY LINE DANCING Featuring Achy Breaky II - 35 mins.

Now that you can do the basic country steps (see *Country Line Dancing* above), you are ready to move on to increase your dance repertoire. You'll practice each step before learning the pattern. Audio cues will help you remember the pattern of basic steps unique to each line dance. Dances include: T.C. Electric Slide, Country Strut, Southside Shuffle, Cowboy Cha Cha, Achy Breaky II, plus the special bonus...Sixteen Step. Item No. V9X - \$9.95

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

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

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

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

## GENTLEMAN JIM REEVES (NEW!) The Story Of A Legend - 50 mins.

This is the story of the greatest country music ballad singer of all time, from his deep rural roots in East Texas and his years as an aspiring baseball player, to his years as one of the most universally popular singers of the late 50's and early 60's. This program also features Jim singing excerpts from many of his hit songs including: *Four Walls/Am I Leaving You?/He'll Have To Go/I Love You Because and Welcome To My World*. Item No. V2P - \$19.95

## ERNEST TUBB Thanks Troubadour Thanks - 62 mins.

Here is the complete story of "America's Troubadour." It takes you 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

## JIMMIE RODGERS Times Ain't Like... - 70 mins.

In the early days of sound film, in addition to covering major events, newsreel cameras captured the sights and sounds of everyday life in America, including its music. The compelling performances assembled here communicate the innocence and power of that early American music. Besides Jimmie Rodgers, some of the other pioneers included are Bob Wills' Texas Playboys and Otto Gray's Oklahoma Cowboy. Item No. V1L - \$29.95

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# TOP 25

## Singles

1. John Michael Montgomery . *I Swear*
2. Clint Black . . . . . *State of Mind*
3. Toby Keith . . . . . *A Little Less Talk and a Lot More Action*
4. Boy Howdy . . . . . *She'd Give Anything*
5. Joe Diffie . . . . . *John Deere Green*
6. George Strait . . . . . *I'd Like to Have That One Back*
7. Patty Loveless . . . . . *You Will*
8. Mark Chesnutt . . . . . *I Just Wanted You to Know*
9. Billy Dean . . . . . *We Just Disagree*
10. Suzy Bogguss . . . . . *Hey Cinderella*
11. Brooks & Dunn . . . . . *Rock My World (Little Country Girl)*
12. Clay Walker . . . . . *Live Until I Die*
13. John Anderson . . . . . *I've Got It Made*
14. Alabama . . . . . *T.L.C. A.S.A.P.*
15. Mary-Chapin Carpenter . . . . . *He Thinks He'll Keep Her*
16. Vince Gill . . . . . *Tryin' to Get Over You*
17. Collin Raye . . . . . *That's My Story*
18. Garth Brooks . . . . . *Standing Outside the Fire*
19. Neal McCoy . . . . . *No Doubt About It*
20. Reba McEntire . . . . . *They Asked About You*
21. Diamond Rio . . . . . *Sawmill Road*
22. Blackhawk . . . . . *Goodbye Says It All*
23. Shenandoah . . . . . *I Want to Be Loved Like That*
24. Faith Hill . . . . . *Wild One*
25. Doug Stone . . . . . *I Never Knew Love*

## Albums

1. John Michael Montgomery . *Kickin' It Up*
2. Various Artists . . . . . *Common Thread: The Songs of The Eagles*
3. Reba McEntire . . . . . *Greatest Hits, Volume Two*
4. Garth Brooks . . . . . *In Pieces*
5. Alan Jackson . . . . . *A Lot About Livin' (And a Little 'Bout Love)*
6. George Strait . . . . . *Easy Come, Easy Go*
7. Vince Gill . . . . . *I Still Believe in You*
8. Clay Walker . . . . . *Clay Walker*
9. Dwight Yoakam . . . . . *This Time*
10. Joe Diffie . . . . . *Honky Tonk Attitude*
11. Mary-Chapin Carpenter . . . . . *Come On Come On*
12. Brooks & Dunn . . . . . *Hard Workin' Man*
13. Little Texas . . . . . *Big Time*
14. Clint Black . . . . . *No Time to Kill*
15. Confederate Railroad . . . . . *Confederate Railroad*
16. George Strait . . . . . *Pure Country*
17. Collin Raye . . . . . *Extremes*
18. John Michael Montgomery . *Life's a Dance*
19. Mark Chesnutt . . . . . *Almost Goodbye*
20. Various Artists . . . . . *8 Seconds (Soundtrack)*
21. Wynonna . . . . . *Tell Me Why*
22. Trisha Yearwood . . . . . *The Song Remembers When*
23. Doug Stone . . . . . *More Love*
24. Garth Brooks . . . . . *No Fences*
25. Dolly Parton, Loretta Lynn, Tammy Wynette . . . . . *Honky Tonk Angels*

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A vision of exquisite beauty  
on her wedding day...

# Morning Song

by Sam Belle



*Shown smaller  
than actual height of  
approximately 16".*

# Letters

## Who's on First?

When I received my January/February *Country Music Magazine*, I wondered, "Well, who's on this issue's cover?" When I opened it up and *finally* saw that Travis Tritt made the cover, I couldn't believe it! I had just about given up on you guys! I can only say it's about time. The article was great, well-written and informative.

As a huge fan of Travis Tritt, it is sad to see how cruel the "industry" really is! Like him or not, he has talent! I give him a lot of credit for being honest with himself and everyone else.

Barbara Clancy  
Port Bryon, New York

## Travis Tritt (Gets Her Vote)

I was thrilled to find Travis Tritt on the January/February cover. Enjoyed the article, and it confirms my idea of why I hadn't seen him on television lately (I do miss him). I'm a Number One Travis Tritt fan (love his singing, writing, his concerts—I've been to two), like his acting (he needs work, but he's pretty good), and I belong to his fan club.

The media blew the Billy Ray/Travis thing way out of proportion, and the comment about the Entertainer of the Year Award probably caused quite a stir in Nashville. Thanks for doing a feature (the pictures were great). I look forward to more music and more acting by this very talented guy.

Jo Hancock  
Page, Arizona

## Nice 'n' Bright

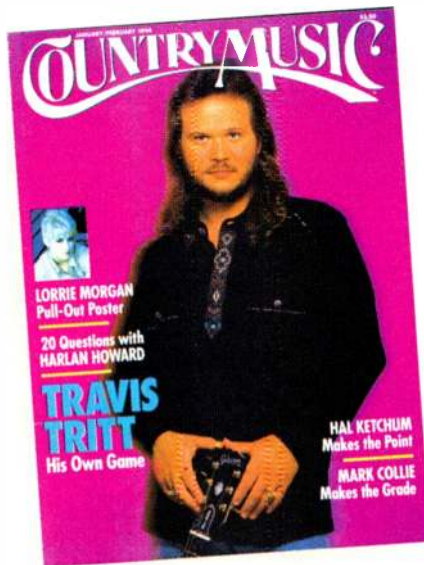
The January/February 1994 issue came on a *cold* winter's day, and what a day brightener it was! I loved the photos and the lengthy article on Travis!

The guy has taken a lot of unnecessary flack for certain comments he's made, but I hope it's in the past now. Travis is a dynamite performer, and he gives 110 percent of himself in his concerts.

Travis has been wonderful to his fans, to the Disabled American Veterans, and now he's gotten together with The Eagles members to do a video for "Take It Easy" (*Common Thread: Songs of The Eagles*). I love his version of the song!

For what Travis has done, for what he believes in, and for who he is, I love him! Thank you, Travis, for being so special!

Lou Ann Johnson  
Devils Lake, North Dakota



## Thanks McCall

We want to thank Michael McCall for his interview with Travis Tritt (January/February 1994). Travis has come to Atlanta the past three years, and we've had the pleasure of being there each time. He puts on a terrific concert. If Travis ever feels like he's not got a place in country music, tell him to come back to his hometown, where he will be loved, and welcomed. Travis, you're the greatest! Thanks, Michael.

Billy and Lori Ledford  
Taylorsville, Georgia

## Snapping Back at Ole Travis

I grew up on good country music, so I like a lot of singers as long as they keep it "country." I read a variety of country magazines, but yours is my favorite. I don't for one minute believe Travis Tritt is "willing to pay the price to be himself and do things his way" as the article states. He goes way beyond being "opinionated" and "telling it like it is." There is no doubt he has an "attitude" a mile wide. There is also no doubt that it is not his singing but his mouth that is the primary problem.

John Evans  
Bedford, Virginia

## Tritt Twitt

I love your magazine a lot! I liked your article on Travis Tritt (January/February 1994). It just proved my theory. Travis Tritt has an ego problem. If there's one

thing I hate the most, it is to see a star whine. I do have to agree on one point he made. There is a country music establishment, but where does he get off saying in so many words he would never play into the "system." Give me a break. Wasn't making amends, as he calls it, with Billy Ray Cyrus playing into the system so that he would be back in the good graces of his fans?

Jennifer Ashley Fogle  
Orlando, Florida

## Billy Ray Cyrus Gives All...

I want to thank you for the fabulous article on Billy Ray Cyrus in the November/December issue. I have been lucky enough to see him twice in concert, in Stowe, Vermont, and in Montreal, Quebec. One week later, I got this wonderful magazine to help me relive all the memories. So many have asked why I think he is so wonderful. The end of your article finally hit the nail on the head—it's the relationship between him and the audience. He cares about every person for the two hours he's on stage. He gives all to his fans.

Melissa Lapierre  
South Burlington, Vermont

## ...Gets Tickets

I loved your article on Billy Ray in the November/December issue. The three fans mentioned were my best friend, my mother and myself. We were staying at the same hotel as Billy and had spotted his bus out of our room window. This was the third time I had met him, and he remembered my airbrushed coat. (Of course, it's his picture on the coat.) He knew that the concert had been sold out for some time and didn't think we would get to go, so he took our names and left tickets for us at the show. He said, "If you all are willin' to drive across the state, you're gonna be at my show." I know now his "Achy Breaky Heart" is made of pure gold.

Laurie Dula  
Lincoln Park, Michigan

## ...Suffers the Little Children

I had seen Billy Ray Cyrus twice in concert last year. I was told in July that I had cancer. My brother called and asked what I would like. I told him I wanted to see Billy Ray one more time. My brother arranged for me to see Billy Ray backstage in Cincinnati, four days prior to my surgery. As I was standing, waiting to put



my arms around him and say hi, I noticed there were four children waiting to see him. One child didn't have hair, two were in wheelchairs and one was crippled. All at once, Billy Ray was standing there, and as I watched, I forgot my problems. I couldn't help but feel the magic touch that he was giving these children. You see, I am 52 years old, and my problems were so small compared to those children. Thank God, I didn't have cancer. I hope someday I can meet Billy Ray and tell him to keep soothing the "achy breaky" hearts of those children.

Kay Teagle  
Eaton, Indiana

### In His Lonely Room....

I enjoyed Bob Millard's article on Billy Ray Cyrus in the November/December issue. Somehow, he reminds me of the early Elvis, not the sound so much as the situation. Elvis was also maligned and misunderstood by the so-called "critics." The question so often raised as to whether Billy's in the same league is inappropriate...Elvis' shadow of fame has lengthened into legend. Billy Ray is only flesh and blood. Besides, Billy Ray Cyrus' music isn't for critics...it's for people. The critic sitting in his lonely room with barbed wire and arsenic in his soul doesn't understand. He never has. Fifty couples line dancing to "Achy Breaky Heart" know what's happenin' here. You don't even have to ask.

Brian Gilliland  
Yellville, Arkansas

### Hold the BRC, Pass the Conway

I just received *Country Music Magazine*, and when I saw who was on the cover, I wanted to turn it back in. It should be anyone but Billy Ray Cyrus. Don't get me wrong—I like some of his music. I don't like the way he looks and acts. Please, maybe someone like Mark Chesnutt, or Conway Twitty. I do want to say I liked your September/October issue with Vince Gill. Now that is a man! So when are you going to have a pull-out poster of Vince Gill? Reba McEntire? Now she has some good music. You still have the best country magazine.

Debbie Hadsell  
San Antonio, Texas

### A for Subject, F for Effort

Although I usually enjoy the articles and photos in *Country Music*, I must say I was disappointed in the pull-out poster of Lorrie Morgan. She's so beautiful, and that picture sure didn't do her justice. I'm sure there are better pictures that could have been printed. Even the small picture on the Facts of Life page would have made a better poster. How about a re-do of Lorrie in a future issue?

Rita Maschiotti  
Bristol, Connecticut  
*Never satisfied.—Ed.*

### Likes Lorrie, Treasures Tanya

I appreciated the pull-out poster on Lorrie Morgan in the January/February issue. I was wondering if it would be possible to put one in of Tanya Tucker soon. I'm a big fan and would appreciate it.

Ben Stein  
Dundee, Ohio

*20 Questions okay?—Ed.*

### Tippin Sexiest Man Alive

I am a relatively new listener of country music and reader of *Country Music Magazine*, totally due to the music of Mr. Aaron Tippin. I would like to thank you for the heart-stopping pull-out poster of Mr. Aaron Tippin. He is, in my opinion, the "Sexiest Man Alive" in country music.

Lynda Vandiver  
Madisonville, Kentucky  
*Heart-stopping? Call 911 before you read the Tippin feature this time.—Ed.*

### All Hail Hal

Thanks for a great start out the gate for '94 with the January/February issue. Been waiting for *something* on Hal Ketchum for at least two-three years from you folks. *Long* overdue, very nice interview. We, too, hung out at Gruene Hall in our younger years when we went to school in San Marcos. Great place, great memories. You never forget it.

Julie and Don Grote  
Dayton, Texas

### Collie's No Dog

Just got my January/February issue and I had to write and say thank you. Finally someone noticed that Mark Collie can sing. I got to see him at the state fair this year. I think he's great, and from all the screams I heard that night, a lot of people must agree with me. And I hate to disagree with Mark, but I for one don't think he's ugly. That smile of his could melt the coldest of hearts and light the room. I expect to hear great things from him in the future.

Vicki McMillian  
Littleton, North Carolina  
*For those who asked: write to Mark Collie Fan Club at P.O. Box 90132, Nashville, TN 37209.—Ed.*

### Don't Get Me Started.....

I've been angry about Patty Loveless' forced label jump (November/December 1993). She has the best voice since Patsy. MCA treated Loveless like an insane family member, and all but hid her in the attic for years. They spent all their time and cash over-exposing one-time great singer Reba McEntire, who these days sounds like a bellowing cow with a sore udder. They also shoved their other babes down our throats: Wynonna Judd, whose arrogant smirk insinuated that by deleting her last name she was some sort of legend on the first name level of Loretta, Dolly or Elvis; and Trisha



## CHEVROLET presents the COUNTRY MUSIC QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the May/June 1994 issue.

1. After a ten-year absence, what record label did Waylon Jennings recently return to?
2. Little Texas shot their most recent video, "My Love," on what Caribbean island?
3. Name Aaron Tippin's first Number One hit.
4. Where was Dwight Yoakam born?
5. Which of her albums does Tanya Tucker cite as her favorite?
6. Chevy's full-size pickup is the most dependable, longest lasting truck on the road. How many miles are on Ron Kane's 1969 Chevy C-10 pickup?

ANSWERS TO LAST ISSUE'S QUIZ:

1. "Young Country" 2. Waynesboro, Tennessee 3. Harlan Howard
4. *Merry Christmas from London*
5. The Annual Harlan Howard Birthday Bash
6. Chevy's S-series features seats designed for a luxury car.

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Yearwood, who has been told she's the new Linda Ronstadt and believed it. I guess Loveless' first Epic album being certified Gold with three hot singles is last laugh enough.

Jym Mitchell  
Pleasant Hill, Tennessee

#### Howard a Fave

I really enjoyed your 20 Questions with Harlan Howard in the January/February issue. As a local entertainer, I like to mention the songwriters, and he's one of my favorites. My resolution this year is to make singing my only job. So when Harlan said, "Beats the hell out of working," I had to laugh. Thanks, Mr. Howard!

Sandra Dzedziula  
Hantramck, Michigan

#### Howard Inspires

I love the new country singers of today I think they are all winners But I agree with Harlan Howard, The gravy's gettin' thinner. When a favorite song I really like Has played on the radio, Just long enough to learn the words, They take it off the show. I realize things have to change And what goes down comes around. So I'll sit here waitin' for the wheel to turn And my favorites once more will be found.

Susan Beasley  
Vernal, Utah

#### Jan/Feb Issue Outta Sight

Just received your January/February issue, and we read it cover to cover just like we've done for eight years. We find your Record Reviews pretty much on the money. Geoffrey Himes' review of Randy Travis' latest album, *Wind in the Wire*, was excellent. We also enjoyed the Hal Ketchum and Mark Collie articles. And the Lorrie Morgan pull-out poster was great—always a special treat to have all that talent and beauty, too. We just have to comment on the Travis Tritt article. It is tiresome to hear him whine and blame everyone for his fall in popularity. Our best advice is to shut up and do what he does best—sing.

J.D. and Karen Robinson  
Roanoke, Virginia

#### People Section Does Waylon

I received my January/February issue yesterday. I've been a subscriber for over 20 years. The first thing I do is go through it to find anything printed on Waylon Jennings. When I found "Attention, Waylon Fans" in the People section, I had to go back and read it again. It's the best news that's been written about him in years. To me, he is the greatest and doesn't receive the acknowledgment he deserves.

Lotus Roberts  
Harrison, Arkansas  
*This cover's for you, Lotus.—Ed.*

#### Hazel, How About K.T.?

Just received my January/February issue, and after reading through your People section, I noticed you did not mention that K.T. Oslin was also an award winner at the SESAC awards party on the General Jackson. She won for Best Adult Contemporary Song for "New Way Home."

I do hope that you'll mention the AIDS Awareness benefit that K.T. hosted on December 1st. Ms. Oslin worked hard to make that concert a success. She was fantastic! It was sold out and raised over \$100,000 for AIDS awareness.

Fran Alsbrook  
North Little Rock, Arkansas  
*Thanks for the addition on SESAC. For AIDS concert, see People this time.—Ed.*

#### Go Figure...

I have become discouraged with *Country Music Magazine*. For months on end some of the singers of country music who have the best voices—such as Ricky Van Shelton—are rarely mentioned, while a few others are mentioned way too often. It has become boring. I do not plan to renew my subscription. However, I do want to thank you for the recent article on Ricky Van Shelton (September/October 1993). That was impressive.

Eleanor Lynch  
Mesilla Park, New Mexico  
*We can't win.—Ed.*

#### Even It Up with the Ladies

Love my *Country Music Magazine*. What a good job ya'll do. Really get a kick out of Hazel Smith. This isn't really a complaint, but I would like to bring it to your attention that there are many, many "country" ladies today. I'm sure no "libber," but since 1989, you've only had country women on your cover six times: Dolly, K.T., Emmylou, The Judds and Reba twice. It would be nice to even it up a bit (or else just have Alan Jackson on the cover every issue).

Carolyn Helger  
Crescent City, California

#### Shasta Jack Speaks

This letter is not meant as an indictment of the entire Nashville entertainment scene. Take it as you will: A black or oversized hat, long hair, scruffy beard or untrimmed mustache, a \$300 shirt, \$1000 boots and ragged jeans does not a country star make. A phony accent, contrived diction and highly orchestrated articulation does not a singer make. A six-to-eight-word phrase repeated endlessly, with enough background electronic volume to blast a listener out of his chair, does not a song make. An imitation cowboy in garish garb, pounding on an out-of-tune guitar, prancing around, mouthing unintelligible words does not an entertainer make!

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The Nashville scene has too many copy cats. When are they going to learn—the only way to be original is to be yourself!  
 “Shasta Jack” (a.k.a. C.T. Lambert)  
 Yakima, Washington

**Wow! Country Music Calendar**

Wow! I just got my *Country Music Calendar*. I had to open it before I even moved my car away from the post office. I love it. I didn't know the birthdays of the artists would be in there. The pictures are great!  
 Dorris Boran  
 Humphrey, Missouri  
*Music to our ears.—Ed.*

**Where's Tommy Collins?**

I have been receiving *Country Music* since it first came out, and I enjoy it very much. In 1972, my wife and I had the privilege of having Tommy Collins visit our home. Not only is he a good singer, he's also a nice person. Can anyone tell me where Tommy is?

Dave Golden  
 Cullman, Alabama

*Tommy Collins, featured in the October 1992 Journal, lives in Ashland City, Tennessee.—Ed.*

**Exile's 30th—and Last**

We have bought every issue of your magazine for six years. It's our favorite. But we have been sadly disappointed in that we have seen very little coverage of

the group Exile. Last year was Exile's 30-year anniversary in the music industry. This year, Exile will quit touring. This will be a sad loss. Exile has had 21 different members. They are pioneers of the country sound that is heard in many of the new country acts today. Their music will be missed by many. Hopefully, radio stations will continue to keep Exile's music on their playlist.

Gloria Hatcher  
 Nashville, Tennessee

**Iced by Berg Fan Club Problem**

In Bob Allen's review of Suzy Bogguss' new album, *Something Up My Sleeve*, in the November/December issue, I noticed that he had misspelled Matraca Berg's name (and I know the proofreaders missed it). I became Matraca's biggest fan in the fall of 1991 when I first saw her video, “Baby Walk On.” Being such a fan, I wrote a couple of fan letters. In August of 1992 I received a generic letter from the Matraca Berg Fan Club requesting \$10.00 for an autographed 8 x 10 picture. I sent my check to the address listed. I never received the picture or any more information. Matraca has “disappeared.”

Mike Marshall  
 Ocala, Florida

*Matraca is now handled out of New York. Write: c/o BMGIRCA, 1540 Broadway, 35th Floor, New York, NY 10036. She's back: see Record Reviews this issue.—Ed.*

**Little Texas**

We have read, read and read about Garth, Billy Ray, Clint, Travis, Wynonna, Trisha, Lorrie and Reba. I get so tired of getting my *Country Music Magazine* every month and having artists like them staring at me on the cover. These are all great artists, don't get me wrong, but I would like to read more about some of the newer artists like Little Texas. Do you need more than five hit singles from a Gold debut album, plus two Number One singles from their latest album in order to get noticed in a great magazine like *Country Music*?  
 Leigh Douglas  
 Huntsville, Alabama

**Nope.—Ed.**

**Is That Elvis?**

I enjoy *Country Music Magazine* very much. I look forward to receiving it every other month. I have a question. In the video with Reba McEntire (“Take it Back”), is that a picture of Elvis on the judge's desk? My girlfriend says it isn't, and I say it is. Please let us know.

Susan Finch  
 Asheboro, North Carolina

*Another challenge for you fine-toothed eye readers.—Ed.*

**Where's Wy?**

I would like to see a cover story on Wynonna. She's my all-time favorite. Since she began her solo career, there hasn't been much on her at all. And I can't think of another female artist who deserves a cover story as much as Wynonna does: She's MCA's top-selling artist, and she's the first woman in country music to have a studio album certified triple platinum. This should be reason enough to see her on your cover!

Dara Marcha  
 Visalia, California

*We're working on it...—Ed.*

**The Ever-Popular Sawyer Brown**

When I receive my issue of *Country Music* in the mail, I'm always anxious to see who you have displayed on the cover. Now, we all know about Billy Ray, and I think we've seen enough of Garth for a while, but there's one great group of talented guys whom I have yet to see make the cover. And I am, of course, speaking of Sawyer Brown. So, please do this country gal a big favor and surprise me with (another) bright, bold and beautiful issue of *Country Music* with Sawyer Brown—if not on the cover, at least somewhere in the magazine! Thanks a lot.

Dorothy S. McFarland  
 Zionsville, Indiana

*Flattery will get you nowhere.—Ed.*

**The Oaks Come Through**

I just had to send you a copy of the letter that I just wrote to the Oak Ridge Boys. I wanted you to know how special they

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 287 Marty Brown  
 158 Tracy Byrd  
 205 Shawn Camp  
 245 Glen Campbell  
 241 Carlene Carter  
 278 Lionel Cartwright  
 232 Johnny Cash  
 141 Roseanne Cash  
 822 Mary Ch. Carpenter  
 246 Charlie Daniels Band  
 243 Mark Chesnut  
 278 Mark Collie  
 318 Confederate Railroad  
 298 Earl Thomas Conley  
 292 Rodney Crowell  
 297 Billy Ray Cyrus  
 310 Davis Daniel  
 304 Billy Dean  
 128 Desert Rose Band  
 212 Diamond Rio  
 150 Joe Diffie  
 845 Dean Dillon  
 238 Holly Dunn  
 173 Elkie Brothers  
 280 Forester Sisters  
 172 Rodney Foster  
 135 Crystal Gayle  
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 234 k.d. lang  
 841 Tracy Lawrence  
 160 Chris LeDoux  
 842 Little Texas  
 154 Patsy Loveless  
 252 Lyke Lovett  
 252 Barbara Mandrell  
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 230 N. California  
 131 New Jersey/DE  
 140 Hawaii/Alaska

240 Randy Travis  
 228 Travis Tritt  
 235 Tanya Tucker  
 258 Ricky Van Shelton  
 151 Clay Walker  
 219 Steve Wariner  
 190 Gene Watson  
 112 Kevin Welch  
 356 Hank Williams Jr.  
 308 Michelle Wright  
 259 Tammy Wynette  
 284 Trisha Yearwood  
 153 Dwight Yoakam  
 PLUS HUNDREDS MORE...

made my son, Andrew, feel! I can not believe they would send a sweatshirt to him. He absolutely loves The Oaks, almost as much as his mom loves Randy Travis. Anyway, many times people will write to complain about someone or something, and I thought you would like to hear some good news.

Bonnie J. Ikamas

Clinton Township, Michigan  
*Bonnie lost her son's Oaks sweatshirt at one of their concerts. When she called their office to buy him a new one, The Oaks sent him a Christmas sweatshirt that arrived on his 10th birthday.—Ed.*

### At Bat for Jones

Would you please tell me what it takes to get a letter printed in your magazine? I have written many times, and my letters are never printed. Could it be because I am always singing the praises of George Jones and telling what a great singer he is? George has proven it himself for many years, but I want him and all of your readers to know how much I love him and his music. You always print all of the letters about the younger singers. I like them also, but why can't you sometimes print a letter that recognizes some of the older ones, such as George, Merle, Willie and the others who seem to be forgotten.

Judy Wilson

LaFollette, Tennessee

*Never say never.—Ed.*

### Tracy Lawrence Staff Hits Spot

I would like to make a comment about a group of people who are too often overlooked. I am talking about the managers, staff and crew that back up the stars and make everything come together so that when we go to a concert or attend an event, everything is ready for our "total pleasure." It seems we are always so quick to criticize an entertainer because they didn't do "everything" we thought they should do for us. I think "We fans" should let these people know that we do realize and appreciate all the hard work they do—day after day—for our entertainment.

Example: I have taken the time to watch the people involved with the Tracy Lawrence group, and they are *first class*: band members, concession sales, managers, thank you!

Sue Henderson

Mattoon, Illinois

### Wills Kin Sings Wheel's Praise

I was thrilled to read Rich Kienzle's excellent review of Asleep at the Wheel's *Tribute to the Music of Bob Wills and The Texas Playboys* in the January/February issue. As Bob Wills' niece, I am always interested in any project that keeps Western swing music alive. I can only hope that reviews such as yours will inspire radio stations to include it in their programming.

Dayna Wills

Stockton, California

### Randy's Beautiful Music

I'm glad Geoffrey Himes likes the Randy Travis album, *Wind in the Wire*, as much as I do (Record Reviews, January/February). I read a couple of reviews in other magazines. They liked Randy's voice and style, but they were not enthusiastic about the 50's-style Western music. I like good music whether it's old or new. I agree with Mr. Himes, this is beautiful music.

M.J.R.

Florence, South Carolina

### Wind... Wakes Memories

I'm writing to thank Geoffrey Himes for the great review, in your January/February issue, of the newest Randy Travis album—*Wind in the Wire*. It takes me back to my childhood when my Daddy, and some of his friends, would play their guitars and sing the old country songs. Even though Randy isn't touring right now, it's nice to know that his music is still being played and appreciated. Some of the newer young singers may be taking over the air time, but Randy still has the purest country voice in country music today.

Gloria G. Cudney

South Bend, Indiana

### Alabama Fan Says Bravo, Bob!

Bob Allen, thank you! I always write when you throw off on the guys from Fort Payne. So, I thought I owed you a letter after a surprisingly positive review of *Cheap Seats* in the January/February issue. This is a good album. It's not the best one, but Alabama is back to their roots, it seems. "Katy Brought My Guitar Back Today" seems heartfelt. And "Angels Among Us" you can't help but feel is an emotional song especially after Randy Owen's heart scare last spring.

Thanks, Bob. Could it be that you are softening a bit?

Pamela T. Killen

Knoxville, Tennessee

### Alabama 103, Allen 1

Finally! It's amazing, I have finally agreed on a record review of Bob Allen's. For the first time he and I are actually on the same wavelength, but his review of *Cheap Seats* by Alabama in the January/February issue was dead on. I have all of their albums and enjoy them all, but they are the best I've ever heard them on this album. Alabama definitely owned the 80's, and are the group that most others are patterned after. I agree with Bob Allen that this one is purely a joy to listen to. *Cheap Seats* is definitely not cheap music.

Dana McIntosh

Trussville, Indiana

### O'Brien! Oh Boy!

Thanks for the review of Tim O'Brien and The O'Boys in the January/February issue. You have described the music to the "T." I agree with you that Tim not

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only amazes with his picking ability, but his vocals put one at ease to enjoy not only the music, but also the wisdom and emotions in his songs. I'm proud to say he was born in my hometown—Wheeling, West Virginia. —Denise Boudreau

Barboursville, West Virginia

### Honky Tonk Angel Dolly

I am a big Dolly Parton fan, and I really enjoyed George Fletcher's review on Dolly, Loretta and Tammy's CD, *Honky Tonk Angels*. The review was absolutely wonderful, and it gave the CD the credit it deserved. The feature in the People section titled "Honky Tonk Angel Divas" was very good also. Is Dolly going to be on the cover or on a centerfold anytime soon?

Solomon L. Willis  
Cherryville, North Carolina

*George has just gone to Hillbilly Heaven.—Ed.*

### Heads Up for Honky Tonk Angels

Finally, a good review of a Dolly Parton album. Dolly Parton is a multi-talented artist, who has been putting out excellent work for years (which CMM is always the first to criticize). It's a shame that Dolly has to knock you up-side the head to get you to notice her talent. You went on so much about Loretta and Tammy's leads, but made very little mention of hers. I can only assume that you were so mesmerized by her haunting lyrics that you

were left speechless. Only Dolly could write lyrics as powerful as: *There's a wreath on the door/She don't live here no more/As of today she flew home/And we've all gathered here....* If the album doesn't win awards, something's wrong.

While I'm on the subject, I'd also like country radio to know that we can only handle so much of Garth and Reba. I wish they would try to pry them out of the CD player, if they're not permanently embedded in it, and give equal time to the new releases of the older artists.

Richard McGuire  
Vermilion, Ohio

### Jones 3,000, Kienzle 0

To Rich Kienzle of Record Reviews—Shame, shame on you! Your record review of George Jones' latest release, *High-Tech Redneck*, in the January/February issue was way off base. I have got every single album that George has ever done, and I must say that like with fine wine, George gets better and better with age! Every song on his latest release just goes to show that the "old guy" is keeping up with the rest of the pack. Go, George, go! He is the love of my life and the "King of Country," and will be long after you and I are long gone. Love you, George! Shame on you, Mr. Kienzle! He doesn't need your rocking chair!

Donna Crandall  
Orland, Maine

### Coffee for Kienzle (While He Rocks)

In response to Rich Kienzle's album review of *High-Tech Redneck*, in the January/February issue, maybe you need to wake up and smell the coffee. You didn't even mention the best song on the album, "The Visit." I believe this is the best song George has out in years; it rates up there with "He Stopped Loving Her Today."

I expect if you were to ask Garth or Billy Ray who they'd like to hear on the radio, they would say George Jones, and I think it's time radio and these so-called "music critics" figured it out.

Allan Blair  
Gretna, Virginia

### From Your Jerk to a King

Here's a standing ovation and a four-star review to all of your readers who had the nerve to write those gutsy letters regarding Bob Allen's review of Ricky Van Shelton's *A Bridge I Didn't Burn*. I personally was too furious to write a "respectable" letter. For the first time in several issues, I was actually *entertained*. And these people aren't even on your payroll!

There's no dispute that RVS has the finest voice in country music today. Can't you hear what we, the fans, your fans, are trying to tell you?

Chris Duncan  
Chula Vista, California

*Letter title is Chris Duncan's.—Ed.*

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2631	John Anderson	3422	Diamond Rio	5341	Toby Keith	6872	Michael M Murphy	7874	George Strait
2751	Asleep at the Wheel	3431	Joe Diffie	5372	Sammy Kershaw	6873	Willie Nelson	7881	Marty Stuart
2528	Clint Black	3553	Darryl & Don Ellis	5381	Hal Ketchum	6392	Wayne Newton	7875	Doug Supernaw
2642	Suzzy Borguss	3672	Rodney Foster	5291	Tracy Lawrence	6481	Nitty Gritty D Band	8452	Pam Tillis
2764	Garth Brooks	3721	Cleve Francis	5331	Chris LeDoux	6264	Mark O'Connor	8721	Randy Travis
2973	Tracy Byrd	4281	The Gatlin Brothers	5483	Little Texas	7272	Lee Roy Parnell	8742	Travis Tritt
2767	Brooks & Dunn	4422	Gibson/Miller Band	5685	Patty Loveless	7271	Dolly Parton	8921	Shania Twain
2274	Mary C. Carpenter	4451	Vince Gill	5684	Lyle Lovett	7473	Princes of the Miss.	8821	Tina Turner
2276	Carlene Carter	4671	Vern Gosdin	5963	Loretta Lynn	7291	Collin Raye	8261	Ricky Van Shelton
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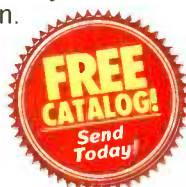
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COUNTRY MUSIC'S OLDEST independent recording company with world-wide distribution. Interviewing writers and singers to record in Nashville. 1-(615) 391-3450.

SINGERS - Free video taped on your performance. We promote for possible recording contract. Write: Box 8491, Hermitage, TN 37076.

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LYRICS, poems for musical setting and recording. Talent (CM), P.O. Box 31, Quincy, MA 02169

## TICKETS

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## CLASSIFIED INFORMATION

Country Music classifieds target your perfect market --- every issue is read by more than 3 million country music fans. Don't miss our March/April issue. The closing date is Thursday, January 20th.

Rates: Regular word classified ads \$5.90 per word, minimum ad 10 words. Classified display is \$340 per column inch. All classified advertising must be prepaid with order. Camera ready artwork is required for display ads.

Mail copy, payment and any artwork to: Country Music, P.O. Box 570, Clearwater, FL 34617. Telephones: National 800-762-3555 • International 813-449-1775.

## Mitchum Switchum

Thought, for the record, I ought to point out that in your Buried Treasures reviews (November/December 1993), in the *Bonanza Bear Family* box set review, you say John Mitchum is the son of Robert. However, John is Robert's brother. John has had a distinguished acting/singing/songwriting career in his own right. He wrote John Wayne's classic *America, Why I Love Her* album. John acted on TV's *F-Troop*, *Riverboat* (in which he sang), *Bonanza* and hundreds of other TV episodes. He was also Clint Eastwood's *Dirty Harry* sidekick. John recently wrote his memoirs, *Them Ornerly Mitchum Boys*, about him and his brother.

Boyd Magers

Albuquerque, New Mexico

*Well, hoss, you are correct.—Ed.*

## Song Strikes a Chord

I'd like to give a big thank you to George and Arzel Westover. I was reading the January/February issue when I stumbled across the letter from those two nice people. They were commenting on a song that I have heard thousands of times. The song was titled "Song on the Jukebox." It was written by Carmol Taylor. Carmol and my dad were members of a local band called Carmol Taylor & The Country Pals. They were popular in the 60's and 70's in North Alabama and Mississippi. Carmol also penned a lot of other famous songs including "The Grand Tour," "Your Good Girl's Gonna Go Bad" and many more. "Song on the Jukebox" was also recorded by Mickey Gilley.

Tina Bass Hallman  
Haleyville, Alabama

## Easter Seals Telethon

As usual, country stars will be featured in the lineup for the Easter Seals Telethon on March 5th and 6th. This year, 15 country stars—including Charley Pride, John Michael Montgomery, John Anderson, Patty Loveless, Ronnie Milsap and Steve Wariner—are slated to participate in the fundraising event. Check local listings.

## Sweeps Winner

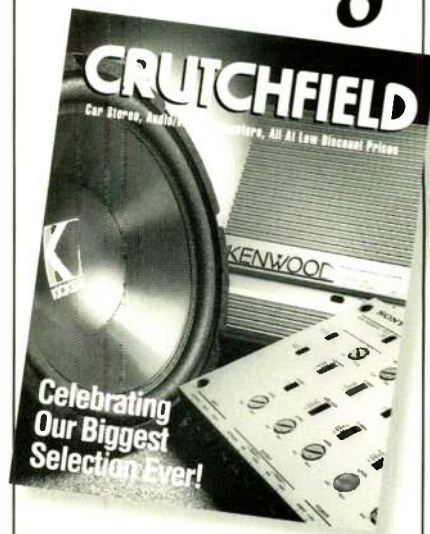
G. Eschler, a CMSA member from Roy, Utah, is the lucky winner in the October/November 1993 Renewal Sweepstakes. Eschler gets \$1,000. Congratulations and happy spending!

## Fan Fair Sold Out

Tickets for this year's event, June 6-12 in Nashville, are sold out. (Last year's sold out early, too.) For information on next year, call 615-889-7503.

*Send Letters to the Editor to Country Music Magazine, 329 Riverside Avenue, Westport, Connecticut 06880. Mark your envelope, Attention: Letters. We reserve the right to edit for space and style.*

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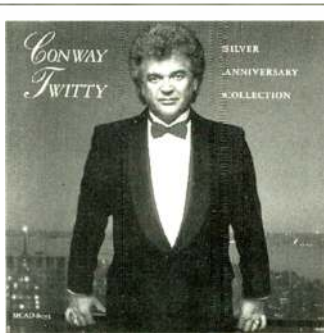
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# FOR CMSA MEMBERS ONLY



## Conway Twitty Special

Almost without question, a comprehensive Conway Twitty boxed set will eventually appear, covering the best of all his periods from the beginning on. Currently, no such single package exists, but much of Twitty's career is represented on current albums and various reissue projects going back to the beginning.

The nine-LP boxed set, *The Rock 'N Roll Years* (Bear Family BFX 15174), contains Twitty's complete early recordings from the Sun demo recordings of 1956 up through his rare Mercury recordings and the complete MGM sessions, including all his early hits, like "It's Only Make Believe," "Lonely Blue Boy," "Mona Lisa" and the rest, from the rockers to the ballads. The later MGM recordings reveal Twitty already moving towards the country sound he would perfect on Decca. Available on LP only. Regular price \$159.95. Members' price \$149.95.

The best single survey of his Decca/MCA years—with a few of his early 80's Warner Bros. hits thrown in—is *Silver Anniversary Collection* (MCAD 8035). Its 25 songs begin with his first country hit, 1966's "Guess My Eyes Were Bigger than My Heart," going through "Look Into My Tears," "I Don't Want to Be With Me," "The Image of Me," "To See My Angel Cry," "Hello Darlin'," "I Can't See Me Without You," "(Lost Her Love On) Our Last Date," "You've Never Been This Far Before," "I'm Not Through Loving You Yet," "Linda on My Mind," "(I Can't Believe) She Gives It All to Me," "I've Already Loved You in My Mind," "Boogie Grass Band," "Don't Take It Away," "I'd Just Love to Lay You Down," "Tight Fittin' Jeans," "Slow Hand," "The Rose," "I Don't Know a Thing About Love," "Don't Call Him a Cowboy," "Desperado Love," "That's My Job," "Goodbye Time" and "She's Got a Single Thing in Mind." CD only. Regular price

\$21.95. Members' price \$18.95.

*Final Touches*. Twitty's last release, reviewed in Record Reviews in the November/December issue, is available in stores.

## CMSA 10th Anniversary

With this issue, the *CMSA Newsletter* is 10 years old. This special issue is packed with memories of that past decade—founding Editor and now Executive Editor Helen Barnard offers up her reminiscences, while current Editor George Fletcher compiles the CMSA timeline, which can help you locate memorable features and Legends articles. Like *Country Music Magazine* itself, the *CMSA Newsletter* has experienced healthy growth: When the *Newsletter* started out, there were about 50,000 members; membership now stands at 250,000 or more. And *Country Music's* total circulation is up to 725,000, making it not only the largest magazine devoted exclusively to country music, but the largest music magazine, period. That's something we can all be proud of. Thanks to our members for making the *Newsletter's* past 10 years such special ones. And here's to many more.

## Buried Treasures Special

CMSA members get a discount on all Buried Treasures items. On the Jim & Jesse and Rose Maddox boxed sets, take \$10.00 off the price shown. On The Stanley Brothers and Waylon Jennings boxes, members may take off \$5.00. On all other products listed in this issue's Buried Treasures, members deduct \$2.00. Be sure to include membership number when taking discount. See ordering instructions in Buried Treasures.

## Essential Collector Special

CMSA members may deduct \$2.00 off the price of any products offered in Essential Collector. Don't miss this issue's fine lineup of books and videos on everyone from Naomi Judd to Elvis to Bill Anderson and Hank Williams. When taking the discount, remember to include membership number. See complete ordering details on the Essential Collector page.

## How to Order

To order items listed on this page, send check or money order to *Country Music Magazine*, Dept. 030494N, 329 Riverside Avenue, Westport, Connecticut 06880. Include \$2.00 postage and handling for first item, \$.95 each additional. Canadian orders, add \$3.00 additional postage.

# VOTE

## MEMBERS POLL/MARCH 1994

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

### Bought Any Good Records Lately?

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

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

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

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

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

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

### Do You Own These Things?

5. Check any of the following owned by you or anyone in your household.

- Car Stereo Cassette                       Home CD Player  
 Car Stereo CD Player                       Cowboy Boots  
 Video Cassette Recorder                       Cowboy Hat(s)  
 Home Stereo Cassette                       Cowboy Shirt(s)  
 Music video (pre-recorded)

### Do You Do These Things?

6. How many times did you or anyone in your household do the any of the following in the last 12 months?  
Attend country music concerts, shows or fairs. \_\_\_\_\_  
Go to country music dance clubs. \_\_\_\_\_  
Take line dance lessons. \_\_\_\_\_  
Visit Nashville, Tennessee. \_\_\_\_\_  
Visit Branson, Missouri. \_\_\_\_\_

### 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: March Poll, *Country Music Magazine*, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880.

# EDITOR'S CHOICE



### COUNTRY MUSIC LOGO T-SHIRTS

Now you can get the widely recognized *Country Music Magazine* logo on a 100% cotton Champion T-shirt. Choose either navy blue or red. The logo is in white. Or pick our other bestselling "I Love Country Music" T-shirt. It comes in navy blue only. They are \$10 each. *Country Music* logo T-shirt, #G2P-navy blue, #G2Q-red; "I Love Country Music," #G2O-navy blue only. Choose S, M, L, XL or XXL.

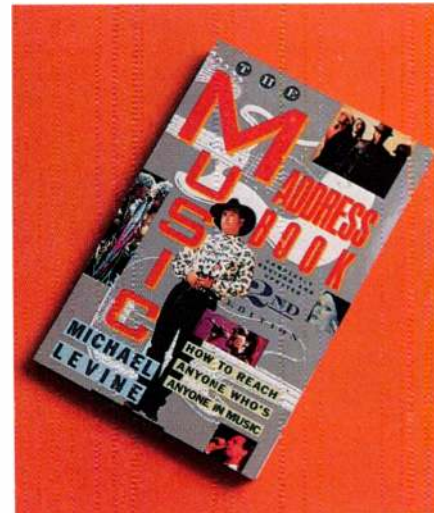


### I LOVE COUNTRY MUSIC BASEBALL CAP

You see our ever-so-popular "I Love Country Music" T-shirt above. It has been our biggest selling item over the past ten years. Now you can get that same country music message on this bestselling baseball cap. The "I Love Country Music" cap comes in navy blue with the words "I Love Country Music" and the guitar and banjo designs all in puffed white. The words "Country Music" and "Love" are highlighted in red. The cap is 100% polyester, with foam lining inside the top-front and mesh in the back for ventilation. It is extremely comfortable, and it looks great too! One size fits all. It's a unique bit of country music gear. The cap costs only \$6.95, #G2N.

### THE OFFICIAL COUNTRY MUSIC DIAMOND CHIP WATCH

Here is the most attractive entry in our line of country accessories...our 24-karat, gold-layered, unisex watch with a genuine diamond chip. It displays our popular *Country Music* logo in gold, which contrasts nicely with the black face and pebble-grain leather strap. The gold-colored hands add another handsome touch, plus there's an accurate electronic quartz movement. Order one for only \$19.95. Or get two for just \$37.90—YOU SAVE \$2.00. Ask for item #G4L.



### THE MUSIC ADDRESS BOOK—NEW 1994 EDITION!

Here is the new, revised edition of Michael Levine's acclaimed 1992 bestseller. He is regarded as the world's foremost address expert. This new, updated edition contains current addresses of over 3,000 singers, groups, musicians, managers, record companies, agents, radio personalities and more. It's the ultimate sourcebook for anyone who wants to send a letter, tape or song to the right person. Order #B1C, \$12.

### THE STATLER BROTHERS

Everyone knows that The Statlers have deep roots in Southern gospel music, where the act began in 1955, under the name The Kingsmen. *The Statler Brothers Gospel Favorites* is a 22-track cassette or compact disc that includes the boys singing just about every gospel song that ever mattered, from "Amazing Grace," "Rock of Ages" and "Turn Your Radio On" to "The Old Rugged Cross," "Sweet By and By," "Precious Memories," "Just a Little Talk with Jesus" and "How Great Thou Art." They also tackle Stuart Hamblen's "This Ole House" and "Over the Sunset Mountains." Several numbers included are Statler originals, such as "I Believe I'll Live for Him" and "Jesus Is the Answer Everytime." The other favorites include "When the Roll Is Called Up Yonder," "I'll Fly Away, I'll Fly Away," "Noah Found Grace in the Eyes of the Lord," "There Is Power in the Blood," "Blessed Me," "Love

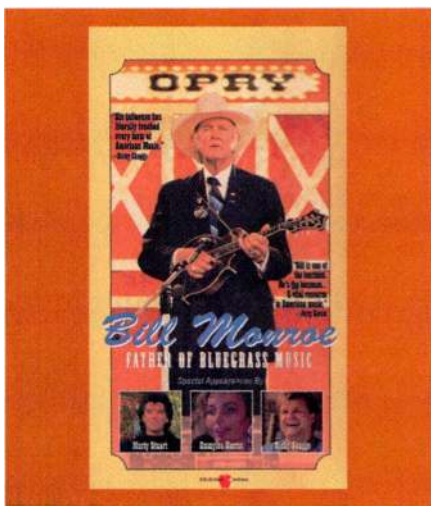
Lifted Me," "A Beautiful Life," "A Different Song" and "In the Garden." If you would like to have this portion of The Statlers' repertoire all in one place, this is the ideal way to get it. When you order, ask for the cassette, #HDCA2012 for \$11.95, or the CD #HD2012 for \$15.95.



# Nashville Warehouse

## NEW VIDEO! BILL MONROE: FATHER OF BLUEGRASS MUSIC

Made with the cooperation of Bill Monroe, ex-Bluegrass Boys and others, this documentary clearly defines Bill's unique role in American music. It covers his early years in Kentucky with great video footage. The era of The Monroe Brothers, the Opry, the classic Flatt-Scruggs-Wise version of The Bluegrass Boys—all are covered. Even smaller details of his career aren't overlooked, such as his long estrangement from the Gibson company and his gutsy insistence on performing right after major surgery a decade ago. Of great interest are interludes with the likes of John Hartford, Sonny Osborne and Mac Wiseman. #V2K—\$19.95.



## NEW COUNTRY MUSIC CELEBRITY SPOOF TROLL DOLLS

Can you guess the identities of these country music and rock 'n' roll superstars? They are just two of the growing number of headliners released in this popular new Celebrity Spoof Troll series. These hideously cute spoof dolls measure 7" high and are made of sturdy, high-impact plastic. They make great gag gifts. We'll be offering others in the future, so keep your eyes open. Country Music Doll on the left is #D1B. Rock 'n' Roll Doll on the right is D1C. Only \$16 each. Order both for \$29.95. YOU SAVE \$2.05!



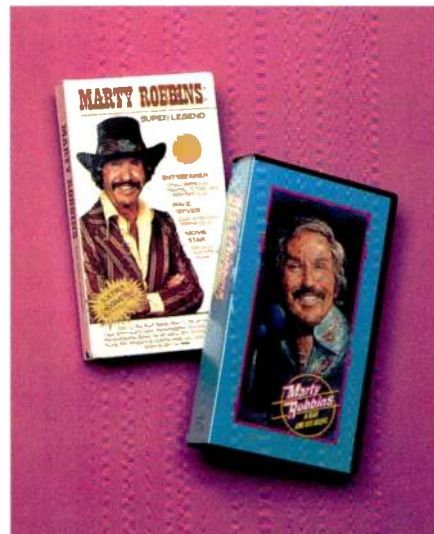
## MARTY ROBBINS VIDEOS

Complete your Marty Robbins video collection! If you haven't seen one of these productions, you're missing out.

The two-hour video, *Super Legend*, features 18 performances and candid interviews with family and friends like Roy Acuff. Also included are early big screen and television appearances. You'll find familiar Robbins hits like "El Paso," "White Sport Coat," "Ribbon of Darkness," "Singing the Blues," "I Can't Keep from Crying," "Devil Woman" and his Grammy-winning song, "My Woman, My Woman, My Wife." Ask for item #G2A, \$39.95.

Marty Robbins made it his business to take the road less travelled in the music industry. While this often baffled industry folks, his fans loved it. He knew just how to show his fans a good time. And that's exactly what's been captured on *The Man and His Music*, a 55-minute video taped during a 1980 Grand Ole Opry concert. Ask for #G1G, \$29.95.

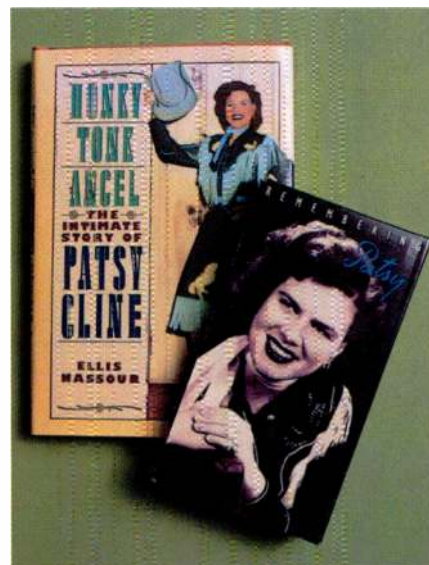
No one has seen Robbins at his best till they've seen his TV shows. Now these classics are available on three volumes, *Best of His TV Show*, Volumes 1 (#V8E), 2 (#V9I) and 3 (V2E). With Volume 1, you revisit Marty's first syndicated show (1968-1969). Thirty-nine shows are edited into back-to-back per-



formances with 21 songs and his usual hilarious segments. It features standards such as, "Lovesick Blues," "Low and Lonely" and "Tumbling Tumbleweeds." Volume 2 is an extension of the first with hits like "Candy Kisses" and "Never Tie Me Down," with 22 songs in all. The final in the series also features 22 hits like "Room Full of Roses" and "Now Is the Hour." Each video is \$29.95. ORDER TWO OR MORE OF THESE FIVE VIDEOS AND DEDUCT \$3.00!

## PATSY CLINE IN PRINT AND ON VIDEO

1993 marked the 30th anniversary of the tragic death of Patsy Cline, along with fellow stars Cowboy Copas and Hawkshaw Hawkins, who perished in a plane crash near Waverly, Tennessee. *Honky Tonk Angel: The Intimate Story of Patsy Cline* is the definitive biography of this country music superstar. Author Ellis Nassour taps right into the tumultuous heart of this musical legend. His initial 1981 study of Patsy Cline received accolades from the likes of *Billboard* and the *Houston Post*. Since then, he has investigated Patsy to even greater depths, and his 14-year passion for the singer has resulted in this authoritative, engaging biography. It's the best look at her career so far, with plenty of information about her early days in Virginia, her initial popularity in the Washington, D.C., area, her hit with "Walkin' After Midnight," her marriages to Gerald Cline and then to Charlie Dick and their move to Nashville. Nassour does not sanitize the facts. He weaves together a fascinating oral history of the star from interviews he conducted with more than 125 family members, friends and other intimates including Dottie West, Loretta Lynn, Patsy's mother and her two husbands. Hardcover. # B4B—\$22.95.



*Remembering Patsy*, the 60-minute video from Hallway Productions in Nashville, features 17 Patsy songs and 10 rare television appearances, recently discovered and never before seen on home video. This video is a collector's gem for any Patsy Cline fan. Ask for item #V1E - \$19.95. OR ORDER BOTH FOR ONLY \$38.90—YOU SAVE \$3.00!

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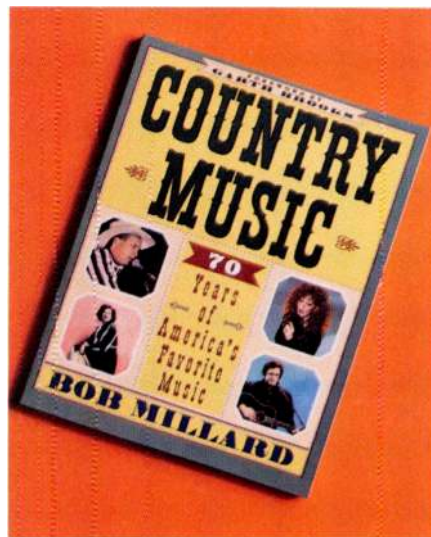


### DOLLY PARTON DOLL

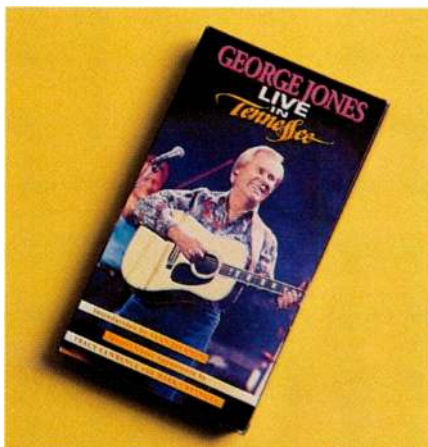
This replica of Dolly Parton stands one-and-a-half feet tall. Her costume is a red-leatherette dress accentuated with gold and white lace. In her gold-tone belt is a red ruby-like stone, and the whole ensemble is topped with a gold-tone necklace. Of course, it wouldn't be complete without Dolly's trademark big, beautiful blonde hair, which is decorated with a red lace bow. The Dolly Parton Doll makes a great gift for both young and old—plus it's an invaluable collector's item! And if you order right away, we're giving away an early Dolly album, *Just the Way I Am*. You'll receive this Dolly favorite on cassette. The Dolly Doll costs only \$49.95, #D1A, and includes a stand. The FREE cassette is #R4A. When ordering, include both codes. The Dolly Doll is hot, so get yours while they last!

### COUNTRY MUSIC: 70 YEARS OF AMERICA'S FAVORITE MUSIC

*Country Music: 70 Years of America's Favorite Music* spans eight decades of commercial country music, taking you back to the 20's, 30's, and 40's and to every year from 1950 to present. This chronicle takes you, step by alluring step, through many of the high and low points of America's best-loved music in captivating detail. Author Bob Millard, a regular contributor to *Country Music Magazine*, hits the roots of America's favorite music with familiar folks like The Carter Family, Hank Williams and Jimmie Rodgers. He examines the lives of greats like Patsy Cline and the shining new faces of country music superstars like Randy Travis, Garth Brooks and Reba McEntire. For every year, Millard covers debut artists, hit singles, key music releases, award winners, births and deaths plus every other significant event in the world of country music. You'll find over 200 rare photos, album covers and sheet music with sidebars that delve into the triumphs, tragedies and idiosyncrasies of country mu-



sic. It is a richly rewarding year-by-year survey of 70 years of a truly American institution, and a book you should not be without. Order #BIH for \$19.95.



### GEORGE JONES VIDEO: LIVE IN TENNESSEE

This recently released video is pure music with an introduction by superstar and George Jones disciple, Alan Jackson. Live from Knoxville Civic Coliseum, you'll see George thrill the audience with 15 of his biggest hits including "I Don't Need Your Rockin' Chair," "Walk Through This World with Me," "The Grand Tour," "No Show Jones," "The Window Up Above," "One Woman Man," "Who's Gonna Fill Their Shoes," "Bartender Blues" and one of the greatest country songs of all time, "He Stopped Loving Her Today." George masters the stage throughout the show, seeming far younger than his 62 years. This 54-minute video (#V1X) costs \$19.95.

## NASHVILLE WAREHOUSE EDITOR'S CHOICE

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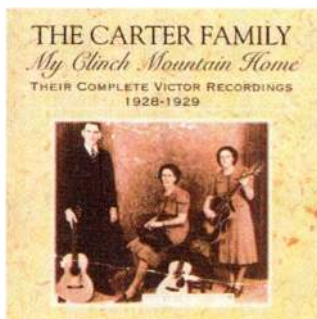
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# Buried Treasures

by Rich Kienzle

**The Carter Family:** Amid all of today's reissue fever, which brings back memories of the days when we had trouble filling a quarter of the space this column now occupies, The Carter Family haven't been well served. That seems to be changing now with Rounder Records' first two releases from a projected nine-volume collection of the complete



Carter Family Victor recordings. Considering the Carter recordings are as much of a fountainhead as those of Hank Williams or Jimmie Rodgers, this is a long-needed project.

Volume One, *Anchored in Love* (CD 1064), covers the years 1927-1928, the first two sessions the original Carters (A.P., Sara and Maybelle) did for producer Ralph Peer. The titles virtually speak for themselves: Among these 16 performances are the original versions of "Keep on the Sunny Side," "Wildwood Flower," "Single Girl, Married Girl," "The Storms Are on the Ocean," "Bury Me Beneath the Weeping Willow" and "Little Log Cabin by the Sea," many of which long ago became standards, much-copied and imitated. Charles Wolfe's excellent liner notes chronicle the circumstances of The Carters' first sessions and provide fascinating information about some of the tracks. For example, they picked up the song "River of Jordan" from black guitarist Leslie Riddle, who also influenced Maybelle's famous "drop-thumb" guitar picking.

Volume Two, *My Clinch Mountain Home* (CD 1065),

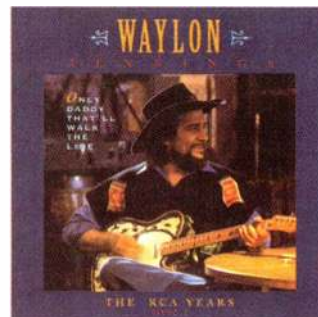
picks up the years 1928-1929, when their first records made them successful and able to sustain a professional musical career. Again, many of the 16 songs became standards, heard here as The Carters originally did them, including the title number and "Little Moses." The original "I'm Thinking Tonight of My Blue Eyes," an ancient song, had its melody used on Roy Acuff's "Great Speckled Bird," Hank Thompson's "The Wild Side of Life" and Kitty Wells' "It Wasn't God Who Made Honky Tonk Angels." Other numbers like "Lulu Walls" and "Engine 143" also became classics. Wolfe's notes deal again with some of the songs and provide information on The Carters' early lives as well.

**The Blue Sky Boys:** Mandolinist Bill Bolick and his guitarist brother Earl were known as The Blue Sky Boys, one of the seminal influences on duet singing. They influenced the Monroe, Louvin and Everly Brothers as well as younger traditionalists like Emmylou Harris. Though they made their earliest recordings for Bluebird and RCA before World War II, these two CD's pick up their careers after the Bolicks returned from World War II military service. They began broadcasting over WGST in Atlanta from 1946 through March, 1947. Copper Creek's *On Radio, Volume One* (CCCD 0120) samples 29 songs, while *Volume Two* (CCCD 0121) features 30.

With surprisingly good recording quality, given the age of the transcriptions, this set covers the Blue Sky repertoire admirably, showing their mix of ancient gospel, country and traditional ballads, all sung with their crystal-clear harmonies. Aside from the occasional York Brothers or Roy Acuff song, they avoided singing the big country hits of the day. Most songs were far more obscure. Only fiddler Curly Parker worked with them on

the shows, with occasional comedy from "Uncle Josh" (actually Earl Bolick). The simple eloquence of their music comes through loud and clear. What makes the entire collection more fascinating are new notes and reminiscences by Bill Bolick, which include track-by-track comments on how they came across each number. Though The Bolicks retired from music long ago, they deserve to see their entire recorded output reissued. Until someone like Bear Family does that, these two volumes provide an excellent example of what they were about.

**Waylon Jennings:** I've gotta give RCA credit for finally realizing what an important recording artist Waylon Jennings is. Their double-CD anthology, *Only Daddy That'll Walk the Line: The RCA Years* (RCA 07863 66299), should have been a four-CD collection. Nonetheless this set, which I call "Waylon Lite," is at least a start. The 40 RCA tracks start in 1965, at the beginning, after he'd left A&M Records, where Herb Alpert saw his potential but couldn't get a hit on him. The set begins with his first big hit, "Stop the World (And Let Me Off)," as well as "Nashville Bum" and "Nashville Rebel"



from the strange, 1966 low-budget movie, *Nashville Rebel*, that starred Waylon. Naturally, the collection runs through the best-known pre-Outlaw material including "Love of the Common People" and "Only Daddy That'll Walk the Line" (written by country-jazz guitar

virtuoso Jimmy Bryant).

The beginnings of the Outlaw sound showed up around 1970, when he recorded Kris Kristofferson's "The Taker," and "Lovin' Her Was Easier." The original "Good Hearted Woman" is also here, minus the better-known version with Willie's voice overdubbed to create the duet heard on *Wanted! The Outlaws*. The high points from the albums *Honky Tonk Heroes*, *Dreaming My Dreams, This Time*, *Lonesome On'ry and Mean* and *Are You Ready For the Country* were all well-chosen by producer Jimmy Guterman. "Honky Tonk Heroes," "Black Rose," "Amanda," "Rainy Day Woman," "T for Texas," "Luckenbach, Texas" and all the rest are here. It ends with "Looking for Suzanne" from 1984. Guterman's accompanying booklet is brief, though it covers the basics and features ample rare photos. One suspects RCA's more to blame for this abbreviated booklet than Guterman himself. Now, to really celebrate Waylon's 1993 return to RCA, the label should reissue all his seminal 70's LP's, beginning with *Honky Tonk Heroes*, on CD.

**Jim & Jesse:** Jim & Jesse McReynolds joined the Grand Ole Opry in 1964, and a couple of years back Bear Family issued their complete Capitol recordings. Now Bear has gone the next step by assembling the 136 recordings they made for Epic between 1960 and 1969. *Bluegrass and More* (BCD 15716), a 5-CD set, covers The McReynolds' career through all the creative experimentation they did at the label.

At Epic they recorded a fair amount of mainstream country material along with their gospel and bluegrass, though they kept the arrangements straight bluegrass with only minimal augmentation by Nashville studio musicians.

Also at Epic, they did instrumentals and vocals, including such minor hits as

"Cotton Mill Man" and their biggest hit, the trucker number "Diesel on My Tail," a Top Twenty hit in 1967. They had a number of producers, beginning with veteran Columbia A&R man Don Law, but in 1964, Billy Sherrill—of all people—took over. Newly hired by Epic, he produced them straight (his pop-flavored Sherrillization techniques were a few years down the line). Their 1965 album of Chuck Berry rock classics, *Berry Pickin'*, is here in its en-



tirety, and remains an album that shows their own talents as well as the adaptability of Berry's music to country (Berry was always a country fan). Most of the music, if not all the songs, hold up well today.

The booklet is beautiful, though Dale Vinicur's well-written liner notes are devoid of much hard information, padded with mini-biographies of Bill Monroe and Flatt and Scruggs and a history of Martha White Flour. Vinicur seemingly couldn't get much firsthand information from Jim & Jesse, who aren't quoted much here. Didn't they cooperate? The discography is complete, however, and the music speaks for itself.

**The Stanley Brothers:** The revival of interest in The Stanley Brothers' recordings has sparked a virtual whirlwind of reissues over the last couple of years. Copper Creek has issued various collections. Bear Family released their complete Columbia output, and Nashville's IMG released the first of two projected Stanley box sets covering their entire King and Starday recordings. The one major gap was their 41 1953-1958 Mercury recordings. Now *The Stanley Brothers & The Clinch Mountain*

*Boys: 1953-58 & 1959* (BCD 15681) has filled that void by making available the Mercury sides on two CD's, along with two 1959 recordings for the tiny Blue Ridge label which until now were never reissued.

Some important material came from the brothers during this time, including such Carter Stanley masterpieces as "Memories of Mother," "Our Last Goodbye" and "Harbor of Love." Their gospel repertoire continued as well, with their versions of Bill Monroe's "I Hear My Savior Calling" and "Just a Little Talk with Jesus." They also recorded instrumentals like "Big Tilda," "Daybreak in Dixie" and "Fling Ding" for Mercury along with their compelling number, "The Flood," written by both Carter and Ralph after witnessing a destructive flood in the Kentucky-Tennessee-Virginia region in 1957. Their 1954 version of "Blue Moon of Kentucky" had an arrangement much like Elvis' just-released Sun recording, and they cut it that way at the insistence of its composer, Bill Monroe.

**Bill Monroe/Doc Watson:** Bill Monroe became friendly with the legendary guitarist Doc Watson in the early 1960's. Doc (who'd grown up on the music of The Monroe Brothers) and Monroe developed an almost instant mutual respect. Monroe's then-manager, the late Ralph Rinzler (later Director of the Smithsonian Institution's Festival of American Folklife), got them together when possible, begin-

ning in Los Angeles in 1963. Without The Blue Grass Boys, Monroe and Watson tackled various compositions, many of them Monroe Brothers favorites and other numbers from Monroe's repertoire which he hadn't necessarily recorded or even performed with his own musicians. Rinzler taped the 17 rare, never-released performances, and they're now compiled on *Live Duet Recordings: 1963-1980* (Smithsonian Folkways SF CD 40064).

Hearing the pair sing Monroe Brothers standards like "Foggy Mountain Top," "What Would You Give in Exchange for Your Soul" and "Where Is My Sailor Boy?" is a revelation. Yet it's just as compelling to hear "Watson's Blues," the old "East Tennessee Blues" and "Banks of the Ohio." They show amazing empathy picking out instrumental favorites like "Fire on the Mountain" and "Chicken Reel" and, from a 1980 White House performance, "Paddy on the Turnpike."

**Rose Maddox:** The long-standing revival of interest in the music of Rose Maddox has largely concentrated on the late 1940's-early 50's music of The Maddox Brothers and Rose. Their wild, booping, pre-rockabilly sound, complete with distorted electric guitars and gutsy vocals from Rose, remain exciting even today. They recorded for Four Star, then for Columbia, disbanding in 1956. Rose recorded for Columbia until 1958, and Capitol signed her a year later. She remained until 1965. *The One*

*Rose: The Capitol Years* (BCD 15743), assembles her complete, 111-song output on four CD's, including her 1952 Top Five hit, "Sing a Little Song of Heartache," and nine never-issued tracks.

Much of this material bridges the gap between The Maddox Brothers' sound and the Bakersfield Sound, with a few departures. Early on, she, some studio pickers and her brothers, Cal and Henry, remade Maddox Brothers favorites like "Philadelphia Lawyer"; the results are charming though a bit slick-sounding in stereo. Instead of redoing Hank Williams' "Move It On Over" in the boogie style they originally used, they arranged it much like George Jones' "White Lightning." She also knocked off a fine version of Hank Locklin's "Please Help Me, I'm Falling." Her *Glory-*



*bound Train* gospel LP featured old favorites, and by the fall of 1960, she'd moved to the early Bakersfield Sound.

In that spirit, early in 1961 she cut two songs with newcomer Buck Owens, "Loose Talk" and "Mental Cruelty." Both became Top Five hits that spring. Few cuts failed, one exception being a horrendous version of the old rhythm and blues hit, "Jim Dandy." Bluegrass fans will like the entire 1962 album, *Rose Maddox Sings Bluegrass*, featuring Rose letting loose on bluegrass standards backed by Don Reno and Red Smiley, with Bill Monroe sitting in (uncredited) on mandolin as she sang five of his best known songs including "Uncle Pen" and "Footprints in the Snow." The booklet, by Maddox expert Charlie Seemann, is excellent, based on new interviews with Rose, and it's loaded with rare photos.

### How to Get These Treasures

Available in formats shown at prices shown: The Carter Family, *Anchored in Love* (CD 1064) and *My Clinch Mountain Home* (CD 1065), CD or cassette, \$19.95 each CD, \$11.95 each cassette/Waylon Jennings, *Only Daddy That'll Walk the Line: The RCA Years* (RCA 66299), a 2-CD or 2-cassette set, \$39.95 CD's, \$24.95 cassettes/The Blue Sky Boys, *On Radio, Volume 1* (CCCD 0120) and *On Radio, Volume 2* (CCCD 0121), CD, cassette or LP, \$19.95 each CD, \$9.95 each cassette or LP/The Stanley Brothers, *The Stanley Brothers and The Clinch Mountain Boys: 1953-58 & 1959* (BCD 15681), a 2-CD set, \$49.95/Jim & Jesse, *Bluegrass and More* (BCD 15716), a 5-CD set, \$149.95/Rose Maddox, *The One Rose: The Capitol Years* (BCD 15743), a 4-CD set, \$129.95/Bill Monroe and Doc Watson, *Live Duet Recordings: 1963-1980* (SF CD 40064), CD only, \$21.95. Send check or money order payable to *Country Music Magazine* to Dept. 030494, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880. Add \$2.00 postage and handling for first item ordered, \$.95 for each additional item. Canadian orders, add an additional \$3.00 postage. **CMSA Members, see For Members Only page for discounts on products offered.**



## THE FINAL NOTE

by Patrick Carr

# Nick's the One in the Dress

I'm in the past again, specifically the years between the early 70's and yesterday, which I'm writing about for the new, revised edition of *The Illustrated History of Country Music*.

I'm operating, I find, on two very distinct levels. One's cerebral—the ordering of thoughts into paragraphs, singers into chronologies, events into processes—but the other is down in the gut. It's all real memories, flesh and blood, real people.

I didn't realize this until yesterday, when I was cruising the toy aisles at our local Target stores (my son's destination of choice, which is putting it *way* too mildly), and—Oh, my Lord, lo and behold—there before me was a wondrous thing: a shelf full of six-inch-long die-cast metal replicas of *MARTY STUART'S TOUR BUSES!!!* (and Hank Jr.'s, and Travis Tritt's). And these marvelous things could be mine for a mere \$2.79 apiece. So, giddy at this latest evidence of country's deep mass-market penetration, and mindful of my kids' college educations, I grabbed up every one of the little suckers.

Today, just a few minutes ago, I very carefully removed one little Marty bus from its packaging and placed it gently on my office shelf beside the 1969 photo of Ernest Tubb and his Texas Troubadours which, one night a few year's ago aboard Marty's real bus (which used to be Ernest's), Marty took down off the wall where Ernest had placed it, and gave to me.

I contemplated the little tableau of hill-billy soul I'd created on my shelf, as I'm sure I'll do now and again as long as I live, and then I put the other buses away in my natural-disaster-resistant Precious Country Music Memories container. And that's what really got me started, the stuff in that box.

There, for instance, was a photo of me and Willie Nelson in the back of a limo in Atlanta circa '74. Willie, in wraparound reflector shades, looks sinister if not actually dangerous, while I look blissed-out if not actually comatose, which just goes to show that the camera can lie. In reality Mr. Nelson, as we all know, is even more peace-loving than the little lambs of springtime (you like that, Willie?), while I am, or at least have been, the classic case of the stiller the waters, the friskier the party on the U-boat running deep. I mean, I do hold the all-time Nashville record for misplaced rental cars—four in one DJ Convention week, no less—and I *was* the Yodelling Journalist (my, that hurt; talk about blood on the saddle). These days, of course, I'm exceptionally well behaved. Willie is about the same as he ever was, for which we should all be grateful.

Willie's always made sense, you know—if, that is, you're up for thinking in tangents,

not straight down the rails, and you don't mind laughing a lot. Marty's funny, too, and he makes sense. So does Waylon, but he didn't used to. I've got five hours of interview tape with Waylon prowling a suite at the Spence Manor, making less sense than anyone I've ever talked to except a Secret Service agent I met with Charlie Daniels at Jimmy Carter's Inaugural Ball—and that was *my* mistake; the guy was talking to his lapel mike, not me. (Actually, he was *shouting* to his lapel mike, because the CDB had their amps turned up pretty high. It was weird. Did you ever see a man in a suit and tie and Government shoes just standing



Billy Altman, Nick Tosches and Carr in 1976.

somewhere, refusing eye contact, watching your hands and shouting at the top of his lungs to nobody in particular about his exact location?) But nobody can even transcribe that Waylon tape. I can't, and I was there.

Here's another photo, a little earlier: Jack Clement in the room where I first met him. It's an interesting room. The floor is Astro Turf. The upper walls are blue sky, puffy little white clouds, and soaring birdies, the lower walls rolling green hills dotted with wildflowers and little lambs a-gamboling (Hi, Willie). In the center of the room, growing from floor to ceiling is a dead oak tree painted to look young and sappy. Its branches, with thousands of silk leaves wired to them, fan out across the ceiling, and from one of them hangs a simple wooden swing, the only seat in the room. Jack is on the swing. He's beaming serenely, humming along as his favorite recent production thunders from the JBL studio monitors hidden in the walls (it's a Johnny Cash cut, if memory serves. They usually are.)

That was my first day in Nashville. It broadened my perspective considerably (I'd had no idea), and I loved it. I used to try to

remember it on those bracing mornings when our then publisher, Jack Killion, would storm into my office demanding why the hell I was so interested in writing about weirdos like Clement and Willie and Waylon (and Tompall and Bobby Bare and Billy Joe Shaver *et al.*) when perfectly good, safe country singers like—well, *you* name them—were lying around all over the place, just dying for coverage (as were their record companies' publicists, who'd just called to give poor Jack another awful).

My box keeps on giving. Here's my program from the opening night of the brand new Grand Ole Opry, signed by George Wallace. Here's the 25-cent pen Colonel Tom Parker sold me for a dollar at Elvis' Madison Square Garden press conference in '73. Here's a thick sheaf of long, long letters to the *Country Music* Editor, all of them from prisoners in Federal penitentiaries (do you still get those letters, Russell, or has country music gotten too cute?). Here's a xerox of a photo of Kinky Friedman, Delbert McClinton, and John Belushi in stitches beside the giant iguana on the roof of my former home, the Lone Star Cafe in New York. Here's me and Billy Altman and Nick Tosches, the .357 Magnum of rockabilly journalism, at a Bicentennial party. Nick's the one in the dress.

My favorite Nick story is from long ago, when he was living in Tampa (where Colonel Tom, by the way, was once the municipal dog catcher). Nick had a job writing little blurbs about movies in a local giveaway TV guide, and he found it tiresome. Therefore he'd just hole up in the Chatterbox Lounge with the week's list of movie titles, and *make up* the blurbs. So can't you just picture it? It's three in the morning, and spuds all over Hillsborough County are sprawled on their couches in the flickering blue light, sucking on warm Schlitz tallboys and wondering when the #%\*@ the Venezuelan nurses are going to arrive in this movie and start torturing Fred McMurray and the chimp...

This isn't a very cerebral column, is it? Let me do something about that. Would the unillustrated, ultra-condensed history of country music since 1975 suffice?

Yea or nay, here it is. Kenny Rogers and John Travolta caused Lee Greenwood and Alabama; Outlawism was stamped out; everybody got real polite and serious, and said they loved George Jones; then video happened and all the boys had to be pretty, but they made so much money that there was room for the occasional good man and some great women; the end.

*Editor-at-Large Patrick Carr has been with CMM since September 1972.*





*George Strait wears  
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