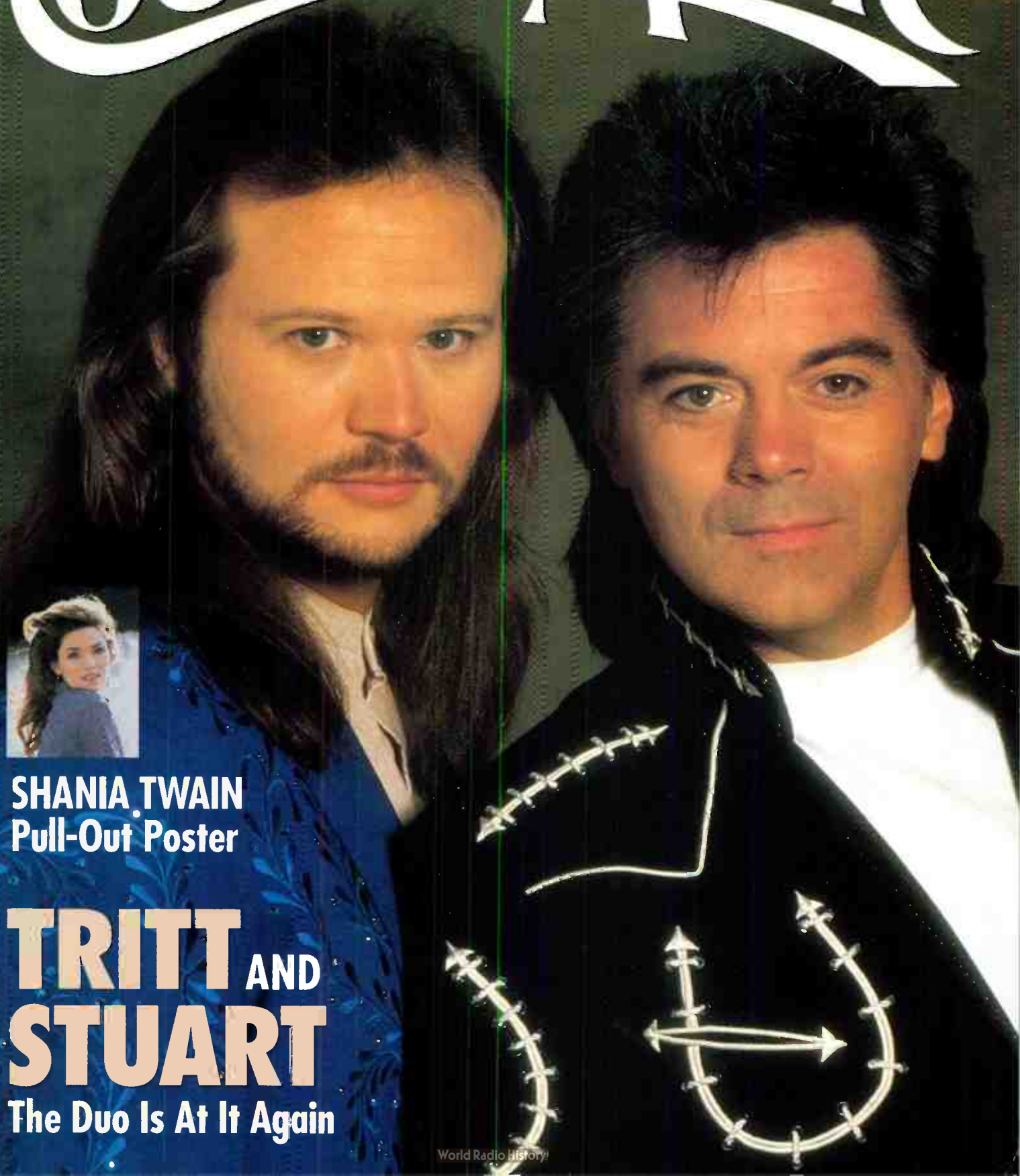


Mark Collie • Junior Brown • Johnny Rodriguez

SEPTEMBER/OCTOBER 1996

\$3.00

COUNTRYMUSIC



SHANIA TWAIN
Pull-Out Poster

**TRITT AND
STUART**
The Duo Is At It Again



With the wheels out there,
you have more room for
people in here.

We put a lot of great stuff in Neon Coupe and Sedan. Like a zoomy, 132-horsepower, multi-valve engine and grippy independent suspension. But among the best things that go into a Neon are friends. Lots of them. That's because we moved the wheels to the corners and made the cabin

Hi.

big. And, as science would have it, moving the wheels way out there helps make the car more stable and sure-footed.



The cab-forward Neon. Come right in. There's plenty of room. For more information about Neon, call 1-800-4-A-DODGE or visit our Web site at <http://www.4adodge.com>

Neon Coupe & Sedan  The New Dodge

Under \$10,400 for starters.

Around \$13,300 nicely equipped.[†]

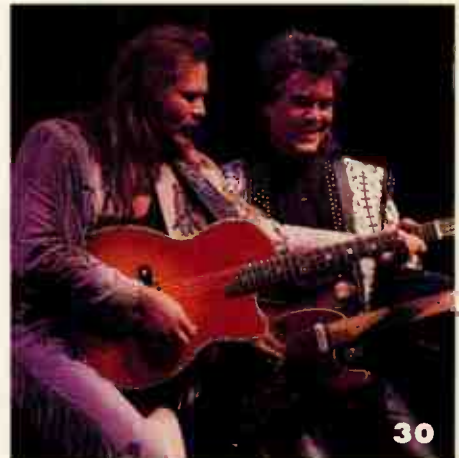


[†]Base MSRP after \$500 cash back, includes destination charges, but excludes tax. Always wear your seat belt.

COUNTRY MUSIC

FEATURES

- 36 Shania Twain Pull-Out Centerfold** *by Patrick Carr*
It's the first time Shania graces these pages. There's a pull-out centerfold and facts you may or may not have heard before.
- 40 Junior Brown: Play That Funky Music** *by Patrick Carr*
Can a guy who invented an instrument, plays guitar like Jimi Hendrix and sounds like Ernest Tubb ever be mainstream? Junior Brown says he wants to. Hopefully audiences will agree.
- 44 Mark Collie: In It for the Music** *by Bob Allen*
After five albums and a label change, Mark Collie has come full circle. He's recording the music that he wants to sing.
- 48 LeAnn Rimes: On a "Blue" Streak** *by Bob Millard*
She set the country music world on fire with a song originally planned for Patsy Cline. Stay tuned: there's more to come from this 13-year-old.
- 60 20 Questions with Johnny Rodriguez** *by Patrick Carr*
In the 70's you couldn't turn on country radio without hearing a Johnny Rodriguez Top Ten hit, but things have cooled down in the past 20 years. Now he's back with a new album. His passion for the music remains.



JEFF LEWIS

COVER STORY

- 30 Tritt & Stuart: Double Trouble** *by Michael Bane*
Tritt says the reason they got together to tour again was because the timing was right. Ask Stuart, and he'll tell you that they are good friends who know when to be there and when to stay out of each other's way. Add to that their successful No Hats tour, and the combination couldn't be beat. But, when pressed, they both agree that they just wanna have fun.



DEPARTMENTS

- People** **3**
by Hazel Smith
Jerry Lee Lewis meets Mandy Barnett, Hazel meets a Cowboy and country meets Hollywood. Milestones for Kristofferson and Coolidge, anniversaries for fans and parties for Alan and record companies alike. Watch for bluegrass at the Ryman, Bryan White at WalMart and festivals all over. Plus news on the Judds, Emmylou, Garth, Shania, Diamond Rio, Reba and more.
- Records** **15**
Bogguss gets wheels, Gill is on the lonesome, Buffett is in the wind, Stuart's doing what he does best, Lovett hits the road, Waylon's just right and Johnny Rodriguez is back. Plus, Keith Gattis, Paul Brandt, Trace Adkins, Ty Herndon, Wade Hayes, David Ball and The Cox Family.
- Letters** **50**
- Top 25** **62**
- For Members Only** **69**
- Buried Treasures** **70**
by Rich Kienzle
Atkins, Arnold, Price and more.
- Final Note** **72**
by Patrick Carr
Patrick rethinks Crook & Chase.



COVER PHOTO: BAEANNE RUBENSTEIN/COURTESY ROTHBAUM/GARNER

Copyright © 1996 by Silver Eagle Publishers, Russell D. Barnard, President. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published bi-monthly by Silver Eagle Publishers, 329 Riverside Ave., Suite 1, Westport, Connecticut 06880. Second Class postage paid at Westport, CT and at additional mailing offices. COUNTRY MUSIC (ISSN 0090-4007). Subscription price: one year \$15.98 (Additional postage: Canada: \$19.97. All other foreign: \$21.97 per year.) POSTMASTER: Send address changes to COUNTRY MUSIC, P.O. Box 2000, Morion, Ohio 43306.



Neal McCoy
Atlantic



RICOCHET

Ricochet
Columbia



Rick Trevino
Arista



Tracy Lawrence
Arista



Lorrie Morgan
BNA

Watch the awards. Take home the winners.

The CMA Awards and Wal-Mart.
Great country music. Great low prices.



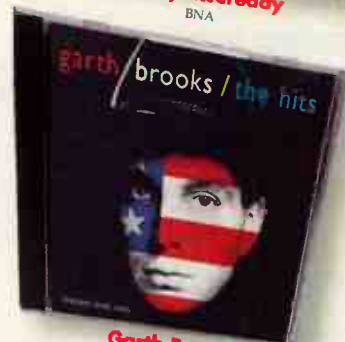
Mindy McCready
BNA



Suzy Bogguss
Capitol

WAL★MART®
ALWAYS LOW PRICES. ALWAYS WAL-MART.

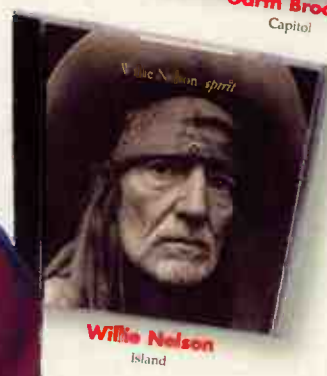
Always.



Garth Brooks
Capitol



Michelle Wright
Arista



Willie Nelson
Island



Andy,
Wal-Mart associate



People

40,000 PARTY WITH AJ

The long-legged wonder, Mr. Alan Jackson, hosted a party at his home on Center Hill Lake, 75 miles east of Music Town. Fresh from his TNN/*Music City News* Awards wins as Entertainer of the Year and Male Vocalist of the Year, and wearing cut-offs, baseball cap and sneakers, Alan faced the lake as he sang, and some 40,000 partied from their boats. Joining in the fun were Keith Stegall, super picker Brent Mason (who wants to sing), Cooter Brown, Billy Dean and some gal named Shania. The free-for-all was free for the boaters. Party time with AJ....the best, except for chiggers.

PARTY OF THE SEASON

Betsy Lewis, wife of Mercury label head Luke Lewis, gets the Best Party of the Season Award. For the third year running, this marvelous woman has hosted a Cajun feast at their lovely home near Green Hills. Betsy, the most "un-show-biz" person you'd ever want to meet, makes stars, wannabes, execs and plain folks like me and you feel right at home. She's a special lady.

LONGTIME FANS

This year, Fan Fair celebrated its 25th anniversary. Ken and Lucille Cruise attended the celebration for the 25th time. We'd like to congratulate this couple from Henry, Virginia, who happen to be good friends of mine and good friends of country music. We need more fans like Ken and Lucille. A second person who has made all 25 Fan Fairs is 79-year-old Geraldine Meier, who drove from Rochester, Michigan. Her faves are Charley Pride and Neal McCoy. Not a fickle bone in her body. She'll love those two artists until she breathes her last breath.

A NIGHT IN MONTE CARLO

That gal Shania Twain attended the World Music Awards in Monte Carlo, where she performed and took home yet another award, this one for Best Selling Country Female Artist. Shania sat between the

THE KILLER AND BARNETT SHINE



Asylum Records newcomer Mandy Barnett was honored to open for the legendary Jerry Lee Lewis at the Ryman Auditorium recently. Even more honored, she was, to meet The Killer backstage. With their shining outfits and star power, stage lights weren't necessary.

Prince of Monaco—Prince Albert, son of the late Grace Kelly and heir to the throne—and the self-proclaimed King of Pop, Michael Jackson. With seven million records sold, doesn't that make Shania the Queen of Something? Maybe Queen of the Bank! Garth Brooks was named Best Selling Male Country Artist, but did not attend the awards.

HAZEL AND THE COWBOY

You need to know about my encounter with Troy Aikman, the football hunk, and former lover of Lorrie Morgan. When we met in a doorway backstage at the Opry, he smiled a crooked little grin. Don't know what made me do it...I just laid both hands on his chest and said, "I just want to lay my hands where Lorrie's been." Aikman never flinched, nor did he acknowledge my presence. He stared off in space. He was with TNN VP, the marvelous Paul Corbin.

GRANDPA KRIS 'N' GRANDMA RITA

Recalling the days when "Kris 'n' Rita" stories were the rage, I can't believe I've lived long enough to tell you that Kris Kristofferson is a grandpa, and Rita Coolidge a grandma. Here's how it happened: Seems Kris 'n' Rita's daughter, Casey, recently gave birth to a daughter, Hannah Belle Holloway. Rita has moved back home to Music Town. Rita and Brenda Lee were cheerleaders together at Maplewood High School.

UPDATE ON CLAY

Clay Walker wants the fans to know that his being diagnosed with multiple sclerosis has not affected his career in any shape, form or fashion. He's still touring, singing, playing golf...all the things he did before. His faith in God and his positive attitude keep Clay optimistic. Promoter

Reporter: Hazel Smith

Editor: Rochelle Friedman

20 CLASS A
CIGARETTES

DORAL

Free Carton
For 70 Pack Seals

Mary Chapin Carpenter was seen digging bluegrass at the Telluride Festival. Didja know Mary Chapin was recently awarded an honorary Doctor of Music degree from her alma mater, Brown University? She studied American Civilization there and graduated in 1981.

STARS ON BROADWAY

A star-studded Hollyweird lineup showed up in Twang Town for the opening of the new Planet Hollywood—located on the corner of Broadway and 4th Avenue—blocking traffic as bad as the President and Vice President did when they came to town the next week. Studs a-plenty, in the form of Arnold Schwarzenegger (with Vanessa Williams on his arm all evening), Bruce Willis (minus wife Demi Moore, who was in NYC watching herself take off all her clothes in the premiere of the movie, *Striptease*) and Sylvester Stallone. Willis and his band, The Accelerators, performed with Amy Grant. With all the pop people migrating to town, makes me wonder if Bruce wants his band to record with the hillbillies. Others who showed up were Luke Perry, who makes his home here, Danny Glover, Wesley Snipes, Cindy

Ben Farrell tells me that he can't tell any difference in Clay's performance. "Sings good as ever," says Ben. Ben ain't one to beat around the bush.

SAM WALTON'S LEGACY

A mob turned out in the WalMart Store parking lot in Goodlettsville to get a glimpse of Bryan White and hear him sing. The boy wonder did not disappoint. Pumped from the get go, the crowd went wild when the kid smiled and sang. This was the debut show for this year's "Country Across America Tour" sponsored by WalMart.

BLUEGRASS ABOUNDS

Some of the finest bluegrass on earth is being heard every Tuesday night at the Ryman Auditorium. It's been years since I've seen a show equal to The Osborne Brothers, who performed for an hour and a half, singing their hits like "Ruby," "Tennessee Hound Dog," "Muddy Bottom" and the internationally known "Rocky Top." Greats like Ralph Stanley, Alison Krauss, Jim & Jesse and others are coming up. I have to have my bluegrass fix or I get testy. And in other parts of the globe, fans starving for bluegrass turned out by the thousands and cheered in Grass Valley, California, and Telluride, Colorado.

20 CLASS A
CIGARETTES

DORAL

Smokers' Rights Information

20 CLASS A
CIGARETTES



DORAL

Premium Taste Guarantee

See pack for details.

Crawford, whose upper lip mole towered over Nashville mayor **Phil Bredesen's** head, **Charlie Sheen** and **Steven Seagal**. Local celebs included sometimes-Hollywood **Ashley Judd** and her mama, **Naomi Judd**, **Clint Black** and his wife—also sometimes-Hollywood—**Lisa Hartman Black**, **Gary Chapman**, **Billy Dean** and **George Ducas**.

FESTIVALS FILL 'EM UP

History was made, according to the press release, when an estimated 275,000 attended the Fruit of the Loom-sponsored All-Star Country Fest in Atlanta. The free 12-hour concert was said to have drawn the largest crowd ever for a country music event. The stars were there in force, and CBS-TV taped the show, airing a two-hour special a few days after the mid-July event. Another big—and free—fest was the “Rock the Smokies” concert in Newport, Tennessee. Sponsor U.S. Tobacco distributed some 275,000 tickets for the concert, featuring **Hank Jr.**, **Charlie Daniels**, **Travis Tritt** and **Marty Stuart** and others on the rocking side of country. There's no mistaking our stars' drawing power

OLYMPIC FLAME

The Olympic torch was welcomed by thousands in Music City. When **Billy Ray Cyrus** handed the torch to the next runner

on Lebanon Road, our little nine-year-old **Jeremy Smith** was right there amidst the action. And as the torch came into Centennial Park, **John Berry** sang the national anthem, while fans standing 30 deep lined the roadway. It was a moving event.

EVERYBODY WANTS TO GO COUNTRY

After **Fabio** was spotted at the local airport one Sunday, I was horrified at the thought that he too might want to become a country singer like everybody else migrating our way. When I brought up the subject, someone asked, “Can he sing?” “Being able to sing is not a requirement this day and time...it ain't stopped the rest of 'em,” said I, who hears all, sees all and knows all.

CELEBRATE WE DID

A studio filled with party-goers honored country music's 60-million records man, Mr. **Garth Brooks**. For the occasion, at Garth's request, all the party-ers dressed in 60's clothing; tie-dyed shirts, floor length dresses, beads, braids, flowers and one sign, made and held by yours truly, which read; PEACE, LOVE, STONED.

©1996 R.J. REYNOLDS TOBACCO CO.

DORAL

**DORAL DOESN'T STOP
AT SAVINGS**

**CALL
1-800-74-DORAL
(3 6 7 2 5)**

OFFER RESTRICTED TO SMOKERS 21 YEARS OF AGE OR OLDER.
OTHER RESTRICTIONS APPLY.
MANUFACTURER'S OFFER.

LIGHTS: 8 mg. "tar", 0.6 mg. nicotine, FULL FLAVOR: 14 mg.
"tar", 0.8 mg. nicotine, av. per cigarette by FTC method.

**SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fetal
Injury, Premature Birth, And Low Birth Weight.**



SAME GREAT FIT AS 14MWZ. NO BACK POCKETS. FOR THE NEAREST WRANGLER® WESTERN WEAR RETAILER, CALL 1-888-4 WRANGLER, EXT. 125.

A V^C COMPANY... A LEADER IN QUALITY APPAREL © 1996 WRANGLER

World Radio History



INTRODUCING BAREBACK JEANS.



The Western Original[®]

People

TOM T. DONATES



At a ceremony marking the donation of some of his personal items to the Country Music Hall of Fame and Museum, Tom T. Hall hung out with pals Bobby Bare and Waylon Jennings. Among the items The Storyteller gave the museum for display was the guitar he used when he penned "Harper Valley PTA" and "The Ballad of Forty Dollars." Quite a threesome, eh?

The sign went over real big...almost as big as the four-wheeler Capitol/Nashville presented Garth, and the huge blue tractor that parent company EMI presented him. In case you don't know, that tractor costs about as much as a Jaguar.



Old pals, Jimmy Webb and Glen Campbell.

150 CAMPBELLS

Boy, those Campbells do breed. Some 150 relatives showed up to help Glen Campbell celebrate his 60th birthday at the club Guitars and Cadillacs in Branson, Missouri. Organized by his daughter Debby, Glen's surprise party was attended by, among others, songwriter Jimmy Webb, who wrote some of Campbell's biggest hits, including "Wichita Lineman," "Galveston" and "By the Time I Get to Phoenix."

A+ JAUNT

Thanx to the folks at Mercury Records, it was an A+ jaunt to Scottsdale, Arizona. Not only were we wine and dined, we were royally entertained. Besides the unbelievable Terri Clark, there was Kim Richey, Harley Allen, Keith Stegall, Mark Wills and Brent Mason. Newcomer Neal Coty—who is best described as Steve Earle sober—is absolutely phenomenal. His songs and his performance just blew me away. Remember his name. He had us on our feet dancing...or was it the margaritas?

A NOONER 4 ME

Lunch with Lonestar under the big tent at Tree Publishing. Celebrating, we were. When you have a single like "No News" that hangs at Number One for three weeks running, friends, it's time to celebrate. You know me...I do nooners with all the young guys.

BACK IN 1982

In 1982 there was news video footage of a pitiful and scary-looking George Jones being arrested and led away for DUI. The arresting officer was Tommy Campsey of the Brentwood police department. Recently when George needed police officers for a video, the request went to the

COUNTRYMUSIC

Editor and Publisher
Russell D. Barnard

Vice President/Managing Editor
Rochelle Friedman

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

Art Director
Katheryn Gray

Senior Editor
Helen Barnard

Senior Editor
George Fletcher

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

Associate Publisher/Advertising Director
Leonard Mendelson

Vice President/Creative Services
Anthony Bunting

Vice President/Consumer Marketing
Michele Jones

Accounting Director
George Mankes

Marketing Director
Warren Beardow

Circulation Director
Wanda Augustyn

Administrative Assistant
Joyce Brown

Editorial, Executive and Advertising Offices

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

Subscription Service

Telephone (203) 221-4950

Advertising Office, West Coast

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

COUNTRY MUSIC MAGAZINE

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

ORGANIZATIONAL MEMBER

COUNTRY MUSIC ASSOCIATION

Printed in the U.S.A.

People

CHESTER AND LESTER



No two greater guitarists ever picked an instrument than these two, Les Paul and Chet Atkins. The two legends performed a few songs from their Grammy-winning album, *Chester & Lester*, commemorating the 20th anniversary of its release. Like fine wine, these two are.

Brentwood police department. Who shows up but Officer Tommy Campsey. First time around, George threatened to kick his butt. When the officer arrived this time, Jones shook his hand and told him that he probably saved his life. By the way, George's book, *I Lived to Tell It All*, is out now.

HEY, PORTER

West Plains, Missouri, native **Porter Wagoner** was inducted into the Missouri Music and Entertainment Hall of Fame. The plaque was presented to Wagoner live on TNN's *Opry Backstage* show. **David Godbold**, co-founder of the Missouri Hall of Fame, told Wagoner that he was honored for his accomplishments and success and for helping others gain success in the business. Obviously Godbold was aware that it was Porter Wagoner whom **Dolly Parton** credits with her earlier success.

CHEERS, NBC

Cheers for NBC-TV for picking up **Jeff Foxworthy's** self-titled sitcom. ABC dumped the show, and were anything but nice said Foxworthy during a press conference here in town. Even Jeff's winning the People's Choice award for Favorite Male Performer didn't seem to count with ABC. So blah to ABC and cheers to NBC.

MAKING WISHES COME TRUE

Always quick to pitch in for charity—and just as quick to play a game of golf—**Vince Gill** and **Tracy Byrd** participated in a fundraising celebrity golf tournament for the Make a Wish Foundation, along with **Amy Grant**, Tennessee Governor **Don Sundquist** and a host of others. The event was hosted by PGA pro **John Daly**, who also



Amy Grant, Vince Gill, Tracy Byrd and John Daly sing one for charity.

held a pool party/jam at his house afterward. At the soiree, Grant, Gill and Byrd performed with Daly.

NEW LOVE?

At this writing, **Lorrie Morgan** and U.S. Senator **Fred Thompson** are no longer an item. Lorrie, who hasn't revealed why she and Freddie called it quits, has been seen quite often in the company of labelmate young **Jon Randall**. The handsome Randall was Lorrie's singing partner before they became an item. Jon has been seen winking at the beautiful Lorrie onstage and from the sidelines. No doubt about it, Lorrie, a little older than Jon, is one of the finest looking women in show biz.

TOES THE MARK

Violinist extraordinaire **Mark O'Connor** presented the world premiere of his "Fiddle Concerto" here at the Tennessee Performing Arts Center. This is a fiddle player done good. And what a nice guy this guy is. Toes the Mark, he does.

WILLIE'S BENEFITS

Joining **Willie Nelson** at his 4th of July Picnic were **Waylon Jennings**, **Leon Russell**, **Asleep at the Wheel**, **Robert Earl Keen** and **Billy Joe Shaver**. This year's picnic will benefit the farmers, as will Willie's recently announced Farm Aid '96. This year's event, Farm Aid IX, will be held October 12th at the University of South Carolina's stadium in Columbia, South Carolina, and will feature—in addition to founders

People

Willie, John Mellencamp and Neil Young—Hootie and The Blowfish, Martina McBride, John Conlee, The Beach Boys, Jewel and many more. Tix will go on sale early this month. TNN will air the show as a six-hour special on October 19th. Willie and friends have raised more than \$13 million for American farmers since the first Farm Aid in 1985.

EXING

Jimmy Fortune, tenor with The Statler Brothers, and his wife of many years have separated. The couple have six children ranging in age from pre-school to college.

TENNESSEE CELEBRATES 200 YEARS

Tennessee's favorite son, Vice President Al Gore, made his way home for the celebration of the state's 200th birthday. Other notables included Brenda Lee, Amy Grant, Carl Perkins, actor John Ritter, Pat Boone, Vince Gill and Chef Atkins. Highlight of the event was Vince Gill's performance of my favorite song, "Go Rest High on That Mountain." Vince dedicated the song to "everybody that came before us."

BACK TO HIGH SCHOOL

Good guy John Berry made an interesting visit to Madison County High School in Danielsville, Georgia. John heard that the seniors at the school had used the title of his song, "Standing On the Edge of Goodbye," for their yearbook title, and had dedicated the annual to him. The day the yearbooks were distributed, John made a surprise visit to the school and sang an acoustic version of the song for the students. Then, the great John Berry signed every yearbook. Makes me so proud to be in show biz when I hear of stuff like this.

DIAMOND RIO AT WORK AND PLAY

Lead singer Marty Roe sat down right beside me, he did, that good-looking hunk-a-man, right to my left, and we had lunch. It was sorta an appreciation lunch for us media big-wigs (ha!), hosted by Diamond Rio, their management and their label, Arista Records. I could tell Marty really liked me. He kept smiling, and once in a while he almost laughed out loud at my jokes. By the way, group bassist Dana Williams brought his week-old baby boy, Jacob Keith, to the luncheon. Baby looks just like Dana, and Dana is the spitting image of his uncle, Sonny Osborne.

And those Diamond Rio boys do keep busy, recently filming an intense video



Diamond Rio surrounds Martin Sheen (center) and son Ramon Estevez (third from left).

clip for their new single, "It's All in Your Head." The vid stars actor Martin Sheen as a shady, snake-handling preacher, and his real-life son, Ramon Estevez, as his video son. The underlying story goes deeper than what the screen shows in this marvelous piece of work.



LYNN TWINS SIGN

Looking like the spitting image of their mam, Laretta Lynn, Peggy (left) and Patsy (second from right) Lynn recently signed a writer's agreement with ASCAP. Between the twins is ASCAP VP Cannie Bradley, and at right is ASCAP-er Ralph Murray. The Lynn Twins are on Warner Bros. Records.

MANDRELL ACTING

Barbara Mandrell taped an episode of *Dr. Quinn, Medicine Woman*. Barbara played Gilda St. Clair, a world renowned singer who had throat problems. Wonder if it was due to smoking?

EMMYLOU DUO-ING

The versatile and beautiful Emmylou Harris sang a duet with Jason & The Scorchers. The song will be included on a forthcoming CD by the group. The band members are huge Emmylou fans.

ANTICIPATING

John Michael Montgomery and wife, Crystal, are expecting in September. The couple were married in January on a cruise ship in Miami. They've just moved into John Michael's dream house in Nicholasville, Kentucky.

JUDD NEWS

Didja watch the movie *Norma Jean and Marilyn* on HBO? Couldn't help but wonder what mama Naomi Judd thought of daughter Ashley Judd wearing nothing but a smile in the flick. While Ashley was showing her fanny, sister Wynonna was giving birth to Pauline Grace Kelley, named for her Grandmother Judd and a great aunt. Wy compared giving birth to the nine-pound, four-ounce child to pulling a watermelon through your nostrils. Wy and hubby Arch Kelley III also have a one-and-a-half-year-old son, Elijah.

Her long-awaited new album features

“Nobody’s Girl” *and more.*

For Her, It’s
Time.

Michelle Wright
for me it’s you
in stores now



michelle
wright for me it’s you

ARISTA

NASHVILLE ©1996 Arista Records Inc., a unit of BMG Entertainment

Produced by Jim Scherer, Tim DuBois, John Guess, Manty Powell and Val Garay

Management: Savannah Music, Inc., Nashville, TN

World Radio History

WARNING:

THIS PRODUCT
MAY CAUSE
MOUTH CANCER

**MAKE
THE
CUT.™**

© 1996 U.S. Tobacco Co. or its affiliates for its smokeless tobacco.

U.S. TOBACCO REMINDS YOU
NOT FOR SALE TO
MINORS
SMOKELESS TOBACCO

SKOAL

SKOAL
SKOAL
SKOAL

People

DAVIS AND BENTLEY PRESENT



While serving as presenters at the third annual Country Radio Music Awards, Arista songbird Linda Davis and Epic's Stephanie Bentley show off million-dollar smiles. Both have solo albums out, and both chart-topped with recent duets: Davis with the mighty Reba on "Does He Love You," and Bentley with Ty Herndon on the ballad, "Heart Half Empty."

SHAVER FINDS A HOME

Noted singer/songwriter Billy Joe Shaver recently signed with Justice Records—the Houston-based label that's currently also home to Waylon Jennings and Kris Kristofferson. Willie Nelson also recorded for the label. Shaver's first release is due out by the time you read this. Waylon and Billy Joe go way back—his big break as a songwriter came when Waylon recorded a whole album of his songs, the classic *Honky Tonk Heroes*.

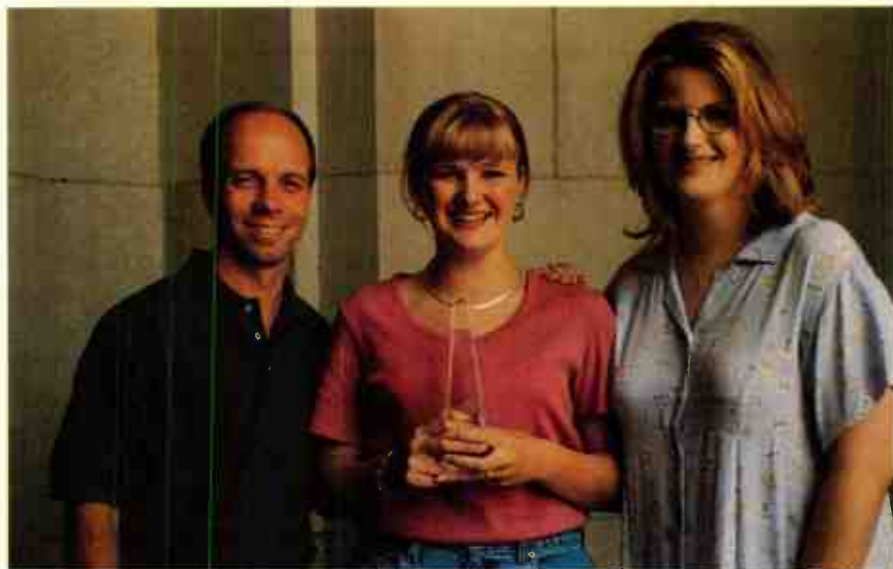
KRAFT TOUR WHISTLE STOPS MUSIC TOWN

Former Grand Ole Opry brats Lorrie Morgan, Pam Tillis and Carlene Carter made a whistle stop in Music Town. Sponsored by those wonderful folks at Kraft, the three friends report they're having the time of their lives crisscrossing the country in concert this summer. Wearing a halter top and short skirt, Carlene opened the show at Opryland's GEO theater. She sang 30 minutes. Next, looking suave and star-like, the effervescent Pam Tillis took the stage. Her 45-minute show of hits was outstanding, as was her outfit—black jeans and classy

blouse. The audience gasped when Lorrie walked onstage wearing a silver gown with long sleeves, cut low in the back with a slit up the front, and silver spike heels. Lorrie performed 45-minutes of her hits. The trio then took a break before all three returned onstage to be joined by June Carter Cash, mother of Carlene. June's outfit favored pajamas and was not at all flattering. The crowd loved June joining the girls, who sang songs that were hits for their parents. If there are those who have been residing in Siberia or lived in a cave, let me explain that Carlene Carter was born Carlene Smith, daughter of June Carter and Carl Smith. Her grandmother, Mother Maybelle Carter, is in the Hall of Fame as part of The Carter Family. Her stepfather is Johnny Cash. Pam Tillis is the eldest daughter of the legendary singer/songwriter Mel Tillis. Lorrie Morgan's father was the late George Morgan of "Candy Kisses" fame. Killer show. Don't miss it if it comes your way.

TRISHA PAYS TRIBUTE

Trisha Yearwood and Olympic Gold Medalist Scott Hamilton were among the stars involved when Discover Card presented its Tribute Award Scholarships in Washington, D.C., this year. The awards provide scholarship money to students whose achievements include academics, leadership, community service, overcoming personal obstacles and more. The series of nearly 500 local, state and national awards have provided some \$4.5 million to worthy students. One of this year's national Tribute Award Scholarship winners was Washington state teen Lea Schaffer, who received \$20,000.



Olympian Scott Hamilton and Trisha Yearwood flank scholarship winner Lea Schaffer.

ALABAMA

Supergroup Alabama has passed another milestone with their *Greatest Hits* package. With sales exceeding over five million, the record has outsold albums by every other band in the history of country music. This group, who hosted Vince Gill, Brooks & Dunn, Neal McCoy and The Oak Ridge Boys this year at their annual June Jam, has sold over 50 million records in total. And they keep on singing—and selling.

LOVE AND PRAYERS TO DALE

We send our love and prayers to ailing Dale Evans. Dale suffered a stroke, but is doing well following post-stroke surgery, according to her husband, Roy Rogers. She had artery bypass surgery.

SLIP OF THE LIP

Billy Dean was at a Milwaukee, Wisconsin, radio station playing his guitar on the air. Tuning a minute, Dean remarked, "I've got a G-string loose."

REBA FAN FOR LIFE

I'm an alley driver. So down the alley I go behind "Reba Row," the conglomerate where Reba McEntire has her office. A red car stops in front of me, and a lady leans out the window talking to a construction worker. She opened the car door, got out, stood erect and pulled her blouse down her back, revealing Reba tattooed on half of her upper back. Her upper leg also had a tattoo of Reba, and her Illinois car tags read REBA 24. Dyed on the skin fan!

WALT DISNEY RECORDS



Dixie Chicks



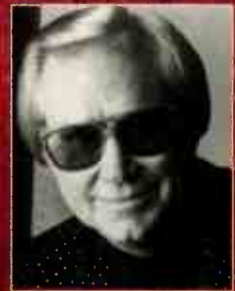
Faith Hill



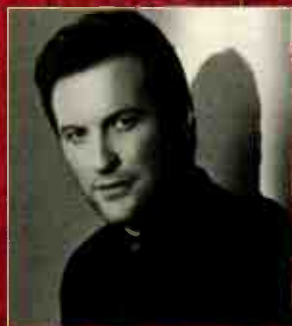
Patty Loveless



Little Texas



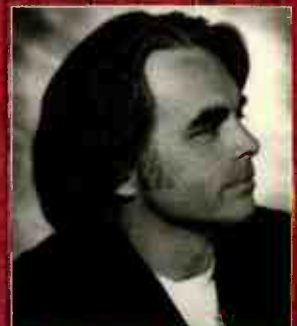
George Jones



Darius Rucker

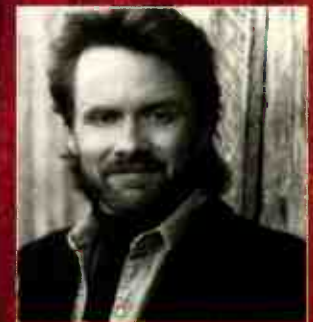


Garth Brooks

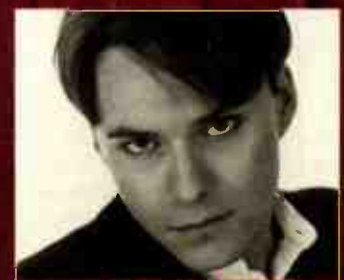
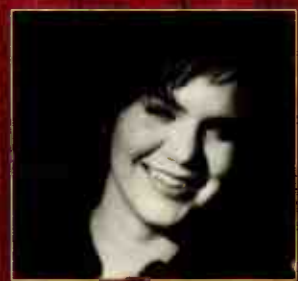
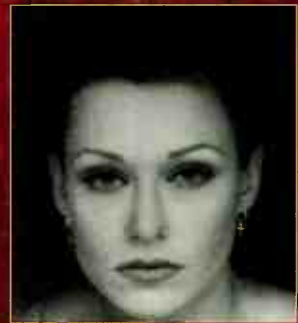


Hank Williams Jr.

THE BEST OF COUNTRY SING THE BEST OF Disney



Keith Whitley



Two American Institutions Come Together in a Great New Album. Available on cassette and CD.

musicland / Sam Goody

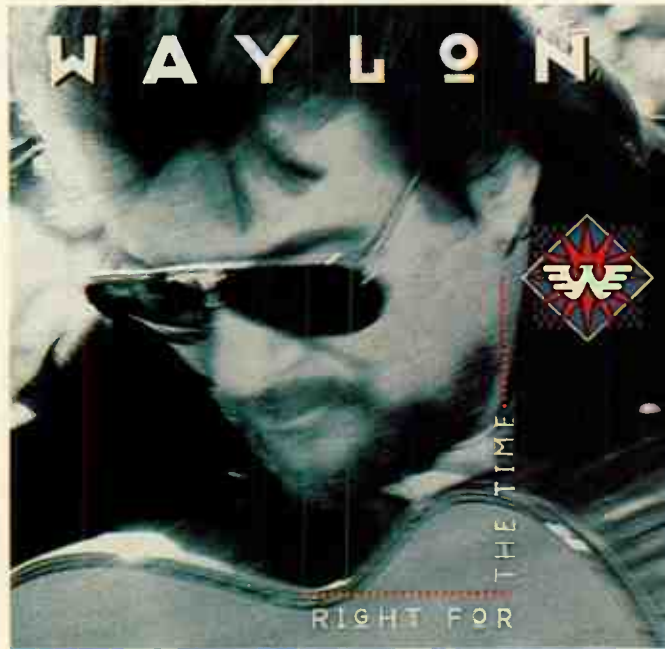
Record Reviews

Waylon Jennings *Right for the Time* Justice 2101

In the recent Turner mini-series, *America's Music: The Roots of Country*, Willie Nelson explains to the interviewer that musicians in his generation were taught to keep playing "until they throw dirt on you." Kris Kristofferson, who's sitting next to Nelson, cracks that that's just what the music industry seems to be doing. Nashville's eagerness to bury Nelson, Kristofferson and their Highwayman pal Waylon Jennings might be a bit premature, for having been tossed off their major labels, all three bounced back on the tiny Justice label to make some of the best music of their careers.

That's certainly true of Jennings and his new album, *Right for the Time*. At 59, he still possesses one of the deepest, richest baritones in country music, and his grizzly-bear growl brings a West Texas authenticity to a new batch of songs about the battle between high hopes and bad habits. On the lovely ballad about his wife, for example, he calls her "The Most Sensible Thing" he's done and contrasts her to many less-than-sensible things he's tried. On "Carnival Song," he describes the internal battle between the wish to settle down and live up to one's promises and the impulse to hit the road. "Lines" is the confession of a songwriter who tries to convert disappointment and loneliness into artistic freedom "one line at a time."

Like his pal Nelson, Jennings has recently rediscovered his songwriting knack; he wrote or co-wrote 10 of the album's 13 tracks, mixing the ornery and sentimental with equal skill. The ornery material includes the raucous, drunken shout of



"Hittin' the Bottle Again," the vicious put-down of an unfaithful lover on "Kissing You Goodbye" and the hard-hearted appraisal of a wheel-spinning relationship, "Wasting Time." On these songs, his raspy voice becomes a sharp bark that delivers the news and doesn't care who hears it. He then goes all tender and sensitive for the evocative tribute to small towns on "Cactus Texas" and the plea for racial tolerance on Shake Russell's "Deep in the West."

Right for the Time is not without its flaws. "Out of Jail" is a tasteless, sexist joke, and "WBPT" is a collection of notebook lines that never quite come together into a coherent song. "Living Legends Pt. II," an unasked-for sequel to his 1983 talking blues, skewers such Nashville stars as Clint Black, Garth Brooks, Billy Ray Cyrus and Shania Twain. It's too much like shooting fish in a barrel.

At its best, though, the new album manages to combine the cantankerous and the ro-

mantic into something as complicated as real life. Jennings' weary-but-defiant vocal turns Paul Simon's "The Boxer" into the honky tonk ballad it was always meant to be. Like Simon, Waylon has the gift of ambiguity, and he applies it fittingly to the title track, an examination of an old love affair that "was right for the time, but time has a way of moving on." With his slippery rhythms and understated vocal, he acknowledges the truth is an elusive and ever-changing quarry. Few country artists are brave enough to confront this reality, and fewer still are skillful enough to evoke it.

—GEOFFREY HIMES

Lyle Lovett *The Road to Ensenada* Curb/MCA 11409

Whether you're one of those tabloid readers who think Lyle Lovett got lucky in marrying the "Pretty Woman" or you're one of those roots-music

fans who believes Julia Roberts got lucky in wedding the author of "If I Had a Boat," it's hard to ignore that marriage and its dissolution last year while listening to Lovett's new album. *The Road to Ensenada* is full of tales about fractured and broken relationships, and it's easy to assume these songs are about Roberts. Songwriting is almost never that neat, however, for songwriters start not from actual events but from feelings.

In other words, it's not necessary to actually kill someone to write a murder ballad, although it helps to have had a murderous thought or two. You don't have to sleep in the alley to write about the homeless, and you don't have to drive a combine to write about a farm. And when Lovett writes, on "Who Loves You Better," about sitting in a "musty motel room," pondering an infidelity, it's not important whether Roberts was the betrayer, the betrayed or neither—or if the song is based on an actual event at all. All that matters is whether or not Lovett captures the universal feeling of having sinned and not being able to control the consequences of that sin.

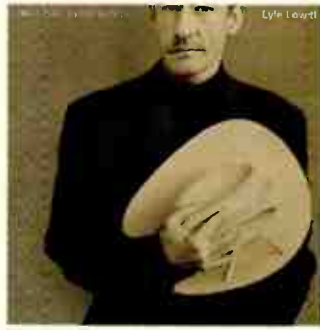
He does. In the bewildered questions and sighing melody, Lovett evokes the dreary loneliness of motels and the weary voice of all of us who have ever created our own predicament and can't find a way out. It's a terrific song, not because it reveals anything about the author, but because it reveals something about us, the listeners. And it's typical of *The Road to Ensenada*, Lovett's best album since his debut and—coincidentally—his most country-ish project since then, too. After all, no type of music is better suited for exploring the

Record Reviews

nooks and crannies of troubled marriages than country music. The measured cadences imply the experience of adults rather than the naivete of adolescents; the plain language implies a perspective scrubbed clean of illusions, and the twisted vocals suggest the complications of vows and children.

"It Ought to Be Easier," for example, is a harrowingly realistic description of how difficult it is "to leave when you know that you have to go." It's hard to imagine it as anything but a country song with the helplessness in Lovett's dry-as-paper baritone amplified by Stuart Duncan's fiddle and Paul Franklin's steel guitar. The stark, guitar-and-vocal ballad, "Promises," is so despairing that Tim Robbins included it in his soundtrack for his death-row movie, *Dead Man Walking*, but within the context of *The Road to Ensenada*, it seems to describe divorce rather than the death penalty. Not that the two are so different.

The album actually begins with four carefree, upbeat songs. The album kicks off with a spirited two-step beat and Lovett warning a stranger, "You can have my girl but don't touch my hat." That's followed by "Her First Mistake," a jiving barroom dialogue where the singer tries to pick up a girl by pretending to be from the North, then by pretending he's from Alabama, then from Louisiana. "Fiona" takes its title from Roberts' middle name, but unlike the actress, the woman in the song is a Cajun girl with one eye, a crazy family and a fiery temper. This four-song suite climaxes with "That's Right (You're Not From Texas)," which boasts a fast-and-furious Western swing boot, the catchiest melody Lovett has ever written and lyrics which at once parody and celebrate Texas chauvinism. One verse pays tribute to Lovett's old Austin friends—David Ball, Champ Hood and Walter Hyatt (who died so tragically in the Valujet disas-



ter)—all members of Uncle Walt's Band.

The most interesting songs, though, are those that seem funny and breezy at first but take an unexpected left-hand turn. "I Can't Love You Anymore," for example, begins as a bouncy farewell from a glib lover who's confident he'll soon get over the hurt, but by the end of the song, that confidence has evaporated and has left a crust of regret around the chorus' pun, "I don't love you any less, but I can't love you anymore." "Christmas Morning" begins by joking about store clerks mechanically wishing you "Merry Christmas" but ends up asking if wedding vows are really any different. Ultimately, it doesn't matter if the comment is directed at Roberts or not, because the song is so powerful it forces us to reexamine our own promises.

—GEOFFREY HIMES

Johnny Rodriguez *You Can Say That Again* HighTone 8073

It's hard to believe that 24 years have passed since this magazine began. In those first heady years, Johnny Rodriguez was the hot, tight-jeaned hunk. His initial publicity revolved around his turning to singing after being busted for goat rustling in Texas, then knocking around before landing a job with Tom T. Hall's band.

Rodriguez, it turned out, had true staying power. After his first hit, "Ridin' My Thumb to Mexico," in 1973 on Mercury,

nearly everything he cut for the next six years wound up Top Ten. Before many of today's singers and bands were born, he was recording Beatles and Eagles numbers. Things went sour after he moved to Epic late in the 70's. Save two 1983 Top Tens, most of his singles weren't nearly as successful. Substance abuse further aggravated matters.

Now, at age 44, he's back on HighTone, the label that began as a blues outlet before expanding into recording alternative country and hardcore honky tonkers like Dale Watson and veteran Gary Stewart. For singers Rodriguez' age, such comeback albums are usually an ill-fated

JOHNNY RODRIGUEZ



You can say that again

second grab for the brass ring at best and, at worst, an utter waste of time.

This one is neither. It reunites him with his two original Mercury producers: Roy Dea and Dea's replacement, producer Jerry Kennedy. Many of the session musicians are 70's A-Team members including Kennedy on guitar and pianist Pig Robbins. Clearly matured, his voice huskier but more confident, Rodriguez excels on honky tonk fare like the Doodle Owens composition, "Still a Lot of Love in San Antone," and digs deep into the Merle Haggard vaults for his little-known late 60's ballad, "If I Had Left It Up to You." In the same vein are the blue and somber ballads, "What a Memory You'll Make" and "No News is Good News."

Just as successful are his stabs at newer material. He begins the album with a Latin-beat version of Lucinda Will-

iams' "Big Red Sun Blues," on which he excels, and continues with "Every Night About This Time," a dark tale from roots-rocker Dave Alvin that could have come from Haggard. "You Can Say That Again" and "Mexico Rain" both hit about the same level of excellence. Even better is his moving exploration of Robert Earl Keen's brilliant story-song, "Corpus Christi Bay," the slice-of-life confession of a hard-drinking offshore oil rig worker.

Rodriguez' best work in his heyday proved he wasn't all hype and image, and it wasn't pleasant to watch him slide out of popularity as he did. Measure the sheer quality of this record against all that, and you have an absolute triumph. Is it realistic to assume that he will again become a favorite of the masses and radio, regaining the stature he had 20 years ago? The odds may not be in his (or any fortysomething artist's) favor given the current climate. But is this a true comeback? Damn straight.

—RICH KIENZLE

Marty Stuart *Honky Tonkin' Is* *What I Do Best* MCA 11429

As much as I love Marty Stuart (he is simply one of the nicest, coolest, most dedicated people I've met in this business), I sometimes fear that a lot of country fans see only one dimension of this multi-dimensional artist.

Mostly they just see the big hair and the frisky banty rooster persona that comes through on strutting, macho-man anthems like "Hillbilly Rock" and "The Whiskey Ain't Workin'," one of several hit duets with his buddy, Travis Tritt.

The part a lot of folks seem to miss is the soulful songwriter and fervently dedicated musician (he's master of a half-dozen or so stringed instruments) with an almost obsessive knowledge of, and loyalty to, country music and its traditions.

An angel to watch over you



For the first time—
a guardian angel
collector's plate in a
beautiful new shape

Surrounded with the
splendor of
22-karat gold filigree

FREE
An angel gift for you!
Receive a gold-washed
angel lapel pin free with
your plate. Let it remind
you of your special
guardian angel.



How comforting it is to picture a beautiful guardian angel walking beside us—shielding us from danger, guiding our steps and our lives in the right direction. That's the message of this beloved Victorian-era artwork from Germany. A young girl leads her little brother across a dangerous bridge, confident in the belief that her guardian angel is near.

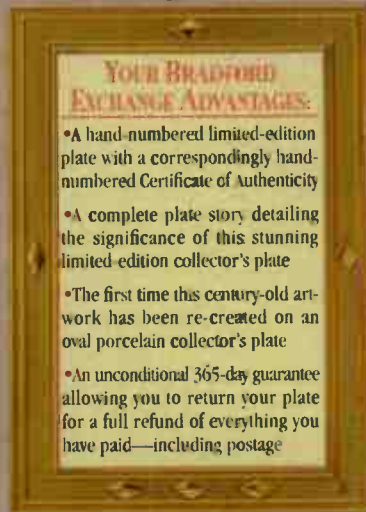
This is an image that has comforted generations of adults and their children...and now it is yours to treasure re-created for the very first time on an oval porcelain collector's plate.

"Guiding The Way," 9 1/2 inches tall and surrounded by a border of 22-karat gold filigree, is a hand-numbered limited edition, comes with a Certificate of Authenticity, and is backed by the Bradford Exchange 365-day guarantee. Best of all—priced at \$29.90—it's one heavenly art value.

"Guiding The Way" is issued in a strictly limited edition, so order your plate today. Send no money now. Just mail the coupon!

©1996 BGE DAB 909

"Guiding The Way"



THE BRADFORD EXCHANGE
9345 Milwaukee Avenue Niles, IL 60714-1323

THE *Heart* OF PLATE COLLECTING

YES. Please enter my order for "Guiding The Way." I understand I need SEND NO MONEY NOW. I will be billed \$29.90* when my plate is shipped. Limit: one plate per order. **Please Respond Promptly!**

Signature _____

Mr. Mrs. Ms. _____

(Name, Please Print Clearly)

Your Address _____

City _____

State _____

Zip _____

Telephone (____) _____

Check one: Are you purchasing this plate:

For yourself #1421-EX0061 as a gift #1421-EX0062

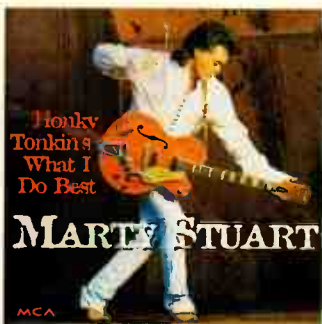
*Plus a fee of \$2.00 postage and handling. Please enclose \$22.90 with your order.
Excludes gift tax.
Please allow 3-5 weeks for plate shipment. Plate shown not included.

Record Reviews

On *Honky Tonkin' Is What I Do Best*, his new album, Stuart comes a step closer to merging his obvious and not so obvious dimensions in a way that should enable more folks to finally get the Big Picture of what he's all about.

But it's the big-haired banty rooster who's once again front and center on the title tune, another swaggering, male-bonding duet with Tritt.

In a similar vein, enjoyable but rather forgettable songs like "Country Girls" (one of several tunes in this collection co-written by Stuart and Paul Kennerley) and "Country" (from Roger Murrah-Marcus Hummon) milk predictable clichés. They just sound like more over-reaching attempts by Stuart to confirm his already well-established down-home pedigree.



"The Mississippi Mudcat and Sister Sheryl Crow" is a high-octane "Marty Party"-style talking blues that serves as a vehicle for some great instrumental rides. But its playfully surrealistic imagery will probably sail right over the heads of a lot of country folks. "Rocket Ship" (another Stuart-Kennerley collaboration) follows a similarly inspired, but perhaps slightly errant, trajectory.

The cuts on here that really stick to the emotional ribs and showcase Stuart's best and most underplayed dimensions are the ballads and mid-tempo love songs. On his heartfelt rendition of Del Shannon's "Sweet Love," he strikes a fine balance between rockabilly jitteriness and sweet soulfulness. The same can be said for

"I'll Be There for You" (a solo Stuart composition), which rolls along on an irresistible U2-like guitar-drum track. "You Can't Stop Love" (co-written by Stuart and Kostas) has a similarly mesmerizing quality, enhanced by Barry Beckett's soft, swirling accompaniment on B-3.

"Shelter from the Storm" (another Stuart-Kostas collaboration) is yet another stirring ballad that reveals the heart of gold that beats so intensely within this flashy, self-proclaimed hillbilly rocker.

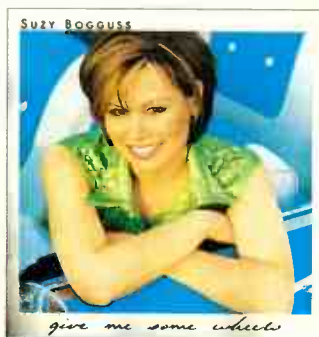
I could be dead wrong (wouldn't be the first time), but it seems to me that the more of this softer, more tender side of himself that Stuart reveals to us, the bigger his audience will get.—BOB ALLEN

Suzy Bogguss *Give Me Some Wheels* Capitol 36460

A lot can happen in the country music business in two years nowadays. Radio playlists continue to shrink, and the next wave of the new generation has chipped away at the old guard until you hardly ever hear a Randy Travis record anymore, for crying out loud. So, Suzy Bogguss' dry spell since *Sympatico*, her interesting but baldly non-commercial collaboration with Chet Atkins, had me a little worried. Needlessly, it turns out.

Give Me Some Wheels slams you back in your car seat from the get go. The energy and independence that makes Bogguss so attractive is alive in this title track, written by Bogguss, Matraca Berg and Gary Harrison. For a change, Bogguss contributes only three songs to this effort, but she culls great tunes from Don Schlitz, Bob Regan, Tom Shapiro—names that hardly miss a week in the credits of *Billboard's* country singles charts.

Bogguss also surrenders the production reins for this record, after fighting so hard to control her last two. Production is



handled by Capitol top executive (and Faith Hill mentor) Scott Hendricks with Trey Bruce, talented eldest son of country legend Ed Bruce. Perhaps motherhood and the interim since the previous effort taught her that it's better to do what she does best than try to do everything at once.

What Bogguss does best is invest great songs with power, meaning and emotion. "Saying Goodbye to a Friend" is a ballad that traces concrete moments of the grieving process. It's powerful stuff that lets the listener fill in the reason for the grief—lost love, death of a pal from AIDS? Schlitz and Bogguss collaborated on "She Said, He Heard," a terrific portrait of the communications gap between the sexes, obviously drawn from the pop-psychology bestseller, *Men Are From Mars, Women Are From Venus*. Bogguss once told me that she refused to get a boob job or facelift because she wanted to speak to her generation through all the changes. Along those lines, "Let's Get Real" asks about middle-aged passion: "What is this love that's found us/Beyond those old school days/This fire burns much deeper..." It moves one who found the permanent love well past 30.

It has been two years or more since we had a new album from this clear-voiced gal from the American heartland of Illinois, and for my money it was too long. *Give Me Some Wheels* is more than a bull's-eye return from her sabbatical, it's an essential restatement of Suzy Bogguss' sharp intelligence and passion.

—BOB MILLARD

Vince Gill *High Lonesome Sound* MCA 11422

Given the title of this record, referring as it does to the ballad side of the classic bluegrass tenor, I was surprised by Vince Gill kicking off this new collection with a torrid electric blues guitar tearing into "One Dance With You." And while he's not a convincing blues singer, this humpty-bumpty shuffle is a refreshing thing.

The subdued, ethereal R&B groove behind the heartbreaking "Pretty Little Adriana" is the second surprise. You wouldn't find his string-bending accompaniment in any fake book of standard country licks, either; more likely in some neo-Jimi Hendrix lesson book. Very cool. The airy reverbera-



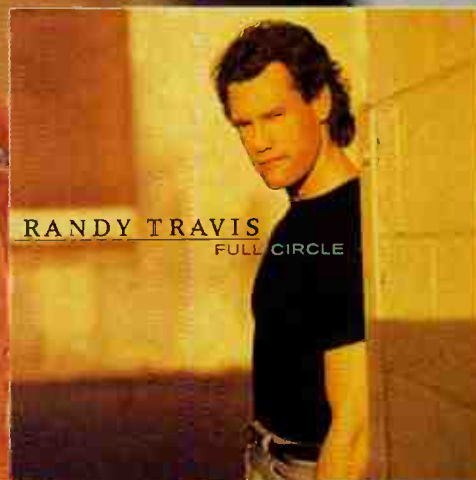
tion that haunts his vocals lifts this simple ballad into more format-crossing zones. Vince, who can get really tiresome with his ballads, kills me with this one.

Top-notch session keyboardist Pete Wasner paired with Vince to write yet another brilliant, understated blues, the syncopated New Orleans-style "Down to New Orleans." Wailing backing vocals are by Bekka Bramlett—and if she isn't the daughter of blues legends Delaney and Bonnie Bramlett, I'll eat her socks. "Tell Me Lover" is more greasy, second-line New Orleans blues than I expected from the king of country-bluegrass golfers. On this track, Vince takes some of the ele-

RANDY TRAVIS

12TH ALBUM
12 SONGS
full circle
FULL CIRCLE

INCLUDES THE HIT SINGLE
"ARE WE IN TROUBLE NOW"



RELEASE DATE: AUGUST 13TH

AVAILABLE WHILE MUSIC IS SOLD.



NEW! THE RANDY TRAVIS INFORMATION NETWORK

VISIT OUR WEB SITE AND KEEP UP TO DATE ON ALL RANDY TRAVIS NEWS AND EVENTS.

<http://www.randy-travis.com>

Record Reviews

ments of Kenny Loggins' "I'm Alright" and makes it downright hinky. "You and You Alone" is a heady mix of sparse, ethereal, jazzy blues guitar and country love lyric, but he makes some very non-traditional melody turns in the chorus, with Shelby Lynne along for the harmonies. Damn! I love this stuff.

In the writing room, Vince got together with Texas singer-songwriter legend Guy Clark to produce "Jenny Dreamed of Trains." Obviously made for the satisfaction of making a statement, this boasts a one-minute piano intro before the tempo shift, brushed drums and acoustic guitar that carry this fine, mysterious story song along with a standard "Freight Train" rhythm.

The obvious positive country spin brings Vince back into the mainstream country realm with "Given More Time," with Patty Loveless offering harmonies. The title song puts Vince back on more familiar, electric bluegrass ground. The bonus 11th track here is a recap of this song, a traditional bluegrass version featuring Allison Krauss and Union Station.

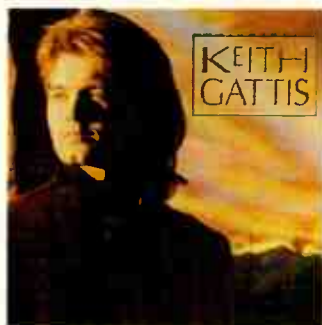
All I can guess is that Vince Gill is purposefully stretching here. He wrote or co-wrote every song on this album, so there's no hiding that it represents his own personal creative breadth. I know he's made more radio-friendly albums, but he's never made a better record in his whole life.

—BOB MILLARD

Keith Gattis

Keith Gattis
RCA 66834

The first thing you notice is his physical appearance. But then, 25-year-old Gattis can't really help looking like the other current pretty-boy heartthrobs vying for their five minutes of fame. It's the voice that's truly haunting, obvious from the opening bars of



the buoyant kickoff number, "Real Deal." There's a lot of George Jones hovering about, nothing unusual in an era where George is a fountain-head for younger singers. But this is not the Jones of "He Stopped Loving Her" or even "She Thinks I Still Care," but the mid-50's burrhead of "Why Baby, Why" and "You Gotta Be My Baby." And those vocal cords of Gattis' have more than a little Buck Owens bouncing around as well.

Though Gattis appears to be straining to emulate them at times, it's surprising to hear any young singer whose voice is sufficiently tough and muscular to hold up amid hot accompaniment without being overwhelmed. The result is a party album without even one overtly designed dance club number. Even more surprising is the fact that producer Norro Wilson, an old Nashville hand not known for daring or innovation, has adeptly walked the line between traditional and modern, high-energy backup.

Gattis writes (or co-writes) his own material, and youthful enthusiasm comes across in all ten songs (stingy RCA programming again). All but one are upbeat or medium tempo, all dealing with the standard themes of honky tonk, lost women, laments, falling in love, good timing and so on. Songs like the Buck-ish "Whoop De-Do," "Lookout Below," "Heartache Hero" and "Everywhere I See You There" all follow these time-honored themes.

Hopefully, as Gattis matures and grows, he can broaden his scope. Still, there's nothing

here to be ashamed of. Thankfully absent is the studied introspection common to today's hokey-folkie singer-writers (the kind beloved by so many among today's fans).

As inspiring as Gattis is, one very important question remains:

Can this vibrant, rocking, young hillbilly voice tackle the agonized, gutwrenching, bleak ballads that separate the men from the boys? The closest numbers here, "The Puppet" and the semi-ballad "Only Lonely Fool," don't provide a clear picture. If not, he has a way to go. If he proves up to that task next time out, then the promise of this debut will truly be fulfilled.

—RICH KIENZLE



Jimmy Buffett

Banana Wind
Margaritaville/MCA 11451

Buffett gets a little more serious in this new pop-flavored, Caribbean-esque collection, whose title refers to an islands term for a wind not as dangerous as a hurricane, but strong enough to blow the bananas off the trees. He calls this largely autobiographical reflection "just a continuation of my story...life and death, women and children, love and friendship, seaplanes and paradoxes." Produced by Russ Kunkel, this record has the rhythmic and harmonic feel of the better influences available to someone intimately familiar with steel kettle cocktail jazz and the work of Paul McCartney. Hints of a change of pace for

Buffett, but I like it plenty.

About half of these stories touch on subjects as serious as ecological degradation ("Bob Robert's Society Band"), legal problems ("Overkill"), getting shot at by the Jamaican authorities ("Jamaica Mistake"), aging ("Only Time Will Tell"), and a son's coming to grips with his father's story and influences ("False Echoes"). Plus, Buffett is about the only guy I know who can swear like a sailor in a song and get away with it.

Yet, for all his swerve toward seriousness here, there remains the fun, the sheer whimsy and joy of an imagination run wild, a singer/songwriter with (as one of the songs here says) "a schoolboy heart, a novelist eye, stout sailor's legs, and a license to fly." While "Bob Roberts' Society Band" opens with a litany of Floridian bad news, it quickly reaches for Buffett's patented stock and trade—the invitation to escape to the tropics.

Buffett's sense of humor and whimsy is nowhere more apparent than in the minor-keyed mambo, "Desdemona's Building a Rocket Ship," and "Mental Floss." A jazzy-bluesy harmonica groove on the latter celebrates the benefits of "life with a brain." Dr. Jimmy is in: "In one ear and out the other/Don't you get criss-crossed/I recommend you try a little/Mental floss." As he admits in "Cultural Infidel": "Philosophy is not for me/Laughing is my game..." Yeah.

Buffett makes no missteps, but then that's the province for those who take themselves too seriously. Parrot heads will get their money's worth in *Banana Wind*. Shoot, if you get so uptight you feel like reaching for a Xanax, reach for this record instead. To quote Buffett once more from his new song, "Holiday": "Well it's only up to you/No one else can teach you to/Go out and have some fun." And don't forget to take some Jimmy Buffett tapes along.

—BOB MILLARD

Ford's First Pickup!

THE 1925 FORD® MODEL T RUNABOUT.



Shown actual size
(Scale 1:24; 6 1/8"
in length).

A collector-quality replica of Ford's original pickup, handcrafted of die-cast metal from over 100 precision parts.

1925. America was in love with the Model T Ford, and had been since its introduction in 1908. By the mid-twenties, the "Tin Lizzie" had become the standard mode of transportation for millions of Americans. Hard working farmers, always looking for ways to make their jobs easier, came up with a new use for their Model T's, converting them into makeshift pickups.

Henry Ford knew a good opportunity when he saw one, and in early 1925, he introduced Ford's first completely factory-built pickup. Although simple in concept and construction, this landmark pickup went on to become one of the company's most successful models. Now, you can own an authentic die-cast metal replica of this legendary American classic... *The 1925 Ford Model T Runabout.*

Meticulously handcrafted.

This beautiful replica is handcrafted in large 1:24 scale from more than 100 precision parts. You'll be delighted at the authentic detail... the miniature 4-cylinder engine replica, the twelve spoked wheels, and the removable cover in the pickup's bed that hides the precisely replicated battery. Expertly painted and hand-waxed, your 1925 Ford Model T Runabout will be the pride of your home or office.

Attractively priced; satisfaction guaranteed.

You can acquire your 1925 Ford Model T Runabout from the Danbury Mint for just \$111, payable in four convenient monthly installments of \$27.75. Your

satisfaction is guaranteed.

Mail your Reservation Application today!



The passenger door opens to reveal the detailed interior with authentic dashboard dials and gauges.



The tool kit with opening lid is replicated on the passenger-side running board.



The hood lifts on either side for access to the beautifully detailed 4-cylinder engine.



Ford trademarks used under license from Ford Motor Company.

© MBI

The Danbury Mint
47 Richards Avenue
Norwalk, CT 06857

THE 1925 FORD® MODEL T RUNABOUT

Yes! Reserve my 1925 Ford Model T Runabout. I will pay for my replica in four monthly installments of \$27.75*. If I am not completely satisfied, I may return my replica within 30 days for replacement or refund.

*Plus any applicable sales tax and \$1 shipping and handling per installment.

Reservation Application

Send no money now.

Name _____ (Please print clearly.)

Address _____

City _____

State _____ Zip _____

Signature _____ (Orders subject to acceptance.)

Allow 4 to 8 weeks after initial payment for shipment.

1501FLM1

LOSING WEIGHT:

“Amazing Skin Patch Melts Away Body Fat”

— Globe - August 16th, 1994 - p.27 - (7 million readers) —

Results of a study conducted for the United Research Center by G. Fleming

- Clinically tested in the United States
- Recommended by doctors and pharmacists
- Hundreds of thousands of boxes sold in a few months in European pharmacies (simply by word-of-mouth!).

Is the once-a-day *Svelt PATCH* really revolutionary? And does it really give the promised results?

Following a survey, the United Research Center is so convinced of the efficiency of this new weight-loss plan that now, for the first time, it is making an at-home, risk-free trial offer of the famous *Svelt PATCH* Weight-Loss Plan to anyone wishing to lose weight and stay slim — with *no* obligation to buy. Read how you can take advantage of this special offer.



The new *Svelt PATCH* Weight-Loss Plan is now available in the United States without prescription.

Below you will discover:

- How the dual-action *Svelt PATCH* Weight-Loss Plan works.
- How it makes you lose weight—*really* lose weight. Effectively. By eating up to 5 times daily. With no medication. No strenuous exercise.
- Why it guarantees such long-lasting results.
- How, for the first time in the United States you can receive your *genuine Svelt PATCH* Weight-Loss Plan, with the same *Svelt PATCHES* as those sold in European pharmacies, for a 90-day at-home risk-free trial offer—with *no* obligation to buy.

After having surpassed the effectiveness of all methods for quitting smoking, Anti-Tobacco Patches created a world-wide revolution.

Now the new *Svelt PATCH* Weight-Loss Plan is also enjoying phenomenal success in Europe. Within the next few years, this plan is likely to take the lead over all other weight-loss programs.

Finally available in the United States, you can now obtain an at-home risk-free trial of this plan—with no obligation to buy. That way, you can see the spectacular results of the *Svelt PATCH* Weight-Loss Plan for yourself. Here is how it works:

The weight-loss plan of the 21st century is now available.

Yes. The *Svelt PATCH* Weight-Loss Plan can finally help you lose weight. *Really*

lose weight. Quickly. Easily. Eating up to 5 meals a day. With no medication. Without any strenuous exercise. This Plan guarantees long-lasting results. With a *maximum* loss of water and fat. And a *minimum* loss of muscle.

The results have been proven. Thousands of times.

How many pounds do you want to lose? 15 pounds, 25 pounds, 35 pounds? More than 45 pounds? The new *Svelt PATCH* Weight-Loss Plan can really help you lose weight.

The American physician that tested the slimming patches observed weight losses of as much as: 16 pounds the first week • 25 pounds in 2 weeks • 33 pounds in 3 weeks • 41 pounds in 1 month • 71 pounds in 2 months.

Weight-loss patches have been scientifically tested in the USA and are used in European hospitals and clinics.

In the United States, an American physician recently tested the weight-loss patch on 100 individuals. All participants had already tried many other weight-loss schemes over the

prior years, without success. Twenty-five percent of them were thus doubtful about how well the weight-loss patch would work. But here are the results:

- The measured effectiveness of the weight-loss patch was 100%: absolutely all participants lost weight.
- Fifty-six percent of the participants lost at least 20 pounds in 2 months (between 20 and 71 pounds in only 2 months).
- Average weight losses in women was 4.9 pounds the first week, 12.8 pounds the first month, and 21.9 pounds in 2 months.
- Average weight loss in men was 4.7 pounds the first week, 15.7 pounds the first month, and 25.1 pounds in 2 months.

How does the *Svelt PATCH* Weight-Loss Plan work?

The *Svelt PATCH* Weight-Loss Plan includes:

1. A weight-loss plan which begins by explaining in detail:

- How to let your body burn up 77% more calories than it absorbs — easily and eating up to 5 meals a day.
- How to easily *speed up* your body's metabolism.
- How to *maximize* losses of water and fat
- How to *minimize* muscle loss — and even increase muscle mass to get your body back in shape.

2. Stick-on *Svelt PATCHES*.

Just put one stick-on PATCH anywhere on your body. Replace it with another stick-

on *Svelt PATCH* after 24 hours.

Svelt PATCHES contain concentrated fucus. In contrast with most weight-loss products — which only work for a few hours following their consumption — *Svelt PATCH* fucus is absorbed by your body, through the skin, the entire day and while you sleep — up to 24 hours per day.

What is fucus?

Fucus is a type of natural algae containing very high levels of certain ingredients. Biologist Duchesne Dupont was the first to discover fucus's ability to absorb fat and to trigger the "combustion" of fat. Fucus is now recommended by many physicians to those who want to lose weight.

Fucus is very rich in iodine. It also contains an extraordinary amount—15%—of certain minerals *essential* to your body. These minerals are often lacking in our daily diets.

How fucus helps your body

- ☑ Controls your appetite.
- ☑ Stimulates your metabolism: iodine, niacin, riboflavin, potassium, magnesium and vitamin C stimulate cellular oxygenation, facilitates the assimilation of glucides, and helps your body transform food into energy (and not fat) by triggering the metabolism of fat.
- ☑ Control and balance in producing hormones through the very large quantity of iodine which ensures proper functioning of the thyroid (essential to weight loss).

- ☑ Acts on the muscular system: thiamine, silicon and potassium, sodium and calcium help *nourish* muscles and *prevent* muscle loss when losing body weight.
- ☑ Eliminates active toxins with iron.
- ☑ Maintains weight loss with indispensable cyanocobalamin
- ☑ Helps fight water retention with potassium.
- ☑ Cuts fatigue with vitamin C.
- ☑ Reduces cholesterol with niacin.

A study published in England in November 1991 showed that people wanting to lose weight did so 200% as *quickly* with fucus than those who tried to lose weight without fucus, with both groups eating the same quantities of food.

Here is exactly how the entirely new *Svelt PATCH* double-action Weight-Loss Plan can help you lose a total of 15, 25, 35, 45 and even more than 55 pounds in record time.

Copyright © 1995 United Research Center. IMPORTANT NOTICE: This weight-loss plan is not designed to diagnose or analyze any illness or pathology of any kind, nor to propose any method of treatment other than that which you may currently be taking. Of course, the results described may not be obtained exclusively with the "Svelt Patch". You must follow the Svelt Patch Weight-Loss Plan, and do as indicated to obtain the best possible results. The results vary from one individual to another, depending on excess weight and various other factors. On average, weight loss varies between two and four pounds per week. However, many people have lost much more weight more rapidly through the Svelt Patch Weight-Loss Plan. You are advised to see your doctor before beginning any weight-loss plan. Doctors recommend that you reduce your consumption of lipids and increase your activity level. Anyone in good health can follow this program. However, pregnant women, children, the elderly, those suffering from the health problems listed: patients under a doctor's care for a serious health problem or taking medication prescribed by a doctor for a serious health problem, people suffering from diabetes, or from serious heart or thyroid problems, those allergic to glucose, people suffering from hypoglycemia as well as those with a lactose intolerance should not follow this weight-loss program - or any other weight-loss program - without, at least, the authorization and/or supervision of their doctor.



"The Svelt-PATCH speeds Up The Body's Metabolism And Burns Up Fat"

By Thomas Anglim

— Extract of the article published in the *Globe*, August 16, 1994 - p.27 (7 million readers)

Forget calorie counting, working out and gulping down yucky food supplements—it's now possible to peel off those unwanted pounds simply by wearing a tiny pink skin patch.

And because you wear it day and night, you can lose weight even while you sleep.

"We tested 100 overweight men and women for 60 days, without having them change their normal lifestyle in any way," says a company spokesman.

"Every one of these people had spent many years trying — unsuccessfully — a wide range of diets and weight control gimmicks."

"Most of the people in our trial came out more than 20 pounds lighter.

"The secret to the Svelt Patch' success is a kelp-like seaweed called fucus, which is found along the Atlantic coast. It's loaded with iodine, which speeds up the body's metabolism and then burns up unwanted fat and cholesterol."

"Fucus is registered as a food additive and a weight-control product by the United States Food and Drugs Administration. And that, for me, is as good as the Bible".

Are there any drawbacks to the Svelt PATCH Weight-Loss Plan?

Although the Svelt PATCH Weight-Loss Plan permits truly fast, effective results, it is completely natural. It poses no risk if you are in good health. In fact, it lets your body work better.

The Plan lets you lose weight quickly and efficiently—and obtain long-lasting results:

- By eating up to 5 times a day
- Without any medication
- Without strenuous exercise

Research Center—at the address indicated below. You will soon receive the Svelt PATCH Weight-Loss Plan at your home. Just follow the Svelt PATCH Weight-Loss Plan as indicated.

If, for any reason whatsoever, you're not 100% satisfied with the results of the Svelt PATCH Weight-Loss Plan, simply send the Weight-Loss Plan back to us within 90 days, and we will give you a 100% refund. Yes. A ONE HUNDRED PERCENT REFUND. And we'll do so without asking you any questions. A cheque in your name for this full refund

will promptly be sent to you.

This is a written, formal guarantee, enabling you to try the new Svelt PATCH Weight-Loss Plan without any obligation on your part.

Only read this if you have decided NOT to benefit from this risk-free trial offer

Perhaps you believe you're a special, difficult, or desperate case. Or perhaps you're still somewhat skeptical. That's perfectly

reasonable.

If so, at least take a trial. Just out of pure curiosity. Show the Svelt PATCH Weight-Loss Plan to your physician. Ask his or her opinion. If, for any reason, you are not totally satisfied with the results, just return your Svelt PATCH Weight-Loss Plan. You will be reimbursed in full. This trial will have cost you nothing. Not one penny.

As you can see, there's no obligation on your part. We are prepared to make this kind of unique offer, only because we are convinced that you, like thousands before you, will be pleased as you never have been previously by the results from your Svelt PATCH Weight-Loss Plan.

You will soon receive your Svelt PATCH Weight-Loss Plan at home. And you will see yourself lose weight quickly, every single week. You will see the results really work. You will see your body transformed—and enjoy long-lasting results. You will be proud of your new appearance and your new, totally revitalized life.

Act now. Don't wait until later. That way you might forget—and later regret having missed this special introductory offer enabling you to take a home trial—with no obligation to buy. Fill out the coupon below right now and mail it today.

You will soon see for yourself how quick and effective Svelt PATCH Weight-Loss Plan results really are. You will be very pleased with your decision. We guarantee this formally—and in writing.

Free: If you mail your coupon before 5 p.m. Friday of next week, we will include, in addition to your shipment, a free magnificent surprise gift.

Doctors: If you are a doctor and would like to receive the Svelt PATCH Weight-Loss Plan, just enclose your business card along with your letterhead and the coupon below.

Each Svelt PATCH Weight-Loss Plan is accompanied with copies of numerous scientific studies on fucus and on the Svelt Patch.

Here is how the Svelt PATCH Weight-Loss Plan will change your life

Through the Svelt PATCH Weight-Loss Plan, you'll be losing weight 24 hours per day. Even while you sleep. Day after day, you'll see the results on the scale. Week after week your body will be transformed—and your figure will become slimmer and more attractive. You will be able to lose your excess weight efficiently and quickly, and experience long-lasting results. Do you know what this really means?

- You will be able to wear the fashionable clothing you like, and you'll feel good about it.
- You will have greater self-confidence, and a personal image that pleases you. You will feel more at ease.
- You will appear younger and in better health. You will be in better shape, more vital, and more active.
- Your love life will be more interesting.
- Your entire life will improve. Your spouse, your family, and your friends will find you more attractive.

For the first time, a risk-free home trial — with no obligation to buy

Just fill out the coupon below and mail it today to the exclusive distributor—the United

IMPORTANT NOTICE

The free trade agreement between the United States and Canada has recently come into effect. In addition, as you probably know, for several months now, the exchange rate between the American dollar and the Canadian dollar has been VERY favorable for Americans. So we have looked into it and found a way for YOU to benefit from this situation. Here's how:

By ordering your Svelt PATCH Weight-Loss Plan directly from Canada and paying, as usual, in US dollars, YOU can take advantage of this really interesting exchange rate and save (see the comparative table). Furthermore, you'll have no state tax to pay.

To turn these benefits to good account—with the assurance of the same written guarantee of complete reimbursement if you're not 100% satisfied—just mail the coupon today with your usual method of payment (check or money order).

Svelt PATCH Weight-Loss Plan	Total price (in Can. dollars)*	YOU pay only (in US dollars)**
2 weeks	\$ 36	US \$ 24.95
4 weeks	\$ 59	US \$ 39.95
8 weeks	\$ 95	US \$ 59.95
12 weeks	\$130	US \$ 79.95
16 weeks	\$153	US \$ 99.95
20 weeks	\$177	US \$119.95

* Including taxes, handling and shipping.

** No tax to add. Handling and shipping extra.

Coupon for a 90-day risk-free trial — with no obligation to buy

Mail today to:

United Research Center,
1414 Place Bonaventure, Montreal, Qc, CANADA, H5A 1H3

YES I would like to take an at-home risk-free trial of the new Svelt PATCH Weight-Loss Plan. It is agreed that: if, for any reason whatsoever, I'm not 100% satisfied with the results of the Svelt PATCH Weight-Loss Plan I can simply send the Weight-Loss Plan back to you within 90 days. If I do, you formally agree in writing to give me a 100% refund. And you'll do so without asking me any questions. A check in my name for this full refund will promptly be mailed to me. This is a written, formal guarantee, enabling

me to try the new Svelt PATCH Weight-Loss Plan without any risk or obligation on my part. In accordance with this written guarantee, please send me (in a plain, unmarked wrapper) the Svelt PATCH Weight-Loss Plan that I have selected below.

- My surprise free gift (I am replying before 5 p.m. Friday of next week).
- I enclose a check or a money order for a total of \$_____ made out to the United Research Center

I want to lose	Duration	Svelt PATCH Weight-Loss Plan including	Special introductory price	+ Shipping and handling	Total
<input type="checkbox"/> 4 to 8 pounds	2 weeks	14 Svelt PATCHES	\$ 24.95	+ \$ 3.05	\$ 28
<input type="checkbox"/> 8 to 15 pounds	4 weeks	28 Svelt PATCHES	\$ 39.95	+ \$ 4.05	\$ 44
<input type="checkbox"/> 15 to 25 pounds	8 weeks	56 Svelt PATCHES	\$ 59.95	+ \$ 6.05	\$ 66
<input type="checkbox"/> 25 to 35 pounds	12 weeks	84 Svelt PATCHES	\$ 79.95	+ \$ 8.05	\$ 88
<input type="checkbox"/> 35 to 45 pounds	16 weeks	112 Svelt PATCHES	\$ 99.95	+ \$10.05	\$110
<input type="checkbox"/> 45 pounds and +	20 weeks	140 Svelt PATCHES	\$119.95	+ \$12.05	\$132

Important: Affix 52c in stamps on the envelope (or 2 stamps of 32c, or 2 stamps of 29c if you don't have exactly 52c in stamps).

Miss First Name _____ Last name _____
 Mrs. _____
 Ms. Address _____
 Mr. _____
 Town _____ State _____
 Zip code _____ Date of birth _____ / _____ / 19____
 Month Day Year

I would prefer paying on receipt (C.O.D.), although this will cost me \$7.00 extra for C.O.D. and insurance charges. (No C.O.D. delivery at a P.O. Box)

ADKY

Record Reviews

Wade Hayes

On a Good Night
Columbia 67563

Wade Hayes isn't the most polished young male singer around these days. Nor is he the prettiest. He has a robust, lived-in baritone that works great on most songs, but occasionally sounds choked and flat on others.

Yet Hayes has other qualities that would make me hesitate to trade him for any five other newcomers in an imaginary country music Rotisserie League. He's got the sort of guts, attitude and instincts that you just can't fake. At times he sounds like he sort of sprang full-blown from the Oklahoma dirt. While a lot of his "new country" contemporaries were cutting their teeth on Queen, Arrowsmith and The Eagles, Hayes was obviously busy soaking up Keith Whitley, Waylon Jennings and Willie Nelson.

Throughout *On a Good Night*, his second album, Hayes not only wears a Waylon Jennings influence on his sleeve; he practically sounds like he's got a touch of 70's Outlaw fever flowing through his veins. The tracks are raw, with lots of churning guitars and runaway steel passages. There's a fair sampling of Texas-style honky tonk and a little Western swing, all informed with a spirit of raunchy, rockin'-country bravado.

The title tune, a rowdy celebration of the wild night life as practiced in and around the city limits of Smalltown, USA, aptly sets the stage for *On a Good Night*. Hayes next rolls back the pages with a faithfully spare shuffle rendition of the Hank Cochran/Willie Nelson honky tonk classic, "Undo the Right."

What makes all the elements fall together here is Hayes' voice. He's got an unusual style—again, more reminiscent of ol' Waylon than anyone I've heard in a while. And this is far more apparent here than



it was on *Old Enough to Know Better*, Hayes' fine debut album. He's most effective when he sings in this choked-back manner, insinuating as much by what he holds back as by what he lets out.

This methodology works magic on a weepy, fiddle-adorned ballad like "Hurts, Don't It," wherein he evokes all the emotional tension between the countervailing forces of anger, sorrow and desire. He is also at his clenched-jawed finest on "Our Time Is Coming," a lovely statement of blind faith and yearning written and originally recorded by Kix Brooks and Ronnie Dunn.

On the flip side, Hayes gets rowdy, ragged and right and really cranks up the fiddles and his own lead guitar on cuts like the title tune and "This Is the Life for Me" (one of three songs on here which he also cowrote).

In this devil-may-care celebration of the road musician's life, he's once again reminiscent of Jennings with his gruff, clipped phrasing and gutsy guitar backing. In fact, "This Is the Life for Me," with its throbbing, churning, guitar-steel accompaniment, almost sounds like the brighter flip side of a dark Jennings classic like "Are You Sure Hank Done It This Way."

Mind you, Hayes is not the second coming of Waylon Jennings (he's got a long way to go to achieve that sort of stature), and Jennings is only the most obvious influence at work in his music.

Above all, on *On a Good Night* Hayes demonstrates that, as a singer, songwriter and guitar player, he's his own

man. Just as important, he seems to have a pretty clear-headed notion of where country music came from, and where it should be going.

—BOB ALLEN

The Cox Family

Just When We're Thinking It's Over
Asylum 61809

Major labels, the corporate kind with the big bucks, can be a blessing to an act offering quality music, especially if that act has to deal with limited distribution of their releases, meaning they don't get into most stores. The majors get the "product" into the stores, and if the artist is lucky, also kick open a stash of promotional money. Too often, that brings a downside: the loss of creative control. Original producers who helped make an act appealing are often casualties of a big-label deal, left in the dust in favor of old Nashville hands (or hacks).



While asserting to the artists that they "wouldn't think of changing that great sound," they proceed to do just that. Not everyone is as fortunate as, say, The Mavericks, who made the move, got better musically and had commercial success on top of it all.

So far, The Cox Family's magnificent, Grammy-winning music is holding its own. Willard, Sidney, Suzanne and Evelyn previously recorded for Rounder, independent and non-corporate, but hardly small, given recent forays into record distribution, etc. None-

theless, making the move to Asylum, part of the WEA "collective" (Warner/Elektra/Asylum), is a tricky move for such a group. One saving grace is that Allison Krauss, who produced their Rounder work, remains their producer. Their mixture of fine harmonies remains. The clean, largely simple instrumentation is intact, though it booms a bit more in places. Most of all, their eclectic choice of material is unchanged.

The variety here is, if anything, more impressive than in the past. In their spare, lean revival of the 1988 Gatlin Brothers hit, "Love of a Lifetime," they've created a performance that goes well beyond being a mere cover. The two hottest numbers, "I Feel the Blues Movin' In" and "A Good Man Like Me," come from traditional bluegrass. Del McCoury. Their spin on Del Shannon's rock standard, "Runaway," is all right, though in some ways, it's less effective than the two stomping McCoury tracks. Hank Williams' "I Just Don't Like This Kind of Livin'" comes off pleasing, if somewhat predictable amid the other material. Less so is their surprisingly effective reworking of a 60's Motown tune: Marvin Gaye's 1969 hit, "That's the Way Love Is." The adaptation is brilliant, though given their delicate harmonies, they and Krauss have pushed the envelope of amplification and percussion to the max.

The four Cox originals reflect a more traditionalist bent, including Sidney's "Cry Baby Cry" and "Backroads." He and Suzanne wrote two lovely ballads, "Nothing Else I Can Do" and the title song. The weakest efforts, not surprisingly, are the most contemporary tunes. They do their best with the Kostas/Lee Roy Parnell "Who's Gonna Pay for This Broken Heart," but this boring performance of a generic song is simply forgettable. Ditto "You've Got Me to Hold On To," a 1976 hit for Tanya Tucker.

An Inspired Offering from the *Precious Moments*® Collection

Sweet Inspirations Porcelain Plaque Collection



by *Sam Butcher*



- Velvet bisque porcelain
- Custom display sold separately



With their tender messages of loving, caring and sharing, Sam Butcher's teardrop-eyed children continue to inspire millions of collectors all over the world. Their widespread appeal grows even larger as the beloved *Precious Moments*® images are introduced in exciting new presentations.

Continuing the proud *Precious Moments* tradition, The Hamilton Collection, in association with Enesco Corporation is pleased to present The *Sweet Inspirations* Porcelain Plaque Collection, a heartwarming set of 12 velvet bisque plaques featuring enduring *Precious Moments* images. From "Make a Joyful Noise" to "The Lord Is My Shepherd," each plaque delivers an inspirational message, one for every occasion. You'll delight in the wealth of detail and beautiful border designs achieved only by a unique porcelain layering process.

As a subscriber, you will receive one plaque every month, starting with "You Have Touched So Many Hearts." Each plaque will be accompanied by an easel for immediate display. You may also choose to purchase the custom display, enabling you to showcase the entire collection together! Our 30 Day 100% Satisfaction Guarantee assures you order without risk. Reply today, and Sweet Inspirations will come your way!

© 1996 HC. All Rights Reserved. , Plaques © 1994 Precious Moments, Inc.

Respond by October 31, 1996

Please enter my subscription application for the *Sweet Inspirations* Porcelain Plaque Collection. I will receive one plaque per month, each at the issue price of \$12.50.* I may cancel my subscription at any time without obligation. *Limit: One plaque collection per collector.*

I need send no money now. On acceptance, I will be billed with shipment of my first plaque. **0301-264**

Ms./Mrs./Mr. _____

Address _____

City _____

State _____ Zip _____

Telephone (_____) _____

Signature _____

*Plus \$3.48 shipping and handling per plaque. Deliveries to FL will be billed 6% sales tax. All applications must be signed and are subject to acceptance.

The Hamilton Collection

4810 Executive Park Ct., P.O. Box 44851, Jacksonville, FL 32231-4051

Record Reviews

I'm surprised how well the Coxes have done on this outing. Retaining Krauss as their producer undoubtedly helped, and the heavier instrumentation doesn't hurt, though on certain numbers it reaches the outer limits. Any more would bury them. So long as Krauss remains in the control room, and they continue to avoid the vast amounts of generic mediocrity pouring from Nashville song publishers, they should continue to grow.

—RICH KIENZLE

Ty Herndon

Living in a Moment
Epic 67564

Do ya love big, torchy power-pop ballads with full-blown arrangements and fervent themes of undying love? Well, if ya do, Ty Herndon is your man, and his new record may be the most fulfilling ten or 15 bucks you ever spent.

Not since Doug Stone decided he wasn't going to be a honky tonker anymore and would instead specialize in heartthrob songs have I heard an album aimed so resolutely at what music business movers & shakers like to call "the female demographic." *Living in a Moment*, Herndon's second album, is either one big blatantly calculated career move, or this guy really is an incurable, obsessive romantic.

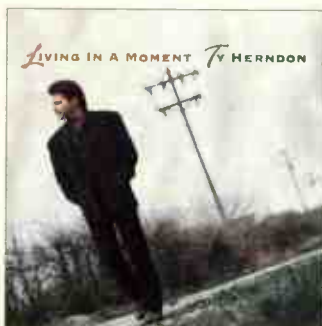
They might as well have entitled it *This One Is For the Ladies*.

Herndon admittedly has the right pipes for this sort of heartrending, angst-ridden piffle. He can sing big and brassy, and he has a perpetual tear in his voice that injects a mega-dose of urgency and intensity into a song, whether it calls for it or not. This quality comes through front and center on big ballads like the title tune (co-written by Pat Bunch and Doug Johnson) and "Loved Too Much" (Don Schlitz and Billy Levsey).

Occasionally Herndon does

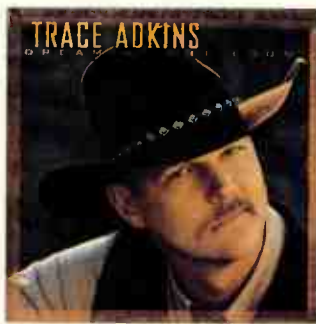
exercise a little restraint and understatement and serves up something at least slightly low key. "Love Don't Work That Way" and "She Wants to Be Wanted Again" are, for instance, a pair of earnest songs with timely messages.

Herndon also turns in a token hillbilly/honky tonk number (this is, after all, a country album—lest we forget). It's a maudlin "wreck-on-the-highway" ballad called "Don't Tell Mama." Unfortunately, it's the style of song for which his voice seems least suited, and he comes off sounding more like Kenny Loggins than Hank Snow.



What's most annoying about *Living in a Moment*, besides its uniform slickness, is the excessive melodrama and overkill at work on most of the tracks. It's almost as if Herndon and his producers didn't trust his voice and the songs they'd chosen to carry the day. Hence, on a moon-in-June outing like "Returning the Faith," the drums and guitars aren't just big and splashy; they're REAL BIG and REAL SPLASHY. It's the same sort of excess you readers would experience if I were to end every sentence in this review with!!!! By the end of the review, you'd probably want to pry my eyeballs out....That is, if you don't already....

Even the tracks on *Living in a Moment* can't disguise the fact that Herndon is a heck of a talented singer. Shoot! With an album like this, his future on the Hyatt Regency lounge circuit seems more than assured!!! —BOB ALLEN



Trace Adkins
Dreamin' Out Loud
Capitol 37222

There's a certain inherent danger involved whenever a record label decides to pull out the promotional stops and build up a new artist as the next best thing since instant potatoes. Expectations can become enormous, and the new artist is often judged by much harsher standards than if his debut record had been merely shipped out quietly with the rest of the season's releases.

This is the kind of pressure faced by newcomer Trace Adkins, a big ol' boy from Louisiana with a big ol' amiable, countrified, radio-ready voice that is as rich and engaging as it is predictable and unremarkable. Capitol Records, for reasons of its own, has simply decided in advance that Adkins is destined to be a superstar.

Dreamin' Out Loud, Adkins' debut album, was, in fact, produced by Capitol/Nashville President and CEO Scott Hendricks, the man who more or less (discovered) and signed Adkins. Hendricks is a veteran producer who has also produced recent hits on Brooks & Dunn, Faith Hill and John Michael Montgomery, among others. As keen an ear as he obviously has for the contemporary marketplace, it's the John Michael Montgomery connection that proves most troubling here....But more on that later.

Though Trace Adkins lacks the edge or distinction of a neo-honky tonk king like Mark Chesnutt, or even a lesser

light like Tracy Lawrence, he has a broad, laconic style that's vaguely reminiscent of an under-appreciated master of yesteryear like Cal ("Country Bumpkin") Smith.

Adkins is on especially solid and confident ground on a resolutely sad honky tonk ballad like the Kent Robbins-penned "Every Light in the House." He's no less winning on a raunchy piece of barroom braggadocio like "I Left Something Turned On at Home." He delivers the goods with similar gusto on a wistful tale of woe like the title tune.

Adkins only goes off course when Hendricks eases him more into John Michael Montgomery territory with flossy, country-pop radio fodder like "(This Ain't) No Thinkin' Thing" and "It Was You." Operating in this territory, he's not so much unconvincing as he is simply boring.

So, the ultimate questions for this obviously talented new kid on the block are:

One—Does Adkins have the staying power to survive all the giddy press releases and advance publicity?

Two—Does he want to be a Tracy Lawrence or a John Michael Montgomery?

Those are two mighty big questions, neither of which are fully answered by his solid but stylistically soft-focused debut album. —BOB ALLEN

David Ball

Starlite Lounge
Warner Bros. 46244

David Ball likes to tell the story of how he once pulled up to a traffic light in South Carolina and heard Randy Travis' "On the Other Hand" for the first time on the radio. Like St. Paul knocked off his donkey on the road to Damascus, Ball was thunderstruck that such a brilliant, genuine honky tonk song could become a country hit in 1986. Maybe, he decided, there was room for him in Nashville after all. There certainly was, for Ball's

Record Reviews

1994 album, *Thinkin' Problem*, went platinum and yielded two monster singles, the title cut and "When the Thought of You Catches Up With Me." The question was, did he have more than one album of classic honky tonk in him?



He did. *Starlite Lounge* is marked by the same honky tonk combination of confessional honesty and survival instincts as its predecessor. Somewhere out in Kansas this fall, a despairing hillbilly fan will pull up to a traffic light in his red pickup truck, hear Ball's new single, "Circle of Friends," on the radio and decide that maybe there's hope for country music after all. Maybe baby-cheeked pop singers won't completely take over country radio, our Kansan will think, not as long as someone like David Ball is out there scraping the edges of his throat and capturing the out-of-place feeling of being "just a square in her circle of friends."

The album cover suggests one of those former discos that have been converted into a country line-dance bar called the Starlite Lounge. Those bars are the 1990's equivalent of 1950's honky tonk dance halls, which have disappeared almost everywhere except Texas. Ball, who served his time on those rickety wooden stages, has that old-fashioned purr, which glides as smoothly as the fiddles and steel guitars. Yet he also has that punchy focus of modern country-pop, where the electric guitars bite and the snare drums crack.

Producers Ed Seay and Steve Buckingham do a good job of bringing those two eras

into close proximity, but it's Ball's voice which glues them together. He has toured with Dwight Yoakam, and like the headliner, Ball knows the modern honky tonk vocal can't just sit back, absorbing life's blows, but sometimes has to push back. Like the headliner's, Ball's records sound old-fashioned at first, but if you listen closely, you'll hear a sophisticated spunkiness as modern as anything by Garth Brooks—or by Alanis Morissette.

Nowhere does Ball sound more like Yoakam than on "If You'd Like Some Lovin'," where every bright-sounding, double-tracked vocal is answered by a fiddle, piano or steel guitar. This is one of four songs Ball co-wrote with Tommy Polk, and they have a knack for bemoaning a dim romantic situation in the lyrics and then immediately contradicting that stance in the resilient, upbeat attitude of the melody. "What kind of hold do you have on me?," Ball wails and frees himself from his ex-lover's hold in the very act of complaining about it.

The singer wrote or co-wrote nine of the 10 tunes on the album. He displays a gift for coming up with funny lines ("a square in her circle of friends," "my feet are tied, but the only rope around me is in my mind," "if you're lookin' to be lonely, I won't be of any help") and then making them sound sincere by disappearing into the character he's portraying. It's as if he were less interested in his own stardom than in telling the story of every honky tonk fan who despairs, "I'll Never Make It Through This Fall" because "I've Got My Baby on My Mind." Ball confirms this suspicion in the album-closer, "The Bottle That Pours the Wine," where the singer confesses, "I'm just a bottle that pours the wine, a fragile vessel for melody and rhyme." He may be a vessel, but there's nothing fragile about this singer, the sturdiest honky tonk star to emerge in the 90's.

—GEOFFREY HIMES

BROOKS & DUNN
PARADELLE FILM

SOLD ONLY IN REAL WESTERN STORES
© 1996 WESTMOOR CORPORATION, 1-800-433-2888



Their successful No Hats tour behind them, the boys decided to do it again. Why? Money? Fame? Adoration? Nah. These boys just wanna have fun.

by MICHAEL BANE

TRITT & STUART

DOUBLE TROUBLE

“I never rode around with no girls in Dallas.” Marty Stuart is emphatic on this point. Absolutely. Positively.

“Did you, Tritt?”

Travis Tritt shakes his long hair.

“Never did in my whole life. Uh-uh. Dallas is not that kind of town for me. I always thought of President Kennedy when I was in Dallas.”

As it happens, we are in Dallas, Stuart and Tritt and I, and we are not riding around with no girls. What Stuart and Tritt are doing in Dallas is gearing up for Double Trouble, the More No Hats Tour, or, if you have a sense of country music history, The Whacko Moe and Joe Clones Hit the Road One More Time tour. I don’t actually know what I’m doing in Dallas, having spent most of the previous evening driving around looking for a 24-hour restaurant and having to settle for greasy eggs at some prairie Denny’s. Sleep deprived though I might be, I am also serving as moderator and straight man for one of the most successful duos in recent years.

Right now, though, they’re talking about my idea of opening a string of upscale strip joints...

“Tritt and Stuart’s Night Escapades,” says Stuart. “Night Escapades. I like that,” replies Tritt.

“We’ll have a vegetarian salad bar,” continues Stuart. “Anyone smoking or wearing fur won’t be allowed.”

Tritt: “That’s exactly right.”

Stuart: “Because Politically Correct is what we are.”

Marty Stuart talks a lot in Capital Letters...

Tritt: “That’s right. We’re politically correct. That’s us...”

Stuart: “We thought about calling this the Politically Correct Tour for a long time...”

Tritt: “But we ain’t that big a bunch of hypocrites.”

Stuart: “Oh, I wouldn’t bet on that.... Hey, Tritt, tell Michael about the dog...”

Tritt: “What dog?”

Stuart: “The dog up in Beverly Hills...”

Tritt: “I ain’t gonna do it...”

Stuart: “C’mon... Roger Miller and the German shepherd in Beverly Hills...”

Tritt: “Nope, no dog stories...”

Stuart: “Okay, Michael. Interview us.”

Tritt: “That’s right, Michael. Be funny. Entertain us.” Yeah, right.





“Here I am in Dallas,” once sang Faron Young. “Where the hell are you?”

I was going to set the scene, you know, like we do in these *Country Music Magazine* articles. Talk about the hotel room (*boring*), the weather (*hot*), the food (*lousy*), the attire of the interview subjects (*Stuart: Sharp!*; *Tritt: Well...you know Travis*). But, realistically, when you're with Stuart and Tritt, they *are* the scene. It's like stepping into the middle of a running gag, of which you are only vaguely aware.

Years back, when I first heard about the strange match-up between country music's last outlaw and its one holder of the Truth Faith of the High Lonesome, I thought it was pretty odd. The more I thought about it, though, the more inevitable the duo seemed. After all, Travis Tritt, behind his good ole boy bonhomie, is an intense, meticulous artist, careful in his acknowledgment of the music that came before him. And Marty Stuart is a walking embodiment of country music's history. Central to the duo is an in-depth knowledge and abiding love of the different forms of music that get lumped under the umbrella of “country.” Of course, it doesn't hurt that they're both crazy as whiskey-sipping bats.

Okay, I say, pretending to regain control of the interview. They look at me expectantly, sort of the same way junkyard dogs look at a piece of steak. How is it, I ask, that you two can write songs together, the way you've done for the new tour. That's fair—sort of the question a real music writer; maybe Bob Allen or Patrick Carr, would ask.

Jump back!

Stuart: “Well...we went down to Key West to do it. I thought it would be a good, warm place...”

Tritt: “Nearly froze our butts off...”

Stuart: “...in January. I mean, you know me, right. I'm a morning person. I get up at nine in the morning. By 10 A.M., I've got iced tea and I'm ready to roll. By 11:30, I've got my songwriting pencils sharpened, my tapes laid out, thinking Travis won't be any later than noon. I forgot, the guy's a vampire. He didn't get up until 3 P.M. Elvis here don't come around until four, which, by then, I'm so jacked up on iced tea, I'm climbing the walls. After he finally shows up, though, we write two songs.”

Tritt: “Yup. We sure did.”

Stuart: “That's kinda what's been going on with me all year. Music don't work until the sun goes down. And that's when we start clicking. By the end of the third day, we pretty much had this tour planned. But as one songwriter to another, Travis is a wonderful songwriter: He writes from the gut, the heart. There's emotion in it. What was that song, ‘I Love You...?’”

Tritt: “‘I Love You More Than You'll Ever Know.’”

Stuart: “Yeah, that one. When I first heard it, I was listening to it on earphones, and I thought, ‘Whoever wrote that song needs a big hug.’ Then I found out it was Tritt, so I shook his hand...”

How about collaborating on songs, I insert.

Tritt: “Oh, yeah. Well, you can't get too technical with it, you know. I mean, I've always been the kind of person that songs were like gifts. They just fall out on top of you, and you just have to be smart enough to write them down when they hit you. I've never liked going into a situation and saying, ‘Okay, we've got three days to write together. We have to make sure we get three songs. We have to get a song a day,’ and so on... You know, whatever happens, happens. I don't think you can push it. I don't think you can rush it, 'cause I think that's where you start getting a lot of okay, that's fine. And you end up getting songs that don't really come from anywhere meaningful. Marty's great with coming up with ideas and

concepts. That's one of the things I love about co-writing, period. You can go through a dry spell, where nothing's really hitting you, and all of a sudden you walk into a room, and like the man said, he was jacked up and ready to go. ‘What do you think about this?’ And, bang, he's got maybe the first three lines done.”

Stuart: “I know that he is just sitting up there in his room, waiting me out. Thinking, ‘I know Stuart's gonna write. He's gonna come up with something.’ What he felt was me hitting the ceiling; that's when he came on down.”

Tritt: “Hey, I was in my room snoring.”

Stuart: “...Back to Roger Miller—I love Roger. His son, Dean, once asked him if he'd write a song with him. Roger said, ‘No, son, Picasso didn't co-paint.’ The most over-used phrase in Nashville is, ‘We need to get together and write.’ You know, we're not talking about writing a letter home here. I think you got to really have a shared vision with somebody you write a song with. And that's why it's pretty easy to write with Travis. We think the same, we've got the same musical thing going on out there.”

So what else did you guys do in Key West, I ask cleverly. I feel a need to slip the occasional word in edgewise, just on principle.

Stuart: “We went in and visited all of the local shops that were gay, but straight-friendly.”

Tritt: “I loved that. There are signs in the store windows—‘We are gay-owned and operated, but we are straight-friendly.’ I just loved that.”

Stuart: “I think we had the only pair of cowboy boots in town that week.”

Tritt: "Yeah, I think so. We stood out like all get-out. I told Marty if he ever reached over and grabbed me by the hand, I'd smack him. We felt out of place. We didn't have any Spandex; we didn't have our thongs on. Man!"

Stuart: "No, we had fun down there. Especially because we didn't try to push it too far. When we got something we felt good with, we'd just lay back. It's like, hey, you hungry, want to go get a bite, want to watch *Beavis and Butthead* for a while?"

Tritt: "We dissed everybody in country music..."

Stuart: "Everybody in country music."

Tritt: "...starting with us."

Let's talk about contracts. All performers have contracts—lots of contracts. In addition to how much the performers get paid, those contracts usually have special clauses, like how much whiskey and brie has to be backstage, the usual stuff. Marty Stuart has the only contract in country music that prohibits any other performer on the bill from dressing in a chicken suit and harassing Stuart while he (Stuart, not the chicken) is on stage.

Tritt: "Okay, it's pretty much a truce for right now, 'cause once it gets started...well, it can get ugly! But we're such old hands at killing each other, we're taking a rest from it."

Stuart: "But there's never a night that goes by that something fresh doesn't happen. Or something laughable; or something good musically, judging by the last tour. And the thing that makes it ten times more exciting this time is we both stopped working about the same time last year. I made a record. He made a record. He participated in my record, I participated in his record. And the music lines up. And that's gonna be fun to go back out there for real this year."

Tritt: "It's something that's special. It's unique. We didn't wear it out the first time, thank God, and..."

Stuart: "And we ain't gonna do that this time..."

Tritt: "...we could have easily done that. We could have easily gone too far with it. But we didn't do it..."

Stuart: "The truth of the matter is, we ran out of songs."

In a business that favors repetition over creativity and that purely worships on the altar of "When in doubt, do the same thing again and again (and again and again)," Tritt and Stuart did something pretty amazing. After the hit, "The Whiskey Ain't Workin'," the wildly successful No Hats tour and the spectacular pay-per-view show, they didn't go out and do it again. They certainly could have; certainly a lot of people in Music City were at a loss to understand why they didn't.

Well, here's the secret: Stuart and Tritt did the first tour because it sounded like a lot of fun. They didn't keep doing it over and over because they knew the fun wouldn't survive.

Tritt: "I've always been an advocate of not taking yourself too seriously. And that's a hard thing to stay away from when you start talking about tours that cost literally hundreds of thousands of dollars. There's a lot of money riding on it. And, you know, it starts to, if you're not very, very careful, to become just something you do for a living and not a whole lot of fun. I think it ought to be fun. I said a long time ago that when it stopped being fun, I'd quit. And I almost quit last year, quite frankly. From the time you walk on stage to the time you walk off, that's not the problem. The problem is all the other stuff going on that leads up to it. I told a couple of guys in my organization that I'm going to have fun this year if it kills somebody. And I don't think it's going to be hard to

do, because I have an opportunity to work with my favorite people in this business."

Tritt's planned tour with Lynyrd Skynyrd last year fell apart at the last minute because of conflicting sponsors—something Travis had brought up in the earliest meetings only to be assured that no problem existed. After frantically searching for last-minute fill-ins, Tritt went on the road with a less-than-optimum show.

Tritt: "By the middle of the tour, I walked on the bus one night, kicked every single door and cabinet on the bus, then just sat down with my head in my hands. Man, it was driving me..."

Stuart: "Actually, he was grieving for the underdogs of America..."

Tritt: "Absolutely. So when we started slowing down and thinking, this tour just seemed right...Marty came down and hung out with me for a few days at my house two years ago. We sat around the pool in the middle of summer and talked about



Having fun in the studio, on the set and on the screen: recording the song "Honky Tonkin's What I Do Best," between takes of the video with director Michael Merrimam, and at the video gambling table with a host of players, including Marty's manager, Bonnie Garner, and road manager Mike Copelin.





Putting on the finishing touches: the boys in the studio with producer Tony Brown. Marty wrote the song, "Honky Tonkin's What I Do Best." It's the title track of his current album.



the upcoming years and so on and so forth. We could have probably put together another tour right then. But it just didn't feel right. We felt like we wanted to do it again someday, but we both agreed we wanted to do it when it was right. When people really were super-hungry for it. And this year was the deal. It was just the time."

Stuart: "The other thing that's kept me going, Travis and me, is that we're *brothers*. We kept the friendship going. At the end of the "Whiskey..." video, we shook hands, hugged necks and said when we're fat, old, bald, ugly and nobody cares, we'll still be brothers. They can't take that away from us."

Tritt: "Right."

Stuart: "We've lived that. We've worked on that. And we've always had the fans sort of carry messages back and forth. Right after the first tour, this guy came up and said, 'I got a message for you from Travis.' And I thought, well, yeah, sure. 'Travis says to tell you you're nothing without him.' And I said, 'Yup, that's true.' And then I hear he was going back on his big tour last year, heard he was going to make his entrance on a motorcycle. I thought, he's going to kill himself. He's going to go out there and just get all wrong and kill himself. Then I heard the very first night he laid the bike over. I called and asked if it hurt him. He said, 'No.' I said, 'What did you do?' Tritt said, 'Stood up like it never happened.' The next day I sent him a pair of training wheels. Then the fans sent me another message back."

What was, I interject—remember me, the interviewer?—that message?

Stuart: "I can't tell you."

Tritt: "In the meantime, I'm hearing from all my fans. They're bringing me Marty's album. And they hand them to me and say, 'I want my money.' Then they tell me that, 'Well, Marty said if we bought his album and we didn't like it, to take it to Travis Tritt and he'd give us our money back.' Then they'd snatch the album back. Ha ha."

Stuart: "It's been really a lot of fun..."

Tritt: "And I'm looking forward to the tour this year for that very reason. Marty and I, we're that rare instance. We know how to be brothers and how to get close when the time comes, and stay close. But we also know how to stay out of each other's way. And we don't have to say anything. And that's very rare.

You don't see that too often."

Stuart: "One of the things that I think we've kept is smart, is at the end of the night, Travis goes to his world and I go to mine. And every now and then we hook up and turn on the lights and have some fun. But for the most part we'll leave the fun for the middle of the day. Because, like I say, he's got his agenda and I've got mine. And they're both full all the time. I try to keep anything out of the way that would threaten the fun factor of our relationship, because there ain't nothing out there that's as important as a relationship. And I'll keep it that way at any cost. Gotta be that way. But Tritt ain't gonna amount to shit, I can tell you that right now..."

Tritt: "He ain't the first person to tell me that..."

Marty told me, I say, he was saving his money from this tour to buy a little barber shop.

Tritt: "Yeah, he's going to open up a VCR repair shop, and I'm going to open up a barber shop."

Stuart: "That's it. That's it."

Tritt: "Both of our true loves are finally going to come to fruition as a result of this tour. So, thank you, America."

Stuart: "Everybody come and buy tickets."

Tritt: "You're making our dreams come true."

Stuart: "It's our cause. We're beautifying America. Maybe we watched one too many of those infomercials on late-night TV..."

You ask me—and I don't mean to tar all Texans with the same brush—there's always some kind of weird spin at shows in Dallas. Like I'm hanging around in front of the stage, and there's this guy who looks sort of like Tritt signing autographs. Only it looks like Tritt if he'd spent a couple of months on the Ole EP Fried Banana and Peanut Butter Sandwich Diet. A hardscrabble West Texas couple approaches me, and the woman asks shyly, "Is that Travis?" I don't think so, I say, unless, of course, it was Travis trying to do a credible imitation of the Goodyear blimp.

"Then," says the woman, quite reasonably, "why is he signing autographs?"

Something to do with Dallas, I'd bet.

Later that evening, a woman with enough hair to actually have its own small gravitational field sidles up to me.

"You know," she says, "Travis Tritt was out here in the audience, signing autographs. He looks a lot skinnier on stage, don't he?"

Wasn't Tritt, I say. She looks very disappointed. She then goes on to explain that her single claim to fame is that in the ballad part of the show, when things are the quietest, she can scream so loud the artist on stage will actually flinch. I'm just thinking maybe we ought to bury her under the *faux*-Tritt when she lets out a scream that would, quite honestly, curdle milk, knock the neck off a Lone Star and cause cows within a ten-mile radius to miscarry.

She is beaming like some sort of complete idiot when a cowboy—a real one, as opposed to the Ralph Lauren variety; scuffed boots, big silver rodeo buckle, eyes squinting from about 40 years of Texas—walks up from the sidelines.

"Ma'am," he says, hat in hand, "I'd appreciate it if you wouldn't do that again."

Still beaming, she says, "What, this?" and lets out another screech. I feel a filling loosen in my tooth.

Still smiling, the cowboy says, "Yes ma'am, that. I'll give you five dollars..."—he reaches into his jeans and peels a five off a small role—"if you don't do that again."

She takes the money, but she's still grinning. Me, I go jump on a golfcart with Stuart, who wonders what's going on.

"Dallas is going on," I say.

Stuart: "Oh."

So Tritt is getting married. Will Marty be in attendance?

Stuart: "I've been invited. I just don't know if I want to park cars or not..."

Tritt: "He's got to do something with all those suits. Besides, he'll get a lot of tips." ■

Newsletter

REVIEWS & FEATURES

Great Music: Get It While You Can

Some often-visited themes here in the pages of the CMSA *Newsletter* are the lack of attention paid to the legends of country music by the industry, particularly radio, and the debate of "new" versus "old" country. Many new fans became fans because of the influx of new, mainstream-Nashville country talent, and many of the old fans feel put out by that very same music. But even those who are partial to the legends can find something to like in contemporary country (and I don't just mean the fine artists and music on the fringes in the Americana radio format). Nashville's major labels *do* produce some truly great music. Only problem is, they rarely keep these artists on the roster for too long. Nevertheless, *Country Music Magazine* has always kept readers informed of these slightly left of center, yet still mainstream, artists. Add one more to this list: Bobbie Cryner.

You may have read about her in the pages of CMM. After an impressive debut album for Epic, we did a feature on her in November/December 1994. She was subsequently dropped by the label. But then MCA picked her up, releasing her latest album, *The Girl of Your Dreams* (MCA 11324), earlier this year. We reviewed it in March/April. But she didn't have that radio breakthrough, so, quicker than these words can get into print, MCA dropped her too. Despite that decision, I still have a few words to say about her, and her album: For my money, *The Girl of Your Dreams* is the best record to come out of Nashville this year. Honest, gut-wrenching, even empowering; this album is all of these things. Her voice is first-rate; her songs, challenging and real and also first-rate. Powerful stuff. Worth seeking out. And on a Nashville major label...if only briefly.

Remembering a Friend

Kaye Mantonya, a CMSA member in Warsaw, Missouri, recently lost her best friend, a very special person named Judy Sample. It was country music that brought them together. Kaye says she sent similar versions of this tribute piece to other country music publications that Judy read.

I'm not much of a writer, but I would like to use this letter to not only tell other CMSA members about a wonderful person by the name of Judy Sample, but to thank a lot of people.

You meet the nicest people at country music concerts, but little did I know that while waiting to meet Aaron Tippin at the Missouri State Fair in August 1994, the lady standing behind me would become my best friend and give me so much joy, and teach me so much about courage and not giving up.

Judy was a very special lady. She was a giver of joy and an influence as to courage. You see, when I met her she was fighting bone cancer after already having fought breast cancer three years earlier. But she never gave in to it, or let it stop her.

She was a country music fan to the hilt. We went to every concert we could, but she was a special fan of Aaron Tippin, and would travel most anywhere to see him.

She loved meeting the stars after the shows, and joined as many fan clubs as



Judy Sample made a name for herself having her boots signed by country stars. Here she is with Rick Trevino, doing same. She also loved Aaron Tippin and others.



shows she saw. Her boots became famous in Springfield, Branson and Sedalia, Missouri, because of all the signatures she had on them.

In March of 1995, Judy underwent a bone marrow transplant, going to see Aaron on a Saturday before going into the hospital on Monday. Then, just eight days after getting out, she went to see Faith Hill and Alan Jackson.

By the time the Missouri State Fair rolled around in August 1995, she was slowing down a lot, and I decided to make each concert the best, because we didn't know how many more she would have.

We got to go on Brooks & Dunn's bus, which she thought was super. (Thanks, guys!) Special thanks go also to J.B. and Adrian White who helped me get Judy backstage to meet Vince Gill in September

In This Issue

- Remembering a Friend
- Fan Fair Notes
- Collections and Readers Create
- Legends Looks at Jimmy Dean

Editor: George Fletcher

Executive Editor: Helen Barnard

Art Director: Katheryn Gray

at the Grand Palace in Branson, Missouri.

Judy had decided that this was going to be her year to go to Fan Fair, and was making plans to go. But the Lord decided to take her to the biggest fan fair of all in heaven on May 20, 1996.

Now she is enjoying Patsy, Hank, Marty, Keith and all the others. She went to Fan Fair in the hearts of her friends who were planning to go with her.

I want to thank all the stars and fan clubs who made her feel so special because she surely was a special lady, and we will greatly miss her.

I know what it is like to be touched by an angel, because I surely was at that Aaron Tippin concert at the Missouri State Fair, and for a year and a half after that. And I know I have a guardian angel in heaven, and her name is Judy Sample.

Thanks, Judy, for your love and friendship, and thanks to all the stars and crews for your friendship to her.

**Kay Mantonya
Warsaw, Missouri**

Fans' Fan Fair Behavior Lacking?

Hailing from Texas is member Cindy Cain, who says Reba McEntire is the best there is. At Fan Fair this year, Cindy tells us she witnessed an incident that



Reba, in the mid-80's, with CMSA faves Slim Whitman, Connie Smith and Slim's son, Byron. Reba was at Fan Fair this year.

troubled her. She relates the story here. Anyone else see this? Any other member care to comment?

I just attended Fan Fair and had to write to express how appalled I am at how some so-called "country music fans" behaved.

I found out weeks before the event that Reba would be signing autographs at her booth from 3 P.M. to 6 P.M. I knew that in order to meet her, I'd have to be there early. I waited in line for 10 hours. It was well-worth every second. Reba's was the most professional, efficient autograph line I've ever been a part of. They moved the line fairly quickly so that Reba could see as many fans as possible. She was wonderful. It's what happened afterwards that I'm in shock over.

The problems started when Reba left her booth at 6:00. Like I said, everyone had been told that she would only sign from three till six. As she left the booth, the "fans" still in line started booing her and tearing up her pictures! Reba was understandably upset by their actions.

These people should be totally ashamed of their behavior. It seems that no matter how much an artist gives to their fans, it's never enough. What people need to understand is that just because someone is famous, they don't suddenly become a superhero. They are human, just like the rest of us. When an artist attends Fan Fair, it's not for their health or because it pays big bucks. They do it for the fans.

The biggest argument I heard is "Garth signed for 23 hours." Well, two years ago Reba signed autographs all night at her fan club party. If people want to get angry, why not get angry at those artists who didn't even go to Fan Fair? How many autographs did Alan Jackson, George Strait, John Michael Montgomery or Brooks & Dunn sign? None.

I feel that Reba did exactly what she said she would do. She took time out of her schedule to meet with her fans, and what did she get in return? No one deserves to be treated that way. These people can't possibly be "true country music fans." Thanks to them, Reba will probably never meet with fans again, especially at Fan Fair. I can't say that I blame her.

**Cindy Cain
Tyler, Texas**

Fans (and Willie) Speak, CMA Listens

We often receive letters wondering why some legendary stars are not in the Hall of Fame, and since we ran the complete Country Music Hall of Fame roster in the January/February issue, that dialogue has continued. Now, the Country Music Association has made a procedural change that's sure to please many fans.

Over the course of the next three years, ten people will be inducted into the Country Music Hall of Fame, the Country Music Association recently announced. Nominees will come from three different categories: Career Achieved National Promi-



Sharman and Susan: Superfans

We originally considered this photo for the People section, but since the *Newsletter* is a forum for the fans, it seemed more appropriate to run it here, because the subjects are dedicated fans of Kenny Rogers: Here we turn the spotlight on superfans Sharman Pirkle and Susan Bradley of Stone Mountain, Georgia. The two are sisters, and when Rogers heard that they were about to attend their 500th (!) Kenny Rogers concert, he flew them to the Myrtle Beach, South Carolina, show in his private jet, had lunch with them, and provided them with front row tickets. During the show he presented each of them with a dozen roses. The sisters attended their first Kenny Rogers concert in Atlanta in 1980. They say they're looking forward to the next 500 shows! Anyone else at that concert?

nence During the 1950's, Career Achieved National Prominence Prior to the 1950's, and Open (encompassing either era). Additionally, at the 1998 ceremony, a non-performer will be inducted. This system replaces the previous one wherein one performer was inducted each year, and a non-performer every third year.

For years people in the industry, as well as fans, had expressed concern that many legends would continue to be passed over, especially some of the early pioneers whose significant contributions are not as well known as those of some of the later, bigger-selling artists (the industry was much different in the 1920's and 30's than it was in the 40's and 50's). Willie Nelson summed it up during his own induction at the 1993 awards shows when he said, "There's some guys out there we gotta go back and pick up, and next year I think we oughtta dump about five or ten folks in this Hall of Fame and catch up, 'cause we're getting behind."

The people have spoken!

More Wakely Available

I enjoyed Rich Kienzie's article on Jimmy Wakely in the CMSA Newsletter in May/June issue; however, I'd like to point out an error on the For CMSA Members Only page. On it, you state that only one

May 1996 Poll

Alan Jackson *The Greatest Hits Collection*
 Alan Jackson "I'll Try"
 After a Triple Crown win—in this case we mean three times at the top of both your album and singles picks—George Strait has been dethroned by the other perennial favorite: Alan Jackson, who's now planted at Number One with his single, "I'll Try," and his album, *The Greatest Hits Collection*. Following Alan in albums is Terri Clark and her self-titled debut at Number Two, Shania Twain's *The Woman in Me* at Number Three, Vince Gill and *Souvenirs* at Number Four (Vince's new one—see Record Reviews—will no doubt make your Top Five next time out), and rounding things out in fifth is Patty Loveless and *The Trouble with the Truth*.

Your singles picks, after Alan, are George Strait's "I Know She Still Loves Me" in second, Mark Chesnutt and "It Wouldn't Hurt to Have Wings" in third, Lonestar's "No News" in fourth, and sealing up fifth in singles, just as she did in albums, is Patty Loveless with "You Can Feel Bad."



What's On Your Christmas Card?

Our regular contributor from Council Bluffs, Iowa, Dennis Devine, sent along his 1995 photo Christmas card. Featured on the card are Dennis, The Highwaymen, and other family members. Left to right: Jean (Dennis' sister), Kris Kristofferson, Johnny Cash, Waylon Jennings, Dennis, Willie, and Annette Devine (Dennis' daughter in law). Any other members use their meetings with their heroes as Christmas cards? If so, send one to the CMSA Newsletter, and we'll print it in an upcoming issue. Is this feature out of season? I don't know.... As of September 1st there were *Only 114 Shopping Days Until Christmas!*

cut is available on CD by Mr. Wakely. There's another song available: Jimmy's excellent version of "Blue Shadows on the Trail" can be found on *Ridin' West, Volume One*, part of an on-going series of Western and cowboy music that I am producing for GNP/Crescendo Records. The first two volumes have been out for over a year, and should be in most stores. If readers can't find it elsewhere, they can call 800-654-7029. Best wishes and happy trails!

Jeff Wolfe

Granada Hills, California

Thanks, Jeff, for the additional info.—Ed.

Members Record Reviews

Always a fun feature, but absent for a few issues, is Member Record Reviews. The section returns here with a look at an interesting album of Willie Nelson tunes covered by artists from all over the musical map, written by member Tom Weaver of Wilmington, Delaware.

VARIOUS ARTISTS

Twisted Willie

(Justice Records, JR 0009)

Willie Nelson has helped to blur the line between musical styles as much as anyone in American music. As long as it felt right and the music was good, you could find Willie playing music with others of all musical stripes: jazz, rock, blues, pop, metal and punk rockers. So it comes as no

surprise that this tribute album featuring songs penned by the legendary "red headed stranger" includes an eclectic mix of 16 different artists.

A couple of Willie's outlaw compadres appear here in fine form. Johnny Cash, backed by members of Nirvana, Alice in Chains and Soundgarden, as well as son John Carter Cash, is his usual eloquent self on "Time of the Preacher," while Waylon Jennings lends his baritone to the simple and direct "I Never Cared for You." Some other notable performances are turned in by Supersuckers on "Bloody Mary Morning" and Best Kissers in the World, who really go full throttle on "Pick up the Tempo." Alice in Chains guitarist Jerry Cantrell turns in a particularly moving "I've Seen All This World I Care to See." On still another highlight, the Reverend Horton Heat's clean and stripped-down guitar rock shows less is more on the plaintive "Hello Walls," which is a duet with Nelson himself.

No doubt this release contains some interesting, imaginative and spirited takes on some well-written Willie Nelson tunes, but it should be noted there that there are times when mainstream country listeners will find some renditions too loud, but those are the times rock and alternative fans will be reaching toward their stereos to turn up the volume.

Tom Weaver
 Wilmington, Delaware

CMSA COLLECTIONS

Attention, Members!

All CMSA members are welcome to participate in the Collections section, but please keep in mind the following rules: 1) Membership number *must* accompany entry. 2) Entries *must* be kept to 40 words or less (we may occasionally be *slightly* flexible on this, but only in Information, Please. 3) Entries for Pen Pals from members under the age of 16 *must* be accompanied by a note from a parent or guardian giving permission. 4) Only one entry per member per issue. 5) We reserve the right to edit for space and style. 6) Requests for romance or photos will not be printed. 7) Entries that do not follow these guidelines will be discarded.

Collecting the Magazine

Members, please help each other complete your magazine collections.

- Back issues for sale: *Country Music, Country America, Music City News* and *Country Weekly*. Send SASE with two stamps for list. William J. Erickson, 1502 Bunting Ln., Janesville, WI 53545.
- For sale: back issues of *Country Music* and *Country Weekly* from 1994 and 1995. Will take best offer, plus postage, if any. Also have one Judds "Farewell Tour" T-shirt, good condition. L. R. Fenton, P.O. Box 542, Manhattan, KS 66505-0542.

Information, Please

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

- For sale: 1992 Country Gold cards, foil set, plus two sets of regular cards. Make me an offer. Ruby Emge, 8917 Childress Rd., Powell, TN 37849.
- Looking for anything on The Judds and Wynonna. Interested in early promos, tour merchandise, TV appearances, sealed vinyl albums. Also looking for back issue of *Country Music Magazine*, September/October 1989. Tammy Rondorf, P.O. Box 33, Monroe, WA 98272.
- Wanted: VHS tapes of all or some of the PBS show *Grand Ole Opry Live* from 1978, 1979, 1980 and 1981. Will pay expenses. Jim Herzog, 21750 Lincoln St., Rockwood, MI 48173.
- Wanted: VHS video of Lorrie Morgan TV appearances, especially ACM awards from 1984, *Tonight Show* appearances with both Carson and Leno, and anything else. Also, magazines featuring Lorrie, especially *Country Weekly* from May 17, 1994, and *Nashville Life* from early 1996. S. Skuba, 5535 W. Sunnyslope Ln., Glendale, AZ 85302.
- Wanted: McBride & The Ride on video, especially "Same Old Star." I'll provide VHS tape and postage. Theresa Gay, 2416 S. 13th #916, Temple, TX 76504.
- Collectors and Fan Clubs: I have the following lists available for two reply stamps each: 1) Promotional Memorabilia, 2) Back Issues of Country Magazines, 3) Live Concert & Radio Shows,

4) CD Singles and Reba, Dolly, Vince (specify). Also, vinyl LP catalog (5,000-plus items), \$2.00. Rick J. Cunningham, P.O. Box 661, Somersworth, NH 03878.

- For sale, back issues of rock 'n' roll magazine, *Rip*, plus several cassettes in good or new condition. Grace Cruz, P.O. Box 180113, Casselberry, FL 32718.

- Wish to trade cassette copies of live concerts, interviews and radio programs. Searching for Westwood One, Silver Eagle and American Eagle "Live" radio concerts. Also, "Live from Gilley's," Armed Forces Radio programs, and 1970's and early 80's country Top 40 countdown shows. Also, any information on 1940's-50's St. Louis entertainer Skeets Yaney. Will answer all, will send my list for trade only. Bill E. Wilson, P.O. Box 193, Patricksburg, IN 47455.

- Judds records for sale: *Why Not Me, River of Time, Rockin' with the Rhythm*. All three LP's are sealed. Looking for James House LP on Atlantic Records. Wanda Wright, 622 Hydepark Rd., Baltimore, MD 21221

- Lorrie Morgan Fan Club newsletters wanted, January 1989-December 1993. Copies okay. Also would like original or copies of any of her singles with non-LP B-sides. Tim Moule, 10022 Catalpa Ln., Grass Valley, CA 95945-5253.

- I have thousands of country 45's and LP's for sale. Send wants, or ask for any of the following lists: Reba, Hag, Cash, Cline, Dolly, Conway, Loretta, Campbell, Hank Jr., Hank Sr., Woylton, John Denver, Kenny Rogers, Crystal, Orbison, Jerry Lee Lewis, Statlers, Buck, Marty Robbins, Everly's, Roger Miller. A stamp or two per list would be appreciated. Jan Martin, RRI, Box 333, Amboy, IN 46911

- Hardcore Patty Loveless fanatic would like to buy or trade videos, photos, articles, posters, promo items—anything and everything! Would like to correspond with other Patty Loveless fans, too. Terry Hrovat, 1026 4th St., LaSalle, IL 61301-2214.

- I have posters, album flats, magazines and trading cards on various artists for sale, or will trade for anything on Mary Chapin Carpenter. Would like to hear from other MCC fans, also. Lisa Luck, 180 Brandegee Ave., Groton, CT 06340.

- For sale: autographed photos of your favorite country music stars. Send \$2.00 and SASE with two stamps for complete list. D. Luhn, 3504 Westview Rd., Westminster, MD 21157-7735.

- For sale: LP's, magazines, 45's. Artists include Price, Pride, Dudley, Bare, Tom T., Mel Tillis, Eddy Arnold, Sonny James, Judds, Hank Sr., Tammy, Loretta, Patsy, many others, old and new. Mary Barker, 17876 Sequoia, Hesperia, CA 92345.

- Private CD collection for sale. Send want list, or send for sample list. P. Daeke, 1539 Cypress Dr., Henderson, NC 27536-3941

- I'm an avid fan of Tanya Tucker, Davis Daniel and Mindy McCready. Will take anything off your hands on

those artists. Also have for sale: promotional posters, album flats, stand-ups, press kits, etc. Send \$2.00 and SASE for list and prices. Waitman Myers, 710 N. Lewis St., Glenville, WV 26351

- For sale: onstage and offstage photos of all your favorite country artists. Also, magazines, LP's, clippings, pin-ups, trading cards and posters. Name favorites and send SASE for lists. Galen Duncan, 3517 Grier Nursery Rd., Street, MD 21154.

- For sale: close-up photos of Reba, Ty Herndon, Tanya, Lorrie, Vince Gill, Billy Ray Cyrus, Lisa Brokop, Neal McCoy, Aaron Tippin, Martina McBride, amny others. Send SASE for photocopies of your favorite. Richard D. Moore, 20 Maple St., Hopedale, MA 01747.

- I have a lot of clippings and color pictures of country singers that I will sell or trade for same of Billy Ray Cyrus, Dwight Yoakam and Lee Roy Parnell. Also have photos I took at shows—Travis Tritt, Robert Ellis Orrall, BRC, Reba and Lee Roy. R. Middaugh, 502 Church St., Honesdale, PA 18431

- Looking for video of George Strait. TV appearances, concerts, etc. Anything and everything. Please send list and prices. M. Baldauff, 2125 Adella Blvd., Deltona, FL 32725.

- Wanted: any information on new country singer David Kersh. Any cassettes, videos, etc., out on the market? Virginia Maker, P.O. Box 245, East Machias, ME 04630.

- Photos for sale: close-ups, on and off-stage, concerts and Fan Fair. Also have magazines and LP's for sale. Send SASE for list. Linda R. Weyand, Greenfields Apt. C-3, RD-1, Claysburg, PA 16625.

- Wanted: words and title to a Louvin Brothers song. I have been trying to find this song for a long time, and only know these two lines: "Will you visit me on Sunday/Will you bring me pretty flowers." If someone would send me the words, I will return the postage. Mildred Holbrook, P.O. Box 148, Notasulga, AL 36866.

- Wanted: Conway Twitty memorabilia, such as candid photos, rare recordings, radio shows, video tapes, live concert tapes, rare CD's, etc. Also wanting true, devoted fans of Conway for pen pals (no prisoners, please). I'm 42 and female. Ms. Leslie Gardner, 7533 Madora Ave., Canoga Park, CA 91306.

- Wanted: the book *Hellfire* by Nick Tosches. Also interested in Jerry Lee Lewis videos, LP's and memorabilia. JoAnn Boorman, HCO6, Box 359-C, Park Rapids, MN 56470.

- Wanted: anything about Ty Herndon for my scrapbook—concert pictures, magazine articles, pictures, posters, videos, etc. Also want to write fans who live in Wisconsin. Sara Fechter, 2684 Hwy. D, Belgium, WI 53004.

- Wanted: VHS video of interview with The Mavericks on *Day One*. Also, appearances on TNN *Country News* during the week of Fan Fair in 1995 and 1996 (included clips of their fan club parties and interviews), and any other TV appearances. Will supply

tape, pay postage and reasonable price. June R. Stortz, 517 S. French Ln., Perryville, MO 63775-2878.

- Wanted: cassettes or CD's by Kris Kristofferson—*Spooky Lady's Side-show, Easter Island, Repassed, Third World Warrior, Songwriter Soundtrack*. Also Kris and Rita Coolidge duets, *Natural Act* and *Full Moon*. Donna Spencer, 61-12 69th St., Apt. 3A, Middle Village, NY 11379.

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 or photographs will not be printed. We also reserve the right to edit for space and style. Parent's written permission required for those 16 and under. See additional rules in box at the start of this page.

- Hi, I'm 23 and single. I love country music, horses, gardening, fishing, animals, meeting new people. My all-time favorite artist is Conway Twitty, like almost all others, too. Would like to write to others ages 20-34. Will try to answer all. No married men or inmates, please. Shelly Hoeve, RR2, Box 230, Blooming Prairie, MN 55917.

- Hi, I'm presently incarcerated. Male, 34 years old, love country music and rock 'n' roll. I'm an outdoors, Grizzly Adams type without the beard. Love animals, nature, cooking, long letters, singing, playing guitar. Would like to hear from all cowgirls, ages 18 and up. Will answer all. Steven Leary #90-T-5030, 135 State St., Auburn, NY 13021

- Hi! I'm 20 years old. I enjoy reading letters and books, and playing and watching sports. My favorite singers are Reba, Garth, Wynonna, Bryan White, Anne Murray, Aaron, Vince, Shania and Brooks & Dunn. Would like to hear from men and women ages 19-27. No prisoners, please. Jodi Rupert, 1938 SW Andrew St., P.O. Box 452, Towanda, KS 67144.

- Howdy there, country gals. Single, incarcerated, 39-year-old male looking for correspondence. Enjoy country music. Terry Canterbury, 149130 3B-41, Potosi Correctional Center, Rt. 2, Box 2222, Mineral Point, MO 63660.

- I'm a 44-year-old male looking to correspond with anyone interested in writing to a country boy who made a mistake. Grew up on country, playing and singing it. All letters appreciated, and will get response. Jeff A. Bailey H-3382, Pleasant Valley State Prison, Box 8503 C-4 131-L, Coalinga, CA 93210.

- Incarcerated! Seeking pen pals. I am 28 and love all country music. If you want to meet a good friend, please write. Will answer all. Bill Burgess, #A-210-448, P.O. Box 45699, Lucasville, OH 45699-0001

- 42-year-old female wanting pen pals from around the world. I enjoy most country music. Have many interests and hobbies. Long letter writers welcome. I collect and exchange post cards. Will try and answer all. No in-



SHANIA TWAIN

COUNTRY MUSIC MAGAZINE SEPTEMBER/OCTOBER 1996

PULL-OUT
CENTERFOLD
OF-THE-MONTH

SHANIA TWAIN

The Phenomenon

.....

Shania, we're sure you'll agree, isn't just another country singer. She's more than that. Or she's less than that, or she's something completely other than that, or—well, what *is* Shania?

Shania Is a Name

...and what a name! It comes in two strengths, Regular (Shuh-nigh-uh) and Male (Shu-NIIIIIGH!!-uh), and it has colorful roots. Meaning "I'm on my way" in the language of Canada's Ojibway Indians, it was given to Shania by her Ojibway father, Jerry Twain, a forester who raised her and her two younger brothers until she was 21. Then tragedy struck: Mr. and Mrs. Twain were killed in a car accident. Shania struggled on alone, caring for her brothers and supporting them by singing at a local resort until they reached maturity.

That, anyway, is the story spread worldwide during the bazillion-selling rise of *The Woman in Me*—but as Shania's hometown newspaper has revealed and she herself has acknowledged, in reality she has no genetic Ojibway heritage, and her given name is not Shania. Jerry Twain, who came into her life when she was 6, was in fact her stepfather (her biological father is still alive), and she didn't take the name Shania until after the fatal accident; for her first 21 years she was Eileen. The boys she cared for are in fact her half-brothers.

Shania Is a Canadian

...and a Timmins-ian. The small Ontario city of Timmins celebrated her success this past summer, dedicating a flower garden in her honor and renaming a section of Highway 101 "Shania Twain Way." The story of young Eileen includes summers spent working deep in the woods on her stepfather's crew. She's said to be a whiz with a chainsaw, and Mercury Records publicity chief Sandy Neese attests that she can indeed get a cookfire started quicker than most Nashville nature lovers can find their lighter fluid. Beat that, Billy Ray Cyrus!

Shania Is a Figure

...or rather, figures. By the end of May, 1996, *The Woman in Me* had been certified as septuple platinum (seven million



sales), and had sold more copies more quickly—much, much more quickly—than any album by any other woman in country music history. It sold faster, even, than Billy Ray's *Some Gave All*. And Shania didn't even have to go out and shake it in person (she *still* hasn't toured). Wow. She wears a Size 2, ladies.

Shania Is a Wife

...with one heck of a husband. Robert John "Mutt" Lange may not be as cute as Billy Ray, but he's sold more records—he produced those pinnacles of British mass-middleweight metal, Def Leppard's *Hysteria* and AC/DC's *Back in Black* (11-plus million and 10 million, respectively), and he's written some of the most popular pop songs of the modern era: Loverboy's "Loving Every Minute of It," Def Leppard's "Pour Some Sugar on Me" and many other timeless classics of tasteful tunesmithing. As you may have assumed by now, Mutt, who produced *The Woman in Me* and co-wrote all its songs with Shania, ain't country, or even Canadian. He's why *The Woman in Me* is so brilliantly commercial—on the money in every possible way—and sounds so different. John and Bo Derek, who sexploited

themselves with such success in the movie *10* and now provide that service to others, produced the videos and are why they look so different—so much steamier, with so much more snap, pop and sizzle than even the sultriest cowboy-toy clip.

Shania Is a Brunette

...which Faith Hill isn't. This is not to demean either artist, but to point out that for better or worse, Nashville has become so competitively crowded that little things mean a whole lot more than they used to. Really, now—how many of us could distinguish instantly between country cuties (or cowboy toys) if all we had to go on were, say, lingering closeups of their bellybuttons (or bun shapes)? Don't get mad at *us*, now. If you're really a fan, or you really feel strongly about Shania *versus* Faith, please express yourself in the appropriate forum, which can be found on the World Wide Web at <http://www.hu.mtu.edu/~jejanowi/thst.htm>, the Faith Hill and Shania Twain Voting Page.

Shania Is a Website

...or rather, sites. Many of them. The infinite tentacles of the Internet are positively a-twitch with Shania-related messages, musings, mumbles and grumbles—everything from anxiety over when she's going to tour and even if she's able (yes, there are a few lost souls out there wondering whether Shania can really carry a tune!) to the anguish of cybercitizens seeking the nude photos rumored to lurk somewhere in the depths of cyberspace.

In between, there's all sorts of stuff. "She's not a bad entertainer but why does she have to dress like a sl*t? She should be working truckstops," gripes 'Santini 96.' "If country wasn't making \$\$\$, Mutt would have stuck her somewhere else!!!!" grumps 'DANJRUS.' From Japan, 's tagawa' counters that "Happiness is a Shania Twain video." 'Socal 69' agrees: "I would like to see her on *Baywatch* in a swimming suit." 'MJFCANIM8' gets straight to the point: "SHANIA YOU GODDESS." Eventually, 'sqt1073' breaks in with a discouraging word. "Shania said she thought this kind of thing would pass, and that eventually her fans would like her for her music. She's dreaming." Well, is she? —PATRICK CARR



TRISHAYEARWOOD EVERYBODY KNOWS

Voices like Trisha Yearwood's don't come along very often — in country or any other kind of music.

PEOPLE MAGAZINE

Hearty and lustrous, muscular in her phrasing, she gives the most powerful performance Nashville has seen from a woman in years.

NEWSWEEK

Trisha Yearwood announces herself as one of the finest interpretive singers ever to grace the genre.

ENTERTAINMENT WEEKLY



"Everybody Knows" The new album from Trisha Yearwood. Featuring the hit song "Believe Me Baby (I Lied)."

CMSA COLLECTIONS

mates or chain letters. Sue A. Pacior, 205 Plummer St., Oil City, PA 16301

• Hi! Looking for pen pals. Currently incarcerated. Enjoy all music, but country is Number One. Will answer all. Neil Standish #06086-059, P.O. Box 1000, Leavenworth, KS 66048-1000.

• Hi! I'm a country music fan looking for pen pals regardless of age or sex—I'm very open-minded! Will answer all who write, so make this country boy happy by writing. Joe Kortash, 402 Westshire Rd., Baltimore, MD 21229.

• 30-year-old, country music lovin', single female. Interests include walking, water aerobics, cooking, reading and crafts. Favorite artists include: BlackHawk, Alabama, Statlers, Vince Gill, Little Texas, Travis Tritt, George Strait, Tim McGraw and Tracy Lawrence. I'd love to hear from country fans, ages 25-40. No inmates, please! M.J. Parker, 331 W. Santa Fe, Burlington, IA 66413.

• Hi, I'm a single female, age 35, who would like to write to others who are dedicated letter writers. I would especially enjoy hearing from people who live in Canada, England or Australia. I enjoy contemporary country and 70's music. Favorite artists include: Alabama, Diamond Rio, Collin, Vince, Doug, Steve Wariner, Suzy, Lorrie, Trisha and Ty Herndon. Barbara Krug, 621 Colby Rd. #2, Waterloo, IA 50701.

• Ex-Army brat looking for old and new friends. I'm a 34-year-old, single male who was raised on country music. Enjoy everything from Hank Sr. and Skeeter Davis to Dwight Yoakam and Sammy Kershaw. Would like to find old pen pals Bonita Brown and Scott McKennon. Like going to plays, shooting pool, fishing, camping, arts & crafts. Will answer all. Charles (Chuck) English, 3590 King Dr., Douglasville, GA 30135.

• Hey, temporarily in one of Uncle Sam's Federal Correctional Facilities, and would appreciate some letter from any ladies, 25-plus. I love country living, traveling, kids, animals, dancing, outdoors and basically enjoying life. Have many favorites, old and new. R. Hickey #22226-077, P.O. Box 5000, Pekin, IL 61555.

• 22-year-old, looking to write to someone. Favorites are Alan Jackson, Garth, Tim McGraw and others. I like to write stories and songs, and read. Any age, non-judgmental. Robert Sepulveda #60971, El Dorado Correctional Facility, P.O. Box 311, El Dorado, KS 67042.

• Hi, country music lovers! I am a 52-year-old male who made a mistake and is currently incarcerated. Looking for pen pals. Letters are important. I enjoy bluegrass music also. Buster Roper #515805, Western Missouri Correctional Center, 609 E. Pence Rd., Cameron, MO 64429.

• Hello! I'm 34 and single. I love a variety of music. Some of my country favorites are: Dwight Yoakam, Randy Travis, Alan Jackson and Reba McEntire. Hobbies and interests include reading, walking, sightseeing, stamping, puppets, parakeets, genealogy, photography. Anyone else with

family overseas in the military? Would love to hear from anyone from U.S. or overseas. Anita Glover, 251 Cnty. Rd. 866, Cullman, AL 35057.

• Hello. I'm a 29-year-old country music lover who is having to pay for a mistake I made, but I'm still human and could use a pen-friend. I enjoy too many things to list, but love to write and receive long letters. Will answer all. Charles Street #854769, Putnamville Correctional Facility, 1946 West U.S. Hwy. 40, Greencastle, IN 46135.

• 38-year-old man serving time in Texas, looking for interested correspondent. Lover of country music, animals and working with my hands. Interests include reading, writing, arts, crafts and woodworking. Would like to hear from all, 18-45. Ki A. Malone #601691, Barry Telford Unit 4-E-28, P.O. Box 9200, New Boston, TX 75570-9200.

• Hi! I'm a 37-year-old married mom of two, and grandma to one. I'm looking for new pals, ages 25-50, especially from TN, MT, AK, OR, VA, ME and MA. I love old and new country as well as bluegrass. I enjoy concerts, rides in the country, window shopping, writing and receiving letters, flowers and animals. Also love family history. Would like to hear from those who share some of same interests. No inmates, chains or exchanges. Bonnie Brooks, 5822 Vore Ridge Rd., Athens, OH 45701-9123.

• Hi! I'm a 24-year-old female who enjoys all country music and some Christian rock. My favorite artists are Reba, Garth, Vince, Barbara and Dolly. Looking for male or female pen pals around the same age. No inmates. Will try to answer all. Dianne Chapman, 2901 Mt. Vista Rd., Apt. 8, Centralia, WA 98531-2255.

• 31-year-old, happily married female, two children (ages nine and six), and a cockatiel with a Marty Stuart "do." Number One on my list are Marty, Tanya, Junior Brown, Lorrie Morgan, Conway, Jones, Alabama, The Tractors, Tim "baby" McGraw, etc. I'm looking for pen pals of the same sex with similar interests: no prisoners, no men. I'm very outspoken but respectful. Love animals, children, outdoors, fishing, cross stitch, avid reader. L. Carpenter, 802 7th Ave., Parkersburg, WV 26101-6008.

• Pen pals wanted, any age, race, etc., will answer all! I'm 42, female, and L.P.N. and volunteer firefighter. Love country music old and new, also oldies, Motown, 60's and 70's rock. Nancy J. Szwedko, 212 4th St., Pittsburgh, PA 15215-3003.

• Howdy! 16-year-old cowgirl looking for close-in-age pen pals. I enjoy writing and receiving letters, horseback riding and country music. Favorites include Alabama, Hank Jr., Reba and many others. Hope to hear from you soon. No inmates, please. Mandi Shosted, 6121 Aries Dr., Kearns, VT 84118-4513.

• Hi, my name is Shawna. I love country music. I am 22 and a big Judds fan. I collect unicorns, angels and lots more. My favorite hobbies are listen-

ing to radio, walking, shopping, yard sales and writing letters. Please write. No prisoners or overseas, please. Shawna Eifert, 2039 Manson Pike, Murfreesboro, TN 37129.

• Hi. I'm 15. Raised in the suburbs of Philly, I'm a country girl at heart. I love John Michael Montgomery, George Strait and Reba, to name a few. I thought a pen pal might be fun. I will try to answer everyone. Faith Zombori, 193 Greyhorse Rd., Willow Grove, PA 19090.

• Hi! I love country music. I'm 31 years old and want to correspond with anyone and everyone. I like Alabama, Travis Tritt, Reba, George Strait, Dwight and others. Want to hear from all country fans. John Methfessel, JCCC/45755-5-C, Box 900, Jefferson City, MO 65102.

• Hi! I'm a 23-year-old, married female, looking for new pen pals, ages 20-28. Favorites are BlackHawk, Hank Jr., Pam Tillis, Shania Twain, Martina McBride, Tim McGraw, Alison Krauss, Alan Jackson, Travis Tritt and many more. Will answer all! Fill my mailbox! No prisoners or chains! Angie Shaw, 1319 McKibben St., Lot 47, Cedartown, GA 30125.

• Howdy, you all! 31-year-old married mom, loves country music. My favorites are Alabama, Little Texas and more. Hobbies are shopping, cricketing and taking care of my boys. Would like pen pals. No male inmates, please! Elizabeth Shackelford, 105 Mercury Ct., Sheppard AFB, TX 76311.

• Hello from the Olympic state! I'm a 38-year-old, divorced mother of three. Some of my favorites are The Oak Ridge Boys, Vern Gosdin, Conway Twitty, Billy Crash Craddock, Tanya Tucker and Terri Clark. Would love to make some new friends from the U.S. and other countries. Will answer all replies, inmates welcome. Gloria Burton, P.O. Box 883, Cumming, GA 30130.

• Hello. Incarcerated inmate, age 32, seeking pen pals. Favorite country artists are Vince Gill, Reba, Alan Jackson, Pam Tillis. Hobbies are concerts, fishing, camping, horseback riding. Will answer all. Thomas Jones #219-861, N.C.C.I. WY-B-26, P.O. Box 1812, Marion, OH 43301.

• Hi, from the smallest state. I'm a Yankee lady who loves country music past and present. Some favorites are Lorrie Morgan, Neal McCoy, Reba, Vince, George Jones, Jim Reeves, Patsy Cline and, of course, Conway. Interests are playing cards, Scrabble, board games and writing poetry. Also love camping, walks, yard sales. I'm single, 55 years old, and interested in new friends and pen pals. Would love to hear from men or women who are 45 or older. Ruth-Anne Fallon, 7 Hillside Ave #1-L, Johnston, RI 02919.

• Howdy, cowgirls! I've listened to country music over 40 years. Some favorites are Kitty Wells, Patsy Cline, Merle Haggard, Charley Pride, Alan Jackson, Aaron Tippin, Terri Clark and Shania Twain, to mention a few. I'm a divorced, 46-year-old male. Let's do the pen pal thing. R.J. Taggart, 139

South 5th, Greenbush, MN 56726.

• Fallen cowboy needs a friend. Would enjoy hearing from all. Country is my heart and soul. Favorites are Clint, Loretta, Reba, Shania. Love NASCAR, all sports, the beach and reading and writing. Write today! Ed Fletcher #J-52979, 3B04-227L, P.O. Box 3466, Corcoran, CA 93212.

• Howdy from the Badlands of South Dakota! Would like to hear from anyone 13-18, especially people around my age (14). My favorite singers are Lonestar, Clay Walker, Brooks & Dunn, George Strait and many more. Would like to hear from you, especially Canada, Europe and Australia. No inmates, please. Chas Jobgen, 24080 Higgins Rd., Scenic, SD 57701.

• Hey, country fans! I'm 31, single, female. Favorites are: Garth, Reba, Wy, Collin and Billy Dean. Like concerts, road trips and letters. Would like to hear from you. No prisoners, please. Stacy Strong, 806 W. Baker Ave., Fullerton, CA 92832.

• "Tangled up in Texas" at age 28. An early 80's country-rocker, also in time with the new. Seeking correspondence with cowgirls. David Lee Hancock #489689, Rt. 4, Box 1500, Beaumont, TX 77705.

• Hi! I'm a 42-year-old housewife. I love country music. They're all very good! I like making new friends and pen pals. Will answer all. Fill my mailbox. No chain letters, please. Patty Wright, 201 W. Bonta Ln., Greensburg, KY 42743.

• Hello, my name is Clay. I'm looking to meet friends from all over. I enjoy meeting people, horseback riding, camping, hiking and lots more. My favorite artists are Reba, Alan and Confederate Railroad. I would love to hear from anyone who doesn't mind writing to an inmate. Clay D. Parker #563208, 3001 S. Emily, Beeville, TX 78102.

• Hi from Kansas! I'm 24 years old and country music crazy. Favorites include Alan Jackson, Aaron Tippin, Faith Hill, David Lee Murphy and many more. Hobbies include cross-stitching, animals, writing letters, etc. Will answer all. No inmates, please. Kimberly Burton, Rt. 1, Box 104, Moran, KS 66755.

• Hi! My name is Annette. I'm 14 years old. I love country music and some other kinds of music also. Some of my favorites are John Michael Montgomery, Alan Jackson, Bryan White, Tim McGraw and Shania Twain. Will answer all, male or female, ages 13-19. Will welcome all letters. No inmates, please. Annette Hower, P.O. Box 64, Center Ave., Beaver Springs, PA 17812.

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



Jimmy Dean

From country television pioneer, to national hit maker, to sausage processing king, Jimmy Dean's desire to succeed was fueled by childhood poverty.

By Rich Kienzle

Today, the name Jimmy Dean is known to millions for his line of meats, particularly the Pure Pork Sausage he's made his trademark. Obviously at ease doing his TV ads, he may go unrecognized by younger people and newcomers to country who don't understand who he is, unless they happen to hear "Big Bad John" (rarely played on radio), or hear of his singing career from someone older.

Rest assured, there was a Jimmy Dean before he made sausage. Some 34 years ago, he was at the top of his profession, right behind Tennessee Ernie Ford as a country music TV pioneer. While Ernie hosted a nationally-sponsored, prime-time NBC variety show featuring guests from across the entertainment spectrum, Dean's 1963-1966 ABC variety program, though aimed at a mainstream audience, focused squarely on country entertainers. After Ford became a star, before Roger Miller and Johnny Cash became household names, Dean was the only major country personality holding down a regular network TV slot. (Though Red Foley had hosted ABC's *Ozark Jubilee* broadcasts, that series was overtly country, not aimed at the mainstream.) Dean also played a role in the rise of both Patsy Cline and Roy Clark.

Jimmy Ray Dean's drive to succeed was rooted in a childhood of brutal Dust Bowl poverty. He was born August 10, 1928, in Plainview, Texas. Some encyclopedias list his real name as "Seth Ward," actually the name of the county surrounding Plainview. At first, his mother was the sole source of the family's income. His father had died, and Jimmy had to work the cotton fields and tackle nearly every other type of farm labor there was to do. Ridiculed for his shabby clothes, he used that pain and the hatred of poverty to focus on one goal: success and wealth. One of his few diversions was music. Unlike most future stars, he first learned piano from his mother, and from there mastered keyboard instruments. Playing piano, guitar, accordion and harmonica became the closest thing he had to a hobby.

Eventually, around 1944, he joined the U.S. Merchant Marine for a two-year hitch, then joined the Air Force. Stationed at Bolling Air Force Base near Washington, D.C., after World War II, he began performing with The Tennessee Haymakers, playing accordion with the band in both military and civilian clubs in the area. When he left the service in 1948, he stayed in Washington and continued performing. Over time, he connected with businessman/promoter Connie B. Gay, the

catalyst for the country music scene around Washington. Gay got Dean a tour of military bases in the Caribbean, and by 1952, Dean had a new band: The Texas Wildcats, which he fronted playing accordion and singing. They landed at WARL radio in Arlington, Virginia, where Gay sponsored a number of country programs including *Town and Country Time*.

With Gay helping Dean establish a stage presence, the singer became an impressive personality. He and The Wildcats recorded "Bummin' Around" at a local studio, and the studio owner sent the tape to independent Four Star Records, who released it. It became Jimmy Dean's first hit record (the label spelling was "Jimmie") in 1953. Though he recorded other excellent material for Four Star, nothing he recorded sold as well.

Town and Country Time, renamed *Town and Country Jamboree*, came to local TV in 1955. Broadcast from WMAL in Washington, it quickly became an enormous local hit. Dean by that time had Meherrin, Virginia, banjoist-guitarist Roy Clark, a singer who'd also recorded for Four Star, as part of The Wildcats. Another unknown Virginia entertainer, Patsy Cline, discovered at a regional country talent show, also became a *Town and Country* regular. Dean's drive for perfection, fueled by his impoverished youth, grew relentless. He demanded high standards and tolerated no slothfulness from other performers, as Clark discovered when he showed up late once too often for a live performance with The Wildcats. As he prepared to open his guitar case, Dean told him not to bother, adding "you're the most talented person I've ever fired."

Dean had no further hits on Four Star; nevertheless, Connie B. Gay trained his sights on network TV exposure. He promoted Dean's show to CBS television, and on June 22, 1957, *Town and Country Time*, renamed *The Jimmy Dean Show*, debuted on CBS-TV as a half-hour morning show, lasting until September. Other future stars associated with the show included George Hamilton IV and guitarist Billy Grammer. Dean and Gay soon parted ways on less than amicable terms. CBS had some interest in Dean hosting another show for them, but nothing ever happened. The network exposure didn't hurt, though, and by 1961, he'd signed with Columbia Records, and was doing some acting. While appearing in the play, *Destry Rides Again*, Dean met an actor he nicknamed Big John.

Preparing for his first Columbia session

in Nashville, he was one song short of the four he needed to record. Recalling his actor friend, he wrote the classic coal mine drama, "Big Bad John," a tale of a raw, gruff miner who died saving fellow miners from a cave-in. Like "Sixteen Tons" five years earlier, the song grabbed America's consciousness, and not just country listeners. It topped the country charts for two weeks, but spent five weeks atop the pop charts. Dean followed it up early in 1962 with "Dear Ivan," a Cold War-inspired recitation.

Recitations became his trademark, and in the early 60's era of historical "saga songs," he had other successes. There were two Top 20 tunes in a row: "The Cajun Queen," inspired by a line in "Big Bad John," and the flipside, the sentiment-



Rex Allen, Jack Jones and Jimmy Dean on Dean's ABC network TV show, *The Jimmy Dean Show*, in 1964.

tal "To a Sleeping Beauty." In the spring of 1962, he had a Number Three hit (that also reached the pop Top Ten) with "P.T. 109," inspired by then-President John F. Kennedy's World War II Navy experience, subject of a feature film. He followed with "Little Black Book."

Though Dean had no hits in 1963, he was headed back to TV with *The Jimmy Dean Show*, a full-blown, prime-time ABC series, the first substantial series hosted by a country singer since Tennessee Ernie left prime-time in 1961. Taped in New York, the show gave Dean considerable control over content. Like any other variety show of the day, it had singers, dancers and an orchestra, but Dean saw to it that country artists were presented with dignity and class, an achievement for which he receives too little credit. There was none of the sarcasm and condescension other network hosts offered to country performers. Just about everyone did the show, including Homer & Jethro, Chet Atkins, Leon McAuliffe, George Jones, Joe Maphis and Buck

Owens. Roger Miller got national exposure on the show just as his own hitmaking career began in 1964. Puppeteer Jim Henson's Muppets also guested, including the "Rowlf" character with whom Dean frequently bantered.

Dean's success made him a hot TV property. Filling in for Johnny Carson as a guest host on *The Tonight Show*, he used that chance to help the "most talented musician he ever fired." Giving Roy Clark a major solo spot on that broadcast not only renewed their friendship, but launched Clark's TV career even before *Hee Haw*. Dean had several hits during the show's lifetime, among them a Top 40 cover of Hank Williams' "Mind Your Own Business" in 1964. One final Number One came with "The First Thing Every Morning (And the Last Thing Every Night)" in 1965, his final hit with Columbia. Newly signed to RCA, he had more modest success with "Harvest of Sunshine," though "Stand Beside Me" went to Number Ten in 1966.

The Jimmy Dean Show entered its final season in 1965-66, done from various locations around the country, including the telecast of the first-ever CMA Awards show in October of 1965. After the show ended, Dean continued working major showplaces, including engagements in Vegas. His RCA recordings were largely modest successes, and even "Slowly," his 1971 duet with Dottie West, only made the Top 30. He left RCA in 1972 for

a brief return to Columbia. Though his hitmaking days appeared over when he signed with the tiny Casino label, just the opposite was true. In 1976 came another Top Ten with "I.O.U.," a heartfelt recitation thanking his mother. The recording, which earned a Gold record in 1977, re-entered the charts around the time of Mother's Day in 1977 on Casino, and again in 1983, reissued on Churchill Records.

By then, Jimmy Dean no longer needed to concern himself with flagging record sales. A solid realist, driven by the same desire to succeed that dominated his youth, he formed a meat processing company that produced the best-selling Jimmy Dean Pure Pork Sausage. Insisting on quality food, able to do his own commercials after years of TV experience, he found a new audience at breakfast tables, many of whom never knew him as a singer or TV personality.

Albums Available
See For CMSA Members Only page.

Readers Create

Like a River

First-time contributor Rebecca D. Howie is a CMSA member in Pontiac, Illinois. She sent along a batch of songs, and says that they were "just a few" of what she has written. Here's one about a subject that's affected the human race since, well, the start of the human race—love.

They fell in love in high school
When they were both seventeen
Then the war took him and
It was the last they'd seen
They grew apart and married others
But the memories were still sweet
The years had passed so quickly
And changed all of their dreams
There came a time when they lost their
loves
And were left all alone
But life has a way of rearranging—
And bringing love home

Some loves just keep on flowing
Through all eternity
Some things are meant to last
Some are how they should be
To all of those who've known this passion
I'm sure you'll agree
That feelings don't just die away
We just learn to set them free

Together they grew older
Just like they had often dreamed
Like they had always been there
Forever a team
Then one day the man grew weak
And turned to his girl
And with his dying breath
He left her alone in this world
She looked toward the man by her side
Whom she had waited for all her life
And with a sigh and last embrace

Went to join him in Heaven's place
Cause—
Some loves just keep on flowing
Through all eternity
Some things are meant to last
Some are how they should be
To all of those who've known this passion
I'm sure you'll agree
That feelings don't just die away
We just learn to set them free

—Rebecca D. Howie

Minnie Inspires in Different Ways

The late, beloved Minnie Pearl was—and is—a CMSA member favorite. In past issues, we have featured poetic tributes to her, but here we do something a little different. Arriving at our offices within a couple of weeks of each other were this poem and this drawing on Minnie. They seem to work together nicely. The drawing is from longtime CMSA member and frequent contributor Virgie Warren. Virgie, a musician, fan and songwriter, from Flushing, Michigan, shows off another of her talents here. The poem, meanwhile, comes to us from first-time contributor Tanya Vann. Tanya is 17 years old, and hails from Oak Hill, Florida. She says she's always listened to country music, and points to Minnie as the performer she's enjoyed the most. She sends her poem along, and hopes that, "maybe, someone will enjoy it." Virgie sums things up with a thought: "Minnie was truly an original and will always be missed, but not forgotten."

A Pearl

With the pick of a guitar,
a song is begun.
And with one breath,
a life is done.

An end for a great lady who had cousins
by the dozens.
With a smile and a "howdy," she
greeted her friends.
Now in heaven, she will greet many
again.

Her search for a mythical "feller"
seemed undaunted



Yet Henry Cannon, her husband, was
all she really wanted.

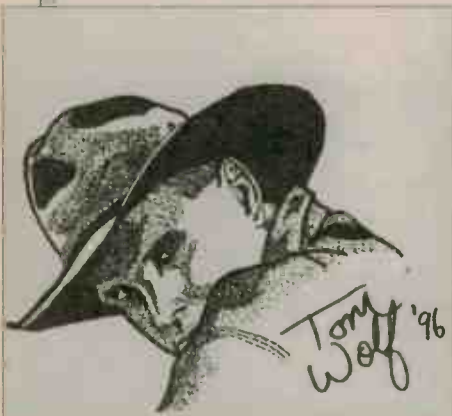
She entertained many with her comedy
affairs
Now high tribute is paid by millions
who cared.

The straw hat with a price tag and
flowers of spring
And dresses of gingham and lace will
not be seen,
Except in the Hall of Fame on the
Nashville scene.

In her real life,
she was highly educated.
In her comedy life,
she was highly dedicated.

Sarah Cannon, a country girl,
was known to millions of fans
as just "Cousin Minnie Pearl."

—Tanya Vann



A Look at Garth

CMSA member Tom Wolf contributes his recent take on Garth Brooks. Tom hails from Canton, Ohio, and says he hopes we can use his drawing in Readers Create. You got it, Tom!

The Wayne Family officially authorizes the first work of its kind.

John Wayne



Sculpture shown actual size of approximately 5 1/2" (13.97 cm) in height.

Authorized Limited Edition Sculpture. Showcased within a crystal-clear dome.

He began as a movie star and became a legend. John Wayne. Beloved by his fans, respected by his peers, cherished as a symbol of America's finest ideals...truth, courage, honor and justice. Now his memory is honored in the first work of its kind authorized by the Family of John Wayne.

Every dramatic detail is captured in Tesori® porcelain, a blend of powdered porcelain and resins selected to hold every nuance of the sculptor's art. Each is hand-painted in authentic detail and encased beneath a radiant dome. Individually hand-numbered and set on a matching sculptured base with a brass nameplate.

Priced at just \$37.50, this specially imported Limited Edition will close forever after just 95 casting days. Available exclusively from The Franklin Mint.

SATISFACTION GUARANTEED

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

Issued in a Worldwide Limited Edition

A Limited Edition Fine Art Sculpture. Individually Hand-Numbered and Hand-Painted.

The Franklin Mint
Franklin Center, PA 19091-0001

Please mail by
October 31, 1996.

Please enter my order for *John Wayne*, a fine art sculpture officially authorized by the Wayne Family.

I need SEND NO MONEY NOW. I will be billed \$37.50* when my sculpture is ready to be sent. *Limit: one sculpture per collector.*

**Plus my state sales tax and \$3.95 for shipping and handling.*

SIGNATURE _____

ALL ORDERS ARE SUBJECT TO ACCEPTANCE.

MR./MRS./MISS _____

PLEASE PRINT CLEARLY.

ADDRESS _____ APT. # _____

CITY/STATE _____ ZIP _____

TELEPHONE # (_____) _____

18063-30-001



He invented an instrument, he's compared to Jimi Hendrix, and he can sound like Ernest Tubb. The guy even writes his own music. Patrick Carr sets out to find out what this man is all about. Is this offbeat, Austin-based character for real?

Junior Brown

PLAY THAT FUNKY MUSIC



By Patrick Carr

I'm rooted to the dance floor of the funky little Continental Club in South Austin, Texas, giddy with pleasure. The final, apocalyptic chord of Junior Brown's last number is still thranging through my head, and—well, I'm agog. I don't think I've ever heard anybody play a whole set of very cool, often quite twisted, brand-new old-style country tunes—"My Wife Thinks You're Dead," "Venom Wearing Denim," "Joe the Singing Janitor" *et al*—and then launch into a number that combines The Ventures' "Pipeline," the theme from *Secret Agent Man*, snippets of four of my favorite Jimi Hendrix numbers and a torrent of other runs, riffs, trills, tricks, quirks and pyrotechnics to quite such fabulous effect. I've never heard anyone do such a thing to *any* effect, actually, or even talk about attempting it. I'm blown away. I agree entirely with the guy reeling around the jam-packed dance floor beside me: "YA-HOO! DO THAT AGAIN, JUNIOR!"

Which is not at all an unusual reaction to Junior Brown's regular, now semi-legendary Sunday night sets at the Continental Club. These last few years, the man in the weirdly straight hat-suit-and-tie set has been building a following best described as rabid: mostly college-kid drinker/dopers at the terminus of the usual Austin party weekend, but also musicians, music business people and folks of many ages knowledgeable enough to really appreciate Brown's technique and taste—for in this decidedly off-center new character on the national country scene, we have an item of very unusual interest: a genuinely brilliant, groundbreaking instrumentalist *and* a singer/songwriter good enough to claim a legitimate place in the hard-country pantheon he so reveres. Make no mistake about it: this is no novelty act, the silly videos and polyester-cowpoke image notwithstanding. It's not

absolutely absurd, as it usually is when you're talking about even the best electric guitarists, to draw a parallel between Junior Brown and the great Jimi Hendrix, and it's not totally impossible, as it is with most contemporary country singers, to hear in him the road-warrior depth of Ernest Tubb.

It is of course odd indeed to find oneself mentioning the giants of such radically different musical worlds in one comparison, but it sure is fun, and that's music for you. Just won't stay in its boxes, will it? More to the point, that's Junior. He's fun, and yes, he's odd.

Our subject being a relative newcomer on the national scene, we need a basic biography.

It begins in 1952, when Junior started life as the son of a college music teacher who "moved around a lot." The senior Brown "really knew the music, the theory and all that, stuff I wasn't that interested in...I mean, I had been improvising since before I could talk. I was playing little melodies on the piano before I could talk. I always had a good ear for things. I could tell what notes the car horns were and stuff like that. I was just a little kid. That's really how I learned what I'm doing, not the piano lessons."

Junior's and his father's musical tastes diverged early—"He didn't think there was much of anything to country music. We went our own separate ways on that deal"—and that was also true in other areas. "I had kind of a troubled home life. I left home when I was a teenager. I was out on my own, working in the honky tonks, when I was 17 years old."

That was just a couple of years before Junior's longtime fascination with the steel guitar turned into a hands-on reality. "Not too many people had steel guitars back then. You couldn't even go in a music store and buy one. I managed to borrow one, an old Fender, and play around with it for a weekend, and I tell you, I was hooked. Then, about '71, in New Mexico, I



Junior shows his stuff at the Continental Club, Tanya Rae at his side.

moved next door to a guy, and he was a steel player; so I was always over at his house, trying to get a piece of the magic.”

By that time, of course, Junior already had five years’ experience in the joints, and was starting on another 20. As he puts it, “People ask me, ‘Did you sit around all day and practice?’ I say, ‘No, I practiced all *night*, on stage, year after year.’” The closest he’s ever come to playing anything but joints is right now—these days he’s headlining at first-rate clubs and opening for hot concert acts—and the nearest he ever got to quitting was during the late 70’s, when his kind of music—the two-steps, the Ray Price shuffles, the Merle Haggard laments—got blown into commercial oblivion by a combination of Willie/Waylon outlaw music and Kenny Rogers pop. “I’m not knocking that stuff,” he says, “but it put me out of work in a way. You either had to play it or you didn’t work, so a lot of times I didn’t work. I just couldn’t stand it, having to sing ‘Redneck Mother’ and ‘Looking for Love in All the Wrong Places.’”

His frustration took him in a couple of directions. One was to Hawaii, where he found he could further his lap-steel education and earn decent money at the same time, but “that was frustrating in its own way, although I did have some good times over there, and I learned a lot about style.” Another was a stint in Oklahoma, working as a guitar teacher in an operation run by Leon McAuliffe, the legendary guitarist and singer of Bob Wills’ Playboys fame—“You know, sit around and teach people A and E chord all day.” Exciting it wasn’t, but rewarding it was, for one of his more talented students was Tanya Rae, now his wife, backup singer, business handler and rock-solid rhythm guitar player—and, one might add, the only country sideperson ever to strongly resemble Jackie Kennedy in both looks and style.

Mrs. Brown, it seems (and it’s said), has done a lot for Mr. Brown. For one thing, it’s she who has been at his side, literally and sometimes solely, ever since he began working his own act and performing his own songs in the late 80’s. And although Junior denies word that Tanya Rae saved him from a life of debauchery and introduced him to serious religion, it’s almost inconceivable that she can’t have had a steadying effect on him.

As to those wild-years stories, Junior says that “I was too into playing music to have thrown my life away with...you know, I mean, I just watched everybody else do the drinking and all the hard drugs and everything. All I wanted to do was play.” He adds that “I was already a Christian when I met Tanya Rae. We strengthened each other in spiritual matters and things like that, but it was already there.”

Pushed a little, he elaborates. “Well, I used to do things to get noticed that were maybe taken as wild. Which was sad, really. It gets back to that whole pop movement in country music. I’d get up and sing an Ernest Tubb song, and I was laughed at for a lot of years.

People would tell me I wasn’t any good ’cause I wasn’t doing what was on the radio. So there was a lot of frustration and bitterness, and I think coming off like a wild man was perhaps my way of getting attention, to try and draw the attention to the music. Which it really didn’t. Drinking and smarting off just to be noticed.”

These days Junior seems very well-behaved. Gossip persists—about his temper, about a level of perfectionism that manifests itself in harshness with his musicians (even Tanya Rae), about other proclivities—but of course the truth is hard to find in such matters, the relevance even harder. For one thing, the Austin musical community is notorious for resenting those of its members who achieve success beyond the limits of the folkie-alternative world, and evil rumors propagate faster than hospital viruses. For another, it’s not exactly unusual for great talent to be accompanied by serious flaws.

It is unusual, on the other hand, for new talent on the national country scene to be fully 44 years old and less handsome than Mel Gibson, which in a bizarre way may explain why, as of early-mid 1996, Junior Brown was still just a “video act” as opposed to a radio act. In modern country, it

seems, you can watch funny-looking guys singing on TV all day long, but only handsome guys are allowed to sing when you can’t see them. Things may change, as Junior hopes. “I want to be mainstream,” he says. “I don’t want to be oddball.”

That brings us, inevitably, to the guitar-steel. *It* for sure is oddball, no two ways about it, even if it’s also a great idea and a very nice piece of musical technology. It’s Junior’s, and his alone—he conceived of it around 1980 and had the first model in his hands by 1985—and for now he wants to keep things that way. The Fender company has approached him about building numbers of guitar-steels, he says, but “I want to keep it mine for as long as I can, then make a deal with somebody and start making them.” The genesis of the instrument, and its place in Junior’s music, is simple enough: “I really needed something like that because I always liked to play the two instruments at the same time, guitar and steel. I really miss it when I can’t play one or the other. I always feel like there’s something missing.”

In a way the instrument is both a blessing and a curse. It does wonders for his music, but will mass audiences take him seriously if he keeps having to stand in the middle of the stage, playing some funky-looking thing balanced on a music stand? Is that too square to be hip, or is it so square it’s cool? Or is Junior so square and so cool that the mainstream will never understand? We’ll see. In the meantime we’ll just go on enjoying his increasingly interesting taste and constantly evolving musicianship.

We’re in a Luby’s, of all places. It’s near Junior’s house out in the suburbs north of town, and Junior likes it. He keeps making rueful remarks about senior citizens, but he knows the counterman by name and he’s obviously into the food. All I know is old headlines—a Luby’s in Texas, a loner with a bagful of guns, a big body count—so I’m a bit hinky. Still, talking about Jimi calms me down.

It turns out that Junior, while just a teenager, actually met him: encountered him backstage during his last concert tour. “Nice guy,” he remembers. “Real easygoing. He had fingers about *that* long. Never seen anybody with fingers that big...You know, it’s one thing to have all that energy, but it’s another thing to be able to capture it and harness it and make it work for you creatively, to do those melodies. Those little lullabies he would play, beautiful chords, really great, unique chords that nobody had heard before.” He muses a moment. “Where’d *he* come from?”

Which seems an odd subject to be considering over breaded fish filets in a Luby’s, even in Austin, but there you go. We both find ourselves staring at Junior’s plate, which is a mess—he’s scraped the breading off before eating the fish. “I don’t like that stuff,” he says, “but it looks awful now, don’t it? Like, Boom! Shrapnel.”

Stay tuned, folks. I think this is going to be good. ■



Shown smaller than actual size of approximately 3"

Only \$9.95 ea

Christmas Is For Families ...

The McDonald's Bunch Joins Yours in Happy Celebration.

A child's holiday should be a joyful romp ... filled with sleds and skates and snowmen, and the special magic of loving families. The *40 Years of Famous Firsts* ornament collection from McMemories, with Ronald McDonald leading his McDonaldland pals in merry mischief, can help make Christmas feel that way ... for you and your family.

Twelve in all, each ornament is yours at an issue price of \$9.95—a wonderful Christmas value. Send no money now, but return your reservation request today.

47601-SPA

McDonald's, McMemories, Big Mac, Ronald McDonald, McBlimp, Hamburglar, The McNugget Buddies, Speedee design, Grimace, Mayor McCheese, Birdie design, McDonaldland, and McDonald's red and white building design are trademarks of McDonald's Corporation. ©1996 McDonald's Corporation.



- Careful hand-crafting; painted completely by hand
- Hand-numbered Certificate of Authenticity
- Backed by unconditional 365-day guarantee
- Easy monthly installments of only \$14.93*
- Officially authorized by McDonald's

McMemories

9305 Milwaukee Ave., Niles IL 60714

McMemories™

The Official McDonald's Collectibles Club™

9305 N. Milwaukee Avenue, Niles, IL 60714-1380

YES. Please enter my reservation for the *40 Years of Famous Firsts* ornament collection. I need SEND NO MONEY NOW. I will be billed in monthly installments of just \$14.93* each, the first payable before shipment. I will be shipped 3 ornaments every other month. I may cancel my collection at any time. Items not available in McDonald's restaurants.

Please Respond Promptly

Name _____ (Please print clearly)

Address _____

City _____

State _____ Zip _____

Phone(_____) _____

*Plus a total of \$3.94 home delivery fee and any applicable state sales tax. Please allow 8 to 10 weeks for delivery. Pending credit approval.

47601-E90301

MARK COLLIE

In It For the Music

When Mark Collie gets going about the Civil War, his gestures grow animated. His dark eyes gleam with intensity, and his voice drops into a hushed, reverential tone. When he recounts his visits to various battle sites around Middle Tennessee, where he now lives, and to Shiloh Battlefield, just down the Tennessee River from Wayne County, Tennessee, where he was born and raised, the effect is eerie. He speaks with such passion, eloquence and authority about these long-ago conflicts, or about his recent visit to Gettysburg National Battlefield on the anniversary of Lincoln's Gettysburg Address, that he sounds like a junior Shelby Foote.

He almost sounds like he was there.

"I just read a great biography on John Bell Hood, and just re-read Jack Hurst's biography of Nathan Bedford Forrest," Collie offers fervently, speaking of two of the great Confederate generals of the war. "Forrest was simply one of the most fascinatin' and misunderstood figures in American history. You have to wonder, had William Tecumseh Sherman been on the losin' end of the war, what kind of war crimes he would have been charged with. There was lawlessness on both sides.

"It's interesting to research these individuals and to understand where we came from," Collie adds with a thoughtful frown. "It's funny: You look at the government, and people are still arguing about the same things today." As Collie speaks, a visitor almost gets the feeling that he's sitting across the conference table from Nathan Bedford Forrest reincarnated, four or five generations down the line (Collie does, after all, come from a long line of military men), or maybe a younger, leaner incarnation of Waylon Jennings.

Collie is tall and lanky. His gaunt, fissured face, prominent cheekbones, long, coal-black hair and goatee give him a rustic, brooding and imposing presence—like a figure out of a Mathew Brady photograph. He seems cut from the cloth of a slightly different era. He speaks with fondness and fascination as he recalls visits to his favorite Civil War bookstore in Franklin, Tennessee, or kicking around the littorals of the Tennessee River, where, 130-odd years ago, the fearless Tennessee-born Forrest led his cavalry.

Not surprisingly, Collie, over the past five or six years, has brought a

similarly rustic, inspired and roots-conscious intensity to his music, which has occasionally found a home in country's mainstream and occasionally not. *Hardin County Line*, his 1990 debut album, was a masterpiece. In my humble opinion, it ranks right up there with watershed debut efforts of other rough-around-the-edges rebels like Steve Earle and Dwight Yoakam—both of whom had the good fortune to come along about a half decade earlier than Collie did.

You see, it did not bode well for Collie that he broke through with his gutsy sound—which has always incorporated irrepressible elements of rockabilly raunch and post-Outlaw country-rock swagger—in the early 1990's instead of the mid-1980's, when Yoakam and Earle came along, because by then, everything had changed. The mid-80's "New Traditionalist" surge was over; Steve Earle was out, Garth Brooks was in, and the music's mainstream was being commandeered by a gaggle of young, clean-cut "hat acts" who looked, dressed, acted and sounded like a bunch of dentists from Nebraska off for a weekend Karaoke contest in Omaha.

Collie's debut album won a ton of critical raves from all the right places, but couldn't buck the endemic virus of blandness which was, by then, running wild at country radio. His debut single, a raucous ode to romance called "Something With a Ring to It" (which he co-wrote with Aaron Tippin) didn't even crack the Top 50.

In an effort to remain standing as the stylistic landscape shifted under his feet, Collie begrudgingly tucked in his shirttail, toned down his swagger and ratcheted down his hard-hitting style a notch or two on subsequent MCA albums like *Born and Raised in Black and White* (1991) and *Mark Collie* (1993). At one point, presumably when nobody at radio was looking, he then managed to slide a couple of singles—"Even the Man in the Moon Is Crying" (a Top Five hit in 1992) and "Born to Love You" (which hit Number Six in '93)—into the country Top Ten.

Yet, creatively speaking, Collie never really reattained the lofty standards he'd set for himself on *Hardin County Line*. And even though others like Randy Travis, Collin Raye, Martina McBride, Marty Stuart and Billy Ray Cyrus hit paydirt with his songs, Collie's own record releases seemed Teflon-coated when it came to sticking in the charts. Fortunately, his

After five albums
and a label change,
Mark Collie
has come full
circle. He's back
recording the kind
of music that
he wants to sing.



By Bob Allen



butt-kickin' live shows and his kinetic stage presence enabled him to build and sustain a solid following out in the heartland, despite his chronic shortage of hits.

"Fortunately we've got a pretty wide fan base out there that still supports us," Collie acknowledges with a shrug. "It's amazing how different audiences will have different favorite songs they wanta hear. Some wanta hear 'Man in the Moon' or the songs off *Hardin County Line*, and some want to hear more obscure tracks like 'Johnny Was a Rebel' or 'Born and Raised in Black and White.' So that's where our shows are at. We go from one extreme to another."

It's ultimately taken Collie five albums and a label change (from MCA to Giant) to finally rekindle the fierce original fire he lit with his debut album and lost somewhat on his follow-ups. But on *Tennessee Plates*, his first CD for Giant Records, which was released late last year, he took a giant step back in that direction. *Tennessee Plates* is a vital, gutsy and inspired collection of new Collie originals mixed with some great songs by whites like John Hiatt (the title tune), Tony Joe White and Trey Bruce. Collie co-produced *Tennessee Plates* with his old friend, veteran producer/A&R man James Stroud. And Stroud, he insists, has had a lot to do with getting the fire started again.

"James was one of my earliest supporters here in Nashville in the late 80's," Collie recalls. "Back then, when I was still playing clubs around town and trying to get somebody's attention, he almost got me a deal, and I just figured I'd be making my first record with him. It just turned out that Bruce Hinton and Tony Brown, over at MCA ended up signing me first. James actually helped me get a little more focused on *Tennessee Plates* and helped me back to where I'm most comfortable," he adds. "You know, if you're always trying to make a new record and not repeat yourself, while at the same time you're trying to appease the commercial gods without jeopardizing the integrity of your songs, you can end up going in a lot of different directions. I'd done that, and I thought it was finally time to draw back and slow down a little and try to get a little closer to that *Hardin County Line* vibe again. We did that on this record, and we'll be doing it even more on the next one, because I think I need to get back and bring some of that influence out in me again. It's an important part of me."

Not just an important part. An essential part. Since Collie was born in rural Wayne County, Tennessee, in 1956, he has really never strayed far, either geographically or spiritually.

"One of the reasons I live where I live now, near a little town called Leipers Fork, about 40 minutes southeast of Nashville, is because it's a little community with a lot of farmers who've been there a long time. The kind of people that help me keep grounded. Another reason I live there is because it's quiet, and it's just about as close to home as it is to Nashville. So I get to see my mother and my grandmother a lot more often.

"Some of the best songs I've ever written came from down there in Wayne County where I'm from," he adds. "It's the largest county in Tennessee, landmass-wise, but 72nd in population. So it's pretty quiet, and I can get back down there in the woods or down by the Tennessee River, and, for whatever reason, it just turns on another creative process in my brain."

Much has been made of the way Collie's music reflects the twin influences of Memphis and Nashville, since Wayne County is roughly equidistant from these two Tennessee music capitals.

"I love country music, especially real, traditional pure

country music, like the kind of stone country stuff that David Ball and Joe Diffie are doin' right now," says Collie. "But then, how can you not like Shania Twain or Faith Hill?"

"On the other hand, when I was playing roadhouses around Memphis and down along the Tennessee-Alabama line, it was a period when people in bars and clubs weren't dancing to country music as much as they are now. They wanted rock music. And growing up I was also heavily influenced by the popular music coming out of Memphis and Muscle Shoals, which is right down the river from me. At the same time I was listening to The Rolling Stones—

they're maybe the greatest country-rock band that's ever been. I just tend to embrace all good music," Collie adds with another quiet shrug. "If you listen to country radio today, it almost has more pop influence in there than traditional country. But when you look at the artists making music in Nashville today, that's their influence. It's their natural expression. So, I don't think country music is losing its identity. I think it's just continuing to change, just as it always has."

As Collie relates all this, he's sitting in his publicist's Nashville office. His knee is in a huge brace, and he's got his leg flung up over the conference table to minimize the discomfort. He's just returned from a tour of Bosnia.

Yet he makes it clear there's no connection between his injured knee and his visit to that ravaged region. It's just that he recently had surgery to reconstruct his knee joint and correct damage dating back to his high school football days and his very short career as a rodeo bullrider, which ended when a bull almost ended up riding him.

His trip to Bosnia, by contrast, was for the USO, to entertain the American boys stationed over there to try and keep the peace. Collie's been doing these USO tours all over the world for years, since long before he landed his first record deal.

"I just wanted to let those guys over there know we're thinkin' about 'em and prayin' for 'em," he says. "Most of us tend to forget that there's people like them who put their lives on the line every day to protect the freedom we take for granted: The freedom we have to get up and go to the spa, to go to the grocery store and listen to country music and gripe about taxes. I'm happy to do my part as an American citizen. I'd like to do more."

As Collie points out, that great original song of his on *Hardin County Line* called "Twenty-One Guns"—a moving tale about the life and death of a disabled veteran—is really a deep and authentic slice of his own heritage.

"My daddy was disabled in the second World War, shot down in a B-24 Liberator and survived to tell about it. His brother, my Uncle Monty, was in the Pacific in the Navy with MacArthur. My Uncle Joe was in the infantry in Europe. I guess I've had a family member that was involved in just about every war this country has ever fought. I had a brother in Vietnam, another brother who just retired as a career Air Force officer. Another was a Green Beret, and I've got a baby brother who's in the Marines. I was gonna go in the Air Force myself, but couldn't pass the physical on account of my diabetes, which I've had all my life. So I started out working on these Department of Defense/USO tours. I played in Greenland, Iceland, the Middle East, Korea, Midway, The Philippines. I was in Iran in the early 80's, when the revolution was about to take place. I had an insulin reaction and thought I'd die! Right after we got out, the whole place came down. I've flown into the Arctic Circle and



Collie and Lisa Stewart with the troops in Bosnia for the USO.

seen the northern lights reflecting off the polar ice cap. I've had some great experiences. Some fascinating times."

Collie actually put in more than his share of years on USO stints and lengthy tours of duty in rough and tumble southeastern Tennessee roadhouses before he finally came to Nashville in 1982 with his wife, Anne. Up till then he thought he'd seen some rough times. "Playin' the roadhouses, before I realized I had diabetes, I was rockin' pretty hard and not takin' care of myself, and I really lost a lot of weight," he recalls. But in Music City, the going really got tough. His son Nathan was born prematurely, and the medical

bills soon threatened to swamp him.

"We were really struggling," he recalls. "Anne and I were both working two or three jobs, and I was gettin' out at night and beatin' the bushes, trying to write songs and keep my chops up and get somebody's attention. It's real frustrating, and it was easy to feel trapped and to get into a real depressed state of mind. I could see the toll it was taking on Anne, and I began to feel like my real responsibility to her and Nathan was to walk away from all this and figure out a more solid way for us to build a life together. But Anne wouldn't let me do it. She said, 'If you quit, I'm gonna take Nathan and go back to Memphis, because I don't want to live with whoever you think you're gonna become.' She told me she married me because of who I was and what I was, and that we needed to hold on to those dreams. I can tell you, it was a real turning point for me."

So Collie hung in for a few more years. He continued to play the music business game of Chutes & Ladders and gradually made himself known around town. When opportunity did finally come, it struck like lightning. He did a showcase—actually one of many he'd done over the years—at Douglas Corner, a Nashville club. Representatives from several major labels were there. MCA's top brass, Bruce Hinton and Tony Brown (then, and now, Nashville's hottest producer), were in the audience. And once the show was over, they managed to get over to Collie's table before their rival suitors did.

"I remember Bruce told me that night, 'There's a lot of people between here and the door, so we want to sign you up right now,'" Collie recalls with a dry laugh. "He drew up a little contract on a napkin. In the meantime, Tony went out to his car and called MCA's L.A. office and had them overnight me a contract. I was so excited I ran every red light goin' home to tell Anne what had happened."

From then on, Collie was over the hump. Even if stardom, as such, has continued to elude him, the business has nonetheless afforded him a good living, through thick and thin.

"The way I look at it is you work hard at it every day and make your own breaks. Which is sure what I've had to do," he says with a smile. "The music business has been great to me, at times. And at times it's almost killed me. There have been times I've trusted people I shouldn't have trusted, and I've sure made my share of mistakes."

"But really, with me, it has just always boiled down to the music," he concludes. "I just keep it as honest as I can, and I try to avoid analyzing it, or who I am, because that's when you start trying to be something you're not, or tryin' to fix who you are."

"Stars come and go. Even labels come and go. The only thing that lasts are the songs. They're really the only enduring contribution we can make to this whole thing. Even when we're gone, they're here forever." ■

© MCMXXIII Georgetown Collection



She will be a princess among her people...

BUFFALO CHILD

by Carol Theroux

Her mother leads the Buffalo Clan, as her grandmother did before her. Now she will receive their wisdom and lore. And one day, she will take their place as the chosen one of her people.

Buffalo Child is the newest doll in the "Children of the Great Spirit"™ collection. She was created by artist Carol Theroux, who celebrates in her work her own American Indian ancestry.

As an *Artist's Edition* from Georgetown, your *Buffalo Child* will be crafted under Carol Theroux's strict control. Your doll will be richly detailed, with only the finest materials. The edition is also hand-numbered and limited to just 100 firing days ensuring its heirloom status.

Come share in the traditions faithfully handed down from mother to daughter. Send for your *Buffalo Child* today!



Reservation Form

Georgetown Collection
866 Spring Street, P.O. Box 9730
Portland, Maine 04104-5030

Please return promptly

BUFFALO CHILD

Please accept my reservation for *Buffalo Child*, a limited edition porcelain collector doll by Carol Theroux. **I need send no money now.** I will pay for my doll in five monthly installments of \$27* each, the first to be billed just prior to shipment.

My satisfaction is completely guaranteed.
*Plus \$1.00 per installment for shipping and handling.
Please allow 6-10 weeks after initial payment for shipment.

Name _____
Address _____
City _____ State _____ Zip _____
Telephone (____) _____ SPB202

Shown smaller than actual size of 13".

Georgetown Collection
Artist's Edition

LeAnn Rimes

On a "Blue" Streak

13-year-old hits Number One with 33-year-old song

by Bob Millard

Curb Records' tiny two-story office building sits unobtrusively on a corner on Music Square East, formerly 16th Avenue, street of legends, street of dreams. Until a few months ago, when owner Mike Curb went on a much needed building-buying binge, his Nashville operations had the distinction of housing more hit acts per square foot than any other major label in country music. Tim McGraw, Jo Dee Messina, Hal Ketchum, Wynonna Judd, Jeff Carson, Hank Williams Jr. and Sawyer Brown all call Curb (and the top of the charts) home.

Add to that list LeAnn Rimes, the 13-year-old whose powerfully evocative yodelling "Blue" brings back memories of Patsy Cline: LeAnn seems poised to outsell all her labelmates combined this year.

In and out of the office in the course of my songwriting duties in Mr. Curb's song publishing wing, I was on hand to get glimpses of the day-to-day doings of a major, overnight star in the making.

Casually, but carefully, dressed in tight jeans and a white blouse, she looked, I had to admit, more like...well, 16, at best. Long, neat, blond hair and strikingly set-apart eyes, she caught your attention. LeAnn Rimes had a look of self-assurance about her that few 13-year-olds can muster. Curb had not yet released "Blue," yet I couldn't help reflecting on the two models of teen-angel breakthroughs: self-control and outta control, Brenda Lee and Tanya Tucker. If LeAnn Rimes got a career going, which model would she fit?

Contrary to the tabloid story that LeAnn is a 31-year-old Asian woman, she is really a genuine, talented Jackson, Mississippi-born kid of 13 who made her stage debut eight years ago singing "Getting to Know You" in a Mississippi talent contest. Reared in the north-of-Dallas community of Garland, Texas, she has been serious about performing ever since. At six, she auditioned for the lead in the sequel to the Broadway musical, *Annie*, and at eight was champ for two weeks on TV's *Star Search*. Recognizing her talent and ambition, her dad agreed to help her make her dream come true,

which included producing her independent album and arranging 107 paid gigs for her in 1995.

As for the song, "Blue," veteran Ft. Worth/Dallas deejay Bill Mack had written it in the early 60's, hoping for a Patsy Cline cut. Patsy died before she could record the song, and Mack put it out of mind until he heard LeAnn sing at a Dallas Cowboys game so many years later. "You just don't hear anybody do 'Star Spangled Banner' that good," Mack said, and promptly sent her the song.

Initially, LeAnn's father thought the song was "too mature" for his pre-teen daughter, but she fought to record it, invented the little yodelling fillip herself and suddenly, the song bore her stamp. Probably, no one else could have had a hit

with that song, and just as likely, no other song would have given LeAnn Rimes such an enormous debut hit.

It took only a few weeks for "Blue" to catch the ear of country fans all over America. It was fresh and new, for all its reminders of an innocent-seeming, by-gone time. The day of the Curb Fan Fair showcase at the Nashville Raceway saw LeAnn Rimes on page one of *USA Today*. National television camera crews followed her around all morning, as she handled monumental fame at first blush.

She wore a black, floor-length gown, a dress that didn't try to enhance a modest, girlish shape. Surrounded by the whirlwinds of national media, she clasped her hands with professional grace and giggled like an innocent kid at her father-producer, who stood in the backstage crowd of retinue and well-wishers. On cue, she strolled out before 17,000 screaming fans and laid them in the aisles, like she'd been doing it all her life—which she pretty much has.

With simple, natural stage moves and a voice that belied her age and frame, LeAnn Rimes had her coming out party that day. She was neither Brenda Lee nor Tanya Tucker, though obviously a sweet kid with a whale-load of talent. If her career lasts as long as either Brenda's or Tanya's, people will look back at a third paradigm for this adolescent star phenomenon: the LeAnn Rimes model. ■



The most legendary American automobile of the 1930's in Die-cast metal and hand-assembled from over 70 separate parts.

ONLY \$34.99!

**Limited Edition -
Specially Authorized by Ford**

1934 Ford Roadster



Shown much smaller than actual size of 9" long in 1:18 scale.

Will Not Be Sold in Any Store!



Fairfield Mint Exclusive

Do you remember when cars cost \$500? In 1934, the Ford Deluxe Roadster equipped with rumble seat and greyhound hood ornament sold for \$525! Edsel Ford's sense of style and Henry Ford's genius for engineering made the 1934 Roadster the greatest automobile of the 1930's. Although these days it is rare to find a 1934 Ford Roadster at any price, you can own this Limited Edition 1934 Ford Roadster for only \$34.99!

Unmatched Quality

This precisely engineered replica is built to last—just like the original—and is available in large 1:18 scale with astonishing detail and 70 parts. Unlike the classic, this beauty is hand-made and replicates many operable features like the steering wheel that turns the front wheels



and fully maneuverable rumble seat. From the greyhound hood ornament to the white walls, this replica is loaded with details where they really count. Production of the black 1934 Ford Roadster is limited to no more than 7,500 replicas.

Unconditionally Guaranteed

All Fairfield Mint replicas are **100% guaranteed**. If for any reason you are not satisfied, you may return your replica within 30 days of receipt. No questions asked!



FAIRFIELD MINT
REPLICAS SO REAL,
YOU CAN ALMOST START THEM UP!

JUST SAY YES!

Please rush my Limited Edition 1934 Ford Roadster at only \$34.99. Total price is \$39.99 with S/H. If I am not completely satisfied, I may return my replica within 30 days of receipt for a full refund or replacement.

FAIRFIELD MINT • 20 Academy Street • Norwalk, CT • 06852-7100

Name _____

Address _____

City _____

State _____

Zip _____

Method of payment:

Check or Money Order (payable to Fairfield Mint for \$39.99 per replica)

MasterCard Visa Discover Signature _____

C.C. # _____

Exp. Date _____

Please allow 4 to 8 weeks after payment for shipment.

MCM21213

Letters

Outlaws Fantastic

Thank you so much for the fantastic article on "The Outlaws—Revolution Revisited" in the July/August issue. Waylon and Jessi are fabulous, and I love them dearly. Yours is a truly outstanding story, and I am really looking forward to receiving the copy of the cassette I ordered. I have most of the music recorded by Waylon and some of Willie's also. Though I have never had the pleasure and honor of meeting Waylon, I hope someday I will. Thanks again for a great cover story. Love the photos also. Waylon is SO HANDSOME.

Helen R. Ford
Charlottesville, Virginia

Sharp Idea(s)

It was a wonderful idea to put Waylon and Willie on the cover, looking as sharp as ever. It brought a smile to my face. Of course Alan Jackson is always a pleasure to see and hear. Most of all, though, thanks for mentioning The Smokin' Armadillos. They're a good band, ya coulda put a bigger picture of them though. Has Hazel seen these guys? She would have a field day if she didn't faint first. Anyhow, thanks for everything in your wonderful magazine, which is a joy to receive.

Megen Meeks
Farwell, Texas

Willie 'n' Waylon 'n' More

I want to thank you for the Willie and Waylon article in the July/August issue. I went right out and bought the Outlaw cassette. No surprise that it's great.

After reading *Essential Collector*, I was able to find *Crash's Smashes* by Billy "Crash" Craddock. What a treasure.

I'd sure like to hear about Lacy J. Dalton, Johnny Rodriguez, Heather Myles, Eddie Rabbitt and Rosanne Cash. I like this new girl, LeAnn Rimes, too.

Penny J. George
St. Joseph, Missouri

Longtime Fan

I received my latest issue of *Country Music* in yesterday's mail. I always look forward to each and every copy. I've been a subscriber since back in the early 70's. So I have been a longtime reader.

The reason for my subscribing: a lady at work gave me a copy as she knew I was a Waylon Jennings fan. So I subscribed that day. So I love every copy



that has a story about him.

Thanks for your great magazine.

I read with interest the letter from the guy in Chatham, New York, about his favorite country station. There's not many left that plays the oldies. I listen to a great station like that. It's in Yellville, Arkansas, less than 1500 residents. It's KCTT 101.7 on the dial. It's a 24-hour FM station. It plays as many or really more of the older ones than the new. So as they play a lot of Waylon, you know where my dial is set.

Lotus Roberts
Harrison, Arkansas

Telling Tales on Travis

Finally a superb write-up (May/June) about one of the really fine country singers to sing pure country the way it was meant to be—Randy Travis. Thanks, Michael Bane, you know talent when you see it. And you show him to be the fine young gentleman he is. At a concert at Purdue University—to a standing room only crowd—he was singing his classic "Amen," and as usual at the end there was the pause before the final "Amen." You could have heard a pin drop, and all at once a girl in the balcony let out the shrillest screech you ever heard—only for a second and then she bit it off. For an instant nothing. And then the whole place erupted. The band was in hysterics, but Randy stood there in the spotlight, with his head down—blushing and trying to keep the grin from his face. He tried to look up a couple times and scuffed his toe

back and forth. Finally things quieted, and he looked up to the balcony and very sweetly said, "Thank you," and then finished his "Amen." Now that is pure class, and needless to say he got a standing ovation. More of Randy would be fine with me. I am not a giddy girl (71) and have listened to CM all my life. He ranks with the superstars—at the top of course.

Betty Kolb
Lafayette, Indiana

Randy Forever

I am writing you to let you know how much I enjoyed the May/June issue with my favorite country star, Randy Travis, on the cover. I also like the interview by Michael Bane. I think country music has pushed Randy aside. I have his CD's, have taped his movies. So he will live on forever and forever in our house.

C. H. Stewart
Linville, North Carolina

Surprise (Surprise)

Thank you, thank you, thank you, *Country Music Magazine* and Michael Bane... for the wonderful article, and cover (too), on the best, and purest country artist of the last two decades.

I was pleasantly surprised (and oh, sooooo happy) to find Randy gracing the cover of the May/June issue. Not much is heard (or written) regarding Randy these days. But he will always be my absolute favorite country artist. Again, thank you, Michael, and CMM, for remaining constant friends (and supporters) of Randy's. And for bringing us some much needed news on his current activities.

I think an album of songs, done of the 50's and 60's music (such as the Brooke Benton hit of some years ago), would be like another career maker for Randy. His remake of "Nowhere Man" is a prime example of just how "impressive" Randy can be when he does material that is not of the "country" mode. His "Just a Matter of Time" was (still is...when he gets air-play) his most played song.

Dolores Guyer
Mt. Holly, New Jersey

Faith Hill Fan

I am a huge Faith Hill fan. Of her music, of course, but after reading the "Contradictions and Affirmations" article in the July/August issue, I am a fan of her as an intelligent, caring woman (and very wise



Vacuum, reduce and bag leaves as you walk!



Chip branches up to 3 1/2" thick!



Remove leaves in hard to reach areas!

COUNTRY MUSIC Readers...Now, Just In Time For Fall...

THE FASTEST, EASIEST WAY TO CLEAN UP FALL LEAVES!

Introducing the Amazing TROY-BILT® Chipper/Vac!

The TROY-BILT® Chipper/Vac revolutionizes yard care by virtually eliminating raking, hauling, and bundling yard debris. You simply walk behind the Chipper/Vac as it picks up, shreds and bags leaves, sticks, and yard debris! It's simply the fastest, easiest way to manage fall leaves! Plus, it chips thick branches into valuable woodchips, too.

Leaves DISAPPEAR!

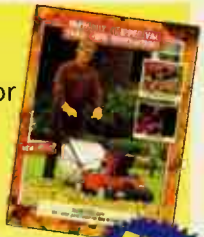
Leaves that once filled up to 12 bags now fill just 1...because the Chipper/Vac shreds & reduces them as much as 12-to-1. Leaves, brush, branches and more...are reduced quickly, easily, for recycling as landscaping mulch or easy disposal.



REDUCE leaves and other yard debris. 1 bag instead of up to 12!

GET A FREE CATALOG!

Call TOLL FREE or return the coupon below and we'll rush you our all-color Chipper/Vac Catalog. It's packed with facts, photos and lots of information on fastest, easiest yard clean-ups this fall...and all year 'round!



FREE!

BREAKTHROUGH TECHNOLOGY!



Write for details.

Chipping Chute feeds branches into blade spinning at 3,600 rpm.

Auto-fill Bag neatly contains the pulverized leaves; holds 3 1/2 bushels.



Vacuum Collector draws in leaves as you walk!

FREE CATALOG! CALL TOLL-FREE:
1-800-506-2100
Dept. 5118

TROY-BILT Mfg Co Dept. A5118
1 Garden Way Troy NY 12180

YES! Please rush me facts on the TROY-BILT® Chipper/Vac line...including your Catalog. TROY-BILT EASY PAY PLAN, and your current Offer! **3 76**

Name _____
Address _____
City _____
State/Zip _____

Also Available in Canada © 1996 Garden Way Inc.



CHEVROLET
presents the
COUNTRYMUSIC
QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the November/December 1996 issue.

1. What are Marty Stuart and Travis Tritt calling their new tour?
2. LeAnn Rimes' debut hit, "Blue," was originally written for which late legend?
3. What instrument did Junior Brown invent?
4. As the story goes, for what offense was Johnny Rodriguez in jail when he was discovered?
5. Mark Collie's hobby is studying and collecting items about what?
6. The new Vortec engines in Chevy Trucks are more powerful than ever. How much additional horsepower do they have?

ANSWERS TO LAST ISSUE'S QUIZ:

1. Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser
2. 19
3. Alabama
4. Iris DeMent
5. 30 years
6. Chevy's new C/K Truck is the first to offer a third door for convenient access.

Chevy Trucks
LIKE A ROCK



for her age). I'd like for you to please do another in-depth interview with her. I own both her CD's and can confidently say, they are two of the greatest CD's I have, and my personal favorites.

P.S. Her short locks look fantastic!

Leslie Gregersen
Ada, Oklahoma
(14-year-old lady)

Keep the Faith

Just finished reading the interview with Faith Hill in the July/August issue, and I just want to say Hallelujah! There's a lot more to her than what meets the eye. She's a "Wild One" following her own dreams while remaining the same centered, down to earth person. You go, girl! Keep on doing what you're doing, it matters to me.

Patty Held
Menomonee Falls, Wisconsin

Fans Reviews Issue, Makes Suggestions for Future

Thank you for the wonderful centerfold of Alan Jackson in the July/August issue. I'm not a fan of his, but I do think he's an excellent singer. I would like to see a pull-out of Tim McGraw. He's my idol. (Plus he's cute.) I got tickets to see him at the state fair. Along with Faith Hill. Thank you for the pull-out of Mark Chesnutt in the March/April issue. I'm also a true fan of his. My question is why were Willie and Waylon on the cover in the July/August magazine? I have never seen anybody good on the cover, I don't think. I like Wynonna. (She was on a cover.) But still she's not great. Well, I'll be waiting for the pull-out of Tim McGraw.

Katie McMullin
Sedalia, Ohio

Great, Really Great Pull-Out Poster

Thank you so much for the nice colorful poster in the July/August issue. As soon as I received my issue in the mail, I looked at the cover, and Alan Jackson caught my "eyes" right away, so I turned to the pull-out—Wow! Great, Just Great! My favorite entertainer, now I have a beautiful poster of AJ! And an Alan Jackson Update. Really love your magazine.

Carolyn Taylor
Sardinia, Ohio

Gorgeous the Operative Word

Thank you so much for the gorgeous centerfold of Alan Jackson. I have adored him since day one. He is a true country singer and seems to get better with every album, if that's possible. I have been waiting for quite awhile for that picture. I love it and I love him too.

I love your magazine and am renewing my subscription once again.

Sharon Longley
Webb City, Missouri

Poster Power

I write very few "Letters to the Editor," but after seeing that beautiful hunk, Alan Jackson, as your centerfold, I just had to set my pen to writing.

I have liked Alan Jackson ever since I first heard him sing. My husband kids me about him to the tune of buying me a huge poster of him and taping it on the inside door of my bedroom, several years ago. My friends and family get a big kick out of it.

Alan is a very talented songwriter. He writes from the heart and about life as it is and as it was, and *he's country*; nowadays there seems to be only a handful of up and coming real country singers. It's stars like Alan, Vince and George Strait that keep me listening to country music.

I'll never see my favorites in person but it isn't because I don't want to. I'm a great-grandmother and just can't do all that traveling anymore. Thanks again for that beautiful centerfold. I'll bet you get a ton of letters about this one.

Mary Hoffman
Pinehurst, North Carolina

House Call

I am writing to thank you for your article on James House in your May/June 1996 issue. As one of his biggest fans, having been to 29 live shows last year, I can tell you he is by far one of the best (in my opinion, the best) in the business. His live shows are dynamic to say the least, his emotion-filled voice can lift you up and make you cry all in the same song. We can't wait for the new album. Surely it will be great, great, great! Thanks again for the article, your magazine is the best.

Rebecca Freeman
Ferndale, Michigan

Bare Minimum for Minnie

I just received my magazine for May/June. I was never so hurt, put out, mad at anyone in all my life. You people put a picture of a country star of today, taking two pages, but you don't have room for a legend of 50 years.

One page does not cover a life of a country music star that has done so much. It is a shame there was so much to tell about Minnie Pearl that you people tell her goodbye in one page. When you tell a legend goodbye, you say farewell but not forgotten. Your article was not even a bye, let alone a farewell. It's been people like Minnie Pearl that have gotten me through this old world with her jokes and hello. How terrible people have gotten with their farewell. Betty Temmons Slidell, Louisiana

"Minnie Pearl"

"In heaven now there is
A pearl among the stars."

Paul Grietzer
Warren, Michigan

The Official Travis Tritt Tribute A Single Action Army .45

Honoring one of country music's most loved outlaws.



Sometimes just sticking to your guns can get you branded an "outlaw." That's how Travis Tritt earned the title: by going against the "conventions" of the music industry to forge a sound and style all his own. For Travis Tritt, being an outlaw means one thing - "doing my music my way." He's a man who follows his own path, one that may sometimes, lead him away from the traditional way, but always gives his fans the best.

From the start, Travis has been his own man, and millions of fans around the world love him for it. His style blends traditional country with Southern rock. He's taken each of his albums to platinum or double-platinum heights, and became one of the youngest members ever inducted into the Grand Ole Opry.

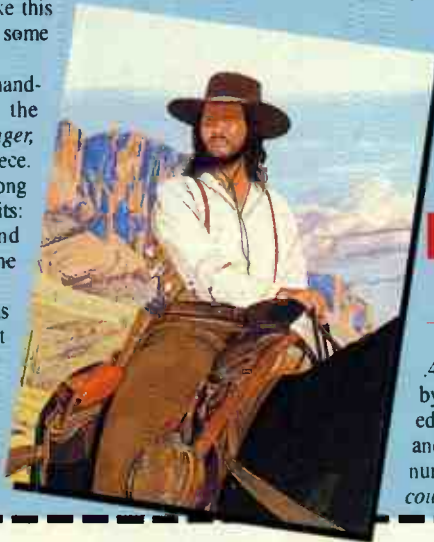
Now American Heroes and Legends, an affiliate of America Remembers, presents a tribute to country music's outlaw superstar: **The Official Travis Tritt Classic Edition Tribute**, a working single action army revolver. With a spectacular design highlighted with 24-karat gold and nickel decorations, this remarkable firearm is as unique as the man who inspired it.

The frame is color case-hardened for a dynamic effect, and the grips are hand carved from genuine stag. Along the barrel, frame and cylinder, decorations in nickel and gold make this revolver as ornate as those special-ordered by some of the legendary figures of the Old West.

From the double "T" on the frame, hand-engraved and inlaid in 24-karat gold, to the dramatic banner on the barrel, inscribed "Singer, Entertainer, Songwriter," each .45 is a masterpiece.

The cylinder features electric guitars along with the titles of three of Travis' biggest hits: "Anymore," "Here's A Quarter" and "T-R-O-U-B-L-E." The backstrap has the familiar logo of Travis' Country Club.

The Single Action Army Revolver was known as the "Peacemaker" and "the gun that won the West". This handgun was favored by the legendary gunslingers of the Old West, lawmen and outlaws, men like Wyatt Earp, Bat Masterson, "Doc" Holliday, Jesse James and the Dalton Gang, and Western movie heroes from Roy Rogers to John Wayne.



To display and protect your revolver, an elegant display case has been designed. The leather inlaid lid features the gold-embossed signature of Travis Tritt. Inside the case, luxurious velvet lining contours to the shape of the pistol, and a brass plaque bears the official inscription of this first-ever issue.

The days of the Old West may be gone, but the "outlaw" spirit of individualism lives on. Celebrate it in style with this Travis Tritt Revolver. Each working revolver is individually numbered within the strictly limited edition of only 500 revolvers. Certificate of Authenticity included. You are invited to view this handsome revolver before making your final decision. We will arrange delivery of your revolver through a licensed dealer of your choice. If for any reason you are less than satisfied with your acquisition, you may return it within 30 days for a full refund.

OFFICIAL LITHOGRAPH

Signed by Travis

To add to the collectors value of the Travis Tritt .45, each will be issued with a western print signed by Travis Tritt and prepared specifically for this edition. Travis Tritt will sign each lithograph print and the number on the print will match the edition number of your revolver. (The signed portrait alone could be worth several hundred dollars).

I wish to reserve ___ of the **Travis Tritt Classic Edition Tribute .45(s)** at the advance issue price of \$1,395.* (Official price \$1,650). Each pistol is numbered within the limited edition of 500. Deluxe display case and Certificate of Authenticity included. Thirty day return privilege.

*Virginia residents please add 4.75% sales tax.

- My deposit of \$195 per revolver is enclosed. I will pay the balance at the rate of \$60 per month with no interest or carrying charges.
- Check enclosed for \$ _____.
- Charge to my: VISA MASTERCARD AMEX

Name _____
Telephone () _____
Address _____
City/State/Zip _____



American Heroes and Legends®
An affiliate of America Remembers®
8428 Old Richford Road • Mechanicsville, VA 23111
You may place your credit card order by calling toll-free:
1-800-682-2291

No. _____

Exp. _____



Shania Twain—The Woman In Me (Mercury/Nashville) 119•768

Allison Krauss—Now That I've Found You (Rounder) 120•345

The Tractors (Arista) 488•551

Diamond Rio—Love A Little Stronger (Arista) 487•611

David Ball—Thinkin' Problem (Warner Bros.) 487•066

K.T. Oslin—Greatest Hits—Songs From An Aging Sex Bomb (RCA) 125•286

Travis Tritt—Ten Feet Tall And Bulletproof (Warner Bros.) 480•244

Clay Walker (Giant) 467•449

Billy Dean—Grt. Hits (Capitol Nashville) 476•036



Hypnotize The Moon (Giant) 139•626

Blackhawk (Arista) 473•397

Jeff Foxworthy—You Might Be A Redneck If... (Warner Bros.) 474•933

Joe Diffie—Third Rock From The Sun (Epic) 489•260

Rick Trevino (Columbia) 476•150

Collin Raye—Extremes (Epic) 473•025

Dolly Parton/Tammy Wynette/Loretta Lynn—Honky Tonk Angels (Columbia) 467•712

Charlie Daniels Band—Super Hits (Epic) 456•608

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

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

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

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

Mickey Gilley—Ten Years Of Hits (Epic) 329•649

Shania Twain (Mercury/Nashville) 458•273

Diamond Rio—IV (Arista Nashville) 149•146

Pam Tillis—Sweetheart's Dance (Arista) 479•683

Randy Travis—This Is Me (Warner Bros.) 477•463

Emilio—Life Is Good (Capitol Nashville) 139•931

Suzy Bogguss—Grt. Hits (Capitol Nashville) 476•051

Neal McCoy—No Doubt About It (Atlantic) 474•619

Faith Hill—Take Me As I Am (Warner Bros.) 473•728

Tanya Tucker—Greatest Hits 1990-1992 (Capitol Nashville) 458•935

Confederate Railroad—When And Where (Atlantic) 131•698

Common Thread: Songs Of The Eagles. Clint Black, Vince Gill, Trisha Yearwood, many more. (Giant) 469•999

John Berry (Capitol Nashville) 463•265

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

Sammy Kershaw—Politics Religion And Her (Mercury/Nashville) 156•927

Shenandoah—Grt. Hits (Columbia) 436•808

The Essential Marty Robbins (Columbia) 432•252/392•258

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

Mary Chapin Carpenter—Shooting Straight In The Dark (Columbia) 411•676

The Highwaymen—Highwayman 2 (Columbia) 401•976

Ray Price—American Originals (Columbia) 384•453

Johnny Horton—American Originals (Columbia) 384•446

Merle Haggard—His Epic Hits... (Epic) 329•672

NASCAR—Hotter Than Asphalt—Various Artists (Columbia) 147•850

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

John Michael Montgomery—Kickin' It Up (Atlantic) 473•157

Toby Keith—(Mercury/Nashville) 458•315

Dwight Yoakam—This Time (Reprise) 456•913

Tracy Lawrence—Alibis (Atlantic) 456•558

Brooks & Dunn—Hard Workin' Man (Arista) 454•025

Best Of Chris Ledoux (Capitol Nashville) 476•044

John Michael Montgomery (Atlantic Nashville) 121•467

Terri Clark—(Mercury/Nashville) 136•291

Sammy Kershaw—Haunted Heart (Mercury/Nashville) 456•541

Billy Ray Cyrus—Some Gave Ail (Mercury/Nashville) 441•451

Doug Supernaw—You Still Got Me (Giant) 141•002

Pam Tillis—All Of This Love (Arista Nashville) 142•687

Blackhawk—Strong Enough (Arista) 137•059

Mindy McCready—Ten Thousand Angels (BNA Records) 155•473

John And Audrey Wiggins (Mercury/Nashville) 485•722

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

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

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

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

Dwight Yoakam—Dwight Live (Reprise) 128•389

Daryle Singletary (Giant) 130•799

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

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

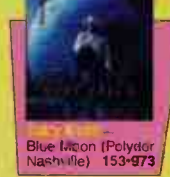
Kim Richey (Mercury/Nashville) 126•870

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

Ricky Skaggs—Solid Ground (Atlantic) 141•812

Little Texas—Grt. Hits (Warner Bros.) 136•838

Bryan White (Asylum) 110•734



Blue Moon (Polydor Nashville) 153•973

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

Billy Dean—It's What I Do (Capitol Nashville) 153•965

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

Hank Williams, Jr.—Greatest Hits 3 (Warner Bros./Curb) 378•182

Aaron Tippin—Head Between The Lines (RCA) 123•950

Hank Williams, Jr.—Greatest Hits, Vol. II (Warner Bros./Curb) 340•158

Martina McBride—The Way That I Am (RCA) 123•760

Kelth Gattis (RCA) 155•382

Shenandoah—Now And Then (Capitol Nashville) 153•957

Jeff Foxworthy—Games Rednecks Play (Warner Bros.) 133•322

Bryan White—Between Now & Forever (Asylum) 151•357

Lorrie Morgan—Greatest Hits (BNA Records) 132•480

Foster And Lloyd—The Essential Foster And Lloyd (RCA) 155•356

Steve Wariner—No More Mr. Nice Guy (Arista Nashville) 151•167

Lisa Brokop (Capitol Nashville) 150•607

Mandy Barnett (Asylum) 150•441

Linda Davis—Some Things Are Meant To Be (Arista Nashville) 150•052

Paul Overstreet—Time (Scarlet Moon) 148•312

Larf White—Don't Fence Me In (RCA) 148•130

Chely Wright—Right In The Middle Of It (Polydor Nashville) 147•306

Curtis Day (Asylum) 147•199

John Anderson—Paradise (BNA Records) 147•058

Allison Krauss—I've Got That Old Feeling (Rounder) 143•016

Travis Tritt—Greatest Hits—From The Beginning (Warner Bros.) 136•812

11 CDs or Cassettes for 1¢
PLUS A CHANCE TO GET EVEN MORE MUSIC—FREE!
SEE DETAILS

Joe Diffie—Third Rock From The Sun (Epic) 489•260

Rick Trevino (Columbia) 476•150

Collin Raye—Extremes (Epic) 473•025

Dolly Parton/Tammy Wynette/Loretta Lynn—Honky Tonk Angels (Columbia) 467•712

Charlie Daniels Band—Super Hits (Epic) 456•608

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

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

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

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

Mickey Gilley—Ten Years Of Hits (Epic) 329•649

Shenandoah—Grt. Hits (Columbia) 436•808

The Essential Marty Robbins (Columbia) 432•252/392•258

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

Mary Chapin Carpenter—Shooting Straight In The Dark (Columbia) 411•676

The Highwaymen—Highwayman 2 (Columbia) 401•976

Ray Price—American Originals (Columbia) 384•453

Johnny Horton—American Originals (Columbia) 384•446

Merle Haggard—His Epic Hits... (Epic) 329•672

NASCAR—Hotter Than Asphalt—Various Artists (Columbia) 147•850

THE ONLY CLUB TO OFFER THESE TITLES **EXCLUSIVE CH**

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

Chet Atkins/Mark Knopfler—Nack And Neck (Columbia) 413•666

Exile—Greatest Hits (Epic) 346•635

Highwayman—Jennings, Nelson, Cash, Kniffersson. (Columbia) 335•067

David Allan Coe—For The Record/The First 10 Years (Columbia) 329•813/399•816

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

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

Vern Gosdin—Chiseled In Stone (Columbia) 365•155

George Jones—Super Hits (Epic) 362•699

Johnny Cash—Columbia Records 1958-86 (Columbia) 352•765

Willie Nelson—Half Nelson (Columbia) 337•998

Willie Nelson—Stardust (Columbia) 283•887

Dolly Parton—I Will Always Love You & Other (Columbia) 153•932

Bill Monroe—16 Gems (Columbia/Legacy) 151•142

Chet Atkins—Almost Alone (Columbia) 151•126

Ricochet (Columbia) 148•916

Neil Diamond—Tennessee Moon (Columbia) 148•197

Stephanie Bentley—Hopechest (Epic) 147•397

Joe Diffie—Life's So Funny (Epic) 144•287

James Bonamy—What I Live To Do (Epic) 144•279

Ken Mellons (Epic) 101•006

Ken Mellons—Where Forever Begins (Epic) 142•240

Collin Raye—I Think About You (Epic) 135•814

Charlie Rich—Behind Closed Doors (Epic) 135•657

Stacy Dean Campbell—Hurt City (Columbia) 134•213

Ty Herndon—What Mattered Most (Epic) 127•779

T. Graham Brown—Super Hits (Columbia) 127•613

George Jones & Tammy Wynette—Super Hits (Epic) 127•605

Rodney Crowell—Super Hits (Columbia) 127•597

Doug Stone—Faith In Me, Faith In You (Columbia) 122•739

Rick Trevino—Looking For The Light (Columbia) 120•451

James House—Days Gone By (Epic) 118•232

Wade Hayes—Old Enough To Know Better (DKC Music/Columbia) 117•028

Ricky Van Shelton—Love And Honor (Columbia) 110•015

Doug Stone—Greatest Hits—Vol. One (Epic) 108•985

Mary Chapin Carpenter—Stones In The Road (Columbia) 101•543

Dolly Parton—Heartstrings (Columbia) 101•535

Patty Loveless—When Fallen Angels Fly (Epic) 101•048

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

A WHOLE NEW WORLD OF SERVICES

More Access. www.columbiacombi.com
More Cards. Call us and tell us if you want the Selection of the Month or not. You can also order any other selection via touch-tone phone. 24 hours a day, 365 days a year.
More Savings. You'll find more great opportunities than ever before. Just stay with us and you'll see!
More Convenience. Now you can use any major credit card for Club purchases. No more checks to write, no more statements.

There's Only One Choice. The One With The Most Choice.

What would you do if CD's and cassettes cost half as much?

- A. Buy twice as many CD's & cassettes
- B. Get a Stetson
- C. Send your in-laws back to the city
- D. Take a trip to Graceland
- E. All of the above

Call 1-800-EVERY-CD

For Savings That May Change Your Life.™

<http://www.everycd.com>

Reckoning Records in the March/April issue was the most enlightening and intelligent piece of journalism (musical or otherwise) I have read in a long while.

It's strange; 30 years ago I was haunting record stores all over L.A. to find non-LP singles from Johnny and Jonie Mosby or Stonewall Jackson before they vanished from the chart. Now, I prowl the Internet to locate all too recent CD's from Mike Henderson or Bob Woodruff that have disappeared. The technology is new, but the major labels haven't changed much, I guess. Best regards, and keep searching for the good stuff.

Samuel D. Ingham
Beverly Hills, California

An Evening of Dale Watson

Let me give an enthusiastic endorsement to your remarks about Dale Watson ("Garth's Worst Nightmare," May/June 1996). I first heard Dale Watson on HighTone Records' 10th Anniversary Collection. (I've been on HighTone's mailing list since ordering some Gary Stewart CD's, and later, Big Sandy & His Fly-Rite Boys). When I saw that HighTone Records' Roadhouse Revival tour was playing the Birchmere in Alexandria, Virginia, in February this year, I immediately ordered my tickets.

What a wonderful night! From the boogie-woogie piano and crummy jokes of Rev. Billy C. Wirtz to Buddy Miller's sad hard country songs, Big Sandy's Western swing, Dale Watson's great voice and Dave Alvin's dark rock, the price of admission was a bargain. Dale Watson's and Buddy Miller's CD's are now in my 1000-plus collection.

Joseph A. Bernardi
Reston, Virginia

Himes vs. Lawrence!!

What a disappointment! In the July/August issue—your *poor* "Review" of Tracy Lawrence's *Time Marches On*. Since the title cut was just Number One for three weeks, perhaps you ought to hang your head! It's one of the *best songs* I've heard this year—the whole CD is excellent, in my opinion! A great talent *and* CD!!! (Now, how about a "Review" of the new CD by Ms. K.T. Oslin?)

Diane Holland
Freepport, Illinois
K.T. "coming soon."—Ed.

From the Best to the Worst

I received my copy of your magazine in the mail, and it was a disappointment to read Geoffrey Himes' review of Tracy Lawrence's *Time Marches On* (July/August). If comedy songs are what he wants, I suggest he gets Jeff Foxworthy! This afternoon soap watcher loves Tracy's new album. The musical soap is a lot like life: seems as though life brings on its own problems, and some are avoid-

Billy Dean Deserving

I just wanted to say thanks for the Billy Dean Pull-out in the May/June issue. He deserves more attention than he gets.

Amanda Dittmer
Des Moines, Iowa

20 Questions with Ye Olde Oakes

Thanks for the 20 Questions on The Oak Ridge Boys in the May/June issue. I have been a longtime fan of theirs for many years. It is great William Lee Golden rejoined the group. It is about time they started getting recognized more. I have seen many shows they did in Ohio. They were the greatest. I am making a special request for them to do more Christmas shows. I love your magazine. Been getting it for years.

Thaela L. Linkoris
Cleveland, Ohio

Earle Alright

Like all Steve Earle fans, my family and I are glad he is back to his music. He went through a terrible time, but he came through a winner! We were happy and excited to see him on *Grand Ole Opry Live* with Emmylou several months ago. She is a true friend. When I'm stressed out, I always listen to his records and I feel better. I love his voice. Songs like "Close Your Eyes," "Nothing But a Child," "Goodbye" and "You're Still

Standing There" have a profound effect on me.

Having seen Steve in concert twice, I know he has a clean show. He plays different instruments, sings songs he wrote and acts sensible, does not smash his guitar or do anything else ridiculous. I just hope he tours this area again soon.

Country Music is a very good magazine with lots of interesting features. The review of Steve's CD, *I Feel Alright*, by Geoffrey Himes in the May/June issue showed great insight and was right on!

Carrie Grant
Windsor, Ontario, Canada

To Patrick Carr

This is just a quick note to tell you now much I appreciate your work. "The Final Note" is so good that *Country Music* and *Newsweek* are the only magazines that I read the last page first. In a feeding frenzy from which my credit card has yet to recover, I went out and bought all of your Best of 1995 list (November/December 1995 and January/February 1996) in one shot. The past few weeks of listening to these discs (with an occasional entry from DCC's "Music for a Bachelor's Den" series to reassure my wife that I do not plan to run away to Bakersfield) have convinced me that musical integrity still exists if we but look hard enough for it.

In this vein, your feature on Dead

able, like this magazine.

To Mr. Himes: like in the movies, the worst review most of the time is the best movie. As with *Time Marches On*.

Jenny Laster
Cottondale, Florida

Salute to Sopchoppy

I just read Bob Millard's review of Tom T. Hall's new album, *Songs From Sopchoppy* (July/August). What a wonderful album from a wonderful man. This is by far the best album I have bought in years. No one can write or sing a song like Mr. Hall can. This album is simply beautiful, and I thank Mr. Hall for it and for all the others before.

Lise Bigl
Milford, New Hampshire

Statistics on Strait

I am writing to commend your insight into the dilemma that someone as good as George Strait faces (Record Reviews, July/August). Why is it that something so damn good does not get all the credit it deserves? Maybe he should do a "bad" album just to shake up the critics. Not that he cares for what critics say above what the fans know! He is absolutely the best.

One thing, though, you didn't mention the "LOVE" that goes into these albums. His recent romantic touch to *Blue Clear Sky* got me to wondering. Just how much "LOVE" is in his recordings?

So....I took the time and effort to go through each one with a fine tooth comb. Interestingly enough that word "LOVE" or a derivative of that word is sung 47 times on his bestselling album, *Pure Country*, and the same "LOVE" is only sung five times on his most critically acclaimed album, *Beyond the Blue Neon*. (Isn't that an interesting tidbit?) The total for all his recordings is "LOVE" sung 355 times. So...what does that tell us? Nothing, I guess, except George knows the most important ingredient that moves people's minds and hearts—LOVE!

JoAnn Goodspeed
Hansville, Washington

Strait to the Opry

I can't understand why George Strait has never been inducted into the Grand Ole Opry? He is one of the best in my opinion, and I know many others that feel the same way. He is a very neat person, not loud or mouthy, maybe a little shy, but that doesn't hurt. Looks like he would be a member to be proud of. So why? He has a wonderful voice.

Dorothy Buster
Oologah, Oklahoma

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

SINGERS! REMOVE VOCALS

Low Cost, Instantly Available Background Music From the Original Standard Tapes, Records, CDs, even FM Radio! With the Thompson Vocal Eliminator™...

It's Better than Karaoke—And You Can Use it with All Karaoke Software from Tapes, CDs, and LaserDiscs!

Also Features Superior Vocal Enhancement and Key Transposer which Outperforms Consumer Karaoke Equipment. Our Units also feature the Latest Digital Signal Processing Technology and unlike consumer units, ours are User Upgradeable so you aren't locked into yesterday's technology. Call Now for Free Color Catalog & Demo Tape: (770)482-4189-Ext. 37

Or Visit our Internet Site at <http://www.ltsound.com>
LT Sound, Dept. CM-3 7988 LT Parkway, Lithonia, GA 30058
24 Hour Demo/Info Request Line (770)482-2485 • Ext. 37
The Thompson Vocal Eliminator™ - Better Than Karaoke!

FREE CATALOG



...and 10% OFF Savings Certificate!

Country Music Books, Videos, Albums, T-Shirts And More...Discounts Up To 50%...TWO FREE GIFTS With Every Order...PLUS An EXTRA 10% OFF!

MAIL TO: Nashville Warehouse, Dept. CRA,
P.O. Box 292553, Nashville, TN 37229

YES! Send my FREE Country Music Catalog and 10% OFF Savings Certificate.

Name.....

Address.....

City.....

State..... Zip.....

CRUTCHFIELD

53.00
Sony
DSS
is Here!

SAVE!
on the perfect stereo

Audio • Car Stereo
Video • Home Theater

FREE Stereo Catalog

Discover the fun, comfortable alternative to those dizzying, frustrating mega-stereo stores. Relax with your new Crutchfield catalog and find out why *Catalog Age* magazine calls Crutchfield the "King of Service."

Information you can't find anywhere else

You'll love the detailed product descriptions, color photos, comparison charts and honest specs. All those technical terms are explained in the simple language that's helped make Crutchfield famous.



You'll find Home Theater components and Digital Satellite Systems, too.

You won't believe the selection

We're a full-service, factory-authorized dealer offering discount prices on top name brands including Sony, Kenwood, Pioneer, JVC, Polk, Bose, Advent, Infinity and Yamaha.

Fantastic service seven days a week

- Information and advice you just won't find anywhere else.
- FREE technical advice when you need it—days, nights, even on the weekend!

Call for your FREE catalog
1-800-955-9009

CRUTCHFIELD

1 Crutchfield Park, Dept. CM, Charlottesville, VA 22906
Check out our Web site at <http://www.crutchfield.com>

John Raoul Davis Rodriguez, now 44, was born in December, 1951, in Sabinal, Texas, some 90 miles from the Mexican border, the son of a welder and one of nine children. Although he excelled in high school, he was also good at trouble, and it was that aspect of his juvenile years that created his connection to country music: while serving three-to-seven in the county jail (for stealing a goat, it's said), he impressed Texas Ranger Joaquín Jackson with his singing, and that gentleman introduced him to Alamo Village owner Happy Shahan, who then introduced him to Tom T. Hall, who then introduced him to Mercury Records. Roy Dea signed him and produced him at first; Jerry Kennedy took over when Dea went to RCA.

Cast as a romantic balladeer, the handsome young Chicano was an instant sensation. His first single, "Pass Me By," charted high in 1972, and his second, "You Always Come Back to Hurting Me," hit Number One. Several other years followed, during which the his success on the charts—15 Number One hits, 11 of them consecutive—was exceeded only by the ardor of his female fans and, in time, by his own appetite for the high life. His last interview with us, during a less than completely successful comeback with Epic in 1985, focused on his recovery from a cocaine habit.

Now he's back again, and this time it's different. Instead of taking another run at the middle of the Nashville road, he's made an album for the independent HighTone label which is every bit as intriguing as the man himself. A collection of fine songs chosen so well that they could all be autobiographical, sung with skill and feeling and recorded over one intense week in Nashville with some of the people who were there for "Pass Me By," it's a hard-country gem.

1 How did the new album come together; Johnny? Roy Dea. He's the one who called me and asked me if I wanted to do it. I suggested Jerry Kennedy and him work-

2 Is Jerry still working a lot these days? Well, I'll tell you what, this is the most active I've seen him since he produced Roy Or-

ing together with me, because nobody knows my voice better than them, or my personality. It's a blessing that they decided to work with me. Nothing compares to working with Jerry Kennedy and Roy Dea. They're the horse I rode in on.

3 Pig Robbins, who was also there in the beginning, played on the sessions, right? Yep. Every one of my heroes was there. I was scared as a



20 Questions with JOHNNY RODRIGUEZ

By Patrick Carr

Mexican at a deposition. And yeah, on my early Mercury sessions it was Pig, Pete Drake, Bob Moore, Buddy Harmon, Charlie McCoy, all those guys. This new album, the only ones that weren't there were dead.

4 I still miss Pete Drake. He was a friend of mine. I miss the hell out of Pete. He's still a part of my heart. He's the one that invented that "Pass Me By" lick. It freaked me out when he introduced me to Little Richard, though. I didn't know that Little Richard was one of them funny boys. But I'm kinda funny myself, so we just had a big ole laugh.

5 What's your contract with HighTone? A three-record deal, or what? They have some kind of an option in there, or something like that—but every time I open my mouth about contracts, my lawyer tells me to shut up.

6 Good idea. Let's talk about the songs. Where have I heard that "Mexico Rain" song before, or have I? Yeah, you have. Billy Sherrill produced it on me in the 70's. How I found that song is, someone had accidentally run over an elk, up in Red River, New Mexico, and me and some buddies of mine were up there trout fishing back about '77 or '78, and you know that South By Southwest thing that they do in Austin now? Well this was the original group, and I know this is where they got this title, was a group called South By Southwest, which was Michael Murphey's backup group, an acoustic group, and the leader was a guy called Bill Hearne, and he's the guy that wrote it. Originally this song was called "New Mexico Rain." So I heard the song, and after I experienced being there, while we were up there cooking that elk on top of a mountain, when it was pristine—okay?—I just saw...Mexico! I hope I didn't screw up a good song, because leave it to me, I screw up a funeral.

7 You didn't screw it up. Not at all. How about "Every Night About This Time" by Dave Alvin?

That was a very different song for me. It reminds me of something that Kris would have written a long time ago. That was one of the songs that Larry Sloven at HighTone pitched to me, and out of 20, I picked that one and a song called "Corpus Christi Bay," because both of those, I've lived. Leave it to a great songwriter to hit me right between the eyes. It really woke me up, the good writing. I've lived every one of these songs on this album, every single one of them.

8 Alvin is so great. He's got half a dozen songs at least as good as "Every Night About This Time." Robert Earl Keane's pretty good, too.

Yeah, you know, the first thing that got my attention about "Corpus Christi Bay" was, it reminded me of a song Tom T. Hall would have written. That's what caught my ear.

9 How is Tom these days? Do you talk to him?

He's just mean as a snake, like always. Tom T. is my mentor. If it wasn't for him, I wouldn't be talking to you. I'd probably still be in jail. I don't see him enough these days.

10 What do you think of the music on country radio? It's vanilla. It's bubblegum country. I'm stone country.

11 You know, being on an independent label, your record doesn't stand a chance of getting on country radio.

Well, maybe not, but you never know, it's happened before. And I'll tell you what: If any one of them young guys out there can make a better country record than mine, I'll kiss their ass. And if they won't play my record on the radio, they can kiss my ass. You make sure you print that, okay?

12 Will do. Who's your favorite country singer? Merle Haggard. That's who I want to hear on the radio. I miss him dearly. A lot of people do.

13 What kind of gigs have you been working these past few years? Were you doing okay, or were times pretty tough?

I've been doing whatever pays, wherever it is. Here, Europe, wherever. Sometimes I was okay, sometimes I wasn't.

14 You know, the last time I remember spending any time with you was back in the late 70's when I was interview-



ing Waylon at the Spence Manor, and you showed up, and everything went all to hell for a couple of days.

Goddamit, I knew I knew you from somewhere, Pat! Yeah, that was back when my wife had ran me out of the house and all that crap. It's a wonder I lived through all that. But you know, Waylon looks younger than I do now! He must be getting hormone shots. He's sounding good, too. It's beautiful.

15 So when did you quit doing cocaine, or did you?

That's a day to day thing with me. I'm not going to sit here and do a Larry Gatlin number on you and tell you I quit for the rest of my life, because it's a day to day thing with me. I may have quit—I've been stopped right now for three years—but tomorrow I may fall on my ass. I never know. I'm going to have to

deal with that the rest of my life, and I know that.

16 In your old Epic biography, it says, "in school he was an easygoing A-B student, captain of his junior high school football team, a high school letterman, and an altar boy. At home he was a streetwise, tough Chicano who saw the wrong side of the jail bars four times before his eighteenth birthday."

That's all true. Including Mexi-

someone sing my song. I'm not too crazy about the road anymore. I've done it all my life, and I've enjoyed doing it. I'll do it to promote this album, and I'll be excited about that, but I don't want to do it the rest of my life.

So I'm actively working at getting my songs together, getting to where I like them. The hardest part is that I've always had an insecurity about even stepping on a stage. I feel the same way today as I did the very first day I stepped on a stage. I'm still scared to death. I'm phobic. Very. But hell, every job's got its absurdities, right?

19 Do the girls still swoon when you take the stage?

Ah, well, I just show up and hope they like what I'm sing-

Rodriguez with Tom T. Hall early on, and on the cover of the March 1974 issue with Tanya Tucker. If it weren't for Hall, says Rodriguez, he'd still be in jail.



can jail bars. It was just two days, but I'll tell you, I'd rather have done two years in an American prison. That was the worst place in the world. I'd grabbed a blackjack away from a policeman, and they didn't take kindly to that. But he was fixin' to hit my buddy with it.

17 I hope you were drunk at the time.

Yeah, I was, but I sobered up real fast. I wasn't a pretty sight, either.

18 Where do you want to be in your music, Johnny? Writing for other people. That is a big challenge. It's really gratifying to hear

ing. I'm kind of past all that. I feel like I'm getting old, and I am. But yeah, there's still that element in what happens at your shows.

20 Young girls, or are they older now?

They were too young for me this last weekend. Kind of scary. But the funny thing about it is, half of them come up to me—and I'm figuring "Oh, man, here's this beautiful girl!"—and they say, "My mom loves you" or "My grandma's got all your records!" But man, I'll tell you what: When it stops, that's when it'll bother me.

TOP 25

Albums

Singles

1. LeAnn Rimes *Blue*
2. Shania Twain *The Woman in Me*
3. George Strait *Blue Clear Sky*
4. Brooks & Dunn *Borderline*
5. Mindy McCready *Ten Thousand Angels*
6. Alan Jackson *The Greatest Hits Collection*
7. Tracy Lawrence *Time Marches On*
8. Lyle Lovett *The Road to Ensenada*
9. Jeff Foxworthy *Games Rednecks Play*
10. Neal McCoy *Neal McCoy*
11. Garth Brooks *Fresh Horses*
12. Garth Brooks *The Hits*
13. Vince Gill *High Lonesome Sound*
14. Ricochet *Ricochet*
15. Bryan White *Between Now and Forever*
16. Wade Hayes *On a Good Night*
17. Paul Brandt *Calm Before the Storm*
18. Tim McGraw *All I Want*
19. Rick Trevino *Learning As You Go*
20. Wynonna *revelations*
21. Lorrie Morgan *Greater Need*
22. Rhett Akins *Somebody New*
23. Toby Keith *Blue Moon*
24. Collin Raye *I Think About You*
25. Terri Clark *Terri Clark*

1. Rhett Akins *Don't Get Me Started*
2. Ricochet *Daddy's Money*
3. George Strait *Carried Away*
4. Diamond Rio *That's What I Get for Lovin' You*
5. Wade Hayes *On a Good Night*
6. Sawyer Brown *Treat Her Right*
7. Shania Twain *No One Needs to Know*
8. Clay Walker *Only on Days That End in "Y"*
9. Brooks & Dunn *I Am That Man*
10. Neal McCoy *Then You Can Tell Me Goodbye*
11. Tim McGraw *She Never Lets It Go to Her Heart*
12. Garth Brooks *It's Midnight Cinderella*
13. Mindy McCready *Guys Do It All the Time*
14. James Bonamy *I Don't Think I Will*
15. Lee Roy Parnell *Givin' Water to a Drowning Man*
16. Patty Loveless *A Thousand Times a Day*
17. Lonestar *Runnin' Away with My Heart*
18. Paul Brandt *My Heart Has a History*
19. Sammy Kershaw *Meant to Be*
20. Trace Adkins *There's a Girl in Texas*
21. Alan Jackson *Home*
22. BlackHawk *Big Guitar*
23. Rick Trevino *Learning As You Go*
24. Tracy Lawrence *Time Marches On*
25. David Lee Murphy *Every Time I Get Around You*

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

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

Add \$3.00 postage and handling. Circle numbers you want from album list above. Offer expires January 31, 1997

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

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

Name _____
 Address _____
 City _____ State _____ Zip _____
 CMSA Membership # _____

I want to join the CMSA and get Member's price. I'm adding \$16 for membership which includes an extra year's subscription to *Country Music Magazine*. **091096T**

A 25% Discount For CMSA Members Only

Here it is, folks! Your quick and easy order form for your choice of the Top 25 **Albums** currently on the country music charts. Everyone may order, but members of *Country Music Magazine's* own Country Music Society of America get 25% off list price. Albums listed on this page are available on CD or cassette. **Sorry, no singles, LP's or 8-track tapes available.** To order, fill out coupon on this page and include your check or money order. Be sure to specify format. Allow six to eight weeks for delivery. To join the CMSA and save 25% on every CD or cassette you buy, send \$16 to cover membership dues and use members' prices. Dues entitle you to an additional year of *Country Music Magazine*, the *CMSA Newsletter* with every issue, membership card, discount coupons, other merchandise discounts and more.

VIDEO SALE

*** TAKE 10% OFF!**

JIM REEVES

The Story of a Legend—50 mins.
This is the Jim Reeves story from his deep rural roots 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 hit songs like "Four Walls," "Am I Losing You," "He'll Have to Go" and "Welcome to My World." Item No. V2P - \$19.95

DWIGHT YOAKAM

Just Lookin' For a Hit—30 mins.
Dwight's first video features "Honky Tonk Man," "Guitars, Cadillac's," "Streets of Bakersfield," "Long White Cadillac" and more. There's an interview and performance footage from the I.R.S. label production, "The Cutting Edge." Item No. G1E - \$19.95

BILL MONROE

Father of Bluegrass—90 mins.
With the cooperation of Bill Monroe, ex-Blue Grass Boys and other performers he influenced, this documentary clearly defines Bill Monroe's unique role in American music. It covers his early years in Kentucky with great footage. The era of The Monroe Brothers, his early years on the Opry, the Flatt-Scruggs-Wise version of The Bluegrass Boys—all are here. Item No. V2K - \$19.95



NEW! REBA McENTIRE

Live—60 mins.
This video from her recent tour includes "Respect," "Is There Life Out There," "The Greatest Man I Ever Knew," "Walk On," "For My Broken Heart," "Why Haven't I Heard From You," "Does He Love You" (with Linda Davis), "Take It Back," "Till You Love Me" and "Fancy." Item No. V10X - \$24.95

HANK WILLIAMS

Hank Williams Tradition—60 mins.
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

The Show He Never Gave—86 mins.
This movie permits the haunted singer to play one final show, during which all his fears and passions—all his genius—tumble out for us to see. "Sneezy" Waters plays the self-destructive superstar and admirably performs 23 songs. Adding to the authenticity of the project is the audience of supporting characters who populate the mythical roadhouse where Hank confronts his life. Item No. V2L - \$19.95

KRIS KRISTOFFERSON

Kris Kristofferson—90 mins.
Here is the extraordinary life and career of the actor, songwriter and performer. It includes interviews with such notables as Willie Nelson, Dennis Hopper and Johnny Cash and features such songs as "Me and Bobby McGee," "Sunday Morning Coming Down" AND LOTS MORE! Item No. V6H - \$19.95

COUNTRY ON BROADWAY

Filed in New York—96 mins.
See Hank Williams in his only filmed appearance, uncut. Enjoy 30 full songs by Hank and headliners like George Jones, Hank Snow and Porter Wagoner. Includes: "Hey Good Lookin'"/Hank Sr., "White Lightning"/George Jones, "Moving On"/Hank Snow, "Satisfied Mind"/Porter Wagoner AND MORE! Item No. G8F - \$39.95

ROY CLARK

Live From Branson—60 mins.
Roy Clark Live From Branson finally brings you the show that has been the hottest ticket on the Branson strip for the past few years. With his nine-piece band, Roy brings you such hits as "The Tip of my Fingers," "Thank God and Greyhound," "Under the Double Eagle," "I Would Crawl All the Way to the River," "We Got Love," "Oh Lonesome Me," "Riders in the Sky" AND MUCH MORE! Item No. V21C - \$19.95

VINCE GILL

I Still Believe in You—24 mins.
Vince Gill has joined the esteemed ranks of country's premier entertainers. Now you can enjoy this popular star on his only home 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

HIGHWAYMEN LIVE

On the Road Again—60 mins.
Cash, Nelson, Kristofferson and Jennings are together on this European tour. You'll meet them backstage, talking candidly about their lives and their music. Then you'll see them on stage from the opening bars of their theme song, "Highwayman," until the final chord of "On the Road Again." Item No. V2S - \$14.95

ERNEST TUBB

Thanks Troubadour Thanks—62 mins.
Here's the story of "America's Troubadour," from his birth in depression-era Texas, his contact with Mrs. Jimmie Rodgers, first recording sessions and early radio shows, to the Grand Ole Opry. This unique video features classic performances and his top hits. It's narrated by Skeeter Davis and others whose lives he touched. Item No. V2N - \$19.95

VIDEO GRAB BAG

Get THREE Full-Length Videos of Country Music, For ONLY \$19.95—YOU SAVE OVER \$40.00! Sorry, No Choices. MONEY BACK IF NOT DELIGHTED. Ask For Item No. VCX.

MERLE TRAVIS

Sixteen Tons: More Rare Performances 1946-1981—60 mins.
The many facets of Travis' career are all present in this second offering of rare footage spanning his West Coast postwar prime to his last days as a rediscovered legend. Included are "Silver Spurs," "Texas Home," "Why Did I Fall for Abner," "Old Chisholm Trail," "Nine Pound Hammer," "John Henry," "Sixteen Tons," "Cannonball Rag," "Who's Sorry Now," "Way Down Yonder in New Orleans" AND MORE! Item No. V20C - \$29.95

THE WOMEN OF COUNTRY

MUSIC 1 & 2—45 mins. each
Volume 1 (Item No. V1Y) includes "He Thinks He'll Keep Her"/Mary Chapin Carpenter, "Something in Red"/Lorrie Morgan, "It's a Little Too Late"/Tanya Tucker, plus hits by Emmylou Harris, Loretta Lynn, Patsy Cline, Kitty Wells and others. *Volume 2* (Item No. V2Y) includes "Cryin' in the Rain"/Tammy Wynette, "It's Never Easy to Say Goodbye"/Wynonna Judd, "Hurt Me Bad"/Patty Loveless, plus hits by Reba McEntire, Dolly Parton, Barbara Mandrell, Rose Maddox and others. Only \$14.95 each, or both for \$27.90. YOU SAVE \$2.00!

GARTH BROOKS

Live TV Special—85 mins.
Here is Garth's first NBC special complete with additional interview and backstage footage. There are 15 hit songs, including "Not Counting You," "Two of a Kind, Workin' on a Full House," "Much Too Young (To Feel This Damn Old)," "The Dance," "Rodeo," "We Bury the Hatchet," "The Thunder Rolls," "The River," "Friends in Low Places" AND MORE! Item No. V3H - \$29.95

MARTY ROBBINS

Super Legend—120 mins.
Here is the best-selling home video on Marty Robbins ever released. And it's no wonder when you consider that it features 18 performances including "El Paso," "White Sport Coat," "Devil Woman," "Ribbon of Darkness," "Don't Worry 'Bout Me," "This Time You Gave Me a Mountain" plus Marty's Grammy-winning song, "My Woman, My Woman, My Wife." It also includes rare appearances from early television shows and movies. Item No. G2A - \$39.95

WAYLON JENNINGS

Lost Outlaw Performances—60 mins.
The master recording of this memorable concert was never released and had been forgotten in the vaults of RCA since 1978. Now we bring it to you in its entirety, as it was recorded on August 12, 1978, at the Grand Ole Opry. Here is the "Outlaw" period in all its glory, with eight Number One singles including "Luckenbach, Texas" and "Good Heated Woman." Item No. V4D - \$19.95

TRAVIS TRITT

Greatest Hits From the Beginning—50 mins.
Along with exclusive, never-before-seen footage on this new video are hits like "Country Club," "Help Me Hold On," "Put Some Drive in Your Country," "Here's a Quarter (Call Someone Who Cares)," "Can I Trust You with My Heart," "t-r-o-u-b-l-e" and "Tell Me I Was Dreaming." Item No. V10P - \$19.95



ALAN JACKSON

Livia, Lovin', and Rockin' That Jukebox—28 mins.
Here are seven Number One videos from two double platinum albums including "Don't Rock the Jukebox," "Someday," "Midnight in Montgomery," "She's Got the Rhythm (And I Got the Blues)," "Tonight I Climbed the Wall," "Chattahoochee" and "Mercury Blues." Item No. V6K - \$19.95

COUNTRY MUSIC HALL OF FAME 25th ANNIVERSARY CELEBRATION—90 mins.

Yesterday's legends, today's brightest superstars. For one magical night, they share the spotlight of country music's greatest spectacular—the Country Music Hall of Fame 25th Anniversary Celebration. There are classic Hank Williams favorites performed by Alan Jackson, Randy Travis and Tanya Tucker...Clint Black sings and plays the guitar of Jimmie Rodgers...and so much more. Item No. V10Y - \$19.95

ROGER MILLER

King of the Road—60 mins.
Here is the life story of one of country music's most notable singers and songwriters. This new video features hits like "Dang Me," "England Swings" and "Chug-a-Lug." Narrated by Waylon Jennings. Item No. V20G - \$19.95

GARTH BROOKS

Video Collection Vol. 2—34 mins.
Included are "We Shall Be Free," "Standing Outside the Fire," "The Red Strokes" and "The Change" from Garth's new album, *Fresh Horses*. Item No. V21B - \$16.95

*** NOW TAKE 10% OFF WHEN YOU ORDER TWO OR MORE VIDEOS FROM THIS PAGE!**

MAIL TO: Nashville Warehouse, P.O. Box 292553, Nashville, TN 37229

091096-2

Name _____	Item No.	Description	Price
Street _____			
City _____			
State _____			
Zip _____			
Check enclosed for \$ _____			
Instead, charge my: <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> Discover Card			Total
Cord No. _____			Subtract 10% With Two Or More*
Expir. Date _____			Add Sales Tax**
Signature _____			Add Postage & Handling
			\$3.95
			Enclosed

* YES! I Am Taking A 10% Discount...I Have ordered TWO or more videos from this page.

This Offer Expires 1/31/97! Allow 6 To 8 Weeks For Delivery.

** Tennessee Residents Add 8.25% Sales Tax. Canadian Add \$3.00. U.S. Currency Only.

CLASSIFIED

For Ad Rates Call (800) 762-3555
Fax (813) 442-2567

ADDRESSES

NASHVILLE SECRETS: Map, addresses - homes of 150+ Country Stars. \$6.95. P.O. Box 50823, Nashville, TN 37205.

BUSINESS OPPORTUNITIES

FREE INVENTION PACKAGE. Davison & Associates offers customized development, patenting and licensing of new products and ideas. Proven Results: 1-(800) 677-6382.

PROCESS MAIL AT HOME. Great income, immediate openings. Call 1-(508) 427-8844.

EMPLOYMENT OPPORTUNITIES

EXCELLENT INCOME! Assemble easy craft products at home! 1-(800) 377-6000, Extension 7290.

AIRLINE JOBS - Now hiring domestic & international staff! Flight attendants, ticket agents, reservationists, ground crew + more. Excellent travel benefits! Call Airline Employment Services. 1-(206) 971-3692, Extension L90241.

CRUISE SHIPS HIRING - Earn up to \$2,000+/mo. working on cruise ships or land-tour companies. No experience necessary. For info. call 1-(206) 971-3552, Extension C90246.

ENTERTAINERS

NEW TALENT - Nashville producer seeking talented singers to promote. 1-(615) 824-3375.

HOME FURNISHINGS

FRAMED COUNTRY FOLK ART PRINTS. Free catalog. Framed Print Express, Box 540M, Beach Lake, PA 18405. 1-(800) 282-3718.

MERCHANDISE

"RODEO-WESTERN MUSIC" - Rodeo videos, Chris Ledoux Merchandise catalogs - \$1.00. Ken's, Box 69M, Black River Falls, WI 54615. (314) 655-4324.

MISCELLANEOUS

MEET WOMEN WORLDWIDE! Free 32-page photo catalog. Cherry Blossoms, 190CB Rainbow Ridge, Kapauu, HI 96755. 1-(619) 262-6025, Extension 63.

SINGLES. MEET OTHERS. Write: Club, Box 11434-CM, Fort Worth, TX 76110.

JAPANESE, ASIAN, EUROPEAN FRIENDSHIP! Inter-Pacific, Box 304-M, Birmingham, MI 48012.

FREE DEGREES! Counseling, Metaphysics, Theology, Hypnotherapy, Parapsychology! Ministerial License. P.U.L.C., Box 276265-C, Sacramento, CA 95827.

LATIN & RUSSIAN GIRLS



Meet gorgeous girls living in Latin American, Caribbean & Russia. Free 64 pg. color catalog. LatinEuro Introductions 444 Brickell #51-517-CM Miami, Florida 33131 1-(305)-858-7766 Anytime

NICE SINGLES with Christian values. Photos. Profiles. Free magazine. Send age, interests. Singles, Box 310-CM, Allardt, TN 38504.

SINGLE? Country stars & fans find your someone special! Down Home Singles. (423) 993-2000.

MEET LATIN LADIES! Videos, tours, free photo brochure! LatinIntros, Box 924994 CW, Houston, TX 77292-4994. (713) 896-9224.

THE NATION'S PREMIER ADULT CHATLINE & dating service. 1-(809) 404-4416. Only regular long distance applies. 18+.

MUSIC/INSTRUMENTS

MUSICIANS/MUSIC STUDENTS. Don't practice alone, work with a full band, buy the Practice Buddy, send \$19.95 to Studio "D", P.O. Box 535, Hazleton, PA 18201.

OF INTEREST TO ALL

"FREE" ADULT PARTYLINE & voice personals. Only basic long distance to Arizona applies (10c/minute). 1-(520) 718-5471. 18+.

POSTERS/PHOTOS

CELEBRITY PHOTOS. SEND SASE - Name favorites. Photoworld-CMM, P.O. Box 20747, Houston, TX 77231.

REAL ESTATE

BRANSON, MISSOURI - Free real estate information. White River Realty: 1-(800) 659-7991.

OZARK MOUNTAIN ACREAGES. Nothing down, we finance, environmental protection codes, huge selection. Includes Branson area. Free catalog. Woods & Waters, Box 1-CM, Willow Springs, MO 65793. 1-(417) 469-3187.

SHASTA COUNTY, CALIFORNIA - 2,200 oak studded scenic property in Shasta County with 2 1/2 miles of Sacramento River frontage. Close proximity to proposed Celebrity City and Redding Municipal Airport. \$2,500,000. James Rickert, Broker Western Agricultural Services. (916) 336-6667.

RODEOS

NATIONAL FINALS RODEO (NFR) - Las Vegas. December 6th - 15th. Tickets available, \$79 & up. 1-(800) 281-7539.

RECORDING

YOUR GOALS ARE MY GOALS. Work with award winning artist, in artist development recording. Let me help you achieve your goals. MidLand Productions, P.O. Box 2303, Hendersonville, TN 37077. (615) 824-1503.

RECORDS/TAPES/CD'S

WAREHOUSE SALES - Tapes by mail. P.O. Box 550, Angels Camp, CA 95222.

SONGWRTIERS

PRODUCER - ACCEPTING SONGS, poems, lyrics! Studio 3, P.O. Box 120145, Nashville, TN 37212-0145.

CLASSIFIED ADVERTISING INFORMATION

RATES: Regular classified ads are \$6.50 per word. Minimum ad 10 words. All advertisements are set uniformly. They are set solid with the lead words set in caps. Abnormal capitalization, type variations, illustrations and borders are not permitted. The classified display rate is \$340 per column inch. The magazine will pub-set most regular type faces at no charge. The column width is 2.25 inches including border. For ads using either an illustration or halftone, send negative film, 133 line screen.

PAYMENT: All classified advertising must be prepaid with order. Make check or money order payable to *Country Music Magazine*. For credit card orders (Visa/MasterCard only), include account number, expiration date and the amount you authorize *Country Music Magazine* to charge your account.

CLOSING DATE: *Country Music Magazine* is published 6 times per year. The next available issue is November/December, which closes September 20th; the January/February issue closes November 20th.

Mail advertising copy, payments and production materials for display ads to: *Country Music Magazine*, Classified Department, P.O. Box 570, Clearwater, Florida 34617-0570. For overnight courier service send to: 1510 Barry Street, Suite D, Clearwater, Florida 34616. Telephones: 1-(800) 762-3555; International (813) 449-1775; Fax (813) 442-2567.

SONGWRTIERS

LYRICS, POEMS FOR MUSICAL setting and recording. \$1,000 for best poem. Satisfaction guaranteed. Talent (CM), P.O. Box 31, Quincy, MA 02169.

POEMS, SONGS WANTED. \$100,000 - recording contract possible! Free appraisal. Majestic Records, Box 1140, Linden, TX 75563.

URGENT! SONGS, POEMS NEEDED. Radio, TV, royalties. Hollywood Records, 6000 Sunset, Studio M, Hollywood, CA 90028.

WANTED COUNTRY GOSPEL song/poem hits! \$1,000 cash advance royalties information! Top Records, Box 23505-K, Nashville, TN 37202.

POEMS/LYRICS set to music by hit songwriters. Cash, recording awards. Poems to: Edlee Music, Box 15312-CMM, Boston, MA 02215-5312.

SONGWRITER PRODUCTS, IDEAS, necessities! Books, contracts, copyrights, business forms, record co/radio directories, cassettes, duplication, printing, 8x10's, gifts! Free catalog. (407) 321-3702.

WE MAKE MUSIC, ORIGINAL RECORDED productions, Nashville musicians/singers, your words/music, exceptional quality, sample available. TLC Studios, P.O. Box 149025, Nashville, TN 37214. (615) 391-3623.

POEMS WANTED FOR MUSICAL SETTING and recording. We pay above costs on selected poems. Jeff Roberts Publishing, 299 Newport Ave. (CM), Wollaston, MA 02170.

HOLLYWOOD RECORDERS makes songwriter demos. Free information, samples. 603 Seagaze, #138, Oceanside, CA 92054. (619) 757-7446.

SINGERS, SONGWRITERS NEEDED. Free! Applications: United Agency, Box 862-D, New York, NY 10009.

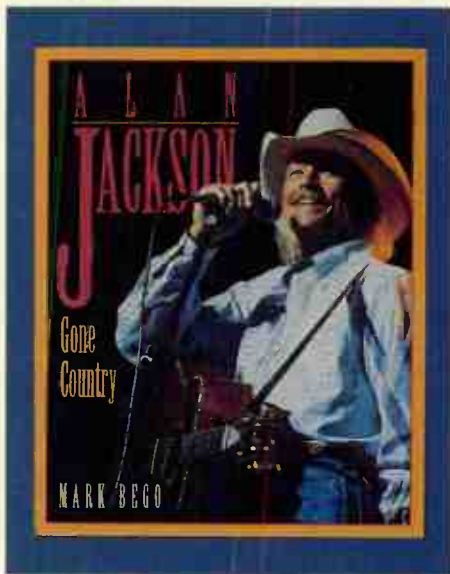
RECORDING ARTIST SEARCHING for new material. G.S. Publishing, P.O. Box 792732, San Antonio, TX 78279-2732.

POEMS NEEDED FOR STARS TO RECORD. Entertainer Network, Box 292511, Nashville, TN 37229.

YOUR OWN SONG! Write just words or words/music. We provide first-class demos! Professional studio musicians. CD quality recording. \$150-\$250/complete. Sample tape available. Nashville Digital Demos: 113 Catawba Ct., Nashville, TN 37013. 1-(800) 484-8581, code #3631.

AWARD WINNING SONGWRITER/recording artist credited with 8 chart records, offering co-writing on accepted material. Send best song lyrics to: Ramsey Kearney, 602 Inverness Avenue, Nashville, TN 37204. 1-(615) 297-8029.

EDITOR'S CHOICE



**NEW! ALAN JACKSON:
GONE COUNTRY**

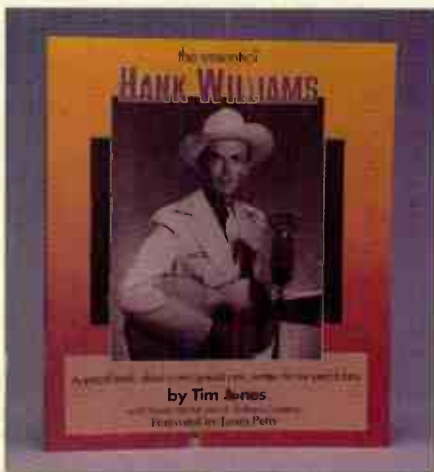
Loaded with more than 100 full-color and black-and-white photographs, *Alan Jackson: Gone Country* is a celebration of this great vocalist and an insightful look at his life and music. It starts by examining his hardscrabble roots, when his family lived in a converted toolshed that his grandfather built for his parents. After working as a carpenter, Jackson started playing small clubs and bars in a band called The Strayhorns. Bestselling author Mark Bego then explores Jackson's big breakthrough in the 90's, his rise to the top of the country charts, his philosophies about music, his inspirations and his off-stage pastimes.

Jackson's life has been as vivid and unusual as any country lyric. *Alan Jackson Gone Country* separates fact from fiction, and what emerges is a candid but affectionate account of the popular singer's life and music. Ask for Item #B5A, \$19.95.



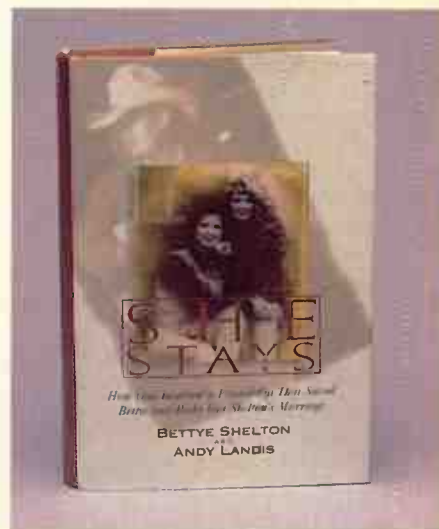
**MY LIFE WITH TRAVIS TRITT:
KEEP THE MEMORIES BURY THE LOVE**

They married right out of high school. As Travis' music career took off, they began to grow apart, splitting just as he started to make the move from local club act to national headliner. Now, years later, the former Karen Tritt tells their story in *My Life with Travis Tritt*, and shares her feelings about the man she says is still her greatest love. Item #B5V, \$12.95.



**NEW! THE ESSENTIAL
HANK WILLIAMS**

No individual has impacted country music like Hank Williams. Upon being asked the question "Which artist has influenced you and your career?" virtually every successful country artist and songwriter will respond with one word—Hank. *The Essential Hank Williams* gives Hank's fans a wide array of information that will provide insight into why Hank Williams was who he was. It will rekindle the Hank Williams' magic with stories never before told and pictures never before published. The photos originated from recently discovered original negatives of pictures which were taken while Williams was in the prime of his life. It is a fascinating volume, sure to be enjoyed by every country music fan. Item #B5K, \$14.95.

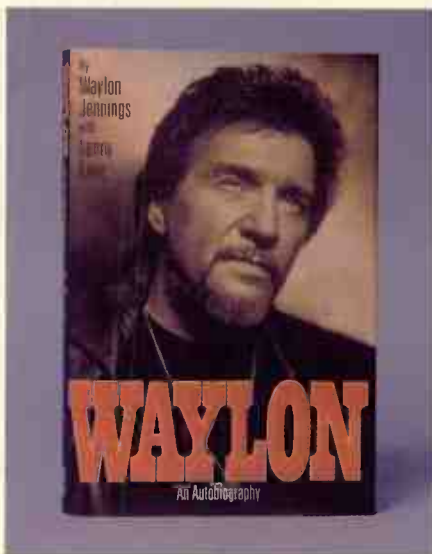


**SHE STAYS: How God Inspired a
Friendship That Saved Bettye and
Ricky Van Shelton's Marriage**

She Stays takes you behind the scenes of the dream-come-true romance of Bettye and Ricky Van Shelton into a world of personal struggle and turmoil that threatened to destroy their marriage and everything they held dear. It brings you face-to-face with a woman's commitment to her marriage and the pain of forgiving what to many would be unforgivable. Hardcover, illustrated. Item B6M, \$16.99.

**NEW! THE AUTOBIOGRAPHY EVERY
COUNTRY MUSIC FAN HAS BEEN
WAITING TO READ—WAYLON: AN
AUTOBIOGRAPHY**

A contemporary country music legend—you know it! Over 27 million records sold to date, 16 hitting Number One—but what about the man behind the music? Now, for the first time, Waylon tells all about his towering career that stretches from the mid-50's, when he was a young protege of the great Buddy Holly, through four fabulous decades of country music. Johnny Cash says, "Of all the books about or by celebrities, it isn't very often that one comes along that I have the slightest interest in. I love this one." But probably Willie Nelson sums it up best when he says, "No one knows Waylon's story better than Waylon himself. Finally, here is the autobiography we've all been waiting for." Well, Willie, I know I have. Be sure you don't miss this one! Item #B5W, \$23.



Nashville Warehouse

NEW! THE OFFICIAL LICENSED DWIGHT YOAKAM PHOTO WATCH

This new country music accessory is currently one of our most popular items. Choose Dwight Yoakam with a plastic strap (Item #J2L) for \$29.95, or genuine leather strap (Item #J2M) for \$39.95.



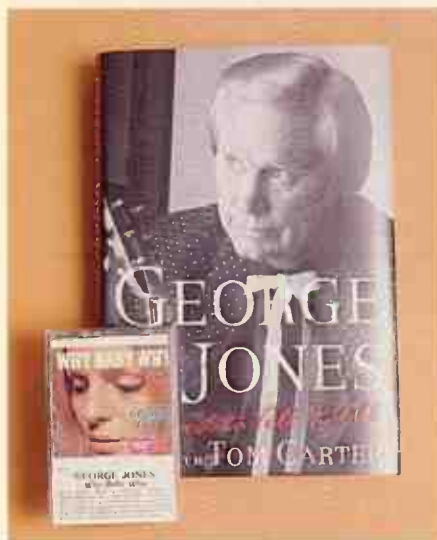
GET A FREE GEORGE JONES CASSETTE WHEN YOU ORDER THE GEORGE JONES AUTOBIOGRAPHY

Here, for the first time, in *I Lived to Tell It All*, George Jones delivers a no-holds-barred account of his excesses and ecstasies. How alcohol ruled his life and performances. How violence marred many friendships and relationships. How money was something to be made but never held on to. And, finally, how the love of a good woman can ultimately change a man, redeem him, and save his life.

Notorious for evading the press, the subject of two unauthorized biographies and countless cover stories, George Jones finally comes forward with his own story, told to Tom Carter (highly respected co-author of books with Ralph Emery, Reba McEntire and others). Ask for item #B10A/R12, \$23.

ORDER NOW AND GET A FREE GEORGE JONES CASSETTE!

Why Baby Why features the title song plus hits like "Frozen Heart," "You Never Thought It Would Be You," "One Is a Lonely Number," "Settle Down" AND MORE!



NEW!

NEW! THE ELVIS PRESLEY T-SHIRT AND ADJUSTABLE BASEBALL CAP

The Welcome to My World Elvis T-Shirt is concert quality, in adult sizes M, L, XL, XXL. Item #G4F, \$15.95. For the Elvis Adjustable Cap, ask for Item #G4G, \$10.95.



NEW!

NEW! THE LORRIE MORGAN T-SHIRT AND ADJUSTABLE BASEBALL CAP

Like the Elvis shirt, the Lorrie Morgan T-Shirt is concert quality, in adult sizes M, L, XL, XXL. Item #G4S, \$15.95. The Lorrie Morgan Cap is Item #G4T, \$13.95.

NEW! THE OFFICIAL RYMAN AUDITORIUM COLLECTIBLE MUSIC BOX

After an eight-year absence, we are happy to again bring you country music's greatest landmark, the old Ryman Auditorium, duplicated as a handsome collectible music box. This highly detailed, colorfully painted ceramic gem stands 5" tall and plays the classic country music tune, "The Tennessee Waltz." This is not the polished ceramic version, with rotating base, we sold way back in 1986. It's totally new. We think it's just as good. We also consider it a fine addition to any country music box collection. Item #G1X, \$14.95.



ELVIS PRESLEY 1955 PINK CADILLAC—A LIMITED EDITION COLLECTOR'S MODEL

Produced in cooperation with Graceland and Elvis Presley Enterprises, here is one of the most famous cars in the world and the only authorized die-cast model of Elvis' 1955 pink Cadillac. Designed in cooperation with the Cadillac Motor Car Division of General Motors, this 1/18 scale model is nearly a foot in length and comes complete with the history of this famous car. Item #G2G, \$49.95.

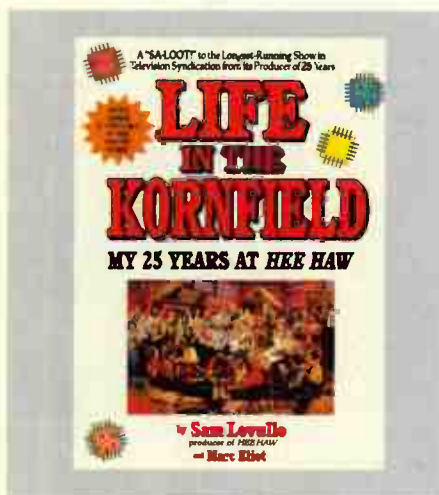
ELVIS PRESLEY PROFILE WATCH WITH ROTATING GUITAR SECOND HAND

The handsome Elvis Profile Watch features the most unique second hand—a rotating guitar. It makes a great conversation piece. Item #J2B, \$49.95 (specify male or female size).



NEW! THE TALKING WATCH

Featuring a large LCD display, stainless steel back and rugged wrist band, this talking watch announces the exact hour and minute at the touch of a button. Battery included. Item #G10A, ONLY \$14.95.



NEW! HEE HAW IS BACK ON THE PRINT SCHEDULE—RESERVE YOUR COPY NOW AND SAVE 10%!

The legal problems that held up the original publication date for the *Hee Haw* story are now over, and *Life in the Kornfield* is scheduled for a late October release.

Author and *Hee Haw* producer Sam Lovullo remarks, "*Hee Haw* was the Grand Ole Opry of television, with a little bit of something for everyone." Now he brings you the real story behind Roy Clark, Buck Owens, Minnie Pearl, Junior Samples, Grandpa Jones, Lulu Roman, The Wonder Dog, The Hee Haw Honeys, the music, the big-name guest stars, the jokes and everything else that made this country music gem so popular. Don't miss this 25-year tribute. It includes over 50 behind-the-scenes photographs. Reserve your copy now and **YOU SAVE 10%**! Item #B4Z, regularly \$15.00, **NOW ONLY \$13.50.**

THE HEE HAW GOSPEL QUARTET (NOT SHOWN)

The Best of The Hee Haw Gospel Quartet delivers 24 of the Quartet's most popular sacred songs, including "Dust on the Bible," "Love Lifted Me," "Amazing Grace," "Shall We Gather at the River" and "The Old Country Church." Request two LP's, Item #HL3162; two cassettes, Item #HC3162; or one CD, Item #HD3162. Whether you choose LP's, cassettes or CD, the price is the same—**ONLY \$11.95.**

40% OFF! MY BILLY RAY CYRUS STORY: SOME GAVE TOO MUCH

Written by Kari Reeves, this was the first unauthorized book released about Billy Ray Cyrus. Reeves, daughter of legendary Opry star Del Reeves, chronicles her four-year relationship with Cyrus. The book is a multi-faceted story about the making of a country music star, interwoven with descriptions of love, heartbreak, struggles and desperation. Hardcover, illustrated. Item #B9C, regularly \$18.95, **NOW ONLY \$10.95.**

NEW! TIM MCGRAW: A MOTHER'S STORY

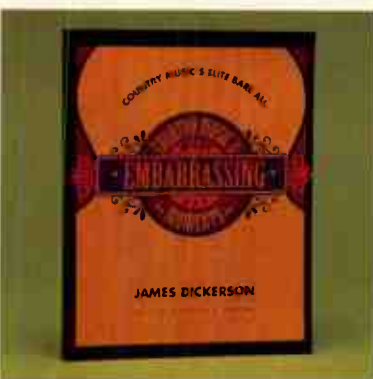
This new autobiography by country music superstar Tim McGraw's mother, Betty "McMom" Trimble, reveals her ultimate triumph over a life of astonishing pain and hardship. Hardcover, illustrated. Item #B8T, \$24.95.

OVER 20% OFF! JUNE CARTER CASH: FROM THE HEART

This is a celebration of life as June Carter Cash has lived it. But life is not always a celebration, and June shares her sorrows and disappointments with the same open-handedness that she gives to joy. June tells of the high and low points of her career as performer, and bouts with whiskey and drug abuse, recounting her life with all the beauty and poignancy of a country song. Hardcover, illustrated. Item #B8B, regularly \$12.95, **NOW ONLY \$9.95.**

THE COMPREHENSIVE COUNTRY MUSIC ENCYCLOPEDIA

Published by the Editors of *Country Music Magazine*, the *Country Music Encyclopedia* is the best country music reference you'll find anywhere. This expansive answer book gives you over 600 alphabetically arranged entries covering the people, places and events that have made country music what it is today. With more than 600 photographs, this hardcover edition is a must for serious country music fans. Item #B1S, \$25.



NEW! COUNTRY MUSIC'S MOST EMBARRASSING MOMENTS: COUNTRY MUSIC'S ELITE BARE ALL

Country music stars are just human, and experience the same compromising moments as the rest of us mortals. *Country Music's Most Embarrassing Moments* contains painfully true stories from 23 of these headliners. They share their embarrassing private moments for the first time, holding nothing back. Here are the sometimes hilarious, sometimes humiliating anecdotes from celebrities like The Statler Brothers, Chet Atkins, Garth Brooks, Vince Gill, Shania Twain, Marty Stuart, Mark Chesnutt and Aaron Tippin. Ask for Item #B8L, \$7.95.

COUNTRY MUSIC T-SHIRTS

With the warmer months here, now is the perfect time to get the widely recognized *Country Music* logo on a 100% cotton Champion T-shirt in navy blue or red. The logo is in white. Or pick our "I Love Country Music" T-shirt. This navy blue shirt features a guitar and banjo with red and white lettering. They are \$10 each. For the *Country Music Logo* T-shirt in navy blue, ask for Item #G2P. For red, ask for Item #G2Q. The "I Love Country Music" T-shirt is Item #G2O. Order adult sizes M, L, XL and now, XXL.

I LOVE COUNTRY MUSIC CAP (NOT SHOWN)

Also get our popular adjustable "I Love Country Music" Cap. The message on the cap matches the design on the T-shirt in the picture. Ask for Item #G2N, \$8.95.





DOLLY PARTON DOLL

This replica of Dolly Parton stands one-and-a-half feet tall. She's wearing a red leatherette dress accented 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 locks, 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'll give you an early Dolly album, *Just the Way I Am...FREE!* You'll receive this Dolly favorite on cassette. The Dolly Doll costs \$49.95, Item #D1A, and includes a stand. The **FREE** cassette is Item #R4A. When ordering, include both codes.



1997 PHOTO CALENDARS—RESERVE YOURS NOW AND SAVE 10%!

Elvis Presley Calendar Item #G6F97, regularly \$12.99—NOW \$11.65.

Country Music Foundation Calendar Item #G1B97, Regularly \$9.95—NOW \$8.95.

GEORGE STRAIT FOUR CASSETTE/CD SET: STRAIT OUT OF THE BOX

This *Billboard* Top Ten set is the ultimate George Strait collection. The four cassette tapes or CD's feature 72 songs, and there's a 72-page illustrated booklet. Just some of the songs you'll find include "Right or Wrong," "Let's Fall to Pieces Together," "Does Fort Worth Ever Cross Your Mind," "The Cowboy Rides Away," "The Fireman," "The Chair," "You're Something Special to Me," "Haven't You Heard," "Wonderland of Love," "I Cross My Heart" **AND MORE! SPECIAL BONUS: ORDER THIS SET AND GET THE GEORGE STRAIT BOOK BELOW ...FREE!** Item #MCAD-11263, cassette \$49.98, CD \$59.98.



GEORGE STRAIT: AN ILLUSTRATED MUSICAL HISTORY



Edited by *New York Times* bestselling author Dave Marsh and authored by David Cantwell, this popular addition to Putnam Publishing's new compact book series lets fans follow the story of this boy from a small Texas town who made it big in Music City. Photos, timelines, historical data and music criticism combine to make this book absolutely indispensable for the serious George Strait fan. And the unique CD package design is a perfect touch. Order this new compact edition by itself...or **GET IT FREE** when you order the great George Strait collection just above. Item #B10B, \$7.95.

NASHVILLE WAREHOUSE EDITOR'S CHOICE ORDER FORM

091096-1

MAIL TO: Nashville Warehouse, P.O. Box 292553, Nashville, TN 37229

NAME	ITEM #	QUANTITY	DESCRIPTION/COLOR/SIZE	ITEM PRICE	TOTAL
ADDRESS					
CITY					
STATE ZIP					
ENCLOSED IS A CHECK OR MONEY ORDER FOR \$ PAYABLE TO NASHVILLE WAREHOUSE OR CHARGE MY: <input type="checkbox"/> MASTERCARD <input type="checkbox"/> VISA <input type="checkbox"/> DISCOVER					
ACCOUNT #			<p>This Offer Expires On 1/31/97! ALLOW 6 TO 8 WEEKS FOR DELIVERY!</p>		
EXP. DATE:					
SIGNATURE			Add \$3.00 postage and handling for first item and \$.95 for each additional item.		
TN residents add 8.25% Sales Tax/Canadian orders add \$3.00 extra.					
Amount due \$					

FOR CMSA MEMBERS ONLY

Jimmy Dean in Legends

Don't look for any major Jimmy Dean reissues any time soon. The Four Star material showed up on various LP's over the years, but is apparently unavailable at this point. The closest thing to a definitive set—though it doesn't include any of the Four Star material—is Bear Family's well-chosen sampler of Dean's Columbia material, *Big Bad John* (BCD 15723AH), including nearly all his hits with the label. A total of 26 tracks appear here, among them: "Big Bad John," "I Won't Go Huntin' With You, Jake," "To a Sleeping Beauty," "The Cajun Queen," "P.T. 109," "Walk On, Boy," "Little Bitty Big John" (a pretty bad follow-up to the original hit), "Steel Man," "Little Black Book," "Please Pass the Biscuits," "Gonna Raise a Ruckus Tonight," "A Day That Changed the World," Billy Grammer's hit "Gotta Travel On," "Oklahoma Bill," Roy Acuff's "Night Train to Memphis," "Make the Waterwheel Roll," "Lonesome Road," "Grasshopper MacClain," "Old Pappy's New Banjo," "You're Nobody 'Til Somebody Loves You," "Cajun Joe," "Nobody" and Merle Travis' "Smoke, Smoke, Smoke (That Cigarette)," "Kentucky Means Paradise" and "Sixteen Tons." Available on CD only. Regular price \$27.50. Members' price \$20.50.

His minor 1972 hit duet on "Slowly" with Dottie West is available on *The Essential Dottie West* (RCA 66782), which includes 20 of Dottie's hits. Available on cassette or CD. Regular price \$12.98 cassette, \$19.98 CD. Members' price \$10.98 cassette, \$17.98 CD. —R.K.

Buried Treasures Special

CMSA members are entitled to a discount on all of the products featured in this section. Take \$2.00 off each of the RCA Essential Series releases on Chet Atkins, Eddy Arnold, Connie Smith and Porter and Dolly.

Members can also deduct \$2.00 off the prices of the Bill Anderson, Ray Price and Jimmy Dickens releases. On the new Ernest Tubbs boxed set, members may deduct 30% off regular prices—pay just \$190.00 (everyone else pays \$247.50!). Include membership number if taking discount. See ordering instructions in *Buried Treasures*.

Essential Collector Special

Due to space constraints, we had to drop *Essential Collector* for this issue. Look for it next time, though, with an assortment of books, videos and recordings.

Classic Photo

This issue's *Legends of Country Music* feature shines the spotlight on Jimmy Dean, who these days is as well known for his line of meat products as he is for his recordings, the classic "Big Bad John" among them. As Rich Kienzle explains in the piece, Dean's poverty as a child made him slavish in his professionalism, so much so that he once fired Roy Clark from his band for lateness. When he gave Clark the ax, he's reported to have said "you're the most talented person I've ever fired." By the time of this 1981 photo, all was apparently forgiven. While performing in Sparks, Nevada, Dean read about the the plight of 12-year-old leukemia patient Rick McKinley, whose family had accumulated \$25,000 in medical expenses. So Dean called up Larry Gatlin and Roy Clark and asked them to perform with him at a benefit for young McKinley, and they were happy to oblige. Left to right in the photograph: Gatlin, Dean, McKinley, Clark and Joe Moscheo of BMI, who organized the benefit.

How to Order

To order items listed on this page, send check or money order to Nashville Warehouse, Dept. 091096N, P.O. Box 292553, Nashville, Tennessee 37229. Include \$3.00 postage/handling per order. Canadian orders, add \$3.00 additional.



VOTE

MEMBERS POLL/SEPTEMBER 1996

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 of the Month

4. List numbers of your five favorites from Top 25 in this issue.

Singles (list 5 numbers) Albums (list 5 numbers)

Nashville Travel

5. Have you ever been to Fan Fair? Yes No
6. If yes, how many times have you attended Fan Fair? _____
7. If you've been to Fan Fair, how did you arrange your trip?
 Travel Agent Tour Group Your own arrangements
8. If you've been to Fan Fair, how long was the trip?
 Under 500 miles 501-1,000 miles Over 1,000 miles
9. What other Nashville events would you attend?
 Country Christmas Labor Day Country Concert
 Opryland (anytime)

Who Can Vote

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

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

Buried Treasures

by Rich Kienzle

RCA's 20-track *Essentials* series continues to mix pioneer and contemporary artists. Buried Treasures covers the legends—Chet Atkins, Eddy Arnold, Connie Smith and Porter and Dolly; see Essential Collector next issue for reviews of their sets on more recent artists: Waylon, Foster & Lloyd and Keith Whitley.

Chet Atkins: RCA blew it several years ago with an Atkins boxed set that reflected Chet's own personal view of his early



material: that it was more fiery but less mature and polished than the later songs. Accordingly, the set included very little of it. That same mindset influenced *The Essential Chet Atkins* (RCA 66855). Though he began recording for RCA in 1947 (about the time the rear cover photo was taken), the earliest song is "Mr. Sandman," a 1954 hit for Atkins. Don't look for important earlier material like "Canned Heat" or "Gallop on the Guitar."

Like many of Chet's RCA LP's, this set emphasizes instrumental covers of pop hits like "Yesterday," "Alley Cat," "Snowbird" and "Somewhere My Love," all impeccably played yet soulless. A few essential later Atkins tracks made it. One was the innovative "Boo Boo Stick Beat," with its special effects. Another was his 1965 hit single, "Yakety Axe" (an adaptation of Boots Randolph's theme song, "Yakety Sax"). The third was the original 1973 version of Johnny Gimble's "Fiddlin' Around" from Atkins' *Superpickers* LP. His 1971 version of

"Black Mountain Rag," as hot as any of his earlier recordings, was also a welcome addition. Two duet tracks, one with Jerry Reed ("Jerry's Breakdown"), another with Doc Watson ("Tennessee Rag"/"Beaumont Rag"), are top-notch as well. Sadly, Ed Morris' well-researched liner notes are far more entertaining than much of the material.

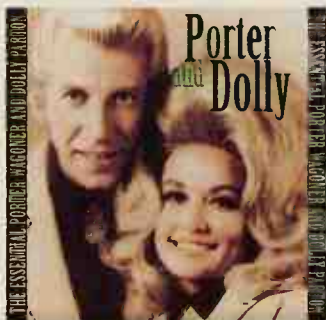
Connie Smith: *The Essential Connie Smith* (RCA 66824) should have come years ago. Her old RCA LP's have become collector's items, and it's amazing nobody's previously addressed her work in the form of a major reissue. Surely, at some point she could be a prime candidate for a Bear Family boxed set. This 20-song collection begins with her biggest hit, "Once a Day," and heads on through all the high points, "Then and Only Then," "I Can't Remember," "If I Talk to Him," "Ain't Had No Lovin'," "The Hurtin's All Over," "I Never Once Stopped Loving You," "You and Your Sweet Love," "I'll Come Running," "Burning a Hole in My Mind," "Just One Time," and so on.

Smith's material holds up well three decades after she recorded most of it, and some of her LP's deserve reissue as well. Traditional, uncluttered and direct, her singing has made her one of the most respected vocalists in the business. Few artists deserve comprehensive treatment more. This, however, will do nicely for the moment—or until someone at least does a Volume Two. Wade Jessen's notes are fine, though they read better as a profile than as the type of notes needed for a historical package.

Ray Price: I annotated this one, so you'll have to decide about its merits. In 1961, Ray Price and The Cherokee Cowboys recorded a tribute to Bob Wills, whose music was the basis of Price's danceable shuffle beat. That Columbia LP, *San Antonio Rose*, released in 1962, was recently reissued by Koch

International (KOC3-7917). At this time, The Cherokee Cowboys featured guitarist and onstage warmup singer Willie Nelson, pedal steel wizard Jimmy Day and future studio guitarist Pete Wade. As usual, the band was augmented by guitarist Grady Martin and fiddler Tommy Jackson, who did all Price sessions. The group dashed off some of Wills' best known numbers Price-style.

Among the even dozen are "Whose Heart Are You Breaking Now," "Home in San Antonio," "New San Antonio Rose," "The Kind of Love I Can't Forget," "Roly Poly," "Bubbles in My Beer," "My Confession," "A Maiden's Prayer" and "Hang Your Head in Shame." Price also picked the lesser-known Wills ballad, "You Don't Care What Happens to Me." This album inspired a 1980 reunion *San Antonio Rose* album, with Willie the bigger star, which gave Price a hit duet with his former employee on "Faded Love," a Wills standard not on the original collection.



Porter and Dolly: For years there were no Porter-Dolly collections available at all. Then Pair Records did one in 1995, and now RCA has followed with *The Essential Porter Wagoner and Dolly Parton* (RCA 66858). As with Connie Smith, there's no need to explain the value of the material. You already know it. The collection covers nine of the same tracks as the Pair set. Duplicates include "Holding On to Nothin'," "Daddy Was an Old Time Preacher Man," "We

Found It," "Better Move It On Home," "Just Someone I Used to Know," "The Right Combination," "We'll Get Ahead Someday," "Burning the Midnight Oil," "Say Forever You'll Be Mine" and "Please Don't Stop Loving Me."

The difference in this case is that RCA features ten more songs which are not on the Pair collection. These are "The Last Thing on My Mind," "Yours Love," "Always, Always," "Tomorrow Is Forever," "Lost Forever in Your Kiss," "Together Always," "If Teardrops Were Pennies," "Is Forever Longer Than Always," "If You Go, I'll Follow You" and "Making Plans." Along with great photos of Porter and Dolly from their days together (some with Porter's band, The Wagonmasters) are notes by Jessen, which are far better than those he did on the Smith set.

Ernest Tubb: Bear Family's ongoing Ernest Tubb reissue project will eventually make available his total recorded output from 1936 until Decca/MCA dropped him in 1973. So far, two outstanding boxed sets covering his late 40's to late 50's material have appeared with generously illustrated booklets and notes by Tubb authority Ronnie Pugh, whose definitive biography is due from Duke University Press in November. The first 11 years of ET's recording career, from 1936 through 1947 (most never reissued since the original 78 discs), are covered in the new eight-CD, 206-song boxed set, *Walking the Floor Over You* (BCD 15853).

In 1935, aspiring singer Tubb, a Jimmie Rodgers disciple, met Rodgers' widow, Carrie, in San Antonio. She got him on Bluebird Records, where in 1936-37 he recorded Elsie McWilliams' Rodgers' tributes, "The Passing of Jimmie Rodgers" and "The Last Thoughts of Jimmie Rodgers." He also recorded his own originals with the Rodgers stamp, including the Blue Yo-

del-derived "Mean Old Bed Bug Blues." Those familiar with Tubb's later material will be surprised to hear what a fine yodeler he was in those days.

The Tubb style as we know it, rooted in Rodgers, but clearly standing on its own, was emerging by the time of his first Decca session in 1940. It's apparent on the first number, where Tubb, backed by acoustic lead guitarist Jimmie Short, recorded the first song, "Blue Eyed Elaine." Conventional wisdom has it that his early Decca singles sold poorly because on honky tonk jukeboxes, the crowd noise drowned them out. That point is supported by the Decca material on disc one. On disc two, which opens with the original "Walking the Floor Over You," the difference is like night and day, as Smitty Smith's electric guitar redefines and sharpens Tubb's entire musical persona.

The collection runs through all the early 40's Deccas, with several alternate takes and rarities like "Just Rollin' On" appearing for the first time. Also here are all Tubb's existing 1944-45 World Transcriptions, nearly 100 numbers, most of them covers of others' songs, recorded with an early incarnation of The Texas Troubadours. The Decca material resumes and runs through 1947, an era that produced Tubb favorites: "It's Been So Long Darling," "Drivin' Nails in My Coffin" and the original "Let's Say Goodbye Like We Said Hello." This is Tubb in his earliest years of stardom, making music that half a century later sounds fresh and vibrant. Hearing it so clearly reproduced (even on the early Bluebird 78's) is musical time travel at its best.

Jimmy Dickens: This collection features notes by me, so here are the contents. *Razor & Tie's I'm Little But I'm Loud: The Little Jimmy Dickens Collection* (RE 2107), available on CD and cassette (the cassette has fewer tracks), covers Dickens' Columbia years and his brief Decca period. The emphasis is largely on such chart hits as the original

Cold Tater (and Wait)," "Pennies for Papa," "Country Boy," "My Heart's Bouquet," "A-Sleeping at the Foot of the Bed," "Hillbilly Fever," the title song, "It May Be Silly" and "You All Come." Non-hits are "Rockin' with Red," "John Henry" and "Out Behind the Barn" as well as "(I Got) A



Hole in My Pocket," the original version of Ricky Van Shelton's 1989 hit.

Dickens, of course, has long been revered in the industry as an awesome ballad singer, and that side of him is well-covered here. Four ballads, never hits for him, later became successes, sometimes huge ones, for others. These include "Take Me As I Am (Or Let Me Go)" (Ray Price), "We Could," (Charley Pride), "Life Turned Her That Way" (Mel Tillis) and "Farewell Party" (Gene Watson). "May the Bird of Paradise Fly Up Your Nose," Dickens' 1965 final big hit on Columbia, is followed by the 1967 Columbia track, "Country Music Lover." The final number is the Decca recording, "(You've Been Quite a Doll) Raggedy Ann."

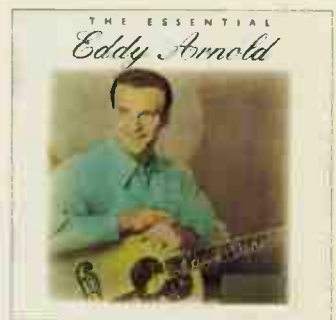
Bill Anderson: It's always astounding me that no one reissued Bill Anderson's Decca/MCA work until now. Varese Sarabande has finally obliged, selecting 18 of Anderson's biggest hits for *Whispering Bill: Bill Anderson's Greatest Hits* (VSD-5643). Though Anderson hasn't proven to be a seminal singer on the level of, say, someone like Merle Haggard, his songwriting is quite another matter, a point effectively addressed in the liner notes. Organized chronologically, this set begins with "The Tip of My Fingers," "Po' Folks" and "Mama Sang a Song," followed by "Still," "8x10," "Five Little Fingers," "Golden Guitar," "I Get the Fever," "Wild Weekend," "My Life (Throw It Away If I Want To)" and his timeless signature tune, "Bright Lights and Country Music."

None of his hit duets with Jan Howard appear; however, those would be more appropriate in an Anderson/Howard collection. Later solo recordings include the syrupy "Peanuts and Diamonds," the hit "I Can't Wait Any Longer" (a country-disco disaster), and the 1978 hit "Double S." Since Anderson himself compiled the collection, it's tough to second-guess, but I hope that "Get While the Gettin's Good" and "Quits" appear on any Volume Two, an idea I'm sure has occurred to everyone concerned, including Varese's Cary Mansfield.

Eddy Arnold: Eddy Arnold also prefers that reissuers skip the 1940's and 1950's hits that

made him a star and draw from the country-politan era that produced "Make the World Go Away" and "What's He Doing in My World" and others. Since two early Arnold reissue projects have been shelved in recent years, Arnold apparently has control over the handling of his early material. So it's surprising the first four songs on *The Essential Eddy Arnold* (RCA 66854) are the original versions of "It's a Sin," "I'll Hold You in My Heart," "Don't Rob Another Man's Castle" and "Eddy's Song." All have far more simplicity, intimacy and warmth than he credits them with.

The remaining 16 songs are country-politan fare from 1959 through 1990. These include "Just Call Me Lonesome," "The Tip of My Fingers," "What's He Doing in My World," "I Want to Go With



You," "That's What I Get for Loving You," and so on. What troubles me is RCA's packaging. The track list on the back of the CD labels one number; his 1954 hit, "I Really Don't Want to Know," a "remake," or later re-recording, in this case from 1959.

Five more 1940's and 1950's hits: "Cattle Call," "Just Call Me Lonesome," "Take Me in Your Arms and Hold Me," "Molly Darling" and "Anytime," are also "remakes," but are not labeled as such. Only after someone buys the disc, opens the package and reads the booklet will he or she find recording dates that reveal this fact. If done in error, it shows colossal ignorance on RCA's part. It's sad that Arnold denies his history, and except for Ed Morris' classy notes, this particular album leaves a sour taste.

How to Get These Treasures

Available in formats shown at prices shown: Chet Atkins, *The Essential Chet Atkins* (RCA 66855), \$12.98 cassette, \$19.98 CD/Eddy Arnold, *The Essential Eddy Arnold* (RCA 66854), \$12.98 cassette, \$19.98 CD/Connie Smith, *The Essential Connie Smith* (RCA 66824), \$12.98 cassette, \$19.98 CD/Porter and Dolly, *The Essential Porter and Dolly* (RCA 66858), \$12.98 cassette, \$19.98 CD/Ray Price, *San Antonio Rose* (KOC 3-7917), available on CD only, \$18.98/Bill Anderson, *Greatest Hits* (VSD 5643), available on CD only, \$18.98/Jimmy Dickens, *I'm Little But I'm Loud: The Little Jimmy Dickens Collection* (RE 2107), \$12.98 cassette, \$19.98 CD/Ernest Tubb, *Walking the Floor Over You* (BCD 15853), an 8-CD boxed set, \$247.50. Send check or money order payable to Nashville Warehouse, Dept. 091096, P.O. Box 292553, Nashville, Tennessee 37229. Add \$3.95 postage and handling. Canadian orders, add an additional \$3.00 postage. **CMSA Members, see For Members Only page for discounts.**

Offer expires January 31, 1997



THE FINAL NOTE

by Patrick Carr

From Another Country

A good friend of mine just called—Bonnie, an early-middle-aged, solidly middle-class lady, well educated, been around the world—and when we got to talking about my job, she filled my ear with a thought I've had myself from time to time.

"Y'know, it's not like I'm turning into a Republican or anything," she said, "but I'm finding myself quite drawn to country music. I mean, I was watching Regis and Kathy Lee on TV yesterday morning, and the whole thing was just kind of rude and whiney. So I changed channels, and there was this couple, Cook and Chase or something, and they were so *pleasant*. I realized that's one of the things that attracts me: the people in country music seem to treat each other well. They seem so nice."

So they do, especially if like me and to a lesser extent Bonnie and many other 90's country fans, musicians and business people, one has rock 'n' roll experience. Rock 'n' roll was good to me personally, it's true—I can't complain, even if it probably did take years off my life on the back porch, telling the tots the tales behind the scars—but it had aspects I'll never, ever miss. The bathrooms. The security ("Who da f@#% are you?"). The publicists ("Who did you say you were?"). The stars ("You're not *Me*"). The dope dealers. The scalpers. The suits. The smell. In fact, the only entirely admirable aspects of the whole scene were some of the music and most of the limo drivers, who alone retained a sense of who they, and you, really were. Everyone else preferred poses, especially their own.

Crook and Chase don't prefer poses, or if they do, they choose to pose as country-type nice people, as opposed to rock-type trolls—for that's the real deal, I think: in rock, nice people have to act mean, while in country, mean people have to act nice. (And yes, Bonnie, that's Crook with an 'r'—Lorianne Crook, the woman. Chase is the guy, Charlie. They used to be on TNN every night until management replaced them with *Prime Time Country*, the host-a-moment show which most of *Country Music Magazine's* letters-to-the-editor writers seem to dislike quite a lot, and which I can't watch for fear of shooting my TV).

Which brings us back to manners and niceness. A few columns ago I heaped sarcasm on various aspects of the Crook & Chase experience, and I've been regretting



TNN/DENNIS GARNEY

it ever since. What bothers me is that by pouring scorn on stuff I considered tacky, for instance Lorianne's wardrobe, I was attacking not just her taste, but also the taste of the show's audience—the generally conservative core of the country music constituency, the people Hank Williams called "friends and neighbors" and politicians have always liked to praise as "just plain folks." Not to put too fine a point on it, Lorianne looks a lot like her viewers in their best dresses. She might even look like you or your folks.

She doesn't look like my folks, though, and that's where some of the difference in taste arises. You see, I ain't country. Sure, I've been ear-deep in the white man's blues ever since I was a nipper, and I know and love my Hank, Lefty, Kitty and Johnny as well as any of you—all, but as far as the rest of my upbringing goes, I'm from another background, another culture, another world.

I'm even from another country; I was born and raised in the north of England and never even set foot on American soil until I was 21. And I've got a degree in sociology, and for almost 20 years I was a rock critic in New York City (and my favorite guitar player is *still* Jimi Hendrix). As to my folks, my dad was a dentist, my brother makes films in England, and my big sister teaches college in Australia.

Odd, isn't it? And I'm "the dean of country journalists" (or so says *People*

Magazine), one of the guys *Country Music Magazine* sends to George Jones' house.

Which isn't really so strange when you think about it, or at least the part about my original roots isn't. After all, *my* country is where *our* country—the music, that is—has its roots. The old Scots, Irish and English folks songs my mother sang to me in the cradle, and her mother sang for her, are the seeds from which the music of the white rural American Southeast first grew into what we now call "country." So, no matter how different my life experience is from yours, you and I share those roots, as well as the things that really matter in the end: a true love for the music and a life spent listening to it. For me it's been 40 years now; four decades since I first heard Hank.

Back to the point, which is that it's not really surprising that sometimes I'm an arrogant, sarcastic sonofabitch. In the places that shaped me as a writer—the English literary-intellectual world of satire and cynicism; the man-eat-dog, bitch-eats-man world of New York publishing—arrogance and sarcasm are what get you by (and ahead). So really, I'm sometimes surprised that I can still come up with a civil word.

That's not an excuse, but it is an explanation, and it has its implications. The country music worker of the future, you see, will probably fall somewhat further towards my end of the cultural spectrum than towards George Jones' end. So, as you take your guided tours around Music Row, you'll be seeing many more college educations and roots from places other than the South, and behind the walls of the record companies and song publishers, the hardball rock/pop cultures of New York and Los Angeles (and London, Tokyo and other world business centers) will be pressing harder and harder on the Southern/country culture of Nashville.

So, does the country music future inevitably include more incivility, unpleasantness and outright bad manners? Are the rules of conduct which have attracted my friend Bonnie, and which shelter people like Lorianne Crook from people like me, on their way out?

Maybe, but maybe not. After all, here I am, apologizing. If I did that in rock, I'd lose respect. So country's been good for *my* manners...

Editor-at-Large Patrick Carr has been with CMM since September 1972.

SOME MEN NEVER COMPROMISE.

©COPE IS A REGISTERED TRADEMARK OF U.S. TOBACCO MANUFACTURING COMPANY, INC.
©1996 U.S. TOBACCO Co.

THEY COPE.®

WARNING:

THIS PRODUCT
MAY CAUSE
MOUTH CANCER



SATISFYING THE TOUGHEST CUSTOMERS SINCE 1822.

World Radio History



IMAGINE HAVING EXTRA HORSES THAT YOU NEVER HAVE TO FEED.

They're powerful. They're eager. And best of all, they don't eat much. They are the full line of Vortec engines lurking under the lid of every new Chevy C/K Pickup. Every engine, every V6 and V8, comes pumped with fresh horsepower — up to 60 more horses. All ready, willing and able to perform. It's a do-it-yourself stampede kit. And the big engineering feat is the fact that overall, these Vortec engines are more powerful and are still just as fuel-efficient as the engines they replace. But don't spend your time trying to figure out how we did that. Spend your time in a new Chevy Truck. The most dependable, longest-lasting trucks on the road.*



For a free product brochure or video call 1-800-950-2438. *Dependability based on longevity: 1985-1994 full-line light-duty truck company registrations. Excludes other GM divisions. The Chevrolet Emblem is a registered trademark and Chevy and Vortec are trademarks of the GM Corp. © 1996 GM Corp. All Rights Reserved. Buckle up, America!