

SPOTLIGHT ON TEXAS • COUNTRY'S KID EXPLOSION

COUNTRY MUSIC

NOVEMBER 2001

OVER
25
CD REVIEWS

TOBY KEITH

Standing proud and packing a hatful of attitude, country's gentle giant finally finds what eluded him for so long — respect

\$2.99 U.S.
Issue 215/Display

..... AUTO** 5-DIGIT 17516
0124G00004931555 0106 F/M09 Z
JANICE L WAGNER 46
442 SHENKS FERRY RD 46
CONESTOGA, PA 17516-9781 46

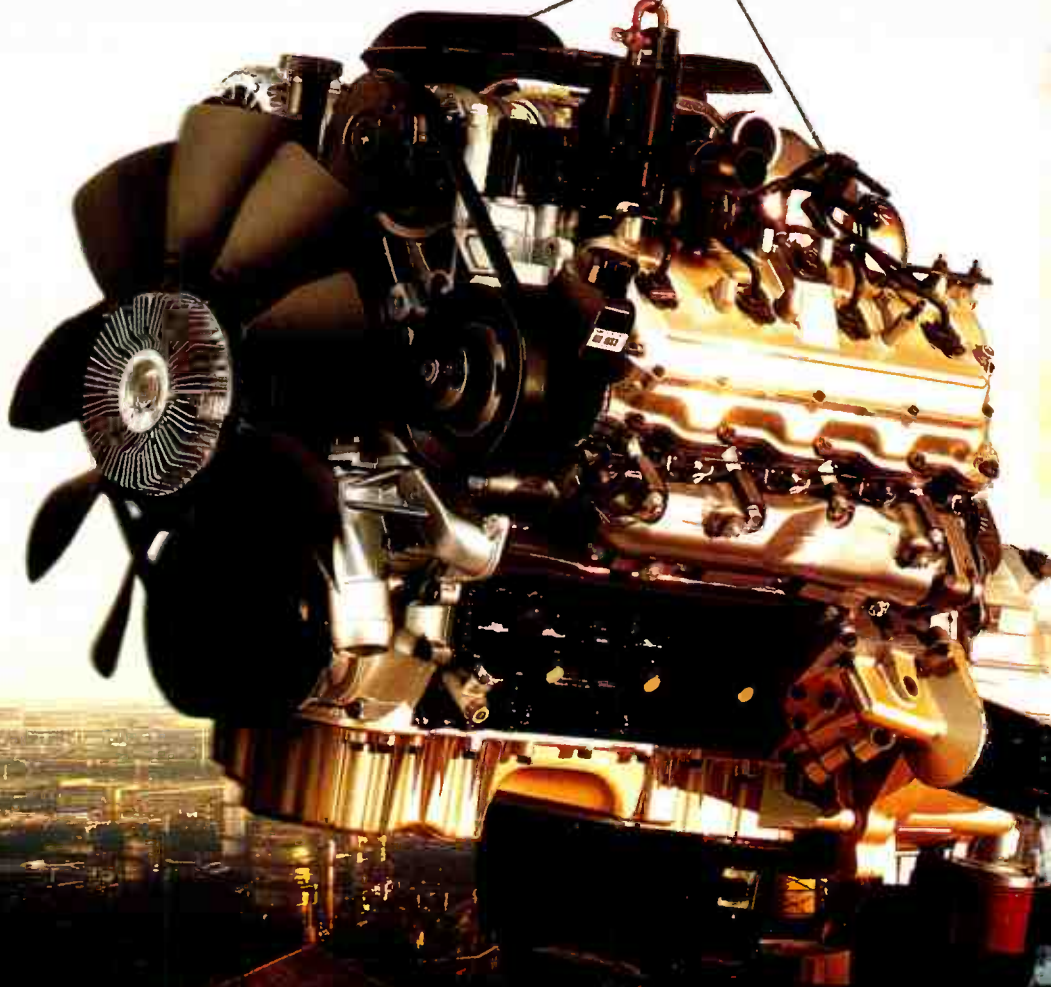


CHET ATKINS | TRAVIS TRITT | DALE EVANS

World Radio History



Available Allison
Transmission



INTRODUCING THE MOST POWERFUL DIESEL ANYONE COULD PUT IN A PICKUP.*

available only in Silverado[®] 2500HD and 3500. 300 hp, 520 lb.-ft. torque. 15,800-lb. max. trailering capacity.[†] From Chevy. The most

*Based on available horsepower. [†]When properly equipped, and using a fifth-wheel or gooseneck trailer hitch. Maximum trailer weight ratings are calculated assuming standard equipped base vehicle plus driver.



The new Duramax™ Diesel engine and Allison™ 1000 5-speed automatic transmission. Both

dependable, longest-lasting trucks on the road.** 877-THE TRUCK or chevy.com/silverado

SILVERADO HD



LIKE A ROCK

See The Chevy Trailering Guide for details. **Dependability based on longevity: 1981-1999 full-line light-duty truck company registrations. All claims exclude other GM divisions. © 2001 GM Corp. Buckle up, America!

world radio history

COUNTRYMUSIC

COVER PHOTO BY MORRISON/WULFRAAT

October/November 2001



Official Rules
NO PURCHASE OR PAYMENT OF ANY KIND IS NECESSARY TO ENTER OR WIN THIS SWEEPSTAKES. A PURCHASE WILL NOT INCREASE YOUR CHANCES OF WINNING. To be eligible to win prizes in this sweepstakes, you must be 18 years of age or older at the time of entry and a legal U.S. resident located in the 48 contiguous United States. Employees, officers, directors, representatives and agents of Tractor Supply Company, sales representatives, distributors, advertising and promotion agencies, as well as the immediate families of each are not eligible to enter. Immediate family member is defined as parent, sibling or any person residing in the same household as employee. Void in Alaska, Hawaii, Puerto Rico and where prohibited by law. Sweepstakes begins September 26, 2001 at 7:00AM EST and ends November 23, 2001 at the specified store closing time (times per store).

How To Enter
To register, visit your local Tractor Supply Company store, locate the "Get The Job Done Sweepstakes" in-store display and fill out the entry form with your name, mailing address (including zip code), daytime and evening telephone number and date of birth. In addition, there are three optional questions related to acreage owned, an optional and e-mail address. Please note that answering these questions is optional and does not increase or decrease chances of winning. Entrants must provide a valid name, mailing address (including zip code), telephone number and date of birth to be eligible. Entrants must provide all the requested entry information (other than the three optional questions) or entry will be void. Sponsor is not responsible for incorrect or inaccurate entry information that is caused by having an error which may occur in the processing of the entries in the sweepstakes.

By entering the Sweepstakes, all entrants agree to be bound by the Official Rules of the Sweepstakes. Entries are due by November 23, 2001 at the specified store closing time.

Drawing
Grand and First prize winners will be selected from all eligible entries in a random drawing held on or about November 23, 2001 by Tractor Supply Company, whose decisions are final and binding in all respects. There will be two store drawings held in response to every participating Tractor Supply Company store randomly selected from among all eligible entries for each store, held on or about November 23, 2001 by Tractor Supply Company, whose decisions are final and binding in all respects. Entrants do not need to be present to win. All potential winners will be notified by phone and/or mail. If a potential winner cannot be reached after a reasonable effort has been made during 14 days from the first notification attempt, or if prize notification is returned as undeliverable, such person may be disqualified, with an alternate winner selected.

Odds of winning depend on the number of eligible entries received. For store drawing prizes, odds of winning is based upon the number of eligible entries received for each participating store location.

Prizes
Grand Prize (1): a 2001 Polaris Ranger 8 X 8 Utility Vehicle, which includes a power, 4-wheel Polaris 500 High Output engine, automatic Polaris Variable Transmission (PVT) with the Dual Sensing EBS (Engine Braking System), On-Demand two 4-wheel drive, independent long-travel suspension with 11" of travel, and industry-leading 11" of ground clearance. Approximate Retail Value US Dollars \$11,654.93. Winner of Grand Prize is responsible for all title, license, registration, dealer preparation, clearance, and other fees associated with the prize and will be delivered to the address displayed on the winning entry form. The delivery date of the Grand Prize will depend on the available inventory of the local Polaris dealer.

First Place Prize: the two (2) First Place winners will each win a trip for two to a George Strait 2002 concert at a location to be determined by sponsor. The trip includes two (2) tickets to the 2002 George Strait concert, two (2) round-trip coach class air transportation for two persons courtesy of American Airlines from the closest American Airlines departure to the location of the concert performance and one night double occupancy hotel accommodations. Approximate Retail Value: \$2,400. Actual value of trip will vary depending upon point of departure and airline fluctuations. Winner must be available to travel on dates designated by Sponsor or prize will be forfeited. If, for any reason, concert portion of prize does not occur, that portion of prize will be forfeited without additional compensation and the remainder of the prize package will be awarded. Exact travel arrangements subject to availability. All meals, ground transportation, travel, and other expenses not specified herein are sole responsibility of winner. Guest accompanying winner must sign and return a liability release prior to travel and, if a minor, be accompanied by parent or legal guardian.

Store Winners: there will be two store winners corresponding to every participating Tractor Supply Company store. Store winners will each receive one \$50 gift certificate for the Tractor Supply Store. (Approximate Retail Value: \$50 each). TOTAL APPROXIMATE RETAIL VALUE OF ALL PRIZES: \$48,564.93. Prizes cannot be exchanged for cash and cannot be used in conjunction with any other promotion. No substitution or transfer of prize permitted except that Tractor Supply Company reserves the right to substitute a prize of equal or greater value in the event the offered prize is unavailable.

General
All taxes and any other fees or costs associated with prizes are the sole responsibility of the winners. Each Grand and First Place Prize Winner is required to execute and return an Affidavit of Eligibility, a Liability Release and, where legally permissible, a Publicity Release ("Affidavit/Release") within 14 days of date on notification letter. If winner fails to execute these documents, as found to be ineligible, or does not comply with the Official Rules, he/she will be disqualified and an alternate winner will be selected. The Sweepstakes is void where prohibited by law and is subject to all applicable federal, state and local laws. If Affidavit/Release is returned as "undeliverable," prize may be forfeited and an alternate winner will be selected. Except where prohibited by law, the winners' entry and acceptance of the prize constitutes permission for the Sweepstakes Entrant to use the winners' names, photographs, likeness, statements, biographical information, voice, image and addresses (city and state) worldwide and in all forms of media, in perpetuity, without further compensation. Entries become the property of the Sponsor and will not be returned. If a minor wins a prize, it will be awarded to parent or legal guardian who must sign and return all required documents. If any provision of these Official Rules as determined by a court of competent jurisdiction to be invalid or unenforceable, such determination shall not affect the validity or enforceability of any other provision.

Sweepstakes Conditions
The Sweepstakes is subject to these Official Rules. By participating, entrants agree to be bound by these Official Rules and the decisions of the Sweepstakes Entrant and waive any right to claim ambiguity in the Sweepstakes or these Official Rules. Any person attempting to defraud or in any way tamper with the Sweepstakes will be ineligible for prizes and may be prosecuted to the full extent of the law. Tractor Supply Company, in its sole discretion, may disqualify any Entrant from participation if Entrant engages in any conduct that Tractor Supply Company deems to be improper, unfair or otherwise adverse to the operation of the Sweepstakes or detrimental to other Entrants of the Sweepstakes. Such improper conduct, includes, but is not limited to, falsifying personal information required when filling out entry blank or prize claim, violating any term or condition stated herein. Tractor Supply Company may void any prize that Entrant may have won and/or require the return of any prize. Entrant may have won as a result of such improper conduct. Entrant further acknowledges that the forfeiture of prize(s) and/or return of any prize(s) shall in no way prevent Tractor Supply Company from pursuing other avenues of recourse such as criminal or civil proceedings in connection with such conduct. In addition, Tractor Supply Company also reserves the right at its sole discretion, to disqualify any individual who tampers with the promotion process, and to cancel, terminate, modify or suspend the promotion at its sole discretion, without notice to the winners or contest promoters. Each winner further acknowledges that to the fullest extent permitted by law, said parties have neither made nor are in any manner responsible or liable for any warranty, representation or guarantee expressed or implied, in fact or in law, relative to any prize, including but not limited to its quality, merchantability or fitness for a particular purpose, except for standard manufacturer's warranty or prize. Sponsor assumes no responsibility for an error, omission, interruption, deletion, theft or destruction, or unauthorized access to, or alteration of, entries. Entries that have been tampered with are void. Sponsor reserves the right to disqualify any entrant that the Sponsor determines, in its sole discretion, has threatened the operation of this Sweepstakes or violates these official rules. If a prize is not claimed, there will be a random drawing to award the prize to an alternate winner.

Limitations of Liability
By accepting the prize and participating in this sweepstakes, each winner agrees to release Tractor Supply Company, sales representatives, distributors, advertising and promotion agencies and each of their respective directors, officers, employees, representatives and agents from any and all liability, loss, damage or injury of any kind sustained or incurred in connection with their participation in the promotion or from their acceptance, receipt, possession and/or use or misuse of any prize or for any geographical or other error in the printing, offering or announcement of any prize. (WARNING: ATVs can be hazardous to operate. Polaris full-sized models (including Polaris Ranger) are for riders age 18 and up. Polaris youth models are for riders age 6 and up. For your safety always wear a helmet, eye protection, protective clothing and be sure to take a training course before you ride an ATV. Never ride on paved surfaces or public roads. Never carry passengers. Never engage in sport driving. Riding and alcohol/drugs don't mix. Avoid excessive speeds and be particularly careful on difficult terrain. For safety and training information, see your Tractor Dealer or call 1-800-342-3764.

PRIVACY: Notwithstanding our Privacy Policy and the disclosures therein, the data collected from entry form and questions for the Get The Job Done Sweepstakes ("Data") may be used by Tractor Supply Company to send you information about its products via e-mail, direct mail or telephone. To be removed from our mailing list, please write to: Tractor Supply Company, Attn: Marketing Department, 320 Plus Park Blvd., Nashville, TN 37217.

Rules/Winner Information
For winner information or an additional copy of these Official Rules, send a self-addressed, stamped envelope to Tractor Supply Company, Attn: Marketing Department, 320 Plus Park Blvd., Nashville, TN 37217. Specify "Rules" or "Information" only. Winner information may only return postage for rules request. Winner information available after November 26, 2001. Rules requests must be postmarked no later than November 23, 2001.
Sponsor: Tractor Supply Company, 320 Plus Park Blvd., Nashville, TN 37217

COVER

28 Walking Tall

A self-described warrior, Toby Keith fought the system to make music his own way. Finally given enough rope, he swung to the top of the charts with his signature tune that says it all, "How Do You Like Me Now?!" In a take-no-prisoners interview, the former oil worker and semi-pro football player surveys the difficulties of his past while swaggering toward the future.

By Nick Krewen



MORRISON/WULFRAAT

FEATURES

24 Beyond Bluegrass

Alison Krauss often comes across as a soft-spoken, almost delicate artist. But in this spicy interview, the 30-year-old singer shows a more playful side while spinning provocative tales of motherhood and presidential meetings.

By Robbie Woliver



COURTESY FOUNDER RECORDS

36 Special Report: The State Of Independence

Texas develops new music trends with the same vigor with which it breeds cattle and mines oil. So with country music currently in a popularity crisis, Nashville is once again looking to the Lone Star State for energy and artists. We examine the Texas music scene as well as the state's impact on country music through the ages.

By Michael McCall



LARRY HILL

46 Youthquake!

Country looks and sounds younger than ever today. *Country Music* examines what's behind Nashville's feverish quest to present young stars and attract youthful listeners. We also go to the target audience and ask a group of Missouri teens what they think of today's young country performers.

By Michael McCall

54 Requiem For An Opry Star

Before Johnny Russell died in July, the entertainer and songwriter made arrangements to ensure that he left the world with a memorial service featuring the things he loved most - music, laughter, family and his fellow *Grand Ole Opry* cast members.

TAKE HOME THE PERFORMER OF THE YEAR.

(THE POLARIS, NOT GEORGE.)



ENTER THE 2001 TRACTOR SUPPLY GET THE JOB DONE SWEEPSTAKES

Stop by your local Tractor Supply store from September 26th to November 23rd, and you could end up driving home a fully-loaded 6WD Polaris Ranger. Or flying to see George Strait in one of his 2002 stadium-concerts. Other great prizes include TSC gift certificates you can use to buy Wellington Boots, Wrangler Werk Jeans, Poulan Chainsaws, Campbell Hausfeld Generators, or whatever else you might need to get the job done. There will be winners at every store.

Go to page 2 for the official rules.

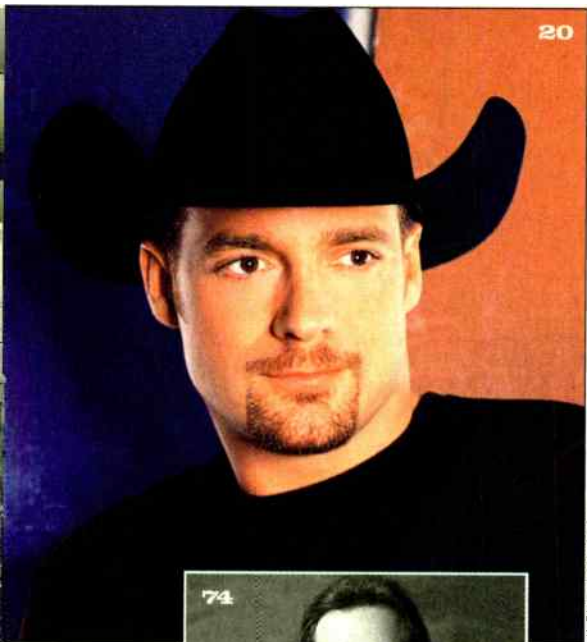
No purchase necessary. Must be 18 or older. Void where prohibited.



TSC **TRACTOR
SUPPLY CO.**

www.tractorsupplyco.com

Contents



20



74

COUNTRY FOLK RECORDS

NANCY LEE ANDREWS/CORBIS



82

SCOTT NEWCOMB/TN

Copyright © 2001 by *Country Music*, LLC. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published bimonthly by Country Music Media Group, Inc., a subsidiary of American Media, Inc., 5401 NW Broken Sound Blvd., Boca Raton, FL 33487. Editorial offices located at 118 16th Ave. South, Nashville, TN 37203. Periodicals postage paid at Boca Raton, FL, and at additional mailing offices. *Country Music*, LLC (ISSN 0090-4007). Subscription price: One year \$11.97. Canada \$19.97 per year. All other foreign \$23.97 per year. For subscription inquiries write to *Country Music*, P.O. Box 420235, Palm Coast, FL 32142-0235. POSTMASTER: Send address changes to *Country Music*, P.O. Box 420235, Palm Coast, FL 32142-0235.

74 Road Scholar

Travis Tritt once burned up the concert trail as a wild-eyed Southern rocker with a soulful side. He can still rock, but now he's a family man who has settled into a calmer, more comfortable lifestyle.

By *Miriam Pace Longino*

76 Show & Tell

What's behind all the glamour and grandstanding of the Country Music Association Awards? We lift the curtain on country music's biggest night to reveal all the politics and struggles behind the high-profile, high-pressure awards show.

By *Edward Morris*

82 Farewell, "Mr. Guitar"

Chet Atkins was more than just the most-recorded, best-known and most-influential guitarist that country music has ever produced. Without him, Nashville and country music would not have become what they are today.

By *Robert K. Oermann*

DEPARTMENTS

6 Letters

10 Country On The Town

16 The Insider

Special correspondent Hazel Smith's candid views on the news.

20 Horizons

Chris Cagle shifts record labels without losing momentum for his pumped-up brand of country; Roger Wallace left Tennessee for Texas to perfect the style of barroom honky-tonk he loves.

57 The Journal

As Queen Of The West, Dale Evans ranked among the most popular screen idols of the 1950s, but there's much more to the story of this famous cowgirl than most fans realize ... Johnny Bush, one of Texas' most admired stylists, overcomes voice problems to return to the honky-tonks ... The controversy behind the Western classic "Home On The Range" ... Reviews of classic country reissue albums ... and more.

86 Reviews

The latest CDs from Tracy Byrd, Lonestar, Toby Keith, Chely Wright, Earl Scruggs, BR549, Lee Roy Parnell, Robert Earl Keen, Rhonda Vincent, Gillian Welch, Cyndi Thomson, Lila McCann and others.

100 Say What?

Crystal Gayle playfully brushes through questions about her hair, her crystal gift shop and her all-time favorite duet partner. (Hint: He has feathers!)

102 What I Do

The pressure-cooker life of a caterer to the stars.

106 Off The Charts

The unusual journey of the late John Hartford ... Singer/songwriters pay homage to Townes Van Zandt ... a new book with insider advice on making it in the music business ... and *Country Music* columnist Hazel Smith serves up star recipes.

112 Great Moments

A historic snapshot of the past.



New Cottonelle® with Aloe & E... an entire roll of TLC.

Feel the silky, gentle touch of new Cottonelle® toilet paper with Aloe & E. Same confident clean, now with an extra gentle feel.



COUNTRYMUSIC

CHAIRMAN, PRESIDENT & CHIEF EXECUTIVE OFFICER
David Pecker

COUNTRY MUSIC MEDIA GROUP, INC.

118 16th Ave. South, Nashville, TN 37203 / Phone 615-259-1111

VICE PRESIDENT/GROUP PUBLISHER Sheri Warnke
GROUP EDITOR Neil Pond

SENIOR MANAGING EDITOR Rick Taylor

SENIOR EDITOR Michael McCall
EDITOR-AT-LARGE Robert K. Oermann
SPECIAL CORRESPONDENT Hazel Smith

DESIGN EDITOR Jerry Holthouse
DESIGNERS Ginger Alderdice, Eva Elliott, Trey Trudgeon

SENIOR PHOTO EDITOR Lisa Komicki
DEPUTY PHOTO EDITOR Nicole Kopperud
PHOTO ASSISTANT Jennifer Anderson

COPY EDITORS Katie Dodd, John Reiman, John Vasile
OPERATIONS MANAGER Cassie Freeman
OPERATIONS ASSISTANT Kristin Russell

EDITORIAL ASSISTANT Alissah Perkins

DIRECTOR OF MARKETING & PROMOTIONS Tracy Rogers
MARKETING COORDINATOR Michele Altord
EXECUTIVE ASSISTANT Tony Seibert

ADVERTISING OFFICES

NASHVILLE/SOUTHEAST/SOUTHWEST

ASSOCIATE PUBLISHER Tori Hughes, 615-259-1111
SALES ASSISTANT Kristen Pridgen, 615-743-0256

NEW YORK

DEVELOPMENT DIRECTOR Anna M. Herceg, 646-521-2815

DETROIT

REGIONAL SALES DIRECTOR Joy Garipey, 248-353-1665

CHICAGO

MIDWEST MANAGER Christine Pisterzi, 312-670-4470

WEST COAST

AD MANAGER Christine Pisterzi, 312-670-4470

PRODUCTION MANAGER Gioia Dior, 561-989-1205

American Media, Inc.

5401 NW Broken Sound Blvd., Boca Raton, FL 33487 / 561-997-7733

EXECUTIVE VICE PRESIDENT FINANCE/CFO John Miley
EXECUTIVE VICE PRESIDENT/CHIEF MARKETING OFFICER Kevin Hyson
**PRESIDENT, DIRECT RESPONSE MARKETING/
PUBLICATION DIRECTOR, TABLOIDS** Bette Rockmore
V.P. GENERAL MANAGER OF CONSUMER MAGAZINES Larry Bornstein
V.P. GENERAL COUNSEL Michael B. Kahane

TRAMPLING TIM

Tim McGraw, ringmaster? I think not. Mr. McGraw may have some talent, but he is nowhere near a vocal master, nor is he country. I've seen him in concert many times and I was not impressed.

In your story "Life Under The Big Top" (*June/July*), he says, "I don't understand why people get in an uproar when

Tim McGraw is escorted into a security van by Buffalo police after his now-famous "horse incident."



DEREK GEE

they play a country record on a pop station." Well, it's the same reason I don't like to hear pop or "new country" on a country station – if I want to hear country music, I want to turn on a country station and actually *hear* country music – and yes, I'm talking *traditional* country.

If you're talking down traditional country, you're walking on the fighting side of me.

LINDA ROBBINS

SAN ANTONIO, TEXAS

The only thing wrong with your magazine is Tim McGraw's picture on the cover (*June/July*). Too bad he had to travel with George Strait two years and then knock a police officer down for attention.

George is still the king of country, going on his third decade. He's a natural without the horseplay.

JOYCE MARTEN

EUDORA, ARKANSAS



CURTIS HILBUN

JACKET RACKET

Thank you for noting Brad Paisley's jacket at his *Opry* induction. I belong to Brad's fan club, but had not heard that story. Secondly, I must commend you for your fabulous article on Tim McGraw.

What an honest, heartfelt and informative article. He is seldom portrayed as he really is. Your article is so refreshing, and really speaks of Tim as fans know him. All too

LETTERS

often he gets lost in the Faith phenomenon, or quite simply is referred to as "Faith Hill's husband." That is not a bad thing, but it is nice to see an article on Tim himself.

SANDY BETTS

ASHEBORO, NORTH CAROLINA

THE TRUTH

I just subscribed to your magazine. I should have done it sooner. Keep up the good work.

I just finished reading about Sara Evans ("Taking Flight," *June/July*) and I'm left with one question: What's happened to country radio, and the powers that be in Nashville? I bought Sara's album *Three Chords And The Truth* right after it came out, and I wasn't disappointed. I thought it would definitely be a big hit, but it wasn't, because it didn't get the airplay it deserved. According to "country" radio, it was too "country." Has country radio gotten so caught up in pop/country that they forgot what real country music is?

As far as Sara's *Three Chords* album, it was a big hit with me. We need more music like it. There's a lot of people fed up with bubblegum country.

CHRIS CREEK

TEHACHAPI, CALIFORNIA

PROUD ABOUT PRIDE

I want to congratulate you on the great write-up on my all-time favorite singer, Charley Pride. I attended some of his shows when he appeared in Birmingham, Ala. He's a great showman, and always gives clean and enjoyable performances. I am glad to hear about his new tribute to Jim Reeves and am looking forward to his tribute to Marty Robbins. Keep them coming, Charley!

FRANCIS CRAIGER

MT. OLIVE, ALABAMA

WHAT'S SO FUNNY?

After reading Hazel Smith's *The Insider* (*June/July*), I was very disgusted with her comments regarding certain country artists' brushes with the law. While I agree that Tim McGraw, Kenny Chesney and Andy Griggs didn't mean any harm, that's not the point.

If a non-celebrity had done this, their butts would have landed in jails and they would have probably paid a hefty fine to boot. Guys, be more mature.

You have a lot of fans who look up to you. Please try to set a better example.

LINDA ALCORN

NEW CASTLE, INDIANA

UM, OKAY ...

They can eat their hearts out, those who complain of showing cleavage. I'd love to see more of the beautiful and lovely cleavage of Sherrié Austin, Shania Twain, Faith Hill, Jo Dee Messina and Terri Clark.

CHARLEY P. JOE

SHIPROCK, NEW MEXICO

A TRITT FIT

I'm so upset that the CMA will not give Travis Tritt any credit. He's never nominated for awards, nor is he in any country magazines. Why? He's pure country, one of the few real country singers still around. His new CD *Down The Road I Go* is one of the best ever. Every song goes straight to your heart.

I just don't understand why he doesn't get anything, awards or even nominations.

Travis, we love you!

LINDA WYNKOOP

MONROEVILLE, ALABAMA



TRUE ROOTS

I especially enjoyed your feature on The Country Music Hall of Fame and Museum ("Come Inside Country's New Home," *June/July*). But I would like to remind everybody that it was immigrants from Ireland, England, Scotland and other foreign nations that introduced country music to the United States over 300 years ago. So I personally feel this newly built facility should be properly and respectfully named the *International* Country Music Hall of Fame and Museum.

ROBERT BROOKS

NIAGARA FALLS, ONTARIO

VROOM

I just read the great item in *The Insider* about Dale Earnhardt and country music in your June/July issue. It is true that country music and racing go

together. You guys have a great magazine. Please keep up the good work.

CLIFF BUMAN

HANFORD, CALIFORNIA

SORRY, TAMMY

I very much disagree with Charlene Blevins' review on Lorrie Morgan and Sammy Kershaw's new CD *I Finally Found Someone* (*June/July*). I think it is very good, and the two artists have beautiful voices! She said George and Tammy they aren't; they're better. Sammy sounds a lot like George, who is the greatest – and Lorrie is much better than Tammy ever was. These two wonderful singers have had way too many negative things written about them. Best of luck on your CD and your marriage, Lorrie and Sammy. You're a wonderful couple. We love you.

MR. & MRS. ERNEST HUMMEL
CONSTANTINE, MICHIGAN

OUCH!

I'm really upset about Kerry Doole's review of Sherrié Austin's *Followin' A Feelin'* (*June/July*). I don't know how he gets off saying the things that were printed. I love her music, and her remake of "Jolene" is great. I love her upbeat songs. At least you don't get depressed listening to her music. I have all three of her CDs and they are great. Your magazine wouldn't know a good talent if it hit you upside the head. That's why I'm upset – your magazine doesn't give her enough credit or coverage.

LISA RUPERT

PETERSBURG, PENNSYLVANIA

DIXIE DYNAMITE

I am proud to say I am a Dixie Chicks fan, yet lately I have been dismayed by all the Chick bashing going on by so-called country music fans. Do people realize just how much talent the angels of the Texas trinity have? These girls play practically every stringed instrument there is, and the songs they sing all have a story to tell.

I have been a country fan all my life – barn dances are still cool where I grew up – and I know what I like to hear in my country music. Many complain about the Chicks' hair and dress style. I guess bold hair and pink feathers means you're not country? If I'm not mistaken, our queen, Miss Loretta Lynn, was once criticized for the gaudy stage attire she wore. So lay off! What have the Chicks done that does not

sound country? If you want to criticize some Pepsi generation-pop culture-country killing-crossovers, maybe you should point your anointed fingers at "Shania Aguilera" and "Faith Spears." Long live the Chicks!

MEREL DAVID OPPEN

WALLA WALLA, WASHINGTON

DRESS MESS

Why do people keep putting down women in country because "they use their boobs and belly buttons" to sell their music? This is totally untrue. Country acts like the Dixie Chicks and Faith Hill are remarkably talented, and the fact they are beautiful women is just icing on the cake. So who cares if they want to dress skimpy? That is totally up to them. If you don't like country the way it is, then switch to something else and stop whining. I am 15 and I really don't give a damn about where country has been or where it's headed. If I like country music 10 years from now, I'll listen to it. If I don't, I'll just switch to something else.

BEKA SANCHEZ

EI PASO, TEXAS

Hi! I am a student from Talawanda High School. I listen to country music all the time. It's my favorite. I'm writing because I'm concerned about the opinions adults express in letters about the way people dress today in country music. It doesn't matter what country music stars wear. It's all about good music and what they have inside. The legends of country music have worked hard to get it where it is today. Its own fans don't need to bring down its reputation.

HOLLY WYATT

SOMERVILLE, OHIO

THAT WAS THEN

I've been reading *Country Music* for about a year, and I am very pleased with the contents thus far. I am proud to find that you do print some articles regarding bluegrass music. When I was growing up in the '50s and '60s, bluegrass music was an integral part of country. The two were not separate, as they are today. I have never been one to differentiate. I'd much rather describe music as being

either good, bad or simply not worth listening to! A lot of the music I hear today on the radio just ain't worth listening to! The thing is, you can't find a good country station to listen to today. In order to hear good country music you have to attend a bluegrass festival or play your old records.

RAY CLEVENGER

GADSDEN, ALABAMA

PAGING DR. CYRUS

My husband and I were TV channel surfing and we recognized Billy Ray Cyrus, and we stopped to watch a show called *Doc*

on the PAX

Network. We just love it and would like to know more about it. Hope to see something in *Country Music* about it. I'm sure there are many people like us who do not know it exists.

PEGGY MASON

HUNTSVILLE, ALABAMA

HALL NOTE

I am writing in reference to Ms. June Carter Cash and her late sisters Helen and Anita. Why aren't these ladies in the Country Music Hall of Fame? This has to be one of the biggest oversights and mysteries in country music. The Carter Sisters are some of the greatest female pioneers in country music's history. I'm sure I'm not alone on this subject.

ANDREW BARBAY

BEAUMONT, TEXAS

WHY NO TRACE?

I just can't understand why you have not written anything about Trace Adkins. Are all of you jealous of him because he's so tall, handsome and has such a great bass voice? Please do a story on him. I have waited patiently for a long time now.

BERNICE YUST DACK

JOPLIN, MISSOURI

In our review of Patty Loveless' *Mountain Soul* CD in the August/September issue, we attributed the song "Someone I Used To Know" to George Jones and Tammy Wynette. Even though Jones and Wynette did record the song (in 1971), the better-known version, titled "Just Someone I Used To Know," was recorded the previous year by Porter Wagoner and Dolly Parton.

CONTRIBUTORS

Meet this issue's esteemed guest stars

Robert K. Oermann, who eulogizes the legendary Chet Atkins in "Farewell, Mr. Guitar," is editor-at-large of *Country Music* and has been published in more than 100 other national periodicals. His TV scripts include Turner Broadcasting's documentary *America's Music*, the CBS



specials *The Women Of Country* and *75th Anniversary Of The Grand Ole Opry*, and other specials on Dolly Parton, Conway Twitty, Billy Ray Cyrus and Vince Gill. He has appeared as a commentator for VH-1, TNN, Bravo, CBS, A&E and CMT. Oermann has also authored seven books, including the award-winning *Finding Her Voice* and the current *A Century Of Country*.



Veteran Nashville music writer **Edward Morris**, who peers behind the scenes of the Country Music Awards in "Show & Tell," wrote about the demise of TNN in the February/March 2001 issue of *Country Music*. A former country music editor for *Billboard*, he is a reporter for

www.Country.com, a columnist for *Country Music Today* and a book reviewer and interviewer for *BookPage* and *Foreword*. His work also has appeared in *TV Guide*, *McCall's*, *Country Weekly*, *The Journal Of Country Music*, *Bluegrass Unlimited* and many other periodicals. His books include *Garth Brooks: Platinum Cowboy* and *Alabama*.

Miriam Pace Longino, a freelance writer living in Atlanta, specializes in articles on country music and Southern culture – which made her the perfect choice to spotlight fellow Georgian Travis Tritt's comeback. She was a longtime music critic for the *Atlanta Journal*



Constitution, where she wrote award-winning profiles of artists such as Loretta Lynn, Waylon Jennings, the Dixie Chicks, Travis Tritt and Hank Williams III. She is a native of Middle Tennessee, where she still retreats regularly to her family's home in Cherry Bottom.



Marc Morrison and Karen Wulffraat, who made Toby Keith stand tall in our rugged cover-photo shoot, and honored Texas with the engrossing photo mural on pages 36–37, are

well known for their celebrity photography, record-label art and advertising photos. Based in Houston, their work has appeared in *TV Guide*, *People* and other national magazines, and they frequently do advertising work for Ford, Six Flags, Jim Beam and other corporate clients.

1 sore nose
+ 239 sneezes

1 cranky King
of the jungle



thank goodness for Kleenex[®]
BRAND TISSUES
Kleenex[®] Ultra Soft. The softest tissue you can get.

COUNTRY ON THE TOWN

PARTIES • PEOPLE • NEWS • HAPPENINGS



JO DEE MESSINA MEETS THE PREZ

▲ In Washington, D.C., at the White House, **JO DEE MESSINA** led a group of breast-cancer survivors in performing "I'm A Survivor," the theme song of the Susan G. Komen Race For The Cure. Afterward, **PRESIDENT GEORGE W. BUSH** and **FIRST LADY LAURA BUSH** joined Messina onstage.



JANET HACOVA (3)

TERRI'S ROCK 'N' ROLL TOUR

▲ Who says a country gal can't rock? **TERRI CLARK** recently entertained lucky listeners of a Cleveland radio station with an acoustic concert in a 150-seat theater at the Rock and Roll Hall of Fame and Museum. Later, an enlarged copy of handwritten song lyrics by ex-Beatle **JOHN LENNON** caught her eye (inset).



PATRICK PRISLEY

BANG FOR THE BUCK

▲ **BILLY YATES**, **TAMMY COCHRAN**, **BRAD PAISLEY** and **SHERRIE AUSTIN** were among the young stars attending a Country Radio Broadcasters banquet in Nashville honoring **BUCK OWENS**. Paisley presented the organization's Career Achievement Award to a representative for the Bakersfield legend, who had to cancel his planned appearance at the last minute due to illness.



HOMETOWN HERO

▲ Whisperin' **BILL ANDERSON** got a loud response for his fifth-annual City Lights Festival in his hometown of Commerce, Ga. A record 5,000 fans turned out for the benefit concert, which featured such stars as **BILLY WALKER** (below right) and **CHARLEY PRIDE**, who also participated in the festival's golf tournament. The event raised more than \$55,000 toward building a new arts center in Commerce.



CEBRA SHOCK (2)

COUNTRY ON THE TOWN



WILLIE AND DOLLY JOIN SONGWRITERS HALL

◀ In long-overdue accolades, two of country music's most significant tunesmiths – **WILLIE NELSON** and **DOLLY PARTON** – were recently inducted into the Songwriters Hall of Fame. **EMMYLOU HARRIS** welcomed her *Trio* singing partner Parton (below), while **KERMIT THE FROG** ushered in the Red Headed Stranger.



TODAY SHOW BRINGS COUNTRY TO THE CITY

▲ NBC's *Today* show invited several country stars to participate in its Summer Concert Series in New York's Rockefeller Center. During their visits, **MARY CHAPIN CARPENTER** got chummy with the morning show's co-hosts, **MATT LAUER** and **KATIE COURIC**, while **TRISHA YEARWOOD** cozied up with *Today*'s **ANN CURRY**.



Dream...



"WHO I AM" IS A...
4-WEEK #1 SINGLE!
3-WEEK #1 VIDEO!
5TH HIGHEST DEBUT ALBUM FOR 2001!
4-WEEK GOLD ALBUM!
AND A CAREER SONG!

Who I Am is Jessica Andrews!

WWW.JESSICAANDREWS.COM

BIG.

because sometimes they come true!



#1 MOST PLAYED SONG OF 2000!
CMT'S #1 MALE VIDEO ARTIST & VIDEO OF 2000!
ACM'S TOP MALE VOCALIST OF 2001!
ACM'S ALBUM OF THE YEAR OF 2001!

How Do You Top That?!

PULL MY CHAIN and find out...August 28, 2001

WWW.TOBYKEITH.COM

WWW.DREAMWORKSNASHVILLE.COM

© 2001 SKG MUSIC NASHVILLE, LLC d/b/a DREAMWORKS NASHVILLE



COUNTRY ON THE TOWN



SCOTT GARFIELD/ABC (2)

SOAPIN' UP WITH SHEDAISY

▲ **SHEDAISY** sisters **KELSI**, **KASSIDY** and **KRISTYN OSBORN** recently made their acting debut on the soap opera *General Hospital*, performing their hit "Still Holding Out For You" from their album *THE WHOLE SHEBANG*. *General Hospital* cast members **MARISA RAMIREZ** and **NANCY LEE GRAHN** joined the sisters on the set.



PAUL BRINK/WATERBURY

WHERE I COME FROM, JAY, IT'S CORNBREAD AND CHICKEN

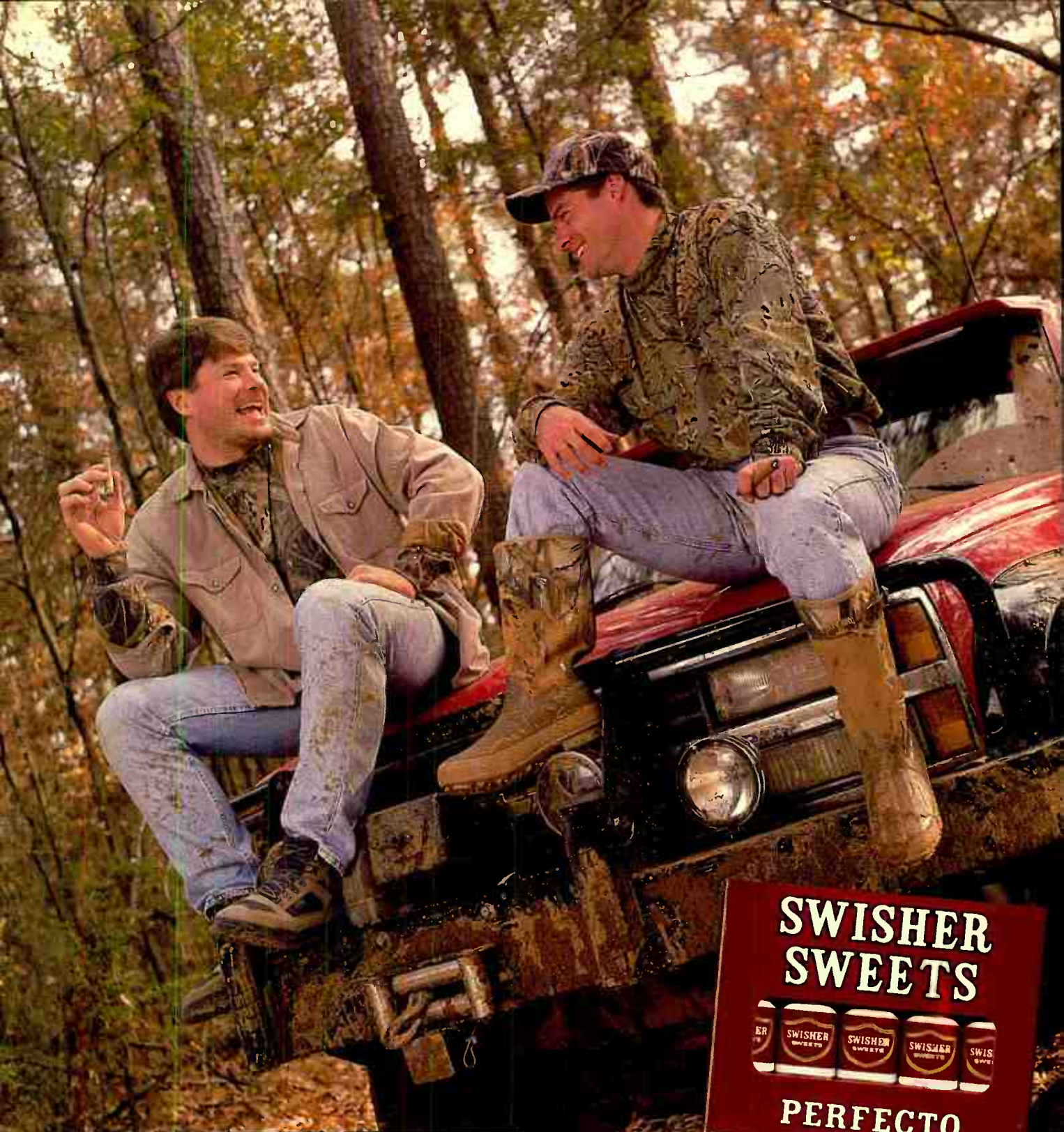
▲ Looking about as relaxed as a shy Georgia boy can get in the glare of a TV studio, **ALAN JACKSON** slowly and surely converses with *Tonight Show* host **JAY LENO** after performing his hit "Where I Come From" on NBC's late-night program.

EIGHTY CANDLES

▼ Country and gospel veteran **MARTHA CARSON** celebrated her 80th birthday in grand fashion with a group of friends and well-wishers, including fellow legends **JOHNNY WRIGHT** and **KITTY WELLS**, at Nashville's Texas Troubadour Theater.



PATRICIA PRESLEY



SURGEON GENERAL WARNING:
Cigars Are Not A Safe Alternative
To Cigarettes.

IT JUST DOESN'T GET ANY SWEETER THAN THIS.

WWW.SWISHER.COM

World Radio History

**SWISHER
SWEETS**

ER SWISHER SWISHER SWISHER SWISHER

PERFECTO

**SWISHER
SWEETS**

A VERY MILD, SWEET CIGAR
by KING EDWARD

THE INSIDER

BY HAZEL SMITH



PAISLEY'S REVENGE

On the final night of the George Strait Country Music Festival in Dallas this past June, **Lonestar** sent a sumo wrestler wearing nothing but a smile and a towel onstage during **Brad Paisley's** final song. Of course, Paisley got a standing O, and for his encore performed Lonestar's big hit "Amazed" – which was fairly quick thinking for a West Virginia hillbilly, if you ask me.

But apparently that wasn't enough retribution for Brad.

A few weeks later, yours truly was about to co-host a concert for WFMS Indianapolis starring Brad and Lonestar when Brad left a message on my answering machine: "Wear an evening gown," he instructed. "Something a diva would wear."

Later that night, Brad got his revenge. Picture this if you can: Lonestar is onstage singing like angels. Women are on their feet, screaming. Two of Brad's hairy-legged band members wearing – yes – only a smile and a towel, cowboy boots and hats push a gurney onstage with yours truly stretched across it,

revealing a shoulder and a knee, a heavyset Queen Of The Nile, if you will. To top it off, Paisley is strutting by my side, feeding me grapes!

Lonestar went into shock. Singer **Richie McDonald** leaned over the gurney and asked, "Hazel! What are you doing?"

"Eating grapes," was my reply.

EVANS IN THE MIDDLE

Svelte and sexy **Sara Evans** told me a career highlight was singing onstage between **George Strait** and **Alan Jackson** at the wrap party for the George Strait Country Music Festival. According to Sara, her guitar player was a certain boy named **Paisley**. They sang until 5 a.m.

She also told me that she'd visited with Dixie Chick **Natalie Maines**, who brought her baby all bundled up. New mother Natalie confessed to Sara that she was afraid of anyone taking a photograph of son Jackson. Sara said she felt the same way right after her son, Avery, was born, and assured Natalie she'd get over her fear.



HMMM ...

Kenny Chesney swears when he bought his new Brentwood digs he had no idea he was three horses – excuse me, three *houses* – down from **Tim** and **Faith**.

"Faith's a good cook. I drop in all the time and eat with them," he bragged.

Does that sound like a man who lives alone, can't cook and who just *happened* to move three doors down?

GILL THRILL

What an honor it was for me to be a teensy part of **Vince Gill's** Career Achievement Award ceremony during the **TNN & CMT Country Weekly Music Awards** telecast. Walking down the aisle on the arm of Mr. Robert K. Oermann – the Rolls-Royce of country journalism – to honor plumb-perfect Vince was as good as it gets on this planet for a country gal like me. Vince is so deserving. Here's a man who has won 14 Grammy

Awards, has taken home more CMA Awards than any other act and could rest on his laurels. But he keeps on singing, never stops giving and always helps, helps, helps, especially children. Vince loves a gamut of music and proved this a few nights later at the Ryman Auditorium playing an acoustic show with a full-fledged bluegrass band. His opening act was the hot bluegrass trio **Nickel Creek**. Vince cracked me up when he dedicated the unromantic "Pig In The Pen" to "my bride, Amy."

KATHY'S A PEARL

Years ago when **Kathy Mattea** first came to town, she was renting an apartment from Ted Hacker, who now manages **Darryl Worley**. She'd come by my Music Row office and rock in my big rocking chair and complain about her bills. She was never a pain, always wonderful. Time passed, she got a record deal and became a star. But she never changed as a friend.

Watching **K.T. Oslin**, Kathy's friend and mine, present her with the Minnie Pearl Humanitarian Award during the **TNN & CMT Country Weekly Music Awards** was over-the-top amazing. She is so deserving. She was the first country music star to take a stand in support of the fight against AIDS, saying the dreaded word aloud while others whispered. She marched to Washington holding a quilt that contained names of



The man who never stops giving, Vince Gill, got something big back.

musician friends who had died from the disease. She also spearheaded the *Red, Hot + Country* benefit CD. And she's been a longtime supporter of the T.J. Martell Foundation. I'm so proud of her.

After 17 years, Kathy and Mercury Records went their separate ways. She has signed with Narada/Virgin, a label more suited to her eclectic tastes. Here's wishing the best for the two-time Grammy winner.

A BONE FOR TOBY

Toby Keith says his weirdest request has been to autograph a chicken bone.

A chicken bone? "Yep," drawled the Oklahoma native. "I was in a Kentucky Fried Chicken when this guy walked up and asked me if I'd autograph the leg bone of the chicken he'd just eaten. And I did. Had to write real little."

ACTION JACKSON?

I asked the long-legged wonder **Alan Jackson** how his beautiful wife, Denise, stays in shape. "She works at it," said A.J. with a mischievous smile. He admitted he used to work out with her, but has sloughed off of late.

"But you water-ski, don't you, Alan?" I asked.

"I mostly just drive the boat," he admitted.

STELLA!

These days **Stella Parton** has dropped her famous last name. Stella stopped by to say hello. She had just returned from The Country Rose Festival in Kassel, Germany, where the sell-out crowd gave her four standing ovations. Her single "Up In The Holler" from her *Appalachian Blues* CD reached No. 1 in just two weeks on the European independent chart.



GIRLS GALORE

Thrilled with two beautiful daughters in Maggie and Gracie, **Tim McGraw** is hoping he and wife **Faith Hill** have a son this time. The superstar couple may get a son, but keep in mind that **Garth Brooks** has three daughters, **Alan and Denise** have three daughters, **Vince** just had his second daughter, and **Clint and Lisa Hartman Black** have a daughter. At press time, **Trace and Rhonda Adkins** were expecting their second daughter, and Trace has two other daughters from a previous marriage. And **Tracy and Becca Lawrence?** They are celebrating the recent arrival of their daughter, Skylar.

BROOKS ON BOOKS

Once again, **Garth Brooks** is making us proud. The singer has agreed to chair the national literacy campaign for the National Education Association. Mega-star Brooks and Dr. Seuss' *Cat In The Hat* will go face-to-face March 2, 2002, to celebrate Seuss' birthday. Regular readers know Garth has been

encouraging children to read for 10 consecutive years. He began reading to children at Chadwell Elementary School, located a quarter mile from my house, in 1991. Says Garth, "There's nothing better than to see a kid's eyes light up over a good story." Brooks says he reads to his girls Taylor, August and Allie every night. I think it takes a *real* man to read to his children every night.

BIG SALE, LITTLE JIMMY

Wynonna did it first. Then **Waylon Jennings** and **Jessi Colter** did it. And now **Little Jimmy Dickens** has just done it. What did these stars do? They had a yard sale, that's what.

"Stage clothes were the first to go," says Dickens, the Grand Ole Opry's member of longest standing. The 80-year-old Dickens hung out with the fans for two days while they bought his stuff.

THE FIRST NAIL

State dignitaries, local officials and former members of the great Blue Grass Boys band gathered at the late **Bill Monroe's** birthplace near Rosine, Ky., where they all participated in a ceremonial driving of the first nail — marking the initial step in the restoration of the singer's boyhood home.

Meanwhile, PBS is developing a special series focusing on two country music giants, Bill Monroe and Hank Williams. The special will be part of the ongoing PBS series, *American Originals*. Now you're talking, PBS.

URBAN PROPOSAL

A 3-year-old girl in Portland, Ore., was sick with a high fever. Her concerned parents were driving her to the hospital when **Keith Urban's** "But For The

Grace Of God" came on the radio. "That's Keith Urban!" the little girl squealed, and perked up for the first time since her illness. Her parents told the story to local radio station KUPL, and when Keith visited the station, he gave the little girl a call.

"Keith Urban!" screamed the child into the telephone. "I love you, Keith Urban! I want to marry you!"

"When?" asked Keith.

"Today!"

The next night her parents brought their daughter to the Neon Circus & Wild West Show in Portland, headlined by Brooks & Dunn and featuring Keith. She got to meet her hero face-to-face. A few weeks later, over 200 turned out to the trendy 6° eatery in Nashville to celebrate Urban's first gold album. Labelmate **Chris Cagle** showed up with a case of Australian wine. Close pal **Steve Wariner** presented the



singer with his signature Takamine guitar. And *all* the females there wanted to marry Keith Urban.

WE ARE BLESSED

If you love country music with your heart like I do ... if you love honest and true vocals that don't need to be tweaked by some freaking machine to stay on key ... if you love cut-to-the-bone harmonies, top-of-the-line picking and soulful songs – do yourself a favor. Go get **Patty Loveless'** fine new CD, *Mountain Soul*.

Patty went back to the Kentucky hills and hollers to shoot her video for "The Boys Are Back In Town" with hometown folks. No matter where she goes, the place that defines her is Elkhorn, Ky., where life is rugged simplicity and the mountains kiss the clouds. The girl who sings from her soul does not have to show body parts to prove she can sing. All she has to do is open her mouth. The woman is blessed – but not as blessed as we who have the privilege of hearing her.

IT'S ABOUT TIME

The National Park Service finally designated the **Ryman Auditorium** a National Historic Landmark. What took them so long?

I HAVE TO SAY

When **Larry Cordle** and **Larry Shell** picked up Song of the Year at the *CMT & TNN Country Weekly Music Awards* show, it proved to me that country fans want *country music*. The fans voted and have spoken. Get with it, Music Row and radio! Give the fans what they want for a change.

FIT TO BE TIED

Ran into **Trace Adkins**, who had his long hair hanging loose rather than in its usual ponytail. "Your hair is so long and silky," I told him. "Why don't you wear it this way all the time?"

"Tell Rhonda," drawled Louisiana-born Trace.



Adkins goes with the flow – when his wife lets him!

"When I start out of the house with my hair hanging loose like this, she tells me to tie it back."

Not one to start trouble, I just said it was sure pretty and let it go at that.

MANHATTAN COUNTRY

Like the rest of us, New Yorkers love the music from the movie *O Brother, Where Art Thou?* City folk pledged their allegiance to true hill-billy music by packing Carnegie Hall when the performers featured on the movie's platinum-plus soundtrack staged an *O Brother* concert there. Great singer/musicians **Allson Krauss**, **The Whites**, **Emmylou Harris**, **Ralph Stanley**, the **Fairfield Four**, **The Cox Family**, **Gillian Welch & Dave Rawlings** and **Union Station's Dan Tyminski** performed a couple songs, then closed the show with a

rousing sing-along of "Will The Circle Be Unbroken."

I asked my friend Cheryl White of The Whites to describe the show. She explained, "During the songs it was so quiet you could hear a pin drop. All the instruments were acoustic. And after each performance, each group received a standing ovation."

Cheryl assured me that plans are in the works for the whole *O Brother* musical entourage to stage an early 2002 tour. Imagine, a two-hour show of wonderful music and not a navel in sight.

FAMILY STRINGS

Martina McBride's brother, Marty Schiff, plays guitar in her band. Nowadays Marty also offers guitar lessons through a CD-ROM available on Martina's website, www.martina-mcbride.com, or at Marty's own site, www.martinsguitar.com. Marty is also the owner of Martin's Guitar & Music in their hometown of Medicine Lodge, Kan.

HIGHWAY MAN

While visiting the home of two of my favorite people in showbiz, **Louise** and **Earl Scruggs**, Louise remarked, "Hazel, **Travis Tritt** is the best male singer out there today."

Louise, who is seldom wrong, could very well be correct about Tritt. The boy sure can sing. "And he picks a pretty good banjo," chimed in the world's greatest banjo player, Mr. Earl Scruggs. I agreed with the Scruggses and told them that nowadays Travis has his very own highway.

The state of Georgia renamed a three-mile stretch of Highway 92 "Travis Tritt Highway." Tritt, who loves his home in Paulding County, can

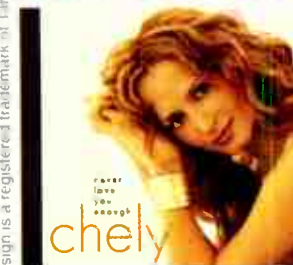
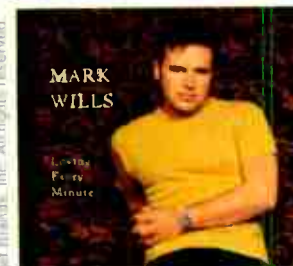
boast that there's a highway sign that reads, WELCOME TO PAULDING COUNTY – THE HOME OF COUNTRY MUSIC STAR TRAVIS TRITT. Now that's something to be proud of.

... ONE MORE THING

Fans, you know I love you because I am one of you. But I have to tell you, the CMA moved Fan Fair from the Tennessee Fairgrounds to downtown Nashville hoping to make it more comfortable and convenient for you. They have kinks to work out. Some of you complained about the walking distance to Adelphia Coliseum for the nightly concerts. Granted, it's too far for me to walk, but had you been patient, a trolley or a shuttle would have picked you up and delivered you to your destination. You said the Adelphia sound wasn't good, and you were correct. This will be rectified, I assure you. The traffic was horrendous, you said, and you're right. This is being studied. You got upset over some stars not making appearances. You have the right to complain about this, and if you complain loud enough to your favorite stars, I'm betting they'll get the picture and be there next year.

I have no personal complaints. As much as I loved the fairgrounds, I loved the air-conditioned Gaylord Entertainment Center with sanitary bathrooms. Port-O-Johns just aren't my style.

You spend your hard-earned money to come to Fan Fair. Write your complaints to the CMA and I promise that Ed Benson and his harem of beauties will work their buns off to make it better. They don't know what's wrong unless you tell them. *



Hey Jim. Did you pick up that new Toby Keith CD?



Of course, Bob, I was country before country was cool.

Jim, you were a knob on a hairdryer before you were recycled and blow-molded into a small blue dude.

Well that was harsh.



COME AND GET IT

On And On And On ...

After a label setback, Chris Cagle gets a second chance



"It's a tough business," acknowledges Cagle, who vows to keep pushing.

At first glance, it's understandable why Chris Cagle would be compared to Tim McGraw. The Louisiana-born, Texas-bred singer's publicity photo certainly makes the 32-year-old newcomer appear to be a contemporary cowboy stud — black hat, tight T-shirt, jeans that fall in appropriate wrinkles below the knee. He even sports one of those trendy, meticulously trimmed goatees.

Moreover, several songs on his debut CD, *Play It Loud*, are red-dirt rave-ups or breezy ballads that would fit between McGraw's "Down On The Farm" or "Everywhere" at a Midwestern keg party.

But Cagle doesn't believe his music belongs in the shadow of any other artist. Some critics agree, claiming that his fist-pumping country rock may carry a Music Row slickness, but the best tunes exhibit a manic energy that gives the Texan an authentic freshness.

"I don't buy into that next Garth or next Tim McGraw thing," he says. "I'm honored when people say that, but I'm a whole 'nother entity unto myself."

Cagle has been raging on a high burner since he arrived in Nashville in 1994 with a head full of songs and a double-wide just outside town. Paying the bills by bartending and caddying, he got a break when a record company employee presented Cagle's homemade tape to Virgin Nashville president Scott Hendricks. In July 2000, the label released *Play It Loud*, introducing the album with its full-speed-ahead debut single, "My Love Goes On And On."

The song was rooted in rock energy, with screaming fiddles lifted straight out of the Charlie Daniels school of piledriver country. But it was the raucous chorus that grabbed attention, a honky-tonk chant on which Cagle repeated the words "on and on and on" like somebody had dropped Viagra in his longneck bottle.

Radio embraced Cagle's first single, and he appeared to be off to the races. But just as he released his second single, "Laredo," Virgin Nashville announced that it was shutting down. Cagle was shifted to sister company Capitol Records, which was undergoing a drastic re-organization after the black hole left by the absence of any new music by its cornerstone act, Garth Brooks.

Undaunted by the change in career trajectory, Cagle fell back on a personality trait that's part of his appeal: a swaggering ability to believe in himself. In March, when he performed at the annual Country Radio Seminar, an important roundup of industry decision-makers saw the singer blast out of the chute with the force of a bull. He swiveled. He sweated. He worked the microphone like a heavy-equipment operator.

"There have been only two nights I've ever been petrified, and that night was one of them," he says. "I was nervous, I was new. I've seen careers go away after that show. It's a tough business."

Cagle apparently won enough support to make "Laredo" a hit despite label transitions. In a testament of faith to its new artists, Capitol pulled the original *Play It Loud* CD from shelves, replacing it with an updated version beefed up with two additional songs and a new cover photo.

Given his second chance, Cagle still clings to his initial goal. "I just want it," he says, "to be me."

— Miriam Pace Longino

RED

WHITE

&

NEW!



America's Baby.
New tastier, softer center.

Honky-Tonk Harbinger

Transplanted Tennessean Roger Wallace defies convention in Texas

Roger Wallace likes to give credit where credit is due. That's why his name isn't the only one listed on the cover of his second and newest album, *That Kind Of Lonely*. In small bold print, the Austin-based honky-tonker also lists his band members: guitarist Jim Stringer, bassist Brad Forham, drummer Lisa Pankratz, steel guitarist Marty Muse and fiddler Eamon McLoughlin.

"The musicians on my record are as much a part of the music as I am," says Wallace, as he chain-smokes Marlboro Lights and sips a Shiner Bock beer in Ginny's Little Longhorn Saloon, a favorite Austin haunt.

In Wallace's eyes, acknowledging his musicians is much more than a courtesy: It's a statement. The 30-year-old East Tennessee native pursues his career in faraway Austin rather than nearby Nashville by preference, favoring the stripped-down, fiddle-and-steel-guitar sound of Texas barroom music to the pop-oriented, heavily produced records of Music Row.

"Nashville uses a lot of computer samples, and the musicians are expected to play generic licks," Wallace sighs. "It's the producer who makes the records there, *not* the singer or the band. Why would you bring five or six creative minds into the studio and treat them like machines?"

Wallace's perspective radiates throughout the commendable *That Kind Of Lonely* as it did on its fine predecessor, 1999's *Hillbilly Heights*.



Roger Wallace refuses to be cornered when it comes to his music. He prefers the stripped-down Austin sound to Nashville's overproduced fare.

As part of a young Texas traditionalist movement that includes The Derailers, Justin Trevino, Teri Joyce and Ed Bursleson, Wallace brings together an expressive, emotion-soaked tenor and a talent for writing crisp, clever songs in the tradition of Harlan Howard and Hank Cochran.

Moving from Knoxville to Austin in 1994, Wallace spent his nights studying top local country acts before venturing out as an artist. He absorbed weekly honky-tonk performances by Junior Brown, Ted Roddy and Don Walser while poring over favorite records by Willie Nelson, Ray Price, Faron Young and Roger Miller.

"I wasn't ready. I didn't start playing in Austin until 1996," Wallace notes. "So I watched and listened, paying attention to how those guys ran their hands, how they wrote and arranged the music. Basically, I was trying to learn my stuff."

Now Wallace ranks among the busiest of Austin's singers, playing several times a week at such institutions as the Little Longhorn Saloon and the Continental Club.

Because of his talents and his trim, youthful appearance, many local observers tag Wallace as the artist most likely to lead the Austin honky-tonk movement beyond its Texas borders.

"Roger's a great, great country singer," praises veteran Asleep At The Wheel leader Ray Benson. "He's the opposite of a lot of kids who come to Nashville and do anything they're told to get into the business. Roger's all about music. He doesn't think about dealing with the business much at all."

But Benson also dispenses to Wallace some sage advice: "I hope he doesn't shoot himself in the foot by looking at Nashville as some evil place. Nashville can do him some good, and, truth is, he can do Nashville some good, too. They need guys like Roger, who are the real deal."

Wallace says he's not averse to working with Nashville record companies as long as it's an acceptable compromise.

"I'd welcome those dollars from Nashville, as long as I don't have to become a robot to do it," Wallace says. "Accessible country music can be made that isn't cookie-cutter stuff."

— Michael McCall

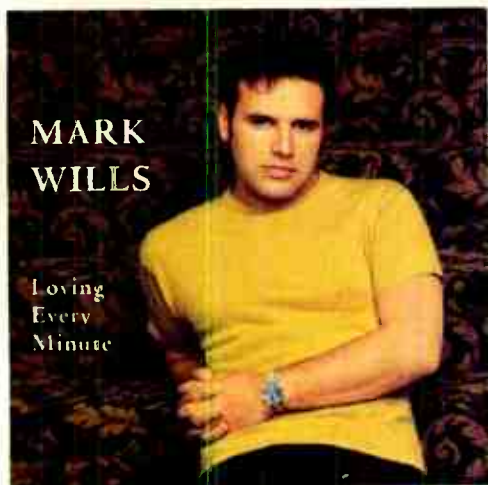
MARK WILLS

The artist who brought you the hit singles: "Back At One," "I Do (Cherish You),"
"Don't Laugh At Me," "Wish You Were Here," and "Jacob's Ladder"

the new album

featuring

"LOVING EVERY MINUTE"



and **"I'M NOT GONNA
DO ANYTHING
WITHOUT YOU"**
(with Jamie O'Neal)

AVAILABLE AT
WHEREHOUSE
WHERE THE BUZZ BEGINS. **MUSIC**TM

visit Mark-Wills.com
and MercuryNashville.com
for news, contests, games
and more...

Produced by Carson Chamberlain


A UNIVERSAL U.S.H. COMPANY
© 2001 Mercury Records


Monitored by Star-By

World Radio History



World Radio History

BEYOND BLUEGRASS

At 30, Alison Krauss comes out of her shell. And guess what?

Country's serious songbird has a playful side

Many people think God created music in order to hear Alison Krauss sing and play it. That's a heavy burden for one just-turned-30 gal, so it's nice to know she's free of all pretense, an ordinary woman with an extraordinary gift. And guess what? She's not a scumbag. (We'll get to that later.)

By Robbie Woliver

We meet on a hot, muggy Manhattan morning for a rare sit-down interview over breakfast. Krauss is very pretty and trim, and despite being dressed in jeans and a bright red T-shirt that bears the slogan TRIX ARE FOR KIDS, she appears stylish.

She is still reveling in her appearance at the previous night's *O Brother, Where Art Thou?* Carnegie Hall concert, a performance that included Ralph Stanley, Emmylou Harris and others.

"It was one of those moments when I just say to myself, 'I can't believe this is my job,'" she says, brushing her wispy blonde hair from her forehead.

She has a deep stare and busy hands. Her fingers speak for her often, whether transmitting her mastery of the fiddle or viola, or just telling a story, girlish-like, as she hunches her shoulders, widening her eyes and spinning her fingers up an imaginary vine. She acts out her anecdotes, employing different, often funny, voices and personas. All her movements are expressive;

attentive eyes and a big smile shine with her sly humor.

"People think I'm real quiet," Krauss observes. "They say they didn't expect me to be like I am, but then I don't know what they thought about me.

"What I would like is that people wouldn't think I'm scum: 'She's not a scumbag.'" She laughs. "Wait! I know what I really want them to say about me - 'She didn't have any zits on her face - she has such lovely skin.'"

Krauss has spent most of her life shattering preconceptions.

Growing up in Champaign, Ill., she began playing violin at age five. With a supportive family that includes Viktor, her musical-whiz brother who currently plays with Lyle Lovett, Krauss' life was filled with music. "I was not a bored child," she says.

By 14, she'd already secured a deal with the Cambridge, Mass.-based label Rounder Records. Within a few years her career had exploded and the honors poured

like the honey that saturates her ethereal voice. In 1993, she became the youngest member of the Grand Ole Opry - Brad Paisley now claims that honor - and has to date received 10 Grammys for songs including 1990's "I've Got That Old Feeling," 1992's "Everytime You Say Goodbye," 1995's collaboration with Shenandoah, "Somewhere In The Vicinity Of The Heart," and "Baby, Now That I've Found You."

Krauss has recorded nine CDs since 1987, including her latest album, *New Favorite*, and has remained faithful to Rounder despite lucrative offers from major labels - a feat unimaginable in today's high-stakes world of commercial music. And though the spotlight always shines on her, she's also remained loyal to her longtime bandmates, Union Station, a peerless lineup that includes Barry Bales, Adam Steffey, Ron Block, Dobro legend Jerry Douglas and actor George Clooney's *O Brother* vocal provider, Dan Tyminski.

"Those guys are fantastic!" she

ALISON KRAUSS

exclaims. "They're a lot of fun, sarcastic, supportive. When I'm in the studio and playing live, I think, 'Will the band like it?' That's who I'm trying to impress. I don't take them for granted."

Krauss never expected her success, and there were moments of shell shock. One was the 1995 CMA Awards. Even though she was riding on the momentum of the two-million-selling *Now That I've Found You: A Collection*, she was the young nobody, on a small label, up against megastars like Shania Twain. She ended up winning four awards, including Single of the Year for "When You Say Nothing At All" and Female Vocalist.

"I remember the day after," she reminisces with a chuckle. "We were on the bus, and said, 'That was neat! That was wild! That was crazy!' And we never talked about it again."

Then there was her 1995 performance at the White House for President Clinton.

"My dad used to say, 'Someday, you're gonna play at The White House,' so I called him and said, 'Come on, Fred, we're going to the White House!' It was so neat. There we are walking around, and my dad was asking the President questions, like, how does he keep from going crazy with all the pressure? It was wild!"



One of Krauss' many career highlights was playing and singing backup for her idol, Dolly Parton.

It hasn't all been easy. Generally regarded as bluegrass music's commercial savior, her modern stylings have met resistance from purists.

"We've always been in trouble with bluegrass purists," says Krauss, who hates being labeled. "We're not traditional, never pretended to be, but it bothered people in that style of music. It used to bother me. I just don't worry about it anymore."

Fortunately, country music fans heartily accepted Krauss, although she acknowledges that she's "kind of on the outside."

A large part of her success is the songs she selects. "I'm always on the prowl,"

she explains. "I can't just enjoy records, because I'm always looking. The sadder the song, the better. If it makes me feel like crap, then I have to do it."

The songs might be sad, but life is good for Krauss, her guitarist husband, Pat Bergeson, and their son, Sam.

"My son is only two and it's hard for me to leave him," says the doting mother. "We take him wherever we go. Sam has changed things. It used to be so leisurely getting to work, complaining and singing a little bit, and now you just don't have time. Now I say, 'You mean it could have been like this all along? All I had to do was have a baby?!"

"We went in and got this record done in three months. Before, it would have taken us three years. And it was all my fault! Now it's, 'Okay, you have three hours before he wakes up!'"

Having a baby also gives Krauss a new perspective on the pressures of show business.

"We went on the road when Sam was four months, and you have a whole new agenda when you have a baby. To do TV or play a show – it's always been very intense – but when you have a child, you're thinking and worrying about him. But when you bring him on the road with you, [that] makes it easier to play."

She catches herself.

"This is weird. I never talk publicly about my son."

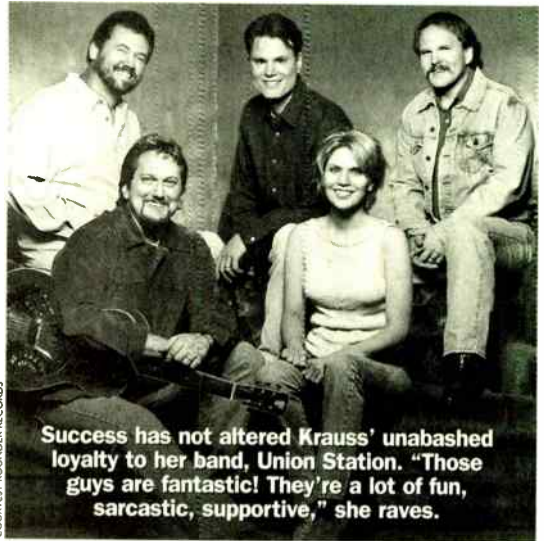
Savoring her last piece of French toast, Krauss shifts the conversation to songwriting. It turns out the Krauss siblings compose rock songs together, "but not for outside consumption." And why would she need to record her own songs, she asks, when "I've been so lucky with other people's songs. Maybe if there was a shortage and I couldn't find anything to sing..."

One treasure trove of material, she notes, is Gillian Welch, who co-wrote her new CD's title track, "New Favorite."

"She's so special," Krauss raves. "Her songs are amazing, so fine, so beautiful, so believable, so heartbreaking."

Collaboration and harmony singing are big job perks, and Krauss says singing with Dolly Parton was a highlight. "I love harmony singing," she says. "With Dolly, it was really scary. But she was so great."

Rhonda Vincent is another favorite.



Success has not altered Krauss' unabashed loyalty to her band, Union Station. "Those guys are fantastic! They're a lot of fun, sarcastic, supportive," she raves.

"She's the first woman singer in bluegrass that I loved," gushes Krauss. "She was so beautiful and sang so feminine and womanly. Everything I did was like, 'Would Rhonda approve? Would Rhonda like these shoes?' Total hero worship. We drove in an ice storm in a four-wheel drive to record with her. The baby's in the car crying and I'm going, 'We're gonna see Rhonda!'"

Krauss is also an accomplished producer, overseeing three albums by Louisiana's Grammy-winning Cox Family and the self-titled debut of Nickel Creek, the young chart-climbing, Nashville-based bluegrass trio she calls "fantastic."

Krauss also has her own new 13-song album to think about. *New Favorite* sounds more mature than past recordings, an assessment with which Krauss agrees. The title track is a dazzling – and, yes, sad – Gillian Welch/David Rawlings gem that sounds like David Lynch produced it. And the Wendy Waldman/Eric Kaz co-write, "I'm Gone," offers a Krauss first: a saxophone!

"The album definitely has a different mood," she says. "My mother said, 'The old-timey stuff is old-timey and the pop stuff is poppy and it all works together.' And Mom knows."

"This time around, I stopped beating myself up trying to get it perfect. I enjoyed singing more on this one. I'm always worried about pitch and that would be on my mind sometimes more than the lyrics. But on this record, I stopped worrying. It's a humbling experience to really hear yourself."

New music, loving family, beautiful skin. Alison Krauss has it all.

And she's definitely not a scumbag.*



Watch the Fall Premieres on PAX TV!
Share the Wonder... and Tell A Friend.



DOC

Billy Ray Cyrus stars as a country doctor who takes on New York City in this exciting hit series.

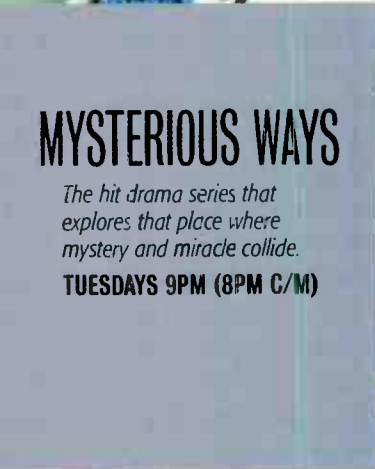
SUNDAYS 8PM (7PM C/M)



THE PONDEROSA

The Cartwrights of Bonanza return in all-new adventures of the young family that tamed the wild west.

SUNDAYS 9PM (8PM C/M)



MYSTERIOUS WAYS

The hit drama series that explores that place where mystery and miracle collide.

TUESDAYS 9PM (8PM C/M)



CANDID CAMERA

SMILE! Hosts Peter Funt and Dina Eastwood surprise people just like you with hilarious new pranks.

WEDNESDAYS 8PM (7PM C/M)



ENCOUNTERS WITH THE UNEXPLAINED

Jerry Orbach hosts an investigative reality series that presents breakthrough scientific discoveries about the world around us.

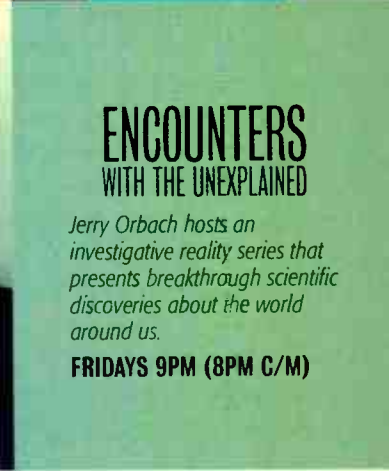
FRIDAYS 9PM (8PM C/M)



WEAKEST LINK

NBC's hit game show comes to PAX TV.

FRIDAYS 8PM (7PM C/M)





After years of frustration, Toby Keith finally finds vindication by sticking to his musical instincts

WALKING

TALL

Toby Keith disembarks from his tour bus, his six-foot-four-inch, 240-pound frame conveying King of the World confidence. He pauses to survey his surroundings, like a conquering hero arriving on once-hostile soil.

By Nick Krewen

Photographs by Morrison/Wulffraat

Life couldn't be better for the man known for oozing country machismo through his anthems "How Do You Like Me Now?!", "Getcha Some," "You Ain't Much Fun" and the latest, "I'm Just Talkin' About Tonight."

His recent ACM Award victories for Male Vocalist and Album of the Year for *How Do You Like*

Me Now?!, plus the success of his latest album, *Pull My Chain*, have given his baritone added resonance.

Now Keith, 40, prepares to step on the stage of the TNN & CMT Country Weekly Music Awards for rehearsal. Not long ago, the rugged ex-oil rigger and semi-pro footballer was rarely invited to perform at such events.

TOBY KEITH

Behind the scenes, Keith spent much of the last decade fighting for his creative life. But reviewing his track record, it's hard to find much evidence that he was ever in career agony. Ever since his first Mercury Nashville single, "Should've Been A Cowboy," hit the top spot in 1993, Keith has quietly stockpiled a hatful of enviable stats.

Seventeen of his 21 singles have made their way into the Top 10. If "I'm Just Talkin' About Tonight" reaches the summit, it will mean that six of his songs – many of them self-penned – will have reached No. 1. Another half dozen peaked at No. 2. Throw in his six CDs – all of which have sold at least 500,000 copies – and it's no wonder *People* magazine recently estimated his personal fortune to be as much as \$25 million.

But despite all the success, Keith felt like the music industry's Rodney Dangerfield: He got no respect. Especially at awards shows.

“ It was like a kick square in the teeth. I thought, ‘I don’t live here, and they’re just not going to accept me. I’m an outsider.’ ”

“That was the most frustrating part – those award shows,” says Keith, back on his tour bus, his athletic physique stretched out behind a lounge table. “Those awards shows mean so much in terms of visibility. They tell your viewer, ‘We think this act is really good.’ That gives you a better chance of getting heard.”

He felt he often deserved the honors he wasn't getting. Even in his stellar debut year, when he scored three Top 5 hits and sold nearly a million albums, he couldn't snag a nomination. Keith, who's always lived far from Nashville in his home state of Oklahoma, blamed the oversight on politics.

“I wasn't out shaking hands,” he says. “I wasn't out being politically connected. I just thought, ‘If you're *Billboard*'s most played new country artist of 1993, you've broken through in a big way.’ But I got no nominations!”





Keith doesn't treat all his guitars this way - just the ones that cross him.

"It was like a kick square in the teeth. I thought, 'I don't live here, and they're just not going to accept me. I'm an outsider.'"

That feeling had plagued him since 1992, during his first meeting with a major record label - which turned him down.

"The songs I took to Capitol were 'Should've Been A Cowboy,' 'He Ain't Worth Missin',' 'Wish I Didn't Know Now What I Didn't Know Then,' 'Does That Blue Moon Ever Shine On You,' 'Valentine' and 'Close But No Guitar,'" he recalls. "Three of them eventually became No. 1 records, and one of them was a Top 5."

Capitol showed interest in Keith as an artist, but as a writer, they told him, "You need to go back to the woodshed."

He left Nashville thinking his songwriting wasn't up to snuff. But shortly thereafter, the phone rang. Mercury Nashville president Harold Shedd - producer of platinum albums for Alabama - got a copy of Keith's tape from a mutual friend and told the young artist he was coming to Oklahoma City to hear him.

"We played two sets for him," Keith says. "Then Harold said, 'I'll see you at breakfast tomorrow.' I sat down, and he gave me a record deal."

"His songs were more unique than most writers'," explains Shedd, now president of the independent VFR Records. "He also had his own identity, his own style and was very versatile."

"Harold will always be the guy who opened the first door," vows Keith. "I'll never forget it - and I'll never let him forget it."

The relationship between Keith and Mercury Nashville began promisingly - with the out-of-the-box smash "Should've Been A Cowboy" and platinum certification of his self-titled album. But soon Keith got entangled in a web of corporate politics as he was shuffled from one Mercury imprint to another. With every impending album release, Keith seemed to start from scratch on a new subsidiary. His second album, 1994's *Boomtown*, was released on Polydor. His third, 1996's *Blue Moon*, came out on A&M. He returned to Mercury for 1997's *Dream Walkin'*, the first album produced by future DreamWorks president James Stroud.

"It was a merry-go-round," Keith concedes. "When they opened Polydor, I was told, 'Go there and be the flagship artist.' Things didn't go well. That's probably our

**TIME WON'T WAIT...
LIFE GOES BY...
EVERYDAY'S A
BRAND NEW SKY**



IN STORES 9/25

Jim Brickman simple things

12 new songs... featuring the hit single Simple Things with REBECCA LYNN HOWARD

See Jim Brickman on tour

10/4 San Diego, CA	12/8 Rockford, IL
10/5 Prescott, AZ	12/7 Evensville, IL
10/6 Reno, NV	12/8 Zanesville, OH
10/7 Lancaster, CA	12/9 Raleigh, NC
10/7 Green Bay, WI	12/11 Worcester, MA
11/2 Redding, CA	12/12 Wilkes-Barre, PA
11/3 Tucson, AZ	12/13 New York City, NY
11/6 Sacramento, CA	12/14 Burlington, VT
11/9 Philadelphia, PA	12/15 Ithaca, NY
11/10 Verona, NY	12/16 Utica, NY
11/11 Tiffin, OH	12/18 Bristol, TN
11/23 Eugene, OR	12/19 Lexington, KY
11/24 San Francisco, CA	12/20 Birmingham, AL
11/25 Fresno, CA	12/21 Lafayette, LA
11/26 Denver, CO	12/22 Shreveport, LA
11/27 Boulder, CO	12/23 Fayetteville, AR
11/28 Colorado Springs, CO	12/26 Flint, MI
11/29 Wichita Falls, TX	12/27 Toledo, OH
11/30 Little Rock, AK	12/28 Fort Wayne, IN
12/1 Oklahoma City, OK	12/28 Charleston, WV
12/3 Columbia, MO	12/30 Wheeling, WV
12/4 Springfield, MO	12/31 Columbus, OH
12/5 Champaign, IL	

Other Jim Brickman hits you should have in your collection



My Romance
(See ratings of My Romance on PES '96 Fall)
Check your local savings for details/terms.
0104-1187-04



Destiny
1104-1100-04

AVAILABLE AT:

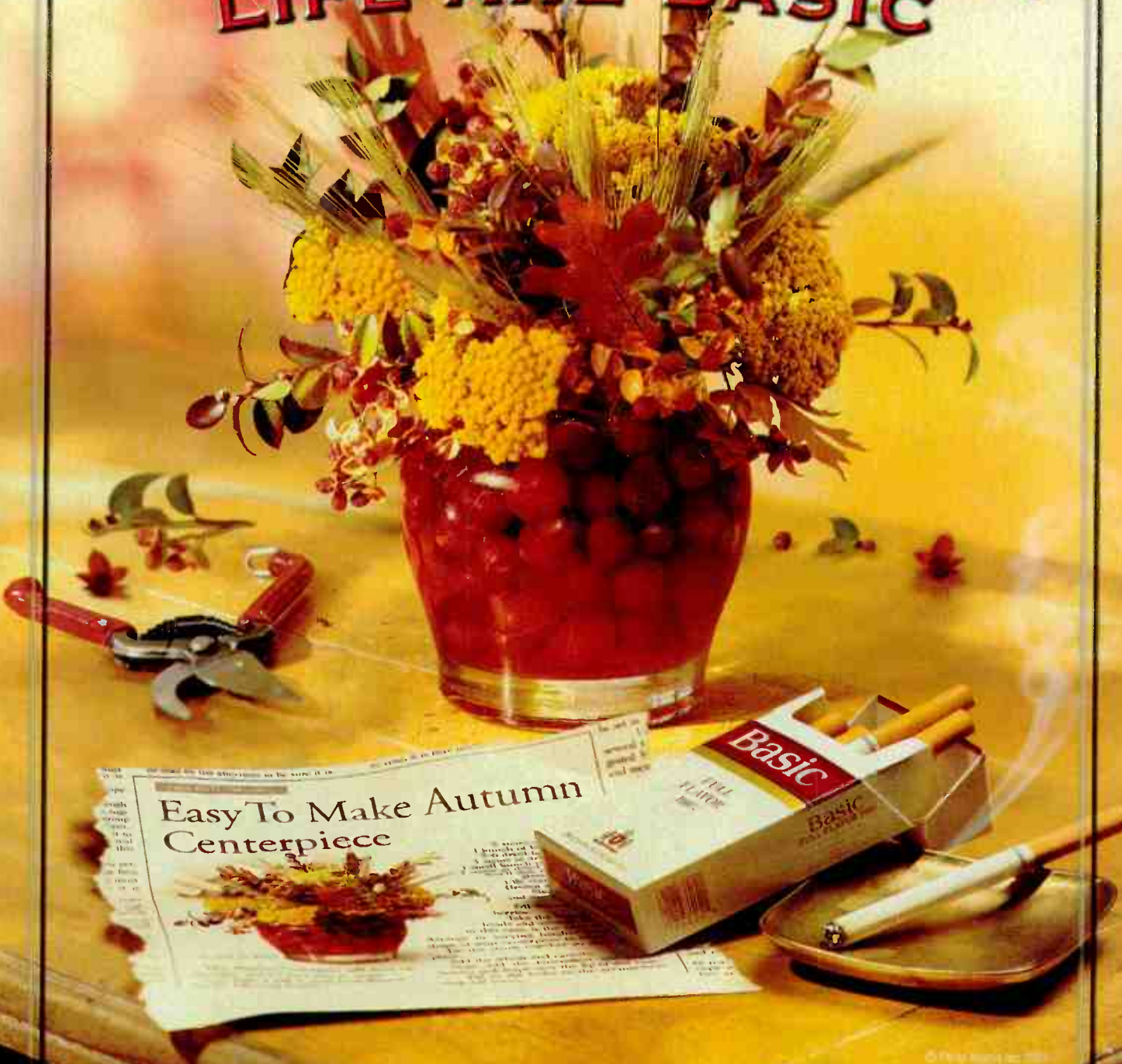


TARGET

www.jimbrickman.com

©1996 Mercury Records Inc. A Time Warner Entertainment Company. All Rights Reserved. 1021 003
Reproduction, Manufacture and Distribution by BMG Distribution, a Unit of BMG Entertainment
1540 Broadway New York, New York 10036-4008 Printed in USA

THE BEST THINGS IN LIFE ARE BASIC



15 mg "tar," 1.0 mg nicotine av.
per cigarette by FTC method.

The amount of "tar" and nicotine you inhale will vary depending on how you smoke the cigarette.

For more information about PM USA and its products, visit www.philipmorrisusa.com or call 1-877-PMUSAWEB.

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

TOBY KEITH

lowest moment. Polydor folded. They took me and Chely Wright to A&M. Then A&M folded. They dropped Chely and brought me back to Mercury. It was hell."

The end of A&M also meant the end of the Harold Shedd era. Luke Lewis replaced Shedd – Keith's champion – in 1993 to head Mercury. Meanwhile, Keith felt the new management looked at him as part of the old regime, as "damaged goods" – or, worse, as an act with misplaced loyalties.

"I'm the guy that stayed loyal to Harold [Shedd]," he says. "[So] I'm the Benedict Arnold. Most people said, 'Oh, it's good to

“ It wasn't fun at all. It was a horrible experience. ”

have you back,' but there was still that underlying 'Hey, big boy – you're not the hot property you was.' ”

The new administration put the squeeze on his music, suggesting this and demanding that, pushing Keith in directions he didn't want to go. "There was creative friction," he says. "I felt there were certain people trying to manipulate me, and I was not going to compromise."

Keith did compromise, though – and immediately regretted it. The label forced him to record the duet "I'm So Happy I Can't Stop Crying" with the song's composer, rock star Sting.

"He was on the same label on the pop

side," Keith recalls. "Everybody was talkin' about that tune, how great it was and how country it sounded. So they brought it over and said, 'Do this and we'll get Sting to come and sing on it, too.'

"The personalities conflicted. He's a real introvert. I was a real outgoing guy. He didn't like my abrasive and brash manner. It wasn't fun at all. It was a horrible experience."

But it taught Keith a valuable lesson.

"I think you win bigger if you stay true to yourself and what you do," he surmises. "I have never won when somebody else said, 'Do it this way. Do this duet with Sting; this will take you to the next level.' I compromised one time in my career, and it didn't sell 50 records for me. I felt like I was giving in, and I'll never do that again. I make my own music and I stand behind it, win or lose."

Keith's fighting side comes naturally. "I'm a no-nonsense guy," he says. "I don't mess with nobody if nobody don't mess with me. But a guy comes up one night in a parking lot. He was headed for the bus. He had too much to drink and decided he was going to show off in front of his girlfriend and make a name for himself. He made a name for himself, but he was on the wrong end. He grabbed the wrong dude."

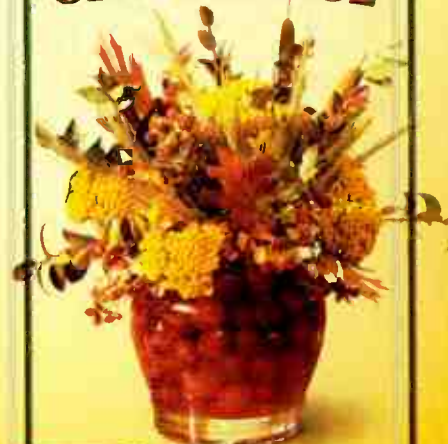
But there's a gentler Toby Keith, too. He's recorded plenty of sensitive romantic ballads, including "Me Too" and "Does That Blue Moon Ever Shine On You." And Keith is a family man who adores his wife, Tricia, and three children. He's also quick to credit his parents for his talent.

"My mother sings like a bird," says Keith of his mother, Joan. "She'd sing those Patsy Cline and Skeeter Davis records when I was a kid. That's where my singing comes from.



Keith says his pairing with rock star Sting on "I'm So Happy I Can't Stop Crying" was a mismatch from the start. "He's a real introvert, I was a real outgoing guy," he explains. "He didn't like my abrasive and brash manner."

MAKE YOUR OWN BASIC THANKSGIVING CENTERPIECE



What you'll need:

- 4" clear glass ginger vase
- 1 lb cranberries (frozen are fine)
- 5 stems dried yarrow
- 1 bunch bittersweet
- 5-6 dried fall leaves
- 3 stems dried cattails
- 1 small bunch dried wheat
- 3 stems dried pepper berries

Directions:

1. Fill vase with cranberries.
2. Take the biggest flower heads and arrange first, which in this case is the yarrow. Arrange in varying heights keeping the shape of your centerpiece in mind.
3. Add wheat and cattails.
4. Next, add bittersweet and pepper berries and drape over the lip of the vase.
5. Fill in holes in the arrangement with fall leaves.

HAPPY THANKSGIVING FROM BASIC



TOBY KEITH

"But I got my writing talent from my dad. His wit was superior. He had a way with words. Any wit you hear in my songs comes from him."

Keith's father, Hubert "H.K." Covell, died on March 24. "He was a hero of mine," says Keith, a tenderness in his voice. "God gave me an extra lease on him two and a half years ago when he had a heart attack and they said he wasn't going to make it. I got to say a lot of things I wanted to say to him. I looked at that as a gift."

While he admits he has a sensitive side, Keith knows the value of songs with attitude. He wanted to release more of them as singles, but his former record labels wouldn't hear of it.

"I couldn't get anybody interested in that kind of stuff," says Keith. "I wrote 'How Do You Like Me Now?!' in 1995, cut it, and everybody's like, 'Oh, we can't even touch that.'"

Mercury turned down "How Do You Like Me Now?!" and told Keith they were interested in only two of the 13 tracks he'd completed for a new album. The label proposed adding "Getcha Some" and "If A Man Answers" to a greatest-hits package.

"Getcha Some" peaked at No. 18, but it touched a nerve among fans.

"I sold about 500,000 or 600,000 units because of that song. The album went gold pretty quick," says Keith. "Next thing I know, I'm dropped. Thank God Luke [Lewis] found it in his heart to say, 'You and me have always been man to man about everything. It's time you moved on. It's not working for me. It's not working for you. So we're dropping you. Take your music and go do your thing.'"

James Stroud, who produced *Dream Walkin'* and the music mercury rejected, convinced Keith to join the roster of DreamWorks Records,



Son Stelen tries on Dad's sunglasses, to the delight of Keith and wife Tricia. (Below) Proudly brandishing a hard-won trophy – a platinum album for *How Do You Like Me Now?!!*

the label Stroud now heads. DreamWorks retooled the songs Mercury turned down, including "How Do You Like Me Now?!", a song Stroud loved from the start.

"I was so beat down about 'How Do You Like Me Now?!' that the first time I sang it for James Stroud, I was real pessimistic. I sang it to him down-in-the-mouth. He said, 'Whoa! Wait! Sing this to me! Let me hear this thing!' I did, and he said, 'Hell, we've got to cut that!' I found the one guy in Nashville who really digs this song."

Finally in 2000, Keith got a chance to make his music without outside interference. "My music has always been handcuffed by some individual," he says. "There's always been somebody in charge, that for different reasons, wanted me to do different things. I could never be myself."

"James came to me and said, 'I believe in you and DreamWorks believes in you.' So we made an uncompromising album."

Spurred by the title track, "Country Comes To Town" and "You Shouldn't Kiss Me Like This," *How Do You Like*

Me Now?!! was named ACM Album of the Year.

It was vindication at last.

"It's hard not for me to sit here confidently, and be cocky, and say I know where my niche is and how to make it work," Keith gloats. "I've been told 'no' so many times, and when the wash is done, it's, 'No, you were right.'"

Keith says record companies ought to give artists more control.

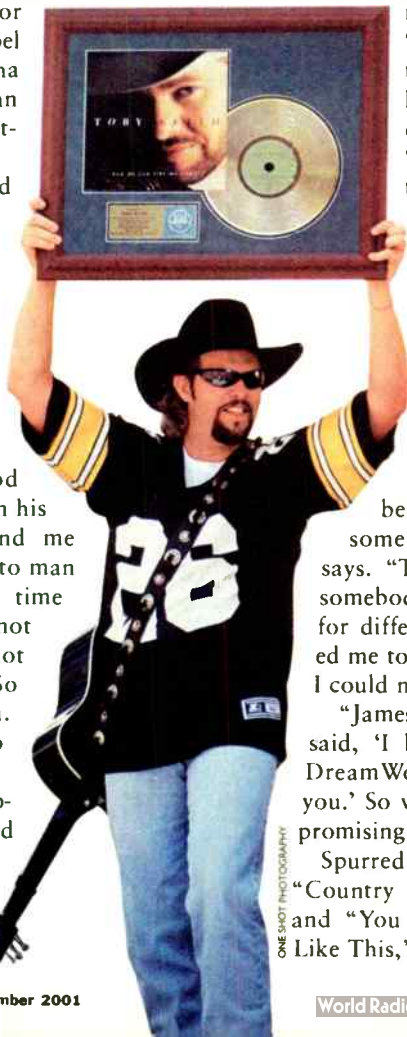
"The industry cracks me up. Nobody knows more about the music they think they can deliver than the artist. Why should a producer or an A&R guy tell an artist what he should cut? If he hates the songs, he's never gonna sell it. He's gonna feel like a robot in a puppeteer's world. And if it doesn't work, at least you died ridin' your own horse."

Keith's horse is riding high at the moment. "I don't feel as hard anymore," he sighs. "I don't feel as bitter. I can't find a chink in my armor, top to bottom. I doubt there's any other artist that could look top to bottom and find his life as flawless."

Hours later, standing on the stage for his awards rehearsal, Keith is triumphant. It's further proof he's finally getting respect. He straps on his guitar and runs through "I'm Just Talkin' About Tonight" twice, before the awards show producer calls it a wrap.

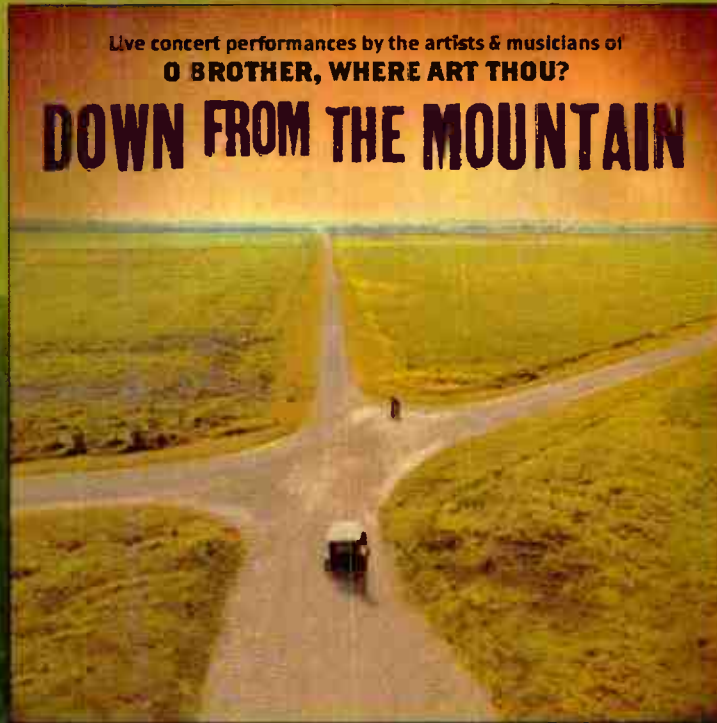
He turns around, flashing the smile of a man standing at the doorstep of superstardom.

Only this time, no one is blocking the entrance. *



ONE SHOT PHOTOGRAPHY

MORE SONGS, PERFORMED LIVE, FROM THE ARTISTS OF THE SOUNDTRACK OF THE YEAR
O BROTHER, WHERE ART THOU?



ALBUM IN STORES NOW

On May 24, 2000, the soundtrack music was brought to life at the historic Ryman Auditorium in Nashville, Tennessee.

Now, THE ULTIMATE COMPANION PIECE TO THE SOUNDTRACK OF THE YEAR:

DOWN FROM THE MOUNTAIN

FEATURES Alison Krauss & Union Station, Dan Tyminski, Gillian Welch & David Rawlings, John Hartford, Emmylou Harris, the Whites, the Cox Family, Chris Thomas King & Colin Linden, and Fairfield Four

The film "Down From The Mountain" coming soon to a theatre near you.

For film and tour info, visit www.downfromthemountain.com

www.losthighwayrecords.com

LOST HIGHWAY

A UNIVERSAL MUSIC COMPANY

WHEREHOUSEmusic

World Radio History

© 2001

LHC Recordings, Inc.

ALSO AVAILABLE:



I'm proud to be a **Kiwi**

STATE OF TEXAS

PLAYBILL
4th STREET THEATRE

TRACY BYRD
TEXAS
CONNOR

Redneck

BJ's
BEST COMPANY
AND
BEST STEPS



JOHNNY RODRIGUEZ
THE CARTEZ HISTORIC
BOB WILLS IS STILL THE KING!
Presenting Bob Wills
Country Music Hall of Fame

Like Hell It's Yours
This Hit Belongs To
THE DALLAS
ROCKY MOUNT
COMMITTEEMAN



Backstage Pass
STARS

HANK THOMPSON
and Friends
BOUG SUPERNOW

0274
GEN. ADM.
APR 20, 1998
DRAUENE HALL
PRESENTS
DAVID BALL
SATURDAY
APR 25, 1998
DOORS 7:00 PM
SHOW 8:00 PM
SEATING
LIMITED
\$18.50
GEN. ADM.
0274

901
THE SOUND OF
TEXAS

STEVE EARLE

THE STARS SHINE BRIGHT AT
BILLY BOB'S TEXAS



HONKY



crowell
FREE PASS

LOVE
STREET

TEXAS.

Big, bold, beautiful Texas. With 21 million residents spread over 262,000 square miles, the expansive home of the cowboy seems larger than life. Even its nickname strikes a chord of independent pride: *Lone* meaning singular and separate, and *Star* suggesting something luminous and special. Proud of its people. Proud of its history. Proud of its music.



And the Texan impact on country music has been boundless: the pioneering sounds of Bob Wills and Gene Autry, the honky-tonk breakthroughs of Ernest Tubb and Lefty Frizzell, the classic traditionalism of George Jones and Ray Price, the Outlaw rebellion of Waylon Jennings and Willie Nelson. Texas is also renowned for the contemporary flavor of George Strait and Clint Black, the songwriting finesse of Robert Earl Keen and Charlie Robison, and the chart-busting chic of the Dixie Chicks and LeAnn Rimes. As a primary artery of artistry and influence, the Lone Star State has reigned since the dawn of country music.

Look back through the 20th century, and many of country's most important trends emerged from Texas dancehalls and nightclubs: Western swing in the '30s, honky-tonk in the '40s, the earthy, rocking sounds of the Outlaw movement in the '70s and, briefly, the Urban Cowboy movement of the '80s.

Austin, the state capital, has been getting the lion's share of attention as Texas' live-music hub since the '70s. But the music emerges from all corners.

Neighboring metropolises Dallas and Fort Worth provided the launching pad for legendary Hall of Famers Bob Wills, Ernest Tubb, Lefty Frizzell, Hank Thompson and Floyd Tillman. The East Texas outpost of Beaumont gave us George Jones, Mark Chesnutt, Tracy Byrd and Clay Walker. Oil Mecca Houston was the starting point of Guy Clark, Townes Van Zandt and Lyle Lovett. The dry West Texas winds of Lubbock inspired the music of Buddy Holly, Waylon Jennings, Joe Ely, Jimmie Dale Gilmore and Butch Hancock.

"Texas is one of the most important music centers in the universe, and I don't think that's an overstatement," says singer and songwriter Hal Ketchum, a native New Yorker who lived in the Austin area for more than five years. "The state's



Hall of Famer Ernest Tubb was a true pioneer of Texas honky-tonk.

music has created a life of its own for 70 years now."

The reason Texas produces so many diverse and prominent artists and so many integral musical trends boils down to two indelible elements: Texans love music, and they love to dance.

"Dancing is the central animating impulse that touches and colors the music made by every ethnic and racial group in Texas culture," writes country music scholar Bill C. Malone in the spring 2001 premiere of *The Journal Of Texas Music History*.

Nearly every social gathering includes music, so it's no surprise nightclubs and dancehalls draw enormous crowds across the state. And nothing hones a musician's stage presence more than a spontaneous audience.

"The reason so many performers come

out of Texas is because the state supports live music so well," says veteran singer Joe Ely, acclaimed for his passionate concerts. "Music is such a major part of the culture. In a lot of places, people would rather watch TV or go to the movies. But here, music has always been the main social thing to do."

Even the state's most famous modern country music son credits his success to the training he received playing honky-tonks and music halls in his home state.

"I wouldn't be who I am today if it weren't for those years on the Texas club circuit," George Strait contends. "That's where I learned to sing and learned what kind of music I love and what my audience loves. We haven't changed that much from then."

Strait comes from the traditional side of the state's country music scene, a lineage

that includes Wills, Frizzell, Tubb, Price and Johnny Bush. Today, a new generation of traditionalists is thriving, including Junior Brown, The Derailers, Dale Watson and Wayne Hancock.

But there's a flip side of the musical coin. With the success of the Austin scene in the early '70s, the Texas songwriter gained in stature. Lone Star writers began forging distinct musical personalities, building their songs around crisp, clever imagery and colorful stories, with god-head Willie Nelson at the forefront. Guy Clark, Townes Van Zandt, Jerry Jeff Walker and Billy Joe Shaver emerged as leading musical proponents of the movement, inspiring a broad array of idiosyncratic stylists. Emerging in their wake were the insightful country-rock of Steve Earle, Lyle Lovett's wickedly sharp-witted country R&B, Nanci Griffith's pointedly observant folk-country and the potent storytelling of Robert Earl Keen.

Linked by a concentration of concise, clever tunes rife with rhythm, drive, substance and personality, these storyteller-writers have inspired a new generation of artists: Jack Ingram, brothers Charlie and Bruce Robison, Pat Green and Cory Morrow.

On the traditional side, there are The Derailers, Justin Trevino, Roger Wallace and Ed Bursleson. Both sides have their followers.

"Robert Earl, Pat, Jack and a lot of these guys can play anywhere in the state and draw a good crowd," says Casey Monahan, executive director of the government-sponsored Texas Music Office. "If there's a college nearby, they'll draw a *massive* crowd."

Lately, Nashville has been taking more notice than usual, courting several Lone Star musicians. After issuing two albums on Arista Austin in the late '90s, Keen recently released his new *Gravitational Forces* on Lost Highway Records, the upstart Universal label started by Mercury Nashville CEO Luke Lewis. Charlie Robison is currently working his second Sony/Lucky Dog CD, *Step Right Up*, into the Top 40, paving the way for fellow labelmates Jack Ingram and the recently signed Derailers.

"We like these Texas guys," says Sony Records vice president Blake Chancey.

"Our music needs a shot of energy and integrity, and that's what these guys are all about. The truth is, Nashville needs guys like Charlie Robison."

The groundbreaking PBS series *Austin City Limits* has been bringing Texas music to the mainstream for 26 years. A recent tribute to legendary Texas songwriter Townes Van Zandt united Willie Nelson, Guy Clark, Van Zandt's son John T. and Nanci Griffith.



COURTESY AUSTIN CITY LIMITS

There's a big philosophical difference between Nashville and Texas that can be seen in their respective TV programs: the *Grand Ole Opry* and *Austin City Limits*.

At the *Opry*, a star steps onto a broad stage to a flurry of flashbulbs. The artist performs a well-known hit, then the singer is hurried off so the next star can sing another hit. The crowd sits in seats deliberately built to resemble church pews, and they can bring cameras, but they can't drink anything stronger than lemonade, iced tea or soda pop.

On *Austin City Limits*, artists set up on an intimate stage with their own band. They perform a lengthy, uninterrupted set in front of an audience that sits casually at tables and grandstands. And while they can't bring cameras, they're given free Lone Star beer before taping begins.

Unlike most TV programs, where artists focus their energies on one high-pressure performance, *Austin City Limits* offers a concert format. Viewers get to see a band stretch out, relax and reveal more of itself in a personable, comfortable setting.

"Because the performer gets to play a real concert," singer Lyle Lovett once said, "the viewer gets to see a real concert."

Now in its 26th year, the popular PBS program predates both MTV and CMT, harking back to an era that's more laid-back Texas than hyped-up Hollywood. Taped on the sixth floor of KLRU-TV, *Austin City Limits'* scenic backdrop of foliage and a mock skyline offers the illusion of a breezy show under the stars.

The program presents the full palette of Texas sounds – blues, rock, jazz, R&B and Tex-Mex conjunto – but primarily concentrates on country. Presenting lesser-known artists like Guy Clark and Kelly Willis alongside such superstars as Willie Nelson and George Jones, the show does more than promote Texas music: It serves as an influence.

"I didn't grow up listening to the *Grand Ole Opry* on the radio on Saturday nights," says singer/songwriter Jack Ingram. "I was born in 1970 in a TV generation, and my *Grand Ole Opry* was *Austin City Limits*. That's the first place where I saw most of my heroes perform."

There's also an honesty to the program that's unusual in this high-tech age.

Or as six-time guest Merle Haggard puts it: "There's a few places that are really hard to fool. One of them is a microphone. The other place is *Austin City Limits*."

— M.M.

BEYOND THE LIMITS
Long-running Austin TV program flaunts the Texas scene



TEXAS



While Nashville's appetite for Texas attitude seems to be on the rise, some artists seem determined to build a Music Row-free career. College-circuit entertainers Pat Green and Cory Morrow debuted Top 30 on the retail-driven *Billboard* Top Country Albums chart with their collaborative *Songs We Wished We'd Written*, distributed on their own www.patandcory.com label. Newfangled traditionalists like Clay Blaker and Chris Wall sell thousands of independent albums and concert tickets buoyed by the support of the newly established Texas Music Chart, which tracks songs played by a network of 50-plus stations.

"A unique aspect of Texas is that artists go out and prove themselves here without help from the music industry," says Monahan. "The fact that we have young artists selling thousands of tickets and tens of thousands of CDs on their own is an amazing phenomenon, and it speaks to the strength of the state's music scene."

Some have even gone as far as to suggest that Texas is in the grip of a new movement – an idea that veteran Asleep At The Wheel leader Ray Benson openly scoffs at.

"It ain't new," the lanky, longhaired

movement," he explains. "Right now, there's a lot of young people discovering this music. It doesn't sound like the stuff on mainstream country radio. There's a whole group of guys who have followed Robert Earl's lead. Storytellers and songwriters are discovering the same thing we found fascinating when we came to Austin 30 years ago."

As Ely and Benson point out, the current Texas music scene is a generational outgrowth of the early 1970s Austin scene. Its birth can be traced, interestingly enough, to the burning of Willie Nelson's Nashville home in 1969. Forced to move, Nelson decided to leave Music City – which hadn't embraced his individualistic take on country music – and relocated to the tiny community of Bandera, an hour west of San Antonio.

Before long, Nelson realized that nearby Austin, home of the University of Texas, would welcome his music in a way Nashville never did. When Nelson first arrived back in his home state after his frustrating tenure in Nashville, Texas' splintered



Joe Ely's road-inspired songs helped establish the Texas "alternative-country" style. "It doesn't sound like the stuff on mainstream country radio," admits Ely.

Western swing bandleader brays with a lusty laugh. "What's going on in Texas right now is the same thing that's been going on down there for 30 years."

Joe Ely agrees. "There's a new movement going on that's really part of an old

WESTERN



The Halls

Nearly 90 authentic country and western dance halls.

Over 25 ballet companies.

Texas's oldest dance hall was built in 1852.



Dance to the music that Texas can call its own.

Even the vacations are bigger in Texas. From the swinging rhythms of the Texas two-step For your free Texas travel guide, you can

music community was a mishmash of honky-tonkers, rockers, blues players and Mexican folk musicians. Playing at Austin's Armadillo World Headquarters and his own annual Dripping Springs Reunion shows (later christened as Willie Nelson's Fourth Of July Picnic), Nelson eventually united longhaired hippies with their short-haired conservative counterparts.

"The music healed this generational gap that had been going on since the '60s," says Benson, himself a Pennsylvania hippie who found a willing Texas audience for his band's particular brand of old-time Western swing, longhaired hipness and bar-room boogie. "Before this whole progressive country movement, it was rednecks versus hippies, parents versus kids. After Willie and the rest of us, that gap disappeared."

Suddenly, country became cool to kids raised on rock 'n' roll. Just as The Byrds, Gram Parsons, Linda Ronstadt and the Nitty Gritty Dirt Band refashioned country music into a newly youthful sound in Southern California, Texas

performers like Jerry Jeff Walker, Michael Martin Murphey, Guy Clark and Asleep At The Wheel turned on young '70s fans with their spirited-yet-earthly take on country traditions.

"We moved from California in 1971, and we found this big community," Benson says, citing such lesser-known acts

“THERE'S A NEW MOVEMENT GOING ON THAT'S REALLY PART OF AN OLD MOVEMENT.”

— Joe Ely

as Freda & The Firedogs, Greezy Wheels, Denim, Milton Carroll and Western swing bandleader Alvin Crow as important mainstays of the Austin sound.

"It didn't really go national until Waylon entered the picture. All of a sudden it started getting called 'Outlaw music.' They called it that because people

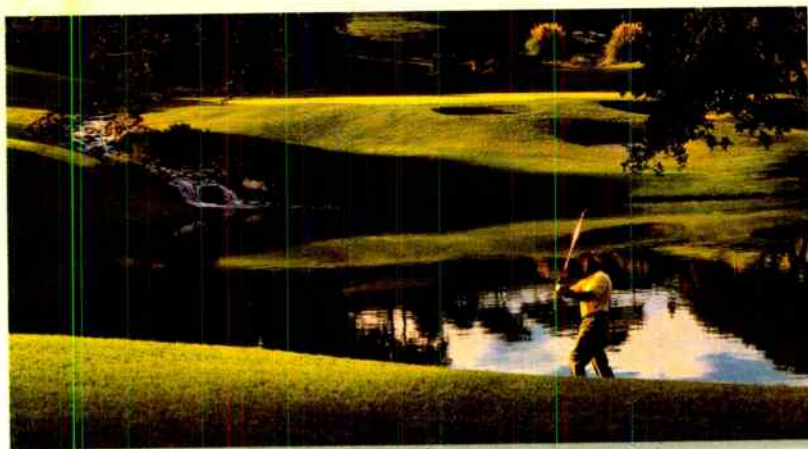
were doing drugs. That was the only 'outlaw' activity going on. We weren't robbing banks. We had long hair, beards and looked dirty. So they called us outlaws. It was the Texas version of a hippie."

Jennings had been a star before the Outlaw movement; but Nelson didn't really break through until his 1975 album *Red Headed Stranger*. Hot on *Stranger's* heels was RCA's *Wanted! The Outlaws* – the landmark compilation that featured Nelson, Jennings, Tompall Glaser and Jessi Colter, and the first country album to sell a million copies.

"Everybody knew that Willie was the coolest thing around, but Waylon was the star," Benson remembers. "It was the biggest surprise in the world when Willie became this monster superstar, surpassing everybody. That made us think there was hope for the rest of us, that you didn't have to be a hunk to be a star. You just have to be unique and incredibly talented."

By the end of the '70s, the Outlaw movement died, diluted by too many

S W I N G



Sharpen your game at more than our share of championship courses.



The Holes

Over 18,000 holes to play.

Four annual P.G.A. TOUR tournaments.

Texas's golf season is year-round.

It's like a whole other country.®

to our beautiful Sunday drives, you'll find it all in Texas. It's more than you think. It's like a whole other country. visit our web site at www.TravelTex.com or call us at 1-800-888-TEX (Ext. 2190). So give us a call, y'all.



TEXAS

Every time he reads another article about young, boisterous singing songwriters who are making a good living on the Texas club circuit, Robert Earl Keen feels a burning sensation in the pit of his stomach.

Inevitably, a core group of writers are mentioned: Pat Green, Cory Morrow, Jack Ingram and the Robison brothers, Charlie and Bruce. And Robert Earl Keen? Casually at best, as an influence or a forebear.

That doesn't set well in Keen's gut, considering he's the one who blazed the trail in the first place. "I'm not a footnote, because I outsell everybody," says Keen, the godfather of the current do-it-yourself Texas scene. "That's my beef these days. I ain't ready for retirement, so don't start retiring me in the press."

At 45, Keen is a decade or so older than his Texan contemporaries. His road is longer, too: *Gravitational Forces* is the gravel-voiced Keen's ninth CD since releasing his 1984 Sugar Hill Records debut, *No Kinda Dancer*.

Like Keen and Jerry Jeff Walker before him, the young songwriters – at this point, all male – present themselves as intelligent but rough-hewn characters who balance rowdy anthems and pointed, unsentimental love songs.

It didn't come easy. Before striking gold in Texas, Keen spent a rough two years in mid-'80s Nashville, watching several good friends – Steve Earle, Lyle Lovett, Nanci Griffith – sign with major labels and gain national attention.

But Keen wasn't so lucky. "My friends were getting written up in *Rolling Stone*," he says, "and I was digging ditches."

In 1987, Keen had had enough. He returned to his Bandera hometown and took a different attack, concentrating on Texas audiences. By the time 1989's *West Textures* rolled around, Keen's audiences had grown from intimate club crowds numbering 150 to rowdy mobs of 750 in dancehalls and small theaters. Keen also changed from solo act to full-fledged bandleader.

"I knew that if I couldn't get this sound across, the crowds would go away," Keen explains.

Even without a major record deal, Keen steadfastly forged a reputation as one of the Texas circuit's most popular performers, regularly drawing thousands.

But he wanted to expand beyond twice-a-year appearances in big cities. So he purposely forged a secondary circuit in smaller Lone Star locales, visiting San Angelo, San Marcos, Stephenville, Corpus Christi, Amarillo, Nagadoches, Huntsville and Midland.

In most of these towns, nightclubs featured cover bands playing country hits. Keen convinced them to let him play one night of original material, cutting them a good deal by negotiating a low upfront fee and a percentage of door receipts. The idea skyrocketed, and Keen built a network that the new generation of singer/songwriters now regularly follows.

"I didn't plan it out," Keen says. "I'm not a visionary. It was based on need. I basically created a new circuit, and now everyone is using it."

His ingenuity brought Nashville to him: He signed to Arista Austin in 1997, and most recently released *Gravitational Forces* on the Lost Highway imprint.

Now Robert Earl Keen is more popular than ever, especially with Texas radio stations.

"They're all asking me to headline their shows," Keen says with a mischievous smile. "So obviously these stations see me as part of this movement. If I'm headlining the concerts, how can I be a footnote?"

— M.M.



JAMES NIELSEN/TORSON WULFRAAT

copycat cowboys and too many uninspired songs. Before long, though, another wave began to surface – this one mostly inspired by '70s Texas songwriters. Rodney Crowell, Earle, Lovett, Griffith, Keen and Ketchum were among those disciples to emerge in the '80s.

"For me, moving to Texas was going to music school," says Ketchum, who has since resettled to the Nashville suburb of Brentwood. "I would go to Gruene [pronounced 'green'] Hall, drink beer and listen to these great songwriters. When people like Jimmie Dale Gilmore started telling me I could write songs, it changed my life. Spiritually and in terms of craft, that was the starting point for me."

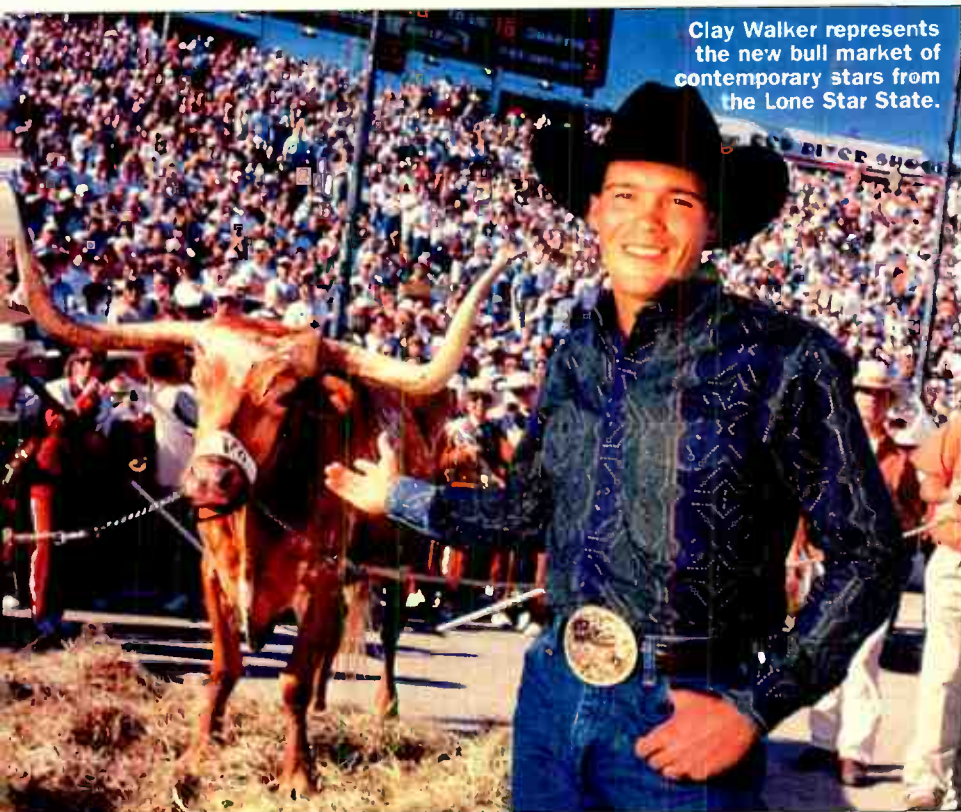
At the same time, the swing music of Bob Wills and such acolytes as Johnny Bush, Alvin Crow and Asleep At The Wheel spawned a new set of homegrown traditionalists, including a quiet, handsome young man named George Strait.

"We'd play every weekend night, several sets a night," Strait says about his Ace-In-The-Hole-Band days in the late '70s and early '80s. "We might do two or three hours of solid swing songs, and no one would complain. That was our thing. We were never a Top 40 country band. A lot of the music on country radio at the time we didn't consider to be country at all. We would just do all the good old songs."

By the '90s, another surge of country stars emerged from the Texas club scene including Clint Black, Tracy Byrd, Mark Chesnutt, Clay Walker and the Dixie Chicks. Though many of them have spent generous amounts of time in Nashville to conduct business or kick-start their careers, the siren's call of home eventually proved far too great to ignore for everyone mentioned except Black, who now lives in Los Angeles.

Jack Ingram, currently working on his next *Lucky Dog* recording for Sony, figures that growing up in Texas provides all the creative inspiration he needs.

"Being in Texas gives you a chance to see all these artists perform, and you get to see guys get by without being household names in the rest of the country," the Dallas resident explains. "It gives you a place to start from that doesn't automatically send you to Nashville to be gobbled up. You can see people who make a living



Clay Walker represents the new bull market of contemporary stars from the Lone Star State.

CHRIS KEVET

playing music, and it has nothing to do with *anything* other than making music. In Texas, you measure success by how many people show up to see you and how much they spend at the bar. It's less about hype and more about ability."

Ingram and others are also thankful for the strong local support. Thanks to statewide radio airplay, homegrown audiences are rapidly expanding.

"These days, the audiences are more diverse, middle class and mainstream," Ingram says. "They're the people you'd see in a Wal-Mart parking lot or at fairs. Casual music fans are finding out who we are."

Texas native Clay Blaker, who has penned hits for George Strait, feels the scene's exploding popularity is a direct reaction to a stale Nashville landscape.

"In the last few years Nashville has put out blander and blander music," says Blaker. "It's a lot more pop - Nashville has gotten so pop-oriented, and that's run off almost all the male audience. So there's

a lot of young guys in Texas who don't really have anything to listen to. They want something they can hear and go out and drink beer and raise hell to."

While Texas radio seems to have embraced its kin, it's a different story outside Lone Star borders. How do Texans go about breaking out nationally, especially at a time when national country radio prefers smoother, more pop-oriented tunes than the rough-and-tumble style embraced by the locals?

Jack Ingram doesn't have an answer, but he feels that Music Row may finally be ready to listen.

"The talk I heard five years ago in Nashville is different than the talk I hear now," Ingram says. "It's taken that long for the people at radio and in the

music industry to take our CDs out of their cars and homes and put them on the air. It used to be the cool thing they'd talk about at parties.

"But now they're starting to realize that if *they* like the music," Ingram says, "then the working guy down the street will probably like it, too." *

"WE MIGHT DO TWO OR THREE HOURS OF SOLID SWING SONGS, AND NO ONE WOULD COMPLAIN."

— George Strait

One of America's most distinctive and unique singer-songwriters, and one of our finest narrative storytellers, Keen's music and lyrics reflect the very essence of the Lone Star State. He is Texas...

New music from

ROBERT EARL KEEN
gravitational forces

Features
"Walkin' Cane"
"Hall Of Fame"
"The Road Goes On Forever"

Produced by
Robert Earl Keen
and Gord Murtha

In stores September 11



ROBERT EARL KEEN

gravitational forces

Available at



LOST HIGHWAY

www.losthighwayrecords.com
www.robertearlkeen.com

CONSIDERING HOW MANY MUSICIANS GOT TO NASHVILLE IN **FORD TRUCKS,** IT WAS HIGH TIME WE HELPED BUILD THEM A NICE PLACE **TO STAY.**

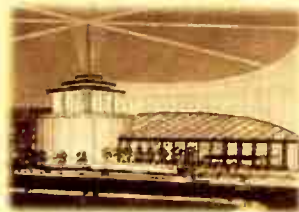


The Carter Family borrowed a Ford to get to their first recording session. Fiddlin' John Carson hit the road in a 1913 Ford. To play shows across Tennessee, Uncle Jimmy Thompson outfitted his Model "T" truck as a camper.

So it's only natural that when the Country Music Hall of Fame & Museum opens its doors, Ford trucks will be there. As you can see, our role as Founding Partner is the logical next step in a relationship between Ford and Country

artists that stretches back almost nine decades, to the very roots of the music.

Our special contribution is Ford Theater, a state-of-the-art showcase for solo and small-group



music and dance performances as well as the high-definition digital documentary "This Moment In Country."

Ford is part of Country Music's past. The Country Music Hall of Fame & Museum makes us a part of its future, too.



World Radio History

BUILT
Ford
TOUGH

YOUTHQ

What's behind country's feverish drive to groom younger stars?

By Michael
McCall

At 13, Billy Gilman is leading the way down country's increasingly youthful path.

COURTESY: SONY MUSIC

YOUNG!!!

The face of country is younger than ever. Not long ago, country music brought to mind such icons as Johnny Cash, Hank Williams, Dolly Parton and Loretta Lynn. Though all began in their 20s, their seasoned faces implied an inner strength and weathered wisdom beyond their years. The faces of recent stars Reba McEntire, George Strait, Garth Brooks and Shania Twain also suggested they had stories to tell, and they did, having conquered dues-paying disappointments and personal trials before becoming nationally known stars.

But today country music appears different. With school-age stars Jessica Andrews and Billy Gilman camped near the top of the charts, and comparative veterans LeAnn Rimes and Lila McCann still in their teens and still selling records, country music touts a younger look and more youthful sound than in its past.

"Country music's definitely younger than it used to be," says Andrews, a 17-year-old Huntingdon, Tenn., native whose No. 1 smash "Who I Am" ranks among the hottest songs of 2001. "The whole youth movement is huge right now, with all the young superstars — Britney [Spears], Christina Aguilera, 'N Sync and all those phenomenons."

Brace yourself, for we ain't seen nothing yet — at least not if record companies have their way. An ever-lengthening line of teens and pre-teens have recently signed major record contracts, all being groomed for studio and stage.

At a time when country music has watched its market share drop from 19 percent in 1993 to 8 percent in 2000, the industry hopes to lure young record buyers back by introducing more artists with lucrative teen appeal. The seismic shift of the country music industry toward embracing this "youthquake" follows the entertainment world's infatuation with enticing America's cash-flush youth into record stores and movie theaters. The fallout of this focus on teens can be seen in the success in pop music with Britney Spears and 'N Sync, in rock with

Limp Bizkit and Blink 182, at the movies with Freddie Prinze Jr. and Julia Stiles, and on TV with Sarah Michelle Gellar and Jennifer Love Hewitt. All lend credence to the notion that catering to teens can be extremely profitable.

Even country's leading cable channel, CMT, has begun trying to lure more young viewers in recent years. The station recently launched *Most Wanted Live*, a daily, youth-driven program clearly modeled on the hit MTV video-request show *Total Request Live*. CMT also gears its weekly travel series, *Hit Trip*, toward a hipper, younger demographic.

But pop culture has always been ruled by young tastes. Country, on the other hand, has traditionally been a bastion of realism, hard-earned experience, authentic emotion and true-life blues.

Which raises several questions: Is country music desperately following a trend in an attempt to broaden its fan base? Will this lunge for youth dollars add to country's credibility woes? Or will fresh

Jessica Andrews is only 17, but she already has a No. 1 hit.

MAKING the GRADE?

"But how will it play in Peoria?" That's the question asked for decades by moviemakers and other purveyors of pop culture — in other words, as "hot" as something may be in the cultural citadels of Los Angeles and New York, how will it fare in Middle America?

Well, we couldn't make it to Peoria — but we went somewhere even better. You want Middle America? Country Music asked eight teens from Washington, Missouri — located near the nation's exact geographic center — to grade the latest crop of young singers that Music Row is embracing. After being shown videos of the stars, the group offered these candid assessments.

— Roy Kastan



GEORGE HOLTZ/RECORDS

Meredith Edwards A-
"A Rose Is A Rose"
"It sounded country, it looked country," says Brittany Stiefferman, 15.
"And it told a story."



AMELIA THORNTON

Our critics — eight 15-year-olds from Washington, Mo. — offered up candid comments about the youthful stars of today's country. (Back row from left) Michael Dieckhaus, Megan Miller, Libby Sallaberry, Jackie Schelich, Brittany Stiefferman and Maggie Jones; (front row from left) Ali Neler and Cody Reinberg.

YOUTHQUAKE

faces pump new energy into a troubled musical format, the new blood injecting novel ideas that attract a younger generation of fans?

Sony Nashville vice president Mike Kraski suggests that not only can country attract young listeners, but that Music City can provide a virtuous alternative to the aggressive sexuality and violent overtones of pop and rock music.

"If we *don't* do it, then you're looking at a choice of rap music or metal music or pop acts like Britney Spears," Kraski says. "They're not presenting something that I would be comfortable having my pre-teens listen to. I'd like to save this generation from that."

"But Billy Gilman and Jessica Andrews? They're fabulous role models. We can offer great music that's wholesome, and you don't have to worry about how often the f-word is used in a country song. And I think that's great."

The introduction of young country talent isn't unprecedented. Country Hall of Famer Brenda Lee signed with Decca at 11, although she had her greatest success in pop music before devoting herself to country at age 25. And Barbara Mandrell drew attention as a multi-faceted teen entertainer before her first hit single at age 21.



Tanya Tucker made her debut at age 13

THE COUNTRY MUSIC FOUNDATION

But prior to LeAnn Rimes, country's only child superstar had been Tanya Tucker, who at age 13 debuted with "Delta Dawn," the first of 12 Top 10 hits she would release before turning 20.

"As a format, country music has generally only had one performer under 20 at any given time," says Jim Murphy, a top executive at Great



real life

It's Country Music...It's Jeff Carson

The hit single and new album

In Stores Now

Available at

sam goody
got it?

Best Buy
Quality at an unbeatable price

WAL-MART STORES
MEDIA PLAY
Your Entertainment Superstore

CURB
RECORDS
curb.com



World Radio History

MAKING THE GRADE?

LeAnn Rimes B-

"I Need You"

"When LeAnn Rimes first came out, she was really country," says Jackie Schelick, 15. "Now she's lost weight, and she's totally different. I like the music still, but I didn't like the video." "She has a really strong voice though," says Maggie Jones, 15.

.....
Marshall Dyllon F

"You"

"They sounded like girls," says Ali Neier, 15. "I didn't like it. It got better toward the end 'cause you knew it was going to end."



SANDRA JOHNSON/LYRIC STREET

Kortney Kayle C

"Don't Let Me Down"

"I didn't like the mechanical part in the middle where they do a kind of a rap," says Libby Sallaberry, 15. "And there was break dancing in it, and that's definitely not country."

.....
3 of Hearts B-

"Love Is Enough"

"If I saw this CD in the record store, I wouldn't think it was a country music group," says Jackie Schelick. "I would think they were pop."

"That girl in the sparkly pants, that's the stuff!" says Cody Reinberg, 16.



TANNIE ARBICO

South Sixty Five found themselves on the side of the road after their Nashville label folded.

YOUTHQUAKE

American Country, a cable channel with 17 million viewers. "All of a sudden we have LeAnn Rimes, Jessica Andrews, Lila McCann, Billy Gilman – and the list is getting longer."

At present, Nashville's five major recording conglomerates – Sony, Universal, Warner Bros., BMG and EMI – feature more than 15 acts under the age of 22 on their rosters. Records have yet to be released on many of them, but artists include Russian teen group Bering Strait on MCA, and the Britney Spears managed Kristy Lee on RCA.

However, Lyric Street Records leads the pack with four Disney-associated youngsters: Kree Harrison, 11; Nikki Horner, 16; Nate Barrett, 18; and *All My Children* soap star Kortney Kayle, currently 22 but signed when she was still a teenager.

"Every so often there's a changing of the guard in country music, and this is one of them," says Doug Howard of Lyric Street Records. "There was one in the '80s with George Strait and Randy Travis, and another with Garth Brooks and all those guys," referring to the so-called "class of '89" that also included Alan Jackson, Clint Black and Travis Tritt.

"You have a big bang," Howard continues, "and a new group of artists comes through the door to rule the roost for a while."

The current big bang can be traced to

the explosive success of two superstars: Rimes and Shania Twain. Rimes proved teen country performers could sell millions of albums and become a top TV draw; Twain, though older, proved the enormous potential of attracting a teen fan base by selling nearly 35 million CDs.

The young fans who propelled the Dixie Chicks, Faith Hill and SHeDAISY further fueled the industry's desire to find more youth appeal. And who better to appeal to a young crowd than a performer in that same age group?

"Face it, if you're a young fan, you're going to relate even more to a singer your age," says Billy Gilman, who at 13 has already sold more than two million albums in only 11 months. "Having more young artists will mean more young fans, don't you think? We bring energy and fun to the music. That helps bring in a new audience, too."

Despite the bright forecasts, clouds of resistance threaten the burgeoning youth invasion. Country radio, for one, hasn't embraced it.

"To call it a movement is premature," says Sony's Kraski. "Truly, there's only two young acts in the last couple of years who have sold records, and that's Billy Gilman and Jessica Andrews. At this point, the industry as a whole has had more young acts who've failed than have had success."

The most conspicuous failures have been two power-voiced young singers,

MCA's Alecia Elliott and RCA's Jennifer Day, both of whom attempted to bridge Shania's earthy energy with Britney's peppy sex appeal. An MCA quartet, McAlyster, didn't make it out of the starting gate, canned after one single. And hunky South Sixty Five found themselves by the side of the road when Atlantic's Nashville offices closed.

Other youngsters struggling at radio are MCA's Rebecca Lynn Howard, RCA's 3 Of Hearts, Lyric Street's Kortney Kayle, Mercury's Meredith Edwards, Curb's Clark Family Experience and Dreamcatcher's Marshall Dyllon.

"Essentially it comes down to the music," says GAC's Murphy. "I don't think it has to do with production values or how much money a record company spends. It's whether an artist creates a quality song. People won't spend their money or time on anything second rate."

From the record-company viewpoint, Kraski suggests that country's long-standing tradition as an adult genre immersed in realism - rather than escapism - makes it a tougher sell than pop music for young artists.

"The fact of the matter is that radio programmers gear everything toward a

35-year-old female," Kraski contends. "That's their target advertising market. The visionaries in our industry may be thinking, 'Let's go after the youth demographics and increase our CD sales.' But we all recognize we're going to have a difficult time with country radio."

GAC's Murphy says the same pressures apply to his video channel.

**“ Face it, if
you're a young
fan, you're going
to relate even
more to a
singer your age. ”**

— Billy Gilman

"The trick is keeping a good balance. Country music has a broader variety of ages and musical styles than any other format, and that variety is part of our strength. We need new blood, but we also need established stars who have built-in, loyal followings. We offer a little bit for everybody, and that keeps

us from getting stagnant."

Regardless of which direction country music goes, there's an abundance of eager adolescents waiting in the wings.

"I've been in Nashville for 20 years, and I've never seen so many kids coming through the door who are so incredibly gifted," says Lyric Street's Howard. "You worry about signing too many, but then you find someone who is so undeniably talented, you want the chance to be part of something special."

Top Nashville producer Byron Gallimore can relate. He first heard Jessica Andrews when she was 12, and he became her primary conduit into the music industry. She recorded her first album at 15, and two successful years later, Gallimore has been besieged by many young Jessica Andrews wanna-bes looking for a break.

"From a very young age, these kids have been exposed to so much music and so many videos," explains Gallimore, who has also produced hit albums by Tim McGraw, Faith Hill and Jo Dee Messina. "They learn really quickly, and that's given us a field of young people who are tremendously talented. It's truly amazing. Something we once thought was unusual is really not unusual anymore."

Earnhardt Fans Applaud Official Postal Tribute!

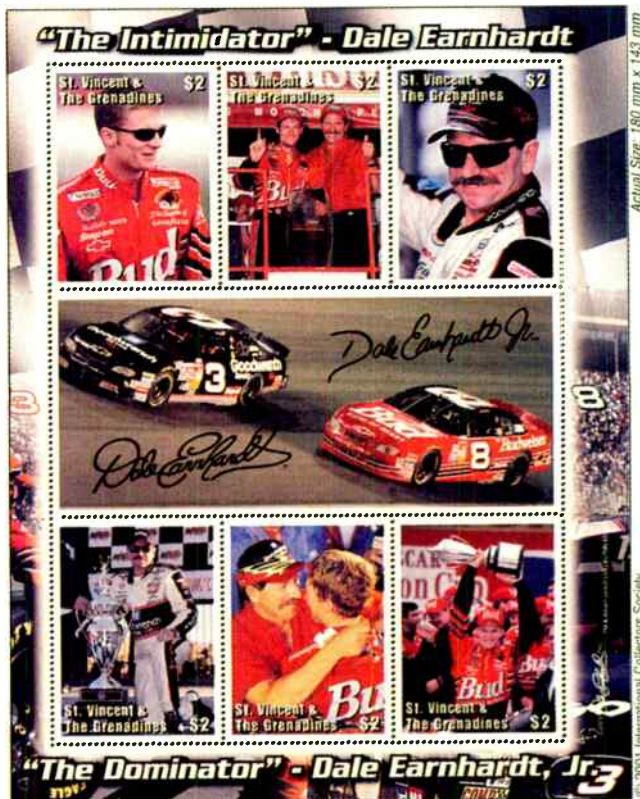
Father & Son United on Collectible Stamps

St. Vincent - Ever since Dale Earnhardt Sr.'s untimely passing at Daytona there have been numerous attempts to honor his unparalleled contributions to the world of racing. In a move that can only be termed brilliant, the Post Office of St. Vincent stunned the racing collectibles world by issuing a new set of official postage stamps that focus on two of Earnhardt's greatest passions, racing and family.

The six stamp set features seven color photographs including Dale Sr., his son Dale Jr., their famous #3 and #8 Chevy Monte Carlos and reproductions of their distinctive autographs. "These photos are priceless," said George Hubbard, spokesman for the International Collectors Society, exclusive distributor of the St. Vincent issue. "This Limited Edition personifies the indomitable spirit of Dale Earnhardt Sr. and the special joys he shared with his son in victory lane."

"We've reserved a limited quantity of these Earnhardt stamp sheets for ICS' customers and are making the balance available to the public on a first-come, first-served basis," said Hubbard. "Whether this collectible is framed and proudly displayed or tucked away for future generations to appreciate, it's a great way for race fans young and old to establish a link with the enduring legend of team Earnhardt."

Each stamp set is available for just \$9.95 plus (\$3 p&h) accompanied by an individually numbered Certificate of Authenticity and ICS' 100% Buy Back Guarantee. Due to the limited availability of the set, a limit of 3 sets per customer must be enforced. Mail your check or money order to ICS, 10045 Red Run Boulevard, Suite 350CMMJ1, Owings Mills, Maryland 21117. Credit Card holders may call toll free, 24 hours a day, 7 days a week



Visit Us at: www.icsNOW.com

1-888-464-1793

Limited Edition 6 stamp set unites Dale Earnhardt Sr. & Jr.

MAKING THE GRADE?

The Wilkinsons **B+**

"I Wanna Be That Girl"
"I liked that it was more country, with the fiddles and the way they sang," says Maggie Jones. "I liked it too because it was upbeat and fun."

Nickel Creek **C+**

"When You Come Back Down"
"I thought it was too slow, and his voice was too soft," says Cody Reinberg. "If I heard it on the radio I would change the station."
"The first time I saw it on TV I didn't like it much," says Maggie Jones. "But I saw it again and liked it because I realized what the message was."



Cyndi Thomson **A**

"What I Really Meant To Say"
"She sounded older because of the way she sang about love," says Michael Dieckhaus, 15.

"It looked more like a Britney Spears or Christina Aguilera video than a country video - which is cool," says Megan Miller, 15.

Rebecca Lynn Howard **A**

"Out Here In The Water"
"It has a good message," says Ali Neier. "I loved the melody, and it made me want to listen to the words."

South Sixty Five **D**

"The Most Beautiful Girl"
"They tried to take the idea of a boy band like in pop music with 'N Sync and the Backstreet Boys and make it country," says Megan Miller. "They should have done more harmonies. That's what makes boy bands good."

Nickel Creek banks on a refreshingly different sound.



SHERRY RAYN BARNETT/SUGAR HILL

YOUTHQUAKE

With so many young performers invading Nashville, why do so many of them end up sounding similar? That's a question asked by Sara Watkins, the 19-year-old fiddler and vocalist in the ground-breaking acoustic trio Nickel Creek.

"The performers in general are younger, but it's the same old musicians and the same producers working with them in the studio," she notes. "That's why so much of the music sounds so formulated. If they allowed young people to create on their own, they'd have the freedom to come up with something exciting. Right now country is pretty darn bubblegummy, and that can be limiting."

Even insiders suggest country music must work harder to avoid formulas and trends.

"This business always fails when it falls back on a follow-the-leader mentality," says Kraski. "When Garth Brooks hit, everyone went looking for guys in cowboy hats. When Shania Twain hit, everybody started signing up pop-country females showing their navels. When the [Dixie] Chicks broke, a bunch of girl groups suddenly appeared. Now, after Billy Gilman,

there's a youth movement. Everytime we follow trends, we shoot ourselves."

That said, Kraski considers it paramount that country seek ways to appeal to young fans.

"It behooves us to turn young kids on to country music," Kraski says, "and that makes the Billy Gilmans, Jessica Andrewses, Dixie Chicks and Shania Twains all the more important. Individually, these artists have reached young fans. But we're not capitalizing on that as an industry. What we need now is for the industry to have a vision of how to consistently appeal to young people. Unfortunately, we don't."

In whatever manner country music deals with its youth invasion, one fact remains clear: More young performers than ever *want* a chance to sing country music.

"There are stars out there waiting for their chance," Howard says. "Our culture tells us that we are going to have young performers. Our research tells us we can reach young fans if we give them the right music."

"The question now is how all this will manifest itself. And that's in our hands," he says. "It's up to us." *

PRODIGY OR PROBLEM CHILD?



Judy Garland died of a drug overdose.

Preparing young stars for pressures ahead

Every once in a while, when the phone rings at a certain high-profile music firm in Nashville, a chirpy voice will answer, "RPM Management!"

When Billy Gilman visits his manager's office, he delights in playing receptionist to unsuspecting callers. Those close to Gilman note that, despite the adult pressures and temptations of the modern entertainment world, the 13-year-old singer is still just a kid.

"The most gratifying thing to me is when you're around Billy, it's obvious he's still a little boy," says Sony Nashville's Mike Kraski.

However, for most child entertainers, there's concern regarding just how well they'll adjust to later life. How will they handle the temptations and pressures of stardom?

Those around Gilman recognize the challenge.

"This is a very trying business for adults, much less children," Kraski confirms. "It's a tremendous roller-coaster ride psychologically."

American entertainment history is littered with the damaged psyches of one-time child stars Judy Garland, Mickey Rooney, Robert Blake, Michael Jackson, Drew Barrymore and Mackenzie

Phillips. Closer to home, teen star LeAnn Rimes remains embroiled in a vitriolic career battle with her estranged father, Wilbur Rimes.

And those are only the most famous cases.

The list of problematic child stars is as long as it is heartbreaking. "We have a real sense of responsibility to our young acts," says Lyric Street's Doug Howard, whose label boasts

three school-age acts. "We meet with the parents before we sign a young act. We want to see that the parents are involved but also make sure they're not going to be in the way."

The labels also monitor young artists' personal lives - a practice that would be intrusive to an adult. They confer about



Did the pressures of childhood stardom scar the life of Michael Jackson (center) as an adult?

education and casual friendships, and in Lyric Street's case, even send youngsters to a voice clinic to teach them how to care for their instrument.

"There's a delicacy here that's different," Howard suggests, "and we want to do everything we can to avoid problems."

— M.M.



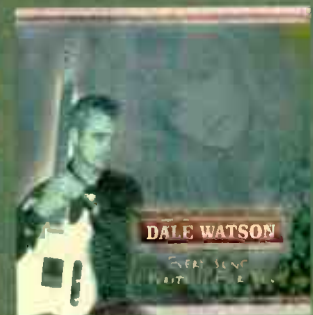
LeAnn Rimes is waging an ugly career battle with her estranged father.

DALE WATSON

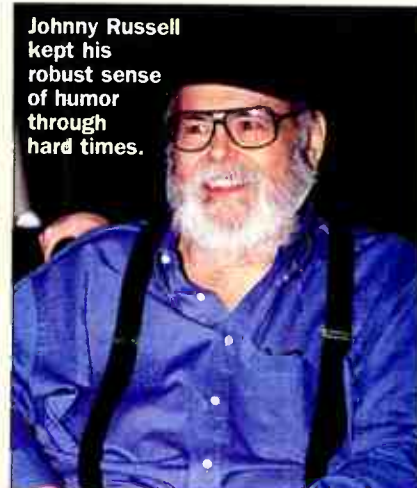
EVERY SONG
I WRITE IS FOR YOU

Contains 14 new songs
including the single
"You're The Best
Part Of Me"

Be sure and catch
Dale on Tour!



Requiem For An Opry Star



Johnny Russell kept his robust sense of humor through hard times.

Johnny Russell died leaving his audience wanting more

Johnny Russell had a way of making everything entertaining – even his stage entrance. He would saunter into the spotlight, raise his arms aloft and glance down at his rotund, 300-pound body. Then he would look out to the audience, asking them the hilariously unnecessary question, “Can everybody see me OK?”

He’d pause as the laughter washed over him, then issue another zinger. “You know,” he’d tell them, “you’re looking at one of the *biggest* stars in country music.” Invariably, laughter would again erupt.

According to friends and loved ones, Russell kept people laughing until his death on July 3 after a long fight with diabetes. As fate would have it, his memorial service at the Grand Ole Opry House fell on the exact day – July 6 – that he had joined the Opry 16 years earlier.

Characteristically, Russell tried to leave the world the same way he lived in it: by uplifting people. Spelling out his wishes for his funeral, he told friends, “I want a lot of singing, and when they’re finished singing, I want a lot of clapping. And when someone tells a joke, I want a lot of laughter. I want it to be a celebration.”

As singer Jeannie Seely told the Opry audience the evening following his service, Russell advised fellow artists to “leave them laughing and leave them wanting more.” As Seely put it, that’s exactly how Russell left his many friends and fans.

Garth Brooks concurred. “Even in his last days, when everyone was stop-

ping by to try and cheer him up, it was he who was making everyone laugh,” Brooks said in a prepared statement. “He was truly an unselfish man.”

Russell was born Jan. 23, 1940, in rural Sunflower County, Miss. At age 12, his family relocated to California. As a teen he won several talent contests, and he recorded for a small



A saddened Little Jimmy Dickens leads the procession of pallbearers at Russell’s funeral, held at the Grand Ole Opry House.

West Coast record label before his 20th birthday.

His first break came in 1959 when Jim Reeves recorded Russell’s “In A Mansion Stands My Love” and made it the B-side of his classic “He’ll Have To Go,” which spent 14 weeks at No. 1 in 1959.

Three years later, Buck Owens enjoyed his first No. 1 hit with a Russell song, “Act Naturally.” In 1965, The Beatles recorded the same

song with Ringo Starr on vocals and made it the flip side of the massively successful “Yesterday.”

As a songwriter, Russell garnered many top hits, including Dolly Parton and Porter Wagoner’s “Making Plans,” Gene Watson’s “Got No Reason Now For Goin’ Home” and George Strait’s “Let’s Fall To Pieces Together.”

But he never considered himself just a songwriter. Instead, he was an all-around entertainer who was at his best in front of an audience.

As a recording artist, Russell enjoyed his greatest success in the seventies. He signed to RCA Records in 1971, and his best-known hit is 1973’s blue-collar anthem “Rednecks, White Socks And Blue Ribbon Beer.” His other Top 20 songs include “Catfish John,” “The Baptism Of Jesse Taylor” and “Hello I Love You,” all released between 1972 and 1975.

Russell joined the Grand Ole Opry roster in 1985 and became a fixture of the show throughout the late ’80s and ’90s. He openly nurtured young talent, providing invaluable support to the early careers of Randy Travis, Vince Gill, Garth Brooks and Brad Paisley, among others. Those stars and many others toasted the ailing Russell with a tribute concert at the Opry House in March.

Asked what Russell taught him, Brooks said it was “having fun at what you do.” That’s the legacy Russell left those who knew and admired him.

— Michael McCall

Chantal Legrand reveals:

How I lost 54 pounds without dieting or medication in less than 6 weeks!

(and since I haven't gained a single ounce back!)

Everyone in my family tends to gain weight easily. And I'm certainly no exception to that rule!

I left my parents' home at the age of 22 and moved into a studio apartment near work. As I was living alone for the first time, I paid close attention to what I was eating. Especially because of the effects of my mother's good cooking were starting to appear on my figure! At home, I made light meals along the lines of yogurt, apples and grains. From time to time, I'd make a treat, such as when friends came over for dinner. Still, I was able to maintain my ideal weight.

The tendency to gain weight got hold of me!

I got married at 25, and was expecting my first child a year later... I was always hungry and so, to soothe my conscience, I'd say "Go ahead, you're eating for two now!" So I'd cook elaborate meals for my husband and, because he came home for lunch during the week, we were having two large meals a day.

Of course, after eating at that pace, I began to gain weight! Even after my child was born, I continued to gain instead of losing weight — at a rate of about 2 pounds each month.

This turn of events didn't put me in a particularly good mood, and my husband kept telling me "Just eat less if gaining weight upsets you so much." But how can someone resist such delicious good food? I couldn't persuade myself to cut back. And because I was staying at home to care for my little girl, I was constantly tempted to snack between meals. A cookie here, a bit of cheese there. And I continued to gain weight.

Then I started trying

everything, except...

Discouraged, I started trying all the tricks, appetite suppressants, creams, diets and medications. Fads came and went and I had spent a fortune with no result. Sometimes I managed to lose 5-6 pounds, but after having stopped, I would gain back what I had lost, and sometimes even more. The situation was almost comical.

The situation stopped being funny when I reached the shocking weight of 174 pounds (I'm 5'2") — more than pleasantly plump. I was depressed and I didn't know how to lose the excess weight that was spoiling my life...

I wanted to try this famous weight-loss plan that everyone is talking about...

I had read surprising articles in many newspapers about a plan that really helped people lose weight who hadn't had any success before. I read the story of a young woman in whom I recognized a little bit of myself. Just like me, she had gained a lot of weight during and after pregnancy. But thanks to this plan, she managed to lose 35 pounds in 4 weeks...

However, as I was pretty skeptical of all these kinds of weight-loss plans and treatments, I only half-believed that *this* plan would work. In any event, I wasn't risking anything by trying the plan, because I would be refunded if I didn't get the results I wanted.

So I ordered the weight-loss plan. I was so surprised when I received the package! It was as if this plant extracts weight-loss plan was created especially for me! I could lose weight while still eating the way I wanted. Fantastic! I couldn't see myself following a strict diet while



... I can hardly believe that I looked like this not too long ago. Today I hardly recognize myself."

After the first day, I lost 2 pounds!

The next day I started the 16-plant weight-loss plan. It was on my daughter's birthday — she was two years old — and we had invited some friends over for lunch. I had prepared a delicious meal and for dessert, a huge cream cake. I wasn't about to deprive myself of all that! So I ate along with the others, and yet, when I weighed myself the next day on the bathroom scale, I had lost 2 pounds! It was unbelievable! And very encouraging!

The way my weight loss corresponded to the woman's story in the newspaper article was very surprising! She had said that she lost 8 to 10 pounds per week, on average, and that was the case for me!

Already 9 pounds in one short week

I was stunned to see how I'd lost weight so quickly. So I followed the weight-loss plan very carefully... It was very simple: every morning, afternoon and evening, I took the amount indicated of plant macerat before each meal, and then I ate normally and went about my normal daily routine.

The pounds started to melt away and in one week, I lost more than 9 pounds. And even better, because I didn't have to change my habits, I could eat anything I wanted.

(Please, turn over...)

"After I had lost more than 54 pounds due to this natural treatment and without starving at all, it was one of the best moments in my life..."

cooking normally for my family. I had some trouble believing — it seemed really too good to be true!

My husband was thrilled to see me lose weight so quickly!

After that, everything happened quickly. I weighed myself every two days and each time I saw that I was still losing weight! Furthermore, my clothes were starting to really be too big. Two weeks later, I had reached 154 pounds. My husband couldn't believe his eyes. He saw me eat normally every day and yet he could see the weight loss for himself! I showed him my "secret" and he thought it was just extraordinary.

The third week, I lost no less than 13 pounds!

That's the week when I lost the most weight. I couldn't get over it. What's more, because I wasn't on a diet, I was still in great shape! I wasn't tired from losing all that weight. Quite the opposite, I felt invigorated!

I continued to follow the weight-loss plan steadily. The hardest part was those last few pounds. But after only 6 weeks, I had reached the weight that I wanted--that is, 120 pounds. I had lost 54 pounds in a month and a half.

For me, this was a miracle!

The first person to be thrilled with these results was my husband. He's taken a renewed romantic interest in me... He often takes me in his arms and shows me how much he loves my body. He's at least as proud of my accomplishments as I am.

As far as I'm concerned, I've overcome a hardship and regained a certain zest for life. I often catch myself humming happily when I'm working around the house. It's been quite a long time since that's happened to me!

And even more surprising is the fact that I haven't regained a single ounce since starting the weight-loss plan. My weight has stabilized at what really is my ideal weight of 120 pounds. And I can still eat whatever I want without any danger of gaining the weight back.

It's possible for you to lose 8 to 10 pounds per week!

By following the simple instructions for the weight-loss plan, just as I did, you will start to lose weight immediately. You could lose 8 to 10 pounds per week, easily, just until you attain your ideal weight. And you won't gain the weight back afterwards, because your weight will have reached its equilibrium. You'll remain thin, and no one will believe you ever had any problem with your weight before. You'll be proud of your figure and you'll see how that improves your overall mood. You'll be more joyful, more sure of yourself--- like you're ready to climb mountains!

And you won't suffer from any of the "snacking emergencies" that are the number one enemy of people obsessed with dieting. There's really a new life that begins when you're thin.

Chantal Legrand ■

Here are the 16 plants that make you lose weight.

"some people have lost 13 pounds the first week"

Question: How can some plants help people lose weight while they still eat normally?

Answer: Recent experiments have shown that the extract of the 16 plants, when combined together, can reverse the effect of calories. In other words, instead of transforming calories into fat, the calories are instead consumed and eliminated by natural means. This combination of plant extracts constitutes a weight-loss plan that facilitates what is probably the fastest weight loss ever observed from an entirely natural treatment.

Question: Who should use this 16-plant weight-loss plan?

Answer: Anyone who has a real weight problem—10 pounds or more to lose—and who has tried to lose weight with diets or who haven't received stable results with medication or other treatments. The plan is also suitable for anyone who cannot—or does not want to—stop eating normally.

Question: Do people lose weight quickly?

Answer: In principle, yes, very quickly. In the first 2 or 3 weeks, you can obtain significant weight loss. Very often, people lose 9 to 13 pounds in the first week.

Question: How does the plan work? Does it require a lot of willpower?

Answer: The complete weight-loss plan consists of two vials of plant macerat. Before each meal, mix one drop of extract for every 2 pounds you want to lose in a large glass of water. For example, if you are 5'3", your ideal weight is 110 pounds. If you weigh 140 pounds and you want to lose 30 pounds, drink 15 drops of each vial with a large glass of water before breakfast, lunch and dinner.

As you'll see, unlike other methods or diets you might have tried, you can continue to eat normally. There are no restrictions, and because of this, failure to achieve and maintain your desired weight is practically impossible. In effect, this weight-loss plan requires

- No special effort
- No dieting
- No strenuous exercise

Question: What plants are used?

Answer: The weight-loss plant is composed of the extracts of 16 different plants, each with their own specific effects. In other words, each affects different part of the body. Some are diuretics while others, such as cardamom, act on the body's reserves of stored fat, transforming them into energizing sugars.

Question: What evidence proves that I'll maintain my ideal weight after having lost the excess pounds?

Answer: As you've seen for yourself, as soon as you stop a diet or stop taking weight-loss medication, the lost pounds come back very quickly.

But with this weight-loss plan, the process is reversed. Not only will you lose weight, but you'll gently change your metabolism. Any worries about regaining lost weight evaporate when you realize that your body's ability to process and transform calories. You'll have the metabolism of one of those people who can eat all they want without gaining an ounce.

If you have 10, 20, 30 or even 40 pounds to lose, you can be assured of reaching your ideal with this revolutionary weight-loss plan. You'll have a balanced metabolism, a figure you're proud of, and a new sense of happiness with life. All this is guaranteed, or you have nothing to pay.

WEIGHT LOSS GUARANTEED (or money back): If you don't lose between 20lbs and 30lbs within 30 days after receipt, return the vials with the plant extracts—even if they are empty—for a prompt and full refund of your order. No questions. No conditions.

IMPORTANT: During this introductory offer our supply is limited. The laboratory producing this weight-loss plan based on 16 plant extracts will take at least three weeks for the next delivery. Orders will be filled on a first come, first served basis. To avoid waiting periods send us your order today.

Take advantage of this risk-free offer:

To order the 16 Plant Macerat Weight-Loss Plan for an unconditional risk-free trial, please send the original of the coupon below today to: PLANT MACERAT, North American Head Office, 1265 Morningside Avenue, Suite 109-209, Dept. PMU639, Toronto, Ontario, M1B 3V9, CANADA.

Credit card orders call toll-free:

1-866-722-8208.



WEIGHT LOSS COUPON

Please mail the original of this coupon today to:

**PLANT MACERAT, North American Head Office,
1265 Morningside Avenue, Suite 109-209, Dept. PMU639
Toronto, Ontario, M1B 3V9, CANADA.**

(IMPORTANT: Please affix 2 stamps on your envelope)

Yes, I want to lose weight quickly and naturally. Please send me the following 16 Plant Macerat Weight-Loss Plan. I understand that if I'm not totally satisfied with the results obtained I may return the empty bottles for a complete refund.

I wish to lose less than 20 pounds. Please send me the standard weight-loss plan (2 bottles: 3 to 5 week plan) for \$29.95 + \$4.05 for special handling and first-class shipping, for a total of \$34.

I wish to lose more than 20 pounds. Please send me the intensive weight-loss plan (4 bottles: 5 to 8 week plan) for \$49.95 + \$6.05 for special handling and first-class shipping, for a total of \$56.

Make your check or money order payable to: PLANT MACERAT

Charge my credit card Mastercard VISA

Card number: _____

Expiry Date: / / / / / / Signature: _____

Mr Miss Mrs Ms (Please print)

First name _____

Last name _____

Address _____

City/Town: _____

State: _____

ZIP: _____

Credit card orders call toll-free: 1-866-722-8208

THE **Journal**

OF TRADITIONAL COUNTRY MUSIC

Queen of the West

How Dale Evans
became America's
favorite cowgirl

**Johnny Bush
finds his voice**

**The long, twisted
trail behind 'Home
On The Range'**

**The last photo ever
taken of Patsy Cline**

Classic reissues

**Ridin' with
Webb Pierce**

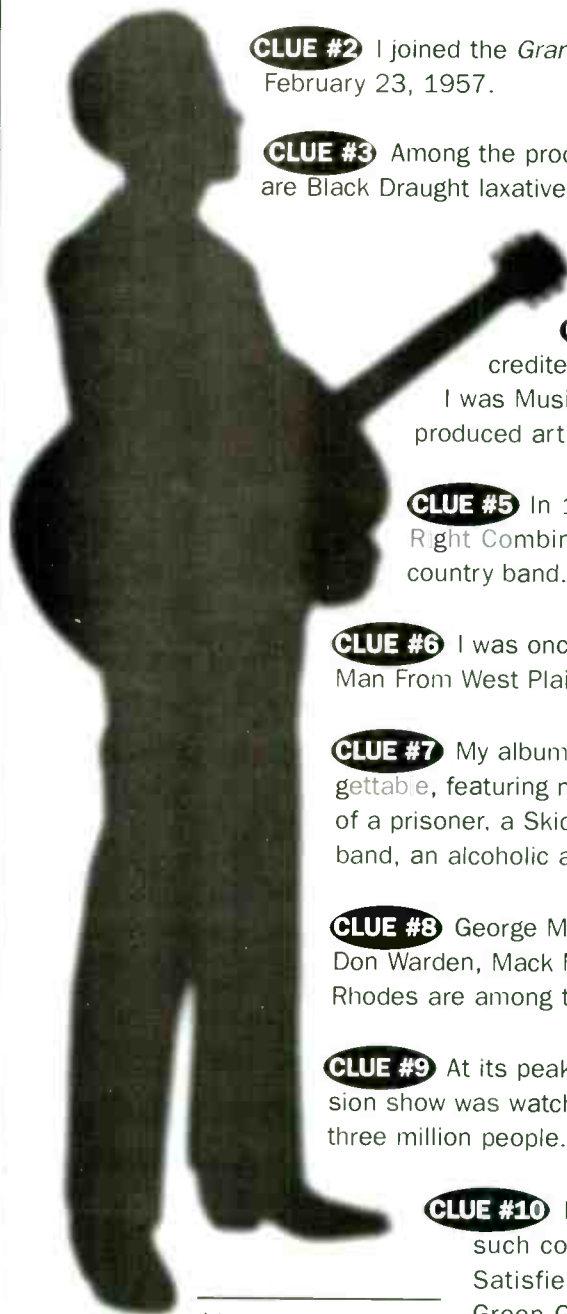
Editor: Robert K. Oermann

IN THIS ISSUE

- J2 Quiz: Who Am I?**
Test your knowledge of a legendary entertainer.
- J3 Events: Classic Stars**
The last photograph of Patsy Cline, and the amazing story behind it.
- J4 Cover Story: Dale Evans**
Dale Evans ranked as one of the prominent female role models of the 1950s. But there was much more to the famous cowgirl than riding the Hollywood trail with her superstar husband, Roy Rogers.
- J7 This Date In Country Music**
Anniversaries, birthdays and other musical milestones.
- J8 Johnny Bush**
Johnny Bush's robust singing style has made him a honky-tonk legend. But a debilitating vocal condition silenced him for more than a decade. Now he's back, belting our traditional country music with renewed fervor.
- J11 The Story Behind The Song**
"Home On The Range" remains one of the best-known songs in the American music repertoire. Nonetheless, the origins of the quintessential Western song have been debated for more than a century.
- J12 Disc-overies**
Notable country reissues, including historic collections by Jim Reeves, Charley Pride, Ralph Stanley, Jimmy Martin, The Monroe Brothers, Flatt & Scruggs and more.
- J14 Country's Hall Of Fame**
Webb Pierce's flamboyant personality was reflected in his custom made Pontiac convertible. Robert K. Oermann peers under the hood and into the story of Pierce's famous automobile.
- J16 Collections**
An essential marketplace for buyers, sellers and traders, as well as a forum for readers to share their views.

WHO AM I?

How much do you know about your country music favorites? Here's your chance to find out. Test your trivia knowledge about one of the greats.



CLUE #1 I am well known as an avid bass fisherman.

CLUE #2 I joined the *Grand Ole Opry* cast on February 23, 1957.

CLUE #3 Among the products associated with me are Black Draught laxative, Breeze detergent, Cardui tablets and Soltice rubbing balm.

CLUE #4 Although not credited as such on my records, I was Music Row's pioneering self-produced artist.

CLUE #5 In 1984 I assembled The Right Combination, an all-female country band.

CLUE #6 I was once known as "The Thin Man From West Plains."

CLUE #7 My album cover photos were unforgettable, featuring me in the various guises of a prisoner, a Skid Row bum, a jilted husband, an alcoholic and a fisherman.

CLUE #8 George McCormick, Buck Trent, Don Warden, Mack Magaha and Speck Rhodes are among the alumni of my band.

CLUE #9 At its peak, my 1960-1979 television show was watched weekly by more than three million people.

CLUE #10 I am associated with such country standards as "A Satisfied Mind" and "Green, Green Grass Of Home."

* Answer on page J16

Patsy Cline's last photo
crash, taken
backstage by
Mildred Keith
at Memorial
Hall in
Kansas City
in March 1,
1963.



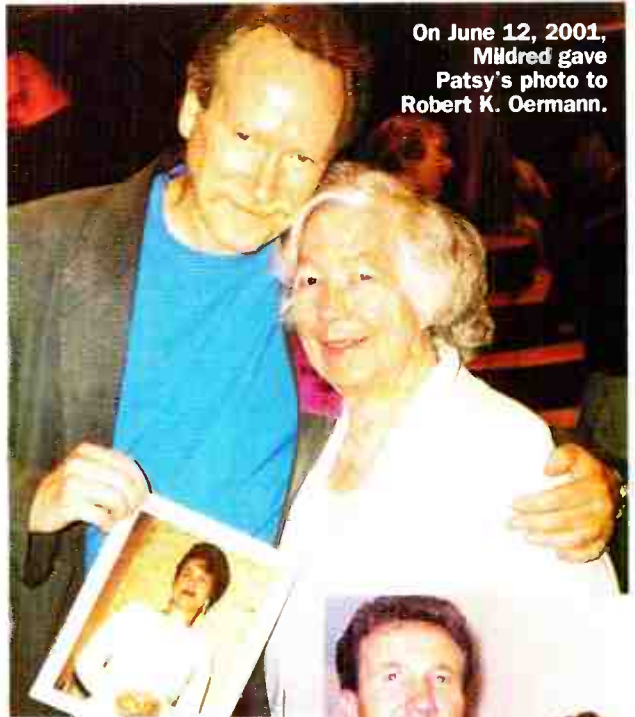
Mildred Keith's snapshot of Patsy Cline is the last known photograph of the superstar. She took it backstage at Kansas City's Memorial Hall in 1963. Thirty-six hours later, Cline climbed onboard a plane with fellow artists Hawkshaw Hawkins and Cowboy Copas and her manager/pilot, Randy Hughes.

They all perished in the plane's crash near Camden, Tenn. Here's Mildred's story behind the historic photo.

Cactus' Jack Call was our morning disc jockey in Kansas City. He was killed in a car wreck coming to work, leaving a wife and two sons, Billy Walker, George Jones, Wilma Lee & Stony Cooper and others volunteered to perform a concert to raise money for Cactus Jack's family.

"Patsy heard about this and called promoter Hal Peebles to say she'd be there. She also asked, 'Can you get ahold of that gal who has Jack's picture? I want to see it, because I always called him my kissin' cousin.' So Hal called me, and I took my book of photos to the show.

THE LAST PICTURE OF PATSY CLINE



On June 12, 2001, Mildred gave Patsy's photo to Robert K. Oermann.



Mildred greets Marty Robbins backstage at Memorial Hall in April 1963, about a month after Cline's death.

"Patsy and Dottie West had the book for at least an hour in their dressing room. The backstage doorman eventually motioned me to come over, so I went. Patsy opened the door and said, 'Girl, you have a treasure! I want you to make me a copy of Jack's picture.'

"I said, 'I'll just give you this one.'

"She said, 'I don't want you to take it out of your book.'

"I told her I would rather give this one to her than to try and mail it. She got this huge bag and reached into it. I said, 'Patsy, I don't want any money.'

"She said, 'Hush, girl, I want you to have it.' She took my hand, put a bunch of change into it, then guided my hand to my pocket. We started walking down the hall. Then it dawned on me.

"'Patsy, can I get one picture?' I asked. She said, 'Sure.'

"I never dreamed what would happen. Incidentally, I never took another photo out of my books."

THE QUEEN OF THE WEST

When Dale Evans rode into the sunset, it marked the end of an era

In the 1950s, the Queen Of The West rode tall in the saddle as one of the leading female role models of the era. At the time, millions of lasses grew up wearing fringed Evans cowgirl outfits, toting cap guns and emulating Evans' good-natured, moral persona.

by Robert K. Oermann

However, unlike husband Roy Rogers, Evans wasn't groomed to become an idol of America's youth. Instead, she attained that role through determination and talent.

"Before me, movie cowgirls were backdrop scenery for the cowboy, his horse and the action," she once recalled. "You never saw a cowgirl with a guitar sitting on a horse singing."

At first, Evans took roles as a reporter or Easterner who provided a foil to Rogers' Western romantic lead. Over time, her parts expanded until she became a cowgirl who solved crimes and sang songs while riding the trail alongside her matinee-idol husband.

Not only did Evans sing and act, she also wrote several of her husband's most significant songs, including "Buckeye Cowboy," "Down The Trail To San Antone" and Rogers' classic theme song, "Happy Trails."

Ironically, Evans was the authentic Westerner in her family, not Roy Rogers. He was born Leonard Slye in

Cincinnati. She was born Frances Octavia Smith on Oct. 31, 1912, in Uvalde, Texas.

The most famous of the Western cowgirls exhibited plenty of backbone and ambition long before saddling up with Rogers and becoming a model Christian. A twice-divorced big band singer, Evans later characterized herself as having been "vain" and "ambitious" before becoming a born-again believer following her marriage to Rogers.

Her fiercely independent streak first surfaced in her early teens. "For me it was full throttle or nothing at all," she recalled in her candid 1971 book, *My Personal Picture Album*. "Boys fascinated me. When my parents tried to divert my interest, I was resentful and began to strain at the leash. I grew up fast."

At 14, she lied about her age and married a man named Tom Fox. After she bore son Tommy the next year, her husband deserted her. Instead of returning to her parents' home, she

enrolled in a Memphis business school, then landed a clerical job in an insurance company.

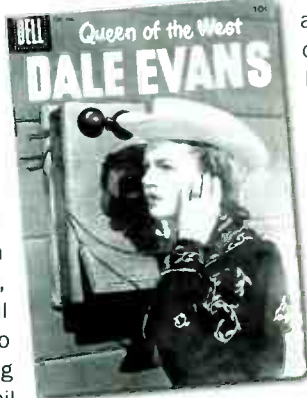
"When I was a secretary, I loved to write lyrics," she said in 1995. "I dreamt of being a radio singer. While I was working, I wrote a little song, 'He's Mine, All Mine.' I took it to a publisher, and he said, 'It's pretty good. Let us think about it.'"


"Well, I never heard from him. I went into a dime store one day that had sheet music. And there was this song of *mine*, changed just slightly. I didn't know anything about copyrights or plagiarism. So I thought, 'Well, that's not for me.'"

She didn't quit singing, however. Her Memphis insurance boss liked her voice, gave her a stage name and put "Frances Fox" on his company's local radio show. Armed with that experience, she headed for the entertainment mecca of Chicago in 1934.

She and son Tommy nearly starved in the Windy City during the height of the Depression. Suffering from malnutrition, she wired her parents for money and returned home to recuperate. However, even near-starvation didn't deflect her determination to make it in show business. She sang on radio stations in Louisville — where she adopted the stage name Dale Evans — and in Dallas. In 1938, she married pianist Robert Butts before returning to Chicago to perform with the Anson Weeks Orchestra on the CBS radio network.

After World War II erupted, Evans performed at hundreds of military shows





Dale Evans became America's favorite cowgirl after fate hitched her wagon to Roy Rogers. "Before I realized what was happening," recalled Evans, "I was typecast as a Western player."

dressed in cowgirl regalia. Meanwhile, her stature as a star radio performer continued to grow.

"I was hired by Edgar Bergen for *The Chase And Sanborn Hour*," she said. "That was with Don Ameche and Ray Noble's orchestra. Republic Studios heard me on that show. They were looking for a new face, a singer, to play in a movie, *Swing Your Partner* with Lulu

Belle and Scotty, who were very, very popular on the *WLS Barn Dance*. That was my first real picture."

She followed that 1943 feature with nine more low-budget musicals, including the 1943 Western *In Old Oklahoma*, in which she sang to John Wayne.

Rogers by then had become Republic Pictures' top movie star. Astride his

golden palomino, Trigger, the handsome singer ranked with the matinee idols of the era. But Republic thought his movies needed something extra. After a producer saw the hit Broadway musical *Oklahoma!* in 1944, they found it – the idea that Rogers needed a female singer in his movies. So "The King Of The Cowboys" and the future "Queen Of The West" were first teamed in 1944's

DALE EVANS

The Cowboy And The Señorita.

"The chemistry was just right between us, apparently, because after I made one picture with him, the exhibitors said, 'Don't break the team up,'" Evans recalled. "Before I realized what was happening, I was typecast as a Western player."

Evans divorced her second husband in 1945. Like everyone else who worked with Rogers, she fell under the singing cowboy's spell. "He was the most natural person I ever met in Hollywood," she said. "And he never changed. He loved children and old people. On the set, he never refused to shake hands with people. He was so very warm, just as plain as a shoe and comfortable to be with."

Rogers was shattered when his wife, Arlene, died suddenly of a blood clot after delivering their son, Dusty, in October 1946. He later fell in love with Evans and proposed to her on horseback as they prepared to ride into the spotlight at a Chicago rodeo in 1947. They married that New Year's Eve.

Evans devoted herself to mothering Rogers' two daughters and son. She became a born-again Christian in 1948, and Rogers soon followed. While entertaining the kids, she came up with ditties they could sing. That fueled her decision to start songwriting again. One of them became immortal.

"Roy had a theme song called 'Don't Forget, Smiles Are Made Out Of The Sunshine,'" Evans recalls. "I thought, 'That's cute, but it sounds like a song to children.' Roy is such a 'picture' on Trigger when he rides across the plains. I thought he should have a 'trail' song.

"He always signed his pictures, 'Many happy trails' or 'Trails of happiness.' So I took the trombone slide from Ferde Grofé's *Grand Canyon Suite* and sang 'Happy trails to you.' And it was done in three hours." And an

enduring cowboy classic was born.

At home, daughter Robin arrived with Down syndrome in 1949 and died two years later. Evans dealt with her grief by writing *Angel Unaware*, the first of more than 20 inspirational books. She and Rogers eventually adopted four children from various ethnic backgrounds, and the media became fascinated with how the family maintained a visibly Christian lifestyle in wild-and-wooly Hollywood.

In the 1940s, Evans began sketching ideas for costumes. She gave her drawings to the famed Western tailor, Nudie. Soon she and

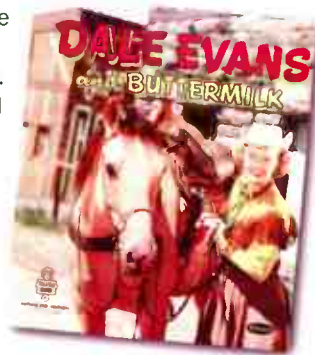
Rogers wore flashy satin shirts with glittering sequins, elaborate embroidery and long fringe. Thanks to her, Roy Rogers and Dale Evans became the definitive Western style setters.

After 28 films together, the couple left Republic Studios in 1951. Late that year they launched their NBC-TV series, *The Roy Rogers Show*. Every week, the show opened with Rogers and Trigger galloping across the plains, followed by Evans on her horse, Buttermilk, Pat Brady in his jeep, Nellybelle, and the German shepherd Bullet, the "wonder dog."

Like her husband, Evans was featured on hundreds of products; lunch boxes, clothing and every child's toy imaginable bore her likeness. Hers remains one of the indelible images of the '50s.

On television, Evans owned the Eureka Cafe in fictional Mineral City. But in most episodes she also saddled up Buttermilk to help Rogers solve crimes and right wrongs. She also

Evans set a new style in Western wear – and eventually designed her own clothing.



provided music for the series.

"On one show, we needed a song for a little girl to sing whose father had been wrongly accused of a crime. Our producer said, 'Dale, can you write something quick?' I said, 'How long do I have?' He said, '20 minutes.'" Evans went into her dressing room and, drawing on the New Testament's First Corinthians 13:13 for inspiration, wrote "The Bible Tells Me So" – now one of the most famous and beloved of American hymns.

The TV series ceased airing in 1964, but Evans remained a musical icon. In 1968, she and Roy co-hosted the first televised CMA awards show. In the 1970s she wrote books, appeared at evangelistic crusades, made TV specials and helped Roy create their world-famous museum in Apple Valley, Calif. (The museum was moved to Victorville, Calif., in 1976.) In the 1980s, the two became regulars on TNN, hosting a nostalgic cowboy-movie series.

Evans suffered a heart attack in 1992 and a stroke in 1996. Her husband of 50 years died in 1998. The Queen Of The West followed the King Of The Cowboys three years later, passing away at age 88 on Feb. 7, 2001. *

THIS DATE IN COUNTRY MUSIC

OCTOBER

October 1

1969 Loretta Lynn records "Coal Miner's Daughter"

October 2

1915 Fiddler Chubby Wise born
1948 Chris LeDoux born



Gene Autry

1998 Gene Autry dies

October 3

1989 Del Wood dies

October 4

1975 "Blue Eyes Crying In The Rain" hits No. 1 for Willie Nelson

October 5

1925 Nashville's WSM radio goes on the air
1938 Johnny Duncan born

October 6

1990 Garth Brooks joins the Grand Ole Opry
1996 Tim McGraw weds Faith Hill

October 7

1870 Uncle Dave Macon born
1984 The movie *Songwriter*, starring Willie Nelson and Kris Kristofferson, celebrates Nashville premiere

October 8

1944 Susan Raye born
1953 Kentucky HeadHunters' Ricky Lee Phelps born

October 9

1929 Gene Autry's first recording session
1990 George Strait wins his first CMA Entertainer of the Year award

October 10

1958 Tanya Tucker born

October 11

1932 Dottie West born
1943 Gene Watson born
1953 Highway 101's Paulette Carlson born
1969 Merle Haggard's "Okie From Muskogee" enters charts

October 12

1969 Dixie Chick Martie Seidel born
1997 John Denver's fatal plane crash

October 13

1959 Marie Osmond born

October 14

1938 Melba Montgomery born
1966 Del Reeves joins the Grand Ole Opry
1974 Dixie Chick Natalie Maines born

October 15

1960 Loretta Lynn's *Opry* debut

October 16

1984 Bluegrass great Don Reno dies

October 17

1958 Alan Jackson born
1968 Glen Campbell's *By The Time I Get To Phoenix* and *Gentle On My Mind* albums turn gold

1990 The Judds announce breakup

1991 Tennessee Ernie Ford dies

October 18

1952 Hank Williams marries Billie Jean Eshliman

October 19

1945 Jeannie C. Riley born

October 20

1913 Grandpa Jones born



Grandpa Jones

1937 Wanda Jackson born

1991 Clint Black marries Lisa Hartman

October 21

1915 Producer Owen Bradley born

October 22

1968 Shelby Lynne born

October 23

1956 Dwight Yoakam born

1978 Maybelle Carter dies

October 24

1952 Mark Gray born

October 25

1912 Minnie Pearl born
1958 Sawyer Brown's Mark Miller born

1992 Roger Miller dies



Roger Miller

October 26

1929 The Jordanaires' Neal Matthews - inventor of the "Nashville number system" - born
1969 Waylon Jennings weds Jessi Colter

October 27

1936 Ernest Tubbs' first recording session

1942 Lee Greenwood born

October 28

1936 Charlie Daniels born

1939 Bill Monroe joins the Grand Ole Opry

1972 Brad Paisley born
1979 Jimmie Skinner dies

October 29

1937 Osborne Brothers' Sonny Osborne born

1955 George Jones' chart debut with "Why Bab' Why"

1983 Kenny Rogers and Dolly Parton's "Islands In The Stream" tops charts

October 30

1908 Patsy Montana born

1976 SheDAISY's Kassidy Osborn born

October 31

1912 Dale Evans born

NOVEMBER

November 1

1901 Lew Childre born
1937 Bill Anderson born

November 2

1926 Charlie Walker born
1961 k.d. lang born

November 3

1957 Sun Records issues Jerry Lee Lewis' "Great Balls Of Fire"

November 4

1940 Delbert McClinton born

1960 The Forester Sisters' Kim Forester born

1978 Barbara Mandrell has her first No. 1. "Sleeping Single In A Double Bed"

November 5

1911 Roy Rogers born
1960 Johnny Horton dies
1970 The Kinleys, Heather and Jennifer, born

November 6

1932 Stonewall Jackson born

November 7

1914 Archie Campbell born

1960 A.P. Carter dies

November 8

1909 Scotty Wiseman born

1927 Patti Page born

November 9

1895 Opry founder George D. Hay born

November 10

1940 Donna Fargo born

1973 David "Stringbean" Akeman and his wife are murdered

1995 Fiddler Curly Fox dies

November 11

1930 Guitar great Hank "Sugarfoot" Garland born

November 12

1955 *Billboard* names Elvis Presley country's most promising newcomer

November 13

1915 Jack Guthrie born

November 14

1960 The term "Nashville Sound" first appears (in *Time* magazine)



Anne Murray

November 15

1980 Anne Murray hits No. 1 with "Could I Have This Dance"

November 16

1998 Gospel pioneer J.D. Sumner dies

November 17

1998 Western swing bandleader Wade Ray dies

November 18

1946 Jacky Ward born

November 19

1968 Roy Rogers & Dale Evans host the first televised CMA Awards show

November 20

1887 Pioneer country recording artist Eck Robertson born

1965 "May The Bird of Paradise Fly Up Your Nose" hits No. 1 for Little Jimmy Dickens



Little Jimmy Dickens

November 21

1933 Jean Shephard born

1950 Flatt & Scruggs' first recording session for Columbia Records

1974 SheDAISY's Kelsi Osborn born

November 22

1986 Keith Whitley marries Lorrie Morgan

November 23

1899 First jukebox installed (at San Francisco's Palais Royal Hotel)

1992 Roy Acuff dies

November 24

1940 Johnny Carver born
1976 *Wanted! The Outlaws* becomes country's first platinum record

1976 *Wanted! The Outlaws* becomes country's first platinum record

November 25

1960 Amy Grant born
1961 Johnson Mountain Boys fiddler and *Opry* announcer Eddie Stubbs born

November 26

1960 Jean Shepard weds Hawkshaw Hawkins

November 27

1941 Eddie Rabbitt born

1993 Joe Diffie joins the Grand Ole Opry

November 28

1925 First broadcast of WSM's *Barn Dance*, renamed the *Grand Ole Opry* two years later
1955 Sweethearts Of The Rodeo's Janis Gill born

November 29

1917 Merle Travis born

November 30

1927 Jimmie Rodgers records "Blue Yodel (T for Texas)"

Finding H

Johnny Bush overcomes rare affliction to claim his finest hour

Johnny Bush figured he was finished making records. His once-promising recording career was derailed 25 years ago by a rare vocal condition called spastic dysphonia. The few records he had done in the late 1970s and '80s had not been up to the quality of his early work, and none had received broad distribution. And his most ambitious effort of the '90s, a big-band Western swing tribute to Bob Wills, had been confiscated by the IRS when they padlocked Willie Nelson's Pedernales Studios – where Bush's album had been recorded, and where the master tapes were held – for non-payment of back taxes.

By Rick Mitchell

Bush spent two years trying to get the master back, and finally did. He released the album himself, with little fanfare, in 1994.

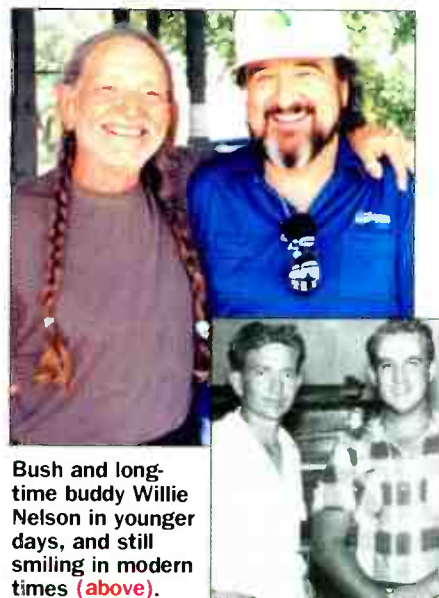
But through it all, Bush had maintained a loyal following in Texas dancehalls, where his classic honky-tonk sound still hit home with real-country two-steppers who weren't about to let yuppie radio consultants in Nashville and New York tell them how their music should sound.

In Texas, these folks will gladly inform you that Johnny Bush is one of the greatest country voices to come out of the Lone Star state, a worthy heir to the glo-

rious tradition of Bob Wills, Hank Thompson and Lefty Frizzell – and an underappreciated peer of Ray Price and Willie Nelson.

And while there were times – lots of times – when he couldn't help but wonder what might have been, Bush was truly grateful for what he had. Though his condition had clipped off the high end of his singing range and left him barely able to hold a simple conversation for the better part of two decades, his core fans had never deserted him.

"I was content playing gigs and selling the greatest-hits collections off the bandstand," he says. "There weren't any



Bush and long-time buddy Willie Nelson in younger days, and still smiling in modern times (above).

record companies breaking my door down. I didn't think I had a chance of pursuing a recording career at this late date."

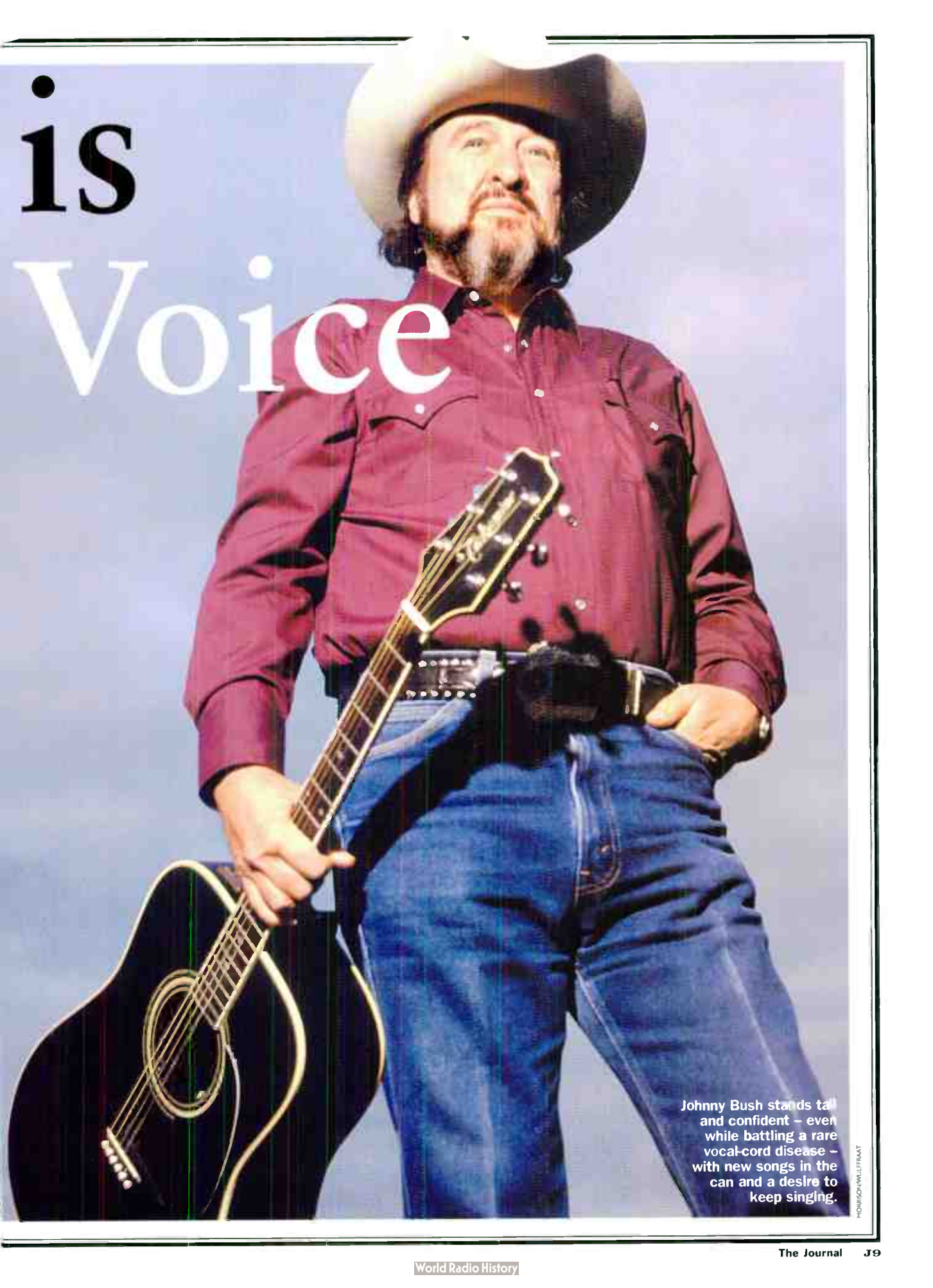
Bush credits Austin country singers Cornell Hurd and Dale Watson with convincing him that he still had something relevant to offer. *Talk To My Heart*, his first nationally distributed album in 22 years, came out in 1998 on the (now-defunct) Watermelon label. With its time-honored, fiddle-and-steel sound and politically incorrect cheatin' and drinkin' themes, the album picked up where Bush's biggest early-'70s hits "Whiskey River" and "There Stands The Glass" left off.

It also unleashed a new wave of creativity for Bush, who went back into the studio to record another album practically on its heels. *Lost Highway Saloon* was released late last year on Austin's new Lone Star label. (The label simultaneously reissued Bush's Western-swing album, *Johnny Bush Sings Bob Wills*.) The new album has its share of honky-tonk shuffles and tear-in-your-beer laments. But it also casts a wider



Bush reminisces with Ray Price, with whom he spent three years as a drummer in the '60s. Not long after leaving Price's Cherokee Cowboys band, Bush released his first solo album.

is Voice



Johnny Bush stands tall and confident – even while battling a rare vocal-cord disease – with new songs in the can and a desire to keep singing.

PHOTOGRAPH BY WILFRAAT

Johnny Bush

net, from vintage cowboy pop and jazzy Western swing to the first gospel song Bush has ever recorded.

Despite the fact that there are no original songs on *Lost Highway Saloon*, Bush calls it his favorite among all the albums he's recorded. Every track – from the Tennessee Ernie Ford-Kay Starr chestnut “I’ll Never Be Free” (done here as a duet with Leona Williams) and Marty Robbins’ cowboy ballad “They’re Hanging Me Tonight,” to more recent compositions such as Clay Blaker’s “The Wall” and T. Graham Brown’s “Wine Into Water” – makes its own unique statement.

There’s also a hidden last track, a reprise of “I’ll Never Be Free” in which the recording is given a thin, scratchy quality reminiscent of a 78 rpm record being played on the radio circa 1949. This, of course, is how Bush heard it for the first time as a poor boy growing up with mud on his boots on Houston’s East Side.

“Generally, singers are typecast just like actors,” he says. “I was typecast as being ‘shuffle, high-register, tenor-on-the-bridge, fiddle and steel, cheating, drinking, honky-tonk lyric.’ That was the Johnny Bush bag.

“But coming up through the joints the way I did, I loved other things. I loved blues and jazz and pop and the old country music. Playing all the joints as a drummer and a front man all those years, I had to do a variety of songs just to keep a job.”

Bush broke into the music business as a teenager playing behind his

uncle, a regional Texas star named Smiling Jerry Jericho. He met Willie Nelson in San Antonio when both were teenagers at the beginning of their professional careers, and the two have remained lifelong friends.

Bush credits Nelson with giving him the inspiration to try writing songs of his own. “I figured if he could do it, I could do it,” he says. Bush later provided Willie with the tune that became his in-concert theme. “Whiskey River.”

An accomplished drummer, Bush spent three years in the mid-’60s playing with Ray Price’s Cherokee Cowboys at a

“I was typecast as being ‘shuffle, high-register, tenor-on-the-bridge, fiddle and steel, cheating, drinking, honky-tonk lyric.’”

time when Price had the greatest honky-tonk show on the road.

But what Bush really wanted to do was to sing and record his own songs. With Nelson’s moral and financial support, he released his debut album, *The Sound Of A Heartache*, in 1967. Long out of print, the album remains one of the purest distillations of barstool balladry ever conceived in Nashville. Following a string of regional and national hits for the independent Stop label, Bush signed with RCA in the early ’70s.

It wasn’t long after the release of his

RCA debut, *Whiskey River*, that he began having problems with his voice. While he never completely lost the ability to sing, just carrying on a simple conversation became a major struggle. He was unable to do interviews to promote his career or conduct meetings with his label and manager. After three albums, RCA dropped him.

For years, Bush attempted to hide his affliction while desperately seeking a cure. A psychologist convinced him his problems were psychosomatic, which only added to his frustration. Finally, Bush was diagnosed with spastic dysphonia, a rare neurological condition in which the vocal cords are affected by uncontrollable muscle spasms. The cause of the incurable condition, which affects one out of 35,000 people, remains unknown.

“When you go to speak, your brain tells your vocal cords what you’re going to say,” Bush says. “But the nerve short-circuits. When I try to speak, my vocal cords slam shut.”

Bush’s turning point to his recovery arrived in 1978 when he began working with an operatic voice coach in Austin, who gave him a strenuous set of exercises to build the muscles around the larynx. Gradually, he regained the ability to speak at an almost natural pace, though he often has trouble when he gets tired. Bush estimates his singing voice to be 75–80 percent of what it was in his prime, which means he still sings rings around average singers.

“It’s as good as I can do, living with this,” Bush says, pointing to his throat.

Now that he has the recording bug again, Bush is in no mood to stop. Freed from the pressure to cut hits for mainstream country radio, he’s exploring new reaches of music. He says he has another 20 or 30 tracks in the can ready to go, including an updated version of his honky-tonk anthem, “Green Snakes On The Ceiling.” He’s also planning a solo acoustic session in the style of Johnny Cash’s *American Recordings*.

“I decided what fans I have left would enjoy hearing me sing these songs because I enjoy performing them,” he says. “And that’s the way it’s going to be with me from now on.”

As long as there’s a jukebox in Texas, you can bet someone will still be punching up the sound of a heartache, Johnny Bush-style. ✪



Nineteen-year-old Bush (right) with Smiling Jerry Jericho (left) and Ernest Tubb in 1954. Jericho, Bush’s uncle and a regional Texas star, gave the youngster his first break in the music business.

“Home On The Range”

Though this song remains one of our most enduring standards, nobody knows who wrote it.

Its popularity dates back to the '20s. “By 1925, ‘Home On The Range’ was being published in sheet music,” says Alan Axelrod in *Songs Of The Wild West*. “In 1933, it was the most popular song played on radio.”

Vernon Dalhart had recorded the song for the Brunswick label by 1927, and authentic cowboy Jules Verne Allen waxed it for Victor a year later. John I. White, known as “The Lonesome Cowboy,” published his “Home On The Range” in a 1929 songbook. In the '30s, the song spread like wildfire, as hundreds of would-be cowboys sang it coast to coast on country radio barn dances. Even Bing Crosby charted a rendition in 1933.

But who wrote it?

“A Negro saloon keeper in San Antonio gave me the music,” claimed John Lomax, who first brought the song to notoriety with singer Bill Jack Curry’s version in Lomax’s 1910 collection *Cowboy Songs And Other Frontier Ballads*.

But Oklahoma writer and entertainer Guy Logsdon contends that *The Journal Of American Folklore* first printed “Home On The Range” in June 1909.

In 1934, some alleged songwriters tried to assert ownership. William and Mary Goodwin launched a lawsuit demanding \$500,000 in unpaid royalties and a stop to all recordings. The Goodwins based their claim on their 1905 copyright of “An Arizona Home,” a remarkable “Home On The Range” facsimile.

“To block their suit, someone had

to produce strong evidence ... that the song was current in the West prior to 1905.” White wrote in his book *Git Along, Little Dogies*.

Surprisingly, several “someones” came forward. Bob Swartz of Scranton, Pa., claimed he had written it with two fellow Colorado miners in 1885. Then Myrtle Hose of Osborne, Kan., produced a 1914 newspaper feature containing a reprinted “Home On The Range” that she claims was originally published in the *Smith County Pioneer* in 1873. Called “Western Home” and credited to a Kansas homesteader named Dr. Brewster Higley, it was supposedly set to music by Dan Kelley, a Kansas carpenter. If so, no one ever found evidence to support it.

“Home On The Range”

Public domain

**Oh give me a home
Where the buffalo roam
Where the deer and the antelope play
Where seldom is heard
A discouraging word
And the skies are not cloudy all day**

**Home, home on the range
Where the deer and the antelope play
Where seldom is heard
A discouraging word
And the skies are not cloudy all day**

**How often at night
When the heavens are bright
With the light from the glittering stars
Have I stood there amazed
And asked as I gazed
If their glory exceeds that of ours**

**Home, home on the range
Where the deer and the antelope play
Where seldom is heard
A discouraging word
And the skies are not cloudy all day**

However, research discovered that blind singer Clarence Harlan recorded the Higley/Kelley version in 1914, stating on the recording that he’d learned it in 1874.

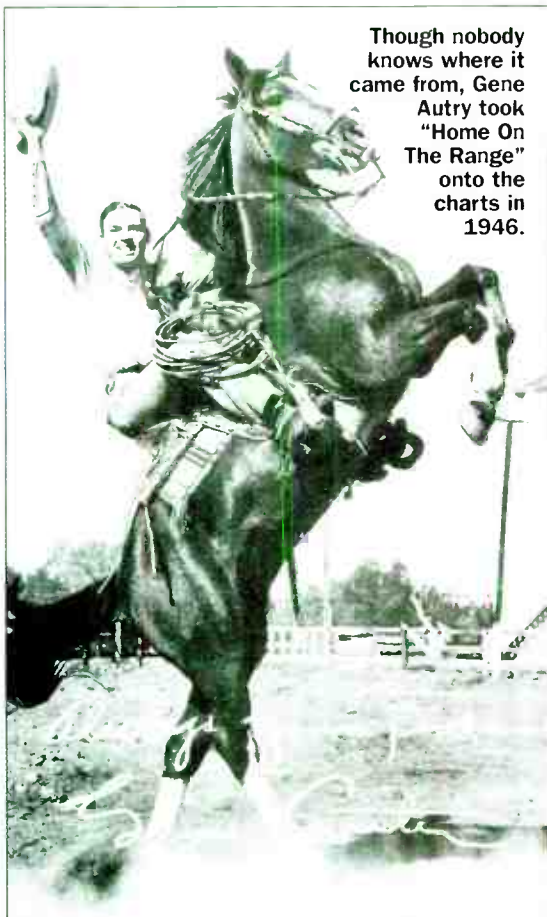
So the Goodwins wisely withdrew their lawsuit – opening another floodgate of “Home On The Ranges” from Gene Autry (1946), Roy Rogers (1947) and the Sons Of The Pioneers (1952), among others.

Around 1946, a Kansas State Archives researcher found an issue of *The Kirwin Chief* from 1876 containing the “Home On The Range” lyrics with Dr. Higley’s byline. Was this the irrefutable proof everyone had been so desperately seeking?

Not quite. The circle lead back to John Lomax, who concluded before his death that he had a letter indicating that the song had been sung in Texas in 1867.

“My guess is that it goes far back – into the big American songbag which the folk have always held in common for centuries,” he noted.

— Robert K. Oermann



Though nobody knows where it came from, Gene Autry took “Home On The Range” onto the charts in 1946.

NEW AGAIN NOTEWORTHY DISCOVERIES

Coinciding with the revered Ralph Stanley's appearances on the million-selling movie soundtrack *O Brother, Where Art Thou?* is a flurry of reissues of this master's earlier work.



RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Echoes Of The Stanley Brothers

(Varèse Sarabande)

The first half of this 24-track reissue is comprised of tunes recorded for Stanley's 1971 *Michigan Bluegrass LP*. The lead vocalist is Roy Lee Centers. Among those backing him were two teenagers Stanley had recently recruited for

the band, Ricky Skaggs and Keith Whitley. Neither is particularly prominent in the sound, which is somewhat thin in any case, perhaps because the tunes were recorded in a small, local studio.

The second half's songs come from *The Gospel Echoes Of The Stanley Brothers*, recorded shortly afterward. It eclipses its predecessor, but Whitley and Skaggs are still very much sidemen here.

RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Cry From The Cross (Rebel)

This is the album to get if you want the full impact of what was

arguably Ralph Stanley's finest band. Skaggs contributes tasty mandolin licks and twin fiddling, along with longtime member Curly Ray Cline. Whitley sings bass in the choruses. Stanley and Centers recreate the classic Stanley Brothers harmonies, and the former's banjo ripples like liquid silver. The audio quality on these 1971 sessions is the best this lineup ever had.



RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Clinch Mountain Gospel (Rebel)

Lead vocalist Roy Lee Centers was shot and killed in 1974. By this time, both Keith Whitley and Ricky Skaggs had left the band. After the funeral, Whitley asked Stanley if there was anything he could do to help. The bandleader made him his new lead singer.

In 1977, Whitley and Stanley led the band through these sterling, recorded performances. They are among the most powerful bluegrass gospel recordings of all time. "Over In The Gloryland" is taken at a peppy clip. This is one of the prettiest versions of "Beautiful Star Of Bethlehem" ever. "Travelling The Highway Home," "Mother's Not

Dead" and "I Am Weary (Let Me Rest)" are all definitive performances. And things get positively chilling when Whitley "answers" Stanley as the voice of death in "Oh, Death."

RALPH STANLEY

I'll Answer The Call (Rebel)

This album originally appeared in 1988 and became one of Stanley's best-selling discs. In addition to his reliable banjo work, this edition of the band featured Curly Ray Cline's fiddle and Junior Blankenship's guitar runs. Rhythm guitarist Sammy Adkins shares lead vocals with Stanley. In bluegrass circles,

"White Oak On The Hill," "Daddy's Rose" and the title track emerged from this as favorites. All 12 tracks are sturdy, robust performances.



The Country Music Hall of Fame has partnered with the Audium/Koch folks to launch a new series of vital reissues.



JIMMY MARTIN

The King of Bluegrass

(Country Music Hall of Fame/Audium/Koch)

Martin was the definitive bluegrass lead vocalist, blessed with a simply sensational tenor that delivered both a wallop of volume and heart-piercing emotionalism. After leaving Bill Monroe's Blue Grass Boys, he embarked on a

decade solo career that produced such classics as "Sophronie," "Hold Whatcha Got," "Free Born Man" and "Rock Hearts," his biggest hit.

These 18 tracks sum up this colorful character's artistry. Particularly enjoyable are "Grand Ole Opry Song," which name-drops numerous country legends, and the propulsive waltzes "Ocean Of Diamonds" and "Mr. Engineer."

VARIOUS ARTISTS

Big Rig Hits

Vol. 1, 1939-1969

(Country Music Hall of Fame/Audium/Koch/Diesel Only)

This 20-song com-

pilition contains many of the biggest hits of the sub genre of country music that celebrates our "last American cowboys" - truck drivers. As well known as "Six Days On The Road" (Dave Dudley), "Girl On The Billboard" (Del Reeves), "A Tombstone Every Mile" (Dick Curless), "Truck Driving Man" (Dick Feller), "Diesel On My Tail" (Jim & Jesse) and "Widow Maker" (Jimmy Martin) have become, they've never all appeared on the same album until now.

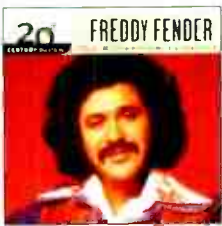


What's even cooler about this set is the "history lesson" that takes us further back in time to hear 1939's "Truck Driver's Blues" (Cliff Bruner), 1948's "Truck Driver's Boogie" (The Milo Twins), 1952's "Diesel Smoke (Dangerous Curves)" (Doye O'Dell) and other seminal works

My favorite discoveries were Jim Nesbitt's "Truck Drivin' Cat With Nine Wives," from 1968, and Johnny Horton's "I'm Coming Home," from 1957.

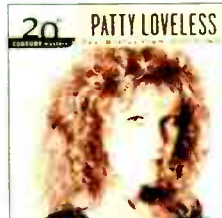
Diesel Only Records' Jeremy Tepper penned the insightful liner notes. I missed hearing Red Simpson's "I'm A Truck," Betty Amos' "18 Wheels A-Rollin'," Red Sovine's "Phantom 309," Dave Dudley's "Truck Drivin' Son-Of-A-Gun" and some other favorites. But they're doubtlessly slated for Volume 2.

Universal continues to repackage the biggest stars from its MCA, Decca, Mercury, ABC and Dot vaults in its ongoing series. The sets share the ungainly title "20th Century Masters, The Millennium Collection, The Best Of." But they are packed with hits.



FREDDY FENDER
The Best Of Freddy Fender
MCA/Decca

"Before The Next Teardrop Falls." "Wasted Days And Wasted Nights." "Vaya Con Dios" and the rest of these 1975-79 tracks made Fender one of country's first Hispanic stars. The set sports eight Top 10 hits, plus "I Love My Rancho Grande," written by the singer using his real name, Baldemar Huerta.



PATTY LOVELESS
The Best Of Patty Loveless
MCA

These are Loveless' career-establishing hits, recorded during her MCA tenure of 1985-92. Her first Top 10 was her version of the George Jones oldie "If My Heart Had Windows" in 1988. It kicks off the set, followed by her next 11 singles in chronological order. "Chains," "Timber, I'm Falling In Love," "On Down The Line" and the rest still sound great.

FLATT & SCRUGGS
The Best Of Flatt & Scruggs
Mercury

"Best of" is stretching it a bit in this case. These 1948-50 sides are the first Lester Flatt and Earl Scruggs made after leaving Bill

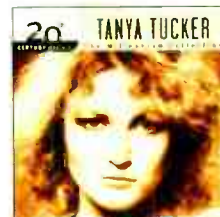
Monroe's Blue Grass Boys and forming their own Foggy Mountain Boys. The group's biggest hits and best-known recordings came after the group left Mercury and signed with Columbia. But this is nonetheless an important reissue, since it contains the first versions of a num-



ber of the band's "signature" songs - "Foggy Mountain Breakdown," "Roll In My Sweet Baby's Arms" and "Old Salty Dog Blues."

TANYA TUCKER
The Best Of Tanya Tucker
MCA

In the wake of "Delta Dawn," "Would You Lay With Me (In A Field Of Stone)" and a half dozen other smashes, Tucker left Columbia and spent 1975-81



racking up hits for MCA. This collection is the Tanya of "San Antonio Stroll," "Texas (When I Die)" and "Lizzie And The Rainman" fame - the singer who evolved from a girl into a woman.

ASLEEP AT THE WHEEL
The Best Of Asleep At The Wheel
MCA

The Wheel's 1980



MCA LP, *Framed*, produced no hits, and its self-titled LP for Dot five years later fared no better. Both projects drifted away from the band's Western swing moorings. Still, there are items of interest amid these tracks from both eras. Willie Nelson is

the guest vocalist on "Write Your Own Song." Bonnie Raitt appears on "Lonely Avenue Revisited." And the band swings respectably on "Across The Alley From The Alamo," "Deep Water" and more.

BARBARA MANDRELL
The Best Of Barbara Mandrell
MCA

These 12 Top 5 smash hits helped define the "countrypolitan" era. Barbara's work for ABC, Dot and MCA in 1975-86 marked the height of her recording



career. Her signature songs, "I Was Country When Country Wasn't Cool" and "Sleeping Single In A Double Bed," are here, as are her covers of such R&B tunes as "(If Loving You Is Wrong) I Don't Want To Be Right" and "Woman To Woman."

Germany's Bear Family label continues to be the world's leading country reissue producer. Its products are all characterized by musical completeness, extensive liner notes and excellent graphics.

JIM REEVES
Radio Days, Vol. 2
(Bear Family - 4 CDs)

In the late 1950s and early 1960s, Reeves starred on a number of internationally distributed radio shows. *Country Style U.S.A.* was sponsored by the U.S. Army. *Country Hoedown* was recorded for the Navy. *Treasury Department* was a series made to sell government bonds.

Listening to these is a trip back in time. In addition to hearing Gentleman Jim's singing, you get a real sense of what a smooth and natural speaker he was. His repertoire is broader than you might expect -



in addition to creamy Nashville Sound hits like "He'll Have To Go" and "Four Walls," he performs from the songbooks of Bob Willis, Jimmie Rodgers, Gene Autry and even Bill Monroe.

Several of the shows have guest stars. The Jordanaires, Benny Martin, Jimmy Dean, The Louvin Brothers, Ernest Tubb, Carl Butler, Faron Young and others drop by for a song or two. Perhaps the most eye-opening of them is a young Johnny Rivers doing "The Long Black Veil," many years before he achieved rock 'n' roll stardom.

MARVIN RAINWATER
Rock Me: The Westwood Recordings
(Bear Family)

The "Gonna Find Me A Bluebird" hit-maker of the 1950s sustained his popularity in England long after



he vanished from the U.S. charts. Rainwater, in fact, recorded two albums for the Westwood label overseas. The first was issued in 1975. The second, recorded a year later, never came out. Until now.

These 22 performances are drawn from those Westwood sessions. Although past 50 at the time, Rainwater was still in good voice. But the production isn't the greatest. His best work is restored on the Bear Family sets *Classic Recordings* and *Whole Lotta Woman - Rockin' Rollin' Rainwater*. This one is for die-hard fans only.

Continued on Page 114

The Buddha label has a promising new reissue series called *RCA Country Legends*.



EDDY ARNOLD
RCA Country Legends

(*Buddha*)

Sixteen tracks of classic Eddy Arnold are the calling cards here. And the emphasis is on "classic." It has been many years since Arnold's earliest hits have been reissued in their original form. Here are "It's A Sin," "Bouquet Of Roses," "Anytime" and six other gems of 1947-52 with their original "ting-a-ling" steel guitar accompaniments by Little Roy Wiggins.

"Make The World Go Away" and five other later Nashville Sound hits conclude the package. The one mistake is the inclusion of Arnold's string-drenched 1955 remake of "The Cattle Call" rather than the original 1944 recording.

CHARLEY PRIDE
RCA Country Legends

(*Buddha*)

This includes some of Pride's biggest hits, including "All I Have To Offer You Is Me," "Is Anybody Goin' To San



Antone" and "Kiss An Angel Good Mornin'." Twelve of his 29 No. 1 smashes are here, plus two Top 10 hits. As is the case with the Eddy Arnold set, detailed session information is provided in the booklet, right down to backup singers, recording dates and studio locations.

It's good to have the career-launching "Snakes Crawl At Night" here, even though it never charted. But the inclusion of Pride singing the Johnny Cash/Ray Charles/John Conlee hit "Busted" is puzzling – especially since it meant leaving off another one of his 17 No. 1 hits that didn't "make the cut."

Continued from Page J13



VARIOUS ARTISTS
5000 Miles Away From Home: Nashville Stars In Germany, 1957

(*Bear Family*)

Country historians have often read of the momentous 1957 tour of Germany by RCA's biggest Nashville stars. It is considered a benchmark event in the international popularization of country music. We have always assumed that no audio exists documenting this tour. But now a tape has surfaced. Someone – no

one knows who – recorded the RCA stars in Munich.

The audio quality is rather muddy. But what comes across unmistakably is how naturally talented the stars of yesteryear were. It's hard to imagine most of today's acts performing so pitch perfectly in such primitive circumstances. The Browns, Hank Locklin, Jim Reeves, Del Wood, Tommy Hill, Janis Martin and Leo Jackson all do splendidly for the spirited servicemen in the audience.

The recording is only nine songs long, but every second is fascinating. Colin Escott's liner notes are, as usual, detailed and informative.



JOE MAPHIS
Fire On The Strings
(*Columbia/Legacy*)

Attention Brad Paisley, Keith Urban, Steve Wariner and all you other guitar hotshots out there. This record will make you quake in your boots. Joe Maphis really was "fire on the strings."



PATSY MONTANA
The Best Of Patsy Montana
(*Sony/Collector's Choice Music*)

All the good stuff is here – "The She Buckaroo," "Swing Time Cowgirl" and, of course,

"I Wanna Be A Cowboy's Sweetheart." Music with a built-in smile.

VARIOUS ARTISTS
Folks, He Sure Do Pull Some Bow!
(*Old Hat*)

These 24 performances are thematically linked. First, they are all vintage fiddle recordings. Second, they are all by African-American performers. Recorded between 1927 and 1935, these tracks present evidence that there was once a thriving fiddle tradition among black Southerners.

The well-known string band The Georgia Yellow Hammers is here from in 1927, marking one of music's first integrated recording sessions. The Tennessee Chocolate



Drops was a trio discovered in Knoxville in 1930. Also documented here are numerous black jug bands, rustic ragtime ensembles and country-blues fiddlers. Old-time music reissues don't come much better than this.



THE MONROE BROTHERS
Just A Song Of Old Kentucky (*Rounder*)

This is the second installment of Rounder's reissuing of the classic brother duets of the Monroes. The phenomenal success of "What Would You Give In Exchange For Your Soul?" (the title tune to the first Rounder reissue) led Bluebird Records to rush Charlie and Bill Monroe back into the

studio for two more sessions in 1936.

The sound that resulted was haunting and magical. There are two more CDs planned. When they are issued, all of the recorded output of this seminal duo will be back in print.

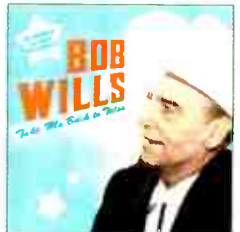
RED ALLEN
The Folkways Years, 1964-1983
(*Smithsonian Folkways*)

In a field noted for intense singing, Allen stands out as one of the most hair-raising bluegrass vocalists of all. His sky-high tenor is mesmerizing. And a "who's-who" of pickers passed through the ranks of his band The Kentuckians – including Frank Wakefield, Pete Kuykendall, Bill Keith, David Grisman, Richard



Greene and Bill Emerson. Folkways captured Allen on tape with mandolinist Wakefield in the lineup in 1964. The label paired him with Vassar Clements, Marty Stuart and others in 1981.

Selections from these and other Folkways sessions make up this retrospective.



BOB WILLS
Take Me Back To Tulsa
(*Rounder/Sony*)

Folklorist Dick Spottswood selected his favorite Bob Wills tracks for this reissue, which emphasizes the Wills repertoire prior to the "big band" period. You should already own these, but if you don't, here are "Spanish Two Step," "My Window Faces The South" and 14 other classics.



PRECIOUS MEMORIES

FROM THE COUNTRY MUSIC HALL OF FAME AND MUSEUM

WHEELS FIT FOR A KING

Webb Pierce – ‘The King of Honky-Tonk’ – assembles an extravagant ride



The colorful Webb Pierce turned heads as well as corners in his flashy customized convertible.

Webb Pierce's personality – like his music – was loud, boisterous and outlandish. So it makes sense that his car would be just as audacious as he was.

Besides, Pierce could afford to show off. With more No. 1 hits than any other country singer during the 1950s, the honky-tonk singer could easily pay \$20,000 to customize his 1962 Pontiac convertible.

Beginning with a stock Bonneville ragtop, noted designer Nudie trimmed the car with western iconography, such as steer horns, guns and horses. He converted the interior to hand-tooled leather, then adorned the chassis with a silver-trimmed saddle and six-gun door handles. More than 1,000 silver dollars were used to ornament the car.

After the transformation, “The King of Honky-Tonk” wound up with a flamboyant vehicle that perfectly matched his personality. Over the next three decades the flashy car and its colorful owner were a familiar site to Nashville residents, especially along Music Row. It was featured in the movie *Music City U.S.A.* and on the jacket of Pierce's album, *Cross Country*. In 1978, Pierce removed the original silver dollars from the leather interior and replaced them with newer alloy coins.

Following his death in 1991, the convertible was placed on exhibit at the Country Music Hall of Fame and Museum. Meanwhile, Nudie customized other cars in a Western style, including a Cadillac for himself and another for Buck Owens.

For information or to contribute to the Hall of Fame, please contact the Country Music Hall of Fame and Museum, 222 Fifth Avenue South, Nashville, TN 37203; phone (615) 416-2001; or visit the website, www.countrymusichalloffame.com.

COLLECTIONS

Attention, Readers! The Collections page is your source for buying, selling or trading country music-related merchandise and memorabilia. Entries are printed at the discretion of the editors. Please keep in mind the following guidelines when submitting your entry: 1) Entries must be kept to 40 words or less. 2) Only one entry per member per issue. 3) We reserve the right to edit for space and style. Please write each other directly about information or items.

HELP!

Does anyone have the words to a song popular back in the 1950s called - I think - "It's In The Book"? It has something about, *Grandma's lye soap/It wouldn't suds/And it wouldn't foam.*

Mary A. Breneman
R.D. #1, Box 302
Huntington, PA 16652

When I was a lad in Georgia, I listened to WLS and WJJD, Chicago. My favorite singer of all time was Doc Hopkins. Are there any recordings of him available anywhere?

John D. Sewell
6100 Guilford Circle
Magalia, CA 95954

EDITOR'S NOTE: Unfortunately, there are no recordings in print for Doc Hopkins, who recorded six songs for Decca in 1941. For

a fee, the Country Music Hall of Fame and Museum will make tapes of out-of-print recordings. Contact Alan Stoker at (615) 416-2001 for details.

I'm an old country-music album collector. Where can I buy the plastic sleeves to protect the album covers?

Rickey Edwards,
1029 County Rd. 491
Clanton, AL 35046-6446

EDITOR'S NOTE: A company called *Bags Unlimited* sells them. For a free catalog, call 1-800-767-BAGS.

Did Marty Robbins ever have a song called "Teardrops On My Heart," or something like that? What is the address of the Ernest Tubbs Record Shop?

Donald K. Robinson
93 Lansdowne St.
Campbellton, NB,
Canada E3N 2M4

EDITOR'S NOTE: "Teardrops In My Heart" was issued as a single in late 1981, about a year before Marty died. Write to the Ernest Tubbs Record Shop at P.O. Box 500, Nashville, TN 37202-0500. Or you can call the Shop on its toll-free order line, 1-800-229-4288.

Who sang "Teach Me To Cheat?"

Diana Drake
P.O. Box 117
Anchor Point, Alaska 99556

EDITOR'S NOTE: The *Kendalls* sang that into the *Top 10* in 1981.

How can I order CDs or cassettes of Cowboy Copas?

Thelma Adams
501 12th Ave.
Sterling, IL 61081-2846

What music is available by Elton Britt and/or Rosalie Allen?

Betty Munson
Rt. 1, Box 61
Clarksville, TX 75426

Where can I find a cassette of Dennis Yost & The Classic IV singing "Every Day With You Girl"?

Bob Nemyer
3314 E. 14th St.
Muncie, IN 47302-4807

Where can I buy Merle

Haggard singing "Leonard," Kenny Rogers singing "The Greatest" and Johnny Paycheck's "Outlaw's Prayer"?

Robert Kager
18281 Dike Rd.
Mt. Vernon, WA 98273-6518

EDITOR'S NOTE: I know we sound like a broken record, but - call the Ernest Tubbs Record Shop, above.

WANTED

I am looking for any information on Curt Hennig & The West Texas Rednecks. They had two video clips in 1999, "I Hate Rap" and "Good Ol' Boys." The group members were all pro wrestlers with the WCW, and the clips were shown on *Monday Night Nitro* and I believe that Hank Williams Jr., Mark Wills and Mark Chesnutt were in attendance that night, specifically to hear The West Texas Rednecks.

Elaine Scott
18 Leahy St.
Hamilton, VIC 3300,
Australia

Wanted: VHS tape copies of the TV specials *An Evening With The Statler Brothers: A Salute To The Good Times* and *Statler Brothers Christmas Present*.

Willis Rollins Jr.
P.O. Box 108
Deerfield, NH 03027-0108

Want anything on the TV show *The Dukes Of Hazzard*, like old TV Guides, magazines, scripts, photos of the cast, merchandise.

Robin Immormino
142 W. 14th St.
Holland, MI 49423-3305

I would like to buy photos and

CDs of Australian country singers Tania Kernaghan, Gina Jeffreys, Carol Young, Sherrié Austin, Shanley Del, Beccy Cole and Tracy Lee Kileen.

David Hume
1150 Logan St., Apt. 1
Denver, CO 80203

Would like a 45 single or LP

of Bobby Braddock singing "Revelation."
Larry Lau
1309 E. 37th St.
Des Moines, IA 50317

Tom T. Hall's Pop Goes The Country shows on video (VHS), or any of his live concerts with *The Storytellers*. Also interested in *The Seldom Scene* on video.

Kenny Johnson
1480 Three Run Rd.
Bunker Hill, WV 25413

I have looked everywhere for

"My Sweet Little Angelina" by David Houston. It was on the back side of the 45 "Mountain Of Love." I'll pay for a tape of it.

Wilma Hodge
2310 Eugenia Ave.
Nashville, TN 37211-2113

I would like a cassette tape of "He's On The Way Home" by Tony Tolliver.

Ramah Corzette
24659 Liv 437
Dawn, MO 64638

Searching for any record, tape, CD, even sheet music of George Jones' "Old Old House."

Darlene Friddle
13857 Hackett Dr.
Neosho, MO 64850

Looking for Statler Brothers cassette tapes *Christmas Present* and *Christmas Card*.

Becky Peterson
216 South 2nd St.
Caledonia, MN 55921

FOR SALE

WLS autograph book, with signatures. Books on the Dionne Quintuplets. Bradley Kincaid's No. 2 songbook.

Jerry Lynn Malagren
7514 N. 2nd St.
Machesney Park, IL 61115

250 record albums by Johnny Cash, Loretta, Tammy, Conway, Merle, George Jones and many more. Send for list.

L.E. Bannister,
1005 Brown Rd.
Belton, SC 29627

I have quite a few years of *Music City News* that I would like to sell if anyone is interested.

Floyd Bloom
Box 133
Rockglen, Saskatchewan,
Canada S0H 3R0

Concert and offstage color photos of all your favorites. Also cassettes, buttons, videos, trading cards, etc. Send SASE.

Galen Duncan
1204 Main St.
Darlington, MD 21034

Country music albums from Accuf to Young. Good condition. Reasonable.

Tony's Tunes
365 Vt Rte 110
Chelsea, VT 05030

Send requests to *Country Music* magazine, 118 16th Ave. South, Suite 230, Nashville, TN 37203. Mark envelope. Attention: Collections. 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.



Trivia answer: Porter Wagoner



Collector's Edition 1940's Entertainment Center

CALL TODAY FOR FASTEST SERVICE!
1-800-926-7801 x289



Listen to all your favorites on LP's, Cassettes and CD's with this charming 1940's era self-contained turntable system. Handcrafted of rich, solid oak hardwoods and veneers, this handsome all-in-one sound system proudly bears the Crosley name amongst its brushed brass badging and details.

The hinged lid lifts to reveal a turntable that plays both 33's and 45's, a side-mounted Cassette Deck is most convenient, and a full-function CD player emerges from the front at the touch of a button. The remarkable sound quality is made possible by two high-definition, full-range speakers, covered by a hand woven cloth that maintains the "nostalgic outside, modern inside" theme brought to life by Bluegrass Collectables in this remarkable Limited Edition reproduction of a time to remember.



Collectors Edition Badging



Handsome Control Center



Side Mounted Cassette Deck

Yes! Please send me the Crosley Collector's Nostalgic Turntable, Cassette & CD Player. I agree to pay \$199.50+19.95 shipping and handling for each entertainment center ordered. 90 day Limited Warranty included.

Check or Money Order enclosed

Charge my account: VISA Mastercard

Exp. Date ____/____/____

Turntable with Cassette Deck & CD Player Mail-In Order Form

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

Telephone# (____) _____

Mail To: Bluegrass Collectables • P.O. Box 33101 • Louisville, KY 40232

Road *Scholar*

From hellion to local hero, Travis Tritt savors renewed success after reassessing his life



Tritt has settled into a comfortable, family-first lifestyle, but concedes, "People seem to be interested in the rowdy rabble-rouser guy I've had the reputation for being in the past."

COURTESY: SONY MUSIC

Down the road from Travis Tritt's 75-acre farm in Hiram, Ga., there are two small white tents set up on a grassy strip in front of Grand's Citgo Gas Station and Food Mart. A crowd of 100 – fans in shorts and flip-flops, customers pumping gas, a crew from an Atlanta country radio station – strains to get a glimpse of the white stretch limo as it pulls off Georgia Highway 92 past a line of stone-faced state troopers.

by Miriam Pace Longino

As the limo door opens, five kids from the East Paulding High School band launch into a wobbly version of the *Rocky* theme as 38-year-old Tritt emerges with his family to cheers and the click of cameras. He waves like a politician, then sits on a folding chair, bouncing his 3-year-old daughter, Tyler, on his knee. A minister, Rev. John Cox, steps to the microphone and bows his head. "Lord, we thank you," he prays, "for Travis Tritt."

The country star settled in this community 10 years ago, hot off a string of flip-off hits like "Here's A Quarter (Call Someone Who Cares)" and "Country Club" – songs that quickly established him as country's longhaired, leather-clad, hell-raising rebel. Today, the town is naming its main highway after him.

Meet Travis Tritt, upstanding citizen.

Tritt concedes that he's come a long way since his infamous bad-boy days.

"I've tossed a beer bottle or two at a sign over the years," he laughs, recalling the youth of a hard-living Georgia kid who drove fast, married too young and spent many nights playing music in smoky bars.

"People seem to be interested in the rowdy rabble-rouser guy I've had the reputation for being in the past, as opposed to the family guy with a couple of kids and a very happy marriage," he says. "I did find it funny that, after all these years as the rebel rocker, this time around people started calling me a traditionalist. Nothing about me has changed, and all of a sudden I'm a traditionalist. The only thing that has changed is my record label."

With doting wife Theresa and children Tyler and Tristan, 2, Tritt's personal life has settled into a comfortable routine of baby toys on the floor and lights out at a reasonable hour. The parties he closes down these days are fund-

raisers for the local children's shelter or playground dedications.

But professionally, Tritt is anything but settled. In fact, he's hotter than ever.

His latest CD, *Down The Road I Go*, has turned gold and spawned two hit singles, the sweet chart-topping ballad "Best Of Intentions" and the ain't-life-good sing-along "It's A Great Day To Be Alive." The album, his first for Sony/Columbia, is a solid comeback.

After a decade with Warner Bros., Tritt was feeling the beginnings of a long, slow fade. His last Warner album, *No More Looking Over My Shoulder*, failed to produce a major hit. In the post-Shania world of Music Row, and with his label focusing on the pop meta-

morphosis of Faith Hill, he felt disenfranchised and ignored.

Rather than slowly turn into a greatest-hits act going nowhere, Tritt decided to reassess his life and career. He stopped touring, called off personal appearances and retreated to his gated Georgia compound, where he played with his children and watched purple martins come and go in his string of white-gourd birdhouses. For a solid year, he didn't listen to country radio – a place he found to be filled with "nothing but drivel."

"Country music started changing when songs came out that were little pop ditties that sold a lot of records but didn't have any meat," he explains. "They quit talking about real life. People aren't talking about personal things, songs that really speak to people's lives. My songs have always talked about things that if you're 15 years old, you're probably not going to understand."

He eventually picked up his guitar, looking not to Nashville for direction but at the ordinary people around him – family and old friends who had working-class jobs, drove used cars and were dealing with the joy and heartbreak of day-to-day life. Tritt called in road-tested songwriters Bob DiPiero and Dennis Robbins and began penning lyric-driven tunes that were back-to-basics traditional in their sound and approach. He also sifted through material from other writers, landing a Top 5 hit



Patty Loveless tapped Tritt's bluegrass roots for her new *Mountain Soul* CD.

TRAVIS TRITT

with "It's A Great Day To Be Alive" by Darrell Scott.

As soon as he heard that song's opening line, *I got rice cookin' in the microwave*, Tritt entered the studio and tracked the tune over a cheeky mandolin riff. He knew it was going to be a hit when he played the demo for his wife.

"I put her in the Mercedes, put the top down and took her out on one of these little country roads back here and just turned it up to 10, blasting! She said, 'That's so good. It makes you want to do exactly what we're doing right now.' I tell people, 'If you've got a convertible, it makes you want to put the top down. If you don't, it makes you want to go rent a concrete

“ The thing we've lost in country music is material about things you can't really understand unless you've done some living. ”



Wife Theresa has stood staunchly by his side since their 1997 wedding.

saw, cut the top off your car and then drive around.' ”

With Sony's promise to aggressively promote the material, Tritt re-emerged acting like the young artist who first knocked on doors back in 1989. He visited radio stations. He talked to the media. He posed for pictures ceaselessly and got up for early TV appearances. It paid off.

Tritt believes that country fans embraced *Down The Road I Go* because it is authentic.

"That's what music should be about, moving you in some way, whether it

makes you sad or happy or reminiscent," he says. "It should stir an emotion, make you tap your toe a little bit and then forget about it when the song is over.

"We seemed to chase after acts that appeal to a much younger audience, because they bought a lot of CDs. It was very successful, but now it's starting to drop off. Now country music is scrambling. You've got to find people who do what Garth and Alan Jackson and Clint Black and Vince Gill and I did when we first came out – people who appeal to an audience that is going to be much more loyal and stay around longer.

"That's a problem. You find artists who appeal to young teenage girls and they may sell a ton of records. But will those same teenage girls, 15 now, still be there when they are 18? Will they still be buying those records? I would say no."

Recently, he's been digging deeper into his roots. Few were aware that, before the leather pants and electric guitar, Tritt spent his high school days as a picker in a bluegrass band. When Ricky Skaggs put together his Bill Monroe tribute album, *Big Mon*, Tritt expressed an interest in participating. That led to guest appearances on the new, acclaimed *Earl Scruggs And Friends*, as well as Patty Loveless' rootsy new *Mountain Soul* CD.

While he has enjoyed his foray into bluegrass, Tritt doesn't plan to become



Onstage, Tritt still packs a rowdy rebel punch.

the heir to Ralph Stanley. "On one of my albums, [his bluegrass roots] would probably stand out like Fido's rear end," he laughs. But Tritt is looking to the future with the efficiency of a Day Runner. He plans to release five singles off the current album, finish up his tour, then begin writing in December. He's recruited his *Down The Road I Go* co-writers and hopes a new CD will be out in 2003.

As for the new album's direction, Tritt subscribes to the "If it ain't broke, don't fix it" theory.

"The thing we've lost in country music is material about things you can't really understand unless you've done some living: if you've been married, divorced maybe once or twice, or had meaningful relationships that went south. How you're dealing with your job. How you're feeling about your social status.

"We lost people because they weren't being fed by country music anymore. That's what country music is starting to come back around toward. And I'm proud to see it, because that's the only way we're going to stay around a long time – if we stay true to what brought us here in the first place." *

The American Beauty Keepsake Music Box



Hand Painted • Limited Edition • Shown Actual Size



Glimmering hinged frame opens to reveal a mirrored hideaway for your treasures.

The rose. So often celebrated in poetry and song. The timeless symbol of beauty, peace and love. Now captured forever in a meticulously sculptured, finely hand-painted heart-shaped box—*The American Beauty Keepsake Music Box*.

Perfect pink roses accented with sweet forget-me-nots adorn all sides of the box, which has been beautifully enhanced with a glimmering golden clasp and hinged frame. The lid opens to reveal a shining mirror and hideaway for your most precious treasures. And it is sure to evoke special memories as it plays the ever popular "Over The Rainbow."

This heirloom-quality work of art is limited to just 50 casting days and is accompanied by a frameable Certificate of Authenticity. Owners of *American Beauty* have the right without any obligation to preview other music boxes in the series. And you order with confidence knowing you can return any box within 5 years of purchase for replacement or full refund even including return postage.

To order, you need send no money now. You may preview *American Beauty* in your home FREE for 30 days. So mail your order today.

PREFERRED COLLECTOR'S ORDER FORM

Please Mail By
October 31st To:
Heritage House
P.O. Box 305147
Nashville, TN 37230-9985



Yes, please send me *The American Beauty Keepsake Music Box* for a 30 DAY FREE HOME TRIAL. If I decide to keep the box, I will pay for it in 2 monthly installments of just \$9.95* each. My satisfaction is fully guaranteed and I may return the box for replacement or full refund up to 5 years of my receipt.

*Plus \$3.95 per box for shipping, handling and insurance; sales tax billed if applicable.

Signature _____
ORDERS SUBJECT TO ACCEPTANCE

Name _____
PLEASE PRINT CLEARLY

Address _____

City _____

State _____ Zip _____

ME101190611



Show & Tell

Glamorous as they may appear, the CMA Awards are a battleground of intentions and egos – that often make for great television

If you think it's tense waiting to see if you've won a CMA award, you ought to try producing the show. That's when jaws *really* get tight.

Glamorous though it may appear, the CMAs are a battleground of intentions and egos. Most of those battles are fought behind the scenes in committee meetings, frantic phone calls and rehearsals. Sometimes, though, they spill out into the spotlight – and they make for great television.

Remember the then-obscure Mary Chapin Carpenter bringing down the house with her faux lament "Opening Act"? Or Dolly Parton belting out the gospel roof-raiser "He's Alive," backed by a 100-voice choir? Or trimly tuxedoed Julio Iglesias walking onstage and bowing to shaggy, blue-jeaned Willie Nelson? Or a visibly impaired Charlie Rich setting fire to John Denver's winning

envelope? They all happened on the CMA Awards.

Because the show racks up such high ratings, every artist wants to be on it – and every record label chief, talent manager and publicist tries to make that happen. But not everybody gets to perform. The producers have final say as to who sings and who doesn't. Those who don't are often offered slots as award presenters. Meanwhile, newer artists are relegated to "bumpers," segments in which they sing only a line or two of the current single going into commercial breaks, and implore the folks at home to stay tuned.

As country music has stretched out, so has the show. It expanded from 60 to

90 minutes in 1976, and to two hours in 1988. Since 1993, it's been a three-hour marathon.

For 26 years, as the show's producer, the courtly Irving Waugh called the shots. Now 88 and imperious as ever, Waugh – who retired from his producer's role in 1992 – says he constantly struggled to make the show entertaining rather than simply a vehicle for selling records. "Irving really had a vision for the show," says former CMA staffer Teresa George, who worked with Waugh as the show's creative consultant. "He had a game plan: 'Where are you going to make them laugh? Where are you going to make them cry? And where are the standing Os?'"



GREAT CMA MOMENTS: Award winner Deana Carter wrapped herself around stunned presenter Ricky Skaggs; Dolly Parton and a gospel choir gave a stunning performance of "He's Alive"

Parton earned a solid standing O with "He's Alive" in 1989. But Waugh had to fight for it.

"Dolly's manager wanted her to do her latest single," he recalls, "which was a nice little nothing of a piece called 'Yellow Roses.' It didn't do Dolly justice. But the manager wanted that, and the label was pushing it very strongly." Waugh listened to Parton's album but remained adamant that "He's Alive" was a better choice than the future chart-topper. When her manager and label refused to budge, Waugh went to Parton directly. She agreed to do the song if he would give her backup singers. "I said, 'We'll give you the whole choir.'"

Waugh continued to ruffle the mighty with his creative decisions. He paired Iglesias and Nelson to sing "To All The Girls I've Loved Before" even before the song was released as a single. Because he liked Trisha Yearwood's sound, he gave her a coveted performance slot merely on the strength of her first single. To keep the show moving, he limited the number of presenters, occasionally using an act that had just finished performing to announce the next award.

Not even a presidential visit could loosen Waugh's firm grip. When President George Bush decided to attend the 1991 show, the Secret Service moved in to take charge. "We were all in a meeting," Teresa George recalls, "and the Secret Service was saying, 'We've got to have this, and we've got to have that.' Irving just sat there listening. Finally, he said, 'We invited the president, and we can *uninvite* him.' He was totally serious. And they backed off."

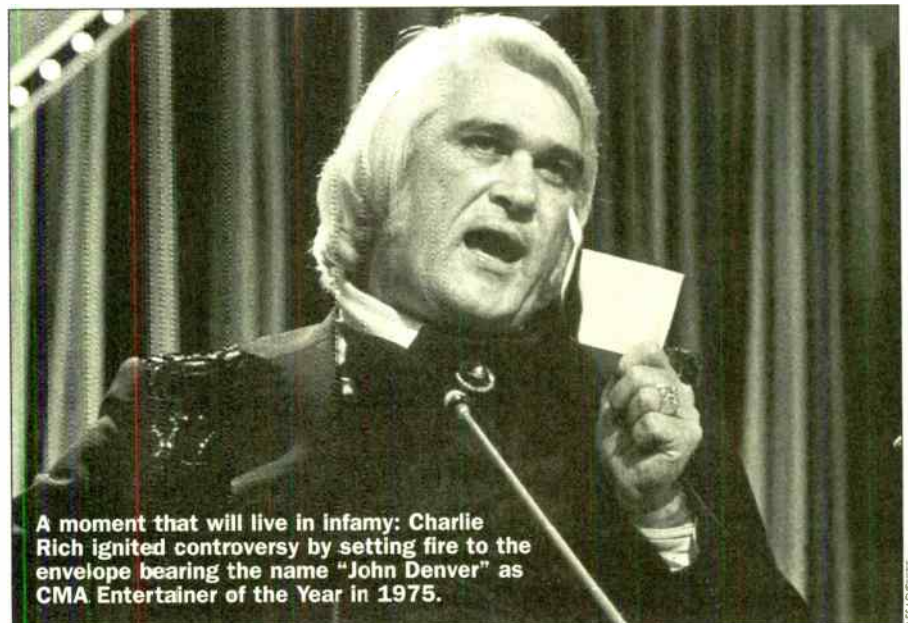
Good thing, too, for Bush's visit sparked another of the show's memorable moments. In accepting the Entertainer of the Year award – his first – Garth Brooks paid respect to his inspirations. "I love my Georges – George Strait and George Jones," he said. He paused for a moment, as if deep in thought. Then he looked up sheepishly, directly into the front row where the chief of state was seated. "No offense, Mr. President." The audience roared.

After overseeing the awards show from its barebones first broadcast in 1968 through its lavish 25th rollout in 1992, Waugh retired. He says there are several reasons artists have come to

cherish the CMA telecast. "We were there first," he notes, alluding to the fact that the Academy of Country Music didn't have a network awards show until 1974. "And if we needed money to get the best production talent, we spent it." With a chuckle, he adds, "Also, I always felt I had better taste than anyone."



Alan Jackson staged a mild protest in support of George Jones; Reba McEntire extended a warm welcome to President George Bush.



A moment that will live in infamy: Charlie Rich ignited controversy by setting fire to the envelope bearing the name "John Denver" as CMA Entertainer of the Year in 1975.

In a genre that's often viewed as all-white, the CMA awards show does what it can to chip away at that perception. Besides soliciting frequent appearances from the eternal Charley Pride, the show has welcomed Lionel Richie, Ray Charles and Anita Pointer, among others, to its stage. In an inspired 1994 skit, Mary Chapin Carpenter and Little Richard rushed into each other's arms and kissed as a cap to her performance of "Shut Up And Kiss Me."

Artists often use the show to make personal and political statements, such as Kathy Mattea wearing – and explaining – her red AIDS ribbon; Alan Jackson departing from the song he was *supposed* to perform to sing the song the CMA producers wouldn't give George Jones, his idol, time to do; Tim McGraw countering "Murder On Music Row" with the angry "Things Change."

Some of the show's best moments came naturally – Deana Carter leaping up and wrapping her legs around Ricky Skaggs when she won the Single of the Year trophy; Alison Krauss winning all four awards she was up for, in spite of being on an independent label.

A three-hour awards show can be hard to love. But those incandescent bursts of delight – the ones we'll chatter about the next morning – always seem to redeem it. We'll all be watching November 7 to see what this year's CMA Awards offer to make us laugh, make us cry – and make us stand up and cheer.

— Edward Morris

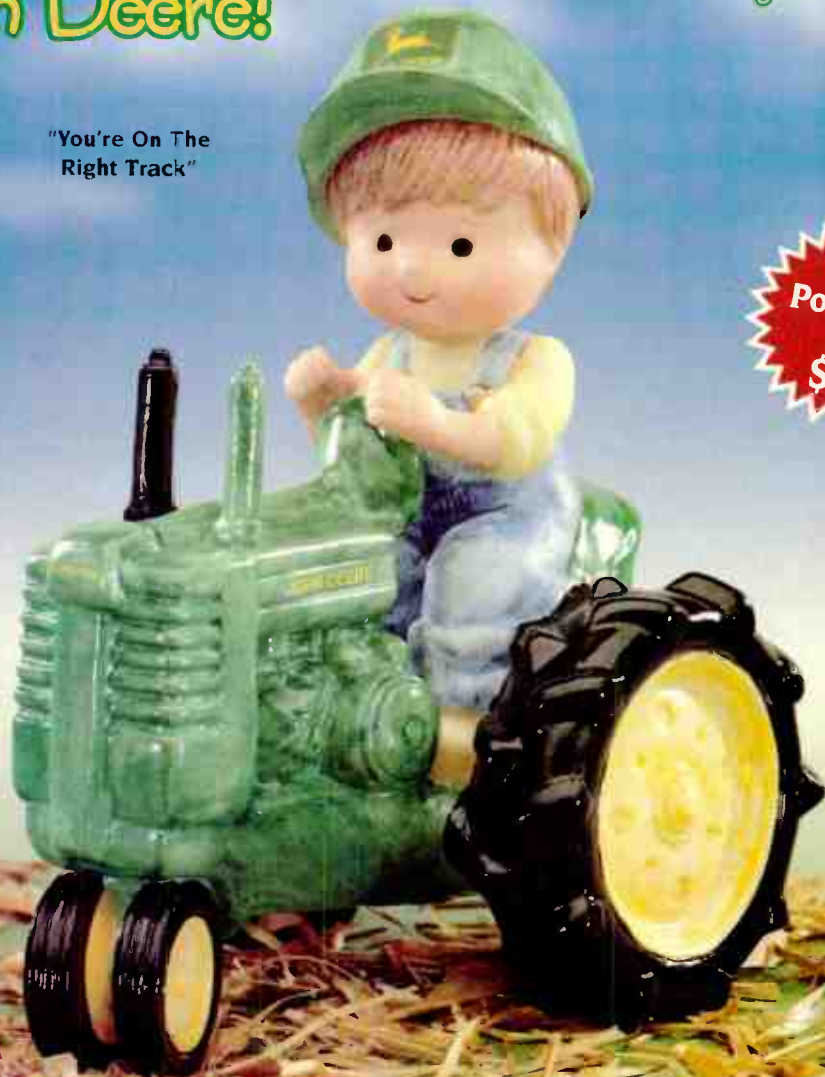
Track Down Fun With John Deere!

JOHN DEERE
Friends
by Enesco®

"You're On The
Right Track"

- Exquisitely crafted of fine porcelain
- Officially authorized by Deere & Company

Fine Porcelain
Only
\$20!



Shown actual size of 5 1/4" tall

First Time Introduction!

32377-RSD

From the heart of the Midwest to the center of the Big Apple, everybody loves John Deere—especially kids! And this little "gentleman farmer" can't wait to show you his favorite treasure—a shiny, new John Deere tractor, just like Dad's!

The Hamilton Collection is proud to present "You're On The Right Track," an endearing portrait of a country boy and his pride and joy. Officially authorized by Deere & Company and crafted of the finest porcelain, this

collectible treasure is hand-painted and so detailed, you'll expect to hear the famous John Deere engine purr to life! And at only \$20.00, it's an exceptional value!

Our 365-Day Guarantee assures you order risk-free, and owners may preview future issues of the Deere Friends figurine collection without obligation. So "run like a Deere," and order today!

collectiblestoday.com

Home of The Hamilton Collection and All Things Collectible

©2001 HC. All Rights Reserved.
©Manufactured under license of
Deere & Company 1999
©Licensee Enesco Group, Inc.

The Hamilton Collection

9204 Center For The Arts Drive, Niles, IL 60714-1300

Please Respond Promptly

Please accept my order for "You're On The Right Track" for the issue price of \$20.00* Limit One figurine per collector.

I need send no money now. I will be billed with shipment

*Add \$4.99 for shipping & handling. FL and IL residents will be billed appropriate sales tax. All orders must be signed and are subject to credit approval

Signature _____

Ms./Mrs./Mr. _____

Address _____

City _____ State _____ Zip _____

Telephone (_____) _____

32377-E90301

World Radio History

Inspired By
the Classic
Television Special!

Rudolph The Red-Nosed Reindeer®

RUDOLPH
AND THE ISLAND
OF MISFIT TOYS



- Authentic miniature reproductions of the original classic, Rankin & Bass "Animagic" characters
- Expertly sculpted and endearingly detailed

Figurine shown actual size of 4" high

46517-RPD

Do you recall...the most wonderful Christmas special of all? For millions of families, the holidays wouldn't be complete without the Rankin & Bass classic, "Rudolph The Red-Nosed Reindeer." For over three decades, this timeless story of lovable misfits, who never had any trouble "fitting into" our hearts, has captured our imaginations and inspired us to believe in our dreams.

Now rediscover the magic of this beloved holiday classic with the Rudolph® And The Island Of Misfit Toys collection! This enchanting new series features your favorite characters from "Christmastown" and the "Island of Misfit Toys" and brings your childhood memories to life with each detail.

Relive Rudolph's first meeting with Kris Kringle in the premier issue entitled "Jingle, Jingle, Jingle, You Will Hear My Sleigh Bells

Ring." This "dear of a reindeer" will melt your heart with his sweet expression as he dreams of one day joining Santa's reindeer team.

Subscribers will receive a new issue each month, each capturing a special moment in this enchanting story. You'll reminisce with Sam the Snowman, sing along with adorable snow bunnies, and help Santa rescue all of the misfit toys on the most wonderful day of the year!

Our 365-Day Guarantee assures your satisfaction, and you may cancel at any time. So "say hello to friends you know," and have "A Holly Jolly Christmas" this year! Subscribe today!

©2001 HC. All Rights Reserved. ©2000 © The Rudolph Company L.P. Rudolph The Red-Nosed Reindeer® Reg. U.S. Pat. & TM The Rudolph Company. L.P. Under License to GT Merchandising & Licensing Corp. Licensee Enesco Group, Inc.

collectiblestoday.com

Home of The Hamilton Collection and All Things Collectible

The Hamilton Collection

9204 Center For The Arts Drive, Niles, IL 60714-1300

Please Respond Promptly

Please accept my subscription for the Rudolph And The Island Of Misfit Toys collection. I will receive one new issue every month, beginning with "Jingle, Jingle, Jingle, You Will Hear My Sleigh Bells Ring" for only \$22.00*. I need send no money now. I will be billed with shipment. *Limit: One collection per collector.*

*Add \$4.99 for shipping and handling. Deliveries to FL and IL will be billed appropriate sales tax. All orders are subject to credit approval.

Signature _____

Ms./Mrs./Mr. _____

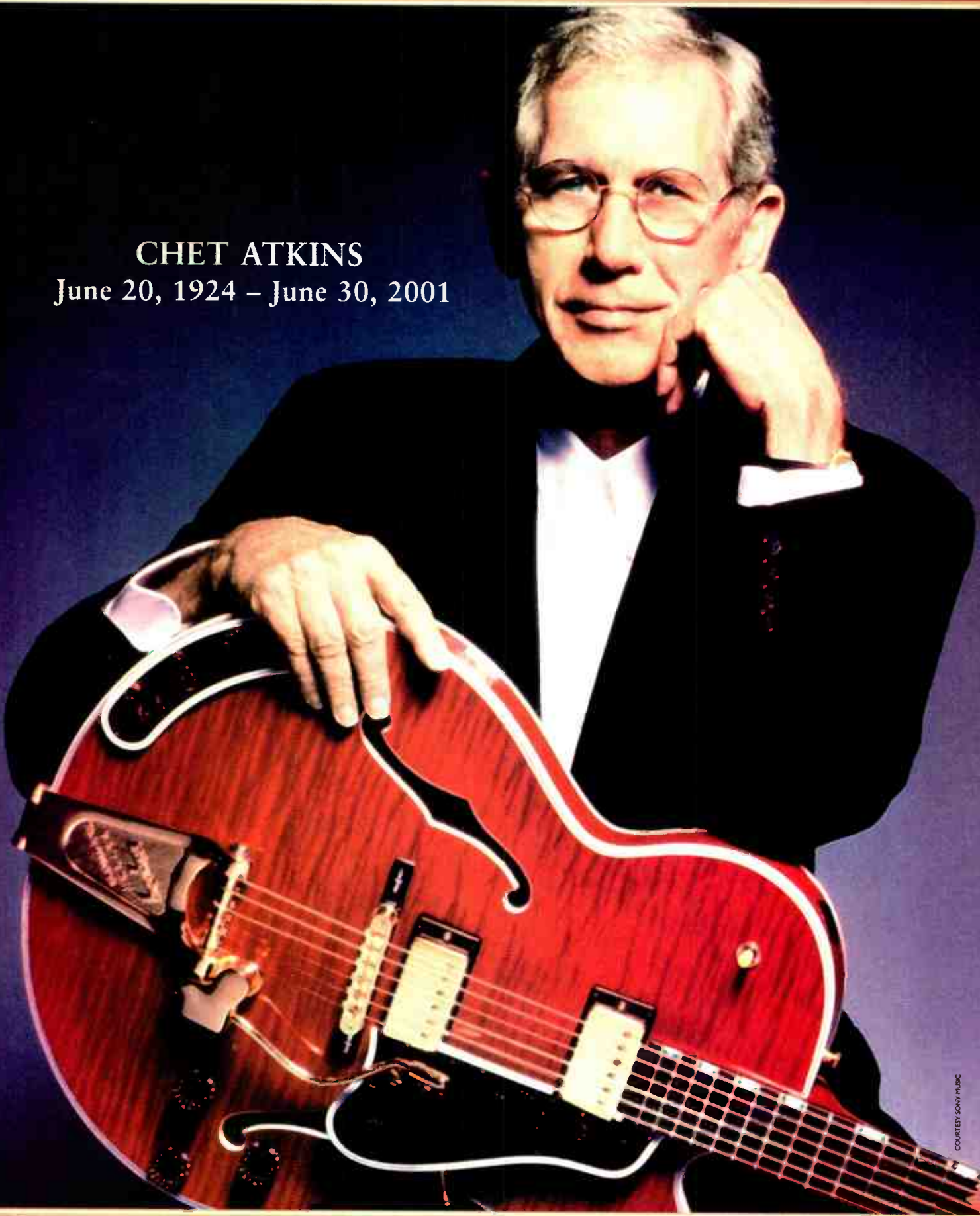
Address _____

City _____ State _____ Zip _____

Telephone (____) _____

46517-E90301

CHET ATKINS
June 20, 1924 – June 30, 2001



COURTESY SONY MUSIC

FAREWELL “MR. GUITAR”

By Robert K. Oermann

Chet Atkins may be gone, but his musical impact will last forever. As the most recorded solo instrumentalist in history, he was the most visible and influential guitarist of his era. As a producer and talent scout, he propelled an entire generation of country stars to fame. He built Music Row's first record-company office. He helped define the Nashville Sound.

Atkins was more modest about his mark on music. "I just made records I liked," he said. "Turned out the public liked them, too."

Atkins died at age 77 on June 30, 2001, after a long battle with cancer. Nashville mourned the man known worldwide as "Mr. Guitar" in services at the Ryman Auditorium on July 3.

"He was *the* guitar player of the 20th century," eulogized *Prairie Home Companion* radio host Garrison Keillor.

Although best known in country music, Atkins' influence extended far beyond. He backed Elvis Presley in the studio and was the leader of the recording sessions that took The Everly Brothers to the Rock 'n' Roll Hall of Fame. Atkins also recorded with some of the greatest names in jazz. George Harrison, Mark Knopfler of Dire Straits and Rock 'n' Roll Hall of Famer Duane Eddy have all cited him as an influence.

"This wasn't just the turning of another page," observed Eddy. "This was *the* page. I think he influenced everybody that picked up a guitar."

Born Chester Burton Atkins on June 20, 1924, in the Appalachian community of Luttrell, Tenn., Atkins was a shy, sickly child who began playing fiddle and guitar

at an early age. He dropped out of high school and went to Knoxville's WNOX radio to find work as a musician.

Bill Carlisle and Archie Campbell hired



A smiling young Atkins happily plies his trade at one of his first gigs after moving to Nashville — playing backup to Hank Williams.

him as a fiddler. On the night of Atkins' death, Carlisle performed on the *Grand Ole Opry*. He dedicated the show to the man whose career he'd launched. "We lost one of the best friends I ever had today," said Carlisle. "He was like my son."

By the mid-1940s, Atkins was performing as a sideman for Johnnie & Jack's troupe, which included the future Queen of Country Music, Kitty Wells. "Anytime you'd go backstage, he'd be sitting there, practicing on his guitar," Wells recalls.

The instrumentalist bounced around to various country radio shows in the late 1940s. At Cincinnati's WLW, he worked with Lois and Leona, the station's singing Johnson Twins. In 1946 he married Leona.

In the late '40s, Atkins achieved increasing fame as a soloist on Red Foley's radio broadcasts. RCA signed Atkins as their answer to Capitol Records' guitar-picking star Merle Travis. While releasing his own singles, Atkins became a sideman for Mother Maybelle and The Carter Sisters. When they joined the Opry and moved to Nashville in 1950, so did he.

Soon afterward, Atkins was in the studio backing such stars as Hank Williams ("Jambalaya"), The Louvin Brothers ("When I Stop Dreaming"), Faron Young ("Goin' Steady"), Webb Pierce ("There Stands The Glass") and Porter Wagoner ("Uncle Pen").

In 1953 he recorded his signature instrumental, "Country Gentleman." The Opry staff band closed the televised portion of the show by performing that melody in tribute the night of his death.

By 1954, Atkins had his own radio show on WSM. He had two hit singles the

CHET ATKINS

following year, "Mr. Sandman" and a guitar duet with Hank Snow called "Silver Bell." By the next year, Atkins was leading all of RCA's recording sessions in Nashville.

The following year, the label's newest signee came to Nashville to record, so Atkins wound up playing guitar on "Heartbreak Hotel," the first national hit by Elvis Presley. Those are also his rocking guitar licks on 1957's "Bye Bye Love," "Wake Up Little Susie" and the other star-making discs of The Everly Brothers.

RCA named him the manager of its Nashville operations in 1957, the same year he founded the label's famed Studio B. The building was the first record company headquarters on what became known as Music Row. Atkins struck instant paydirt at the facility by producing Don Gibson's double-sided 1958 smash "I Can't Stop Loving You"/"Oh Lonesome Me."

Along with producer Owen Bradley, Atkins modernized country music by adding pop production touches to the genre. The result was dubbed the "Nashville Sound."

In 1959, Atkins produced "The Three Bells" by The Browns. It made history as the first Nashville Sound country hit to also top the national pop charts.

Atkins' other production credits include "He'll Have To Go" by Jim Reeves (1959), "Last Date" by Floyd Cramer (1960), "Please Help Me I'm Falling" by Hank Locklin (1960), "The End Of The World" by Skeeter Davis (1962), "Detroit City" by Bobby Bare (1963), "Abilene" by George Hamilton IV (1963), "Here Comes My Baby" by Dottie West (1964) and "Make The World Go Away" by Eddy Arnold (1965).

At one point, Chet Atkins was producing 25 artists, yet still maintaining his performing career. He appeared at the Newport Jazz Festival in 1960 and played for President Kennedy in 1961. In 1965 "Yakety Axe" became his biggest hit.

Atkins often said he thought that his greatest talent was to recognize ability in others. Among those he discovered for RCA were Roger Miller, Roy Orbison, Willie Nelson and Jessi Colter, all of whom would rise to fame later at other labels. More successful discoveries for his own label included Dolly Parton, Connie Smith, Waylon Jennings and Charley Pride.

"He changed many people's lives, and I



Family, friends and admirers gathered at the Ryman Auditorium to pay final respects to "Mr. Guitar."

was one of them," says Pride. "Without him, there's no telling what I'd have done. It's my second father leaving."

Atkins produced fewer records after becoming an RCA vice president in 1968. But he still found time to guide Jerry Reed's big 1971 hits "Amos Moses" and "When You're Hot You're Hot."

He continued to evolve as a guitarist in the '70s, collaborating with Les Paul, Doc Watson, Merle Travis and others. In 1973 he became the youngest living inductee into the Country Music Hall of Fame.

He left RCA in 1981 and signed with Columbia Records. There he issued a string of pop-jazz recordings, including collabora-

tions with Mark Knopfler, singer Suzy Bogguss, fiddler Mark O'Connor and jazz-guitar greats George Benson, Earl Klugh and Larry Carlton.

"Jam Man," from his 1996 album *Almost Alone*, earned him his 14th Grammy Award; only Vince Gill owns as many such statuettes in Nashville. Atkins also holds nine CMA awards and five *Playboy* jazz poll honors. His final album of original music was *The Day The Finger Pickers Took Over The World* in 1997.

Before his death, Chet Atkins wrote his own farewell: "The players come and go. But the music lives on. And eternity will take care of the rest." *

SOUTHERN COUNTRY ROCK LIKE YOU'VE NEVER HEARD IT BEFORE...

Joe Houck

"The South's Hottest New Recording Artist"
releases his debut album entitled

For You

Now Available on CD!

Be the First to Hear What the World's Been Waiting for
Purchase this CD at the special rate of just \$14.95!

Send a check or money order to: Joe Houck
P.O. Box 1006, Dyersburg, TN 38025

For credit card orders call: 662-551-1500

To preview and purchase this outstanding CD
online visit www.joehouck.com



THE CALIFORNIA GOLD RUSH



Every detail of this fascinating work of art is recaptured in solid brass, including the specially machined counterweights and the leveling indicators.

To celebrate the 150th Anniversary—the first-ever re-creation of the priceless Balance Scale from the prized collection of the Autry Museum of Western Heritage.

150th Anniversary Gold Rush Balance Scale

The Gold Rush Balance Scale is shown smaller than actual size of 9 1/2" (24.13 cm) tall x 8 1/2" (21.59 cm) wide x 5" (12.70 cm) deep.



It's the ultimate symbol of "Gold Fever"—the rip-roaring race for gold that triggered the opening of the American West. Returning us to "boom towns" like San Francisco, Angels Camp, Rough and Ready and Diamond Springs.

To reflect its historical importance, the scale is crafted of solid brass and richly coated with 24 karat gold. It has a handsome imported marble base and comes mounted on a hardwood display stand crafted to hold the solid brass counterweights that accompany your scale.

Officially authorized and fully authenticated by the Autry Museum of Western Heritage. American history you can live with. Powerful and authentic. Attractively priced and payable in monthly installments.

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.

Sharing Your Passion For Collecting



The Franklin Mint Please mail by October 31, 2001.
Franklin Center, PA 19091-0001

Please enter my order for The Official 150th Anniversary California Gold Rush Balance Scale, authorized and authenticated by the Autry Museum of Western Heritage. I need SEND NO MONEY NOW. I will be billed in 5 equal monthly installments of \$39⁹⁵ each, with the first payment due prior to shipment. *Limit: one balance scale per collector.*
**Plus my state sales tax and a one-time charge of \$7.95 for shipping and handling.*

SIGNATURE _____ ALL ORDERS ARE SUBJECT TO ACCEPTANCE.
 MR/MRS/MISS _____ PLEASE PRINT CLEARLY
 ADDRESS _____ APT. # _____
 CITY _____
 STATE _____ ZIP _____
 TELEPHONE # (_____) _____ 17371-51-001

www.franklinmint.com
AOL Keyword: Franklin Mint

REVIEWS



TRACY BYRD

Ten Rounds

RCA

★★★★

Who knew Tracy Byrd hid a rowdy side underneath his down-home, family-man exterior? On *Ten Rounds* – a reference to drinking rather than boxing or ballistics – the Lone Star singer spices up his tried-and-true traditionalism with a few rocking surprises. The results suggest he's a wilder fella than the charity-minded father we've come to know over his previous seven albums.

His new attitude comes across clearly on the recent radio hit, "A Good Way To Get On My Bad Side," a nasty-boy duet performed with Mark Chesnutt, a longtime pal

who shares Byrd's hometown of Beaumont, Texas. It's great to hear the principled Byrd get down and dirty, singing with menace about flirtatious guys getting out of line with his missus.

Elsewhere, Byrd opens up to reveal his full creative range. He sounds relaxed and expansive when wrapping his warm baritone around "Somebody's Dream," a stomping selection that includes a nifty rap about a woman pawning her wedding ring, and "Never Gonna Break Again," which features some superior fiddle work by Larry Franklin.

Humor reigns on the title track, "Ten Rounds With Jose Cuervo," a raucous but bittersweet barroom tune in the vein of Jimmy Buffett's famous

tequila anthem, "Margaritaville." The 80-proof tune mimics the boisterous banter of a saloon and slings the doors wide open with a slurring, all-together-now chorus.

Balancing the good-time tunes are a few heart-tugging ballads, including "Needed" and the love song "Just Let Me Be In Love," which features a compelling Spanish lilt. And to keep the romance alive, Byrd revisits his own 1994 wedding favorite, "The Keeper Of The Stars." This version is pure laid-back country, with a gentle fiddle intro.

Strong and solid, *Ten Rounds* offers a little something for everyone while revealing a newly muscular sound from this honky-tonk veteran.

— Maureen Littlejohn

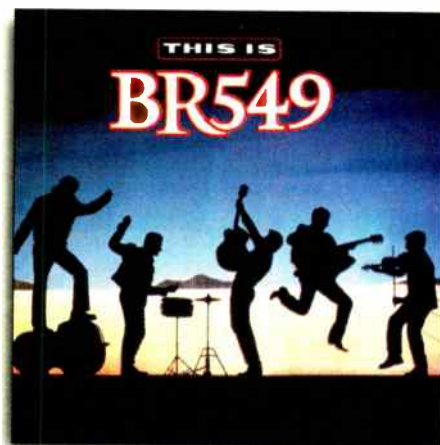
BR549

This Is BR549

LUCKY DOG

★★

An outfit clever – or foolhardy – enough to name itself after a dusty Junior Samples comedy skit from *Hee Haw* now places itself in a dilemma. Does the playfully dubbed BR549 (now with no hyphen) want to be classified as irreverent cornpone, or is it aiming to be tagged rockabilly retro, a hip new throwback to all those purist, pre-Eddie Rabbitt artists



who graced the stages of *Hee Haw* every glorious week?

It's a tough call, because the band can't seem to make up its mind – and there's the rub. Here, just when you think they've hit the Sun Session

Country Music rates all recordings as follows:

- ★★★★★ **Excellent.** A classic from start to finish.
- ★★★★ **Very Good.** An important addition to your collection.
- ★★★ **Respectable.** Recommended with minor reservations.
- ★★ **Fair.** For loyal and forgiving fans.
- ★ **Poor.** Seriously flawed.

..... Ratings are supervised by Country Music editors.

pompadour target, they ruin the mood with another cute track that's as cloying as that old "call BR5-49" Samples bit.

There's no denying BR549's good intentions, or the quintet's tight, skilled musicianship on this, the band's fifth album. In fact, they're so sleek and proficient, they're almost overqualified. But the combo, which relies on standup bass, a lone snare drum and backwoods fiddle, inexplicably shackles its hot chops at every turn, never letting the mix truly catch fire.

If there's a more succinct de-clawing of a scratchy Nick Lowe classic than BR549's cold, sterile reading of "Play That Fast Thing (One More Time)," it has yet to be recorded. Serviceable, yes, but absolutely bloodless.

Conversely, their update of the Everly Brothers' R&B-inflected "The Price Of Love" does great justice to the original, even trumping it in the slithery rhythm section. And the lads have a lot of hillbilly fun with the Al Anderson-Jeffrey Steele toe-tapper "Look Me Up," and a sharp little Harlan Howard-Kostas ditty, "Let's See How Far You Get."

But if BR549 really ripped it up like they *could* – with classic Stray Cats ferocity – they'd stand to offend a good portion of their audience. And even though this is their first effort for the hipper, more open-minded Lucky Dog imprint, they've chosen to play it curiously safe.

Which brings up the most crucial question in their corny-versus-cool conundrum: If BR549 doesn't sound like it's having a great time playing, how can a listener possibly generate any enthusiasm listening?

—Tom Lanham

RADNEY FOSTER

Are You Ready For The Big Show?

DUALTONE
★★★★

Esteemed Texas-born songwriter/singer/producer Foster has wandered an eclectic country-rock path over the last decade or so. He first made his mark in the late 1980s and early 1990s as half of the short-lived but influential proto-alt-country duo Foster & Lloyd. He's since released a string of accomplished solo



albums and written songs for everyone from Hootie & The Blowfish to Pam Tillis. Recently, the ever-energetic Foster also launched his own label and webzine, *purespunk.com*.

This new 14-song live collection, which also includes two new "bonus" studio tracks, was recorded at Austin's famed Continental Club and is Foster's first release since 1999's *See What You Want To See*. It marks an energetic return for this gifted and versatile artist.

Are You Ready For The Big Show? is part – but only part – retrospective. It features retooled and reved up renditions of familiar Foster-penned gems like "Nobody Wins" – propelled in this new live version by Nickel Creek virtuoso Chris Thile's hot mandolin licks – "Texas In 1880," "I'm In," "Went For A Ride" and a rocking rendition of "Folding Money." Also nestled among these Foster classics are four new originals that stack up handily against the older, more recognizable songs.

What comes through just as clearly on *Are You Ready For The Big Show?* is Foster's poise and confidence as a bandleader and front man. With sheer exuberance and a sure hand, he leads his hand-picked veteran road musicians through their paces – which run the gamut from the hard-jamming Texas roadhouse rock of "Tonight" to the romantic country balladry of the tender "How You Play The Hand"; and the yearning of "Leaning On What Love Can Do" to the grimly professional neo-honky-tonk of "School Of Hard Knocks."

With this handful of solid new original tunes and these masterful live

HANK WILLIAMS

Timeless

The music of **Hank Williams**, reinterpreted by some of today's most respected artists.

RYAN ADAMS
"Lovesick Blues"

BECK
"Your Cheatin' Heart"

JOHNNY CASH
"I Dreamed About Mama
Last Night"

SHERYL CROW
"Long Gone Lonesome Blues"

BOB DYLAN
"I Can't Get You Off Of My Mind"

HANK III
"I'm A Long Gone Daddy"

EMMYLOU HARRIS
"Alone And Forsaken"

MARK KNOPFLER
"Lost On The River"

KEB' MO'
"I'm So Lonesome I Could Cry"

TOM PETTY
"You're Gonna Change
(Or I'm Gonna Leave)"

KEITH RICHARDS
"You Win Again"

LUCINDA WILLIAMS
"Cold, Cold Heart"

Almost fifty years since he passed away in the back seat of his Cadillac, Hank Williams remains a cultural and musical icon. A star at 25 and dead at 29, the legacy this singer/songwriter left made a permanent mark on American music. Songs we all know so well, Hank's music is undeniably – **TIMELESS**.

**IN STORES
SEPTEMBER 25**

Deluxe packaging includes session notes, songography, and lyrics.

www.timelesshank.com

Available at



LOST HIGHWAY

A UNIVERSAL MUSIC COMPANY
www.losthighwayrecords.com

performances, Foster reminds listeners how much he loves the heady rush of applause, adrenaline, sweat and beer-soaked late-night musical abandon so vividly captured here. And don't be surprised if he brings his "big show" to your part of the world sometime soon. He's obviously thirsting for more.

— Bob Allen



KORTNEY KAYLE
No Turning Back

LYRIC STREET

★★★

Within five days after arriving in Nashville in 1998, Canadian singer Kortney Kayle, 18, landed her first publishing deal. Within five months, she scored a recording contract with Lyric Street Records. But it would take another three years before Lyric Street introduced Kayle to the masses. And it was worth the wait.

Her debut is an energetic, contemporary country record full of mandolin, fiddle and steel, sparked with creative energy and at least a handful of excellent songs. Kayle's warm, soft vibrato falls somewhere between Lee Ann Womack and LeAnn Rimes, and she seems in possession of a heart and spirit that understands what she sings about. Producers Mark Bright and David Malloy did their new charge a good turn with crisp, inventive production and a fine job in song choice, unearthing such winners as "Unbroken By You," an uplifting, things-happen-like-they're-supposed-to acoustic-hearted love song of astonishing beauty and substance penned by Gary Burr, Jack Blades and Trey Bruce. Kayle shows

her fun side in the cheeky "Yeah, Right," about the purported redemption of a former love. The kicking "Don't Let Me Down," replete with a funky spoken-vocal break, should connect with both the young and the young at heart. Other worthy numbers include the energy-filled "Jump," which Kayle co-wrote with Shaye Smith and Connie Harrington, and the Sunny Russ ballad "Dancing With Angels," a wise and beautiful heart-tugger about life's passages.

Add to this solid debut album the artist's lifetime of entertainment experience – she dances, plays piano and guitar, and acts – and the proven marketing power of Lyric Street parent Disney, and Kortney Kayle just may follow labelmate SHEDAISY to become the next hot young country star.

—Charlene Blevins

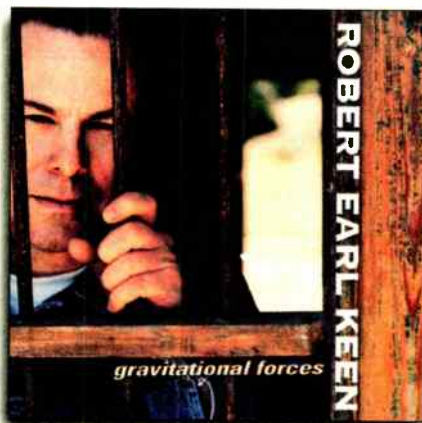
ROBERT EARL KEEN
Gravitational Forces

LOST HIGHWAY/UNIVERSAL

★★★★

The apprenticeship of singer and songwriter Robert Earl Keen has been a joy to behold. From his fledgling days at Texas A&M playing old porches alongside Lyle Lovett, through a decade of festivals, roadhouses and rodeos, Keen has been honing his craft the honest way, with small audiences and big intentions.

Today, if you hadn't already noticed, Keen has well and truly arrived. Buoyed by a cult following so big it is no longer cult – especially not when George W. Bush counts himself among the fans – he ranks alongside elder statesman Guy Clark as a road-



ready journeyman with a restless phrase always at his fingertips.

Gravitational Forces, Keen's first release on Universal's new Lost Highway label, is likely to broaden his reach further still. Eleven tracks in all, the disc takes Keen just a hair more to the country side of the folk-rock-country axis than ever before.

But the new songs, like those of his previous offering, *Walking Distance*, come alive with a vivid new gallery of wanderers and wastrels: the dumped, the broke, the righteous and the ragged, all hoping for something better on the other side of whatever comes next.

From the turning-point tension of "(Adios To Amarillo) Hello New Orleans" to the go-figure ironies of "Wild Wind," a weary account of small-town scandals and secrets, Keen bites down on the tiny details in search of small truths. "Snowin' On Raton," "Not A Drop Of Rain" and "Fallin' Out," all seem bound by Keen's continuing obsession with beginnings and endings, comings and goings, the driven and the pulled. Among a smattering of covers here, a plaintive take on the Johnny Cash chestnut "I Still Miss Someone" fits best into Keen's current muse.

It all comes straight across the plate, strike after strike, until the last bizarre track, "Gravitational Forces," jumps out of left field. A jagged, free-jazz experiment in spoken-word poetry, the track features Keen describing a pre-concert scene as if it were space travel. Oh, what we wouldn't give to see the look on Dubya's face when he hears *that* one.

— Mitch Potter

TOBY KEITH
Pull My Chain

DREAMWORKS

★★★

As Toby Keith proved over the last year, he sounds best when he forgets about pleasing everyone and instead flexes the muscle of his naturally brawny musical personality. But on *Pull My Chain*, the follow-up to the million-selling *How Do You Like Me Now?!*, the broad-shouldered singer spreads himself too thin by presenting a little of everything for everybody.

Country fans love **COUNTRYMUSIC** MAGAZINE

For nearly 30 years, serious country fans have turned to *Country Music* magazine for comprehensive, authoritative and thought-provoking coverage of country music and the artists who make it. Here's why.

Six times a year, *Country Music* magazine brings you page after page of hard-hitting reviews ...

in-depth coverage of personalities and trends ... interviews with top stars, hot newcomers and living legends ... historical retrospectives ... and much more.

Don't miss an issue!

SIX ISSUES FOR ONLY \$11.97



TODAY'S TOP STARS!



GOSSIP AND NEWS!



REVIEWS THAT TELL IT LIKE IT IS!



STARS IN THE SPOTLIGHT!



A 16-PAGE COLLECTORS' MAGAZINE ON YESTERDAY'S COUNTRY IN EVERY ISSUE!

A1K1C

P.O. BOX 421192, Palm Coast, FL 32142-1192
Please send me 6 issues of *COUNTRY MUSIC* magazine for \$11.97 (\$19.97 in Canada, \$23.97 all other foreign).

GUARANTEE You must be 100% satisfied or your money back on all unmailed issues. Please allow 6 to 8 weeks for shipment of first issue. 6 issues are \$11.97 a year in U.S., \$19.97 a year in Canada; \$23.97 a year outside the U.S. and Canada.

My check or money order for \$11.97 is enclosed.
 Please bill me. (U.S. only)
 Charge my: Visa MasterCard Discover AMEX

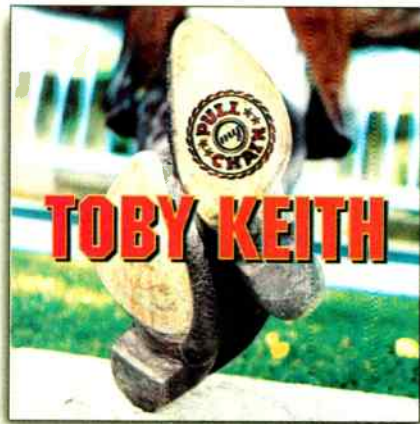
SIGNATURE _____

_____ Card expires _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____



The album hits the bull's-eye whenever Keith attacks his trademark up-tempo country rock. On the recent hit "I'm Just Talkin' About Tonight," his compelling baritone grabs a listener with its playful swagger, and on "I Wanna Talk About Me," he instills a roughneck charm into a country-style rap tune. Other rockers – including the barn-burnin' "Pick 'Em Up And Lay 'Em Down" and the butt-kickin' title track – highlight the charms of this manly country star.

Unfortunately, Keith doesn't always keep the energy high. He also fashions himself as a sensitive balladeer, and understandably so: Many of his biggest hits over the last decade have been tender songs of love and heartbreak. But on *Pull My Chain*, the ballads – such as "You Leave Me Weak" and "Yesterday's Rain" – cloak Keith's machismo in overly sweet sentiment.

The Oklahoma warrior also veers needlessly into tame Kenny Loggins territory on the horn-accented "I Can't Take You Anywhere" and the breezy "Tryin' To Matter."

On "Pull My Chain," Keith confronts what happens when a big dog loses its bite: *I used to be a hound dog, I chased a lot of fast cars*, he sings. *Now I don't even bark when the kitty cat strolls through the back yard.*

Memo to Toby: Forget purring at the kitty cats – stick to howlin' at the moon.

— Holly George-Warren

LILA MCCANN

Complete
WARNER BROS.

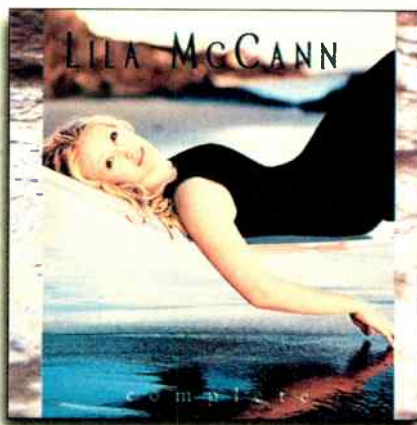
★★★

Four years ago, Lila McCann introduced herself with a hit that

told the tale of a blackbird who came down from the sky and perched on a fence, laughing and speaking in riddles about a woman who refused to become some guy's "waitress for life."

When "Down Came A Blackbird" hit, McCann was a 16-year-old high school cheerleader in Tacoma, Wash. Her entrance struck an impressive chord, featuring a high-velocity soprano that soared with the support of Appalachian fiddles, Lynyrd Skynyrd guitars and Judds-like vocal harmonies. McCann sounded like the suburban reincarnation of the great '70s and '80s country singer Jeannie Kendall.

Two years later, she scored again with another snappy single,



"Crush," driven by an energized rhythm and a commanding vocal performance.

So it's interesting that on "Complete," the elegantly written ballad that gives her third collection its name, the now-19-year-old high-school graduate settles into a slow, soulful tempo that resembles a steamy Faith Hill performance rather than an upbeat Shania romp. The relevant question is: Can McCann pull off sounding like a mature lyrical interpreter rather than an animated teen queen?

McCann answers with a resounding yes.

Working for the first time with veteran pop-country producer David Malloy, McCann steps forward on her first adult album to prove that she has the vibrant talent and creative focus to compete with the best contemporary country stylists.

She shows her stuff on the gospel-like rolls of "Mighty Mighty Love," the slyly up-tempo "Where It Used To Break," the rockin' "Come A Little Closer," even the lighthearted pop sing-along "Lost In Your Love."

Her voice still has an excitable center and an unforced energy, and it still boasts enough high-end power to electrify a few Midwestern power plants.

In other words, she's ready for the big leagues. Not a bad way to grow up, after all.

— James Hunter

LONESTAR
I'm Already There

BNA RECORDS

★★★

Country music purists may lambaste Lonestar for the band's sugary pop-country power ballads and bouncy rock-flavored singles, but there's something irresistible about the group's mellifluous harmonies and celebratory songs of endearment.

Need evidence? Try the monstrous crossover hit "Amazed," or the three other No. 1 singles culled from the band's 1999 triple-platinum benchmark, *Lonely Grill*.

But on its fourth album, the band is faced with an arduous task beyond silencing its critics: the pressure of following up their previous successes.

The 12-song *I'm Already There* attempts to repeat its predecessor's formula. Singer Richie McDonald and company re-enlist producer Dann Huff to recapture that *Lonely Grill* magic on a bombastic assortment of fare ranging from Mark McGuinn's airy "Unusually Unusual" to the evocative Steve Diamond-Maribeth Derry tearjerker "Not A



Angel Toes

They'll Dance Their Way
Into Your Heart!

An Heirloom Ornaments
Exclusive

\$9.95

for each
ornament
plus shipping



"So Precious
a Pose"

Ornaments are approximately 2" seated,
3" standing (5 to 7 cm) high. Your
collection begins with the three orna-
ments pictured here. Each ornament
comes with a Certificate of Authenticity.



"Twinkle
Toe Shoes"

Precious little angels... sweetly shy ballerinas... put them together and you get *Angel Toes*, the most darling ballerina angels in Heaven or on Earth! Brimming with wistful sweetness and innocent charm, these cherubs are just "tutu" endearing. Hand-sculpted then hand-cast in Lumibon™—a life-like resin that almost glows with warmth and brings out the richness of the collectible—each ballerina angel is then painted and decorated by hand to ensure superior quality that your family will treasure for generations.

Don't keep these appealing little ballerina angels waiting.

Order your own *Angel Toes* ornaments today. Only \$29.85*—unconditionally guaranteed for one full year or your money back (including postage!)

Here is a preview of some of the heartwarming ornaments to come in your *Angel Toes* collection.



"Tutu
Tired"

Heirloom
Ornaments
from Ashton-Drake

"Tutu Tired"
shown larger than
actual size.



"Lacing En Pointe"



"A Prayer for
Grace"



"Sleeping Beauty
Ballarina"



"A Bit of
Frantic
Break"



"Simply Divine
Splits"

"A Joyful
Pirouette"

Angel Toes Ballerina Angel Ornaments

PLEASE RESPOND PROMPTLY

YES, please reserve my subscription for the *Angel Toes* ballerina angel ornaments. I will receive an invoice with each ornament set. My subscription begins with "So Precious a Pose," "Twinkle Toe Shoes," and "Tutu Tired" shown above.

- SEND NO MONEY NOW
- \$29.85* PER THREE-ORNAMENT SET (plus shipping)
- 365-DAY, MONEY-BACK GUARANTEE

X	
Signature _____	Date _____
()	
Name (please print clearly) _____	Telephone _____
Address _____	
City _____	State _____ Zip _____

* Plus \$4.95 shipping and handling. Sales tax additional on shipments to Illinois. Please allow 10 to 12 weeks for delivery, pending credit approval. Prices higher in Canada.

43468-D90301

Heirloom Ornaments from Ashton-Drake
9200 N. Maryland Ave., Niles, Illinois 60714-1397

©2001 Ashton-Drake Galleries, 9200 N. Maryland Ave., Niles, Illinois 60714-1397 43468-CCG

Day Goes By.”

McDonald’s ability to write picturesque ballads like the chart-topping title track, an introspective song penned by a lonely traveling father to his family, and ribald dance-club numbers like the rousing album opener, “Out Go The Lights,” continue to track his emergence as a formative songwriter.

Yet with an album that boasts nearly as many ballads as up-tempo, does Lonestar want to be typecast as a grandiose country equivalent of a bloated ’80s arena rock band? *I’m Already There* confirms their coronation as reigning pop-country kings, but one wonders how much longer this refined formula will benefit them.

— Christopher Mitchell



CYNDI THOMSON

My World

CAPITOL NASHVILLE

★★★★

Just because 24-year-old singer/songwriter Cyndi Thomson is drop dead gorgeous, don’t dismiss her angst as frivolous. She presents her vulnerability compellingly, dissecting it candidly, in a manner that belies her age. And in doing so, she’s created what could be the debut of the year.

My World is her diary, and we learn much about her resilience and balance through a mixture of ballads and upbeat country-pop, with many songs a hybrid of both tempos.

This sultry album begins breezily with Thomson’s rich, dusty and sometimes girlish vocal – and builds into a windstorm. In the title track she demurely sings about her *slow ...*

as ... molasses Georgia world, but when she looks beyond local borders, the chorus becomes assertive, hinting at a more exciting life.

“What I Really Meant To Say” is perfectly dramatic and absorbing, while “I’m Gone,” which sails on its soulful 1950s-rock backbeat, warrants status as a stone-solid country hit. The quirky “Things I Would Do” combines a Loretta Lynn-meets-Suzanne Vega-meets-Lou Reed collision of spoken word, country, rock, reggae and soul that’s as striking as it is enigmatic.

But Thomson’s style is simple: In “There Goes The Boy,” no matter how pop-sounding the song, there’s still a plaintive catch in her vocals that’s pure country. Maybe she could also be a detective novelist. “If You Could Only See” begins like a sappy Disney ballad. But just when you think it’s going in one direction, it takes a deceptive turn, like any good thriller – staying in character with the album’s other songs.

She also has an eerie resemblance to former Capitol labelmate Deana Carter – both possess the same languid, slurry vocals, as evidenced in “Hope You’re Doing Fine,” “I’ll Be Seeing You” and especially “I Always Liked That Best,” a sweet, sly, nostalgic ballad about a past relationship’s good moments.

Yet *My World*, as well as its creator Cyndi Thomson, is delightfully original. So country radio, take heed – or some pop station will take credit for making her the star she deserves to be.

— Robbie Woliver

RHONDA VINCENT

The Storm Still Rages

ROUNDER

★★★★

Bluegrass gets brown and withered from time to time, but right now it’s as lush and inviting as an Augusta fairway. The left-field success of the *O Brother, Where Art Thou?* soundtrack tapped into our longing for authenticity. Should interest in the movie’s music turn into a full-fledged mountain-music revival, expect Rhonda Vincent to be one of its brightest stars.

The Missouri native is the real deal: She’s been singing and playing mandolin for most of her 39 years, first with her family’s band, the Sally Mountain Show, and later on a suc-



cession of solo albums.

In the mid-’90s, Vincent tried to follow Ricky Skaggs in crossing from bluegrass to mainstream country, creating two strong collections for Giant Records that married her bluegrass heritage to contemporary Nashville. But the albums emerged as Music City turned toward a pop-country sound, and Vincent’s fine work went largely unnoticed.

Vincent wisely recommitted herself to unadulterated bluegrass. She formed her own hot band, The Rage, and cut last year’s breakthrough CD *Back Home Again*. The album spurred the *Wall Street Journal* to crown her “the new queen of bluegrass.”

Vincent doesn’t mess with success on *The Storm Still Rages*. She follows the recipe set on her previous album, blending original tunes, a few revived mountain classics and a bluegrass take on a recent Nashville hit – in this case a soaring, stirring version of Trace Adkins’ “Don’t Lie.”

Though the songs are well chosen, it’s the unadorned purity of Vincent’s voice and the spirited interplay of fiddle, banjo and mandolin that make these 13 songs so refreshing. This is pure, homegrown bluegrass – no weed killer, no additives. Bluegrass father Bill Monroe, saluted here on the Troy Seals co-write “Is The Grass Any Bluer,” would be proud.

— Jeff Bateman

GILLIAN WELCH

Time (The Revelator)

ACONY

★★★★★

With *Time (The Revelator)*, Gillian Welch and partner David

Hard To Find Country Hits!

Original, Full-Length #1 Hits—Not Available Anywhere Else!



Chet Atkins

1924-2001

• Someday My Prince Will Come • My Funny Valentine • So Rare

• Cherokee • Take Five • I Love Paris • Manha De Carnaval (Theme From "Black Orpheus") • Back Home Again In Indiana • Caravan • Unchained Melody • How High The Moon • Cattle Call • Country Gentleman • Guitar Country • Terry On The Turnpike • You're Gonna Be Sorry • Birth Of The Blues • I'll See You In My Dreams • I Can't Stop Loving You • Frog Kissin' • Tennessee Stud • Orange Blossom Special • Freight Train • Wildwood Flower • Amazing Grace • Wabash Cannonball • Wimoweh • Copper Kettle • Rocky Top • Birmingham Jail • Abilene • John Henry • Will The Circle Be Unbroken *plus 3 more!*

3 Compact Disc Set CD D-15408 \$35.98

Johnny Russell

1940-2001

• Rednecks White Socks And Blue Ribbon Beer • Catfish John • Luckenback Texas (Back To The Basics Of Love) • Jambalaya • Today I Started Loving You Again • Good Hearted Woman • Act Naturally • The Baptism Of Jesse Taylor • Blue Eyes Cryin' In The Rain • Kaw-Liga.

Cass 3141-C \$9.98

CD D-3141 \$15.98



Porter Wagoner

• The Cold Hard Facts Of Life • The Carroll County Accident • Green Green Grass Of Home • A Satisfied Mind • Eat Drink And Be Merry • Misery Loves Company • Skid Row Joe • Sorrow On The Rocks • If Teardrops Were Pennies (w/Dolly) • Just Someone I Used To Know (w/Dolly) • Please Don't Stop Loving Me (w/Dolly) • Company's Coming • Making Plans (w/ Dolly) • Ole Slew-Foot.

Cass 3005-C \$12.98

CD D-3005 \$16.98



Jim Ed Brown

Exclusive!

• Pop A Top • Bottle Bottle • The Three Bells (The Browns) • Looking Back To See (The Browns) • Scarlet

Ribbons (For Her Hair) (The Browns) • I Don't Want To Have To Marry You (w/H. Cornelius) • Sometime Sunshine • Fools (w/H. Cornelius) • Morning • Saying Hello Saying I Love You Saying Goodbye (w/H. Cornelius) • If The World Ran Out Of Love Tonight (w/H. Cornelius) • Morning Comes Too Early (w/H. Cornelius) • It's That Time Of Night • Lying In Love With You (w/H. Cornelius).

Cass 3002-C \$12.98

CD D-3002 \$16.98

Charley Pride

• Kiss An Angel Good Mornin' • I'd Rather Love You • I'm Just Me • It's Gonna Take A Little Longer • She's

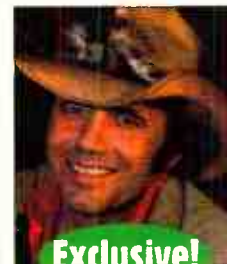
Too Good To Be True • Someone Loves You Honey • Never Been So Loved (In All My Life) • Is Anybody Goin' To San Antone • Wonder Could I Live There Anymore • I Can't Believe That You've Stopped Loving Me • Burgers And Fries • Mississippi Cotton Picking Delta Town • Roll On Mississippi • Crystal Chandelier.

Cass 3003-C \$12.98

CD D-3003 \$16.98



Exclusive!



Bobby Bare

Exclusive!

• Detroit City • Marie Laveau • 500 Miles Away From Home • The Streets Of Baltimore • Four Strong Winds • Miller's Cave

• (Margie's At) The Lincoln Park Inn • Just To Satisfy You • The Game Of Triangles (with Norma Jean and Liz Anderson) • Ride Me Down Easy • Daddy What If • Droptiek Me Jesus • Redneck Hippie Romance • Vegas (with Jeannie Bare).

Cass 3001-C \$12.98

CD D-3001 \$16.98

More Country

WALTER BRENNAN *Old Shep*
Cass 112103-C \$10.98 CD D-112103 \$13.98

GENE WATSON *Farewell Party*
Cass 6033-C \$13.98 CD D-6033 \$19.98

GOD BLESS THE USA
Cass 17773-C \$13.98 CD D-17773 \$17.98

PORTER & DOLLY *20 Greatest Hits*
Cass 6018-C \$11.98 CD D-6018 \$17.98

GEORGE JONES & MELBA MONTGOMERY
Cass 111-C \$ 8.98 CD D-111 \$12.98

KITTY WELLS *20 Greatest Hits*
Cass 6023-C \$11.98 CD D-6023 \$19.98

BUCK OWENS *Legendary Country*
Cass 26942-C \$15.98 CD D-26942 \$17.98

WILMA LEE & STONEY COOPER
Cass 348-C \$ 8.98 CD D-348 \$15.98

WEBB PIERCE *22 Country Hits*
Cass 45423-C \$10.98 CD D-55423 \$15.98

MERLE HAGGARD & BONNIE OWENS
Cass 5119-C \$10.98 CD D-5119 \$15.98

BOXCAR WILLIE *King Of The Hoboes*
Cass 5418-C \$11.98 CD D-5418 \$15.98

ELVIS *Great Country Songs*
Cass 66880-C \$15.98 CD D-66880 \$25.98

ERNEST TUBB *Retrospective 1&2*
Cass 205056-C \$11.98 CD D-205056 \$20.98

www.CountryMusicGreats.com

CATALOG MUSIC CO.

4301 Hillsboro Rd. # 225, Nashville, TN 37215

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____
Card # _____
Exp. Date _____

Artist	Item#	Price
Tennessee Residents Add 8.25% Sales Tax		\$2.95
Shipping (Foreign Orders Add \$6.00 Extra)		
TOTAL		

Check or Money Order

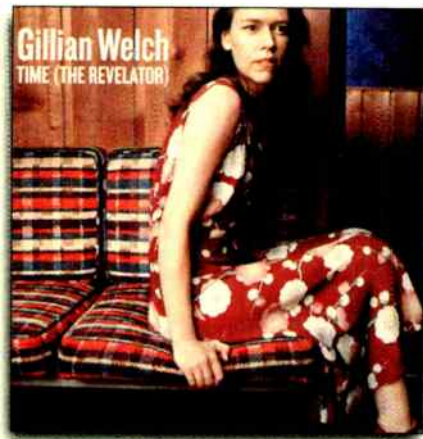
Visa, MasterCard Discover, AmEx

CM-801



ORDER TOLL FREE 1-800-349-4541

World Radio History



Rawlings have created another low-key masterpiece. After working with T-Bone Burnett on their previous two albums, this is their first self-produced effort, and the sound is even more stripped down than on earlier works *Revival* (1996) and *Hell Among The Yearlings* (1998). There's nothing on *Time* but Welch's ageless, brokenhearted alto, Rawlings' nearly invisible harmonies, two guitars and an occasional banjo – all recorded without many atmospheric effects. With the exception of one live track – “I Want To Sing That Rock And Roll” – the music is as intimate and comfortable as a front-porch sing-along.

Structurally, the tunes resemble Welch and Rawlings' earlier work: despondent spirituals like “Red Clay Halo,” downbeat reminiscences of lost or unattainable love like “My First Lover” and “Dear Someone,” and a powerfully nostalgic ode entitled “Elvis Presley Blues” – a song that ranks as one of the most remarkable tunes Welch has ever written. Many tributes to Elvis have been laid at the King's feet since his passing; most sank from maudlin sentimentality or overabundant hyperbole. Welch manages to capture the magic of Elvis and the tragedy of his rags-to-riches story in a handful of beautifully constructed similes, all married to a melody that has nothing to do with anything he recorded. *He shook it like a chorus girl/He shook it like a Harlem queen*, she sings. *He shook it like a midnight rambler, baby – like you've never seen.*

Another lyrical bonanza, especially

for longtime fans of folk and country music, is the quotations the duo drops into the tunes. Phrases from artists like the Delmore Brothers, Elvis (done very subtly) and various folk songs add an extra level of depth to lyrics that are already brimming over with nuanced meaning.

Three years have passed since Welch's last album, the commendable *Hell Among The Yearlings*. But *Time*, released on the singer's own independent imprint, proves worth the wait.

— J. Poet

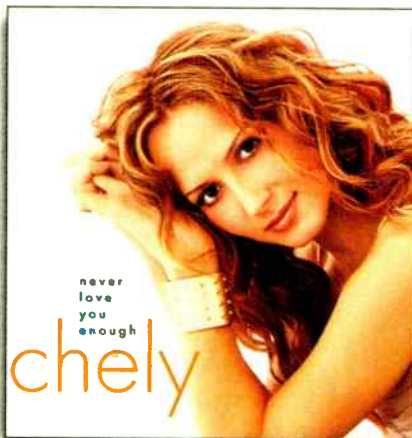
CHELY WRIGHT

Never Love You Enough

MCA

★★

The only thing more generic than Chely Wright's lovely crooning and vocal acrobatics on *Never Love You*



Enough are the right-out-of-the-1970s California mellow-rock sound of the album's ballads. Funny thing is, those are the traits that will probably make it a big success on country radio.

When the album does steer away from blandness – as on the feisty “Jezebel” and steel-drenched “What If We Fly” – it's a good listen. “Jezebel” dares to flirt with bluegrass's twang and rave-up rhythms, while “What If We Fly” touches on the passion of honky-tonk heart-breakers. The hot fiddle playing on both tracks seems to help push the blood a bit into Wright's vocal cords, actually adding feeling to the songs.

Unfortunately, standard-issue guitar solos and lite-FM piano tinkling predominate elsewhere, and Wright's penchant for clichéd ballads bogs things

down. In some cases, the production deflates the song's possibilities: Roxie Dean and Gordon Bradberry's “While I Was Waiting,” for example, presents the age-old “other-woman” angle, which in the hands of past drama queens like Dottie West and Tammy Wynette oozed pathos and angst. Here it has all the emotion of a laundry detergent jingle. Thankfully, there's more conviction in Wright's own compositions, particularly the catchy Brad Paisley co-write “Horoscope” and the bittersweet “Deep Down Low.”

Never Love You Enough marks an important moment in Wright's career. After struggling through several albums, she finally struck a chord with fans with her single “Single White Female.” For that reason, her new album sounds carefully constructed – perhaps too much so, as so much of it sounds calculated rather than impassioned.

On a few songs, Wright demonstrates that she can love a song enough to show it. But those moments are too few on *Never Love You Enough*.

— Holly George-Warren

EARL SCRUGGS AND FRIENDS

Earl Scruggs And Friends

MCA

★★★★

There's an old saying about how you can't pick your relatives, but you *can* pick your friends. And in Earl Scruggs' case, you can pick *with* them.

On *Earl Scruggs And Friends*, the banjo king enlists an impressive star-studded lineup of pals to join him in celebrating the breadth and depth of his staggering musical ability and influence. Throughout, the 77-year-old

EARL SCRUGGS AND FRIENDS

ELTON JOHN STING MELISSA ETHERIDGE
JOHN FOGERTY JOHNNY CASH DON HENLEY
VINCE GILL DWIGHT YOAKAM MARTY STUART
BILLY BOB THORNTON RANDY SCRUGGS
GARY SCRUGGS TRAVIS TRITT ROSANNE CASH



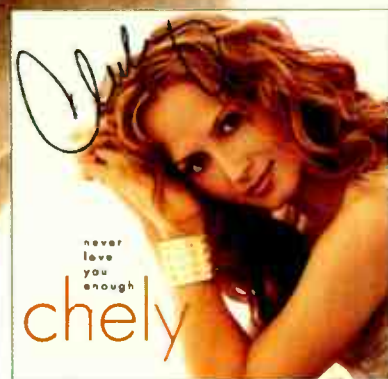
chely wright

never love you enough

Available September 25th!

Featuring the hit single
"Never Love You Enough"
Multi-Week #1 Video on G*A*C's
Top 15 Country Countdown

A Special Offer From
CountryStars.com



RESERVE YOUR AUTOGRAPHED COPY TODAY!
Visit CountryStars.com to Pre-Order.

PERSONALLY SIGNED BY CHELY!
ONLY \$16.98
plus shipping & handling

Available while supplies last.
Ships out September 25, 2001.

CountryStars.com

It's Country on the Web!

©2001 Jones Media Networks, Ltd.



COUNTRYMUSIC

Merchandise

Available Now by Mail

ORDER TODAY!

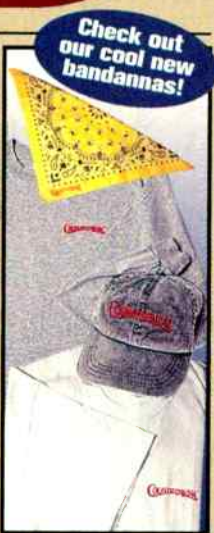


Yellow Bandanna--New!
The most versatile, indispensable fashion accessory ever! Buy more than one - high-style pouches love them, too! Classic bandanna design comes in sunny yellow 100% cotton. 21" x 21". **\$5.99**

Gray Long Sleeve T-Shirt
Soft & comfy heather gray T-shirt is 90% cotton, 10% poly. Unisex sizes: S, M, L, XL, & XXL. **\$18.99**

Black Hat
Washed black cotton twill with soft, low profile fit. Adjustable, one size fits all. **\$14.99**

Classic White T-shirt
Hanes Beefy T, 100% quality pre-shrunk cotton. Unisex sizes: S, M, L, XL, & XXL. **\$14.99**



Check out our cool new bandannas!

All items are high quality, satisfaction guaranteed. We accept money order, Visa and MC. Allow 2-4 weeks for delivery. PLEASE DO NOT SEND CASH OR CHECK. Thank you.

Order Form



Merchandise	Size	Qty	Price ea.	Total
Yellow Bandanna			5.99	
Gray Long Sleeve T-shirt			18.99	
Black Hat			14.99	
Classic White T-shirt			14.99	
Merchandise Total:				
Add Shipping:				
TN Add 8.25% Sales Tax				
TOTAL ENCLOSED:				

Shipping for U.S. & Canada:
Up to \$14.99, add 2.50, \$14.99 - \$30, add 4.50,
\$30 - 50, add 6.50, \$50 - \$100, add 8.50
(International - 2x shipping cost)

Name: _____
Address: _____
City: _____
State: _____ Zip: _____
Daytime phone#: _____

PLEASE DO NOT SEND CASH OR CHECK
 Visa MC Discover Money Order
Card# _____ Exp. date _____
Signature _____

Send to: Country Music Merchandise
118 16th Avenue South, #230
Nashville, TN 37203

REVIEWS

Scruggs proves that he remains a formidable banjo stylist, encouraging his partners with melodic nuance and rhythmic fire.

The guest list includes a few surprise rockers: Elton John delivers his best vocals in ages on a remake of his own "Country Comfort"; Sting simmers on the soulful "Fill Her Up"; Melissa Etheridge bares her soul in the dramatically symphonic "The Angels"; and, in a standout cut, Don Henley duets with Johnny Cash on the chillingly philosophical "Passing Thru."

Actor/director Billy Bob Thornton crashes the party as well, employing his dramatic Southern drawl to half-narrate, half-sing the June Carter-Merle Kilgore classic "Ring Of Fire."

Plenty of country artists join the celebration, too. Dwight Yoakam raises the bar considerably with "Borrowed Love," with Scruggs' banjo enhancing Yoakam's Appalachian nuances. The Gary Scruggs-Travis Tritt duet "True Love Never Dies" commands its own rustic charm, while the father-son duet "Somethin' Just Ain't Right" pits Randy's plaintive vocals against Earl's lyrical musicianship. An album highlight comes with a "Foggy Mountain Breakdown" summit, a jaw-dropping instrumental remake featuring an all-star lineup that includes *Late Night* pianist Paul Shaffer, mandolinist Marty Stuart, guitarist Vince Gill, organist Leon Russell and - surprise! - actor Steve Martin displaying his *own* banjo aptitude. Ever since he emerged as the most important banjo innovator of modern times, Scruggs has been on a mission to explore and expand the banjo's horizons. On *Earl Scruggs And Friends*, the global village comes to him, and the results are wondrous.

— Nick Krewen

LEE ROY PARNELL Tell The Truth

VANGUARD
★★★★

Honesty may be Lee Roy Parnell's best quality. His seventh release, *Tell The Truth*, underscores his forthright approach to life and music. Co-writing nine of the 10



songs, Parnell weaves history with rhythm and emotion, creating a friendly collection inspired by his Southern roots.

Steeped in Western swing, blues, gospel and rock influences, the album basks in the Texan's versatility and genuine soulfulness. Whether swinging or swaying, the former Grammy nominee does his best to move either a listener's emotions or feet.

Listening to Parnell's aggressive slide-guitar solos, it's not surprising that he once worked alongside the late Stevie Ray Vaughan. And when he stridently belts out "Crossin' Over" and "South By Southwest" (the latter performed with his soulful pal Delbert McClinton), it's not surprising that he grew up blending country and blues in the same Austin honky-tonks as Joe Ely and Marcia Ball.

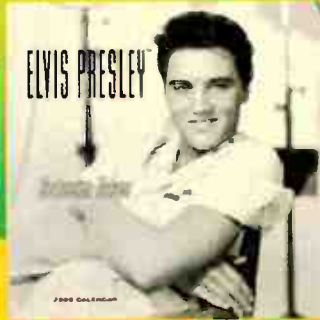
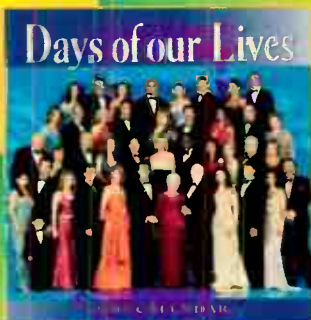
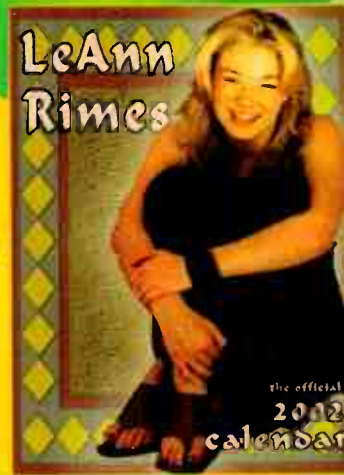
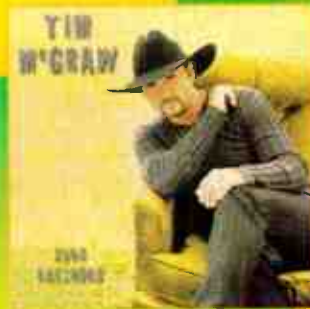
Taking the chance to highlight his blues interest, Parnell duets with vocal powerhouse Bonnie Bramlett on the simmering "Breaking Down Slow" and with modern bluesman Keb'Mo' on the jovial "I Declare." On the spiritual end, he unites with The Mississippi Mass Choir to create the heavenly "Brand New Feeling," a born-again gospel piece that should bring the most ardent of sinners to their feet.

Co-produced by Parnell and John Kunz, the album displays an immaculate yet earthy sound. Through the well-drawn melodies and lyrics of *Tell The Truth*, Parnell dares to explore the colorful diversity of his past and the creative evolution of his future. It's an honest and rewarding journey.

— Damon Arhos

Official **YEAR 2002** WALL CALENDARS!

Gorgeous Full Page Color Photo Every Month!
 A Collection You'll Enjoy Forever!
 The Perfect Gift That Lasts All Year!



COLLECTOR'S MAGAZINES - Special Price with Calendar Purchase



WALL CALENDARS-YEAR 2002- Officially Licensed

- LeANN RIMES \$12.99
- ALAN JACKSON \$12.99
- TIM MCGRAW \$12.99
- CM HALL OF FAME \$10.99
- DALE EARNHARDT \$11.99
- JACQUELINE KENNEDY (The White house years) \$13.99
- ELVIS 25th Anniversary Commemoration \$12.99
- DAYS OF OUR LIVES \$12.99
- YOUNG & THE RESTLESS \$12.99
- SUPERSTARS OF NASCAR \$11.99
- JEFF GORDON \$11.99

FREE GIFT— ORDER 2 OR MORE!

ADD \$3.00 for postage for one calendar and \$1.00 additional for each additional calendar. TOTAL \$ _____

COLLECTORS MAGAZINES-only \$2.99 with calendar purchase (or send \$4.99 with no purchase of calendar)

- SHANIA TWAIN
- ALAN JACKSON
- TIM MCGRAW
- GARTH BROCKS
- LeANN RIMES
- 100 YEARS OF CM
- WHO'S WHO IN CM
- DAYS OF OUR LIVES
- ELVIS

TOTAL \$ _____

MAIL TO: STERLING/MACFADDEN DEPT. CM2002
 P.O. BOX 827, LYNBROOK, NY 11563

- Check or M.O. payable to STERLING/MACFADDEN
- VISA MASTERCARD

_____ Exp. Date _____
 Signature _____
 Name _____
 Address _____
 City _____ State _____ Zip _____

CANADA: Send additional \$6.00. (NY State residents add sales tax)
 FOREIGN: Send additional \$12.00.
 Send Int'l. M.O. for U.S. dollars drawn on U.S. bank.

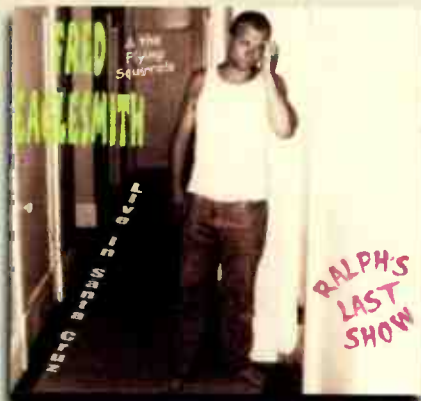


THAD COCKRELL & THE STARLITE COUNTRY BAND, *Stack Of Dreams* (Miles of Music) ★★★

Here's an antidote for those who are sick of the facile sound of today's country music. Filled with genuine emotion, Cockrell's debut album uses traditional rhythms and a stripped-down, dimmed-light feel to accentuate the real-life heart-break of his lyrics and the raw conviction of his tenor. North Carolina's Cockrell recorded the nine songs on *Stack Of Dreams* in one day with producer Chris Stamey and an assembled group of Chapel Hill alternative-country regulars. The quick recording sometimes leaves the sound thin, but for the most part the spare arrangements focus attention on Cockrell's unmistakable sincerity.

FRED EAGLESMITH & THE FLYING SQUIRRELS, *Ralph's Last Show: Live In Santa Cruz* (Signature Sounds) ★★★★★

Most country singers paint a bucolic portrait of rural life. But Canadian folk-rocker Fred Eaglesmith erases the sentimental veneer to convey the colorful characters and go-for-broke wildness often found in remote areas. In concert, especially, Eaglesmith's music embodies a



rough-and-tumble individuality that articulates the loud passions and quiet despairs of hard-living country folk. This two-CD set encapsulates the final U.S. performance of Eaglesmith's long-standing acoustic quartet. This isn't the place to begin an Eaglesmith collection – 1997's *Lipstick, Lies And Gasoline* would be a more appropriate introduction. But for Eaglesmith's rabid fans, *Ralph's Last Show* documents a memorable period that has passed.

PERFECT STRANGER, *The Hits* (Curb) ★

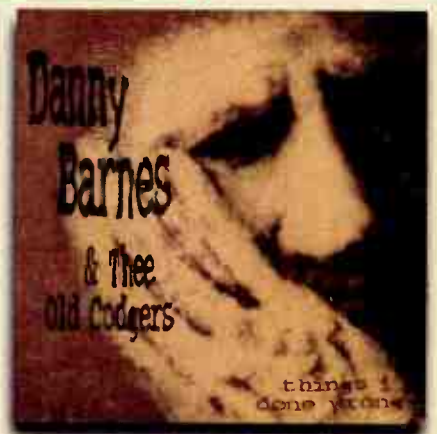
How can a band with one Top 10 song call an album *The Hits*? Here's how: Take a new song called "The Hits" – chuckle, chuckle – then package it with nine other new tunes. So, in truth, this isn't a *hits*



package at all; it's simply the Texas quartet's second album. To further confuse matters, Perfect Stranger closes the collection with its lone radio success, 1995's "You Have The Right To Remain Silent." By then, though, one thing is clear: This half-baked album of soggy, '80s-style, country-harmony tunes doesn't suggest that Perfect Stranger will ever release a true, honest-to-goodness *Greatest Hits*.

DANNY BARNES AND THEE OLD CODGERS, *Things I Done Wrong* (Terminus) ★★★★★

Banjoist Danny Barnes has been bridging traditional and modern musical styles since forming the punk-grass band Bad Livers in Texas in 1990. The last two Livers albums – the exemplary *Industry And Thrift* and the less-consistent *Blood And Mood* – indicated Barnes has been restlessly trying to forge a new direction for acoustic music. With *Things I Done Wrong*, his first album since moving to Seattle and forming a new trio, Barnes

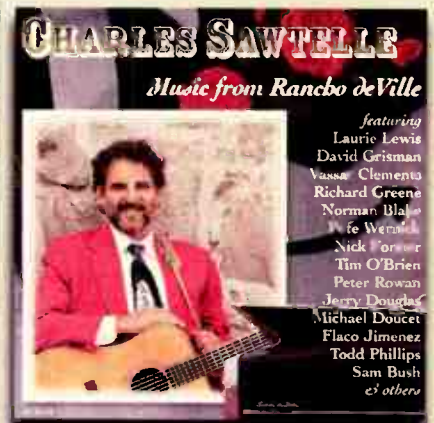


makes a giant leap forward. Prodded by the extraordinary support of fiddler Jon Parry and bassist Keith Lowe, he has created a uniquely progressive sound that comes across like a mind-bending melding of Flatt & Scruggs and Cream.

CHARLES SAWTELLE, *Music From Rancho deVille* (Acoustic Disc) ★★★★★

Sawtelle began work on his first solo album shortly after being diagnosed with leukemia in 1993; co-producer Laurie Lewis finished it after the guitarist's death at age 52 in 1999. A member of the bluegrass band Hot Rize, Sawtelle was widely admired for his good nature, gentle humor and elegant musical style. Those qualities shine on *Music From Rancho deVille*, a beautiful and heartbreaking collection of folk, bluegrass, Cajun and *Norteño* tunes. The impressive guest list includes David Grisman, Vassar Clements, Norman Blake, Sam Bush, Tim O'Brien, Jerry Douglas, Flaco Jimenez and Michael Doucet. Sawtelle concentrates this talent into small ensembles that accentuate taste and emotion through carefully constructed arrangements.

— *Reviews by Michael McCall*



Yours FREE!

If you enjoy romances that are uplifting, honest and spiritually courageous, then we'd like to send you **3 FREE BOOKS** from the inspirational series,



Each of your free novels is filled with joy, faith and true Christian values as men and women open their hearts and join together on a spiritual journey. Your three free books include *The Cowboy's Bride* by Carolyn Aarsen, *A Groom To Come Home To* by Irene Brand and *Undercover Angel* by Cynthia Rutledge.

These three books have a combined cover price of \$13.50, but all you pay is 99¢ for shipping & handling! After receiving them, if you don't wish to get any more, write "cancel" on the statement and return it with your 99¢ payment. **You'll be under no further obligation to buy anything!**

If you choose to continue receiving books from Love Inspired, about a month later we'll send you a shipment of 3 new books and bill you just \$3.74 each plus 25¢ shipping & handling per book.* But you are under no obligation—LOVE INSPIRED never makes you buy a minimum number of books or remain a member any longer than you like. You may return any monthly shipment at our expense and cancel anytime. So go ahead—accept our special offer. **You'll be glad you did!**



SPECIAL FREE GIFT!

We'll send you this elegant heart-shaped jewelry box **FREE** simply for accepting our no-risk offer!



*Terms and prices subject to change without notice. Sales tax applicable in N.Y. All orders subject to approval. Offer limited to one per household and only available in the U.S. Offer not valid to current Love Inspired subscribers. ©2000 Steeple Hill

SEND 3 FREE LOVE INSPIRED BOOKS!



Steeple Hill®

YES! Please send me the three novels under the terms described above, and bill me just 99¢ for shipping & handling. And please send my FREE jewelry box! I understand that I am under no obligation to purchase anything and I may cancel at any time.

103 IBE DFRW

Name _____
(please print)

Address _____ Apt. # _____

City _____ State _____ Zip _____

MAIL TO: STEEPLE HILL PUBLISHERS P.O. BOX 9017 • BUFFALO, NY 14240-9017
World Radio History

Gayle Warning

Crystal Gayle muses about haircuts, soap-opera stalkers and singing with Big Bird

Cystal Gayle must smile at current debate over the comparative merits of traditional versus contemporary country music. Long before Faith and Shania, this younger sister of Loretta Lynn created a similar uproar when her 1977 crossover smash, "Don't It Make My Brown Eyes Blue," from *We Must Believe In Magic*, turned Gayle into the first female country

singer to earn a million-selling album. Now 50, she has spent her whole career ignoring boundaries and expanding her creative horizons. She's collaborated with everyone from Tom Waits to Big Bird to Bob Hope; recorded songs for TV shows; and recently released her first children's album, *In My Arms*. Watch for her sixth Crystal Christmas tour this holiday season. And, yes, that *is* her real hair.

How have you not aged a bit in 30 years? When people say things like that, I tell them they need glasses! We all look at ourselves in a more subjective way than others do. I do try to stay healthy, I guess. I appreciate it very much when people say I look good, but I don't know what to say – other than thanks!

What do you remember most from your stint as a soap opera actress on *Another World*? Getting up at 5:30 in the morning! Gary Morris and I did a song called "Another World" for the show, so they asked me to guest star. In my role, I was attacked in my dressing room by a stalker. The first thing I did after I hit him on the head was to stop at a pay phone and call for help. Now, in real life, there's no way I would stop at a pay phone – I'd be out of that building in two seconds! But it's TV, so they had to string the story along. You know, I did think real briefly about trying my hand at acting, but once I got a taste of how long the hours were, I thought to myself that singing wasn't so bad!

Your duet partners have included Eddie Rabbitt, Tom Waits and Willie Nelson. Who was your favorite? It was probably Big Bird. We went to China together for a Bob Hope TV special, and I was on *Sesame Street* as well. But I loved singing with Eddie Rabbitt and Gary Morris.

Any news on the long-awaited album you've been working on with your sisters? We've been working on it for many moons – I can say that because we're part Cherokee! Unfortunately, the album won't be out in 2001 because Loretta's doing a lot of touring this summer, and I'm pretty busy this fall with my Christmas

show. We love singing together. Our sister Peggy Sue sings on it as well, so it's a trio. We'll finish it one day.

Is it true that the more you cut your hair, the faster it grows? All I know is it definitely grew faster when I was

younger! But I still cut 9 to 12 inches off a year. I think it's your physical makeup that determines how fast your hair grows. There are vitamins and such that are supposed to make your hair grow faster, but I don't know whether they work.

What do you think of country music these days? Right now country as a whole is caught up in the pop world, but I think the core will always be there for country music. I'm so thankful for singers like Brad Paisley, who speak out for country music. And there's nothing wrong with the pop crossovers – I've done pop and middle-of-the-road crossovers myself – but I don't want us to lose sight of what country music is. If the record companies can keep things pointed in the right direction, I think country can

thrive. I always get depressed when I read that some record company dropped an artist because they *only* sold 500,000 copies of their last record.

At your store, Crystal's [a jewelry and fine-collectables store in Nashville], do you have a "you break it, you bought it" policy? I don't think we've ever had to ask. You know, accidents happen. Actually, I was the very first person to break something in my store. It was a champagne glass I broke at the grand opening – it was so clean I didn't even see it. So now the famous broken glass is on display at the store!



Try One of the World's Most Effective Hearing Aids...Risk Free!



Out of Sight!

Hear and Understand

You can get the best fit and the best sound possible from a ready-to-wear American made hearing aid. All for less than \$300 with our introductory offer! You get a great fit because this soft, flexible hearing aid conforms to your ear canal. Your superior sound quality comes from the Class-D receiver in the EarMate-63.



Made in the USA!

EarMate-63 enlarged.

- ✓ Outstanding value: Less than \$300!
- ✓ Compare to hearing aids over \$1,000
- ✓ Money-back guarantee
- ✓ 45-day home trial

You can order conveniently by mail from a family business with more than 150,000 satisfied customers and 20 years in business. You try the EarMate-63 risk-free with a 45-day home trial and money-back guarantee. Write today for free information.

"I received the EarMate-63 hearing aid about three weeks ago and I love the thing very much. I would like you to send me one for my other ear."

M.K., Clarkson, NE

"This device has allowed me the privilege of understanding more clarity and less straining to hear normal conversation whether in person or from electronic devices."

G.G., Davis, NC

Hearing Help Guarantee 45-Day Risk-Free Offer!

Use your EarMate-63 hearing aid(s) for 45 days and you will rediscover the better hearing you once took for granted. If you are not completely satisfied, return your EarMate-63(s) for a full refund of your purchase price.

Hearing Help Warranty

You receive a one year warranty against defects in materials or workmanship.

FREE information!

Call toll-free 1-800-843-3773

Hearing Help Express

105 North First St., Dept 21-305
DeKalb, IL 60115-0586

Free Shipping!

YES! Please rush me details on the EarMate-63 introductory offer. I understand there is no obligation and no salesperson will call.

Mr./Mrs./Ms. _____

Address _____

City/State/Zip _____

Mary Cornell, Personal Chef

Busy country stars often don't have time to prepare meals for themselves. That's where Mary Cornell comes in. As the co-proprietor of Nashville-based Take Away Catering, she provides food for all sorts of events, from corporate lunches to recording sessions. Counting MCA

Records and the William Morris Agency among her clients, the New York native started working in the catering business in 1986 in Washington, D.C. She came to Nashville six years ago, where she's cooked regularly for Reba McEntire and Trisha Yearwood, among others.

“Ninety minutes may seem like an eternity sometimes. But when you receive a call from a panic-stricken Reba McEntire requesting dinner for four to be picked up in an hour and a half, it's really not very much time at all – especially when you have to start from scratch.

“When Reba called last summer, she was running late and had to get a good dinner together quickly. I had to come up with something that not only fit her diet, but was on hand – in my refrigerator.

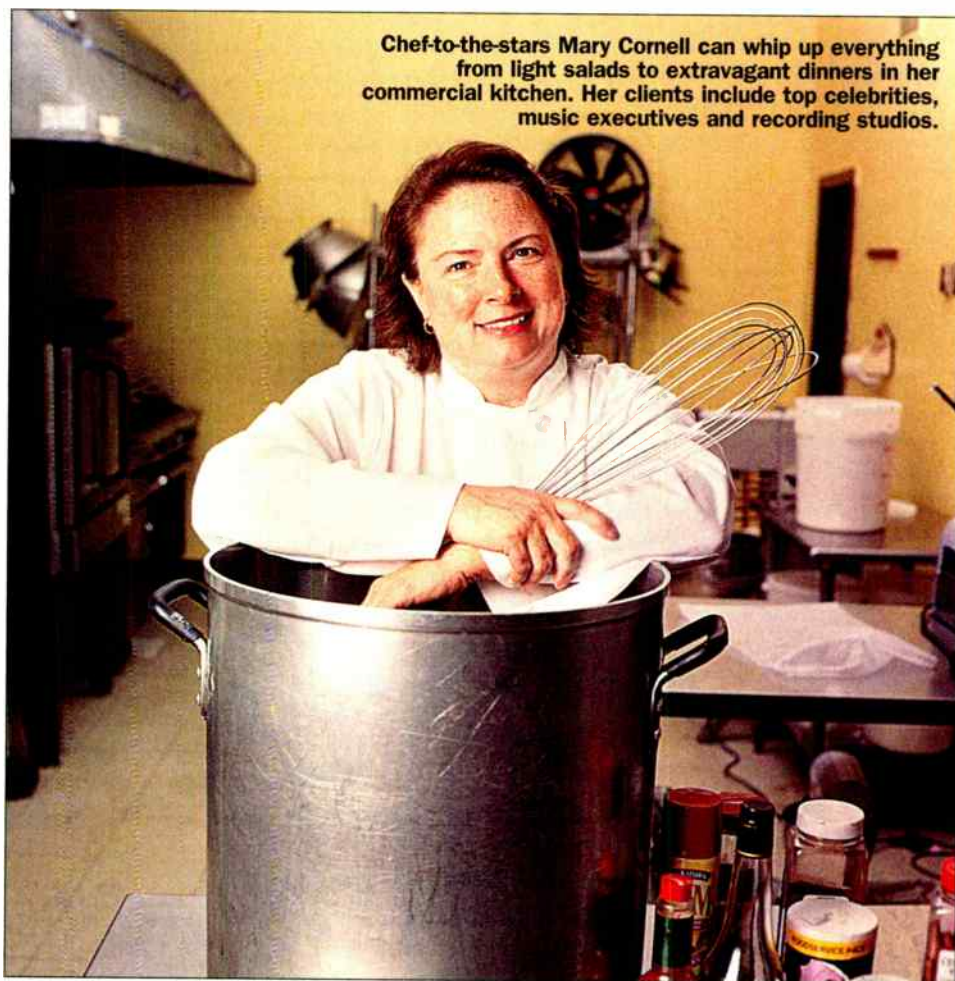
“Luckily, Reba had been eating a lot of salads in preparation for her Broadway role in *Annie Get Your Gun*, so it wasn't too difficult for me to whip something together. I have a commercial kitchen that includes three refrigerators, a walk-in freezer, a convection oven, a regular oven and a couple of grills. So I'm always prepared. For Reba, I marinated and grilled a couple of chicken breasts, had some wild rice pilaf and then finished things off with a fresh tossed green salad with mandarin oranges and goat cheese.

“My business is all word-of-mouth and networking. I met Trisha Yearwood through producer Gartin Fundis. She loved a cheesecake that I made. Through her, I got involved with MCA Records.

“Most of the stars I work for are fairly easy to please. We either take specific orders and drop them off, or we submit sample menus.

“A lot of the food we did for Reba was in-flight stuff, for her to take on her plane. We'd make salads and chicken, the occasional fish dish, and deliver it to Reba's pilot. For Trisha, there was a mango barbecue pork tenderloin that she really liked. She's more of a meat-and-potatoes person.

Chef-to-the-stars Mary Cornell can whip up everything from light salads to extravagant dinners in her commercial kitchen. Her clients include top celebrities, music executives and recording studios.



“The Atkins Diet is huge in Nashville. It's a low-carbohydrate/high-protein diet where you can lose weight quickly. But I always go along with what Julia Child says: 'Everything in moderation.' If you eat well, healthy and not excessively, you should be fine.

“I love preparing Mediterranean food, so I use a lot of fresh ingredients – eggplant, tomatoes, herbs. We make our own dressings. One of our specialties is maple mustard grilled chicken.

“Since most of my work is by delivery, I don't often brush shoulders with the stars. When you do, you can get a little starstruck, but you have to keep a business manner.

“There are a few stars I'd like to cook for. Johnny Cash and Dolly Parton, if you're reading this, let me do lunch. You won't be disappointed.” ★

An Indian maiden celebrates
the joy of her wedding day.

"Morning Bird Song"

A native American bride doll of serene
and noble beauty by Sandra Bilotto.

Affordably priced at
5 payments of \$27⁹⁹
(including shipping and handling)

That's Ashton-Drake value!

Unconditionally guaranteed
for one full year, or your
money back (including postage)!

"Morning Bird Song" joyfully awaits her wedding ceremony, dreaming of a life-long union with her brave and handsome warrior. She is garbed in white faux leather, lavishly decorated with rows of graceful fringe and more than 1,000 hand-sewn white, silvertone and "crystal" beads. She wears a dramatic bridal headdress that is beaded and leath-ered, as well as authentic, knee-high, beaded bridal moccasins.

This exclusive edition of "Morning Bird Song" is crafted in porcelain, hand-painted, hand-numbered, and created with attention to every detail. She can be yours for just \$129.99 plus shipping and handling, payable in convenient monthly installments. Our 365-day, money-back guarantee assures your complete satisfaction. To enjoy "Morning Bird Song's" dramatic beauty, order today.



THE ASHTON-DRAKE GALLERIES

Bringing You Dolls of Irresistible Value

"Morning Bird Song" Porcelain Bride Doll

PLEASE RESPOND PROMPTLY

YES, please reserve "Morning Bird Song" for me. Limit one. I understand that I will be billed for the first payment before doll shipment.

- SEND NO MONEY NOW
- 5 EASY PAYMENTS OF \$27.99* (shipping included)
- 365-DAY, MONEY-BACK GUARANTEE

X
Signature _____ Date _____

Name (please print clearly) _____ Telephone _____

Address _____

City _____ State _____ Zip _____

*Total price of \$139.97 per doll includes \$9.98 shipping and handling. Sales tax additional on shipments to Illinois. Please allow 10 to 12 weeks for delivery, pending credit approval. Price is higher in Canada. 76715-D90301

THE ASHTON-DRAKE GALLERIES

9200 North Maryland Ave., Niles, Illinois 60714-1397

"Morning Bird Song" is approximately 20 inches tall and fully poseable. Complete with bouquet of prairie flowers and doll stand. Numbered Certificate of Authenticity included.



Ashton-Drake. Bringing You Dolls of Irresistible Value![®]

collectiblestoday.com

Member of The Ashton-Drake Galleries and All Things Collectible World Radio History

HERE'S YOUR CHANCE TO WIN A GUITAR IN GAC'S GUITAR A DAY GIVEAWAY.

You can win
one of 31 guitars
signed by some of
country music's most
popular artists!

Here's How it Works!

- Enter to win on CountryStars.com (or send a postcard to the address below) from September 17th through October 20th.
- Country Request Live's host Dallas Turner will pick a guitar winner every day during the month of October.

SIGN UP TODAY!

CountryStars.com

It's Country on the Web!



Dallas Turner

Watch CRL weekdays at 5pm
and again at 10pm, eastern only on GAC



Send your postcards to: Guitar Giveaway Promotion
C/O Great American Country, 9697 E. Mineral Avenue, Englewood, CO 80112



If you enjoy
COUNTRYMUSIC
 then you'll love

COUNTRY WEEKLY

**10 issues
 for only
 \$12.95**

Don't miss an issue!

P.O. BOX 421036,
 Palm Coast, FL 32142-1036
 Please send me 10 issues of
 COUNTRY WEEKLY at
LESS THAN \$1.30 PER ISSUE
 including postage.
 (10 issues for \$20.95 in Canada
 and \$30.95 outside U.S. and Canada)

- My check or money order
 for \$12.95 is enclosed.
 Please bill me. (U.S. only)

Charge my: Visa MasterCard
 Discover AMEX

SIGNATURE _____

Card expires _____

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

GUARANTEE: 100% satisfaction or your money back on all unmailed issues. Please allow 4 to 6 weeks for shipment of first issue. 26 issues are \$29.95 a year in U.S.; \$39.95 a year in Canada; \$49.95 a year outside the U.S. and Canada.

ALL THE NEWS · ALL THE STARS · ALL THE TIME!

26 times a year, COUNTRY WEEKLY is the magazine the stars turn to when they want to reach their fans – and the fans turn to COUNTRY WEEKLY to keep up with what's going on in the lives of their favorite stars.

Each issue is jam-packed with:

- Photos of the stars at home, at work and behind the scenes
- Personal interviews with superstars, newcomers and legends
- Reviews
- Tour schedules
- Video news
- Fan club listings
- Upcoming TV appearances
- Puzzles
- Top albums and singles charts
- And much, much more!

If you want to keep up with the stars, *Country Weekly* puts you on the front row of the action.

Subscribe today and don't miss a single issue!

OFF THE CHARTS

THE COUNTRY BUZZ OUTSIDE THE MUSIC BIZ

Gentle On Our Minds

John Hartford,
1937 – 2001

John Hartford always had to be near the river. A pioneering banjo picker and fiddler – as well as the composer of the standard “Gentle On My Mind” – Hartford even earned his riverboat pilot’s license.

So when he finally succumbed to cancer on June 4, Hartford’s memorial service was held at his Nashville home on the bank of his beloved Cumberland River.

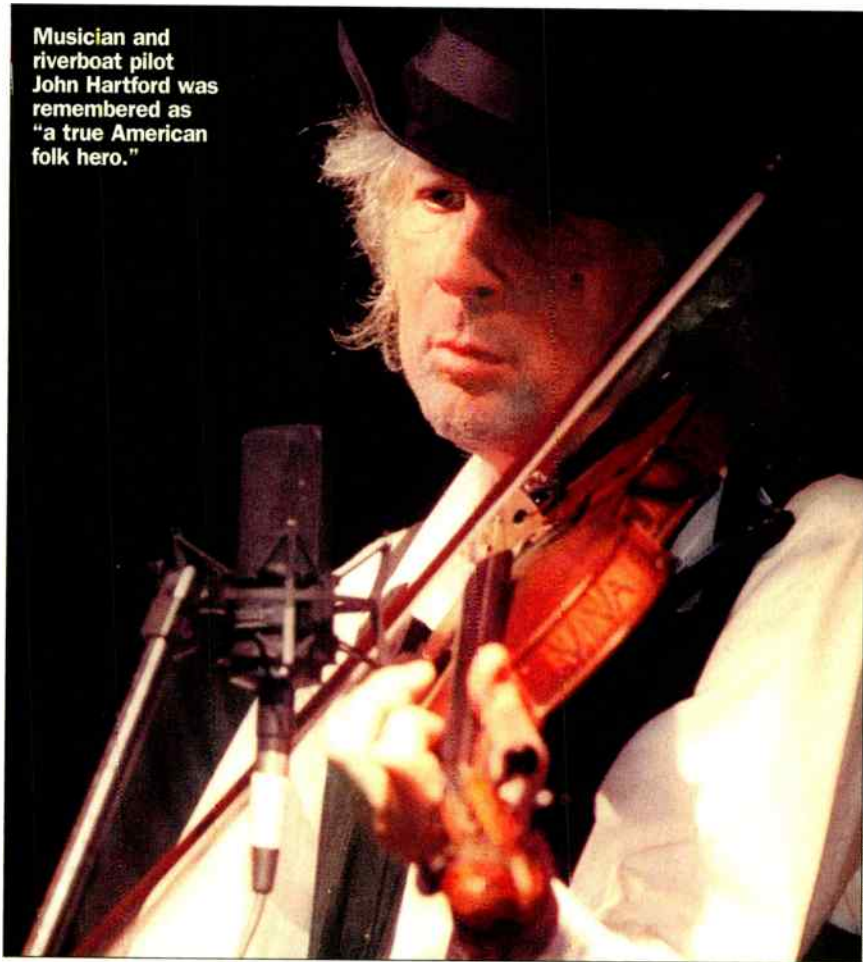
Many of Nashville’s finest singers and musicians showed up to perform his songs, but the canvas tent also covered family, neighbors – and steamboat captains. And when the General Jackson, an old-fashioned paddle-wheel steamboat, sailed past during the service, it blew its whistle and every person on deck saluted in tribute.

“Many funerals are called a celebration of life, but this one really was,” claims longtime Hartford friend Sam Bush, an alumnus of New Grass Revival and Emmylou Harris’ Nash Ramblers. “Earl Scruggs played ‘Home Sweet Home’; Emmylou sang ‘Your Long Journey.’ I played ‘Steam Powered Aereo Plane’ with Tut Taylor and Vassar Clements. The service ended with Tim O’Brien singing ‘Gentle On My Mind,’ which was beautiful.

“It was uplifting, and it was a way for all of us to get together and remember him. After the service we went back to the house and jammed some more. The more we jammed, the more he was with us.”

Hartford was born in New York on December 30, 1937, but raised in Missouri. He arrived in Nashville in 1965 with a satchel of songs to peddle, selling them to the likes of Waylon Jennings, Jack Greene and Glen Campbell. Campbell turned Hartford’s “Gentle On My Mind” into a Top 40 country and pop classic in 1967. That

Musician and riverboat pilot John Hartford was remembered as “a true American folk hero.”



success got Hartford guest spots on network television shows hosted by Campbell and the Smothers Brothers.

He never lost his taste, though, for the traditional roots of country music. He played banjo on The Byrds’ seminal 1968 album *Sweetheart Of The Rodeo* and assembled an all-acoustic band with Norman Blake, Vassar Clements, Tut Taylor and Randy Scruggs for the 1971 album *Aereo-Plain*.

“That was one of the most influential acoustic albums,” insists Bush. “It was taking bluegrass instruments, playing with no boundaries and yet it sounded bluegrass. Without that album, ‘newgrass’ music never would have happened the way it did.”

“For many of us, John was a bridge between the new and the old,” adds Kathy Mattea. “He was true to so much

of the old-time string band music, but he could put it in a context that was relevant to an 18-year-old college student like me in 1977. He was like a guy from another time, plopped down here in the late 20th century, to give us a window to the past.”

Hartford won a Grammy for 1976’s *Mark Twang*, and more recently contributed to the soundtracks for the Ken Burns series *Civil War* and the Coen Brothers film *O Brother, Where Art Thou?* He recorded several albums with his son Jamie, who now enjoys a respectable career as an alt-country artist.

“He was a guy who knew exactly who he was, and didn’t apologize for it,” Mattea remembers. “He was a treasure, and a true American folk hero.”

— Geoffrey Himes

WELLQUEST

presents

Increase Breast Size & Firmness... Naturally!

Finally, an all natural, non-surgical way to larger and firmer looking breasts. With Bloussant Breast Enhancing tablets, you can increase your breast size, firmness and fullness - Naturally! Clinically proven, studies state, "the conclusions clearly indicate that the majority of women experience positive results" and also touts Bloussant as a "fast-acting... less invasive alternative to cosmetic surgery." No more artificial padding or expensive surgical implants. Bloussant's pure and natural botanical ingredients stimulate your breast glands again, just like when you were a teenager. Doctor approved and recommended. Safe and Effective - Beautiful Results in just weeks. 60 day money back guarantee on product! Order pure and natural Bloussant today. **Call now and ask how to get a 30 day supply of Bloussant absolutely free!**

To order, call toll-free: **1-888-505-5599.**

24 hours a day, 7 days a week



Actual Testimonials from many of our satisfied customers:

"It's increased my bust size from a B to a C with the cleavage... It's just incredible what this product can do for you. I feel more beautiful and sexier than ever."

—Kim Crumpler

"I have more self esteem, more confidence when I'm wearing a swimming suit. I'm more proud of my body. I would recommend Bloussant to anyone because it's done very positive things for me."

—Tammy Fife

"I must say, your ad did what you promised. I am very happy, and so is my husband. I will let all my friends know all about this product."

—Sharon J.

Beauty & Image Essentials

Vanish Unsightly Veins Naturally!

Stop hiding your legs and being embarrassed by unsightly spider veins. Veinish® Swedish Vein Lotion is a patented all-natural herbal formula that deeply penetrates the skin to unclog veins, to help eliminate unattractive spider veins - even bright red ones. Developed by a Swedish Pharmacist, Veinish® is made of an exclusive blend of herbal compounds, natural and botanical ingredients to work on spider veins. Clinical studies boast a 90% proven success rate. The study states that "there were statistically significant improvements in the appearance of spider veins treated with Veinish." Safe, natural and with fast results- Veinish® virtually eliminates those spider veins in just a few weeks! 30 day money back guarantee on product! **Call now and ask how to get a 30 day supply of Veinish® absolutely free!**

To order, call toll-free: **1-888-514-9237.**

24 hours a day, 7 days a week

Testimonials from many of our satisfied customers:

"It's easy to use and the spider veins disappeared in just weeks!"

—Suzanne R.

"I've had Spider Veins for years. In 2 weeks, they were lighter and after a month they were gone. Thank you Veinish!"

—Carol B.

"I was embarrassed to wear golf shorts. After just 2 weeks of Veinish, I could see the difference and in 30 days, they were gone. No problem with shorts now."

—Rachel W.

"I feel better about wearing shorts in the summer!"

—Cate!



How To Make It In The Music Business

By Jim Halsey with John Wooley
(Hawk Publishing, \$29.95)

A better title for this book might have been *How I Made It In The Music Business*.

Jim Halsey started as a talent booker in the late '40s with Hank Thompson and is undeniably a big wheel in country music, instrumental in guiding the careers of Roy Clark, the Oak Ridge Boys, The Judds and dozens of others. His recollection of the successful attributes that made him prosperous forms the best part of this book – the first section, “Success and the Power of Performance.”

Halsey's stuff that bears repeating – be positive, look people in the eye, write everything down – will be familiar to

readers of *The Seven Habits Of Highly Effective People* or anything by Dale Carnegie or Norman Vincent Peale. Someone, though, must have told Halsey he needed an irritating Anthony Robbins-type mantra to chant in management seminars. The phrase “power of performance” – as in *perform it to the hilt* – is repeated, in bold type, on nearly every page. After five pages, you get the point. After 25, you're wondering what's on The History Channel.

The second section, “Finding Your Place on the Team,” is a basic overview of the “team” needed to create a star: the manager, the booking agent, the record company, the producer, etc. Unfortunately, Halsey's rundowns of these positions aren't much more than simple job descriptions fattened by personal recollection. Those seeking practical advice on finding a manager, an agent or the like will get fed – but anyone wanting more inside-track, nuts-and-bolts juice

info about these integral roles will probably leave the table still hungry.

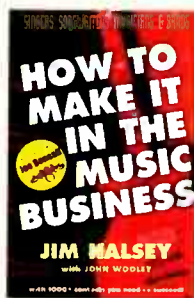
How To Make It In The Music Business additionally offers a good overview of a recording contract, explanations of different sources of income available to an artist, encouraging exhortations to young performers and some 1,000 contacts – but no

mention of the Internet, websites, EPKs, MP3s, online sales or any aspect of the digital revolution that's reshaping the musical landscape even as you read these words. And there's also some evidence of Halsey's retirement from a fast-becoming-bygone era with his advice to “Always put

your songs on a high-quality cassette.” What, no CD burners?

Well, at least you could follow the book's surest recommendation: getting somebody like Jim Halsey to manage you!

— Tommy Womack



Shadowing Stardom

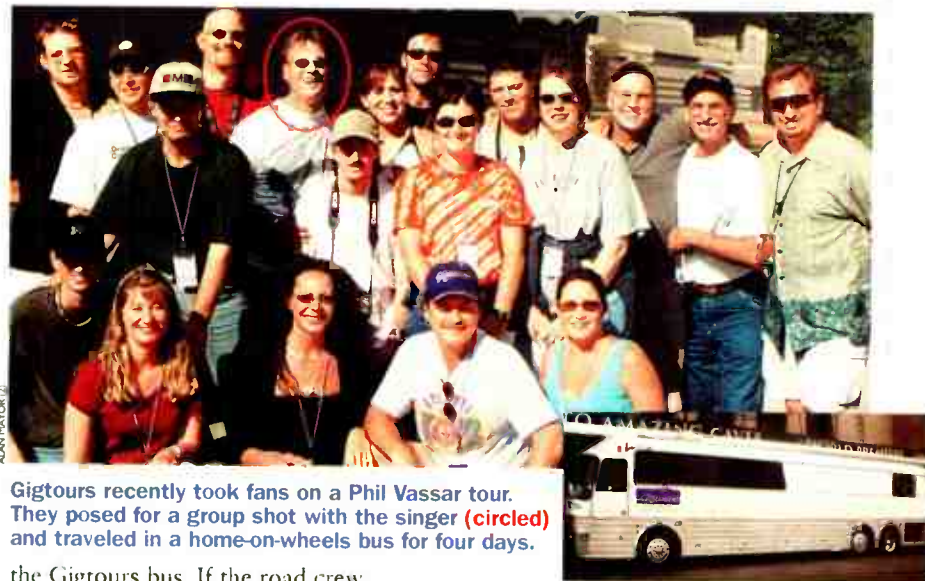
Gigtours offers a taste of life on the road

Now you can live like a country star without singing a lick. For an estimated \$1,500, a new Nashville-based company called Gigtours takes fans on the concert trail with Billy Ray Cyrus, Keith Urban, Phil Vassar, Bill Anderson or one of several other stars.

What do you get? Four days and three nights' travel in a tour bus, meals with the crew, backstage passes, sound-check attendance, concert admissions and a chance to meet a real star.

“The road is the mystique of the business,” says Gigtours president/CEO Donny Michael, whose first official tour followed Keith Urban from Nashville to Florida a year ago. “It's the unknown element that intrigues people about life on the road as the artists experience it.”

Gigtours basically shadows the touring life of a performer. If a singer stops at the grocery store for snacks, so does



Gigtours recently took fans on a Phil Vassar tour. They posed for a group shot with the singer (circled) and traveled in a home-on-wheels bus for four days.

the Gigtours bus. If the road crew stops at the hotel for showers before hitting the highway, so does Gigtours.

Although a face-to-face meeting with the star is not guaranteed, it has happened. On the Urban tour, eight female Gigtour participants got to meet several times with the Australian singer.

Recent Gigtours have also included the Girls' Night Out Tour, featuring Reba McEntire, Martina McBride, Sara Evans, Jamie O'Neal and Carolyn

Dawn Johnson, and Tim McGraw and Kenny Chesney's summer tour.

Michael says his adventurers enjoy the nomadic lifestyle.

“I've found my guests go on adrenaline and they don't want to sleep, because they stay so excited,” Michael says. “It's a bonding experience. You meet seven to eleven people as strangers and leave as friends. You become a family.”

— Craig Shelburne

TRADING POST

For Classified Advertising: P. O. Box 16311, Clearwater, FL 33766-6311 - (800) 223-2821 • Local: (727) 791-9152 • Fax: (727) 791-8893

BETTER HEALTH

SCIATICA? BACK/HIP/LEG PAIN?

Relax 20 MINUTES on the SACROWEDGY®
Spend \$29.95 one time for effective home therapy. Sacrum isolated, elevated to help achieve proper hip balance. Muscles relax - nerves release. Call: 1-800-737-9295 for info pack. "Has worked when all else failed!"



CDS/CASSETTES & VIDEOS

CHARTBUSTER KARAOKE! Buy CD+G Karaoke Discs direct from the manufacturer. All styles of music. Over 700 titles with over 10,000 songs. Free catalog available. Dealers inquiries welcome. Chartbuster Karaoke, 10840 Chapman Hwy., Seymour, TN 37865. (800) 347-5504. Fax: (865) 573-1811. Email: dstovall@tnpro.com Website: www.chartbusterkaraoke.com

HEALTH & BEAUTY

WOULD YOU LIKE TO BE A BETTER LOVER? Sex in a pill. www.libidobooster@aol.com Toll free (877) 778-4472. Available in the vitamin department at: Eckerd, Rite Aid, Jewel Osco, Discount Drug Mart and Sav-on drugstores.

HELP WANTED

EASY WORK! EXCELLENT PAY. Assemble products at home. Call toll free: (800) 467-5566, Ext. 2831.

\$400 WEEKLY ASSEMBLING PRODUCTS from home. Rush SASE: Home Assembly - CP, Box 216, New Britain, CT 06050-0216.

\$3,000 WEEKLY PAYCHECKS! Work from home. Everything supplied. Guaranteed. Rush long stamped envelope: AHGM, 3223 Lake, Suite 15C, #268, Wilmette, IL 60091.

OF INTEREST TO ALL

MUSIC CITY RECORDING & SONGWRITERS INFORMATION/STUDIOS

Record your "favorite" or "original song" on Music Row. (615) 244-8082. www.recordinginfo.com

RECORDING

SINGERS ARE YOU SERIOUS ABOUT A recording career? Midland, Box 404, White House, TN 37188. (615) 285-0647. www.midlandproductions.com

RECORD IN NASHVILLE! Affordable, professionally produced projects. Call Poolside Productions for David or Anita: (615) 824-1489.

TURN YOUR SONGS OR POEMS INTO \$\$\$. We guarantee professional recordings for the serious songwriter. Rate card and sample CD available for \$5 (refundable on first order). Coleridge Studios, P.O. Box 160693, Nashville, TN 37216. Visit our website at: www.coleminestudios.com

RODEO

NATIONAL FINALS RODEO (NFR) TICKETS December 7th - 16th, Las Vegas. First Choice Tickets 1-888-NFR-RODEO. http://www.NFR-Rodeo.com

SINGERS

NASHVILLE PRODUCER who has produced for Major Labels is seeking talented singers to promote. (615) 824-3375.

BE ON NATIONAL TV! Come to Big Mama's Karaoke Café every Saturday, noon till 6 and be on our show for "On Stage at Big Mama's Karaoke Café" for free! 10605 Chapman Hwy., Seymour, TN 37865. Call: (800) 347-5504 and visit our website: www.karaokecafe.com for details.

DREAMING OF A NASHVILLE SINGING career? Without a professional demo package, your just dreaming! Contact: Artist Development Group, Inc. for package prices and scheduling. (615) 846-2600. ADG www.adgnashville.com

REGIONAL KARAOKE CONTEST - Big Mama's Karaoke café \$25,000 in cash and prizes! \$100 cash every Wednesday night plus recording sessions (valued at \$1200!) pre category and more. Two categories - Best Male - Best Female. Big Mama's Karaoke Café, 10605 Chapman Hwy., Seymour, TN 37865. For details call: (800) 347-5504 and visit our website: www.karaokecafe.com

DEMO SERVICES WITH NASHVILLE musicians/singers. Information: Song Demo Services, Box 2556, Hendersonville, TN 37077.

M.C.P. www.musiccitypremier.com HAVE YOUR video produced. Affordable broadcasting to millions. (865) 430-0000. Another Don Reed Production.

PRODUCER, WINNER OF 5 MUSIC CITY NEWS AWARDS Auditioning singers, songwriters & musicians. (501) 305-3555.

SONGWRITERS

SONG POEMS WANTED! Tremendous income potential. Free examination: Empire, Box 2145-CM, Newburgh, NY 12550. Internet: http://www.empiremusicco.com

FREE SONGWRITING Success Book! Song poems recorded information. Top Records, Box 23505-CM, Nashville, TN 37202.

AWARD WINNING SONGWRITER co-writing best lyrics: Ramsey Kearney, 602 Inverness Avenue, Nashville, TN 37204. www.RamseyKearney.com

SONGS/LYRICS/POEMS NEEDED FOR Nashville recordings. Send immediately. Paramount, Box 23705-C, Nashville, TN 37202. www.paramountsong.com

POEMS, SONGS WANTED. \$100,000 recording contract possible! Free appraisal: Majestic Records, Box 1140W, Linden, TX 75563.

WE PAY ALL RECORDING costs on selected poems/lyrics. Promotion, cash awards. Jeff Roberts Publishing, 299 Newport Avenue Studio 1-C, Wollaston, MA 02170.

WANTED COUNTRY GOSPEL song poems! Free recording possible. \$5000 information. Music, Box 23564-CM, Nashville, TN 37202.

1-800-345-2694 CALL FREE. Music Publishers looking for songs. Country/Pop/Rock/Gospel singer/songwriter information.

SONGWRITERS

YOUR SONG PUBLISHED/RECORDED FREE! Send poems/lyrics! Broadway Music Productions, Box 7438-CM, Sarasota, FL 34278.

NASHVILLE MUSIC PRODUCER reviewing poems and lyrics for upcoming recording project, send your material to: Independent Artists of Nashville, P.O. Box 110117, Nashville, TN 37222. (615) 833-3631.

SPIRITUAL POEMS FOR RECORDING. Top singers, promotion, publishing, cash awards. Chapel Recording, P.O. Box 112, Studio-CM, Wollaston, MA 02170.

LYRICS, POEMS for musical setting and recording. \$1,000 for best poem. Publishing available. Talent (CM), P.O. Box 112, Quincy, MA 02170.

DeCo PRODUCTIONS
transforms your rough home tape into a top quality demo. We use Nashville's finest professional musicians and singers. Quick turnaround, digital technology, competitive rates. Free literature or send \$3.00 for sample demo (refundable w/purchase).
P.O. Box 1474 • White House, TN 37188
(615) 672-7465 • E-Mail: Decodemos@aol.com

LYRICS/SONG POEMS NEEDED For recording and publishing. Work with Nashville's best. (877) 650-3423. www.NashvilleSongService.com

THIS SONGWRITER'S BOOK OF MAGIC containing 1,305 fresh, clever titles will help songwriters write great songs. Send \$16, check or money order to: Joe Di Benedetto, Box 909, Larchmont, NY 10538.

TALENT SEARCH

SINGERS & SONGWRITERS WANTED for Tennessee Hayride Jamboree Country Music T.V. Show (501) 849-2424.

TICKETS

NATIONAL FINALS RODEO: Dec. 7-16, 2001, Las Vegas. Pro Bull Riders Finals: Oct. 25-28, 2001, Las Vegas. Country Music Awards: 2001, Nashville. All NFL Games, All Nascar Races. Western States Ticket Service: www.rodeotickets.com (800) 326-0331.

WANTED TO BUY

WANTED OLDER GUITARS also Violins, Mandolins, Bases and Banjos. Any condition considered. Please call: (800) 451-9728.

Start your year out right!
Come join the other
advertisers and start
reaping the same benefits
Call Now for advertising
rates and deadlines



(800) 223-2821

Painting The Townes Tribute album honors underrecognized Townes Van Zandt

Four years after his death at 52, Townes Van Zandt's music still haunts the country music psyche. "He took simple lyrics and made them profound," explains Bob Freese, a music industry veteran who has assembled an all-star tribute to the Texas folk singer, *Poet: A Tribute To Townes Van Zandt*. "He talks about everyday struggles and captures the essence of truth."

Freese has worked with superstars Garth Brooks, Patty Loveless and Celine Dion. But he considers his work in organizing an homage to the under-recognized Van Zandt as one of his most important projects.

"This was a labor of love," Freese notes. "He was one of the greatest songwriters of the 20th century, and this recording will hopefully introduce him to the world."

Produced by Texas-based Freddy Fletcher, *Poet* features Van Zandt's songs in fresh interpretations by a wide range of stylists, from legends Willie Nelson and Emmylou Harris to cult favorites Steve Earle and Lucinda Williams to an impressive newcomer, Pat Haney.

"We wanted Townes' inner circle," Freese explains, "the peers and friends he most influenced."

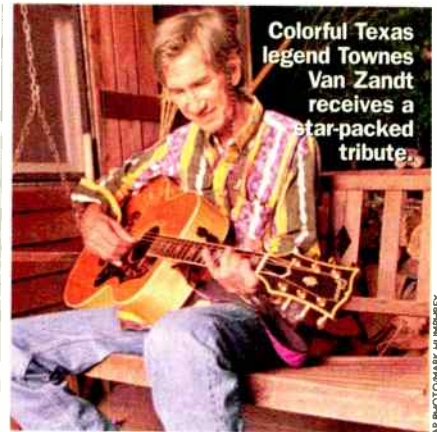
Van Zandt died on Jan 1, 1997, ending a nomadic life filled with wild adventures and emotional torment. "He wasn't able to let anything roll off," says his 32-year-old son, J.T. Van Zandt II. "He just endured all the pain he could imagine."

But Van Zandt was that rare artist who could turn the discord of his life into potent, one-of-a-kind songs. Willie Nelson, like many songwriters, considered Van Zandt a modern master.

"The thing that set Townes apart is the thing that sets apart all great writers," Nelson says. "There's a way they can say what they have to say that no one else has ever said in the same way."

Van Zandt did find some commercial success. Emmylou Harris and Don Williams turned one of his most beautiful ballads, "If I Needed You," into a Top 5 duet in 1981. Nelson and Merle Haggard scored similar success with the chart-topping duet "Pancho And Lefty" in 1983.

On *Poet*, outstanding tracks include Nanci Griffith's somber "Tower Song," Cowboy Junkies' haunting "Highway Kind," Harris' sinewy "Snake Song," John Prine's wry "Loretta" and Nelson's disquieting "Marie."



But the most moving track is J.T. Van Zandt's "My Proud Mountains." "I was knocked out when I was in the studio," recalls Freese. "J.T. looked like Townes, he sounded like Townes, and he just nailed that song."

Guy Clark also revives "To Live Is To Fly," a Van Zandt song Clark originally recorded for his 1989 album *Old Friends*. In the tune, Van Zandt wrote, *I may be gone, but it won't be long, I will be a-bringin' back the melody, and the rhythm that I find.*

Thanks now to *Poet*, he's still a man of his word.

— Robbie Woliver

Hot Dish Stars share food, faith and fun in Hazel Smith's new cookbook

Hazel Smith understands that a good dinner, as important as it is, involves more than presenting well-prepared food. It also involves bringing together family and friends and sharing stories, laughter and love. In that sense, a well-considered dinner can be almost spiritual: It feeds the soul as well as the stomach.

For good reason, then, *Hazel's Hot Dish: Cookin' With Country Stars* (Dalmation Press, \$16.95) is about much more than recipes. It's also about getting together with the country stars she loves – and who love her right back. And it's about telling stories that lead to reminiscing, to laughing and sometimes to sharing tears. Hence the cover's subtitle: "Hazel and country music stars share their food, faith and a

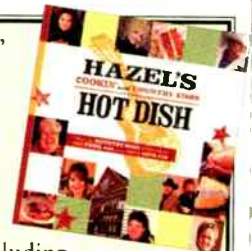
whole lotta fun."

The author, a veteran *Country Music* columnist, does more than divulge the recipes of 55 country stars, including Garth Brooks, Dolly Parton, Reba McEntire, Alan Jackson, Shania Twain, Brooks & Dunn and Vince Gill. She also takes readers into their homes and kitchens while spinning heartfelt stories about their triumphs and struggles.

Along the way, she shares special secrets, such as how The Statler Brothers helped her heal, how she knew Marty Stuart and Connie Smith would be a couple even *before* they realized it and why George Strait has that scar on his chin.

What comes across is more than a celebration of good food. It's also a celebration of good people and good times.

— Michael McCall



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)482-2485-Ext. 37.
Visit our Internet Site at <http://www.LTSound.com>
LTSound, Dept. CM-3 7980 LT Parkway, Lithonia, GA 30058
24 Hour Demo/Info Request Line (770)482-2485 - Ext 37
The Thompson Vocal Eliminator™ - Better Than Karaoke!

LOSE UP TO 2 POUNDS DAILY... WITHOUT DIET OR EXERCISE

"I LOST 44 POUNDS IN 30 DAYS"

"HERE'S THE STORY OF MY LAST DIET"

"I have always been unhappy with my figure. I've been yo-yo dieting since I was just 18 years old, now I'm 33 and a mother of two. For 15 years, my weight has fluctuated between 120 and 160 pounds, I'd always manage to lose weight for a special occasion, but afterwards, the pounds would pile on faster than it took to lose them. Then, in June of 1998, a movie star revealed on a T.V. show her weight loss secret. Later I found a Quick Slim ad in a magazine and ordered the product. I didn't know that would be my last diet! After 6 days, I lost 12 pounds, felt and looked great, I never had to go on a diet, I just found that I was eating less because I felt full after a few bites. During the next 24 days, I lost an additional 32 pounds. Since that day in July 98, I'm still at 118 pounds. The Quick Slim Fat Blocker worked wonders for me, I'm sure anyone can have the same success."

Janet G., May 1999



BEFORE

For 15 years, Janet G. yo-yo dieted without success, fed up and desperate, she discovered a new miracle product to lose weight easily and permanently.



AFTER

A WINNING COMBINATION WITH APPLE PECTIN TO LOSE WEIGHT FOREVER

The **Quick Slim Fat Blocker** is a new combination of herbs and plant-based ingredients, that we're all familiar with: Sea Kelp, Lecithin, Bromelain, Oyster Shell and Apple Cider Vinegar combined with the Apple Pectin. These proven effective ingredients are combined for the first time into one caplet.

**MELT BODY FAT
AND TRIM
INCHES IN
JUST 48 HOURS**



**"I LOST 4 INCHES
FROM MY OVERALL
MEASUREMENTS
IN 28 DAYS"**

-CAROLINE



EMAIL ORDERS: www.quickslimdiet.com
QUICK SLIM IS A CERTIFIED INTERNET SECURE MERCHANT

THE EFFECTS OF THE APPLE PECTIN FAT BLOCKER ARE POWERFUL

- 1 Apple Pectin is an energized enzyme that can ingest up to **900 times** its own weight in fat. That's why it's a fantastic **FAT BLOCKER**.
- 2 Apple Pectin **attacks fat 24 hours a day**, everyday. It's devoured and expelled through your system day after day to eliminate unsightly bulges.
- 3 The **Quick Slim Fat Blocker** is **100% natural**. Forget about prescriptions. In no way can Apple Pectin harm your health, there's absolutely no side effects.
- 4 The **Quick Slim Fat Blocker** eliminates fat for **effortless weight loss**. Same results as:
 - Jogging 10 miles per week.
 - An hour of aerobics per day.
 - 15 hours of swimming or cycling per week.



**"I LOST
30 POUNDS
IN 25 DAYS
FOR MY
WEDDING"**

-Sofia M.

Yes, I want to lose weight and it's guaranteed!

Make your check or money order out to:
Bio Lab
334, Cornelia Street
PMB #289
Plattsburgh
New York, 12901



**ORDER 24 hours a day
1-888-900-DIET (3438)**
**VISA, MASTER CARD AND
AMERICAN EXPRESS ACCEPTED**

I understand that if I don't lose weight during my treatment, I may return the empty bottle for a refund, valid for a full month.

Visa Check Money Order
 Master Card Exp. date: _____
 American Express Signature: _____
Acc. #: _____

Special discount coupon: order **Quick Slim** today and receive a free gift!

TRIAL SIZE	TREATMENT	LENGTH	PRICE	TOTAL
90 caplets	30 days		\$39.95	
SAVE \$9.95	180 caplets	60 days	\$69.95	
SAVE \$29.90	270 caplets	90 days	\$89.95	
SAVE \$49.85	360 caplets	120 days	\$109.95	
	Add \$5 shipping & handling			\$ 5.00
	Add \$15 for express delivery service			\$ 15.00
	CM-103	TOTAL COST		

You will be another satisfied customer of Bio Lab laboratory
* Less shipping & handling

Name: _____
Address: _____
City: _____
State: _____ Zip Code: _____
Phone #: (____) _____



Merle Haggard's big night, 1970

For one evening, country music's ultimate outsider became its most celebrated insider. An ex-con who recorded his bare-knuckled songs in California rather than Nashville, Merle Haggard never felt comfortable inside Music City's inner circle, despite his incontestable success as a country singer and songwriter. But at the 1970 CMA Awards, Nashville wholly embraced The Poet of the Common Man.

Haggard had never won a CMA Award prior to 1970. But

that year, he made up for lost time by dominating the big night, taking home trophies for Entertainer, Male Vocalist, Single ("Okie From Muskogee") and Album (*Okie From Muskogee*).

In this snapshot, his beaming smile says it all. Surrounded by country music's elite – including Chet Atkins, Kris Kristofferson and Dolly Parton – Haggard balances his armful of trophies, basking in the acceptance it signified.

CHANCES are,
it **PUSH**
the **DOOR**

I find that
it
OPENS.

© Philip Morris Inc. 2001

9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

The amount of "tar" and nicotine you inhale will vary depending on how you smoke the cigarette.

For more information about PM USA and its products, visit www.philipmorrisusa.com or call 1-877-PMUSAWEB.

VIRGINIA SLIMS



SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

He's Not Bluffing



You CAN Get a 20-Minute Call for a BUCK!

Just dial **10-10-220**.

- ◆ All calls up to 20 minutes only 99¢
- ◆ Just 7¢ for each minute over 20 minutes
- ◆ Same low rates all day, every day
anywhere in the U.S. and to Canada
- ◆ Super international rates, too
- ◆ No monthly fees!

www.10-10-220.com
Available in most areas

Telecom★USA
1-800-540-3598