

CMA
Special Issue!

NEWS, REVIEWS AND TOUR DATES

COUNTRYMUSIC

OCTOBER/NOVEMBER 1999

Issue 199

The **12** Greatest Voices

Of All Time

Plus
George Strait
Leads a New
Generation of
Classic Voices

**MARY CHAPIN
CARPENTER**

Why Is This
Woman Smiling?

**MARTY
STUART**
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Property?

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SPECIAL**

Hot New Stars,
Cool Fall Looks

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TIME FAVORITES

Here are some of the stellar CMA Award winners who have made this one of music's most coveted honors. Be sure to vote for your favorites.

1997 The 31st Annual CMA Awards marks Trisha Yearwood's first win for Female Vocalist of the Year and Vince Gill's sixth consecutive year as host.



1978 The CMA Awards are simulcast on radio for the first time. Dolly Parton is named Entertainer of the Year.

1987 Entertainer of the Year winner Hank Williams Jr. graciously turns the spotlight on emerging young Country talents with his anthem "Young Country."



1985 The Judds win the first of their many CMA Awards as Vocal Group of the Year.



1989 George Strait wins the first of two consecutive Entertainer of the Year Awards.



1975 Waylon Jennings wins Male Vocalist of the Year at the 9th Annual CMA Awards.



1981 Alabama makes the first of many appearances on the CMA Awards, winning Vocal Group of the Year.

1998 Newcomers Dixie Chicks win Vocal Group of the Year at the 32nd Annual CMA Awards.

Tune in as Chevy Silverado presents the 33rd Annual CMA Awards, live from The Grand Ole Opry House in Nashville, TN. Join host Vince Gill and the most glamorous names in Country Music for an evening of great songs and well-deserved rewards. It's sure to be a night to remember.



33RD CMA AWARDS

WEDNESDAY SEPTEMBER 22
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CMA Award winners. Look inside for information on the nominees.

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VOCALIST

FEMALE
VOCALIST

VOCAL
GROUP/DUO

ENTERTAINER

Log on to www.SilveradoCountry.com to enter and choose from a list of historical CMA winners in these categories, or see rules below to enter by mail.

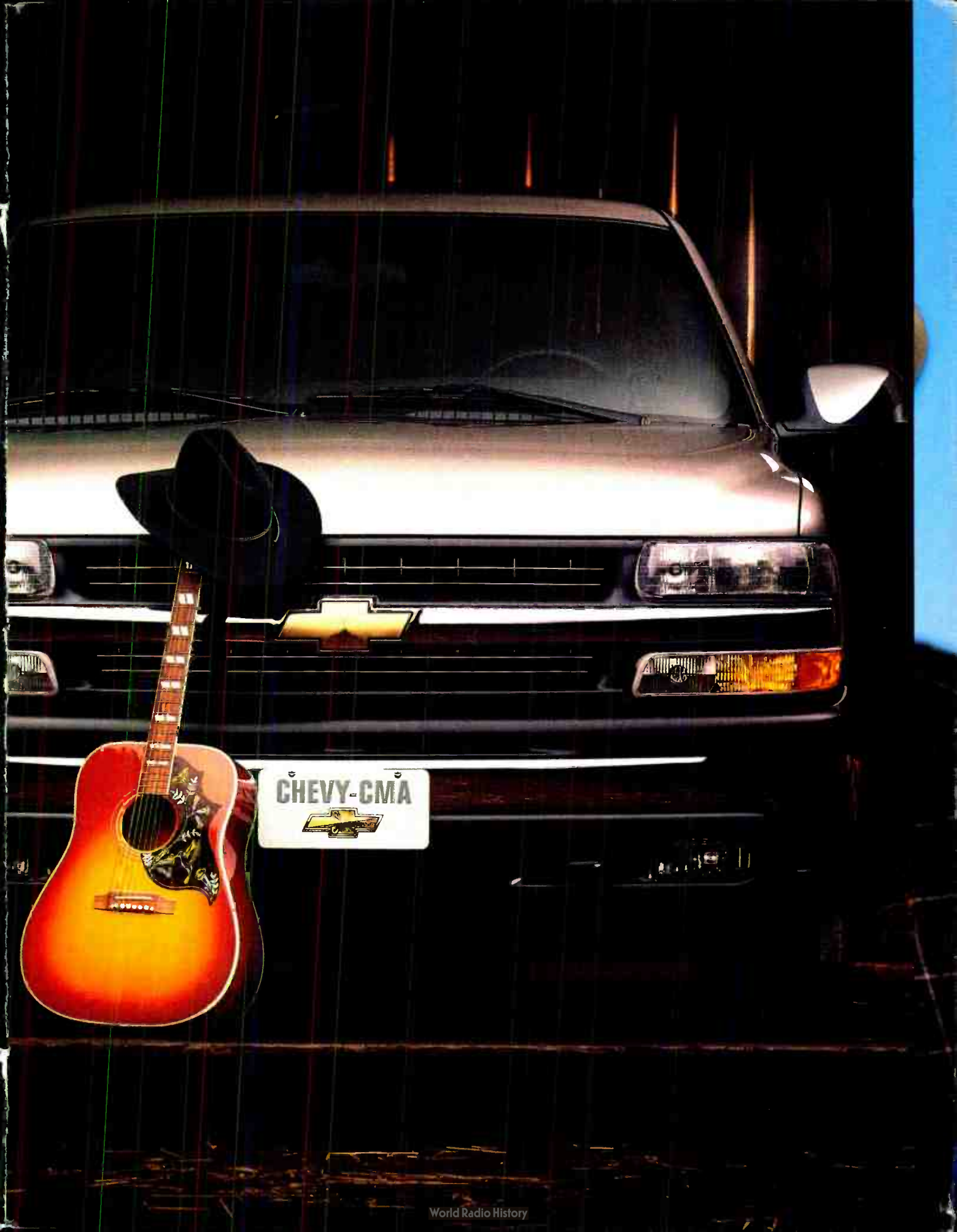


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Should such a situation occur, the sponsor shall have no further obligation to the winner (and travel companion) other than to supply remaining portion of the trip prize. Meals, gratuities and all other expenses and incidentals not mentioned herein are each winner's responsibility. Certain restrictions may apply. Actual values of trips depend on location of winners and fares at time of departure. Minors must be accompanied by a parent or legal guardian. For vehicle prize, grand prize winner is responsible for any additional options on vehicle and for taxes and for title, tags, license & registration fees. She must have a valid driver's license & provide evidence of insurance at time vehicle is awarded. All prizes are guaranteed to be awarded. By participating in this sweepstakes all entrants agree that all prizes are awarded upon the condition that the Sponsor, GM, and their respective agencies or employees will have no liability whatsoever for any injuries, losses or damages of any kind resulting from the acceptance, possession or use of any prize. Winners acknowledge that the Sponsor, GM, CMA and all participating dealers concerned with this sweepstakes and their agents do not make, nor are in any manner responsible for, any warranty, representations, expressed or implied, in fact or in law, relative to the quality, conditions, fitness or merchantability of any aspects of the prizes, provided, however, each prize will be subject to each manufacturer's standard warranty. Random drawings to award all prizes will be conducted from among all eligible online and mail-in entries received on or about 11/12/99 by an independent judging organization whose decisions are final and binding in all matters related to the sweepstakes. Odds of winning depend on number of eligible online and mail-in entries received. Estimated distribution: 25,417,000. Winners will be notified by mail and may, at the sole discretion of the judges, be required to sign and return an Affidavit of Eligibility and Release of Liability/Publicity Release within 14 days of date printed on notification or he/she will be disqualified and an alternate winner will be selected in a random drawing. Travel companions to trip winners must complete a liability/publicity release prior to departure. If a prize or a prize notification letter is returned as undeliverable, it will result in disqualification, and the corresponding prize will be awarded to an alternate winner in a random drawing. All prizes will be awarded within approximately 90 days after random drawings. Winners may not substitute or transfer a prize. The Sponsor reserves the right to substitute any prize for one of equal or greater value in the event a prize is unavailable. 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COUNTRYMUSIC

October/November 1999



26



COVER STORY

26 *Country's Greatest Voices*
CM salutes the voices that have defined country music over the past century and those that are setting the standard for the next millennium.

FEATURES

20 *Homeward Bound*
With humor, a positive attitude and a little help from two furry friends, Mary Chapin Carpenter is learning how to turn life on the road into the road home.

50 **SPECIAL SECTION:**
FRESH FACES/FRESH FASHION
Street Rules
Country's hottest newcomers stop traffic as they take on Music City in street-smart looks for fall.

62 *Big Daddy*
He composed the score for Billy Bob Thornton's film *Daddy & Them*. Now his critically lauded concept album, *The Pilgrim*, has screenplay potential. Is Marty Stuart becoming Hollywood's hottest property?

74 **CMA AWARDS SPECIAL**
Who'll win on the big night? Make your picks here.



20

CRISTIANE GREGG



62

PAUL WATSON

Clockwise from top left: Patsy Cline and Vince Gill join the vocal elite; Marty Stuart and Billy Bob Thornton rock; Mary Chapin Carpenter is in full bloom.



RICOCHET

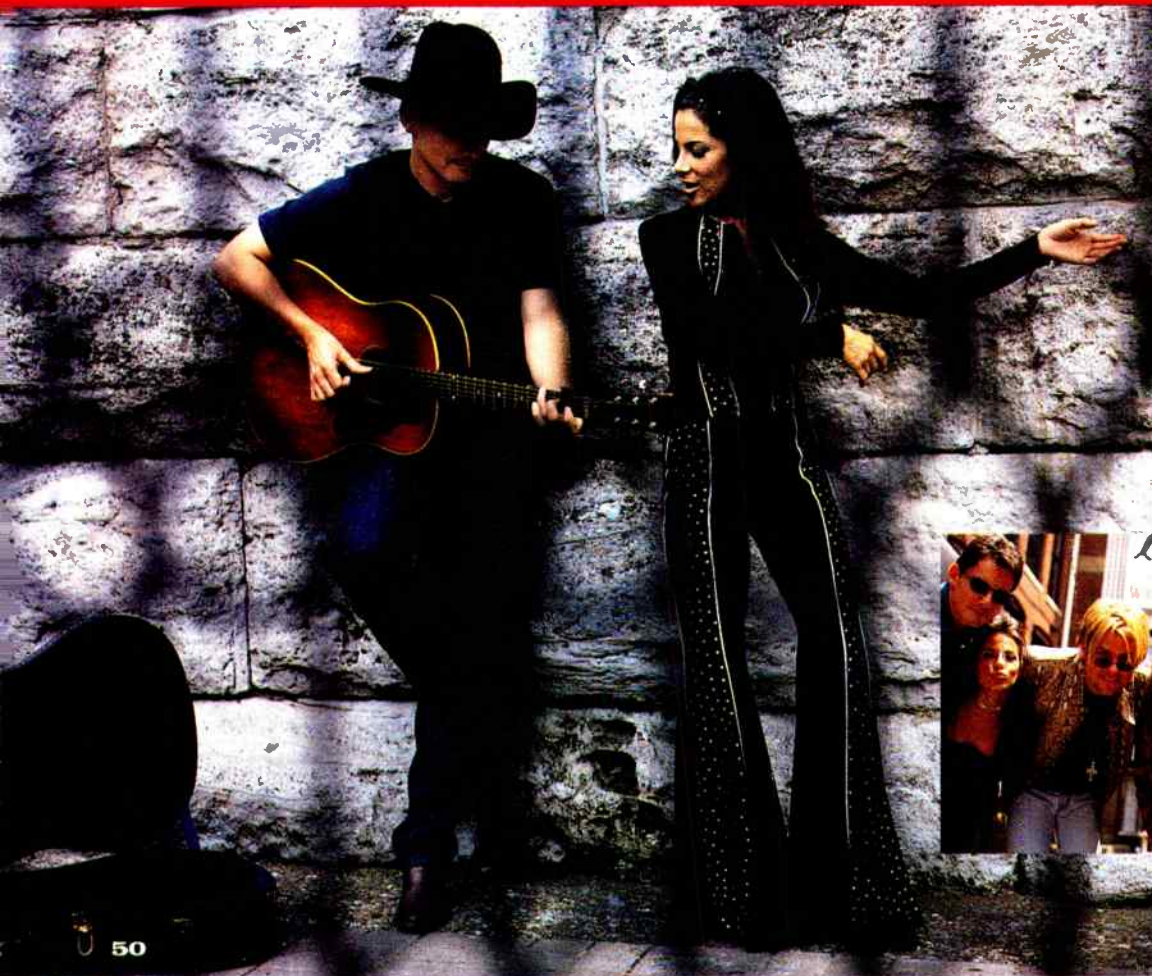
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Contents



Left: Fashion-forward Brad Paisley and Shana Petrone catch the street beat. Below, left to right: Paisley, Petrone, Andy Griggs, Rebecca Lynn Howard, Clint Daniels and Chalee Tennison make like supermodels.



PHOTOGRAPH BY NANCY LEE ANDREWS '01

DEPARTMENTS

- 8** Letters
- 10** Country on the Town
Fair fun: Stars play ball, win awards and greet the fans during Fan Fair; a “groundbreaking” Hall of Fame ceremony; and much more.
- 18** Horizons
Give Kevin Welch a set of wheels and watch inspiration strike; Allison Moorer contemplates her road to success.
- 42** Get the Look
You can look like a star—or at least steal their hair and makeup tips. This month: Patty Loveless.
- 46** Centerfold
John Michael Montgomery
- 66** Trailblazers
“Urban” legend Mickey Gilley relives the heyday of his landmark Texas nightclub.

- 70** Off the Charts
Video director Steven Goldmann talks shop; Aaron Tippin shows off his “large” collection; country stars sing along with a gospel legend; and much more.
- 86** On the Road Again
Tour dates for your favorite stars.
- 92** Out There
Chad Brock shares views from a life less ordinary.

REVIEWS

- 78** New music by Alabama, Asleep at the Wheel, Amanda Hunt-Taylor, Julie Miller, Alison Krauss, Benny Martin, Lila McCann, Kenny Rogers, John Michael Montgomery, Mike Plume Band, Shaver, Victoria Shaw and Steve Wariner.

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What is it that makes country music *country*?

Is it the mournful wail of a steel guitar, the bubbly laughter of a banjo, the somber cry of a fiddle? It can be all those things, but a case can be made that one of country's most essential, most defining elements is a distinctive, soulful, emotionally charged vocal instrument, one that



reaches right into our hearts and gives voice to our deepest joys and sorrows. So in this issue, we pay tribute to the voices that define country—not necessarily the most beautiful or technically perfect voices, but those that for decades have set the standard for what country music should be.

OF COURSE. IN ATTEMPTING TO CHOOSE a dozen definitive voices from a list of hundreds of worthy artists, we invite controversy. There was dissension among our ranks from the beginning: "I don't see how we can leave out Jimmie Rodgers—he's the father of country," reasoned contributing music expert Bob Millard. Editor-at-large Robert Oermann declared, "I won't be part of any list of great voices that doesn't include Marty Robbins." But there were also areas of consensus: Everyone agreed that George Jones was a given. Every country fan has his own list of favorites. See if your list matches ours.

Also in this issue, we caught up with Mary Chapin Carpenter at a tour date in L.A. The reputedly shy and serious singer/songwriter was funny, friendly and amazingly centered, even in the middle of a hectic road schedule. She claimed there was no big secret to her contentment ("I'm so what-you-see-is-what-you-get—I'm as beige as they come"). But we think we discovered two of the reasons for her happiness, and they each have four legs and a wagging tail.

We also checked in with Marty Stuart, who is hitting the big time in a big way. If his creative partnership with writer/director Billy Bob Thornton is successful, we



may soon find him taking meetings with Hollywood moguls, sipping sparkling water and nibbling on focaccia bread. (Or maybe he'll convince *them* that eating pinto beans and cornbread is hip.)

And speaking of hip, if you can't sleep until you know what country's hip set will be wearing this year, check out our special style section. Some of country music's freshest new faces joined us in Nashville's famous Printers Alley to play dress-up, and gave us an idea of what happens when nice country kids get dolled up like city slickers. "This is more...*extravagant* than I'm used to," said Clint

Daniels skeptically, holding up snakeskin pants and a feather-flecked tie. "That's OK, though," he added diplomatically. "They'd be good for onstage." Spoken like the polite country boy he is.



Mary Chapin Carpenter pauses while photographer Caroine Greyshock reloads during our L.A. photo session (top); Shana Petrone is a "model" subject for photographer Nancy Lee Andrews.

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GREAT GUY OR GARTH VADER?

I COULDN'T AGREE MORE

with the overall tone conveyed in the Garth Brooks article. It's high time Mr. Brooks realizes he isn't universally adored. I think he is way overrated. I cannot for the life of me understand how this guy has made it to where he is today. One thing's for sure: He takes himself way too seriously. Despite what he might think, Garth Brooks is not God. He is, however, a ubiquitous and insufferable egomaniac who I keep hoping will take his billions and retire to Oklahoma. Frankly, the whole world isn't big enough for this man's head.

John O'Dowd

Pine Brook, New Jersey

I THINK DAN DELUCA

makes some interesting points in his article on Garth Brooks. Garth certainly has taken some risks in his career and the latest one as Chris Gaines is way out there. But don't we tell our kids they can be whatever they want in America and achieve whatever they choose? We shouldn't criticize



I JUST HAD TO COMMENT

on Dan DeLuca's story on Garth Brooks. Don't get me wrong, I love and enjoy Garth's music, but I do think he is trying to make too much money instead of making better music. Even though *Double Live* is a very exciting album to listen to and the *Limited Series* is a nice set to have, I think Brooks should be putting out more new music instead of rereleasing old music. Let's just say Garth

someone who does exactly that in a successful way.

Deborah Martel-Dann

Missoula, Montana

I READ YOUR STORY on Garth Brooks in the August/September issue. I don't know who these people are who are buying Garth Brooks albums. I currently own over 800 country music albums and I don't have even one Garth Brooks recording. And I don't plan on adding any. Garth Brooks is about as country as my left foot—and that appendage can't even keep time to "Rocky Top."

Jack Polancy

Erie, Pennsylvania

THE NERVE OF YOU PEOPLE!

I only picked up your magazine because Garth Brooks was on the cover. What do I find? Nothing but bashing him and putting him down. I love Garth Brooks and so do millions of other people. At least [other country magazines don't] put down the people we love to read about. What are you guys? The *National Enquirer*? Or just jealous because he's a good businessman? No wonder he wouldn't give you an interview. We are all country music lovers around here and we wouldn't buy you for anything. We rate you as low as the *National Enquirer*.

Dianna Clark

Newfane, New York

Brooks is beginning to forget—or has already forgotten—what his job is all about: the music.

Dustin Williams

Huntsville, Alabama

CAN SOMEBODY TELL ME

where Garth Brooks finds hats big enough to fit his head?

Donna McFarland

Baton Rouge, Louisiana

STRAIT TO THE HEART

A BIG THANK-YOU for making George Strait your centerfold. He is the greatest and keeps it country. His current album, *Always Never the Same*, is wonderful. Keep up the good work and thanks again.

Mildred Price

Stilwell, Oklahoma

THANK YOU FOR CHOOSING

George Strait as your centerfold for August/September. I think he really deserves it. He is my number-one hunk. Love ya, George.

Ashley Legg

San Acacia, New Mexico

I HAVE NEVER SEEN

anyone as handsome and precious as George Strait. His smile lifts my spirits when I feel sad and alone. I adore him. He is one fine gentleman. Thank you for making him your centerfold. But why did you have to ruin such a beautiful picture of him with staple holes?

Cora Fisher

Rockledge, Florida

KERSH CRUSH

THANK YOU FOR THE GREAT article on David Kersh. He is such a talented guy and definitely blessed with good genes. He qualifies as a hunk for sure. I had the opportunity to see him in concert. I had no idea what to expect from him but he put on a fabulous concert. Afterward, David stayed

WHAT YOU WANT COUNTRY TO BE!



Shania Twain: The Woman In Me (Mercury Nashville) 26935



Dixie Chicks: Wide Open Spaces (Mercury Nashville) 23018



Garth Brooks: Double Live (Capitol Nashville) 26335



Martina McBride: Evolution (RCA) 25477

- Alan Jackson: *Everything Love* (Arista Nashville) 16205
- Emmylou Harris: *Duets* (Reprise) 00575
- Loretta Lynn: *Country Music Hall Of Fame* (MCA) 00633
- Brooks & Dunn: *Hard Workin' Man* (Arista) 00857
- Kathy Mattea: *Lonesome Standard Time* (Mercury) 00673
- Flatt & Scruggs: *The Complete Mercury Sessions* (Mercury) 02432
- The Best Of Bluegrass Starley Brothers Flatt & Scruggs: many more (Mercury) 02440
- The Best Of Paul Overstreet (RCA) 02475
- Steve Wariner: *Greatest Hits* (RCA) 02765
- Asleep At The Wheel (MCA) 02775
- The Best Of Vern Gosdin (Warner Bros.) 02822
- Woody Guthrie: *Worried Man Blues* (Special Music) 02827
- The Best Of Emmylou Harris: *Profile* (Warner Bros.) 02832
- Loretta Lynn: *Coal Miner's Daughter* (MCA) 02855
- High Lonesome—The Story Of Bluegrass Music/Sdtk. (CMH) 02987
- Shania Twain (Mercury) 03851
- Doug Supernaw: *Deep Thoughts From A Shallow Mind* (BNA) 04946
- Wade Hayes: *Old Enough To Know Better* (Columbia/DKC) 05211
- Ty Herndon: *What Nattered Me!* (Epic) 05254
- Patty Loveless: *When Fallen Angels Fly* (Epic) 05257
- Aaron Tippin: *Lookin' Back At Myself* (RCA) 06020

- Trace Adkins: *Bigtime* (Capitol Nashville) 21215
- John Berry: *Standing On The Edge* (Capitol Nashville) 08151
- Hank Williams: *24 Greatest Hits* (Mercury Nashville) 08654
- Ray Stevens: *Comball* (Warner Bros.) 08718
- The Essential Roy Acuff (1926-1949) (Columbia Legacy) 10017
- Honeysuckle Rose/Sdtk. (Columbia) 10194
- The Essential Gene Autry (1933-1946) (Legacy) 110423
- Keith Whitley: *Greatest Hits* (RCA) 10728
- Mary Chapin Carpenter: *Snooting Straight In The Dark* (Columbia) 10897
- Highwayman W/Cash Jennings, Kristofferson, Nelson (Columbia) 10898
- Highwayman 2 W/Cash, Jennings, Kristofferson, Nelson (Columbia) 10699
- Rosanne Cash: *Hits 1979-1985* (Columbia) 10901
- David Allan Coe: *For The Record—The First 10 Years* (Columbia) 10903
- The Charlie Daniels Band: *A Decade Of Hits* (Epic) 10984
- Joe Diffie: *Honky Tonk Attitude* (Epic) 10985
- Patty Loveless: *Only What I Feel* (Epic) 11284
- Ty England: *Two Ways To Fall* (RCA Nashville) 11396

- George Strait: *One Step At A Time* (MCA) 22939
- Willie Nelson: *Stardust* (Columbia) 11408
- Willie Nelson: *Greatest Hits (And Some That Will Be)* (Columbia) 11409
- Mark Wills: *Wish You Were Here I Do (Cherish You)* more (Mercury Nashville) 23073
- Reba McEntire: *What If It's You* (MCA Nashville) 16380
- Crystal Bernard: *The Girl Next Door* (River North) 16539
- Brooks & Dunn: *If You See Her* (Arista) 23225
- Toby Keith: *Dream Walkin'* (Mercury) 18774
- Pam Tillis: *Greatest Hits* (Arista) 18815
- Kenny Chesney: *Will Stand That's Why I'm Here* more (BNA) 18930
- Diamond Rio: *Greatest Hits* (Arista Nashville) 20048
- Ricky Skaggs: *Life Is A Journey* (Atlantic Nashville) 20080
- John Anderson: *Takin' The Country Back* (Mercury) 20095
- Michael Peterson (Reprise) 20156
- Dwight Yoakam: *Under The Covers* (Reprise) 20159
- Sherril Austin: *Words* (Arista) 20251
- Lila McCann: *Lila* (Asylum) 20252
- Clint Black: *Nothin' But The Tailights* *The Shoes You're Wearing* more (RCA Nashville) 20287
- Lorrie Morgan: *Shakin' Things Up* (BNA) 20444
- Bryan White: *The Right Place* (Asylum) 20558
- The Raybon Bros. (MCA Nashville) 20617
- Trisha Yearwood: *Songbook—A Collection Of Hits* (MCA Nashville) 20618
- Chely Wright: *Let Me In* (MCA) 20971
- Ricky Van Shelton: *A Bridge I Didn't Burn* (Columbia) 11445
- Brooks & Dunn: *Borderline* (Arista) 12239
- Jimmie Dale Gilmore: *Braver New World* (Elektra) 13303
- Rhett Akins: *Somebody New* (Decca) 13495
- George Strait: *Blue Clear Sky* (MCA) 13547
- Marty Stuart: *Honky Tonkin's What I Do Best* (MCA Nashville) 13589
- Deana Carter: *Did I Shave My Legs For This?* (Capitol Nashville) 15819
- Tracy Lawrence: *The Coast Is Clear* (Atlantic Nashville) 16988
- The Essential Bill Monroe & The Monroe Brothers (RCA) 18423
- Aaron Tippin: *Greatest Hits...And Then Some* (RCA) 18433
- Ricky Skaggs: *Sweet Temptation* (Sugar Hill) 18501
- Lee Ann Womack (Decca) 18605
- Sara Evans: *Three Chords And The Truth* (RCA Nashville) 18677
- Neal McCoy: *Greatest Hits* (Atlantic Nashville) 18747
- The Best Of Billy Ray Cyrus (Mercury) 18773

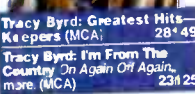
- Garth Brooks: *Sevens Two Pina Colodas* more (Capitol) 23478
- John Michael Montgomery: *Greatest Hits* (Atlantic) 21101
- Mark Chesnut: *Thank God For Believers* (Decca) 21111
- Steve Earle: *El Corazon* (Warner Bros.) 21514
- Mindy McCready: *If I Don't Stay The Night* (BNA) 21212
- Sammy Kershaw: *Labor Of Love* (Mercury) 21359
- Sheri Easter: *Sheri* (Spring Hill) 21572
- Rhett Akins: *What Livin's All About?* (Decca) 21729
- The Thompson Brothers Band: *Blama It On The Dog* (RCA Nashville) 21743
- The Lynns (Reprise) 21745
- Jerry Jeff Walker: *Lone Wolf—The Best Of The Elektra Sessions* (Warner Archives) 21752
- Mila Mason: *The Strong One* (Atlantic Nashville) 21766
- The Kinleys: *Just Between You And Me* (Epic) 21824
- Patty Loveless: *Long Stretch Of Lonesome* (Epic Nashville) 21829
- Mary Chapin Carpenter: *A Place In The World* (Columbia) 21896
- Wade Hayes: *On A Good Night* (Columbia) 21899
- James Bonamy: *Roots And Wings* (Epic) 21907
- Joe Diffie: *Twice Upon A Time* (Epic) 21908
- Daryle Singletary: *Ain't It The Truth* (BNA) 21934
- The Best Of Collin Raye: *Direct Hits* (Epic Nashville) 22049

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Texas Rangers



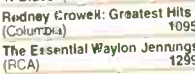
Joe Ely: Twistin' In The Wind (MCA) 23126



Larry Gatlin: In My Life (Spring Hill) 25017



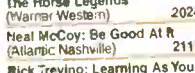
Nancy Griffith: Cither Voices, Too (Elektra) 25709



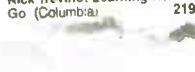
Lee Ann Womack: Some Things I Know (Decca) 26102



George Jones: 16 Biggest Hits (Legacy) 26360



Crystal Bernard: Don't Touch Me There (River North) 26915



Mark Chesnut: I Don't Want To Miss A Thing (Decca) 28138



Clay Walker: Greatest Hits (Grant) 24952



Clay Walker: Rumer Red (Grant) 18324

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Anita Cochran: *Back To You* (Warner Bros.) 22380

The Mavericks: *Trampoline* (MCA) 22433

Sara Evans: *No Place That Far* (RCA Nashville) 26367

Star Spangled Songs Of America (CMH) 22531

Willie Nelson & Family: *City Of New Orleans* (Columbia) 22600

The Best Of Austin City Limits-The Legends: Loretta Lynn, Mary Robbins, Buck Owens, etc (Legacy) 22615

George Jones: *It Don't Get Any Better Than This* (MCA) 22758

Chapin Carpenter, Dwight Yoakam, Willie Nelson, more (Legacy) 22931

Jeff & Sheri Easter: *A Work In Progress* (Spring Hill) 22977

Wade Hayes: *When The Wrong One Loves You Right* (Columbia) 23011

Terril Clark: *How I Feel Everytime I Cry*, more (Mercury) 23070

Gary Allan: *It Would Be You* (Decca) 23239

Big House: *Travelin' Kind* (MCA) 23247

Keith Haring: *Write It In Stone* (MCA) 23250

Randy Travis: *Greatest #1 Hits* (Warner Bros.) 26372

The Horse Whisperer/Sdtrk. George Strait, Dwight Yoakam, The Mavericks, etc (MCA) 22759

Steve Wariner: *Burnin' The Roadhouse Down* (Capitol Nashville) 22880

The Best Of Austin City Limits Mary



Lorrie Morgan: *My Heart* (BNA) 28478

Restless Heart: *Greatest Hits* (RCA Nashville) 23261

Drew Womack: *Somethin' Good* (Inimit) 23826

Pam Tillis: *Every Time* (Arista Nashville) 24137

Suzu Bogguss: *Nobody Love, Nobody Gets Hurt* (Capitol Nashville) 24162

Reba McEntire: *If You See Him* (ASCA) 24314

Johnny Cash & Willie Nelson: *VH-1 Storytellers* (American) 24836

The Mavericks (Hip-O Records) 24944

Sam Bush: *Howlin' At The Moon* (Sugar Hill) 24957

BR5-99: *Big Backyard Beat Show* (Arista) 25082

Alabama: *For The Record—41 Number One Hits* (RCA Nashville) * 25521

Willie Nelson: *Teatro* (Island) 25725

Randy Scruggs: *Crown Of Jewels* (Reprise) 25737

Dwight Yoakam: *A Long Way Home* (Reprise) 25738

Chris LeDoux: *One Road Man* (Capitol Nashville) 25759

Blackhawk: *The Sky's The Limit Your Own Little Corner Of My Heart*, more (Arista Nashville) 26076

Vince Gill: *The Key* (MCA) 25622

Sammy Kershaw: *Maybe Not Tonight* (Mercury Nashville) 28484

Andy Griggs: *You Won't Ever Be Lonely* (RCA Nashville) 28487

Ricky Van Shelton: *16 Biggest Hits* (Legacy) 28607

Johnny Cash: *16 Biggest Hits* (Legacy) 28605



Vince Gill: *I Still Believe In You* (MCA) 21063

Randy Travis: *You And You Alone* (Dreamworks) 28800

k.d. lang: *Shadowland* (Sire) 34567

Lee Greenwood: *Greatest Hits* (MCA) 40383

Keith Whitley: *Don't Close Your Eyes* (RCA) 44246

Patsy Cline: *Live At The Opry* (MCA) 44469

Dwight Yoakam: *Guitars, Cadillac, Etc. Etc.* (Reprise) 50223

Patsy Cline: *12 Greatest Hits* (MCA) 53849

Alabama: *Mountain Music* (RCA) 60229

Reba McEntire's *Greatest Hits* (MCA) 62110



Pop Hits



Smash Mouth: *Astro Lounge* *All Star*, more (Interscope) 28880

Bruce Springsteen: *Greatest Hits* (Columbia) 05204

Matchbox 20: *Yourself Or Someone Like You Back 2 Good*, more (Atlantic) 16207

Third Eye Blind: *Jumper*, more (Elektra) 18606

Sarah McLachlan: *Surfacing* *Angel*, more (Arista) 20052

The Best Of Aretha Franklin (Atlantic) 20078

Green Day: *Nimrod Redundant*, more (Reprise) 21134

Sixpence None The Richer: *Kiss Me*, more (Squint) 21401

Backstreet Boys: *Everybody* (*Backstreet's Back*), more (Jive) 21975

Will Smith: *Big Willie Style* *Miami*, more (Columbia) 21988

'N Sync: *I Want You Back*, more (RCA) 22535

Natalie Imbruglia: *Left Of The Middle* *Washing I Was There* *Torn*, more (RCA) 22698

Ricky Martin: *Vuelve Copa de la Vida*, more (Sony Latin) 23438

The Best Of Santana (Columbia) 24458

Madonna: *Ray Of Light* *Beautiful Stranger*, more (Warner Bros./Maverick) 24984

Natalie Merchant: *Ophelia* (Elektra) 25577

Sheryl Crow: *The Globe Sessions* *Anything But Down*, more (A&M) 25688

Brandy: *Never Say Never* *Almost Doesn't Count*, more (Atlantic) 25695

112: *Room 112* *Your Letter* *Anywhere*, more (Arista) 26206

Korn: *Follow The Leader* *Freak On A Leash*, more (Immortal/Epic) 26228

B.B. King: *Blues On The Bayou* (MCA) 26237

98°: *98° And Rising* *The Hardest Thing*, more (Motown) 26250

Beck: *Mutations* (DGC) 26276

Shawn Mullins: *Soul's Core* *Lullaby (Rock-A-Bye)*, more (Columbia) 26539

Chris Isaak: *Speak Of The Devil* (Reprise) 26567

Kid Rock: *Devil Without A Cause* *B.w.t.daba*, more. (Lava) 26711

Son Volt: *Wide Swing Tremolo* (Warner Bros.) 26722

John Mellencamp (Columbia) 26726

The Black Crowes: *By Your Side* (American) 28076

Mariah Carey: *#1's Greatest #1's* (MCA) 28132

TLC: *Fanmail I'm Good At Being Bad, No Scrubs*, more (LaFace) 28145

Cher: *Believe* (Warner Bros.) 28207

Lit: *A Place In The Sun* *My Own Worst Enemy*, more (RCA) 28322

Yanni: *Love Songs* (Private Music) 28486

The Corrs: *Talk On Corners* (Special Edition) (Atlantic/Lave) 28728

B*Witched: *Rollercoaster*, more (Epic) 28747

Sarah Brightman: *The Andrew Lloyd Webber Collection* (Decca) 28867

Tom Petty & The Heartbreakers: *Greatest Hits* (MCA) 02390



Faith Hill: *Faith This Kiss, Let Me Let Go*, more (Warner Bros.) 28238

Faith Hill: *Take Me As I Am* (Warner Bros.) 02428

Diamond Rio: *Unbelievable* (Arista Nashville) 25268

Kevin Sharp: *Love Is* (Asylum) 25410

Reba McEntire: *Greatest Hits, Volume 2* (MCA) 25466

John Michael Montgomery: *Leave A Mark* (Atlantic) 25540

Ty Herndon: *Big Hopes* (Epic) 25551

The Best Of Don Edwards (Warner Bros.) 25590

Billy Dean: *Real Man* (Capitol Nashville) 25698

Dolly Parton: *Hungry Again* (Decca) 25706

Eddie Rabbitt: *From The Heart-The Last Recordings* (Innersound) 25721

Collin Raye: *The Walls Came Down* *Someone You Used To Know*, more (Epic) 26222

Don Williams: *I Turn The Page* (Giant) 26226

Steve Wariner: *The Hits* (MCA) 26239

Billy Ray Cyrus: *Shot Full Of Love* *Busy Man*, more (Mercury) 26243

Robert Earl Keen: *Walking Distance* (Arista Austin) 26348

Merle Haggard: *16 Biggest Hits* (Legacy) 26359

Brady Seals (Warner Bros.) 26371

The Tractors: *Farmers In A Changing World* (Arista Nashville) 26378

Lorrie Morgan: *Secret Love* (BNA) 26513

Bad Livers: *Industry And Thrift* (Sugar Hill) 26565

Mac Wiseman, Doc Watson & Del McCoury: *Mac Doc Del* (Sugar Hill) 26720

Travis Tritt: *No More Looking Over My Shoulder* (Warner Bros.) 26723

Confederate Railroad: *Keep On Rockin'* (Atlantic) 26802

Chad Brock (Warner Bros.) 26864

The Isaacs: *Increase My Faith* (Horizon) 28080

Old Dogs-Waylon Jennings, Mel Tillis, Bobby Bare, Jerry Reed (Atlantic) 28123

Wynonna (MCA/Curb) 64540

Deryl Dodd (Columbia) 28133

Hats Off: *A Tribute To Fiatt & Scruggs* (CMH) 28166

Hats Off: *A Tribute To Hank Williams* (CMH) 28167

Allison Moore: *Alabama Song* (MCA Nashville) 28252

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LETTERS

and signed autographs and took pictures with the fans. Let me just say, wow, what a guy. I am a fan for life.

Jo Harris
Folsom, Oklahoma



PANDI RADCLIFF

DON'T PICK ON THE DAISIES

SOME FACTS: SHeDAISY is the highest debuting new act in Soundscan history. Close to 400,000 albums have shipped. I had the pleasure of meeting the girls at the '99 Country Radio Seminar. They're bright, warm, talented and soulful. Not at all like the unjust comments spewed forth by Tom Lanham. Our radio station will continue to support SHeDAISY and their efforts as will our thousands of listeners. After reading Tom's review, I was terribly embarrassed and saddened for the girls. Shame on you, Tom, for what appeared to be a personal vendetta against Kristyn, Kelsi and Cassidy.

Mark Stayer
Midwestern Broadcasting
Traverse City, Michigan

I'VE READ TOM LANHAM'S review of SHeDAISY, and I've read the distressingly bitter responses posted on the SHeDAISY mailing list on the Internet. While I don't personally agree with Mr. Lanham's review, please tell me that being the editor of a country music magazine consists of more than making your writers concoct silly puff pieces that do nothing to tell me about the artists. Tell me entertainment news can still

be an impartial reporting of the facts. Tell me advertisers can support the independence of the news department. Tell me that the First Amendment protects more than the rights of the sales department. I'm sure you're

used to dealing with fans who don't understand the value of the free flow of ideas and opinions. I want to say thank you for the SHeDAISY review and for your courage in printing something besides the usual puff pieces. Keep up the good work.

Robert Brooks
Grand Prairie, Texas

MARTY PARTY

THANKS FOR THE GREAT review of Marty Stuart's new album. *The Pilgrim* is something that all country fans should have in their library. What a great impression he'll have left. Marty is an artist to be proud of. This not only shows his ability to write, but his heart-stopping, soul-searching ability to pick. Marty truly has the God-given music in him.

Rosalie Keough
Export, Pennsylvania

CRAIG HAVIGHURST'S REVIEW of Marty Stuart's *The Pilgrim* brought tears to my eyes. *The Pilgrim* is one of the most beautiful collections of music I've ever had the privilege of listening to. I'm thrilled to see that *Country Music* is supporting this wonderfully talented artist. Thank you!

Sonya Carrington
Urbana, Illinois

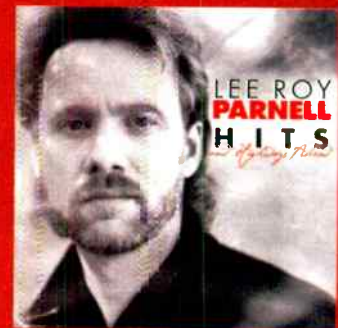
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LEE ROY PARNELL

HITS AND HIGHWAYS AHEAD



FEATURES 10 OF HIS
GREATEST HITS
PLUS
TWO NEW SONGS,
INCLUDING
"SHE WON'T
BE LONELY LONG"

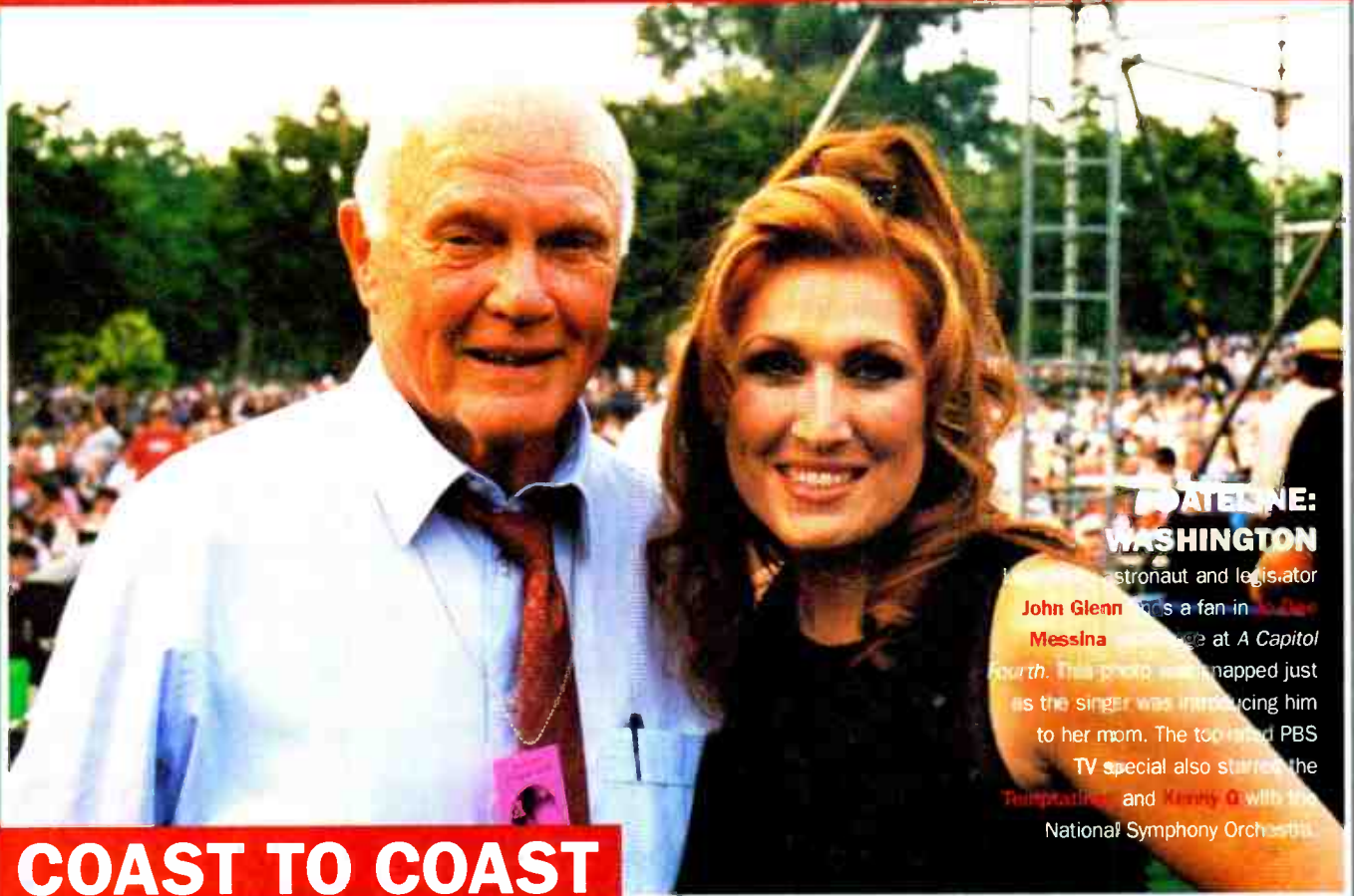


IN STORES NOW

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Country on the Town

By Robert K. Oermann



DATELINE: WASHINGTON

John Glenn, astronaut and legislator

meets a fan in LeAnn Rimes

at A Capitol Fourth. Their photo was snapped just

as the singer was introducing him

to her mom. The top-rated PBS

TV special also starred the

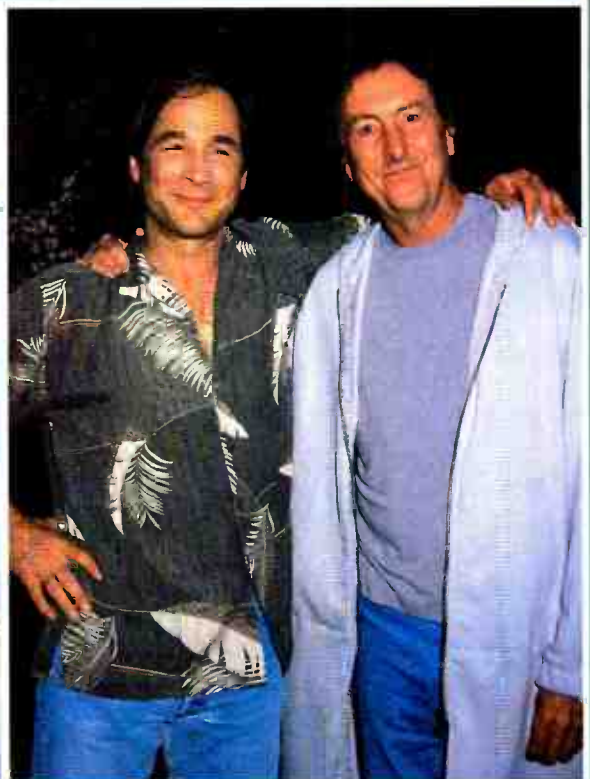
Temporarily and Kenny G with the

National Symphony Orchestra.

COAST TO COAST

DATELINE: HOLLYWOOD!

▼ **LeAnn Rimes** and **Quincy Jones** pose for pics at the recent "Grammy 2000" press conference. ► At another Recording Academy event, **Clint Black** shares grins with **Monty Python** comic **Eric Idle**. The two sang at a MusiCares charity tennis event, and also appear together on Black's new CD.



TOP: JOE S. GARAGE; BOTTOM: KATHY HUTCHINS PHOTOGRAPHY 2

BROOKS & DUNN

t i g h t r o p e



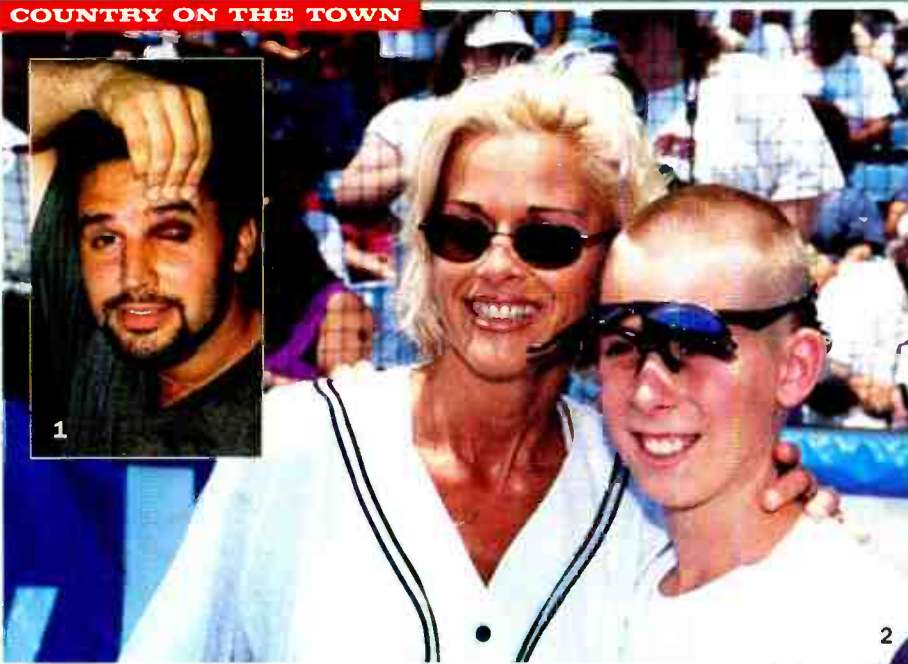
the new album featuring
"missing you"

IN STORES SEPTEMBER 21





1



2



3

Fan Fair week in Nashville kicks off with the annual City of Hope celebrity softball game, which is always loaded with high jinks. (1) **Mark Wills** is a good sport about the shiner he got from a bad bounce; (2) **Jesse Keith Whitley** poses for snapshots with his slugger mom **Lorrie Morgan**; (3) **Neal McCoy** gets doused with a bucket of water by **Ricochet's Heath Wright**; (4 & 5) **Trini Triggs** delights fans with his acrobatics. The game benefits cancer research. On the Fan Fair stage, (6) Sony executives surprise the **Kinleys** with a gold record award; (7) **Ty Herndon** picks up a few moves from a pair of prancing showgirls; (8) **Chely Wright** warbles with Indianapolis Colts quarterback and former University of Tennessee football hero **Peyton Manning**. (9) **Billy Ray Cyrus** motors into his fan club picnic with daughter **Destiny Hope** on his lap and son **Braison Chance** perched behind him.



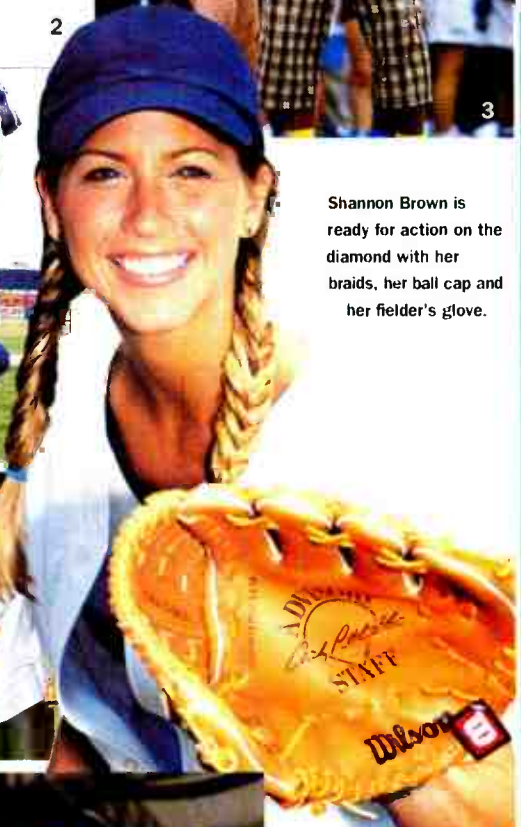
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5



6



Shannon Brown is ready for action on the diamond with her braids, her ball cap and her fielder's glove.

FAN FAIR FROLICS



7



8



9



POWER BOOTH



▲ Country Music's Fan Fair booth hosted a string of stars. Above, Lee Ann Womack peruses the Dixie Chicks issue while Montgomery Gentry and Anita Cochran pose for snapshots.



▲ Clint Black, Marty Stuart and Earl Scruggs lead the singing of "Will the Circle Be Unbroken" at the groundbreaking for the new Country Music Hall of Fame (top). The Fan Fair event featured Chet Atkins (above) leading an all-guitar marching band, and appearances by such Hall-of-Famers as Kitty Wells, Eddy Arnold, Brenda Lee and Jimmy Dickens. Kathy Mattea, Bryan White and Vince Gill sang. Radio personality Garrison Keillor scudded the event's keynote, "Honor thy father and thy mother."

HALLOWED GROUND

ONSTAGE AND BACKSTAGE

LADIES AT LILITH

► This year's third and final Lilith Fair all-female concert tour featured such country favorites as Martina McBride, Sara Evans and the Dixie Chicks.

They performed alongside some of the biggest stars in the pop pantheon to capacity crowds from coast to coast. Above, Wynonna joins Lilith founder Sarah McLachlan onstage for some impromptu vocalizing when the tour stopped in Nashville.



OPRY OPPORTUNITIES

You never know who you'll find backstage at the Grand Ole Opry. Every weekend at the world's longest-running radio show is an opportunity to star gaze. On one recent Saturday night, superstars Charley Pride, Patty Loveless and Vince Gill were swapping stories.



TOP LEFT: TAMMY VAN WINALE; 3: RIGHT: TOP TO BOTTOM: BETH GUNN/NETWORK LINK, PATRICIA PRESLE, VICKI HOUSTON; BOTTOM LEFT: MIRELLO GHERGIA

THE BUZZ

BY HAZEL SMITH



"Amaze"-ing Lonestar (left to right): Richie McDonald, Dean Sams, Keech Rainwater, Michael Britt

RANDI RADCLIFF

Topless! Girls, have you heard? Lonestar is going topless! Yep, the foursome are topless lately—look, no hats! Lonestar and BNA Records invited a roomful for lunch and an acoustic performance of the songs from their new album, *Lonely Grill*. You never heard so many oh's and ah's when those guys sang "Amazed." That is an award-winning song if I've ever heard one. I usually like guys wearing hats, but I must say these guys are handsomer sans hats. I must brag on the rations, catered especially for the occasion by Monell's, cooked like God meant food to be fixed. The menu consisted of fried chicken, barbecued pork, green beans, fried corn, squash casserole, coleslaw, cornbread, iced tea, coffee and blackberry cobbler. The kind of meal the late Grandpa Jones would brag about when he was asked, "What's for supper?" on the now-defunct *Hee Haw* show

that I still miss. Why doesn't somebody wake up and produce another variety show for TNN instead of running those awful reruns?

Shopping Star

Friends of mine from Indiana told me this marvelous story: Their friend Mitch and company drove down to Music Town the night before a wedding. After supper the foursome decided to go to Wal-Mart to buy cards for their wedding gifts. Looking for cards, they glimpsed a slovenly dressed guy, wearing ragged sneakers, a holey T-shirt, holey cut-offs and a well-used baseball cap, bolting through the store. One of the party remarked, "That looks like Garth Brooks." "Nooooooooooooo," the others agreed. But they followed him. They stopped him. And they talked with him. And it was him. Garth treated the shoppers very nice, asked where they were from and why were they

in town. Then Garth did the right thing. He led the shoppers back to the card aisle, chose a wedding card, wrote the unsuspecting couple a message, signed his name and sent the card with the four Wal-Mart shoppers in town for a wedding.

Hey Jason Jason Sellers was invited to some party in New York celebrating the hit movie *Notting Hill*, and the star, Julia Roberts, attended. Jason sat down at the table with Julia and pals momentarily. As he departed Julia said, "Mmm, that singer's cute." On Friday before the New York occurrence, Jason took me to lunch at Nashville. When we finished eating all I said was, "Boy Jason, I enjoyed that kraut and wieners." After I learned what Julia said about Jason, I left word on his cellular phone that I was sorry I only mentioned lunch and not his cuteness. Sounds like Jason's got a hit album, doesn't it?

Tracing Golf Balls

Earlier in the year, Trace Adkins had the misfortune of breaking his ankle. Following crutches with a cane and lots of hobbling, finally the day came when his doctor said, "Trace, you need some physical

therapy to keep your ankle limber." Mama Adkins did not raise no dumb son, no ma'am. The word I got is Trace convinced his wife Rhonda that playing golf was rehabilitation for his ankle, and she went for it. Jeez, Trace may be "tracing" golf balls all the way to the doghouse after Rhonda reads this.

Get Wells

Funnyman Ray Stevens, following prostate surgery for cancer, seems to be doing fine. Prayers are coveted for the "Streak"-ing man. Ray's latest project is performing at the Roy Acuff Theater beside the Grand Ole Opry House on Briley Parkway. And prayers are on the upward swing for Jerry Reed, who is resting at home following quadruple bypass surgery in Baptist Hospital. Reed's latest project was the movie *Waterboy*, with Adam Sandler, Kathy Bates and Henry "the Fonz" Winkler. In their spare time, Reed taught the Fonz to bass fish.

I Kid You Not!

If you don't believe me, ask Terri Clark, Rhett Akins or Chris LeDoux. The threesome performed a Testicle Festival in Stillwater, Oklahoma. I kid you not, the three-day event served more than 4,000 pounds of testicles, along with beer, sans glasses, by the pitcher-full. Lots of drunk, crazed cowboys. A lady would have to be nuts to go unattended. Do not laugh and swear you wouldn't eat that unless

you, like Reba as a kid, held a bucket while daddy gelded the young bulls on their Oklahoma ranch. It's a part of life for kids raised in the country by ranchers or farmers.

Good Deed Shania Twain learned Sean Graves was a fan of hers, so she sorta made a detour. Sean was that young man who hung out the Columbine High School window and dropped to the arms of individuals down below. Shot twice in the head (with a bullet lodged in his brain) and shot in the leg, Sean, the worst hurt of the survivors, has paralysis on his left side and had to learn to talk and feed himself again. Back to Shania: She chartered a plane to Denver on her own dime, and went to the hospital without fanfare, where she spent time



with Sean and all the other injured youngsters from the school. Sources told me Shania made all the difference in the world for those youngsters, especially Sean. She made them laugh and gave them a better outlook. Course Shania T-shirts and memorabilia helped a whole bunch. *

MORELLO GHERGIA



FREE WHEELIN'

Musical renegade Kevin Welch hits the highway for inspiration.

HAD JUST PUT THE FINISHING touches on his self-dubbed 1990 debut for Reprise, recalls Nashville renegade Kevin Welch, when something suddenly occurred to him, even made him a little embarrassed. Listening to the playback on twangy originals like "Hello, I'm Gone," "The Mother Road," "I Am No Drifter" and "Long Way Home," it hit him like a blast of diesel exhaust: "I thought, *Damn! There sure is a lot of road stuff on here!*" Then, Welch says, "I tried to figure out why I did that, and the deal is, they say the first seven years of a kid's life are the most formative ones. Well, when I was 7, we were living in Oklahoma, but by

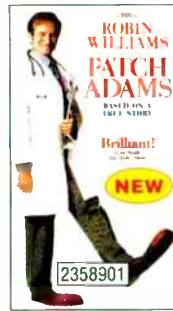
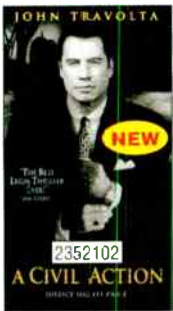
then we figured we'd lived in more than 70 different places. We hauled ass for the first seven years of my life, and I actually learned to read from billboards and highway signs."

Welch, now 44, released his fourth studio salvo this summer—the bluesy *Beneath My Wheels*—on Dead Reckoning, the co-op/label he runs with fellow folk/country iconoclasts Kieran Kane and Harry Stinson. His tour trajectories these days take him all over the world, to places, he sighs, where you can't decipher the foreign billboards, let alone find an English-language radio station for gig-to-gig company. And he may have moseyed on down the pike, maturity wise. But when it comes to songwriting, nothing much has changed; *Wheels*, either blatantly or metaphorically, is all over that 'mother road,' veering from the gospel-ish "Everybody's Gotta Walk" through the life-as-a-travelogue title track, to a trip-rallying "Five Million One Thousand Miles" and the pensive acoustic ballad

"Shores of Stone." Dig a bit deeper, though, and the disc is no longer the tale of some innocent abroad: "I am growing older now/ And I keep remembering/ The promises I broke beneath my wheels," Welch sings in his loping, honeyed drawl, and you can feel the pain prickling just beneath the surface.

True, Welch concedes, he was going through a big breakup last year, as this album was being written. A six-year relationship had run aground on shores of stone, and he had nobody to turn to. Nobody but an old, old friend. "I did a lot of hands-on travel last year," he explains. "Where I'd actually just get in my car, all by myself, and *drive*. Drive all the way to West Texas or somewhere when I normally would fly. I needed the quiet time. No radio at all, no distractions. I loved those unending hours of silence. Which is what songwriting does, too—gives you hour after hour of time to just *think*, to chew over some particular question or problem. Hell, I'd drive 14 hours, get home to Nashville in

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the middle of the night, and really feel like puttin' it to the floor and just going straight on through town. Several times, I had that experience—I had to *make* myself pull off the highway.”

Welch downplays the arduous process as “getting myself right.” But the road finally repaid all his compliments by providing a soul-searching clarity, helping him find those answers

he was desperately seeking. “I was just trying to remember who I was—and it’s still going on—but I ended up finding bits and pieces of myself that I hadn’t seen in a long time, whole parts of my personality that didn’t work in that relationship. Old feelings, how I related to other people, all kinds of things became unearthed, like ‘Oh *yeah!* I remember this!’”

Welch settled in Nashville in ’78, became a prominent staff writer for Tree Publishing, then finally got the guts to croon his own compositions solo. But thanks to the road, he concludes, “I feel a helluva lot better nowadays. And when I travel is when I get quietest, get that quiet feeling inside. Then, and only then, things actually start to seem normal to me somehow.” —Tom Lanham

THE MOST IMPORTANT THING I’VE learned is to do what you want to do, because at the end of the day, that’s all you’ve got,” says Allison Moorer, the soft-spoken Alabama beauty whose debut, *Alabama Song*, ended up on many critics’ year-end best lists. The album is a pure delight: solidly country and distinctly southern in all its lazy, sultry power.

Though the collection has drawn raves from the press, Moorer has yet to break at country radio. But that hasn’t deterred the singer/songwriter. “My fantasy is to to continue to do what I’m doing, and be comfortable,” she says. “So far, it’s working.”

It’s working far better than Moorer ever imagined while growing up in the tiny town of Frankville, Alabama, north of Mobile, with her big sister, Shelby Lynne. “Shelby and I are both kind of shy, but I was always shyer about singing. She was always the one who said, ‘Well, I’m only going to sing if you give me a microphone,’” Moorer laughs.

“When we were growing up, we were surrounded by a lot of country music. My dad loved Waylon, Willie and Hank Jr., and my mother was a big pop music fan. Shelby and I would sit for hours and play all her old Elvis and Beatles 45s. That was our entertainment. We lived out in the sticks, so we didn’t really have anything to do, other than music.

“Country music is gorgeous; it’s very beautiful in its plainness. It’s supposed to be real honest and heartfelt,” says Moorer, who is currently working on a new album, due next spring. “We’re trying to breathe some new life into country music. I wanted to take a step forward with this new album, to chal-

lenge myself and not repeat myself from the first record.” She pauses. “When you’re a songwriter, your music tends to evolve.

“I love to sing and communicate with people,” she continues. “It’s one thing to be able to sing notes, but music goes a lot deeper than that.” When Moorer sings, she loses herself in the song—and takes the listener on the ride with her.

One person to recognize Moorer’s ability to connect with a song was Robert Redford, who was so taken with her that he not only included the hauntingly lovely “A Soft Place to Fall” on the soundtrack to his film *The Horse Whisperer*, he also invited her to appear in a scene in the movie. The song was later nominated for an



A LITTLE BIT MOORER

Sultry southern songbird Allison Moorer on shyness, sisterhood and other odds and ends.

Oscar, and Moorer performed the song at the Academy Awards show.

Moorer says the magnitude of the event didn’t faze her until she was leaving the stage. “After I sang, it hit me that I was going to be seen by about a billion people.

I went, ‘Oh my God. I can’t believe I just did that!’ Luckily it didn’t hit me before the performance!” —Cyndi Hoelzle

George Strait

ALWAYS NEVER THE SAME



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Look for George's new album "Merry Christmas Wherever You Are" this holiday season.



With a sense of humor, a philosophical outlook and a pair of furry companions, Mary Chapin Carpenter is turning life on the road into the road home.

BY DEBORAH BARNES

This is a Mary Chapin Carpenter show? Known for her intelligent, introspective lyrics, the singer/songwriter has a rare gift for tapping into emotions, and her carefully crafted songs about the joys and sorrows of love have earned her five Grammy awards. They've also, along with her much publicized Ivy League-educated brain, earned her a reputation for being a studious introvert. A quiet performance of thoughtful tunes like "Come On, Come On" and "Stones in the Road" is expected; a raucous vaudevillian romp is not. It's a pleasant surprise to see her having such wicked fun.

IT'S A CLEAR JUNE NIGHT IN L.A., BUT AN unseasonable cold snap has the audience at the outdoor Greek Theater huddling together for warmth. Onstage, Mary Chapin Carpenter seems oblivious to the chill air. Her nose tilted slightly upward, lips pursed and fighting a smirk, and hands clasped primly in front of her chest in a mock-operatic pose, she pauses an extra beat for comic effect as she delivers a playful and hilarious recitation of what fans have come to call "The Diva Song."

"I think we all have different sides to ourselves," explains Carpenter, lounging on the balcony at her hotel the next day. "There are times when I feel serious, and times when I feel silly. But for me, an interview is a calm and quiet endeavor, and I can't manufacture personality, so [in interviews] I come off as more serious. That's the only explanation I can think of as to why people perceive that I'm serious."

"If I were Mariah..." Carpenter sings, exaggerating vampish gestures. "...I would sing much higher/ Than anyone you know/ So high your blood would curdle/ Five octaves are no hurdle/ Just tighten up my girdle/ And I'll be good to go."

Carpenter is considerably more subdued today (at least compared to last night's playful performance), contemplating the traffic on Beverly Boulevard thoughtfully during conversation. On tour promoting her current 17-song career retrospective CD, *Party Doll and Other Favorites*, she has been traveling for weeks, and a daunting number of cities and hotel rooms lay ahead of her. Yet she's still candid and engaging, laughing heartily and often, comically recounting everything from early performances to bad-perm experiences.

The audience cheers wildly, and laughter rings off the surrounding Hollywood hills as Carpenter reaches the end of each verse lampooning the diva-hood of modern icons, including Madonna, Shania Twain and Celine Dion. Beside her, friend and pop hitmaker Shawn Colvin, who shares the bill for tonight's show, provides visual aids by doing an over-the-top impersonation of each of the aforementioned divas. Catching glimpses of her gleeful partner in comedy, Carpenter doubles over in laughter.

That's not news to her friends, who say the idea that Carpenter is humorless is a major misconception. "She has a very dry wit," says pal Terri Clark, who has written songs with Carpenter, including "No

STYLING: IRAN BERLIN; HAIR: YANELP; MARIA SAMOITS; SHIRT BY CP; SAN FRANCISCO

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rd



GOLDEN MOMENTS

Carpenter is used to sharing the spotlight with her golden retrievers, Cal (left) and Reilly, who travel with her on tour. "They have their own backstage laminates," she says.

Fear” from Clark’s upcoming album. “Because she’s so intelligent, people may misunderstand that as being too serious. But she can have me doubled over laughing. If you see the performance of ‘Diva,’ that pretty much says it all.”

“I don’t think you want to advertise, ‘OK everyone, now I’m going to be *funny!*’” says Carpenter. “I think humor works best when it is subtle. People who are masters of subtlety, like Steven Wright, and Letterman, who I think is a wit, or *The Larry Sanders Show*, which is to me just beyond funny—people who are funny for a living, I am so much in awe of that.”

Carpenter’s own noted wit begins to emerge as she relaxes and the conversation becomes free-range: Her idea of hell? “Interviews,” she shoots back. Where she would go if she could time-travel? “I’d like to go back to the ‘20s and try to be a hanger-on at a salon in Paris. But I don’t want to go back so far that they don’t have Ibuprofen.” Would it be better to be on *The Love Boat* or *Fantasy Island*? “I think the boat. *Fantasy Island* didn’t always turn out well—life’s lessons were imparted in ways that were not always pleasant. It’s like, ‘Hey, I came here for a vacation, man, get off.’”

Carpenter even reveals a hidden talent, opening her mouth wide and folding—not rolling, but folding—the tip of her tongue back into her mouth as if it were hinged. “It’s the only hidden talent I have,” she says proudly. “It’s definitely an icebreaker at parties.”

It’s hard to imagine this is the same woman who is known not to suffer fools gladly, including unprepared interviewers. (She so thoroughly carved up one dizzy Nashville deejay, for example, that for weeks he attempted to save face by making her the butt of Prozac jokes.) Does

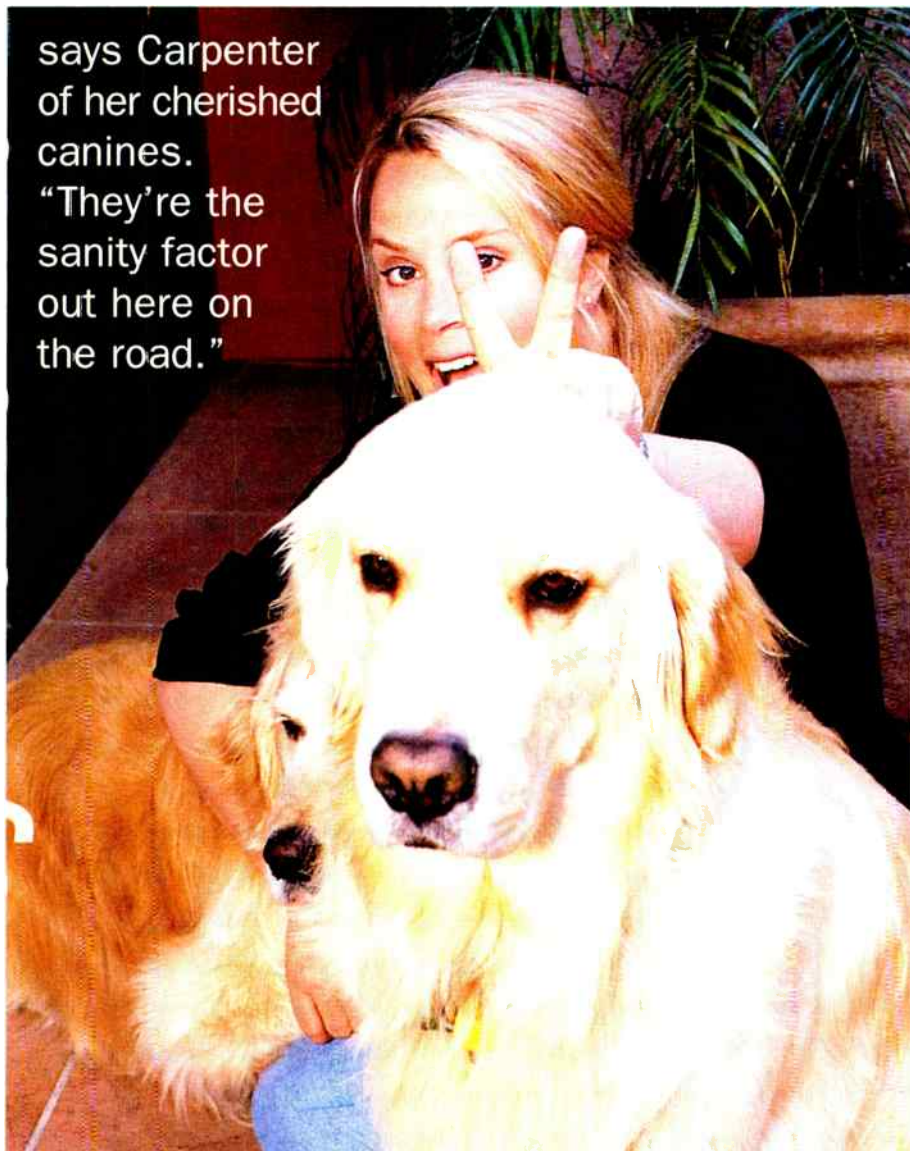
this joviality mark a new phase in Carpenter’s life, or perhaps a move toward altering her somber image? Does it explain the title of her latest project? Probably not, given that the “Party Doll” on the album is a deceptively titled, bitter-sweet Mick Jagger tune. With two more new songs and interesting live versions of old favorites, the collection represents some of Carpenter’s most emotional and thought-provoking work.

Yet Carpenter does strike a decidedly uplifting chord with the album’s recent

the arms of the great wide open/ And I’m almost home.”

“People ask,” Carpenter begins, then tilts her head perkily, “So, are you *almost home?*” She rolls her eyes. “And you’re like, ‘First of all, *please* don’t take the song so literally. And second, the song is about just being on the right road, really.’ To say you’re almost home, it’s not so much like the carrot is being dangled and you’re almost there, but rather a spiritual element, that comfort in knowing that we’re still working hard, we’re still trying, we’re still going.”

says Carpenter of her cherished canines. “They’re the sanity factor out here on the road.”



single, “Almost Home,” which explores the many facets of the journey toward self-actualization, or at least toward a point at which we drop our unhealthy baggage and revel in the freedom of a lighter load. “I’m not running/ I’m not hiding...” she sings, “I’m just resting in

Carpenter pauses to smile at her two effusively friendly golden retrievers, Cal and Reilly, who have padded out onto the balcony to make sure they greet every human who might be within patting distance. The dogs have become somewhat legendary among the singer’s fans and

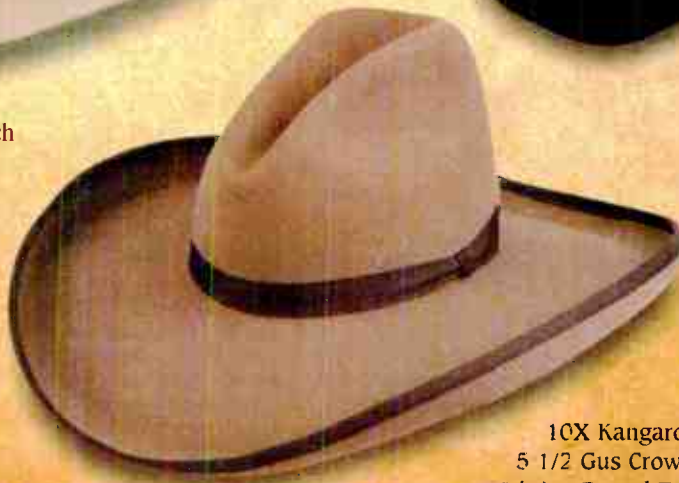
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CHRIS CARLIS/RED DREAMS

says Terri Clark of pal Carpenter. “And she knows how to laugh at herself, which is an endearing quality.”

friends. The *Party Doll* album is peppered with photos of her beloved canines, and they were also immortalized as illustrations in the children’s-book version of Carpenter’s song “Halley Came to Jackson.” She takes them with her whenever possible: on the tour bus, in hotels and even—in Reilly’s case—onstage. (The night before at the Greek, Reilly trotted out during a toe-tapping performance of “Down at the Twist and Shout” and, tail wagging furiously, greeted each person on the front row one by one, fielding head-pats and ear-scratches with the charm and grace of a born showman.)

Carpenter strokes 8-year-old Cal, the more reserved of the two, and watches 3-year-old Reilly take an audience with adoring humans as they ready the balcony for a photo session. “Traveling with my dogs on the road is like bringing a large part of home with me,” says Carpenter, whose touring schedule can keep her away from her Washington, D.C., residence for weeks at a time. “It is totally a luxury, I know, but I go for it. They’re the chill pill, the sanity factor. It’s just not as *hard* to be out here for long periods of time when they’re here. They just make the backstage

area—which is kind of your home every day—they make it home.”

Watching Carpenter with her dogs is revealing. If there’s a secret to her even keel, her good humor, her apparent contentment in the midst of a grueling tour, these guys are a big part of it. Even if “Almost Home” is not a literal theme for her life, Carpenter appears to be on that “right road,” surrounding herself with the things that calm her and make her happy—and in the process, creating her own version of home, physically and emotionally.

“I got a question a few weeks ago that kind of threw me,” she says. “Almost inherent in the question was, ‘You’re 41 years old, and you’ve been doing what you’re been doing because you’re not married.’ And I was like, ‘You’re so wrong.’ If I had met the right person 15 years ago and got married, I’m completely certain I would be doing the same thing. It’s not an either/or.

“I think music will always be a part of my life. I love to perform, and I will always write songs. But I also want to travel and be exposed to other cultures. And be with my boys,” she nods toward the dogs, “and gosh, someday get married, have a family, things like that. Marriage and family don’t

necessarily have to happen at the same time. If the powers that be smile on me, and if one thing happens before the other, I’ll take it.”

Resting in the arms of the great wide open, so to speak.

“I’ve learned so much from people like Suzy Bogguss,” she continues. “A couple of years ago, she had her baby out on the road with her and had this little bunk for him on her bus. I just sort of thought, *She’s doing what she wants to do, she’s got her baby and her husband out there with her, she’s a fabulous person, she’s so full of integrity.* I just realized, you know, you figure out a way to make it work. It

was so cool to watch how full her life was.

“There are many examples of women who, regardless of whether they’re married or have children, their lives are rich and full of balance. A balanced life is one that incorporates as much living as working, and that’s what I want. As much as possible, I’m striving toward balance.”

A month later, Carpenter is sharing her latest feel-good motto with an audience at Nashville’s Ryman Auditorium. “I’ve heard that 50 is the new 30,” she says, and the largely middle-aged crowd roars its approval. They continue cheering throughout her kitschy performance of “Diva,” after which she is joined onstage by locals Terri Clark, fiddler Tim O’Brien, Dobro king Jerry Douglas and singer/songwriter Karen Staley for the grand finale. Surrounded by friends, playing the music she loves, Carpenter beams as she basks in the magical “hill-billy dust” of the hallowed hall. In her head, she carries a picture of the perfect “home,” complete with personal and creative fulfillment, family (including the four-legged members) and a healthy mix of work and leisure. But regardless of whether she arrives at that particular destination, at this moment she’s enjoying the journey immensely. ★

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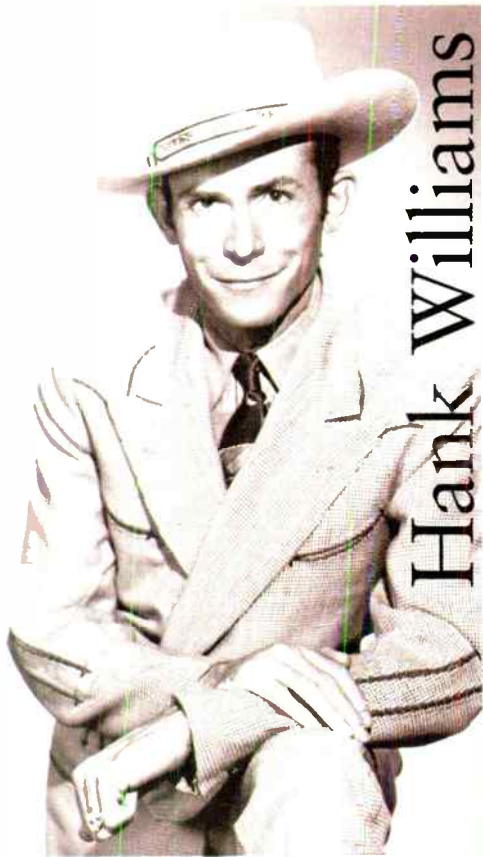
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V Country's Greatest Voices

A SASSY, THROATY GROWL. A MOURNFUL, SOUL-SHAKING WAIL. A soothing, buttery-smooth croon. What is it that makes a voice one of country's greatest? It's not necessarily beauty or technical prowess, although many of country's most revered voices are also some of its most perfect. But to us, the greatest voices are those that *define* country. A defining voice is more than the sum of the octaves it reaches, more than perfect pitch, control or phrasing. The power of a truly great voice is indelible; it outlives its owner, so its greatness relies little on popularity, record sales or chart position.

The voices that have defined country music over the generations spawn imitators, yet remain inimitable. Often paired with singular, classic songs, they make a lasting impact on our lives and speak the troubles, trials, joys and sorrows of entire generations. No matter the era in which they inhabit the music charts, these voices remain unique and unmistakable answers to the question, "What is country?"

In this issue, *CM* strives to spotlight the voices that most define country music. We polled music journalists, critics and industry insiders, tallied their picks with ours, and came up with a definitive dozen. No doubt people will argue about our choices; narrowing down the vast field of outstanding artists to the 12 most influential, distinctive voices inevitably boils down to fine hair-splitting. But for us, these voices are the sound of country.



ROBERT K. DEBARMAN/PERSONAL COLLECTION

WE KNOW ALL ABOUT THE songs. Hank Williams' classic tunes were simple, eloquent, homespun poetry. But what made those songs live and breathe was his mournful country wail, born in the honky tonks of Alabama and seasoned with copious amounts of hard living and booze. Williams' baritone was loose enough to handle the athletic yodels of "Lovesick Blues," yet terse enough to squeeze out the pain of "So Lonesome I Could Cry." Hank's voice was a hard one: He got straight to the heart of a song without resorting to cheap dramatics or excessive vibrato. Nevertheless, it was an expressive and subtle instrument that conveyed a world of experience and suffering far beyond his 29 years. His was a pure country vocal style, yet his songs were universal enough so that greasy pop songsters like Frankie Laine could ride his songs into the Top 10.

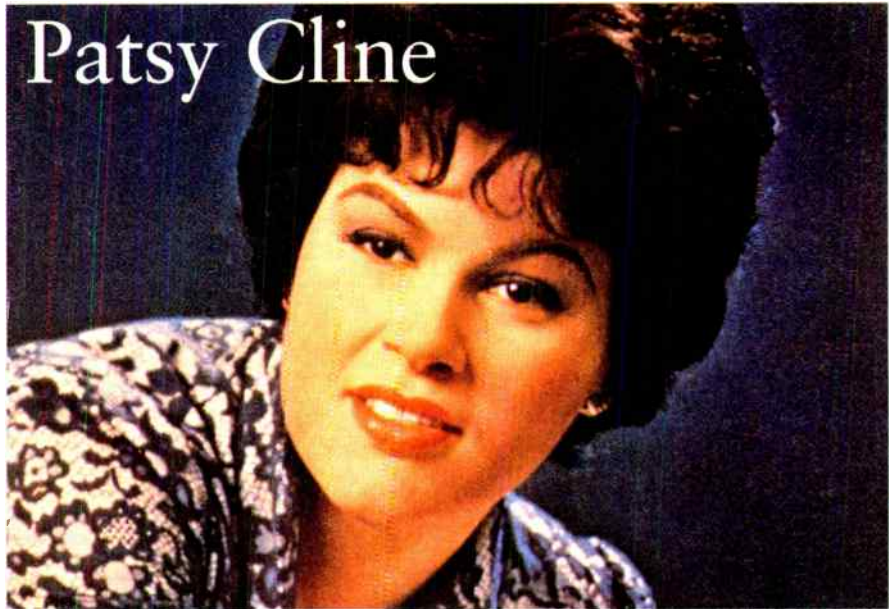
Today, country singers do more than revere the hits of Hank Williams. To some extent they try to conjure up the demons that both doomed and immortalized him.

—BOB CANNON

PATSY CLINE CAME ALONG AT A TIME WHEN WOMEN IN COUNTRY MUSIC WERE STILL basically sidebars to the men in country music. Her powerhouse delivery made her *the* roadhouse torch singer of all times. There had never been anyone like her, nor has there been since.

We tend to remember Cline today for the way producer/bandleader Owen Bradley made her into a smooth, orchestral pop-country queen with such classics as "She's Got You," "I Fall to Pieces," "Crazy" and "Sweet Dreams." Still, her rural Virginia roots were always showing. Play *Patsy Cline: Live at the Cimmaron Ballroom*, and treat yourself to what fans heard. The proof is in the fact that she has remained on the country catalog charts since her untimely death in 1963.

—BOB MILLARD



ERNEST TUBB, WHO HELPED PIONEER the down-to-earth lyrics and electric guitars of modern honky-tonk in the '40s, was modest about his own voice. "All over the country, guys [sit] in bars trying to impress their girls," he said in 1967. "My voice comes on the jukebox and they say, 'I can sing better than that guy.' And in about 90 percent of the cases they're right." Tubb did have a modest

vocal instrument, narrow in range and loose in pitch, but he turned those limitations to his advantage, creating a conversational delivery that captured as much honesty and emotion as any voice in country music history.

Jimmie Rodgers' widow gave young Tubb this advice: "You're amateurish, but you do have feeling in your voice. The audience knows how you feel about the song you're singing, and Jimmie always thought that was the most important thing of all." The southern working-class audience of the '40s and '50s saw itself reflected in Tubb's dry, Texas drawl and his unflinching determination to face up to life's problems.

On the album *Live, 1965* (Rhino), you can hear the pinched pain as he finds himself caught between desire and regret by women who force him to go "Slippin' Around" and leave him "Drivin' Nails in My Coffin." Even as he reveals the ache in his heart, though, Tubb's baritone maintains a steady, stoic dignity. And that impressed his listeners most of all.

—GEOFFREY HIMES



ROBERT K. DEBARMAN/PERSONAL COLLECTION



LEFTY FRIZZELL, WHO DIED AT 47 IN 1975, is a musty footnote for today's boot-scootin' country clubbers, but from 1950 to 1952, only Hank Williams rivaled him as the most charismatic living country singer. Frizzell's broken-vowel vocal style—delivered with a soulful intimacy—all but defined the hard-country tradition and became a major influence on subsequent stars, especially George Jones and Merle Haggard, who calls Frizzell “the most unique thing that ever happened to country music. When I was 15 years old, I thought he hung the moon. I’m still not sure he didn’t.”

Armed with what critic John Morthland calls “a bottomless arsenal of slurs, slides, swoops, tears, moans, mod-

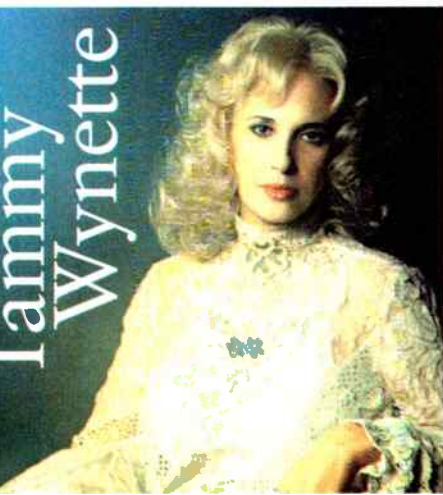
ulations, vibrato, glissando and more,” Frizzell’s chart-whomping honky-tonk included such hits as “If You’ve Got the Money, I’ve Got the Time” and “Always Late (With Your Kisses).” Before his quick, sad decline, brought on by bad business deals, disillusionment and self-destruction (whiskey, philandering and a habit of unreliability at shows), Frizzell, who borrowed heavily from Jimmie Rodgers’ country-blues, established himself as a crucial link between old-time country and the smooth, modern interpreters of the ’60s and ’70s. Even they, however, never stopped guiding fans back to the source: Lefty’s elegiac, three-minute battles with immortality.

—ALANNA NASH

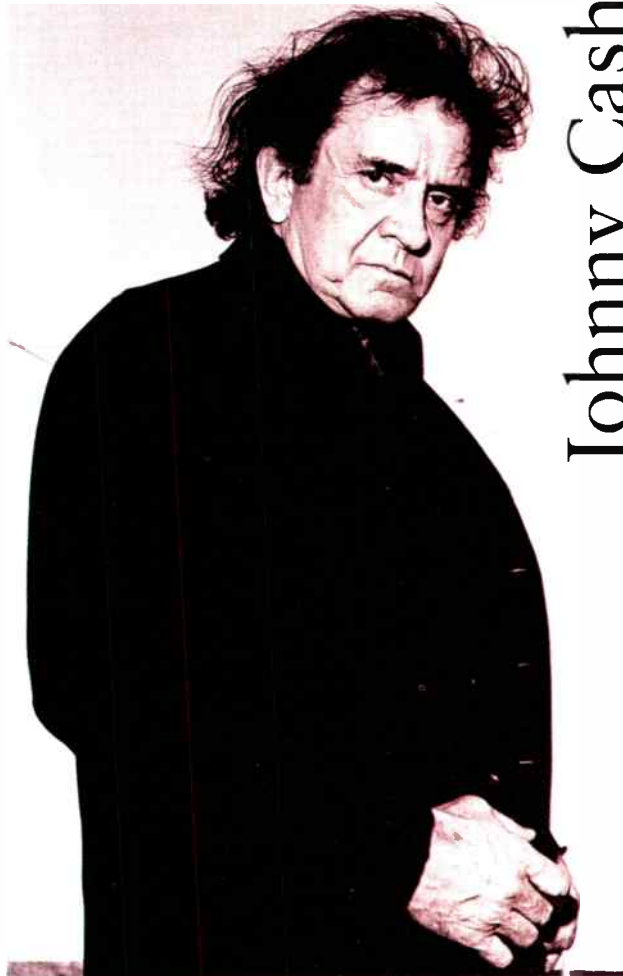
IF WE WERE TALKING STRICTLY ABOUT “great vocal qualities,” this would be Marty Robbins’ slot, but Johnny Cash’s gravely, track-jumping bass was always more charismatic and often more challenging. Cash is one of a handful of

artists who define country music from the 1950s through today. Cash not only had a voice, but with his writing he *became* a voice, an advocate, for American outcasts, convicts, drifters, Native Americans and urbanized

Tammy Wynette



AT ONCE VULNERABLE AND SELF-reliant, Tammy Wynette was from her very first mid-’60s debut (“Apartment #9”) a survivor, a vocal spokeswoman for brave, struggling rebounders everywhere. She had a catch in her voice that drove brilliant tunes like “Stand By Your Man,” “D-I-V-O-R-C-E” and “Til I Can Make It on My Own” right into the ranks of country’s most expressive classics. She was so evocative with that catch that when Hillary Clinton reached for a country “victim” singer to contrast with her own tough ’90s-gal self, she named Wynette as the archetype. But Clinton mistook conventional womanhood from a bygone era for being a doormat, which was never true about Tammy Wynette, rightly called “The First Lady of Country Music.” Her death in 1998 was an irreplaceable loss for country music. —B.M.



Johnny Cash

rurals who went a little nuts from culture shock. No one sings a train song better; hardly anyone else keeps alive the Carter Family southern Appalachian mountain tunes, very much the roots of commercial country music. You might still wonder how the protagonist in “Folsom Prison Blues” got into a California prison for a murder committed in Nevada, but the way Cash delivered those lines with that deep, quavering bass voice, you never doubted the scary light behind the line, “I killed a man in Reno just to watch him die.”

—B.M.

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GREAT BLUES SINGERS TWIST NOTES into the shape of the maelstrom inside to give listeners the same feeling. Like a man possessed by demons of the rag-tag dirty streets of old lower Shreveport, Jones defines white country soul. Born poor, reared in abuse and exploitation, Jones is no studied vocalist, but a spooky, tortured soul with an incredible voice, encased in an ill-cared-for body with beady, animal-like eyes (they don't call him "Possum" for nothing).

Jones is a honky-tonker without parallel, which is why such contemporary honky-tonk stars as Mark Chesnutt give Jones so much credit and seek him out for advice. From the perversely energetic lament "Why Baby Why" (his breakthrough single in 1955), through "White Lightning," "She Stopped Loving Her Today," all the great duets, to his current comeback, Jones epitomizes honest, bone-breaking emotion with his voice. — **B. M.**

George Jones



ROBERT K. GERMAN/PERSONAL COLLECTION

SINCE THE WORLD KNOWS HER AS THE "COAL MINER'S DAUGHTER" FROM THE HILLS of Kentucky, most people forget that Loretta Lynn got her start singing in the honky-tonks of northern Washington. That just proves country isn't a state of the Union so much as a state of mind. Lynn's feisty delivery complemented an exquisite mountain voice. On her theme song, she clips the words "co-o-al miner's *daugh-ter*" in a manner that demonstrates pure pride—almost arrogance—in her humble origins. That attitude was obvious in tunes like "Fist City" and "The Pill." It also made her a worthy foil for Conway Twitty's manly baritone on their 11 Top 10 duets.

In short, Loretta Lynn was the first female performer to hint that a woman had just as much right to be ornery as any man. What she didn't say lyrically, she said quite clearly between the lines. It's a gift that's much more than style; it's pure genius. — **B. C.**

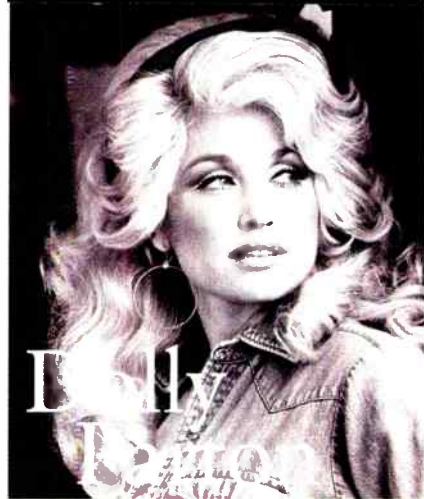


ROBERT K. GERMAN/PERSONAL COLLECTION

ADOLLY PARTON DISCUSSION STARTS with her cartoonish figure. If you're lucky it moves on to her unparalleled songwriting gifts. Rarely, though, does talk turn to her voice, which is as pure a mountain instrument as any fiddle or dulcimer.

When she first hit Nashville, she was told that she'd never make it with a voice that sounded like a squirrel on helium. But Porter Wagoner heard something else: an honest, direct quality that made her his perfect duet partner. After eight years together, she struck out on her own, bidding goodbye to Wagoner with the timeless "I Will Always Love You." As a solo, Parton made inroads into the pop world with slick productions and several Hollywood features.

When she became a pop icon, it was easy to ignore her vocal gifts. But Parton possesses an unerring sense of pitch and a gift for ornamentation that rivals that of any Juilliard-trained diva. Quite simply, there is only one Dolly Parton. From the first note, she's unmistakable—the ultimate compliment for any singer. — **B. C.**



ROBERT K. GERMAN/PERSONAL COLLECTION

VIEW FROM THE STARS

Who has the definitive country voice? Artists chime in with their picks:

GLEN CAMPBELL: "Patsy Cline's voice was just so pure. The way she'd phrase, the way she'd control her voice. She was awesome. And I like the pureness of Loretta Lynn's voice. Of the guys, [Johnny] Cash is just pure...we're talking country. Marty Robbins, just one of the greatest singers of all time. Lefty Frizzell was just incredible, and George Jones—that's just as country as it gets."



WAYLON JENNINGS: "Willie Nelson. Willie's got the most distinctive voice, for a lot of reasons—his timing and everything. It would have to be him, the most unmis-takable voice."



CHELY WRIGHT: "I love the way Loretta phrases, and her enunciation. I just love the way she says 'daddy'—she says 'daddy.' Her voice is so believable to me. As a kid, I *believed* she was the coal miner's daughter. Connie Smith, her voice is just velvet. A lot of times when you attack a note in your high register you lose some of it, but she never did. Her voice is so fluid and smooth as silk. Vern Gosdin—what can I say? The guy is the Voice. He could sing the phone book and make you want to go order a beer."



CONNIE SMITH: "There's so many great ones—Merle Haggard, Loretta Lynn, Ernest Tubb....But if I had to pick just one, it would be George Jones. His voice is so real and honest. You know nothing's gonna change him. George is just George."



CHET ATKINS: "I've always loved Loretta's voice. Red Foley was one of my favorite voices. Ernest Tubb had an edge. I liked guys who had an edge to their voice. Like Charley Pride. Back 30 or 40 years ago, all the places had juke-boxes, and they accentuated the lows, so sometimes it was hard to understand the lyrics when someone was singing. But when you had someone like Charley Pride who had an edge to his voice, you could understand every word."



WILLIE NELSON: "Hank Williams, George Jones, Roy Acuff, Marty Robbins, Lefty Frizzell, Ernest Tubb...there's so many."



PAM TILLIS: "Oh, it's too hard to try to pick my 'desert island' list of the defining country voices. There are just so many wonderful artists: Patsy Cline, Kitty Wells, Loretta Lynn, George Jones, Webb Pierce...and my father, Mel Tillis...there are just so many, I can't even think of how to narrow it down!"



MARK WILLS: "To me the defining voices are guys like George Jones and Merle Haggard. But I think the new defining voices are guys like Keith Whitley and Ronnie Milsap."



TOP TO BOTTOM: MORELLO/GHERGIA (2); PATRICIA PRESLEY; TAMMY VAN WINKLE; MORELLO/GHERGIA (4)

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Merle Haggard

WHAT CAN ONE SAY ABOUT THE STYLISTIC FATHER OF SO MANY POPULAR country singers? If you go back and listen to the male singers when Haggard came into his own as part of the Bakersfield crowd, none had his intense yet laid-back western crooner's quality. Whether he was belting out "Mama Tried" or "Fightin' Side of Me" or the butter-on-hot-biscuits laments such as "If We Make It Through December," Haggard so embodied *the* new paradigm for male country singers that critics have quit even noting the comparison. It's a given.

Ever the rough-edged bad boy with the baby-smooth voice, the Haggard drama of a haunted man set him above his latter-day style-borrowers. Those who have been influenced by Haggard's voice lack one other important credential that made him one of the most unique and influential voices in country music: Their lives aren't anywhere as interesting, so they don't write nearly all their most important songs, as Hag did. Few today have that much to say, or that much talent with which to say it. — B. M.

HONORABLE MENTIONS

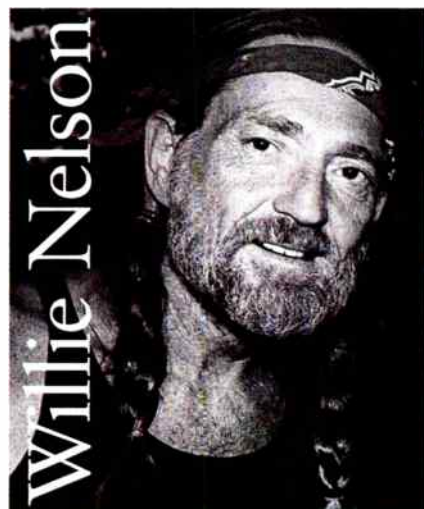
These important voices barely missed making our critics' Top 12:

Marty Robbins
Bill Monroe
Jimmie Rodgers
Emmylou Harris
Eddy Arnold
Conway Twitty
Faron Young
Webb Pierce
Buck Owens

falling beneath him in the charts. But stylistically, the analogy is apt: Gosdin's exquisite country baritone rivals only that of Jones for deep-rooted authenticity, palpable emotion and dramatic reading, such songs as "If You're Gonna Do Me Wrong (Do It Right)" and "Till the End" communicating an almost unfathomable reservoir of pain.

Today, Gosdin continues to perform, despite battling health problems, including two strokes. The larger tragedy is that his career plateaued after "Chiseled in Stone," the 1989 CMA Song of the Year, and a classic album of the same name. At the dawn of the '90s, radio showed little mercy for a true honky-tonk hero, swimming upstream in a sea of young Hats.

— A. N.

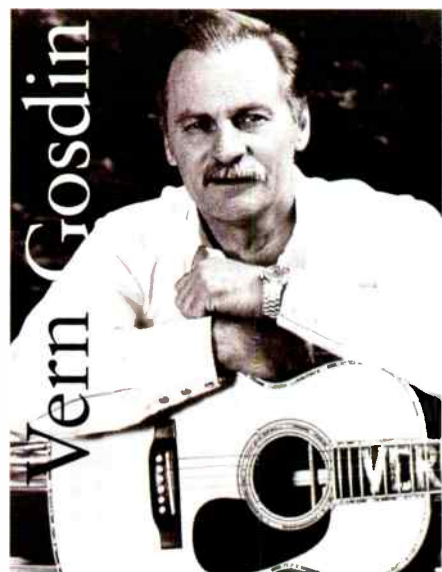


WHILIE NELSON THIS IS A TOUGH ONE. WILLIE NELSON is not blessed with a traditionally pretty voice. You want round tones? Try Robert Goulet. But if it's pure country soul you're looking for, then Willie's your man. Nelson made his mark in Nashville as a songwriter. "Crazy," "Night Life" and "Four Walls" are proof of that. As a singer, he didn't fit the Nashville mold, so he retreated to Austin to forge his own style. His heartfelt delivery of everything from "The Dock of the Bay" to "Stardust" established him as one of country's most distinctive vocal artists. His syncopated jazz-inflected phrasing has baffled many an accompanist, but it's as uniquely Willie as his battered Martin guitar and his flowing red hair.

There's probably no song that Nelson couldn't do justice to. The song may not resemble the one you know, but you can always be sure who is singing it. — B. C.

THERE IS ONLY ONE MAN IN BLACK, ONLY ONE COAL Miner's Daughter, only one Bocephus, and only one star called the Voice," says critic Robert K. Oermann. He's speaking, of course, of Vern Gosdin, the man Tammy Wynette called "the only other singer who can hold a candle to George Jones."

In his three-decade career, Gosdin has often been favorably compared to the Possum, though suffering the nickname "Poor man's George Jones," and usually



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<i>Jim Reeves</i> |
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<i>Roger Miller</i> | 19. Sea of Heartbreak
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| 4. Last Date
<i>Floyd Cramer with the Music City Pops</i> | 20. Abilene
<i>George Hamilton IV</i> |
| 5. The Wings of a Dove
<i>Ferlin Husky</i> | 21. Detroit City
<i>Bobby Bare</i> |
| 6. Crazy
<i>Patsy Cline</i> | 22. Six Days on the Road
<i>Dave Dudley</i> |
| 7. I'm Sorry
<i>Brenda Lee</i> | 23. My Heart Skips a Beat
<i>Buck Owens</i> |
| 8. North to Alaska
<i>Johnny Horton</i> | 24. She Thinks I Still Care
<i>George Jones</i> |
| 9. He'll Have to Go
<i>Jim Reeves</i> | 25. Three Hearts in a Tangle
<i>Roy Drusky</i> |
| 10. Still
<i>Bill Anderson</i> | 26. The End of the World
<i>Skeeter Davis</i> |
| 11. From a Jack to a King
<i>Ned Miller</i> | 27. Once a Day
<i>Connie Smith</i> |
| 12. Walk On By
<i>Leroy Van Dyke</i> | 28. Don't Let Me Cross Over
<i>Carl Butler</i> |
| 13. Ring of Fire
<i>Johnny Cash</i> | 29. El Paso
<i>Marty Robbins</i> |
| 14. Saginaw, Michigan
<i>Lefty Frizzell</i> | 30. Cathy's Clown
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ON THE MORNING AFTER FAILING TO take home a trophy in the 1988 CMA Awards, George Strait sat long-faced in Nashville's Pancake Pantry, holding a coffee, and staring down a dilemma in the bottom of his mug. His 1987 album, *Ocean Front Property*, had entered the charts at No. 1, and his entire catalog had gone gold or platinum. But now he had to choose whether to continue to record good-but-not-extraordinary records that kept him alive on the radio, or to make albums that lived up to the prediction of his producer, Jimmy Bowen, that the Texan would one day be known as the Sinatra of country music.

Interestingly, although he had always loved music, Strait wasn't initially sure that his voice would be his ticket to

stardom. "I always knew I wanted to be a country singer," he says. "But it really wasn't until I ended up in Hawaii (in the Army) that I got really serious about it. At first, I was just trying to learn guitar, so I sent off for sheet music by artists like Hank Williams, George Jones and Merle Haggard, who

are still my biggest influences."

It took awhile, but with such records as "Chill of an Early Fall," "Beyond the Blue Neon," "I Holding My Own," "Blue Clear Sky" and "Always Never the Same," Strait began, indeed, to look less like an updated Republic Pictures cowboy star and more like country's Chairman of the Board, his sound distilled into an elegant refinement of all the honky-tonk, western swing and ballads that helped put country music back in touch with its roots after the urban cowboy frenzy of the '80s.

As Strait experimented with producers and styles on his early albums, he occasionally recorded the worst kind of country/pop drivel ("Marina Del Rey"), and proved himself to be a bland and derivative singer, his material devoid of kick and surprise.

Some of that changed when Strait began to indulge his love for western swing. With songs like "All My Ex's Live in Texas" and "Milk Cow Blues," it was apparent that Strait, a singer who rarely wrote, but was capable of imbuing even the most lightweight songs with charm and grace, wanted to come across as the Ray Price—or better still the Tommy Duncan—of his day, his lush, plangent tenor every bit at home in a south Texas dance hall. As such, he's become the kind of vocalist who doesn't get in the way of a tune, who lets the song be the star.

As he's matured, Strait still isn't flashy, but he's learned how to deliver a myriad of material to often stunning success. As critic Geoffrey Himes observes, "His [smooth baritone purr] has a little more butter on it, and his phrasing coils and uncoils with a little more spring."

Those nuances are the key to his art. "I'm real serious about my music," Strait says. "Every time I go into the studio to make a new record, I get nervous because I want it to be my best ever. Not really different, but just better—because I hope to be doing this same thing for years to come." And in consistently modernizing country while keeping it grounded in tradition, this grand chapeau of hat acts has become one of the field's true giants, making perfection sound as effortless as a gentlemanly tip of the Stetson.

—ALANNA NASH



STEEPED IN THE TRADITIONAL country and bluegrass of her rural Kentucky upbringing (and holding close to her hard mountain accent), Patty Loveless has often been, in her 12-year recording career, the only commercially viable female with one foot in the staunchly old-time sounds ("If My Heart Had Windows") and the other in contemporary thought and style ("I Try to Think About Elvis"). After a middling career with MCA in the '80s, Loveless took a dramatic upturn when she signed with Epic in 1992. "Not to dismiss her work with MCA," says Mary Chapin Carpenter, "but on the records that she's made with [husband] Emory [Gordy], she embodies a purity about country music that very few people, other than maybe Emmylou [Harris], have been able to achieve."

Much of that soulful authenticity shines through in Loveless' keening Appalachian-tinged soprano, a "wild and wounded" sound that sorrowfully suggests a country innocence violated by the corruption of the big city. Aside from nearly faultless taste in material—much of it offering hope and healing to the spiritually and romantically disenfranchised—Loveless distinguishes herself with the ability to seem caught up in the exact moment of truth and troubled decision, conveying a fist-to-the-gut realism of tremendous power, and making deep, emotional and intense connections with her audience. In administering emotional salve in "How Can I Help You Say Goodbye," the performance of her life, Loveless proves that she is not only underrated in an industry that values celebrity over artistry—she's in a league of her own.

—A. N.



George Strait

CAN VINCE GILL BE FOR REAL? FIRST, he's one of the best guitarists in country. He's a scratch golfer. He gives to practically every charity in Tennessee.

Oh, yeah, he can sing a bit, too. Even before he became a Top 10 artist, Gill was one of country music's most in-demand session vocalists, lending his pipes and matchless guitar chops to more than 400 artists' recordings. On his own, Gill is one of the few accomplished tenors in a traditionally baritone-heavy genre. His purity of tone is the envy of most singers, as is his gift for graceful vocal embellishments. Naturally, this makes him a killer ballad singer, as hits like "Pocket Full of Gold," "Whenever You Come Around" and "When I Call Your Name" attest. In short, the guy can sing like an angel.

How does he do it? Good genes help, of course. But Gill's stints with bluegrass acts like Sundance and Bluegrass

Alliance and country-rockers like Pure Prairie League helped give him a stylistic range far beyond that of mortal crooners. He's shown he can handle rockers ("Liza Jane"), gospel ("Go Rest High on That Mountain"), folk ("The Key to Life") and of course, those aching ballads.

Like any true creator, Gill would rather lead than follow. When country was getting heavily corporate (i.e. straight pop), he countered with the hardcore country album *High Lonesome Sound*. When the market calls for uptempo-positive, he comes back with the varied moods of *The Key*.

What's Gill's key? Could be attitude. When asked what a fan could expect from a Vince Gill concert, he answered, "You can expect a lot of good playing. Me singing high and singing all



the songs I can fit in. Nothing really show-bizzy—it's more meat and potatoes."

Get it? Anyone that humble has to be great. —BOB CANNON



SHE STARTED OUT AS AN OKLAHOMA cowgirl, ropin' and ridin' her way onto the charts, proud of her hard, Dust Bowl accent and her traditional songs, and vowing always to wear her rodeo trophy buckle on stage. Early in her career, McEntire's voice occasionally took on the shadings of Dolly Parton, Brenda Lee and Loretta Lynn. However, by her

ninth album, *Have I Got a Deal for You*, the singer came squarely into her own, her plucky soprano and exquisite phrasing serving as a textbook for country female singers for years to come.

"I do have a big range in my vocal," she said when her label wanted her to sing more sophisticated, urban country-pop, "but just because you've got a wide

vocal range, that's no reason to go singin' somethin' you're not comfortable with." Then, just after recording her landmark woman-to-woman album *Whoever's in New England* in 1986, Reba McEntire gazed into a country pond and saw a jeweled diva looking back, and fell in love. If McEntire led the '90s country females into filling concert arenas and selling multiplatinum albums, she also redefined the notion of what kind of material a woman could record and still be considered country in an ever-changing mainstream marketplace. But for every overblown bit of soap opera like "Does He Love You," McEntire managed to find songs that mattered, and sometimes changed

peoples lives. Whether one tires easily of the vocal histrionics, acrobatics and curlicues that mark her performances, the urgency in her soaring soprano cannot be denied. As reviewer Paula Ghergia puts it, "Reba displays power, passion and vulnerability in her songs, a combination that never stops touching your heart." —A. N.

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THE CONSUMMATE L.A. COWBOY, Dwight Yoakam is an outspoken critic of the country establishment. You can be sure the man who called Nashville's output "self-important, synthesized, countrypolitan manure" won't be winning any CMA awards anytime soon.

But we defy you to find a more distinctive male vocalist who is keeping the sound of Bakersfield alive. Yoakam's yodeling tenor is a product of his upbringing in Pikeville, Kentucky. His hard-driving sound conjures up the heyday of Buck Owens and Merle Haggard—a far cry from the creamy sounds of Nashville's belt-buckle boys. His hits like "Honky Tonk Man," "Fast as You" and "Guitars, Cadillacs" sound like lost gems from the '60s that have been polished up with digital technology. Yoakam's sound is a rough-edged hybrid of rock and stone-cold country. Producer-guitarist Pete Anderson serves as a sort of instrumental duet partner, punctuating Yoakam's wails with his metallic Telecaster leads.

ANY SELF-RESPECTING COUNTRY FAN will shudder at the mention of the words "urban cowboy." They'll brighten, however, when you mention



Yet Yoakam is no basher. He retains a deft touch on even the most raucous material, and displays a hypnotic softer side on ballads like "A Thousand Miles From Nowhere" and "Ain't That Lonely Yet."

Above all, Dwight Yoakam sings the

closest thing modern music has to the blues. "When you're singing the blues," he says, "it's like a joyous expulsion of your burden. The blues are a formula for transforming pain into beauty. So is country music." — B. C.

Randy Travis, because he turned the game around in the '80s and launched the New Traditionalist movement.

"I was part of the group of people who brought country music back to the basics," he said earlier this year. "That group included George Strait and Reba McEntire, just to name two. I'm very proud to have played a role."

For starters, Travis had the songs: "1982," "On the Other Hand" and "Forever and Ever, Amen" were beautifully simple statements of trad-country themes like love and loss. But

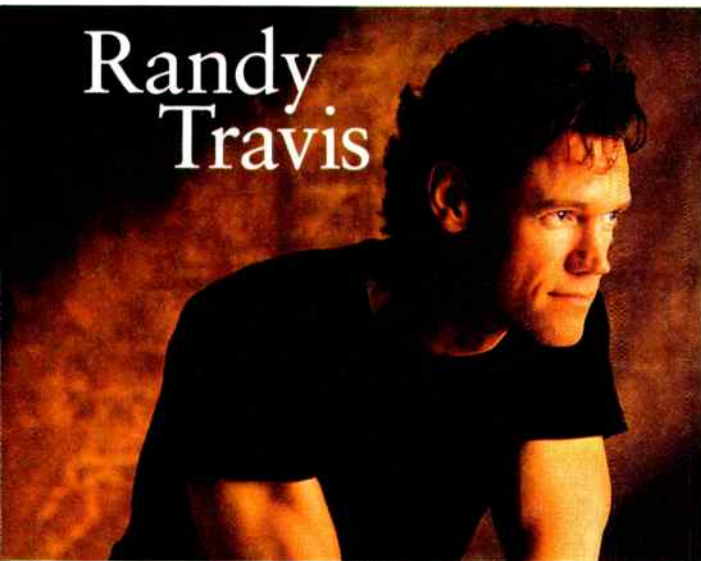
those tunes might have remained obscurities had it not been for Travis' unmistakable sound. His deep bass rumble was as hollow as a mountain pass that echoed Haggard and Jones. It was a voice that could lend gravity to the slightest lyric, though he rarely resorted to those. Even when his kingdom was usurped by Garth Brooks, Travis continued to issue emotionally devastating songs like "The Box" and "Before You Kill Us All."

Not surprisingly, Travis is one of traditional country's staunchest defenders. "In the early '90s we got away from the traditional music again. We need to get back to good quality music. Having the opportunity to pick great material is what any great music career is built on—and you have to be a decent singer."

So, Randy, you're trying to tell us it's the song, not the singer? Guess again.

— B. C.

Randy Travis



PITCH PERFECT

If it's sheer vocal beauty you admire, here are critics' picks for country's most technically impressive voices:

Patsy Cline
Marty Robbins
Jim Reeves
Ray Price
Rose Maddox

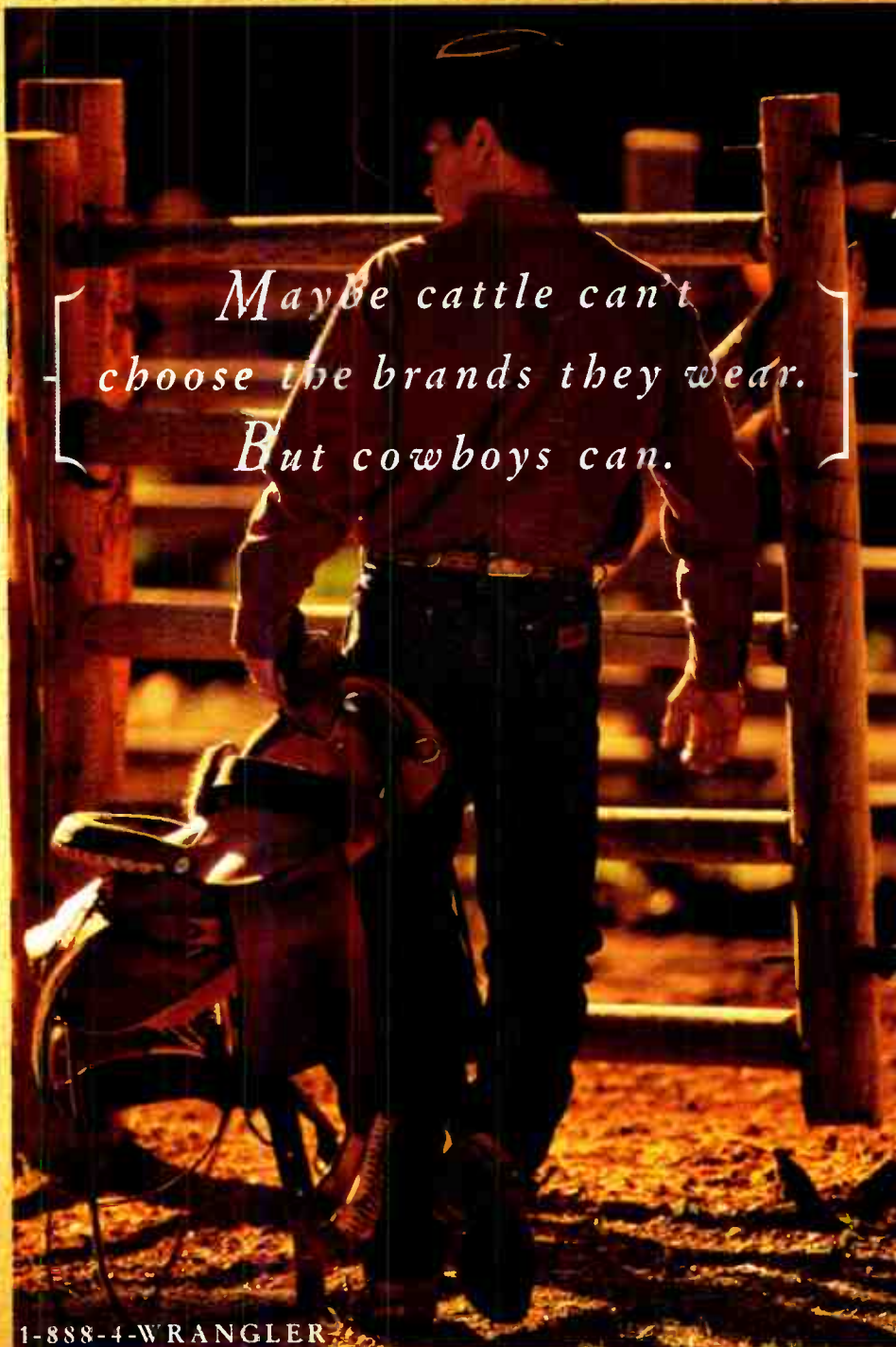
Eddy Arnold
Brenda Lee
Johnny Horton
Conway Twitty
Charlie Rich

Charley Pride
Red Foley
Gene Watson
Ronnie Milsap
Connie Smith

Don Williams
Gary Morris
Freddy Fender
Emmylou Harris
Anne Murray

John Conlee
Randy Travis
Suzy Bogguss
Trisha Yearwood
LeAnn Rimes

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Alison Krauss



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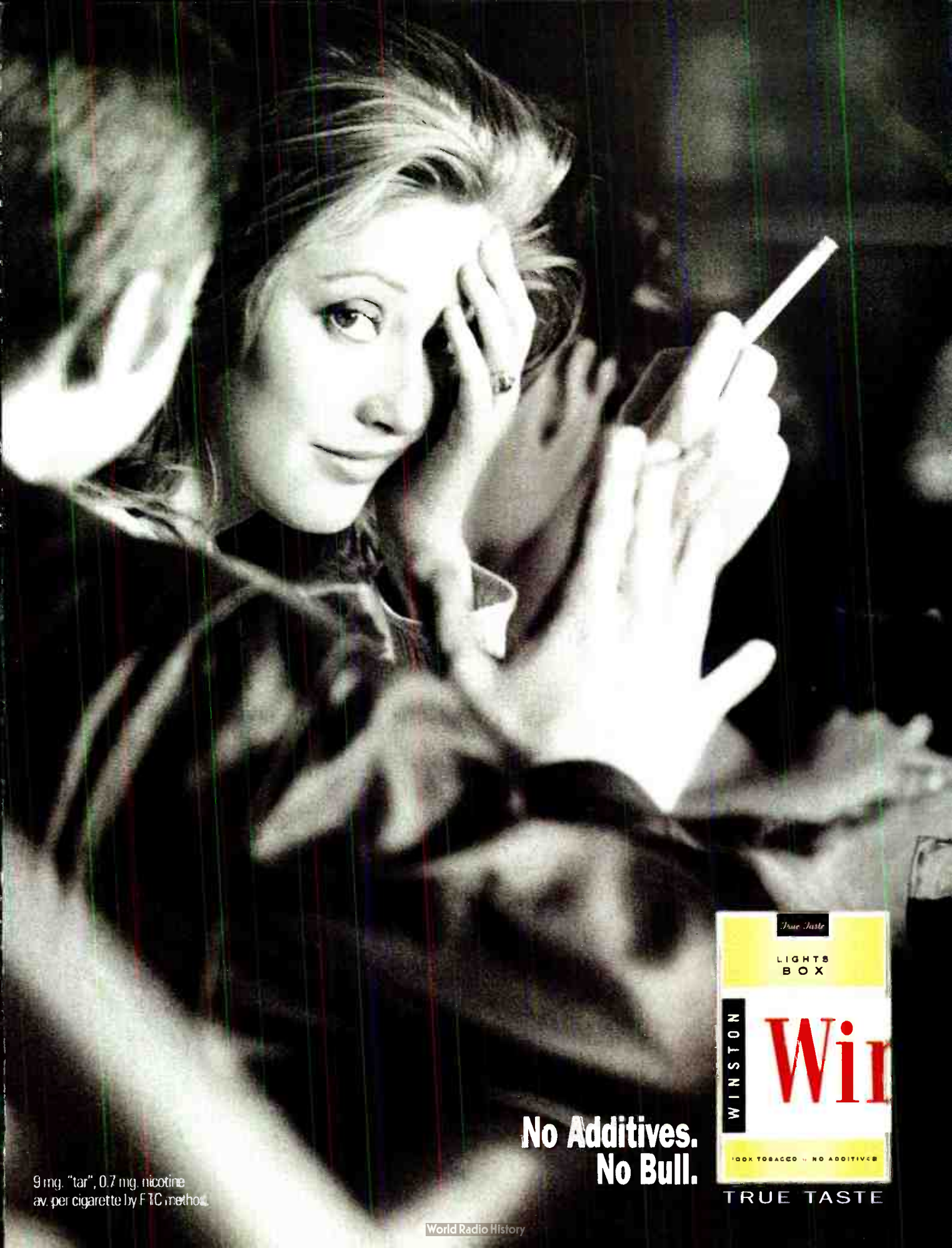
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GET THE LOOK



• **HAIR** Barnard has worked with Loveless since the *When Fallen Angels Fly* album. He wanted to do something different with her hair for *Classics*, so he called Loveless before the shoot. Loveless surprised him by showing up with a brand-new haircut. Barnard wanted her hair to have separation but not be too fluffy. He used Frizz-ease Secret Weapon Cream, a styling cream that Barnard loves because "it's not too greasy." Then he spritzed it with Phytovolume Actif, a volumizing spray. He blew it dry using his hands and a large round brush.

• **EYES** Barnard went for more of a clean, natural look on this shoot. For Loveless' eyes, he went a little lighter on the makeup than in the past. Instead, he put the emphasis around the eye itself and used a lot of mascara. Barnard used MAC eye pencil in a coffee-brown color and a taupe eye shadow from Stila. "I like the eye to look clean, not makeupy," he notes. For mascara he used Guerlain's Supercils. "Patty has really great eyelashes, and with that mascara it makes them look really thick."

• **FACE** Barnard wanted Loveless' skin to look dewy, not cakey. He prepped the skin with Renee Guinot moisturizer, then topped it with Laura Mercier Foundation Primer, which helps the foundation go on evenly, followed by Laura Mercier foundation. The foundation was applied with a brush, then blended with a sponge and the fingers. For the cheeks, Barnard used Benetint cream blush followed by Cargo powder blush in Catalina color. Laura Mercier Setting Powder was applied with a puff. The translucent powder keeps the skin from looking dry.

• **LIPS** Barnard says the look with lips right now is less detailed. He lined Loveless' lips with Stila flesh tone and plumb lip liner, and smudged the two with his fingers. Then he topped it with Versace Bubblegum Pink lip gloss. "It's more of a stain, not really lining the lips," he says.

• **CLOTHES** Fowler bought Loveless' Pocca dress and sweater from Neiman Marcus in Chicago. The cranberry silk dress is adorned with cream-colored embroidery, reminiscent of a 1940s sundress. The cardigan is hand-beaded silk, covered with tiny seed pearls and rubies. "I didn't give her any jewelry—I don't really like a lot of jewelry, and she's not a big accessories person," says Fowler.

(Insider tip: Loveless also wore this dress in the video "Can't Get Enough.") —Lisa Zbito



Patty Loveless

'Classic' Country Style

FOR A TIMELESS COLLECTION OF COUNTRY HITS BY Patty Loveless, an ultra-modern look was out of the question. Ditto flea-market retro, which would look silly and juvenile. So on *Classics*, Loveless' greatest-hits release, she decided to look...well, classic.

The look was put together by Nashville stylist Claudia Fowler, who also works with Martina McBride and Pam Tillis. Hair and makeup were executed by Loveless' longtime makeup artist Eric Barnard of Los Angeles.

"Patty wanted to be dressed very hip, but she didn't want to look like she was trying to be a teenage girl," says Fowler. "The styling also tied in with the album title, *Classics*. I felt like the outfit was pretty timeless—it had a little bit of a retro feel to it, so it could be almost any year. That's what we were trying to accomplish with the whole package."

WHERE TO GET IT: Laura Mercier, 888-637-2437; Neiman Marcus, 800-365-7989 or www.neimanmarcus.com; Phytovolume, 800-557-4986; Stila, 888-999-9039; MAC, 800-387-6707; Guerlain, 800-882-8820; Gunbot Skincare, 800-748-5825.



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COUNTRYMUSIC

John Michael Montgomery



PERSONAL INFORMATION

BORN

January 20, 1965, in Danville, Kentucky, to the late Harold Edward Montgomery and Carol Dean Hasty. He grew up in the Lexington area along with his older brother, Eddie, and younger sister, Becky.

CURRENT RESIDENCE

A spacious, custom-built log home on several acres in Nicholasville, Kentucky. Montgomery even grows tobacco on his land.

FAMILY

Married Chrystal White on January 8, 1996. Children: Madison Caroline, born August 27, 1996, and Walker Carl, born February 13, 1999. "Having a family makes you look at life totally different. You've got other people that you want to have a good life for. All I'm worried about is raising my children to know right from wrong."

FAMOUS BROTHER

Eddie Montgomery is one half of the hot new duo, Montgomery Gentry, along with fellow Kentuckian Troy Gentry. "There's a lot of moms out there who can brag about having their kid's song or video in the Top 10, but there's not a whole lot of them who can brag they have two sons in the Top 10! Eddie and

"When people meet me, I want them to think I'm the same way they saw me on TV," says John Michael Montgomery. "I don't get caught up in the glamour, and I'm not worried if my face is on the front of every magazine. I'm not into the hype of this business. It's flattering to be considered a 'hunk,' but I look at myself as just me."

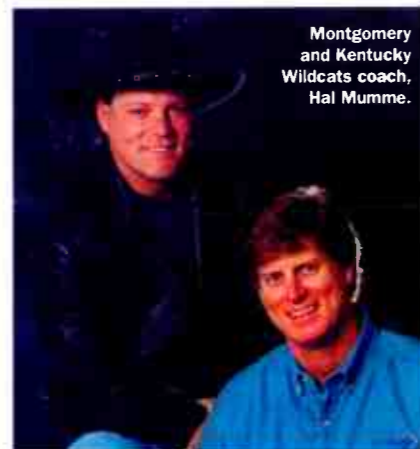
Troy have been doing this for as many years as I have. They've paid their dues. I'm so happy for both of them."

MAJOR MUSICAL INFLUENCES

Lionel Richie, Keith Whitley, Merle Haggard, Bob Seger, George Strait, Lynyrd Skynyrd, and his father Harold Montgomery. At age 15, he began playing with his father's band, Harold Montgomery and the Hired Hands.

HOBBIES

Fishing, hunting, golfing, spending time with family, building model airplanes and sleeping. "When summertime rolls around I've pretty much always got a tee time set up. That doesn't mean I always make my tee time—sometimes my wife says, 'Well, you're gonna go out and do something with me today.' She's the boss."



Montgomery and Kentucky Wildcats coach, Hal Mumme.

FAVORITE COLOR

Wildcat Blue. Montgomery is an avid Kentucky Wildcats fan.

FAVORITE FOOD

Brown beans, cornbread, pumpkin pie

FAVORITE MOVIE

Lonesome Dove

VITAL STATISTICS

HEIGHT: 6'2"

WEIGHT: 180

HAIR: Brown

EYES: Blue

SHOE SIZE: 11

TRADEMARK FEATURE: Dimples. "I used to hate the dimples. When I was a kid and would go to family events, that was the first thing they'd grab. After a while, your cheeks get sore."

RECORDING CAREER

CURRENT ALBUM

Home to You

DISCOGRAPHY

Leave a Mark, Greatest Hits, What I Do the Best, John Michael Montgomery, Kickin' It Up, Life's a Dance

AWARDS AND ACCOLADES

Academy of Country Music awards: Song of the Year ("I Love the Way You Love Me"), New Male Vocalist of the Year, 1994; Song and Single of the Year ("I Swear"), 1995. Country Music Association awards: Horizon Award, Single of the Year ("I Swear"), 1994. Grammy for Best Country Song ("I Swear"), 1994. One of *People* magazine's 50 Most Beautiful People, 1994.

CONTACT INFORMATION

John Michael Montgomery Internet Fan Club
www.johnmichael.com




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Issue Number 51
October 1999

THE JOURNAL

OF THE AMERICAN ACADEMY FOR THE PRESERVATION OF OLD TIME COUNTRY MUSIC



*Rosalie
Allen*

An exclusive interview with
the legendary deejay and
"Queen of the Yodelers."

IN THIS ISSUE

- 2 Quiz: Who Am I?**
Test your knowledge of a legendary country music entertainer.
- 3 Cover Story: Rosalie Allen**
"This is one of God's miracles," says Rosalie Allen of her election as the first female in the Country Music DJ Hall of Fame. The Pennsylvania-bred "Queen of the Yodelers" recalls her days as a recording star and the most influential country broadcaster in New York City.
- 6 The Story Behind the Song**
Pee Wee King and Patti Page reminisce about the immortal "Tennessee Waltz."
- 8 The King of the Cowboys**
A landmark new boxed set salutes the music of Roy Rogers, Dale Evans and the Sons of the Pioneers.
- 11 This Date in Country Music**
Every day is special in country music, and here's why.
- 12 Country's Hall of Fame**
We launch our new partnership with the Country Music Hall of Fame and Museum with our first pictorial drawn from its vast archive. This issue features an overview of its historic guitar collection.
- 14 Disc-overies**
Notable new country reissues.
- 15 Collections**
A marketplace for sellers, buyers and traders.

Editor: Robert K. Oermann

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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 built one of the Music Row area's first office buildings.

CLUE #2 In 1966 I became one of the first stars to take newcomer Charley Pride on the road. He was my opening act.

CLUE #3 I served in the Army during the Korean War, and my publicity photos of that era pictured me in uniform.

CLUE #4 I grew up near Shreveport, Louisiana, and got my start on the Louisiana Hayride.

CLUE #5 I was in Webb Pierce's band.

CLUE #6 My record label contracts, in order, were with Gotham, Capitol, Mercury, MCA and SOR.

CLUE #7 Roger Miller was my drummer. I also provided career boosts to Willie Nelson and Kris Kristofferson.

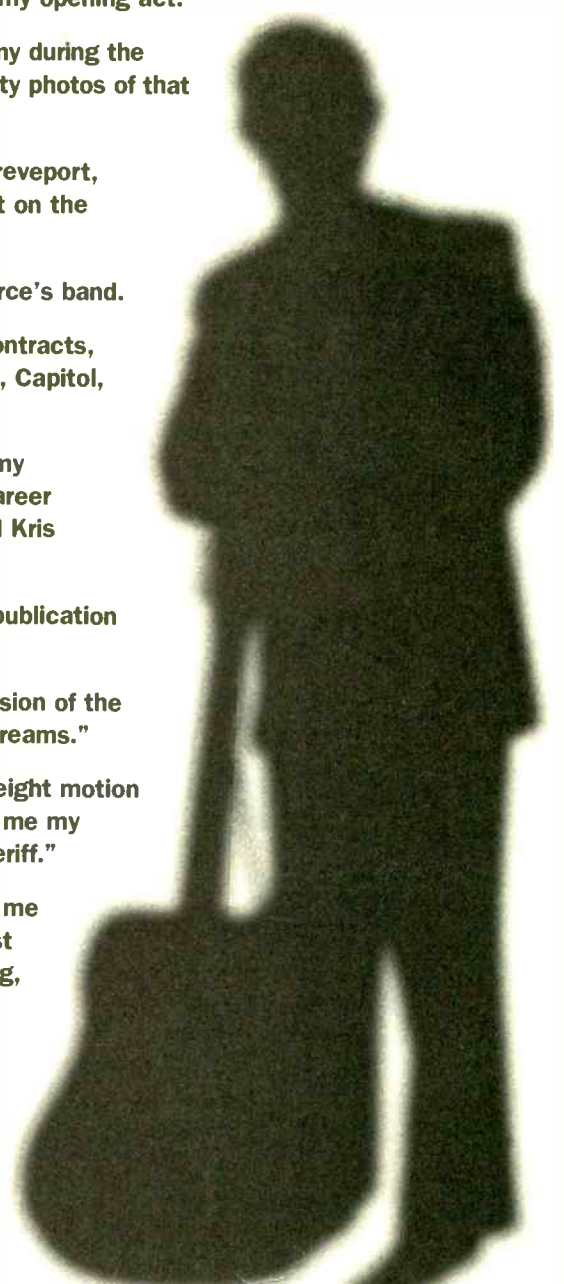
CLUE #8 I founded the fan publication *Music City News*.

CLUE #9 I sang the first version of the country standard "Sweet Dreams."

CLUE #10 I was in at least eight motion pictures; one of them gave me my nickname, "the Singing Sheriff."

CLUE #11 They used to call me one of country music's most colorful personalities, saying, "His heart is as big as his mouth." In December 1996 I shot myself to death in Nashville.

CLUE #12 My 1972 recording of "It's Four in the Morning" is one of the biggest British country hits in history.



* Answer on page 15



COURTESY OF ROSALIE ALLEN

ROSALIE ALLEN

THE QUEEN OF THE YODELERS RETURNS

BY ROBERT K. OERMANN

SHE ONCE REIGNED AS THE COUNTRY QUEEN OF NEW YORK City, but Rosalie Allen drifted into obscurity until her election this year to the Country Music Disc Jockey Hall of Fame.

Allen says she is surprised that Nashville's music folks remember her accomplishments of more than 50 years ago. The experience seems to revitalize the 75-year-old trouper, bringing back her sparkle and rekindling what one radio contemporary called her "gift of gab."

"I never thought I'd live to see this day," says Allen during a breakfast interview in a Nashville coffee shop. "I didn't even know there was a country deejay hall of fame."

The CMDJ Hall of Fame plaques are on permanent display

in the opulent Opryland Hotel lobby in Music City. In June, Rosalie Allen became the first female member of this elite group of country broadcasters.

As prestigious as that is, it is only one of her contributions to country history. Billed as the "Queen of the Yodelers," Rosalie Allen was also a hit recording artist. She opened Manhattan's first country record shop. She was in the 1947 troupe that made history as the first country show to play Carnegie Hall. She was a country TV pioneer.

Allen was born Juliana Marlene Bedra on June 27, 1924, in the community of Old Forge, in Pennsylvania's Appalachian coal country. One of 12 children, she was raised in poverty.

"My dad was a coal miner, and he was a chiropractor, unli-

censed. He couldn't get a license because he was a Polish immigrant, he wasn't an American citizen at the time. He was also a musician; he played the clarinet.

"I went to Polish Catholic school. We were taught in Polish in the morning and English in the afternoon."

The family had a big Zenith console radio, strong enough to pick up Nashville's Grand Ole Opry, her favorite program. Allen idolized the show's yodeling cowgirl, Texas Ruby. By age 5 she was yodeling herself.

"My brother Joe played the guitar and he taught me a couple of chords. Movie theaters used to have contests, and Joe would take me. I won my first one when I was 10 years old. I'd sing 'My Blue Ridge Mountain Blues.' That was my big winner."

Allen was 13 when she won a first prize, including a spot on Jack Karnes' local radio show and her choice of anything at the Army-Navy store.

"I picked out a red velvet shirt. I thought I was the cat's meow," says the singer with a chuckle. The fiddler in the Karnes troupe had a girlfriend who'd jilted him. "So to make her jealous, he named me 'Rosalie' after her. The name stuck."

Next, cowgirl Gary Montana came into the area. In 1939 she put 15-year-old "Rosalie" Bedra on the air in nearby Wilkes-Barre, a bigger town than Old Forge. That led to a radio job in York, Pennsylvania, with Shorty Fincher's band for the next four years.

In those days, the Northeast was sprinkled with summertime country music parks, outdoor recreation facilities with amphitheaters. She performed at dozens of these, perfecting her stage skills. At a 1941 festival in Richmond, Virginia, Rosalie Allen won the title "Champion Girl Yodeler of America." This led to her "Queen of the Yodelers" billing.

York had one of the biggest of the outdoor country venues, Valley View Park. Fincher's group was a regular attraction, and national country stars would perform there every Sunday.

In 1943 the DeZurick Sisters came to Valley View. They were a famous trick yodeling duo from the *WLS National Barn Dance*. On the Opry, Carolyn and Mary Jane DeZurick were billed as the Cackle Sisters.

"I got to know the girls and we'd go backstage and sing and get acquainted," Allen recalls. "So when Mary Jane was in a very bad accident, Carolyn sent for me. I could yodel and do everything that she could do. She wanted me to come to Chicago and team up with her until her sister got better.

"In the meantime, Denver Darling came to Valley View Park from New York City. And he offered me a job. I was

making \$15 a week with Shorty Fincher and Denver offers me a job for \$98 a week. But it took me three months to make up my mind, because I was afraid—you know, big New York, little girl, 'white slavery' and all that jazz."

An older sister lived in Brooklyn. Allen roomed there when she first arrived in the Big Apple. Denver Darling was more than true to his word. Now billed as "Rosalie Allen," within a month, she was earning \$300 a week by doing his *Swing Billies* radio show, singing on Deluxe Records, making personal appearances, filming "soundies" short subjects and recording Langford

transcription discs for use by other stations. Darling's band also included Elton Britt.

"He yodeled. I yodeled. And we did have beautiful harmonies," Allen recalls. "Later on he became a lush, but in those days he was handsome and all the girls were crazy about him."

When Rosalie Allen arrived in Manhattan in 1943, World War II was raging. Britt had a big patriotic hit with "There's a Star Spangled Banner Waving Somewhere" and was soon off to do USO shows. Zeke Manners and other bandmembers enlisted. The act expired, stranding 19-year-old Allen in the metropolis.

She didn't miss a beat. Zeb Carver needed a "girl singer" for his *Hill Country Jamboree* radio show in Manhattan, so Allen became a regular there. In the summer of 1944 WOVS program director invited her to a meeting.

"I sat down and he said, 'How would you like to have a half-hour show of your own, playing records?' I said, 'I can't spin records. I'm a singer.' He said, 'Well, I've been watching you. You have a lot of personality when you come over the air. I think you've got the gift of gab.'"

The concept of a disc jockey was then rather new. The radio industry was shifting from airing live music to records. Rosalie Allen's sunny disposition and folksy, ad-libbed style made her one of the few who could entertain on radio either as a vocalist or as a record spinner. On her *Prairie Stars* show, she did both.

"I used to forget they were records. I'd play them and pretend they were right there with me, live. And I made the audience feel it. They were such faithful listeners. I'd get a letter saying, 'I'm sorry I missed you last night. I had appendicitis and I had to go to the hospital,' or 'I had to go to the hospital to have a baby.'"

Within six weeks her show went from a half hour to an hour. In 1946 "Prairie Stars" went to two hours nightly. Rosalie Allen received 300 letters a week in fan mail. She pitched war-photo books, flowers from the Michigan Bulb Company, Alberto VO-5 hair products, a diet liquid and other items. Orders poured in.

For the next 13 years, Rosalie Allen was the most famous country music person in Manhattan. As the only nighttime



Sheet music was almost as important as records in spreading country's popularity in the late 1940s and early 1950s. With her blond good looks, Allen was a photogenic cover subject for the printed versions of her RCA Victor tunes.

country deejay in the nation's biggest city, she played host to every country act who visited. Many came there to record, since Nashville was not yet a recording mecca. Eddy Arnold, Jim Reeves and other future superstars got early career boosts from her. When Roy Rogers and Dale Evans played Madison Square Garden, they went on the air with Rosalie Allen. When an unknown Hank Williams came to promote his debut single, he visited Gotham's queen of the hillbilly airwaves as well.

"That's how I met Fred Rose. I had a 'pity party' with him. I told him how unhappy I was not recording. I knew I had talent. Let's face it. Nobody could beat me yodeling. Fred called me later at home and said, 'Come into town. I want to have lunch with you.' He took me right to Steve Sholes at Victor Records. We went in there. He said, 'This is Steve Sholes. Now you sell yourself.' And he walked out! I told Sholes, 'I think I'm a pretty good singer and yodeler.' He said, 'Yodels don't sell.' I said, 'OK, I'll sing.'"

Allen's debut RCA Victor disc was "Guitar Polka" backed by Patsy Montana's "I Want to Be a Cowboy's Sweetheart." The double-sided hit shot into country's Top 10 in the summer of 1946. Among Allen's 45-plus titles for RCA are the topical "Hitler Lives," the feisty "Never Trust a Man," the Dale Evans composition "Aha San Antone" and such trilling numbers as "Yodel Boogie," "Tennessee Yodel Polka" and "Yodeling Bird."

Allen says that because she was tied to her nightly *Prairie Stars* show she couldn't tour to promote her discs. Female country records weren't high priorities in any case. That didn't begin to change until the advent of Kitty Wells in 1952.

Rosalie Allen's popularity reached its zenith in the late 1940s. By mid-1949 she was hosting *Prairie Stars* from WOV's studio on Fifth Avenue, appearing nightly at the Village Barn downtown on West Eighth Street, broadcasting nationally for WNBC and internationally for the Armed Forces Radio Network (1949-54), running Rosalie Allen's Hillbilly Music Center on 54th Street, appearing in the film *The Village Barn* and doing a weekly NBC-TV show from the same venue (1948-50).

The club starred her in a second *Village Barn* TV series in 1951-52. In 1951 Allen was voted the nation's top country deejay by *Western Life* magazine. Two years later she starred in her own country variety TV series in Manhattan. Steve Allen (CBS), Herb Shriner (ABC), Kate Smith (NBC) and the other early network

variety stars featured her on their coast-to-coast shows. She guested on the *Opry*, the *National Barn Dance* and the *Wheeling Jamboree*. She starred at Town Hall and the Palace.

Amazingly, she was a young mother during this period. Allen had married writer Malcolm McGlasson in 1944. In 1948 she had daughter Dorothy.

Two years later, her recording career reignited. Teamed with fellow RCA star Elton Britt, Allen hit the Top 10 in 1950 with such duets as "Quicksilver" and "Beyond the Sunset." In 1950-51 the duo starred in *Tune Corral*, a radio series in Newark, New Jersey.

"It was really his show," she reports. "I was supposed to do two songs, but half the time I'd do the whole program. He wouldn't show up, so I'd take over. I tried to keep him straight."

In 1954 Fred Rose died and Allen's RCA contract ended. Backed by Shorty Warren and His Western Rangers, she recorded an obscure LP in 1955. The onslaught of rock 'n' roll killed *Prairie Stars* in 1956. Exhausted from 15 years of concerts, broadcasts and appearances, she elected to stay home and raise Dorothy.

She and McGlasson divorced in 1966. Two years later she reteamed with Britt for a series of comeback nightclub shows. By that time the once-brilliant Britt was in alcoholic decline—he died at age 58 in 1972.

"I went to his funeral," she recalls. "It was a sad thing. He brought it all on himself. He didn't take care of himself. I did everything I could. You can only do so much."

In 1970 she married widower Mack Gilbert, a contractor. He became terminally ill with cancer and she spent 10 years nursing him. Daughter Dorothy wed former Buddy Holly drummer Carl Bunch. In 1980 the widowed Rosalie Allen moved in with the couple in North Carolina, where Bunch was a security guard for TV evangelists Jim and Tammy Faye Bakker. Allen became the cook and server in their mansion.

Her late husband had property in Gilberttown, Alabama, which was named for his family. Before the PTL empire collapsed in 1987, Allen moved there to begin life anew. In 1996 she suffered a nearly fatal stroke. Dorothy rushed to Alabama, expecting to bury her mother. But to the doctors' amazement, Rosalie Allen recovered. She is now living with Carl and Dorothy in California.

"I still miss show business," she says. "I always thought, *One day... I may still go back. I might do a radio show.*" ●



COURTESY OF ROSALIE ALLEN



CJ SHELKER

Rosalie Allen and Elton Britt, top, take some cowboy direction during a WAAT broadcast. Above, Garth Brooks embraces Allen at the Country Disc Jockey Hall of Fame banquet earlier this year.

THE STORY BEHIND THE SONG

“THE TENNESSEE WALTZ”

(Written by Pee Wee King and Redd Stewart)

If there's one country song you can request in a piano bar in Tokyo, a tavern in Berlin or a supper club in Manhattan, it is surely “The Tennessee Waltz.” Musicians and listeners throughout the world know this as one of country music's most familiar melodies.

IRONICALLY, NO ONE HAD MUCH FAITH IN THE TUNE when it was initially written and recorded. It was issued as the “throwaway” B-side of three different artists' singles.

“We never dreamed what we were doing when we were writing the song that night in 1946,” recalled Pee Wee King in Wade Hall's biography *Hell-Bent for Music* (University Press of Kentucky, 1996). At that time King was a red-hot country star with his Golden West Cowboys band.

He and his pianist Redd Stewart were riding in a panel truck carrying the band's luggage en route to Nashville from a show date in Texarkana, Texas. Stewart was smoking a Cuban cigar and driving. King was going over the details for the band's next road trip.

“We were getting close to Memphis and had the radio playing, tuned to WSM's 50,000 watts, when we heard the disc jockey say, ‘I want you folks to hear Bill Monroe's new song dedicated to his home state of Kentucky. It's called “The Kentucky Waltz.”’ While the record was playing, Redd said, ‘Pee Wee, I've got an idea for a song. Trade places with me and drive.’

“We finished it up that night in the truck. It was a song with simple words, with a simple sentiment, set to a simple melody. Little did we know that we were making music history.”



Pee Wee King (right) and Redd Stewart

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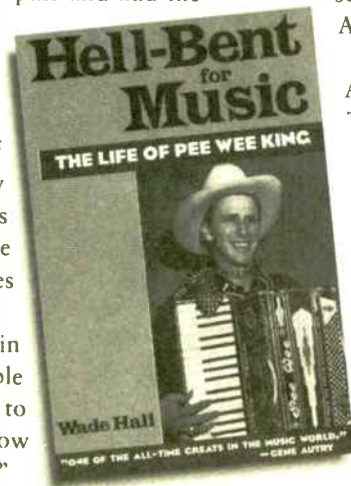
Stewart wrote the words on a matchbox. The melody came from a King instrumental called “No Name Waltz.” Nashville song publisher Fred Rose doctored the chorus to be, “I remember the night and the Tennessee Waltz.” Everyone liked the result except RCA Victor Records executive Steve Sholes. He forbid King to record it.

With Stewart on lead vocals, the Golden West Cowboys finally got around to recording “The Tennessee Waltz” in 1948. Probably because of Sholes, it was issued as the single's B-side, with Rose's infectious song “Rootie Tootie” as the “A” title. Cowboy Copas liked the waltz immediately and rushed out his version on King Records. The King and Copas versions of “The Tennessee Waltz” both hit the Top 10 that summer. In December, Fred Rose's business partner, Roy Acuff, issued yet another version of “The Tennessee Waltz.”

Then the Short Brothers recorded “The Tennessee Waltz.” Again, it was issued as a B-side. Yet the Shorts and Ernest Tubb tried to claim writing and publishing rights on the increasingly popular tune. Acuff-Rose Publishing successfully defended King and Stewart's copyright. Black band-leader Erskine Hawkins heard the Copas record and recorded his version of “The Tennessee Waltz” in 1950.

Patti Page needed a B-side for her Christmas single of 1950, “Boogie Woogie Santa Claus.” She often recorded pop versions of country tunes. So once again “The Tennessee Waltz” was chosen as the throwaway song.

“We had no idea ‘The Tennessee Waltz’ was the hit,” says Page. She was walking offstage from a show at the Copacabana in Manhattan shortly after the record had



been released. "Sing the waltz!" audience members shouted. "I had no idea what they were talking about," she recalls.

She soon learned. Her version of "The Tennessee Waltz" sold 6 million copies within a matter of weeks. It is the best-selling single of all time by a female vocalist. Not surprisingly, the Volunteer State was overjoyed with Patti Page's blockbuster recording.

"I was in Memphis in 1951. The governor flew in with a military band and met me at the airport. At my show that night I introduced him and he sang 'Tennessee Waltz' with me. That was the first time I was ever in Tennessee. It wasn't long after that I came to Nashville. I did a concert with the symphony and from there I went over to the Opry and did a show, late at night."

In the wake of Page's hit, "The Tennessee Waltz" was recorded by Jo Stafford, Les Paul and Mary Ford, the Fontaine Sisters, Guy Lombardo and more than 500 other artists. In the '60s, the song was issued as a single by Sam Cooke and Lenny Welch, among others.

Lloyd Green, Bobbi Martin, Don Robertson and Sue Thompson are among the many who have maintained the song's popularity with country audiences. It was revived as a Top 10 hit on the country charts by Lacy J. Dalton in 1980.

On February 17, 1965, Tennessee governor Frank Clement proposed to his legislature that "The Tennessee Waltz" be declared an official state song. King and Stewart flew to Nashville for the occasion.

"Even now I can hardly believe that we wrote such a song," says King in Wade's book. "When I hear Patti Page's recording or the song being played by a 100-piece band, I get goose pimples all over."

King, 85, and Stewart, 78, are retired and living in Louisville. Among their other songwriting classics are "You Belong to Me," "Bonaparte's Retreat" and "Slow Poke." Born Julius Frank Kuczynski in Milwaukee, Pee Wee King was elected to Nashville's Country Music Hall of Fame in 1974.

"The Tennessee Waltz" made a superstar of Patti Page. Born Clara Ann Fowler, she was initially a singer with the western swing group Al Clauser and His Oklahomans. Page had achieved some notoriety in 1947 by being the first to sing harmony with herself. The record, "Confess," was attributed to "Patti Page and Patti Page." The novelty worked, so she recorded 1950's "With My Eyes Wide Open I'm Dreaming" as "The Patti Page Quartet."

But after her 1950-51 sensation with "The Tennessee Waltz" (also recorded with "double-tracked" vocals), Page graduated to the big time. With hits like "Mockin' Bird Hill," "Detour," "The Doggie in the Window," "Cross Over the Bridge," "Let Me Go, Lover," "Allegheny Moon" and "Old Cape Cod," she



This year Patti Page followed her first Grammy with a Living Legend Award from the Entertainment Buyers Association. By her side was husband Jerry Filicetto.

became the biggest female record seller of the 1950s. She starred in three network TV variety series.

She graduated to films with a role as a singing evangelist in the 1960 Oscar winner *Elmer Gantry*. Her 1965 smash "Hush Hush Sweet Charlotte" was the title tune of a hit Bette Davis movie. In the 1970s Page returned to country recording. She was presented with the Academy of Country Music's Pioneer Award in 1979 and presided with Roy Acuff at the launch of TNN in 1983. Patti Page's warmth of tone, clarity of diction, vocal control and liquid phrasing are cited as highly influential by several country artists, including Anne Murray.

Page, 72, won a long-overdue Grammy Award in 1999 and continues to perform and record. She also markets Patti Page Maple Syrup products, produced by husband Jerry Filicetto at their New Hampshire farm (www.pattip.com). ●

"THE TENNESSEE WALTZ"



By Pee Wee King and Redd Stewart

I WAS WALTZING WITH MY DARLIN' TO THE TENNESSEE WALTZ
When an old friend I happened to see.
Introduced him to my loved one, and while they were waltzing,
My friend stole my sweetheart from me.

I REMEMBER THE NIGHT AND THE TENNESSEE WALTZ.
Now I know just how much I have lost.
Yes I lost my little darlin' the night they were playing
The beautiful Tennessee Waltz.

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Remembering the Cowboy King

Happy Trails: The Roy Rogers Collection (1937-1990)

RHINO RECORDS

Reviewed by Robert K. Oermann

IT IS ONE OF THE GREAT IRONIES OF country music that the only man enshrined twice in the Hall of Fame was never a big hit on records.

Roy Rogers had the most glorious yodeling voice of his generation. He was surely the most handsome of all the singing cowboys. He was a massive star of TV, radio, movies and rodeos. To know him was to have loved him. Yet, inexplicably, he scored only four Top 10 hits during his 60 years of superstardom. "Happy Trails," his world-renowned theme song, never charted at all.

None of which diminishes his musical stature. This three-CD boxed set showcases a golden vocal talent and a personality as warm as a western sunset.

The cornerstone performances of *Happy Trails: The Roy Rogers Collection* are drawn from his live radio broadcasts. Compilation producer James Austin and liner notes author Lawrence Zwisohn spent two years driving back and forth from Los Angeles to the Rogers museum in Victorville, California. On each trip they carried 10 16-inch radio transcription discs dating from the 1940s and early 1950s. Each show was transferred to DAT.

The material on these discs is a treasure trove of previously unissued performances. Austin excerpted 72 highlights from such 1940-55 programs as *Radio Rodeo*, *The Call of the West*, *Roy Rogers Audition*, *Saturday Night Roundup*, *The*

Roy Rogers Show, *Guest Star Treasury* and *Western Hit Review*. In some cases, the performances are rehearsals for the shows, giving them extra immediacy and intimacy.



The Roy Rogers boxed set from Rhino Records includes three CDs plus a lavishly illustrated color booklet that includes a listing of all his films, comic-book graphics and complete information on the recording sessions.

In addition to Rogers, you hear the radio personalities of Dale Evans, side-kicks Gabby Hayes and Pat Buttram, and the Sons of the Pioneers, including hot instrumentals from Hugh and Karl Farr (1945's "Sweet Georgia Brown" and "Milenburg Joys"). On the Pioneers' commercial recordings Bob

Nolan generally sang lead. So one rare item here is Roy Rogers handling lead vocals on a 1942 broadcast of the act's classic "Cool Water."

Rogers loved to sing harmony with the group. Born in 1911 in Cincinnati, he moved west with his family during the Great Depression. He and Nolan began harmonizing together in 1931. They formed the Pioneer Trio in 1933 with Tim Spencer. Fiddler Hugh Farr was added in 1934 and the billing was changed to the Sons of the Pioneers. Guitarist Karl Farr joined the following year as the act shot to national radio stardom.

Lloyd Perryman replaced Spencer in 1936 and early the following year the Pioneers began appearing in Charles Starrett Westerns. In the fall of 1937

Roy Rogers was given a solo movie contract. That is where this boxed set begins its musical journey.

Two early singles are reissued—Rogers' 1937 solo performance of Tim Spencer's "That Pioneer Mother of Mine" and a 1938 reunion with the Pioneers on "I've Sold My Saddle for an Old Guitar." In 1941 Rogers successfully lobbied Republic Studios to have the group rejoin him on screen. They were his nearly constant companions on radio as well, which is illustrated here on such cowboy favorites as "Ridin' Down the Canyon," "Home on the Range," "Git Along Little Dogies," "Cowboy Jubilee," "Little Joe the Wrangler," "Dust" and "Way Out There."

Two other treats of Rogers with the Pioneers are the inclusion of their lovely 1947 RCA single "Blue Shadows on the Trail," and a 1953 track taken from the *This Is Your Life* TV show that features Rogers singing lead on "Tumbling Tumbleweeds." The combination was quite dramatic on their 1950 Top 10 single "Stampede," which is also included.

The group wasn't Roy Rogers' only star pairing. In 1944 Dale Evans was added as his cinema costar. They married on New Year's Eve, 1947.

"So now Republic had Roy Rogers (the King of the Cowboys), Trigger (the Smartest Horse in the Movies), Gabby Hayes (the most-beloved sidekick), the Sons of the Pioneers (the finest singing group to be heard) and Dale Evans (the most beautiful and vivacious leading lady in Westerns)," writes Zwisohn in the boxed-set's booklet. "The package was now complete."

The King of the Cowboys and the Queen of the West often sang together on the radio broadcasts. Some of their duets reprised here include "My Heart Went That-a-Way," "Jingle Jangle Jingle" and "My Adobe Hacienda." Two versions of their sublime harmonizing on "Happy Trails" are included. One is the 1952 RCA single of the tune with the Whippoorwills. The other comes from a tape the museum had of the original 1951 TV soundtrack performance, which closes the set.

The set also includes such solo Dale Evans performances as her lighthearted 1949 single "Don't Ever Fall in Love With a Cowboy" and a swinging 1947 radio broadcast of "Ragtime Cowboy Joe."

The whole cast, including Gabby, is along for a merry 1947 ensemble performance of "I'm an Old Cowhand." Foy Willing and the Riders of the Purple Sage were Rogers' accompaniment on a 1950 radio version of the song inspired by his longtime motto, "May the Good Lord Take a Likin' to You," as well as on four of the radio performances included.

For those of you who like your Roy Rogers straight, there are 25 solo performances here, including "Don't Fence Me In," "My Chickashay Gal," "Roll Along Prairie Moon" and the charming 1952 single "A Four Legged Friend." Also reissued are his latter-day Capitol and

20th Century Fox singles "Money Can't Buy Love" (1970), "Lovenworth" (1970) and "Hoppy Gene and Me" (1974). Two tracks from the Roy Rogers Tribute CD of 1990 are reprised as well.

Sprinkled in among the musical moments are such bonus tracks as promotional announcements for the radio shows, the "Roy Rogers Riders Club Prayer" and novelties like "Take Me Back to T-E-X-A-S."

There are a few missteps. Seemingly pointless inclusions are the non-western tunes "That Lucky Old Sun," "Old Man River" and "Candy Kisses." Roy was very religious, but "Peace in the Valley" (1962) and "Lord Have Mercy on My Soul" (1977) were not particularly good vocal showcases. Tracks like these are reissued, but not singles that were much bigger hits for him, such as 1938's "Hi-Yo Silver," 1943's "Think of Me" or 1946's "A Little White Cross on the Hill."

As is the case with many boxed sets these days, there are multiple liner notes. Austin's boyhood reminiscence is effective and Zwisohn's essay and song notes are serviceable. Holly George Warren provides the best-written piece, an essay on Roy Rogers collectibles.

When manager Art Rush renegotiated Rogers' contract with Republic in the mid-1940s, he couldn't get much money out of the studio. So he asked for a clause that gave Rogers the right to market his name, voice and image. In years to come that clause would make Rogers a multimillionaire. Rush licensed his name to

more products than any single celebrity in history. Only the multiple Disney cartoon characters had more products with their logos.

The essay catalogs some of the more than 450 Roy Rogers items. Anecdotes about their value and collectibility today make lively reading. Many are pictured.

The booklet also includes reproductions of movie posters, comic book covers and photographic portraits. Dark gray paper stock on some pages makes the black-and-white images murky and the text difficult to read. Also included are a sidebar on the museum and its superb gift shop (www.royrogers.com) and a complete listing of all of Rogers' movies.

My spirit ached when Roy Rogers died in 1998. Like millions of others, I loved him and what he stood for. This cornucopia of memories helps him to live again in my heart. ●



ROBERT K. OERMANN PERSONAL COLLECTION

THIS DATE IN COUNTRY MUSIC

OCTOBER

October 1

1966 "Distant Drums" by Jim Reeves hits No. 1 on British pop charts

1968 Kelly Willis born

October 2

1946 Birth of Jo-El Sonnier

1948 Chris LeDoux born

1954 Elvis Presley appears on Grand Ole Opry

October 3

1967 Woody Guthrie dies

October 4

1929 LeRoy Van Dyke's birthday

1975 "Blue Eyes Crying in the Rain" hits No. 1 for Willie Nelson

October 5

1925 WSM radio goes on the air in Nashville

October 6

1996 Death of honky-tonk pioneer Ted Daffan

October 7

1870 Dave Macon born

1997 Johnny Darrell dies

October 8

1932 Steel guitarist Pete Drake born

October 9

1979 Hank Snow enters Hall of Fame



Floyd Tillman

1984 Floyd Tillman enters Hall of Fame

October 10

1929 Gene Autry's first recording session

1946 John Prine's birthday

October 11

1932 Birth of Dottie West

1943 Gene Watson born

1976 Kitty Wells enters Hall of Fame

1982 Lefty Frizzell and Marty Robbins enter Hall of Fame

October 12

1997 John Denver's plane crashes, killing him

October 13

1946 Lacy J. Dalton's birthday

1980 Johnny Cash and the Sons of the Pioneers to Hall of Fame

October 14

1970 Carter Family and Bill Monroe to Hall of Fame

October 15

1960 Debut of Loretta Lynn on Grand Ole Opry

1969 Gene Autry elected to Hall of Fame

October 16

1972 Creedence Clearwater Revival breaks up

1982 Doyle Wilburn dies

1984 Death of western swinger Johnnie Lee Wills

October 17

1941 Earl Thomas Conley born



Alan Jackson

1958 Birth of Alan Jackson

October 18

1952 Hank Williams marries Billie Jean

1968 Bob Wills elected to Hall of Fame

October 19

1945 Birthdate of Jeannie C. Riley

October 20

1913 Birth of Grandpa Jones

1983 Merle Travis dies

October 21

1915 Birth of Owen Bradley

1978 Mel Street commits suicide on his birthday

October 22

1966 Eddy Arnold, George D. Hay and Uncle Dave Macon to Hall of Fame

October 23

1956 Dwight Yoakam born

1978 Maybelle Carter dies

1982 Jordanaires member Hoyt Hawkins dies

October 24

1930 Birth of J.P. Richardson, the Big Bopper

October 25

1912 Birth of Sarah Ophelia Colley Cannon (Minnie Pearl)

1970 Birth of Chely Wright, who portrayed Minnie at Opryland

October 26

1929 Birth of Neal Matthews of the Jordanaires, inventor of the "Nashville Number System"

1936 Roy Acuff's first recording session

October 27

1936 Ernest Tubb's first recording session

1937 Birth of pianist Floyd Cramer

1942 Lee Greenwood's birthday

October 28

1936 Charlie Daniels' birthday

1939 Bill Monroe joins Opry cast

October 29

1936 Debut recording session for Hank Snow

1937 Birth of Sonny Osborne of the Osborne Brothers



Patsy Montana

October 30

1912 Patsy Montana born

1954 T. Graham Brown's birthday

October 31

1970 "Coal Miner's Daughter" debuts on the charts

NOVEMBER

November 1

1926 Fiddler Uncle Jimmy Thompson makes his first records

1937 Bill Anderson born

1956 Birth of Lyle Lovett

November 2

1926 Charlie Walker's birthday

1955 Chart debut of "16 Tons" by Tennessee Ernie Ford

1961 k.d. lang born

November 3

1957 Sun Records issues "Great Balls of Fire" by Jerry Lee Lewis

1961 Jimmie Rodgers, Hank Williams and Fred Rose become first members of Country Music Hall of Fame

November 4

1899 Birth of Opry old-timer Kirk McGee

November 5

1911 Roy Rogers born

1946 Gram Parsons born

1960 Death of Johnny Horton

1970 Twins Heather and Jennifer Kinley born



Guy Clark

November 6

1932 Stonewall Jackson's birthday

1941 Guy Clark born

November 7

1914 Birth of Archie Campbell

1960 A.P. Carter dies

November 8

1909 Scotty Wiseman born

1927 Patti Page's birthday

November 9

1895 Opry founder George D. Hay born

1955 First appearance by George Jones on country charts ("Why Baby Why")

1962 Roy Acuff elected to Hall of Fame

November 10

1949 Donna Fargo's birthday

1973 David "Stringbean" Akeman and his wife are murdered

November 11

1985 Renfro Valley Barn Dance patriarch John Lair dies

November 12

1950 Barbara Fairchild born

November 13

1983 Hee Haw's Junior Samples dies

November 14

1989 MCA issues *When I Call Your Name*, the starmaking Vince Gill album

November 15

1929 C.W. McCall born

November 16

1955 Johnny Cash's first appearance on the charts ("Cry Cry Cry")

November 17

1968 Glen Campbell earns gold records for "By the Time I Get to Phoenix" and "Gentle on My Mind"

November 18

1946 Jacky Ward born

November 19

1955 Carl Perkins records "Blue Suede Shoes"

November 20

1887 Fiddler and pioneer country recording artist Eck Robertson born

1955 RCA buys Elvis Presley's recording contract from Sun Records for \$40,000

November 21

1933 Jean Shepard's birthday

1950 First recording session for Flatt and Scruggs

November 22

1980 "Lady" by Kenny Rogers hits No. 1 on charts

November 23

1899 First jukebox installed, San Francisco's Palais Royal Hotel

1957 *Town Hall Party* first broadcast as L.A. country TV show

1969 Death of Spade Cooley

November 24

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

November 25

1996 Bryan White's debut CD goes platinum

November 26

1962 Linda Davis born



Eddie Rabbitt

November 27

1941 Eddie Rabbitt born

November 28

1925 First broadcast of WSM's *Barn Dance*, named the Grand Ole Opry two years later

November 29

1917 Merle Travis born

1959 Johnny Horton wins Grammy for "The Battle of New Orleans"

November 30

1931 Teddy Wilburn born

1954 Birth of Jeannie Kendall of the Kendalls

1975 Mindy McCready's birthday



PRECIOUS MEMORIES

FROM THE COUNTRY MUSIC HALL OF FAME

Vintage Guitars

The Country Music Hall of Fame in Nashville houses the world's largest collection of country artifacts and memorabilia. Beginning this month, each issue of the *Journal* will present photo spreads of treasures from the museum's collection. Today's illustrations are a selection of the many legendary guitars on display at the museum.

MERLE TRAVIS

generally gets the credit for having the first solid-body electric guitar. Designed by Travis and built by Paul A. Bigsby in 1947, it greatly influenced Leo Fender and other later electric guitar builders. It is made of curly, birds-eye maple with a rose-wood fingerboard.

FARON YOUNG

commissioned Canadian guitar craftsman Frank Gay to build this customized instrument. The singer had just starred in the 1956 movie *Hidden Guns*, from which he adopted the nickname "the Young Sheriff." Gay made similar custom guitars for Webb Pierce, Johnny Horton and Carl Smith.

GENE AUTRY's 1926 Martin 00-42 was customized for him while he was a member of the *National Barn Dance* cast in 1931-34. Features include the ivory pick-guard, headstock binding and the inlaid fingerboard. It was retired after the Martin company custom-made a D-45 model for him when he became a movie star in 1934.



JOE MAPHIS always turned heads with his lightning-speed playing on this double-necked guitar, left. It was built for him in 1954 by Semie Mosley as the first guitar from the Mosrite factory in Bakersfield, California. Maphis donated it to the Hall of Fame in 1973.

MARTY ROBBINS

delighted Grand Ole Opry audiences for decades with his miniature acoustic Martin 5-18, below. He held this 1957 instrument high in his arms, without a guitar strap, during his performances of the 1950s, '60s and '70s.

IRA LOUVIN

hand-built his "Hi-G" guitar in 1964. About the same size as his mandolin, he gave it that name because of its high-register tuning. Louvin played it at his last show on June 9, 1965, in Kansas City. The following day he, his wife and four others were killed in a car wreck in Williamsburg, Missouri.

BUCK OWENS

licensed Gibson Guitars to produce a red, white and blue guitar and took delivery of the first one off the assembly line in 1966. Sears sold around 30,000 of them at \$99, as Buck wanted them to be affordable to everyday pickers. His wasn't customized at all. It was just "right out of the box." After a few months it was cracked by a baggage handler and retired from the road. It remained in storage until Buck gave the original "Buck Owens American" guitar to the Hall of Fame in 1995.

EMMYLOU HARRIS

purchased her 1955 Gibson J-200 in the mid-1970s. It originally had a natural blond finish and was owned by New England country star Hal Lonepine. Harris refinished it in black, then the rose inlay was added by luthier Danny Ferrington. The guitar is pictured on the jacket of her 1979 LP *Blue Kentucky Girl*. Harris donated it to the Hall of Fame in 1983.



MAYBELLE CARTER

was only 19 when she ordered her archtop Gibson L-5 from a music store in Kingsport, Tennessee, in 1928. At the time, it was the most deluxe guitar in the Gibson catalog. It features a custom headstock with the misspelled name "Mae Belle Carter." The current issue of the Hall of Fame's *Journal of Country Music* has a through-the-years photo essay on this legendary instrument titled "the Eternal Guitar of Maybelle Carter."

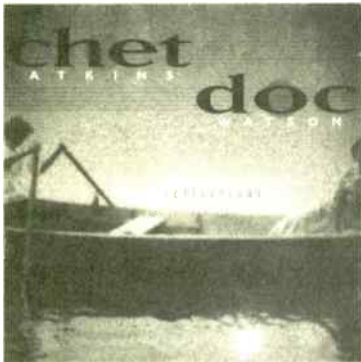
LES PAUL

built this solid-body electric guitar prototype in 1941. "The Log," as it became known, was no more than a 4"x4" board with pickups and an Epiphone neck. Paul split an Epiphone body in half and added these pieces for aesthetic purposes. He donated it to the Hall of Fame in 1977.

For more information about the Hall of Fame or to contribute to fundraising for the new Hall of Fame, please contact the Country Music Hall of Fame and Museum, 4 Music Square East, Nashville, TN 37203; 615-256-1639; www.halloffame.org.



NEW AGAIN NOTEWORTHY DISCOVERIES



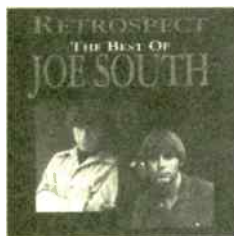
CHET ATKINS AND DOC WATSON
Reflections

Sugar Hill

Doc Watson was born in Deep Gap, North Carolina, in 1923, and Chet Atkins was born just 15 months later on the other side of the Smoky Mountains in Luttrell, Tennessee. Despite their common origins, they went on to define very different styles of country guitar. Watson was hailed as the epitome of the Appalachian front-porch guitarist who flat-picked bluegrass and folk tunes, while Atkins became the ultimate Music Row session guitarist who added

tasteful fills to country-pop hits. It was hard to imagine how these polar opposites of the country spectrum could play together.

When they came together in a Nashville hotel room in 1979 to record this long out-of-print, now-reissued gem, they found they had a lot in common after all. They both have a fondness for pretty melodies, and they both have a way of phrasing tunes in a smooth, graceful flow. Most important, they both take an unhurried, unruffled approach to making music. They take the time to enjoy what they're doing on this collection of old hillbilly tunes, and their pleasure proves infectious. Who could resist the burbling flow of the instrumental "Dill Pickle Rag" or the tongue-in-cheek comedy of Watson's vocal on "Don't Monkey Round My Widder"? Atkins and Watson define their common ground by paying tribute to Lester Flatt on "Flatt Did It." *Reflections* reminds once again that bluegrass and country-pop aren't really so different, because they spring from the same roots. —*Geoffrey Himes*

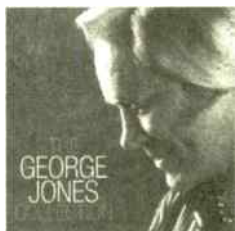


JOE SOUTH
Retrospect: The Best of Joe South

Koch Records

Joe South initially rose to fame as a writer, providing Lynn Anderson with "Rose Garden," Billy Joe Royal with "Down in the Boondocks" and Deep Purple with "Hush." In the late '60s he became a hitmaker himself, with such socially conscious material as "Games People Play" and "Walk a

Mile in My Shoes." This material holds up well. If there's any justice, someone will revive the South songs reprinted here. Making their CD debut are the obscure "I'm Snowed" and "The Purple People Eater Meets the Witch Doctor."



GEORGE JONES
The George Jones Collection

MCA Records

These 12 sides are drawn from the Possum's tenure

at MCA Records from 1991 to 1998. Along with most of his peers, Jones was being trampled over on the popularity charts by the "young country" movement. So none of these were Top 10 hits. That does not diminish them in any way. In his early '60s, he was still singing with awesome power and poignancy. He snarled "I Don't Need Your Rockin' Chair" as a direct address to "young country" and out-emoted any of the whipper-snappers with the devastating saga of a dying alcoholic, "My Wild Irish Rose." Also included is his final single with Tammy Wynette, the sublime "One."



VARIOUS ARTISTS
Rebels & Outlaws: Music From the Wild Side of Life

Capital Records

The unifying theme here is lyrics that are "politically incorrect" in today's country radio climate. My goodness—songs about drinking, murder, prison, drugs and illegal behavior—how could country ever have been so "adult"? Well, it was. In addition to familiar material like "Folsom Prison Blues" (Johnny Cash), "Live Fast Love Hard Die Young" (Faron Young) and "Big Iron" (Marty Robbins), this set reprises Johnny Paycheck's "Pardon Me (I've Got Someone to Kill)," Hank Thompson's "Cocaine Blues," Tex Williams' "Downtown Poker Club" and Wanda Jackson's "Riot in Cell Block Number Nine." The hidden gem here is a Willie Nelson/Hank Cochran duet, "Ain't Life Hell," which features an uncredited Jeannie Seely.



LARRY STEPHENSON
Webco Classics Volume Five

Pinecastle Records

This is a reissue of a somewhat obscure 1982 LP on

Outlet Records originally titled *Sweet Sunny South*. It resurfaced on cassette on Webco in 1990. Bluegrass Cardinals and Bill Harrell's Virginians mandolin alumnus Stephenson has since graduated to solo bluegrass stardom, so this record's first appearance on CD is most welcome. If you are unfamiliar with his work, prepare to enjoy one of country's most gripping tenor vocalists.



CARL PERKINS
Live at Gilley's

Q Records

The famed *Urban Cowboy* club Gilley's had a radio show, so stage performances there were always recorded. Carl Perkins played "the world's most famous honky tonk" in 1980 and 1983, and those shows are the source of this live album. The band includes sons Stan and Greg as his rhythm section. In addition to "Matchbox," "Honey Don't," "Blue Suede Shoes" and his other rockabilly standards, this 19-song set includes a Perkins composition called "Texas Blue Jeans" that was never recorded except for here. Other superb performances include "Wilderness of Life" and the bluesy "Miss Misunderstood." Let's face it, Carl Perkins never gave a bad performance in his life.

—*Robert K. Oermann*



TRIVIA ANSWER: FARON YOUNG

- ★ If you guessed after hint #1, consider yourself a country-music authority.
- ★ If you guessed by hint #5, you're a bona fide country expert.
- ★ If you guessed by hint #7, you're a fan.
- ★ If you had to go all the way to #12, you need to go buy some Faron Young records immediately!

COLLECTIONS

ATTENTION, MEMBERS! The Collections page is your source for buying, selling or trading country music-related merchandise and memorabilia. It's operated as a benefit to CMSA/Academy members, and entries are printed at the discretion of the editors. Please keep in mind the following guidelines when submitting your entry: 1) Membership number must accompany entry. 2) Entries must be kept to 40 words or less. 3) Only one entry per member per issue. 4) We reserve the right to edit for space and style. 5) Entries that do not follow these guidelines will be discarded.

Please write each other directly about information or items listed. Entries are printed at the discretion of the editors.

QUESTIONS

WOULD LIKE TO HEAR from anyone who remembers Prince Albert Hunt and Oscar Harper from Terrill, Texas, in the late '20s and early '30s. Is any of their music available anywhere? Paul and Bonnie Carroll, Box 370087, Montara, CA 94037-0087.

HAVE HEARD The DeZurick Sisters singing "Arizona Yodeler"

and badly want to hear more by this group. Dick Estel, 3487 E. Terrace, Fresno, CA 93703.

EDDY WILSON PLAYED with Tommy Duncan and Bob Wills, and had a couple of hit songs back in the '50s. Any information on him and where I can get his music would be appreciated. Jenny Higgins, 11314 Bell Road, Iowa, LA 70647-6708.

ANSWERS

TO CHARLES WOLFE. In your article on Lew Childre you had a picture and asked the question,

"Who knows the accordion player?" His name is Dale Goudy. He was from a small farm community east of Wooster, Ohio, called West Lebanon. He later had a group of his own called the Blue Sky Buckaroos and they had a regular program on WWST, Wooster. He also worked with the late George Morgan. I know about him because he was kind enough to let me sing on his radio program in the late '40s. Lois (Friend) Calhoun, 1456 Keuper Blvd. NE, Massillon, OH 44646.

TO CHARLES WOLFE. With the picture of Lew Childre it says, "Who is the accordion player?" My God! Was I shocked. That is Sonny Day. I broadcast with him in 1940 in Butler, Pennsylvania. Me and my two sisters sang. Curly Miller was the head of our group. Gosh, if you find where he is, drop a line. I'm sure he is way up there in age. I'm 73 today. Thanks millions. Katy Moore, 17900 Gulf Blvd., Bldg. 1, Apt. 8-A, Redington Shores, FL 33708-1103.

FOR SALE

COUNTRY, BLUEGRASS and gospel records, tapes, videos, magazines, sheet music, songbooks (some autographed). Artist or group listings \$5 each (refundable with order). Send SASE. Joel J. Hollin, 2113 Parkdale Ave., Glenside, PA 19038.

REGULAR MAIL auctions of vintage country LPs. Send want lists. Bob Fuller, 1421 Gohier St., St. Laurent, Quebec, Canada H4L 3K2.

LARGE COLLECTION of early hill-billy music and radio programs for sale or trade. Transcriptions or records, 1930s through 1950s. Catalog on request. Collecting since 1959. Dick Hill, 1802 Bateman, Hastings, NE 68901.

Send requests to *Country Music* magazine, 7 Music Square West, Nashville, TN 37203. Mark envelope. Attention: Collections. Entries sent without membership number will be discarded. Collections is printed as a service to readers, and *Country Music* magazine assumes no liability for any losses or damages resulting from any Collections page correspondence. Parents, be aware of children's correspondence.

HANK AND MORE. Old c&w shows on Hank Williams, Eddy Arnold, Red Foley, Roy Acuff, etc. News items, magazines, old videos, Grand Ole Opry shows. Everett Corbin, 5801 Halls Hill Pike, Murfreesboro, TN 37130-7129.

FORTY 8-TRACK TAPES, some still in wrappers. No Elvis, Hank Williams or Garth. All '60s, '70s and '80s. All country. Two large carrying cases. \$50. I pay shipping. For more information send SASE. Rachel Jones, 345 E. Central Ave., Decatur, IL 62521-1104.

GENE AUTRY "Country Classics Series" collector card-set. Porcelain figurines of Tammy Wynette and Porter Wagoner. Other country greats' figurines. Bob Gilligan, Star Collectors, 115 Park Ave. W., Mansfield, OH 44906. Phone 419-522-6486.

BOOKLET. Famous Yodelers by Thomas Frank. 50 pages with pictures. \$12.98 apiece. \$1 from each sale benefits New England Country Music Hall of Fame building fund. Tom's Shop, MPO Box 615, Niagara Falls, NY 14302-0615.

WANTED

I AM LOOKING FOR back issues of *Country Weekly*. Need a few from 1994 and 1995. Please send SASE. Ms. Billy Chapman, 19499 N. 1400th St., Chrisman, IL 61924.

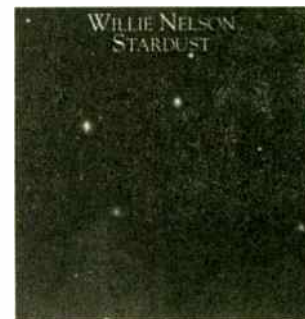
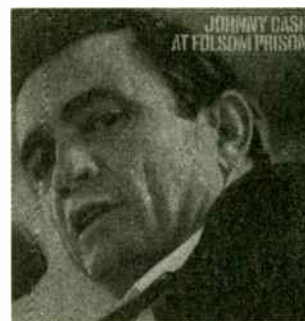
I AM TRYING TO FIND a single that came out in 1995. It's called "She's Over You" by Jeff Moore. I was in Houston, Texas, when I heard this. Teri Chase, 2724 N. Whipple Court, Spokane, WA 99206.

I HAVE BEEN SEARCHING for a cassette tape of Teresa Brewer's music. Could you be of any help? LaVerne Thomas, 353 Williams Lake Road, Powder Springs, GA 30127-5171.

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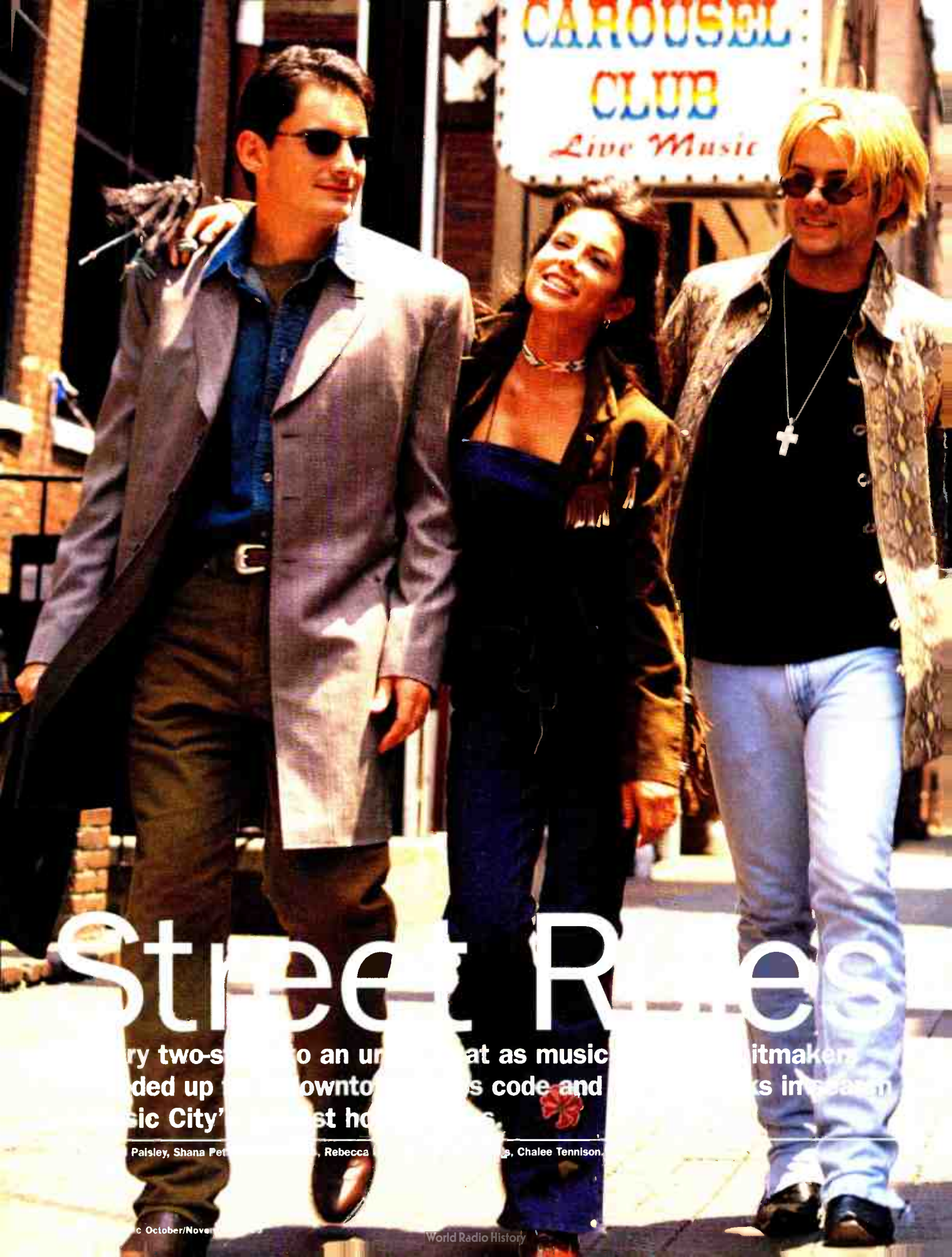


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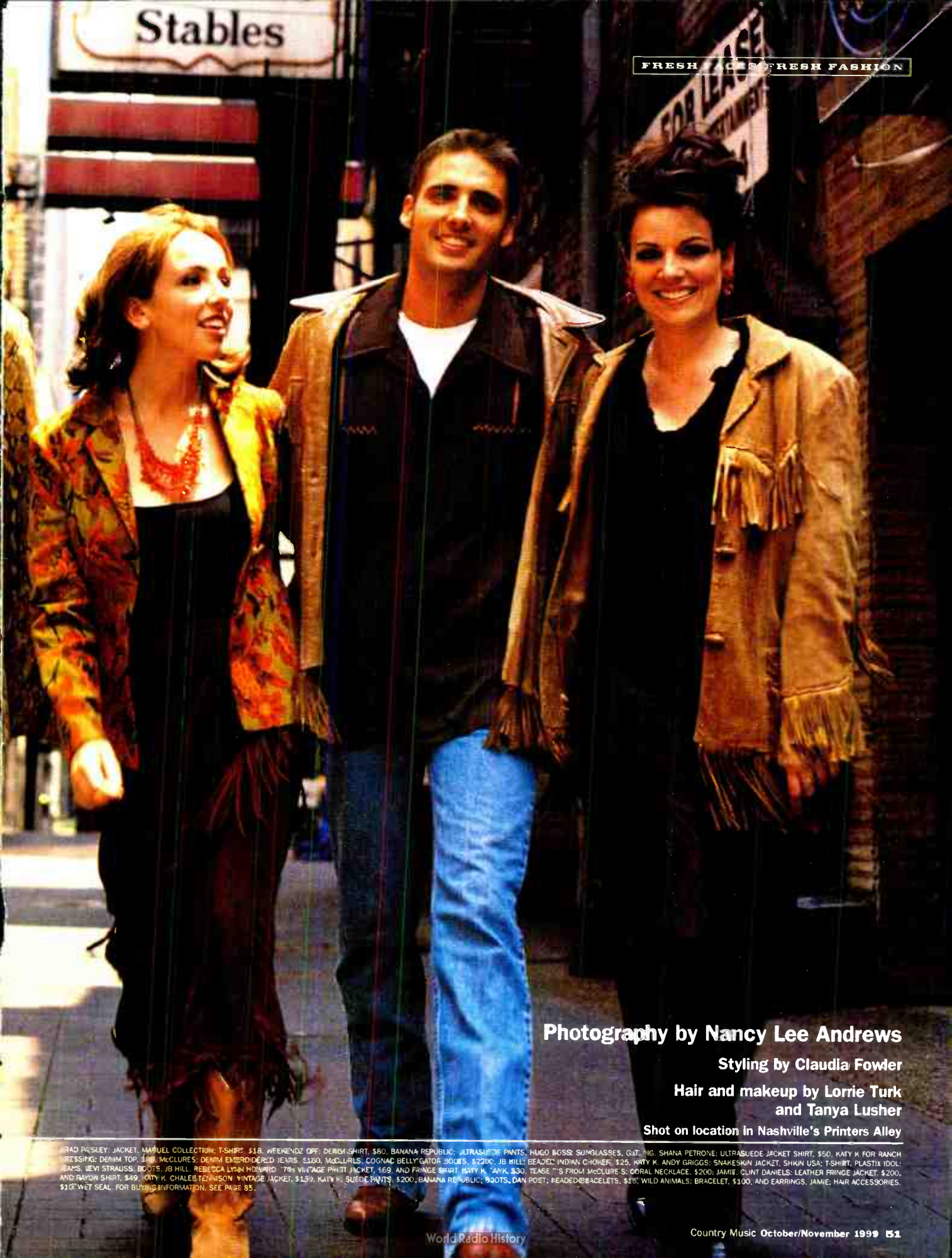
Street Rules

Every two-step to an urban beat as music hitmakers
dred up the downtown funk code and
'Music City' street ho

Paisley, Shana P... , Rebecca ... , Chalee Tennison

Stables

FRESH FASHION



Photography by Nancy Lee Andrews

Styling by Claudia Fowler

Hair and makeup by Lorrie Turk
and Tanya Lusher

Shot on location in Nashville's Printers Alley

FRAD PRESLEY: JACKET, MANUEL COLLECTION; T-SHIRT, \$18; WEEKENDZ OFF: DENIM SHIRT, \$80; BANANA REPUBLIC: ULTRASUEDE PANTS; HUGO BOSS: SUNGLASSES; GALT, INC. SHANA PETRONE: ULTRASUEDE JACKET SHIRT, \$50; KATY K FOR RANCH: DENIM TOP, \$40; McCLURE'S: DENIM EMBROIDERED JEANS, \$120; McCLURE'S: COGNAC BELLYGATOR BOOTS, \$220; JB HILL: BEADED INDIAN CHOKER, \$25; KATY K: ANDY GRIGGS: SNAKESKIN JACKET, SHKIN USA: T-SHIRT, PLASTIX IDOL: JEANS; JEVI STRAUSS: BOOTS; JB HILL: REBECCA LYNN HOWARD: 70s VINTAGE PRINT JACKET, \$69; AND FRINGE SHIRT, KATY K: TANK, \$30; TEASE: T'S FROM McCLURE'S; CORAL NECKLACE, \$200; JAMIE: CLINT DANIELS: LEATHER FRINGE JACKET, \$200; AND RAYON SHIRT, \$49; KATY K: CHARLES TENNISON: VINTAGE JACKET, \$199; KATY K: SUEDE PANTS, \$200; BANANA REPUBLIC: BOOTS, DAN POST; BEADED BRACELETS, \$15; WILD ANIMALS: BRACELET, \$100; AND EARRINGS, JAMIE. HAIR ACCESSORIES, \$10; WET SEAL: FOR BUYING INFORMATION, SEE PAGE 85.

Brad Paisley

Hot on the heels of such versatile artists as Vince Gill and Steve Warner, singer/songwriter/picker Brad Paisley is country's newest jack-of-all-trades. The 27-year-old from Glen Dale, West Virginia, wrote or cowrote all the songs and played all the guitar parts on his Arista debut, *Who Needs Pictures?*

Summer 2000. It's a hot time to be in country. Brad Paisley, 27, is strictly low maintenance. "I'm not the most fashionable scion around in the world," he says. "I've got burnt-down, old-toiletry bags that are right out of the store. I still wear the same old, old shirt and jeans."

PHOTOGRAPH BY MERRILL STREISSER. STYLING BY GUSSES GARDNER



Former Texas prison guard Chalee Tennison chased her musical dreams to Nashville and made a breakthrough last summer with her debut single, "Someone Else's Turn to Cry." Currently on the charts with "Hand Full of Water," the second single from her self-titled Asylum Records album.

Tennison says she enjoys the dress-up part of her job. "These clothes aren't much different from my own style," she says. "The only difference is the makeup is a little more racy. But other than that, I'd wear this. It's fun."

RENDERING: \$30; HAIR: ASPHANT; LEATHER JEWELRY: \$150; JEWELRY: \$150; MAKEUP: \$150; STYLING: \$150; HAIR: ASPHANT; LEATHER JEWELRY: \$150; JEWELRY: \$150; MAKEUP: \$150; STYLING: \$150

Chalee Tennison

Clint Daniels

Fashion trends aren't of great concern to Clint Daniels, who admits, "I'm usually more of an overalls and T-shirt kind of guy." That casual attitude fits the down-to-earth Florida native, who cites Merle Haggard and George Jones as his biggest influences. "I was about 12 when I grabbed that guitar, and after that, I didn't do much else," he says. "I'd go home from school, lock myself in the bedroom and listen to those old Haggard records and play along." Daniels is currently awaiting the release of his self-titled Arista debut, due next spring.

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Rebecca Lynn Howard

Rebecca Lynn Howard got her first major recording deal at just 18, and her evocative voice and song-writing talents had even the most jaded Music Row veterans buzzing. But before she could release her first album, the label folded. No problem—she was quickly snapped up by MCA, and the 20-year-old Salyersville, Kentucky, native is finally enjoying the recent release of her aptly titled debut album, *When My Dreams Come True*. * Howard says her own fashion choices reflect her youthful attitude. "I probably would never wear fringe or leather or cowboy boots," she says. "I have a simpler style, bright, with a lot of color in my wardrobe."

SWEATER, \$69; BEBE; DRAGON PRINT TOP, \$34; JUS MALE; EMBROIDERED PANTS, MANUEL COLLECTION; VINTAGE BOOTS, \$150; KATY K.

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World Radio History

Andy Griggs

Singer/songwriter Andy Griggs has a tough time describing his music. "It's in-your-face. It's somewhere in between the old country and the rock 'n' roll. Sometimes I can't define me, so God knows I can't define my sound." Whatever his sound is, it took his first single, the title track from his RCA debut, *You Won't Ever Be Lonely*, to No. 1 on the country charts. ▶ The Monroe, Louisiana, native also has a look that's difficult to pin down. "My style is somewhere between left and right," he says. "That's about the only way I can describe it."

LAKE SHIRI; ANDY MOHRAN; LEATHER PANTS: MANUEL COLLECTION

ROCKIES



World Pacific History

Shana Petrone

"I love this, it's very cool!" raves Shana Petrone of her sassy bell-bottom suit, originally worn by Tammy Lynn in the 1970s. "I usually wear jeans and little tops and cowboy boots. Cowboy boots are my favorite things to wear. And I prefer high heels—any time I can be taller, it helps." Long before the petite Florida native made her name in country music, she was ticklin' it up with dance music on her first album, *I Want You*, in 1999. Today Petrone is riding high with her first single and video, "This Time," from her Epic Records debut, *Something Real*.





THE
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C O L L E C T I O N

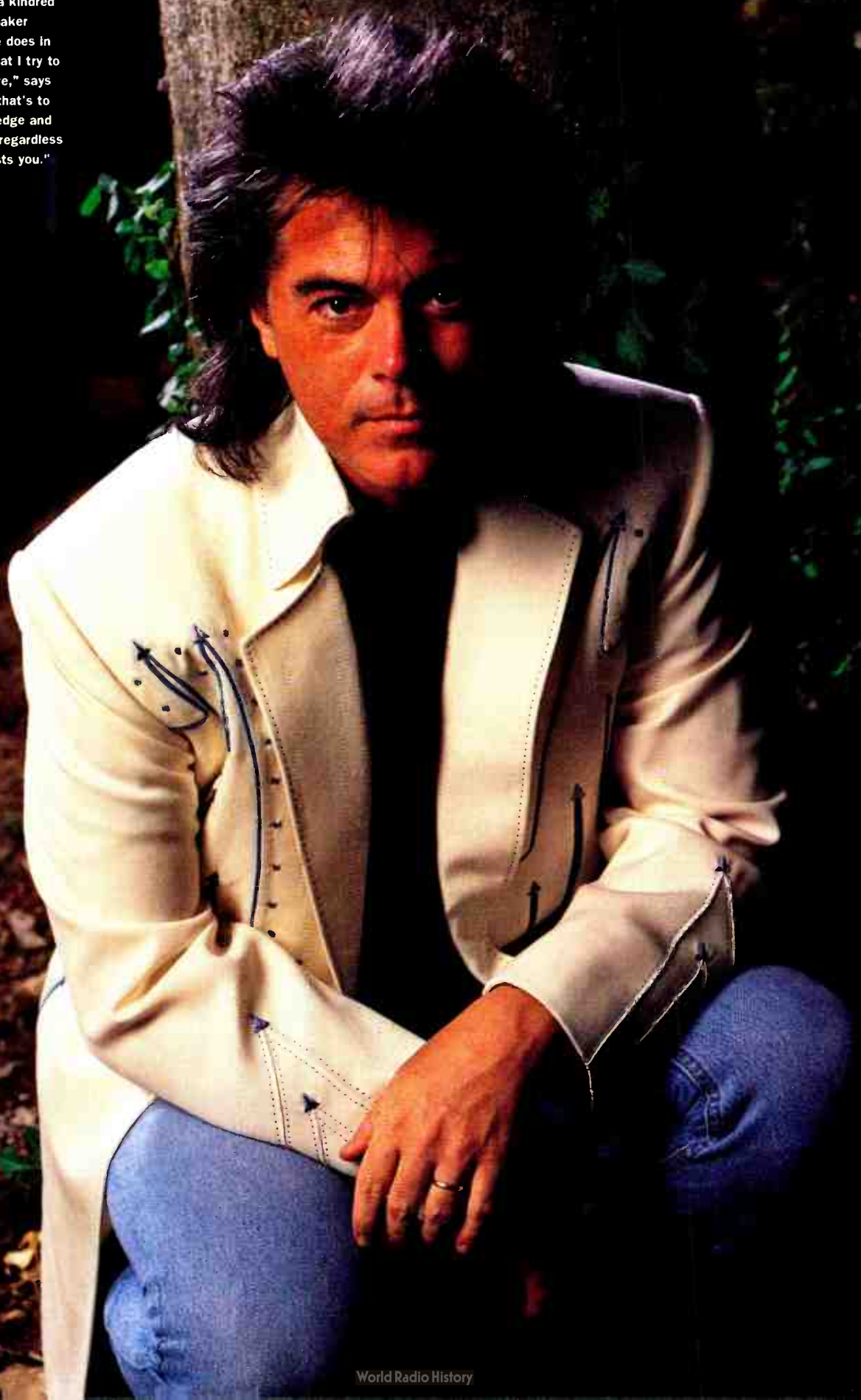
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Stuart found a kindred spirit in filmmaker Thornton. "He does in Hollywood what I try to do around here," says Stuart, "and that's to find the real edge and hang with it, regardless of what it costs you."



Big Daddy

By Bill Friskics-Warren

A fruitful partnership with *auteur du jour* Billy Bob Thornton could make Marty Stuart Hollywood's hottest property.

MARTY STUART DIDN'T KNOW WHO Billy Bob Thornton was when he attended the 1996 Sundance Film Festival. This winter, though, Miramax will release their first collaboration, *Daddy & Them*, a movie that offers a snapshot of the life of a dysfunctional Arkansas family. Thornton directs and stars in the picture. Stuart wrote its musical score.

"I went out to Sundance in '96 just to poke around, and there was a film on the street that year called *Sling Blade*," recalls Stuart, referring to Thornton's directorial debut. "I tried to get in to see it, but the lines were just too long. It was impossible to get a ticket."

It wasn't until the movie came to Nashville that Stuart and his wife, Grand Ole Opry star Connie Smith, finally saw *Sling Blade*. "We went to a matinee show on the edge of town and I was almost speechless," remembers Stuart. "I loved the film, but more than anything, I loved the heart of the writer."

"I walked away thinking that Billy Bob Thornton was a William Faulkner sort, or a Hemingway, one of the greatest American writers—and, of course, actors and directors—that we have. He's the real deal."

The two southerners—Stuart's from Mississippi, Thornton from Arkansas—met almost by accident: Stuart was in Hollywood talking to director Mike Nichols about playing music for *Primary Colors*, a movie in which Thornton appeared. The actor was on the set shooting that day and came out to shake Stuart's hand. Thornton, it turned out, was not only a fan of Stuart's music, he had also heard some of the hillbilly rocker's then-unreleased work.

"I had been down to Memphis to record 'The Pilgrim,' the title song from my new album," explains Stuart. "The people at Sun Records had kept a copy, and when Billy Bob was down there they played it for him. When we met in L.A. he said, 'I heard that song in Memphis and I thought we should do something together at some point.' And I'm thinking, *Well, maybe that's just Hollywood talk, but I really hope he means it.*"

Thornton meant it, all right. Shortly afterward, he phoned Stuart to offer him a part in *Daddy & Them*. "I said, 'I can't do that, I don't have time,'" recalls Stuart. "Then let's make some music," Billy Bob said. So I went down to Arkansas where they were filming and talked to Billy Bob, and came back to Nashville and made some demos, and it all worked."

Thornton apparently makes most decisions the way he made the one about working with Stuart—by instinct. "You know how it is, when you meet somebody, and you go, 'Okay, this is my kinda guy here,'" says Thornton, speaking by phone from near Santa Fe, where he's shooting his next movie, an adaptation of the Cormac McCarthy novel *All the Pretty Horses*. "I just knew Marty was the guy. And it had nothing to do with him being a country singer. It was just about his soul, the feel that he has: I knew he would get *Daddy & Them.*"

According to Stuart, Thornton, who had gigged in bands in and around Arkansas before he made it as an actor in Hollywood, has an equally deep grasp of music. "Billy Bob is an incredible music guy," Stuart says. "He's one of those writer-directors who write their scenes with music playing in the background. A lot of directors are just totally visual people—they don't have any feeling for music. But Billy Bob is a musician's dream when it comes to editing a film because he knows exactly what he wants to do."

"I don't think music should be an interference in a movie," Thornton explains. "At the same time, I don't think it should be meaningless background. I also don't think it should point out moments for you. The scene and the music should be one thing, although that doesn't always mean that the music has to go along with the scene in the traditional way."

"The music that Marty did for *Daddy & Them* is still country, but it's a little riskier. It's not like a score in the traditional sense. Instead of scoring specific moments in the movie, it's more like just jamming to a scene."



DADDY'S BOYS: Stuart and Thornton collaborate.

Stuart agrees. "It couldn't have been a freer process," he says. "When you're making music for movies, all you have to do is pay attention to what's happening on the screen and respond to it. A lot of times



REXANNE RUBENSTEIN

JAM SESSION Thornton (second from left) took an active role in the *Daddy & Them* recording sessions. He likes working with Stuart, he says, because "I can speak in shorthand."

with records, you have three minutes to carve out that perfect hit sound with all kinds of hooks. But with movies you can just kind of relax and let the feeling flow. The story's already told, so you can just let the music do what it will."

The story of *Daddy & Them* could hardly be more indelible. Set near Little Rock, the plot finds a large, deeply troubled family coming together around a tragedy. John Prine, Jim Varney and Thornton play the parts of the brothers. Andy Griffith is the daddy. Laura Dern and her mother, Diane Ladd, have major roles as well, as do Ben Affleck, Kelly Preston and Jamie Lee Curtis. Everyone always has a drink in his hand.

Stuart likens the state of affairs to going home for a not-so-happy holiday. "You're inside of this incredibly crazy scene," he says. "Everybody's drunk out of their gourds—you just know something's gonna blow up. And a lot does blow up. What Billy Bob does, though, is take you through this craziness and, all of a sudden, he takes a left turn on you and shows you what's really inside these people instead of what's on the surface. He tears your heart completely out.

"It reminds me of my family, and of a whole bunch of my friends," Stuart continues. "I guarantee you, anybody that watches this film is gonna see someone they know in there."

The story that Stuart tells with his kaleidoscopic new album, *The Pilgrim*, cuts just as close to the bone. Based on events that took place in Philadelphia, Mississippi, the town where Stuart grew up, the narrative centers around a man who falls in love with a woman that he

didn't know was married. When the woman's rightly wound husband discovers that his wife has fallen for another guy, he confronts the couple with a gun, only to turn the weapon on himself.

Devastated at this senseless death, the Pilgrim and the widow, Rita, go their separate ways. The Pilgrim embarks on a life of hoboing and drinking until, on the verge of bottoming out, he has an epiphany, experiences God's forgiveness, and resolves to return home, find Rita and pick up their life together, which he does.

Possessed of an epic-like grandeur, *The Pilgrim* feels very much like a career album for Stuart. Encompassing everything from old-time music and bluegrass to honky-tonk and Stuart's patented "hillbilly rock," it also fairly sums up a century's worth of commercial country music.

The host of legends who appear on the recording, from bluegrass patriarchs Ralph Stanley and Earl Scruggs to country giants George Jones and Johnny Cash, merely confirms this feeling. And yet unlike most star cameos, none of the performances here seem gratuitous. Ralph Stanley, for example, sounds like the mountain prophet that he is; Cash's craggy baritone is perfect as the voice of God.

"It wasn't something that I consciously planned," says Stuart, referring to having the likes of Jones, Cash and Stanley sing on the album. "I simply cast the voices and personalities I thought would get the point across and fit the kind of record *The Pilgrim* is."

As Stuart's comments—and the cinematic sweep of the album—suggest, *The Pilgrim* could very well find its way to the big screen. Thornton certainly thinks so. "Marty and I have actually talked about it," he says. "I see a movie very clearly in it. It reminds me a little of Willie Nelson's *Red Headed Stranger*."

Stuart is excited at the prospect of *The Pilgrim* becoming a movie, especially if it means working with Thornton again. "Billy Bob was the first person outside my camp that I felt comfortable enough to let

have a tape of the record," he says. "After he took it and lived with it, he called me back and said, 'This thing is as hot as a firecracker. I love it.' And he told me the whole screenplay he had in his head for it. So apparently, he's thinking in those terms, which is fine with me."

None of which is surprising given Thornton's belief that, even more than other musical genres, country music lends itself to motion pictures. "Country music songs are stories," he observes. "They also have an underlying sadness or soul that I think great movies have. If you really think about it, country music is the soundtrack to people's lives." *

REELCOUNTRY

Marty Stuart isn't the only country artist who hears Hollywood calling. From Willie Nelson's *Austin Powers* cameo to Garth Brook's vehicle *The Lamb*, country stars are storming the beaches of America's theaters and networks. Some upcoming projects:

MARK COLLIE Playing a sweaty, pill-popping Johnny Cash in the short film *I Still Miss Someone*. Collie wowed audiences at the recent Nashville Independent Film Festival. He intends to make it a full-length feature.

BILLY RAY CYRUS In his first starring role, Cyrus is currently kicking butt as a former CIA operative in the action drama *Radical Jack*.



KRIS KRISTOFFERSON After featured roles in *Blade*, *A Soldier's Daughter Never Cries* and the John Sayles drama *Limbo*, Kristofferson will be seen next in the thriller *Detox*, with Sylvester Stallone.

DOLLY PARTON Parton just completed shooting *Blue Valley Songbird*, a TV movie based loosely on her own life, scheduled to air later this year.

LEANN RIMES Rimes thought enough of her cameo in *Dill Scallion* to attend the movie premiere at the Slamdance Film Festival, where she sang "Amazing Grace" before a screening. Willie Nelson and Travis Tritt also appear.

RANDY TRAVIS Seen last year in *Black Dog*, the lanky singer joins Antonio Banderas and Ellen Barkin in the offbeat *White River Kid*. He's also filming next summer's *Texas Rangers*, with Dylan McDermott.

KENNY ROGERS Rogers has a cameo in the comedy *Jack of All Trades*, with pop singer Britney Spears.

DWIGHT YOAKAM Yoakam is now completing the brooding Western *South of Heaven, West of Hell*, his first film as writer and director. How's this for a cast: Bridget Fonda, Peter Fonda, Vince Vaughn, honky-tonk hero Joe Ely, songwriter Warren Zevon—and Paul "Pee Wee Herman" Reubens. Yoakam even found a role for some guy named Billy Bob Thornton.

—Jim Ridley

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Urban Renewal

Mickey Gilley, whose club launched the *Urban Cowboy* craze, captures 20 years of musical memories.

TWENTY YEARS AGO, MICKEY GILLEY BECAME AN INTEGRAL part of country music history. An *Esquire* magazine cover story featured Gilley's down-home honky tonk just outside of Houston in an article titled "The Ballad of the Urban Cowboy: America's Search for True Grit." The next thing Gilley knew, the Paramount trucks were pulling up in the parking lot and John Travolta was hanging out in his place. The result was *Urban Cowboy*, and in the aftermath of that phenomenally successful movie, country music became mainstream.

Unfortunately, as the cliché tells us, all good things must come to an end. For Mickey Gilley and the club that bore his name, that end came in the late '80s when he and his partner had a bitter falling out. A nasty, drawn-out court battle ended with Gilley winning a \$17 million judgment—one he's never been able to collect. The club closed in 1989. A year later, it mysteriously burned right down to the concrete slab. No one was ever charged with the arson, and there was no insurance on the place.

That may have been the end of the club, but it's not the end of the story. Gilley's was a run-down beer joint by the time it closed, but it had a state-of-the-art, 24-track recording studio wired directly into the stage. More than 900 hours of live performances were taped.

Gilley still lives in the Houston area, but these days he spends a lot of time flying his own small plane. And he's currently out promoting *Live at Gilley's, Volumes 1-4*, the first in a projected series of live recordings from the heyday of the urban cowboy.

Country Music: Tell me about the *Live at Gilley's* collection.

Mickey Gilley: The bottom line was that we recorded everybody that played Gilley's. Some of them got recorded whether they wanted to or not.

CM: And the story goes that when you and your partner split, you grabbed the masters, right?

MG: I didn't grab them at the time. A receiver came in and took control of the business, closed the club down, locked it up. And I went to the receiver and said, "If you don't let me take the tapes and the recording equipment, it's going to burn."

CM: Now tell me how you knew that.

MG: I'd been in business with the guy long enough to know that if he couldn't have it, he didn't want anybody else to have it. Now I'm not saying he did it, you know. But I mean... the fire marshal came to me and said, "I want to talk to you about the fire. We're trying to figure out who set this thing." And I said, "Really? If you don't know, ain't no point in me trying to tell you."

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GLORY DAYS AT GILLEY'S Over the years, Gilley and his famous honky tonk played host to a parade of stars from all walks of entertainment, including (from left) George Jones; "Killer" Jerry Lee Lewis; John Travolta in his *Urban* days; and John Schneider. Lower right: Gilley hits his "Beech" and prepares for takeoff.



CM: It must have been a complicated process to obtain all the permissions necessary to release this compilation.

MG: That's the most incredible thing about this release. This is history. And to have the guys sign off on it...part of it's the sound. It's a good-sounding CD.

And some of these artists you're never going to hear again. That's it. Carl Perkins, for instance, he's gone. I'll bet you this is one of the last recordings he ever made. Faron Young, Ernest Tubb—we think this may be his last recording.

CM: This is the first time you've been on the road promoting an album in 10 years, right?

MG: Closer to 12 or 14. And this album doesn't have much to do with Mickey Gilley. I've just got three cuts on it. This is a compilation of a lot of different artists. I'm excited that we saved some history. Gilley's was such a great thing in country music.

CM: *Urban Cowboy* was responsible in many ways for the resurgence of country music as a commercial entity.

MG: Absolutely.

CM: So my question now is, you're out here promoting the album, you're working the circuit. How has the business changed?

MG: I think you're going to find this hard to believe, but I just enjoy playing country

music. I don't care anything about playing for money. Never have thought about playing for money. Money's just a way to survive. Music is something to me that...well, I just enjoy seeing people enjoy themselves. If somebody's excited about hearing me play "Room Full of Roses" or "Don't the Girls All Get Prettier at Closing Time," I'm excited about doing it.

CM: But how has the industry changed?

MG: If I recorded an album right now, and let's say it topped everything I'd ever recorded—country radio wouldn't play it. They're not going to play a 63-year-old singer who had hits back in the '70s and '80s. They're playing all these young guys. And I'm not jealous over that, you understand. I feel bad about it, but my only thoughts on the music field today are that most of it sounds alike. When I came up in the '50s and started playing, you could recognize everybody that was on radio. I mean, Jerry Lee Lewis, Carl Perkins, Elvis Presley, Ritchie Valens....We had Buddy Holly, Little Richard, Roy Orbison. Roy Orbison! You heard a Roy Orbison record, you knew immediately who that was. You listen to country music radio right now and they play a song, you have no idea who they are.

CM: With country music becoming such a big industry, have the fans lost something in the process?

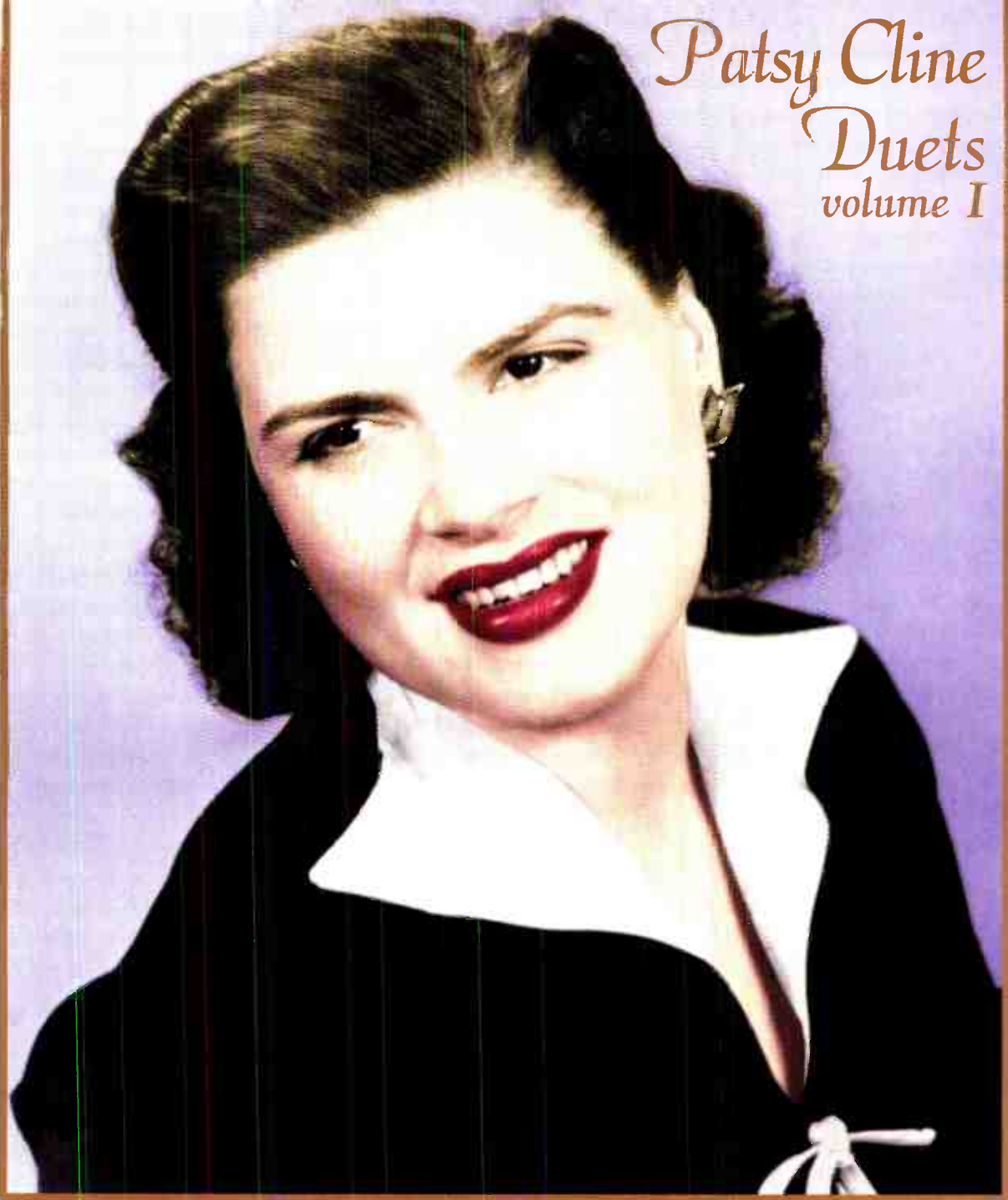
MG: I don't think we've really lost a lot. The cream always comes to the top. But we have lost some of the old-time acts. You don't hear Loretta Lynn on the radio anymore, don't hear Crystal Gayle. And you don't hear Mickey Gilley. But it doesn't bother me. I've got the best life I've ever had since I've been in the country music industry. I'm very fortunate.

CM: Music's not your only passion though, is it? You're also a very accomplished pilot.

MG: I take aviation very seriously. I've got over 5500 hours in the air, over 2000 in turboprops. At one point, I owned a 1980 King Air B-100, a million-dollar airplane. But that got too expensive. Now I fly a Beech Baron that I've upgraded with all new engines, radar—so much so that I'm out of panel space. With all the changes I've seen in over 30 years of flying, there's one thing that never changes: All pilots gotta have gadgets. —Steven Womack



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Off the Charts

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Award-winning Goldman (left); directing Lila McCann's "Crush" (below).



GOOD AS GOLDMANN

Director Steven Goldman makes music video magic.

IF HISTORY REPEATS ITSELF AT THE Country Music Association awards September 22, video director Steven Goldman will carry home a statuette—this time for Alan Jackson's "I'll Go On Loving You." Goldman is already one of country video's most successful directors, with numerous CMAs and other awards to his credit. He recently became country video's first "triple crown winner"—his production of Faith Hill's "This Kiss" won Best Video awards from the CMA, the Academy of Country Music and the Nashville Network.

CM: What led you to the video business?

GOLDMANN: I've always wanted to be a filmmaker and I love music. I was a deejay in college. When MTV came along I saw it and thought, *Wow, they're doing little films. I want to do that.*

CM: How do you turn a song into a video?

GOLDMANN: I'll listen to a song and sometimes it's the lyrics, sometimes it's just the

music that inspires an image. Sometimes they come fully produced into my head. It was that way with "This Kiss" and Kathy Mattea's "455 Rocket." Other times it's more of collaboration. Collin Raye came to me with the germ of an idea for a video for "I Think About You." I expanded on it, filled it out and tried to make it human.

CM: How did the video for "This Kiss" come together?

GOLDMANN: Faith said she wanted to do something really colorful. I went through magazines and pulled out images I thought would work. Faith was doing the same thing, going through magazines looking for the attitude she wanted. Lo and behold, she pulled many of the exact same images I did. It was goosebumps for both of us. It was scary, so unlikely.

CM: Is it your favorite video?

GOLDMANN: It's one of them, but if I had to pick one, I'd probably say Kathy Mattea's "I'm on Your Side." It's got so much of her and me in it, I'm also really proud of "I'll Go On Loving You." That was very personal. Where it came from was very much a part of me.

—Douglas Fulmer

HAPPY HOMECOMING More than 30 country legends, including Willie Nelson, Waylon Jennings, Chet Atkins and Glen Campbell, share songs and stories on *Ryman Country Homecoming*, a three-part musical special airing in October and December on TNN.

BOOK BEAT

The Real Wild West: The 101 Ranch and the Creation of the American West Michael Wallis (St. Martin's Press, \$35)



Nonfiction books about the taming of the West tend to be as dry and gray as their fictional counterparts are blazingly colorful. But when a journalist gets it right—blending the love of research with the lust for story and character, the result is an historical account you can't put down.

Such a book is Michael Wallis' *The Real Wild West*, an intensely readable, 640-page narrative that follows the hog-farming Miller family from Kentucky to Oklahoma, where they inadvertently founded the famed 101 Ranch and the 101 Wild West show. The 110,000-acre sprawl became a haven for bronc-busters, outlaws and trick riders and ropers, many of whom, under the Millers' employ in California, went on to become cowboy stars (Tom Mix) and utility actors in Hollywood's silent film era.

As a writer, Wallis makes such characters as black rodeo star Bill Pickett throb with almost palpable life. That, plus a fabulous array of photographs and vintage posters, many in color, brands this an essential addition to any western readers roundup.

—Alanna Nash

Heart & Hands: Musical Instrument Makers of America

Jake Jacobson (Könemann, \$39.95)



There are people who make music, and then there are people who make instruments that people make the music with. And those are the people who fascinated photographer Jake Jacobson enough to spend two years documenting them.

The results can be seen in this stunning collection of more than 250 portraits that reveal the craftsfolk behind a spectral array of music-making utensils—just about everything you can think of that's plunked, plinked, pounded, strummed or sawed, plus several truly oddball contraptions that will awe you with their whimsical ingenuity. The book is actually a kick-off for a national tour sponsored by the Smithsonian Institution Traveling Exhibition Service that will feature 90 of Jacobson's images, plus some of the actual tools and instruments featured in the photos.

A visual celebration of a living, breathing tradition, *Heart & Hands* shows us a glimpse into a magically creative world where, as one of the crafters in the book so succinctly puts it, "every sound's a winner."

—Neil Pond

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WHEELS



POWER JUNKIE Some people collect stamps, others like coins. But Aaron Tippin has a much *bigger* hobby. His obsession? Collecting vintage work trucks and heavy equipment. Of course, that's not too surprising for a former construction worker who sometimes drives and repairs his own tour bus.

Tippin's collection takes up a fair amount of property on his farm east of Nashville. "I've got crawling tractors, loaders, 'dozers, a backhoe—it's country music's junkyard right here," he says. The centerpiece is his assortment of Mack trucks. "I've got four that run—two road tractors, one tandem dump truck and a 30-ton wrecker. The others I use for parts."

Tippin's vehicles are no mere museum pieces. He's used many of them around the farm. "We use them plenty—especially the backhoe," he says. "We're trying to build a studio/gym/garage kind of combination; that's got me occupied now."

Collecting trucks is a hobby that the singer says he got into accidentally. He needed a bigger dump truck to haul crushed stone for a driveway he was building. Someone in nearby Dickson had an old B-42 Mack tandem dump truck for sale. It was love at first sight. "Those were cool trucks, and they were tough as nails," he says. "They were built back in the late '50s and early '60s, and they're still holding up, still running good."

Tippin needed parts to keep his new treasure running, so he scoured the countryside for potential donor vehicles. "I found them lying along the road or out in a field," he remembers. "I'd give a guy a couple hundred bucks and drag them home." Like they say, one man's junk is another man's treasure.

—Douglas Fulmer

HISTORIC SITE Attention, trivia buffs: The vast historical resources of the Country Music Hall of Fame and Museum are now at your fingertips. Just access www.halloffame.org or the Hall of Fame site on country.com for facts, photos, biographies and tons of other information on country music's past and present.

MILLENNIUM MUSIC Joining the millennium mania, Sony Music has created an ambitious CD set, *Sony Music 100 Years:*

Soundtrack for a Century, that attempts to collect the best recordings in the label's history. The complete 26-CD boxed set features 12 separate multi-CD volumes covering pop, rock, r&b, country and other musical genres, along with a 300-page hardbound book. (But each volume of the set will also be sold separately.) The two-CD country collection, *Country, the American Tradition*, contains 51 tracks, from a 1923 recording of "Little Old Log Cabin in the Lane" by Fiddlin' John Carson to 1998's "Wide Open Spaces" by the Dixie Chicks. ★



FAVES



LEE ANN WOMACK

ACTOR: John Wayne. He was a no-nonsense kind of guy.

MOVIE: *Gone With the Wind*. If I'm going to take the time to watch a movie, I like to learn something or be "taken away" for a couple of hours. This movie does both: You learn a little history and it is so captivating that it makes me feel like I've actually been there.

BOOK: *No Time for Sergeants* was the first book I ever picked out and read on my own.

SECRET SNACK: Chips and salsa, because I like hot stuff!

Off the Charts

VESTAL INTEREST Dolly Parton, George Jones and Vince Gill are some of the "friends" on gospel legend Vestal Goodman's new album, *Vestal & Friends*. Parton, who joins Goodman for a rousing version of "Satisfied," says, "Vestal has been my sister in prayer for many years. When she asked if I could be part of this project, I just said, 'Tell me where and when and I'll be there.'"

PASS PLAY *CMA Awards Backstage Pass*, airing September 21, is the first-ever pay-per-view event produced in conjunction with a music awards telecast. Hosted by Bill Engvall and Terri Clark, the show will feature behind-the-scenes action, rehearsals and live performances.



FROGGY COUNTRY If you like your fairytales with a country flair, check out *Froggy's Country Storybook*, a series of children's stories on tape that remakes classic fairytales. Terri Clark narrates *The Ugly Duckling*, Pam Tillis lends her voice to *Goldilocks and the Three Bears* and Bryan White's youthful voice brings *Jack and the Beanstalk* to life. Each tape is accompanied by a full-color storybook featuring Froggy—the character woven in to the storyline of the entire collection—and includes renditions of such country songs as "Achy Breaky Heart," "Mama Tried" and "Wild One." Also included in each is an autographed photo of the country star who narrates the story. Available at Wal-Mart. ★

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AT THE HOST POST

For the eighth year in a row, singer/songwriter/picker Vince Gill returns as host of the CMA Awards show. In addition to being a universally respected artist with a record 17 CMA trophies of his own, Gill is one of the most beloved and popular members of the music industry. His gentle demeanor, quick wit and self-effacing humor make the CMAs one of the most entertaining awards shows on television.

What's in store for this year's program? "I don't have any big plans beforehand. I can't just sit there and say, 'Now I'm gonna be funny.' The show dictates what's going to happen," shrugs the soft-spoken Gill, who seems as calm about hosting a nationally televised awards show with an audience of millions as he is about playing a round of golf.

Gill says his whole goal is to be a good ambassador for country music. "I'm just trying to make all of us look good, crack a few jokes, make people smile," he says. "I want everyone to tune in to the show and say, 'Hey, country's music's pretty great.'"

The 33rd annual Country Music Association (CMA) awards will be broadcast live on CBS-TV September 22. Test your CMA savvy: Choose your own favorites on the ballot below and watch the show to see how your picks compare with the real winners.

ENTERTAINER OF THE YEAR

- Garth Brooks
- Dixie Chicks
- Tim McGraw
- George Strait
- Shania Twain

SINGLE OF THE YEAR

- "Amazed"
Lonestar (BNA Records)
Produced by Don Huff
- "Choices"
George Jones (Asylum Records)
Produced by Keith Stegall
- "Don't Laugh at Me"
Mark Wills (Mercury Nashville)
Produced by Carson Chamberlain
- "Please Remember Me"
Tim McGraw (Curb Records)
Produced by James Stroud,
Byron Gallimore and Tim McGraw
- "Wide Open Spaces"
Dixie Chicks (Montment Records)
Produced by Paul Worley and Blake Chancey

ALBUM OF THE YEAR

- A Place in the Sun*
Tim McGraw (Curb Records)
Produced by Tim McGraw,
Byron Galimore and James Stroud
- Always Never the Same*
George Strait (MCA Nashville)
Produced by Tony Brown and George Strait
- The Key*
Vince Gill (MCA Nashville)
Produced by Tony Brown
- Two Teardrops*
Steve Wariner (Capitol Nashville)
Produced by Steve Wariner
- Where Your Road Leads*
Trisha Yearwood (MCA Nashville)
Produced by Tony Brown and Trisha Yearwood

SONG OF THE YEAR

(Award to Songwriter)

- "Don't Laugh at Me"
Allen Shamblin/Steve Seskin
Built on Rock Music/
David Aaron Music/Love
This Town Music

- "Husbands and Wives"
Roger Miller
Sony/ATV Songs
- "If You Ever Have Forever in Mind"
Vince Gill/Troy Seals
Vinny Mae Music/Irving Music/Baby Dumplin Music
- "Please Remember Me"
Rodney Crowell/Will Jennings
Blue Sky Rider Songs/Sony
ATV Tunes
- "This Kiss"
Annie Roboff/Robin Lerner/Beth Nielson Chapman
Puckalesia Songs/
Nomad-Noman Music/
Warner-Tamerlane Publ./
Almo Music/Anwa Music/
BNC Songs

FEMALE VOCALIST OF THE YEAR

- Faith Hill
- Martina McBride
- Jo Dee Messina
- Shania Twain
- Trisha Yearwood



WER IS... A trophy?

MALE VOCALIST OF THE YEAR

- Vince Gill
- Alan Jackson
- Tim McGraw
- George Strait
- Steve Wariner

VOCAL GROUP OF THE YEAR

- Alabama
- Diamond Rio
- Dixie Chicks
- Lonestar
- The Wilkinsons

VOCAL DUO OF THE YEAR

- Brooks and Dunn
- The Kinleys
- The Lynns
- Montgomery Gentry
- The Warren Brothers

VOCAL EVENT OF THE YEAR

- Waylon Jennings, Mel Tillis, Bobby Bare, Jerry Reed
Old Dogs | Atlantic Records
- Sara Evans (with guest appearance by Vince Gill)
"No Place That Far" | RCA Records
- Vince Gill with Patty Loveless
"My Kind of Woman/My Kind of Man" | MCA Nashville
- Emmylou Harris, Linda Ronstadt, Dolly Parton
Trio III | Asylum Records

- Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, Dwight Yoakam
"Same Old Train" | Columbia Records

MUSICIAN OF THE YEAR

- Eddie Bayers
- Paul Franklin
- Dann Huff
- Brent Mason
- Randy Scruggs

MUSIC VIDEO OF THE YEAR

- "Don't Laugh at Me"
Mark Wills | Jim Hershleder
- "How Forever Feels"
Kenny Chesney | Martin Kahan
- "I'll Go on Loving You"
Alan Jackson | Steven Goldmann
- "Just to Hear You Say That You Love Me"
Faith Hill (with Tim McGraw) | Jim Shea
- "Wide Open Spaces"
Dixie Chicks | Thom Oliphant

HORIZON AWARD

- Kenny Chesney
- Sara Evans
- Jo Dee Messina
- The Wilkinsons
- Chely Wright



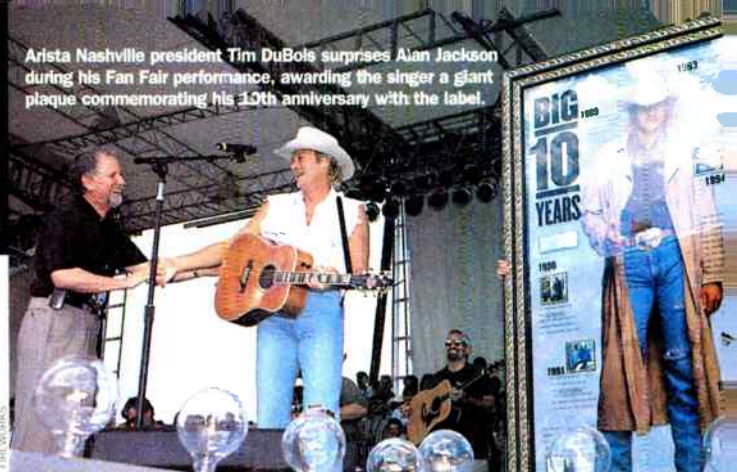
COURTESY FROM TOP LEFT: BETH GANN; JOE KAHN PHOTOGRAPHY; ALAN JACKSON; BETH GANN; ELLEN HALLBERG; ED RODE; BETH GANN; 2. THOMAS VAN WINKLE; BETH GANN

TOP

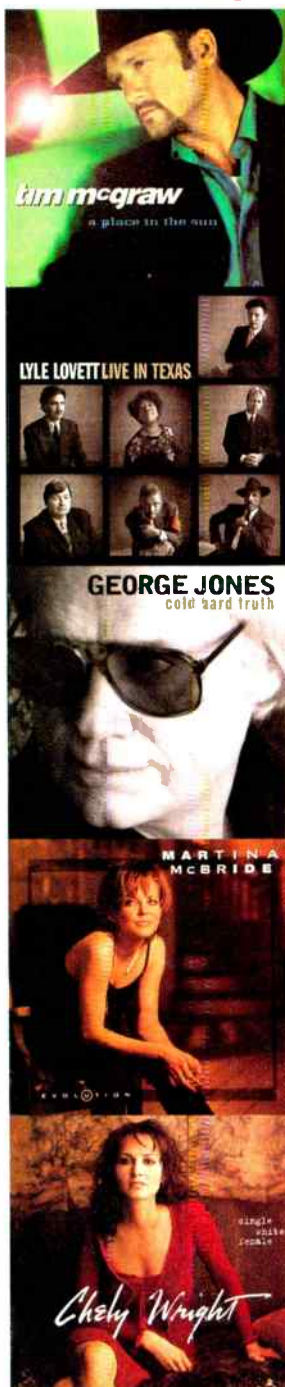
25

ALBUMS

The hottest hits on the country charts.



ERIC ROBERTS



1. **SHANIA TWAIN** Come On Over (Mercury) ♦
2. **DIXIE CHICKS** Wide Open Spaces (Monument) ●
3. **TIM MCGRAW** A Place in the Sun (Curb) ●
4. **LONESTAR** Lonely Grill (BNA) ♦
5. **FAITH HILL** Faith (Warner Bros.) ●
6. **JO DEE MESSINA** I'm Alright (Curb) ●
7. **LYLE LOVETT** Live in Texas (Curb)
8. **KENNY ROGERS** She Rides Wild Horses (Dreamcatcher)
9. **GEORGE JONES** Cold Hard Truth (Asylum)
10. **MARY CHAPIN CARPENTER** Party Doll and Other Favorites (Columbia)
11. **SHEDAISSY** The Whole SheBANG (Lyric Street)
12. **GEORGE STRAIT** Always Never the Same (MCA) ●
13. **GARTH BROOKS** Double Live (Capitol) ♦
14. **KENNY CHESNEY** Everywhere We Go (BNA)
15. **DWIGHT YOAKAM** Last Chance for a Thousand Years: Greatest Hits from the '90s (Reprise)
16. **MARTINA McBRIDE** Evolution (RCA) ●
17. **LILA McCANN** Something in the Air (Asylum)
18. **CHRIS LEDOUX** 20 Greatest Hits (Capitol)
19. **MONTGOMERY GENTRY** Tattoos & Scars (Columbia)
20. **STEVE WARINER** Two Teardrops (Capitol)
21. **SOUNDTRACK** Hope Floats (Capitol) ●
22. **MARK WILLS** Wish You Were Here (Mercury) ●
23. **ALAN JACKSON** High Mileage (Arista) ●
24. **BROOKS & DUNN** The Greatest Hits Collection (Arista) ●
25. **CHELY WRIGHT** Single White Female (MCA)

Compiled by *Country Music* magazine. Based on a combined tabulation of sales and airplay data for the four weeks prior to publication.

♦ Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold); ● RIAA certification for net shipment of 1 million units (Platinum); ♦ RIAA certification for net shipment of 10 million units (Diamond).

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World Radio History



glas to her Union Station lineup, at least for this outing, and former New Grass Revival leader Sam Bush joins on mandolin. On drums, she has primarily drawn on one of the drum kings of late-1960s and '70s cutting-edge rock, Jim Keltner, whose credits include John Lennon's Plastic Ono Band (with Eric Clapton), George Harrison's very best post-Beatles' albums, *All Things Must Pass* and *Concert for Bangladesh*, as well as Joe Cocker's Leon Russell-led *Mad Dogs & Englishmen* band. With her Union Station regulars, it's an awesome lineup treating these blue ballads in a refreshing folk-jazz manner, combining the hypnotic, dour droning finger-



ONLY WHEN I BREATHE

Amanda Hunt-Taylor

AMANDARICK RECORDS

Why is it that so many of the really creative singer/songwriters just ripe for bursting through the commercial wall happen to be women?

Case in point: Amanda Hunt-Taylor, best known for writing John Berry's stirring hit "Your Love Amazes Me." Hunt-Taylor, originally from Atlanta, Georgia, grew up the daughter of a songwriter, with music coursing through her veins, always knowing what she wanted to do.

On her debut CD, *Only When I Breathe*, it's obvious that this is not an artist defined strictly by the term "country," but that Hunt-Taylor's work is probably best classified as lightly dressed "acoustic music." Many of her songs, especially the Bonnie Raitt-ish "A Vacancy of Love," would fit in just fine at a Lilith Fair performance, yet it's easy to imagine a commercial country artist such as Trisha Yearwood recording the title ballad, or a soul diva grooving on "I Do Like Loving You."

Still, Hunt-Taylor's music should appeal to both men and women as it cuts across genre, even as it makes her fluid voice and style more difficult to immediately identify. Intensely personal and yet at once universal, the songs can be as intimate as a confessional box or as independent as a fifth-generation grand dame. Beautifully framed

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Alison Krauss Forget About It



FORGET ABOUT IT

Alison Krauss

ROUNDER

I look forward to a new Alison Krauss CD arriving like a 5-year-old waits up for Santa. Never knowing exactly what I'm gonna get until I take it out of the wrapping. I can't help getting excited at the prospect. Just as there's only one Christmas, there's only one Alison Krauss, and I'm tellin' ya, the arrival of this brilliant, style-expanding 11-song record deserves a holiday.

Krauss has for many years now been exploring the outer edges of application of her quintessentially bluegrass voice. She's successfully applied it to Motown standards ("Now That I've Found You") and mainstream country

classics ("Whenever You Call My Name"). She has, of course, set for female bluegrass singers a new standard for emotions-on-the-half-shell. No one tops her, but here she stretches from her rootsy musical base further than ever with the help of songs by such a disparate and singular bunch of older songwriters as former-Dobie Brother Michael McDonald, Michael ("Bluer Than Blue") Johnson, Danny ("Good Time Charlie's Got the Blues") D'Keefe, Dave ("The Garden Song") Mallett, until-recently-Garth Brooks'-producer Allen Reynolds, and the Yoda of country music, Hugh Prestwood.

As the ache of love's losses are her forte, Krauss is often sad, but rarely a victim. She drives nails through the heart with the cuttingly ironic "Forget About It," that bounds along as I wish more tunes here could have.

Krauss seems to have added Dobro virtuoso Jerry "Flux" Dou-

picking of '60s anomaly Donovan with some of the neo-Celtic lilts pioneered by Kathy Mattea so evocatively in recent years.

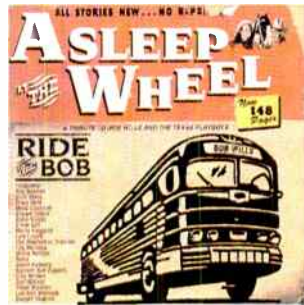
You should recognize at least one tune in this sumptuous collections of ballads: "Ghost in This House," previously one of the greatest vocal performances of Shenandoah's singer, Marty Raybon. While she hardly out-ernotes Raybon's own heart-rending version, she nevertheless makes it her own. Listeners with a longer memory should remember what is probably her most traditional instance here, the achingly personal waltz, "Dreaming My Dreams of You," which in 1975 was Waylon Jennings' sweetest Outlaw period Top 10 record.

God bless Alison Krauss for her deep sense of country music roots and history, and her stubborn refusal to be stylistically bound by it.

—Bob Millard

by multi-instrumentalist George Marinelli Jr., whose electric slide guitar slices through the opening cut like a laser, the album has a sort of shimmering integrity, whether in the instrumental touches like the "Hawaiian" acoustic slide on "Your Love Amazes Me" (which works equally well as a love song or as a contemporary Christian devotional), or in Hunt-Taylor's searing, autobiographical writing, particularly on "Somebody Say It's Okay," the story of her parents' painful marriage and divorce, with the inherent message about the life-long effects of alcoholism on an entire family.

Just why it's usually a female writer who can bring this kind of polished artistry to the surface on a debut—even an independently produced outing such as this—is difficult to say. As with



RIDE WITH BOB
Asleep at the Wheel
 DREAMWORKS

Many tribute albums are more fun to read about than to listen to. When you actually push the disc into your CD player, the grab bag of artists—each with a different band and a different approach—creates jarring shifts in sound and quality. *Ride With Bob*, the new tribute album to the king of western swing Bob Wills, solves this problem by recording all 17 tracks

with the same band, Asleep at the Wheel, and with the same approach, Ray Benson's wise-cracking-but-genuine affection for old-fashioned Texas dancehall music. The guests—which include everyone from Tim McGraw to Reba McEntire—are just along for the "ride."

When Asleep at the Wheel first recorded in 1974, Benson and his pals were scruffy hippies in love with the legends of western swing. Now, after a quarter-century of Top 40 country hits, Grammys and glowing reviews, the Wheels are legends themselves—the finest western swing band in existence today. With some help from their enormous alumni association and from some of Wills' old sidemen (Johnny Gimble and Tommy Allsup), Asleep at the Wheel creates consistently first-rate accommodations for its guests.

Some of the visitors seem out of place—what do Shawn Colvin and Clay Walker have to do with Bob Wills? For the most part, though, the choices are inspired. Steve Wariner and Vince Gill add guitar solos to an instrumental version of "Bob's Breakdowns." Don Walser and Merle Haggard trade corny jokes with Benson between heartfelt verses on "I Ain't Got Nobody," and "St. Louis Blues," respectively.

Two East Coast swing groups, the Squirrel Nut Zippers and the Manhattan Transfer, forge strong links with their western counterparts on "Maiden's Prayer" and "Going Away Party." And the Texan singers—the Dixie Chicks, Lee Ann Womack, Tracy Byrd, Lyle Lovett, Mark Chesnutt, Clint Black and Willie Nelson—sound extremely happy to be back home.

—Geoffrey Himes

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many of the changes in the Nashville music industry in the last decade, however, blessings are not to be questioned, but savored. And enjoyed.

—Alama Nash



**OLD FRIENDS,
NEW MEMORIES**

Victoria Shaw
TAFFETA RECORDS

On her third album, Victoria Shaw takes matters into her own hands. She sounds all the better for it.

After two albums on Warner Bros., Shaw decided to release her current collection on her own. She displays the benefits of independence immediately: Her first single, the invigorating “That’s How Much I Love You,” is performed with nothing but hand claps and harmonies. It’s a stripped-bare technique that modern major labels would never have accepted. However, it’s entirely right for the song, giving it a fresh vibrancy that allows the joy of the lyrics to come across clearly.

Unlike the majority of independent recording artists, Shaw didn’t become self-reliant out of desperation. She had been dissatisfied with her Warner Bros. work partly because of its music-by-committee sound. So she decided that she wanted her fans to hear her songs as she heard them in her head.

The result is a bare simplicity that shows off the clarity of

expression of her beautiful, bell-toned voice and her incisively modern songwriting. Owning a talent for devising simple lines that delve into complex issues, Shaw is particularly adept at creating vivid lyrics that delve into the emotional concerns of modern women.

You’ve heard some of these songs before: There’s “The River” and “She’s Every Woman,” both of which she cowrote with her friend, Garth Brooks, who previously recorded them. She also delivers her own “Too Busy Being in Love,” which Doug Stone made into a hit, as well as the elegant “I Love the Way You Love Me,” an award-winning song that John Michael Montgomery took to No. 1. But there’s an intimacy to Shaw’s versions that make these familiar tunes worth hearing again. Moreover, there’s 10 new songs that are just as good.

—Michael McCall

For more information or to order online check out www.victoriashaw.net or call 615 673-7800.



**THE BIG TIGER ROARS
AGAIN PART 1**

Benny Martin
OMS RECORDS

Anyone who doubts the old adage, “It takes one to know one,” consider this: The famed bluegrass fiddler Benny Martin met a stranger on the streets of Washington, D.C., one day. Martin befriended him, and the stranger expressed great appre-

ciation for Martin’s music. His name? Albert Einstein.

“Like Beethoven, Mozart and Stephen Foster, true genius is never really appreciated by the masses during its lifetime,” John Hartford writes in the liner notes of Martin’s new album. Martin, the inventor of the eight-string fiddle, is Hartford’s modern example.

Martin is now suffering from the disease spasmodic dysphonia, which has ravaged both his voice and his vision. Known as the “Big Tiger” during his solo days on the Grand Ole Opry, the fiddler is so revered for his work during the golden age of bluegrass—with such bands as Bill Monroe’s Blue Grass Boys, Roy Acuff’s Smoky Mountain Boys and Flatt and Scruggs’ Foggy Mountain Boys—that when he decided to make this “come-back” disc, the number of friends who signed on for the project read like a who’s who of country and bluegrass. Among them: Vince Gill, Ricky Skaggs, Del and Ronnie McCoury, Jim and Jesse, Bobby Osborne, Tom T. Hall, Crystal Gayle and Earl Scruggs. Martin himself rallies on vocals for two new performances—his first in years—and on Quick-Time video clips from the 1950s, playable on CD-ROM.

Every song here is a Martin composition, from his signature song “Me and My Fiddle,” to the classic “Ice Cold Love,” to the instrumental “Money Up Front,” a duet with John Hartford on which Martin best demonstrates his smooth and fluid fiddling style. If his repertoire of elegant bluegrass and country waltzes, haunting honky-tonk weepers, and snappy, uptempo rhythm numbers aren’t well known to today’s country fans, they’re ripe for

reexamination and renewal: Vince Gill’s vocal makes “If I Could Stay Away Long Enough” sweeter than honeysuckle in spring. Del McCoury conjures goosebumps with his version of “Checkin’ Out on You.” And Martin’s own rendering of “Blue Writing on White Paper” manages to arrive at the head and the heart at exactly the same time, with all the cuts splendidly dressed with honest, forthright picking by the likes of Jerry Douglas on Dobro, Buddy Emmons on steel guitar and Kenny Malone on percussion.

However, Einstein aside, it must not really take a genius to know one, or there wouldn’t be so many us who appreciate Martin’s gift. But in this day and time, it sure is nice to know where to find one.

—Alama Nash



SONG AND DANCE, MAN
Mike Plume Band

EMINENT

There’s a great scene in the ’87 shocker *The Stepfather*, where Terry O’Quinn—staring at himself in the mirror after he’s just butchered his family—studies his new look, new small town alias, and stammers, “Wait a minute—who am I here?!” His murderous profiles, you see, had overlapped so many times he’d actually forgotten which psychopathic shoes he was wearing that day.

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by Patricia Rose

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C-grade Springsteen Mike Plume must feel the same way from time to time. Sadly, this cluttered composer doesn't even aim toward lofty Bruce standards—instead, he shoots toward a farm-teamish Mellen-camp level, rasping “Jack and Diane”-cheesy ditties to an alt-country cling-clang, sturm/drang. But that's only a small facet of his Sybil-scary identity crisis.

Plume not only wants to fill the Cougar's engineer boots; he's also desperately wrangling to become Steve Earle (so much so that he's lifted entire phrases, lopping dialect from the Earle

canon). Who is he from song to song? Only his therapist probably knows for sure. And more's the tragedy, because when an occasional lyric, guitar lick or impassioned snarl hits home, you really want to like this guy. The chorus of Plume's chain-rattling “Oblivion” is a perfect example: “Cause ahhh donwannahh thaink/Ahh donwanna saink,” he yowls, all bobcat-feisty. Then, after a second's pregnant pause, he drops in the word “below,” then stacks the next verse even higher: “Cause I just wanna draink...mahsailf...tew ohhh-bliv-eeeyun.” Crafty? Plume

probably thinks so. In reality, it's painfully cornball, the kind of paint-by-numbers tunesmithy practiced by precious, privileged white boys, deluded by too much weed in their parents' garage. It's everywhere these days, even in Nashville, even on a disc produced by the usually trustworthy Buddy Miller.

Then again, everybody has to start somewhere. And Plume has an affable *oomph* reminiscent of early Willie Nile, one of our most brilliant underrated composers. It's just too bad his eager-to-please wavering has presented his combo as just another John Cafferty and the

Beaver Brown Band. Who is Mike Plume? Maybe next album, we'll all find out.

—Tom Lanham



TWENTIETH CENTURY

Alabama

RCA

Alabama (the state) has given us Hank Williams, the Louvin Brothers and other timeless country classics. Alabama the band never asked to be held up against these legends. They are, by admission, a bunch of good old boys, in the best sense of that phrase, who love to entertain. The most frequent adjective in the encyclopedias on the quartet's astounding career (biggest country band ever, by any measure) is “fun.” But does that mean we have to suspend any expectations of soul or meaning? With only a couple exceptions, this featherweight of an album isn't fun at all. The synthetic hand claps, the soggy ambience and the lackluster singing leave most of this project sounding like Disney filler, and cer-

tainly not like country or even pop music for the next century.

The press material notes prominently that RCA executives urged the band to hustle through this album after their single “God Must Have Spent a Little More Time on You,” a collaboration with teenybopper idols 'N Sync, hit the airwaves and went skyward. This is meant to convey feverish creative intensity, but it reads more like an excuse for the vapid songwriting. The 'N Sync tune gives itself away with its title, a bit of prefabricated sap that's been floating around for years on greeting cards and soft-focus motivational posters. Perhaps they should follow up with “Hang in There, Baby.”

But the real corker is the title track. The very first words we hear on the CD are: “The Twentieth Century wasn't all that bad/It was a time like no one else has ever had.” You don't say. Bearing in mind that many of the fans who will buy this album for the 'N Sync cut won't be old enough to remember much more than the current economic expansion, might not this intellectual Cool Whip be seen as a clear and present danger to American youth? Songwriters Don Schlitz and Chris Cummings take the most tumultuous and complex one hundred

years of human existence and boil them down to a description hardly fit for store-bought potato salad.

There are two cuts on *Twentieth Century* that almost feel like the Alabama of lore and like Alabama the musically blessed state. “Mist of Desire” by bandmember Jeff Cook throws down a heavy groove punctuated by a horn section that evokes Muscle Shoals. The title has some poetry in it, and Cook's romantic voice makes this the most distinctive tune on the CD, albeit one sadly truncated at three minutes and change. Also strong is “Small Stuff” by Mark Collie and others, a song that actually grasps the details that make for compelling storytelling. It makes one puzzle why they included “Little Things,” a song about the same thing, with a laughably similar title, and which offers little but a string of unevocative clichés. And it took five people to write this puffery.

No doubt Alabama will continue to thrive and thrill audiences with their famously energetic live shows. It's just too bad that complacency or the rush to get the CD out the door and the money in the door a few weeks earlier led to such an uninspired studio set.

—Craig Havighurst



SOMETHING IN THE AIR

Lila McCann

ASYLUM

On her second album, 17-year-old Lila McCann gets a rare opportunity for a teenager singing country music: She's allowed to sound her age.

That means she's not saddled with songs that suggest she's more emotionally developed than she is. There's nothing steamy or provocative in her delivery or her songs, nor is there anything that requires her to assume that she's experienced more than she has. In other words, this is an entertaining country album perfectly suited for other teens and young adults. However, those who have lived longer might find the bubbly upbeat tunes and lightweight love songs somewhat one-dimensional.

That's not necessarily a criticism. McCann, a powerful and expressive vocalist, brings a believable enthusiasm to her bouncy tunes. And on ballads, she has a nicely balanced sense of dramatics.

Whether she's warning a friend to forget a disrespectful guy or pleading with a fellow not to break up with her, she conveys how teens often can be consumed by the emotions they feel.

STRAIGHT TALK FROM THE STARS

YG

Yankee GREY

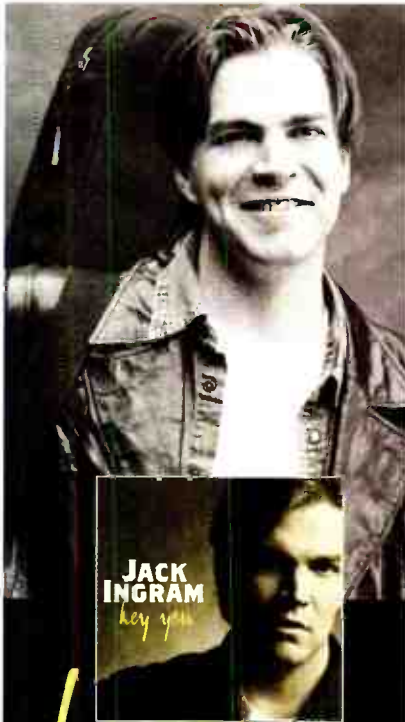
All Things Considered

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JESSICA ANDREWS



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You Go First (Do You Wanna Kiss)

"This is the sort of song I love to sing. It's about a young couple and both of them are waiting for the other one to make the first move, but both are so shy. It's so sweet and one of my favorites on the album!"

— JESSICA ANDREWS

FROM HER DEBUT DREAMWORKS NASHVILLE ALBUM
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Moreover, McCann sets herself apart from the current crop of teen pop sensations. It's hard to imagine the Backstreet Boys or 'N Sync sounding as innocent as Lila does on "Crush," a wonderful pop-country song about slowing a beau down by suggesting they're too young and too newly acquainted for long-term pledges.

That's McCann's strongest point: She's a convincingly wholesome young performer who provides teens (and parents) an alternative to the suggestiveness of most modern pop stars. Best of all, McCann achieves this virtuous persona naturally—there's nothing contrived about her music and, unlike most young singers, she doesn't sound manufactured by some adult mastermind.

In other words, McCann presents a wholly likable album that should have great appeal for school kids and teens. Parents and other adults will even find themselves humming along and enjoying McCann's undeniable charisma. It's just not something anyone much older than the singer would likely turn to on their own.

—Michael McCall



BROKEN THINGS

Julie Miller

HIGHTONE

Redbirds. Bluebirds. Chirpy robin redbreast. Seems like all

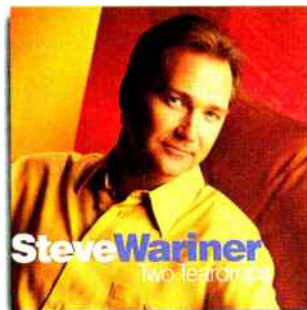
of poetic literature concentrates on skylark-happy metaphors plucked straight from Audubon birddom. Only Poe could appreciate the dark, threatening majesty of the unflappable raven; blackbirds can be just as enlightening, was his subliminal message. Get used to it: Dark and grim is okay, just a part of everyday life. And alt-country chanteuse Julie Miller has—like Leonard Cohen before her—turned the cryptic concept into a cottage industry. This wickedly insightful wife of twangsmith Buddy Miller isn't afraid of the sinister stuff, isn't shy about prodding clattery skeletons out of the closet. In fact, she appears to delight in it.

That ratty old crow up on the wire has something to say to writers like Miller. Her voice is frail and Emily Dickinson-delicate, masking a surging strength that runs taut underneath. In "All My Tears," she longs for death, when "the wounds this world left on my soul/ Will all be healed and I'll be whole." The word "broken" insinuates its way into several numbers, including the woe-is-me title track ("You can have my heart/ If you don't mind broken things"), and her environment is designed for despair ("These streets all know me, the shadows whisper/ The night keeps looking back at me with neon eyes"). Through it all, through spidery murder-ballad/ English-folk-hued arrangements, Miller slogs, undaunted, revelling in her sad situation. By the time she meanders—alongside fellow nocturnal creature Steve Earle—into the cocaine-addicted blues of "Strange Lover," you're helpless, can't-struggle limp, dragged along by her downbound train. And it's undeniably intoxicating.

Which is not to imply that Miller is hawking some sort of

hokey shtick. In every dirge, you get the sense that she's lived what she's singing, crossed over to the wrong side of the tracks and returned with traditionally forbidden knowledge. A Prometheus-type prescience that gives her a palpable edge over most of her Nashville competitors. When Miller murmurs, sweet and seductive, "I need something like morphine, only better," she doesn't have to spell out L-U-S-T; it's there, perched and pensive, between the lines, like that fabled feathered sentinel on its bust of Pallas. Once you're inducted into Miller's world, will you want to go back to the cabbage patch of flopsy-mopsy artists like Faith Hill? Quoth the raven, "Nevermore!"

—Tom Lanham

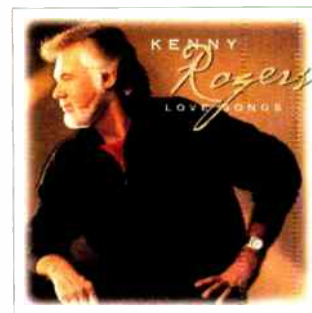


TWO TEARDROPS

Steve Wariner

CAPITOL

Having scored a substantial comeback with *Burnin' the Roadhouse Down* in 1998, his first vocal album in five years, Steve Wariner takes no chances on his follow-up. In what feels like a carefully calculated play to reach the soft-hearted soccer moms who got misty over "Holes in the Floor of Heaven," a No. 1 hit, *Two Teardrops* comes off like a chick-flick, full of gently manipulative balladry and radio-friendly sentiment. One even suspects Wariner is aiming to become the world's



LOVE SONGS

Kenny Rogers

CAPITOL RECORDS

Don't you miss those good old days of "countryopolitan," pop-country recording? It seems odd to feel nostalgic for the '80s, but considering what passes for "country" nowadays, Kenny Rogers was practically a hillbilly. "Lady" and "You Decorated My Life" still sound gushy, but performances like "Love the World Away," "She Believes in Me," "Through the Years," "But You Know I Love You" and the Dottie West duet "Everytime Two Fools Collide" are reminders of what an affecting stylist Rogers was in that era.

—Robert K. Oermann

safest sex symbol; the CD and liner notes feature no fewer than eight expensively made portraits of his bedroom eyes and Mona Lisa smile (doesn't this guy like his teeth?). With his tender tenor voice, considerable guitar chops, and a long history of making sharp country/pop, Wariner plays this game with dignity and with better music than many others. But a game it is.

As result, many of these songs, all but one written or cowritten by Wariner himself, fall into the utterly pleasant category, such as the snappy "You Be My Everything" and the well crafted "Since You Walked Away." The title track teeters on the brink of a sentimental pit but saves itself with a poignantly



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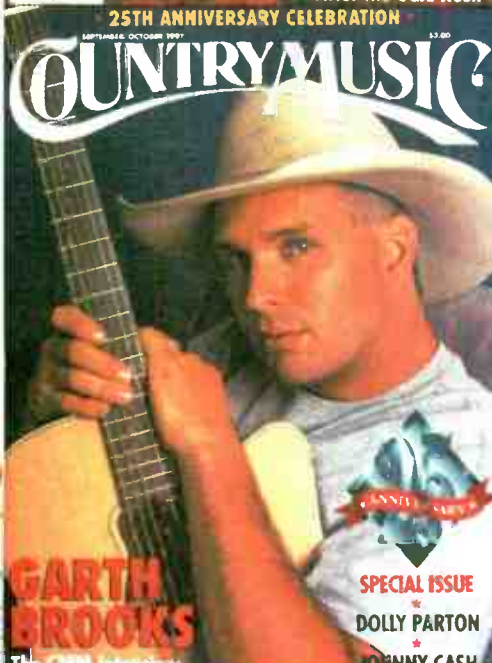
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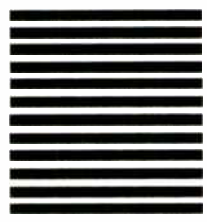
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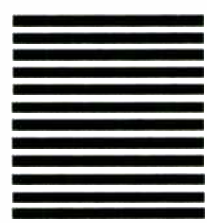
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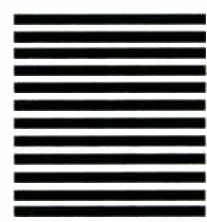
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drawn analogy between the cycles in people's lives and the cycles of nature. "Cry No More" shines with a distinctive melody and chord progression.

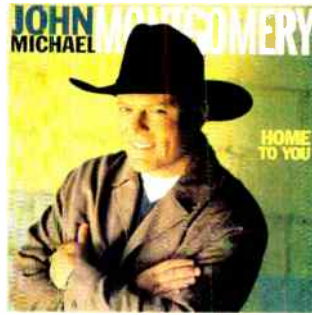
But even the songs that aspire to drive a little harder sound sanitized for your protection. The first cut, "Hands of Time," is a perfect example. Opening with a crisp snare backbeat and a fuzzed-up electric guitar, you get eight bars in before you realize that every iota of this performance has been meticulously controlled and compressed into a ready-to-eat meal, requiring no effort at all on the listener's part.

The tunes that transcend the formula come at the very end, feeling almost like bonus tracks on this extra-long, 15-tune set. "Tattoos of Life" excels. It has the shape of a traditional country waltz and opens with an arrestingly spare acoustic guitar and Dobro (Jerry Douglas wows us again).

Wariner's vocal performance is immediate and moving—proof that a song doesn't have to be schmaltzed up to have emotional punch. That's followed up with an original Chet Atkins-inspired solo acoustic guitar rag called "The Harry Shuffle," which lets us hear Wariner's guitar prowess and makes for some truly endearing punctuation at the end of the record.

All in all, however, *Two Teardrops* puts me in mind of a ballplayer getting on base by squeaking a hit between two infielders. That's not exactly easy to do, but it could have been so much more rewarding if he'd swung for the fences.

—Craig Havighurst



HOME TO YOU
John Michael Montgomery

ATLANTIC

Like George loved Lenny in *Of Mice and Men*, like the team loves its big Baby Huey of a lunkheaded tackle, you've just gotta love good-hearted bumpkin Montgomery. He doesn't always win, but he certainly means well, and that's $\frac{2}{3}$ of his game. What separates the guy from the wading-pool-shallow pap of, say, Garth Brooks? There's no easy answer, really—it comes down to a case of splitting aesthetic hairs. Whereas Brooks blabbers on about

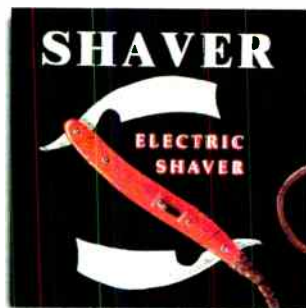
sales figures, sadly, wrongly equating them with artistic merit and success, there doesn't seem to be a Machiavellian bone in Montgomery's body. He actually sounds like he's enjoying himself here, not scrabbling for the next hit.

Some of *Home to You*—most notably "Sinkin' In" and "Your Love Lingers On"—resonates with the same chiming, prefab charm of late-period ABBA (and this is actually a roundabout compliment, folks). And, on the surface, "Nothing Catches Jesus by Surprise" is wincingly cornball, the kind of faux hymn to which Reverend Lovejoy might subject his squirming parishioners on *The Simpsons*. But Montgomery puts such heart into his readings, they actually spark, catch fire and warmly glow. You desperately want to hate these songs (none penned by him, naturally), but you simply can't. It just takes too much effort. It's easier to relax and go with the kitschy flow—like river-rafting but scarier. He has a certain drawing

way with a sing-song verse that creeps up on you, wins you over.

But there's more purring beneath the bondo hood than you'd expect from one of Nashville's leading hat acts. Listen to the way Montgomery sidles on into the roadhouse groove of "Love Made Me Do It." Or how he quasi-hiccups through the fiddled hoedown "Hello L-O-V-E." There's great untapped potential there, a rockabilly pure voice that—if afforded the Sun Session-ish chance—could really cut loose. But if the man got down to such basic business, he'd risk alienating his legion of fans, who adore him for just such simple hearthfire albums as this. The upshot? *Home* isn't a landmark effort, but it's fairly solid and engaging, due in large part to Montgomery's likable presence. Can we see the rabbits, George? Yes, Lenny, you can. And sometimes those little rabbit-innocent pleasures are all you need.

—Tom Lanham



ELECTRIC SHAVER
Shaver

NEW WEST

Billy Joe Shaver's new album begins with a squealing, feed-back-heavy guitar note that morphs into a blues-rock riff and finally into a bouncy, honky-tonk two-step. It only takes 20 seconds, but it's an

amazing journey from Derek and the Dominoes to Merle Haggard and the Strangers. Billy Joe's son Eddy plays the electric-guitar intro, but his father responds by giving his 1970 song, "Thunderbird," a new vocal that snaps, crackles and pops with a buzzing desperation.

It's a dangerous proposition to introduce squalling rock guitar into the story songs of a singer-poet, for the six-string distortion can overwhelm the subtlety of the words. But Eddy is the rare guitarist who knows when to step forward and when to stay the hell out of the way. And Billy Joe is the rare singer/songwriter whose revival-tent-preacher's roar can stand up to any amplifier. In fact, a gospel fervor informs

Billy Joe's best new songs—the aphorisms of "Try and Try Again" and the cranky complaints of "People and Their Problems."

When Papa Shaver sneers at one woman, "You Wouldn't Know Love (If You Fell in It)," Baby Shaver makes the words sting with guitar licks that crack like a whip. When the father promises another woman, "I'll Be Here," the son underlines the tenderness with guitar notes that murmur like a cat. Producer Ray Kennedy (Steve Earle, Lucinda Williams) and a solid rhythm section provide sympathetic support for a father and son who know just when to let the words evoke a time and place and when to let the guitar shoot lightning through the scene.

—Geoffrey Himes

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On the Road Again...

Tour Dates for Some of Your Favorite Artists

TRACE ADKINS

- October
- 10/1 BURGETTSTOWN, PA
Star Lake Amph.
 - 10/3 VIRGINIA BEACH, VA
Virginia Beach Amph.
 - 10/8 CHARLOTTE, NC
Blockbuster Pav.
 - 10/9 RALEIGH, NC
Walnut Creek Amph.
 - 10/10 ATLANTA, GA
Lakewood Amph.

BILL ANDERSON

- October
- 10/9 MILTON, IN
Old Milton School
 - 10/12 HIAWASSEE, GA
Anderson Music Hall
 - 10/17 PHOENIX, AZ
Arizona State Fair
- November
- 11/21 NIAGARA FALLS, NY
Fest Of Lights

- 10/10 ATLANTA, GA
Lakewood Amph.

T. GRHAM BROWN

- October
- 10/2 EL DORADO, AR
El Dorado Music Fest
 - 10/8 ENOREE, SC
Big Country
 - 10/16 JENA, LA
Howdy Neighbor Fest
 - 10/17 LITTLE ROCK, AR
Arkansas State Fair
 - 10/23 SELMA, AL
Lions Club of Selma

TRACY HIBO

- October
- 10/2 HILLSDALE, MI
Hillsdale Cty. Fair
 - 10/3 NORVAL, ONT., CANADA
Nashville North

DEANA CARTER

- October
- 10/1 OKLAHOMA CITY, OK
Oklahoma State Fair
 - 10/13 MT. PLEASANT, MI
Soaring Eagle Casino
 - 10/14 CUYAHOGA FALLS, OH
Boot Scootin' Saloon
 - 10/15 JOLIET, IL
Rialto Square Theatre

KENNY CHESNEY

- October
- 10/11 LANCASTER, OH
Fairfield Cty. Fair

MARK CHESNUTT

- October
- 10/8 WACO, TX
Heart O' Texas Fair
- November
- 11/19 TULSA, OK
Tulsa City Limits
 - 11/20 FORT WORTH, TX
Billy Bob's

TEAR CLARK

- October
- 10/1 EUREKA, CA
Municipal Aud.
 - 10/2 HANFORD, CA
Fox Theatre
 - 10/3 KELSEYVILLE, CA
Konocti Amph.
 - 10/8 PHOENIX, AZ
Arizona State Fair
 - 10/9 PALMDALE, CA
Fall Fest
 - 10/10 SAN DIEGO, CA
Humphrey's
 - 10/11 LAUGHLIN, NV
Rio Vista Amph.
 - 10/16 NASHVILLE, IN
Little Nashville Opry

BILLY DAVY CRYAN

- October
- 10/2 CUMMING, GA
Lanierland Music Park
 - 10/16 WHEELING, WV
Capitol Music Hall

CHRISIE DANFELS

- October
- 10/1 LUBBOCK, TX
Lubbock Col.
 - 10/2 SHREVEPORT, LA
Red River Revel

- 10/3 GRETNA, LA
Gretna Heritage Fest
- 10/9 CHESTER, WV
Mountaineer Race Track & Resort
- 10/13 CUMMING, GA
Cumming Country Fair
- 10/16 JACKSON, TN
Skull Bone Music Pav.
- 10/22/23 JACKPOT, NV
Cactus Pete's

LINDA DAVIN

- October
- 10/1 WEST SPRINGFIELD, MA
Eastern States Expo
 - 10/3 LANCASTER, PA
Longs Park Amph.
 - 10/7 TULSA, OK
Tulsa State Fair

JOE DEARIN

- October
- 10/3 LINCOLN, NE
Pershing Aud.
 - 10/4 OMAHA, NE
Omaha Civic Arena
 - 10/5 DES MOINES, IA
Veterans Memorial Aud.
 - 10/6 CEDAR RAPIDS, IA
Five Seasons Ctr.
 - 10/8 FRESNO, CA
Big Fresno Fair
 - 10/9 VENTURA, CA
Ventura Cty. Fair
 - 10/11 SANTA ANA, CA
Crazyhorse Saloon
 - 10/14 BAKERSFIELD, CA
Crystal Palace
 - 10/15 LAS VEGAS, NV
Boulder Station Hotel
 - 10/16 TUCSON, AZ
Desert Thunder Rodeo

FINLE

- October
- 10/2 OLLA, LA
Bicentennial Oays
 - 10/5 EMINENCE, MO
Cross Country Trail Ride
 - 10/7 LOUDONVILLE, OH
Loudonville Street Fest
 - 10/10 DISCOVERY BAY, CA
Docktober Fest
 - 10/16 BAY MINETTE, AL
Faulkner College

VINCE GILL

- October
- 10/1 ATLANTA, GA
Philips Arena
 - 10/2 PELHAM, AL
Oak Mountain Amph.
 - 10/3 PENSACOLA, FL
Pensacola Civic Ctr.
 - 10/7 ROBINSONVILLE, MS
Horseshoe Casino
 - 10/8 CAPE GIRARDEAU, MO
Show Me Ctr.
 - 10/9 LITTLE ROCK, AR
Arkansas State Fair
 - 10/11 PHOENIX, AZ
Arizona State Fair

- December
- 12/2/5 LAS VEGAS, NV
Caesars Palace

WHEELER LANGFORD

- October
- 10/2 LAS VEGAS, NV
Las Vegas Hilton
 - 10/15 RALEIGH, NC
North Carolina St. Fair
 - 10/16 CRYSTAL RIVER, FL
Rock Crusher Canyon

- 10/20 JACKSONVILLE, FL
Agricultural Fair
- 10/21 MACON, GA
Whiskey River
- 10/22 GREENSBORO, NC
Greensboro Country Club
- 10/23 GREENVILLE, SC
Fair

- November
- 11/11 VICKSBURG, MS
Isle Of Capri Casino
 - 11/12 BOSSIER CITY, LA
Isle Of Capri Casino

WADE WALES

- October
- 10/2 HIAWASSEE, GA
Anderson Music Hall
 - 10/15 DALLAS, TX
Cowboys Red River
 - 10/16 ROCKDALE, TX
Rockdale Fair

- November
- 11/6 COLUMBUS, OH
Columbus Music Hall
 - 11/7 GALESBURG, IL
Orpheum Theatre

TV HERNDON

- October
- 10/2 MOREHEAD CITY, NC
Seafood Fest
 - 10/3 LANCASTER, PA
Longs Park Amph.
 - 10/9 HAMILTON, AL
Marion Cty. Airport
 - 10/16 MARION, OH
Marion Cty. Col.
 - 10/20 RALEIGH, NC
North Carolina St. Fair
 - 10/30 SPRINGFIELD, OH
Clark State College

HIGHWAY 101

- November
- 11/26 SIDNEY, MI
Sidney College
 - 11/27 EAST LANSING, MI
Michigan St. Univ.



Deana Carter

ALABAMA

- October
- 10/1 RICHMOND, VA
Naval Base
 - 10/2 JACKSONVILLE, FL
Naval Base
 - 10/8 GREENVILLE, SC
Fair
 - 10/9 WADESBORO, NC
People Fest
 - 10/10 LOUISVILLE, KY
Louisville Raceway
 - 10/11 COLUMBIA, SC
South Carolina State Fair
 - 10/23/31 MYRTLE BEACH, SC
Alabama Theatre

- November
- 11/4 CLEARWATER, FL
Ruth Eckerd Hall
 - 11/5 MELBOURNE, FL
Maxwell C. King Ctr.
 - 11/6 MIAMI, FL
Miccosukee Casino
 - 11/7 LAKELAND, FL
Lakeland Ctr.
 - 11/8 NAPLES, FL
Philharmonic Ctr.

JOHN ANDERSON

- October
- 10/7 ROCKFORD, IL
Rockford MetroCentre
 - 10/15 DENVER, CO
Grizzly Rose

JOHN BARRY

- October
- 10/30 OXNARD, CA
Oxnard Performing Arts Ctr.
- November
- 11/1 SANTA BARBARA, CA
Earl Warren Fair

BROOKS & DUNN

- October
- 10/1 BURGETTSTOWN, PA
Star Lake Amph.
 - 10/2 BRISTOW, VA
Nissan Pav.
 - 10/3 VIRGINIA BEACH, VA
Virginia Beach Amph.
 - 10/8 CHARLOTTE, NC
Blockbuster Pav.
 - 10/9 RALEIGH, NC
Walnut Creek Amph.



T. Graham Brown

GEORGE JONES

- October
- 10/2 ROSENBERG, TX
Fort Bend Cty. Fair
 - 10/13 COLUMBIA, SC
South Carolina State Fair
 - 10/14 PERRY, GA
Georgia National Fair
 - 10/16 SHELBYVILLE, TN
Calsonic Arena
 - 10/22 AUSTIN, TX
Stubb's Barbeque

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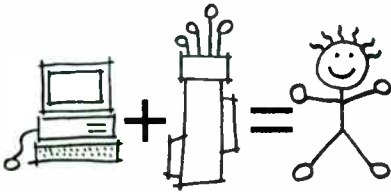
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Grand Palace
- 10/28 CHEROKEE, NC
Harrah's
- 10/30 DENVER, CO
Western Event



Neal McCoy

- 10/7 UNCASVILLE, CT
Mohegan Sun Casino
- 10/8 RALEIGH, NC
Longbranch
- 10/15 KENNESAW, GA
Cowboys
- 10/18 PERRY, GA
Georgia National Fair
- 10/29 DALLAS, TX
Country 2000

SAMMY KERSHAW

- October
- 10/1 LUBBOCK, TX
South Plains Fair
- 10/2 FORT WORTH, TX
Billy Bob's
- 10/8 SOUTH BOSTON, VA
Halifax Country Fair
- 10/9 WHEELING, WV
Wheeling Jamboree
- 10/15 ROBINSONVILLE, MS
Sam's Town
- 10/16 MONTGOMERY, AL
Alabama National Fair
- November
- 11/6 LADSON, SC
Coastal Carolina Fair
- 11/11 BAY ST. LOUIS, MS
Casino Magic

HAI KETCHUM

- October
- 10/12 ALEXANDRIA, VA
Birchmere

THE KINLEYS

- October
- 10/2 CUMMING, GA
Lanierland Music Park
- 10/6 WINSTON-SALEM, NC
Fair
- 10/7 BOWLING GREEN, KY
Capitol Arts Ctr.
- 10/9 NASHVILLE, IN
Little Nashville Opry
- 10/11 JACKSON, MS
Mississippi State Fair

November

- 11/5 LAOSON, SC
Coastal Carolina Fair

November

- 11/5 WISCONSIN DELLS, WI
Crystal Grand Theatre
- 11/6 MILWAUKEE, WI
Riverside Theatre
- 11/7 MERRILLVILLE, IN
Star Plaza Theatre
- 11/13 GREENVILLE, SC
Carolina Metroplex
- 11/18 MT. PLEASANT, MI
Soaring Eagle Casino
- 11/20 LOGAN, WV
Logan Theatre
- 11/21 WHEELING, WV
Wheeling Jamboree

TOBY KETH

October

- 10/2 PAINTSVILLE, KY
Kentucky Apple Fair
- 10/3 LANCASTER, PA
Longs Park Amph.
- 10/8 CONCORD, NH
Capitol Ctr.

TRACY LAWRENCE

October

- 10/16 CRESSON, TX
Loma Blanca Ranch
- 10/22 MELBOURNE, FL
City Line Saloon
- 10/29 SAN FRANCISCO, CA
Cow Palace

BRENDA LEE

October

- 10/2 HORTON, KS
Golden Eagle Casino

November

- 11/8 KESHENA, WI
Menominee Casino
- 11/11 ARCADIA, PA
Arcadia Theatre
- 11/13 SYRACUSE, NY
Landmark Theatre

LONESTAR

October

- 10/18 RALEIGH, NC
North Carolina St. Fair
- 10/22 FRANKLINTON, LA
Washington Parish Fair
- 10/23 ARNOLO, MO
Rickman Aud.

LORETTA LYNN

October

- 10/1-2 LINCOLN CITY, OR
Chinook Winds Casino
- 10/8-9 RENFRO VALLEY, KY
Entertainment Ctr.

November

- 11/6 NASHVILLE, IN
Little Nashville Opry
- 11/19 MARKSVILLE, LA
Main Ctr.
- 11/20 PHILADELPHIA, MS
Silver Star Hotel
- 11/27 WHEELING, WV
Capitol Music Hall

KATHY MATTEA

October

- 10/7 SCHENECTADY, NY
Proctor's Theatre
- 10/16 LEWISBURG, PA
Wels Ctr.
- 11/20 FLUSHING, NY
Queens College

MARTINA MCHRIDE

October

- 10/1 SAN ANTONIO, TX
Sunset Station
- 10/2 ARLINGTON, TX
Arlington Conv. Ctr.
- 10/3 WAYNESVILLE, MO
Fort Leonardwood
- 10/9 ANTIOCH, TN
First American Music Ctr.

November

- 11/1 KANSAS CITY, MO
Amer. Royal Livestock
- 11/13 RENO, NV
Sparks Conv. Ctr.
- 11/26 LOUISVILLE, KY
Louisville Gardens

NEAL MCCOY

October

- 10/9 ELKINS, WV
Forest Fest
- 10/10 ASHEVILLE, NC
Ingles Food Fest
- 10/22 ROBINSONVILLE, MS
Sam's Town
- 10/23 ONEONTA, AL
Covered Bridge Fest
- 10/29 HAGERSTOWN, MD
Maryland Theatre
- 10/30 WHEELING, WV
Jamboree USA

November

- 11/6 CLINTON, IN
High School
- 11/26 ARLINGTON, TX
Cowboys

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Tell Us What You Think

Hello Readers,

We hope you like what we've done to update *Country Music* magazine and bring you the latest and most accurate information about country music.

We want to continue to feature the news, reviews and stars you want to see, so we'd like to get to know you a little better. We'd appreciate it if you'd take the time to fill out this survey and return it to us at the address below.

Thank you for your time!



Deb Barnes
Editor in Chief

Return to:
Country Music Reader's Poll
7 Music Square West
Nashville, TN 37203
Fax: 615-251-6978

1. Are you: Male Female

2. How old are you? (Check one age group.)

Under 18 30-34 50-54
 19-21 35-39 55-59
 22-24 40-44 60-64
 25-29 45-49 65+

3. Are you married?

Yes No

4. How many children do you have, if any? _____

5. What is your household's total income (from all sources)?

Under \$20,000 60-69,000
 20-29,000 70-79,000
 30-39,000 80-89,000
 40-49,000 90-99,000
 50-59,000 100,000+

6. What is the highest level of education you have currently achieved?

Attended high school
 Graduated high school
 Attended college
 Graduated four-year college
 Taken post-graduate courses
 Have post-graduate degree

7. What is your employment status?

Employed full-time
 Employed part-time
 Retired
 Other

8. Which of the following best describes your current occupation/job responsibilities? (Check all that apply.)

Top management
 Professional/managerial
 Sales/technical
 Administrative/clerical
 Self-employed
 Entrepreneur/small business owner
 Other

9. In what field do you work? (Check more than one if needed.)

Accounting Marketing
 Art/design Media
 Education Medicine
 Engineering Publishing
 Entertainment Retail
 Fashion Research and development
 Finance/banking Sales
 Food/wine Technology
 Government Transportation
 Insurance Other
 Law

10. How did you obtain this issue of *Country Music*?

Subscription
 Newsstand/store
 From a friend/relative
 Other

11. How many of the past 6 issues have you read?

1 2 3 4 5 6

11. Do you like the cover of this magazine?

Yes Somewhat No

12. What other entertainment magazines do you read regularly?

Country Weekly
 Music City News
 Rolling Stone
 Us
 People
 Entertainment Weekly
 Other (specify) _____

13. How long do you spend reading a copy of *Country Music* (in total)?

Less than 30 minutes
 30 minutes-59 minutes
 1 hour-1 hour, 59 minutes
 2+ hours

14. How interesting did you find the following stories or departments in this issue? (Check one box each.)

extremely very so/so not at all
"Country on the Town" (party photos)

"Horizons" (Kevin Welch, Allison Moorer)

Mary Chapin Carpenter

Cover story (Greatest Voices)

"Get the Look" (Patty Loveless)

Centerfold (John Michael Montgomery)

Street Rules (fashion section)

Marty Stuart

"Trailblazers" (Mickey Gilley)

"Off the Charts" (books, movies and more)

Reviews

extremely very so/so not at all

On the Road Again (tour dates)

"Out There" (Chad Brock)

27. Which of the following statements best describes the way you feel about the editorial in this magazine?

I got more than my money's worth.
 There's not enough for my money.
 It's about right.

28. Have you bought beauty products/cosmetics in the past year?

Yes No

29. What foods do you purchase regularly?

Chocolates/candies
 Burger patties
 Sausages

30. How far from home did you travel on your last vacation?

Same state Within USA
 Neighboring state Overseas/foreign

31. a) Do you use the Internet?

Yes No

b) Have you ever bought anything over the Internet?

Yes No

32. Do you consider yourself someone who has to have new CDs from your favorite artists as soon as they become available?

Yes No

33. Do you plan to buy any of these in the next year?

New car Truck
 SUV Minivan

34. What did you spend the most on last year?

Home Garden
 Car Sporting equipment

35. a) Do you suffer from allergies?

Yes No

b) Do you take prescription medicine for your allergies?

Yes No

36. a) Do you smoke?

Yes No

b) Do you chew tobacco?

Yes No

37. Where do you prefer to do your shopping? (Check all that apply.)

K Mart Sears
 Wal-Mart Kroger
 Dillard's Other
 Target

Is there anything else you would like to say?

(Please attach additional comments on a separate piece of paper.)

On the Road Again...

JOHN MICHAEL MONSTRONERY

- October
- 10/3 MESQUITE, TX
Mesquite Arena
 - 10/15-16 SPARKS, NV
John Ascuaga's Nugget
 - 10/24 PHOENIX, AZ
Arizona Mem. Col.

LOUIE MORGAN

- October
- 10/1 KANSAS CITY, MO
Station Casino
 - 10/7 HARRISBURG, PA
Forum
 - 10/9 LIVE OAK, FL
Spirit of the Suwannee Music Park
 - 10/23 MYRTLE BEACH, SC
Palace Theater
 - 10/24 RALEIGH, NC
North Carolina St. Fair

November

- 11/5 WHEELING, WV
Capitol Theater
- 11/13 CRYSTAL RIVER, FL
Rock Crusher Canyon

WILLIE NICHOLS

- October
- 10/1 NACOGDOCHES, TX
Stubb's Barbeque
 - 10/7 AUSTIN, TX
Stubb's Barbeque
 - 10/8 COLLEGE STATION, TX
Texas A&M University
 - 10/9 PASADENA, TX
Rodeo Arena
 - 10/10 MCALESTER, OK
Pittsburg City Expo Ctr.
 - 10/12 HELOTES, TX
Flores Country Store
 - 10/15-16 MINOT, ND
Norsk Hostfest

November

- 11/4-5 TUNICA, MS
- 11/6 FORT WORTH, TX
Billy Bob's
- 11/19 EL CAJON, CA
E Cty. Performing Arts Ctr.
- 11/20-21 CERRITOS, CA
Cerritos Ctr.

NUTTY GRITTY DIRT BAND

- October
- 10/16 MATTOON, IL
Lakeland College
 - 10/23 WARRENSBURG, MO
Cent. Missouri St. Univ.
 - 10/30 HOUSTON, TX
Garden In The Heights

OAK RIDGE BOYS

- October
- 10/2 SHELBYVILLE, IN
High School
 - 10/5 TULSA, OK
Tulsa State Fair
 - 10/8 PIGEON FORGE, TN
Governor's Palace
 - 10/9 MYRTLE BEACH, SC
Alabama Theatre
 - 10/10 COLUMBIA, SC
South Carolina State Fair
 - 10/14 MINOT, ND
Norsk Hostfest
 - 10/15 COUNCIL BLUFFS, IA
Harvey's Casino
 - 10/22 RALEIGH, NC
North Carolina St. Fair

EDDY RAVEN

- October
- 10/1 SAN ANTONIO, TX
Farmers Daughter
 - 10/15 LUBBOCK, TX
Country Live

- 10/22 SUTTONS BAY, MI
Leelanau Sands Casino
- 11/5-6 TUNICA, MS
Hollywood Casino

SAWYER BROWN

- October
- 10/3 CICERO, IL
Hawthorne Racetrack
 - 10/8 SUTTONS BAY, MI
Leelanau Sands Casino
 - 10/9 WISCONSIN DELLS, WI
Crystal Grand Theatre
 - 10/16 PERRY, GA
Georgia National Fair
- November
- 11/6 TAYLORVILLE, IL
Nashville North
 - 11/19 WARSAW, IN
Wagon Wheel Theatre
 - 11/20 WHEELING, WV
Capitol Music Hall

KEVIN SHARP

- October
- 10/7 DANVILLE, IL
David Palmer Civic Ctr.
 - 10/8 CARBONDALE, IL
So. Illinois University
 - 10/9 SPRINGFIELD, MO
Shrine Mosque
 - 10/15 FREDERICK, MD
Weinburg Ctr.
- November
- 11/13 CRESTVIEW HILLS, KY
Thomas Moore College
 - 11/21 ST. JOSEPH, MO
St. Joseph Civic Arena
 - 11/22 TOPEKA, KS
Kansas Expocentre
 - 11/23 WICHITA, KS
Century II Conv. Ctr.
 - 11/24 LITTLE ROCK, AR
Barton Col.

VICTORIA SHAW

- October
- 10/26-30 LANCASTER, PA
American Music Theatre

SIENANDOAH

- October
- 10/8 CUMMING, GA
Cadillac Ranch
 - 10/9 JASPER, AL
Foothills Fest

DARYLE SINGLETARY

- October
- 10/2 WINNIE, TX
Texas Rice Fest
 - 10/8 AUSTINBURG, OH
Jewels Dance Hall
 - 10/16 JANESVILLE, MN
High School

RICKY SKAGGS

- October
- 10/10 NORRIS, TN
Tennessee Homecoming
 - 10/23 NASHVILLE, IN
Little Nashville Opry
- November
- 11/20 KEENE, NH
Colonial Theatre
 - 11/21 NORTH BRANCH, NJ
Raritan Valley Community College

CONNIE SMITH

- October
- 10/1 RENFRO VALLEY, KY
Entertainment Ctr.
 - 10/17 KUMAMOTO, JAPAN
Country Gold Fest
 - 10/30 COLUMBIA, MS
New Columbia Expo Ctr.
- November
- 11/21 NIAGARA FALLS, NY
Niagara Falls Civic Ctr.

MARTY STUART

- October
- 10/8 LYNCHBURG, VA
Cattle Annie's
 - 10/9 GREENSBORO, NC
War Memorial Aud.

November

- 11/27 MILTON, IN
Old Milton School

AARON TIPPIN

- October
- 10/1 BAY ST. LOUIS, MS
Casino Magic
 - 10/8 BOSSIER CITY, LA
Isle Of Capri Casino
 - 10/9 MONTGOMERY, AL
Garrett Ctr.
 - 10/15 COLUMBIA, SC
South Carolina State Fair
 - 10/30 COLUMBIA, SC
Coastal Carolina Fair

RICK TREVINO

- October
- 10/2 ROUND ROCK, TX
Downtown Round Rock
 - 10/14 BELLVILLE, TX
Austin City Fair

TANYA TUCKER

- November
- 11/3-5 RISING SUN, IN
Grand Victoria Casino

RICKY VAN SHERIDAN

- October
- 10/2 MILTON, IN
Old Milton School
 - 10/8 BOSSIER CITY, LA
Casino Magic
 - 10/26-30 LAUGHLIN, NV
Riverside Hotel & Casino

November

- 11/5 HAMEL, MN
Medina Entertainment Ctr.
- 11/6 WISCONSIN DELLS, WI
Crystal Grand Theatre
- 11/13 RENFRO VALLEY, KY
Entertainment Ctr.
- 11/25-27 HARRIS, MI
Chip-In Casino

STEVE WARNER

- October
- 10/23 BLUFFTON, IN
High School

GENE WATSON

- October
- 10/2 RENFRO VALLEY, KY
Entertainment Ctr.
 - 10/14 HIAWASSEE, GA
Anderson Music Hall
 - 10/21 FORT WORTH, TX
Cowtown Col.

BRYAN WHITE

- October
- 10/1 BUIES CREEK, NC
Turner Aud.



VICKI HOUSTON

- 10/30 PENSACOLA, FL
Interstate Fair

November

- 11/5 FLINT, MI
Whiting Aud.
- 11/30 PALM DESERT, CA
McCaum Theatre

MARK WILLS

- October
- 10/1 DALLAS, TX
Country 2000
 - 10/2 WINNIE, TX
Winne-Stowell Co. Park
- November
- 11/19 ATLANTA, GA
Cobb's Galleria Ctr.

LEE ANN WOMACK

- October
- 10/2 ARNOLD, MO
Rickman Aud.

CHELY WRIGHT

- October
- 10/9 JEFFERSON CITY, MO
Jefferson Fair
 - 10/16 KINSTON, NC
Lenoir Cty. Fair

WYMONNA

- October
- 10/1-3 ATLANTIC CITY, NJ
Trump Plaza
 - 10/6-9 MASHANTUCKET, CT
Foxwoods Casino
 - 10/13 LAUGHLIN, NV
Flamingo Hilton
 - 10/14-28 LAS VEGAS, NV
Las Vegas Hilton

Dates are subject to change without notice, and we recommend contacting the venue before traveling. For complete ticket and show information, contact the venue directly. Call information (area code) + (555-1212) for a venue phone number. If they don't have a listing, try the local TicketMaster office. If that doesn't work, try contacting the nearest Chamber of Commerce to the venue. *Country Music* magazine is not responsible for where an artist performs, nor does the magazine have any control over their schedules. Tour dates provided by Sheri Rettew.



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Brock On

Burly balladeer Chad Brock takes on a few of our out-of-the-ordinary questions.

Though he's an ace linebacker who passed on a football scholarship, "Ordinary Life" singer Chad Brock says he's led a reasonably...well, ordinary life. Only now, with a No. 1 single under his belt, things are quite extraordinary for the Florida native. "You know what my life is right now? It's *busy!* It's totally *not* ordinary anymore!" he says.

What do you sing in the shower?

It's funny, but I never have sung in the shower. I sing everywhere else, so by the time I get to the shower, I'm too tired to sing anymore. Plus, I can't sing in the morning!

What CD is on your stereo right now?

You are going to laugh at me when I tell you. I wanted to see what all the fuss was over this Ricky Martin, so a buddy of mine gave me the Latin version of his CD. You know, I love Latin music, so I really wanted to find out about Ricky Martin.

What was the easiest class you took in school?

Varsity sports. We'd go in there and watch football films.

Who is the best television cop?

Definitely Andy Sipowicz. I'm a huge fan of *NYPD Blue*. I love his attitude; he's a true tough New York cop, but he also has a tender side you see every once in awhile. He's a great actor.

Do you jump right in the swimming pool or put your toes in first?

I dive right in! Except if I can't see the bottom. I stay out of the ocean, though. Even though I'm from Florida, I never liked going in the ocean. I don't like going in somewhere I can't see the bottom. Sharks and stuff, I have this fear of just not being able to see something.

What is your pet peeve?

Mean people. I cannot stand it when someone is just plain mean. It just

doesn't take that much energy to be nice, you know. I try to always stay away from mean people.

Who are your favorite comedians?

Bill Engvall. Bill Cosby. Robin Williams makes me laugh. Mike Myers.

Which would you rather do, give up your cell phone for a month or not shower for a week?

Not shower. I'm addicted to that cell phone.

What cologne do you wear?

Realm. Don't get too near me when I'm wearing Realm. It's got pheromones.

Which would you rather have, a Big Mac or a Sonic cheeseburger?

Sonic, baby! Sonic is my favorite. If I had five dollars to my name, I'd go buy two Sonic cheeseburgers.

New York or L.A.?

Well, I have to say L.A., but that's only because I've never been to New York. So once I get to New York, I may have a different answer to that.

Let's do some word association. What do you think when I say knickers?

Golf. You know, those funny pants golfers wear, aren't those called knickers? Don't women wear knickers?

Mutation? Alien.

Viking? Blond Norwegians.

Seagull? Poop.

Savage? Randy. Macho Man.

Tell me about your most embarrassing fashion moment.

Back in college, I thought I might try to be a preppie for a day. I bought these plaid yellow and green pants—*not* knickers, though—and I went to pick this girl up for a date. And she just looked at me and said, "I am not going out with you." I thought I would look good as a preppie, with the alligator shirt and everything. But I was humiliated and soon returned to my normal status.

What is your favorite summer activity?

Golf. With my knickers on! ★

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