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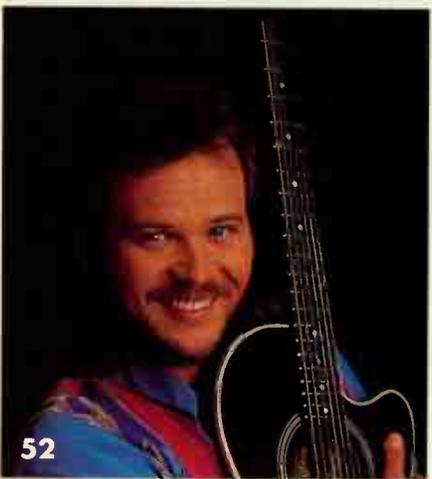
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Buried Treasures

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LETTER FROM THE PUBLISHER

Country's Big Boom

And an invitation to join our 20th Anniversary celebration

Well, folks...guess what. The big-time press has just discovered what you and we knew all along—country music is important.

That's right—*The New York Times*, *The Wall Street Journal*, *Forbes*, the mighty *Time Magazine* and dozens of others are jumping on this bandwagon even faster than they jumped on those mechanical bulls the last time country music was discovered—down at Gilley's about ten years ago. According to these reports, up until a few months ago, no one cared about country music except a few ignorant yokels out in the boondocks. Then, suddenly, according to *Time Magazine*, there were zillions of "baby boomers" out there (those are the people *Time* called "yuppies" up until all the Wall St. guys got arrested) who were a tad bored with rock music and were just waiting for Garth Brooks to come along smashing guitars and swinging on ropes to show it was O.K. to like country music. Now, all these people are supposedly rushing out to buy George Jones records.

You and I and Garth Brooks all know that's not true. As Garth explained to *Forbes*, the party was going on long before the big-time press opened the door and peaked in. When *Country Music Magazine* first came to the party in 1972, it was already in full swing.

Yes, this September will be our 20th Anniversary. You 675,000 subscribers (and about 3,600,000 of your family members and friends) who read this magazine are not generally newcomers to country music, hopping on a trendy fad. I think you would say that Garth Brooks was already a major star, headed for the top, whether *Time* and *Forbes* noticed or not. And I think you and Garth would agree that if there hadn't already been a foundation of millions of long-time, serious, knowledgeable country music fans on which to launch his career, he could have swung on that rope till the cows came home and never been a superstar.

Do you agree?

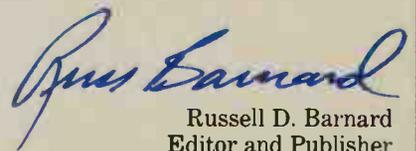


The Possum hit the pages of the venerable *New York Times*.

Johnny Cash does. Marty Stuart does. Emmylou Harris does. Hazel does. I'll bet you do, too. But just to be sure, help us with our 20th Anniversary celebration. Fill out the questionnaire on page 73. We'll publish the results. Also write us with your thoughts about why country music has such a hold on the American mind. Is it because ex-yuppies now say it's O.K.? Is that why Hillary Clinton says she is "no Tammy Wynette, standin' by her man"? Is that why *Nashville Network* executive Lloyd Werner says that 60-year-old guys like Porter Wagoner in spangled cowboy suits are not the right image these days and that his kind of country music fans don't wear overalls and drive them ole trucks?

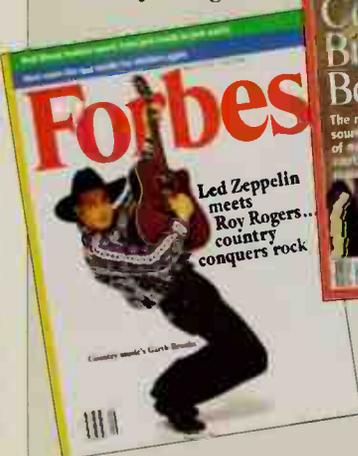
Or, is it because country music is the modern manifestation of an American folk music tradition extending back hundreds of years to its roots in the British Isles, colored and shaped along the way by its interaction with America's other great folk music, the rich, textured spiritual and blues tradition of black American music? You tell me.

Now don't get me wrong. All this publicity is great. All publicity is good publicity—as long as they spell "country music" right. But even if the current wave of media attention recedes, as such waves always seem to do, you and I and all the people who have worked and written for us since 1972, all the performers and songwriters who make the music and the millions of country music lovers who were there before the wave crashed will still be there. And it will still be O.K. with me for Porter Wagoner to represent country music in spangles and for fans to wear overalls and drive them ole trucks.


Russell D. Barnard
Editor and Publisher



We put Garth on the cover in January/February 1992—and the year before that, too. But our readers put Alan Jackson first in our latest polls.



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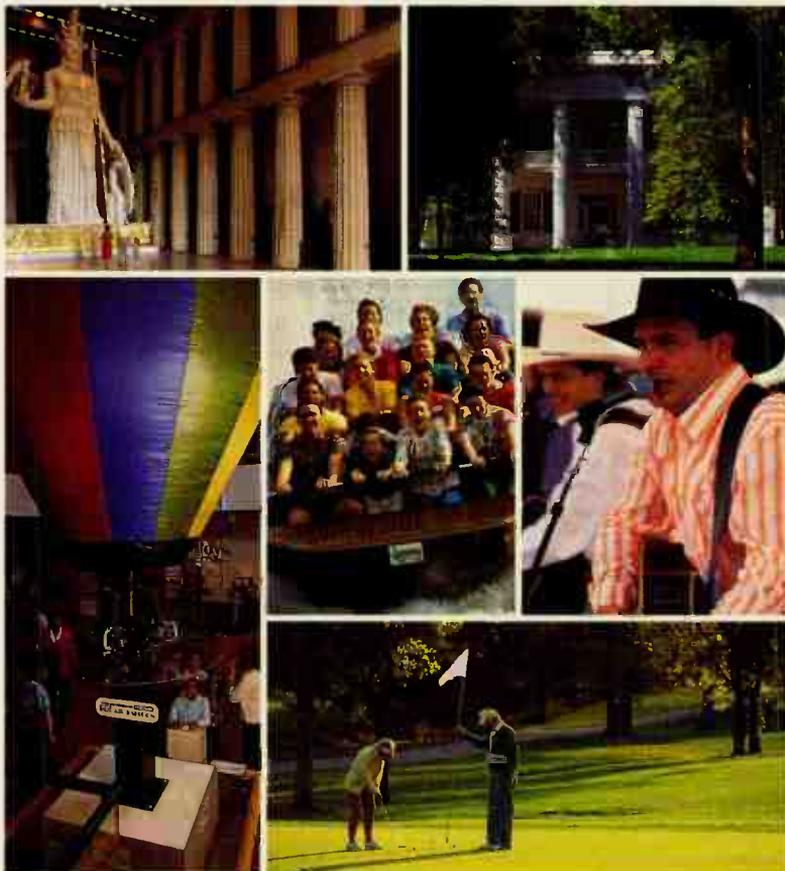
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— *by Michael Bane* —

**20 Questions with
JOHN ANDERSON**

When John Anderson came storming out of the Florida groves in the 1980's, there was no doubt that here was a unique talent. Fueled by his half-crazed, horn-supercharged rendition of "Swingin'," Anderson tore up the honky tonk circuit. He hung out with rock stars recorded some of the best, off-beat country songs ever put on vinyl, covered The Rolling Stones' "Under My Thumb," then, amazingly, disappeared. All of a sudden, John Anderson wasn't happening, another footnote for the "whatever happened to..." file. Only John wasn't having any of it. He kept slugging, and it paid off. With "Straight Tequila Night" sitting at Number One, 20 Questions caught up with old pal Anderson, and he was more than happy to answer anything we'd ask.

1 How does it feel?
Boy, you can imagine it! It's a wonderful feeling. Much better feeling than sitting around wondering what happened.

2 What did happen?
I wish I knew, Michael. I mean, there was just difficulty getting settled into a new label and new management. Then difficulty in getting the right deals in place. Then just trying to keep ourselves alive. We wanted to make sure that if we did have another hit, everything was taken care of at home.

3 More than one singer has gone down for not taking care of the basics...
Well, it happened to me before.

4 A couple of those albums during your "lost years," I thought, were great records. Yeah! I thought we were making good music, and I thought that all along. But, you know, I may be prejudiced when it comes to that topic. I do think that we made a decent standard of records, that they were a good example of country music, and I don't have any apologies for those records.

5 Well, you did have a sense of humor that might have run against the Nashville grain. There was that one song, I don't remember the name, but the lyrics were, "She talks in tongues, and, Lord, that turns me on..." (Laughter.) That was an early Paul Kennerley thing.

6 I could play that song for people who hated country music, and they loved that one...
Well, fortunately, we've always had those kinds of fans. We've been able to convert a few through the years.

7 I notice on the new record there's still that driving swamp beat...
Oh, yeah! Hopefully, we won't ever lose that. There seems like a lot of ballads going on, so that just leaves more room for a guy like me to keep driving. I guess we can do our share of the ballads, too.

8 Like "Straight Tequila Night"?
I think that was just a good song. It wasn't hype or promotion or anything like that. Don't get me wrong, the record company did a great job with it. But I think that was a legitimate hit.

9 Now that you're kind of back in the harness, so to speak, are you getting comfortable with it again?
Oh, you know me, I'm as comfortable as I can be. Sitting on Number One this week, I'm really comfortable.

10 What did you think when they told you "Straight Tequila Night" was going to make it all the way?
Oh, man, at first, I didn't want to put the hex on it, so I was pretty reserved when it came to forecasting any numbers or any of that. And I was pretty much listening to the record company, because, you know, it had been a while since we'd been up there. You know, I've had a bunch of dead or dying records on the charts through the years. Some of them were just going great, until, all of a sudden,

everybody would go, "Well, it's gone." So I didn't want to go through that again, exactly. I did know that we'd gotten some wonderful feedback early. And then I started noticing a lot of call-in action around the country. The stations were telling me the phone action was above and beyond normal. So at that point I started thinking we could have a hit. I started feeling good.

11 This is a dumb question, but at one point you were the Next Big Thing, then, wham, a long dry spell. How do you deal with that?
Well, at first it was a bit hard. I guess it's human nature to first get frustrated, and then to find somebody to blame. But after a little while of that, you learn that even if you do find out who to blame, it does no good to blame them. You know, if I'd been able to blame them six months before it all happened, I'd been better off.

12 What did you learn?
I learned to keep my faith. Probably became a little closer to the Lord at that time. Spent some wonderful time with my family and learned a lot through that. Sometimes, you know, being very successful in business doesn't mean success in life. And I learned a lot of those kinds of lessons when I was home, and, overall, I think it did me very well.

13 Did you stay busy touring?
Well, we had to stay busy, just trying to keep the band together and to keep the bus running and to still stay in business. That was our only chance.

14 Now that you're back, touring like a crazy person, have the crowds changed?
Well, they're great crowds, but the thing I think is neat is that they still remember the old stuff...

15 Well, you always drew a much younger audience than the run of the mill country act a few years back...

Actually, I was trying to make country music appeal to younger people back in the late 1970's. I remember we always had people come up to us when we were starting and say, "I don't like country music, but I like your music." I used to get a lot of that—an over-average amount. And we still get a lot of that.

16 Heck, maybe in some ways you could say you were ahead of your time...
I really don't know, but it sure sounds good when you say it that way, Michael. It's a better way than saying we made all the wrong decisions and fell on our hinds. It's a lot easier to say we were ahead of our time.

17 Hey, it's all a question of spin. Now you can say, finally, country music is catching up to you...
Hey, it is a wonderful thing to see the business growing like it is. I kind of expected to see this. I had this small premonition in the back of my mind that it was going to bust loose. As far as the young people, that's what made the difference. Now country is hip, and it didn't used to be cool. Sadly enough...

18 I think one thing that affects you is we're actually seeing the boundaries between musics breaking down. Yes, they are.

19 And you never paid any attention to those boundaries anyway.
Well, I appreciate your saying that, because it is true. And that's one of the reasons we were accepted by Willie Dixon or Bernie Taupin or even Mark Knopfler. That's why we've always been able to hang with those kinds of people. Because you can't put any boundaries on music. If you can do it, jump on it, is the way I feel. But it just so happens what I do is pretty much heavy country.

20 With your voice...
I'm pretty much stuck on country music. Hey, why not? ■

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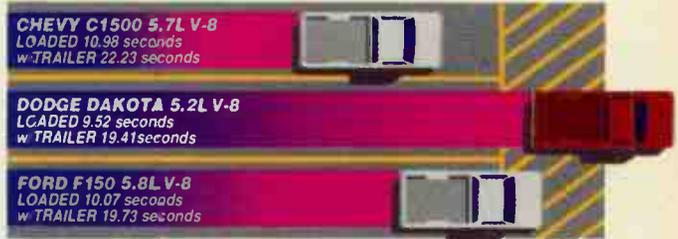
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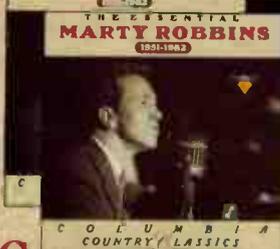


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Record Reviews

George Strait
Holding My Own
MCA-10532

Ten Strait Hits, last winter's greatest hits collection from George Strait, can leave a misleading impression of the white-hatted Texan. With six ballads, two mid-tempo numbers and two uptempo tunes, the anthology reinforces the notion created by radio that Strait is primarily a sentimental balladeer. In fact, Strait's new album, *Holding My Own*, proves that he's one of the wittiest singers around and one of the most rhythmically imaginative artists in country music.

In an effort to juice up the rhythms of country music, artists from Travis Tritt to Rodney Crowell have borrowed beats from the pop-rock mainstream. They've made some good records that way, but they've further blurred the boundary between pop and country. For a long time now, Strait has invigorated his rhythms with a style that is distinctly country—Texas swing.

On the new album, Strait and his band exercise their swing muscles with more assurance than ever, adding the slippery syncopation even to the ballads. The album ends, for example, with "Here We Go Again," a ballad written by Texas swing master Red Steagall. Instead of clip-clopping along at the usual four-four, the rhythm swings as the great Texas fiddler Johnny Gimble and the great Memphis steel guitarist Buddy Emmons slip and slide beneath Strait's gliding vocal. Just as the beat in "Here We Go Again" is as hard to pin down as mercury, so is



Strait's attitude toward the lyric, which describes a man getting back together with a woman against his better judgment. The singer's honey-eyed tenor doesn't wallow in self-pity, nor does he turn the song into a campy joke. Instead he walks that fine line in between—laughing at himself for being such a fool, but with an undercurrent of pain at his own helplessness. That's close to the way most of us feel in such situations, and it makes for a more fascinating, ambiguous vocal than the usual soap-opera approach.

The album's first single is "Gone as a Girl Can Get," an uptempo swing number that Strait recorded with his touring group, The Ace in the Hole Band. When Strait sings "She's about as gone as a girl can get," he's punning on the double meaning of "gone" (as in "walked out on me" and "far out"), and his vocal mixes regret at her departure and

admiring astonishment at her independent ways. This witty, carefree attitude is picked up by the band, which swings away with joyful abandon, culminating in remarkable solos by fiddler Gene Elders and steel guitarist Mike Daily.

The same half-serious, half-smiling approach can be heard on the smooth, midtempo swing of Carl Perkins' "(I'll Take Her) Faults and All" and the fiery, hooky swing of Marty Stuart's "You're Right, I'm Wrong (I'm Here, You're Gone)." Paul Overstreet and Thom Schuyler's "Trains Make Me Lonesome" begins with a sincere ballad recitation over a simple acoustic guitar about a small boy watching his daddy leave his mama and jump on the first train out of town. It then shifts into a chunky two-step that pokes fun at Freudian explanations of locomotophobia and includes a great rhyme with the title line, "Every time the whistle moans some."

The album's prettiest song is "All of Me (Loves All of You)," which nods to East Coast swing and the similarly titled pop standard by Gerald Marks and Seymour Simons. Strait's nicely understated vocal and Floyd Domino's piano fills trade phrases with seemingly effortless ease. Strait does everything with similar ease, perhaps distracting us from his very real accomplishments and innovations, but making an album like *Holding My Own* an irresistible pleasure.

—GEOFFREY HIMES

Wynonna Judd
Wynonna
MCA-10529

In recent interviews (see *Country Music Magazine*, November/December 1991), Wynonna Judd expressed a lot of high anxiety about going it alone long before she felt ready to. To hear her tell it, the prospect of making her first solo album and working with a new producer and new musicians was a source of particular anguish.

Happy to say, *Wynonna*, her anxiously-awaited debut album, not only puts all the worry and trauma to rest but also proves that, whatever the strain, the attempt was well worth it. This is a tasteful, intelligent and immensely satisfying record that both showcases the junior Judd as a solo talent of vast dimensions and is a credit to the sound instincts and strong sense of collaboration of the all-star cast responsible for its making: producer Tony Brown, associate producer Don Potter (who, as bandleader, lead acoustic guitarist and studio mentor, was a shaping force in The

Record Reviews

Judds' sound since day one) and Naomi Judd, who co-wrote one song here, sings duet on another, and whose influence and presence is subtly felt—rather than heard—throughout.

Brown, Potter, Naomi and the line-up of great back-up musicians and songwriters (Steuart Smith, Dave Loggins, John Cowan, Paul Kennerley, Sam Bush, Judy Rodman, etc.) have obviously served as the support group Wynonna needed in completing this symbolic cutting of the musical umbilical cord. This distinguished supporting cast also enabled her to hold on to just enough of The Judds' familiar acoustic underpinnings and attitudes to venture out into bold new musical territory.

There are a few selections on *Wynonna* that do hew rather closely to The Judds' trademark sound, and thus imbue the album with a warm familiarity. "When I Reach the Place I'm Goin'," on which Naomi makes her only guest appearance, is the sort of quasi-inspirational, acoustic-flavored, Appalachian-style ballad that would have been right at home on any recent Judds album. So is "My Strongest Weakness," a love lament co-written by Naomi and songwriter/recording artist Mike Reid. "All of That Love from Here," which serves as Wynonna's heartfelt tribute to Naomi (*My Mama taught me how to stand alone/She let me go but she still holds on....*) is a homey, heartfelt ballad, much like "Grandpa (Tell Me 'Bout the Good Old Days)."

But the majority of songs are birds of an altogether different feather. "It's Never Easy to Say Goodbye" was co-written by Allen Shamblin, who has written several hits for blues-rocker Bonnie Raitt, and it sounds like Wynonna's tip of the hat to the immense influence that Raitt has had on her own style. Naturally, the song invites comparisons between the two singers, and Wynonna admirably lives up to them.

"What It Takes," the album's opening cut, written by Brendan Croker, one of Mark Knopfler's cohorts in The Notting Hillbillies, is propelled by Wynonna's swaggering, sassy vocal bravado and the taut electric guitar lines of George Marinelli (of the Bruce Hornsby band) and Steuart Smith, the young guitar ace who has so wonderfully enlivened both Rosanne Cash's and Rodney Crowell's recent records and live performances. The intense, innovative lead fills, riffs and flourishes of Smith and Marinelli are, in fact, heard throughout, and are an essential ingredient in *Wynonna's* compelling, electrified edge.

"She Is His Only Need," Wynonna's debut single, is a lovely ballad penned by Dave Loggins (who also contributes background vocals), and is another real stand-out. The song's intricate phrasing, rhythmic shifts and subtle emotional colorings prove a perfect showcase for Wynonna to soulfully run the gamut of the octaves—from growling, breathy alto to trembling falsetto. This one splendid vocal performance alone is nearly worth the price of the album, and reminds us

that we are dealing with a world class singer here.

There are other surprises and delights on *Wynonna*, as well. "No One Else on Earth," with its deftly layered and textured instrumental tracks, subtle horn flourishes and vocal backing from fellow country/r&b/blues belter John Cowan (former lead singer of The New Grass Revival), is yet another gutsy vocal tour de force for Judd, the younger.

Though going it alone for the first time may have indeed been a painful ordeal, Wynonna Judd could hardly have acquitted herself more admirably than she does here. Listening to *Wynonna*, you can almost close your eyes and hear the parting of the waters as a new woman singer steps up to country's front ranks. It's that good. —BOB ALLEN

Hank Williams Jr.

Maverick

Curb/Capricorn 9 26806-2

Hank Williams Jr. has overhauled several aspects of his career in recent months. He's signed with a new record label, the legendary Southern rock label, Capricorn, that mistak-

enly passed up a chance to work with him in the early 1970's. He's got a new booking agent, the high-powered William Morris Agency, and a new multi-million-dollar stage extravaganza designed by a guy who also works with Madonna and The Rolling Stones. Hank even has a new look: The cover of his new album, *Maverick*, shows off an imposing Bocephus whose beard has been trimmed down to a stylish goatee. (He says he got the idea from a photo of an impressive-looking general he saw while paging through a Civil War history book.)

All of which suggests that maybe some musical surprises could be in store. Hank even brought in a new co-producer, James Stroud, best-known for his work on Clint Black's albums. Stroud joins Barry Beckett and Hank Jr. on the production team, and all three are big, beefy hosses with backgrounds in blues and r&b.

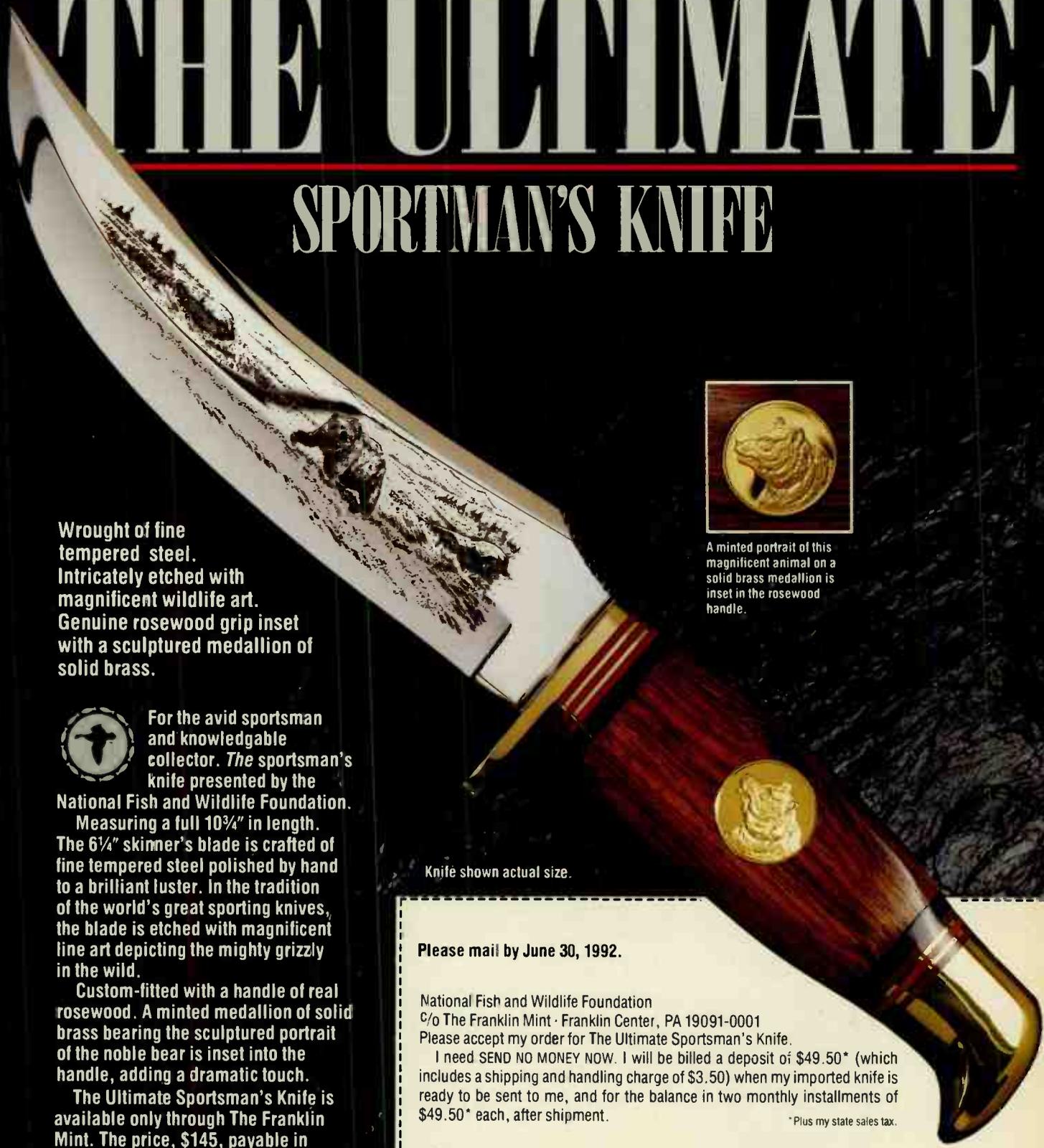
However, the renovation stops there. The songs on *Maverick* find Hank reworking the same themes he's relied upon for nearly two decades: There's the song mentioning his growing up in his father's shadow and under his mother's wing while traveling and performing endlessly; there's the remake of one of his father's songs; there are several freewheeling novelty tunes about boisterous nights on the town and memorable encounters with women; there's another witty novelty song about the perils of our technological society; and there's the song about how cool country music is and how foolish the folks in California and New York have been to ignore it until now.

Of course, the legions of hardcore Hank fans, the ones who have belts with his name on them and bumperstickers telling folks where they can press their lips if they don't like either Hank Williams, will hop on *Maverick* and enjoy another rollicking ride. For despite the number of times he's gone down these trails, Williams struts with such an invigorating, self-assured style



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Record Reviews

that he manages to make overly familiar territory seem somewhat entertaining and worth checking out.

It's a bit like going out carousing with an old friend: The same stories will get told again and again, the conversation will get raucous, the opinions will irritate a few stuffy bystanders and a good time will be had. But afterward it will seem somewhat silly, and if it happens too often, it can grow boring and a need for something more meaningful may arise. *Maverick* is a lot like that. By the time he gets to a song of substance, the album-closing Western dramalogue, "Cut Bank, Montana," the non-stop romp focusing on good times and bad behavior has worn thin, like a party that's gone on too long.

At his best, Hank celebrates the night life with intoxicating gusto. On "Hotel Whiskey," for instance, Williams suggests that life doesn't get much better than holing up in a friendly honky tonk with a few rowdy friends (such as Clint Black, who makes a cameo appearance toward the end of the song). Sure, Hank's checked into this hotel often, but he sounds as if he's having a ball. For instance, listen to how well he switches from pained regret to snappy defiance in the lines: "I'm not a kid anymore, but this ain't no midlife crisis, because the whiskey and the women have always been my vices."

But as well as songs like "I Know What You've Got Up Your Sleeve," "A Little Less Talk and a Lot More Action" and "Wild Weekend" work individually, as a collection they find Hank wearing out his welcome on the wild side of life. "Fax Me a Beer," another novelty, at least juices up the musical blend by throwing in a great Bo Diddley-style break in the middle of the Dixieland goofiness.

On his previous album, *Pure Hank*, Williams also worked the same turf. Judging from his past, then, the next album will find Bocephus taking a slightly



more serious look at himself and his surroundings, as he did on *Major Moves* and *Lone Wolf*, his two strongest albums of recent years. After *Maverick*, it would be nice to hear a little less action and a bit more introspection.

—MICHAEL MCCALL

David Lynn Jones

Mixed Emotions
Liberty 97251

In more ways than one, David Lynn Jones is about as far removed from Nashville's mainstream as an artist can get. He's a successful country songwriter (best known for the Willie Nelson hit, "Promiseland"), and he's recorded two previous albums—both critically well-received though commercially obscure: *Hard Times on Easy Street* and *Wood, Wind and Stone*. Yet he's more or less done it all from afar. He not only lives, but makes most of his music, in rural Arkansas. *Mixed Emotions*, his new album, his first in several years, was in fact entirely produced and recorded there, in his home studio.

But the distance between Jones and the prevailing trends of Music Row are more than just geographical. On the face of it, he's a throwback to the glory days of such singer/songwriters as James Talley, Billy Joe Shaver, Lee Clayton and early Kris Kristofferson—back when country music in general still had a taste for surreal lyrics and fervent social commentary.

But David Lynn Jones—

Record Reviews



whether judged by those by-gone times or his own—takes it all a step further on *Mixed Emotions*. The songs here are strong stuff, infused with body-blow arrangements featuring guitar, piano and drums, stark Biblical imagery and apocalyptic references. Many of them are colored by Lynn's own irrepressible streak of self-righteous indignation over a dirty world and the imperfect moral compromises it exacts from us all. These songs seem meant to challenge, provoke and perhaps even unsettle an audience that's grown accustomed to merely being amused and entertained.

Part fire and brimstone preacher, part country/gospel/rock visionary and part religious/humanist social philosopher, Lynn, with his bluesy voice, his tendency toward introspection and his smoldering moral conscience, brings to mind everyone from Springsteen and Mellencamp to Jackson Browne and early Dylan. At the same time he stands so brashly and starkly apart in terms of the music he makes that I really hesitate to compare him with anyone.

Jones does have one thing in common with these other great songwriters: It seems that for him, writing a song isn't worth the effort unless it affords him an opportunity to try to cut through life's most troubling riddles and cruel contradictions, to explode our universally held notions of optimism and pessimism or to address our most harrowing challenges of faith. He takes no prisoners with his listeners, and he makes no apolo-

gies: "This is my music. This is me. No excuses," he states bluntly in the press release that accompanied review copies of *Mixed Emotions*.

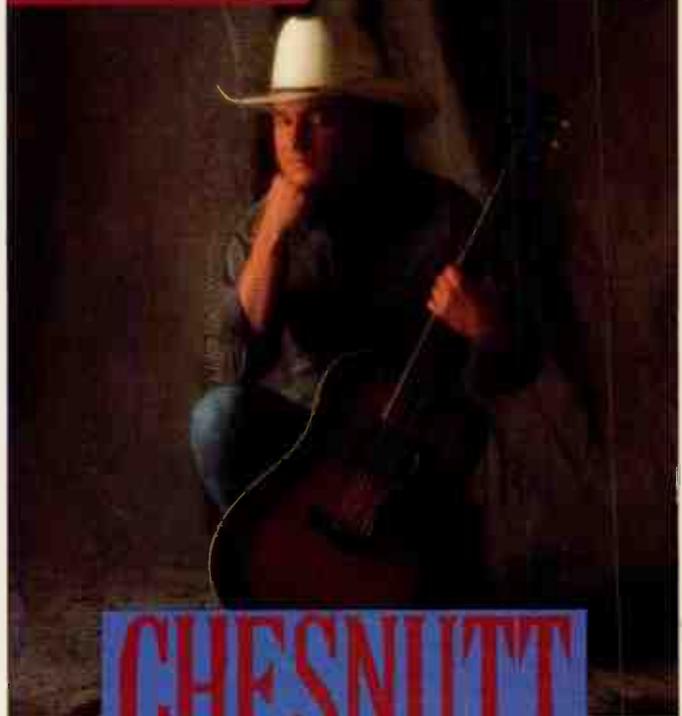
Don't get me wrong—Jones isn't all darkness and apocalypse. "Her Love Don't Lie" is a wistful, affirmative ballad about the meaning of true love and the ties that bind between father and daughter, husband and wife, mother and son. "Talk to Me," with its Memphis-style horns, is about the deceit, desperation and bitterness of a late-night phone connection with an old lover.

"The Land of Ala" has a wider sweep: It's an indignant statement about the erosion of universal human values and a material world gone awry. "Even One" is the weary, resigned testimony of a man who fears he's used up all his best shots at redemption. "Judgment Day" is a dark, frightening song full of harrowing imagery of a terrible second coming.

In "What Are We Living For," Jones takes a more humanist and confessional stance. He holds his own motives up to question and asks himself why it has fallen upon him to become the rhetorical voice in the Arkansas wilderness: *I don't wanna let nobody down/I don't wanna live in a world of sorrow/...I don't wanna believe that we can't change tomorrow/That's what I'm livin' for....*

Quite a change, no? Real, honest-to-goodness religious and moral protest music coming at us through a sea of fluff, puffery and the world as seen through *People Magazine* profiles. You can pretty much place your bets that David Lynn Jones won't be edging Big Garth out of the best-seller lists anytime soon. But hats off anyway to Liberty chief Jimmy Bowen for spending some of the label's Garth money on a fresh pulpit for David Lynn Jones and his timely messages. The sermons he preaches are well-taken and should not be lost on any of us. —BOB ALLEN

MARK

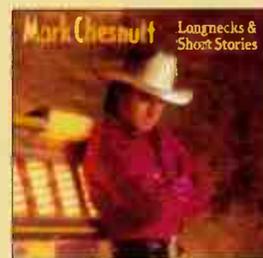


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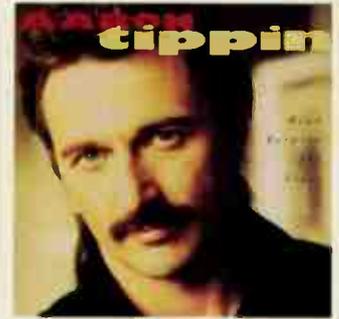
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Record Reviews

Aaron Tippin

Read *Between the Lines*
RCA 07863-61129



When Aaron Tippin first burst upon the scene in 1990 with the anthem, "You've Got to Stand for Something" (from the album of the same name), he was hailed by many critics as a sort of second coming of Hank Williams—an unvarnished singer/songwriter making gutbucket hillbilly music. In some ways that was true—his raw vocals, occasional yodels and simple, unadorned themes harked back to the 50's—but with heavy drum beats and goosed-up guitars mixed heavily alongside the fiddle and steel, there was no mistaking that Tippin's was country music for the 90's. Perhaps we could call him a "new old traditionalist." Whatever you call him, his debut was a fine effort—just plain good music (even after the flag-waving politics picked up on "Stand for Something" at the height of the Gulf War).

Now Tippin's back with his second album and "if it ain't broke, don't fix it" seems to apply: Emory Gordy Jr. takes the reins as producer once again; Tippin co-wrote all ten songs here (nine songs on cassette), as he did on his debut; and like the first album, there are some fine ballads, some great-sounding, up-tempo grabbers, an anthem and a couple of throw-away novelties. Foremost among the latter group is the first single, "Ain't Nothing Wrong With the Radio," a meaningless-but-catchy song about a beat-up old truck that seems nothing more than a backdrop for a video (references to blasting the radio, run-ins with the police, cruising with beauty queens, etc., etc.). The other is the CD-only extra track, "I Miss Misbehavin'."

Then there's the anthem. Here it's "I Wouldn't Have It Any Other Way." While "Stand for Something" worked, this one doesn't, at all. It's a

preachy and cliché-ridden ode to being a rebel—try not to barf, but "be your own man" and "stick to your guns" are more than themes here, they're actual lines to the song!

Most everything else works, and a couple of songs even have that worth-the-price-of-the-album quality: "The Sound of Your Goodbye" and "These Sweet Dreams." "The Sound of Your Goodbye" features some fine guitar work, original lyrics and a sure-fire-hit sound. "These Sweet Dreams," written by Tippin and Butch Curry is a hauntingly beautiful, Jones-like ballad about lost love that cuts right to the heart. "I Was Born With a Broken Heart," a fine tune co-written by Tippin and Jim McBride that was a minor hit for Josh Logan in 1989, follows the same theme but is more up-tempo. Tippin turns in a good performance here, though the song seems more suited to Logan's Vern Gosdin-like delivery of the lyric.

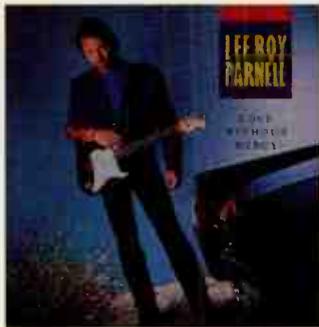
Another high point is the anguished ballad, "If I Had It to Do Over," in which Aaron gives one of his strongest vocal performances. The pain and loss come pouring out in this lament that's crossed every mind at one time or another.

On the whole, *Read Between the Lines* almost matches the quality of his debut, and Tippin seems to be setting himself up for the long haul. And that's good—as long as there's an Aaron Tippin, a Marty Brown or a Jann Browne to keep the raw edge in country vocals, we won't have to lament the loss of another piece of country music's identity. —GEORGE FLETCHER

Record Reviews

Lee Roy Parnell
Love Without Mercy
 Arista 8684

Lee Roy Parnell's debut album was unforgettable, like a wild summer thunderstorm that left things stirred up for a week. His tough rhythm and blues edge and intense vocals made him stand out amid the hat acts of the moment. Right now, record companies, as they always do, with no concern for the diversity that's needed in Nashville, are trying to latch on to a winning formula and sign and convert as many singers to Garth Brooks clones as they can. It's a time-honored tradition throughout the music business and one doomed to



failure. For better or worse, there can only be one Garth.

Happily, Arista has shown the good judgment to leave well enough alone, so Parnell's original driving sound remains intact, though the horn sections have been replaced by pedal steel. Actually, the steel does the job just as well, and the stinging lead guitar still whiplashes around Parnell's voice like a lightning bolt at all the right moments.

"Tender Moment," "Back in My Arms" and "What Kind of a Fool Do You Think I Am" have a simplicity and catchiness that, for my money, could make any one of them a great single. Of course, the songs I hate usually turn out to be hits, so I might have just fouled up this idea. "The Rock," with its George Jones flavor, and "Done Deal" like-

wise have strong r&b overtones, showing Parnell's voice has the same keening clarity on ballads that it has on blues. No less effective is the medium-tempo ballad, "Love Without Mercy." The song itself is nothing special; Parnell's intensity helps it transcend its rather routine qualities. There is but one loser: "Night After Night," the kind of feeble ballad aimed more at tone-deaf, pop-loving country radio programmers than at Parnell's fans. The voice that works wonders on the other material can't save this one.

In any case, the centerpiece numbers remain Parnell's slashing, fiery rockers. The hurricane-like "Road Scholar" (a play on the prestigious, academic "Rhodes Scholar") is the proud roar of an unrepentant honky tonk musician paying tribute to "The Killer" (Jerry Lee Lewis) and the "Hound Dog Man" (guess who?). It features Parnell's trademark snarl, which may be one of the sharpest in the business right now. The witty lyrics are mere icing on the cake. No one else can capture this kind of feel.

The full-throttle, gutbucket rockabilly of "Roller Coaster" has an intensity that nobody right now could equal. "Ain't No Short Way Home," one of those "road" numbers, breaks no new ground, but has a perfect "road" feel enhanced by a pulsing, tense arrangement.

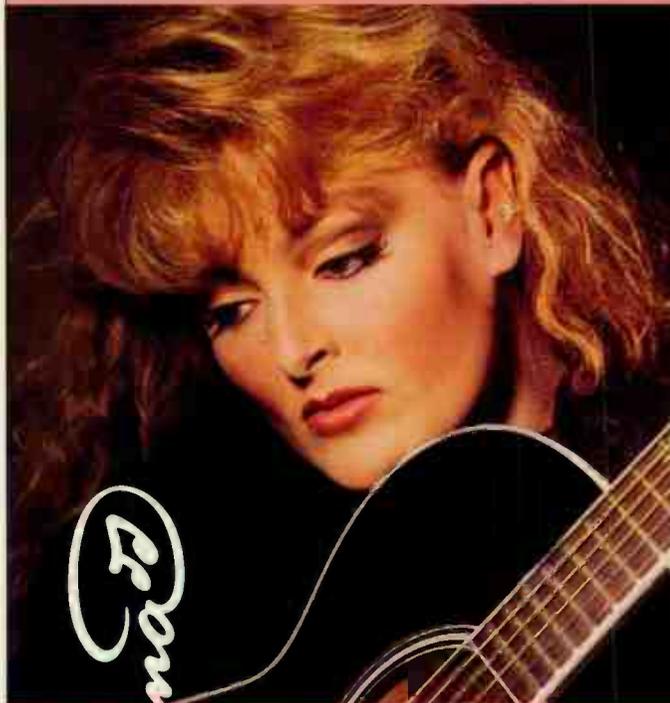
As country music (Garth, of course) winds up on the cover of such prestigious publications as *Forbes Magazine* and *Time*, it's getting examined every which way. But what needs to be remembered by these newcomers to country is that at its best it's a diverse group of singers, songs and sounds.

And that's why it's so reassuring to see that at a time when much of Nashville is trying to follow the leader(s), Lee Roy and his musical hurricane are continuing to blow and stomp up a storm.

—RICH KIENZLE

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Record Reviews

The Mavericks *From Hell to Paradise* MCA-10544

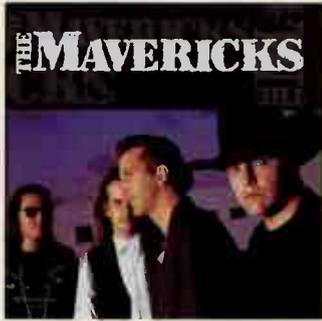
Country music bands, with a couple of notable exceptions, are like a California housing subdivision: They're a colorless, rootless lot filled with things that have been thrown together hastily to make a quick buck.

The developers of row houses know how to manipulate paint and plaster to put a shine on shabby construction. With country bands, it seems, producers rely on hairdos and harmonies to camouflage the lack of underlying substance.

The Mavericks, on the other hand, are a sound investment. The music is built of solid material—songs like "Children," "From Hell to Paradise," "A Better Way," "I Got You," "This Broken Heart" and "Mr. Jones" hang on the kind of heartfelt emotion and steadfast observations that will stand up to continuous use. The Mavericks aren't trying to sell flimsy trifles with a smiling face; this is music of soul and significance, and it's crafted by men of pride and dignity who are concerned with the details rather than the bottom line.

The Mavericks come from Miami, and lead singer-songwriter Raul Malo is a Cuban-American, a point that is no more consequential than the fact that Johnny Cash dresses in black. As in Cash's case, what makes Malo important is what he has to say and how he says it.

Malo features other traits comparable to Cash. He cuts a formidable, masculine figure, but he conveys his strength with an introspective, glowering presence rather than with the chest-beating, boisterous antics of Hank Williams Jr. or Charlie Daniels. His songs reveal an affinity for the common man, and he portrays injustices with a pointed, potent indignation. He also owns a singular vocal style. He sings with a kind of unbridled intensity reminiscent of Roy Acuff and



Bill Monroe, only his tone is not as pinched and high-pitched. His voice flies with a full-throated power that has color as well as fervor.

The Mavericks' rhythm section made up of bassist Robert Reynolds and drummer Paul Deacon gives the music a firm kick, and while they romp through Hank Williams' "Hey, Good Lookin'" with blustery verve, this is not a rock band hunting for an opportunity by yucking it up in Music City. That's apparent in how convincingly they put across the old Harlan Howard-Buck Owens classic, "Excuse Me (I Think I've Got a Heartache)," as well as in the originals, "I Got You," "A Better Way" and "Forever Blue."

Also, Malo supports his reference to Patsy Cline and Roy Orbison as primary influences with the majestic vocal workout on "This Broken Heart," in which he sounds like k.d. lang on a few quarts of testosterone.

It's good that MCA allowed The Mavericks to stay in Miami to record the album without too much intrusion from Music City session players. Guitarist David Holt, a former sideman to Joe Ely and Rosie Flores, was recruited to play throughout the album, and the experience worked out well enough for him to join up as a fulltime band member. Co-producer Steve Fishell also contributes some moaning pedal steel on occasion.

The Mavericks bolt into the country arena with spirit. Country music can always make room for this kind of high-kicking passion.

—MICHAEL MCCALL



Mark Chesnutt *Longnecks and Short Stories* MCA-10530

Looking back, Mark Chesnutt couldn't have come along at a worse time. His debut album, *Too Cold at Home*, came out back in 1990 when the world was still ga-ga over Randy Travis, and Brooks, Black and Jackson were breaking out all over the place.

Though Chesnutt's kick-off platter went Gold and produced some noteworthy hits (the title song and "Brother Jukebox," among others), he undeservedly got saddled with the image of a poor man's Clint Black, and the standard reaction to his debut in some quarters was, "Ho-hum, do we really need another one of these?"

Chesnutt—unlike Black, Brooks or Jackson—is not an accomplished songwriter. (No originals by him appear among these ten selections.) And he wisely shies away from anything as cosmic or folksy as, say, "The Dance" or "The Thunder Rolls."

Yet he does have an unmistakable flair for rustic, broken-hearted ballads—like Steve Earle's "I'm Not Getting Any Better at Goodbye" and Jerry Foster's and Bill Rice's "I'll Think of Something." He's equally comfortable with lively honky tonk rave-ups, like Dennis Linde's "Bubba Shot the Jukebox" and "Old Flames Have New Names" (written by Bobby Braddock and Rafe Van Hoy, the redoubtable songwriting team

that gave us "Golden Ring" some years back).

"Old Country" by Bobby Harden, the opening song, is the sort of unadorned, laconic ballad with which Cal ("I Just Came Home to Count the Memories") Smith might have had a hit a decade ago. Chesnutt delivers it with exquisitely understated emotion and rugged authenticity.

Another high water mark is the singer's witty, animated performance on "Uptown Downtown (Misery's All the Same)," a bittersweet, up-tempo lament with a Buck Owens-style edge to it. If the song sounds familiar, consider that its writers, Ron Peterson and Harlan Howard, have a copyright infringement suit against Alan Jackson and Randy Travis over their much newer composition, "Better Class of Losers"—I can't help but wonder if Wright and Chesnutt chose to include "Uptown Downtown" here for gleeful spite, or just because it's such a damned good song.

"Bubba Shot the Jukebox" is a hilariously tongue-in-cheek tall tale of a sorrowful drunk who vents his rage on the most immediate source of his misery. For Chesnutt, it's also another fine vocal outing.

There are more treats on *Longnecks and Short Stories*: "Talking to Hank" (also by Bobby Harden) is a playful duet with Chesnutt's fellow East Texan, George Jones. "Who Will the Next Fool Be" is an unremarkable, but pleasurable, remake of an old Charlie Rich favorite. Fine vocal assists can also be heard throughout from the likes of Vince Gill, Alison Krauss and Jim Lauderdale.

Above all, *Longnecks and Short Stories* manages to make an important point about Chesnutt that his debut album somehow didn't: that this is one old boy with an increasingly strong sense of himself, who's no longer riding anybody's coattails but his own. And in this day and age, that's saying a lot.

—BOB ALLEN

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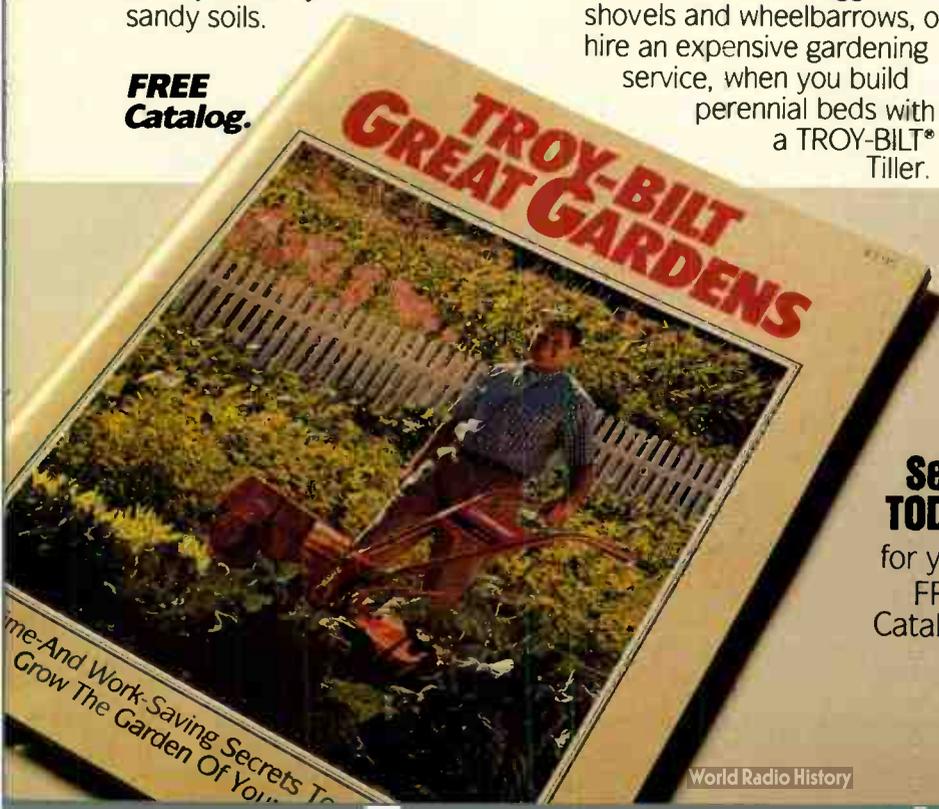
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World Radio History

Record Reviews

Chet Atkins and Jerry Reed

Sneakin' Around
Columbia 47873

It was in the year 1970 that Chet and his fingerpicking-fellow traveler, Jerry Reed, first recorded an album for RCA. At the time Chet was overseeing all production at RCA's Nashville operation. The youthful Reed, after years in the Nashville studios as well as making his own vocal and instrumental recordings, was on the verge of a big breakthrough, first as a singer, then as a movie and TV actor.

Twenty-two years have passed since then. Chet is going on 68, Reed is now 55; the days of *Gator* and *Smokey and the Bandit* are long past. Now these two old friends have come together once more to celebrate the greatest bond between them—their guitars. And as before, both play with grace and wit, everything note-perfect. The sound is clean, lush and full. As usual in such collaborations, old is mixed with new. They generate an exceptional remake of Reed's trademark 1960's instrumental, "The Claw," named for Jerry's finger-picking style. (Chet uses his thumb and a couple of fingers of his right hand, while Jerry always used all five fingers of his right hand.) They nearly catch fire on the pop standard, "Summertime," and on Jim Ed Brown's hit, "Cajun Stripper."

Note my use of the word "nearly." Unfortunately, that is what characterizes this entire collection. It "nearly" works—but in the end most of it misses the mark. Why? Because too often their lowkeyed approach lacks the sort of fire and abandon both have shown in the past. They seem relentless in the pursuit of sterile perfection. I know they're older, but just as they come close to making a breakthrough, they opt to play it



safe. It's almost *guitarus interruptus*.

Things are further hampered by several hopelessly trite and silly tunes like "Here We Are" and "Gibson Girl," an ode to an old guitar. "Sneakin' Around" tries to be funky but comes off monotonous, while "Nifty Fifties," which seems geared as a tribute to the music of that era, transcends boredom to become out and out Muzak. It may have been pleasant to include Mark O'Connor, Steve Wariner, Amy Grant and Suzy Bogguss in the proceedings. However, their contributions are so indistinct that they may as well have been anonymous Nashville session pickers. In the publicity handout that came with this record, Reed is billed as being "slightly more in control." He says, "I'm more mellow. With this album I think I finally understand what playin' to the heartbeat is all about, instead of trying to play everything so fast." That's not a bad approach; players who spend all their time trying to dazzle listeners usually wind up overwhelming them if they don't let up. However, the speed of the heart varies with the circumstances. Mellow is fine, but passion is no less important. Both are quite capable of generating it here, but they only hint at it. And remembering Chet's superb 1991 collaboration with Mark Knopfler, whose talents pushed and inspired him, it's disappointing that two brilliant musicians and old friends wound up "Sneakin' Around" the kind of music they could have made.

—RICH KIENZLE



Cleve Francis *Tourist in Paradise* Liberty 96498

I heard the rumble—a black cardiologist who thinks he can sing country music. Just another wanna-be star in an already overcrowded field. So when Cleve Francis' disc, *Tourist in Paradise*, showed up in my mailbox, my enthusiasm was understated.

The first jolt I got was when I looked at his press shot. I was expecting a portly, gray-haired doctor; what I saw was a young, attractive hunk who would have absolutely no trouble getting rave reviews from female MTV-ers. "Okay," I muttered, "but can he sing?"

And after listening to the disc, I had to conclude Francis passed the second test (forgive me) in a heartbeat. Although he doesn't even come close to a country twang, his voice has good range, clarity and breath control, with sound and styling fixed somewhere between Eddy Raven and Jackie Wilson. What he doesn't have on this disc is song control. Despite the fact that the list of writers reads like the first row of a songwriters' awards banquet, most of the tunes, though well-written, don't have a reason to exist—proof that great writers don't always write great songs.

Francis co-produced this album with Liberty prez Jimmy Bowen, who, according to the artist, "Let me pick my own music; I want happy, uplifting songs—I don't want any

cheating songs or songs about people drinking in bars." It's a wonderful concept, and it's true the album is chemically pure, though there are several songs, including a remake of Bill Anderson's "The Tips of My Fingers," relating the miserable side of love, that aren't particularly uplifting.

There were some positives, however. His first single, "Love Light" and "You Do My Heart Good" are uplifting love songs. (The video of "Love Light," first released through Playback Records, was what captured Bowen's attention.)

Recommended cuts include "Rock Solid," a catchy country rock tune by Susan Longacre and Kent Robbins with a good twist at the end. Award-winning Longacre is well-known for writing from the heart; when Francis sings a song like this, he's in his element. "You're the Reason," by Jerry Vandiver, Tom Paden and Rick Lance, also deserves recognition—it's got a great groove. "Those Were the Days, These Are the Nights" (Don Schlitz/Fred Knobloch) is an extremely well-written, darkly colored, pop-oriented song that's wonderfully morose but doesn't really fit with the rest of the album.

Francis has the voice and the producer to become a major star, but if he's going to continue to choose his own material, he needs a better feel for songs that will do his voice more justice; these were obviously picked because of the songwriters, not the songs—the majority are contrived, surgically-sterile attempts that fall short of hitting dead center.

If Francis set out to prove he could do it, he's accomplished his goal. It's just hard to believe he'd give up his career as a cardiologist to get into the lifestyle of a country music recording artist. Whether he remains a permanent fixture in a field obsessed with dues-paying remains to be seen; let's hope *Tourist in Paradise* is only an album title.

—MARJIE MCGRAW

People

50 YEARS AND STILL GETS TEARS IN HIS EYES

I took myself out to view the live taping of **Eddy Arnold's** TNN special, *50 Years in Country Music*. It will be broadcast May 18th. Eddy's guests included **Alabama**, **Vince Gill**, **Chet Atkins**, **Dinah Shore**, **Roy Clark** and **Anne Murray**. Visiting via video was old friend **Andy Griffith** from the TV set of *Matlock*, and **Milton Berle** and **Garth Brooks**.

All the guests sang Eddy's hits—solo and/or with him. It isn't hard to sing an Eddy Arnold hit. After all, he's sold 85 million records. Must add, good-looker **Vince Gill** has become quite the hillbilly hunk for the ladies. Every time **Vince** moved, played guitar, spoke or anything, females would scream "Vinceeeee!!" Even at the end of the show, when a teary-eyed Eddy introduced his wife of 50 years, **Sally Arnold**, and brought her onstage, the gals were screaming, "Vince, Vince, Vince." **Sally Arnold** herself spent a minute longer talking with **Vince** than with the other entertainers. **Vince** has found his niche in country music, and it looks like the ladies have found a new heartthrob in **Vince**. Isn't show biz grand?

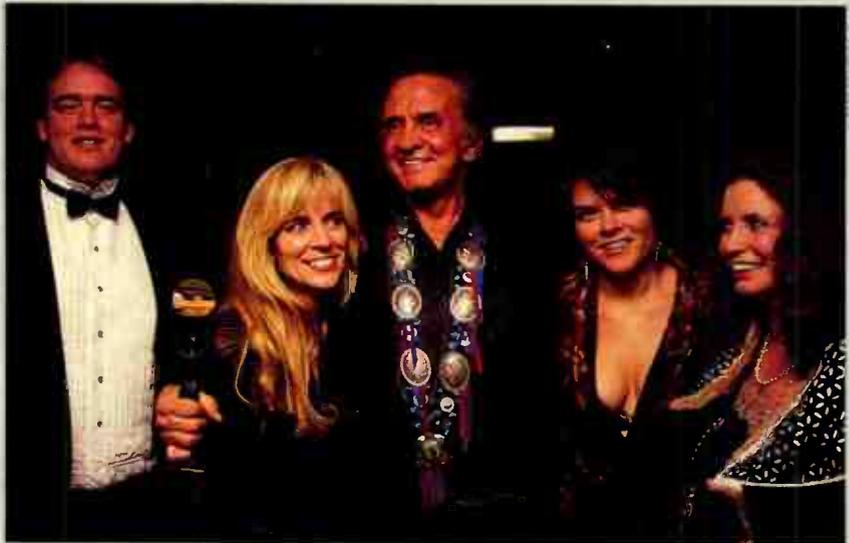
WAYLON SIGNS WITH FRIEND

Waylon Jennings signed a management deal with his longtime road manager/friend **David Trask**. **Trask** has been working with **Waylon** for 11 years. Should be a good teaming.

GIVE ME LIBERTY OR...

Capitol Records is no more a name in Nashville, except for older releases. The label has been renamed **Liberty**, according to label head **Jimmy Bowen**. Announcements were made from the new offices on West End Avenue. **Liberty** is the only label in town with its own in-house business and financial departments. All other labels answer to New York or Los Angeles for business decisions and money. Thorn of London is the parent company, **EMI** is the umbrella

CASH JOINS ANOTHER HALL OF FAME



When **Johnny Cash** was inducted into the Rock 'n' Roll Hall of Fame, it was a family affair. Joining **Johnny** at the induction dinner, held January 15, 1992, at the Waldorf-Astoria Hotel in New York City, were son **John Carter Cash**, stepdaughter **Carlene Carter**, daughter **Rosanne Cash** and wife **June Carter Cash**. **Lyle Lovett** made the presentation to **Johnny**.

group including all the record divisions. **Liberty** is one of those.

Bowen further announced the formation of an alternative department within **Liberty** to be headed by **Charlie Lico**. The emphasis here will be on jazz, new adult contemporary, world music and other styles. **Bowen**, the predictor, says by the year 2000 Nashville will be the music capital of the world. He adds that all kinds of music will be coming out of here. I think he may be right in his assumption, because he's laying the foundation for such. By the way, **Bowen** continues to answer to **Joe Smith**, CEO/EMI.

BILL ANDERSON WEARS ANOTHER HAT

Bill Anderson: country music singer, **Whispering Bill**: song stylist, **Bill Anderson**: successful songwriter, **Bill Anderson**: soap opera star, **Bill Anderson**: television host...and **Bill Anderson**: record producer. **Anderson** has produced seven comedy albums by comedy writer **Lewis**

Grizzard. Now he will produce a comedy album by **Dave Barry** in **Barry's** hometown of Miami, Florida, at the Colony Theater with a live audience.

I DO'D IT

Pretty Sheila Shipley, radio promo gal with **MCA**, said her I do's, but not before her friend and label star **Reba McEntire** gave her a shower in **Wilson County** at the mansion she shares with hubby **Narvel Blackstock**. **Reba's** label mate **Patty Loveless** also attended the event. Love and best wishes to **Sheila**, a real good person.

RECORD MAKES RECORD

"All I Can Be," **Collin Raye's** single on **Epic**, was the first country music single ever to receive 100% airplay on all radio stations that report to the prestigious *Radio & Records* trade paper. Quite a feat—a record makes a record.

Reporter: Hazel Smith

Editor: Rochelle Friedman



NEW TIMES TWO.

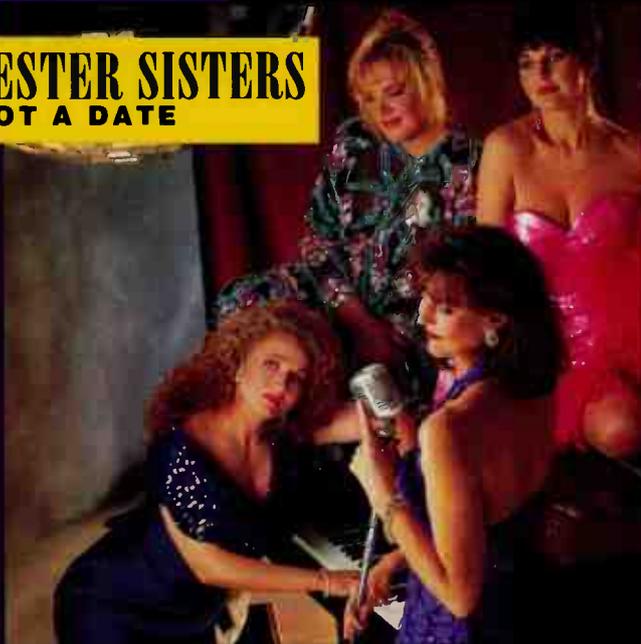
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"WHAT'LL
YOU DO
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ME."



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RESTLESS HEART MAKES A CHANGE

The wonderful lead singer with **Restless Heart**, **Larry Stewart**, has departed the popular band to pursue a solo career. Since '84, the group, consisting of Stewart, drummer **John Dittrich**, bassist **Paul Gregg**, keyboardist **Dave Innis** and guitarist **Greg Jennings**, has been making records and breaking them with seven Number One singles and three Gold albums. Now Restless Heart will find a new lead singer, and Larry Stewart will be a solo star. Both acts will record for the folks at RCA.

QUEEN EMMYLOU

*She came from California with a guitar
on her knee
She came to play and sing her songs in
Nashville, Tennessee
A troubadour in cowboy boots, she came
upon the scene
And made us proud of what we were, the
Hillbilly Queen.—H.S.*

When **Emmylou Harris** migrated from California to Music City in 1984, her distinctive panache was surpassed only by her angelic vocals. The music scene had a love affair. Her name was on everybody's lips...Emmy here, Emmy there, Emmy everywhere. At the time her hair was black and so was mine.

In the late 1970's we were Hollywoodized to death by urban cowboys who wore cowboy hats to make themselves look pretty. They could ride the mechanical bulls, but their real bull riding was like their music—once out of the chute, it sorta wilted.

The lady named Emmylou came upon the scene like a breath of fresh air. She looked good, smelled good and sang like a bird. *Elite Hotel*, her first Warner/Reprise album, was wonderful. It was 1975-76. She was the new girl on the block.

Emmy had a reach with her music. She reached back and sang **The Louvin Brothers'** "If I Could Only Win Your Love." She had a passion for **George Jones'** music, because of her mentor, the late **Gram Parsons**, who hero-worshipped Jones, and because she naturally loved good music. She fed on it.

From the Emmylou Harris **Hot Band** of the late 1970's and early 80's sprang **Rodney Crowell**, **Ricky Skaggs**, Music Row exec/musician/record producer **Tony Brown**, record producer/musician **Emory Gordy** (who is married to **Patty Loveless**), **John Ware**, **James Burton**, steel guitarist/songwriter **Hank DeVito**

People

and **Herb Pederson** (of **Desert Rose**). Later came **Rosanne Cash**, **Vince Gill**, even songwriters **Guy** and **Suzanne Clark** and **The Whites**. Emmy was their quiet leader. Music was the mistress of her heart. They learned from her. She learned from them.

She, without a doubt, initiated the New Traditionalist movement. Her vocals, her love for singing and her curiosity for the near-forgotten brought forth a spring of wonderful acoustic sounds, integrated with country rock, which she'd learned to love from Gram Parsons. And it was awesome, especially the harmonies. I'd go as far as to say, if Emmy had been male, she'd be the hero who brought back musical harmonies.

Much water has gone under many bridges. There have been funerals, births, hits and misses, marriages, divorces, good music, great music and more music. And in mid-'91 we heard from Emmy: "I'd always wanted to sing at the Ryman Auditorium," she mused. And Lord, did that girl sing. We reported in this magazine that the special, taped for TNN, as well as an album, both titled *Emmylou at the Ryman*, were head and



DONNE BEAUCHAMP

Thanks for the music, Emmylou.

shoulders above most. Like the singer, the music is beautiful and simple. And it is acoustic. You'll catch her rendering only the best. "All for the love of music"

so obviously describes her very persona.

Her new acoustic band, which she calls **The Nash Ramblers** (short for "Nashville," I'm sure), are all top of the line pickers. It consists of fiddler/mandolinist **Sam Bush**, dobro/banjoist **Al Perkins**, upright bassist **Roy Huskey Jr.**, guitarist **Randy Stewart** and drummer **Larry Atamanuik**.

As in the past, she's reached, taking the unknown, making it known. She's breathed life into gems like **Bill Monroe's** "Walls of Time," **Hank Williams Sr.'s** "Half as Much" and **Stone-wall Jackson's** "Smoke Along the Track." "Walls of Time" sounds like a radio hit to me.

At the Nashville premiere of the special, TNN's big chief programmer, Mr. **Paul Corbin**, hosted a party at Diamond in the Rough, located near the Ryman Auditorium. The TV show, as premiered for the media and the friends and neighbors, was something to be talked about. In attendance with Corbin from TNN were **Brian O'Neil**, **Jerry Bailey**, **Nancy Neal** and **Lynn Gaines**. Warner/Reprise was represented by label head **Jim Ed Norman** and bigwigs like **Janis**

My time. My Skoal.

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People

Azrak, Ronna Rubin, George Briner, Bill Mayne. I also spotted Polygram headman **Harold Shedd** and record producer **Norro Wilson**.

With a kid larger than she is calling her mama, the 44-year-old Emmy still sports the best set of gams in town. As I stated in the past, Emmy is living proof, gray hair is sexy. The TV show, broadcast January 15th, will be broadcast again on June 15th. Meanwhile, a video is for sale for the fans. Of course, all of you will add the record to your collection.

If the Ryman could speak, I'm sure it would have said, "It was good having Emmylou and her music." The ghosts of Hank Williams, **Ernest Tubb** and the **Solemn Old Judge** would amen that statement. So do I.

At the end of the premiere, I tried to thank Emmy for the music. I barely got it out, for tears were flowing. My heart wanted to thank her for making us proud once again of what we are. Her scepter is a guitar, and a stage is her throne. She is the undisputed Hillbilly Queen. Long live the Queen.

Shortly thereafter, the wonderful news reached me that Emmylou was to be named the 70th member of the Grand Ole Opry on January 18th. Naturally, I was there. Dressed to the nines in a suede Indian dress, she looked like a princess

and sang like an angel. Introduced by **Roy Acuff**, Emmy first sang "Walls of Time." It was a big night at the Opry. The backstage area was so crowded you could barely walk. In the wings, cheering Emmy on were **The Whites**, **Bill Monroe**, **Vince Gill**, **Tony Conway** of **Buddy Lee Enterprises**, who books Emmy, and others like me.

I'd like to personally thank Mr. **Hal Durham**, manager of the Opry, for declaring Emmylou a full-fledged Opry star. She is so deserving.

CASH, CROWELL DIVORCE FINAL

The divorce of **Rosanne Cash** and **Rodney Crowell** became official in March. Grounds: irreconcilable differences.

HALL OF FAME ANNIVERSARY SPECIAL

CBS-TV came to Nashville on April 1st to tape an all-star special: *Country's Grandest Homecoming: The Country Music Hall of Fame's 25th Anniversary*. The special, a mix of live performances and clips from country's past, celebrates the people, places and diverse styles that have contributed to the development of the music. Among those on the bill are **Clint Black**, **Randy Travis**, **Hank Jr.**, **Kathy Mattea**, **Ricky Skaggs**, **Alan**

Jackson and **Mary-Chapin Carpenter**. No air date had been scheduled at press time—if it hasn't aired by the time you read this, keep an eye out for it. Watch these pages for more on the anniversary.

ANNE MURRAY MOVES

After 30 albums and 22 years with Capitol Records, **Anne Murray** was unable to reach an agreement regarding her contract renewal. So Anne has gone her way and Capitol (now Liberty) has gone its way—the company moved its headquarters off of Music Row to a new location at 3322 West End Avenue.

JUST ANOTHER REASON TO LOVE GARTH

Garth Brooks and his wife, **Sandy**, were home relaxing. They started flipping the remote control and came across the telethon for cerebral palsy. They watched a few minutes, got their checkbook, headed for Channel 2 and wrote out a check for \$25,000. A heart big as Oklahoma, that boy has. Just another reason to love him. Charity begins at home with the kids.

GREAT DUDE GOES BIGTIME

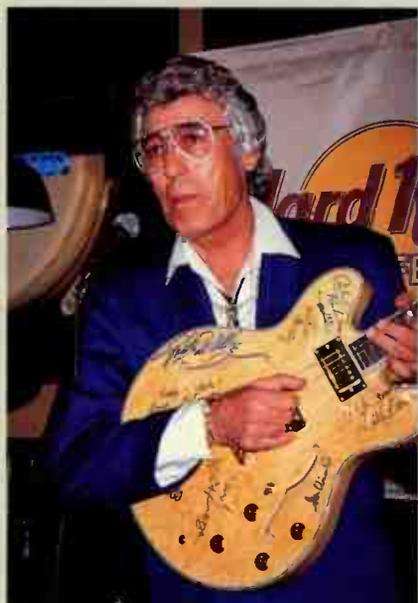
Kyle Lehning has been named Executive VP and General Manager of Electra's reactivated Asylum label in Nashville. With offices at 1906 Acklen Avenue, handy to five trendy eateries and one post office, Asylum Records is open for business.

The 42-year-old Lehning, a native of Cairo, Illinois, and father of four sons, became one of this hillbilly town's most sought-after producers after his success with **Randy Travis** and others. I'd bank on the Lehning-Asylum marriage mushrooming into a major contender. Kyle's been in the business since the early 70's, and his past history of great song ears, stacks of hit records, a knack for star-picking and knowledge of who can get what job done are all on the books. He will succeed.

TRITT BECOMES "CLUB" MEMBER

Georgia born and bred **Travis Tritt** is now a member of an exclusive "Country Club"—the Grand Ole Opry. The 29-year-old Tritt, who has two platinum albums under his belt, joined the ranks of Opry members on February 29th. Longtime Opry star **Porter Wagoner** handled the induction. Tritt is currently on tour with **Marty Stuart**.

HARD ROCK HOSTS HILLBILLIES AND ROCKABILLIES



New York's Hard Rock Cafe hosted the 8th Annual Music Industry Picnic on January 21, 1992. This year, the party was in honor of the legendary **Carl Perkins**, who recently won a battle with throat cancer. Perkins spoke and performed cuts from his new album, *Friends, Family and Legends*. **Clint Black**, who arrived with wife **Lisa Hartman**, served as host and joined the jam.

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*Shown smaller than actual size of approximately
20" in height, including crown.*

People



Reba and Huey get serious for the cameras.

REBA AND HUEY

My hormones aren't the only ones in Music City working overtime. That **Reba McEntire** is forever hanging out with handsome he-men. This time is no exception. Reba's single, "Is There Life Out There," was made into a video, and wouldn't you know, she had **Huey Lewis** playing the role of her husband. That Huey Lewis is lucky to be that close to our Ms. Reba, in my opinion. But then again, I would not say no to being that close to Huey Lewis, either.

NEVER MIND MY HORMONES

When **Dwight Yoakam** made his long-awaited, oft-rescheduled Opry debut in January, it was bittersweet. Dwight was so humbly proud to be singing on the stage, bragged about meeting **Stonewall Jackson**, bragged about singing with the Opry Staff Band and dedicated the show to the love of his professional life, the ailing **Minnie Pearl**. The latter made it bittersweet for Dwight. But for me, as tight as his jeans were, I knew why me and Minnie Pearl like Dwight, and his singing, too. Never mind my hormones. They have a mind of their own.

AILING

Minnie Pearl continues to heal at home. The longtime Opry favorite doesn't see many people.

Bill Monroe told me he had a terrible heart pain that spread into his arms so badly he had to be rushed to the hospital. Thank God it eased up, and he is still able to work weekends at the Opry.

Dickie Lee, man about town **Jack Clement**, songwriter **Ron Chancey**, NARAS nice gal **Nancy Shapiro** and NSAI's **Pat Rogers**. Congratulations to everybody involved.

LUNCH WITH MR. BROWN

Yes, I did have lunch with Mr. Brown at the trendy Ultra Violet Restaurant just off Music Row. Mr. Brown is, of course, is the multi-talented **Tony (wow) Brown**, music exec, musician, record producer and special friend of yours truly. Mr. Brown and Ms. Smith did dine on red beans and rice. Umm. More importantly, we had such a great time just visiting and talking. Lunch with Mr. Brown is an event, not just a lunch. Anytime, Tony.

THE JUDDS FAREWELL FARES WELL IN THE MARKETPLACE

The Pay-Per-View telecast of **The Judds'** last concert was the most successful music event in the history of the cable channel, according to **Ken Stilts**, The Judds' manager. Everyone involved in the project agreed, this is another giant step for country music. By the way, Wynonna's solo album on MCA is titled *Wynonna*, and her first single, which she debuted on the American Music Awards, is titled "She Is His Only Need." My love and prayers to Wynonna as she solos and to **Naomi** as she heals at home.

NUMBER ONE WITH A STONE

Some who showed up at BMI to help Epic artist **Doug Stone** celebrate his Number One single, "A Jukebox With a Country Song," were **Gene Nelson** and **Ronnie Samoset** who co-wrote the song, **Roy Wunsch** and **Jack Lameier** from the label, producer **Doug Johnson** and Stone's managers, **John Dorris** and **Phyllis Bennett**. Also, Warner Publishing's **Tim Wiperman**, **K.T. Oslin**, TNN's **Cathy Martindale**, songwriter

AIN'T NOTHIN' WRONG



Everything seems to be just right with **Aaron Tippin** and his video/single, "There Ain't Nothin' Wrong With the Radio." Fans lined up at 4:30 A.M. in sub-freezing weather to be on hand for the filming, which was held in Greenville, South Carolina, near Aaron's hometown.

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OKIE NIGHT

Becky Hobbs invited fellow Okies **Rich Grissom** and **Gus Hardin** out to Nashville Nightlife on Music Valley Drive for the annual TNT (Tulsa to Nashville) blowout. The list of TNT's grows daily. Other transplants include **Joe Diffie**, **Trisha Yearwood**, **Vince Gill**, **Reba McEntire**, **Garth Brooks**, **Roger Springer**, **Kevin Welch** and **Mel McDaniel**. Oklahoma has always sent us the best of their litter. Look 'em over...not a hound dog in the bunch.

HANK JR. MOVES

Hank Williams Jr. has changed record labels. After nine years with Warner Brothers Records, he's moved to Capricorn, where his longtime buddy, **Phil Walden**, operates. Located in Nashville, the rejuvenated label that once was home for Southern rockers like **The Allman Brothers**, **Lynyrd Skynyrd**, **The Marshall Tucker Band** and others, is taking a lean toward country

Hosted by Capricorn, Warner Brothers and Curb Records, the party and official announcement of the move was held onstage at the historic Ryman Auditorium, which housed the Grand Ole Opry.

Dressed in black with a black country gentleman's hat, Hank looked like he could have owned all the land from 8th Avenue to the Cumberland River for about a hundred miles. Hell, yes, he

would gamble and sip Jim Beam. But he would sing you a song, say ma'am to the ladies, break their hearts and hang out with the guys. The year could have been 1892, a hundred years ago.

Hank allowed as how he was convinced that the best was yet to come. He mentioned his association with both *Monday Night Football* and Hardees. However,

he didn't mention teaming up with the folks at the King of Beers, Budweiser.

August A. Busch IV, director of marketing for Budweiser, made the official announcement later on. 'Course being privy to the news in advance, I just nodded and said yes. Hank's manager, the great **Merle Kilgore**, done told me that Bud was sponsoring 50 tour dates this year with Hank headlining along with **Patty Loveless** and **Doug Stone**. Called the Rock 'n' Country Tour, I'd bet it'll sell out many major halls.

Besides, Hank's single, "Hotel Whiskey," is the best he's had in a long while. The album is called *Maverick*. It is his 61st and was co-produced by Hank, **Jim Ed Norman**, **Barry Beckett** and **James Stroud**...all first stringers.

It made me feel good to see Mrs. Hank in this picture with the old man. It's high time the Wild Child kissed the hand that rocks the cradle at the house. The fans loved to see the wild side, but the time has come to see the real man.

WILLIAMS STILL SINGING

That other Williams boy, **Don**, has just released his third RCA album, titled *Currents*. Don went back to the roots of his recording career, using the talents of his first producer, **Allen Reynolds**. Williams is touring Scotland, Ireland and England, where he's a superstar. He also plans to tour Africa this year.

A NUMBER ONE



My friend **Donna Hilley** is surrounded by **Brooks** and **Dunn**, who write for Sony/Tree. The duo was celebrating their chart-topping single, "My Next Broken Heart," which they both wrote and performed. Thought you'd like to get a peek at the handsome twosome. Donna is VP/CEO of Sony/Tree.

She's an irresistible baby girl,
especially at this wonderful price!

"My First Tooth"

Patricia has not been her usual self these last few days. But this morning, she breaks into the widest smile Mommy has ever seen. There in the middle are two tiny teeth!

"My First Tooth" by artist Kathy Barry-Hippensteel is the first issue in *Happiness Is...*, a new collection of porcelain dolls capturing babies' delight in the simple, day-to-day things in life.

Patricia's chubby cheeks are delicately hand-painted to capture the warm blush of a healthy baby girl. Two tiny teeth and her very own bunny-shaped "teething ring" bring a big smile to her face, and a twinkle to her hand-set blue eyes. Patricia wears a one-piece, cotton-blend knit sleeper with satin ribbon, eyelet, and a bib collar with bunny appliques. Matching bunny slippers with whiskers keep her feet warm.

Recommended by Ashton-Drake, "My First Tooth" is certified *Premiere Grade* — your assurance of superior artistry and craftsmanship. As an heirloom-quality doll with exceptional credentials, she may be a wise investment as well.

Enjoy the fun and excitement of baby's first tooth for only \$69.00. But hurry. . . Patricia is issued in a hand-numbered edition ending forever in 1992, after which molds for this doll will be broken and no more porcelain will ever be cast. Order today.

Classic artistry,
timeless appeal...
just \$69



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Actual size is 9 inches, seated. Complete with "teething ring."

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June 30, 1992

YES, please enter my reservation for "My First Tooth," first issue in the *Happiness Is...* collection. Limit one. I understand that I need **SEND NO MONEY NOW**. I will pay for "My First Tooth" in four convenient monthly installments of \$17.25* each, the first being billed before shipment of the doll.

My satisfaction is unconditionally guaranteed. I understand that I may, for any reason, return "My First Tooth" to the Ashton-Drake Galleries at any time within *one full year* after I receive her for a refund or credit of the full purchase price, including postage.

X
Signature _____
Name (please print) _____ Telephone _____
Address _____ Apt. No. _____
City _____ State _____ Zip _____
*Plus \$3.94 home delivery fee and any applicable state sales tax. Please allow 4 to 6 weeks for delivery. Canadian price: \$94.00 plus postage and handling and any applicable sales tax.

76771-D90309

People

LONG NECKS, SHORT STORIES AND MARK

Mark Chesnutt's brand new MCA record is wonderful. It is one of a kind, the kind you are proud for folks to hear. You will love "Bubba Shot the Juke Box" and "Uptown Downtown (Misery's All the Same)," penned by **Harlan Howard** and **Ron Peterson**. Great tune, Big Daddy. Others who penned songs for Chesnutt are **Steve Earle**, **Dennis Linde**, **Charlie Rich** and **Bobby Harden**, who penned the wonderful "Too Cold at Home" on Mark's debut album. This album surpasses the first by a Texas mile and a half. Great music.

SOMETHING TO CELEBRATE

Atlantic Records has been open for business in Nashville for quite a spell now, however the are *in* business now, as we speak. Young **Tracy Lawrence's** debut single on Atlantic, "Sticks and Stones," topped the charts, which called for a celebration. So we got down at Diamond in the Rough on Lower Broadway across from Tootsie's Orchard Lounge. Pickers, songwriters, backup singers, **Rick Blackburn** and all his Atlantic staff, and gridders like me all showed up to help Tracy celebrate. Besides being Number One, Tracy was also celebrating his 24th birthday. Not yet dry behind the ears, the Kentucky native does have a bright future. Tracy's album is also titled *Sticks and Stones* and is really good, too. It was produced by **James Stroud**.

BIFF COLLIE: 1927-1992

After a long battle with cancer, country radio pioneer **Biff Collie** passed away on February 19, 1992. A memorial service was held at Forest Hills Baptist Church, where he'd served as a deacon. Stars, industry people and friends, all came out to pay their last respects. Among the guests were **Bill Anderson**, **Johnny Russell**, **Little Jimmy Dickens**, **John Hartford**, **Dick Curless**, **Charlie Douglas**, **Mac Wiseman**, **Rose Lee Maphis**, Opry photographer **Les Leverett**, **Merle Kilgore**, former CMA director **Jo Walker-Meador** and **Mae Boren Axton**.

Wayne North, a minister and longtime family friend from Los Angeles, led the service. He recalled awards Biff had received and other highlights of his colorful career. He talked about how much Biff's friendships meant to him. He remembered Biff's excitement at the birth of daughters **Sandra** and **Sharon**, and told

GOOD NEWS FOR LORRIE



Five dozen roses and a special plaque were presented to Lorrie Morgan in honor of her second Gold certification. *Something in Red* sold 500,000 units. Celebrating with Lorrie are members of RCA and her manager and producers.

how wife **Barbara** was the holder of Biff's heart. **The Jordanares** sang. "Precious Memories" was just awesome. And **Billy** and **Terry Smith** did not leave a dry eye or a doubting heart when they sang "Angel Band" and Biff's fave, "Jesus Loves Me," with **Johnny Warren** and **Terry Eldridge**. **Billy Walker** played keyboards. There's no sweeter sound than his fingers on those keys, even with tears in his eyes.

Collie, who was born in Little Rock, Arkansas, began his country radio career in San Antonio. He moved to KNUZ in Houston, then moved to Los Angeles and worked at both KLAC and KFOX. In 1959 he made the move to Nashville. He even helped form the Country Music Association. Biff never minded helping people. He was the first person to put **Kenny Rogers** on TV, he was an early supporter of **Elvis** and once he even bought **Hank Williams** a shirt when Hank showed up in Houston with just the one on his back. In 1978 he was named to the Country Music Disc Jockey Hall of Fame.

Biff was stricken nine years ago with prostate cancer. The disease recurred last year. He died at home while his beloved **Barbara** held his hand and sang.

OUR STARS SHINE AT GRAMMYS

Our country folk were out in force at the 34th Annual Grammy Awards, held at New York's Radio City Music Hall on February 25, 1992. Wonderful performances were given by **Roy Rogers** and **Clint Black**, **Alan Jackson**, **Mary-Chapin Carpenter** and **Vince Gill**. And others, like **Chet Atkins** and **Tanya Tucker**, were presenters. They all shined. Country winners were: Best Country Vocal Performance Female—**Mary-Chapin Carpenter**, for "Down at the Twist and Shout"; Best Country Vocal Performance Male—**Garth Brooks**, for "Ropin' the Wind"; Best Country Song—**Naomi Judd**, **John Jarvis** and **Paul Overstreet**, for "Love Can Build a Bridge" (as performed by **The Judds**); Best Country Vocal Performance by a Duo or Group—**The Judds**, for "Love Can Build a Bridge"; Best Country Vocal Collaboration—**Mark O'Connor** and **The New Nashville Cats** (**Steve Wariner**, **Ricky Skaggs** and **Vince Gill**), for "Restless"; and Best Country Instrumental Performance—**Mark O'Connor** and **The New Nashville Cats**, for the album of the same name. Congrats to everyone!

Now I lay me
down to sleep



Shown smaller
than actual size
of 8 1/4" in diameter.

Bedtime Prayers

by Kathy Lawrence

A numbered limited edition collector plate trimmed in 23 kt gold

"Bless my Mommy and Daddy, Grandma and Grandpa, my new baby sister... and of course Mr. Bear." This adorable little boy earnestly tries to include all his loved ones as he kneels to say his "Bedtime Prayers." Soon he'll be fast asleep, safe and sound, dreaming the innocent dreams of childhood.

Now, this heartwarming scene has been forever captured on an enchanting collector plate by Kathy Lawrence. An accomplished portrait artist, her favorite subjects are young children. Therefore, it is not surprising that her sensitive portraits always touch the heart with realistic detail and special warmth.

A Limited First Edition

"Bedtime Prayers" is the first collector plate in an exclusive Danbury Mint series entitled *Young Innocence*. Each issue will feature an original Kathy Lawrence painting of an adorable childhood scene.

Each serially-numbered plate will be accompanied by a matching personalized

Certificate of Authenticity. The edition of "Bedtime Prayers" will be limited to the production capacity of 25 firing days. None will be offered through dealers; this edition is available exclusively through the Danbury Mint. As a finishing touch, each plate will be trimmed with a band of precious 23kt gold... and the original price is just \$24.95.

No Obligation — No Risk

When you acquire "Bedtime Prayers," you have the option, *but not the obligation*, to acquire all subsequent plates in this captivating series. Furthermore, under our *100% Unconditional Guarantee*, you may return any plate for replacement or refund within 30 days.

Act Now for Lowest Serial Number

Whether children are part of your past, present, or future, the angelic little boy in "Bedtime Prayers" is sure to capture your heart. We expect great demand for this charming collector plate. In order to receive the lowest serial number, send in your reservation today!

World Radio History

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YIP Please Reply Promptly 40

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Limit:
two plates
per collector.

Please accept my reservation for "Bedtime Prayers" as described in this announcement. I wish to reserve ___ (1 or 2) plate(s) at \$24.95 each (plus \$2.95 shipping and handling—total \$27.90*).

Check My check or money order is enclosed.
One: Charge my credit card upon shipment:
 VISA Discover
 MasterCard Am. Ex.

Credit Card No. _____ Exp. Date _____

Signature: _____

Name: _____
Please print clearly

Address: _____

City: _____

State/Zip: _____

Name for Certificate(s) of Authenticity (if different from above)

Allow 4 to 8 weeks for shipment.

*Any applicable sales tax will be billed with shipment.

People



BMI's Harry Warner, producer Jerry Crutchfield, Ms. Tanya, BMI's Roger Sovine and Liberty Records' main man, Jimmy Bowen.

TANYA SIZZLES

When she was 13, she sizzled. At 33, she sizzles more. **Tanya Tucker** hit Music City 20 years ago when she had just reached her teens. Before her first year ended, the Texas native had a smash single with the ethereal "Delta Dawn."

Through the 70's, more hit singles followed like "Would You Lay With Me in a Field of Stone," "What's Your Mama's Name" and others. She was a legend in her teens and became legendary in her 20's. She was the darling of the tabloids on account of a tempestuous relationship with **Glen Campbell**, who was 20 years her senior. The on-again, off-again romance came to an abrupt halt when Campbell found Jesus, married and moved to Arizona. Meanwhile, Tanya moved back to Music City from Los Angeles, severing her West Coast ties, and took up songwriting.

Partying and playing. It took some taming. Under the watchful eye of long-time producer/friend **Jerry Crutchfield**, wonderful music began to flow from Tanya once again, such as the classic "Strong Enough to Bend," which was a huge record for her. When all else fails, a great single is the answer.

When **Jimmy Bowen** took over the reins a couple of years back at Capitol, he said to his staff, "We know what Tanya can do as an artist. Let's concentrate on her career and see what happens." One of

the results was that Tanya was named Female Vocalist of the year by the Country Music Association for 1991. Also, her album, *What Do I Do With Me*, was certified Gold.

A party honoring Tanya was held at the BMI offices on Music Row. Among the attendees, in addition to Bowen and

Crutchfield, were **Presley** and **Beau Grayson Tucker**, Tanya's two children.

Rumor has it, Tanya's new squeeze is **Collin Raye**, Epic's handsome new honky tonker. Raye was not present for the party; however, a few nights prior, he was appearing on *Nashville Now*. Miss Tanya, with the kids in tow, showed up as a last minute surprise after Collin had performed his second song of the night.

By the way, fans will remember that young Grayson was born the day of the CMA Awards and prevented his mom from attending the event. She was incognito in Nashville's Baptist Hospital.

WILL SUN SHINE AGAIN?

The legendary Sun Records, whose vast library of masters includes those by **Elvis Presley**, **Carl Perkins**, **Johnny Cash**, **Jerry Lee Lewis** and **Roy Orbison**, has been raising money for marketing these wonderful, historic recordings again. Included are two previously unreleased Presley songs, "My Happiness" and "That's When Your Heartaches Begin." Also, some of the funds will be used to actively return to the biz of recordings. Their first artist, so I've been told, is Jerry Lee Lewis. "The Killer" had agreed to make records for Sun, then nobody could find him. So I ask, can you teach an old legend new tricks? Lord know s I hope so, especially if it is Jerry Lee.

BET YOU NEVER SAW A GOLD CHESNUTT



Mark Wright—record producer, **Sheila Shipley**—VP Promotion, MCA, **Mark Chesnutt** (the proud owner of a Gold album), **Bruce Hinton**—President MCA/Nashville, **Jimmy Gilmer**—SKB Records. The album title—*Too Cold at Home*.

CMSA

NEWSLETTER OF THE COUNTRY MUSIC SOCIETY OF AMERICA
MAY/JUNE 1992

Newsletter

REVIEWS & FEATURES

What I Did On My Summer Vacation....

Once again summer is almost upon us. And that can mean heaven for country fans—the stars will be out in force playing fairs, festivals and other outdoor shows all season long. Kicking things off are the Fan Fair festivities. This year, the week-long extravaganza will be from June 8th to June 12th. If you plan on going to Fan Fair, and haven't yet made your arrangements, better move fast. Last year, tickets sold out in advance. For information on registration and tour packages, call 615-889-7503. If you do attend, be sure to stop by and visit the *Country Music Magazine/Country Music Society of America* booth. We'll look forward to meeting you!

In addition to the fun in Nashville, several new theaters will

be opening in Branson, Missouri, this season. If you've been there already, or if you go this season, write up your experiences and send them in—include some photographs if you can. But we're not just interested in Branson. Tell us about any and all shows you saw, stars you met and places you visited. Your travelogue may be useful and interesting for other members. James Cook gets the ball rolling in this issue with his write-up on a Nashville vacation he took with his family.

We've been getting some terrific stuff from you members lately—record and concert reviews, information on local artists and organizations and more. Keep it coming. And don't forget to send your lists of your Top Ten favorite albums of all time (see last issue)—we'll start printing them next issue.

Florida's Society for the Preservation of Early Country & Western Music

Letha Freed, a member of both the CMSA and the Academy, from Plant City, Florida, sends in some information on an organization in her area.

I am a charter CMSA member and I enjoy the *Newsletter*, especially the features and news on the early, traditional country stars. Here in Tampa, Florida, a group of traditional country music lovers are actively engaged in preserving and promoting the music we love. The Society for the Preservation of Early Country & Western Music was founded in 1987 by Roy and Reva Bodden, and it's growing steadily. I've been a member since 1988. I work on the SPECWM newsletter, and help promote the group.

We do two weekly radio shows, *Country Music Memories* and *This is Bluegrass*. They air on WMNF in Tampa, and are very popular. *Memories* is hosted by Lou Chiaramonte, SPECWM president. *This is Bluegrass* is hosted by Tom Henderson, a Society member and leader of the Bluegrass Parlor Band.

When you started the American Academy for the Preservation of Old-Time Country Music last year, I signed on as a charter member. I'd been hoping for years for this kind of publication. Several of our members are also Academy members and love *The Journal*. Keep up the good work.

Letha J. Freed
Plant City, Florida



CMSA member Letha Freed is a Contributing Editor for the SPECWM newsletter.

In This Issue

- Concert/Record/Travel Reviews
- Ferlin Husky in Legends
- Russia Goes Country
- Readers Create

Editor: George Fletcher

Executive Editor: Helen Barnard

Art Director: Kathryn Gray

CMSA Travel Section

With the summer travel season almost upon us once again, here's member James Cook's write-up on a trip he took last summer. Jim and his family took advantage of Opryland's "Passport" package, which includes admission to the theme park, shows and various other Nashville attractions for one price. Opryland will be repeating the offer this summer. For information call 615-889-6611.

NASHVILLE VACATION MEMORIES

I had the greatest vacation of my life—it enabled me to see new places, be entertained and unload a bunch of stress. I'm talking about a week in Nashville, Tennessee. A last minute phone call to Opryland got us the Opryland USA Passport—a true bargain.

After the two-day drive from upstate New York, we arrived at the motel, hit the pool and relaxed. Bright and early the next morning, we went to Opryland where our Passports were waiting for us. The tickets were carefully explained to us, then it was on into the park. One trip on the flume ride, "Old Mill Scream," left us soaked and laughing so hard I could feel the stress pouring out. Then we saw comedian Mike Snider perform at the park—we laughed till tears ran down our faces. The most amazing thing is the talent in the shows at the park. These kids are incredible.

Monday night saw us at the Nashville

Palace for dinner and more entertainment. We were really impressed with the local talent—Tim Atwood was playing keyboard in the band, and sang as well. The next morning, we saw him perform again on the General Jackson showboat. And at an Opry matinee that afternoon, there he was again, playing in the band. It made us aware of how hard some Nashville musicians really work.

Going to the Grand Ole Opry was a real treat. We found ourselves in the third row. I was introduced to country music by an uncle who loved it. He was a truck driver who died at age 44. One of his favorites was Porter Wagoner's "Carroll County Accident," so imagine my delight when he sang that song! In addition to Porter, we saw Jack Greene, Skeeter Davis, Johnny Russell, The Four Guys, Grandpa Jones and, of course, Roy Acuff. Later that night we went to a taping of *Nashville Now*, which was interesting. The set is much smaller than it appears on TV!

On Wednesday, we toured the sights in Nashville and the homes of the stars. The Ryman Auditorium was an experience. To stand on that stage where so many legends walked is incredible. From there it was a few minutes' walk to the Ernest Tubb Record Shop and Tootsie's Orchid Lounge. Then we went back to Opryland for more rides and an evening show by Gary Morris, followed by a visit to Nashville Nightlife, the club Willie Nelson had a hand in setting up.

Thursday we went to the Country Music Hall of Fame, hit the shops on Music Row and drove out to Hendersonville where we saw Twitty City and the House of Cash.

After the drive back home we were left with fond memories of a great vacation. I urge anyone who has been thinking of going to Nashville to do it.

James L. Cook
Johnstown, New York

Check Your Bookshelf

We are trying to locate copies of two books: *The Illustrated History of Country Music*, published by *Country Music Magazine* in 1974, and *The Country Music Story*, by Burt Goldblatt and Robert Shelton, published in 1966. If you have either of these books and would be interested in selling them to us, please write *Country Music Magazine*, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880. Mark your envelope, Attention: Book Search.

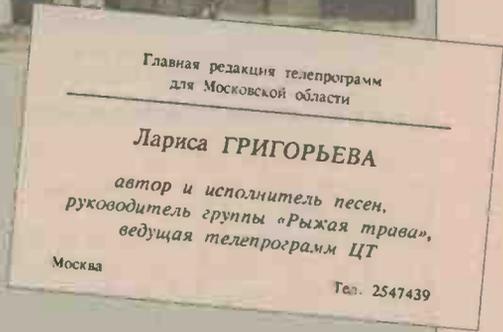


Larissa Grigorieva and her Red Grass Band have found success playing country music in Russia. Her card's at right.

Country Music in Russia

One of the most interesting letters we've received lately comes from Larissa Grigorieva, a country music band leader in Moscow, Russia. Here's her story.

The Red Grass Band was formed in 1990 by the group's leader, Larissa Grigorieva. She's the lead vocalist and songwriter, and sings in both Russian and English. Before 1990, Larissa, who graduated from both the Moscow Institute of Theater Arts and the Moscow Foreign Languages Institute as an English language specialist, performed bluegrass only, but her current band blends bluegrass, country and traditional Russian music, using instruments such as guitar, fiddle, accordion, mando-



lin, drums, bass and harmonica—**not unlike an American country band!**

Larissa and the band have taken part in a number of country music festivals in Russia, Lithuania and Finland. For the past three years, Larissa has hosted "Farmer," an annual country and folk music festival in Moscow. She's also an actress and hosts concerts and television programs—she has her own show on Moscow Region TV Broadcasting.

Concert Reviews

Robin Sue Lehman, whose work we've featured before, turns in this review of Kathy Mattea. Robin comments, "Thanks for opening up your publication to us enthusiastic amateurs!"

Denver's Paramount, a gorgeously restored Art Deco theater, first opened as a movie palace in 1930. With 2,000 seats, the intimate setting was perfect for the acoustic music of Mark O'Connor and Kathy Mattea.

O'Connor opened, letting his music speak for itself. While he played, the silence was absolute; afterwards, the applause and cheers made the walls shake.

Mattea and her band were just as enthusiastically received, and she responded with that mixture of warmth, grace and good humor that first made me a fan of hers when I saw her open for George Strait in 1987.

I saw her last in August 1991 at the "Festival of Mountain and Plain (A Taste of Colorado)," also in Denver. As with that show, this night the music was magic. "Whole Lotta Holes" and "Asking Us to Dance" were more beautiful live than on the album.

She showed a loopy sense of humor with "Harley" and with her story of how she and the band could never agree on a

name for the band until they were inspired by a marquee at a country fair: "So we are, 'Tonight—Kathy Mattea and Monster Truck Pull'." And she proved that she has a voice as powerful as Reba's on the a cappella number, "Timber."

No one wanted the evening to end. She encored twice, once with Mark O'Connor joining her and the band for a Scottish folk tune, "The Flowers of Edinburgh."

Robin Sue Lehman
Aurora, Colorado

Record Reviews

A member who's becoming a regular contributor to this section is Greg Treadway. Here he tells us about the new release from The Eddie Adcock Band. According to Greg, his purchase of the album "was inspired by Hazel Smith's People column, which mentioned Eddie recently." Greg adds, "I'm glad to see the Member Reviews section thriving."

THE EDDIE ADCOCK BAND

Dixie Fried

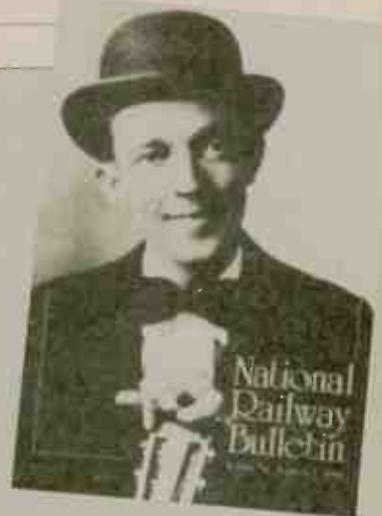
CMH Records, CMH-6270

Eddie Adcock's music career took off in 1957 when he was one of The Country Gentlemen. He stayed until the early 70's, when he formed the bluegrass/country/rock band, Second Generation, and met and married singer/guitarist Martha Hearon. They also recorded as a duo, which later became Eddie Adcock and Talk of the Town, and now The Eddie

More on Trains and Country Music

Last issue we featured a report on the efforts of Iowa correspondent Dennis Devine to help restore the Rock Island Railroad depot in Council Bluffs. The connection between railroads and country music continues.

The National Railway Historical Society's members' magazine, *National Railway Bulletin*, recently featured a cover story on that very subject, titled "Railroads and American Music." The 16-page feature includes detailed information and historic photographs on artists like Jimmie Rodgers, Vernon Dalhart, Carson Robison, The Louvin Brothers, Hank Williams and Roy Acuff. Did you know that the song widely regarded as country's first million seller featured a train song on the flip side? Vernon Dalhart's 1924 recording of "The Prisoner's Song" was backed with "Wreck of the Old 97," which recounts a September 23, 1903, accident on the Southern Railway in Danville, Virginia. The article also explores the im-



Jimmie Rodgers graced the cover of the NRHS's Bulletin.

portance of the railroad theme in other styles of music—bluegrass, blues, folk and even rock.

The NRHS, a non-profit, educational organization with over 20,000 members, was founded in 1935 to preserve railroad history. For information, write NRHS, P.O. Box 58153, Philadelphia, PA 19102.

Adcock Band. In addition to Eddie on banjo, lead guitar and vocals, and Martha on rhythm guitar and vocals, there is Missy Raines on bass and harmony vocals. They are joined by guest fiddler Glen Duncan.

Dixie Fried is the third release by this group. Eddie wrote the title song about a man's love for the South. Other highlights include songs drawn from various sources including Bob Dylan ("Tonight I'll Be Staying Here With You"), The

Allman Brothers ("Midnight Rider"), David Allan Coe ("She Used to Love Me a Lot") and even Restless Heart (the poignant "A Tender Lie").

One listen to this album and you'll understand why radio stations voted Adcock Instrumentalist of the Year (as reported by Hazel in *People*). It's a real enjoyable effort by the band, and I'm already looking forward to their next one.

Greg Treadway
Artie, West Virginia

MARCH 1992 POLL Album and Single of the Month

Alan Jackson *Don't Rock the Jukebox*
RVS "After the Lights Go Out"

Make it five polls in a row for Alan Jackson—his *Don't Rock the Jukebox* is your Number One album pick again. He ties the record set by Clint Black's *Killin' Time* a couple of years back. Ricky Van Shelton's *Backroads* is second, followed closely by Vince Gill's *Pocket Full of Gold*. Travis Tritt's *It's All About to Change* grabs Number Four and George Strait's *Ten Strait Hits* takes the fifth. Though still Number One on *Billboard*'s pop album charts, Garth Brooks isn't among your top picks. CMSA members put him in 12th place!

In singles, Ricky Van Shelton's latest is your top pick. We've got an interesting tie for second—Randy Travis' "Better Class of Losers" battles it out with Alan Jackson's "Dallas." Now here's the twist—Alan and Randy co-wrote "Better Class of Losers." They both have reason to celebrate.... Very closely behind them in third is the Travis Tritt/Marty Stuart collaboration, "The Whiskey Ain't Workin'," followed by Doug Stone in fourth and Tanya Tucker in fifth.



Sweethearts Shine in Canada

Member Doug Trywick, of Vancouver, British Columbia, Canada, was pleased to meet two of his favorites—The Sweethearts of the Rodeo—when they played Lynden, Washington. Says Doug: "I have been a country music fan all my life and am a member of two fan clubs—Emmylou Harris' and The Sweethearts'. It was through The Sweethearts fan club that I found your wonderful magazine. Keep up the good work." Doug also sent a Readers Create entry that may pop up in the future.

Collecting the Magazine

Complete your collection of *Country Music Magazine*.

•For Sale: *Country Music Magazine* (Sep. 1972 to Jan/Feb 1982), 97 issues (eight issues missing, plus extra copies of June and Jul/Aug 1981 issues). Prefer to sell as a set. Also have eight Elvis Presley magazines (circa 1956-1960). Send SASE with your offer. **D.W. Bruhn, Rt. 3, Box 141, Wood River, NE 68883.**

•For Sale: Back issues of *Country Music Magazine* (March 1973 to present). Will sell individual copies or the entire set. **Burton Gillane, 2490 Waterford Way, Vidor, TX 77662-2900.**

•For Sale: *Country Music, Country Music Parade, Music City News, Country Style, Hollywood* and other magazines. SASE for list. **Ruth Pitts, 4600 Jackson Blvd., #175, Columbia, SC 29209.**

Information, Please

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

•Wanted: Anything dealing with The Judds: pictures, magazines, newspapers, school pictures, etc. Would like to see picture of your Judds' material and asking price. **Darin Coverstone, RR #1, Box 181A, Jasonville, IN 47438.**

•I'm searching for Ronnie Milsap's *Milsap-Magic* LP or tape. I'd like to know where I can purchase it, have it dubbed, etc. All suggestions appreciated. **Kevin Schupp, Apt. 7, 805 35th St. N., Council Bluffs, IA 51501-0609.**

•Looking for an album by Hank Williams Jr. entitled *Luke The Drifter, Jr.* (SE-4673). **Marie Hosmer, Rt. 1, Box 65B, Luthersville, GA 30251.**

•Wanted: Anything on Billy Joe Royal. Articles, photos, posters, cassettes, all and any memorabilia. Will pay reasonable price. List items and prices, please. **Janice C. Edwards, P.O. Box 15, Marble, NC 28905.**

•Wanted: VHS tape of Dwight Yoakam's Pay-Per-View Cable TV concert on 12/26 (rebroadcast 1/2 and 1/9). Also would like photos, magazine articles, concert and album reviews, posters, promo items and tape of appearance on VH-1 or any memorabilia on Dwight. Will pay reasonable prices. List items and prices. **Kathryn Griswold, 133 Dean St., Bolivar, NY 14715-9688.**

•Seeking information, posters, records or tapes regarding country star Gov. Jimmie Davis, author of "You Are My Sunshine." **Kevin Fontenot, 6041 Laurel Apt. A, New Orleans, LA 70118.**

•Wanted: Video and photos of Aaron Tippin. Will pay any price within reason. Would love to hear from any of his fans. **Lisha Judy, 8221 Goodman Ave., Cleveland, OH 44105.**

•Wanted: Anything on The Judds. Would like VHS tapes of The Judds at awards (CMA 1984-1989). **Deborah Stahl, Rt. #1, Box 290, Hudson, IN 46747.**

•Wanted: Videotape of Reba McEntire's *Christmas Card*, broadcast 12/24 and 25, 1991, on TNN. Send price and SASE to V.L. Siegrist, 3939 Russell Blvd., St. Louis, MO 63110-3709.

•LP's for sale: *Freddie Hart Easy Loving* (ST838); *Homer & Jethro Old Crusty Minstrels* (LSP 3462); Tennes-

see *Ernie Ford Hymns* (T 756); *Elton Britt I Heard a Forest Praying* (ABCS 331) and *Something for Everyone* (ABC 566); *Tommy Cash Six White Horses* (BN 26535); *David Houston Losers Cathedral* (LN 24303). All in excellent condition. SASE to **Jane Irwin, Box 210, Downs Rd., Peru, NY 12972.**

•Wanted: Reba's first album, *Reba McEntire*, not a copy. Also want *Heart to Heart* original cassette. Have the following unopened Reba cassettes for trade or sale: *Reba McEntire, Out of a Dream, Feel the Fire and Forever in Your Eyes. Jodi Olesen, P.O. Box 719, Lake Delton, WI 53940.*

•Wanted: VHS recordings of awards shows, 1980-1988. Also videos of The Judds, Barbara and Louise Mandrell, Lorrie Morgan, George Strait and *Nashville Now*. Willing to supply tapes. **Al Gutauskas, 2533 N. Main St., Ext., Butler, PA 16001.**

•Looking for anything on Reba: pictures, news articles, VHS tapes, albums, 45's, and cassettes. Buy, sell or trade. SASE to **Laurita Lytton, 2323 Plateau Dr., Christiansburg, VA 24073.**

•Wanted: Two albums by Reba—*Reba McEntire* (1978) and *Heart to Heart* (1981). Also, Reba Fan Club Newsletters, Vol. 1, No. 1 through Vol. 4, No. 5 to complete collection. Price list and item condition to: **Lance Yaeger, 43 Mapes Ave., Springfield, NJ 07081-3214.**

•Records for sale—oldies such as Eddy Arnold, Tennessee Ford, Bob Wills, Faron Young, Buck Owens, Loretta Lynn, Dolly Parton, George Jones, Merle Haggard, Kitty Wells and others. SASE for list. Also have 45's, old and new artists. **Mary Barker, 306 Young Street, Nocona, TX 76255-2040.**

•Looking for a 5x7 black and white photo of Conway Twitty (era 1958 or 1959), about the time that "Platinum High" was a big hit. Willing to pay a fair price. **Larry Novak, Box 624, Neepawa, Manitoba, Canada R0J1H0.**

•Wanted: January 7, 1992, VHS recording of Bob Costas Show with Reba McEntire. Also, VHS recording of '91 Arsenio Hall show with Reba. Will pay reasonable price. Send response first if you can provide these two recordings. **Rachel Rye, 5880 W. 1191 St., Fairmont, IN 46928.**

Wanted: Radio shows with Maybelle, Helen, June or Anita Carter, including Opry appearances. Also, Johnny Cash ABC-TV shows from 1969-1971—video or audio tapes. **Vicki Langdon, P.O. Box 1712, Denison, TX 75021.**

•Looking for videotapes of Ricky Van Shelton's TV appearances from 1988. **Lina M. Wyman, 650, 6 Ave. N., Safe Harbor, FL 34695.**

•For Sale: Photos of all your favorite country artists. Also LP's, 45's, magazines, books and article clippings, etc. Want list and SASE to: **Galen Duncan, 3517 Grier Nursery Rd., Street, MD 21154.**

•Looking for two songs from the mid-1940's: "Put the Shoes on Willie" and "The Drunkard's Lone Child." Words, record, tape or any information on who recorded either. Will pay reasonable prices. **Gene Kiecker, 340 109th Lane, N.W., Coon Rapids, MN 55448.**

•Wanted: VHS tape of NBC special *This*

Is Garth Brooks which aired 1/17/92. Will reimburse for tape. **Shayla Tyler, P.O. Box 604, Plainview, TX 79072.**

•What has happened to Slim Whitman or Freddy Fender? Also need address for Mark O'Connor and his *American Music Shop* band. Would also like to purchase VHS videos of CMA Awards for years 1990-1991. **Shirle L. Misterek, P.O. Box 637, Post Falls, ID 83854.**

•Looking for anything on Benny McArthur and George Strait. Would like to obtain pictures (or negatives) of George's band since June 1983 (Benny is probably in them). Also looking for news articles, yearbook items from high school, etc. **Carolyn Banks, RR 3, Box 135, Wheatfield, IN 46392.**

•Wanted: Restless Heart items, especially VHS tapes of TV appearances and copies of *Nashville Live* radio show. Send lists and prices; will buy or trade. **Gail Lanigan, 100 Lorraine Drive, Hamilton, Ontario, Canada L8T 3S3.**

•For Sale: LP's from the 50's to the present—Johnny Cash, Waylon, Don Gibson, Ray Price, Haggard, Hank Snow and Porter Wagoner. CD's available. SASE with wants. **Gerry Stuppi, 32 Beech St., East Orange, NJ 07018.**

•Looking for Reba McEntire's *Heart to Heart* album or cassette. Also any memorabilia on Dwight Yoakam, Holly Dunn, The Kendalls, Charly McClain, Reba McEntire and Debby Boone. **Patti Johnston, 1364 Camelot Mnr., Portage, IN 46368.**

•Looking for anything recorded by Garth Brooks. **Hazel Devers, 113 Nez Perce Way, Louisville, KY 40229.**

•For Sale: 8-tracks from 1970-1980. SASE for titles. **Mrs. Ellen Jones, P.O. Box 43, Waterville, NY 13480.**

•Looking for VHS copy of Louise Mandrell's 1991 Opryland show, *Love My Country*. Also Barbara Mandrell Fan Club newsletters prior to June 1981 and Louise's prior to May 1981. Also want to obtain these LP's: *Eleven Winners*, Merle Haggard; *Bill Monroe and Friends*; *Come Together*, Bobby Jones and *New Life*. **Elvin Moore, Jr., 9-531 RD B, Rt. 3, Leipsic, OH 45856.**

•Will trade tapes of George Strait (*Greatest Hits, If You Ain't Lovin' You Ain't Livin'*) and Clint Black (*Killing Time* for tapes of Skip Ewing—*A Healin' Fire, Coast of Colorado* and *The Will to Love*. Tapes must be in good condition. **Diana Dilts, 250 East Fort, Farmington, IL 61531.**

•Anybody have a tape of the movie, *The Promise*, with James Garner and James Wood? It was filmed in a small town in Oregon a few years ago. I would be willing to pay to have a tape made. **Mary E. Barber, 31891 Chicago Tr., Chicago Trail Village, Bldg 3, Apt 18, New Carlisle, IN 46552.**

•Wanted: Tom T. Hall CD's. His collection on Polygram and anniversary album. Also anything on Waylon—pictures, posters, etc. **Jim Cowie, RR #1, Beeton, Ontario, Canada LOG 1A0.**

•Would like to trade fan club newsletters. Have over 20 different newsletters including Reba, Patty Loveless, Rodney Crowell, Highway 101, Jann Browne, Forester Sisters, The Judds and Janie Fricke. **Judy Den Aiguier, 1687 41st Ave., San Francisco, CA 94122.**

Pen Pals

Meet new friends by mail.

•Hello, darlins! I'm a 64-year-old widow and would like to correspond with men of the Golden Age. I like Ricky Van Shelton and Alan Jackson. No inmates, please. **Wanda M. Roley, 4089 N. First Ave., San Bernardino, CA 92407.**

•Hi, my name is Debbie, and I am 32 years old. I like country and rock music. Interests are dancing and walking. Would like to hear from men only. **Debbie Edwards, 218 Marley Ln., #32, Seymour, IN 47274.**

•My name is Wendi Noel Wilson, and I'm a 24-year-old, single female. Some favorites are Clint Black, George Strait, Reba, Patty Loveless, Garth Brooks and more. I enjoy reading, writing letters, watching TV, making crafts, dancing, traveling, shopping and movies. Love to hear from males and females, age 25-30, with similar interests. No inmates, please. **Wendi N. Wilson, 900 Dakota Dr., Independence, MO 64056.**

•Urban guy seeks female pen pals, 18-25. Favorite country singers are Alan Jackson, Marty Stuart and Patty Loveless. Like camping and have country band. **Jerry Minnick, P.O. Box 1946, Hiram, OH 44234.**

•Hello, my name is Jody Emerson. I live in Vermont and love writing to people. I am 16 years old and enjoy country music. I like Garth Brooks, Clint Black and plenty of others. Would like to write to both guys and girls. **Jody Emerson, RFD #2, Box 103, Groton, VT 05046.**

•Hi, I'm a 15-year-old female looking for a male pen pal, age 15 and up. Some favorites are Garth Brooks, George Strait, Clint Black, Travis Tritt, Alan Jackson and more. Hobbies include concerts, dancing and going to the mall. **Wendy Harris, 5717 Friendswood Dr., Greensboro, NC 27409.**

•Hello, my name is Lucille Stevens and I'm 64 years young. Recently widowed and looking for friendships. I love country music, enjoy long walks, sunsets, sharing quiet talks, rides in the country and eating out. Would appreciate hearing from gentlemen with similar interests. **Lucille Stevens, 141 Jockey Hill Rd., Kingston, NY 12401.**

•35-year-old legal assistant petitions meeting a special lady. Have degrees in psychology, philosophy and art. Country music is today's philosophy and psychology, as well as being artistic. Age no problem. Send photo. **James C. Mitchell, Esq., 977 Camp Rd., Suite 2C1, Salisbury, NC 28145.**

•Hi! My name is Lori. I'm a 31-year-old country music fan. Some favorites are Randy Travis, Ronnie Milsap, Kenny Rogers, Reba McEntire and Alabama. I enjoy horseback riding, animals, camping, watching sunsets on the mountains and going to baseball games. **Lori Bush, 5530 W. 190th St., #139, Torrance, CA 90503.**

•Hi! I'm a married, 27-year-old female who likes listening to country music. Favorites are Alabama, Clint Black, Garth Brooks, The Judds and Kathy Mattea. I enjoy writing letters and roller skating. Would like to hear from male or female country music lovers. No inmates, please. **Kathy Wark, 6277 Big Walnut Rd., Galena, OH 43021.**



REBA McENTIRE

COUNTRY MUSIC MAGAZINE MAY/JUNE 1992

PULL-OUT
CENTERFOLD
OF THE MONTH

REBA McENTIRE

Facts of Life

Personal Data

Birthdate: March 28, 1955
Birthplace: McAlester, Oklahoma
Family: husband Narvel Blackstock;
son Shelby.

Career Update

Highlights of Reba's career since her last appearance in the centerfold.

Awards

1990 American Music Awards Favorite Female Country Vocalist
1991 American Music Awards Favorite Female Country Vocalist
1991 American Music Awards Favorite Country Album
1991 Academy of Country Music Top Female Vocalist
1992 American Music Awards Favorite Female Country Vocalist
1992 People's Choice Award Favorite Female Vocalist
1992 People's Choice Award Favorite Female Country Vocalist

Recordings

Albums:	Release Date
<i>Rumor Has It</i>	1990**
<i>For My Broken Heart</i>	1991**

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

Number One Singles:
"Rumor Has It"
"You Lie"
"Fallin' Out of Love"
"For My Broken Heart"
"Is There Life Out There"

Movies

Tremors
The Gambler Returns—The Luck of the Draw



Videos

Broadcast Videos:
"Cathy's Clown"
"The Night the Lights Went Out in Georgia"
"Rumor Has It"
"You Lie"
"For My Broken Heart"
"Is There Life Out There"
"Fancy"

Home Videos:
Reba: In Concert
For My Broken Heart—includes mini-documentary on the making of "The Night the Lights Went Out in Georgia."

Current Single

IS THERE LIFE OUT THERE
by Susan Longacre and Rick Giles

She married when she was twenty
She thought she was ready
Now she's not so sure
She thought she'd done some living

But now she's wonderin'
What she's living for
Now she's feeling that there's
something more

Chorus

Is there life out there
So much she hasn't done
Is there life beyond
Her family and her home
She's done what she should
Should she do what she dares
She doesn't want to leave
She's just wonderin'
Is there life out there
She's always lived for tomorrow
She's never learned how
To live for today
She's dyin' to try something foolish
Do something crazy
Or just get away
Something for herself for a change

Is there life out there
So much she hasn't done
Is there life beyond
Her family and her home
She's done what she should
Should she do what she dares
She doesn't want to leave
She's just wonderin'
Is there life out there

Bridge

There's a place in the sun
that she's never been
Where life is fair and time is a friend
Would she do it the same
as she did back then
She looks out the window
and wonders again

Is there life out there
So much she hasn't done
Is there life beyond
Her family and her home
She's done what she should
Should she do what she dares
She doesn't want to leave
She's just wonderin'
Is there life out there

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"WHEN I SEE MY EX-HUSBAND, I HAVE THIS SECRET TRICK I PLAY ON HIM..."

by Leslie McClennahan

Did you ever notice that when you're fat, men don't look you in the eye? They look across your shoulder. There's no eye contact.

My name is Leslie McClennahan. I'm a real person. I live near Goose Creek, South Carolina. Up until two years ago, I was never looked in the eye. By anyone.

I was too tired to be a lover to my husband. I was falling asleep by 8 o'clock most evenings. When I did go out for an evening, my husband was ashamed of me. And said so to my face. When I walked, my thighs brushed together. I couldn't even cross my legs. I was fat. Not just "overweight." Fat. I was 5'5" tall and weighed 205 pounds.

About 18 months ago, my husband Darrell left a "Dear Leslie" letter on my dresser. And filed for divorce.

I went for counseling. I knew that my weight was the source of my troubles. But I'd tried 14 different diets. One by one. And I failed at all of them.

My counselor listened carefully and recommended an entirely different program. This wasn't a "diet." It was a unique new weight-loss program researched by a team of bariatric physicians—specialists who treat the severely obese. The program itself was developed by Robert Johnson, M.D. of Charleston, South Carolina.

I entered the program on October 2nd. Within the first four days, I lost only three pounds. So I was disappointed. But during the three weeks that followed, my weight began to drop. Rapidly. Within the next 193 days, I went from 205 pounds to 124 pounds. To me it was a miracle. This was the first time in my life I'd ever lost weight and kept it off!

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

How can you eat so much and still lose weight?

The secret is not in the amount of food you eat. It's in the *prescribed combination* of foods you eat in each 24-hour period. Nutritionally dense portions of special fiber, unrefined carbohydrates, and certain proteins that generate a calorie-burning process that continues all day long... a complete 24-hour fat-reduction cycle. Metabolism is evened out, so fat is burned away around the clock. Not just in unhealthy spurts like many diets. That's why it lets you shed pounds so easily. Without hunger. Without nervousness.

And it's all good wholesome food. No strange foods. You'll enjoy a variety of meats, chicken, fish, vegetables, potatoes, pasta, sauces—plus your favorite snacks. Even some light wine or beer if you wish.

This new program must be the best kept secret in America. Because, up until now, it's *only been available to doctors*. No one else. In fact, The Charleston Program has been used by 207 doctors in the U.S. and Canada to treat more than 62,500 patients. So it's doctor-tested. And proven. This is the first time it's been available to the public.

- There are other benefits too...
- ▷ There are no amphetamines. No drugs of any kind.
 - ▷ No pills. No powders. No chalky tasting drinks to mix.
 - ▷ There's no strenuous exercise program.
 - ▷ You don't count calories. Just follow the program. It's easy.
 - ▷ There are no daily charts or records to keep.
 - ▷ You eat foods you enjoy. Great variety. Great taste.
 - ▷ You can dine out.
 - ▷ There's much less fluid retention.
 - ▷ There's no ketosis. No bad breath odor.

But *here's* the best part...
Once you lose the weight, you'll *keep it off*. Permanently! I guarantee it!

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

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

And that's why they fail!
The Charleston Program lets you *continue your normal eating lifestyle*. You can eat six times a day. You can snack when you wish. So, when you lose the weight, you can keep it off. For good. Because no one's forcing you to change.

Here are some *other patients* from South Carolina who entered Dr. Johnson's program with me.

Marie C. is a 42-year-old woman who went from 167 to 139 pounds in just three and a half months.

As I got into the program, I began to feel better, to develop more energy. Now my husband has trouble keeping up with me—in every way! I'm proud of my new body.

Dr. Karl D. is a 36-year-old man who went from 275 to 145 in only *six months!*

... words cannot describe how good I feel. I'm not hungry or tired at all. I feel alive again!

Fran H. is a 52-year-old woman who went from 223 to 135 in five months.

The world treats you differently when you're fat... not just the social world, but the business world. My whole world has changed since getting those 88 pounds off!

Josette C. is a 33-year-old woman who went from 165 to 119 in four months.

My husband has started looking at me the way he did before we got married. He's starting to show jealousy when other men look at me or want to talk to me... it's wonderful.

And then there's *me*.

Whenever I see my ex-husband, I have this secret trick I play on him. I know a restaurant where he goes with some of his "buddies." I love to go there with a date—I have plenty now—stroll past his table and whisper, "Hello, Darrell!"

I know through the "grapevine" that his friends often ask about me... Who am I?... Am I single? And he has to tell them. I love it.

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

We'll be happy to send you the program to examine for 35 days. Show it to your doctor. Try it. There's *no obligation*. In fact, your check won't be cashed for 31 days. You may even post date it 31 days in advance if you wish.

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

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

To order, just send your name, address and postdated check for \$12.95 (plus \$3.00 shipping/handling) to The Charleston Program, c/o Green Tree Press, Inc., Dept. 270, 3603 West 12th Street, Erie, Pa. 16505.

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

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*Hi, my name is Angie and I am 26. I love country music. My favorite is Barbara Mandrell. Looking for pen pals who also like Barbara. **Angie Arnold, Rt. 1, Box 2B, Omaha, AR 72662.**

*Hi! I am a 27-year-old, married farm girl from Wisconsin. My favorite singer of all time is Garth Brooks. Also like Reba, Trisha Yearwood, Ricky Van Shelton, Lorrie Morgan and others. Hobbies include reading, dancing, long walks and photography. Would love to hear from all ages. **Shelly Degner, S713 Co. Hwy G, #2, Wonevock, WI 53968.**

*Hey there, my name is Holly Ann, and I am a die-hard Willie Nelson fan. I'm 15 years old. I like sports, antiquing, taking hikes and listening to country music. My favorite author is Louis L'Amour—love to read his books. **Holly Ann Nicom, 7 Hillbrook Cr., Malvern, PA 19355.**

*I'm a 36-year-old drummer and country singer. I sing songs by George Strait, Ricky Van Shelton and so on. I would like to get with a good road band or even Nashville. I need some help and good ideas. **Kevin Richards, 326 Thompson St., Jersey Shore, PA 17740.**

*Hello, my name is Cindy and I am 33 years old. I love country music. I grew up listening to Hank Snow, George Jones, Patsy Cline and Faron Young, and I am still a fan of their music. I also enjoy today's stars—Alan Jackson, Doug Stone, Mark Chesnut and Lorrie Morgan. Also like gospel, bluegrass, rockabilly and rock. Interests are pro-wrestling, soaps, Stephen King and old movies. Will answer all over the age of 20. **Cindy Smith, Box 196, Site B, RR #1, Kingston, ONT, Canada K7L 4V1.**

*Hi, everyone. I'm a 24-year-old, single, female country music fan from Maryland. Favorites are Patty Loveless, Ricky Van Shelton, Lorrie Morgan, Alan Jackson and especially George Strait and Travis Tritt. I'm a big baseball fan, and I love Duke basketball. I'd really like to hear from anyone (particularly you guys out there!), age 20-30. **Lori Dinkins, UM, 111 Francis Scott Key, College Park, MD 20742.**

*39-year-old, small town country boy lost in a big city. I enjoy country dancing and writing music. Favorite performers are Reba, Tanya Tucker, Vince Gill, Ricky Skaggs, Mark O'Connor, Carlene Carter and Lorrie Morgan. Would love to hear from cowgirls everywhere. **Gary Burger, 4900 Overland Ave. #170, Culver City, CA 90230.**

*Hi, my name is Jimmy Dickard, and I am 38 years old and single. I've been into country music all my life. Love concerts, racing, mountains and beaches. Favorite singers are Hank Williams Jr. and Garth Brooks. Temporarily incarcerated and want to meet new friends. All ladies, let's exchange photos and enjoy each other's letters. **Jimmy Dickard, 1515 Gist St., Columbia, SC 29202.**

*Hello, I'm a 20-year-old, single guy eager to hear from anyone who likes country music. Some favorites are Clint Black, Garth Brooks, Reba and many more. I enjoy racquetball, bowling, partying and attempting to sing my favorite songs. Will answer all. **Jim Gray, 743 Van Buren St., Melbourne, FL 32935.** *Hi, my name is Judy. I am 25 years old and single. I'm a country music fan. Fa-

vorites are Dolly Parton, George Strait, Michael Martin Murphey and many others. I really enjoy meeting new people, so all you country boys and girls out there, please write. Photo gets mine. **Judy Harris, 7351 E. Speedway #23G, Tucson, AZ 85710.**

*Hi! I'm a 21-year-old female looking for some good pen pals. I love George Jones, Tanya Tucker, Hank Williams, Patsy Cline and many more. Also like to dance, shoot pool and love Harley Davidsons. If you're looking for companionship, drop me a line. Send photo and I'll do same. **Sherry Munday, 3222 W. 111th St., Cleveland, OH 44111.**

*My name is Janice and I'm 40 years old. I adore Gary Morris, Travis Tritt, Eddy Arnold, Tammy Wynette, Barbara Mandrell and many more. Love to write letters, talk on the phone, sing, dance, watch videos, cook, bake and sew and many other homebody things. We can exchange photographs if you wish. All ages, races, and genders will be answered. **Janice Martin, P.O. Box 422, Santa Ysabel, CA 92070.**

*Hi, my name is Jane. I am 36 years old and single. I enjoy most country music. I have a lot of favorites—Alan Jackson, Pam Tillis, Vince Gill, Patty Loveless and Travis Tritt, to name a few. Would love to hear from other country fans. **Jane Hartan, 141 Scantic Meadow Rd., South Windsor, CT 06074.**

*Howdy! My name is Ricky Martin. I'd love to hear from ya'll good lookin' females out there. I think country music is the greatest. Some favorites are Hank Williams Jr., Patty Loveless, The Judds, Garth Brooks, Alan Jackson and many others. Please send photo. No inmates, please. **Ricky Martin, P.O. Box 7226, Jackson, MS 39282-7226.**

*Hi, my name is Bob Simmons, and I'm a 33-year-old photographer and collector of country music. I collect video, records and autographs. Would like to hear from other collectors/fans. I collect Dolly, Barbara Mandrell, John Schneider, Crystal Gayle, Anne Murray, Ronnie Milsap, Loretta Lynn, Tammy Wynette and Johnny Cash. Enjoy meeting people. **Bob Simmons, 2025 Innwood Dr., Youngstown, OH 44515.**

*Hi! My name is Sonja, and I am a 22-year-old mother of two. I love country music. Some favorites are Dwight Yoakam, Alan Jackson, Reba McEntire and Keith Whitley. I have many hobbies—painting, car racing, horseback riding and camping, just to name a few. I'm looking for male pen pals, ages 22-38. Will respond to anyone who writes. **Sonja M. Carson, #21 Whitton Heights, Jefferson City, MO 65101.**

*Hi, my name is Karin Kerns. I am 39 years old, single and love all country music. I'm interested in writing to other country music fans of all ages, male or female. Will answer all. No inmates, please. **Karin Kerns, 744 S. Richardson Ave., Columbus, OH 43204.**

*Hi, I am a 15-year-old boy who loves country music. Favorites are Alabama, Statler Brothers and The Oaks, but listen to many others, too. Hobbies include cars and animals. Would like to hear from girls age 12-18, but will answer all. No inmates, please. Send picture, and I will, too. **Bryan Ashley, 620 N.E. 4th**

St., Galva, IL 61434.

*Howdy! I'm a 14-year-old country girl who loves country music. Some favorites are Conway Twitty, George Strait and Reba McEntire. I love horses and stock car racing. Would love to hear from you folks, any age, female or male. Please send photo. **Amber Davis, P.O. Box 79, Wickes, AR 71973.**

*Hi, I'm a 47-year-old, single female and would like to hear from single men or women. A long time lover of country music, I listen to Boxcar Willie and others. Would like to meet others. I'm a nurse who works every day. Will try to answer all. **Lucille A. Warren, P.O. Box 208, Manawa, WI 54949.**

*Would like to hear from male pen pals age 45 to 55. I am a lady, age 54, who enjoys lots of things. No inmates, please. **Lula B. Oxley, Box 106E, Rt. 2, Hurricane, WV 25526-9802.**

*Hi! I'm a 30-year-old, single male who loves country music and country living. Favorite singers are The Judds, Alabama, Sylvia, Barbara Mandrell and many more. I enjoy sports and camping. Looking forward to hearing from single country girls, age 21-35. Please send photo. **Fred Duby, 1867 Elsie, Saginaw, MI 78601-4915.**

*Hi, my name is Charley and I'm single. I'm a big country music fan. My three favorite artists are K.T. Oslin, Holly Dunn and Bonnie Raitt. I'm also a very active person who enjoys writing, the great outdoors, camping and having fun. Would really like to correspond with women between the ages of 20-50. Send photo, please. **Charley C. Tappo, 1313 N. 13th Street, P.O. Box 520-914590, Walla Walla, WA 99362.**

*Hi, my name is Traci McMillan, and I am 16 years old. I like to write letters, go to concerts and love country music. I'm a devoted Joe Diffie fan but also love Garth, Reba, Randy Travis, Mark Chesnut, Travis Tritt, McBride & The Ride, Ricky Skaggs, Patty Loveless, Tracy Lawrence and more. **Traci McMillan, 505 E. Cleveland St., Spring Valley, IL 61362.**

*Hello! My name is Vivian. I'm 21 years old and would love to hear from other music lovers. Some favorites are Alan Jackson, Randy Travis, Ricky Van Shelton, George Strait, Mark Chesnut and Garth Brooks. I'm also a hockey nut. Anyone out there who loves country music and hockey, drop me a line! **Vivian Orocco, 1527 Baldy View Ave., Pomona, CA 91767.**

*Hi, my name is Cindy. I'm 20 years old, and I live on country music! My favorites are Aaron Tippin, Mark Chesnut, Alan Jackson, Mary Brown and Dwight Yoakam. I would love to hear from guys or gals of any age from anywhere. **Cindy Keeling, 1228 East Belmont #C6, Springfield, MO 65804.**

*Hi! I'm looking for pen pals of all ages. I love country music. Favorites are Billy Joe Royal, Vince Gill, Reba McEntire, just to name a few. If you want to make friends via mail, drop me a line. **Nettie Medford, Route 3, Box 21, Waynesville, NC 28786.**

*Howdy, my name is Sandra Jean. I am 31 years old. I love country livin' and country music. All-time favorite is Kenny Rogers. Also like Garth Brooks,

Dolly Parton and The Kendalls. I collect keychains, Garfield figures and animals. No discrimination on sex, age, race or religion. **Sandra Jean 4629 Garfield Rd., Hesperia, MI 49421-9551.**

*Hi, my name is Christina. I am a 19-year-old, single female from Wyoming. I would like to get to know people from all over. I love country music and would love to hear from people, especially cowboys age 20 to 35, who don't care about looks and just need a friend. No inmates, please. **Christina F. Maguire, P.O. Box 431, Douglas, WY 82633.**

*Hello, my name is Jodi. I'm 20 years old and single. Love all kinds of music. Favorites are Patty Loveless, Paul Overstreet, Mary Chapin Carpenter, Ballie and the Boys, Ricky Van Shelton and Clint Black. I love writing and receiving letters, so all you country fans, guys and gals, drop me a line. No prisoners, please. **Jodi Barkie, 914 9th Ave. W., Williston, ND 58801.**

*Hello, my name is Robert, and I love country music and many other things, such as NASCAR. I'm a single guy, 46 years old and a college graduate. Would like to hear from girls with similar interests. **Robert Lowery, 6329 Commander Rd., Richmond, VA 23224.**

*Hi! I am a dedicated country music fan, and I'd love to hear from others. Favorites are Reba McEntire, Travis Tritt, Clint Black, Tammy Wynette, Patty Loveless, Tanya Tucker and Steve Wariner and others. Tell me your favorites. **LauRita Lyttton, 2323 Plateau Dr., Christiansburg, VA 24073.**

*Hi, my name is Nicole. I'm 18 years old, and I would love some pen pals. I love country music. Favorites are The Judds, Alan Jackson, Garth Brooks and Tanya Tucker. **Nicole Joyce, 378 River Rd., Mayodan, NC 27027.**

*Hi! My name is Ronald Tompkins. I'm a 29-year-old, all-American, single country boy. I'm a sailor in the U.S. Navy. Would like to hear from single country girls, age 21-30, who love country. No inmates, please. **Ronald Tompkins, P.O. Box 2806, Oak Harbor, WA 98277.**

*Hi, my name is Debbie, and I'm 23 years old. I love country music. Favorites are George Strait, Tanya Tucker and Alan Jackson. Interests are horseback riding, going to the beach and long walks. Would like to hear from anyone. **Debbie Ugrovics, 324 Otterhole Rd., West Milford, NJ 07480.**

*Hello! My name is Kerry. I am a senior in college and will be a teacher. Like country and soft rock. Favorites are Vince Gill, Steve Wariner, Shenandoah, James Taylor and Etan John. Interests are photography, cross-stitchery, cooking, reading. **Kerry S. Manson, RD #1, Box 14, Portersville, PA 16051.**

*Hi, my name is Mike, and I would like to correspond with single women, age 21-43. I am 41, and have never been married. Like country living, dancing, riding, hunting, camping, kids and more. Please write. **Mike Wallaert, 32504 SE Doyle Rd., Estacada, OR 97023.**

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

Ferlin Husky

*As a child, Ferlin Husky dreamed of making records, performing on the Opry and acting in films. As an adult, he accomplished all of that and more. * By Rich Kienzle*

When one thinks of the Bakersfield Sound, the names Buck Owens, Merle Haggard, Tommy Collins, Wynn Stewart and Red Simpson come to mind. Their music, collectively, was what most people remember about Bakersfield in the 1950's and 60's. There was, however, an earlier generation of country singers in that town, a byproduct of the large numbers of Texans and Oklahomans who moved there during the Depression. The Maddox family, from which The Maddox Brothers and Rose emerged, called Bakersfield home. So did singer Lewis Talley and a Missouri native named Ferlin Husky, who used the name Terry Preston because he felt his real name would sound too contrived.

Ferlin isn't associated with Bakersfield or the West Coast in general. However, that's where he got his start, though like other California-based acts, he later made Nashville his headquarters. In any case, several of his hit songs are now considered standards. Ferlin must also be the only country singer in recent

years to record under three names: his own, Terry Preston and that of his comic alter ego, Simon Crum. Simon is now part of the heritage of country comedy along with Sheb Wooley's comic character, Ben Colder. In his heyday Ferlin also had the youthful good looks and dramatic skills to land several movie parts at a time when few country singers were cast in such roles.

Husky was born December 3, 1925, on a farm between three small Missouri towns: Flat Rock, Hickory Grove and Cantrell. All of those birthplaces (most often, Flat Rock) have shown up in vari-



COURTESY: DONNA KOBY/JACKSON COLLECTION

also appeared as a member of the *Hometown Jamboree* cast for a time.

In the early 1950's, his singing career still struggling, he moved to Bakersfield and worked there both as a disc jockey and as a singer. He also perfected the character of comic philosopher Simon Crum during this time, and somewhere along the line met Cliffie Stone and Tennessee Ernie Ford. He left Four Star Records and signed with Capitol, making his first recordings for Capitol in 1952.

Ferlin initially recorded for Capitol under the name Terry Preston. He brought another Bakersfield newcomer, Tommy Collins, to Capitol's attention, and even played guitar on Collins' first Capitol recordings. After five releases as Terry Preston, Ferlin began using his own, though Capitol initially spelled his last name "Huskey."

His first release as Ferlin Husky was "Hank's Song" in 1953, a sorrowful tribute to the recently deceased Hank Williams—one of many tributes recorded that year. But according to the Country Music Foun-

ous biographies. He played guitar as a child and dreamed of a film career in Hollywood, a chance to record and a chance to perform on the Grand Ole Opry. After five years in the Merchant Marines during World War II, Ferlin returned to Missouri, but left in 1947 for California.

On the West Coast he worked with the Big Jim DeNoone show in Salinas, then moved to Los Angeles where he landed a few bit parts in western films. Around 1950 he signed with Four Star Records, the same label recording The Maddox Brothers and Rose and other West Coast acts. The Four Star sides didn't sell. He

dation's Bob Pinson, "Hank's Song" wasn't popular with everyone. While visiting in San Francisco, Pinson recalls listening to the radio and hearing a local disc jockey play a bit of the record, then suddenly stop and break the 78 rpm disc over the air to express his dislike for the tune.

Things didn't really go anywhere in Husky's career until he was teamed with singer Jean Shepard. Capitol producer Ken Nelson recorded the two singing the ballad, "A Dear John Letter." In the summer of 1953, it became the first hit for both singers. When it remained at

Number One for six weeks, their respective careers took off quickly. Appearances on the Grand Ole Opry followed.

Husky's sudden success played an indirect role in the rise of yet another newcomer to Bakersfield. Tommy Collins had a Capitol session scheduled in September 1953, and Ferlin, in the midst of his first big hit, wasn't able to play on the session. He phoned a popular guitar player at a local club called The Blackboard and asked him to do the session with Collins. Buck Owens did so, impressing Ken Nelson. Though he wouldn't record for Capitol for another four years, that session got Owens' foot in the door as a session guitarist for the label.

Meanwhile, Jean and Ferlin followed up with an "answer" to "Dear John Letter" in the fall of 1953. "Forgive Me John" reached Number Four in the fall of 1953. That was the end of the Shepard-Husky team. The duets got them going, and both were then able to concentrate on their own careers.

Though he had no hits in 1954, both Ferlin and Simon Crum broke through in 1955. Ferlin's "I Feel Better All Over (More Than Anywhere's Else)" got to Number Six early in 1955, and the flipside, "Little Tom," made it to Number Seven simultaneously. Simon's "Cuzz You're So Sweet" reached Number Five that spring, while Ferlin's "I'll Baby Sit With You" broke into the Top 20 later in 1955. Around the mid-50's he joined the Grand Ole Opry.

His good looks and resonant voice landed him a dramatic role on a 1957 episode of *Kraft TV Theater*. He was also cast in a film titled *Mr. Rock and Roll*, starring pioneer rock disc jockey Alan Freed along with Little Richard, Clyde McPhatter, LaVern Baker and (for comic relief) former fighter Rocky Graziano. However, something far more significant occurred that year: Capitol released Ferlin's recording of "Gone," a ballad written by Smokey Rogers, former vocalist for Spade Cooley and Tex Williams. Ferlin had recorded it in 1952 under the name Terry Preston, without success.

The new version of "Gone," done in a near-operatic style, epitomized the changes in country music. It had neutral, Nashville sound backing, complete with backup singers. Ferlin recalled in an interview several years ago that the coun-

try disc jockeys "wouldn't play it when it first came out." That, however, did not last long. It held the Number One spot on the country charts for ten weeks and crossed over to become a Number Four pop hit as well. The next single, "A Fallen Star," reached Number Eight that summer; its B-side, "Prized Possession," made it to Number 12.



PHOTOS, COURTESY DONNA KOBY, CAPITOL COLLECTION

Ferlin in Phoenix in the early 1950's with Keith Kolby and Chuck Giebel and, right, a touring brochure.

In 1958 Husky made another strange film appearance, starring in *Country Music Holiday* with Faron Young, June Carter, The Jor-danaires, Zsa Zsa Gabor (in a role that underscored her lack of acting skills), comedian Jesse White and (again) Rocky Graziano. Shot in New York, the project had its drawbacks, as Ferlin recalled years later. Despite the its title, Ferlin and Faron wound up singing some very bad pop numbers in the film—according to Faron the producers refused to let them try anything even remotely country. Late that year Simon Crum had his second and final hit with "Country Music Is Here to Stay," which peaked at Number Two. In 1959 "Draggin' the River" made it to Number 11, Ferlin's biggest hit that year.

Ferlin was now an established star, touring the country with his backup band, The Hush Puppies, and appearing

on various TV shows. In 1960 he scored again with the gospel tune, "Wings of a Dove," which equalled the success of "Gone": Number One for ten weeks on the country charts, and a Number 12 crossover to pop success. In 1962 he had a Top 20 record with the 1930's pop standard, "The Waltz You Saved for Me." However, most of his records over the next four years were lesser hits with the exception of "Once," which went to Number Four in 1966. "Just for You," which hit the same position a year later, was his final Top Ten with Capitol Records. He also appeared in the all-music film, *Country Music on Broadway*, with a number of other Opry stars.

In 1972 Ferlin left Capitol for ABC Records, ending a 20-year association. Though a number of his ABC singles charted, only one, "Rosie Cries a Lot," made it into the Top 20. It hit Number 17 in 1973. He

continued recording for ABC until 1975.

Though he stopped recording, he never quit touring, even after open heart surgery in 1977. Based in Nashville, he stayed out on the road around 150 days a year, using family members as musicians—including his wife Marvis and two adopted children, Ron and Rox-anne. He often collaborated on the road with Kitty Wells and Johnny Wright. For a number of years, he maintained a museum at Twitty City. After re-

locating it to South Carolina, he lost it in the hurricane of 1989.

Interviewed several years ago, Ferlin was obviously proud of achieving most of the dreams he had as a boy back in rural Missouri: to record, act and sing on the Opry. However, that interview showed that his fame wasn't his only dream. He concluded by stating: "When I leave this old world, if people say, 'That was a good man, a good father, a good husband,' there ain't nothin' else you can want more than that. That's how I want to be remembered—as a good person."



Albums Available
See For CMSA Members Only page.

Readers Create



A Lynn Anderson Fan

Michael Dempsey of Charleston, South Carolina, sends along this drawing of his favorite country singer, Lynn Anderson.

Happy Mother's Day!

With Mother's Day fast approaching, we thought it would be fitting to make mom the focus of this edition of Reader's Create. Each of the poems included here deal, in some way, with her.

Time Passes By...

Mary Lou Powell of Nashville leads off with her tribute, titled simply, "Mother," a reflection on the passing of time.

Mother

Mother—Though her hair is all silver,
One of the greatest names there is.
Mother—Though she's old and feeble,
Her walk is like heaven to me.
Mother—Though her eyesight is failing,
She still looks like a dream to me.
Mother—Though her voice is all cracked,
It's the sweetest sound I've ever heard.
Mother—Though she lies there sleeping,
She reminds me of the angels in heaven.
Mother—Though she's sick,
I pray to God to see her through.
Mother—Though she's now an angel to me,
I remember all the love she had.
Mother—Though she's gone to heaven,
I can still see her cooking and smiling in her faded dress.
Mother—Though she's gone to heaven,
I love her still. —Mary Lou Powell

Waiting for Grandmotherhood

Betty L. Kunich of Pittsburgh, Pennsylvania, checks in with a poem from a mother's point of view. Betty says, "As my own children are all grown and away from home and I miss all of the activity of an active family, I wrote my feelings down in 'The Empty Nest'."

The Empty Nest

She's been busy all her life,
Happy being a mother and a wife.
She always had that special knack,
Until her kids grew up behind her back.

Now she has this problem,
It's one she likes less and less.
It's some kind of a syndrome,
And it's called The Empty Nest.

How she longs to give a hug, tie a shoe,
Cheer up a child who's feeling blue.
Helping with homework never was a problem,
And if there was a tear 'cross their knee,
Well, then, mending was her specialty.

A mother is something she has always been,
And oh, how she wants to be needed again.
She wishes so often to be rehired,
But as mother's go, she's been retired.
Her kids are grown, she thinks it's a sin,
Till she hears these golden words,
"Hello, Grandma, welcome in!"

—Betty L. Kunich

Famous Mother and Daughter

Sara Crystal wrote this poem in honor of The Judds, and what could be more appropriate for a Mother's Day tribute than country music's most famous mother and daughter team.

The Judds

A togetherness few mothers and daughters
have,
Expressing love with every laugh, touch or
tear.
A union of energy and boldness,
Creating a sense of ease to those that listen.
One, a base of vitality full of spirit,
With an unlimited amount of faith,
And a smile that could soothe anything.
The other, a salvation of tenderness and
bravery,
Giving a feeling of serenity to admirers and
loved ones,
through her intense and uplifting voice.
Together displaying a harmony and
companionship enjoyed by many.
Naomi and Wynonna, a precious combination
of remarkable talent, who will always
remain special in our hearts.

—Sara Crystal

From Grief Springs Hope

Rounding things out is David B. Hanley's "Within the Realm of Hope." He originally wrote it in honor of the members of Reba McEntire's band who died in the plane crash last year, but given its general nature, it may provide solace to any parent who has lost a child.

Within the Realm of Hope

Never forseen, never even thought of,
a broken mirror, made of the finest
materials.
Reflections of those well-loved,
will forever linger, within those fragments
of glass.

Within the scope of reality, they have
perished,
within the realm of hope, they are in a
better place.

Dozens have gone before, dozens more shall
eventually follow,
this is the first time through for us, but we
will go on.

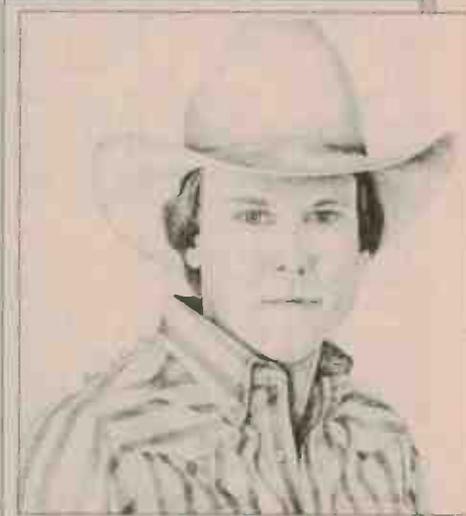
Families separated, but joined by immense
love, the caring and support will never end.
Stronger from experience and insight,
yet always to remember the traumatic love.

Is there always truly a loss? We think not.
For there is still unspoken beauty
somewhere.

The most wonderful place, troubles none to
speak of.

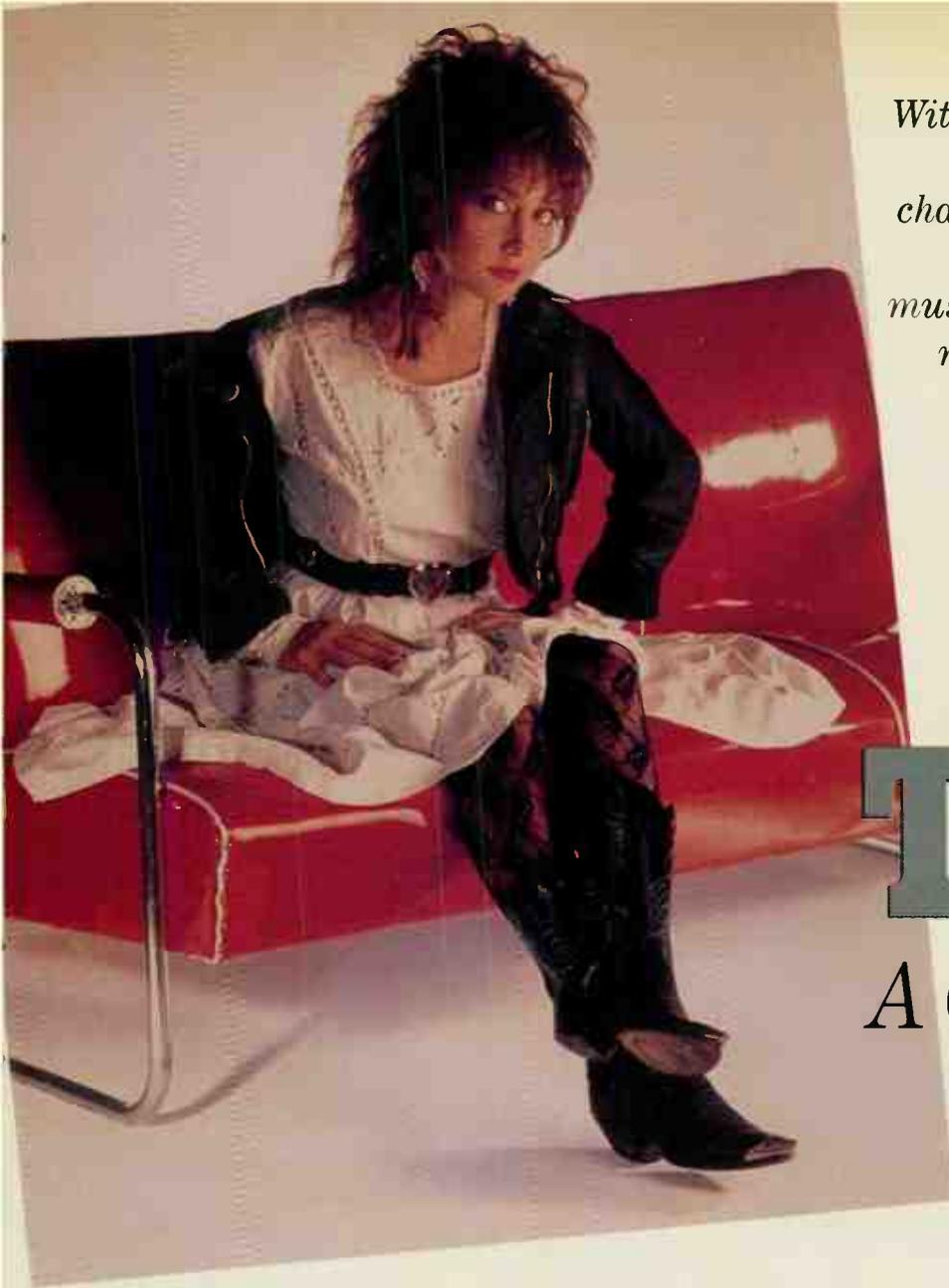
Within the realm of hope, forever they
within us.

—David B. Hanley



Traditional Larry Boone

Newark, Delaware, is home to member Robin R. Noel. Here's what she says about one of her favorite singer/songwriters, Larry Boone: "Although Larry Boone may not be as popular as many of today's country music stars, he has a very traditional country sound and style that I enjoy."



With a string of hits, Pam Tillis is hot on the country charts these days. But it wasn't so long ago that her music and her life were going in many different directions.

POST-PUNK PAM TILLIS

A Country Singer Has Arrived

by Michael Bane

“What was I like when you met me the first time,” asks Pam Tillis. She props her head on her hands, leans her elbows on the dining table and stares at me with those lost-waif, oversized eyes.

I try to imagine her washing dishes in a sunny country kitchen, singing country songs, an image she tosses out rather frequently these days. It's easier to imagine her throwing dishes, giggling, maybe, every time one hit the wall. Of course, I did meet her at the end of the punk phase, or something like that.

“Well,” I say, summoning up tact, “people around Nashville told me, ‘You’ll like Pam; she’s hell on wheels.’”

She sighs.

“I guess that’s about right. Maybe I got it from Daddy.”

You ever want to scream, I say, people asking you about being Mel Tillis’ kid and all?

“Weeeeelllll,” she says, drawing out the lllll’s, “I try not to take that stuff too seriously. You know what they say in this town, you don’t want to take your press too seriously.”

But what great press to take seriously: Pam Tillis, failed punk rocker, one-time hell on wheels, reincarnated as a drop-dead country singer. Leather jacket, red lipstick, neo-punk cowgirl, with a voice that just comes out of space. *Put Yourself in My Place*, suddenly one of the surprise albums of 1991, helping jumpstart record company Arista’s country efforts. “Don’t

Tell Me What to Do,” a bonafide, hard country hit, by a jewel among the crowds of born-again folkies and rehashed female crooners. Followed by what may be the best performance by a woman singer to come out of Nashville in years, “Maybe It Was Memphis,” a song so good, so powerful, so compelling that it demands to be listened to again and again. One of those reminders about what I liked about country music in the first place.

“I think I’m in a pretty good place right now,” says Pam Tillis, elbows on the dining table. “I’ve made my peace with a lot of old ghosts.”

See, she’s got this famous father, one of the icons of country music, and no matter how you slice it and dice it, you get caught in the shadow.

“I mean, people think it ought to make it easier for you,” she says. “If that were the case, there’d be a lot more happier offspring. So figure it out.”

If your daddy is a hard country singer, well, your path is pretty much written in the stars.

“Big, pointy-toed Western boots to fill, you might say,” she says, as she is prone to saying. Smart, but with a vein of sarcasm that you get the feeling she is doing her best to keep under control. Sort of a sense of “Let me answer these questions without shooting myself in the foot.”

They’ve got this deal, see, father and daughter.

"Dad's got his own thing in Branson," Pam Tillis says. "I get to keep Nashville. Sort of like our settlement, you know?"

Crowds, you know, they're just different these days. Like rock concerts, she says.

"I used to think there wasn't room in the world for two Tillises," she says. "And now the way things have come around, it's worked out real good."

Okay, I say, at what point did Pam Tillis finally decide to stop paddling upstream and come to grips with all those Nashville roots?

"I guess this year, this album," says Pam Tillis. "I told people I was just going to make the best album I could make, an album that I thought other people would like but that I liked, an album that meant something to me, and then just let it go. Let the whole thing go. And if it flunked... You know, I was really turning everything over, and I said, 'You know, if this was meant to happen for me, if I wasn't completely barking up the wrong tree, then something had to go.'"

Even thoughts of getting out of music if it didn't go?

"Well, yeah, or finding some different *avenue of expression*," she says, laughing, rolling her eyes back in her head. "So when the first single went to Number One, I thought, *okay*."

Friends come up to Pam Tillis in the grocery store and tell her congratulations. They say that she, of all people, deserves her stardom, and that makes her a little uncomfortable.

"I mean, I don't think you can say anyone *deserves* it," she says. She's winding up now, starting to hit her stride. "There's just so much to it. There's luck. And there's destiny. And perseverance—but that's a given. I mean, everybody's doing that here. There's a level of people who've gotten to Nashville. But outside of that, there's a question of whether it's meant to be or not."

Metaphysics aside, Pam Tillis always seemed meant to be. For a start, she had this big voice, a belter, stand there and just wallop out a song. Stuttering, apparently, was not an inherited trait.

When, I ask, did she realize that the rock 'n' roll road was a false start?

"Weeelllll, that wasn't very hard to figure out, was it?" she asks rhetorically. "When *nothing happens*, when every day feels like draggin' my chains, you know, and people try to be nice, and they try to make you feel better and be reassuring, well, you feel bad. You feel it when the good is happening and when the bad is happening. When you've been in the busi-

ness as long as I have, you don't have the opportunity for illusions."

No illusions?

"Nope," she says. "What we've got here is the coming of age of Pam Tillis."

Here is what Pam Tillis writes in her autobiographical "Melancholy Child," a song which has been seized by the Nashville pundit community as a Rosetta stone for La Tillis:

You take a black Irish temper and some solemn Cherokee/A Southern sense of humor and you got someone like me...

We're talking about songwriters, whom I have blithely categorized into two separate groups: The craftsmen, I say...

"Yeah, right, built it like a wall..." Pam agrees.

And Willie Nelson...

"Wham! Right there! Well, I'm kind of a combination of both," she says. "I'm always hopin' that one of those mechanisms is going to be kicking in, you know.

There's times to just let it flow, and there's times to just hammer it out. There are writers who can start with a melody or a little piece of word, but I pretty much like to start with an idea, maybe concise enough to be a title, even. Then I might change the title when I'm finished. It's still a mystery to me, you know? Every time I write a song, it's just like, wow, I can't believe this! You know. You're always nervous until you write your next one—I mean, I am. People say, 'You're a pretty good songwriter.' I say, 'Am I?'"

We talk writing for a while, the mechanics of putting words on paper, working titles and focus. She keeps coming back to writing the next one—"Oh, man, I think, I still got it," she says. "I can still write"—and metaphysics—"If it's meant to happen, it's going to happen. It might take some circuitous routes to happen, but you always get back to it. *See?*"

You know what's weird, she asks suddenly, and I don't have a clue. It's that people ask her opinion on things.

"They come up and ask me what I think about stuff," she says. "Where do I stand on such and such. I want to say, 'Nobody *knows*. Everybody's got *feelings*.' You know, back on the other subject..." I am confused now, as if the interview is maybe slipping away from me. "...I think I was just about counted out, you know, as a major contender..."

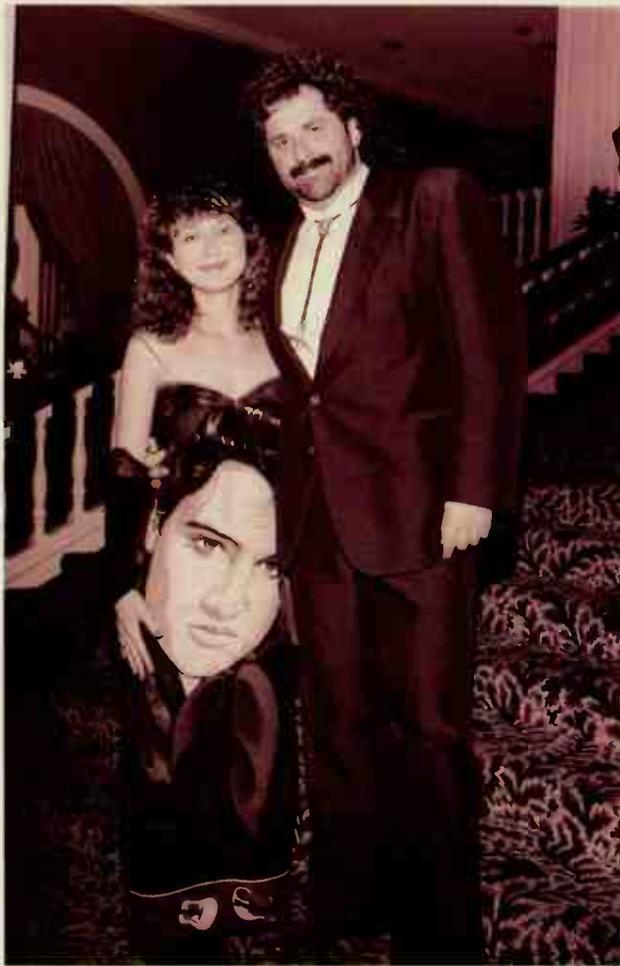
Well, I say, you were going to be the Next Big Thing for a long time...

"Forever!" Pam Tillis says, rocking forward in her chair. "Forever! And after a while people just... Thank God Tim

"Every time I write a song, it's just like, wow, I can't believe this! You know. You're always nervous until you write your next one."



ALAN MAYOR



Pam with Bob DiPiero in 1989. They married in 1991.



Pam makes the rounds in Nashville. At the 1991 CMA Awards Show, left, and at Country Radio Awards past: top, in 1991 she and Mike Reid perform and, bottom, in 1992 she visits with ABC Radio Network reps—Bob Callahan, American Country Countdown host Bob Kingsley and Neil Haislop.

DuBois didn't buy it," she says, referring to Arista Records' Senior Vice President and General Manager. "It ain't over!

It's gotta feel great for you after all this time...

"Michael, you just don't *know*," she says. "I'm on these industry things, new artists, new guys, new faces, and it's like"—Pam makes a face—"But, hey, it's like I *am* new, 'cause I've had a really low profile."

Pam Tillis is 34 and holding. I tell her she is supposed to tell me how much more stable she is now that she is married to songwriter Bob DiPiero.

"*Weelll*, that is probably true," she says. "I guess it's true. I mean, you do get more focused as you get older, because you realize that time is finite. Time gets more and more precious the older you get, when you realize you've got a set amount of time. I mean, there's a few people who get down and get serious in their 20's, but most of us kind of putz around and have a good time, don't you think?"

I laugh. Putzing around is one of the few things I've ever done well. Pam laughs, too.

"Like you said, I sort of had a *couple* of reputations," she says. "Like I had this song on my Warner Brothers album called 'Popular Girl.'"

She had, she says primly, a pretty good time. Then she cracks up laughing.

Memphis, I say, trying a Pam Tillis change of direction. Tell

me about "Maybe It Was Memphis."

"I'm just glad my antennas were up that day," she says, talking about the day the song by Michael Anderson crossed her desk. "I gotta tell you, that demo sounded like a Billy Idol record, but I heard a country song in there. I don't want to say risky, but what I assumed would be pushing the boundaries of country. And I've really worked with that song for years to get it to a certain point. Sometimes, when you really love a song, you've got to work with it..."

How long have you been singing "Memphis," I ask?

"I wanna say four, five years," Pam Tillis says. "That song was such a visual piece, it was like acting to me. It went way past singing a song. This was something that had to have the immediacy and feeling coming out of the grooves. And I worked on it and worked on it and worked on it. Singing it at the Bluebird Cafe a million times. That was one of the songs I thought, 'I'm putting this on the album for *me*.' I didn't care if anybody else liked it. I hoped they would, you know."

That comes out, I say. It's a song good enough to make you cry.

"You know, Michael," she says, "when we finished the recording session for it, and I heard the playback for the first time, I just started crying. I mean, I sat there listening to it and crying. This was the record I dreamed of making. It was that moment, just that first shining moment." ■



HANK WILLIAMS JR.

The Exception to the Rule



Rarely since the late 40's and early 50's heyday of Hank Williams Sr. and Lefty Frizzell has country music been as hopped up and young-adult-oriented as it is today. As many established stars of the 70's and early 80's fade away, or migrate to Branson, Missouri, or, in Tammy Wynette's case, to Mu Mu Land, a decade looks like a long career. Newcomers—the Garths, Clints, Trivises, Trishas and Hals—are setting the woods on fire. As a rule, “new is hot.” But, for every rule, there's an exception, and Hank Williams Jr., as usual, is it.

For a guy who has been a headlining act through parts of five decades, Hank Jr. is poised to be one of the most seen and heard country music artists of the year.

Even people who aren't country music fans will find Hank Jr. hard to avoid in 1992. He's singing the “Are You Ready For Some Real Food?” jingle for Hardee's restaurants; his new tune, “Fax Me a Beer,” will be turned into a snappy TV commercial for Budweiser in early summer; and he's scheduled to sing the ABC-TV *Monday Night Football* theme for the fifth straight year.

Hank Jr.'s hawking his own latest production with equal panache. He introduced an upbeat new album in late February with a one-hour, live radio performance uplinked via satellite from Nashville's Emerald Studios. The album, *Maverick*, the latest in Hank Jr.'s recent series of self-consciously autobiographical and humor-laden efforts, provides the backdrop for a 50-city tour, lavishly sponsored by Budweiser.

Hank Williams Jr. not only won't go away, he refuses to fade. Just prior to the first date of his *Maverick* tour, he came rolling into the

Nashville offices of his new label, Capricorn Records, on a wave of enthusiasm. His longevity in the business and continued popularity amazed even himself.

“Eight years old,” he mused, removing his ubiquitous dark glasses and wheezing out a laugh. “The first one Mother collected the money for was when I was eight years old. That really seems funny to me to think about it. Well, people wanted any part of Hank Williams they could get. Mother—it was *The*

Audrey Williams Caravan of Stars. Merle Haggard was on it: unknown. Waylon Jennings was on it: unknown. It really is strange to look at that thing with a little boy and Mother and two guys like that. Could make you feel real old if you let it.”

Of course, that 10 seconds of hang time between his fall from the Montana mountain and landing on his head in 1975 was about the last time Hank Williams Jr. gave much serious existential consideration to how old he was or was liable to get. Since he got back on his feet, he has been living mostly in the moment. That may go a long way towards explaining fans' continued

fascination with this man who learned to cast two mighty shadows: his own as well as that of his legendary father.

And if his father's timeless paeans to the twin themes of honky tonk life—rowdy good times and hillbilly heartbreak—seem liable to last longer than even Hank Jr.'s most powerful totems, “Family Tradition” and “A Country Boy Can Survive,” Hank Jr. is philosophical.

“He's just so ongoing and powerful,” Hank Jr. explained, referring to his father. “George Strait has got ‘Lovesick Blues’ out. There's none of us—not one of us—that's gonna be

Once Hank Jr.'s link to the past was a major obstacle. Now it serves him well. After being in the spotlight for parts of five decades, the man has learned a lot. In his early 40's, he is able to look back on the past to prepare for the future.



by Bob Millard

"I used to clone Daddy to make everyone happy, and I will never be in that position again. No, if I kill myself for country music, it will be from all the energy I pour forth on stage."

gone 40 years and somebody's gonna come along and have a hit single of one of our old songs in the year 2030.

"And every time I say that, I have somebody like you who thinks about it a while and then says, 'You know, I think that's right.' And it is right. He just gets bigger. He was only a 29-year-old kid," he said, snapping his fingers. "Gone. Three years of real stardom."

Still, Hank Jr. is not without his effect on the younger generation of country stars. Some of the new stars are copping his moves. When I stood in the audience of 25,000 in Charlotte, North Carolina, this past winter and watched the rock 'em-sock 'em last show of Garth Brooks' three years of continuous touring, I couldn't help thinking that for all Brooks' uniqueness and charisma—and he is putting on the most exciting performance in country music today—his stage show seemed to draw as much inspiration from the best 80's-era concert moves of Hank Williams Jr. as it does from Brooks' acknowledged influence, Billy Joel.

"Funny you should say that," Hank Jr. quipped. "I did an interview a few

"I've heard too many people say, 'God, that's your old show, Hank,' but, see, Garth stood on the edge of the stage and watched my show, and so did Clint Black," he reasoned. "But, see, I sat on the edge of the stage and watched Jerry Lee Lewis and copied from him. I copied from Lynyrd Skynyrd, George Jones, Daddy and Fats Domino. And they can copy from me. That's flattering...I don't have to jump around on this tour, and maybe that's the difference, but fans know I'm having fun when I'm out there. That

moved at the last minute to let 200 more seats be sold behind the stage. A plentiful collection of pretty young girls and rowdy young men wearing more cowboy hats than one might have expected in that mid-South cotton and river town were thrilled simply to be "in the presence." Hank Jr. shows are renowned party events, and Hank has known since he was eight the mystical connections fans make for themselves simply at the sight of him, at the first sound of familiar tunes, which he does not fail to mix with new numbers like "Hotel Whiskey," "Cut Bank, Montana" and "Come On Over to the Country."

If the crowd out front was in a wild-party mood, the scene in the neat concrete compartments and caverns backstage at the Memphis Pyramid was an odd mix of politics, button-down corporate networking and droll security. Dignitaries were assembled in the windowless "press room" and hallway in the bowels of the building. Hank was eased in from his bus on the loading ramp outside for what publicists call a "Meet & Greet," a handshaking, photo-taking session with Budweiser executives and local politicians. The mayor of Memphis, for whom the Pyramid had heretofore been only a tar baby of development and management embarrassments, made a bid to get his picture on the local news presenting Hank Jr. a plaque.

The Pyramid's backstage labyrinth is typical of modern sports arenas that double for concert halls. Sterile and efficient as a military command and control bunker, it's a long stretch from the cramped wood and plaster men's room behind the Ryman Auditorium stage where the old building janitor will tell you Hank Sr. used to hide with a few friends and nip at whiskey bottles prior to going on stage some 40 years ago. Throughout his brief appearance at the meet 'n' greet, beefy security goons hung close to Hank Jr. like Secret Service agents who smelled a John Hinckley in the crowd till the artist worked his way down an autograph line and out the back door.

"Hank's gone back to his bus now," said the publicist. "He doesn't do anything at this point."

"Not anymore," smirked a bystander.

It's true. Hank has settled down on the road. The disappearance of loose hillbilly excess backstage is part of the price



Hank has found peace of mind with his wife Mary Jane. As a child he shared the stage with his father's peers, including Carl Smith and Ernest Tubb.



days ago and the guy said, 'I saw that NBC television special of Garth Brooks the other night, and that was a Hank Williams Jr. show from 1987.' Yeah, or '82, '83, '84, '85, '86.

"I guess it's flattering to me," Hank said. "That's one thing still. My fans are going to get their money's worth when they come to one of my shows...It's amazing for a guy who's been around four decades to watch. But I think it's been good for me to have seen a lot of changes. Hell, I was the wild rebel, jumping around the stage, doin' things years ago. Doin' 'La Grange' on the Grand Ole Opry.

audience has known that for a long time."

There was a packed house at the Memphis Pyramid as the tour kicked off February 28th. The show sold out fast with tickets just under \$12. The sports arena had been hosting concert events only since November, starting with a Guns N' Roses show. But Hank Jr.'s bargain package, including Doug Stone and Patty Loveless, was the first sellout for the venue.

Though sound in all but the first 20 rows of floor seating was hideous, no one seemed to care. Demand was so high that part of the sound system had been re-

country music has paid for growing so big that it garners the cover of *Forbes Magazine*. Gone are the wild, open parties where women of various intent vied for Hank Jr.'s attention while he sipped Jim Beam and held court in his dressing room. Having received a drug-laced drink from a stranger at a pre-show party a few years back, Hank Jr. is considerably more reserved and inaccessible prior to his show these days.

After the brief and obligatory mingling, back on his bus Hank Jr. was kept company by long-time friend/confidant/manager Merle Kilgore and his driver. This has been the essence of Hank Jr.'s pre-show routine for many years, Hank blowing off steam and cracking jokes off the cuff and Merle deftly keeping one eye on the gate receipts, an ear to the telephone and uttering, "That's right, Hank" as often as seems necessary. This night, Hank sat in the front compartment of his \$300,000 Golden Eagle tour bus, in a corner next to a large mirror with "Bocephus" etched on it. A woman from *The Nashville Network* applied makeup while a cameraman set up lights for a satellite hookup to Ralph Emery's *Nashville Now* program some 250 miles northeast.

"How long we gonna be on?" Hank asked.

"Six and a half minutes," Kilgore informed him.

"Six and a half minutes?" Hank replied. "That'll go by fast."

For the television audience it went by in a flurry of presumed set-up questions and humorous Hank Jr. comebacks. Hank burst into laughter several times, a laughter Kilgore and the bus driver mirrored as Hank Jr. glanced around the cramped quarters at them, as though they could hear the Ralph Emery quips that set him off.

"Man, was he laughin', Merle," Hank Jr. said as he removed his earplug at the end of the interview. "That was painless."

Then he stood up, pulled his black vest down over his large belt buckle, and his face went blank. This was Kilgore's signal to empty the bus so Hank Jr. could begin to focus himself for the stage call that was only an hour away. It was the first time one could see the weight of responsibility on the man who has carried so much and so complex a brand of it for so long.

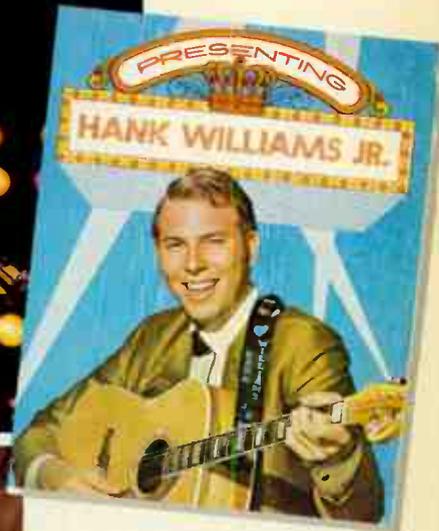
He had alluded to the pressures a few days earlier when we met in the Capri-corn offices. He talked about his need to get away, his love for being where there are few people when he is not working.

"I live in Nowhere, Tennessee, and Nowhere, Montana," Hank Jr. explained.

Actually, he has headquarters in Paris, Tennessee, as well as ranches, houses and hideouts all over the Montana back country.

"We might make a lot of people mad," Hank said, "but it's very hard for us to

PHOTOS ALAN MAYOR



If Hank has settled down on the road, his concerts still maintain the momentum his fans have come to expect. "Luckily, I have a good base of folk out there in the country that have really done a lot for me. They have fulfilled a lot of my dreams. I don't know, it's like we have a love affair," he explains proudly.



come back east, period. A guy from the South—Louisiana and Alabama—and a wife from Florida... You know, I'm sitting there drinking coffee, and four arms-length out the window there are these whitetail deer looking right at me. Walk over to the other window and there's a herd of Rocky Mountain elk. And that's in our temporary house."

Hank Jr. and his wife, Mary Jane, a former model and an avid hunter, are building a home way back in the Montana mountain country, in between the summer high pasture and winter valley graz-

ing lands of one of his six ranches there.

"It's a big ol' white mansion," Hank said. "There's nothing in Montana like it. It's off the plans of George Washington's Mt. Vernon. Gonna have Daddy's musical notes on big iron gates. Gonna have a Civil War cannon in the front yard, and it's gonna have very few people.

"Mountain lions been walking right behind the building site. American eagles sitting in the trees. Water fowl—my God, by the thousands... Beaver Head County, Montana, is the biggest county in the United States. That's where one of our

Hank's current tour, with Patty Loveless and Doug Stone, is selling out fast. His video, "Hotel Whiskey," on the air now, features Clint Black.



places is. It's very desolate, remote, but beautiful."

With 30,000 acres surrounded by some 300 miles of fencing defining his total acreage, one imagines Hank Jr. is running some pretty large cattle herds. Imagining is as close as one will get.

"Well, that's one thing a cattle man will never tell you," he said, with a Cheshire cat smile. "If you were sitting around breakfast with a bunch of those guys—you know, I've been going over there since 1966—and you ask 'em how many cattle they're running; they say, 'Oh, I don't know.' It's just better that way. See, our damn government wants to know everything about us..."

Like, if they knew what you had, I suggest, they'd want to tax you?

"You got it," he replied, and laughed out loud. "There's not many ranchers that has all their cattle on computer, believe me."

One thing Hank Jr. *has* wanted to document about his Montana interests is some of the history of the Indian Wars. Near one of his ranches is what white man's history books call a battlefield. The dictionary entry for the events that took place there gives some ironic indication in its brevity of the way things went: "Nez Perce War, a war fought in the Northwestern U.S. between the U.S. and a band of Nez Perce Indians." How 'bout them odds, sports fans? Indians call the place the site of a massacre.

"I am very much into the Indian War era," Hank warms to explaining. "I funded an archeological survey that was down at the big old battlefield in August of 1991. It's right by the ranch. It's where Chief Joseph was attacked in the pre-dawn hours of August 9, 1877. Many, many Nez Perce women and children were killed, many warriors, and many white soldiers were killed, too.

"I used to really be into the Civil War around Middle Tennessee, but I really

bury myself in Western Expansion history, the corrupt government of President Grant and the awful things the white man did to the red man. They did."

Hank Jr.'s interest in that era of history dovetails nicely with his passion for antique firearms. It's a hobby he says arose from one of his few concrete memories of his famous father.

"Sure, I own a lot of guns; so did Daddy," he said. "One of the pictures—and that's all I have of his memory are several pictures that I can recall—I remember two beds covered with pistols. I'll never forget that—just cowboy guns and everything. He really enjoyed 'em. Minnie Pearl has told me he'd come into the dressing room with two valises full of pistols and play with 'em. He almost shot Danny Dill. Shot right over his head in an adjoining hotel room. Almost shot Faron Young, too, but see, people don't know that.

"I could give a damn less for an assault rifle," he said. "I do not get off on these articles about how to carry something and kill somebody. That is baloney. My enjoyment is taking an 1874 model Sharp's rifle—a powerful, breech-loading rifle that was popular among buffalo hunters in the mid-to-late 1800's—"casting my bullets and making my cases and putting about 120 grains of Double FG black powder to knock silhouette targets off at about 540 yards with open sights. I have a steel, half-size cutout of a buffalo at 1,000 yards at the upper ranch in Montana. I love to take people out there and let them 'ring' this buffalo with that ole-timey gun."

To further his gun hobby, Hank Jr. has set up his own gun shop, called Deadly Nostalgia, complete with his own private gunsmith to refurbish and care for the guns he collects.

"We specialize in showing you how to load things that Teddy Roosevelt may have hunted with. I am very into these antique guns. It's an art form, and one of those guns can easily cost you \$100,000. I don't have all I want, that's for sure."

Nor has he had enough of the music business. Before he switched to Capricorn, Hank Jr. was bumped by the same move-it-on-over ripple that the whole rest of the industry felt from Garth Brooks' fast-rising megapopularity. It hit him like a body punch. It made him think, but not retreat.

"I think everybody in this business felt like that when it hit," he said, "and if they tell you otherwise, they're not telling you the truth...Some of 'em want to bury me, but I've kicked dirt off me before. Luckily, I have a good base of folk out there in the country that have really done a lot for me. They have fulfilled a lot of my dreams. I don't know, it's like we have a love affair.

"My songwriting and all—I'm really anxious to get 'Come On Over to the Country' out. I love 'Hotel Whiskey,' I loved 'If It Will, It Will,' and I'm a very self-critical guy. I'm full of pride. It means something to me.

"You cannot have that attitude of 'I don't give a shit.' God, I really hate to hear people say 'Ol' Hank don't give a shit.' Look, folks, you don't do *Monday Night Football* four years in a row, hitting a bigger audience everytime than Ernest Tubb and Daddy ever reached without...I'm still awed by the fact that they asked me to do that. I think people have a big misconception about Bocephus, or they used to back in the 80's. 'Oh, he's a wild man.' They ought to come with me on tour sometime when I'd step off stage and you can't take another breath. But, you either have a passion for what you're doing or you don't."

Losing the passion, but continuing on, is a recipe for something even heavier than a misery, according to Hank Jr.

"Oh, man, can't do it," he said seriously. "You can't fall into that old trap of 'I'll hide in the back of the bus.' You've had it then. You sit in the back of the bus and drink that whiskey, and you start to feel sorry for yourself and all that prototypical country star bullshit. Keith Whitley—it got to him. It got to Hank Williams, too, and I've been in that situation where I used to clone Daddy to make everybody happy, and I will never be in that position again. No, if I kill myself for country music, it will be from all the energy I pour forth on stage.

"There's too many guys who threw it all away. I never will forget going to Lefty Frizzell's house just before he died. He was huge right after Daddy died. I'm glad Merle Kilgore took me over there because I looked at that and wondered, 'Hey, when I'm 50 years old, wonder if they're gonna be able to pay for *my* funeral.'

"There's some real tragic stories in the entertainment world," he said, putting his sunglasses back on and switching his gaze out the window, "and I don't want to be one of those." ■

TRAVIS TRITT

Keeps It On The Fringe

Not one to be pigeonholed, Travis Tritt doesn't worry if he's a little bit country and a little bit rock 'n' roll. In fact, that's just the way he likes it. ■ By John Morthland

They can be a pretty good deal for the ingenious fan, these *Austin City Limits* afternoon run throughs. Tickets for the evening taping of television's most popular country in-concert show can be tight, you usually have to act fast to get any, and if you do, you basically come into the studio, take your seat and watch the show. But if you come by in the afternoon and don't do anything to draw too much attention to yourself, you can mill around the floor and watch the very same stars in much more informal circumstances as they run through their sets so the camera people can figure their angles for that night, the producers can time the show, etc. And when the star's finished, it's much easier to get up real close for an autograph or souvenir.

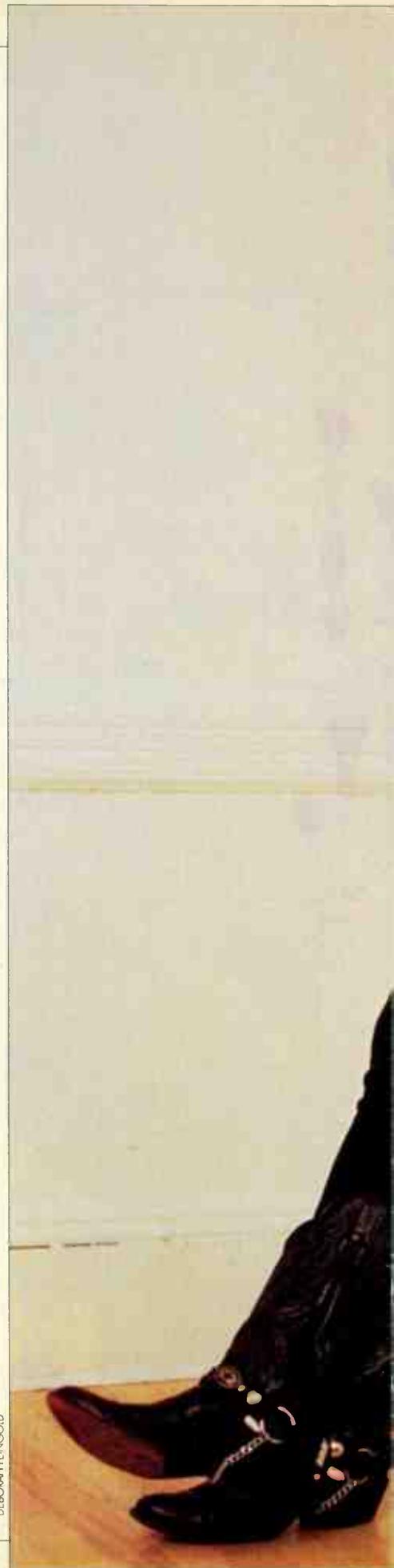
So it is that while Travis Tritt nears the end of his runthrough one afternoon, he has a small audience to play to. Most of them, in fact, are wearing Travis Tritt T-shirts (or Bugle Boy) and are young—the kind of people it was novel to see

around country shows until the last few years, the kind of people who relate to a little drive in their country—and as Travis winds up that very song, “Put Some Drive in Your Country,” he has toes a-tappin’. “Yeah,” he chortles at the cluster of kids when he pauses to catch his breath, “a little Southern rock ‘n’ roll outlaw boogie never hurt nobody,” then exclaims, “Take this, Jimmy Swaggart,” and jumps right into “Bible Belt,” his rocking ode to a hellbent preacher.

But there's one older fan who stands off from the young uns when Travis finishes the afternoon's work and comes off-stage to pose for snapshots, to autograph the inside of one coed's boots, to put his John Hancock on a guy's T-shirt. And as Tritt breaks away from that crowd and starts towards his dressing room, she steps forward. “Travis, I'm not sure you'd remember me...” she begins, and the singer does indeed look confused, “...but I was here last time...,” and just then, the star gets it.

“Right!” he exclaims, “but last time you were here with your friend.”

DEBORAH FENGOLO





"Well, she couldn't make it this time," says the woman, "but I wanted to come down and present you with this plaque that makes you an honorary Texan."

Sure enough, the plaque, signed by Governor Ann Richards and smartly framed, proclaims one Travis Tritt—Georgia born and bred, we must add at this point—to be an honorary Texan. The fan, whose name is Beverly Spell, does this sort of thing whenever confronted with the need to reconcile her admiration for a particular person with the unfortunate fact that said individual is not a Texan. All you have to do is fill out an application with the governor's office, and you can make pretty much anyone you want an honorary Texan, she says, and the first time she did, the recipient was *Austin City Limits* producer Terry Lickona. "I just couldn't stand the idea that the man who does *Austin City Limits* was a Yankee," Beverly remarks of the onetime upstate New Yorker who runs the show.

Travis is honored, naturally, and gets the certificate to a roadie who will take it directly to the bus before anyone has enough time to misplace it. Travis is also under duress. Here's a man still working his second album, who still finds it necessary to play 280 dates a year, who somehow has found himself, on what is allegedly a break in his schedule, in a position where he has about an hour to complete a 30-minute business talk with his manager on the phone, a 20-minute phoner with his pal and sometimes partner, Marty Stuart, about a song they intend to cut together next week in Nashville and a 60-minute interview with a magazine reporter. He takes his leave quickly and performs the first two chores, the second of which leads quite naturally into the third.

"Marty and I admired each other's music, but we never met until backstage at the CMA Awards last year," Travis says, reflecting back on the origins of the No Hats Tour the two men will be on together for the rest of 1992. "We had a little small talk, exchanged pleasantries and vowed that we would work together at some point later on, maybe write."

Not much later, Marty came up with a honky tonk special that he thought would be perfect for Travis or Hank Williams Jr. (whom Travis echoes in numerous obvious ways). Stuart tried the song on the new kid, who liked it. Travis then invited Marty to come and pick and sing with him. "The Whiskey Ain't Workin'" worked fine, "and from that point on," Travis recalls, "we realized through working with each other on Ralph Emery shows and things like that that we really have a lot in common as far as our backgrounds went, the type of music we're doing. And the fact that him and me are different—we're not mainstream, cowboy hat-wearing George Strait clones. We both have that very strong bluegrass back-



"When I started becoming disenchanted with country was when it was no longer the pure music I grew up listening to, but a mixture of country and pop, and every song had to cross over to the pop charts or it wasn't a real bonafide hit."

ground, for one thing, as opposed to a lot of people you hear in the mainstream these days that have more of a Texas swing."

Marty's manager came up with the idea of calling it the No Hats Tour, and from there the possibilities seemed endless. The tour logo became a cowboy hat inside the ghostbuster circle with the line drawn through it, though both men resisted the temptation to recruit a hairspray company as tour sponsor. "The idea was to have fun with it," Travis insists, fluffing his hair, which, in the rear at least, falls well below the collar of his post-Nudie red Western shirt with black piping. "We're not taking shots at anybody or anything. It's basically just saying you know we'd wear cowboy hats too except we can't find any hats that'll fit over all this hair."

The main thing that gets Travis Tritt, you see, is the way some of the less original artists have exploited recent trends that transformed hat acts into the country mainstream. "I think not only the country music format but other formats out there—that tends to be one of the problems, when everybody starts sounding like everybody else. Before you know it, you turn on the radio and you don't know who you're listening to. It gets to be a tired format. What always happens, people on the fringes...well, like Waylon and Willie. When the Outlaw period happened in the late 70's, they were on the fringe. That's the reason they were called outlaws—they were so different from what was goin' on. But eventually that came to be the cool thing. From a longevity standpoint, I think it's probably better to be on the fringes."

And that's another thing you need to realize about Travis Tritt: He's kind of a musicologist/demographer himself, and unlike most artists, who tend to operate on instinct, he's articulate about where his music comes from and how it's created. First, there was the child, born in 1963, who grew up with five albums to his name—one each by Johnny Cash, Roger Miller, George Jones, Buck Owens and Merle Haggard. That was his

father's doing, and translates today into songs like "Country Club," "It's All About to Change" and the biting, sardonic "Here's a Quarter (Call Someone Who Cares)," which, for what it's worth, gets my vote for catchiest song of the last year or so.

"When I started becoming disenchanted with country was when it was no longer the pure music I grew up listening to, but a mixture of country and pop, and every song had to cross over to the pop charts or it wasn't a real bonafide hit," he recalls. "I was about eight-nineteen years old and just learning to play guitar, so I started listening to people like James Taylor and John Denver, which was very popular at the time, and it was a good way for me to sit down with a record player and figure out what those guys were doing with a guitar. And that's where the folk and ballad side

came from; Larry Gatlin was another extension of that when I started getting back into the country side. In my music you hear that in 'Drift Off to Dream,' 'Anymore,' 'Help Me Hold On'...it's not so much folksy as it is country ballad, but there's some of those little things in there that's not as straight-ahead twangy as country. It's a little more contemporary."

And finally, somewhere in there, well after most of his friends, Travis Tritt discovered Southern rock, which has since provided the inspiration for "Put Some Drive in Your Country," "Bible Belt" and "Homesick" (done originally by the Atlanta Rhythm Section). Tritt may have grown up in a household where rock 'n' roll was unwelcome, but "Nowadays my dad can listen to a Lynyrd Skynyrd tune and enjoy that as much as anything—he loves that, as a matter of fact—or a song like 'Ramblin' Man.' So there's a lot of those country influences, and now in retrospect you look back and you'll hear people like Ronnie Van Zandt," he reflects, referring to the lead singer/fallen hero of Lynyrd Skynyrd, "mention Merle Haggard and people like that; and if Ronnie Van Zandt was alive today, I think he'd probably tell you that some of the biggest influences on his music is people like George Jones. 'Cause there's a lot of those twinges in their music."

ALAN JAWOR



Travis Tritt and Garth Brooks lend their athletic talents to a celebrity basketball tournament in Nashville.

With so many borderline-country influences shaping his music, you wonder why Travis Tritt is marketed so narrowly country. But he has a ready answer: "Basically because I am country, period," he says. "You can take any side of what you wanna take of my music, and you can put it in any sort of category you want to, and some people have a really hard time with that, because they can't say I'm just straight-ahead, down-the-pike country. That's what makes it so easy to market people like Alan Jackson and Clint Black. It's because they're straight down the line. When people can't put you in a category and keep you there, they tend to get real frustrated. For some reason, the country side of me tends to take a little

bit of a back seat to the rock 'n' roll side. But you listen to my show, you listen to what we do live, and about 70 percent of what we do is country—maybe 30 percent is Southern rock. When it rocks, it rocks. There's no sugarcoating or softening to it. But I'm not a Gregg Allman. I am a Travis Tritt, straight-ahead country boy who just likes to rock 'n' roll a little bit from time to time. And I think we need to get the priorities straight, put the emphasis where it belongs."

You can't dispute the credentials. Travis was born and raised on 40 acres of land that's been in his family for generations in Marietta, now an Atlanta suburb but then basically a country town. "Hell, I was 14 before I even knew what a subdivision is," he declares. His father drove an oil company truck, worked for Lockheed and the post office, drove a potato chip truck, was a mechanic and then a gas station manager. For the last ten years, he's driven a school bus. When Travis was 15, his parents divorced, and he and his sister moved with their mother into a different house; when he was 18, his parents remarried, but Travis stayed in that house while his mother moved back in with his dad. He still lives there today, too, paying rent to his mom every month. Tell me that isn't country. Despite the awards and the platinum records, he still gets around town in a 1981 Ford pickup he bought when it was new; it's got 128,000 miles on it now and runs as good as any Jaguar or Mercedes or BMW. In those regards, Tritt remains very much a hometown boy.

And why? "Two reasons, really," he points out. "First of all, I would go to Nashville and I'd come into town, and all of a sudden I'd start hearing buzzes around town about this new guy Warner Brothers was talking about, this Travis Tritt. They hadn't heard anything on me yet, but people were talking about me. If I lived in Nashville where people see you on the street every day, they'd say, 'Oh, there goes So-and-So.' It's not a big thing. I thought that the more excitement I could create when I come into town, probably the better off I'd be. Second of all, there was just something about staying home close to my roots. It kept me more in touch with where I had come from and where I was going."

Not that it isn't trying sometimes. When Travis goes these days to the club where for two years he and his group worked as the house band, he's happy to sign the autographs for a while, "but then you get to the point where you just wanna get over in the corner and rope it off and drink a couple beers and listen to the band. But when you do that, people tend to say, 'Well, gosh, he's really a stuck-up ass. He's not what he used to be. I remember when he used to walk around and sit at your table and talk to



Tritt and Marty Stuart cross musical boundaries on stage during their No Hats Tour. Left, recently inducted into the Country Music Hall of Fame's Walkway of Stars, Tritt shares the accolades with fellow inductees Emmylou Harris and Lawn Williams as CMF director Bill Ivey looks on.

you in between sets.' They just don't realize that I haven't changed any, but the way people look at me and the way they approach me is completely different. Back then I could go around and sit at tables because I didn't have 375 people approaching me at one time for autographs. They could care less whether I was onstage or not; I did real good to draw 75 people on a Saturday night."

Nor is stardom and the music biz all that good on a marriage—or two, which is how many Tritt has had and lost at the age of 28. He kissed off the second one with "Here's a Quarter (Call Someone Who Cares)," and appears to have gotten the whole notion out of his head for a while. "Oh, I've met a couple people that I've spent a little bit of time with and would really like to spend more time and I talk to on the phone, but as far as having an ongoing, strong, real committed relationship to one person, you get to

thinking at some point on down the road that, yes, I'd love to have some kids, I'd love to have a real family, but I'm getting so set in my ways now I'm starting to really enjoy...I just got off the phone with Marty Stuart, and he wants me to cut this tune with him, and I've got a couple days free to do it, so I said sure. Now if I was married, I'd have to call the wife, confirm it with her, and I'd feel guilty about taking time away from her and the kids and all that stuff...I like the freedom I have now. I've been married most of my adult life, so this the first time I've had to really get into myself and my work—and to be perfectly honest with you, I'm married to the music right now, and I kinda like it that way."

Based on the results of a career still in its early stages, he's not the only one who likes it that way. Plus, Travis Tritt gets to be an honorary Texan, and what could be cooler than that? ■

Country Music VIDEOS



WILLIE NELSON

Greatest Hits Live - 60 mins.

NEW!

It's country music's most beloved superstar recorded live at his own Austin Opera House. Featured are: *Funny How Time Slips Away/Crazy/Night Life/If You Got The Money Honey I Got The Time/Georgia On The Road Again/Always On My Mind/Good-Hearted Woman/Blue Eyes Crying In The Rain/The Red-Headed Stranger/City Of New Orleans/Luckenbach, Texas/Whiskey River/To All The Girls I've Loved Before, AND MORE!* Item No. G1J - \$29.95

EARL THOMAS CONLEY

Greatest Video Hits - 22 mins.

NEW!

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

HANK WILLIAMS JR.

Full Access - 80 mins.

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

ERNEST TUBB

Thanks Troubadour Thanks - 62 mins.

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

WEBB PIERCE

The Legend - 55 mins.

NEW!

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

RONNIE MILSAP

Golden Video Hits - 30 mins.

Listen to one of country music's brightest stars and perhaps most courageous performers display his musical range in a series of beautifully produced conceptual videos and live performances. Included is the fun and fast-paced *She Loves My Car* and the nostalgic *Lost In My Fifties Tonight*, plus three number one hits (*Any Day Now/I Wouldn't Have Missed It For The World/There's No Getting Over Me*) and more! Item No. V5P - \$19.95

ROY ORBISON

Greatest Hits - 40 mins.

NEW!

Greatest Hits captures in full Hi-Fi Stereo the timeless quality of Roy's unmistakable "sound". It includes 12 of his biggest hits, songs which have resulted in over 50 million sales in four different decades. This great lineup includes: *Oh, Pretty Woman/Only The Lonely/In Dreams/Mean Woman Blues/Blue Bayou/Candy Man/Crying/It's Over/Leah/Running Scared/Dream Baby/Dooby dooby*. Item No. V8D - \$29.95

GARTH BROOKS

Garth Brooks - 30 mins.

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

WAYLON JENNINGS

Waylon - 60 mins.

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

STATLER BROTHERS

Brothers In Song - 19 mins.

They are unquestionably one of country music's brightest attractions. *Brothers In Song* features the videos of some of the Statler's biggest hits, including the nostalgic *Sweeter And Sweeter*; the wedding day memories of *My Only Love*, voted Song of the Year for 1985; and the touching *Elizabeth* voted Song of the Year for 1984 by Music City News. There is also *Whatever*; *Atlanta Blue* and *Guilty*. Item No. G2B - \$19.95

TAMMY WYNETTE

In Concert - 60 mins.

It's the first lady of country music coming to you live on stage in this brilliant performance from the Capitol Music Hall in Wheeling, West Virginia. Here's just a partial list of hits you'll hear: *My Man/Turn Around/You Light Up My Life/I Don't Wanna Play House/Makin' Love/Til I Can Make It On My Own/Amazing Grace/Will The Circle Be Unbroken/D-I-V-O-R-C-E/Stand By Your Man, AND MORE!* Item No. G1F - \$29.95

THE JUDDS

Love Can Build A Bridge - 60 mins.

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

LORETTA LYNN

In Concert - 61 mins.

For strictly music lover's among Loretta's fans, here she is in living color onstage at Harrah's in Reno. It's a one-of-a-kind performance featuring: *You're Lookin' At Country/ Take Me Home, Country Roads/Out Of My Head And Back In Bed/Pregnant Again/One's On The Way/I Saw The Light/Foggy Mountain Breakdown/Don't Come Home A Drinker/I They Don't Make 'Em Like My Daddy/Coal Miner's Daughter, 11 MORE!* Item No. G6D - \$39.95

ALABAMA

Pass It On Down - 28:24 mins.

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

TANYA TUCKER

Tanya Tucker - 22:07 mins.

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

RANDY TRAVIS

Forever And Ever - 45 mins.

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

MARTY ROBBINS

Super Legend - 120 mins.

This memorable video features 18 performances: *El Paso/White Sports Coat/Devil Woman/Ribbon Of Darkness/Singing The Blues/I Can't Keep From Cryin'/Don't Worry Bout Me/This Time You Gave Me A Mountain*, and many more, including Marty's Grammy winning song, *My Woman, My Woman, My Wife*. It also includes rare appearances from early television shows and the big screen. PLUS A LOT MORE! Item No. G2A - \$39.95

MARTY ROBBINS

THE DRIFTER, VOL. 1 - 78 mins. NEW!

One of Marty's great fantasies was to become a singing cowboy. Consequently, it's easy to see how many of Marty's dreams were realized by his creation of *The Drifter*. It is, indeed, CLASSIC cowboy singing all the way! Partial listing: *Cool Water/Tumbling Tumbleweeds/Running Gun/El Paso/Bole Weevil/Blood On The Saddle/Riding Ole Paint/Peoples Valley/Kathleen/Billy The Kid/Streets Of Laredo/Pecos Bill, AND 8 MORE!* Item No. V8B - \$39.95

ANNE MURRAY

Doing Some Of Her Best - 29 mins.

She has been a country music legend of sorts for years. Few can match her distinctive voice and stage presence. Now you can meet this special lady through rare interview footage and hear her perform these great hits: *Time Don't Run Out On Me/Who's Leaving Who/Are You Still In Love With Me?/Now And Forever (You And Me)/Flying On Your Own/If I Ever Fall In Love Again (Duet With Kenny Rogers)*. Item No. V6R - \$19.95

COUNTRY VIDEO HITS OF THE 90'S

15 Great Performances - 56 mins.

Here are the best of the best, including: *A Better Man by Clint Black/I Watched It All by Lionel Cartwright/Simple Man by The Charlie Daniels Band/Give A Little Love by The Judds/Out Of Your Shoes by Lorie Morgan/Crazy In Love by Conway Twitty/It Ain't Nothin' by Keith Whitley/Don't Toss Us Away by Patty Loveless/Cry, Cry by Marty Stuart/When I Call Your Name by Vince Gill, AND MANY MORE!* Item No. V6E - \$19.95

DWIGHT YOAKAM

Just Lookin' For A Hit - 30 mins.

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

Country Music VIDEOS



ALAN JACKSON
Here In The Real World - 25 mins.
 Here are Alan's three #1 smash hits, *Wanted/Here In The Real World/Chasin' The Neon Rainbow*. Plus, a pair of live performances: *Dog River Blues* and *Home*. There's also his first big song *Blue Blooded Woman*. *Here In The Real World* clearly reveals Alan's humble, unpretentious manner combined with genuine talent and striking good looks—all the elements that have made him one of country music's hottest stars. Item No. V3L-\$19.95.

KEITH WHITLEY
I Wonder...Think Of Me - 30 mins.
 On May 9, 1989, near the completion of his *I Wonder Do You Think Of Me* album, Keith Whitley passed away. One of his last conversations was of how much this record meant to him. He lives on in our hearts with this wonderful tribute featuring: *Don't Close Your Eyes/I'm No Stranger To The Rain/Ain't Nothin' When You Say Nothing At All/Homecoming/Hard Livin'*...plus a tribute by Country Music Television's Stan Hickock. Item No. G1C-\$19.95

LORRIE MORGAN
Something In Red - 18:27 mins.
 RCA proudly presents perhaps their fastest rising female star on one of their hottest selling new musical videos. Featuring on this great new video are all of Lorie's biggest hits. Including: *Trainwreck Of Emotion/Dear Me/Out Of Your Shoes/We Both Walk A Picture Of Me (Without You)*...plus the opening and closing music, *Something In Red*. We strongly suggest you do not miss this rapidly rising star. Item No. V1J-\$14.95

K.D. LANG **NEW!**
Harvest Of Seven Years - 60 mins.
 It's a great tape featuring rare live performances and videos of: *Friday Dance Promenade/Bopalena/Polly Ann/Pine & Stew/Hanky Panky/Johnny Get Angry/Don't Be A Lemming/Poikal/Pay Dirt/Turn Me Round/Three Cigarettes In An Ashtray/Crying/Honky Tonk Angels/Trail Of Broken Hearts/Pullin' Back The Reins/Ridin' The Rails/So In Love/Barefoot*. This popular new video even includes some candid moments at home with K.D. Item No. V8R - \$29.95

KENNY & DOLLY **NEW!**
Real Love - 60 mins.
 Their first names speak for themselves. Individually or together, they are world class performers, Grammy Award winners whose music defies any easy categorization. Real Love is the best of both worlds, with generous helpings of solo numbers and duets. Including: *Islands In The Stream/Two Doors Down/Baby I'm Burning/Appalachian Memories/9 To 5/Crazy/Sweet Music Man/A Little More Love/The Stranger*, AND MORE! Item No. G4I - \$29.95

SAWYER BROWN
Greatest Hits - 40 mins.
 They are a testament to the philosophy that hard work is rewarded. After more than ten years together, they have become one of the top concert draws in the country. This Greatest Hits video will give you an idea of why. Featured hits include: *Betty's Bein' Bad/Shakin' My Baby's Gone! Somewhere In The Night/When Love Comes Callin'/Out Goin' Catin'/Step That Step/Heart Don't Fall Now/Did It For Love/The Race Is On*. Item No. V4G-\$19.95

TRAVIS TRITT
It's All About To Change - 55 mins.
 Here is one of country music's hottest young stars, second only to Garth Brooks for albums sold in 1991. Here's your chance to watch Travis perform all his hit videos. Included are: *Country Club/Help Me Hold On/Put Some Drive In Your Country/Drift Off To Dream/Here's A Quarter (Call Someone Who Cares)*. There's also exclusive interview footage and musical excerpts from: *I'm Gonna Be Someone/All I'll Ever Be/Bible Belt*. Item No. V1V - \$24.95

REBA
In Concert - 71 mins.
 Now enjoy all the excitement and charisma of perhaps today's number one country music lady. Included are: *Love Will Find It's Way To You/Can't Even Get The Blues/Somebody Should Leave/One Promise Too Late/Let The Music Lift You Up/Whoever's In New England/Sweet Dreams/You Lie/Cathy's Clown/Oklahoma Swing/Rumor Has It/What Am I Gonna Do About You/I Know How He Feels*, AND MORE! Item No. V3E-\$19.95

REBA **NEW!**
For My Broken Heart - 22:41 mins.
 Reba fans, this is your lucky day. We also have her much anticipated brand new video ready to send out to you by return mail. You'll be among the first to bring country music's current reigning queen home for a private screening. Featured on this potential chartbuster are: *Rumor Has It/You Lie/Fancy/For My Broken Heart/Is Their Life Out There*. Whether or not you have ordered either of Reba's past videos, you don't want to miss this one. Item No. V5M - \$19.95

RICKY VAN SHELTON
To Be Continued... - 35 mins.
 Ricky has topped the album charts in three out of three tries, and he's scored seven #1 singles-so far. *To Be Continued...* features every one of his videos plus two live performances and a fascinating interview. Included are: *Crime Of Passion/Someone Lied/Life Turned Her That Way/I'll Leave This World Loving You/Hole In My Pocket (Live)/Living Proof (Live)/Statue Of A Fool/I Meant Every Word He Said*. Item No. G5W-\$24.95

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

MERLE HAGGARD
The Best Of Merle Haggard - 60 mins.
 "I have selected some of my favorite songs for this video...and I hope they will be your favorites too."-Merle Haggard. You be the judge: *My Favorite Memory/Stay Here And Drink/Mama's Hungry Eyes/Today I Started Loving You Again/Old Man From The Mountains/Kern River/If I Could Only Fly/When Times Were Good/Honky Tonk Night Time Man/Big City/Okie From Muskogee/Footlights*, AND 7 MORE! Item No. G3F-\$19.95

GEORGE STRAIT
Live - 52 mins.
 Now, this platinum-selling country superstar is captured for the first time on video cassette. Backed by his famed Ace In The Hole Band, he whips up the audience performing all his greatest hits, including: *The Fireman/The Cowboy Rides Away/Amarillo By Morning/All My Ex's Live In Texas/Any Old Time/Hot Burning Flames/Dance Time In Texas/A Six Pack To Go/Marina Del Rey/You Look So Good In Love*, AND MORE! Item G2G-\$29.95

PATSY CLINE
The Real Patsy Cline - 48 mins.
 She had the voice of an angel, a career fraught with triumph and disaster and a private life that exceeds any scriptwriter's imagination. This is her complete story, from her brilliant rise to stardom to her tragic death. This memorable video biography features rare, classic performances of such hit songs as *Crazy* and *I Fall To Pieces*. Plus, there's heartfelt commentary by the people who were closest to Patsy and lived it all with her. Item No. G5C-\$24.95

CHARLEY PRIDE **NEW!**
An Evening With... - 48 mins.
 Listen to the rich baritone sounds of Charley Pride, the Country Music Association's 1971 Performer of the Year. Included in this noteworthy live performance are: *Kiss An Angel Good Morning/Kawliga/So Afraid Of Losing You/Oklahoma Morning/It's Going To Take A Little Longer/Crystal Chandelier/My Eyes Can Only See As Far As You/Me And Bobby McGee/Louisiana Man/Cottonfields Back Home*, AND MORE! Item No. V1C - \$19.95

K. T. OSLIN **NEW!**
Greatest Video Hits - 23:45 mins.
 It took two decades in the trenches before this talented, independent singer and songwriter finally hit the big time with her hit song *80's Ladies*. Now you can enjoy this chartbusting single and four more on K.T.'s very first video tape collection. Other hit songs include: *I'll Always Come Back/Hold Me/Didn't Expect It To Go Down This Way/ Come Next Monday*. For fans of this hard-working superstar, this video is a must. Item No. V9T - \$19.95

VOICES THAT CARE
A Musical Tribute To Our Troops Of Desert Storm
 1991's #1 video is a special tribute from the biggest names in entertainment, including Randy Travis, Kathy Mattea, Garth Brooks and Kenny Rogers. Proceeds go to the Red Cross and USO. Item No. V2H-\$14.95
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Trisha Yearwood. (MCA) 426*148

Doug Stone—I Thought It Was You. (Epic) 425*637

Hank Williams—40 Greatest Hits. (Polydor) 423-863/393-868

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Texas Tomados—Zone Of Our Own (Repense) 428*383

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



U2—Achtung Baby (Island) 431*213

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Eddie Rabbitt—Ten Rounds (Capitol) 427*773

The Statler Brothers—All American Country (Mercury) 425*090

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

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Highway 101—Bing Bang Boom (Warner Bros.) 422*105

Steve Wariner—I Am Ready (Arista) 431*239

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

Southern Pacific—Greatest Hits (Warner Bros.) 420*323

Larry Gatlin & The Gatlin Brothers—Greatest Hits Encore (Capitol) 418*632

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

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

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Marty Stuart—Tempted (MCA) 416*305

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

Dire Straits—On Every Street (Warner Bros.) 428*359

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

Brenda Lee—Anthology (MCA) 427*732/397*737

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Emmylou Harris—Brand New Dance (Repense) 414*987

Conway Twitty—Even Now (MCA) 428*581

Mel Tillis—American Originals (Columbia) 386*722

Claude King—American Originals (Columbia) 386*706

Marty Robbins—American Originals (Columbia) 386*680

Lefty Fritzell—American Originals (Columbia) 386*672

Stonewall Jackson—American Originals (Columbia) 384*479

k.d. lang—Shadowland (Sire) 370*288

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

Firehouse (Epic) 414*318

Paul Simon—The Rhythm Of The Saints (Warner Bros.) 412*809

Best Of Fats Domino—Vol. 1, My Blue Heaven (EMI) 411*579

Toto—Past To Present 1977-1990 (Columbia) 411*371

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Extreme—Pornograffitti (A&M) 409*003

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Wilson Phillips (SBK) 406*793

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Barbra Streisand—A Collection: Grt. Hits. & More (Columbia) 401*141

Chris Isaak—Heart Shaped World (Repense) 386*144

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

Carlene Carter—I Fell In Love (Repense) 413*740

Dan Seals—Greatest Hits (Capitol) 420*059

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

The Kendalls—20 Favorites (Epic) 383*794/393*793

George Strait—Grt. Hits (MCA) 334*466

Ray Price—American Originals (Columbia) 384*453

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Charlie Rich—American Originals (Columbia) 384*438

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

Michael Martin Murphey—Cowboys Songs (Warner Bros.) 412*338

Merle Haggard—Grt. Hits Of The '80s (Epic) 412*189

Barbara Mandrell—No Nonsense (Capitol) 411*459

Charlie Daniels Band—Renegade (Epic) 411*143

Tammy Wynette—Heart Over Mind (Epic) 411*345

Lacy J. Dalton—Crazy Love (Capitol) 419*580

Bonnie Raitt—Nick Of Time (Capitol) 381*087

Roy Orbison—The All-Time Hits, Vols. 1 & 2 (CSP) 377*345

The Who—Who's Better, Who's Best (MCA) 376*657/396*555

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

Journey's Greatest Hits (Columbia) 375*279

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

The Very Best Of The Everly Brothers (Warner Bros.) 372*912

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

The Police—Every Breath You Take—The Singles (A&M) 348*318

The Beach Boys—Made In The U.S.A. (Capitol) 346*445/396*440

Jimmy Buffet—Songs You Know By Heart (MCA) 339*911

Best Of Elvis Costello & The Attractions (Columbia) 339*846

Merle Haggard—Grt. Hits Of The '80s (Epic) 412*189

Barbara Mandrell—No Nonsense (Capitol) 411*459

Charlie Daniels Band—Renegade (Epic) 411*143

Tammy Wynette—Heart Over Mind (Epic) 411*345

Lacy J. Dalton—Crazy Love (Capitol) 419*580

ZZ Top—Eliminator (Warner Bros.) 319*624

Elton John's Greatest Hits (MCA) 319*541

Foreigner—Records (Atlantic) 318*055

Dan Fogelberg—Grt. Hits (Full Moon/Epic) 317*149

Creedence Clearwater Revival—Chronicle—20 Grt. Hits (Fantasy) 308*049/398*040

James Taylor's Grt. Hits (Warner Bros.) 291*302

The Steve Miller Band—Grt. Hits 1974-78 (Capitol) 290*171

Barry Manilow—Grt. Hits (Arista) 288*670/398*677

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

The Police—Every Breath You Take—The Singles (A&M) 348*318

The Beach Boys—Made In The U.S.A. (Capitol) 346*445/396*440

Jimmy Buffet—Songs You Know By Heart (MCA) 339*911

Best Of Elvis Costello & The Attractions (Columbia) 339*846

Billy Joel—Greatest Hits, Vols. 1 & 2 (Columbia) 336*396/396*390

Air Supply—Greatest Hits (Arista) 321*307

The Kendalls—20 Favorites (Epic) 383*794/393*793

George Strait—Grt. Hits (MCA) 334*466

Anne Murray—Grt. Hits, Vol. 2 (Capitol) 385*385

Patty Loveless—Honky Tonk Angel (MCA) 374*629

Willie Nelson—Stardust (Columbia) 283*887

The Bellamy Brothers Grt. Hits, Vol. 3 (MCA/Curb) 383*653

Willie Nelson—A Horse Called Music (Columbia) 382*937

Greatest Country Hits Of The '80s, 1982 (Columbia) 380*410

Greatest Country Hits Of The '80s, 1983 (Columbia) 380*402

Lyle Lovett & His Large Band (MCA) 378*935

Rosanne Cash—Hits 1979-1989 (Columbia) 376*665

Greatest Hits Of Boots Randolph (CSP) 376*426

ZZ Top—Eliminator (Warner Bros.) 319*624

Elton John's Greatest Hits (MCA) 319*541

Foreigner—Records (Atlantic) 318*055

Dan Fogelberg—Grt. Hits (Full Moon/Epic) 317*149

Creedence Clearwater Revival—Chronicle—20 Grt. Hits (Fantasy) 308*049/398*040

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George Strait—Grt. Hits (MCA) 334*466

Anne Murray—Grt. Hits, Vol. 2 (Capitol) 385*385



Emmylou Harris & Nash Rambles—At The Ryman (Repense) 432*625

Conway Twitty—#1's: The Warner Bros. Years (Warner Bros.) 374*389

Tammy Wynette—Anniversary: 20 Years Of Hits (Epic) 352*427/392*423

Patsy Cline—Live At The Opry (MCA) 368*308

Rodney Crowell—Diamonds: And Dirt (Columbia) 366*211

Best Of Crystal Gayle (Warner Bros.) 361*386

George Strait—Grt. Hits, Vol. II (MCA) 361*006

Merle Haggard & Willie Nelson—Seashores Of Old Mexico (Epic) 359*190

Rosanne Cash—King's Record Shop (Columbia) 356*824

Randy Travis—Always & Forever (Warner Bros.) 356*329

Reba McEntire—Grt. Hits (MCA) 355*826

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

Lyle Lovett (MCA/Curb) 353*755

George Strait—Ocean Front Property (MCA) 353*250

D. Parton/L. Ronstadt/E. Harris—No Winner's (MCA) 352*633

Reba McEntire—Reba (MCA) 369*215



Mariah Carey—Emotions (C

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 Alan Jackson—Don't Rock The Jukebox. (Arista) 420•935
 Vince Gill—Pocket Full Of Gold. (MCA) 418•459
 Hank Williams, Jr.—Pure Hank. (Warner Bros./Curb) 420•109
 Patsy Cline—Greatest Hits. (MCA) 365•924
 Ricky Van Shelton—Backroads. (Columbia) 416•909
 Johnny Cash—Columbia Records 1958-86. (Columbia) 352•765/392•761
 Dolly Parton—Eagle When She Flies. (Columbia) 412•171
 Garth Brooks—No Fences. (Capitol) 411•587
 Kris Kristofferson—Singer/Songwriter. (SSP) 430•165/390•161

FOR A PENNY. PLUS A CHANCE TO GET EVEN MORE MUSIC—FREE! see details below.

- | | | | | | | | |
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| Kathy Mattea —Time Passes By (Mercury) 423•558 | Kentucky Headhunters —Pickin' On Nashville (Mercury) 423•533 | Kentucky Headhunters —Electric Barnyard (Mercury) 423•525 | Pam Tillis —Put Yourselves In My Place (Ansta) 419•192 | George Strait —Chill Of An Early Fall (MCA) 417•634 | Mark Chesnut —Too Cold At Home (MCA) 414•870 | Dwight Yoakam —If There Was A Way (Repense) 414•243 | Randy Travis —Heroes And Friends (Warner Bros.) 413•328 |
| Steve Earle & The Dukes —The Hard Way (MCA) 408•948 | Waylon Jennings —The Eagle (Epic) 408•229 | Tanya Tucker —Tennessee Woman (Capitol) 406•421 | Rosanne Cash —Intenars (Columbia) 406•397 | The Oak Ridge Boys —American Dreams (MCA) 404•434 | Eddie Rabbitt —Jersey Boy (Capitol) 402•909 | Highwayman II —Neilson, Cash, etc. (Columbia) 401•976 | Conway Twitty —Greatest Hits, Vol. 3 (MCA) 406•314 |
| Pirates Of The Mississippi —Walk The Plank (Capitol Nashville) 433•292 | Mary Chapin Carpenter —Shooting Straight In The Dark (Columbia) 411•876 | Willie Nelson —Greatest Hits (And Some That Will Be) (Columbia) 311•001/391•003 | Tex Ritter —Country Music Hall Of Fame (MCA) 422•436 | Ernest Tubb —Country Music Hall Of Fame (MCA) 416•354 | The Rodney Crowell Collection (Warner Bros.) 386•094 | Hank Williams, Jr. —Montana Cafe (Warner Bros./Curb) 347•047 | Very Best Of Glen Campbell (Capitol) 403•444 |
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| ● Free Music Magazine sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities). | | | Loretta Lynn —Country Music Hall Of Fame (MCA) 416•339 | | | | |
| ● Buy only what you want! If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified. | | | Tanya Tucker —Grt. Hits Encore (Capitol) 411•363 | | | | |
| ● You always have 10 days to decide; if not, you may return the Selection at our expense. | | | Emmylou Harris —Duets (Repense) 407•130 | | | | |
| ● Half-Price Bonus Plan. If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan. It lets you buy one CD at half-price for each CD you buy at regular Club price. | | | Robln Lee —Heart On A Chain (Atlantic) 423•178 | | | | |
| ● 10-Day Risk-Free Trial. We'll send details of the Club's operation with your introductory package. If not satisfied, return everything within 10 days for a full refund and no further obligation. | | | Sawyer Brown —Buick (Capitol/Curb) 415•166 | | | | |
| ● Extra Bonus Offer: you may take one additional CD right now at the super-low price of only \$6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD and your bonus CD with your 8 introductory selections—10 CDs in all! | | | Great Plains (Columbia) 431•502 | | | | |
| HOW TO GET 12 CASSETTES FOR 1¢... | | | ● Selections with two numbers count as two selections—write each number in a separate box. | | | | |
| ● Just write in the numbers of the 12 cassettes you want and mail the coupon, together with a check or money order for \$1.86 (that's 1¢ for your 12 cassettes, plus \$1.85 to cover shipping and handling). | | | COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1130, Terre Haute, IN 47811-1130 737/F92 | | | | |
| ● You agree to buy just eight more selections in the next three years, at regular Club prices (currently \$7.98 to \$10.98, plus shipping and handling)—and you may cancel membership at any time after doing so. | | | <input type="checkbox"/> I PREFER CDs—enroll me in the Club under the terms outlined here. I am enclosing check or money order for \$1.86 (that's 1¢ for my first 8 CDs, plus \$1.85 for shipping and handling). I agree to buy 6 CDs, at regular Club prices, in the next three years—and may cancel membership anytime after doing so. | | | | |
| ● Buy one—get one free Bonus Plan. If you continue your membership after fulfilling your obligation, you'll be eligible for our generous bonus plan. It lets you get one cassette free for every one you buy at regular Club price (shipping and handling will be added). Otherwise, the Club operates in the same manner as described above. | | | Send me these 8 CDs | | | | |
| ● 2 More Cassettes FREE. Choose your first selection now for only \$3.98 (that's up to 60% off regular Club prices)—and your membership obligation is immediately reduced: you then need buy only 7 more (instead of 8) in three years! AND this discount purchase also entitles you to 2 extra cassettes FREE. So you can get 15 cassettes for less than the price of one! | | | Do you have a VCR? (04) <input type="checkbox"/> Yes <input type="checkbox"/> No Do you have a credit card? (03) <input type="checkbox"/> Yes <input type="checkbox"/> No | | | | |
| ● If the Application is missing, write to: Columbia House, 1400 North Fruitridge Avenue, Terre Haute, Indiana 47811-1130. | | | <input type="checkbox"/> Extra Bonus Offer: Also send me one more CD now, for which I've enclosed an additional \$6.95. ...and I'm entitled to this extra CD FREE! | | | | |
| | | | <input type="checkbox"/> I PREFER CASSETTES for which I am enclosing check or money order for \$1.86 (that's 1¢ for my first 12 cassettes, plus \$1.85 shipping and handling). Please enroll me under the terms outlined. I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so. | | | | |
| | | | Send me these 12 cassettes | | | | |
| | | | Do you have a telephone? (01) <input type="checkbox"/> Yes <input type="checkbox"/> No Do you have a credit card? (03) <input type="checkbox"/> Yes <input type="checkbox"/> No | | | | |
| | | | <input type="checkbox"/> Also send my first selection for up to a 60% discount for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next 3 years. This discount purchase also entitles me to these 2 extra cassettes FREE! | | | | |
| | | | MY MAIN MUSICAL INTEREST IS: <input type="checkbox"/> Country: Garth Brooks, Reba McEntire <input type="checkbox"/> Modern Rock: R.E.M., Red Hot Chili Peppers, <input type="checkbox"/> Soft Rock: Michael Bolton, Mariah Carey <input type="checkbox"/> R&B/Soul: Luther Vandross, Boyz II Men <input type="checkbox"/> Heavy Metal: Skid Row, Ozzy Osbourne <input type="checkbox"/> Light Sounds: Bette Midler, James Taylor <input type="checkbox"/> Hard Rock: Van Halen, ZZ Top <input type="checkbox"/> Dance/Pop: C&C Music Factory, Jody Watley <input type="checkbox"/> Rap: L.L. Cool J, Public Enemy <input type="checkbox"/> Easy Listening: Frank Sinatra, Ray Conniff <input type="checkbox"/> Jazz: Earl Klugh, The Rippingtons <input type="checkbox"/> Classical: V. Horowitz, Jean-Pierre Rampal | | | | |
| | | | Mr. <input type="checkbox"/> Mrs. <input type="checkbox"/> Miss (Print First Name) (Initial) (Last Name) Age | | | | |
| | | | Address Apt. | | | | |
| | | | City State Zip | | | | |

● Selections with two numbers count as two selections—write each number in a separate box.

COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1130, Terre Haute, IN 47811-1130 737/F92

I PREFER CDs—enroll me in the Club under the terms outlined here. I am enclosing check or money order for \$1.86 (that's 1¢ for my first 8 CDs, plus \$1.85 for shipping and handling). I agree to buy 6 CDs, at regular Club prices, in the next three years—and may cancel membership anytime after doing so.

Send me these 8 CDs

Do you have a VCR? (04) Yes No Do you have a credit card? (03) Yes No

Extra Bonus Offer: Also send me one more CD now, for which I've enclosed an additional \$6.95. ...and I'm entitled to this extra CD FREE!

I PREFER CASSETTES for which I am enclosing check or money order for \$1.86 (that's 1¢ for my first 12 cassettes, plus \$1.85 shipping and handling). Please enroll me under the terms outlined. I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.

Send me these 12 cassettes

Do you have a telephone? (01) Yes No Do you have a credit card? (03) Yes No

Also send my first selection for up to a 60% discount for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next 3 years. This discount purchase also entitles me to these 2 extra cassettes FREE!

MY MAIN MUSICAL INTEREST IS: Country: Garth Brooks, Reba McEntire Modern Rock: R.E.M., Red Hot Chili Peppers, Soft Rock: Michael Bolton, Mariah Carey R&B/Soul: Luther Vandross, Boyz II Men Heavy Metal: Skid Row, Ozzy Osbourne Light Sounds: Bette Midler, James Taylor Hard Rock: Van Halen, ZZ Top Dance/Pop: C&C Music Factory, Jody Watley Rap: L.L. Cool J, Public Enemy Easy Listening: Frank Sinatra, Ray Conniff Jazz: Earl Klugh, The Rippingtons Classical: V. Horowitz, Jean-Pierre Rampal

Be sure to check one whether ordering CDs or Cassettes. But you may always choose from any category.

Mr. Mrs. Miss (Print First Name) (Initial) (Last Name) Age

Address Apt.

City State Zip

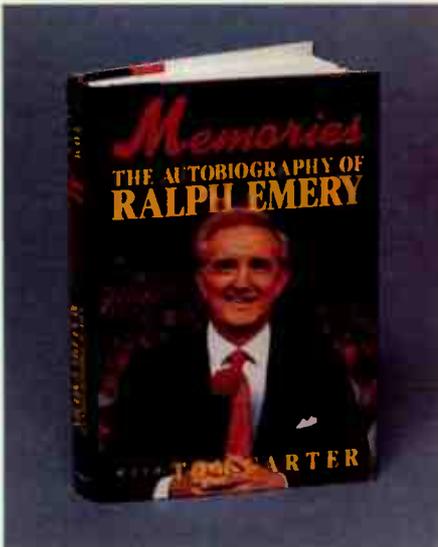
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EDITOR'S CHOICE

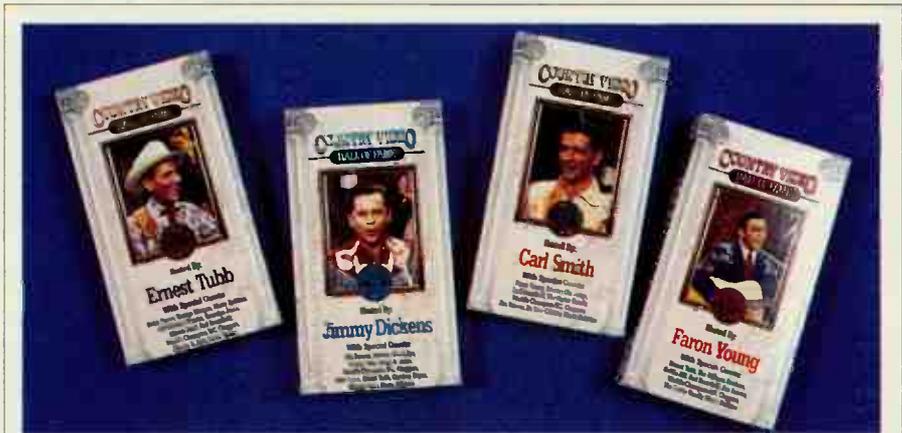
RALPH EMERY AUTOBIOGRAPHY—MEMORIES

Ralph Emery is not a singer, songwriter or musician. He doesn't produce concerts or record albums. And yet, over the course of his 40 years in broadcasting, Ralph has launched the careers of enough great performers to fill a veritable Country Music Hall of Fame—and supported them through good times and bad. In the 1950's, when other radio stations played only rock 'n' roll, Ralph stubbornly continued to broadcast the songs of the South to literally millions of grateful listeners. As Ronnie Milsap put it, Ralph "is to country music what Dick Clark is to rock 'n' roll." For four decades, Ralph has introduced the American listening public to performers such as Dolly Parton, Lor-



retta Lynn, Johnny Cash, Patsy Cline, Barbara Mandrell, Tom T. Hall, Jimmy Dean and hundreds of others. Now, in his autobiography, *Memories*, Ralph documents these years.

A lot has happened to that humble Tennessee farm boy in his climb to the pinnacle of success as America's premier country music DJ and the host of TNN's *Nashville Now*: four marriages (including one to Skeeter Davis), an addiction to amphetamines and alcohol, life with an alcoholic father, enrollment in broadcasting school, relations with many famous country music stars, his arrival on the *Nashville Now* set and finally, his full contentment as husband and father. His autobiography is an uplifting rags-to-riches story with a feast of celebrity anecdotes, both humorous and touching. *Memories* is 273 pages long, including 16 pages of photos of Ralph with many country music stars (along with President Bush), and it sells for \$19.95, #B5S. *Memories* has been blazing quite a trail on the *New York Times* best-sellers list, too!



COUNTRY VIDEO HALL OF FAME

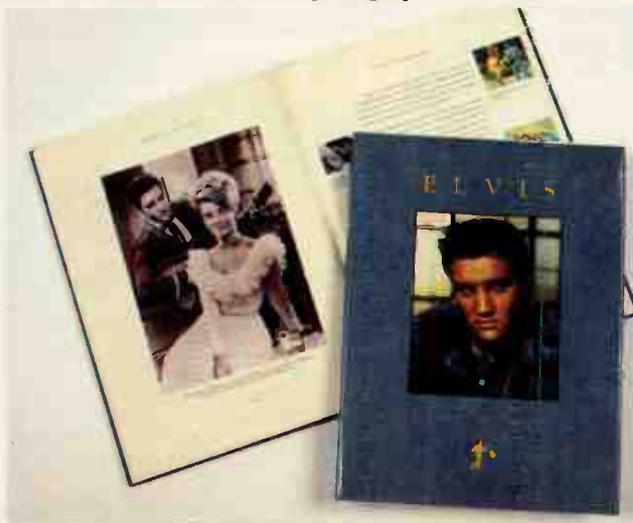
Imagine, four legendary stars host four different Hall of Fame videos. Ernest Tubb (#V3B) hosts Webb Pierce, George Morgan, Marty Robbins, Old Hickory Quartet, Grandpa Jones, Minnie Pearl, Rod Brasfield, North Carolina Cloggers, Johnny & Jack and Faron Young, and sings "Two Glasses, Joe" and "Letters Have No Arms." Next, Little Jimmy Dickens (#V4C) hosts Jim Reeves, Ernest Tubb, Cowboy Copas, Minnie Pearl, Marty Robbins, The Solemn Ole Judge, Cousin Jody, Lonzo & Oscar, North Carolina Cloggers and Okie Jones, plus performs "Hillbilly Fever." On the third video, Faron Young (#V5F) is host; his guests include: Ernest Tubb, The Wilburn Brothers, Goldie Hill, Rod Brasfield, Jim Reeves, Marty Robbins, The Carter Family and the World Champion North Carolina Cloggers. You'll also see Faron doing "If You Ain't Lovin'." The fourth video, hosted by Carl Smith (#V6G), includes performances by Faron Young, Marty Robbins, Jim Reeves, The Carter Family, The Solemn Ole Judge, Rod Brasfield, World Champion North Carolina Cloggers and Dr. Lew Childre, plus Smith on "Satisfaction Guaranteed" and "Darling, Am I the One." All these legends are in their prime. You can order each video separately for just \$9.99, or you can save \$4.00 and buy all four at only \$35.99. Now that's a deal! Please don't forget the product codes.

ELVIS: A TRIBUTE TO HIS LIFE

Elvis Presley was a phenomenally successful performer. He made it big in the recording industry, the movies, on television and in live concerts. Elvis' fans remember him in many different ways. However you remember him, you'll find something to please you in *Elvis: A Tribute to His Life*. Hundreds of full-color and black-and-white photographs

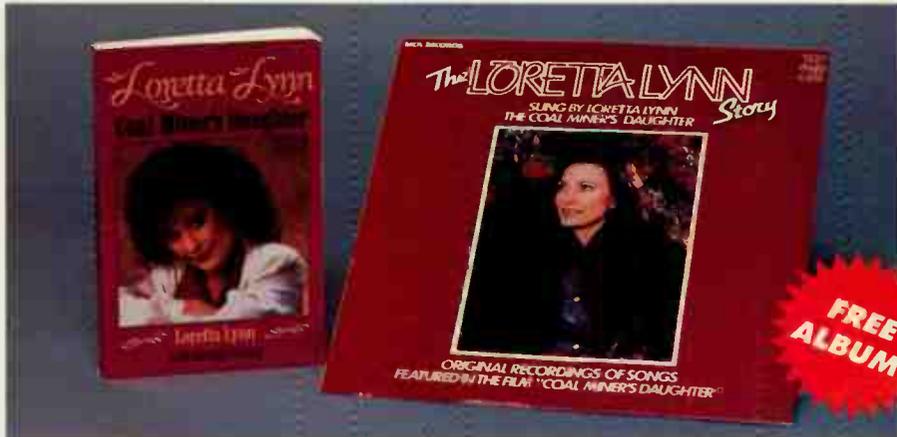
of the King accompany an admiring commentary on his life—there are pictures on every page! Like an album filled with much-loved family photos, this book represents Elvis' extraordinary life and career. It is a tribute to the young Elvis and his electrifying performing style, to Elvis the movie star and to Elvis' explosive concerts in Vegas.

Elvis has become a legendary figure, and while we honor him in every way, *Elvis: A Tribute to His Life* is as straightforward as it can possibly be. This book tells the familiar stories, but it also explains contradictions and gets to the truth behind the Elvis legend. For only \$29.99, #B3F, you get his story plus a chronological listing of his films and single recordings, and 256 pages of fabulous photos, all in a hardcover, 11" x 14" book. Imagine the size of the enlarged pictures—they look great!



HOW TO PLAY HARMONICA COURSE

...And you never thought you could play a note of music. Now you can! With the *How to Play Harmonica Course*, you can learn to play the harmonica overnight, even if you can't read music or play a musical instrument. *How to Play Harmonica Course* was written by Marcos, a recognized virtuoso on harmonica, sought after by many harmonica lovers and students for instruction on his insights and techniques. Now, with this course, you can learn his great techniques, too. Your harmonica package includes an easy-to-follow, 57-page illustrated guide with over 30 songs, a step-by-step cassette tape and your very own, world-famous Hohner Harmonica. The instruction booklet ranges from the basics to the advanced techniques, and even includes history of the harmonica. The tunes in the instruction book are your old favorites. *How to Play Harmonica Course* is a big seller in *Country Music Magazine*—something you definitely don't want to miss out on! The course is only \$16.95, #G5Y.



LORETTA LYNN: COAL MINER'S DAUGHTER

Coal Miner's Daughter is a spectacular autobiography written by The Queen of Country Music, Loretta Lynn. Loretta expresses her true emotions in tell-it-like-it-is language, taking you back in time to experience her life from Butcher Holler, Kentucky, to present-day stardom. Loretta shares the depressed times she lived in—her father couldn't afford to buy her shoes, her mother had to insulate the walls with Sears catalog pages, and they'd go weeks eating only bread and gravy. Yet all these hardships brought her family closer together.

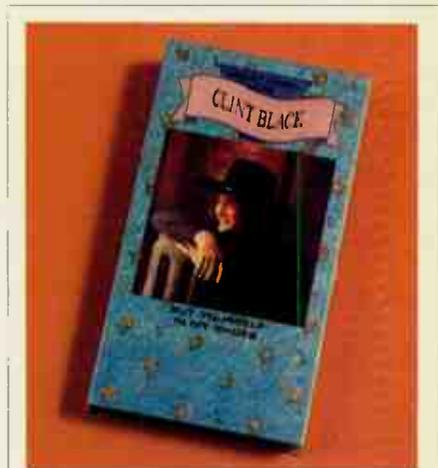
As Loretta continues her story, you'll find yourself captured by the emotions of a 13-year-old bride on her honeymoon night, the confusion of a deserted 14-year-old sent home pregnant, and the anger of a child, very close to her father when he died of black lung disease. In addition, Loretta goes into detail about her very close relationship with Patsy Cline. *Coal Miner's Daughter* has been out of print for a while, but has been

reissued now in a larger version. Also included are a layout of Loretta's bus and her own 16-page photo album. Plus, if you order right now, you will get *The Loretta Lynn Story* album FREE, which includes original recordings of songs featured in the film, *Coal Miner's Daughter*, and sung by Loretta. What a great idea—to hear the music behind the story! The book, *Coal Miner's Daughter* sells for \$7.95, #B8W. The FREE album is #R6Q. When ordering, include both codes.

DOLLY PARTON DOLL

Look what's new! What a great gift! This gorgeous replica of Dolly Parton stands one-and-one-half feet tall and displays Dolly's beautiful figure and elegant cos-

tume attire. Dolly's wearing a red-leatherette dress adorned with gold and white lace, and her gold belt is accented with a red ruby—she even has on a gold necklace! In addition, her fabulous blonde hair is decorated with a red lace bow. The Dolly Parton doll is a great gift for both young and old—plus an invaluable collector's item! And, if you order right now, we're giving away FREE an old collector's album of Dolly's earlier recordings. The Dolly Parton Doll costs only \$49.95, #D1A, and includes a stand. The FREE album is #R4A. When ordering, include both codes. We have been selling a phenomenal number of dolls, so get yours while they last!

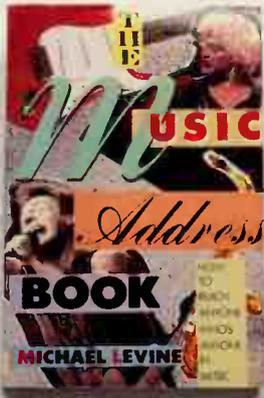


CLINT BLACK: PUT YOURSELF IN MY SHOES

I have to admit it—just as Hazel Smith has “an eye” for George Strait, I have “two eyes” for Clint Black! Many other warm-blooded women admire his great looks, cute physique and fabulous musical talent, too! And now, not only are you able to listen to this wonderful man, but you can see him on his first compilation of great video hits, *Put Yourself in My Shoes*. Clint's collection includes all his top-notch songs, among them: “Put Yourself in My Shoes,” “Killin' Time,” “A Better Man” and “Walkin' Away.” You also get to see interview footage from *Country Music Video Magazine*, filmed at Disney World. Don't wait another day to see Clint's gorgeous smile. *Put Yourself in My Shoes* is only \$19.95, #V4M.

THE MUSIC ADDRESS BOOK

At age 35, Michael Levine is regarded as the world's foremost address expert. He wrote *The Address Book* and *The New Address Book*, the latter receiving overwhelming praise. Joan Lunden of *Good Morning America* said, "I love the book...and plan to use it!" *USA Today* remarked, "A gem...remarkable, thorough, and accurate." Mr. Levine has gone one step further with his new creation, *The Music Address Book*. This book contains complete and up-to-date addresses for more than 3,000 singers, performers, managers, record companies and fan clubs. This is the ultimate sourcebook for anyone who wants to send a letter, tape or song to the appropriate person. For all you Randy Travis fans, *The Music Address Book* will show you how to contact him. I'm a Clint Black fan, and now I know where to send



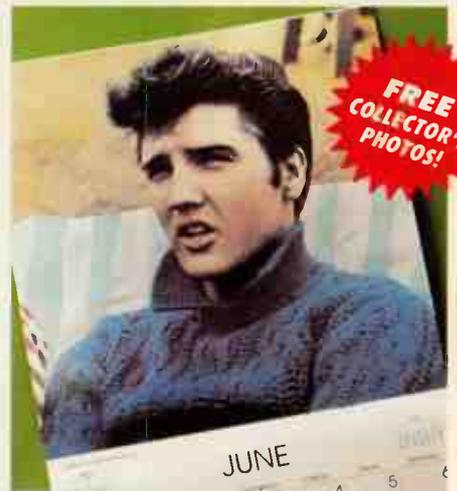
NEW COUNTRY MUSIC MAGAZINE LOGO T-SHIRTS

We've finally got them! Just look at our new *Country Music Magazine* logo T-shirts. These stylish shirts are available in a designer color, iced heather, with our *Country Music* logo nicely displayed in turquoise with purple highlights—the look

is great! What's more, the shirts have those sporty roll-up sleeves which are so popular now, in your choice of color: turquoise or purple—they hand-somely accent the logo. That's me, Robin, in the turquoise sleeve T-shirt, and my brother, Michael, in the purple—isn't he a cutie? Don't worry, these T-shirts are made over-sized, so you don't have to be concerned about them shrinking out of shape. To top it all off, the new *Country Music* logo T-shirt is 100% combed cotton—the softness is so incredible, I sleep in mine! The bottom of the shirt has slits so you can follow the fashion and wear yours outside

your jeans or tucked in. Gear for Sports makes these A-1 quality T-shirts for us, as they do for many professional sports teams. The turquoise roll-up sleeve T-shirt is #G7C, and the purple sleeve is #G7A. Each T-shirt costs only \$21.95. Offered in medium, large and x-large sizes, please indicate which when ordering.

Clint a letter. For any songwriters trying to break into the music industry, this book is a great resource for contacting record labels and/or singers. *The Music Address Book* is alphabetized by name and organized into three sections: The Addresses, Record Labels and Music Business Glossary. *The Music Address Book* also informs you on "Getting Your Music Heard" and "Avoiding Ripoffs." This 228-page book sells for \$10.00, #B1C.

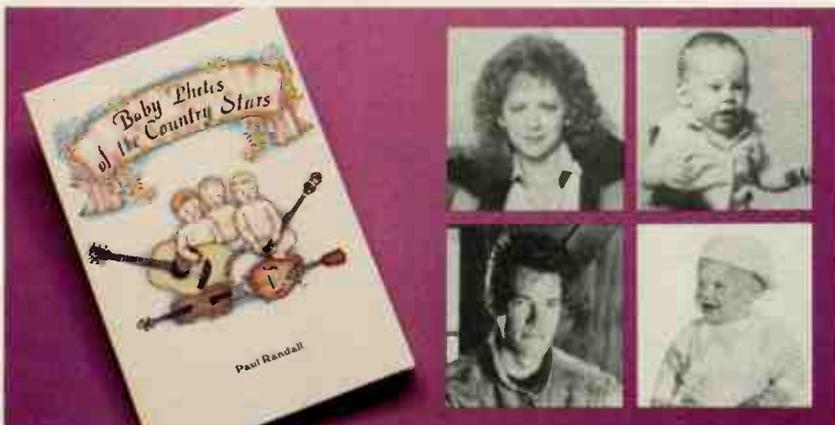


ELVIS 1992 WALL CALENDAR

Wow! Look at dreamy-eyed Elvis Presley captured on 12 months of the 1992 Elvis Wall Calendar. All 12 glossy, close-up pictures of Elvis are 12" x 12", and the entire calendar opens up to 12" x 24". Scattered throughout the calendar are facts about Elvis' life and career. For example, do you know when Elvis performed four sold-out concerts at Madison Square Garden or when he graduated from high school? Find out the answers to these questions on your Elvis 1992 Calendar. It sold for \$9.95, but now we're selling it for only \$7.95—\$2.00 off! (#G6X) And, for a limited time only, for every Elvis calendar you order, we're giving you FREE another old collector's edition Elvis calendar (#G2E). Don't miss out on all these great pictures! When ordering, include both codes.

BABY PHOTOS OF THE COUNTRY STARS

If you ever wondered what Naomi and Wynonna Judd looked like when they were three years old, look no further. *Baby Photos of the Country Stars* shows baby or childhood photographs of each country music star included. It also gives stars' ages and factual information. The fun part is guessing who the adorable child is, then flipping to the designated page to see the child grown up into your favorite star. I got a charge out of Marty Stuart's baby photo—sticking his tongue out! Some of the big-name country artists you will see are George Jones, Reba McEntire, Keith Whitley, Patty Loveless, Randy Travis, Loretta Lynn, Johnny Cash and Tammy Wynette, to name a few. This 190-page, paperback book features over 150 country music stars and sells for \$10.00, #B3O.



Nashville Warehouse



CHET ATKINS: GET STARTED ON GUITAR VIDEO

Just think, Chet Atkins teaching you how to play the guitar! Do you



COUNTRY MUSIC ON BROADWAY

Filmed 1964, in New York City, *Country Music on Broadway* is the first feature-length, all-country-music motion picture ever filmed on Broadway. Ralph Emery introduces you to some of the greatest country music stars in the world. You'll see legendary Hank Williams Sr. in his only filmed appearance, uncut and crystal clear. You'll also see George Jones, Hank Snow, Hank Williams Jr., Audrey Williams, Buck Owens, Bill Anderson, Porter Wagoner, Lester Flatt & Earl Scruggs, Stonewall Jackson, Ferlin Husky, Wilma Lee & Stoney Cooper, Skeeter Davis, Roy Drusky and Merle Kilgore. This film has over 30 hit songs, including: "Hey, Good Looking," "White Lightning," "Waterloo," "Cold, Cold Heart," "Moving On," "Flint Hill Special," "There's a Big Wheel," "A Fool Such as I," "Poor Folks," "Jambalaya," "Big Midnight Special," "Long Gone Daddy" and "Second Hand Rose." This video is in color with better picture quality than the original. And you'll love seeing superstars early in their careers. *Country Music on Broadway* is 96 minutes long and costs \$49.95, #G8F.



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Letters

Garth Crazy

Thank you for the wonderful article on Garth Brooks in the January/February issue—it was great! I am Garth crazy. I love his music. Garth is definitely the Entertainer of the Year in my book. His concert is the best I have ever been to—I've been to a lot! I had a baby boy on September 20, 1991, and I named him Garth Weston Cagle. Congratulations to Garth and Sandy on their upcoming addition to the family.

Reba Cagle

South Pittsburg, Tennessee

Beautiful Garth Cover

I've just received my *Country Music Magazine* with the beautiful cover picture of Garth Brooks on the January/February issue. I liked the story on Garth, and I loved the pictures with him and his beautiful wife, Sandy. Also, I was so sorry to hear about Tennessee Ernie Ford passing away. We are losing lots of great people in country music these days.

Barbara Estes

South Hanen, Mississippi

Flipped Over Gill Centerfold

I have been subscribing to *Country Music Magazine* for over a year now, and I was worried I had missed the centerfold picture of Vince Gill. When I saw him in the March/April issue, I just flipped out—I was the happiest person in Trinity, North Carolina.

Linda Tackett

Trinity, North Carolina

Missing a Gill Video?

Country Music Magazine is an inspiration to me. My two young daughters look forward to it also. Vince Gill is my three year old's favorite. On Vince Gill's *Facts of Life*, didn't you leave out one of his videos, "Turn Me Loose"? I watch CMT and have all of Vince's videos. Vince, you're the best!

Connie Robison

Tye, Texas

From his pre-MCA days. Thanks.—Ed.

Mixed Feelings

I was about as thrilled to see the centerfold of Clint Black and Lisa Hartman (January/February issue) as I was when I heard Randy Travis had married Lib Hatcher. But thanks for the great article on Garth Brooks!

Pam Johnston

Marietta, Georgia

Garth—Country's Representative

This letter is going out to all at *Country Music Magazine* for the great cover story on Garth Brooks in the January/February issue. It was a very thoughtful, thorough and well-represented story on Garth and his success. All the other types of music have their representatives to boost their music. Garth Brooks is our new representative for country music. Garth Brooks power is country music's staying power.

Patrick Wood

Fort Myers, Florida

Terrific Garth Feature

Thank you for printing such a terrific article on Garth Brooks in the January/February issue. He is my favorite country artist. It's because of him I listen to country music as much as I do. I also feel that if it weren't for Garth, country music wouldn't be as popular as it is today. Even teenagers would rather listen to Garth Brooks as opposed to rock music. People wonder why we like Garth so much—put a tape of his in, listen to it, and you will know why.

Sherry Strange

Essex, Iowa

Is This Playgirl?

Country Music Magazine just keeps getting better and better. The articles, interviews and record reviews are always entertaining and enlightening. I have only one complaint—does the editor in charge of centerfold selection think she's working for *Playgirl*? I mean, believe it or not, not all country music fans are female, nor do we all go ga-ga over tight jeans and big hats. How about giving us guys equal time, and put some entertainers like Patty Loveless, Paulette Carlson or Kathy Mattea in the centerfold.

Robert Loy
Summerville, South Carolina

Yodeling Roy Rogers

Thank you for the 20 Questions article with Roy Rogers in the March/April issue. I was still young when Roy Rogers and Dale Evans went off the air, taking away one of my happiest pastimes (even now my non-country friends laugh when I burst into a chorus of "Happy Trails"). I recently saw a Randy Travis video which featured Roy doing some of his old songs, notably one which contained the kind of yodeling that only Roy can do. What artistry!

Laurie Longanecker
Santa Barbara, California

Admire K.T.'s Style

Thank you for the great article on K.T. Oslin in the March/April issue. I'm a big fan of K.T.'s, and the article will make a nice addition to my scrapbook. I admire and respect K.T.'s style, both as a person and a performer. The question was raised in the article as to what kind of music K.T. does. Whatever the label—I love it!

Laura Edmondson
Mt. Juliet, Tennessee

K.T. Spurs Awareness

I'd like to comment on the article about K.T. Oslin in the March/April issue. I haven't listened to a radio station with any regularity since I got a car with a tape player. It was very interesting to find out that an artist exists who thinks about the way people listen to music. I actually do tend to create my car cassettes from my CD's, leaving out a lot of songs. The exceptions are mostly jazz and classical recordings. After reading the article, it occurred to me that I haven't ever done that to an Oslin album.

Richard Valero
San Antonio, Texas

Willie's Heart Big as Texas

Willie Nelson, the Outlaw's favorite Outlaw. I thought the article on Willie in the March/April issue was very well written, but to grasp Willie even better, listen to his *Yesterday's Wine* album. You'll see a lot of Willie and discover a lot of yourself. His music has touched many in so many

ways—you sometimes forget he's only human. Through the ups and downs in Willie's life, he's always given and given (American Indians, Farm Aid, etc.), yet he also gives to us little folks, his fans. Willie has a heart as big as Texas.

John Kalinsky
Amsterdam, New York

George Jones—the Voice

Thanks for the great article on George Jones in the January/February issue. Imagine a voice so blessed it inspired Garth Brooks, George Strait, Alan Jackson, Randy Travis and hundreds of others! Even a legend like Waylon Jennings said he would take George Jones' voice over anyone else's! George Jones is what country is today—he made it all. Now imagine what he'll do in the future.

Teresa Montoya
San Antonio, Texas

Jones Still Has It

I was really excited and happy when I saw the January/February issue of *Country Music*. The article on George Jones by Michael McCall was great, and the photos, too. Rich Kienzle was also on target with his record review on *And Along Came Jones*. Jones showed everybody that he still has it, and that is why he is still king of the mountain. I was surprised when he left Epic, but I am glad to see him so happy these days. Whoever thought George would get Kyle Lehning to produce him on MCA? I hope George does more duets and videos.

Raymond Arthur
Fort Pierce, Florida

Determined Shelby Lynne

Thank you for the great article on Shelby Lynne in the January/February issue. I think she is a super singer and puts more energy into her singing than anyone I've heard in a long time. You gave the impression that she is a very protective and shy person; this is probably due to her rough childhood. Shelby is a very determined young lady, and she will continue to climb in popularity as she reaches for new horizons in her singing career.

Ernie Hockley
London, Ontario

Shelby—What a Voice!

Thank you so much for the story, "Who is Shelby Lynne?" in the January/February issue. I think she has one of the best voices ever. I heard her sing George Jones' song, "He Stopped Loving Her Today," and wow! I thought she did it better than even George did! What a voice she has. It sounds as if she has had some really rough times, but is rising above them. We wish her the best and hope she sings forever.

Lou Carter
San Antonio, Texas



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COUNTRY MUSIC QUIZ

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

1. For how many years has Hank Jr. done the theme song for *Monday Night Football*?
2. Pam Tillis' album, *Put Yourself in My Place*, has given her a number of hits. Name the first one.
3. Mark Chesnutt has become good friends with which country music legend?
4. Name the new album from George Strait.
5. The Rock 'n' Roll Hall of Fame inducted what country legend to its ranks this year?
6. Name the latest album by our centerfold star.
7. Chevy Trucks have the most relied-upon 4x4 system in America. What is the name of this shift-on-the-fly system?

ANSWERS TO LAST ISSUE'S QUIZ:

1. His wife
2. The Ryman
3. "Cornell Crawford"
4. \$16.7 million
5. August 10, 1991
6. 24 years
7. Chevy's full-size turbo-diesel produces 190 hp



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Well-Timed Diffie

Thank you for the perfect timing of your Joe Diffie article in the January/February issue. The week after I received your fabulous magazine, I saw Joe and his hot band, Heartbreak Highway, perform in San Jose, California—they were terrific. They had me and my friends singing and dancing throughout the concert. Joe's cousin, Dave Dillon (a friend of mine), introduced me and two friends to Joe after the concert. Joe was friendly, easy to talk with, grateful to his fans and gorgeous. Believe me, after listening to both of Joe's CD's, anyone would know he's no "Regular Joe."

Kara Lynne Doss
Jackson, California

Diffie's a Perfect Ten

Thanks for the article on Joe Diffie in the January/February issue. It was a great article. Joe sounds like he's a down-to-earth kind of guy. I enjoy his music and especially his videos. I'd put him in the same category as George Strait. They sing their songs with so much feeling that it just comes out naturally. His video, "Is It Cold in Here," is perfect because it hits close to home, and his new release, *Regular Joe*, is awesome—thumbs up!

Also, in the article Joe said he had a weight problem. Even when I first saw him on TV, I thought he looked great, but now he looks like a perfect ten! When will we see a centerfold?

Lisa Carline
New Iberia, Louisiana

Soulful Haggard

I enjoyed reading Rich Kienzle's piece on Merle Haggard in the *CMSA Newsletter* in the March/April issue. Something Haggard said about Hank Williams in his autobiography, *Sing Me Back Home*, is equally true of Haggard himself. "He sang as though he knew every teardrop and felt every pain." I hope Merle Haggard is elected to the Hall of Fame soon.

Lori Herr
Baltimore, Maryland

Info on Georgia Slim Rutland

In response to the letter printed in the March/April issue inquiring about Bob Rutland (Georgia Slim), he has been dead for many years. His home was Valdosta, Georgia, and his wife and sons own and operate a music store there.

Georgia Slim is well remembered around here as one of the best fiddle players ever—many say he is the best. His nephew, Henry Rutland, does a great job playing the fiddle and carries on the family tradition. Pat Rutland told me if anyone would like more information to call the music store at 912-242-1222.

Albert Hutchinson
Lake Park, Georgia

More on Hometown Jamboree

Thanks for the article on Tennessee Ernie Ford by Rich Kienzle in the January/February issue. I would like to add something to the articles, however. The *Hometown Jamboree* was not based in Los Angeles. Instead, it originated in the Legion Stadium in El Monte, California, about 15 miles east of Los Angeles. The El Monte Post Office now stands where the Legion Stadium used to be, just off of Valley Boulevard. The program was broadcast by remote control through radion station KXLA in Pasadena in the early 1950's. My brother, Reverend Dexter Logan, and myself also broadcast through KXLA by remote control from the Church in the Barn in El Monte on Saturday nights as The Logan Brothers.

G. Noble Logan
El Monte, California

Thanks From a Marine Soldier

About a year ago I sent in a cartoon of Hank Williams Jr. to the Readers Create section of the *CMSA Newsletter*, and Hank was nice enough to respond in the magazine the next month, which really made my day.

Anyway, while we were in Saudi Arabia we were treated to a Bob Hope show with an exceptional guest, Mr. Aaron Tippin, who sang "You've Got to Stand for Something." I would like to thank Mr. Tippin and everyone else who did so much to support us during the Gulf War.

Sgt. Leigh W. Cole
San Francisco, California



Bob Hope (seated) and Aaron Tippin with the troops in Saudi Arabia.

Stringbean and Joe Maphis?

When I was a kid growing up in the 1950's, I can remember watching a program on TV called *Town Hall Party*. Two of my favorite performers were a gentleman who went by the name of Stringbean and another man I fell in love with, Joe Maphis. I've kept in touch with country music and still enjoy it, but I miss Stringbean and Joe. Please let me know what has happened to them.

Gail Postel
Norwalk, California

Stringbean died in 1973—murdered, along with his wife, at their home. Joe Maphis died in 1986.—Ed.

Hearsay on Cledus Maggard?

I am wondering where I can find out about Cledus Maggard (Jay Haguely), who wrote "White Knight." I have information up until 1978. What is he doing or where is he, if he's around?

Elaine Kurtzweil
Marathon, Wisconsin

Maggard friends and fans?—Ed.

Carl Story Writes In

Several people have told me that someone was asking about me in your *Country Music Magazine*. I have been retired for five years, but I am coming back this year with my band on the road. I do radio here on WESC in Greenville, South Carolina.

Carl Story
Greer, South Carolina

More Info on Carl Story

In reply to the letter on Carl Story in the January/February issue, Carl is starting his third year on WESC in Greenville, South Carolina, with a two-hour program every Sunday, playing bluegrass and bluegrass gospel. He has tapes and CD's you can buy from him, some songs from the 1940's and 1950's. He has a fan club you can join by writing him. Carl is glad to hear from all his fans everywhere.

Elsie Laughter

Hendersonville, North Carolina

Elsie says you can write to Carl at: P.O. Box 1049, Greer, SC 29652.—Ed.

Hee Haw is Dead

In reference to Hazel Smith's statement in the March/April issue that *Hee Haw* fans will remain loyal to the show despite the revised format, I find the opposite to be the case. Most people I know are so turned off by the changes that they will not watch it anymore.

Corny as it may sound, I view the altered format as a betrayal of values. And even though the show still seems to have some good music (I watched the first two episodes), it makes me so angry that I refuse to watch it anymore. Roy Clark, one of the ultimate entertainers of all time, may blow smoke about being excited about the changes, but let's face it, that's what he's paid to do. He and Mike Snider are like fish out of water in the new format. Call it sour grapes, but Cathy Baker said it best, "*Hee Haw* as we knew it is dead."

Jerry Barney
Fergus Falls, Minnesota

Hee Haw is Fun

I just wanted to write and say how happy I was to open my March/April issue and see a great article on *Hee Haw*. I think it's about time *Hee Haw* got some recognition. I feel the show has been neglected long enough. *Hee Haw* is a fun show; it's that simple—old or new format. *Hee Haw* might not be the most cul-

tural show on TV, but it's not supposed to be. It's a light-hearted show, and people who can't see the fun aspect shouldn't watch it.

Danny Breen
Oceanside, New York

More on Songwriters

Even though your *Country Music Magazine* is great, why don't you have a section on the country music songwriters? I met some great songwriters at the Dallas Songwriters Seminar. I met Richard Leigh—he wrote "Somewhere in My Broken Heart" sung by Billy Dean and "Leap of Faith" sung by Lionel Cartwright. I also met Mark Gray, who wrote "Take Me Down" for Alabama and the guy who wrote "The Gambler" for Kenny Rogers. These songwriters are wonderful people.

Elizabeth McGuire
Dallas, Texas

From Haggard to Riley

I just read two of the most informative and heartbreaking books about country music and the stars, Merle Haggard's *Sing Me Back Home* and Jeannie C. Riley's *From Harper Valley to the Mountain Top*. Both books left me with mixed emotions about Nashville and the business of country music. For a long time I've had the dream to go to Nashville and try my luck. I'm not so sure anymore. The anger these two stars expressed towards Nashville made me wonder how many other great stars had been treated this way. And finally, to Johnny Cash, I agree with what you had to say about both books—thanks. I'm a true-blue Johnny Cash fan.

Linda Heath-Edwards
Franklin, Virginia

Country Music—No Marvel Comic

I would like to congratulate the people who won awards at the American Music Awards. I am from the same town as Aaron Tippin, and I was surprised not to see him nominated for his talent. But, just hang in there, your time will come. I cannot say enough about Mr. Garth Brooks—he is awesome.

I would also like to bring to the readers' attention the awesome attire that the country music performers were donning. I think the rap groups looked like characters straight out of Marvel comics. And we wonder what is wrong with our country—just look at the rap stars.

John Thompson
Greenville, South Carolina

An "Influential" Video

I am trying to locate where I can buy a video of the show, *Influences*, that aired on March 8th on HBO and featured George Jones and Randy Travis. It was an excellent program. I would love to

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buy the video if there is one. I certainly do enjoy *Country Music Magazine*. I love George Jones, Randy Travis, George Strait, Clint Black and Conway Twitty. I could read more articles on them.

Mary Thornburg
Hartford, Michigan

HBO tells us that there are no plans at present to release Influences as a home video, but the show is likely to be repeated. Watch for it.—Ed.

Cheers for Patrick Carr

May we please have an article on Patrick Carr? I admire all your writers, and Patrick Carr is outstanding. Three particular interviews by him are in my "How to Write" file—Gary Stewart, Ricky Van Shelton and now, Shelby Lynne. However, in a way, these were easy because the subjects were most interesting. He does "just another artist" by finding the individuality of each and completely avoids sounding like a public relations rewrite.

Pat Douglas
San Juan Capistrano, California

Brooks' Antics Belong in a Zoo

What has happened to country music? Garth Brooks certainly didn't help it any with a show like he put on TV on NBC, January 17th. If that's called country music, I could give it a few other names. Breaking guitars, throwing water, swinging on ropes, among other things, really belongs in a zoo. I'll stay with Randy Travis, Travis Tritt and all the sane down-to-earth country singers. You can have Garth and his craziness.

Kathryn Martin
Schwenksville, Pennsylvania

Loved Brooks' NBC Special

I would like to say, "great job" to *Country Music Magazine* for publishing such a wonderful magazine. As a subscriber, I am thrilled to see Garth Brooks in so many issues.

Did you see his special on NBC? What a night. You should see him in person. I saw him on two occasions. Both shows were great. He is a wonderful entertainer. He played the Halifax County Fair in 1990. You could tell he would be big news in the near future. That coming weekend he was inducted into the Grand Ole Opry. At Halifax he came out in the audience and hugged anyone who came up to him. He is not ashamed to show his love for his music, his fans, his idols or his beautiful wife. Congratulations to the expectant parents!

Lou Ann Thornton
Danville, Virginia

Correction on Rogers Review

In regards to the record review on Kenny Rogers album, *Back Home Again*, in the March/April issue, it may be hard to fault the production, but

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- **Expiration Date:** The month and year your subscription or membership expires appears to the right of your name on the mailing wrapper. When you renew, the date will change on the first issue mailed at least two weeks after we receive your renewal order.

Marjie McGraw sure made some mistakes in her review. Being a Branson Brothers fan, it troubles me that such silly mistakes were made. The Branson Brothers did the backing on "If You Wanna Find Love" and "Two Good Reasons," not Steve and Rudy Gatlin.

Stacy Doerhoff
Hollister, Missouri

You're right. Thank you.—Ed.

Diffie Review a Winner

Thanks for the record review on Joe Diffie's album, *Regular Joe*, in the March/April issue. Since I work for Wal-Mart, I just had to hear that song "Startin' Over Blues" that mentions our friendly Wal-Mart stores. So, I went to my friendly Wal-Mart Supercenter and bought the cassette. This was money well spent! All the songs are worth listening to! By the way, I also purchased his debut album. Guess what? Another winner!

Nancy Scharringhausen
Washington, Missouri

Hal Ketchum is Tops

One of the very first articles I read in the March/April issue of *Country Music Magazine* was Bob Allen's record review on a new country star, Hal Ketchum. His newest video, "Past the Point of Rescue," is a Break-Out Video on CMT. Having seen all three videos, "Smalltown Saturday Night," "I Know Where Love Lives" and "Rescue," it is plain to see just what a truly new and unique singer he is—a 10,000% original. I received the cassette, and I can say with absolute certainty that this has got to be the greatest tape I've listened to in more years than I'll admit to. His voice holds more power, emotion and intensity than any of the other new singers.

Linda Mann
Weatherford, Oklahoma

Travis—Back to the Roots

Thanks to Rich Kienzle for his great record review on Randy Travis' album, *High Lonesome* in the January/February issue. It was worth waiting for. Randy has the best voice in country music and is one of the few that never forgets he is country. He sure went back to his roots on this album. I look forward to *Country Music Magazine*. It's always special when I find an article on Randy's music.

A. Medlin
Boise, Idaho

Amen on Travis Review

Thank you, for the review on Randy Travis' *High Lonesome*. When you said the music on this one indicates that "under those beefcake poses beats the heart of an artist unafraid to mature, unwilling to stand still," all I could say is, Amen.

Angie Graves
Murphy, North Carolina

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Title's Right for Wariner

In regard to Bob Allen's review of Steve Wariner's album, *I Am Ready*, in the January/February issue, I agree, the new album is titled right. After several years of great songs from "It's Not What I Did" to "Lonely Women" to his new release, "Leave Him Out of This," I have loved him and felt he should receive more recognition. Maybe now Nashville will see what a talent this young man has.

Sheila Baker
 Franklin, Ohio

More Play For Raven and Buffet

In reading Marjie McGraw's review of Brooks & Dunn's album, *Brand New Man*, in the January/February issue, I noted the statement that "'Neon Moon' proves the two can hold their own with the big boys like Jimmy Buffett and Eddy Raven when it comes to setting honky tonk lyrics to island rhythms." It just so happens that Eddy Raven and Jimmy Buffett are my two all-time favorite singer/songwriters. Radio has never been kind to Buffett, yet he can sell out a 20,000 seat arena. Raven's last effort, *Right for the Flight*, was excellent but got no support from the record company and no air play.

Rebecca Dunn
 West Palm Beach, Florida

Overdue on Anderson Review

Amen and long overdue! *Seminole Wind's* record review was right on target, in the January/February issue. John Anderson was, is and will always be the dean of country stylists. It's just too bad the record industry made us wait so long. Thanks, BNA, James Stroud and above all, thanks, John—glad you're back!

K.K. Wilson
 Pleasant View, Tennessee

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195	Pirates of the Mississippi	238	Holly Dunn
199	Restless Heart	240	Randy Travis
258	George Strait	244	Kenny Rogers
189	Nitty Gritty Dirt Band	243	Kathy Chesnut
237	Ricky Skaggs	204	Roger Miller
250	Vinco Gill	260	Forester Sisters
129	Desert Rose Band	294	Trisha Yearwood
238	Emmylou Harris	317	Wynonna Judd
143	Highway 101	279	Uenal Cartwright
248	Alan Jackson	301	Kathy Mattea
132	Don Williams	288	Clint Black
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245	Glen Campbell	356	Hank Williams Jr.
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255	Jerry Reed	402	Brooks & Dunn
249	Wayne Newton	147	Marty Stuart
219	Steve Wariner	231	Mark O'Connor
252	Barbara Mandrell	190	Gene Watson
242	Sawyer Brown	153	Dwight Yoakam

ID# Artist

112	Kevin Welch
257	Garth Brooks
166	Robin Lee
212	Diamond Rio
185	Baillie & the Boys
206	Shenandoah
111	Roy Rogers
113	George Jones
138	Carway Twitty
254	Reba McEntire
226	Travis Tritt
389	Oak Ridge Boys
118	Hal Ketchum
278	Jerry Clower
273	Mark Collie
281	Billy Joe Royal
299	Ray Kennedy
300	McBride & the Ride
309	Sandi Patti
310	Davis Daniel
146	Eddie
216	Gary Stewart
150	Joe Diffie
201	Delbert McClinton
109	Suzy Bogguss
126	Willie Nelson
174	Waylon Jennings
232	Johnny Cash
115	K.T. Oslin
222	Chet Atkins
234	k.d. lang
141	Rosanne Cash
821	Becky Hobbs
841	Tracy Lawrence
845	Dean Dillon

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805	Colorado
806	Pennsylvania
807	New York
808	New England
280	Maryland/Virginia/WV
298	Ohio
417	North Carolina
323	Florida
198	Alabama/Mississippi
305	SC/Georgia
130	Missouri
284	Michigan
286	Wisconsin/Minnesota
316	Washington/Oregon
291	Arkansas/Louisiana
312	Iowa/Nebraska
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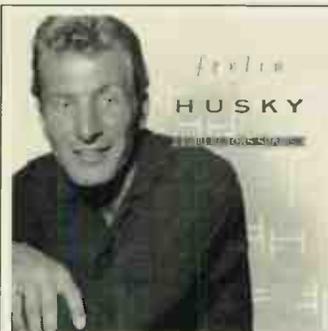
Big Winners

Winners of our October/November 1991 and December 1991/January 1992 Renewal Sweepstakes are: Doug Rains of Visalia, California, and Dawn Allen of Waynesville, North Carolina.

Winners of our 1991 Super Gift Sweepstakes are: \$5000 Cash Winner—R. Bery of Jeffersonville, Indiana; Trip to Fan Fair Winner—Geraldine Steele of Inglewood, California; Cassette or CD Player Winners—Glenn Trent of Tulsa, Oklahoma, Ruth Burks of Long Beach, California, F. Freestone of Palm Desert, California, Ruby Carter of Mayodan, North Carolina, and Julia Sanders of Littlestown, Pennsylvania. Plus 40 winners of the Top 10 Country Tape Collection. Congratulations to all!

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

FOR CMSA MEMBERS ONLY



Ferlin Husky Special

Not too much is available on Ferlin Husky, but two recent reissues will provide a good overview of his career. The Capitol Collectors Series volume on Husky (CDP 7 91629 2) features 20 cuts, including most of the essentials—"Gone," "Wings of a Dove," "The Waltz You Saved for Me," "Timber, I'm Falling," "A Fallen Star," "Draggin' the River" and 15 more. *Capitol Collector's Series: Ferlin Husky* is available on CD only. Regular price \$24.98, CMSA members' price \$19.98.

Also available is an 11-cut Curb Records reissue, *Ferlin Husky's Greatest Hits* (D-77341), which includes some songs not on the Capitol reissue ("I Don't Really Want to Know," "I Can't Stop Loving You" and "A Dear John Letter," the duet with Jean Shepard that was Ferlin's first big hit), as well as the basics like "Gone" and "Wings of a Dove." *Greatest Hits* is available on cassette or CD. Regular prices \$11.98 cassette, \$18.98 CD. CMSA members' prices \$9.98 cassette, \$16.98 CD. If taking discount, you must include your membership number with your order. See instructions below for ordering.

Buried Treasures Special

Effective with this issue's Buried Treasures, we've instituted a new—and better—discount policy for CMSA members. And considering the fine selection of material dug up by Rich Kienzle this time, you'll want to take advantage of these deals. The Lefty Frizzell 12-CD boxed set (BCD 15550) goes for \$369.95, but for CMSA members, it's just \$299.95—a savings of \$70.00. The Everly Brothers 3-CD boxed set (BCD 15618) is \$89.95, but CMSA members pay just \$69.95. The Marty Robbins 5-CD boxed set (BCD 15570) is regularly \$139.95, but just \$99.95 for CMSA members. And the other items found in this issue's Buried Treasures, all Bear Family single CD's, are \$10.00 off for CMSA members—pay \$19.95 instead of \$29.95. You must include your membership number when ordering and taking your discounts. Follow the

instructions in the How to Get These Treasures box.

Essential Collector Special

CMSA members are also entitled to a discount on items listed in Essential Collector. And Rich has reviewed an interesting selection of reissues on Curb Records, a video biography on Whisperin' Bill Anderson and a songwriting self-help book by West Coast country pioneer Cliffie Stone and his wife Joan Carol Stone. Discounts are as follows: Bill Anderson's *Video Scrapbook* (V1B) regular price \$19.98, CMSA members' price \$17.98. Cliffie and Joan Carol Stone book (B4P) regular price \$16.95, CMSA members' price \$14.95. For each of the Curb reissues (Faron Young, Bill Anderson, Hank Thompson, Tex Ritter, Roy Acuff and Bob Wills) regular prices \$18.98 CD, \$11.98 cassette. CMSA members' prices \$9.98 cassette, \$16.98 CD. Be sure to indicate the format you want (cassette or CD) and include item code. You must include your membership number, and follow ordering instructions in the box on the Essential Collector page.

Are You Ready for Fan Fair?

If you are planning to attend the 21st International Country Music Fan Fair celebration, don't wait any longer to make your plans. Last year's Fan Fair was sold out in advance, and with the current boom in country music, it'll probably happen again this year. The dates this year are June 8-12. For information on tickets and tour packages call 615-889-7503, or write Fan Fair, 2804 Opryland Drive, Nashville, Tennessee 37214. *Country Music Magazine* and the CMSA will be there. Be sure to stop by our booth—we look forward to meeting you!

Become a CMSA Member

If you've read this page, you've probably noticed several of the benefits CMSA membership offers you—discounts on products, your chance to have your opinions heard by answering the poll, and the *CMSA Newsletter* which features stories, photography, artwork and songs created by members, plus Collections, Legends of Country Music and more. To join, and take advantage of these benefits, see instructions on the poll.

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To order any of the items listed on this page, send your check or money order to *Country Music Magazine*, Dept. 050692N, 329 Riverside Avenue, Westport, Connecticut 06880. Include \$2.00 postage and handling for first item ordered, \$.95 each additional.

READERS POLL/MAY 1992

VOTE

Your opinions can help influence record companies, radio stations, record stores, concert promoters, managers and performers. As a *Country Music Magazine* reader, you have an organized way of making your opinion known, by filling out the Readers Poll. We forward the results of the Polls to those involved in the business of country music who are interested in what fans are thinking and doing, and we'll publish the results.

Bought Any Good Records Lately?

1. Did you buy any albums (records, cassettes or compact discs) in the last month? Yes No
How many records? _____ cassettes? _____ CD's? _____
2. Which ones did you like best? List performers and album titles.

Your Choice for Album and Single of the Month

3. List the numbers of your top five favorites from the Top 25 in this issue.

Singles (list 5 numbers)

Albums (list 5 numbers)

How Long Have You Been a Country Music Fan?

4. About how many years have you been a fan? _____
5. About how many years have you been a reader of *Country Music Magazine*? _____
6. Do you care whether other people like country music?
 Yes No
7. Is it O.K. with you for country music fans to wear big overalls and drive them ole trucks? Yes No
8. Is it O.K. with you for Porter Wagoner to represent country music wearing spangled cowboy suits when he is age 60?
 Yes No
9. Will you still be a country music fan even when *Time Magazine* doesn't put country singers on the cover? Yes No
10. Are you a Garth Brooks fan, a Porter Wagoner fan, or both?
Check only one box: Garth Porter Both

Who Can Vote

Ordinarily, only CMSA members are eligible to vote. However, for this special anniversary poll, we would like all of our readers to vote—whether you are a member, a subscriber only or a newsstand buyer. Check the box below that describes you:

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Essential Collector

by Rich Kienzle

- Videos -

Bill Anderson: Given over three decades in the business and plenty of visibility on TV, it's not surprising that Bill Anderson is now the subject of an hour-long video biography. *Bill Anderson's Video Scrapbook* is just that: 60 minutes of memories. And unlike most other video bios, it's hosted by Whispering Bill himself. Bill has a strong visual legacy. In fact, the first "video," a home movie taken back in South Carolina, reveals an infant James William Anderson with a strong sense of rhythm.

Family photos show Bill growing in his earliest days as a fledgling singer, attending the University of Georgia, working as a disc jockey on the side. His early days of performing, including the days when he cut his first hits for Decca, are well covered, with plenty of video clips, including one rare one from the Canadian *Star Route* TV show that catches both Bill and a very young Glen Campbell singing together with Larry and Lorrie Collins.

More clips come from the syndicated *Bill Anderson Show*, which in its earliest days (before Jan Howard) included both Jean Shepard and Grandpa Jones in the cast. Other clips from the show feature guests including Waylon Jennings, Tammy Wynette, John Hartford, The Statlers and Johnny Cash, who's shown putting his foot in his mouth at one point while talking with Bill. There are also songs with Jan Howard and an old Homelite chain saw commercial, as well as a montage of scenes illustrating Bill's many Nudie suits.

Other sections deal with his game show career (including his hosting of the TNN's *Fandango*) and his appearances on the soap opera, *One Life to Live*. The video bogs down a bit toward the end, concluding with his induction into the

Georgia Music Hall of Fame. Throughout this set, Anderson's down to earth informality and self-deprecating humor serve as a constant. He's clearly proud of his achievements, but doesn't take himself too seriously. You've gotta hand it to someone who would include a game show



clip of his wife Becky describing an early appearance of Bill's when he changed clothes and came back onstage with his pants unzipped.

As both entertainment and a historical document, the video is well worth having. In fact, Anderson ought to do another featuring nothing but various clips from his old show. Even in the context of this individualized bio, they're a reminder not only of the history of the artists, but of the fact that country music on nationwide TV, which in the 1960's was usually syndicated, was far more austere (read "low-budget") than today's network country shows like *Hot Country Nights*.

- Books -

Cliffie Stone: Country Music Hall of Fame member Cliffie Stone, a gifted songwriter, disc jockey, recording artist, bass player, producer, pro-

ducer and manager, discoverer (and first manager of) Tennessee Ernie Ford, who ran the legendary L.A. country music show, *Hometown Jamboree*, knows something about writing songs. His outfit, Central Songs, published some of the classic numbers on the West Coast by Merle Travis and others. After he sold Central, he was an executive with ATV Music and currently runs Gene Autry's publishing companies. Last but not least, he's the father of Highway 101's Curtis Stone.

Still active in the business, with a new *Hometown Jamboree* show airing in California, Cliffie remains a colorful figure. Many have felt he should write his memoirs. Now he's done a little of that along with a lot about songwriting in *Everything You Always Wanted to Know About Songwriting But Didn't Know Who to Ask*, written with his wife, Joan Carol Stone.

Cliffie is one of those people for whom the word "can't" doesn't exist, and his breezy, informal style serves to mask the strong inspirational messages within. Laced with plenty of anecdotes (including some doozies about the stories behind Merle Travis' early hits), Cliffie's explanations of places to find inspiration and how to work on a song and let it ferment in your mind are gems. So are his easy-to-follow dissections of the secrets behind hits such as "Walkin' After Midnight." He also tackles the dangers of insincerity in aspiring composers, discussing an unnamed pop musician who dislikes country music but writes country songs because they're "easy" to write, adding that this writer's never had one of his country tunes recorded.

Cliffie leaves no illusions that reading this book will make you an instant Hank Williams, Merle Travis or Fred Rose. He makes it clear that they were among a hand-

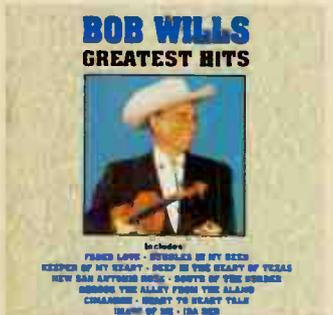
ful of writers to whom composing was as natural as breathing. His strength is in showing how an average person can make use of those gifts. He deals with melodies, copyrights, publishing, working with a co-writer and so on. He doesn't tell you to quit work and start writing (he counsels the opposite), and if nothing else, he removes some of the mystique from composing. In addition, he tells the story of how "Sixteen Tons" came to be and peppers the book with rare photos from his own scrapbooks. This is not to say there aren't a few factual slip-ups. For example, neither Lefty Frizzell nor Dwight Yoakam emerged from the Bakersfield scene, as he states on page 35. Nonetheless, Cliffie and Joan Carol have a book here that is readable even to those not interested in songwriting. And for those interested in the West Coast scene of the 40's and 50's, it's essential. One can imagine how incredible a Cliffie autobiography might be.

- Recordings -

Curb Records has been doing no-frills, budget line reissues of various artists that are, in many cases, well worth having. However, don't look for rare photos or well-written liner notes of the sort you'd find on other reissues; and in some cases, particularly on younger artists, Curb relies on new re-recordings of old hits. Others are faithful to the original material, though the sound on older sides isn't quite up to Bear Family, with an overuse of echo. But then, these projects aren't being produced for hardcore collectors.

Bob Wills: Bob Wills recorded his biggest songs for Columbia, Decca, Liberty and Kapp, and *Bob Wills Greatest Hits* (Curb D-77329), while ignoring Columbia, begins with the original MGM recordings of "Faded Love," "Bubbles in My Beer" and "Keeper of My

Heart." From the Kapp period of the mid-to-late 1960's come less impressive tunes featuring Bob backed largely by Nashville studio musicians who could play his music, but rarely with the feel of Texas pickers (he later told his biographer, Charles Townsend, he hated the Kapp recordings). The Kapp sides include "Deep in the Heart of Texas" (sung by Leon Rausch), "Cimarron," the instrumental "San Antonio Rose" (this track is listed as "New San Antonio Rose," but that title only applies to the vocal version) and both the pop hits "South of the Border" and "Across the Alley From the Alamo," sung by Tag Lambert, who toured with Bob frequently in the 60's. From Liberty Records come two of Bob's last chart hits: "Heart to Heart Talk" (1960) and "Image of Me" (1961), both featuring Tommy Duncan, the last hits he and Tommy had together. A decent live recording of "Ida Red" comes from



an early 60's performance with The Playboys before health problems forced Bob to work as a solo artist.

Faron Young: In the next Buried Treasures, we'll be reviewing Bear Family's Faron Young boxed set which includes all of his Capitol recordings. However, for those looking for only the Capitol hits, *All-Time Greatest Hits* (Curb D-77334), available like all Curb titles on cassette or CD, has ten of the original Capitol biggies, arguably his best material ever: "Goin' Steady," "Country Girl," "I Miss You Already," "Riverboat," "The Comeback," "Your Old Used to Be," "Hello Walls," "Live Fast, Love Hard, Die Young," "Sweet Dreams" and "Alone With You."

Bill Anderson: This package is largely disappointing. *Best of Bill Anderson* (Curb D-77436) is about the only thing currently available on Bill, since MCA Records is foolishly restricting their current country reissues to artists who are members of the Country Music Hall of Fame. So if you're expecting all Decca hits, you'll be disappointed here. "Still" and "I Get the Fever" appear to be the only original Decca recordings included.

Many of these tracks are new ones, including his Persian Gulf version of the old T. Texas Tyler hit, "Deck of Cards." "Mama Sang a Song" is new. Some of the songs weren't even Anderson hits. "Green Green Grass of Home" was a hit for Porter Wagoner, "Detroit City" for Bobby Bare and "The Unicorn" (an awful song) was a hit for The Irish Rovers in 1968. The only decent new number is "I Wonder If God Likes Country Music" with Roy Acuff (the video for this number is on the Anderson video previously discussed). Someone should wise up and do a real Bill Anderson hits package with all the original Decca recordings.

Hank Thompson: If you already have the Capitol Collectors' Series Hank Thompson collection, you probably won't need *All-Time Greatest Hits* (Curb D-77329), since the Capitol collection is more detailed and includes more of his hits. But if you just want the bare essentials from Hank's Capitol days, the biggest hits and no more, this has 'em, from his first 1948 chart hit, "Humpty Dumpty Heart,"

through ten more numbers that constitute some of the best honky tonk music ever made, with the smooth sound of The Brazos Valley Boys behind him.

Also here are "Wild Side of Life" and "Waiting in the Lobby of Your Heart" from 1952; from 1953, "Rub-a-Dub Dub," "Yesterday's Girl" and "Wake Up Irene"; "Honky Tonk Girl" from 1954; "The Blackboard of My Heart" from 1956 and "Squaws Along the Yukon" from 1958. The honky tonk standard, "A Six Pack to Go," and the 1961 number, "Hangover Tavern," round it out.

Tex Ritter: Tex Ritter collectors have several options with the Bear Family albums. However, Bear Family CD's are not available on cassette. If you want a choice of CD or cassette with the essential Ritter, *Tex Ritter Greatest Hits* (D-77397) has 12 essentials from the 1940's and 50's, covering his biggest chart hits. And these are, rest assured, the original Capitol recordings—no re-recordings, no overdubbed backing, no anything. We'll be reviewing Capitol's Tex Ritter Collector's Series package in an upcoming Buried Treasures.

Greatest Hits starts with the original 1944 double-sided hit recording, "I'm Wastin' My Tears on You" and "There's a New Moon Over My Shoulder" (both of which crossed over to the pop charts), and continues through "Jealous Heart" (1944), "You Two-Timed Me One Time Too Often," "You Will Have to Pay" (1945), "When You Leave,

Don't Slam the Door," "Have I Told You Lately That I Love You?" (all 1946), "Rye Whiskey," "Deck of Cards" (both 1948), "High Noon" (which ironically, was not a country hit for Tex, but a pop hit in 1952). Rounding things out is his classic 1961 version of "I Dreamed of a Hill-billy Heaven" and one of his early movie



favorites, the pop-western ditty, "Jingle, Jangle, Jingle," from 1942.

Roy Acuff: *Best of Roy Acuff* (Curb D-77454) is obviously not new material. However, since these tracks are stereo, they aren't his original Columbia recordings, either. The 12 selections come from re-recordings Acuff did later in his career for Hickory Records. Hickory was part of his Acuff-Rose publishing company (now owned by Opryland Music Group), and these recordings were almost certainly made in the early 1960's, when Roy was still in excellent health and his voice strong. A Columbia Acuff collection is due later this year. However, the Hickory material hasn't been available in quite some time, so this set is welcome.

The titles are a mix of country, gospel and Acuff favorites, including "Will the Circle Be Unbroken," Fred Rose's "Waltz of the Wind," "This World Can't Stand Long," "Wreck on the Highway," "Jole Blon," "Turn Your Radio On," "Write Me Sweetheart" (a rare Acuff recording with electric pedal steel), "Remember Me," "Blue Moon of Kentucky," "Life's Railway to Heaven" and Eddy Raven's "Old Time Sunshine Song." Only "Jambalaya" is a problem since it's not his style of song (the high notes get a bit rough on this one).

How to Get These Collectibles

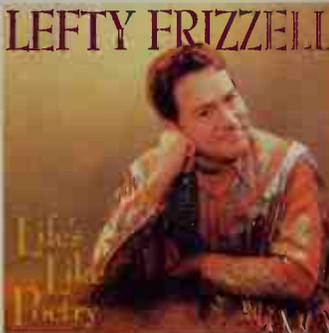
Videos: Bill Anderson, *Video Scrapbook* (V1B) \$19.98. **Books:** Cluffie and Joan Carol Stone, *Everything You Always Wanted to Know About Songwriting But Didn't Know Who to Ask* (B4P) \$16.95. **Recordings:** Bob Wills, *Greatest Hits* (D-77389) CD \$18.98, cassette \$11.98/Faron Young, *All-Time Greatest Hits* (D-77334) CD \$18.98, cassette \$11.98/Bill Anderson, *Best of Bill Anderson* (D-77436) CD \$18.98, cassette \$11.98/Hank Thompson, *All-Time Greatest Hits* (D-77329) CD \$18.98, cassette \$11.98/Tex Ritter, *Greatest Hits* (D-77397) CD \$18.98, cassette \$11.98/Roy Acuff, *Best of Roy Acuff* (D-77454) CD \$18.98, cassette \$11.98. Send check or money order to Nashville Warehouse, Dept. 050692EC, P.O. Box 290216, Nashville, TN 37229. Add \$2.00 postage and handling first item, \$.95 each additional. Customer service: 615-868-6866. **CMSA Members, see Members Only page for discounts.**

Buried Treasures

by Rich Kienzle

Lefty Frizzell: Back in 1984, Bear Family released their amazing, 12-LP Lefty Frizzell boxed set. As comprehensive as it was, it was still not quite the definitive Lefty set. Now, with justifiable fanfare, comes their updated release, *Life's Like Poetry* (BCD 15550). This 12-CD set, in the works for several years, includes newly discovered material and a drastically expanded booklet.

The statistics alone are staggering—the 12 compact discs contain 330 songs, including every known Colum-



bia and ABC recording from 1950 to 1975. The newly-discovered recordings fill three discs. These include Armed Forces recruiting shows starring Lefty, later demo recordings and, most significantly, ten home recordings from 1946, four years before Lefty signed with Columbia. Charles Wolfe's 153-page, album-sized revised book (booklet being an inaccurate description) is laden with newly-unearthed candid photographs (many in color) and detailed notes totally updated by Wolfe.

Nine CD's comprise all the Columbia and ABC recordings, with some material not found on the first set. This includes—for the true Lefty fan who really wants it *all*—multiple versions of several songs without the overdubbed voices of the original releases. Some of the alternate versions of early numbers like "My Baby's Just Like Money" are as good as the better-known versions. The sound is truly amazing, and it's often pos-

sible to hear, through the capable sound enhancement, instruments that could never be heard on the original 78's or 45's. Indeed, it's often difficult to believe the fidelity, especially after hearing these songs originally on 78's or albums.

Some of the most fascinating new discoveries appear on the three CD's worth of demo and radio recordings. They begin with the 1946 home recordings Lefty did at age 18 in Roswell, New Mexico. The genesis of Lefty's music is obvious in these ballads; most of them (aside from a couple of Bob Wills songs) are early attempts at songwriting. The Jimmie Rodgers influence is well-documented, but you can also hear the equally strong influence from Rodgers' Number One disciple, Ernest Tubb. The first traces of Lefty's famous, widely imitated vocal phrasing—stretching words out to emphasize them—can be heard on "I Hope You're Not Lonely When I'm Gone."

There's not really much more that can be said about the 200-odd Columbia and ABC numbers except that they best define for all time why Lefty is in the Hall of Fame. They remain influential decades later; and the music of Merle Haggard, John Anderson, Randy Travis and others would not be what it is without them. This collection also reveals how Lefty's sound evolved over the years from the raw honky tonk of his early 50's sides to the slick Nashville sound material of the early 60's, and then back to a smoother, but more spare sound that sat somewhere in the middle between raw and polished.

This is, without question, Bear Family's crowning achievement: the most elaborate, lovingly prepared country music collection ever done, period.

The Everly Brothers: For years, labels in the U.S. and

Europe have reissued The Everly Brothers' Cadence Recordings that encompassed all their hits from the 50's. "Bye Bye Love," "Wake Up Little Susie," "Bird Dog" and "When Will I Be Loved" long ago became American music standards that transcend category. This new reissue, *Classic Everly Brothers* (BCD 15618-C1), begins with their first four unsuccessful 1955 country recordings for Columbia, which were done with Carl Smith's Tunesmiths.

Though the Cadence recordings have been available for years, and though Bear released The Everlys' Columbia recordings on a four-song, album-size disc two years ago, the two sets of recordings have never before been together in one place. The remastering here brings out the astounding clarity of the original recordings, particularly on the trademark acoustic guitars. The project stands as another example of what can be done with the CD in the hands of capable engineers like Bill Inglot, known also for his work with Rhino Records.

The Everlys were a major example of the Nashville recording industry's ability to



adapt to rock 'n' roll, for though Cadence owner Archie Bleyer produced their recordings, the true secret of The Everlys' success—beyond their own talents—lay in the Nashville studios. The collective skills of guitarists Chet Atkins, Ray Edenton and Hank Garland and of songwriter Boudleaux Bryant

made all the difference.

Along with the Columbia and Cadence sides (including alternate takes of several numbers) and a radio show featuring Don and Phil with Jim Reeves, appearances by June Carter and guitarist Hank Garland round the set out. This is the definitive early Everly collection. One more box, of the Warner Brothers sides, would do it, but this does nicely for the moment. A detailed booklet with rare in-studio photos and text by Colin Escott provides complete information.

Jim Silvers: "Colonel" Jim Silvers has done it all: press agent, actor, auctioneer, aspiring opera singer, eccentric, songwriter and singer. Silvers made two obscure albums, one for CMH in 1978, another for the About label in 1981. Both anticipated the New Traditional sound with which people like Dwight Yoakam would later succeed. *Music Makin' Mama From Memphis* (Bear Family BCD 15555) reissues both albums on one CD. Present on the CMH sessions was fiddler Brantley Kearns, who later worked with Dwight's band. Guitarist-producer Richard Bennett, known today for his work with Emmylou, Steve Earle, Marty Stuart and Marty Brown, produced and played on both albums. Silvers' eclecticism, though no big deal today, was revolutionary then. He recorded both original numbers and country standards like Elton Britt's "Cannonball Yodel," The Louvins' "Cash On the Barrelhead" and the Flatt and Scruggs/Ricky Skaggs hit, "Cryin' My Heart Out Over You" (Silvers gave the latter song a rhythm and blues treatment). Some of his own numbers were gems. Some young traditionalist (Mark Collie, perhaps?) ought to record Silvers' zany honky tonkers, "Call Me a Cab" and "I Ate the Whole Damn Hog." Sil-

vers is no longer in music, and Nashville would not have known what to do with him had he tried to catch on there. Nonetheless, his pioneering importance can now be understood.

Tex Ritter: *High Noon* (BCD 15634) is a superb Bear Family compilation of 27 selected Capitol recordings by the legendary cowboy film star, ranging from 1942 (the year of Capitol's birth) to 1957. Ritter classics such as "Rye Whiskey," "Blood On the Saddle," "Cattle Call," "My Little Cherokee," "Jingle, Jangle, Jingle," "Remember the Alamo," "The Texas Rangers," "The Bandit" and novelties such as "Boogie Woogie Cowboy" and "He's a Cowboy Auctioneer" make up the collection. It also includes two versions of his classic song, "High Noon"—the American recording and a remake released in England. Bear has already released two volumes of Ritter's earlier Decca recordings on LP, to which this disc is a worthy companion.

Sid King: Though their roots were solidly in the Texas honky tonks where Lefty Frizzell held sway, Sid Erwin's youthful band, The Western Melody Makers, eventually evolved into the rockabilly band known as Sid King and The Five Strings (a name foisted on them by their record producer). They recorded some brilliant honky tonk, Western swing and rock 'n' roll for Columbia in the mid-50's. Bear first reissued the King recordings in the 70's and have now reissued them all, plus more recordings, on *Gonna Shake This Shack Tonight* (BCD 15535). The group originally recorded for Jack Starnes, Lefty's partner and the co-founder of Starday Records in 1953, but those sides were lost. When Columbia's Don Law signed them in 1954, they recorded at Jim Beck's studio in Dallas (site of Lefty's earliest triumphs). They quickly caught on to the rise of rockabilly, and as Elvis broke onto the scene, they were among the few rockers Columbia had. They cut decent versions of "Blue Suede

Shoes" and "Ooby Dooby" but did better with original songs like "Booger Red," "Sag, Drag and Fall" and the bluesy "Good Rockin' Baby." This set adds some newly-unearthed recordings including 1956 demos made at Beck's studio and four songs recorded after they left Columbia in 1957, including both sides of their final Dot single, issued in 1961.

Marty Robbins: Before Marty Robbins died in 1982, Bear Family was preparing to release *The Marty Robbins Files*, a complete, five-volume LP collection of Marty's early 50's recordings, in chronological order. More LP's followed over the years, 17 of them, in fact, covering everything from his rock 'n' roll recordings and his Hawaiian songs, to four



volumes of his cowboy numbers and his sessions with Columbia's New York producer Mitch Miller and pop arranger Ray Conniff. With LP's fading and the compact disc solidly on top, Bear has begun reissuing the Robbins legacy on CD.

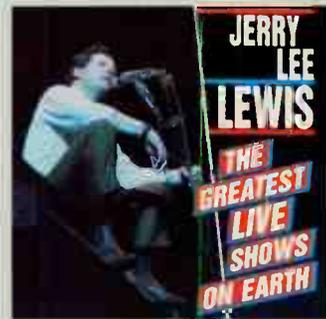
Marty Robbins: 1951-1958 (BCD 15570) covers literally every recording made during that period, for a total of 136

songs on five CD's, beginning with his first session in Los Angeles in 1951. A full-sized booklet is included with terrific photos and complete details. Everything that was on the earlier collections is here including ballads ("I'll Go On Alone" and "I Couldn't Keep From Crying"), rockabilly numbers ("Long Tall Sally," "Tennessee Toddy" and "Maybelline") and all but one of the New York sessions with Miller and Conniff.

I do doubt the need for an entire CD's worth of Marty in the studio, including false starts on songs and chatting with musicians and producers. The only funny part comes on a Nashville session, where after a false start on Bill Monroe's "Footprints in the Snow," Marty chides the musicians with a minor barnyard expletive. The music is what matters, and one more CD of that would have been better.

Jerry Lee Lewis: The well-deserved failure of the horrendous 1988 Jerry Lee Lewis movie, *Great Balls of Fire*, starring Dennis Quaid, killed plans for extensive Jerry Lee Lewis reissues in the U.S. However, Bear Family, who has reissued nearly every studio recording The Killer did from 1955 to 1978, continues. *Live at the Star Club Hamburg* (BCD 15467) was recorded in Hamburg, Germany, on April 5, 1964, at the legendary rock 'n' roll club where The Beatles worked in the early 60's. Backed by the British rock band, The Nashville Teens (who had a big hit themselves that year with

John D. Loudermilk's "Tobacco Road"), The Killer tears through a vicious, 14-song set of numbers from his past. From "Mean Woman Blues" and "High School Confidential" through "Lewis Boogie," "Hound Dog" and "Long Tall Sally" to Hank's "Your Cheatin' Heart" and a gut-rip-



ping "Whole Lotta Shakin'" one can hear why this album's considered such a classic among Jerry Lee fans.

The Greatest Live Shows on Earth (BCD 15608) combines two live Smash LP's from the 60's, for a total of 20 songs. Just three months after the Star Club show on July 1, 1964, The Killer was in Birmingham, Alabama, for another concert recording. This one was issued on the Smash album, *The Greatest Live Show on Earth*. The choice of material was much like the Hamburg show, with the addition of bluesy versions of Charlie Rich's "Who Will the Next Fool Be" and Buck Owens' "Together Again" to break up the onslaught of rockers like "Jenny Jenny," "Hi-Heel Sneakers" and "Memphis, Tennessee."

At Fort Worth's famous Panther Hall on September 7, 1966, he recorded the live album released as *(By Request) More of the Greatest Live Show on Earth*. This one leans more toward country, a change that would soon re-establish his stardom through the late 60's. On this set he slotted in Buck Owens' "Cryin' Time," "You Win Again," "Green Grass of Home" and Moon Mullican's "I'll Sail My Ship Alone." However, the set's anything but laid back; there are stop-out versions of "What'd I Say" and "Roll Over Beethoven."

How to Get These Treasures

Available in formats shown at prices shown: Lefty Frizzell, *Life's Like Poetry* (BCD 15550), 12-CD boxed set \$369.95/The Everly Brothers, *Classic Everly Brothers* (BCD 15618) 3-CD boxed set \$89.95/Marty Robbins, 1951-1958 (BCD 15570), 5-CD boxed set \$139.95/Jim Silvers, *Music Makin' Mama From Memphis* (BCD 15555), CD only \$29.95/Jerry Lee Lewis, *Live at the Star Club Hamburg* (BCD 15467), CD only \$29.95/Jerry Lee Lewis, *Greatest Live Shows on Earth* (BCD 15608), CD only \$29.95/Tex Ritter, *High Noon* (BCD 15634), CD only \$29.95/Sid King, *Gonna Shake This Shack Tonight* (BCD 15535), CD only \$29.95.

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TOP 25

Singles

1. Reba McEntire *Is There Life Out There*
2. Wynonna *She is His Only Need*
3. Alan Jackson *Dallas*
4. Billy Dean *Only the Wind*
5. Vince Gill *Take Your Memory With You*
6. Alabama *Born Country*
7. Steve Wariner *The Tips of My Fingers*
8. Dwight Yoakam *It Only Hurts When I Cry*
9. Aaron Tippin *There Ain't Nothin' Wrong With the Radio*
10. Suzy Bogguss *Outbound Plane*
11. Tanya Tucker *Some Kind of Trouble*
12. Tracy Lawrence *Today's Lonely Fool*
13. Hal Ketchum *Past the Point of Rescue*
14. Ricky Skaggs *Same Ol' Love*
15. Mark Chesnutt *Old Flames Have New Names*
16. Brooks & Dunn *Neon Moon*
17. Marty Stuart *Burn Me Down*
18. Lorrie Morgan *Except for Monday*
19. John Anderson *Straight Tequila Night*
20. Garth Brooks *Papa Loved Mama*
21. Keith Whitley *Somebody's Doin' Me Right*
22. Garth Brooks *What's She Doing Now*
23. Sawyer Brown *Some Girls Do*
24. Patty Loveless *Jealous Bone*
25. Joe Diffie *Is It Cold in Here*

Albums

1. Garth Brooks *Ropin' the Wind*
2. Garth Brooks *No Fences*
3. Garth Brooks *Garth Brooks*
4. Reba McEntire *For My Broken Heart*
5. Travis Tritt *It's All About to Change*
6. Vince Gill *Pocket Full of Gold*
7. Alan Jackson *Don't Rock the Jukebox*
8. Tanya Tucker *What Do I Do With Me*
9. Aaron Tippin *Read Between the Lines*
10. Tracy Lawrence *Sticks and Stones*
11. Hank Williams Jr. *Maverick*
12. Trisha Yearwood *Trisha Yearwood*
13. John Anderson *Seminole Wind*
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15. Collin Raye *All I Can Be*
16. Lorrie Morgan *Something in Red*
17. George Strait *Ten Strait Hits*
18. Sawyer Brown *Dirt Road*
19. Sammy Kershaw *Don't Go Near the Water*
20. Pam Tillis *Put Yourself in My Place*
21. Mary-Chapin Carpenter *Shooting Straight in the Dark*
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